

Peddāpurappāḍu plates (set 1) of Viṣṇuvardhana

II

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Palaeographic description

Halantas. Final M is much the same shape as regular ma, including a headmark (which may, however, be detached from the body and/or be bent into an U shape unlike the tilde-shaped headmark), and is only slightly reduced in size. The juxtaposition in l17 bhagavatām arhatāM shows that the two glyphs do differ. PS reads its instances as ma, emending to anusvāra. A more typical, more simplified form without a headmark also occurs, e.g. l25 phalaM. Final T is also almost full-sized, but lacks a headmark.

Original punctuation marks. The closing symbol is probably meant to be a concentric circle, but may also be a clockwise spiral. It looks somewhat like the character la, but is definitely not alphabetic.

Other palaeographic observations. An alternative, flatter shape of l (much the same as the subscript form used in lla) is used in li when there is no headroom, e.g. l13 kali, l23 cānupālītā, l27 paripālitaḥ.

Edition

Seal

<1> śrī-viṣamasiddhi

Plates

<Page 1r>

<Page 1v> <1> svasti vijayavāṭa-skandhāvārāT<.> śrīmatā<m> sakala-jagad-
a<2>bhiṣṭūyamāna-<māna>vya-sagotrāṇām hāriti-putrāṇām svāmi<3>-ṣ?<m>ahāsena-
pādānudhyātānām kauśikī-vara-prasāda-labdha-rā<4>jyānām ○ bhaga<va>n-
nārāyaṇa-prasāda-samās(ā)[d](i)ta-vara-va<5>rāha○-lāñchanānām Aśvamedhāvabhṛtha-
snāna-pavi(tr)ī(kṛ)ta<6>-vapuṣām calukyānām kula-jaladhi-samuditendu<h> naya-
(vi)naya<7>vikramārjita-cāru-bhūri-kīrttiḥ śrī-viṣṇuvarddhana-mahārāja<h><.><Page
2r> <8> (ta)syā(t)majaḥ śrī-jayasimha-vallabha-mahārājaḥ<.> tat-priyānujasya<9>
tyāgṛ?<au>dāryya-gāmbhīryya-kānty-ādi-guṇa-gaṇ[ā]lāmṛta-śārīrasya sva<10>-
vikramā○krānta-mahī-maṇḍalasyendra-(sam)āna-vikramasyendra-bha<11>(tṭāra)○kasya
priya-tanayaḥ svāsi-dhārā-namita-ripu-nṛpati<12>-(ma)kuṭa-taṭa-ghaṭitāneka-
maṇi-kira(ṇa)-rāga-rañjita-caraṇa-yu<13>galah parama-brahmaṇyo mātā-(pi)tṛ-
pādānuddhyātah kali<14>-timira-nirasano;dl<dd>yotita-pra;(!)<l>ayādityah śrī-
(v)īṣa<Page 2v><15>masiddhi-mahārājaḥ vṛkṣa-mūla-yāpanīya-gaṇa-t(i)laka<16>sya
bhagavataḥ kanakanandy-ṣa?<ā>cā(r)yyasya dharmmopadeśṣa?<e>na ka<17>sumi○-
sthitāya jinālayāya bhagavatām arhatām ba<18>li○-vaiśvadeva-navakarmma-
saraṇārtthaM sva-dharmm(ā)bhivṛddha[ye]<19> potupa-viṣaye Eli-nadyāḥ
pūrvvṣa?<e> (ta?)(ṅgo)manūruvu-grāmā<T><20> dakṣiṇe naḷupūru-grāmāT
pa(ści)me In(ṭha?)ru-ṣṣ?<g>rāmāT<21> U(tta)re Eṣā(M?) madhye parttipāk(a)-
grāmaṣṣ?<M>_da_t<t>a_(M?)_

<Page 3r> <22> <na kenacid bā>dhā karaṇīyā<.> Itah param sa bhūta-rājyai(h) [(r?)i]
rājabhiḥ paripā<23>layṣa?<i>tavyaṣM?<h><.> Atra vyāsa-gītah

1. Anuṣṭubh

bahubhir vvasudhā dattā _
<24> bahubhiś cānupālītā
yasya yasya yadā bhūmiḥ
tasya<25> ta○sya tadā phalaM

2. Anuṣṭubh

ṣva-pitā!<nighnato>-(bh)arṭṭ-go-(v)ipra-
 -bāla-yṣe?<o><26>ṣi○t-tapasvināM
 yā gatis (s)ā ṣ(ha)re!<bhave>d bhūmiM
 (ha)rataś śā<27>sanā(m)kitṣa?<ā>M

AyaM dharmmaḥ prathama-(va)rṣa _ paripālitaḥ<.> _<28> Āṇati sva-m(u)khaṣma?<M><.>
 Ubhaya-gaṇa-rakṣitavya(M) ◎

<Page 3v>

Apparatus

Plates

<1> svasti ◇  *svasti* PS • I see no trace of the spiral design reported by PS, not any room where it may have been. — <1> vijayavāṭa- ◇ *vijayavāṭi-* PS. — <1> a<2>bhiṣṭūyamāna-
 <māna>vya- ◇ a<2>bhiṣṭhṣa?<ā>ya mānavya PS.

<2> -sagotrāṇā(M?) hāriti-putrāṇāM ◇ -sagotrāṇāṣma?<m> PS.

<3> -ṣṣ?<m>ahāsena- ◇ -mṣe?<a>hāsena- PS. — <3> bhaga<va>n-nārāyaṇa ◇ *bhagavan-nārāyaṇa* PS.

<6> calukyānām ◇ *calukyānām* PS.

<13> tyāgṣo?<au>dāryya-gāmbhīryya- ◇ *tyāgṣo?<ā>ryyā-gombhīryya-* PS.

<14> -nirasanoḍ!<dd>yotita- ◇ *nirasta ketodyotita* PS. — <14> -praṣ!<l>ayādityaḥ
 • *Pra* may have been corrected from *ma*, or perhaps *pa* was first engraved so close to the bottom edge as to leave no room for the subscript *r*, and then re-engraved slightly higher up.

<17> bhagavatām arhatām ba<18>li- ◇ *bhagavatā mahāto mahāba<18>li-* PS.

<18> -saraṇārtthaM ◇ *sṣa?<ā>ra netri* PS • In his discussion, PR subtly further modifies the reading to just *navakarmma-sāra*, which he considers to be a reference to nine works apparently called *sāras* by Koṇḍakuṇḍācārya. I utterly fail to see why these works would be mentioned in the context. The ARIE correctly says that the grant's purposes included *navakarmasaraṇa*. I accept this word as correct, interpreting it as "uninterrupted continuation". The parallel locus in the third Paddāpurappāḍu set reads *śaraṇārtthaM*, which I find inferior. However, *ācaraṇa*, *utsarpaṇa* or some other word may have been intended in both cases.

⟨19⟩ potupa-viṣaye • PS shows the name as unclear. After examination of the photos, there is no reasonable doubt to the spelling. — ⟨19⟩ -nadyāṭ? PS • PS's use of the double hyphen for transliterated characters belonging to a single *akṣara* is unreliable, so the text may be -nadyāt; conceivably, this may also be a misreading of -nadyāḥ or -nadyāḥ. — ⟨19⟩ pūrvvṛa?⟨e⟩ (ta?)(ṅgo)manūruvu-grāmā⟨T⟩ ◇ pūrvvata jemanūruva-grāmā PS • In PS's edition, the name is set with a line break after *jemanū* and a large space after *r*. I assume that his author manuscript used the Telugu character *r* here, which the typesetter of the paper messed up. In the plate, the character I read tentatively as *ta* is atop the break between the two halves of the plate, and has been partly rubbed off at the edge. In the next character, the *g* component is very faint but quite clear, and the strokes for the vowel *o* have been attached to the top of this component rather than to the upper *ṇ* component, presumably because the descender of *rttha* in the previous line was in the way. In spite of the non-standard execution, the reading is reasonably certain. A field named Taṅgodunaruva is mentioned in the mid-sixth century Kondavidu set II of Prthvīśrīmūla (EIAD 0188), in the vicinity of Tāṇḍikoṇḍa. The present charter probably concerns a different region (although see my commentary to the second Peddāpurappāḍu set), but the attestation of that name adds to the plausibility of my reading. In *pūrvve*, I emend to harmonise with the rest of this part of the sentence, but retaining *pūrvva* in compound or emending to *pūrvvataḥ* would also be acceptable.

⟨20⟩ naḷpuru- ◇ naḷpuru- PS • In PS's edition, this word is set with a line break after *na* and a large space after *l*. I assume, but may be mistaken, that his author manuscript used the Telugu character *l* here, which the typesetter of the paper messed up. — ⟨20⟩ In(ṭha?)ru- ◇ Interu- PS • In PS's edition, this word is set with a line break after *Inte* and a large space after *r*. I assume, but may be mistaken, that his author manuscript used the Telugu character *r* here, which the typesetter of the paper messed up. PS may have been aware of the Īṇṇṇu grant of Bādapa and been influenced by the name of that village in *velānāṇḍu-viṣaya*. Here, the second character's principal consonant is clearly *ṇ*. The rest is most likely *ṭha* mixed up with the vestiges of an earlier character (see the commentary), but possibly *ṭhu* or *ru*. The last character of the name is definitely *ru*, although a second curved stroke is attached to the bottom left of the consonant component, which may be a vestige or a slip of the chisel.

⟨21⟩ Eṣā(M?) ◇ Eṣāna⟨ṇ⟩ PS. — ⟨21⟩ parttipāk(a)- ◇ pattipoka- PS • The ARIE report gives this name as Pattipāka, along with the possible alternative Pattipāḍu. The segment *parttipā* is clear. The *ā* marker is notched and thus reminiscent of the later cursive *o*, but compare the similarly notched *ā* e.g. in l. 3 *pādānudhyātānāM*, as opposed to the bipartite *o* marker in l. 19 *potupa*. The last character of the name has the fracture line running through its body, and what may be a vowel marker atop it is tangled with

the subscript part of *sci* in the previous like. It was this subscript that made the ARIE reader think of *ḍ*, with the body of *k* resembling a dependent *u* attached to it. That reading can be ruled out with certainty. I believe that no dependent vowel is attached to this last consonant. — <21> -grāma_ḍT?<M> ◇ -grāmāT PS. — <21> _da_t<t>a_(M?)_ ◇ dataM[...] PS • The illegible last character may be a damaged final *M* or a vestige of the earlier text on this section of the plate. Given the syntax in the earlier part of the sentence, perhaps *dattavāN* was intended. The characters of this last word are widely spaced, but there is no illegible text here. See also the next note.

<22> <na kenacid bā>dhā karaṇīyā ◇ dākaraṇīyā PS • The missing words seem not to have been re-engraved after overwriting the last three lines on 2v. See also the previous note and the commentary. — <22> paraṁ sa bhūta-rājyai(h) [(r?)i] rājabhiḥ paripā<23>lay_ḍa?<i>tavya_ḍM?<h> ◇ para-śa bhūta rājya rājabhir paripā<23>latavyaM PS • PS rājabhir was probably intended as an *upadhmāniya* here, which the typesetter-messed up. I interpret *sa* to refer to *dharmah* meaning this charter, but the sentence is problematic nonetheless.

<24> tasya<25> ta○sya ◇ tasya tasya<25> PS.

<25> _ḍsva-pitā!<nighnato>-(bh)artṛ- ◇ sva putā chātrā PS • I normalise the beginning to the expected form, paralleled e.g. in the Koṇḍaṇagūru grant of Indra Bhaṭṭāraka. The alteration seems to be deliberate, but not only does it use a form inappropriate in compound, it also deletes the participle without which the stanza becomes rather nonsensical. See also the note to line 26. — <25> -bāla-y_ḍe?<o><26>ṣi○t-tapasvinām ◇ pālayo<26>kṣi_ḍtta?<t-u>pasthi nāma PS.

<26> yā gatis (s)ā _ḍ(ha)re!<bhave>d bhūmiM ◇ yogati soha bhūmi PS • This line dips to avoid the descender of *rtṛ* in the previous line, while the next line is initially quite level. As a consequence, the characters *ma varṣa* in line 27 line overlap the subscript *s* of *ssā* and the lower parts of *hare* in the present line. Also, *ha* is partly obscured by the fracture line in the plate. Nonetheless, the reading *hared* is beyond doubt. It seems to be a clumsy attempt to restore sense to the stanza after the alteration in the first quarter (q.v. the note to line 25). — <26> (ha)rataś śā<27>sanā(r̥m)kit_ḍa?<ā>M ◇ [...] sā<27>sanāmkitāM PS • The character *ha* may have been corrected from *ppa* or misinterpreted as *ppa* by the engraver.

<27> AyaM dharmmaḥ prathama-(va)rṣa _ paripālitaḥ ◇ AyaM dharmma pradhama varṣaM paripālītāni PS • The characters *ma varṣa* increasingly overlap with the previous line (see also the note to line 26). Thereafter, the current line skips to the point after the large descender of *dbhū* and continues at a lower horizontal level. The fracture affects only the right limb of *ma* in this line. The character *va* looks rather like *ṣa* and

may have been corrected from that. The end of the line is clearly *paripālitaḥ*; what PS may have taken for an *i* marker or *ni* (prompting the rest of his reading) is in fact the subscript part of *śśā* in the previous line. I suspect that *paripālitaḥ* was inscribed erroneously for *pratipāditaḥ*.

<28> ◎ ◇ *śrī* PS.

Translation

Plates

<1–21> Greetings from the encampment at Vijayavāṭa. From the ocean that is 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 were deliberately appointed (to kingship) by Lord Mahāsenā, who attained kingship by the grace of Kauśiki's boon, who acquired the superior Boar emblem by the grace of the divine Nārāyaṇa, and whose bodies have been hallowed through washing in the purificatory ablutions (*avabhṛtha*) of the Aśvamedha sacrifice—had arisen a moon <who was> His Majesty King (*mahārāja*) Viṣṇuvardhana, who earned his great good reputation by his political acumen (*naya*), discipline (*vinaya*) and valour. His son was His Majesty King (*mahārāja*) Jayasirṇha (I). <His> dear younger brother <was> Indra Bhaṭṭāraka, whose body was adorned by a host of virtues such as selflessness, generosity, profundity and beauty, who had by his own valour conquered the circle of the earth and whose valour equalled Indra's. <His> dear son, His Majesty the supremely pious King (*mahārāja*) Viṣamasiddhi (Viṣṇuvardhana II)—who was deliberately appointed (as heir) by his mother and father, whose pair of feet are tinted by the hues of the rays from the many gems fitted to the surfaces of the crowns of enemy kings bowed down by the blade of his sword, a blazing doomsday sun by <his way of> dispelling the darkness of the Kali age—has, according to the religious (*dharma*–) instruction of His Reverence Master (*ācārya*) Kanakanandi, a forehead mark on the Vṛkṣamūla Yāpanīya *gaṇa*, in order to increase his own merit (*dharma*), granted the village Parttipāka in Potupa district (*viṣaya*), to the east of the river Elī, to the south of the village Taṅgomanūruvu, to the west of the village Naḷupūru, to the north of the village Inṭharu—<thus situated> in the midst of these—to the Jain temple located in Kasumi for the ¿perpetuation? of *bali* and *vaiśvādeva* <ceremonies> and renovation for the Reverend Arhats.

<21–23> Let no-one pose an obstacle <to the enjoyment of their rights over it>. This

⟨provision⟩ shall be protected by kings whose kingdoms have come into existence hereafter.¹ In this connection ⟨the following stanzas were⟩ sung by Vyāsa:

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.

It is the fate of a killer of his lord, a cow, a Brahmin, a woman or an ascetic that meets one who takes away land allotted (*aṅkita*) by ⟨royal⟩ charter (*śāsana*).²

⟨27–28⟩ This provision (*dharma*) was ¿granted?³ ⟨in⟩ the first year. The authority (*āṇati*) is ⟨the king's⟩ own mouth. ¿It is to be protected by both groups?⁴

Commentary

PS gives no physical description and mentions no seal, but one is described in the ARIE report, and was present when I examined the original.

Lines 19–21 (the last three lines on 2v) are a palimpsest over almost completely erased earlier text. The erasure has left the surface of the plates in a much rougher state throughout this zone. Vestiges of former characters are discernible in some spots, the clearest being a vertical stroke with an *i* marker on top to the right of *kṣi* in l20, *dakṣiṇe*; a probable *ddha* (possibly *ṣva*) within the first *grāmāT* in l20. Given the discontinuity at the beginning of 3r, it seems certain that the details of the village have been revised at more length than first inscribed (which may have been only two lines). The hand of these three lines may well be the same as in the rest of the plates.

Bibliography

Reported in ARIE 1990–91, p. 20, appendix A/1990–91, N° 1 with some further details at ARIE 1990–91, p. 4. Edited from inked impressions by C. A. Padmanabha Sastry (1994, N° A), without facsimiles and without translation. The present edition by Dániel Balogh

¹This sentence is very awkward in the original. I translate the best sense I can make of the received text, but something different may have been intended.

²The received text is unintelligible. I translate as normalised from parallels of this stanza; see the apparatus to lines 25 and 26.

³I translate what I believe was the composer's intent; see the apparatus to line 27.

⁴I do not know what groups (*gaṇa*) are meant here.

is based on photos taken by myself in February 2023 at the Andhra Sahitya Parishad Museum, Kakinada, collated with Padmanabha Sastry's edition. That edition contains such an inordinate number of typographic (or other) mistakes, that I cite it in the apparatus only when it differs from my established readings in a way that I consider to be significant. Metadata associated with this edition have been published separately in Balogh 2026, available on Zenodo.

Primary

[PS] Padmanabha Sastry, C. A. 1994. "Two Eastern Chālukyan charters from Peddāpurappāḍu." JESI 20, pp. 46–50. Item A.

Secondary

ARIE 1990–91. *Annual report on Indian epigraphy for 1990–91*. Edited by Madhav N. Katti. New Delhi: Archaeological Survey of India, 2006.

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