

Lohaner plates of Pulakeśin II

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Palaeographic description

Halantas. The alleged T in l31 is not visible in the scan and may not exist at all (see apparatus). The final M looks like a regular ma, but its left arm is extended into an ornamental flourish that seems to bend right and then down. It may be followed by a (full-height) double vertical or another closer symbol, but Khare prints nothing here, and I cannot tell from the scan whether a mark is really present.

Punctuation marks, where discernible in the scanned rubbing, are short verticals. They are used singly after v1 and v2. None of those on 2verso are visible in the scan, so I assume that the number of daṇḍas shown as original by Khare corresponds to the number of short verticals on the plate, i.e. one after vyāsenā in l30, and two at the end of v3. Each of the remaining stanzas ends with a clear, short double vertical.

Other palaeographic observations. The inscription vacillates between two distinct forms of ṇ. The “southern” form, like a winged na, prevails at the beginning, used in ghoṇā, l2; gotrāṇām, putrāṇām, gaṇā l5; etc, all other instances of ṇ unless noted here. Clear instances of isolated “northern” bat-shaped ṇ occur in kṛpaṇa, l15; moṣiṇī, l19; govīyāṇaka, l20; paramāṇu, l27; kirāṇa, l27; sahasrāṇi, l30. A northern ṇ appears in the upper component of rṇṇa and ṇḍa, l6; rṇṇa, l21; rṇṇi, l23; and as the lower component in ṣṇā, l32. Caraṇa, l11; vraṇā, l14; śuśrūṣaṇa, l16; veṇuka, l25 are unclear

but probably southern. Raṇa l15 is unclear but probably northern. Many subscript r-s are calligraphically extended upward on the left of the primary character. Some particularly ornate instances occur in the last line of the first page (l9, putra [first instance], parākramā*) and the first line of the second page (l10, śatru) : these curl upward on the left of the body, then bend over the body and down on the right, twisting a little and then running away to the right. This embellishment does not occur in śrī in line 9, where it would presumably interfere with the vowel mark, nor in the second instance of putra, which is crowded into a rather small space at the end of the line. Some other subscript characters are also enlarged in line 10, notably those in rtti and rmma. In l35, drya is an interesting specimen with an extended subscript r in combination with a subscript y. Interesting: the upper l of lla in vallabha is a “northern” type, with a very short stem and a headmark. The subscript l has a fully curled tail. The la of paṭala in l9 is also northern. Just the other way round, lla in l17 has a curly “southern” l on top, with a short-stemmed and large-bodied “northern” l below.

Edition

<Page 1r>

<Page 1v> <1> □ svasti<.>

1. ~~~~~~

jayaty amala-bārendu-koṭi-prakāśa-damṣṭrotkaṭaṁ
rasātala-ja-paṅkāṅkita-skandha-de<2>śam ut-kesaraṁ
jalālulita-ghoṇāgra-mukta-prabhañjanotsārita-
-dhvanaj-jaladhi-ma<3>dhyopalabdhorvvi kola-rūpaṁ hareḥ.

2. Āryā

tad-anu jita-balavad-ari-gaja-mastaka-galita-sita-mau<4>ktika-cchuritas
satyāśrayasya bāhur jjayati jagaj-janita-bahumānaḥ,

asti mānavya-sago<5>trāṇām○ hārīti-putrāṇām kauśikī-saṁvarddhitānām māṭṭ-
gaṇābhīṣiktānām svāmi-mahāse<6>na-pādā○nuddhyātānām ̣culu(tki?)kīnām?
anvaye bahu-suvarṇṇakāśvamedha-pauṇḍarika<7>-vājapeyādi-yāgāvabhṛtha-snāna-
pavitri-kṛta-śīrasām manu-nṛga-nahuṣa-yayāti-dhundhumārā<8>mbarīṣa-dilīpa-
nābhāga-pratimaḥ śrī-raṇavikrama-dvitiya-nāmā pulakeśi-vallabha-[[ma]]<9> mahārā-
jas<.> tasya putraḥ para-gaja-ghana-paṭala-pavana<ḥ> śrī-parākramāparạ̄n?<kh>yah

kīrttivarmmā<.> tasya putra(h)<Page 2r> <10> praddhvasta-prabala-śatr(u)-
mahimā himācalānukārī vipula-sthairyyonnati<h> nata-parama-sāmanta<11>-
samupacaritaś carita-tapaś-carāṇa<h> bhr̥tya-labdha-prasādaḥ sādaram ivānanya-
manasā vi<12>dhātṛā vinirmmito mita-hita-viśada-satya-vacanopanyāso nyāsa
iva jagatyās caryyāṇām prathama<13>-yuga-manuja-pati-muni-carita<h> vijayī
vimala-gagana-gata I<va> śaradīndur ĩū?<u>paśamita-sakala<14>-jagad-as(u)○khaḥ
sāhasĩau?<ai>ka-ratir aneka-cāturddanta-sa<m>grāma-janita-vraṇāṅkāṅgatayā<15>
sva-bhu○ja-bala-labdha-raṇavikrāmākhyāḥ suhṛd-avana<h> dīnāndha-kṛpāṇa-
samu<16>pabhuḥjyamāna-vibhavaḥ pūrvvāparāmbu-nāthaḥ deva-dvija-guru-
śūśrūṣaṇa-parāḥ<17> parama-bhāgavataḥ prasabhābhīmṛṣṭānya-rāja-śrī<h> śrī-
satyāśraya-pr̥thivī-vallabha<18> -mahārāja<h> sarvvān eva rāja-sāmanta-bhogika-
viśayapati-rāṣṭrakūṭa-grāmāyukta<Page 2v><19>kādīn sammānayat

astu vo viditam asmābhi<h> moṣiṇī-pathakāntargata<h> Asikheṭaka-grāma<20>-
pratyāsanna-goviyāṇaka-grāmaḥ sarvva-rāja-kulādeya-sahitaḥ Acāṭa-bhaṭa-
prā<21>veśya ācandrārkkārṇṇava-kṣiti-sthiti-samakālīna<h> bali-caru-vaiśvadevāgnihotra-
kĩĩ!<ri><22>yā-pañca-mahā-yajñotsarppaṇārthaṁ girinagara-vinirggata-lohanagara-
vāstavyāya sāva<23>rṇṇi-sago○tra-maitrāyaĩn?<n>ika-vārāhaka-sabrahmacāri-
dāmadikṣitāya U<24>dakātisarggeĩn?<n>a pratipāditā<h><.>

yato <'>smad-va<m>śyair anyair vvāgāmi-nṛpati-bhoga-patibhir nna<25>la-veṇu-
kadal(ā)sāraṁ saṁsāram upalabhya Udadhi-jala-vīcĩĩ!-cañcalāṁś ca viśayāĩĩ!n
ava<26>nidhara-śikhara-kaṭaka-taṭa-lasita-salila-rama-gatvaraṇ ca jīvitam avagamya
mahā-bhūta<27>-paramāṇu-sthāṣnu ca mahat-phalaṁ śarac-candra-kiraṇa-dhavalāṁ
yaśo nirūpyāyam asmad-dāyo<Page 3r> <28> <'>numantavyāḥ paripālayitavyāś ca<.>
yo vājñāna-timira-ṭaṭalāvṛta-matir ācchindyād ā<29>cchidyamānaṁ vānumod-
eta sa pañcabhir mmahā-pātakais saṁyukta<h> syād<.> uktaṁ ca bhagavatā<30>
veda-vyāṣena vyāṣena(.)

3. Anuṣṭubh

ṣaṣṭiṁ varṣṣa-sahasrāṇi
svargge tiṣṭhati bhūmidāḥ
Ācchettā<31> cānumantā ca
tāny eva narake vase(T,,)

4. Anuṣṭubh

vindhyāṭavīṣv atoyāsu
śuṣka-koṭara-vāsinaḥ
kṛ<32>ṣṇāha○yo hi jāyante
bhūmi-dāyaṁ haranti ye,,

5. Anuṣṭubh

sva-dattār̥ para-dattār̥ (vā)
yatnā<33>d rakṣa yu○dhiṣṭhira<,>
mahīm mahīmatār̥ śreṣṭha
dānāc chreyo <'>nupālanam.,

6. Anuṣṭubh

bahubhir vvasudhā<34> bhuktā
rājabhis sagarādibhi<ḥ>
yasya yasya yadā bhūmḥa?<i>s
tasya tasya tadā phalam.,

7. Upajāti

yānī<35>ha dāridrya-bhayā<n> narendrair
ddhanāni dharmmāyatāni-kṛtāni
nirbhukta-vānta-pratimāni tāni
ko<36> nāma sādhuḥ punar ādadīta.,

dvi-pañcāśadadhike ṣakābda-pañcake! likhitam tāmra-(ś)āsanaM

<Page 3v>

Apparatus

<2> -dhvanaj-jaladhi- ◇ -dhvanerjjaladhi- GHK.

<6> ṣculu(tki?)kīnām? ◇ ṣculu(ki/tki)kīnām? GHK • Khare's primary reading is *culukīnām*, noting that the character he reads as *ki* could also be *tki*. It definitely looks like a ligature, with something resembling a *t* at regular height, and the *k* component is subscript. It may be *tki*, or possibly *ṛika* or *kki*. Khare does not comment on the weird form of the name. I suspect that this ligature may be aborted and perhaps even hammered out; I cannot tell without seeing the original, but plain *culukīnām* would be much closer to what we expect.

<8> pulakeśi- ◇ pulikeśi- GHK • In my scanned estampage there is no trace of an *i* over the *l*. Khare may be correct, but verifying his reading needs an autopsy. — <8> -[ma]<9> mahārājas ◇ -ma<9>{ma}mahārājas GHK • The *ma* at the end of l8 is faint and squeezed into quite a small space. I believe this one may have been deleted already by the engraver, who at first tried to write *ma* here to fill up the space up to the margin, then realised it was too narrow and beat it out, starting again in the next line.

⟨9⟩ -ghana-pāṭala-pavana⟨h⟩ ◇ -ghana-pāṭala-pavanaḥ GHK • These characters are conspicuously compressed, occupying about as much horizontal space as *śrīraṇavikra* above. There is no indication of a deleted earlier text here (though *gha* actually looks more like *pha*), but there must be something going on here. Also, *la* is a “northern” form with a short stem and a headmark; interestingly, the body is below the baseline, extending into the space below the preceding *ta*. This seems to be yet another measure to compress the text horizontally as far as possible. I see neither any trace of a *visarga* at the end, nor sufficient space for one.

⟨10⟩ -praddhvasta ◇ -praḍḍḥaḥvasta GHK. — ⟨10⟩ -śatr(u)- • If an *u* marker is present here, it is attached on the right-hand side of the ornamental extension of the subscript *r*, not at its usual place of attachment.

⟨13⟩ śaradīndur ḥrū?⟨u⟩paśamita GHK • I fully endorse Khare’s emendation (whereas PEM emends to *śarad-indu-rūpa-śamita*, and *śaradīndu-rūpaḥ śamita* is also conceivable and least invasive). Although inscribing *rū* instead of *ru* seems to be an unlikely mistake. I assume that the engraver was at least somewhat Sanskrit-literate, and he must have “emended” what he read as *rupa* to *rūpa*, without being aware of the context.

⟨14⟩ -as(u)○khaḥ ◇ -a(sukhaḥ) GHK • The reading is clear in the facsimile with the exception of *u*, which is barely visible. The reason for Khare’s hesitation may have been a short curving stroke within the space left around the binding hole. This is probably the top of an aborted *kha*: the engraver must have decided it was too close to the hole, and started the character again a bit to the right. — ⟨14⟩ sāhasḥau?⟨ai⟩ka- ◇ sāhasaika-GHK.

⟨16⟩ āmbu ◇ āmbu⟨dhi⟩ GHK • Khare’s emendation is plausible, but since it is not essential, I prefer not to show it in the text.

⟨25⟩ -kadal(ā)sāraṁ ◇ -kadalosāraṁ GHK • *lā* has two vowel marks, both on top of the curve, both short and both bending to the right. Khare reads *lo* and neither emends nor comments. PEM types (and translates) *dala-sāraṁ*. Since *lā* was clearly intended, I assume the vowel mark is unusually placed and for some reason engraved twice.

⟨31⟩ vase(T,) ◇ vaseT,, GHK • Neither the punctuation sign, nor a *halanta* *T* are visible in the scan. There is a long curving verticalish line in the space next to *se*, which I assume to be an ornamental extension of the vowel mark of the following *vi*. If this is so, then the *halanta* character and punctuation mark, if present, must be tiny. Perhaps more likely, the reading could be *vase* with or without a short vertical punctuation mark.

⟨32⟩ (vā) • This character is obscured by additional strokes/scratches; this may be

damage, or perhaps a correction to or from something else. (Perhaps *pa* engraved by eyeskip and then corrected to *vā*?)

⟨35⟩ -bhayā⟨n⟩ • Khare suggests first *bhiyā*, second *bhayān* as plausible emendations. I prefer *bhayān* because omitting the final *t* of ablatives is quite a common tendency. PEM further proposes *bhaye*, which I find inferior.

⟨36⟩ ṣakābda-pañcake! ◇ ṣaḥk?⟨t⟩ābda-pañcake GHK • Khare's editor suggests that *śakābdaśata* would be a better emendation. Indeed, *śaka* and *śata* were probably both intended to be present. With another alternative, *śakaśatābda*, eyeskip could explain the omission. Note that *śakābda-śata-pañcake* and *likhitam tāmra-śāsanam* are both legitimate *anuṣṭubh pādas*, so it seems possible that the date was modelled on a different date that was actually versified in that metre. — ⟨36⟩ -(ś)āsanam ◇ -ṣ?⟨ś⟩āsanam GHK • The unclear character is definitely not ṣā. It is a clear *gā* in the scan, and I assume that its cross-stroke was present in the original. It is also possible that the cross-stroke was indeed omitted, and Khare's text is a typo, where he had intended to read *gā* and emend to *śā*.

Translation

⟨1⟩ Greetings!

1.

Victorious is He—well endowed with tusks gleaming like the tip¹ of an immaculate crescent moon, begrimed in the shoulder with mud originating from the netherworld (*rasātala*), mane bristling—the boar form of Hari when he has just recovered the Earth from amidst the sea ebbing away in a thunderous riptide set off by a flick of His snout in the water.

2.

After Him, victorious is the arm of Satyāśraya, studded with white pearls² that slipped

¹The simile is based on the resemblance of a tusk to the curved tip of the crescent moon. However, the alternative meaning “like a million immaculate crescent moons” did surely not escape the composer and would in my opinion have been the first interpretation occurring to an audience to the stanza – to be replaced subsequently in an *aha!* moment with the less straightforward, but in the context far more apt alternative sense.

²Pearls inside the skulls of elephants (here depicted as scattering while the heroic king butchers enemy elephants) are a common poetic convention, but it does seem to have a core of truth. Apparently, very old elephants can indeed have tiny, rounded pieces of ivory in the cavities at the root of their tusks, and these are valued as talismans.

from the heads of the elephants of powerful vanquished foes, which has earned great respect throughout the world.

⟨4–19⟩ In the dynasty of the Culukis³ —who are of the Mānavya gotra, who are the sons of Hārīti, who were nourished by Kauśikī, who were anointed by the host of Mother Goddesses, who were deliberately appointed (to kingship) by the Lord Mahāsena, and whose heads have been hallowed through washing in the purificatory ablutions (*avabhṛtha*) of sacrifices such as the Bahusuvarṇaka, the Aśvamedha, the Pauṇḍarika and the Vājapeya⁴—there is a king (*mahārāja*) Pulikeśi Vallabha, whose second name is His Majesty Raṇavikrama (Bold in Battle), who takes after Manu, Nṛga, Nahuṣa, Yayāti, Dhundhumāra, Ambarīṣa, Dilīpa and Nābhāga. His son is Kīrtivarman, a gale to the shroud of clouds that are enemy elephants, whose other appellation is His Majesty Parākrama (Courage). His son—who has eradicated the greatness of powerful enemies, who imitates the Himalayas in solidity and greatness, to whom the greatest of feudatories bow in service, who has followed vows of asceticism, who finds satisfaction in his underlings, who was, it seems, reverently designed by the Creator in utter concentration ⟨on the task⟩, who utters words that are measured, beneficent, pure and true,⁵ a foundation as it were for the proper behaviour of all beings, who behaves like the royal sages⁶ of the First Age, triumphant, who eases the troubles of all the world like the autumnal moon in a clear sky, who delights in daring alone, whose body is marked by scars acquired in battles with many elephants,⁷ whereby he ⟨too⟩ has earned the name Raṇavikrama (Bold in Battle) by the strength of his own arms, who supports his friends, whose wealth is consumed by the destitute, the blind and the miserable, lord of the eastern and western water,⁸ bent on obeying gods, Brahmins and elders, supreme devotee of the Bhagavat (Viṣṇu), who has forcefully rubbed out the glory (*śrī*) of other kings,⁹ His Majesty Satyāśraya Pṛthivīvallabha— sends his respects to each and every subordinate king (*rājan*), vassal (*sāmanta*), steward (*bhogika*), governor (*viṣayapati*), territorial overseer (*rāṣṭrakūṭa*), village headman (*grāmāyuktaka*) and so on (and informs them as follows):

⟨19–24⟩ Let it be known to you that with a ceremonial pouring of water we have presented the village Goviyāṇaka in the vicinity of Asikheṭaka village in the Moṣiṇī district (*pathaka*) —along with all its dues payable to the royal household, (as a per-

³See also the apparatus entry for this word in line 6.

⁴See the note in PEM’s translation for references on these sacrifices.

⁵Or, assuming *amita* instead of *mita*, “words that are immeasurably beneficent, pure and true.”

⁶Or, “kings and sages.” But I take *manujapati-muni* as equivalent to *rājarṣi*.

⁷I take *cāturdaṇṭa* to mean a descendant or relative of the four-tusked one, i.e. Airāvata.

⁸Or, emending to *ambudhi*, “ocean.”

⁹Is there a suggestion of sexual rape here? I find the word *abhimṛṣṭa* unusual and feel that it may (also) mean “who has forcefully rubbed up against the Śris of other kings.”

petual holding) inaccessible to armymen (*bhaṭa*) and officers (*cāṭa*), for as long as the moon, sun, ocean and earth remain, (as an endowment) for the offering of the five great sacrifices, <viz.> the rites (*kriyā*) of Bali, Caru, Vaiśvadeva and Agnihotra¹⁰—to Dāmadikṣita, who is of the Sāvarṇi *gotra* and a follower of the Maitrāyaṇika and Vārāhaka doctrines, and who hails from Girinagara and resides in Lohanagara.

<24–29> Hence, future kings and territorial lords (*bhogapati*) belonging to our dynasty or otherwise—perceiving that material existence (*saṃsāra*) is as insubstantial as wild cane, bamboo or plantain stem,¹¹ understanding that the objects of senses (*viśaya*) are as fickle as the waves on the water of the ocean and that life is as quick to depart as a rush of water splashing off the edge of a cliff on a mountaintop, and bearing in mind <on the other hand> that a reputation bright like the rays of the autumnal moon yields great fruit and is as permanent as the atoms of the great elements (*mahābhūta*),—should respect and uphold this grant of ours. But if one whose mind is enshrouded in a veil of the darkness of ignorance should seize it or condone its being seized, the five great sins shall be visited upon him. So too did the reverend Vyāsa, the redactor (*vyāsa*) of the Vedas speak:

3.

A donor of land stays in heaven for sixty millennia, <while> a seizer (of granted land) and a condoner (of such seizure) shall reside in hell for just as many.

4.

Those who usurp a land grant will be born as black adders dwelling in dry holes in the waterless wilderness of the Vindhya.

5.

O Yudhiṣṭhira, diligently preserve land that has been donated, whether by yourself or another. O best of land-possessors, preserving <a grant> is superior to making a grant.

6.

Many kings, beginning with Sagara, have enjoyed the bountiful land. Whosoever at

¹⁰As I interpret the text, only four rites are explicitly named. According to Sircar Sircar 1966 s.v., the *pañcamahāyajña* comprises *bali*, *caru*, *vaiśvadeva*, *agnihotra* and *atithi*. PEM interprets *kriyā* to mean a particular fifth sacrifice, noting that according to the editor it is equivalent to *kratu*. (I could not find such a statement in Khare's article.) See also PEM's notes for references on these sacrifices.

¹¹The reason these plants are named here may be that all have stems that are either hollow or herbaceous. Alternatively, what makes them appropriate may be that they, like the body, perish after flowering; compare *Mahābhārata Āraṇyakaparvan* 252.9ab, *yathā ca veṇuḥ kadālī nalo vā phalanty abhāvāya na bhūtayē 'tmanāḥ*.

any time owns the land, the fruit {reward (accrued of granting it)} belongs to him at that time.

7.

Whatever assets in this world kings have turned into foundations of moral order (*dharma*) for fear of poverty (in the transcendent world) are like something that has been eaten and vomited—what decent man would partake of them again?

⟨36⟩ ⟨This⟩ copper edict was written in the Śaka year five hundred and fifty-two.¹²

Translation into French by Estienne-Monod 2008

⟨1⟩ Om ! prospérité !

1.

Ses défenses brillantes la grandissent comme un croissant de jeune lune immaculée, la boue du Rasātala souille ses épaules, la crinière dressée, du milieu de l'océan elle recueille la terre, du bout de son groin, frôlant l'eau, elle libère une tempête dont l'écho remonte : victorieuse est la forme de sanglier que revêt Hari!

2.

après cela, serti de perles blanches tombées de la tête des éléphants des puissants ennemis vaincus, victorieux est le bras de Satyāśraya, qui fait naître un grand respect dans le monde !

⟨4–19⟩ Il y eut, dans la descendance des Calukya, du même gotra que les descendants de Manu, fils de Hārīti, nourris par Kauśikī, consacrés par la troupe des Mères, méditant aux pieds du seigneur Mahāśena, eux dont les têtes furent lavées par le bain purificateur de nombreux sacrifices, à commencer par le *suvarṇaka*,¹³ l'*aśvamedha*, le *pauṇḍarīka* et le *vājapeya*,¹⁴ un grand roi semblable à Manu, Nṛga, Nahūṣa, Yayāti, Dhundhumāra, Ambarīṣa, Dilīpa et Nābhāga : Pulikeśin Vallabha, portant comme second nom celui de l'illustre Raṇa Vikrama, vent qui disperse la masse des nuages que

¹²The text actually inscribed lacks a word for “hundred” but one was definitely intended. See also the apparatus entry for the date.

¹³Ce terme désigne sans doute une donation d'or émise par le roi. Il est mentionné sous la variante *bahusuvārṇa* aussi in insc. nos 8 et 9. Kane ne le répertorie pas dans les *mahādāna*.

¹⁴Sur ces sacrifices cf. P.V. Kane, 1974, II, part. II : le *vājapeya*, p. 1206-7 : Āp. XVIII. 1.4 ; l'*aśvamedha*, p. 1228-39 : Śat. Br. XIII. 1-5, Tai. Br. III. 8-9 ; le *pauṇḍarīka*, p. 839 : Śat. Br. X. Sacrifices mentionnés aussi in insc. nos 8 (pour les *vājapeya* et *pauṇḍarīka*), 20 (pour le *pauṇḍarīka*). L'*aśvamedha* est mentionné dans presque toutes les insc. du corpus.

sont les éléphants ennemis, nommé aussi l'illustre Parākrāma. Il eut pour fils Kīrtivarman, dont la grandeur détruit les puissants ennemis, imitateur du mont Himālaya, qui possède une grande fermeté et noblesse, honoré par les plus grands feudataires, inclinés <devant lui>, qui pratique l'ascèse, dont les serviteurs gagnent la faveur, créé par le créateur qui le dota d'un esprit sans pareil, avec respect semble-t-il, qui, proférant des paroles modérées, vertueuses, pures et sincères, est pareil à l'établissement des conduites du monde,¹⁵ qui se comporte en sage, seigneur des hommes du Premier Age, victorieux, qui paraît être venu du ciel, dont la beauté de lune automnale apaise toutes les souffrances de l'univers, dont le seul plaisir est l'audace, qui a gagné par la force de son bras le nom de Raṇa Vikrama, ses membres étant marqués par les callosités nées des nombreux combats au cours desquels <il a chevauché> l'Eléphant aux Quatre Défenses,¹⁶ dont l'orgueil et la puissance se marient avec la compassion envers les aveugles et les affligés, maître des océans de l'est et de l'ouest, voué à l'obéissance aux dieux, aux deux-fois nés et aux sages, excellent dévôt du Bienheureux,¹⁷ qui efface avec force la fortune des autres rois, Satyāśraya Prthivī Vallabha, grand roi, s'adresse avec respect aux rois, aux feudataires, aux *bhogika*,¹⁸ aux chefs des *viṣaya*,¹⁹ aux *rāṣṭrakūṭa*,²⁰ à tous les chefs de villages, etc., de même qu'à tous <les autres> :

<19-24> que ceci soit connu de vous : Nous avons fait don, après avoir versé de l'eau, dans le voisinage du village d'Asikheṭaka, inclus dans le pathaka²¹ de Moṣiṇī, du village de Goviyāṇaka, avec tous les revenus de la famille royale, village dont l'entrée est interdite aux troupes régulières et irrégulières, aussi longtemps que subsisteront la lune, le soleil, l'océan et la terre, pour lui permettre d'accomplir des cinq grands sacrifices, à savoir le *bali*, le *caru*, le *vaiśvadeva*,²² l'*agnihotra*,²³ le *kriyā*,²⁴ à Dāmādikṣita, qui réside à Lohanagara, à l'extérieur de Girinagara, du même *gotra* que Sāvārṇi, qui est disciple des écoles de Maitrāyaṇika et de Vārāhaka. »

<24-29> Ainsi, les rois de notre lignée, ou les autres souverains et gouverneurs de *bhoga* à venir, ayant compris que le cycle des existences qui a la solidité d'un pétal de roseau,

¹⁵Le roi est comparé à Manu, créé par Brahmā, premier ordonnateur de la société humaine.

¹⁶Airāvata.

¹⁷Bouddha. [DB: why?]

¹⁸chefs de district.

¹⁹chefs de circonscriptions.

²⁰chefs de plusieurs villages.

²¹groupe de villages.

²²Sur ces sacrifices, cf. insc. n°2. Le *bali*, le *caru* et le *vaiśvadeva* sont aussi mentionnés in insc. nos 2 et 10.

²³Sur l'*agnihotra*, sacrifice védique consistant en une offrande de lait bouilli, cf. Gaut. III 20 et PV. Kane, 1974, II, part. II, p. 998-1001. Sacrifice mentionné aussi in insc. n° 10.

²⁴Selon l'éditeur, sans doute équivalent du *kratu*. Seule occurrence de ce terme dans notre corpus. Sur le *kratu*, cf. Ait. Br. ŚBr. xi, Āśv Śr. &c., références données in Monier-Williams.

et que les objets des sens sont aussi instables que les vagues de l'océan,²⁵ ayant perçu que la vie est périssable comme le torrent surgissant, depuis le sommet, le flanc pentu, ayant saisi que la gloire, ce grand fruit, splendide rayon de lune automnal, est aussi permanent qu'un atome par rapport aux éléments, doivent approuver et défendre ce don qui vient de nous. Que celui qui, l'esprit obscurci par le voile ténébreux de l'ignorance, transgresse <cet édit>, ou approuve qu'il soit transgressé, soit lié aux cinq grands crimes, le bienheureux Vyāsa qui a exposé les Veda, l'a dit.

3.

Le donateur de la terre séjourne soixante mille ans dans le ciel, Celui qui la prend et qui le permet demeure aussi longtemps en enfer !

4.

Habitant des grottes arides dans les forêts sans eau du Vindhya, ceux qui s'emparent d'une donation de terre renaissent comme serpents noirs.

5.

Qu'elle soit donnée par toi ou par un autre, ô Yudhiṣṭhira, protège avec force cette terre ! ô meilleur des possesseurs de la terre, la préservation est plus grande que le don.

6.

Beaucoup de rois ont joui de la terre, à commencer par Sagara, celui qui possède la terre en possède le fruit.

7.

Les richesses qu'en ce monde des rois, par crainte de la pauvreté, ont transformées en réceptacles du dharma, pareilles à <la nourriture> mangée puis régurgitée, quel homme de bien les reprendrait ?

36.

Cet édit de cuivre a été gravé en 552 de l'ère śaka.

Commentary

These plates were discussed prior to their publication by Khare ([1956] 1947–1948), particularly as regards their implications on the history of the war between Harṣa and Polekeśi (e.g. Chattopadhyaya 1939, pp. 601–603).

²⁵Même idée in insc. n°10.

Stanza 1 is a samacatuṣpaḍī of 17 syllables (atyaṣṭi), with the quarters following this prosodic pattern: - + - - - + - - - + - - - - = (ja sa ra ra ya la ga). Khare admits to not knowing this metre and remarks on its similarity to pṛthvī (also 17 syllables, - + - - - + - + : - - - + - - - - = with the first 6 and last 7 syllables having the same scansion). The metre is not in Apte's appendix. Note compound straddling cd pāda boundary in a long metre. (Reminds me of v7 in the Allahabad pillar of Samudragupta, where the same thing happens in pṛthvī, and the topic is also a torrent of water - I think both are quite deliberate enjambements.)

<10> Khare supplies r after -onnati but I prefer to supply a visarga in spite of standard sandhi requirements; if an r had been intended, then the following n would have been doubled.

<11> Likewise, in l11 Khare emends to caraṇo, l13 to carito, l15 to avano. I feel vindicated by the clear -nāthaḥ deva in l16.

<19> As above, I prefer to insert visargas instead of restoring standard sandhi. Khare emends to asmābhir moṣiṇī and -antarggato 'sikheṭaka.

Most of plate 3(recto) is faint in the facsimile, or at least in the scan; many characters are completely indistinct. I follow Khare's readings here. Of these, the following may be problematic: l30, ḥ pa (nothing of this character is discernible, and this is the only ḥ in the text, compare sādhuḥ punar in l36); l31, vaseT,, (noted in the apparatus); l32, vā (noted in apparatus); l35, rddhanāni (perhaps rddānāni?); l35, nirbhukta (looks like just nibhukta).

Bibliography

Edited by Ganesh Hari Khare ([1956] 1947–1948) with estampages but without translation. Khare had also edited the inscription earlier, published in Marathi in “Sources of the Medieval History of the Deccan” vol. I. p. 1ff.²⁶ The present edition by Dániel Balogh is based on a collation of Khare's edition with the published facsimile.

Primary

[GHK] Khare, Ganesh Hari. [1956] 1947–1948. “Lohaner plates of Chalukya Pulikesin II: Saka 552.” EI 27, pp. 37–41.

²⁶Not traced; not sure if the entire book is in Marathi or only parts of it. It was apparently published in 3 vols in Pune, 1930 to 1949; the Marathi title may be □□□□□□□□ □□□□□□□□ □□□□□□□□ □□□□□□.