

Uruvuṭūru grant of Vijayāditya III

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Palaeographic description

Halantas. Final T (e.g. l16 anvapālayaT) is a full-sized or even larger ta with a vertical tail instead of a headmark. Final N (e.g. l9 māsāN) is a reduced na without a headmark but with a full-length stem. Final M (l51 pautrikaM) is a small circle with a vertical tail, tiny in size, but the only instance is probably a scribal addition, and thus smaller than it would have been otherwise.

There are no punctuation marks in the text, but visargas (or double dots looking indistinguishable from visargas) are repeatedly employed superfluously in place of punctuation.

Other palaeographic observations. A neat and clipped hand with beautiful orthogonal characters. Many subscript consonants (not only r and y but also e.g. n and m) are ornamentally enlarged and stylised. Markers for dependent i, when interfering with a subscript stroke from the previous line, are only partially drawn. Anusvāra may be above the pertinent character on the right, or to the right of the pertinent character at or above head height, or occasionally over the next character, especially in non-Sanskritic words (e.g. l7 maṁgi where, unusually, it is above rather than within the i marker).

Edition

Seal

<1> śrī-tribhuvanāṁkuśa

Plates

<Page 1r>

<Page 1v> <1> svasti<.> śrīmatām sakala-bhuvana-saṁstūyamāna-mānavya-sagotrāṇām hārītī-putrāṇām<2> kauśik(i)-vara-prasāda-labdha-rājyānām mātṛ-gaṇa-par(i)pālītānām svāmi-mahāsena-pādā<3>nudhyātānām bhagavan-nārāyaṇa-prasāda-samāsādita-vara-varāha-lāñchanekṣaṇa-kṣaṇa-vaśī<4>kṛtārati-maṇḍalānā<ma?<M> Aśvamedhāvabhṛtha-snāna-pavitr<i?<i>kṛta-vapuṣām cālukyā<5>nām kulam ala<m>kariṣṇoḥ satyāśraya-vallabhendrasya bhrātā kubja-viṣṇuvarddhanah Aṣṭādaśa va<r>ṣāṇi<.><6> tasya sūnuḥ jayasimha-vallabhaḥ trayas-trimśad varṣ(ā)ṇi(i)<.> tasyānujasya Indra-bhaṭṭārakasya priya<7>-tanayaḥ viṣṇurājaḥ nava varṣ<a?<a>ṇi<.> tasyātmajaḥ maṁgi-yuvarājaḥ pañcaviṁśat(i) varṣāṇi<.> tasya suta[h]<Page 2r> <8> sakala-lokāśrayaḥ jayasīha-vallabhaḥ trayodaśa va<r>ṣāṇi<.> tasyānujaḥ dvaimātura[h ko]<9>kkiliḥ ṣaṇ māsāN<.> tasyāgrajaḥ viṣṇuvarddhanah saptatrimśad varṣ<a?<a>ṇi(i)<.> tasya putraḥ vi(jayādityaḥ)<10> Ekān(n)a(v)imśati-varṣāṇi<.> tasya sūnuḥ viṣṇuvarddhanah ṣaṭtrimśad varṣāṇ<i?<i><.> tasya priya-tanayaḥ (vi)<11>(jayā)Ḍdityaḥ

1. Anuṣṭubh

Aṣṭottaraṁ yuddha-śataṁ
jitvā labdha-yaśo-jayaḥ
cālukyārjuna-bhūp(āl)[o]
<12> rājā cālukya-vaṁśa-jaḥ

2. Anuṣṭubh

narendra-mṛgarāja-śrī-
-vijayāditya-bhūpatiḥ
tyāg(i) bhogī (ma)[ho](dy)[o]<13>gī
nityaṁ satyāśrayānvayaḥ

3. Anuṣṭubh

Aṣṭottara<rn> yuddha-śata<h?<rn>
yuddhvā tat-pāpa-nuttaye
tat-ta(d-yuddha)<14>-pradeśeṣu
verīgī-deśe samantataḥ

4. Anuṣṭubh

Agrahāra-prapārāma-
-taṭ(ā)kopavanā(ni) [ca]
[na]<Page 2v><15>rendreśvara-nāmāni
seśvarāyatanāni ca

5. Anuṣṭubh

sa-nṛtta-gita-satrāṇi
cāṣṭottara-śatāni ya(h)
[kr̥]<16>tavān sa sadā bhāti
bhūtale khyāta-sāhasaḥ

Ekacatvāriṃśad varṣāṇi<.> tasya sutaḥ kali-[vi]<17>ṭṭara-nāmā viṃśati māsāN
ve(rn)g(i)-maṇḍalam anvapālayaT<.> tasya jyeṣṭho vijayādityaḥ dinaka[ra]<18>
I○va padmānanda-karaḥ v<e?<ai>nateya Iva vinatānanda-jananaḥ Aneka-
dhanuṣmat-sah(ā)<19>yo <'>py utkhāta-niśāta-taravā<<ri>>-sanātha-karaika-
sahāyaḥ rāma Iva s(i)tānanda-karaḥ yudhiṣṭhira<20> Iva bhīmārjuna-yaśo-
<'>dhikaḥ candra Iva san-mārgga-yāyī kalādhara <'>py adoṣākaraḥ la(kṣmī)<21>-
priyo <'>pi ku-vadhū-priyaḥ <A?<ā>yatimā<n a>pi suvṛttaḥ mātāmga-priyo pi
śuddhacaritaḥ (Ahi?)-[nā]<mā><Page 3r><22>py a-vyāḥ!<1>a{rn}-sa<rn>grahaḥ
yasya ca mātā rāṣṭrak<u?<ū>ṭādhīpasyendra-bhaṭṭ<a?<ā>rakasya hima<va>to
bhav<a?<ā><23>n<i?<i>va pitu<<h>> bhūdhara-māny<ā?<a>tām janayantī jaladher
llakṣm<i?<i>r iva janakāt sīteva śīlādi-guṇānvita<24>tvāc chīlakety anvarthta-
n<a?<ā><ma>vaty ajani<.> tasyāḥ Umāyā Iva śaravaṇa-bhavo <'>pratihata-śakti<h>
sva-ta<25>nu-sa○ma-dhṛtāneka-tulābhāra-dāna-dhārā-prakṣālita-kalmaṣaḥ sva-
vikrama-nyak<k>ṛtāne<26>ka-vakrārāti-cakra-vikramaḥ

6. Gīti

bhadra-ghaṭa-kalpa-pādapa-cintā-maṇi-kāma-dhenuṣu gatāsu
jīva<nti?<nty a><27>dhanā<h> katham iti ditsur ivābhūt sa bhuvana-kandarppaḥ

7. Gīti

bali-śibi-dadh<i?<i>ci-karṇṇā guptaś caite pṛtha<28>g-gatās tyāge
yācaka-jana-bhāgya-vaśāt sa<rn>ghas teṣām ivābhavad guṇagaḥ

8. Gīti

yasya vijetu **ṛ** **vu?** **ḥ** **pu** <Page 3v> <29> rata **ḥ** pañca-mahā-śabda-saṁhati **ḥ**
sv **ā?** **a** nati

ṛ **purāḥ?** para-nṛp(ān?) **k** **ā?** **a** **k** **ā?** **a** ri-vidā **ra** **n** **ā?** **a** d arasaṁkakesar(i) <30>
śrī-vijayāditya-mahārājaḥ gudrahāra-viṣaye{ḥ} rāṣṭrak **u?** **ū** ṭa-pramukhāN
{n}kuṭu <m> binaḥ sarvv(ā)n i <31> ttham **ā?** **a** jñāpayati

viditam astu vo <'> smābhiḥ vaṁgipaṛru-vāstavyāya kuṇḍina-gotrāya kandadi <32> śar-
mma **Ṁ** [e] Eko <'> mśaḥ <.> Urpuṭūru-vāstavyāya kāsya-gotrāya luddaśarmmaṇe
Eko <33> (m)śaḥ <.> kārañceḍu-vāstavyāya kuṇḍ(i)na-gotrāya caruvaśarmmaṇe Eko
<'> <m> śaḥ <.> **I** **ng!** aṇḍi-vāstavyā <34> ya kuṇḍina-gotrāya ga **n?** **n** eśvaraśar-
mmaṇe Eko <'> <m> śaḥ <.> **I** **ng!** aṇḍi-vāstavyāya kutsa-gotrāya rudra <35> śar-
mmaṇe Eko <'> mśaḥ <.> Urpuṭūru-vāstavyāya bhāradvāja-gotrāya nandiśar-
mmaṇe Eko <'> mśaḥ <.> va <Page 4r> <36> (m?) gipaṛru-vāstavyāya gautama-gotrāya
govindaśarmmaṇ(e) Eko <'> <m> śaḥ <.> kārañceḍu-vāsta(v)yā <37> ya kauśika-
gotrāya keśavaśarmmaṇe Eko <'> mśaḥ <.> kuṇḍūru-vāstavyāya kuṇḍina-gotrāya
bavva <38> śarmmaṇ **ā?** **e** Eko <'> <m> śaḥ <.> kārañceḍu-vāstavyāya bhāradvāja-
gotrāya **il!** **i** śvaraśarmmaṇe Eko <'> <m> śaḥ <.> kāra <39> ñceḍu **Ṁ** -vāstavyāya
harita-gotrāya bh **il!** **i** maśarmmaṇ **ā?** **e** Eko <'> mśaḥ <.> krovaśiri-vāstavyāya <40>
kuṇḍ **ā?** **i** na-gotrāya droṇaśarmmaṇe Eko <'> mśaḥ <.> vaṁgipaṛru-vāstavyāya vatsa-
gotrāya **ā?** **nā?** **rā?** **ā?** **i** **n?** **n** aśarmmaṇe Eko <'> mśaḥ <.> krāmja-vāstavyāya
kuṇḍina-gotrāya śi **v!** aśarmmaṇe Eko <'> <m> śaḥ

etel! **Etebhyah** dvādaśa <42> br **ā?** **a** hm **ā?** **a** ṇebhyaḥ veda-vedāṁgetihāsa-
purāṇa-dharmmaśāstra-tattv **ā?** **a** -jñ **ā?** **ā?** **ebhyaḥ** pada-vākya-pramāṇa <Page
4v> <43> -vid **et!** **bhyaḥ** sakal **ā?** **a** -k **ā?** **a** l **ā?** **a** bhijñ **ā?** **ebhyaḥ** ṣaṭ-
karmma-nirat **ā?** **ebhyaḥ** Uttarāyaṇa-nimitte{ḥ} Udaka-pūrvva(m?) sa(r)vva-
ka <44> ra-parihāraṁ kṛtvā Uṛuvuṭūru nāma grāmo dattaḥ

tasyāvadhayaḥ <.> pūrvvataḥ pabaṛru <.> dakṣ(i)ṇa <45> taḥ pel(l)āgalānu <.> paści-
mataḥ kṣoppodi <.> Uttaraṭaḥ kuṛumaddavalli <.> Eteśāṁ madhya-va <r> tt **iḥ?** **i** <.>
A <46> syo **Ṁ** pari na kenacid bādhā **k** **ā?** **a** raṇiyā <.> yaḥ karoti sa pañca-mahāpātaka-
sa <m> yukto <47> bhavati <.> vy(ā)senāpy uktā <ḥ> ś <l> okāḥ

9. Anuṣṭubh

bahubhir vvasu <<dhā>> dattā

bahubhiś cānupālītā

yasya yasya yadā <48> bhūmis

tasya tasya tadā **p?** **ph** a{m}lām

10. Anuṣṭubh

sva-dattā<m> para-dattā<m> vā
yo hareta vasundharām
ṣaṣṭi-varṣa-sa(ha)<49>srāṇi
viṣṭhāyām jāyate kṛmīḥ

11. Anuṣṭubh

gavām koṭi-pradānena
Aśvamedha-śatena ca
taṭākān(ām)<Page 5r> <50> sahasreṇa
bhūmi-harttā na śu{d}dhyat_{eh?}<i>

12. Anuṣṭubh

na viṣa<m> viṣam ity āhuḥ
brahma-sva<m> viṣam ucyate
<51> viṣam ekākina<m> hanti
brahma-sva<m> putra-pautrika<<M>>

13. Vasantatilakā

mad-varṣa-jāḥ para-mahīpati-va<m>śa-jāś ca
pā<52>pād apeta-manaso _{bhū}[v]<<m>>i?<bhuvi> bhāvi-bhūp_{a?}<ā>ḥ
ye pālayanti mama dharmmam ima<m> samasta<m>
te(śa)(m?)<53> ma_y_{a?}<ā> viracito <'>mjalir eṣa mū<r>dhni{ḥ}

14. Śālinī

sarvv_{a?}<ā>n etān bhāvinaḥ pā<r>tthivendrāN
bhūyo (bhū)<54>yo y(ā)cate rāmadevaḥ
sāmānyo <'>ya(m) dharmma-setu<r> nṛpāṇā<m>
kāle kāle pālan_{i?}<i>yo bha<55>vadbhīḥ

15. Anuṣṭubh

_{A?}<Ā>jñaptir asya dharmmasya
paṇḍara<m>go guṇādhika<ḥ>
vijayāditya-bhūpāl_{o?}<a>-
-pāda-padma<56>śil_{i?}<i>mukhaḥ
vijay_{a?}<a>vāḍa-vāstavy_{āya!}<ena> śrīvijayācāryy_{a?}<e>ṇālile_{k?}<kh>a _{saśāna?}<śāsanam>
likhita v(i)dy_{a?}<ā>(dha)<<(ra?)>>

Apparatus

⟨11⟩ °(jayā)° • These characters are very small. It seems likely that only one character was first engraved to the left of the hole, then deleted and struck over with these.

⟨13⟩ Aṣṭottara⟨r̥n⟩ • The text is intelligible without the emendation, but the metre requires a long syllable here, and the *anusvāra* is present in the closely parallel Pulgoṭṭapam̐buluru grant of Vijayāditya III. — ⟨13⟩ -taravā⟨⟨ri⟩⟩- • *ri* was written over a previous *di* or *vi*.

⟨21⟩ ṛA?⟨Ā⟩yatimā⟨n a⟩pi • I emend tentatively; see also my translation. The Pulgoṭṭapam̐buluru grant has the same reading. — ⟨21⟩ (Ahi?)-[nā]⟨mā⟩⟨Page 3r⟩⟨22⟩py • I emend even more tentatively than above, and I am uncertain of the intended meaning. See also my translation. The Pulgoṭṭapam̐buluru grant has the same reading. — ⟨21⟩ jīvaṛnti?⟨nty a⟩⟨27⟩dhanā⟨h⟩ • I emend tentatively; *jīvanti janāḥ* may have been intended instead, and there may be other solutions as well. In the Pulgoṭṭapam̐buluru grant, the stanza is slightly different, and this locus reads *jīvanti dhanaya* (uninterpretable).

⟨24⟩ anvar̥ttha-nṛa?⟨ā⟩⟨ma⟩vaty • My emendation may be unnecessary, as the text is interpretable without it. However, *anvar̥thana* is a barely attested word, and fits the context much less than the emended version. There is a small curved horizontal stroke between the headmarks of *na* and *va*, which may indicate that *na* has been corrected to *nā*, or that some other correction (not engraved anywhere) was to be made here.

⟨28⟩ sa⟨r̥n⟩ghas • I emend tentatively and find the resulting expression quite awkward. On the basis of the approximate parallel in the Pulgoṭṭapam̐buluru grant, it is possible that *ṣaṣṭhas* was intended here, but I prefer the less invasive emendation.

⟨29⟩ ṛpurāḥ? • I believe this word is a redundant semi-repetition of *purataḥ* earlier in the line. The preceding text from *yasya* to *svanati* requires only cosmetic emendation to be a correct *gaṇacchandas* hemistich, but I see no way to fit the following passage to metre, with or without this *purāḥ*. I also do not feel that *purāḥ* is relevant to the following passage. — ⟨29⟩ -nṛp(āṁ?)kṛā?⟨a⟩kṛā?⟨ā⟩ri-vidā⟨ra⟩nṛa?⟨ā⟩d • I emend with help from the differently corrupt parallel phrase in line 33 of the Pulgoṭṭapam̐buluru grant. I feel quite certain that *nṛpāṁkakāri* was the composer's intent here, but I am not entirely sure that the *anusvāra* is actually present, and if *pā* is inscribed rather than just *pa*, then the vowel marker partly overlaps the next character (so it may be a subsequent addition).

⟨32⟩ °śarmma○ṇ[e] • While the ending should be *śarmmaṇa* with standard sandhi, the continuation is quite meticulous about not applying sandhi to the names. The *e*

may have been omitted here, but I believe it was present and is now lost with a chip of the copper that has split off on the edge of the hole.

<47> vvasu<<dhā>> • At first, *dhā* was omitted and the text continued after *vasu* with *dattā*. Then a plus-shaped mark was added above head height between *su* and *da*, and *dhā* was engraved in almost full size below *da*. — <47> -pautrika<<M>> • A minuscule final M is written above the line, to the right of *ka*. — <47> ṛbhūv<<m>>i?<bhūvi> • An originally inscribed *bhūvi* was corrected to *bhūmi* here by adding an arm to the *v*, partly overlapping the following character. The person reviewing the inscribed text thus recognised the mistake, but did not know the correct correction.

<56> śrīvijayācāryyaṛa?<e>ṇāḷileṛk?<kh>a • I prefer to construe *śrī* as part of the writer's name because I doubt that clerical staff would have had *śrī* as an honorary epithet, but the latter is of course also possible. The active verb *lilekha* is syntactically incorrect with the agent in the instrumental. The composer may have conceived of the verb as passive, or may have meant the name to be in the nominative (note the dative ending of the adjective qualifying the name). The Cimbūluru plates of Vijayāditya III, also inscribed by Śrīvijayācāryya, spells this phrase in the same way, but does not add a second name or a second act of writing. I believe that the action performed by Śrīvijayācāryya is in both texts reported with the verb *ālikh-* (see also my commentary), and do not emend to *śrīvijayācāryyena*. — <56> v(i)dyṛa?<ā>(dha)<<(ra?)>> • The *i* marker is not discernible in the estampage, but clear in the photos of the original. In the bottom right corner, *dha* is faint but visible in the photos, but only its left half shows on the estampage due to the closeness of the rim. What I read as *ra* completing this word is engraved in smaller size below and to the left of *vi*. The upper part of this character is very clear in the estampage, but only visible in the photo when one looks closely at the exact spot. Then, the rest of the character may also be made out very faintly. It may also be *ka*, but I do not see how and where that might fit the text (unless we are supposed to read *likhitaka*, perhaps continuing with *vidyā ca*?) See also the commentary.

Translation

<1–11> Greetings! Satyāśraya Vallabhendra (Pulakeśin II) was eager to adorn the lineage of the majestic Cāḷukyas—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 Kauśiki'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. His brother Kubja Viṣṇuvardhana <reigned> for eighteen years. His son Jayasīṃha Vallabha (I), for thirty-three years. His younger brother Indra Bhaṭṭāraka's dear son Viṣṇurāja (Viṣṇuvardhana II), for nine years. His son Maṅgi Yuvarāja, for twenty-five years. His son Jayasīṃha Vallabha (II), the shelter of the complete world (*sakala-lokāśraya*), for thirteen years. His younger brother by a different mother, Kokkili, for six months. His elder brother Viṣṇuvardhana (III), for thirty-seven years. His son Vijayāditya (I), for nineteen years. His son Viṣṇuvardhana (IV), for thirty-six years. His dear son Vijayāditya (II)—

1.

King (*bhūpāla*) Cālukyārjuna, a ruler born of the Cālukya dynasty, obtained glory and triumph by winning a hundred and eight battles.

2.

He of the lineage of Satyāśraya, His Majesty King (*bhūpati*) Vijayāditya Narendramṛgarāja, was ever generous, masterful and greatly endeavouring.

3–5.

Renowned for his boldness, he shines for ever on the surface of the earth, <because> after fighting <his> hundred and eight battles, for the expulsion of the sin (accrued) therefrom, he also established a hundred and eight <temples> named Nandreśvara across the land of Veṅgī at the site of each of those battles, <complete> with Brahmanical settlements (*agrahāra*), roadside cisterns (*prapā*), wayrests (*ārāma*), ponds (*taṭāka*), gardens (*upavana*) and shrines of the Lord (*īśvara*, Śiva) with <facilities for> dance, song and with choultries (*satra*).

<16–26> <This Vijayāditya II reigned for> forty-one years. His son, named Kali-Viṣṇu (Viṣṇuvardhana V), protected the kingdom of Veṅgī for twenty months. His eldest <son> Vijayāditya (III) gladdens Padmā (Lakṣmī) as the sun {gladdens lotuses}; generates joy in the humble as Vainateya (Garuḍa) {generates joy in his mother Vinatā}; even while supported by many bowmen, his only <true> support is his hand complete with a sharp drawn sword; he gladdens Sītā (Lakṣmī) as Rāma {gladdens his wife Sītā}; has an excess of fearsome <yet> fair glory as Yudhiṣṭhira {surpasses his brothers Bhīma and Arjuna in glory}; walks the true path as the moon {travels a consistent trajectory}; is not the moon {is not a mine of faults} even though he has moon-digits {possesses the arts}; is a lover of loose women {is the beloved of Lady Earth} even while he is the beloved of Fortune {of royal Lakṣmī}; is perfectly circular {virtuous in conduct} even though he is oblong {has a lineage}; is pure in demeanour even though he loves outcastes (*mātāṅga*)

{is fond of elephants}; is not associated with snakes {does not associate with the wicked} even though he is verily a serpent {he is named after the Sun}.¹ His mother, with the name Śīlakā appropriate because she was endowed with qualities such as virtue (*śīla*), had been born of the Rāṣṭrakūṭa ruler (*adhipa*) Indra-bhaṭṭāraka, generating renown for her father as a king, as Bhavānī <was born> of Himavat {generating recognition among mountains for her father}, as Lakṣmī <was born> of the ocean, as Sītā was born of Janaka. He of indomitable power <was born of her> like the reed-thicket-born <Skanda> {with his invincible spear} <was born> from Umā. His sin has been washed off by a flood of many *tulābhāra* donations weighed against his own body. He is valiant against the armies of many crooked enemies laid low by his own valour.

6.

“How do the penniless live now that the jar of plenty, the wish-fulfilling tree, the philosophers’ stone and the wishing cow are gone?”—with this in mind, as if with the intention to give, did Bhuvana-kandarpa (the love-god on earth) manifest.

7.

Bali, Śibi, Dadhīci, Karṇa and Gupta: they stood out in renunciation.² As if to give them company, Guṇaga has <now> been born thanks to the good fortune of the needy throngs.

8.

Ahead of him, the victor, the fusion of the five great sounds resonates.

<29–31> <He is> the Royal Tournament Lion (*arasamka-kesari*) due to his hewing of the champions of enemy kings. <He,> His Majesty King (*mahārāja*) Vijayāditya (III) commands all householders (*kuṭumbin*)—including foremost the territorial overseers (*rāṣṭrakūṭa*)—in Gudrahāra district (*viṣaya*) as follows:

<31–41> Let it be known to you that we <have made a donation>:

- to Kandadiśarman of the Kuṇḍina *gotra*, resident of Vaṃgipaṛṛu, one share;
- to Luddaśarman of the Kāśyapa *gotra*, resident of Urppuṭūru, one share;

¹I cannot make sense of the text as received here, see the apparatus to line 21. I emend it tentatively, but even so the interpretation is problematic. I am quite certain of my hunch about the essence of this *virodhābhāsa*, but not at all sure how *ahi-nāmā* is to be understood in the positive reading. Since *ahi* can mean the sun, I believe this is an allusion to the *āditya* in his name, but it is possible that some other name of the king is in some way associated with snakes.

²I find the text awkward here and translate the only way I can construe it. The composer may, instead, have meant that each of them passed away in turn, but if so, then *tyāge* does not belong anywhere in the sentence.

- to Caruvaśarman of the Kuṇḍina *gotra*, resident of Kārañceḍu, one share;
- to Gaṇeśvaraśarman of the Kuṇḍina *gotra*, resident of Ingaṇḍi, one share;
- to Rudraśarman of the Kutsa *gotra*, resident of Ingaṇḍi, one share;
- to Nandiśarman of the Bhāradvāja *gotra*, resident of Urpuṭūru, one share;
- to Govindaśarman of the Gautama *gotra*, resident of Vaṃgipaṛru, one share;
- to Keśavaśarman of the Kauśika *gotra*, resident of Kārañceḍu, one share;
- to Bavvaśarman of the Kuṇḍina *gotra*, resident of Kuṇḍūru, one share;
- to Īśvaraśarman of the Bhāradvāja *gotra*, resident of Kārañceḍu, one share;
- to Bhīmaśarman of the Harita *gotra*, resident of Kārañceḍu, one share;
- to Droṇaśarman of the Kuṇḍina *gotra*, resident of Krovaśiri, one share;
- to Nārāyaṇaśarman of the Vatsa *gotra*, resident of Vaṃgipaṛru, one share;
- to Śivvaśarman of the Kuṇḍina *gotra*, resident of Krāmja, one share;

⟨41–44⟩ To these twelve Brahmins,³ who comprehend the truths of the Vedas, Vedāṅgas, Itihāsas, Purāṇas and Dharmaśāstras who know words (grammatics, *pada*), sentences (linguistic analysis, *vākya*) and the means of knowledge (epistemology, *pramāṇa*), who are versed in all practical arts (*kalā*) and engaged in the the six duties (of a Brahmin), we have given the village named Uṛuvuṭūru on the occasion of the winter solstice, rendered fee of all taxes, ⟨the donation being⟩ sanctified by (a libation of) water.

⟨44–47⟩ Its boundaries ⟨are as follows⟩. To the east, Pabaṛru. To the south, Pellāgalānu. To the west, Kṣoppodi. To the north, Kuṛumaddavalli. It is located amidst these ⟨boundaries⟩. Let no-one pose an obstacle (to their enjoyment of rights) over it. He who does so shall be conjoined with the five great sins. Vyāsa too has uttered ⟨these⟩ verses:

9.

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.

10.

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

³The above list enumerates fourteen Brahmins.

11.

A seizer of (granted) land cannot be purified <even> by donating ten million cows, nor by <performing> a hundred Aśvamedhas, <nor by constructing> a thousand tanks.

12.

It is not <actual> poison that is <properly> called poison: it is the property of a Brahmin that is said to be poison. Poison kills just the one man, while <seizing> the property of a Brahmin <destroys> his progeny.

13.

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

14.

Over and over again, Rāmadeva⁴ begs all these future rulers: “Each in your own time, you shall respect this bulwark of legality that is universally applicable to kings!”

15.

The executor (*ājñapti*) of this provision (*dharma*) is Pāṇḍaraṅga of surpassing virtue, a bee at the lotus feet of King Vijayāditya.

<56> The decree has been <drawn? (*ālikh-*) by Śrīvijayācārya residing in Vijavaḍa. <Engraved (*likh-*) by Vidyādhara?.

Commentary

The granted village, Uruvuṭūru, is in my opinion unlikely to be identical to Urp(p)uṭūru, the place of residence of two of the donees. The latter also appears in the Korṛapaṛṛu grant of Vijayāditya II as the residence of two donees, and in the Masulipatam plates of Vijayāditya III as the residence of the donee. It thus seems to be a major town with a Brahmanical school, and not an agrarian village that can be donated. Uruvuṭūru must be modern Uruturu at 16.31660772295342, 80.93557909586085. Its eastern neighbour Pabaṛṛu is modern Pamarru (2.8 km ENE, possibly identical to the subject of the Pāmbaṛṛu grant of Amma II, but more likely not). The southern neighbour Pellāgalānu may then be modern Pedasanagallu (4.8 km SSW). To the west, there are three villages with names ending in -pudi, but none that sounds close to our text’s Kṣoppodi. The

⁴The name in this stanza is normally Rāmabhadra.

northern neighbour Kuṛumaddavalli is modern Kuṛumaddali (2 km WNW). Lacking additional clues, the identification of Urpuṭūru (and confirmation that it is not the same locality) is not possible. Modern Upputur, 41 km SW of Guntur (which may be Kuṇḍūru, the residence of one donee), near Parchoor, and only 8 km NNW of Karanchedu (the residence of several donees) is a possible candidate.⁵

The colophon of the plates says they were written by Śrīvijayācārya of Vijayavāḍa, but in addition there is a second instance of a form of *likh-* and what I take to be another name: Vidyādhara. It seems most likely to me that these two people performed different actions associated with writing, and that the received text, although replete with incorrect vowels, is to be taken seriously as far as the boundary of Śrīvijayācārya's name and the following verb is concerned. That is to say, I think the reading is not an erroneous spelling of *ācāryyeṇa lilekha* but a correct spelling of *ācāryyeṇa+ālilekha*. Śrīvijayācārya was also the writer of the Cīmbuluru plates of Vijayāditya III, recorded in identical similar terms, *śrīvijayācāryyeṇālilekhā saśāna*, but without a second name and verb. Although the vowels are rather haphazard in both grants, this parallel may serve as some slight confirmation that the *ā* in question is to be accepted as deliberate. If my hunch that *ālīkh* and *likh* denote different actions is correct, then the former probably refers to pre-drawing the text to be inscribed (in ink, in chalk, or with light scratches), given that its dictionary meanings (Monier-Williams 1899, s.v. *ālīkh*) are specifically “to delineate by scratches” and “to mark, draw, write, delineate, paint.” The latter would then mean the actual engraving of the final text. This interpretation also fits my impression that the former action was done by a master (bearing the title *ācārya* and possibly the honorific *śrī*, though I prefer to see that as part of his name, and introduced at some length), and the latter by an apprentice or a less qualified artisan, whose name is added as a brief afterthought.

The ASI estampages are accompanied by two copies of a cover sheet, a draft with many insertions, and a largely identical clean copy. The latter says the following.

These are fine copper-plates the first and last of which are engraved on the inner sides only. They measure roughly 9½” by 3¾” and possess high rims which are evidently meant to protect the writing. Even the unwritten sides of the first and last plates have raised rims. Nearly ½” from the left margin of the plates are seen ring holes measuring ¾” in diameter. The ring with seal which holds these plates together is elliptical and measures 6 3/8” by 4½”. It is 5/8” thick. The round seal measuring 3½” in diameter has got an ornamental raised edge and is fashioned like a flower. It bears on a countersunk surface the legend Śrī-Tribhuvanāṅkuśa in the centre. Above it is a recumbent boar

⁵CHECK: JESI 8 pp. 46ff is a 15th-century inscription according to which Trilocana Pallava settled 1000 Brahmins from Ahicchatra at this Upputur, called Lavaṇapura in the inscription.

and over the boar is the symbol of the crescent with a dot within which may stand for the Sun. Below the legend is a floral device like a spreading lotus flower. The mass of metal at the bottom of the seal into which the ends of the ring are fixed is beaten out on either side of the ring and shaped with the face of a Yāli.

One of the plates was broken on the right edge and a small chip in continuation of the broken part came off by the application of pressure while taking impressions. There are small cracks seen on the top portion of the back of the last plate.

The plates weigh nearly 360 tolas.

[These were received from Mr. G. Ramayya Pantulu. To be published in the *Epigraphia Indica* by Prof. Hultzsch.]

Bibliography

Reported in *ARIE* 1912–13, p. 13, appendix A/1912–13, № 3 with description at *ARIE* 1912–13, p. 125, § 64. I am not aware of a previous published edition. The present edition was created for DHARMA by Dániel Balogh, on the basis of photographs taken by myself in February 2023 at the Telangana State Archaeology Museum, Hyderabad and of estampages kept at the ASI, Mysore. 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].