

Masulipatam plates of Vijayāditya III

Dániel Balogh

Alternative title: Ṭraṇḍapaṛu grant of Vijayāditya III

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Palaeographic description

Halantas are formed like regular non-final consonants (perhaps slightly reduced in size), complete with headmarks, but with a conspicuous sinuous vertical stroke attached to the headmark, which looks much like a repha (compare e.g. in l27 śarmmaṇe). Examples: T in l29 kenaciT (with a particularly large and elaborate mark). N in l18 pramukhāN; l33 pārththivendrāN; l35 pratāpavāN; l38 śrīmāN.

Original punctuation. The basic punctuation sign is a perfectly straight, simple vertical, as high as a character body, e.g. l8 nāmadheyasya| or slightly shorter (not reaching the baseline), e.g. l10 yasya|. In the doubled version (e.g. after l14 dhvananti, l34 bhavadbhiḥ) the second stroke is shorter than the first. Tapering series of more than two bars are used after l11, rājaḥ (two bars and a dot); l36 dharmmaḥ (three bars and a small circle); and at the very end, after l40 gaṇyaḥ (unclear, but probably three bars). The punctuation marks at the end of v1 and v2 are single short verticals at mid-height. The maṅgala symbol in L1, transcribed by Khare as om̐, is a short dextrorse spiral resembling a G or a figure 6.

Other palaeographic observations. The script has the classical "early Telugu-Kannada"

look, with relatively larger character bodies and much more line curvature than the hand characteristic of several other grants of Vijayāditya III. Anusvāra is written inline, as a circle at head height, e.g. l1 śrīmatām, saṁstūyamānam, gotrānām, etc. La is what Kielhorn calls a later, cursive form, where the body is reduced to nothing, and the tail curls all the way to the right and up (so essentially a sinistrorse spiral). Kielhorn also points out the later, cursive kha (a good example is l12, khadge), and the ba and ja open on the left. The conjunct ṇṇ has a cursive form in which the subscript part is merely a loop, identical in appearance to subscript n (as e.g. in l14, badhnanti and l15, dhāṁni). Kielhorn thus reads ṇṇ and emends to ṇṇ in l20 veṇṇiyāma and l26 prakīrṇṇe, but I prefer to see these glyphs as a legitimate form of ṇṇ. However, a fully fledged subscript ṇ is found in l22 ṣaṇṇān. Superscript r is a slightly sinuous vertical ending in a hook to the right, resembling a mirrored question mark. In l18 sarvvān, the engraver seems to have accidentally created a mirror image of this first (with a hook to the left, like a regular question mark), and then corrected it by continuing the stroke upward and adding a second hook to the right. This is not an ā marker, which is prominently attached to the body of the primary consonant, just as in l16 sarvvātmanā.

Edition

Seal

⟨1⟩ śrī-tribhuvanāṁkuśa

Plates

⟨Page 1r⟩

⟨Page 1v⟩ ⟨1⟩ svasti⟨.⟩ śrīmatām sakala-bhuvana-saṁstūyamāna-mānavya-sagotrānām hāriti-pu⟨2⟩(t)r[ānām] kauśikī-vara-prasāda-labdha-rājyānām mātṛ-gaṇa-paripālītānām svāmi⟨3⟩-ma○hāsenā-pādānudhyātā(nā)m bhagavan-nārāyaṇa-prasāda-samāsādi⟨4⟩ta○vara-varāha-lā(ñ)cha[ne](kṣa)ṇa-kṣaṇa-(va)śī(k)ṛtārāti-maṇḍalānām aśvamedhāvabhṛ⟨5⟩(tha-snā)na-pavitrikṛta-vapuṣām cālukyānām kulam alamkariṣṇoḥ sa(ma)sta-bhuva⟨Page 2r⟩⟨6⟩(nā)śraya-śrī-vijayāditya-ma(hārā)jasya sakala-dig-aṁganā-lalāṭikāyamāna⟨7⟩-yaśo-m[ā]⟨⟨a⟩⟩ṇḍalasya gaṁga-kula-kālā(na)lasya kali-kāla-ma(da)-bhañjanasya cālukyā⟨8⟩rjju○na-nāmadheyasya|

1. Vasantatilakā

Utkhā(ta)-śāta-taravāri-(v)i(d)āritāri-
-nāgādhipasya ha<9>riṇādhipa-vikramasya
śokākulāri-vanitā-nayanāmbu-sekaiḥ
kopānalaḥ praśamam e<10>ti vinā na yasya|

tasya pri(ya)-tanayaḥ sarvva-lokāśraya-śrī-viṣṇuv[[i]]<<a>>rddhana-mahā<Page
2v><11>rājah~

2. Sragdharā

yasminn ārūḍha-dantiny ari-ku(la)m adhisamrohati kṣmābhṛd-agraṃ
yad-bāhāv ātta<12>-khaḍge ripu-yuvati-karā grhṇate cāmarāṇi
Ābaddhāyām bhrukuṭyām madhu ripu<13>-bha○vane yasya badhnanti bhṛṅgā
yad-dhāmany āji-bherī-dhva(nana)m anu śivās śatru<14>-dhāmni dhvananti||

tasya priya-tanayaḥ|

3. Sragdharā

kānter indu<<h>> kṣamāyāḥ kṣitir amara-tarus tyāga-śakteḥ<15> pratāpa-
syārkkās śauryyasya sirṃho jaladhir api mahā-satvatāyā yathāyām
sthānam<Page 3r> <16> {m}syād evam anyan na hi bhavati (mame)tīva bhītan
nitā(nta)m

nityām sarvvātmanā yām prabhajati vimu<17> khe yatra nānya-pratiṣṭham|

sa (sa)masta-bhuvanāśraya-śrī-vijayāditya-mahārājaḥ gudravāra<18>-vi○(śa)ye
sarvvān eva rāṣṭrakūṭa-pramukhāN kuṭumbina Ittham ājñāpayati

vidita<19>m astu vo <'>(smā)bhīḥ Urppu(tū)ru-vāstavyasya kauśika-gotrasya
Āpastamba<20>-sūtrasya veṇ(ṇ)i(ya)-varṇśasya tūrka(śa)rmmaṇaḥ pauṭrāya ṣaṭ-
karmma<Page 3v><21>-niratāya taittirīya-grhas;dh?<th>āya veda-vedāṅga-vidaḥ
dāmoda<22>raśarmmaṇaḥ putrāya|

4. Sragdharā

yaṣ ṣaṇṇān dehabhājā(m atha j)i(ta)-jaga(tām abh)yajaiṣid arīṇām
<23> va○rggaṃ yām prāpya paṃke-ruha-bhuvam api ca vyasmara[d brah](ma)-
lakṣmīḥ

goṣṭhī-joṣaṃ gu<24>ṇānā(m a)bhajata nikaro yatra ca kvāpy alabdham
na[r]mmālāpe <'>pi vāṇ[ī] na bhavati vitathā satya<25>-sandhasya yasya|

5. Mandākrāntā

hatvā maṇḍim vijita-sakalārāti-bhūpāla-varggaṃ
rāgodrekād dhasita-nṛpa<Page 4r><26>(ti)-tyā(ga-śau)ryya-pratāpaṃ

nānā-hety-āhata-haya-bhaṭonmatta-hasti-prakīrṇe

yuddhe yasya<27> dvi(ja-gaṇa)-varasyādbh[i]<<u>>tādeśa-tuṣṭaḥ|

tasmai vinayaḍisarmmaṇe candra-grahaṇa-nimitte sarvva-kara<28>-pa○rihā(rī)-
kṛtya (dṛ?)(ṇ)(ṭapa?)(r)u nāma grā(mo da)ttah

(ta)s(yāva)dhayaḥ<.> pūrvvato dakṣiṇa<29>taś c[i]<<u>> Aṃgalūru<.> paścimataḥ
(vel)pūru<.> Uttarataḥ cavi(ṭa?)(par)u<.> Asyopari kenaciT bādhā<30> na kart-
tavyā<.> yaḥ karoti sa pañcabhiḥ mahā-pātakair yyukto bhavati<.> (vyā)s(e)nāpy
uktaṃ

6. Anuṣṭubh

sva-dattām<Page 4v> <31> para-da(tt)ām vā

yo hareta (va)sundharā(rī)

ṣaṣṭi-varṣa-sahasrāṇi

viṣṭ?<th>āyām jāyate kṛi!<r>miḥ|

7. Anuṣṭubh

bahu<32>bhir vvasudhā dattā

bahubhiś cānupālītā

yasya yasya (yadā bhūm)is

tasya tasya tadā phalaṃ

8. Śālinī

<33> sa○rvvān etān bhāvinaḥ (pā)rtthivendrān

bhūyo bhūyo (y)ācate rāmabhadraḥ

sā<34>mānyo <'>yan dharmma-setur nṛpāṇām

kāle kāle (pāla)nīyo bhavadbhiḥ||

9. Anuṣṭubh

Ājñaptir asya dharmma<35>sya

vikramākrānta-śātravaḥ

(dv)itīya Iva bī[bha](t)su(h)

pāṇḍarāṃgaḥ pratāpavāN|

10. Āryā

śivam a<Page 5r><36>(stu) sarvva-jagatām para-hita-niratā bhavant(u bhū)ta-gaṇā

(d)oṣāḥ prayāntu nāśaṃ<37>tiṣṭhatu suci(ra)m jagati dharmmaḥ~

11. Sragdharā

putraḥ śrī-mādha<va>sya s;ph?<ph>uṭam i<38>○dam alikhac chāsanam kaṭṭayākhyah
 śrīmāN sac-chīla-yukto<39> nṛ(pa-va)ra-vijayāditya-rā(jājñayā tu)
 citrādīnām ka(lā)nām kṛtiṣu ca kuśalo <'>tya<40>ntam īśāna-pautro
 nānā-śāstrā(r)ttha-(ve)dī parahita-nirato hemakārāgra-gaṇyaḥ~

<Page 5v>

Apparatus

Plates

<1> svasti • Kielhorn observes that this word may have been preceded by "an ornamental design." The surface of the original is corroded there, but I am quite certain there was no symbol here.

<10> -viṣṇuv[ī]<<a>>rddhana- • Only half of the unnecessary *i* marker is engraved; no doubt an eyeskip (to *viṣṇu*) that was noticed immediately by the scribe.

<15> sthānam<Page 3r> <16> {m}syād • The *anusvāra* at the end of line 15 (placed at head height) occupies a full character-width of space. The engraver must have deemed the space too small to start *syā* there and elected to draw that character in the next page. There is, however, what seems to be a second *anusvāra* there, atop the left side of *syā*. If this is indeed an *anusvāra*, then it is the only one in the inscription that is above the headline. The mark definitely does not look like an accident or damage, and I cannot think of a purpose it may have served.

<16> sarvvātmanāyam ◇ *sarvvātmanāyam* FK • Kielhorn segments the words differently but does not attempt to construe a coherent sentence. See the note to the translation.

<20> veṇ(ṇ)i(ya)-vaṁśasya ◇ *veṇ(ṇ)i(yā?)m(a)[1×]sya* FK • Kielhorn explicitly points this locus out in his commentary as one of the few spots where corrosion affects the legibility of the text. The plate is in a poor condition here, but the photos of the original afford a fairly confident reading, except that *ya* (K's *yā*) may perhaps be *sa*.

<21> grhas;dh?<th>āya • Two deleted *i* markers are clearly visible beneath *ha* and slightly to the left of *s*. See also the commentary. — <21> dāmoda<22>raśarmmaṇaḥ • *ra* is very close to the edge of the plate and may have been added subsequently. — <21> (atha j)i(ta)- ◇ (*avaj*)i(ta)- FK • The reading is reasonably certain from the photos.

<23> vyasmara[d brahma]-lakṣmīḥ FK • Kielhorn supplies *d brahma* conjecturally, citing for a parallel the compound *brahma-śrī* from line 26 of the Kolaveṇṇu plates of Bhīma II. The vestiges visible in the photo confirm his ingenious conjecture, although they do

not completely rule out a different reading. Discernible character parts include part of *d*, the vertical part of a subscript *r* attached to the character with *d* as its body, the tail of *h* in the next character's body, and possibly the left side of the outline of a subscript *m*.

<27> °ādbh[ī]<<u>>tādeśa- • The superfluous *i* is not deleted in any way, but *u* is clearly a subsequent addition. The subscript *bh* may also be an addition or a correction over a different subscript component.

<28> (ḍṛ?) (ṇ)(ṭapa?)(ṛ)u ◇ *ṭraṇḍa(pa?)(ṛ)u* FK • I cannot agree with Kielhorn in reading the initial consonant as *ṭ*. The roughly C-shaped body is expected to be a full character height in *ṭ*, with just the barest upward turn at the top and no headmark (compare e.g. l18 *rāṣṭrakūṭa*). Here, the body is lower, with a vertical stem and very probably a headmark. This stem and headmark are apparently located to the left of the body's right-hand extremity, so in the estampage it looks very much like *d* or *ḍ*. While every subscript *r* in the inscription has a tail extending vertically back above the baseline, this is certainly not the case with the stroke below the body of this consonant. Its sweep is exactly the same as that of *ṛ* (cf. -*kṛtya* two characters earlier), and it may very well have the characteristic curl at the tip of the tail too, although this is not well preserved. As regards the second character, subscript *ḍ* and *ṭ* would probably be indistinguishable even in a perfectly preserved inscription. My preference of *d* is driven by my tentative identification of this place with modern Dintakurru (see the commentary). Further on in the name, *pa* may perhaps be *va*, and even *ku* is not altogether out of the question, although every other instance of *k* has a longer descender than what seems to be present here (but compare the short-bodied *ru* in the next line).

<29> cavi(ṭa?)(paṛ)u FK • I accept Kielhorn's reading but note that the problematic character is all but obliterated. In the estampage it looks more like *d* than *ṭ* to me (compare the previous notes), while from the photos, I could also imagine *l*. Reading *ṭ*, however, goes better with my tentative identification (see the commentary).

<38> kaṭṭayākhyah ◇ *kaṭṭa(y/m)ākhyah* FK • The problematic character can be established as *y* from the photos.

<39> citrādīnām ◇ (*prāptaḥ pāra*)m FK • The locus is damaged, but the reading is unambiguous in the photos. — <39> -(ve)dī ◇ -(śāl)ī FK • Again, the reading is unambiguous in the photos.

Translation

Plates

⟨1–8⟩ Greetings. His Majesty King (*mahārāja*) Vijayāditya (II), shelter of the entire universe (*samasta-bhuvanāśraya*), called Cālukyārjuna, 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 Hāritī, who attained kingship by the grace of Kauśikī's boon, who are protected by the band of Mothers, who were deliberately appointed (to kingship) by Lord Mahāsena, 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 whose bodies have been hallowed through washing in the purificatory ablutions (*avabhṛtha*) of the Aśvamedha sacrifice. The nimbus of his reputation was a forehead ornament for all the ladies who are the quarters of the compass; he was the fire of destruction for the Gaṅga house, and he shattered the obstinacy of the Kali age.

1.

His prowess was that of a lion as he slashed the elephant lords, his enemies, with his sharp sword unsheathed. The fire of his rage would never be quenched but when sprinkled with the tears of the grieving women of his enemies.

⟨10–11⟩ The dear son of that (Vijayāditya II) was King (*mahārāja*) Viṣṇuvardhana (V), the shelter of all the world (*sarva-lokāśraya*).

2.

When he ascends his elephant, the families of his enemies ascend to the mountain-tops. When his arm brandishes the sword, the hands of his foes' young women grasp chowries.¹ When he knits his brows, bees set up their honeycomb in the palace of his foe. As soon as the war drum sounds in his home, jackals howl in the home of his adversaries.²

⟨14⟩ His dear son

3.

to whom—⟨even though there exists⟩ the moon for charm, the earth for forbearance,

¹The vignette probably means that the wives, daughters or serving maids of his enemies pick up chowries to propitiate Viṣṇuvardhana and avert his assault, or that they anticipate becoming serving maids in Viṣṇuvardhana's court.

²An invasion of bees (*bhṛiga*) and the howling of jackals are both ill omens, as pointed out by Kielhorn who cites the *Harṣacarita* for both. Bees frequently build their hives in abandoned ruins, so the meaning there may simply be that they anticipate the ruin of those palaces.

the (wish-fulfilling) tree of the gods for the capacity of selflessness, the sun for ferocity, the lion for courage, and the ocean for magnanimity—<this host of qualities>, which would have nowhere to go (*nānya-pratiṣṭha*) should he turn his back on them (*vimukhe yatra*), takes recourse eternally and completely, as if utterly horrified at <the thought,> “there is no other resort for me that is <as appropriate> as this man could be”.³

<17–18> That <son,> His Majesty King (*mahārāja*) Vijayāditya (III), the shelter of the entire universe (*samasta-bhuvanāśraya*), commands all householders (*kuṭumbin*)—including foremost the territorial overseers (*rāṣṭrakūṭa*)—who reside in Gudravāra district (*viṣaya*) as follows:

<18–22> Let it be known to you that we <have given> to the grandson of Tūrkaśarman of the lineage of Veṇṇiya, of the Kauśika *gotra* and the Āpastamba *sūtra*, a resident of Urpuṭūru; the son of Dāmodaraśarman who was familiar with the Vedas and Vedāṅgas; <to this son who is> a householder (*gṛhasṭha*) of the Taittirīya school devoted to the six duties (of a Brahmin),

4.

who has vanquished the cabal of the six enemies to embodied beings, even <to those who> have overpowered the world; upon finding whom, Brahmanic Majesty forgot even the lotus-born (Brahmā); concerning whom a host of virtues reached a satisfied consensus such as they never found before; who is so truthful that his speech, even when uttered in jest, never turns out false;

5.

that foremost of the Brahmin class whose marvellous advice pleased <Vijayāditya> when in a battle teeming with horses and soldiers struck down by various weapons and with enraged elephants he <Vijayāditya> slew Maṅgi, who had defeated the entire host of enemy rulers and in an exuberance of passion mocked the munificence, courage and prowess of the king—

<27–28> to that Vinayaḍiśarman, on the occasion of an eclipse of the moon, we have given the village named ṛḍṇṭa?paṛu, converted into <a holding> exempt from all taxes.

<28–30> Its boundaries <are as follows>. To the east and to the south, Aṅgalūru. To the west, Velpūru. To the north, Caviḷṭa?paṛu. Let no-one pose an obstacle (to his

³I am forced to agree with Kielhorn that this convoluted stanza “does not admit of a proper construction.” My translation shows the way I believe the composer intended the stanza to work. As pointed out by Kielhorn, *mahā-sattvatā* as pertaining to the king means magnanimity, but for the ocean it means that it houses large creatures.

enjoyment of his rights) over it. He who does so shall be conjoined with the five great sins. Vyāsa too has said:

6.

He who would seize land, whether given by himself or by another, shall be born as a worm in faeces for sixty thousand years.

7.

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.

8.

Over and over again, Rāmabhadra begs all these future rulers: “Each in your own time, you shall respect this bulwark of legality that is universally applicable to kings!”

9.

The executor (*ājñapti*) of this provision (*dharma*) is the valiant Pāṇḍarāṅga who, like a second Bībhatsu (Arjuna), defeats his enemies by his courage.

10.

Let it be well for all animate beings; let the hosts of creatures be devoted to the good of others; let vices be annihilated; long let righteousness (*dharma*) prevail in the world.

11.

The grandson of Īśāna and the son of the revered Mādhava called Kaṭṭaya wrote (*likh-*) this decree clearly at the order of the excellent king Vijayāditya. He, the foremost of goldsmiths, is possessed of majesty, endowed with true moral, skilled in works of <various> arts such as painting, knowledgeable in the meaning of various treatises (*śāstra*), devoted to the good of others.

Translation into French by Estienne-Monod 2008

Plates

<1–8> Prospérité ! < Le fils > de l’illustre grand roi Vijayāditya, refuge de l’univers entier, ornement de la lignée des Calukya, illustres, du même *gotra* que les descendants de Manu, honorés dans l’univers entier, fils de Hāritī, qui obtinrent leur royaume grâce à l’excellente faveur de Kauśikī, protégés par la troupes des Mères, méditant aux pieds

du seigneur Mahāsenā, dont le cercle des ennemis fut soumis en un instant à la vue du signe illustre de l'excellent sanglier, faveur octroyée par le bienheureux Nārāyaṇa, dont les corps furent purifiés par le bain purificateur de l'*aśvamedha*, < Vijayāditya >, dont l'auréole de gloire est inscrite au santal sur le front des femmes de tous les horizons, feu destructeur de la lignée des Gaṅga, qui brisa l'orgueil de l'âge Kali, qui portait le nom de Cālukyārjuna,⁴

1.

qui brisa les rois des éléphants, ses ennemis, en tirant son sabre aiguisé, qui possédait le courage du roi des animaux, dont le feu de la colère ne s'éteignait que s'il était arrosé par les larmes des femmes des ennemis, ébranlées par leur chagrin,

<10-11> son cher fils <fut> l'illustre grand roi, refuge de tous les hommes, Viṣṇuvardhana.

2.

Lorsque celui-ci monte sur son éléphant, ses ennemis montent au sommet d'une montagne ; lorsque son bras prend son épée, les jeunes épouses des ennemis empoignent des chasse-mouches, lorsqu'il fronce les sourcils, les abeilles font du miel dans le palais ennemi, lorsque le tambour de la guerre résonne dans son palais, <les hurlements> des chacals résonne dans le palais ennemi,

<14> Son cher fils,

3.

« La lune est la demeure de la beauté, la terre celle de la patience, l'arbre à vœux celle de la puissance de la générosité, le soleil celle de la majestueuse ardeur, le lion celle du courage et l'océan celle de la vertu⁵ de la grandeur, ainsi n'y a-t-il plus de demeure pour moi ! » comme effrayé par cette idée, on rend éternellement hommage de tout son cœur à <cet être> exceptionnel ; si le visage <de celui-ci> se détourne, il n'y a pas d'autre refuge possible.⁶

<17-18> L'illustre grand roi, refuge de tous les hommes, Vijayāditya, ordonne ceci à tous les habitants, *rāṣṭrakūṭa* en tête, dans le *viṣaya* de Gudravāra :

⁴Première occurrence dans notre corpus de ce *biruda*.

⁵Le terme *sattva* désigne à la fois le courage, la qualité des *kṣatriya* et le *guṇa* brahmanique. Le roi condense les vertus des *kṣatriya* et des brahmanes.

⁶La construction est sans doute fautive : le sujet du verbe *prabhajati* est absent. De plus l'adjectif *bhīta*, masculin singulier, ne peut qualifier, grammaticalement, que *yam*, soit le roi. Mais le sens n'est pas satisfaisant, on attendrait plutôt *bhīta*.

⟨18–22⟩ qu'il soit connu de vous qu'au petit-fils de Tūrkaśarman, habitant à Urpuṭūru, du *gotra* de Kauśika, qui suivait le *sūtra* Āpastamba, ... , au fils de Dāmodaraśarman, qui se consacre à ses six devoirs, maître de l'école des Taittiriya, connaisseur des Veda et Vedāṅga,

4.

⟨à ce fils⟩ qui vainquit l'ensemble des six ennemis des hommes qui habitent leur corps, auprès de qui la splendeur de Brahmā, né dans un lotus, se réfugia cependant, en qui la multitude des vertus trouvèrent le bonheur d'être réunies, bonheur inaccessible en quelque lieu que ce soit, les paroles de ⟨cet homme⟩, fidèle à ses engagements, même dans les plaisanteries, ne sont pas menteuses.

5.

⟨Vijayāditya⟩ ayant tué, par un surcroît de passion, Maṅgi,⁷ - qui avait vaincu la foule de tous les rois ennemis, qui s'était moqué de la générosité, du courage et de la majesté du roi,- sur ⟨le terrain⟩ de la bataille jonché de chevaux, de soldats et d'éléphants furieux abattus par des armes diverses, satisfait des merveilleux conseils de ce meilleur des deux-fois-nés,

⟨27–28⟩ ⟨celui-ci⟩ donne à Vinayaḍiśarman, à l'occasion de l'éclipse de lune, le village de Ṭraṇḍaḥpa?ru, exempté de toute taxe.

⟨28–30⟩ Les limites ⟨sont⟩ à l'est et au sud Arṅgalūru, à l'ouest Velpūru, au nord Caviṭapaṛu. Aucune charge ne doit lui être imposée, celui qui en impose est lié aux cinq grands crimes. Vyāsa a dit :

6.

Qu'elle soit donnée par lui ou par un autre, celui qui prend une terre, renaît ver de terre dans les excréments pendant soixante mille ans.

7.

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

8.

Rāmabhadra demande ceci à tous les princes des rois à venir, encore et encore : ce pont du dharma, commun aux rois, doit toujours être protégé par vous.

9.

⁷Il est aussi question de ce personnage dans les insc. nos 35, str.2 ; 37, str. 10, 41.

L'exécuteur de ce don, qui terrassa ses ennemis par sa vaillance, pareil à un deuxième Bībhatsu, <est> Pāṇḍarāṁga, doué de splendeur.

10.

Que tout l'univers prospère, que les multitudes d'êtres se consacrent au bien d'autrui, que les vices disparaissent, que le *dharma* demeure longtemps dans l'univers !

11.

Le fils de l'illustre Mādhava a gravé distinctement cet édit, l'illustre nommé Kaṭṭaya, doué d'une droite conduite, sur l'ordre de l'excellent roi Vijayāditya, ayant atteint la maîtrise ultime des beaux-arts et infiniment expert en orfèvrerie, petit-fils d'Īśāna, qui connaît le sens des divers traités, qui se consacre au bien d'autrui, digne d'être considéré comme le maître des orfèvres.

Commentary

The original plates were not available when Kielhorn edited them from Sir Walter Elliot's estampages and brief notes, provided to him by Fleet. He had no image of the seal and reported the legend from Elliot's notes as "Tribhuvanāṁkuśa." Kielhorn is, moreover, expressly unsure whether the notes really belong to this set of impressions. According to these notes, the plates were received from Mr. Porter, Collector of Masulipatam. For this reason, I used the name "Ṭraṇḍapaṛu grant" in the earlier versions of my digital edition. But photos of the original have cast doubt on the reading of this name, so I now prefer the vagueness of "Masulipatam Plates" to the uncertainty of the former.

At present, I prefer to read the name of the donated village, contra Kielhorn, as Dṛṇṭa-*paṛu*. It is located in Gudravāra viṣaya, and is bordered on the east and south by Aṁgalūru, on the west by Velpūru, and on the north by Caviṭapaṛu (in whose name the *ṭa* is uncertain). Gudravāra is the surrounds of modern Gudivada. I propose to identify the donated village with the "Dintakurru" found on the 1955 AMS Topographical Map (NE-44-15) or Seri Dintakurru at 16.40496, 81.03906 (a mere 6.5 km ESE of Gudivada). There is a larger village named Angaluru 2 km to the S, which may be identical to the Aṁgalūru of the grant. 1.3 km to the W of the location of Dintakurru, Google Maps (but no other map that I have searched on) shows a place named Serivelpuru. Seri apparently means tax-free or privately owned land, so this may well be our Velpūru. And 1.2 km to the N of Dintakurru, there is a Chowtapalli (Chavutapalle on the AMS map), which I identify as our Caviṭapaṛu. Although among these, Angaluru is the only accurate match (and according to the India Place Finder utility, there is no other local-

ity in the whole of Krishna District with even a remotely similar name), the similarity of the other toponyms, combined with the correspondence of their layout to the directions specified in the grant, together provide enough indirect evidence to make the identification quite secure. Although the *r* of *Dṛṇṭapaṛu* is quite unexpected in a presumably vernacular name (although compare *Dṛṇṭhamapūṇḍi* in the *Paḷaṁkalūru* grant of Amma II), the existence of the modern toponym *Dintakurru* also serves as circumstantial corroboration for this reading.

The original plates are now in the Walter Elliot collection of the University of Edinburgh, but without the seal. There is, however, an Eastern Cālukya seal (bearing the legend *śrī-tribhuvanāṁkuśa*) with Coll-1860/CP4 in the same collection. The latter is a Vijayanagar grant written in *Nandināgarī*, so while it is not impossible that a Cālukya seal had been reused in that grant, it is much more likely that the seal has been misplaced and it in fact belongs to the present charter of Vijayāditya III.

All or most of line 21 is a palimpsest, where earlier writing had been beaten or polished out before engraving the current text. In the rubbinhs, only the two *i* markers noted in the apparatus for line 21 are discernible. To the left of these, the plate's surface is corroded; if there was earlier writing here (which I believe must have been the case), then there are no traces of it left. But from this point to the end of the line, numerous vestiges can be discerned. They are in the same script as the charter, but probably a different hand, which uses smoothly curved headmarks, somewhat smaller character bodies, and longer descenders. The two *i* markers may belong to the word *likhita*. This is almost certainly followed by *nṛpati*. The next three deleted characters seem to be *candroya*, but this is only an approximation. Around the present *dāṁgavi*, no vestiges can be made out due to corrosion. Behind the present *da*, there is a recognisable *ta*, then a narrow illegible character, then probably *kāT/ prathamata*. I detect no previous writing anywhere else in the charter.

In stanza 3 (*sragdharā*), we have a glide sandhi fusion between lines a and b, the first time I've ever seen this happen, and a more regular fused caesura in line c at the second caesura. There are also fused caesurae in Stanza 5 (*mandākrāntā*) in line c, and in stanza 10 (*sragdharā*) at the second point in line b.

Bibliography

Edited from estampages by F. Kielhorn (1898–1899, pp. 122–126, N° B), with an abstract of the contents and with partial inked rubbings produced by Sir Walter Elliot and

supplied by Fleet.⁸ Subsequently noticed in ARIE 1962–63, p. 49, appendix A/1962–63, N° 19. The present edition by Dániel Balogh is based on a collation of Kielhorn’s text with his facsimiles where available, with photos of the original,⁹ and with inked impressions from Sir Walter Elliot’s collection.¹⁰ Metadata associated with this edition have been published separately in Balogh 2026, available on Zenodo.

Primary

[FK] Kielhorn, Lorenz Franz. 1898–1899. “Six Eastern Chalukya copper-plate inscriptions.” EI 5, pp. 118–142. Pages 122–126, item B.

Secondary

ARIE 1962–63. *Annual report on Indian epigraphy for 1962–63*. By G. S. Gai. Delhi: Manager of Publications, 1967. Page 49, appendixes A/1962–63, item 19.

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

⁸The published facsimiles are incomplete, lacking pages 3r, 3v, 4v and 5r, at least in the reprint of *Epigraphia Indica*.

⁹Taken by Emmanuel Francis at the Edinburgh University Library.

¹⁰Scans of these impressions were obtained by Emmanuel Francis from the Edinburgh University Library, the Bibliothèque nationale de France and the British Museum.