The Ramtek Inscriptions I*

INTRODUCTION

The hill of Ramtek (21° 28' N, 79° 28' E), c. 45 km NE of Nagpur (Maharashtra), merits special attention because it appears to be one of the few places in India where an uninterrupted historical development from the fourth century AD to the present day can be investigated through a series of archaeological monuments which, although partly restored or built over in later periods, seem never to have been exposed to destructive and iconoclastic forces. From at least the fifth century onwards the hill, also known as Rāmagiri, Sindūragiri, or Tapamgiri (Tapogiri), served as a regional centre of religious activity and, probably, also had a more secular function as an outstanding strategic base controlling the highway that connected, and still connects, the central and eastern part of the basin of the Ganges with the northern Deccan. This could possibly explain, at least in part, why the religious structures on top of the hill have attracted the attention and care of the rulers of the area from a very early date.

Archaeological explorations in the Nagpur Plain during the last two decades have brought to light a great number of interesting sites belonging to the culture of the Vākātakas (fourth-fifth centuries), notably Nagardhan and adjacent Hamlapuri (7 km south of Ramtek), generally considered to be the area of the Vākāṭaka capital, Nandivardhana. In Hamlapuri, a splendid collection of Buddhist bronzes was recently found which seems to prove, in the words of Jamkhedkar, 'that Buddhism was a living faith under the Brahmanical Vākātakas'.¹ Whereas other Vākāṭaka centres of culture fell into decay and were gradually obliterated,² Ramtek survived and to date still has four intact and one impaired Vākāṭaka temples (four of them still containing the original idol), besides a small cave-temple and a cave-reclusory, probably also dating back to this period. Moreover, at least one stone tank situated on the top of

* The first version of this article with the title *The Ramtek Inscriptions* was published in the *Bulletin of the School of Oriental and African Studies*, Vol. LII, Part 3 (1989), 467–496.

1 Jamkhedkar 1985b, 18.

2 Nagardhan: IAR 1981–82, 49 f.; IAR, 1982–83, 137; Jamkhedkar 1987a, 339. Mandal: IAR 1975–76, 36; IAR 1976–77, 39. Mansar: Nagpur Gazetteer 57, 303; Hunter 1934; Mirashi 1959, 22. Nagara: IAR 1979–80, 56; IAR 1980–81, 40; IAR 1981–82, 49. Markandi: Jamkhedkar 1974. Paunar: Mirashi in CII V, 23 ff.; Deo and Dhavalikar 1968; Jamkhedkar 1985a.

the hill appears to preserve very old cloister constructions which could likewise go back to the Vākāṭaka period. In addition, the hill and its immediate surroundings contain at least one undamaged temple that may go back to the Cālukya period (the Kālikā Temple c. 200 m NW of the hill), and temples and tanks constructed during the Yādava period (twelfth–thirteenth centuries), the Vijayanagara period (fifteenth–sixteenth centuries), as well as the Mārāṭha period (eighteenth century and later). In view of this astonishing richness in historical monuments, it is surprising to discover that the hill has been systematically ignored in all standard works dealing with the history of Indian art and architecture.³

In two articles the present author has described the archaeological remains of Ramtek Hill on the basis of an inventory made during field-work in November 1986 and has evaluated the historical development of the religious structure of the Ramtek complex by making use of this inventory.⁴ Among the collected data are several inscriptions which could be only referred to in the above-mentioned articles, but which deserve a more detailed treatment. This is the purpose of the present paper. For an historical evaluation of the religious content of these inscriptions the reader is referred to the second of the two articles (Bakker 1990b).

To the best of my knowledge there are four Sanskrit inscriptions to be found in temples on the Ramtek Hill, as well as two ancient pieces of graffiti. Three inscriptions and the graffiti are found on the walls and pillars of one of the two Narasiṃha temples, the so-called Kevala–Narasiṃha Temple; the other lengthy inscription is found in the Lakṣmaṇa Temple. The latter has been published by Mirashi and Kulkarni in *Epigraphia Indica*, xxv (1939-40), 7–20. However, that edition does not attempt to restore the original metrical composition of the text, nor is a translation given. The publication of the oldest inscription, found in the Kevala–Narasiṃha Temple, cannot be presented here. Its publication is envisaged by the Archaeological Survey of India, and here we can only note what has been published about it so far. In a recent article Jamkhedkar observed:

During conservation (i.e. of the Kevala–Narasiṃha Temple), an inscription, covered with lime plaster, was discovered on the temple wall beneath the thick layers of white wash. This 14-line record in nail-headed Gupta Brahmi characters, caused to be carved by Prabhavati Gupta herself, refers to the god as *Prabhavati svamin*. On the basis of the internal evidence the temple as well as the image can be dated to c. 415–425 AD [...] The presence of a cluster of stone temples enshrining different *avatāras* of Viṣṇu (viz. Trivikrama, Varāha) at Ramtek has established beyond doubt the prevalence of a Bhāgavata cult on parallel lines with that popular in the Gupta court. On architectural, sculptural and epigraphical evidence these can be

3 I looked in vain in Cousens 1931, Brown 1976, Deglurkar 1974, Verma 1973, Deshpande 1985, Huntington 1985, Harle 1986. A short treatment of two of the Vākāṭaka temples is found in Williams 1983, 225–27.

4 Bakker 1989c and Bakker 1990b. See also Bakker 1997.

firmly dated at least to the first quarter of the fifth century AD. The stylistic characteristic observed in the images of Viṣṇu found at Nagra, Nandapuri (Ramtek) and Mandhal suggest that on art historical considerations, the introduction of Vaiṣṇavism in the Vidarbha area can be further pushed back, at least by half a century.⁵

One may add that the other Narasiṃha temple, which is referred to as the Rudra–Narasiṃha Temple, and is not far from the first, seems to be older still. It is similar to the first in construction as well as in having the huge Narasiṃha idol installed (cf. below, Plates 56 and 57). It is, however, less refined, lacking the two small windows and the ornamentation along the doorposts and on the outer walls. However, it has eight ‘firepits’ (?) (*kuṇḍas*) along its sides, above which are small pedestals constructed against the temple wall on which, originally, *dikpāla* deities may have been installed. Two fragments of such images have been found and are at present stored in the Central Nagpur Museum.

If the statement of Jamkhedkar quoted above proves to be correct, we should assign the earliest Narasiṃha temple to the beginning of the fifth century. However, stylistic considerations would favour a somewhat later dating, say, the middle or second half of the fifth century, a date to which the two pieces of graffiti also seem to point.⁶

THE GRAFFITI

The first graffito is found on a square pillar at the temple entrance. It is written in Deccani-style characters with solid triangular head-marks (Plate 6). The letter-forms, which show a tendency to roundedness, resemble the scripts of the Deccan of the fifth-century Vākāṭakas and Kadambas.⁷ The inscription reads: *śrīmadanalobha*, evidently the name of one of the early visitors.

The other graffito is found on the left square pillar that stands in front of the cella (Plate 7). Its characters show a mixture of solid triangular and block head-marks and have notches in the horizontal bars.⁸ The last quadrangular letter with a dot inside resembles the *tha* of the Western Cālukya script of the sixth century.⁹ Hence the inscription may date from the fifth–sixth century. It reads: *bharatanātha*, probably also the name of a devotee.¹⁰

5 Jamkhedkar 1987a, 340. Jamkhedkar published his edition and translation of this inscription in *Kuṣumāñjali* I (1987b), 217–23. We have presented an edition and translation of this inscription in BSOAS LVI, Part 1 (1993), 46–74 (see below, p. 115 ff.).

6 Cf. Williams 1983, 226.

7 Dani 1963, pl. XV; Bühler 1896, pls. VII. x–xiii.

8 Dani 1963, 80 f.

9 Dani 1963, 184 f.

10 It is possible to read *bharakanātha*, assuming that the right horizontal bar of the *ka* has been obliterated.

Plate 6

Graffito on an entrance pillar of the Kevala-Narasimha Temple

Plate 7

Graffito on a pillar inside the Kevala-Narasimha Temple

THE TWO SHORT KEVALA–NARASIṂHA TEMPLE INSCRIPTIONS

On the same pillar on which the second graffito is found, on the side that faces the entrance, is engraved a short Sanskrit inscription. An outwardly very similar inscription is found on the parallel pillar at the right side of the cella entrance. Both pillars have recently been connected by an iron frame which screens off the entrance of that part of the temple where the image is installed. The appearance of both parallel inscriptions on the two pillars in front of the *garbhagrha* strongly suggests that they somehow belong together and were engraved at about the same time.

As it happens, photographs of both inscriptions have been published in *Indian Archaeology 1982–83—A Review* (p. 167), but this might have been more or less accidental, since the description of these two plates (p. 137) confuses them with the reported ‘Prabhāvatī Guptā inscription’ ‘on the southern wall of the *maṇḍapa*’. Nothing is said as to the contents of the two parallel inscriptions, and they certainly do not endorse the statement made in the IAR that the temple ‘on the basis of these inscriptions could definitely be dated to the fifth to sixth century AD’.¹¹ In fact, both inscriptions belong to the Yādava period as will be shown below. I shall refer to these two inscriptions as *Kevala–Narasimha Temple Ramtek Inscription No. 1 & No. 2*.

Kevala–Narasimha Temple Ramtek Inscription No. 1 (Plate 8)

Text

- [1] *trivikramapadodbhūtā vandanīyā sarasvatī | sarvajñasyā*
 [2] *śīrasāsārasāṃkṛtīśobhanā || kāmādevasutaḥ*
 [3] *śīrasāsārasāṃkṛtīśobhanā || kāmādevasutaḥ*
 [4] *dyonautiśrīṇṇharīṃsadā || śiṃhaṇarājyeśārva*
 [5] *vatsare | aṅgaṃvaikalyatāmetirāmebhaktasya*
 [6] *sarvadā | 2 | samudgayamaka śīrasāsārasāṃkṛtīśobhanā ||*

Analysed text

trivikramapadodbhūtā vandanīyā sarasvatī |
sarvajñasyā (pī) śīrasā rasāṃkṛtīśobhanā ||
kāmādevasutaḥ (śā) rñgadevas tārkikāśekharaḥ |
trivikramakaver vādyo nauti śrīṇṇharīṃ sadā ||
śiṃhaṇarājye śārva (rī) vatsare |
aṅgaṃ vaikalyatām eti rāme (') bhaktasya sarvadā | 2 |
samudgayamaka (ṃ su) kṛtī jānātu |

11 IAR 1982–83, 137.

Translation

SARASVATĪ, who has sprung from the steps of Trivikrama (the speech, which arises from the words of Trivikrama), who (which) is embellished with the ornaments (figures of speech) and *rasa*, should be revered by the head of even the omniscient.

ŚĀRṅGADEVA, son of Kāmadeva, who is the crown of the philosophers and whose praises are sung by the poet Trivikrama, praises always the illustrious Nṛhari.

In the time of the reign of Siṃhaṇa, in the Śārvarin-year.

THE body of one who is devoted to Rāma will attain a state of good health /
The body of one who is not devoted to Rāma will certainly attain a state of weakness.

Let a wise reader resolve the Samudgayamaka.

Plate 8

Kevala-Narasimha Temple Ramtek Inscription No. 1

Commentary

The inscription is written in clear Nāgarī script. Only a few syllables at the margins have been effaced. The type of character agrees with other Yādava inscriptions, using occasionally *prṣṭhamātrā akṣaras* for non-initial vowel signs.¹²

12 Cf. Med. Ind. Pal., II, 'Nagari' (W. & S. India, Yadava, 13th century). One of the few deviations appears to be the alternative form of *ra*.

The inscription can be dated in the Śārvarin-year (i.e. the 34th year of the Br̥haspati Cycle) at the time of the reign of King Siṃhaṇa, which yields the date AD 1240.¹³

The text is a mixture of verse (*śloka*) and prose (i.e. of *gadya* and *padya*). The verses appear to contain several double-entendres (*śleṣa*), whereas the last hemistich is to be read twice (indicated by the figure 2 between *daṇḍas*) in a different way in order to make a complete *śloka* verse. This is made explicit by the prose statement that it should be understood as a *samudgayamaka*, i.e. that the same *akṣaras* can be grouped into two ways yielding different, in fact opposite meanings.¹⁴ Thus we can read: *vaikalyatām ... 'bhaktasya* or *vai kalyatām ... bhaktasya*.

The text testifies to the pilgrimage to Ramtek and worship of Narasiṃha (the deity of the temple in which the inscription is found) by a certain Śārṅgadeva son of Kāmadeva. The Śrīṅghari who is praised may, besides the obvious Narasiṃha, also be the Yādava king Siṃhaṇa whose name marks him as a 'lion among men'. Śārṅgadeva is called *tār̥kikaśekhara*, which excludes the possibility of his being identical with the musician Śārṅgadeva, author of the *Samgītaratnākara*, who worked at the court of the Yādava king Siṃhaṇa and whose father we know to have been Soḍḍhala.¹⁵

The first *śloka* is an invocation of the goddess Sarasvatī. When we resolve the *śleṣa*, however, we read the poet's own praise. Moreover, it would seem that the philosopher and poet in referring to Sarasvatī's (Goddess of Learning, i.e. 'learning') descent from Trivikrama (i.e. Viṣṇu) are making a pun on their own lineages. It is well-known that the members of the distinguished and learned family that traced its origin back to Trivikrama held important offices at the court of the Yādavas, notably Caṅgadeva, who was the astronomer of King Siṃhaṇa.¹⁶ Śārṅgadeva could have been a member of this family. The ancestral Trivikrama, who belonged to the Śaṇḍilya *gotra*, is called *kavī-cakravartin*, 'Prince of the Poets', in the Patna Inscription,¹⁷ and he is, in all likelihood, identical to the author of the *Nalacampū* or *Damayantīkathā*, viz. Trivikramabhaṭṭa, who flourished at the beginning of the tenth century AD.¹⁸ This excludes the possibility that the poet Trivikrama mentioned in the present inscription who is said to sing the praise of Śārṅgadeva—which might be taken to mean that Śārṅgadeva commissioned him to compose this inscription for him—is the same as the 'Prince of the Poets' who wrote the *Nalacampū*.

Consequently, there were two poets Trivikrama, one living in the tenth century, the other in the middle of the thirteenth. Like the first, the second

13 Swamikannu Pillai 1982, table I.

14 Lienhart 1984, 186.

15 *Samgītaratnākara* 1.5 (p. 10).

16 EI I (1892), 338–46; Pingree 1970–81 III, 39 f.

17 EI I, 340, 343.

18 Kielhorn in EI I, 340; Bhandarkar in EI IX (1907–08), 28; Yazdani 1960 I, 596; Lienhart 1984, 267.

Trivikrama apparently made use of the *campū* style of composition. This result agrees perfectly with the outcome of an investigation of Mirashi with respect to the author of the *Madālasācampū*, who earlier had been generally held to be identical with his namesake, the author of the *Nalacampū*. Mirashi has argued convincingly that the poet Trivikrama who wrote the *Madālasācampū*, and who was a devotee of Viṣṇu rather than of Śiva, as was the author of the *Nalacampū*, was not the same as the author of the *Nalacampū*, who in his introduction ‘tells us that he was born in the Śāṇḍilya *gotra* and was the son of Devāditya (v.l. Nemāditya) and grandson of Śrīdhara’.¹⁹ According to Mirashi, the second Trivikrama, who does not give any particulars about his descent in his work of the *Madālasācampū*, is ‘much inferior’ as a poet and wrote ‘apparently in a much later age’.²⁰

If our identification of the poet Trivikrama of the inscription with the author of the *Madālasācampū* is correct, this ‘later age’ can now be determined as the middle of the thirteenth century; he may have been also the author of a verse quoted in Jalhaṇa’s *Sūktimuktāvalī* (p. 172, v. 13.),²¹ which was composed in the court of the Yādavas in AD 1258. The possible hint at Trivikramabhaṭṭa in the first *śloka* of the inscription makes it conceivable that the second Trivikrama was well aware of his illustrious predecessor whose style he sought to imitate.

Finally, in the third verse the inscription testifies to the importance that was attached by that time to the worship of Rāma. Apart from the *samudgaya-maka*, this verse, like the first two, may also contain a *śleṣa*, since ‘Rāma’ was also the name of the chief general of King Siṃhaṇa, who had succeeded his father Kholeśvara in his military profession and who was killed in an expedition against Gujarat in the year of the present inscription or shortly before it.²²

Kevala–Narasimha Temple Ramtek Inscription No. 2 (Plate 9)

Text

- [1] *āsīdvainyapureśriyāmadhipatiścāmum*
- [2] *ḍanāmādvijah putrastasyababhūvakāsarapure*
- [3] *śrīmāṅkaviḥ śrīdharaḥ | tatputraḥ sukr̥tītri*
- [4] *vikramakṛtīsāhityaratnākaraścakre*

19 Mirashi 1964b, p. 2.

20 Mirashi 1964b, p. 6; cf. Lienhart 1984, 268.

21 See Sternbach 1978–80, 387, s.v. ‘Trivikrama II’.

22 *The Ambā Inscription* (AD 1240) in *Arch. Survey of Western India* III, 85–93 (by Bühler).

A similar double-entendre is found in the Ambā inscription, which records the erection of a Rāma–Nārāyaṇa Temple to commemorate the death of General Rāma, who is praised by his aunt (Lakṣmī) in the following ambiguous Sragdharā verse:

*p(ṛ)audhas tyāge sa rāmo nayavinayavidām agraṇya sa rāmo,
sauryasvāmī sa rāmo harapadakamaladhyānadhīraḥ sa rāmaḥ |
laṅkhādhiśas sa rāma(h) kavīrutavacasām stutya ekaḥ sa rāmas,
tattvajñāno sa rāmo (nī)jakulasaraso rājahaṃsaḥ sa rāmaḥ || 38 ||*

[5] *rāghavasodareṇasahitaḥ śrīrāmasaṃse*

[6] *vanam ||*

Analysed text

*āsīd vainyapure śriyām adhipatiś cāmuṇḍanāmā dvijaḥ,
putras tasya babhūva kāsarapure śrīmān kaviḥ śrīdharaḥ |
tatputraḥ sukr̥tī trivikramakṛtī sāhityaratnākaraś,
cakre rāghavasodareṇa sahitaḥ śrīrāmasaṃsevanam ||*

Translation

THERE once was a brahmin named Cāmuṇḍa, who was a treasurer in the city of Vainyapura. His son, the illustrious poet Śrīdhara, lived in Kāsarapura. The son of the latter, the proficient author Trivikrama, who is a ‘jewel-mine of composition’, has, together with his brother Rāghava, performed the worship of the illustrious Rāma.

Plate 9

Kevala-Narasimha Temple Ramtek Inscription No. 2

Commentary

The characters of the inscription are the same as in the previous one, the writing a little looser and less neat. Evidently less time and effort was spent on the engraving of this inscription, but on the whole, as we have already noted, the appearance of the two inscriptions gives the impression that they were made at the same occasion.

The present inscription contains one verse in Śārdūlavikrīḍita metre. Its connexion with the first inscription seems to be borne out by its contents. Its author evidently is Trivikrama, who calls himself a ‘jewel-mine of composition’, and this poet may be the same as the one who composed the inscription for Śārṅgadeva. Obviously, Trivikrama, after the completion of his assignment, used the occasion to have his own inscription engraved. This secondariness could explain why it was apparently carried out with less care.

If this identification is correct, the inscription supplies us with some additional information about the author of the *Madālasācampū*. He was a brahmin, son of Śrīdhara, also a poet, and grandson of Cāmuṇḍa, who is said to have been an *adhipati* in Vainyapura.

Trivikrama came to Ramtek with his brother Rāghava to worship Rāma. His place of residence is not mentioned, but could have been the court of King Siṃhaṇa to which also Śārṅgadeva might have belonged. His grandfather hailed from Vainyapura, his father from Kāsarapura, two unidentifiable toponyms.

THE RAMTEK STONE INSCRIPTION OF THE TIME OF RĀMACANDRA

We now turn to the longest inscription found at Ramtek, the so-called *Ramtek Stone Inscription of the time of Rāmacandra*. A technical description of it has been given by Mirashi and Kulkarni, who published a first edition in *Epigraphia Indica* XXV. The historical conclusions reached by Mirashi, ascribing the inscription to the Yādava king Rāmacandra (i.e. ‘last quarter of the thirteenth century AD’) against the earlier opinion of Kielhorn, who identified Siṃhaṇa and Rāmacandra with homonymous princes of the Raipur branch of the Haihaya dynasty, have been corroborated by later research and need no further discussion.²³

I shall give a synopsis of the contents and a metrical restoration of the text. Those verses that are sufficiently legible will be translated. For technical details of the inscription (‘which is incised on a large slab let into the wall on the right hand side of the door of the *garbhagrha* in the temple of Lakṣmaṇa’) the reader is referred to *Epigraphia Indica*.²⁴ The numbering of the verses is mine. The first three lines of the inscription have suffered so much that only a few words are legible, too little to restore the metre. On account of the average number of verses contained in one line we conjecture that the first three lines contained five or six verses. Our numbering therefore starts with verse 6.

²³ EI II, 230; cf. EI XXV, 7.

²⁴ EI XXV, 7 ff.

Synopsis of the contents

Verses 1–28 describe the exploits of the Yādava dynasty (v. 8) which traces its origin back to Yadu (v. 9). Vv. 12–21 seem to be concerned with the deeds of King Bhīllama and his successor Jaitrapāla (Jaitugi) AD 1191–1210 (v. 15), whose victory over Rudra (probably Rudradeva of the Kākatīyas) is mentioned in v. 12.²⁵ His victories against the Andhras and Colas appear in v. 14, against the Gurjaras in v. 15.

Vv. 22–24 seem to deal with King Siṃhaṇa (v. 22), whose exploits on the battlefield are praised (v. 23) and who is said to have reached the ultimate peace (*śāntiṃ paramām avāpa*). Then the inscription passes on to his successor, who must be King Kṛṣṇa (AD 1247–60), who ruled the earth, was a tree of tranquility (*viśrāmataru*) for the petitioners who appealed to him never in vain (v. 25) and who finally, after pacifying the whole earth, made it forget its grief over the loss of King Siṃhaṇa (v. 27).

Vv. 28–29 seem to introduce King Rāmacandra (AD 1271–1310), either with or without explicitly mentioning his immediate predecessors, viz. King Mahādeva, his uncle, and Ammaṇa, the latter's son. *tat°* in *tatsutaḥ* (v. 29c) may hence refer to King Kṛṣṇa, father of Rāmacandra, whereas the epithet *vāyīnāyaka* (29a) could possibly allude to the ruse by means of which Rāmacandra wrested the throne from his cousin Ammaṇa. This episode is told in another inscription of Rāmacandra (EI xxv, 199–225 v. 14), where it is said that the young pretender to the throne succeeded in entering the palace of his cousin in the guise of a leader (or actor) (*nāyaka*) of a theatrical troupe which in reality consisted of his comrades. Maybe we should read *vājīnāyaka* ('the impetuous hero') instead of *vāyīnāyaka*, which does not seem to make sense.

V. 30 introduces Rāghavadeva on whom King Rāmacandra devolved the responsibilities for the welfare of the empire in order that he himself could enjoy the arts of his harem-ladies (v. 31). Of this Rāghava it is said that he held the office of 'superintendent of the guard of the royal bed-chamber' (*sayyāpālakulādhīśa*) (vv. 32, 38). He gained this new position, as it would seem, thanks to his devotion to Vaidyanātha (Śiva?) (v. 33), and he was married to the most lovely and virtuous lady Rājāyī, who personified happiness and beauty (v. 34). Rāghava, invested with this honourable charge, considered his foremost duty (v. 118); what this involved seems to have been expressed in the part of the inscription that has become illegible, but Mirashi's supposition appears plausible: 'some repairs done to the temple of Lakṣmaṇa where the inscription is put up. Māideva (Māyideva), who is mentioned in ll. 70 f., seems to have been a local official in charge of the work'.²⁶

It seems likely that this Rāghava is the same as Raghu 'the deputy and minister of the late Rái Rām Deo' who joined the rebellion of Rāmacandra's

25 Cf. Bombay Gaz. I, 239, 522; Bhandarkar 1928, 186; Yazdani 1960 I, 529.

26 EI XXV, 10.

son-in-law, Harapāladeva, against the Sultan of Delhi and whose miserable death at the hand of Khusraw *Khān* is described in the *Nuh Sipīhr* by Amīr *Khusraw*.²⁷ There is nothing to suggest an identity with Rāghava, brother of Trivikrama, who features in the *Kevala-Narasimha Temple Ramtek Inscription* No. 2.

The main part of the inscription is concerned with the eulogy (Māhātmya) of Rāma and his most holy abode, the Sindūra Mountain (i.e. Rāmagiri, or Ramtek) (vv. 39–116). As such, the text provides an early, and what is more, datable forerunner of the *Sindūragirimāhātmya* of which only a late eighteenth-century version in 16 chapters is now available (recently edited by S.M. Ayachit and hereafter referred to by the siglum SM).²⁸

In order to discover a way of crossing the unfathomable ocean of existence, Rāghava addressed his guru (vv. 35–37). In response the latter recites the *Sindūragirimāhātmya*. The guru starts proclaiming that of all ten *avatāras* of Viṣṇu, Rāma is the foremost (v. 39). He lives on this mountain, also called Tapamgiri, together with Hanumat (v. 40). Before (*prāg*) Rāma (i.e. in the Kṛtayuga), the mountain was resorted to by Narasimha, who killed the ‘enemy of the gods’ (i.e. Hiraṇyakaśipu) here. His blood gave the mountain its red colour (*sindūra*), hence the name Sindūragiri (v. 42). Thus Rāma and Narasimha appear to be the two principal gods of this *tīrtha*.

After these introductory remarks, Rāghava’s guru seems to expose the transmission of the Māhātmya. It would seem that Agastya (‘who had protected the ocean by keeping it in his mouth’, v. 44) heard the story in Brahmā’s

27 Elliot and Dowson III, 557f.; cf. Yazdani 1960 II, 556.

28 Ayachit 1985. It might be useful to quote here some information concerning this Māhātmya given in Bakker 1990b, 76.

The *Sindūragirimāhātmya* as it is published by Dr. Ayachit appears to be a product of the second half of the eighteenth century. It contains sixteen chapters and is based on three MSS preserved in Ramtek and Nagpur. The Mairāl family, whom I visited in Ramtek village, claims that this text was written by one of their ancestors, Bābū Mairāl, who had lived at the court of the Gaikwars in Baroda in the service of the Peshwa. At the end of his life (c. AD 1770–1800) this Bābū Mairāl returned to Ramtek to write several books, all of which are said to have been destroyed by a fire apart from the *Sindūragirimāhātmya* in 16 chapters. This information is based on an unpublished biography written by his son, the autograph of which is kept in the Viṭṭhal Maṇḍir in Ramtek, which is owned by the Mairāl family. However, although this claim does not seem to be completely unfounded, it is very unlikely that the Māhātmya text was a new creation of Bābū Mairāl. Divergencies in the MS material speak against it, especially as presented by MS ‘U’ used by Ayachit for his edition (Nagpur University collection). Thanks to the help of Dr. Bühnemann, I have recently become acquainted with what seems to be the only MS of the *Sindūragirimāhātmya* preserved outside the region, viz. a MS kept in the Library at Trivandrum (No. 10197). This MS seems to be related to the deviating MS ‘U’. Moreover, there appears to have existed a local Māhātmya comprising 45 *adhyāyas*. A MS of it was kept in Ramtek village and has been consulted by Mirashi, but is now irretrievably lost (Mirashi in EI XXV, 8, 10, 11; cf. Hiralal 1908, 206). From all this we conclude that there may have existed a local Māhātmya tradition in Ramtek which produced a new up-to-date recension in 16 *adhyāyas* when the place was flourishing once again in the Marāṭhā period.

palace and subsequently communicated it to Rāma, who visited his hermitage (vv.44–46). Agastya is also responsible for Rāma's installation on this hill (v.110; cf. SM 16.63). Traditionally Agastya's hermitage is located on the southern flank of the Vindhya mountains (cf. SM 9.35: *vindhyaśya dakṣiṇe pārśve samīpe nandivardhanam | gautamasyāgnikoṇe vai nairṛtye kumbhajasya vai || 35 ||*), and today a *tīrtha* on top of the hill is considered as the place where Agastya practised his *tapas* (in the precincts of the Rāma–Kṛṣṇa temple near the Bhairava Darwāzā). The line of transmission of the Māhātmya, Brahmā–Agastya–Rāma–other sages, etc., corresponds to the one presented in the SM 6.8–14.

Vv.47–116 contain the actual Māhātmya of Sindūragiri as revealed by Agastya. After having proclaimed the merit that accrues to one who stays on this mountain, especially after keeping a fast and vigil on a Viṣṇu-day (probably the 11th of each *pakṣa*) (vv.47–51), the text goes on to mention the four *dvārapālas*, or guardians of the *kṣetra* (v.52). They are the same as described in the SM 2.1, viz. Ghaṇṭeśvara, Sudheśvara (= Siddheśvara ?), Kedāreśvara and Āṇjaneya (i.e. Hanumat).

Next the inscription describes the 'eight *tīrthas*' (cf. v.64) that, according to the SM 5.4, encircle the pond Ambatīrtha (v.60) (in SM known as Ambakuṇḍa and now called Ambālā Tālāb). This pond lies at the eastern end of the horseshoe-shaped Rāmagiri hill and is nowadays surrounded by many temples, most of which date from the Bhonsle period. The same eight holy places are described in SM 5.1–7: Gaṅgāsrotas (which must have been mentioned in v. 55; cf. SM 5.4), Śaṅkhatīrtha (v. 56), Agnitīrtha (v. 58), Ambikāpati (v. 60), Varuṇatīrtha (v. 61), Śuklatīrtha (v. 62), Nṛsiṃhatīrtha (v. 63), and the eighth, Kurukṣetratīrtha (v. 64).

Then a group of 'five *tīrthas*' is described (*tīrthapañcaka*, vv.65–70), of which only three are known today and mentioned, not coherently, in the SM. The first three are Lakṣmītīrtha (v.66), Haṃsatīrtha (v.67), Cakratīrtha (v.68; SM 7.25–29). According to Mirashi (1959, 101) this latter could be the pond today called Cākordā lying one mile to the south of the hill.²⁹ The fourth is Dhanustīrtha (v.69; SM 7.29–35). Here one should offer a bow, preferably of gold (cf. SM 7.31–32). The fifth is Pitṛtīrtha (v.70), where one should bathe and offer a *pitr̥tarpaṇa*. This *tīrtha* is described at length in SM 4.3–16, where it is said that its modern name is Rāmagayā (cf. v.80, in which this name is mentioned). It could be modern Gāyakhurī near Khimḍsī Lake (Mirashi 1959, 101), or the Ambālā tank (Hiralal 1908, 205).

Before beginning the description of the principal holy places on the mountain itself, the text seems to make another tour around the hill, starting in the west (Vājimedhatīrtha v.71; cf. SM 7.43 where an Aśvamedhatīrtha is located in the

29 The Cakratīrtha is said to have been created by Viṣṇu's *cakra* called Sudarśana; the fact that this is made explicit in v.68 may point to an awareness of the old name of the lake north of the hill, called 'Sudarśana' in the Vākāṭaka inscription in the Kevala–Narasimha Temple (see below, p.144).

south), along the River Kalipā and its confluence with the Suranadī (vv. 72–74), which is to be located to the north and northeast of the hill in accordance with the present situation (cf. SM 2.16–28, 3.1–31; below, n. 71 on p. 144), and Maṇikālakunḍa (v. 75) which, contrary to what is suggested in the inscription, in the SM 2.6 is located in the west, and ending with the Mokṣakunḍa in the south (v. 76; cf. SM 2.4).

The inscription continues with a description of the *tīrthas* on or by the side of the hill. The first three are tanks: Rāmatīrtha, Sindūravāpī, and Karpūravāpī. The two latter are among the most noteworthy constructions at Rāmagiri. The Karpūravāpī lies at the foot of the northern flank of the hill (v. 82). It consists of a tank of stone with arcades on four sides (its eastern and part of its northern sides now in ruins), along with a temple complex with five cellas, three of which are crowned by *śikhara*s situated on the western side. The compound is a good example of the thirteenth-century so-called Hemādpanti style.

The Sindūravāpī (v. 81) is a deep, well-constructed tank of stone with an entrance gate, which may date from the Mārāṭha period, and cloisters on its northern side, which are probably earlier than the Yādava period. The tank is situated on top of the hill to the east of the main temple complex. In its vicinity (*samīpatas*, v. 81) the Rāmatīrtha is said to be found. We hazard the idea that a predecessor of the tank that is situated beside the main temple complex might have been meant, a tank which nowadays is known as the Sītecī Nhāṇī (or Sītā's Bathing Place), since no other bathing place, let alone an old one, is found elsewhere in the close surroundings of the Sindūravāpī. If, on the other hand, as is assumed by Mirashi (1959, 102), this 'Rāmatīrtha' is identical with the reservoir northeast of the hill, which according to the SM was formerly called Īśāla and today Rām Sāgar or Rāmatīrtha (SM 15.40: *īśālākhyam purā nāmādhunā puṣkaram śubham | rāmatīrtham idānīm tu rāma snānena te bhavet*||), the fact would remain that a conspicuous tank on the Rāmagiri is not recorded in the inscription. The inscription does not make a reference to a bathing place of Sītā (a Sītākunḍa or a Sītātīrtha).³⁰ The tank near the entrance of the main temple-complex may have been restored and embellished on several later occasions. Thus the sculptured relief at its western wall seems to point to the Vijayanagara period.³¹ The Rāmatīrtha is the only tank to which the inscription devotes three stanzas, and this, together

30 This, along with the fact that the inscription does not make any allusion to the Yakṣa of Kālidāsa's *Meghadūta* (cf. below, pp. 349 f.), seems to imply that the thirteenth-century author was not aware of an identity of the Ramtek Hill with a Rāmagiri of which 'the waters were hallowed by the bathing of Janaka's daughter' (*Meghadūta* 1). This, again, makes Mirashi's identification more problematic. On the other hand, Rāma's footprints occur in v. 83 and a 'Nhāṇī Sītecī' is mentioned in the fourteenth-century Mahānubhāva text, the *Sthānapothī* (p. 5). The lake to the north of the hill is known to the Vākāṭaka inscription in the Kevala–Narasimha Temple as 'Sudarśana' (see below, p. 144), a name evidently no longer in use in the 13th century (but see above, n. 29 on p. 91).

31 Bakker 1989c, 97 ff.

with its location in the neighbourhood of the Sindūravāpī, points to the fact that it was a prominent holy place.

After these three tanks, sanctuaries of tutelary deities of Śaiva nature, which appear to have been connected with the access to the summit, are listed: Gajendravadana (v. 84), Dharmēśvara (v. 85; SM 5.9), Dhūmrākṣa, which is said to be the spot where the *śūdra* ascetic Śaṃbuka was killed by the sword ‘Candrahāsa’ which Rāma had taken from Rāvaṇa (v. 86; cf. *Rāmāyaṇa* 7.17; SM 14), but which originally might have been a *yakṣa* (*rākṣasa*) shrine,³² and Muktiśvara (v. 87).

Having thus reached the top again the Māhātmya concludes with the eulogy of the main deities who have their abode on the hill and who appear to have been the principal objects of worship (vv. 88–116). Six *avatāras* are mentioned, the first being Viṣṇu in his incarnation of Gopāla, who is the full moon (reflected) in the ocean of bliss of the *gopīs* (v. 88). Then Narasiṃha is mentioned again, the fourth descent, who out of compassion protected the earth which was tortured by a torrent of heat (v. 89). As already observed, the myth of Narasiṃha is adduced to account for the name of the mountain, and no doubt the cult of Narasiṃha has old roots here, as is testified by the two fifth-century temples dedicated to him. The third incarnation described is that of the boar, Ādikola (Varāha), who lifted the earth on his tusk out of the flood of the seven oceans (v. 90). That the worship of Varāha also goes back to early days is evident from the huge Vākāṭaka image of a boar not far from the Narasiṃha temples (see Plate 63).

The eulogy of the family of Rāmacandra begins with his father, Paṅktiratha (i.e. Daśaratha; v. 91), who lives here after his abdication, and with Rāma’s two sons, Kuśa and Lava (v. 92), but is then interrupted by two heterologous deities, Mahāsiddhi and Mahābhairava (vv. 93 f.), which can only be accounted for if we assume that the inscription follows an actual topographical pattern. The shrine of Mahāsiddhi, where the eight Mātṛkās were installed, no longer exists, but I found an old relief of the eight mother-goddesses, evidently displaced, in the main cella of the Karpūravāpī compound. Mahābhairava likewise has disappeared, yet a temple of his, nearby Bhogarāma, is also mentioned in the *Sthānapothī*.³³

The inscription reverts to the retinue of Rāma in verse 95, describing Hanumat (Pavanaṇa), partly as an incarnation of Bhairava, viz. as possessing five mouths, as moon-crested, with ten arms, three eyes, blazing ferociously like a million rising suns, and partly as Rāma’s devout servant, help and mainstay of all devotees who direct their thoughts to him. The Hanumat Temple is found in the innermost court, right next to the Lakṣmaṇa Temple which is named in the next verse (v. 96).

Lakṣmaṇa, in whose temple the present inscription is found, is said to be Śaṅkha (the serpent/the conch), whom we suppose to be homologous with

32 See Bakker 2010a (below, p. 349).

33 *Sthānapothī*, 4.

Śeṣa, though he is explicitly denied a *śaṅkha* nature.³⁴ Does the Lakṣmaṇa Temple replace an older *nāga* sanctuary? In Rāma's proximity Sitā is present, the remembrance of whose name makes a mountain of sins disappear (v. 97). And then, of course, there are several images of Rāma (Viṣṇu) himself (v. 98). They appear to be described in the next four verses (vv. 99–102).

The foremost (*ādi*) of these is referred to as Ādirāma (v. 99), in all likelihood the name of the main Rāma temple just behind the Lakṣmaṇa Mandir. The second is Bhogarāma (v. 100), which is the name of the Vākāṭaka temple that nowadays is in the possession of the Mahānubhāva sect. The third, Guptarāma, (v. 101), refers to a small (Vākāṭaka) temple partly carved into a recess in the rock below the path that leads up to the hill. And, finally, Śaṅkharāma which, in view of Lakṣmaṇa's designation as Śaṅkha (v. 96), may refer to the Lakṣmaṇa Temple, thus being an appropriate conclusion of the tour of the holy places of Ramtek as described in the inscription in question, found in this very temple.

The Māhātmya ends with a *stotra*, an Aṣṭaka praising Rāmacandra in eight Śārdūlavikrīḍita verses. The worn state of great parts of it makes it hard to read, but from what remains it appears that Rāma is thought identical with Viṣṇu–Nārāyaṇa, equated with the primordial Puruṣa (v. 111), the Lord of the Advaita doctrine (v. 104), who, next to the exploits known from the *Rāmāyaṇa*, churned the ocean of milk (v. 105), the remembrance of whose Name (*rāmeti nāma*, v. 108) leads his devotees to the realm of bliss, and who has been installed on the Sindūra Mountain by Agastya (v. 100).

The last part of the inscription is practically illegible. What it could possibly contain has already been discussed above.

Editorial principles

The following edition of this inscription is based on two publications of it by Mirashi; the first one (together with Kulkarni) referred to as M(1), in *Epigraphia Indica* XXV (1939–40), the second one in an appendix of his book *Meghadūta meṃ Rāmagiri arthāt Rāmṭek* (Nagpur 1959), referred to as M(2). Unfortunately, I was not allowed to take photographs or a rubbing of the inscription-stone and no other such material was available to me.

On the whole, M(1) is to be preferred above M(2), but occasionally the reading of M(2) seems more plausible. Mirashi does not account for the discrepancies between his two editions. M(1) gives an estimate of the number of syllables erased or illegible. This made it possible to restore the metrical composition of the text. I took advantage of the metres that were suggested by

34 Hiralal 1908, 206 (n. 14). Śaṅkha is one of the main Nāgas mentioned in MBh 1.31.8, 5.101.12. But a *śaṅkha* nature is denied to Lakṣmaṇa, who is generally considered to be an incarnation of Śeṣa, to which also the first pāda of v. 96 seems to refer ('carrying the world on his heads'). The usual absence of snake-hoods and other *nāga* characteristics in Lakṣmaṇa's iconography could possibly explain this denial (cf. Mirashi 1964a, 143), but *aśaṅkhātma* may play on the meaning of *śaṅkha*, 'conch', which would deny Lakṣmaṇa a white colour.

- kiṃ varṇyate (<'yam ya>duvaṃśajāḥ ॐ, ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
6 ॐ - ॐ - ॐ - ॐ - ॐ - ॐ, ॐ - ॐ - ॐ - ॐ - ॐ - ॐ || 9 ||
 - - - - - ॐ - kṣoṇipāla(h), kālaḥ prodyadvairiviravra - - |
 - - - - - ॐ - , - - - - - ॐ - jāmbhaśatruḥ || 10 ||
 bhraśyatkalāṅkavidhuma(<ṇḍala>) - ॐ - ॐ, - - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
7 - - - - - ॐ - ॐ, - - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ || 11 ||
 yasyātibhīṣaṇaraṇāṅgaṇa - ॐ - ॐ, ॐ,
 - - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
 - - ॐ maṇḍalam idaṃ smarati sma rudra-
 ko - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ || 12 ||
8 ॐ - ॐ - ॐ - ॐ - ॐ - ॐ, ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
 ॐ - ॐ - ॐ - ॐ - ॐ - ॐ - līvanālītalagabhujaga - - - ॐ - ॐ - ॐ - ॐ || 13 ||
 - - - - - ॐ - tvam andhrādhīpa,
 tvam re coḍavimuṇca da(<rpa>) ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
 - - - - - ॐ - ,
 - - - - - ॐ - dharānāthaprabodha ॐ - || 14 ||
9 - - - - - ॐ, - - - - - ॐ - (khi)labhūpatinām |
 śīr - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ, - - - - - ॐ - <gurja>rendraḥ || 15 ||
 parāṇmukho yasya puro raṇe 'bhūt, ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
10 ॐ - ॐ - heṣu mahāmahīndre, jaitra ॐ - ॐ - ॐ - ॐ - ॐ - ॐ || 16 ||
 ॐ - ॐ - ॐ - ॐ - ॐ - ॐ - ryadasraprabhinna-
 pratibhaṭavika - - - ॐ - ॐ - ॐ - ॐ |
 ॐ - ॐ - ॐ - ॐ - ॐ - ॐ - <maukti>kaughair,
 gaganam iva satāraṃ saṃdhyayā sa ॐ - - || 17 ||
 - - - - - ॐ, - - - - - ॐ - <ka>rotkarāṇām |
11 saundarya - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ, - - - - - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ || 18 ||
 ॐ ॐ <kṣo>ṇipater asya, bhūmipalo ॐ - ॐ - ॐ |
 ॐ ॐ ॐ ॐ ॐ ॐ ॐ, ॐ ॐ ॐ ॐ ॐ ॐ || 19 ||
 ॐ hāsinihatotkaṭapratibhaṭebhakumbhadvayī,
 paṭudyu ॐ - ॐ - ॐ - ॐ - ॐ - ॐ - ॐ |
12 ॐ - ॐ - ॐ - ॐ - ॐ - ॐ - kamuktācchalāt,
 amu(<ṣya>) ॐ - ॐ - ॐ - ॐ - ॐ - ॐ || 20 ||
 - - - ॐ mahīruhasya yaśasā can(<dra>) ॐ - - - ,
 - - - - - ॐ - vācaspatēḥ |
 tejobhīr dinakṛdrucām api haṭhād ā(<dhi>)kya - - ॐ - ,
 - - drālayabhogabhūmir abhavat kāla ॐ - - - || 21 ||

9a 'yaṃ ya° conj. M **10ab** kṣoṇipālāḥ kālaḥ M(1): kṣoṇipālākālāḥ M(2), kṣoṇipālāṣkālaḥ E **11a** conieci °maṇḍala°: E M ma **12cd** rudrakolā conj. M(2) **13d** °bhujagavā M(2) **14b** darpa° conj. M **15b** khila° M: ṣīla E **15c** śīrassu conj. M **15d** gurjarendraḥ conj. M **17c** mauktikaughair conj. M **18b** karo° conj. M **18c** saundaryasya M(2) **19a** kṣoṇi° conj. M **19b** 'om. M(2) **21a** candra conj. M

9 Indravajra (Upajāti) 10 Śālinī 11 Vasantatilaka 12 Vasantatilaka 13 Mālinī 14 Śārdūlavikrīḍita 15 Vasantatilaka 16 Upajāti 17 Mālinī 18 Vasantatilaka 19 Śloka 20 Prthvī 21 Śārdūlavikrīḍita

- 13 ॐ - - - - - ॐ , ॐ - - - - - <gha>ṇadevanāmā |
 guṇābhi - - - - - ॐ , ॐ - - - - - || 22 ||
 ॐ - - - - - caṇḍa-
 kodaṇḍamuktaiḥ śitakāṇḍadaṇḍai(h) |
 vi(kha)ṇḍitārakta - - - deha-
 (kha)ṇḍair amaṇḍi kṣitir āhavasya || 23 ||
- 14 ॐ - - - - - ॐ , ॐ - - - - - ॐ |
 <mā>sādyā śāntim paramām avāpa, ॐ - - - - - ॐ || 24 ||
 ॐ - - - - - ॐ ,
 ॐ - - - - - jagatīm kṣitīśaḥ |
 śāśā(s)a viśrāmatarus tato yaḥ,
 phalegrahir yācakapattripaṅkteḥ || 25 ||
- 15 dharācakraṃ bhrāntvā (tri)daśa - - - - - ,
 - - - - - |
 - - - - - dhiṣṭāya racaya-
 ty aho nṛtyatka - - - - - || 26 ||
 apārasaṃsārasamudrasārair, yaśaḥsudhaughair vasudhā yadīyaiḥ |
 śrīsimhaṇaḥkṣaṇipater viyogatāpaṃ jahau - - - - - || 27 ||
- 16 a ॐ ॐ ॐ ॐ ॐ , ॐ ॐ ॐ ॐ ॐ |
 ॐ ॐ ॐ ॐ ॐ , ॐ ॐ ॐ <ma>hītale || 28 ||
 vāyināyaka iti kṣamātale, ni - - - - - dyaśobharaiḥ |
 tatsutaḥ sakalalokaviśruto, na śrutaḥ kvacid apīha yatsamaḥ || 29 ||
 tasyāpy ayaṃ rāghavadeva<nāmā>, ॐ - - - - - ॐ |
- 17 ॐ - - - - - ॐ , ॐ - - - - - ॐ || 30 ||
 - - - <gu>nagauravapraṇayinaṃ śrīrāmacandraḥ prabhur,
 yaṃ sāmrajyasamṛddhisundararucaḥ pātraṃ vidhāya śrīyaḥ |
 krīḍodyānatale '(khi)lojjvalakalālilāgrhastrijanā-
 lāpa - - - - - || 31 ||
- 18 ॐ - - - - - ॐ , ॐ - - - - - ॐ |
 śrīrāmabhūpatvadarasya śāyyāpālīkṛtātmanam amānasa(ttva)m || 32 ||
 śrīvaidyanāthaśivapādapayojabhakti-
 sampādītā(khi)lamaha(ttva)padāya tasmai |
- 19 ke ke nṛpā ja - - - - - ॐ ,
 - - - - - || 33 ||

22b *ghaṇadeva*° conj. M(1): *siṃghaṇadeva*° conj. M(2) 23b °*daṇḍaiḥ* M(1): °*daṇḍair* M(2) 23c *vikhaṇḍitā*° M: *viṣaṇḍitā*° E 23d °*khaṇḍair* M: *ṣaṇḍair* E 24c *māsādyā* conj. M 25c *śāśā* M: *śāśāśā* E, *yaḥ* M: *yaṣ* E 25d *phalegrahi*° M (unmetrical) 26a *tridaśa* M: *tridaśa* E 26d °*kabandha* conj. M (unmetrical) 27d after *jahau* M inserts || 28a *a* om. M(2) 28d *mahī*° conj. M 29a coniec *vājināyaka* 30a *nāmā* conj. M 31a *guṇa*° conj. M 31c 'khilo° M: 'šilo° E 32d *sattvam* M: *satvam* E 33b °*ākhila*° M: °*āṣila*° E, °*mahattva*° M: °*mahatva*° E

22 Upendravajra (Upajāti) 23 Upajāti 24 Indravajra (Upajāti) 25 Upendravajra (Upajāti) 26 Śikhariṇī 27 Upajāti 28 Śloka 29 Rathoddhatā 30 Indravajra (Upajāti) 31 Śārdūlavikrīḍita 32 Indravajra (Upajāti) 33 Vasantatilaka

- 27 vilokya sādaram jantur, mucyate (bra)hmahatyayā || 47 ||
 govipra(bā)lapramadāvadhādipāpaughapūrṇā a || 48 ||
 28 tapamṅgirau jāgara(ṇām) || 49 ||
 kṛtopavāsā harivāsare ye, kurvanti rātrau raghunandanāgre |
 29 tapamṅgirau jāgara(ṇām) || 50 ||
 ghaṇṭeśvaram caiva sudheśvaram ca kedāram īśam ca tathāñjaneyam |
 30 dvāreśvaram || 51 ||
 --- || 52 ||
 --- || 53 ||
 31 ma || 54 ||
 --- || 55 ||
 --- || 56 ||
 --- || 57 ||
 --- || 58 ||
 --- || 59 ||
 (a)m(ba)tīrthe naraḥ snātvā pūjayitvām(bi)kāpatim |
 am(bi)kānāthasadane yāti bhogaikabhūmitām || 60 ||

47d *brahma*° M: *vrahma*° E 48a *bāla* M: *vāla* E 50c *jāgaraṇām* conj. M 52a conieci
siddheśvaram (cf. SM 2.1) 53c *majjanena* conj. M, *bandha*° M: *vandha*° E 54 metre
 uncertain 56d ° *śaṅkha*° M: ° *śaṃṣa*° E, *trī*° M: *trī*° E 57d *latyanalām* unmetrical, M(2)
 expresses doubt about this reading; *samayam abhayaḥ* M(2): *samayamapabhayaḥ* M(1) 59
 metre uncertain 60a *amba*° conj. M: *mva*° E 60b ° *āmbikā*° M: ° *āmvikā*° E 60c
ambikā° M: *amvikā*° E

47 Śloka 48 Indravajra (Upajāti) 49 Indravajra (Upajāti) 50 Upajāti 51
 Indravajra (Upajāti) 52 Indravajra 53 Śārdūlavikrīḍita 54 Śloka ? 55 Indrava-
 jra (Upajāti) 56 Sragdharā 57 Mandākṛāntā ? 58 Indravajra (Upajāti) 59
 Śloka ? 60 Śloka

- adhigamya varuṇatīrthaṃ, [34] ^ॐॐ ^ॐॐ ^ॐॐ ^ॐॐ - |
varuṇādilokapālair, vanditacaraṅ(ṇaṃ) ^ॐॐ ^ॐॐ (ha)riśaraṇaṃ || 61 ||
- yat śuklatīrthe 'py abhiṣekabhājāṃ,
jāyeta pu(ṇya)ṃ narapuṃgavānāṃ |
tad aśvamedhādimaḥāma(khā)nāṃ,
oghair na labhyaṃ na tapobhi [35] r ugraiḥ || 62 ||
- tī(rthaṃ) nṛsiṃhasya kathaṃ(ci)d ādyaiḥ,
pu(ṇyaiḥ) samāsādyā viśuddhamūrteḥ |
narasya loka(tri)taye karasthaṃ,
kim īpsitaṃ nāsti durāpam anyaiḥ || 63 ||
- aṣṭame ca kurukṣetranāmni tīrthavare naraḥ |
nima(jjya) (bra)hmahatyādimṛjāsuddho divaṃ vra [36] jet || 64 ||
- tīrthapañcakam ihācalarāje yat trilokavidite vidi(tā)khyam |
tatprabhāvakathane na samartho devasārthagurur asti na so 'pi || 65 ||
- lakṣmītīrthaṃ teṣu mukhyaṃ durāpā,
lakṣmīr na syān majjatām yatra tūrṇam |
yāvajjīvaṃ pātakodbhūtihetu-
prodyā(ḍdu)(ḥkho)drekadāridryabhājāṃ || 66 ||
- 37** kiṃ haṃsatīrthasya tathāprabhāvaḥ prabhūtapuṇyo(jjya)laketanasya |
vyā(khyā)yate yajjalapānato 'pi haṃso hṛdistho vimalatvam eti || 67 ||
- śrīcakratīrthamahimānam amānam urvyāṃ,
gurvī pravaktum api kasya narasya śaktiḥ |
yasya svayaṃ bhagavatā hariṇā svacakraṃ,
rakṣārthaṃ udyatam akalpi [38] sudarśanākhyam || 68 ||
- snātvā dhanustīrthajale dhanuś ca pradāya hemādikṛtaṃ svaśaktiā |
naro vidūrīkṛtapāparāśiḥ śrīśārṅgapāṇeḥ sadanaṃ prayāti || 69 ||
- tīrthe pitṛṇāṃ pitṛtīrthanāmni,
snātvā ca kṛtvā pitṛtarpaṇādi |
koṭiṃ pitṛṇāṃ niyataḥ pavitrī-
kr̥(tyai)ti divyaṃ hi padaṃ pitṛ [39] ṇām || 70 ||
- gīrer apācyāṃ diśi vājimedhatīrthe samarthe 'khilatīrthasārthāt |
naro nima(jjyāṅganayā sametas tanūbhavān āśu labheta dhanyān || 71 ||
- yā rarakṣa kalikālato balād dharmam ūrmikarapañkajair nadī |
sā tathāśya kalipeti viśrutā samnidhau kalimalaṃ haraty alam || 72 ||

61 metre uncertain **61d** °caraṇaṃ conj. M **61d** conieci hari°: ri° E, svari° conj. M(2) **62b** puṇyaṃ M: puṇyaṃ E **62c** °makhānām M: °maṣānām E **63a** tīrthaṃ conj. M(1): tīrthe conj. M(2), °cid ādyaiḥ conj. M **63b** puṇyaiḥ conj. M **63c** °tritaye M: tṛtaye E **64c** nima(jjya) M(1): nima(jjya) E M(2), brahma° M: vrahma° E **65b** viditākhyam conj. M **66d** prodyadduḥkho° conj. M **67b** °ojjvala° M: °oḥjvala° E **67c** vyākhyāyate conj. M **70c** niyataḥ E: niyataṃ conj. M **70d** °kṛtyaiti M: °kṛtyeti E **71a** °āganayā M(1)

61 Gīti ? 62 Upajāti 63 Upajāti 64 Śloka 65 Indravajra 66 Indravajra 67 Upajāti 68 Vasantatilaka 69 Upajāti 70 Indravajra 71 Upajāti 72 Indravajra

- suranadī ca suraughā [40] samāśritā nikaṭato 'sya vahaty acalasya sā |
 suraniketanabhogasamṛddhidā sakṛd ivācamanādikṛtām nṛṇām || 73 ||
 kalipāsuranadyam(bu)saṅgād (g)aṅgārkaṇām(bu)noḥ |
 saṅgaṃ na gaṇayanty uccair manu(ṣya)munidevatāḥ || 74 ||
 nāścaryam asmin maṇikālakunḍam,
 tīrthottame prāpya samastasiddhiḥ |
 41 prāpnoti martyaḥ khalu muktir asya,
 prasādataḥ sāpi na dūrasamsthā || 75 ||
 (mo)kṣakunḍam samāsādyā da(kṣi)ṇasyāṃ mahībhṛtaḥ |
 durlabho 'pi bhaven mokṣaḥ sulabhaḥ prāṇinām kṣaṇāt || 76 ||
 śrīrāmatīrtham yad ihāsti tīrtham,
 sāksātsadarthaprathitaprabhāvam |
 tasyāplutiprodभवapu(ṇya)rāśe(ḥ),
 phalapradātā daśakandharā [42] riḥ || 77 ||
 ekādaśīvāsaravāsabhājām tīrthe śubhārthe daśakaṇṭhaśatroḥ |
 muktir varākī karapañjarasthā karoti sevāṃ gṛhasārikeva || 78 ||
 yat kārttike māsi naro nima(jjya) śrīrāmatīrthe daśakandharārim |
 bhaktyā prapaśyen na śārīrakośe kīṭatvam āyāti tad antarātmā || 79 ||
 sakṛd rāmagayāśrāddham girāv iha ka [43] roti yaḥ |
 labhante pitaras tasya muktim atyantadurlabhām || 80 ||
 śrīrāmacandrasya samīpato 'sti sindūravāpī sukr̥taprapā sā |
 yasyā viśuddhena vilokanena vijitya nākaṃ samupaiti muktim || 81 ||
 karpūravāpī sukr̥tapravāha-
 pūreṇa pūrṇā kim u varṇanīyā |
 devasya sītādayitasya pārśve,
 dāsyam hi yasyaḥ kurute 'pi [44] muktiḥ || 82 ||
 kāśī nojjayinī na cāpi mathurā no dvārakā no purī,
 tadvat puṇyabharam prayacchati nṛṇām vāseṇa nityāyusā |
 yadvad vāsaram ekam (āsita)kṛtām sindūrabhūmīdharāḥ,
 śrīrāmasya padāravindayugalasparśena sarvottamaḥ || 83 ||
 jaganmaṅgalam ādhatte yasya kumbhadvayī smṛtā |
 gajendravadanaḥ [45] sāksād atrāste rāmakaṅkṣayā || 84 ||
 āste dharmesvaro nityam sa rāmasya girāv iha |
 pīḍitam kalinā dharmam yaḥ kṛpālur apālayat || 85 ||

74a °ambu° M: °amvu° E 74b conieci gaṅgā°: aṅgā° M, °āmbunoḥ M: °āmvunoḥ
 E 74d manuṣya° M: manukhya° E 75b tīrthottamaṃ M(2) 75d sāpi: sā 'pi
 M 76a mokṣa° conj. M 76b dakṣiṇasyāṃ M: dakṣaṇasyāṃ E 77c puṇya° M:
 puṇya° E, °rāśeḥ conj. M: °rāśeṣ E 78d sevā M(2) 79a nimaḥjjya M: mīmaḥjjya
 E 81a 'sti M(1): 'hi M(2) 81d samupaiti M(1): sumupaiti M(2) 83c conieci āsita°:
 aṣṭiti° M (expressing doubt)

73 Drutavilambita 74 Śloka 75 Upajāti 76 Śloka 77 Upajāti 78 Upajāti 79
 Indravajra 80 Śloka 81 Upajāti 82 Indravajra 83 Śārdūlavikṛdita 84–85 Śloka

śrīrāmacandrasya kareṇa candra-
 hāsāhataḥ prāpya padaṃ murāreḥ |
 sa śambukaḥ śūdrāmuniḥ mahīdhra-
 rāje 'tra dhūmrākṣa iti prasiddhaḥ || 86 ||
 paśyanti muktīśvaranāmadheyam śivam śivā [46] nātham ihācalendre |
 śivavratāsthāḥ śivavāsare ye śivatvam āyānti śivālaye te || 87 ||
 gopījanānandasamudrapūrṇacandro vinidro(jjva)lapadmanetraḥ |
 gopālamūrtir jagadekamūrtir vasaty asāv atra dharādharendre || 88 ||
 atīva tejaḥprasaraprataptaṃ,
 jagat samagraṃ kṛpayā rarakṣa |
 yo 'yam caturtho 'vataro 'cyutasya,
 śrī [47] mān nṛsiṃho 'pi vasaty amuṣmin || 89 ||
 saptāmbhonidhipūradūrapihitāṃ bibhrad dharāṃ daṃṣṭrayā,
 yo 'yam bhāti sarojinīdalanibho dantena yadvan (n)ayan |
 yaṃ romāntaraguptavāśasukhino devarṣayas tuṣṭuvu(h),
 kalpānte daśakandharārisadane so 'trādikolaḥ prabhūḥ || 90 ||
 ananyalabhyām atulāṃ saparyām,
 nityam [48] parityajya mahendradattam |
 śrīmān nṛpa(h) pañktiratho 'pi putra-
 prītyā vasaty atra girīndrasānau || 91 ||
 sutau śrīrāmacandrasya girau kuśalavāv iha |
 dadhāte kalpavṛkṣatvaṃ bhaktibhājāṃ jagatprabhū || 92 ||
 mātaro 'ṣṭau mahāsiddhināmadheyopalakṣitāḥ |
 atra tiṣṭhanti bhaktānāṃ aṇimādyāṣṭakapradāḥ || 93 ||
 kalpānte kavali [49] karoti sakalam trailokyam alpetara-
 jvalājālakarālakālavadano ya(h) kālīkākelibhūḥ |
 sindūrācalam īkṣaṇam kṣaṇam api kṣīṇānyavāśasprhaḥ,
 śrīrāmasprhayā karoti bhagavān kiṃ vā mahābhairavaḥ | 94 ||
 pañcāsyam candramauliṃ daśabhujam udayatkoṭibhānūgrabhāsam,
 tryakṣam vṛkṣā ~ - [50] (ā)sivaraśaradhanuṣṭūla(kha)tvaṅgahastam |
 hr̥tpadme bhaktalokābhayavaradakaram cintayan yaṃ naraḥ syāt,
 trailokye siddhisamrād vasati pavanajaḥ so 'tra rāmaikabhr̥tyaḥ || 95 ||
 mālāṃ puṣpamayim iva kṣitim imāṃ bibhrac chirobhir vibhūḥ,
 śrīrāmāvatāre hareḥ sahacaraḥ śaṅkho 'py aśaṅkhātmaḥ |
 āste so (tra) sa [51] mastabhaktajanatātattanmanovāñchitaṃ,
 samyacchan janakādhirājanayanāthāntike lakṣmaṇaḥ || 96 ||

86b °hāsāhataḥ M(1): °hāsāddhataḥ M(2), murāreḥ M(2): purāreḥ M(1) **88b** °ojjvala°
 M: °ojvala° E **90a** °apihitam M(2), daṃṣṭryā M(2) **90b** coniecī yadvan nayan: yad-
 vanmayan M, who remarks in footnote: 'Perhaps *unmajayan* is intended here', on which the
 editor of EI remarks: 'This reading would involve a *sandhi* with the preceding word which
 would spoil the metre. I would suggest °dalam ibho dantena yadvan nayan as the intended
 reading.' **90c** tuṣṭuvuḥ M: tuṣṭuvus E **90d** deśakandharāri° M(2) **91c** nṛpaḥ M: nṛpas
 E **94b** yaḥ M: yaṣ E **95b** tryakṣam vṛkṣā om. M(2), coniecī °āsi° **96c** so 'tra conj.
 M

86–89 Upajāti 90 Śārdūlavikrīḍita 91 Upajāti 92 Śloka 93 Śloka 94
 Śārdūlavikrīḍita 95 Sragdharā 96 Śārdūlavikrīḍita

yannāmasmaraṇāt prayāti ni(khi)laḥ pāpādrir uccaiḥ kṣayaṃ,
yā viśvaikapativratādhvani gurur devī dayaikāpagā |
yā śāpena nināya bhasmakaṇikābhūyaṃ (ca) laṅkāpatim,
kartā me dayi(to) (‘sya) [52] nāśam iti sāpy atrāsti rāmāntike || 97 ||
ihācalendre daśakaṇṭhaśātror vilokya mūrtiḥ khalu – √ martyaḥ |
paratra kāle na karoti bhītim † kātāstamat † saṃhṛtighoramūrteḥ || 98 ||
bhaktyā mahatyā prabhum ādirāmaṃ jagatsu(khā)rāmātanuṃ nirīkṣya |
naraḥ surendrādikaropanītapūjāgyapātratvam u(paiti) ni [53] tyam || 99 ||
śrī(bho)garāmam abhirāmātanuṃ nirīkṣya,
kṣīṇā(khi)lāghasaraṇiḥ śaraṇe murāreḥ |
bhogā(n abhaṅgurarasa)n suciraṃ vicitrān,
prāpnoti kalpaśatam alpitadevarājaḥ || 100 ||
dr̥ṣṭvā prakṛṣṭamahimānam anantabhaktyā,
taṃ guptarāmam atiguptapadaṃ ca kiṃcit |
prāpnoti yat tad iha kiṃ nanu devarā(ḥ)jo),
– – √ [54] tadgururathāṅgirasō ‘pi so ‘pi || 101 ||
śrīśaṅkharāmam praṇipatya martyaḥ, padaṃ samabhyeti hi śaṅkhaḥpāṇeḥ |
viśuddhabhāvena hṛdā mahendramukhyādidevair abhivandyaṃ mānaḥ || 102 ||
jaganmahānandanidānam īśaṃ,
śrīmaithilīlakṣmaṇadevayuktam |
śrīrāmādevaṃ praṇipatya mūrdhnā,
namaskari(ṣye) ‘lpatarair va(cobhiḥ) || 103 ||
55 deva śrīraghunandana (tri)jagatām advaitavādaprabho,
bhāsvadvaṃśamahāvibhūṣaṇamaṇe kārūṇyaratnākara |
trailokyārīdaśāsyaṇṭhadaśakacchedollasatpāṇaye,
pā – – √ √ √ √ √ √ te te trailokyagoptre namaḥ || 104 ||
deva kṣīrasamudrasāndralaharī(r ni)rmathya hr̥tkirtaye,
tattādr̥ggūṇa – √ √ √ [56] √ √ – viśvaikabhartre namaḥ |
śrīrāmāya hanūmadādivadanāmbhojanmaṣaṇḍaprabhā-
bhartre śrījanakakṣitīndratānayanandaika(kan)dāya ca || 105 ||
deva tvāṃ sphuradugraśoṣana √ – – √ √ √ √ ,
– – dāracatuśrutipraśamitakrodhaṃ namaskurmahe |
tatkā(lā)pacitikriyārthamilitāśeṣāmba – – √ [57] – ,
dhattātyantasujātyaratnacayabhābhṛājiṣṇūpādāmbujam || 106 ||

97a *nikhilāḥ* M: *niṣilāḥ* E **97c** coniecī *ca: na* M **97d** coniecī *dayito: dayitā* M, *‘sya* conj. M **98b** *mūrtiḥ* M(1): *mūrti* M(2), coniecī *khalu* yo *‘pi* **98d** *kātāstamat* M(1) (uncertain): *kāntasamaṃ* conj. M(2) **99b** *sukhā°* M: *suṣā°* E **99d** *upaiti* conj. M **100a** *bhogarāmam* conj. M **100b** °*ākhilā°* M: °*āṣilā°* E **100c** *bhogān* *abhaṅgurarasaṇ* conj. M **101c** *devarājo* conj. M **103c** *mūrdhnā: mūrdhā* ME **103d** °*kariṣye* M: °*karikhye* E, *vacobhiḥ* conj. M **104a** *tri°* M: *tr̥* E **105a** °*laharīr nirmathya* conj. M **105d** °*kandāya* conj. M(1) **106b** °*cātu°* M(2) **106bc** *tipraśamita°...°āmba* om. M(2) **106c** *kālāpaciti* conj. M(1) **106d** *dattā°* M(1) (uncertain)

97 Śārdūlavikrīḍita 98 Upajāti (Upendravraja?) 99 Upajāti 100 Vasantatilaka 101 Vasantatilaka 102 Upajāti 103 Upajāti 104–106 Śārdūlavikrīḍita

deva tvām giripādape(khi)labhujāmṣṭīprahāro ∘ - ,
 - - - ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - |
 - - - ∘ - ∘ - ∘ - ∘ - nikhilaṃ trailokyanāśakṣamaṃ,
 dhāmnā (yeṣu) sahasrapūrṇarucima - - ∘ - maṃ numāḥ || 107 ||
 - - - ∘ [58] visarparogajagatīnāthāridāridryabhūr,
 bhīter bhaktajanasya saṃmadapadaṃ rāmeti nāmasmr̥teḥ |
 gavyūtipra ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - ,
 - - - ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - || 108 ||
 deva tvām karuṇā ∘ - ∘ - ∘ - ∘ - sāmantasindūrajaṃ,
 reṇuṃ saṃśayayantama ∘ ∘ ∘ - - [59] kṣobhujām tejasām |
 kurvāṇe jagadiṣṭāvṛṣṭim amṛtāsārāṃ bhavonmāthinīm,
 - - prārthitaṭaprabhāka(ṛa) ∘ - - - ∘ - - - ∘ - || 109 ||
 - - - ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - ,
 - - - ∘ - ∘ - ṛṇikāsana ∘ - - - ∘ - - - ∘ - |
 sindūrācalamaulikalpi ∘ ∘ - - - [60] pratiṣṭhaṃ vibhuṃ,
 kumbhodbhūtamuniśvareṇa bhagavan vande mude nityaśaḥ || 110 ||
 deva tvām puruṣaṃ purāṭanam ajaṃ tatta ∘ - - - ∘ - ,
 - - - ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - |
 - - - ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - ,
 - - - ∘ - ∘ - ∘ - ∘ - bhagavate bhaktyā namo 'stu pra(bho) || 111 ||
 ∘ ∘ ∘ [61] rāmadevaṃ ya(h) stauti martyaḥ pavitradhīḥ |
 sindūrācalamaulistaṃ bhajate tasya ya ∘ ∘ || 112 ||
 kāśīprabhṛ ∘ - - ∘ , ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ |
 ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ , ∘ ∘ ∘ ∘ ∘ ∘ ∘ || 113 ||
 - - - - ∘ - ∘ - ∘ - ∘ - ∘ - - - ∘ - - - ∘ - , |
 kalpāntāvadhinirmalā(khi)lajalā vṛkṣā ∘ - - ∘ [62] laḥ |
 āste bālasamudra eṣa vilasaddevālayālīmila-
 - - - ∘ jalo jalekṣaṇakṛtāṃ devā ∘ - - ∘ - || 114 ||
 ∘ - ∘ - ∘ - ∘ - ∘ - ∘ , ∘ - ∘ - ∘ - ∘ - ∘ - ∘ |
 ∘ - ∘ - ∘ - ∘ - ∘ - ∘ , ∘ - ∘ - ∘ - ∘ - ∘ dhanyaḥ || 115 ||
 samabhyarcya naro bhaktyā na ∘ ∘ ∘ ∘ - [63] ∘ ∘ |
 durlabhāṃ labhate kām kām na hi siddhiṃ viśuddhadhīḥ || 116 ||
 ∘ - ∘ - - ∘ varāṇi tāni, devāṃśu - - ∘ ∘ - ∘ - ∘ |
 ∘ - ∘ - - ∘ ∘ - ∘ - ∘ , ∘ - ∘ - - ∘ ∘ - ∘ - ∘ || 117 ||

107a *tvāṃgi* om. M(2), *pādapekhila*° conj. M(1): *pādapeṣila*° E, °*peṣi*° om. M(2), *bhu*° om. M(2) **107c** *nikhilaṃ* M: *niṣilaṃ* E **107d** *yeṣu* conj. M(2): om. M(1) **108a** *nātha* M(2) **108ab** *ridāridrya* ... *bhīter* om. M(2) **108b** *sa saṃmadapadaṃ rāmeti* om. M(2) **109a** *karuṇāṃ* M(2), *sāmanta* om. M(2) **109b** *sa śamayantama* M(2) **109d** *prārthitadā* M(2) (uncertain), *prabhākara* M(2): *prabhāka* M(1) **110b** *ṛṇikāsana* M(1): *mvi(mbi)kāśūnu* M(2) **111d** *prabho* conj. M **112a** *yaḥ* conj. M: *ya* E **112cd** °*sthaṃ*... *ya* om. M(2) **114b** °*ākhila*° M: °*āṣila* E **116b** ∘ ∘ ∘ | *vidvān* | M(2) **117a** *ragaṇitāni* M(2) **117b** *devaścara* M(2)

107–111 Śārdūlavikrīḍita 112 Śloka 113 Śloka 114 Śārdūlavikrīḍita 115 Indravajra (Upajāti) 116 Śloka 117 Indravajra (Upajāti)

- 64–68 ...
 69 ...māyideva ...
 70 ...
 āhūya satvaram uvāca vacaḥ sa - ॐ
 ...
 --- ॐ ॐ ॐ ॐ ॐ ॐ --- ॐ - maithilī-
 nāthas tuṣyati yena me kuru ॐ --- ॐ --- ॐ - |
 --- ॐ ॐ ॐ ॐ ॐ ॐ --- ॐ --- ॐ - ,
 71 --- ॐ ॐ ॐ ॐ ॐ ॐ --- ॐ --- ॐ - ||
 ...māyideva ...
 72–75 ...

ll. 64–68 illegible 1. 69 illegible; coniecī māyideva: māideva M(1), māideva M(2) 1. 70
 āhūya ... sa om. M(2), saithilī^o M(1), kuru om. M(2) 1. 71 illegible; coniecī māyideva:
 māideva M(1), māideva M(2) ll. 72–75 illegible

118 Indravajra (Upajāti) 1. 70 Vasantatilaka, Śārdūlavikrīḍita

Translation

- 27 Owing to the nectar stream of whose glory, the essence of the boundless ocean of existence, the earth has shed her grief at the loss of the illustrious King Siṃhaṇa ...
 29 His son, known on earth as Vāyināyaka on account of the abundance of glory ..., became famous throughout the world, and no one that equalled him was ever heard of here.
 30 Of him again this ... (called) Rāghavadeva ...
 31 After the illustrious lord Rāmacandra had entrusted him, who was giving due weight to the virtues ..., with the care of the magnificent prosperity of his thriving empire, he (himself), conversing in his pleasure garden with his harem-ladies, who are (skilled) in all the arts and sports of love ...
 34 ... just as endurance (adorns) the steadfast and faithfulness the virtuous one of noble birth, so the most lovely Rājāyī, who is a store of virtues and embodies happiness and beauty, adorns him who is a receptacle of virtue ...
 35 Thereupon he has asked a brahmin, whose illuminating splendour resembles that of the sun ..., (thinking): 'he should be my guru'.
 36 'O Lord, you know everything; therefore I ask you with ardent desire ...'
 38 O Superintendent of the Royal Bedchamber, listen to this word of mine; there is nothing superior to Hari to enable one to cross the ocean of existence.

- 39 Though there are ten avatars of His, Rāma is the (foremost) of them ...
- 40 How can I describe that unsurpassed, wonderful efficacy of this mountain Tapamgiri, where he, (the scion of the Raghu race), who is the supreme object of meditation of the yogis, lives together with the Son of the Wind (i.e. Hanumat)?
- 42 Earlier, it was here that god Nṛhari had ripped open the chest of Surāri (i.e. Hiranyakaśipu) with his sharp claws; reddened by the stream of his blood, this (mountain became known as Sindūragiri).
- 43 For who else, even if he resembles Br̥haspati, would thus know how to tell yonder ...?
- 44 The lord of the sages, who has protected the ocean by keeping it in his mouth (i.e. Agastya) ...
- 45 ...is known here as (Gauta)meśvara.
- 46 After the lord of the sages who was born in a pot (i.e. Agastya) had heard the wonderful efficacy of this mountain in the audience-hall of Brahmā ..., (he told it) to Rāma.
- 47 A man who has seen with due respect ..., he is liberated from the sin of killing a brahmin.
- 50 Those who fast on a day sacred to Viṣṇu and keep a vigil in front of Raghu-nandana on Tapamgiri ...
- 52 Ghaṇṭeśvara, Sudheśvara (Siddheśvara?), Lord Kedāra as well as Āñjaneya (i.e. Hanumat), the Lord of the Gate (Dvāreśvara) ...
- 53 People who, by taking a bath ..., have removed their sins, they shall, by breaking their fetters, attain to freedom in the House of Lustre (i.e. the World of Brahmā) and what is beyond that.
- 55 The guru of the gods is not able to tell the wonderful efficacy of ... (Gaṅgā-srotas?),³⁵ who else could do it?
- 56 ... (in the tīrtha) called the illustrious Śaṅkha(tīrtha) ..., whose lotusfeet are worshipped by the inhabitants of the three worlds.
- 57 After having taken a bath in the illustrious (Śaṅkhatīrtha?) ..., he shall be without fear and abide in the proximity of Śaṅkhapāṇin (i.e. Viṣṇu).
- 58 ...that splendid power that is manifest in the Agnitīrtha ...
- 60 A man who has taken a bath in the Ambatīrtha and has worshipped the Spouse of Ambikā, he shall be the unique recipient of pleasures in the abode of Ambikānātha.
- 61 After having proceeded to the Varuṇatīrtha ..., (he shall reach) the Refuge of (Hari) ..., whose feet are venerated by the Guardians of the World, Varuṇa and others.

35 Cf. SM 5.4.

- 62 The merit that accrues to (those) excellent men who are eager to perform their ablutions in the Śuklatīrtha, that merit is not (even) obtained by means of many great sacrifices like the Aśvamedha, nor by severe ascetic practices.
- 63 When a man has reached the tīrtha of Narasiṃha and his brilliant image—in one way or the other, thanks to his eminent merit—which desirable thing is there in the three worlds that is not within his reach, though it is difficult to obtain by others?
- 64 A man who has bathed also in the excellent eighth tīrtha called Kurukṣetra shall reach heaven, since he is purified as a result of his wiping off of (his) sins, such as the killing of a brahmin.
- 65 Not even the accomplished guru of the gods is able to expound the wonderful efficacy of the well-known ‘Five Tīrthas’, here on this most prominent and world-famous mountain.
- 66 Among these (five) the Lakṣmītīrtha stands out; those who are subject to life-long excessive suffering, such as poverty, caused by the ripening of their sins, for them prosperity (Lakṣmī) will quickly and easily be obtainable when they take a bath here.
- 67 And could one expound the wonderful efficacy of the Haṃsatīrtha, that bright store of abundant purity, so much so, that even the goose that abides in the heart (i.e. the soul) becomes purified by drinking its water?
- 68 Would there be a man who possesses enough power to explain the greatness of the illustrious Cakratīrtha, whose equal there is not on earth, and for whose protection Lord Hari employed his own discus, called Sudarśana?
- 69 A man who has taken a bath in the water of the Dhanustīrtha and who has offered a bow made of gold, or of other material depending on his means, his pile of sins will be destroyed and he will go to the abode of the illustrious Śaṅgapāṇin (the Bearer of the Bow, i.e. Viṣṇu).
- 70 The man who takes a bath in the tīrtha of the ancestors, named Pitṛtīrtha, and who offers oblations to his ancestors, after this disciplined man has (thus) purified a million of his ancestors, he will himself go to the heavenly abode of the ancestors.
- 71 That man shall quickly obtain healthy sons who takes a bath, together with his wife, in the Vājimedhatīrtha, which lies to the west of the mountain and which is a match for all tīrthas taken together.
- 72 The river that by its lotus-hands, viz. its waves, protects the *dharma* against the forces of the Kali Age, that river, running in the vicinity of this (mountain) and appositely known as Kalipā, is able to take away the faults of the Kali Age.
- 73 And in the neighbourhood of this mountain runs also that (river) Suranadī, which is frequented by a great number of gods and which grants to men who perform the bathing rites, beginning with sipping its water, even if

- they perform them only once, abundant enjoyments in the House of the Gods.
- 74 Gods, sages and men do not value the confluence of the waters of the Ganges and the Arkajā (i.e. Yamunā) higher than they do the confluence of the waters of the Kalipā and Suranadī rivers.
- 75 It is no wonder that, after having reached the Maṇikālakunḍa, a mortal attains all accomplishments (*siddhi*) in this most excellent tīrtha; and then, owing to its grace, final release itself is not far away either.
- 76 (And) though release is difficult to obtain, it comes within reach of the living at the very moment that he reaches the Mokṣakunḍa to the south of the mountain.
- 77 The Enemy of the Ten-necked (Rāvaṇa) (i.e. Rāma) grants a mass of merit to come forth as the reward of bathing in the illustrious Rāmatīrtha that lies here (on this mountain), a tīrtha of which the wonderful efficacy is famous for making the final goal come into view.
- 78 Those who are dedicated to stay in this holy place of the Enemy of the Ten-necked (Rāvaṇa) for goodness' sake on an Ekādaśī day, to them release becomes humble and, captured in the cage of their hands, will serve them like a domesticated maina-bird.
- 79 When a man takes a bath in the illustrious Rāmatīrtha in the month of Kārttika and, filled with devotion, pays his respect to the Enemy of the Ten-necked (Rāvaṇa), then his soul shall not become (that of) a maggot, if he returns into an earthly frame.
- 80 If one performs on this mountain only once a śrāddha-sacrifice, a Rāma's Gayā (as it were), then one's ancestors will obtain the release which is extremely difficult to attain.
- 81 In the vicinity of the illustrious (holy place) of Rāmacandra is the Sindūra pond which is a reservoir of virtue; by its purifying sight one conquers heaven and attains to release.
- 82 And how could one describe the Karpūra pond in the proximity of the God who is Sītā's beloved, which brims over with a flood of favours? For, even release acts as its servant.
- 83 The accumulation of merit that accrues from staying one day on the Sindūra mountain, which surpasses all other (mountains) because of its being touched by the lotus-feet of the illustrious Rāma, that (same amount of merit) is not even obtained by people who stay all their life in, be it Kāśī, or Ujjayinī, or Mathurā, or Dvārakā, or Purī.
- 84 Out of desire for Rāma the Elephant-faced (Gaṇeśa) abides here in person, whose pair of frontal globes, when thought of, brings worldly blessings.
- 85 And here on this mountain of Rāma also abides the Lord of the Dharma (Dharmeśvara) who, as a vehicle of compassion, protects the Dharma injured by Kali.

- 86 Here the śūdra saint Śambuka has reached the abode of Murāri (i.e. Kṛṣṇa/Viṣṇu) after having been killed by the sword Candrahāsa, which was wielded by Rāmacandra; and on this eminent mountain he became well-known as Dhūmrākṣa.
- 87 Those who go and see the Lord of Śivā, Śiva, known on this mountain under the name of Muktiśvara, on a day sacred to Śiva, while keeping a vow dedicated to Śiva, will attain to Śiva-hood in Śiva's abode.
- 88 Yonder God whose unique form comprises the world lives here on this king of mountains, the one who in His form of Gopāla is the full moon in the ocean of bliss of the gopī folk and whose shining lotus eyes are wide open.
- 89 The illustrious Narasiṃha also lives on that (same mountain), who is the fourth descent of the Unshakable one (i.e. Viṣṇu), who out of compassion has fully protected the world, when it was harassed exceedingly by a torrent of heat.
- 90 And here, in the residence of the Enemy of the Ten-necked (Rāvaṇa), lives lord Ādikola (i.e. Varāha) at the end of the Kalpa, the one who, while carrying on his tusk the earth which had deeply sunken into the flood of the seven oceans, appeared as a leaf in a lotus pond as it were, when he brought it up by his tooth, and whose praises were sung by the divine seers, whose excitement resided within their hairs (i.e. whose hair stood on end due to exhilaration).
- 91 The illustrious monarch Paṅktiratha (i.e. Daśaratha) has also come to live on the top of this mountain, out of love for his son, after he had forever resigned the unequalled and unique homage payed to him by the great Indra.
- 92 Here on this mountain the two rulers of the world Kuśa and Lava, sons of the illustrious Rāmacandra, act as a tree of plenty for those who are steeped in devotion.
- 93 Here reside the Eight Mothers, who are distinguished by the name Mahāsiddhi, and who bestow upon their devotees the eight occult powers, viz. that of becoming as small as an atom, etc.
- 94 And what about Lord Mahābhairava, the Place of Sport of Kālikā, whose black, gaping mouth is like a large burning net which swallows the entire universe at the end of time, and who, when he came to see the Sindūra mountain out of desire for Rāma, immediately lost his inclination to live anywhere else?
- 95 He who is Rāma's unswerving servant, the Son of the Wind, lives here. A man who visualizes him in his heart-lotus, as possessed of five mouths, moon-crested, with ten arms, blazing terribly like a million rising suns, as having three eyes, in his hands a hatchet(?) . . . , a sword, a boon (?), an arrow, a bow, a spear, and a skull-staff, and showing the *abhaya* and *varada* handgestures to his devotees, this man gains full control over the powers in the universe.

- 96 The powerful lord who carries on his heads this world as if it were a garland made of flowers, Hari's companion during his descent as the illustrious Rāma, the conch/serpent (*śaṅkha*), though without conch/serpent nature (*aśaṅkhātmaka*), resides here, in the proximity of the spouse of Janaka's daughter, as Lakṣmaṇa, who fulfils whatever desire is cherished by any of his devotees.
- 97 She is also present here in Rāma's proximity, she by remembering whose Name the whole mountain of sins is totally destroyed, this Goddess, single river of compassion, who is a guide on the path of all women who remain faithful to their husbands, and who reduced the king of Laṅkā to ashes by a curse: 'my husband shall effect his destruction'.
- 98 A man who has seen the images of the Enemy of the Ten-necked (Rāvaṇa) . . . here on this mountain, into him . . . of the terrifying image of the destruction of the world will no longer strike fear.
- 99 When a man full of ardent devotion comes and sees Lord Ādirāma, whose image (body) is a garden of happiness to the world, then he shall forever attain to the state of being the principal recipient of veneration offered by the hands of the Lord of the Gods and the others.
- 100 If one sees the illustrious Bhogarāma, whose image (body) is beautiful, the whole range of sins is destroyed in Murāri's (Kṛṣṇa's) refuge; and directly one shall taste all kinds of undiminishing enjoyments for a hundred world periods, dwarfing the king of the gods.
- 101 When one, filled with inexhaustible devotion, has seen Guptarāma here, who is of superior greatness and whose abode is very secret, one gets whatever (one desires)—nay, (one becomes like) the king of the gods or even Āṅgīrasa (Bṛhaspati), who is their guru . . .
- 102 A mortal who prostrates before the illustrious Śaṅkharāma reaches, indeed, the abode of Śaṅkhaṇḍin (the Bearer of the Conch, i.e. Viṣṇu) where he, being in a state of inner purity, will be respectfully welcomed by the great Indra followed by (the other) gods.
- 103 Bowing my head to the Lord who is the source of great happiness for the world, the illustrious god Rāma, who is accompanied by the illustrious princess of Mithilā and god Lakṣmaṇa, I shall sing his praise in modest words:
- 104 'O God, illustrious Raghunandana, Lord who proclaims the oneness of the three worlds, you who, like a great jewel, adorn your splendid dynasty, mine of compassion, obeisance to you whose hand chops off in play the ten heads of the ten-faced Enemy of the Universe (i.e. Rāvaṇa), obeisance to you, O guardian of the universe . . .'
- 105 'O God, obeisance to you whose glory of having churned the clotted waves of the milk-ocean (stirs) the heart, to you who are the unique support of all . . ., obeisance to you, illustrious Rāma, who lends lustre to a multitude

of lotus-like faces such as those of Hanumat and others, to you who are the sole root of bliss for the illustrious daughter of King Janaka.'

- 106 'O God, we pay homage to you . . . , whose anger was calmed by the flow of sweet words of . . . (his) wife . . . , whose lotus-feet radiate with the lustre of a heap of jewels . . . '
- 112 The mortal who praises Rāmadeva residing on top of the Sindūra mountain with a pure mind, to him grants . . .
- 116 When a man has devotedly worshipped . . . and his mind is purified, what difficult-to-obtain (occult) power will there be that he will not obtain?