

Eḍeru plates of Amma I

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Palaeographic description

Final n is simplified and reduced; final M is drastically simplified to an S shape in addition to being reduced. Both sport a tail that curves to the right at the top, but is not sinuous.

Original punctuation marks are plain single and double verticals, slightly shorter than a character body.

Other palaeographic observations. Very elegant calligraphic writing. Anusvāra is a small circle (occasionally a large dot) at head height. It is moved to the next line in l 27 catuścatvāriṃśad, l39 bhaṃga, l58 polakuṃgoṇḍa, l60 cāmiṇigumṭṭa, and split off by space near the binding hole in l6. Visarga is moved to the next line in l55 paścimataḥ. Consonants are doubled not only after r, but often also before y and after an anusvāra.

Edition

Seal

<1> śrī-tribhuvanāmkuśa

Plates

<Page 1r>

1. Anuṣṭubh

<Page 1v> <1> sarvvākāram aśeṣasya
jagataḥ sarvadā śivaṁ
go-brāhmaṇa-nṛpāṇām ꞑcc!<c>a
śivaṁ bhavatu sarvadā||

<2> svasti<.> śrīmatām sakala-bhuvana-saṁstūyamāna-mānavya-sagotrāṇām hārītī-
putrāṇām kau<3>śikī-vara-prasāda-labdha-rājyānām mātṛ-gaṇa-paripālītānām svāmi-
mahāseṇa-pādānudhyātā<4>nām bhagavan-nāṃ rāyaṇa-prasāda-samāsādita-vara-
varāha-lāṁchanekṣaṇa-kṣaṇa-va<5>śikṛtārāṇāṁ ti-maṇḍalānām Aśvamedhāvabhṛtha-
snāna-pavitrikṛta-vapuṣām calukyā<6>nām kulam alaṃ mkarꞑa?<i>ṣṇꞑu?<o>ḥ{||}
satyāśraya-vallabhꞑeꞑ<<a>>sya bhrātā kubja-viṣṇuvarddhano <'>ṣṭāda<7>śa
varṣāṇi| tat-putro jayasīmha-vallabhas trayastriṁśad varṣāṇi| tad-bhrātur indrarāja-
na<8>ndano viṣṇuvarddhanaḥ nava varṣāṇi| tat-putro maṁgi-yuvarājaḥ paṁ-
caviṁśati saṁvatsarāN<.><9> tat-sūnur jayasīmhas trayodaśa saṁvatsarāN| tad-
<d>vaimāturānujaḥ kokkili<h><Page 2r> <10> ṣaṇ māsān| tad-agrajo viṣṇurājas
svānujam uccātyꞑā?<a> saptatrimśat-saṁvatsarāN<.> ta<11>t-putro vijayāditya-
bhaṭṭārakaḥ AṣṭādaśābdāN| tan-nandano viṣṇuvarddhanaḥ ṣaṭtrimśa<12>d-abdān|
tat-putraḥ

2. Anuṣṭubh

gaṁgga-raṭṭa-balais sārddhaM
dvādaśābdān ahꞑā?<a>r-nniśaM
bhujārjjita-balaꞑm?<h><13> khaḍga-
-sahāṃyo naya-vikramaiḥ

3. Anuṣṭubh

Aṣṭottaram yuddha-śataM
yuddhvā śambhor mma<14>hālayāN

ta○t-saṁkhyā?<a>yākarod vīro
vijayāditya-bhūpatiḥ

4. Anuṣṭubh

kṛtvā rājyaṁ<15> sa veṁggīś!<a>|<ah>|
sa catvāriṁśatas samāN
catur-uttara-saṁkhyātāN
yayau ś?<s>akhyaṁ ś?<ś>acī-pa<16>teḥ

5. Anuṣṭubh

tat-sūnur ḥn?<nn>ayavi{T}d vīraḥ
ka!||<l>y-ādi(r v)viṣṇuvarddhan!<ah>|
veṁggī-nāthas samastānām
āyudhā<17>nām ka!||<l>au kṛtī

6. Vasantatilakā

varṇḥa?<ā>śrama-sthiti-niyojana-dakṣa-rakṣā-
-ś?<i>kṣā-paraḥ para-puraṁ-jaya-sa<Page 2v><18>kta-bāhu<h>|
nityan trivargga-paripā!||<l>ana-tantra-mantri-
-saṁ!<v>arddhitākhila-dharātala-la<19>bdha-tej!<a>?<ā>ḥ

7. Anuṣṭubh

gaja-vāji-yuddha-kuśalas
sārdha-saṁ!<v>atsaraṁ !<p>atiḥ
babhūva rājye ḥn?<n>[(n)]aya-vi<20>d
abhiṣiktaḥ kulonnateḥ|

8. Rathoddhatā

tat-suto <'>jani samasta-bhūbhṛtām
śāsakaḥ sakala-saṁpadām pa<21>tiḥ
dhairyya-dā○na-dhṛti-dharma-nirmmala-
-śrī-pratāpa-dhara-mūrtti-viśrutaḥ

9. Hariṇī

samara-ni<22>ratārāti-vrā○tān aneka-dhareśvarāN|
prakṛti-bala-saṁpannaḥ tejas-tati-krama<23>ṇoḥ!<nn>?<nn>atiḥ|
vilasad-asinā jitvā sūryyaṁ pratāpa-yaśomayair
jjagati vijayādi<24>tyo nityaṁ guṇaiś ca jigāya saḥ|

10. Śārdūlavikrīḍita

gaṃgān aṃgaja-vairi-śaktir asamāN| raṭṭeśa-saṃcodito
jitvā maṃgi-śiro <'>haraṃ! yudhi mahā-bāhvāpta-vīryāryamā|
kṛṣṇaṃ saṃkilam a<m><Page 3r><26>kitākhila-bala-prāptoru-sad-vikramo|
bhītārtau ca vidhāya tat-puram araṃ yo<27> nirddadāha prabhuḥ

sa samasta-bhuvanāśraya-śrī-vijayādityaś catuścatvāri<28>mśad-varṣāṇi| tad-anu
savitaryy astam-gate timira-pātaleneva raṭṭa-dāyāda-bale<29>nābhivyāptaM ○
veṃgi-maṇḍalaM<.> tad-anuja-vikramāditya-sūnuś calukya-bhīmā<30>dhipo
drohā○rjunāpara-nāmā sva-vikramaika-sahāya-taravāri-prabhayāvabhā<31>syād-
hipatir abhūt<.> kiṃ ca|| dīnānātha-nagna-naṭa-gāyaka-dharmma-dhvaja-vṛttinā!M!
pitarāv i<32>va sakheva gurur ivābhilaṣitaṃ vistīrya kalpa-taru-pratimaś cetāṃsi
dānena saṃta<33>rpya trīmśad-varṣāṇi{|} pālayitvātma-guṇaiḥ purandaram ānan-
dayann iva tat-sakhyam agamaT|

11. Anuṣṭubh

<Page 3v> <34> tat-putro vijayādityaḥ
śaiśavālabdha-saṃpadā
sarvva-bhogādhiraṃgyāṃga-
-bala-ratnai<35>r aṃv?<p>i śrutah|

12. Sragdharā

jīvaty eva pratāpāṃp t?<t p>itari bhuja-bala-dhvasta-tad-vairi-varggaḥ
paścāḥ jitvāri-vargga<36>n nijam ajita-mahā-śakti-saṃpanna-mantra<h>
prajñā-cakreṇa bāhyāṃ ripu-samitim api svārttha<37>-bhogaiḥ kṛttā○rttho
rājyāśir-llabdha-tejāḥ sama-dalam adhipo jetum indraṃ prayā<38>taḥ|

tat-sūnu○r udayāditya ivāmma<rājo> rājamahendrāpara-nāmā ripu-timi<39>ram
ārān nihatya prakṛti-sapatna-pakṣa-nikṣipta-sāmanta-kulya-kuṭila-mano-
bha<40>mga-karaṃ karavālam utkrṛt?<ś>ya śakti-traya-saṃpanna-pratāpāvarjita-
pitṛ-pitāmaha<41>-prakṛti-balaḥ prajñayā sura-gurum tejasā bhānumantaṃ kṣa-
mayā kṣamām ama<Page 4r><42>ra-giriṃ vividha-budha-samāśrayatayānukurvvaN
sarvva-lokāśraya-śrī-viṣṇuvarddhana-ma<43>hārājaḥ sva-rājyābhiṣeka-kṛta-kalyāṇaḥ
siṃhāsanārūḍhaḥ kaṇḍeṇuvāḍi-viṣaya<44>-nivāsinaḥ sarvvān kuṭumbinas samāhūyet-
tham ājñāpayati sma|

Asmat-kula-kaḥ!!!<l>yāṇa-pa<45>rampṛā?<a>rā-ni○yogādhikṛta-paṭṭavarddhinī-
vaṃśāgrāṇyā| kālakaṃpa Iti viśrute<46>na| kubja-viṣṇu○varddhanānucareṇa
saṃgrāme tad-anujñayā| durddharṣa-balaṃ daddara-nā<47>mānaṃ vinihatya
tac-cihnāni{|} yena jagṛhire| tat-kula-prasūta-somādityasya sūnur a<48>neka-yuddha-
labdha-pratāpaḥ pritiyārājaḥ

13. Anuṣṭubh

tat-sūnus sakalārāti-
-mada-ccheda-karā<49>yudhaḥ
sevako vijayāditya-
-kalyartty-amka-bhūbhujah

14. Anuṣṭubh

Abhaiṣur bhaṇḍanādityam
dr̥ṣ(ṭv)ā<Page 4v> <50> pratimukhām{r}!<j>anām
prāptam ujj<v>ala-gaṇḍā<m>kaṁ
yam pare yama-sannibhaM|
yo hi|

15. Śārdūlavikrīḍita

śātrūṇām<51> tumuleṣu vīra-paṭaham samśrāvya jivā balam
kumtāditya Iti{} śrutāmkita-mahā<52>-kīrtti-pratāpālayaḥ
mac-cittam paritoṣya bhṛtya-padavīm labdhvā prasāda<m>ga{m}taḥ
sphītā<53>neka-balāri○-bhūpa-vijay<i?<i>śrī-janma-bāh<u?<u>nnatiḥ|
tasmai| sa-dvādaśa-grāmatiko<54> gomṭūru nā○ma grāmaḥ sarvva-kara-
parihārīkṛtyāsmābhir ddatta Iti| viditam a<55>stu vo <'>smābhiḥ||
Asyāvadhayah| pūrvvataḥ gomguva| dakṣiṇataḥ goṇayūru| paścimata<56>h{}
kaluceruvulu| Uttarataḥ maḍapalli| Eteṣām madhya-varttinaḥ kṣetra-sīmānaḥ|
pūrvvataḥ{}<57> poturāyu| Āgneyataḥ{} peddakoyilamu| dakṣiṇataḥ kuṛuvapoṭi|
!nairititaḥ!<nairṭyataḥ> pe<Page 5r><58>ruvāti kuṛuva| paścimataḥ{} pālagumṭṭa
paḍumatikaṭṭa| vāyavyataḥ{} polaku<59>mgoṇḍa monadurgga bhadhavati| Uttarataḥ
maḍapalliparṛu| !śānataḥ!<Aiśānataḥ> cāmireṇigu<60>mṭṭa||
Asyopari na kenacid bādhā karttavyā<.> yaḥ karoti sa pañca-mahā-pātaḥ
bhava<61>ti<.> tathā ca ○ vyāsenoktam

16. Anuṣṭubh

bahubhir vvasudhā dattā
bahubhiś cānupālītā
yasya<62> yasya ya○dā bhūmis
tasya tasya tadā phalaM||

17. Anuṣṭubh

sva-dattām para-dattām vā
yo ha<63>reṭ tu! vasundharā○ṭN!
ṣaṣṭīm varṣa-sahasrāṇi
viṣṭhāyām jāyate kṛmi<<h>>||

<Page 5v>

Apparatus

Plates

<1> ṭcc!<c>a EH ◇ ṭṣca NS.

<5> °āvabhṛtha- EH ◇ °āvabhṛt?<th>a- NS.

<6> -vallabh[e]<<a>>sya • The engraver probably started to write -vallabhendrasya at first, then either decided on the fly for vallabhasya instead, or omitted the *ndra* and subsequently rectified this by deleting the *e* instead of inserting *ndra*.

<8> vi(ṣṇu)varddhanah • The left side of the subscript ṇ is missing. It seems that the stem and top right wing of this graph was engraved as a continuation (or start) of the dependent *u*, while the body and the left wing of ṇ would have been engraved afterward but was forgotten. — <8> saṁvatsarāN<.> ◇ saṁvatsarāN| EH NS.

<10> uccāṭyṭā?<a> EH ◇ udvāpya NS.

<12> sārddhaM EH ◇ sārddhān NS. — <12> -balaṭm?<h> ◇ -balaṁ EH; -bala- NS JFF1
• The anusvāra is a very small dot here (cf. the one at the end of l. 14) and may have been meant for the upper dot of a *visarga*. Even if this is not the case, I do not think an adverbial neuter accusative was intended here.

<13> khaḍga EH ◇ padga NS.

<14> rājyaṁ<15> sa veṁggīśṭa!<aḥ> sa catvārimśatas ◇ rājyaṁ<15> sa veṁggīśṭā?<a>s
sa catvārimśatas EH; rājyaṁ sa Gaṁgīśa<15> catvārimśat- NS.

<16> ṭṇṇ?<nn>ayavi{T}d vīraḥ EH ◇ nayavān-vīraḥ NS.

<17> kaṭ!<I>au kṛtī ◇ kalau kṛtī EH; karṣākṛtī NS. — <17> -dakṣa-rakṣā- EH ◇ -rakṣā- NS.

<19> -tejṭa?<ā>ḥ NS ◇ -tejāḥ EH. — <19> ṭpp!<p>atiḥ • This *visarga* was probably corrected from a *daṇḍa*. — <19> ṭn?<n>[(ṇ)]aya- ◇ (na)ya- EH; jaya- NS.

<22> -krama<23>ṇonnatih • Hultzsich suggests that this may be emended to -*kramajonnatih*. The emendation is plausible, but I feel it is not really necessary. Instead,

kramaṇa may be understood as equivalent to *krama*, "gradual progression." See my translation.

<24> gaṁgān aṁgaja- EH JFF2 ◇ *gaṁgānām gaja-* NS.

<25> a<ṁ><Page 3r><26>kitākhila- ◇ a<Page 3r><26>*ṁkitākhila-* EH JFF2; *aṁ*<Page 3r><26>*kito-khila-* NS • Naṭeśa Śāstrī's intent was probably *aṁkito 'khila-*. Hultzsich explicitly notes that the *anusvāra* is on the next plate, but it is not visible to me, and the headmark of the following *ki* is much closer to the edge than that of *śa* two lines down, which is indeed preceded by an *anusvāra*.

<26> bhītārttau ca vidhāya ◇ *bhītārttā?<a><ṁ> ca vidhāya* JFF2; *bhītārttān atha vi-hāya* NS; *ḥbhītārttau?<bhītyārtam> ca vidhāya* EH. — <26> -puram araṁ EH NS ◇ -*pura-ḥm?<v>aram* JFF2.

<28> -paṭaleneva EH JFF2 ◇ *-paṭale nava-* NS.

<31> kim ca EH ◇ *kila* NS • Although this looks like the introduction of a stanza, and the use of punctuation and a final consonant in the following passage also implies verse, I am unable to fit that passage to any known metre.

<34> śaiśavālabdha-sāmpadā ◇ *śaiśavāl labdha-sāmpado* NS; *śaiśavā<l> labdha-sāmpadā* EH • I agree with the previous editors that *śaiśavāl* would be preferable here, but I do not consider the emendation essential. — <34> -bhogādhiraṁgā EH ◇ *-bhogādi-rāṁgā* NS. — <34> -ratnai<35>r a<ṁ><35>p i śrutaḥ ◇ *-ratnai<35>r aśrutaḥ* EH; *-ratno<35>gha-viśrutaḥ* NS • Hultzsich tentatively suggests emending to *-ratnena*, but I find that rather awkward. Naṭeśa Śāstrī's "reading" is nice, but plainly wrong. My emendation presupposes a minor scribal error, but others may also be possible; *ratnaiś ca* is slightly more appealing, but requires more invasive emendation.

<35> pratāpā<ṁ>p t?<t p>itari EH ◇ *pratāpat-pitari* NS. — <35> vargga<36> n EH ◇ *varggā<36> n* NS.

<36> -sāmpanna-mantra<ḥ> EH ◇ *-sāmpan-narendra-* NS. — <36> -sāmitim EH ◇ *-sāmitam* NS. — <36> svārttha- EH ◇ *svārtta-* NS.

<37> rāṁyāśīr-llabdha-tejāḥ sama-dalam ◇ *rāṁyāśīr llabdha-tejāḥ sama-dalam* EH; *rāṁyāśīr-llabdha-tejāḥ-samadalam-* NS • Hultzsich's Devanagari edition uses neither hyphenation, nor spacing within an *aḥsara*, but on the basis of his translation I assume that he analysed this segment into words as shown here. See also the note to my translation.

<38> ivāmma<rājo> ◇ *ivāmmā?<o>* EH; *iva-Amma* NS • While my emendation is more extensive than Hultzsich's, it presupposes only a plausible eyeskip omission by the

scribe. For a similar phrase, compare e.g. *sa jagatī-patir ammarājo rāja-mahendraḥ* in line 30 of the Pedda-Gālidiparṇu grant of Amma II.

<39> -kulya- EH ◇ -*kubja*- NS.

<40> utkṛṭt?<ṣ>ya EH ◇ *utkṛtya* NS • I endorse Hultzsich's emendation with some hesitation. It certainly improves the diction, but the supposed mistake is not a typical one. The composer may have intended *utkṛtya* in the sense of "raising."

<41> kṣamayā kṣamām EH ◇ *kṣmayā kṣmām* NS.

<43> kaṇḍeruvāḍi- EH ◇ *kaṇḍeruvāṭi*- NS.

<45> kālakarṇpa Iti EH ◇ *ko(ṭa?)karṇpaiti* NS.

<46> daddara- EH ◇ *daṭṭara*- NS.

<48> pritiviyarājaḥ EH ◇ *pr̥tivyā rājāḥ* NS. — <48> -karā<49>yudhaḥ EH ◇ -*karā*/*<49>yudhaḥ* NS.

<49> -kalyartty-aṁka- EH ◇ -*kaliyatyāṁka*- NS.

<50> pratimukhām{r}ijj!<j>anam ◇ *pratimukhāṇr̥jj?<ñj>anam* EH; *pr̥tim upārjanam* NS • I endorse Hultzsich's emendation and differ from him only in showing that the editorial intervention is small, as the doubling of a consonant after *anusvāra* is not unusual in this text. This seems to be the best way to interpret the text in spite of its difficulties, for which see the note to the translation. — <50> ujj<v>ala-gaṇḍā<ṁ>kaṁ ◇ *ujj<v>ala-gaṇḍā<ṁ>kaṁ* EH; *ujjala-gaṇṭākāṁ* NS.

<53> -vijayṭi?<i> ◇ -*vijayī* NS; -*vijayṭi?<a>*- EH. — <53> -grāmaṭiko EH ◇ -*grāmādhike*/ NS.

<54> sarvva-kara- EH ◇ *sarvākāra*- NS. — <54> ddatta Iti EH ◇ *dattam iti* NS.

<55> goṇayūru EH ◇ *gainayūru* NS.

<57> poturāyu NS ◇ *pāturāyu* EH • Hultzsich's translation, however, has Poturāyu, so there may be a typo in his edition. The vowel marker in question is a single cursive stroke and is not as curly as expected for o, but it starts out to the left from the headmark, so it must be o. — <57> peddakoyilamu EH ◇ *peṭṭakoyilamu* NS. — <57> kuruvapoṭi EH ◇ *kuruvacoṭi* NS.

<58> polaku<59>ṁgoṇḍa- EH ◇ *pailaku<59>ṁgoṇṭa*- NS.

<59> monadurgga EH ◇ *mainadurgga* NS. — <59> bhadhavati EH ◇ *bhagavatī* NS • Hultzsich tentatively proposes emending to *bhagavatī* and that word may have been

intended, but the received reading is not in doubt. — <59> maḍapalliparru EH ◇
maḍapalluparru NS. — <59> cāmireṇigu<60>mṭṭa • Emend to *cāpi renigumṭṭa*?
 <62> ha<63>reṭ *tu!* vasundharāṇi! EH ◇ *ha<63>reta vasum̐dharāM* NS.

Translation

Plates

1.

Let all manner of thing always be well for all the world, and let it always be well for cows, Brahmins and kings.

<2–12> Satyāśraya Vallabha (Pulakeśin II) was eager to adorn the lineage of the majestic Calukyas—who are of the Mānavya *gotra* which is praised by the entire world, who are sons of Hārītī, 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 Mahāseṇa, to whom enemy territories 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. His brother Kubja Viṣṇuvardhana <reigned> for eighteen years. His son Jayasimha Vallabha (I), for thirty-three years. n’s (Indra Bhaṭṭāraka’s) son Viṣṇuvardhana (II), for nine years. His son Maṅgi Yuvarāja, for twenty-five years. His son Jayasimha (II), for thirteen years. His younger brother by a different mother, Kokkili, for six months. After dethroning his younger brother, his elder brother Viṣṇurāja (Viṣṇuvardhana III), for thirty-seven years. His son Vijayāditya (I) Bhaṭṭāraka, for eighteen years. His son Viṣṇuvardhana (IV), for thirty-six years. His son

2–3.

the heroic King (*bhūpati*) Vijayāditya (II), who earned his power by <the strength of> his arms, fought—over the course of twelve years day and night, with his sword for a companion—a hundred and eight battles against the forces of the Gaṅgas and the

Raṭṭas using stratagems and daring acts,¹ and built as many (i.e. 108) great temples of Śambhu.

4.

After ruling as king for forty years counted along with four more, that Lord of Veṅgī departed to become a companion of (Indra) the Husband of Śacī.

5–7.

His heroic son versed in polity (*naya*), the Lord of Veṅgī, Viṣṇuvardhana (V) with the forename Kali, who was accomplished in warfare (*kali*) with all weapons,² was anointed to kingship for the sake of his family's elevation on account of his knowledge of polity (*naya*) and his skill in battle by elephant and horse, and became Lord for a year and a half.³ He was dedicated to protecting and disciplining (his subjects) in a manner that was adept at implementing the maintenance of the status quo (*varṇāśrama*). His arms were (ever) busy with conquering enemy cities. He attained glory on the entire surface of the earth, which he cultivated constantly through his ministers (*mantrin*) (who followed) the doctrine of cherishing the three goals (*trivarga*).

8.

A son was born to him, the commander of all kings and master of all bounties, famed for manifesting in a <single> physical body <both> prowess and a majesty immaculate in purposefulness, generosity, constancy and virtue (*dharma*).

9.

<Called> Vijayāditya (III), “the Sun of Triumph” in <this> world, he defeated with his flashing sword the swarms of enemies eager for battle <and> no few kings thanks to

¹While this detail is of little ultimate importance, all previous translators construe the plural instrumental *naya-vikramaiḥ* differently from the way I translate here. Fleet and Naṭeśa Śāstrī take it in apposition to *-balais*, so that the Gaṅga and Raṭṭa forces are “possessed of discipline and prowess” (Fleet) or “just and powerful” (Naṭeśa Śāstrī, who may have understood these to be allies of Vijayāditya). Hultzsich's interpretation is closer to mine: he translates, “by means of polity and valour,” but he comments that the plural must have been used in place of the expected singular due to the exigencies of the metre. I, in turn, see no problem with the plural at all, but simply understand these terms as meaning concrete and countable stratagems and acts of bravado rather than the abstract and uncountable qualities of polity and valour.

²Although *kali* commonly means discord and strife rather than warfare, I believe Hultzsich is right in understanding the word in such a sense here and assuming that this clause is a playful etymology of the king's forename.

³This sentence, stretched across three stanzas and in the original including all of this paragraph of the translation, is awkward on several counts. I believe the intent of the composer was what I translate here. I construe *kulonnateḥ* as an ablative of cause, disregarding the fact that a dative would be appropriate for expressing purpose; and assume that the phrase *naya-vid* was iterated not out of poetic incompetence, but with the aim of emphasising that it was this quality of his that elevated him to kingship.

being endowed with prowess by nature and having gradually heightened his store of ferocious energy (*tejas*), and by his virtues (*guṇa*)⁴ comprised of valour and glory he constantly surpassed even the sun {with its rays full of heat and brilliance}.

10.

Defeating the unrivalled Gaṅgas at the instigation⁵ of the Raṭṭa lord (Amoghavarṣa I?), he, that sun⁶ <blazing with> valour gained from his powerful arms and possessing the prowess of (Śiva) the nemesis of Kāma,⁷ took the head of Maṅgi in battle. This masterful man, whose hallmark was the extensive and just valour achieved through his unbroken strength,⁸ not only visited fear and anguish on Kṛṣṇa <and> Saṁkila,⁹ but utterly burned their city.

<27–33> that shelter of the entire universe (*samasta-bhuvanāśraya*), His Majesty Vi-

⁴I assume that the word *guṇa* is used intentionally to hint at Vijayāditya's byname Guṇaka. Although *guṇa* does not normally mean "ray," I believe the poet intended it in this sense for the double entendre. Note also that solar allusions are also present throughout the first part of the stanza, where he defeats his human enemies.

⁵Fleet and Hultzsich understand *saṁcodita* as "challenged" (to battle), which the language does not exclude. I follow Nilakanta Sastri and Venkataramanayya Yazdani 1960, vol. 2, p. 478 in the understanding of the events alluded to here, which is based on records not yet known to Fleet and Hultzsich.

⁶Naṭeśa Śāstrī's translation skips over this phrase, while Fleet understands *aryaman* to mean "bosom friend." This is lexically possible and would be another instance of the conventional claim that the king's sword was his only comrade, as in *khaḍga-sahāyo* in stanza 2. However, this meaning of *aryaman* seems to be restricted to Vedic texts, and I therefore agree with Hultzsich in understanding this word, the name of an Āditya, as synonymous to *āditya* and thus meaning "sun" and alluding to the name Vijayāditya. In support of this interpretation, *aryaman* unequivocally means "sun" in stanza 12 of the Moga grant of Bhīma I.

⁷I follow Fleet and Hultzsich's interpretation of this phrase because a comparison to Śiva is appropriate in the wider context of burning a city. However, *aṁgaja* is only attested in lexicons in the sense of Kāma, and the immediate context is simply martial prowess. I therefore think there is a chance the composer had something else in mind. To wit, *aṁgaja* may mean Karṇa who, though he was not in fact born in Aṅga, became the lord of that country in the *Mahābhārata*, and thus *aṁgaja-vairi* may be Arjuna.

⁸This is another phrase that is hard to interpret, especially as regards the meaning of *aṁkita* and its relation to the rest of the compound. Naṭeśa Śāstrī's translation is too vague here. Fleet renders the compound as "who was possessed of great and excellent prowess acquired by (his) notorious and perfect strength", and Hultzsich as "who had gained great and excellent might by his strength, which impressed its mark on the universe," noting that *uru-sad-vikrama* is an allusion to Viṣṇu Trivikrama. I find neither "notorious and perfect" nor "impressed its mark on the universe" to be satisfactory translations of *aṁkita+akhila* and opt for yet another interpretation, but cannot claim that this must be what the composer had in mind.

⁹Kṛṣṇa is Kṛṣṇa II of the Rāṣṭrakūṭas, and we can now be quite certain that Saṁkila is the Cedi king Śaṅkaragaṇa, though earlier translations either omitted this word or translated it as "firebrand," a meaning that is attested in lexicons alone and that in my opinion is unlikely to be used figuratively in this Sanskrit sentence even though the English phrase "the fire-brand Kṛṣṇa" sounds quite flippant. Incidentally, the fact that this is a name explains the dual in the fourth *pāda*; see the apparatus on *bhūtārttau* in line 26. Also compare *saṁkilaṁ ugra-vallabha-yutaṁ*, showing beyond doubt that Saṁkila and the Vallabha are two separate persons, in stanza 3 of the Maliyapūṇḍi grant of Amma II.

jayāditya (III), <reigned> for forty-four years. After him, the son of his younger brother Vikramāditya (I), King (*adhipa*) Calukya-Bhīma (I) who was also known as Drohārjuna, became king (*adhipati*), who with the gleam of his sword, the only companion to his valour, cast light on the country of Veṅgī that had been enveloped by the forces of the Rāṣṭrakūṭas (*raṭṭa*) and his rivals (*dāyāda*) as if by a shroud of darkness upon the setting of the sun. Moreover: like both parents, like a friend, like a preceptor, he showered whatever they desired on the afflicted, the helpless, the naked, the dancers (*naṭa*), singers (*gāyaka*) and religious showmen (*dharmadhvaṇa-vṛtti*)¹⁰ and gratified their hearts with his largesse like a wish-fulfilling tree. Having reigned in this manner for thirty years, he went to become Purandara's (Indra's) companion as if gladdening him with his virtues.

11.

His son Vijayāditya (IV) was famed for his bountifulness that began <already> in childhood, and for <possessing> all riches, constituents of imperial power, troops and jewels.

12.

Thanks to his valour, he <first> eradicated the host of his father's enemies by the strength of his arm even while his father still lived. Then, having defeated the host of his intrinsic enemies¹¹ <thanks to> invincible strategy endowed with great power, and <having defeated> the league of external enemies with the army of his intellect, <this> king (*adhipa*), being content with the enjoyment of his objectives (*svārtha*) and having attained glory through the blessings of his kingdom, went on to overcome Indra, ṛ whose share <of glory> was equal to (i.e. no greater than) <that of Vijayāditya>?.¹²

<38-44> His son Amma, otherwise called Rājamahendra, has dispelled from afar the

¹⁰I am not confident in the interpretation of this term. Hultzsich's neutral translation "those who gained their livelihood by (carrying) the banner of virtue" does not really reveal who these people may have been. I believe that Naṭeśa Śāstrī's "religious beggars," offered without explanation, is closer to the mark. Even closer, *dharmadhvaṇa* may be synonymous to *yama-paṭa* and these people may have been wandering showmen who exhibited and explained scroll paintings showing scenes of hell. Finally, *dharmadhvaṇa* is actually attested in the sense of an impostor or hypocrite. It is thus possible that this passage is to some degree critical of Bhīma, claiming that he showered gifts on riffraff such as dancers, singers and charlatans. But a similar list of recipients of charity in verse 11 of the Ārumbāka grant of Bādapa is unambiguously positive, so I find this last option unlikely.

¹¹Hultzsich suggests that the "intrinsic enemies" (*ari-vargaṃ nijam*) are probably the *ṣaḍvarga* of psychological enemies. This is definitely possible, but enemies external to the mind, and internal only to the kingdom, i.e. rival claimants to the throne, seem more likely to me.

¹²I interpret and translate the last quarter of the stanza tentatively. Hultzsich, probably analysing into words slightly differently, translates, "who longed for (another) kingdom, and who had obtained glory, went to Indra, in order to conquer one equal half (of Indra's throne)."

darkness of enemies like a rising sun, has brandished his sword to shatter the twisted minds of his feudatories (*sāmanta*) and kinsmen (*kulya*) who had thrown in their lot with the party of his natural enemies, and has won the loyalty of the subjects and troops of his father and grandfather by his valour complete with the three powers (*śakti-traya*). Imitating (Bṛhaspati) the preceptor of the gods in intellect, the Sun in splendour, the earth in patience and the divine mountain (Meru) in being a supporter {the abode} of diverse learned men {gods}, <he,> the shelter of all the world (*sarva-lokāśraya*), His Majesty His Majesty King (*mahārāja*) Viṣṇuvardhana (VI), having received the sacrament of being anointed to his own kingship and having ascended his throne, has convoked all householders (*kuṭumbin*) who reside in Kaṇḍeruvāḍi district (*viṣaya*) and commanded them thus:

<44–48> <There was> a chieftain of the Paṭṭavardhini family which is charged with duties by the sacred tradition of our dynasty. Widely known as Kālākampa, this lieutenant of Kubja Viṣṇuvardhana slew in battle by his (Viṣṇuvardhana's) authorisation one <enemy> of indomitable forces, Daddara by name, and seized his insignia (of power). Born in his family, Somāditya had a son Pritivīyārāja, who has achieved a hero's reputation in many a battle.

13.

His son, whose weapons break the arrogance of all enemies, is a servant of King Vijayāditya (IV) whose epithet is Kaliyartti.

14.

Foes are terrified to see this Bhaṇḍanāditya appear, for {with collyrium <applied> to his face and a bright mark on his cheek? he looks like Yama {with (his elephant) Añjana turned against them, temple shining (with rut fluid)?}.¹³

<51> He it is who,

15.

by sounding the drum of heroes while defeating the force of <my> enemies in the thick of battle, <became> an abode of great reputation hallmarked by the sobriquet “Kuntāditya,” <and> having pleased my mind, attained a position as <my> retainer

¹³The simile is obscure and complicated by a problematic reading. Given the text's awkwardness, a double entendre was probably intended by the poet. I follow Hultzs in assuming that Añjana was conceived as the name of Yama's elephant, though as he observes, this is normally the name of Varuṇa's elephant. It also seems that one of the bitextual words applies to Bhaṇḍanāditya on the primary level, but to the elephant, rather than Yama, on the secondary one. Another possible layer of meaning in *ujjala-gaṇḍāṅkam* as applied to Bhaṇḍanāditya is “possessing the illustrious epithet Gaṇḍa, ‘champion’”.

and obtained <my> favour <through being> a conqueror of puffed-up enemy rulers with numerous troops, and elevated <both> by his illustrious descent and by <the might of his own> arms.

<53–55> To him, we have granted the village named Goṁṭūru along with twelve hamlets, converted into <a holding> exempt from all taxes. Let it be known to you that by us¹⁴

<55–60> Its boundaries <are as follows>. To the east, Goṁguva. To the south, Goṇayūru. To the west, Kaluceṇuvulu. To the north, Maḍapalli. Within these are situated the <following> perimeter fields.¹⁵ To the east, Pāturāyu. To the southeast, Peddakoyilamu. To the south, Kuṛuvapoṭi. To the southwest, Peruvāti <and> Kuṛuva. To the west, Pālaguṁṭṭa <and> Paḍumaṭikaṭṭa.¹⁶ To the northwest, Polakuṁgoṇḍa, Monadurgga <and> Bhadhavati. To the north, Maḍapalliparṛu. To the northeast, Cāmiṇigumṭṭa.

<60–61> Let no-one pose an obstacle (to his enjoyment of his rights) over it. He who does so shall be <conjoined with> the five great sins. So too Vyāsa has said:

16.

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.

17.

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

Translation into French by Estienne-Monod 2008

Plates

1.

¹⁴This sentence is incomplete and should normally appear at the beginning of the current passage. Given that the text of that passage also includes the agent *asmābhiḥ*, the presence of this fragment here may be a simple copyist's mistake, but see also the commentary.

¹⁵The interpretation of this sentence and the segmentation of the following list is not quite certain. I believe that the places in the first list indicated boundaries outside the donated land, while the names in this list are fields or villages surrounding the core settlement Goṁṭūru. These are specifically declared to be included in the donated tract, and are probably identical to the twelve hamlets mentioned above. See also the commentary.

¹⁶According to Naṭeśa Śāstrī, *pālaguṁṭṭa-paḍumaṭikaṭṭa* means “The western bund of the tank of pālaguṁṭṭa.”

Prospérité éternelle, sous toutes ses formes, pour le monde entier, Que les vaches, les brahmanes et les rois jouissent éternellement de la prospérité !

〈2-12〉 Prospérité ! Kubja Viṣṇuvardhana, frère de Satyāśraya Vallabhendra, 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 troupe 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*, 〈régna〉 pendant dix-huit années ; son fils, Jayasīṃha Vallabha, pendant trente-trois années ; le fils de son frère Indrarāja, Viṣṇuvardhana, pendant neuf années ; le fils de celui-ci, Maṅgi Yuvarāja, pendant vingt-cinq années ; son fils, Jayasīṃha, pendant treize années ; son demi-frère cadet, Kokkili, pendant six mois ; le frère aîné de celui-ci, Viṣṇurāja, ayant chassé son cadet, pendant trente-sept années ; son fils Vijayāditya Bhaṭṭāraka pendant dix-huit années ; le fils de celui-ci, Viṣṇuvardhana, pendant trente-six années ; le fils de ce dernier,

2-3.

ayant mené cent huit combats¹⁷ contre les armées des Gaṃga et des Raṭṭa, pendant douze années et demi, jour et nuit, 〈peuples maîtrisant〉 la science de la politique et doués de courage,¹⁸ lui, qui avait acquis la puissance grâce à son bras, muni d'une épée, fit autant de grands temples pour Śāmbhu, lui, le courageux roi Vijayāditya.

4.

Ayant régné pendant quarante-quatre années, le seigneur de Veṅgī, devint l'ami de l'époux de Śacī.

5.

Son fils, qui connaissait la science de la politique, courageux, dont le nom commence par Kali,¹⁹ Viṣṇuvardhana, souverain de Veṅgī, expert en tous combats de l'âge Kali,²⁰

6.

¹⁷Ce passage apparaît dans le *pāda* a de la strophe 3.

¹⁸Hultzsht suggère que la désinence de *nayavikramaiḥ* est due à des nécessités métriques. Mais à cette place du mètre la quantité est indifférente. Ce pluriel peut aussi suggérer qu'il s'agit d'un composé *bahuvrīhi* qualifiant *gaṃga-ratta-balais*, même si la syntaxe exige davantage un duel. Nous suivons cette hypothèse.

¹⁹Il s'agit du roi *Kaliyarttyaṃka* dont le nom complet apparaît dans la strophe 13. Le double « l » est dû à la semi voyelle « y » : *kalyāḍiḥ*.

²⁰Glose du *biruda* *Kaliyarttyaṃka*.

expert dans le maintien et l'ordre des varṇa et des āśrama, qui se consacrait à <la science de> la protection, dont le bras s'attachait à la victoire sur les villes ennemies, dont le tejas gagna sur toute la surface de la terre, rendue prospère par des ministres voués à la préservation du *trivarga*.

7.

Expert dans les combats d'éléphants et de cavalerie, il fut roi de son excellente lignée, pendant un an et demi, lui qui savait <comment appliquer> la science de la politique fut sacré sur son trône.

8.

Son fils <fut> le maître de tous les rois et le seigneur de toutes les richesses, renommé pour sa personne, porteuse de la splendeur de la gloire, que son courage, sa générosité, sa fermeté, son <respect> du *dharma* rendaient immaculée.

9.

Ayant vaincu par son étincelante épée des multitudes d'ennemis rompus au combat, de nombreux souverains, doté de force par sa nature,²¹ grandi par l'héritage d'une abondante splendeur, il surpassa pour toujours le soleil dans l'univers par ses vertus qui consistaient en splendeur et gloire, lui Vijayāditya.

10.

Ayant vaincu les Gaṇḡga inégalés, lui qui possédait la puissance de l'ennemi d'Āṅgaja,²² provoqué par le seigneur des Raṭṭa, ce soleil d'héroïsme²³ au bras puissant trancha la tête de Maṁgi²⁴ lors d'un combat, lui qui conquiert une grande et belle puissance par sa force, dont l'univers fut marqué, ce seigneur qui, faisant une torche de Kṛṣṇa, affligé par la terreur, brûla complètement sa cité.

<27-33> Refuge de l'univers entier, l'illustre Vijayāditya <régna> pendant quarante-quatre années. Puis, le fils de Vikramāditya, frère cadet de ce dernier, le roi Calukya Bhīma, nommé aussi Drohārjuna, fut roi, après avoir illuminé, par l'éclat de son épée, accompagnée de son seul courage, le royaume de Veriṅgī, envahi par l'armée des héritiers des Raṭṭa, comme au coucher du soleil <le monde est envahi> par un voile de ténèbres. Ayant comblé les désirs des hommes malheureux, sans protection, nus,²⁵ des danseurs, des chanteurs, de ceux qui tirent subsistance de la bannière du *dharma*,²⁶

²¹ Allusion aux composants de la royauté, *prakṛti*, dans lesquels figure l'armée, *bala*. (*Arthaśāstra*, 6,1,1)

²² Kāma

²³ synonyme du *biruda vikramāditya*.

²⁴ Il est aussi question de ce personnage dans les insc. nos 32, str.5 ; 35, str.2 ; 41.

²⁵ allusions aux jaïns digambara.

²⁶ id est : les moines et ascètes errants.

comme des parents, comme un ami, comme un père, faisant <naître> la joie dans les cœurs par ses dons comme l'arbre à vœux, après avoir régné pendant trente années, contentant Puraṇḍara²⁷ par ses vertus, il devint le compagnon de celui-ci.

11.

Son fils Vijayāditya, qui obtint la prospérité dès son enfance, fut renommé pour ce joyau que fut la force de son corps, maîtrisant de tous les plaisirs,

12.

Alors que son père était encore en vie, ayant anéanti la multitude d'ennemis de ce dernier par la force de son bras et par sa splendeur, ayant vaincu ensuite la multitude de ses ennemis, lui dont les plans étaient appuyés par les grands pouvoirs invincibles,²⁸ ayant atteint son but par la jouissance de tout ce qu'il souhaitait, désirant <conquérir un autre> royaume, ayant acquis la puissance, ce roi rejoignit Indra afin de conquérir une part égale <au pouvoir de celui-ci>.

<38-44> Son fils, Amma, nommé aussi Rāja Mahendra, ayant détruit de loin les ennemis, tel le soleil levant <détruit de loin> les ténèbres, ayant dégainé son cimeterre qui brise les pensées malhonnêtes de ses parents feudataires passés du côté des rivaux naturels, qui s'est acquis le peuple et l'armée²⁹ qui étaient ceux de son père et de son grand-père, dont les plans, appuyés par les trois pouvoirs,³⁰ égalant par son intelligence l'enseignant des dieux,³¹ par sa splendeur le soleil, par sa patience la terre et la montagne des immortels par le fait qu'il soit un refuge pour les nombreux sages, refuge de tous les hommes, le grand roi Viṣṇuvardhana, ayant organisé une cérémonie pour son couronnement, étant monté sur le trône, ayant rassemblé tous les chefs de familles habitant le viṣaya de Kaṇḍeruṇvāṭi ordonne ceci :

<44-48> Le chef de la lignée de Paṭṭavaraddhinī, à la tête de charges, par la succession prospère de notre lignée, connu comme Kālakaṁpa, qui accompagne Kubja Viṣṇuvardhana, tua au combat, avec la permission de celui-ci, le <roi> nommé Daddara dont l'armée était invincible, et s'empara des bannières de ce dernier. Le fils de Somāditya, né dans la lignée de celui-ci, <fils> dont la puissance fut obtenue dans de nombreux combats, fut Pritiviya Rāja.

²⁷Indra.

²⁸Les trois pouvoirs constitutifs de la royauté : *utsāha*, *prabhū*, *mantri* <Arthaśāstra, 6, 2, 33>. Expression similaire plus bas : *śakti-traya-saṁpanna*°.

²⁹Allusion aux composants de la royauté, *prakṛti*, dans lesquels figure l'armée, *bala*. <Arthaśāstra, 6,1,1> Cf. strophe 9 de cette inscription.

³⁰Arthaśāstra 6, 2, 33. Cf. note supra.

³¹Br̥haspati.

13.

Son fils, dont les armes brisèrent l'orgueil de tous les ennemis, fut un fidèle serviteur du roi Vijayāditya Kaliyarttyamka.

14.

Voyant ce Bhaṇḍanāditya venir vers eux, le visage couvert de fard, les ennemis prirent peur, <lui> dont les marques brillaient sur les joues, pareil à Yama.

15.

Celui-ci, en effet, faisant, dans le tumulte causé par les ennemis, entendre le tambour des héros, ayant vaincu leur armée, appelé <aussi> Kuṁtāditya, terre d'élection d'une grande gloire et d'une grande majesté, marquées par la Révélation, a satisfait mon cœur, obtenu de me servir et acquis ma faveur, dont la grandeur des bras est l'origine de la fortune de la victoire sur les rois ennemis aux armées abondantes et nombreuses.

<53–55> Nous donnons à celui-ci, le village nommé Goṁṭūru, avec douze hameaux, exemptés de toute taxe : que ceci soit connu de vous.³²

<55–60> Les limites de celui-ci sont : à l'est Goṁguva, au sud Goṇayūru, à l'ouest Kaluceṇuvulu, au nord Maḍapalli. Les limites de leur territoire³³ se trouvent au milieu de ceux-ci : à l'est Potuṛayu, au sud est Peddakoyilamu, au sud Kuruvaṇṇa, au sud ouest Peruvātikuṛuva, à l'ouest Pālaguṇṭṭa-Paḍumaṭikaṭṭa, au nord ouest Polakuṁgoṇḍa-Monadurgga-Bhadhavati au nord Maḍapalliparṇu, au nord est Cāmiṇeniguṇṭṭa.

<60–61> Aucune charge ne doit lui être imposée, celui qui en impose <est lié> aux cinq grands crimes. Ainsi Vyāsa a dit :

16.

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

17.

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.

³²Cette formule apparaît d'habitude au début de l'énonciation de la donation. Le second *asmābhiḥ* est une faute induite par l'entraînement de la séquence usuelle *viditam astu vo'smābhiḥ*.

³³des hameaux.

Commentary

According to Naṭeśa Śāstrī, the name of the findspot is transliterated Īḍeru. Hultzsches uses Eḍeru.

I have classified stanza 7 as an anuṣṭubh, but given the compound anomalies in its metre (an extra syllable in the first pāda and a vipulā template in the third), combined with indications of a fixed pattern, it may instead be an unknown ardhasama metre of 9/8 syllables per line, incorrectly inscribed (or read). The actual prosody of the lines is: ---+---+ +---+---+ +---+---+ +---+---+ By tentatively emending babhūva rājye to sa babhūva rājya-, we obtain an identical pattern in the odd lines, and the even lines are almost identical to begin with: ---+---+ * * ---+---+ * A badly composed anuṣṭubh is still most likely, but given that it would have been easy to avoid the hypermetry in the first line (e.g. gajebha-yuddha-kuśalas would be a na-vipulā), I believe it is not the only possibility.

The first line of stanza 10 (śārdūlavikrīḍita) has a punctuation mark after the caesura. There is also a punctuation mark in 15b (also śārdūlavikrīḍita), but this is not at the caesura.

The sentence *viditam astu vo 'smābhiḥ* (ll 54-55) implies that the composer of this grant understood *asmābhiḥ* in this formula to be the agent of informing, rather than the agent of the donation expressed in the main sentence. If this (mis)conception was widespread, that might explain why in many cases the main sentence includes *mayā* or another agent, or has a verb in the active, even when *asmābhiḥ* is present in this formula.

I think that Hultzsches's equation of the names in the second list of boundaries to the twelve hamlets mentioned in the donation has much merit. Therefore, in the section on boundaries I follow Hultzsches's segmentation of the text with spaces. Nonetheless, it is by no means certain that we have exactly twelve names in the second list of boundaries.

<28> raṭṭa-dāyāda: According to Sankaranarayanan 1973, p. 99, n. 1, Hultzsches first took this to mean "army of the Raṭṭa claimants", then corrected it to "the army of (Krishna II) the heir (or son) of the Raṭṭa (i.e. Amoghavarṣa I). The reference for the latter is EI 4 227n. not traced. But based on the Masulipatnam plates of Bhīma I (probably never edited properly, CP No. 1 of 1913-14, apparently cited by several scholars), the dāyādas mean Vēmūlavāḍa Cālukyas, and this compound must be understood as Raṭṭas and (Vēmūlavāḍa Cālukya) kinsmen.

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³⁴PEM lists this edition as containing a facsimile, but my scan of SII 1 has no plates at all.