Pañcapāka grant of Bhīma I

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Palaeographic description

Halantas. Final N (e.g. l6, l7) is a simplified na without a headmark. Final T (l39) is a slightly reduced ta with an elongated vertical stem without a headmark. Final M (l44, l45) is a stylised ma (lacking the right limb), with an extension that begins horizontally and then turns sharply upward.

Original punctuation marks are short, straight verticals with small serifs. The closing gomūtra symbol is a series of 4 diminishing bars (in addition to the first two, which I interpret as a separate double daṇḍa). The fourth bar is only a dot, and this is followed by a final dot from which a flourish extends right and then up, vaguely resembling a tick mark.

Other palaeographic observations. Anusvāra is normally at the top right of the character to which it belongs, but sometimes (e.g. l1 sagotrāṇāṁ) above the next character. There is a probable instance of rare jh in line 35. This subscript component begins with a shape resembling ka or ña. Attached to this, on its right-hand side, slightly below the crossbar, there is a wavy horizontal line which then turns upward at a soft right angle. In addition, there is a circle like an *anusvāra*, placed to the right of this additional

stroke, on a level with its horizontal component. The circle may be irrelevant, but it does not look like random damage. Dependent o is always written with two separate strokes.

Edition

Seal

〈1〉 śrī-tribhuvanāṁkuśa

Plates

〈Page 1r〉

〈Page 1v〉 〈1〉 svasti〈.〉 śrīmatāṁ sakala-bhuvana-saṁstūyamāna-mānavya-sagotrāṇāṁ hārīti-pu〈2〉trāṇāṁ kauśikī-vara-prasāda-labdha-rājyānām mātṛ-gaṇa-paripālitānāṁ svāmi-ma(hā)〈3〉sena-pādā◯nudhyātānāṁ bhagavan-nārāyaṇa-prasāda-samāsādita-vara-varā〈4〉ha-lāñcha◯nekṣaṇa-kṣaṇa-vaśīkṛtārāti-maṇḍalānām aśvamedhāvabhṛtha-snā〈5〉na-pavitrīkṛ◯ta-vapuṣāṁ cālukyānāṁ kulam alaṁkariṣṇus satyāśraya-vallabhe〈6〉ndro nāma babhūva|

1. Āryāgīti

tad-bhrātātha kanīyāN kubja-śrī-viṣṇuvarddhano manujendraḥ|
sama〈7〉dhiṣṭhitāndhra-viṣayāN dūrād utsāryya durjjayān atula-balāN

2. Gīti

saṁprāpya ca tat-(p)ra〈Page 2r〉〈8〉thamaṁ| sa tu veṁgī-deśam ātmasāt kṛtya|
jita-manu-caritas tasmiN varṣāṇy aṣṭādaśāk(a)r(o)〈9〉d rājyaM

3. Gīti

tat-putro jayasiṁhas samās trayastriṁśataṁ bhuvam arakṣaT|
tad-bhrātur indra-nṛ〈10〉pates s¿u?〈ū〉nu〈ḥ〉 śrī vi◯ṣṇuvarddhano rājyaM

4. Gīti

varṣāṇi navākārṣīt tat-s¿ū?〈u〉nur mmaṁgir ū(r)jjito vijayī
〈11〉 sa ca paṁcā◯dhika-viṁśati| varṣāṇy akarod anākulaṁ rājyaM|

5. Gīti

tasya suto jaya〈12〉siṁhas tra◯yodaśābdāny arakṣad avani-talaM|
dvaimāturānujo 〈’〉sya ca rājya(ṁ)〈13〉 ṣaḍ akuruta kokkilir mmāsāN|

6. Āryā

tasyātha tam uc¿v?〈c〉āṭya| jyeṣṭha〈ḥ〉 śrī-viṣṇuvarddhano nṛpatiḥ
〈14〉 Akṛta kṛtī jita-śatrus saptatriṁśat samā rājyaM|

7. Āryā

tasya ca vijayādityo| bhaṭṭ(ā)〈Page 2v〉〈15〉raka-śabda-kīrttitas tanayaḥ
Aṣṭādaśa varṣāṇi kṣamā-talam apālayad vijayī||

8. Gīti

〈16〉 tanayo 〈’〉sya viṣṇuvarddhana-nṛpati¡ṣ! ṣaṭtriṁśataṁ samā rājyaM
kṛtavān atha tat-sūnur vvija〈17〉yādityo ◯ narendra-mṛgarājaḥ|

9. Āryāgīti

yaḥ karttāṣṭottara-śata-śivālayānāṁ sva-yuddha-ja〈18〉ya-saṁkhyā◯nāM
Aṣṭācatvāriṁśad varṣāṇi kṣmām apālayat sa samastāM

10. Āryāgīti

kali-vi〈19〉ṣṇuvarddhano 〈’〉sya ◯ ca tanayo 〈’〉rddhādhikam ilām arakṣad varṣaM
tasya ca vijayādityas sūnuḥ〈20〉 para-cakra-rāma-nṛpatir gguṇagaḥ

11. Āryāgīti

sa catuścatvāriṁśad varṣāṇi kṣmām apālayan manu-caritaḥ|

12. Śārdūlavikrīḍita

ta〈21〉d-bhrātur yyuvarāja-vikrama-raver ggāmāṁbikāyāṁ sutaḥ
yo gauryyām ajanīśvarād i(va)〈Page 3r〉 〈22〉 guhaś cālukya-bhīmādhipaḥ|
so 〈’〉yaṁ raṭṭa-balaṁ vijitya ca ripūn nirmmūlam unmūlayaT
〈23〉 baddhv(ā) paṭṭam abhūd ananya-sadṛśo bhūmeḥ patiś śāśvataḥ|

13. Śārdūlavikrīḍita

yasmin rājani rakṣati kṣiti-ta〈24〉laṁ ¡stenādi! nāśaṁ gatāḥ|
¡jārā-māraṇa-bhīravas! su-caritā jātā nirītir mmahī|
deśāc ¿v?〈c〉a tri〈25〉vidhāsu◯r ā¿s?〈ś〉u niragād (v)ṛṣṭir janecchānugā|
rogā nāśa-gatā dvijaiś ca su-kṛtā〈26〉 yāgā ◯ ¡yatho ku-kriyāḥ!||

14. Āryā

manur iva sakala-janānāṁ janaka Ivāśeṣa-bhṛ<27>tya-varggāṇāM
kāma Iva kāminīnāṁ yo <'>rtthi-janānāṁ ca kalpataruḥ|

sa sarvva-lokāśraya<28>-śrī-viṣṇuvarddhana-mahārājādhirāja-parameśvara-pa<ra>ma-bhaṭṭārakaḥ parama-brahmaṇyo m(ā)<Page 3v><29>(tā-p)it(ṛ)-pādānudhyātaḥ Ānvīkṣiky-ādi-nīti-nipuṇaḥ guha Ivāpratihata-śaktiḥ vai<30>(na)teya Iva vinatānanda-jananaḥ| yudhiṣṭhira Iva (bh)īma-senoddhṛta-pracaṇḍārāti-maṇḍa<31>(laḥ po)t(t?)u◯(pa)-viṣaya-nivāsino rāṣṭrakūṭa-pramukhāN kuṭuṁbinas sarvvān ittha<32>(m ājñāpa)◯yati

viditam astu vaḥ| kauṇḍinya-gotrāya| vājasaneya-sa<33>brahmacā◯riṇe sab-biśarmmaṇaḥ pautrāya| vīthiśarmmaṇaḥ putrāya ḷaṁgāthi<34>kaśvarābhid-hānāya Asmat-khaḍga-sahāya-nimittaṁ| sodaka-p¡au!<ū>rvvaṁ sarvva-kara-parihāra<35>m agrāhārīkṛtya pañcapāka nāma (grā)mas sa-dvādaśa-grāmaṭikaḥ| koppani-grāmaṭi<Page 4r><36>kā| potūri-parvvataś ca| vallani-grāmaṭikā ca (p)odaṛupākaś cāsmābhis saṁprada<37>ttā (It)i(|)

Et(e)ṣām avadhayaḥ| pūrvvataḥ potūri-parvvatasya pūrvvāntaḥ| Ā<38>gney-ataḥ sattavu nāma *paṁdri mro(ḍ)lāni garuguś* ca| dakṣiṇataḥ (kana)ṛuvatas sa<39>kāśāT ◯ Umm(e)ṁggim āgataḥ purāṇa-panthāḥ|| nairṛtyāṁ ca sa Eva pan-thāḥ<40>paścima◯(ta)ḥ Ummeṁggi-koppani-grāmaṭikayor mmadhye nij(jh)ar(a)-nadī| vā<41>yavyata(ḥ) śa(rkara)ku(t?)ti-sīmaiva sīmā| Uttarataḥ paṁpā nadī| ¡Ī!<Ai>śānataḥ *cīku<42>lūri vā(ka?)*-sīmaiva sīmā||

Asya dharmmasyopari na kenacid bādhā karttavyā<.> yaḥ karo<Page 4v><43>ti sa paṁca-mahāpātaka-(s)aṁyukto narakaṁ gamiṣyati<.> tathā ca bhagavatā vyāseno<44>ktaM||

15. Anuṣṭubh

bahubhir vvasudhā dattā|
bahubhiś cānupālitā|
yasya yasya ya<45>dā bhūmi◯s
tasya tasya tadā phalaM||

16. Anuṣṭubh

sva-dattāṁ para-dattāṁ vā
yo hare<46>ta vasu◯ndharāṁ
ṣaṣṭiṁ varṣa-sahasrāṇi
viṣṭhāyāṁ jāyat¿ya?<e> kṛmiḥ|

17. Śālinī

〈47〉 sarvvān etān bhāvi(na)ḥ pārtthivendrāN
bhūyo bhūyo yācate rāmabhadraḥ
〈48〉 sāmānyo 〈’〉yaṁ{|} dharmma-setur nnṛpāṇāṁ
kāle kāle pālanīyo bhavadbhiḥ||

18. Vasantatilakā

ma〈49〉d-(v)aṁśa-jāḥ para-mahīpati-vaṁśa-jā (v)ā
pāpād apeta-manaso bhuvi bhāvi-bhū〈Page 5r〉〈50〉pāḥ|
ye pālayanti mama dharmmam imaṁ samastaṁ
teṣām mayā viracit(o) 〈’〉ṁja〈51〉lir eṣa mūrddhni||

Ājṇaptir asya dharmmasya kaḍeya-rājaḥ||

19. Upajāti

grāme 〈’〉tra gāvas sa-pa〈52〉yaḥ-pravāhāḥ|
prabhūta-sat-sasya-phalā ca bhūmiḥ|
viprāś ca ve(deṣu) vidhi〈53〉-pravīṇā|◯
bhūyāsur ā-kalpam anūna-satyāḥ||

20. Āryā

śivam astu sarvva-ja〈54〉gataḥ para◯-hita-niratā bhavantu bhūta-gaṇāḥ|
doṣāḥ prayāntu nāśaṁ〈55〉 sarvvatra sukhī bhavatu lokaḥ|| ⇝

〈Page 3v〉

Apparatus

Plates

〈24〉 ¡stenādi! • This word seems to have been used for the sake of the metre instead of the expected *stenādayaḥ*, agreeing with *gatāḥ*. — 〈24〉 ¡jārā-māraṇa-bhīravas! • This is probably again lengthening for the sake of the metre, instead of *jarā-maraṇa-*. — 〈24〉 tri〈25〉vidhāsu◯r ā¿s?〈ś〉u • I find this string difficult to understand. I emend to *ś* tentatively. Further scribal error may be involved, but given the awkwardness of the rest of the stanza, I believe that the composer is at fault. See the translation for my interpretation.

〈26〉 ¡yatho ku-kriyāḥ! • This segment is again awkward, but I see no other way to interpret it. See my translation.

〈33〉 l̥aṁgāthi〈34〉kaśvarā° • All characters of the name are quite clear, but it is a weird name. There is a small chance that *thi* is in fact *dhi*, and that a faint *e* is attached to the bottom left of *ka*. Since the ending is Sanskrit, I assume that *ke* was in fact intended, though probably inscribed as *ka*.

〈36〉 parvvataś • This word may have been corrected from *pūrvvataś* with the vowel marker placed only below the consonant, not ascending on the right (as happens with *d* elsewhere in the plates). — 〈36〉 (p)odaṛupākaś • The ambiguous first character was in all probability intended to be *po*, but it may perhaps be *bo* or *dho*.

〈38〉 *paṁdri* • The *anusvāra* is above and to the right of *dri*; Jens Thomas suggests reading it with *pa*.

〈40〉 nij(jh)ar(a)-nadī • See the hand description about the component I read as *jh*. What I read as *ra* may be *ru*, but the possible vowel marker is a horizontal stroke (not a hook), it is short, and it contacts the following *na*, so it is either a random scratch or a subsequent correction. There is also a dot or circle above *na* that looks much like an *anusvāra*, but if it is one, then it is superfluous.

〈42〉 vā(ka?)- • The second character may perhaps be *ra* or *ru*.

〈46〉 jāyat¿ya?〈e〉 • It appears that the engraver mistook a pre-drawn *e* (as in *yācate* in the next line) attached at the bottom for a subscript *y*.

〈47〉 bhāvi(na)ḥ • This may be a correction from an initial *bhāvi|* or *bhāviḥ|*. — 〈47〉 〈’〉yaṁ{|} • This may be a correction from an initial *yaḥ|*. The *daṇḍa* does not seem to have been deleted. — 〈47〉 ve(deṣu) • This is certainly the intended word, but at least in the facsimile, the left side of *ṣ* looks like a vowel marker attached to *de*, so that the characters appear more like *doku*. Perhaps *deṣu* is a correction from something else.

Translation

Plates

〈1–6〉 Greetings. Eager to adorn the lineage of the majestic Cālukyas—who are of the Mānavya *gotra* which is praised by the entire world, who are sons of Hārīti, 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—there arose the one named Satyāśraya Vallabhendra (Pulakeśin II).

1.

Then his younger brother, the ruler of men named His Majesty Kubja Viṣṇuvardhana drove far away the immeasurably powerful Durjayas, who had established themselves in the Āndhra territory (*viṣaya*).

2.

And obtaining the country of Veṅgī, which had been theirs previously, he made it his own and reigned for eighteen years, surpassing Manu in his conduct.

3–4.

His son Jayasiṁha (I) protected the earth for thirty-three years. The son of his brother King (*nṛpati*) Indra, His Majesty Viṣṇuvardhana (II) reigned for nine years. His son was the powerful, victorious Maṅgi. He in turn reigned for twenty years and five, free from trouble.

5.

His son Jayasiṁha (II) protected the surface of the earth for thirteen years. And Kokkili, his younger brother by a different mother, reigned for six months.

6.

Then his eldest ⟨brother⟩, dethroning him, reigned as His Majesty King (*nṛpati*) Viṣṇuvardhana (III) for thirty-seven years, with his aims accomplished and his enemies defeated.

7.

And his son Vijayāditya (I), renowned by the title Bhaṭṭāraka, protected the surface of the earth victoriously for eighteen years.

8–9.

His son King (*nṛpati*) Viṣṇuvardhana (IV) reigned for thirty-six years. Then his son Vijayāditya (II) Narendramṛgarāja—who commissioned a hundred and eight temples (*ālaya*) of Śiva according to the number of his battles—protected the entire earth for forty-eight years.

10–11.

And his son Kali-Viṣṇuvardhana (V) protected the earth for a year and a half. His son was Vijayāditya (III), ⟨also known as⟩ King (*nṛpati*) Paracakrarāma ⟨and⟩ Guṇaga. He, conducting himself like Manu, protected the earth for forty-four years.

12.

The son who was begotten by his brother the heir-apparent (*yuvarāja*) Vikramaravi (i.e. Vikramāditya) on Gāmāmbikā, as Guha (Skanda) ⟨was begotten⟩ by Īśvara (Śiva) on Gaurī, is Lord (*adhipa*) Cālukya-Bhīma. He, this one here, has defeated the forces of the Raṭṭas (Rāṣṭrakūṭas) and, uprooting the last vestiges of his enemies, has donned the turban (*paṭṭa*) and become the eternal lord of the earth, like none other.

13.

While this king has been protecting the surface of the earth, thieves and the like have disappeared, ¿and adopted good conduct, being afraid of old age and death?;[1] the earth has become free from calamities (*īti*), and the three kinds of ¿grief? have ¿swiftly? departed the country;[2] the rain follows the desire of the populace; diseases have ceased to exist; and the Brahmins perform the sacrifices well ¿even if they are hard to perform?.[3]

14.

⟨He is⟩ like Manu to all people, like a father to all classes of his dependants (*bhṛtya*), like Kāma to amorous women and ⟨like⟩ a wish-granting tree to supplicants.

⟨27–32⟩ That shelter of all the world (*sarva-lokāśraya*), the supremely pious Supreme

[1]The text is somewhat problematic here; see the apparatus to line 24. I believe the beginning of *pāda* b may be connected to the topic of the first quarter, as in my tentative translation. Fear of ageing and death motivates to good conduct through a concern for the afterlife. The word *māraṇa* may have been intended as it is ("killing," i.e. capital punishment), but coupled with *jarā* (lengthened for the sake of the metre into *jārā*), it is much more likely that the word intended is *maraṇa*, "dying," also lengthened for the sake of the metre. If this phrase is not connected to the first quarter, then the sense is that those who are afraid of old age and death have adopted good conduct. This, however, is rather bland and says nothing about the merit of the king.

[2]The text is again problematic; see the apparatus to line 24. Failing to find a better solution, I make a minor emendation (*āsu* to *āśu*) and interpret *asu* to mean "grief," though this is attested only in lexicons and neuter in gender. Nonetheless, *trividhāsu* was probably intended to mean the same as *duḥkha-traya*, the three kinds of grief, usually enumerated as *ādhyātmika*, *ādhibhautika* and *ādhidaivika*: grief originating from within one's person, from living beings (and/or the physical world), and from the gods (fate).

[3]The text is again awkward; see the apparatus to line 26. I believe the composer used *yatho* (*yathā+u*; or perhaps equivalent to *atho* with an epenthetic *y*?) in the sense of "even" or perhaps "all the more so if," and *ku-kriya* in the sense of *duṣkara*. This interpretation is, however, problematic; *duṣkarāḥ* would have fit the metre perfectly if this was what the composer had wished to express. Emending *yatho* to *yato* would result in an interpretable, though still very awkward sentence meaning "diseases have ceased to exist ⟨along with⟩ bad deeds, because the Brahmins perform the sacrifices well.

Lord (*parameśvara*), the Emperor (*mahārājādhirāja*), His Majesty Viṣṇuvardhana (Bhīma I), who was deliberately appointed (as heir) by his mother and father, skilled in procedures (*nīti*) such as critical investigation (*ānvīkṣikī*); whose power is as irresistible as {the spear} of Guha (Skanda); who engenders joy in those who bow ⟨to him⟩ like Vainateya (Garuḍa) {who engenders joy in Vinatā}; who eradicates the realms of fierce enemies with his awesome army like Yudhiṣṭhira {who does so through Bhīmasena}[4]—commands all householders (*kuṭumbin*)—including foremost the territorial overseers (*rāṣṭrakūṭa*)—who reside in Pottupa district (*viṣaya*) as follows.

⟨32–37⟩ Let it be known to you that to the one named ¿Laṁgāthikaśvara?, of the Kauṇḍinya *gotra* and the Vājasaneya school, grandson of Sabbiśarman and son of Vīthiśarman, on the occasion of ⟨his having been⟩ a help to our sword, we have given, ⟨the donation being⟩ sanctified by (a libation of) water and converted into a rent-free holding (*agrahāra*) by a remission of all taxes, the village named Pañcapāka along with ⟨its⟩ twelve hamlets, as well as the hamlet Koppani, the hill of ⟨the village⟩ Potūru, the hamlet Vallani and ⟨the village?⟩ Podaṟupāka.

⟨37–42⟩ The boundaries of these ⟨are as follows⟩.[5] To the east, the eastern extremity of the hill of ⟨the village⟩ Potūru. To the southeast, the ¿way shelter? (*paṁdri*) named Sattavu and ¿the scree of the hill? (*mroḍlāni garugu*). To the south, the old road coming from the vicinity of Kanaṟuvat toward Ummeṁggi. To the southwest too, that same road. To the west, the Nijjhara river between the hamlets of Ummeṁggi and Koppani. To the northwest, the border is none other than the border of Śarkarakutti. To the north, the Paṁpā river. To the northeast, the border is none other than the border of … (*cīkulūri vāka*).

⟨42–44⟩ Let no-one pose an obstacle over this provision (*dharma*). He who does so shall go to hell, conjoined with the five great sins. So too has the reverend Vyāsa said.

15.

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.

16.

[4]This last bitextual simile is rather lame on account of the long segment *uddhṛta-pracaṇḍārāti-maṇḍalaḥ*, which does not seem to carry a double entendre. The Pṛthivipallavapaṭṭana grant of Viṣṇuvardhana IV uses *yudhiṣṭhira iva bhīmasenānvitaḥ* to the same effect. Perhaps *pracaṇḍa* and/or *pracaṇḍārāti* is meant to refer to a particular person in one of the meanings.

[5]The Telugu phrases in the boundary description are translated very tentatively, with the aid of Jens Thomas.

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

17.

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!”

18.

Hereby I offer my respectful obeisance (*añjali*) to ⟨all⟩ future kings on earth, ⟨whether⟩ born in my lineage or a different royal lineage, who with minds averted from sin observe this provision (*dharma*) of mine in its integrity.

⟨51⟩ The executor (*ājñapti*) of this provision (*dharma*) is the castellan (*kaḍeya-rāja*).

19.

In this village, as long as the aeon lasts, may the cows overflow with milk, the land produce copious good crops, and the Brahmins be adept in the ritual of the Vedas, excelling in truth.

20.

Let it be well for all the world. Let the hosts of creatures be intent on benefitting others. Let faults fade away. Let the people be happy everywhere.

Commentary

Walter Elliot’s note on Folio 64 of the Edinburgh collection: “In possession of Pottúru Appana Carnam (i.e. karaṇam) of Guntúr // Recd from K Jagamatham July 1857 // Records a grant of Vahiputra Soma Vi** by Yuvaraja Vikramarka & his son Chalukya Bhima in SS // See copy & abstt translation in the E Chalukya Book”.

Bibliography

A ”Paṇḍipāka grant,” probably identical to the present one, is said to be published in *Journal of the Telugu Academy* vol. 11 pp. 256-257 (not traced), and to be described in *Mad. Govt. MSS. Library Catalogue* 15-6-36, pp. 185-91 (not traced). The present edition has been prepared for DHARMA by Dániel Balogh on the basis of inked rubbings in Sir Walter Elliot’s collection.[6] Elliot may have prepared an edition that never reached

[6] Scans of these impressions were obtained by Emmanuel Francis from the Edinburgh University Library and supplemented by Andrew Grout.

publication (see his note in the commentary). Metadata associated with this edition have been published separately in Balogh 2026, available on Zenodo.

Secondary

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