CHAPTER V

A LITERARY STUDY OF THE INSCRIPTIONS IN DETAIL:

INSCRIPTIONS OF THE MEDIEVAL PERIOD

Introductory Observations:

The inscriptions of the medieval period may broadly be divided into two groups namely - (1) the inscriptions issued by the Koch rulers and (2) the inscriptions issued by the Āhom kings and their high officials. A third group may also be formed by the inscriptions which are not directly issued by any royal house.¹ These inscriptions may be termed miscellaneous. These miscellaneous inscriptions are very few and they are not so much useful for literary study. The epigraphs left by the Koch kings, although not very large in number, possess literary value. The inscriptions issued by the Āhom kings and their ministers are greater in number and they are important for the proposed literary assessment.

Of these inscriptions, some are land grant charters offered to a particular person or persons or religious institutions, some are the records of the constructions of temples and ponds, while some are the records of the victories of the kings in the battles. The inscriptions of the Koch kings and the miscellaneous inscriptions are written in Sanskrit. The epigraphs issued by the Āhom kings and their ministers are written in different languages. Some of these

¹For example Kānai Baraśi Bevā Rock Inscription (1205 A.D.) and Chandrabhāratī's Rock Inscription do not mention any royal authority.
inscriptions are in Sanskrit, some are in Assamese, some are in Āhom and a few are in Persian. As discussed earlier, some are inscribed partly in Sanskrit and partly in Assamese, while some are inscribed also in Āhom in addition to Sanskrit and Assamese. The introductory portions of the bilingual and the trilingual inscriptions are written in Sanskrit.

The Sanskrit inscriptions or the Sanskrit portions of the inscriptions are mostly written in prose, while, some are in verse and very few are in both prose and verse. They are, more or less, similar in pattern and possess almost an equal literary value. Certain common expressions and poetical conventions are handed down by the composers of these passages. Some of the common terms used for describing the valour of the kings are as follows:

śrēkidanda-khandā-sphālana-dhvanipūrīta-dīgabhaya-vikampamāna-vairi-vīravara (Rock Inscription of the Rudrēśvara Temple, 1749 A.D.), vairi-vāraṇa-dūraṇa-paṅcānana-pratāpatapana (Rock Inscription of the Navaraṭna Temple of Navagraha on Chitrāchala, Gauhati, 1782 A.D.), pradanda-kodanda-kanda-yamadanda-dandita-prakāndāri-munda-mandali-mandita (Rock Inscription of the Navagraha Puskarini, Gauhati, 1753 A.D.). Certain particular expressions are used to refer to the deities of the donor kings and their high officials. Some of these terms are as follows:

durvā-samsāra-vistāra-kāragāra-nikāra-nistāra-caturatara-mahēśvara-carāṇa-cāraṇa (Rock Inscription of the Sukrēśvara Temple, 1744 A.D.), samasta-lokāstoka-sokā-roka-vimoka-nipuna-jānārđana-carāṇa-cāraṇa-catura (Rock Inscription of the Janārđana Temple, Gauhati, 1744 A.D.), śrīrudra-
oarāroccaka (Rock Inscription of the Rudrēvara Temple, 1749 A.D.), kāmākhyā-oarāna-parāyana (Rock Inscription of the Phalagutava Temple, Nilāchala, 1750 A.D.), amara-hara-oarāna-ōara (Rock Inscription of the Navaratna Temple of Navagraha on Cāitrāchala, Gauhati, 1752 A.D.). There is a general tendency of the poet composers to use such expressions as - nīsīma-bhīma-vikrama-gāmbhīryodāryya-maryādādi-guṇa-gaṇa-gaṇima (Rock Inscription of the Durgāsarovara near the Nilāchala, 1744 A.D.) to imply an idea that the donor king, or his deputy as the case may be, possesses innumerable qualities. Some other very common expressions are as fellows: nītiratnaikasindhu (Copper Plate Inscription of Barpeṭā-Sattrā, 1735 A.D.) and, nīti-vidyāvisārada (Inscription of Dharmettāra Grant in the Khātābādī Govindapur Village in Khātā-pargana, 1742 A.D.) for showing wide knowledge of law and polity; guṇa-grāma-viśrāma-dhāma (Rock Inscription of the Western Ajitadvāra of the Barphukan’s Audience-hall, Gauhati, 1752 A.D.) and analpa-gunañālaya (inscription of the Mat at Kālākuchi Village, Garā-tāluq, Khātāparganā, 1759 A.D.) for indicating the possession of a number of good qualities; srigovinda-padārvinda-makaranda-madhuvrata (Inscription of the Bālisattrā’s Bell-metal Gong, 1738 A.D.) for confirming a sense of devotion; vipakṣa-pakṣa-kaśya-dakṣa-tīkṣaṇa-kaukṣeyaka-sāyaka (Rock Inscription of the Janārdana Temple, Gauhati, 1744 A.D.) for indicating valour; kandarpa-rūpojjvalaḥ (Rock Inscription of the Nilāchala Kāmākhyā Temple, 1565 A.D.) and kandarpa-darpa-dalana-kalevara (Rock Inscription of the Southern Vijaya-dvāra of the Barphukan’s Dūrbār House at Gauhati, 1738 A.D.) for describing physical beauty; samasta-sāmanta-cakra-ūdāmanī
(Rock Inscription of the Southern Vijaya-dvāra of the Barphukan's Durbar House at Gauhati (1738 A.D.) for indicating supremacy over many subordinate kings. In imitation of the classical Sanskrit poets, the composers of these passages, use the terms kalpadruma (Rock Inscription of the Northern Jayā-dvāra of the Barphukan's Mantra-bhavana at Gauhati, 1738 A.D.) and kalpadruma (Rock Inscription of the Phalgutsava Temple, Nilāchala 1750 A.D.) for the quality of offering gifts to others; and sāgara gambhīra (Land Grant Inscription of Rudrasimha, 1701 A.D.) for gravity. The qualities of the donor kings are frequently compared with the qualities of the mythical kings as in the expressions - pārtho dhanurvidyayā (Rock Inscription of the Nilāchala Kāmākhyā Temple, 1665 A.D.), sākṣādṛghava-puṅgavah (Rock Inscription of the Mayagrīva-Mādhava Temple, 1683 A.D.) and bhīma-parākrama (Rock Inscription of the Asvākrānta Temple, 1720 A.D.) etc. Description of fame is common in the hands of these composers and they use the terms such as - saradindu-sundara-kīrttiḥ (Land Grant Inscription of Rudrasimha, 1701 A.D.) and himakara-hara-hāra-vistāra-kīrttiḥ (Copper Plate Inscription of the Sundarīdīyā-Sattra, 1738 A.D.).

The particular religious faith of the donor king concerned may be gathered from the way of praising the deity in an eulogistic phraseology. A tendency for syncretism with regard to Saiva, Sākta

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2 In the beginning of certain inscriptions without any reference to the donor kings, invocation is made to a particular deity. These are presumably the deities of the composers, invoked in the beginning for the successful completion of the compositions. cf. namah śrīga-nāsaya in the Rock Inscription of the Kāmatsāvari Temple, Kāmatāpur, 1665 A.D.
and Vaiṣṇava cults may also be noticed here and there. For instance in the Copper Plates Inscription of Land Grant Towards Daily Worship at the Sukraśvara Temple (1761 A.D.), the donor king Rājesvāra-Śimha is shown as the worshiper of Lord Veṣṇu while his minister in charge is said to be the worshiper of Lord Śrīkṛṣṇa. This indicates the catholicity of approach in the process of assimilation.

The Sanskrit passages of these inscriptions are composed in accordance with the traditional norms of prosody and rhetoric. Metres like Anuṣṭubh, Sārddālaviṅkṛitī and Vasantatilaka are generally used. The composers of these epigraphs show their best literary talent in the use of Alamkāras. In certain passages both Sabdālāmkāras and Arthālāmkāras are used with equal interest while in certain others much more stress is given on Sabdālāmkāras. Of the Sabdālāmkāras—Anuprāsa is more frequently employed; and of the Arthālāmkāras Upamā happens to be most widely adored. The use of these two Alamkāras becomes almost a common practice of the poets of these epigraphs. Alamkāras which are delineated in these inscriptions can be traced in the standard Sanskrit Kāvya literature.

For instance, Śrīharaśa, in describing the physical beauty of king Nala also employs Alamkāras as follows:

\[
\text{adhāri padmeṣu tadasūghrīnā gharṇā}
\]
\[
kva taocūhayaacchāyalavo'pi pallava ?
\]
\[
tadāsyaadāsye'pi gato'dhikaritām
\]
\[
na saradaḥ pārvikāśarvārvarāh/
\]

(NEISADHAEHĀKĀVYA, I. 20)
"His foot held the lotus in contempt; in the leaves of trees was there even an iota of the beauty of his hand? The autumnal full moon was not fit even to act as a slave to his face."

Here, there are three Atisayakta Alaksaras. Further, Anuprasa, which is very frequently met in the literary passages of the inscriptions may be illustrated with quotations from the standard Sanskrit Kavya literature like the following verse of Naisadhesarita:

\[
\text{navā lata gandhavahena çumbitā} \\
\text{karambitāngī makarandesikarañ} \\
\text{dṛśa nṛpeña smitaśebhikudmala} \\
\text{daradābhyām darakampiṇī paraṇī}\\
\]

(I. 85)

The similarity of language, style and the modes of expressions prove that some of the composers of these inscriptions were original writers while the rest were imitators. The authors in general do not appear to have bestowed much time and pains in the compositions. They were learned, but little gifted. At the formation of the Assamese language and its acceptance in the Ahom court, Assamese becomes a language of these inscriptions. With the advancement of Assamese language, its use gradually becomes more and more common the royal charters. But the practice of writing in Sanskrit was retained, and was used in the introductory parts of the inscriptions. In the introductory passages of these epigraphs the scope for the Sanskrit

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3As translated by K.K. Mandiqui in Naisadhacarita of Sribhata.
poets was very limited. The Sanskrit passages of these inscriptions may be short in extent but they are written in a standard kāvya form.

After giving a brief idea of the literary standard of the Sanskrit inscriptions of medieval Assam it is now intended to evaluate their literary values in detail. For this discussion a few inscriptions of each of the two ruling dynasties (i.e., the Koch rulers and the Āhom kings) are chosen and the epigraphs left by the Koch kings of Assam are taken up in the first instance.

Rock Inscription of Milāchala Kāmākhya Temple, 1487 Sāke (1565 A.D.)

The text of this inscription runs as follows:

lokanugraha-kārakah karuṇayā parthe dhanurvidyaya
dānenāpi dadhīci-karna-sadrśo maryađayāmbhonidhih/
naṇā-sāstra-vicāra-caeru-caritah kandarpa-rūpojjvalah
kāmākhya-caraṇāroasko vijayate śrīmallađevo nṛpah//
prasādamadri-duhitascaranaravinda
bhaktyākarottadanoju vare-nilæ-sæila/
śrīukladeva imamullasitopalena
sæke turaṇga-gaja-veda-śasānka-saṇkhyæ//
tasyaiva priya-sodarah prthuyaśa virendra-mauli-ethalī
māṇikyairbhajamāna-kaḷpa-vitapi nilācale manjulam/
prasādaṁ muni-nāga-veda-saśabhṛtsæke śilæ-rajibhir-
davī-bhaktimatām varo racitaven śṛīśukla-pūrva-dhvajah//

The object of this inscription is to record the rebuilding of the Kāmākhya temple by the Koch King Malladeva (Naranārāyaṇa) and
his brother Sukladhvaja (Chilārāya). The content of this inscription opens with the sign Om. The composition contains only three verses. The first verse is devoted to the description of king Malladeva. The second verse in the middle declares that at the instance of king Malladeva his younger brother Sukladava (i.e., Sukladhvaja) constructed this temple. The first half of the last verse describes the distinguishing qualities of Sukladhvaja and the second half says that the temple has been constructed by Sukladhvaja (rācitavān ārīsukla-pūrvvā-dhvajah). The date of the construction of the temple and for that matter of the composition of the inscription are given not by figures but by the symbolic words of names of objects. The date of the construction of the temple is once mentioned as 'vāka turāṅga-gaḍa-veda-gaṅgā-saṁkhyā' and again given as 'muni-nāga-veda-gaṅgā-abhṛtsāke'. Both the expressions mean the Saka year 1487.

The first and the last verse are composed in the Sārdūlavikridita metre while the second verse in the middle is in the Vasantālakā metre. Thus the date is once given in Sārdūlavikridita metre and once in Vasantālakā. In giving the same date the poet chooses different metres to show his mastery over the choice of symbolic words.

A moderate dose of Sabdālankaras is presented through this little composition also. That is how there is Anuprāsa in '......... kāraṇah karuṇayā' (V. 1), 'vicāra-oāru-caritaḥ' (V. 1), 'saśānka-saṁkhyā' (V. 2) and 'saśabhrtsākesālā rājibhih' (V. 3). In 'lokānu-grahakāraṇah karuṇayā' and 'pārtho dhanurvidyayā' and 'māryādayā-
abhonidhih' (V. 1) there are three Rūpakas. In 'dadhici-karna-sadraḥ' (V. 1) there is Upama. In the expression 'kandarpa-rupojvalah' there is again an Atisayokti based on Upama. Thus the first verse presents a Saṃkarālaṃkāra. Sānabhaṭṭa also while giving the description of king Pusyabhūti of Thānesvāra uses this Alamāra.

cf. tatra ca sākeśatsahaerākṣa ieva sarvavarṇadharam dhanur-dadhānāh, merumaya iva kalyāṇapraṇātive, mandaramaya iva laksāmi-samākarṣaṇa, julanidhimaya iva māraṇāyām, akāśamaya iva sābda-prādurbhāve, sāśimaya iva kalāsāmagraha, .................. arjuno yasāsi, bhīma dhanuṣā, niṣadho vapuṣi, satrughanam samare, sūrāh sūraśenākramaṇa, dakṣa prajākarṇaṇi, sarvādirājateṣaḥpuṇānirmita iva rāja puṣyabhūtirīti nāmnā babhūva/ Harṣacarita, III.

There is only one Arthālaṃkāra, i.e., one Rūpaka in the expression 'caraṇaravinda' in the second verse. The first half of the last verse is devoted to the description of Sukladhvaja. Here there is a Rūpaka in the expression 'kalpaviṣṭapi'. The typical expressions 'vīrendra-mauli-sthali-mānīkyairbhajamāṇa-' seems to have partially followed the model of earlier authors. Sānabhaṭṭa uses 'bhupalamaulimalalālitacaraṇayugalah'⁵ and the author of the Newgong Plates of Balavarman III uses 'bhupalamaulimanicūmīta-pūḍapīthāh'⁶.

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⁴ For the concept of Saṃkarālaṃkāra see Sahityadarpana, X. (Choukhamba edn.), pp. 885f.
⁵ Vide, Kādumbarī (Motilal Banarasidass edn.), p. 20.
⁶ See V. 7.
Poetical conventions as has been handed down by the famous Sanskrit poets is seen in verse I. King Malladeva is compared to Partha (i.e., Arjuna) for archery, to Dadhici and Karna for offering gifts to others, to the sea for depthness, and to Kandarpa (i.e., Kamadeva) for physical beauty.

In some inscriptions of Assam the particular religious faith of the donor kings cannot be ascertained. On the basis of the mention of a deity without any reference to the donor king it cannot be safely argued that the king was the worshiper of the deity mentioned. But this record very clearly states that King Malladeva was the worshiper of the goddess Kamakhya, ‘kamakhya-{
\begin{verbatim}
caranaracake vijayate \textit{srir}malladevo nrpa\textit{\textexclamdown}.
\end{verbatim}
Thus this inscription is important in the study of the religious faith of the Koch rulers of Assam.

The composition of the record is very short in extent and the scope for showing literary talents is limited. But the content of the inscription is composed in a standard K\textit{avya} form. The composer of the record had the knowledge of rhetoric and prosody. He seems to have studied the earlier inscriptions and particularly the works of B\textit{anabh\texttt{a}}\texttt{ta}. The use of different symbolic terms for the same figure indicates the poet's command over the vocabulary. This very little piece of literary composition should lead one to suppose that sincere effort was made to produce standard inscriptive K\textit{avya}
This record declares the rebuilding of the Mayagrīva-Mādhaṇa Temple at Hajo in the present Kamrup district of Assam by the Koch king Raghudeva. The date of the reconstruction of the temple is given both by the symbolic words standing as the names of objects and by figures. The symbolic words used for dating the record are mentioned as ‘sāka vāsa-bi-yattithau’ which mean the Saka year 1505. The inscription refers to Viśvasimha, to Viśvasimha’s son Malladeva, to Malladeva’s brother Sukladhvaja and to Sukladhvaja’s son Raghudeva, the ruler of Kāmarūpa responsible for rebuilding the temple. It also informs that king Raghudeva was an worshipper of lord Kṛṣṇa ‘śrīkṛṣṇa-pādārocake bhūpaḥ’.

The text of this inscription occurs in verse form consisting of three verses. The first verse is in Sragdhāra metre and the other two verses are in Śerdūlavikridita metre. The first verse is devoted to the description of the predecessors of king Raghudeva; the second verse describes the king himself, and the last verse states that the temple was rebuilt by one Śrīdharma. Gadādhara, mentioned in the third verse, was the king's treasurer, acting for

It may be noted here that both Naramarayana and Sukladhvaja were themselves very good scholars. They were educated in Varanasi. Sukladhvaja could even earn the reputation of writing the Kṛṣṇatīkā on Jayadeva’s Citragovinda. Vide, Neog, Maheswar, Sankeardaya, National Book Trust, 1920, p. 33.
In this small piece of literary composition, Anuprāsa is found in the following expressions: \textit{kṣitipatirabhavat tatsutah khyāta-kīrttiḥ, nrpatirimatirmirjītārātijātīḥ, gāmbhiryauḍāryya-sauryya, dharma-karmavaḍātāh, yadvase'sesadesah}. Of the \\textit{Arthā-lamkāras} there is \textit{Atisayokti} in the expression \textit{sākṣādṛāghava-puṅgaveḥ} because of the word \textit{sākṣād}, and there is a \textit{Paramparita Rūpaka} in \textit{akhila-loka-śoka-dahana-jvālavalīvāridaḥ}.

This little composition does not possess literary excellences to any striking degree. The author of this small piece of composition appears to have been a poet of moderate skill with limited means. The composition of the Rock Inscription of the Nilāchala Kāmākhyā Temple, which also contains three verses only, is somewhat richer in beauty than the composition of the present epigraph. There is a gap of only some 18 years between these two inscriptions, and hence this difference of literary standard may be attributed perhaps to a probable change of the composer court post.

The text of this inscription runs as follows:

\textit{śrīmānmalāḥ nrpanujasya krtinah sukladhvajasayātmaje}

\footnote{8 See PS, p. 143 (Intr.). In the Rock Inscription of Pāndunātha Mari Temple, 1507 Saka, which will be discussed next, mentions Gadādhara as an Āmatya.}

\footnote{9 The Original text given in PS reads \textit{śrīmalla}. The present reading is an emendation suggested for the first time on the strength of the metre.}
vīra sīrāghudeva-bhūpati-kuluttamaśa kalāhām


durgādattavaraṇa saṣati guṇagramābhirāme mahīṃ
tasyāmātya-gadādharasya bahusaḥ anshanukūlayād api//
sripandunāthasya hareḥ silābhīh
prasādam ānirmitavān manojñam/
payonidhir viṇupadaikatānah
śāke svara-vyoma-saṇḍu-samkhya//

Pāndunātha- Hari temple is located to the west of the Kāmakhyā temple on the hills of Nilāchala. The Koch king Raghudeva got this temple constructed in the year 1585 A.D. The name of the mason in was Payonidhi. This temple was very badly damaged in subsequent days.11

The record consists of two verses, which together constitute one sentence. The first verse is composed in the Sārdulavikrīḍita metre and the second verse is in an Upajāti of Indravajrā and Upendravajrā metre (Indravajrā + Indravajrā and Upendravajrā + Indravajrā). The date of the construction of the temple is given both by symbolic words which are names of objects and by figures.

The author of this inscription does not immediately appear to be a poet of very high order. Because, except for an iota of Anuprāsa in 'śrīmāṃmalla', 'grāmābhirāme' and 'saṇḍu-samkhya', there is no other notable Alamkāra in this inscription. Yet

10. The original text given in PS reads kalānām. The present reading is an emendation suggested for the first time on the strength of the metre and sense.

'bhūpati-kuluttaśe' may perhaps be recognised as a case of Rūpaka. The expression 'kalanām nidhau', through a pun, means 'a repository of arts' and also implies the moon, i.e., 'kalanidhi', which is not contextual. Hence, it will be a failure to do justice to the post unless it is recognised as a case of Sabda-Saktimūla-Upamā-Alamkāra-Dhvani. Within the limited scope of only two verses the author of the inscription may be said to have duly demonstrated his mastery over the art of prosody.

Thus, the epigraphs of the Koch kings which have been discussed above are all composed in the verse form. The Rock Inscription of the Nilāchala Kāmakhya Temple is written in a perfect literary style. The composition of the Rock Inscription of Mayagrīva-Nādhava Temple is not so rich in literary beauty. The composition of the present epigraph also does not reach the level of the compositions of the former. Yet these three representative pieces of composition do not fail to give an impression that during the period of Koch rulers poets and scholars in Assam could continue to maintain a reasonable standard of literary taste and talent.

INSCRIPTIONS OF THE ĀHOM KINGS TAKEN FOR LITERARY ASSESSMENT:

1 Rock Inscription of the Umananda Temple, 1616 Saka (1694 A.D.):

The compositions of the inscriptions of the Koch kings of Assam are short in extent although they bear very close relationship with

the classical Kāvyā literature. The composers of these inscriptions succeed well in their descriptions although their scope is very limited. The authors of the Sanskrit passages of the epigraphs of the Āhom kings of Assam also do not have wider scope for longer descriptions. This will be seen in course of a detailed study of a few assorted inscriptions.

The present inscription of the Āhom king Gadadhara Simha is attached to the wall of the Umananda temple situated on an island of the river Brahmaputra opposite to the modern city of Gauhati. The inscription has been prepared for recording the event of the construction of the temple. Referring to this inscription of Gadadhara Simha, Gait writes, "He was a patron of Śākta Hinduism. The temple of Umananda, on Peacock Island opposite Gauhati, was built under his auspices, and the earliest known copper plates, recording grants of land by Āhom kings to Brāhmaṇas or Hindu temples, date from his region". It is noted that in this inscription king Gadadhara Simha is said to be the ruler of Saumāra (saumāresvara-srīsri-madgadadharaśimhajñāyā). The inscription further declares that king Gadadhara Simha pleased the people of Aṅga, Vanga, Kaliṅga, Tailāṅga, Saurāstra, Magadha, etc., by offering gifts to them. The fact is important for the historical study of the epigraphs of the Āhom kings of Assam. The date of this inscription is given both by the figures and by the symbolic words standing for names of objects. The symbolic expression rasa-ksāmā-tarkkendu-samkhya-śāka give the

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13 *A History of Assam*, pp. 174-75.
Saka year 1616.

The text of the inscription begins with the auspicious term svasti. The inscription is in Sanskrit prose having excellent literary beauty. The greater part of the text describes king Gadadhara and comparatively a very little portion is devoted to the description of the deity. The official, who was responsible for the executive aspect of the event of the construction of the temple is referred to only in three words. The whole text comprises only one sentence.

The text runs as follows:

svasti pracanda-dordanda-kalita-danda-konda-niksetpa-kanda-
khandi-todanda-vairy-caya-mundassesa-samanta-cakra-cudamani-marici-
manjarit-virajita-caranaka-kamala-hara-hara-hima-hira-hindira-
pondurita-vasora-si-paripuritanga-vanga-kalinga-tailanga-saurashtra-
magadhodayesesa-Desa-visesa-kupya-kupya-viterana-santosita-bhra-
parva-saundaryagaambahiyya-maryada-daya-nayakara-vicara-dakshina-
dakshatadnya-kshama-guna-grambhirama-sakra-vamsavatamesana-padara-
vinda-makaranda-madhukara-saumaresvara-sirimadagadadhara-simha-
haya-rigadaganasandikai-brhatphukkanah sakala-vrndara-vrnda-
rajyesvara-srimadumanandopari mathamacikarat rasa-kshama-tarkendu-
samkhya-saka/

In this passage there are the following Arthalamkaras: Upama in 'hara-hara......pondurita-vasora-si'; Rupa in 'dordanda', 'carana-kamala' and 'sakravamsavatamsa'; Atisyokti in '.....vasora-
-si-paripurita......'; and Paramparita Rupa in 'padara-vinda-
makaranda-madhukara. But the more conspicuous trait of the passage is the presence of Sabdālamkāras in almost every syllable. For instance, there is a Saṃkara of Lātanuprāsa and Yamaka in 'dordanda-kalita-danda-kodanda'. The whole of the passage abounds in all sorts of Anuprāsa. Because of the repetition of the conjunct consonants ūṇa, ūṇa and ūṇa this passage appears to be very rich in Padalālitya.

In the portion pracandā-dordanda.....vairi-caya-muṇḍeṣa Vīra Rasa is presented. The repetitions of nd and the use of ks have become very much helpful here for Ojah Guna. The author first describes Gadādharaśimha's valour and his terrbleness with the enemies and then he narrates his fame, the nature of pleasing the people of different countries by offering gifts to them, the physical beauty, the depthness, the tenderness of heart and the perfectness in judgement. Thus the author decidedly makes a change of Rasa. In the first part where there is Vīra Rasa, harsh sounding syllables are used, but in the later part where, for instance, Bhakti or Deva-Viṣayaka-Rati-Bhāva predominates soft sounding letters are employed, as in ..... īśana-padaravinda-makaranda-madhukara.

Description of fame is a very common theme for the authors of the medieval inscriptions of Assam. The present author while describing the fame of king Gadādharaśimha uses the common standards of comparison as in 'hara-hāra-hima-hīra-hindira-pīṇa-pandumitra-yasorasi'. Thus, some of the favourite terms and expressions of the
court poets of medieval Assam are already introduced in this composition.

The main purpose of the author in this composition is to show his mastery over the sounds of words. Although the author preferably uses the letters which are harsh to be pronounced, soft sounding syllables are also not altogether neglected. The use of harsh sounding syllables and the prevalence of ज ग ः न ः bear the characteristics of Gaudi style.

The author of the composition was a man of considerable literary talent. He was skilled in different branches of literature. He had a sound background of poetical conventions and knew the canons laid down by the Sanskrit rhetoricians. The composition further reveals that it was a practice of the court poets of medieval Assam to describe the patron kings in a standard Kavya form.

Land Grant Inscription of Rudrasisaha, 1623 Saka (1701 A.D.):

The text of the inscription is in Sanskrit prose. The contents of the grant can be divided into a few sections as follows:

1. A comparatively longer description of the donor king,
2. A brief description of the high official through whom the grant was issued,
3. The names of the donee brahmans,
4. Declaration of the act of donation and the description of the land donated,
(5) Declaration that no others except the donees should enjoy the donated land,

(6) The particular auspicious moment on which the grant was issued,

(7) Finally, the mention of the year of the grant by symbolic words which stand for names of objects.

The literary elements are employed in the description of the donor king of the grant. This part of the text runs as follows:


Unlike the author of the Rook Inscription of the Umananda Temple for whom Sabdālaṃkāra is more favourite, the author of this epigraph gives equal stress on both Sabdālaṃkāra and Arthā-laṃkāra. It may be observed that Anuprāsas are present almost throughout the text quoted above. The beauty of Anuprāsa is enhanced by the presence of Padaśālitya belonging to the repetition of the conjunct ad in saradindu-sundara. The Arthā-laṃkāras present in the passage are as follows:

Rūpaka in 'pratāpa-tapana', 'sakalaloka......kalpapādapa'; Atisayokti in 'nikhilācalapāla-maulimāla-vilāsi-sāsana'; Upama in 'sāgara-gambhīra', 'saradindu-sundara-kīrtti-nikara' and Paramparitarūpaka in 'hara-gaurī-padaravinda-makaranda-madhukara'.
The text which immediately follows contains almost in the very beginning a Rūpaka in the expression, 'śriparmeśvara-carana-pañkaja' and an Anuprāṣa in the continuation of the text as 'parāyana-guna-gaṇa-bhājana'.

The expression 'saradindu-sundara-kīrtti' involves the Kavīṣamaya of conceiving fame as white.

The author of the present epigraph follows the style of the famous prose writers of classical literature particularly the style of Daṇḍin. The author is closer to Daṇḍin both in ideas and in expressions. Certain typical terms used by Daṇḍin can be traced in this inscription. It is interesting to see that the description of king Āudravāśa of this epigraph bears a close resemblance with the description of king Rājahamśa of Daṇḍin. While giving a description of king Rājahamśa, Daṇḍin writes, "tatra virabhatpatatalottarangatūrānāguṣṭājanamakarabhisaṃsakalera-puṇaṇakatačaka jalanidhimathanamandarāyamānasamudandabhujadanda, puramdarapūrgaṇaṇavanaharanaparāyaṇagirvānatarunagāṇanikaganajectives-giyanānaṃtaśīmānaṃ saradindukunda .............. rājahasmo nāma ghanadarpakamdarpaśaundaryasaundaryahṛdyaniravadyaḥ νrāpe bhupe babhūva"14

Like the author of the present inscription, Daṇḍin's purpose in this portion is to show his mastery over the sounds of words. Anuprāṣa is enormously employed here. The term saradindu is

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is commonly used by both the authors. Daṇḍin uses the term 'vīrabhatapatāla' while the author of the inscription uses 'prabalaripupatāla'. The word paṭāla is common with both the authors. The combinations of the 3rd and 5th letters are also noticed in both the texts.

The Sanskrit passages of the copper plate charters of medieval Assam usually describe the donor kings and their high officials through whom the charters are issued. The operative parts are not written in Sanskrit. But in this present epigraph the operative part is also given in Sanskrit. This feature of this inscription is important in the study of the land grant copper plate charters of medieval Assam.

The use of the word vāṭī in the operative part is significant. It is a Sanskritised form of the Assamese word bārī. The occurrence of the word in the epigraph proves that the composer of the inscription was influenced by the Assamese words. The occurrence of the Assamese words in the Sanskrit passages of the inscriptions implies that the composers of these inscriptions were acquainted with the Assamese language. On the basis of this fact, a clue is found to think that the authors of the Sanskrit passages also used to compose the Assamese portions of these epigraphs. This further leads to the conjecture that the composers of these inscriptions were local scholars who had the knowledge of

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15 cf. "yimāti-puṭaka-parimita-vāṭī dvādasā-puṭaka-parimita-ropāṇa-bhumi ca tebhya dattā".
both Sanskrit and Assamese.

The operative part of the inscription which is comparatively short in extent has no use for literary investigations. It mentions six donees namely - Hari, Kṛṣṇa, Vāsudeva, Bharata, Rāma-hari and Avaddha; declares the land donated; states that no others except the donees should enjoy the land donated; mentions the particular occasion and gives the date in the form of symbolic words standing for names of objects. The authors of the inscriptions of ancient Assam generally give the particulars of the donated land in detail. But the author of the present epigraph refers to the land to be donated simply with the words: vimsāṭi-putaka-parimita-vāṭī dvādasa-putaka-parimita-ropaṇa-bhūmi-ca.

Dr. Neog also observes, "It is, however, to be noted that the particulars of the homestead and rice growing land given to the brāhmaṇ donees are not given in the epigraph". In the inscriptions of ancient Assam the particulars of the donated land are given in Sanskrit. The particulars of the donated land of the copper plate charters of later medieval period are narrated in Assamese. At the time of composing the present epigraph, the practice of furnishing the particulars of the donated land in the Sanskrit passages was no longer in use and the system of writing the operative part in Assamese was also not yet developed. It is, perhaps under the said circumstances that the author of the present epigraph refrains from giving the detailed description

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of the donated land. The technique of declaration of the land donated and the practice of writing the operative part in Sanskrit are marks of the originality of the author.

The composition contains long compound words and the harsh sounding syllables are also employed in a few places. Thus, this piece of literary composition, contains characteristics of the Gaudī style. Its author is able to show very successfully his skill in the use of Sadālāmākāra and Arthālāmākāra. But his knowledge of grammar appears to be not so satisfactory as the expression 'hari .......... avaddha saṃjñakāḥ saḍbṛāhmaṇā datta' deserves to be improved and read as 'hari .......... saṃjñakābhyāḥ saḍbṛāhmaṇeśvya datta'.

The Inscription of Kamalesvara Temple, Nilāchala, 1650 Saka (1728 A.D.)

The text of the inscription is as follows:

svasti
nirddana-nijabhuja-vikramākranta-bhūmandala-vipakṣa-pakṣa- 
kakṣārjita-pratapānala-kala-dhauta-pārvana-sārada-sāvarī-
sv rvabhauma-candrikotkaraśakīrtti-nirmalikṛta-khvanāntaraśa-
satarkumbha-pramukha-vitaranomādita-digvidiganta-guṇigaṇa-
śīśīśīśivamhamastamahīśīśilauderyādi-guṇa-grāma-dharṣita-
ratnaśakā-sriśripulikevari tatpada-puskara-rasika-madhukara-camu-
surārccita-sridihingadesadhyakṣa-vṛhatphukkanaḥ kamalesvarasya-
desadiśtak-prasadamācīkarad-gagana-sāra-raasendu-saka/

The object of the inscription is to record the construction of
a Kamalesvara temple (i.e., Siva temple) on the hills of Nilaçhala by Sridihiçgïa Brhatphukkana, the deputy of the reigning queen Phulesavarî of king Sivasimha. The record opens with the auspicious word svastî. Then it very beautifully describes the qualities of king Sivasimha upto the word 'siva-simha'. This description is followed by the description of the queen Phulesavarî upto the word 'phulesavarî'. This is followed by a description of the deputy Sridihingiya Brhatphukkana upto the word brhatphukkana. The record then declares the construction of the temple on a specific date.

The text of the inscription as given above is in standard Sanskrit prose exhibiting the style of the Rock Inscription of the Umânanda Temple and the Land Grant Inscription of Rudrasimha. The author of the epigraph very successfully describes the valour of the king, and shows his skill in presenting the distinguishing qualities of the queen and her deputy. In certain epigraphs of the period the major portions are devoted to the descriptions of the reigning kings while their officers are described in brief and sometimes their names alone are only mentioned. But the present epigraph happens to be an exception in this respect.

It may be observed that the authors of the various inscriptions of the Ahom period by and large use the same type of expressions

17 M. Neog equates Kamalesvara to Siva (Vide Pâ ś Instr. p. 152). But from the way of referring to the deity as the Isvara (Lord) of Kamala (Laksmi) it appears that the temple is more probably a Visnu temple.
for describing things like the valour or the fame of the patron king. These post appear to have a lesser degree of originality. But the author of the present inscription can perhaps claim a higher degree of originality. For instance, while describing the fame of the king he avoids the repeatedly used standards of comparison like harahāra, hima, hīra, hindirapinda and uses an altogether new imagery like *pārvāna-sāradā-sārvari-sārva-bhauma-candrikotkaraśa-kīrti*, which implies that the fame of the king also possesses the excellence (utkīrā) of the light of the full moon of an autumnal night and like the said moon-light, which falls all over the world (ārayabhāuma) the white fame of the king also spreads all over the world.

Of the Sābdalakāras, the author in the manner of many other composers of the epigraphs of medieval Assam mainly uses Anuprāsa. It is very excellently used in the expressions, nijabhuja-vikrama-krānta, vipakṣa-pakṣa-kakṣājita, sārda-sārvari, digvidiganta-gunigana, etc. There is the only Vamaka in 'vipakṣa-pakṣa'. As such, 'vipakṣa-pakṣa-kakṣājita' presents a case of Saṃkara of Anuprāsa and Vamaka. Of the Arthālaṃkāras the author uses the following:

Atiśayokti in '........ vikrama-krānta-bhumāṇḍala', '........ vitarāna-nīmadita-digvidiganta'; and '............ nirmalikrāt-

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18 See PS, p.7. of also, 'hindira-pinda-dugdha-mugdha-kīrti' (PS, p.19), 'himakara-harahara-sphāra-vistarā-kīrtih' (PS, p.26), 'hīra-ksīra-hindīra-kīrti' (PS, p. 49), etc.
bhuvanāntarāla'; Rūpaka in 'pratāpanāla'; Paramparītā-Rūpaka in 'tatpada-puskara-rasika-madhukara'. In 'śilaudāryādi-guṇa-grāma-dharsita-ratnākara' there is a Vyatireka, which on its own part suggests an Upama based on the idea of similarity between the queen and the sea (= ratnākara).

The author very successfully presents Vīra Rasa in the portion - nirṛdaṃa-nijabhujā-vikrama-krānta-bhūmandala-vipaka-pakṣa-kakṣa-arjita-pratāpanāla. Here, there is Ojāh Guṇa and the repetition of the harsh sounding syllables like kr and ks which is so suitable for the contextual Vīra Rasa stands as a testimony to the poet's literary craftsmanship.

The compound words and the prevalence of Ojāh Guṇa exhibit the Gaudiya style of composition. The style bears close resemblance with the prose style of Dandin. The modes of description of king Śivasimha of the present epigraph reflect the modes of the description of king Rājahansa of Dandin. The scope for the present author is, however, very limited and therefore the beauty of the description of the epigraph is lower than that of its model. But yet, it may perhaps be safely concluded that the author of the present inscription was a learned Sanskrit scholar endowed with a higher degree of literary talent.

Rock Inscription of the Western Gateway of the Gauhati City.

1694 Sāka (1732 A.D.)

The inscription opens with the sign Ānjī and the text begins with the mangala word svasti. The text of the record is in prose
exhibiting the style of the famous Sanskrit prose writers. It contains the description of the reigning king Sivasimha followed by the description of the deputy of the king and the declaration of the erection of the western gateway of the city of Pragjyotis-pura with particulars along with the mention of the specific date of the construction of the gate. The date of the inscription is given both by symbolic words standing for names of objects and by figures. The terms vedā-visikha-vedāṅga-śaśadharā-śāke stand for the Saka year 1654.

The literary elements are employed in the descriptions of the king and his deputy under whose supervision the construction of the gateway was executed. The description of the officer-in-charge is as beautiful as that of the description of the king himself. The inscription very clearly states that king Sivasimha was a worshipper of God Śiva and his consort Gaurī. cf. śrihara-gaurī-padāravinda-makaranda........ srīśrimatsivasimha. The deputy of the king, on the contrary, was a worshipper of Kesāva (i.e., Viṣṇu). cf. śrikesāva-pāda-pānkajabhrīṅga-vaṅeṇa śrimaddhiṅgiyā-baḍepukka-mena. This gives an idea of the catholicity of outlook in the field of religion practised in those days.

The literary portion of the text of the inscription is rich in Alamkāras, and particularly in the use of Sabdālamkāras. The author, in the manner of other composers of the epigraphs of the period, very excellently uses Anuprāśa. A very fine execution of Anuprāśa is met in the expression - 'padāravinda-makaranda-sandoha', where
the repetition of and presents a case of Padalālitya. Anuprāsa is further noticed in the expressions like 'parama-karunā-varuṇālayasya' and 'kailāsa-kāṣa-kārpāsa-hindira-pīṇḍa-dugdha-mugdha', whereas again Padalālitya is found in 'hindira-pīṇḍa'.

In the entire literary portion of the text conscious effort is made towards the use of Anuprāsas of which only some samples are quoted here. Yamaka is found in 'avani-vaniyakā' and 'karunā-varuṇālayasya'. Of the Arthālaṃkāras, the author uses more of Rūpaka. There are Paramarita-Rūpakas in the expressions: 'padaravinda-makaranda ........ madhukara' and 'śrīkesava-pada-pānkaja-bhrṅgavarena'. There are Rūpakas in 'karunā-varuṇālayasya'; 'vāsava-vamsavatamsa'; 'samsāra-mangalāgāra'; Atisavokta in '......... yasorasi-manditāsāsa-medini-mandalasya' and 'kirttimandala-manditāsāsa-dig-digantarālena' and there is an Upama in 'hara-kailāsa........ dugdha-mugdha-kīrtti-mandala'.

The author uses poetical conventions in the descriptions of both the king and the officer concerned. In the description of the king the expression subha-yasarasi is used, while, in the description of the official the expression, hara-kailāsa-kāṣa-kārpāsa-hindira-pīṇḍa-dugdha-mugdha-kīrtti is employed. In the first expression fame is simply shown as white; but, in the second expression fame is described as similar in whiteness to the objects like Śiva, Kailāsa, Rāṣa flower, cotton, foam and milk.

It is interesting to note that some Assamese words are also used in the midst of the Sanskrit text of the present epigraph.
The term _badaphulkanon_ stands for the chaste Sanskrit word _brhatphukanon_. Here _bad_ is a corrupt Assamese form used for the chaste Sanskrit expression _vrhat_. The word _pranci_ is used in place of the Sanskrit word _pracira_. The occurrence of the Assamese words in the Sanskrit text proves that the composer was at least partially influenced by the Assamese language. It further gives us a clue to think that Assamese language by this time reached a particular level of development.

The literary text of this epigraph possesses the characteristics of the _Vṛttagandhi_ variety of prose. The expressions like 'karunā-varunālaya' and 'saṁsāra-mangalagāra' appear to be couched in the _Sloka_ metre. _Visvanātha_ recognises four types of _Gadya_ (prose) and states the characteristic of each of them. According to him Prose (_Gadya_) is a speech not regulated by metre, and it is fourfold, viz. _Muktaka_, _Vṛttagandhi_, _Utkalikāprāya_ and _Chūrnaka_. The first of these kinds is devoid of compounds, the second contains portions of metre, the third abounds in long

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19 Dr. Neog writes, "The word _pranci_ for the Skt. _pracira_ is Old Assamese (found in burañjis), and is a piece of _Prākritism_ here". See, PS, Intr. p. 153.
compounds, and the fourth is characterized by short compounds. Accordingly the text of the present inscription may be said to be of the Vṛtttagandhi variety. It is, indeed, important to note that not only the author of the text of the present epigraph, but also many other composers of the inscriptions of medieval Assam employ the Vṛtttagandhi variety of prose as it will be seen by and by.

**Rock Inscription of the Northern Jaya-dvāra of the Barphukan's Mantra-bhāvana at Gauhati. 1660 Saka (1738 A.D.):**

The text of the inscription begins with the sign Ṛṇi and the auspicious word svasti. Then it gives a longer description of the reigning king Śivasimha followed by a comparatively shorter description of the high official under whose supervision the northern victory-door of the chamber of counsel at Gauhati has been constructed as recorded in the present inscription. This is again followed by a very short description of the door. Towards the end, the date is mentioned both by symbolic words standing for names of objects and by figures. The symbolic expression gaganā-
rasa-rasendu-säke stands for the Śaka year 1660. The expression 'saumāreśvāra-sṛimāt-svarganārāyaṇa-sīvāsimha' clearly records that Sīvāsimha was the ruler of Saumāra.

The purpose of the composers of the Sanskrit texts of the epigraphs of medieval Assam was to make an eulogy of the patron kings. It is for this reason, that there happens to be a lot of rich literary elements in the passages concerned with the eulogy of the patron kings. The author of the present epigraph very highly praises king Sīvāsimha, and for that purpose he also employs a plenty of literary elements in the concerned portion of the inscription. In fact, in showing the distinguishing qualities of the king, the present author surpasses many of the composers of the epigraphs of medieval Assam. Particularly this is the reason why the text of the inscription deserves to be quoted here in full. The text runs as follows:

svaṣṭi

nikhila-kaṇḍapāla-kirita-koti-nighṛṣṭa-visiṣṭa-pēda-pitha-
hara-gaurī-cāru-carana-cāraṇāmandānanda-sandohāndolīta-hṛdaya-
nilaya-nicaya-pārāvāra-mahodāra-vimala-yaśāḥ-prāvāra-paribṛt-
ṛdigāganāśphāla-kālānala-samujjvala-pravāla-pratāpanāla-jāla-
jaṭāla-mahi-maṇḍala-vitanyamāna-mahādāna-santāna-viṁindita-
kalpa-pādapa-kara-kalita/sarasana-prasārita-prakharatara-sara-
nikara-jarjjarikṛtārati-vara-kalevara-gambhiryyādi-guṇa-grama-
virāma-dhāma-kandarpa-darpa-dalana-kalevara-purandara-kula-
kumuda-saśadhara-saumāreśvāra-sṛimāt-svarganārāyaṇa-sīvāsimha-
mahi-mahendrānam paduptrima-madhukara-mahamantri-pravara-
This inscription is so full of Sabdālāmākāras that there is hardly any word which is free from any of the Alamkāras, Anuprāsa, Latanuprāsa and Yamaka. For instance there are Yamakes in arāvara-kalevara, kandarpa-darpa-dalana, and vipakṣa-pakṣa-ksaya. There is a Latanuprāsa in pādūptrima-madhuyadhumākara. The best example of Anuprāsa is provided perhaps by the expression, 'amandānanda-sandohandolita', which is endowed with Padalālitya as well.

Again in the manner of almost every word being embellished with some Sabdālāmākāra, almost every idea also happens to be beautified by some Arthālāmākāra. The Arthālāmākāras may be pointed out as follows:

Atisayokti in 'pratāpanala-jāla-jatāla-mahi-mandala',
'vimāla-yaśā-prāvara-parivṛtta-digāṅganā'.

Upama in 'pārāvara-mahodāra' and 'kālanala-asmaujjivala'.

Rūpaka in 'yaśā-prāvara', 'pratāpanala', 'padāmbuja' and 'caraṇādeśa-mālā'.

Paramparita-Rūpaka in 'purandara-kula-kumuda-śasadhara',
'pādūptrima-madhuyadhumākara' and 'duvarākula-kamala-dinakaraḥ'.

stadiyādi-puruṣānām svargavatāra-samaya-dhṛta-padāmbuja-samā-gata-duvarā-kula-kamala-dinakara-sṭādiyā-caraṇādeśa-mālādhara-
vipakṣa-pakṣa-kāya-dakṣa-manjula-erimatārūna-duvarā-bṛhat-
phukkana rucira-mantra-bhavana-veṣṭita-pra-pravara-jaya-nāma-
dheyaṭṭara-dvāramidām pāśaṇeṣṭakādibhiḥ vyaracayad gagana-rasa-~
rasendu-saśa//
Pratiyamāntotasra in 'gāmbhīryādī-guṇa-grāma-vīrāma-
dhāma'.

Vṛṣṭīraṅka in 'mahādevaśaśānta-vinindita-kalpa-pādapa' and 'kandarpa-darpa-dalana-kalavara'.

The superiority of the literary craftsmanship of the present poet is best exhibited by the art of matching the sounds with the senses in the most agreeable way. For instance, he uses harsh syllables in the clause 'nikhila-kamāpala-kirīṭa-
keti-nighṛtta-viśīṣṭa-pāda-pītha', which is concerned with the description of the valour of the king, while he uses soft syllables in the clause 'hara-gaurī-caru-carana-caranamandā-
nanda-andohandolita-hṛdaya-nilaya-nicaya-parāvāra-mahādāra', which is concerned with the devotion, pleasure and the large-heartedness of the king. In other words the poet delineates the Madhurya Guṇa in the context of the sentiment of Bhakti and Ojah Guṇa in the context of Vīra Rasa. Ojah Guṇa is again very nicely delineated in the clauses 'vipakṣa-pakṣa-keṣa-dakaś' and 'prakharatara-saranikara-jaṛjariktarati-vara-kalavara'. Mari-
śena while describing the valour of king Samudragupta writes -
svabhūja-bala-parākramaikabandhoḥ parākramāṅkaśya paraśu-chara-
saṅku-akti-prasāśi-tomara-bhindīpāla-mārasa-vaitastikādyanaśa
praharaṇa virudhākula-vrana-śatāṅka sōbhāsamudayapacita-kanta-
taravataraṃañhaḥ. (Prayaga Stone Pillar Inscription of Samudragupta,
Lines 17 - 18)\(^{21}\)

\(^{21}\)Vide Raj Bali Pandey's *Historical And Literary Inscriptions*, pp. 73 - 74.
Although the passages in the inscription under present
discussion are much shorter than the above-quoted passage of
the Prayāga Prasāti, yet the tone and texture seem to be
almost similar in both the places. Thus it may be observed
that the post of the present inscription was in no way inferior
to a post like Marīśaṇa.

It may, however, be pointed out that while the Prayāga
Prasāti of Marīśaṇa contains also some beautiful verses, the
present inscription does not possess a single verse. Yet, this
deficiency is duly compensated by the fact that the present
inscription contains a Vṛttagandi type of prose. This is warran-
ted by the presence of the following clauses which appear to be
in the ślēka metra:

'kirīta-koti-nighrata'
'kālānkle-samujjvala'
'parāvāra-mahodāra'
'gāmabhīrādyadigunagraama'
'digandana-ganaspēla'
'sara-sana-prasārita'
'visrāma-dhēma-kandarpa'
'kelevara-purandara'
'sīvasimha-mahendranām'
'padāmbuja-samagata'
'namadhēyottamādvaram'

The whole text nicely concludes with the first eight syllables
of the Rālinī metra, corresponding to the 'na-na-ma-ya-ya-yuteyam'.
part of the definition in the expression: 'gagana-rasa-rasendu'.

The present Vṛttagandhi prose shows that although he has not composed any full verse yet he had the full ability to do so and, in fact, at heart he has been already humming in the form of metres.

**Rock Inscription of the Well Around the Rudrasvara Temple, 1674 Saka (1752 A.D.).**

The text of the inscription contains three verses consistently written in the Sārdūlavikrīdita metre. The first verse is devoted to show the distinguishing qualities of king Rudrasimha, the verse in the middle describes king Pramattasimha and the concluding verse declares that the wall of the temple was erected by Minister Sri Taruna Duvara at the instance of king Pramattasimha. It is to be noted that in this inscription there are the descriptions of two kings, Rudrasimha and Pramattasimha. Pramattasimha constructed the Rudrasvara temple at the death place of his father Rudrasimha.²²

The temple was constructed in the Saka year 1671 while its wall was constructed in the Saka year 1674.²³ King Pramattasimha constructed the temple at the memory of his father and therefore there is the praśasti of Rudrasimha at the beginning of the present inscription.

The literary elements of this inscription are new proposed to

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²³See the text of the inscription in PHGR, pp. 276 - 78.
be discussed verse by verse:

**Verse I:**

srígaurisā-padaravinda-madhupah rūpena kāmopama
nītau vākpatirojasā surapatirbhūloka-kalpa-drūmabhūvane bhūpala-cūḍamanir-
dhiro viragāṅgranīrgunānamānīh sūrūdrasimho nṛpah/

This verse contains the following Alankāres:

Anuprāsa in 'madhupe rūpena kāmopamā', 'babhuva bhuvane bhūpala', 'vīragāṅgranīrgunānamānīh'.

Yamaka in 'vākpatir ojasā surapatih'.

Rūpaka in 'nītau vākpatih', 'ojasā surapatih', 'bhūpala-cūḍamanih', 'guna-manih'.

Paramparita-Rūpaka in '..... padaravinda-madhupah'.

Upama in 'induprayayasyāh', 'rūpena kāmopamah'.

Atigayokti in 'bhūloka-kalpadrumah'.

Thus the whole verse possesses a Śāṅkaraalankāra. In respect of metre, ideas and literary beauty this verse can be compared with the first verse of the Rock Inscription of Nilachala Kamakhyā Temple.

ef. lokānugrahe-kārakah karunayah pārtho dhanurvidyaya
dānenāpi dadhici-karna-sadrgo maryadayaabhonidhīh/
nāna-śastra-viśāra-cāru-caritah kandarpa-rūpojvalah
kamakhyā-caraṇarccake vijayata srimalladove nṛpah/
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Verse 2:

tatputraḥ pratata-pratapa-tapana dīnaugha24-minodadhiḥ
punyābdhirnṛpa-vṛnda-vandita-pada-dvandvaravinda sudhīḥ/
kīrtya nindita-saradendurabhavat kandarpa-darpāpaho
rūpeneha pramattasimha nrpatirbhūmandalākhandalāḥ//

This verse contains the following Alamkāras:

Anuprāsa in 'tatputraḥ pratata-pratapa-tapana', 'vṛnda-vandita-pada-dvandvaravindaḥ', 'nindita-saradendurabhavat'.

Yaspaka in 'kandarpa-darpāpaho' and 'bhūmandalākhandalāḥ'.

Rūpaka in 'pratapa-tapanaḥ', 'punyābdhiḥ' and 'pada-dvandvaravindaḥ'.

Parampara-Rūpaka in 'dīnaugha-minodadhiḥ'.

Atisavokti in 'bhūmandalākhandalāḥ'.

Vyatireka in 'kīrtya nindita-saradenduḥ' and 'kandarpa-darpāpaho rūpeneḥ'. But both these Vyatirekās suggest an Upama respectively.

Verse 3:

tasyādvasat sudhamsu-yaśasa maryādaya sindhuna
vīraśri-tarunādi-sabda-duvarā-namā mahamantriṁ/a/
prākāro'yamakari karubhiralākāreṇa sakaṁ janaṁ
saka veda-hayālipada-bhuvane 25 rudrasvarasayālaya//

24. In PS the reading is given as "dīnudva(?)", for the first time it is emended here as "dīnaugha".

25. The original reading as given in PS is dharanyau, for the sake of metre it is emended here as bhuvana.
In this verse there is obviously less scope for employing literary elements. Yet this verse also contains the following Alamkāras:

Anuprāsa in ‘tasyādesavasat sudhāmeu-yassasā’, ‘nāma-māhā-mantrinā’ and ‘prākaroyamakāri kārubhiralamkāreṇa’.

Rūpaka in ‘maryadāya sinchunā’.

Upanā in ‘sudhāmeu yassasā’.

The post of this inscription is at home in description. He seems to be familiar with the canons of Sanskrit prosody and very successfully shows his sound back-ground of rhetoric. The poet, however, does not seem to be able to compose a verse containing richer ideas. Most of the typical expressions of the text are already used in a number of earlier epigraphs. Thus the post of the present epigraph appears to be simply a good poet, but not a great poet.

Back. Inscription of the Chatrāgala Visnu and Siva Temples Guahati, 1721 Saka (1799 A.D.):

The text of this eulogistic composition contains both prose and verse. The prose portion which covers the half of the entire text of the inscription describes king Kamalāvarasimha and his minister Pratapavallabhā. This prose passage is followed by two verses which are again devoted to the description of Pratapavallabha and to the declaration of the construction of the temples (i.e., Visnu and Siva temples). The first verse is composed in Sardūlavikridita metre and the second verse is in Sloka metre.
In the first pada of the second verse appears to contain a metrical flaw. But it can easily be passed on as a scribal error and the text may be happily emended accordingly, as it will be shown below. The text of the inscription runs as follows:


The prose begins with a long compound ending with the word \textit{brhatphukkanae} and it contains 103 syllables. Thus it happens

\textit{26} The original reading as given in PS is \textit{sandhikaya}. For the sake of metre it is emended here as \textit{sandhikeya}.

\textit{27} The original reading as given in PS is \textit{si} \textit{brhatphukkana}. For the sake of metre it is emended here as \textit{srimad-brhatphukkana}, taking the original reading as a scribal error.
to be the longest compound in the whole corpus of the inscriptions of Assam. This compound also begins with a very successful delineation of Ojaḥ in the expression "şimpracandā...... prakhanditākhandalopamāri-varga-vikrama".

It is also significant that this passage begins with the word pracanda, which means 'forceful'. This description, endowed with Ojaḥ, duly suggests Vīra Rasa. The prose passage contains the following Alamkāras:

Anuprāsa in 'pracanda ......... prakhanditākhandalo....'
'hara-hindira-hiraka-himakara', 'sandhikeya-kula-kamala', 'pradyotataika prabhākara' and 'srikamalāsvara'.

Yamaka in 'himakara-kara-nikara' and 'saumaresvara-
srikamalāsvara'.

Rūpaka in 'dorddanda'.

Paramparita-Rūpaka in 'sandhikeya-kula kamala-pradyo-
tataika-prabhākara'.

Upama in '..... ākhandalopama' and '..... hima-kara-
kara-nikar-dhauta-kirti'.

Atisayokta in '..... kirti-dhavalikrta-dinmendala'.

This is based on a Tadkune Alamkāra

28 The original reading as given in PS is 'hima-kara-nikara'. It is amended here as 'himakara-kara-nikara' for the sake of a proper meaning.
The verses contain the following Alamkaras:

AnuPrasa in 'sandhikeya-kulambudhau-sasadharo-dhyeye
   dharitriddharah', 'bhūbhūja', 'ādesatāh sādaram' and 'vimalā-
   layau'.

Yamaka in 'śrīgovinda-padaravinda', 'sasadharo dhyeye
dharitriddharah' and a Samkara of Yamaka and AnuPrasa in
   'tenemau kṛtiṁ kṛtau suṣatinā'.

Paramparite-Ṛṣṇaka in 'sandhikeya-kulambudhau
   sadharaḥ' and 'śrīgovinda-padaravinda-madhupah'.

Adhikālamkāra in 'dharitriddharah'.

As this eulogistic composition contains both prose and
verse it may be recognised as belonging to that variety of
Sanskrit Kavya which is called Viruda.

From the foregoing analysis it may be gathered that
although he had a comparatively limited scope the poet of the
present inscription also endeavoured to maintain a standard of
literary beauty as that of the celebrated classical poets like
Dandi Banabhāṭṭa and Śrīharṣa.