Tenali plates of Vijayāditya I

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Palaeographic description

Halantas. M in l20: indistinct, but apparently a very small and simplified subscript ma.

Original punctuation. The opening symbol, transliterated by Gai as ”siddham”, looks rather like a circle in the scanned estampage, but is probably a a sinistrorse spiral with a tail on the left. The double dots used copiously for punctuation resemble visargas, but in my perception they are more widely spaced (the lower one is below the baseline). They were read as visargas by Hultzsch where they occur at a point where a visarga would be expected. But since they also occur at many points where an anusvāra would be expected, and never in conjunction with an actually written anusvāra, I think it is more likely that when the same glyph occurs at a point where a visarga is normally expected, but a punctuation mark is also expected by the logic of this inscription, then it is a punctuation mark, and the visarga is omitted. Since many of these glyphs occur at points where neither an anusvāra nor a visarga is expected, we can be certain that they can function as punctuation marks, and it is most parsimonious to assume that all their instances between phrases are such. However, at some points the same glyph does occur within a phrase, and at such points I do read it is a visarga, e.g. l15, devaśarmmaṇaḥ pautrāya; l16 kumāraśarmmaṇaḥ putrāya; the directions in ll20-22, e.g. pūrvvataḥ. A particularly problematic spot for punctuation is stanza 1, the

boundary of lines c and d, where we have bhūmiḥstasya. In other circumstances I would see a superfluous visarga here; but here, we have the same glyph at the end of each non-final pāda. However, interpreting this one as a punctuation mark leaves me with no choice but to supply a visarga and suppress the s. The punctuation mark at the end of v1 is a single dot at median height.

Other palaeographic observations. Anusvāra is frequently moved to the right, so it is on top of the consonant before which it is to be understood. This is not indicated in the edition. Examples: l5 alaṁkariṣṇo, l10 °ālaṁkṛtaḥ; l25 sva-dattāṁ para. In l7, cakra-vikramasya, both the subscript r-s start to the right of the descender of their k, so that the curve of the subscript r resembles a bowl below the main character.

Edition

Seal

〈1〉 śr¡i!-tribhuvanāṁkuśa

Plates

〈Page 1r〉

〈Page 1v〉 〈1〉 (□) svasti〈.〉 śrīmatā(ṁ) sakala-bhuvana-sa〈ṁ〉stūyamāna-mānavya-sa〈2〉gotrāṇā〈ṁ〉꠸ ¡hāriti!-putrāṇā〈ṁ〉꠸ kauśik¡i!-vara-prasāda-labdha-rājyā¿ṇ?〈n〉ā〈ṁ〉〈3〉 māt̤r-gaṇa-paripālitānā〈ṁ〉꠸ bhagavan-nārāyaṇa-pras¿a?〈ā〉da-samāsādita〈4〉-va◯ra-var¿a?〈ā〉ha-lāñcha¿ṇ?〈n〉ekṣa〈ṇa〉-kṣaṇa-vaśīkr̥tārāti-maṇḍal¿a?〈ā〉nā〈ṁ〉꠸〈5〉 Aśvam¿a?〈e〉dh¿ā?〈a〉-yājinā〈ṁ〉꠸ calukyānā〈ṁ〉꠸ kulam alaṁkariṣṇo〈ḥ〉꠸ catur-udadhi〈6〉-jala-vilaṁghit¿ā?〈a〉-yaśaso vijayasiddhi-śrī-maṁgi-yuvarāja〈sya〉 pautra〈ḥ〉꠸ ni〈7〉ja-bhuja-niś¿ī?〈i〉t¿a?〈ā〉si-dhār¿a?〈ā〉-praśamita-para-cakra-vikramasya꠸ sarvva-¡l!〈l〉o〈Page 2r〉 〈8〉 kāśrayasya jiṣṇo〈ḥ〉꠸ śrī-viṣṇuvarddhana-mah¿a?〈ā〉rājasya p¿r̥?〈r〉iya-tanaya〈ḥ〉꠸〈9〉 sva-prabh¿a?〈ā〉v¿a?〈o〉palabdha-prājya-rājya〈ḥ〉꠸ kaunteya Iva du〈ḥ〉śāsana-kṣaya-ka〈10〉ra〈ḥ〉꠸ kārttikeya Iv¿a?〈ā〉pratihata-sv¿a?〈ā〉mi-¿ṣ?〈ś〉abda〈ḥ〉꠸ śakti-tra〈yā〉laṁkr̥ta〈ḥ〉꠸ parama-brahma〈11〉ṇya〈ḥ〉 ◯ parama-m¿a?〈ā〉heśvaro꠸ m¿a?〈ā〉tā-pit¡ru!〈r̥〉-p¿a?〈ā〉dānudhyāta〈ḥ〉꠸ samasta〈12〉-bhuvanā{ṁ}ś〈r〉aya〈ḥ〉꠸ śrī-vijay¿a?〈ā〉dityo mah¿a?〈ā〉r¿a?〈ā〉j¿a?〈ā〉dhir¿a?〈ā〉ja〈ḥ〉꠸ parame〈13〉śvara〈ḥ〉꠸

viditam astu vo ya{t}thāsm¿a?〈ā〉bhi〈ḥ〉꠸ kārāñceḍu-v¡a!〈ā〉stavyāya Ā〈14〉pas-tam¡bh!〈b〉a-sūtrāya꠸ veda-vedāṁgetihāsa-purāṇopaniṣad-ar¿t?〈th〉a-ta¡tv!a〈Page

2v><15>-jñāya꘎ hārit¡i!<a>-gotrāya devaśarmmaṇaḥ pautrāya pitu<<s samā>>na-gu<16>ṇasya꘎ śrī-kumāraśarmmaṇaḥ putrāya꘎ sa¿t?<d>ānus¿ṭ?<ṭh>¿i?<ī>yamāna-pañ¿h?<c>a-ma<17>hāya[[(ja)]]jña-kriyāya꘎ sadātithy-¿a?<ā>rādhana-<ta>t-parāya꘎ bhaṭṭ¿a?<ā>rak¿a?<ā>ya<18> deva◯śarmmaṇe꘎ viḷānāṇḍu-viṣaye꘎ savit¿i?<u>r udag-ayane꘎ candra<19>-grahaṇa-nimitte꘎ Asmad-¿a?<ā>yur-¿a?<ā>rogy¿a?<ā>bhivṛddhaye sarvva-bādh¡a!<ā>-pari<20>hāreṇa꘎ śañcaraṁbuṁ nāma grām¡an! datt¡aM!

tasya pūrvvataḥ kāvurī-sīmā<21>va{d}dhi<ḥ>꘎ dakṣiṇataḥ goṭṭimuka-sīmāva{d}dhi<ḥ>꘎ paścimataḥ sannav(ṛ)o(li-sī)<Page 3r><22>m¿a?<ā>va{d}dhi<ḥ>꘎ Uttarataḥ I(ṁ)ṭuri-sīm¿a?<ā>va{d}dhi<ḥ>꘎

Asyopari na kaiścid ¡bandhā!<bādhā> kara(ṇī)<23>yā<| yaḥ ka>roti sa pañcabhir ¿mmahapatasaṁtyo?<mmahā-pātakais saṁyukto> bhavati꘎ Atra vyāsa-g¿i?<ī>tau ¡śoḷo!<śloka><24>kau꘎

1. Anuṣṭubh

bahubhir vvasudhā dattā꘎
bahubhiś cānupā<li>tā꘎
yasya yasya yadā<25> bh¿u?<ū>◯mi<ḥ>꘎
{s}tasya tasya tadā phalaṁ•

2. Anuṣṭubh

sva-dattāṁ para-dattā¿ṇ?<ṁ> vā
yo ha<26>reta vasundh¿ā?<a>rā<ṁ>꘎
gavāṁ ¿s?<ś>ata-sahasrasya
haṁtu<ḥ> pibati kil¿v?<b>i¿ś?<ṣ>a<ṁ>꘎

3. Anuṣṭubh

Ājñapti<27>r asya dharmmasya
nirmmalo dharmma-saṁgraha<ḥ>꘎
Eṟayavarmm¡a I!ti vikhy(ā)<28>ta<ḥ>꘎
Unnata-citto vicakṣaṇa<ḥ>꘎

¿itīyasi? Arjunasya ¡putra! Īśānavarmmaṇ(ā)

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Apparatus

Plates

〈3〉 mātṛ̥- • The vowel marker for *ṛ̥* is below *mā*, because the space below *t* is occupied by the hole.

〈7〉 -dhār¿a?〈ā〉- • The charater *ra* may be a subsequent insertion, as it is spaced very closely and it touches the subscript *r* of the following character.

〈10〉 -brahma〈11〉ṇya〈ḥ〉 ◇ *〈11〉-brahmaṇya〈ḥ〉* GSG.

〈15〉 pautrāya pitu〈〈s samā〉〉na- • Hultzsch notes that the letters *ssamā* are engraved over an erasure. I cannot make out any meaningful vestiges of the deleted text, but from the background noise it seems possible that the preceding *pitu*, and perhaps even *pautrā*, is likewise a correction.

〈17〉 -ya⟦(ja)⟧jña- • The engraver begun *jña*, but then realised that the subscript component would not fit next to the hole, and re-engraved the character a little to the right.

〈20〉 śañcaraṁbuṁ • The name of the donated village was read as *śekharaṁbu* in ARIE.

〈27〉 eṟayavarmm¡a I!ti vikhy(ā) • With this unmetrical line, compare *Eṟeyamma Iti khyātaḥ* in the Peravali plates of Viṣṇuvardhana IV, probably referring to the same person.

〈28〉 ¿itīyasi? • Gai tentatively emends to *likhitam*. While the ultimate intent here may have been to record the name of the scribe, I feel certain that *iti* should not be disregarded. Gai further emends *putra* to *putreṇa*, and prints *°varmmaṇā* as clear, though the final *ā* is not visible at all in the scanned rubbing. We cannot exclude the possibility that *Arjunasya putra Īśānavarmmaṇa* was meant for a nominative. It may be the name of the scribe (restore e.g. *ity asya lekhakaḥ*), or it may be the true name of the executor whose popular name is Eṟayavarmma (restore e.g. *iti yasya nāma*). Compare e.g. the Ciṁbulūru plates of Vijayāditya III, where the name of the executor is stated after a similar stanza describing him.

Translation

Plates

〈1–13〉 Greetings. The grandson of His Majesty Maṅgi Yuvarāja Vijayasiddhi, whose fame has passed beyond the waters of the four oceans and who was eager to adorn

the lineage of the majestic Caḷukyas—who are of the Mānavya *gotra* which is praised by the entire world, who are sons of Hāriti, who attained kingship by the grace of Kauśikī's boon, who are protected by the band of Mothers, to whom the realms of adversaries instantaneously submit at the 〈mere〉 sight of the superior Boar emblem they have acquired by the grace of the divine Nārāyaṇa, and who perform the Aś-vamedha sacrifice—; the dear son of His Majesty King (*mahārāja*) Viṣṇuvardhana (III), the champion who repressed the onslaught of enemy armies (*para-cakra-vikrama*) by the sharp swordblade 〈wielded by his〉 own arm and who was the shelter of all the world (*sarva-lokāśraya*); His Majesty the supremely pious Emperor (*mahārājādhirāja*) and Supreme Lord (*parameśvara*) Vijayāditya, shelter of the entire universe (*samasta-bhuvanāśraya*), supreme devotee of Maheśvara, who was deliberately appointed (as heir) by his mother and father, who earned his extensive kingdom by his own might, who eradicates abusive governance (*duḥśāsana*) as (Bhīma) the son of Kuntī {who killed Duḥśāsana}, whose title "Lord" is as unchallenged as that of Kārttikeya,[1] and who is adorned by the three powers (*śakti-traya*), 〈commands as follows:〉

〈13–20〉 Let it be known to you that on the occasion of an eclipse of the moon at the sun's passage into its northward course (*udag-ayana*), in order to augment our vitality and health, we have given the village named Śañcaraṁbuṁ in Viḷānāṇḍu district (*viṣaya*), with an exemption from all burdens, to the Master (*bhaṭṭāraka*) Devaṣarman of the Hārita *gotra*, a resident of Kārāñceḍu who follows the Āpastamba *sūtra* and who continuously performs the five great sacrifices and is continuously engaged in worshipping his guests, an expert in the meanings of the Veda, the Vedāṅgas, Itihāsas, Purāṇas and Upaniṣads, grandson of Devaśarman and son of the Reverend Kumāraśarman who equalled his father in virtue.

〈20–22〉 Its boundary on the east is the perimeter of Kāvurī. Its boundary on the south is the perimeter of Goṭṭimuka. Its boundary on the west is the perimeter of Sannavṛoli. Its boundary on the north is the perimeter of Iṁṭuri. Let no-one pose an obstruction (to his enjoyment of his rights) over it. He who does so shall be conjoined with the five great sins. There are two verses sung by Vyāsa pertinent to this:

1.

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.

2.

[1]There may be a bitextual meaning here that I fail to catch; or the text may be garbled: compare *kārttikeya Ivāpratihata-śaktiḥ* in line 12 of the Pṛthivipallavapaṭṭana grant.

He who would seize land, whether given by himself or by another, imbibes the sin of the slayer of a hundred thousand cows.

3.

The executor (*ājñapti*) of this provision (*dharma*) is the immaculate, lofty-minded and discerning ¿superintendent of justice? (*dharma-saṁgraha*),[2] known as Eṟayavarma.

〈28〉 ... (*itīyasi*)[3] Īśānavarman, the son of Arjuna.

Translation into French by Estienne-Monod 2008

Plates

〈1–13〉 Prospérité ! le petit-fils de l'illustre Vijayasiddhi[4] Maṁgi Yuvarāja, dont la gloire s'étend jusqu'aux quatre océans, ornement de la lignée des Calukya, illustres, du même *gotra* que les descendants de Manu, honorés par tout l'univers, fils de Hārīti, qui obtinrent leur royaume grâce à l'excellente faveur de Kauśiki, dont les cercles ennemis furent soumis en un instant à la vue du signe du sanglier illustre, faveur octroyée par le bienheureux Nārāyaṇa, qui accomplirent l'*aśvamedha*, le cher fils du grand roi illustre Viṣṇuvardhana, refuge de tous les hommes, vainqueur, 〈fils〉 dont la vaillance subjuga l'armée ennemie par la lame acérée d'une épée 〈que tenait〉 son propre bras,〈ce fils〉 doté d'un immense royaume qu'il acquit grâce à sa puissance, qui causa la mort des rois qui mènent une politique néfaste comme Kaunteya causa la mort de Duḥśāsana, tel Kārtikeya, à qui nul ne conteste le titre de seigneur, paré des trois pouvoirs, très pieux, excellent dévôt de Maheśvara, méditant aux pieds de sa mère et de son père, refuge de l'univers entier, l'illustre Vijayāditya, roi suprême des grands rois, illustre seigneur, 〈ordonne〉 :

〈13–20〉 qu'il soit connu de vous que, nous donnons au petit-fils de Devaśarman, habitant à Kārāñceḍu, adepte du sūtra Āpastambha, qui connaît le sens véritable des Veda,Vedāṁga, Itihāsa, Purāṇa et Upaniṣad, du *gotra* de Hārita, au fils de l'illustre Kumāraśarman dont les vertus égalent celles de son père, à lui qui accomplit constamment les cinq grands sacrifices, qui se consacre constamment à l'exécution des rites d'hospitalité, noble seigneur, à Devaśarman, dans le viṣaya de Viḷānāṇḍu, pendant l'ascension du soleil vers le Nord,[5] à l'occasion de l'éclipse de lune, en vue de l'accroisse-

[2] I assume that *dharma-saṁgraha* is synonymous to *dharmādhyakṣa* or *dharmādhikaraṇika*, but it may be the title of a different official, or it may be used in a non-technical figurative sense as "storehouse of justice".

[3] See the apparatus on line 28.

[4] Autre *biruda* de Maṁgi Yuvāraja, alias Sarvalokāśraya.

[5] Cette expression désigne la « remontée » du soleil vers le Nord entre le solstice d'hiver et celui de l'été.

ment de notre ⟨durée de⟩ vie et de notre santé, exempté de toute charge, le village nommé Śañcaraṁbum.

⟨20–22⟩ A l'est la limite de celui-ci est la frontière de Kāvurī, au sud la limite est la frontière de Goṭṭimuka, à l'ouest la limite est la frontière de Sannavṟoli, au nord la limite est la frontière de Iṁṭuri. Aucune charge ne doit lui être imposée, celui qui en impose est lié aux cinq grands crimes. Voici deux stances chantées par Vyāsa :

1.

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

2.

Qu'elle soit donnée par lui ou par un autre, celui qui prend une terre boit le crime du meutrier de cent mille vaches.

3.

L'exécuteur de cette donation, immaculé, trésor du *dharma*, est le nommé Eṟayavarman, à l'esprit élevé, sagace.

⟨28⟩ ⟨Celle-ci⟩ a été gravée par le fils d'Arjuna, Iśānavarman.

Commentary

There being no image of the seal, its text is shown as cited by Gai in his discussion.

The metrical anomaly in the last two quarters of stanza 3 may be resolved by the following assumptions: aya in pāda c is pronounced as a single syllable as in epical licence (it probably helps with this if eṟaya is pronounced with a short e); °varmma Iti is recited as °varmmeti and the hiatus was only used in writing to make the name very clear; Unnata is joined in sandhi to the preceding vikhyāta, creating enjambement, which too was resolved only in writing to allow the insertion of a punctuation mark. Gai suggests "eṟayavarmmā vikhyāt-onnata-citto", but I think epical licence is far more likely than a superfluous iti, and understanding the hypothetical vikhyātonnata as non-standard sandhi is better than understanding it as a compound.

Bibliography

Reported in ARIE 1916–17, p. 9, appendix A/1916-1917, № 22 with a description at ARIE 1916–17, p. 114. Edited from estampages by G. S. Gai (1965–1966, pp. 297–300,

№ A), without translation, with estampages of the plates, no image of the seal. The present edition by Dániel Balogh is based on a collation of Gai's text with his facsimiles. Metadata associated with this edition have been published separately in Balogh 2026, available on Zenodo.

Primary

[GSG] Gai, Govind Swamirao. 1965–1966. "Two grants of Eastern Chalukya Vijayaditya I." EI 36, pp. 297–302. Pages 297–300.

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. Page 9, appendixes A/1916-1917, item 22.

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