

Niḍupaṛu grant of Jayasimha I

Dániel Balogh

Author of digital edition: Dániel Balogh

Identifier: DHARMA_INSVengiCalukya00008

Repository: Eastern Cālukya (tfb-vengicalukya-epigraphy)

File path: xml/DHARMA_INSVengiCalukya00008.xml

Language: Sanskrit [Southern Brāhmī (unspecified)]

Commit: 2026-10-16 17:02 (a1bf930), last modified 2026-09-18 17:45 (0273b8a)

Palaeographic description

Halantas. T: ta shape (actually more like na), with elongated stem and no headmark.
E.g. l1 vāsakāT, l24 vaseT.

Other palaeographic observations. The inscription features an explicit vowel killer, see apparatus note to line 6, viṣṇuvardhana-. In addition to the typical southern form of ra, there occurs an alternative form with a single stem and a secondary serif at the bottom (e.g. l2 paripālītānām and especially l5 karasya). Many instances of ta are objectively indistinguishable from na; otherwise, ta is distinguished by a longer right limb, but even then this right limb does not curl back under the body.

Edition

Seal

⟨1⟩ śrī-sa(r)vvasiddhi

Plates

<Page 1r>

<Page 1v> <1> svast(i) śr(i)mad-asanapura-vāsakāT<.> sv(ā)m(i)-mahāsena-
pādānudhyātānām hār(i)t(i)-putrāṇā(m) mānavya<2>-sagot(r)āṇām mātṛ-gaṇa-
paripālītānām Aśvame(dha)-yā(j)inām calukyānām vi(ś)u(d)dha-varṇ(ś)o(da)<3>ya-
giri-śikharodita-kṣitipaty-ahimadīdhit(e)ḥ sakala-jagad-ā<r>tti-hara-karmaṇa(h)<4>
śrī-kī<r>tivarmaṇaḥ priya-naptā śāśalā(ñcha)nasyeva sakala-jagan-ma(no)-
nayanāna<5>ndana-karasya sva-rūpa-lāvaṇyāvajita-makara<th?<dh>vajasya
makaradhvajāpara-nāmaṇaḥ śrīmad-aida<m>yugīna<6>-viṣṇoḥ viṣṇuvardhana-
mahārājasya priya-(t)anayaḥ pravarddhamānodaya-pra(t)āpopana(t)a-sama<Page
2r><7>sta-sāmanta-makuṭa-taṭa-ghaṭita-maṇi-mayūkha-mañjarī-puṁja-piṁjarita-
caraṇāravinda-yugalaḥ nija<8>-guṇa-dīdhitī-kalāp<a?<ena> kaliyuga-dhvāntam
nirākariṣṇuḥ Ākhaṇḍala Ivākhaṇḍita-paur<a?<u>ṣaḥ pa<9>rama-brahmaṇyo mātā-
pitṛ-pā<t?<d>ānudhyātaḥ śrī-(ja)yasīmha-vallabha-mahārājaḥ gaṇḍe<10>ruvāḍyā(m)
vyāghra-nadyāś cottarataḥ vanneṛu-nadyāś ca tīre gaṇḍeṛu-rājadhānyāḥ<11>
pūrva-dig-vibhāge <gavyūta!<gavyūti>-dvaye niḍubaru nāma grāmam adhivasa-
taḥ ku<d?<t>umbinaḥ samavetā<12>n ājñāpayati

viditam astu vo yathāsanapura-sthāna-nivāsino (ghaṭikā-s)āmānya<Page 2v><13>sya
sa-pada-kramānukramādh(i)ta-veda-dvayasya sa-kalpopeniṣat-purāṇetihāsāneka-
dha(r)ma(śā)stra<14>-vidaḥ maṇḍaśarmanāḥ pautrāya sva-pitur adhika-guṇa-
saṁpad-gaṇ<a?<o>pārjita-nirmala-yaśo-vi(śe)<15>ṣe(ṇa?) Ā(t)mano <'>nvyam
alam alamkariṣṇoḥ Agniṣṭoma-yājinaḥ śivarudraśarmana(h)<16> putrāya
dv(i)-v(e)dādhyāyine yajñāgamopaniṣan-mantrārth<i?<e>tihāsa-purā(ṇa)-
dharma<17>śāstra-v(i)mal(i)kṛta-vin<a?<i>ta-mataye hārīta-sagotrāya taittirīya-
sabrahmācār<a?<i>ṇe kāṭīśarmanā<18> kārtika-paurṇamā(syām) mātā-pit(r)or
āt(m)anaś (c)a yaśaḥ-puṇyābhi<virdha?<vṛddha>ye saṁp(r)at(t)o <'>yam
niḍ(u)pa<Page 3r><19>ru nāma grāmaḥ<.> nāsya bādhā karaṇīyā

1. Indravajrā

Ājñaptir atrāryya-mano-<'>bhirāmaḥ
śrī-(v)īya(m)ā (s)[sādhu-ja?]<20>nāśrayo <'>yam
bhūpendra-nīti-pravibhāga-da(kṣ)āḥ
(ve)dān(g)a-vit sarva-kalāntara<ñ?<j>ñāḥ

Atra vyāsa-gītāḥ

2. Anuṣṭubh

(sva)[-dattām pa]<21>ra-dat(t)ām vā

yatnād rākṣa yudhiṣṭhira
(mahīm mahī)[ma]tām śreṣṭha
dānāc ch<r>eyo <'>nupāla(nam)

3. Anuṣṭubh

[bahu]<22>bhir vvasudhā (d)attā_
bahubhiś cānu(pāli)tā_
yasya yasya ya<th?<d>ā bhūmi[s]
[ta](sya) [tasya]<23> tadā phalaṁ_

4. Anuṣṭubh

ṣaṣṭir va(r)ṣa-sahasrāṇi_
svarg<a?<e> modati bhūmi-daḥ_
Ākṣeptā cānu(ma)[ntā ca]
<24> tān(y) e(va) narake vaseT

<Page 3v>

Apparatus

Plates

<1> hār(i)t(i)- ◇ *hārītī*- EH.

<4> -kī<r>tivarmaṇaḥ ◇ *-kīrtivarmaṇaḥ* EH.

<6> viṣṇuvardhana- • This being the last line on the page with barely any margin at the bottom, a vertically composed ligature would not have fit in the space. I agree with Hultzsich that the engraver seems to have used a vowel killer here, which takes the shape of a tiny slash (Hultzsich calls it a dash) at the top right of what is otherwise a normal-looking ṣa. This is a rare and quite early example of an explicit vowel killer used in an Indian Sanskrit inscription, all the more remarkable because it is used in a conjunct, not in a final position.

<9> gaṇḍe<10>ruvāḍyā(rṁ) ◇ *gaṇḍe<10>ruvāṭyā(rṁ)* EH • In line 11 (*ku<d?<t>umbinaḥ*) Hultzsich too reads the exact same consonant glyph as ḍ, emending to the expected ṭ. He probably shows a ṭ here under the influence of attestations elsewhere of variants with ṭ, but the present instance is definitely with ḍ.

<17> -vin<a?<i>ta- EH • I agree with Hultzsich's that the intent was probably *vinīta*, although the text is intelligible as received.

⟨18⟩ °ābhi;virdha?⟨vṛddha⟩ye • I wonder whether, rather than being a strange scribal error, this is again an out-of-the ordinary way of dealing with the last line on an all but marginless page: vṛddha would have been very hard to fit in the space.

⟨19⟩ śrī-(v)īya(m)ā (s)[sādhū-ja?]_{⟨20⟩}nāśrayo ◇ śrī-vīrya(m)ā(t sa)_{⟨2+⟩}_{⟨20⟩} nāśrayo EH
 • Hultzsich tentatively proposes śrī-vīryavān sarva-janāśrayo. This is not implausible, but even with his reading it requires multiple emendation, and I am less than convinced by his reading. I now believe that the same executor is featured in stanza 7 of the Cāmaṛṛu plates of Jayasimha I, where his name is Vīyamā (or Dhīyamā) and he is described as sādhū-javanāvagamyā. On this basis, śrī-vīyamā sādhū-janāśrayo may be restored here with fair confidence. However, to my eye the name as engraved here seems rather to be Cīyamā, the first character being broader and more angular in shape than other instances of v (compare c in l21 dānācccheyo and multiple instances of v in l22). Since the Cāmaṛṛu plates are preposterously poorly written, the first consonant of the name may in fact be c. Also, EH's sarva-janāśrayo cannot be ruled out. Regarding the other ambiguities in this segment, I see no indication of a superscript r in ya. In the third character, the consonant is damaged but must be m given what remains of it and the point at which the vowel marker is attached. The last extant akṣara does not seem to have a subscript component (so I doubt Hultzsich's tsa); from the vestiges, the consonant was most likely s, n or bh.

⟨23⟩ ṣaṣṭir ◇ ṣaṣṭi⟨m⟩ EH.

Translation

Plates

⟨1–12⟩ Greetings from the residence at majestic Asanapura. The dear grandson of His Majesty Kīrtivarman, whose actions dispel the suffering of all the world, who is a fiery-rayed sun among kings, arisen at the top of the Sunrise Mountain (*udaya-giri*) that is the pure family of the Calukyas—who were deliberately appointed (to kingship) by the Divine Lord Mahāsenā, who are the sons of Hāritī, who are of the Mānavya *gotra*, who are protected by the troop of Mothers and who have performed the Aśvamedha sacrifice—;the dear son of King (*mahārāja*) Viṣṇuvardhana, who like the hare-marked moon gladdens the hearts and eyes of the entire world, who is a majestic Viṣṇu of this epoch, also named Makaradhvaja because he surpassed the crocodile-bannered <Kāma> by the loveliness of his figure; <namely> His Majesty the supremely pious Jayasimha Vallabha—who was deliberately appointed (as heir) by his mother and father, whose pair of lotus feet are engilded by a mass of beams

sprayed from gems fitted to the surfaces of the crowns of all the subordinate rulers (*sāmanta*) forced to bow by his progressively increasing valour, who is eager to dispel the darkness of the Kali age with the cluster of light-rays that are his own virtues, and whose prowess is inviolate (*akhaṇḍita*) as that of Indra (*ākhaṇḍala*)—commands the assembled householders (*kuṭumbin*) inhabiting the village named Niḍubaru (which lies) in (the district) Gaṇḍeruvāḍi, to the north of the river Vyāghra and on the bank of the river Vanneru, two *gavyūtis* from the capital city (*rājadhānī*) Gaṇḍeru in the eastern direction <as follows>:

<12–19> Let it be known to you that to the grandson of Maṇḍaśarman, a resident of the locality¹ of Asanapura and an affiliate of the ṛroyal college? (*ghaṭikā*)² who studied two Vedas along with their *pada*, *krama* and *anukrama* and was familiar with many legal treatises (*dharmaśāstra*) along with the Kalpa, Upaniṣads, Purāṇas and Itihāsas; the son of Śivarudraśarman, a performer of the Agniṣṭoma sacrifice eager to adorn his lineage with the specially pure reputation earned by his abundant wealth of virtue that exceeded <even that of> his father; <namely to> Kāṭiśarman of the Hārīta *gotra* and the Taittirīya school, who has studied two Vedas, whose mind has been purified and disciplined through (studying) sacrifices, the lore (*āgama*), the Upaniṣads, the meaning of mantras, the Itihāsas, the Purāṇas and legal treatises (*dharmaśāstra*), I have granted this village named Niḍuparu at the full moon of Kārttika in order to increase the reputation and merit of my mother, father and myself. Let no obstacle be posed to this.

1.

The executor (*ājñapti*) in this matter is ṛHis Highness Viyamā?, this shelter of [decent men] who delights the hearts of honourable men,³ possesses majesty and valour, skilled in the branches of royal policy (*nīti*), familiar with the Vedāṅgas, and a connoisseur of all arts.

<20> With regard to this, <these verses were> sung by Vyāsa:

2.

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.

¹In a discussion of the Puloṃbūra Grant, Sankaranarayanan (1977, p. 74) suggests that *sthāna* may be equivalent to *ghaṭikā-sthāna*, but the *ghaṭikā* is mentioned here as clearly separate. Nonetheless, *sthāna* may refer to some kind of institution (e.g. a residential complex?) rather than merely to a locality.

²For the word *ghaṭikā*, see IEG Sircar 1966, s.v. *ghaṭikā*, Kielhorn 1900–1901, and Sankaranarayanan 1977, pp. 236–238, but compare Tieken & Sato 2000.

³The name and description of this person are problematic. See the apparatus to line 19 for the uncertainties regarding this passage.

3.

Many (kings) have granted land, and many have preserved it (as formerly granted). Whosoever at any time owns the land, the fruit {reward (accrued of granting it)} belongs to him at that time.

4.

A donor of land rejoices 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.

Translation into French by Estienne-Monod 2008

Plates

<1-12> Prospérité ! De la résidence de l'illustre Asanapura, le grand roi illustre Jayasimha Vallabha, cher petit-fils de l'illustre Kīrtivarman, qui détruisit la souffrance dans tout l'univers, soleil des rois, levé au-dessus du sommet de la montagne de l'Orient⁴ qu'est la lignée pure des Calukya, méditant aux pieds du seigneur Mahāsenā, fils de Hārītī, de la même lignée que les descendants de Manu, protégés par la troupe des Mères, eux qui pratiquaient le sacrifice de l'*aśvamedha*, cher fils du grand roi Viṣṇuvardhana, illustre Viṣṇu vivant dans ce *yuga*⁵, tel le porteur du signe du lièvre,⁶ doué de lumière, qui réjouissait les esprits et les yeux de tout l'univers, lui qui vainquit par la beauté de son corps Makaradhvaja, (et qui était) aussi nommé Makaradhvaja, lui dont les deux pieds de lotus sont rougis par les fleurs que sont les rayons des pierres précieuses serties sur l'orbe des diadèmes de tous les feudataires, inclinés devant sa prospérité et sa majesté grandissantes, lui qui dissout l'obscurité du Kaliyuga avec le faisceau de rayons lumineux que sont ses propres vertus, tel Ākhaṇḍala,⁷ mettant en pièce les hommes (ennemis), très pieux, méditant aux pieds de sa mère et de son père, ordonne aux chefs de familles, rassemblés, résidant dans le village nommé Niḍubaru, dans (la circonscription) de *ḡGaṇḍeruvātyām?*, au nord de la rivière Vyāghra et sur la rive de la rivière Vanneru, à deux *gavyūti* à l'est de la résidence royale de Gaṇḍeru :

<12-19> qu'il soit connu de vous que <nous> donnons au petit-fils de Maṇḍaśarman,

⁴Montagne au-dessus de laquelle le soleil et la lune se lèvent. Le poète crée une homologie au moyen de la figure de style *binba-pratibinba* : Kīrtivarman est le soleil, son fils Viṣṇuvardhana la lune, la lignée des Cālukya la montagne de l'Orient.

⁵Pour le commentaire de ce composé voir l'inscription n°14 du même roi, on le rencontre aussi dans les plaques nos 15 et 16.

⁶La lune, Candra.

⁷Indra.

habitant le camp d'Asanapura, disciple des Ghaṭikā⁸, qui a étudié deux Veda avec leurs *pada*, *krama* et *anukrama*,⁹ qui connaissait de nombreux Dharmaśāstra, avec les Kalpa, Upaniṣad, Purāṇa et Itihāsa, au fils de Śivarudraśarman, grand ornement de sa lignée par son exceptionnelle gloire immaculée procurée par la foule des vertus et richesses de son père, qui pratiquait le sacrifice de l'*agniṣṭoma*,¹⁰ à Kāṭiśarman, qui étudie deux Veda, dont la pensée purifiée est versée dans les sacrifices, les Āgama, Upaniṣad, le sens des Mantra, les Itihāsa, Purāṇa et Dharmaśāstra, du même *gotra* que les descendants de Hārītā, appartenant à l'école de Taittirīya, ce village de Niḍuparu, en vue de l'accroissement de nos mérites et gloire ainsi que ceux de notre mère et de notre père. Aucune charge ne doit lui être imposée.

1.

L'exécuteur noble et charmant, est l'illustre Vīryavān que voici, refuge de tous les êtres,¹¹ expert dans les subdivisions des sciences politiques royales, qui connaît le Vedāṅga, qui a appris tous les arts.

<20> Voici les vers de Vyāsa :

2.

qu'elle soit donnée par lui ou par un autre, ô Yudhiṣṭhira, protège avec force la terre ; ô meilleur des possesseurs de la terre, la protection de la terre est plus méritoire que le don.

3.

Beaucoup ont donné une terre, beaucoup l'on protégée, celui qui possède la terre en possède le fruit.

4.

Le donateur d'une terre se réjouit soixante mille ans dans le ciel, celui qui la prend ou qui le permet demeure aussi longtemps en enfer.

Commentary

Each plate is engraved with 6 lines, of which the third and fourth begin with an indent, skipping the space around the binding hole.

⁸Cf. E.P. VIII p. 26 n. 1 et S.I.I. II, p. 502, 510.

⁹Mode de récitation des Veda qui consiste à dire le texte en marquant une pause après chaque mot (*pada*), puis chaque mot avec le suivant (*krama*) et à réciter un index de mots (*anukrama*).

¹⁰Sur ce sacrifice, cf. insc. n°8. Mentionné aussi in insc. nos 8, 15, 16 et 20.

¹¹Nous retenons la leçon proposée par l'éditeur.

Bibliography

First reported in ARIE 1916–17, p. 6, appendix A/1916–1917, № 7 with a description at ARIE 1916–17, p. 113, § 19. Edited in Telugu by M. Somasekhara Sarma (1925). Edited from estampages by E. Hultzsch (1925–1926) with estampages of the plates and photograph of the seal, with an abstract (not a full translation) of the contents. The present edition by Dániel Balogh is based on a collation of Hultzsch’s text with estampages preserved at the ASI (Mysore).¹² Metadata associated with this edition have been published separately in Balogh 2026, available on Zenodo.

Primary

[SS] Somasekhara Sarma, Mallampalli. 1925. “ಮಾಧವಾಚಾರ್ಯರ ಶಾಸನ
ಮಾಧವಾಚಾರ್ಯರ ಶಾಸನ (Modaṭi Jayasimhavalabdhuni Niḍamaru śāsanamu).” *Bhārati*
2 (5), pp. 90–96.

[EH] Hultzsch, Eugen Julius Theodor. 1925-1926. "Niduparu grant of Jayasimha I." EI 18, pp. 55-58.

Secondary

ARIE 1916-17. *Annual report on epigraphy 1916-1917. Recording, with remarks, the progress report of the Assistant Archaeological Superintendent for epigraphy, Southern Circle, for the year 1916-1917.* Edited by H. Krishna Sastri. No place, 1917.

Balogh, Dániel. 2026. "Metadata for the DHARMA editions of Veṅgī Cāluka copper plates." Zenodo. DOI: 10.5281/zenodo.22827003. [URL].

¹²The estampages are accompanied by a Telugu transcript and do not include an image of the seal.