

Pulgoṭlapaṁbuluru grant of Vijayāditya III

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Identifier: DHARMA_INSVengiCalukya00097

Repository: Eastern Cālukya (tfb-vengicalukya-epigraphy)

File path: xml/DHARMA_INSVengiCalukya00097.xml

Languages: Sanskrit [Southern Brāhmī (unspecified)], Telugu [Script (unspecified)]

Commit: 2026-10-16 17:02 (a1bf930), last modified 2026-09-18 17:45 (0273b8a)

Palaeographic description

Halantas.

Original punctuation marks.

Other palaeographic observations. A neat and clipped hand with beautiful orthogonal characters, but becoming untidy on plate 3, which is more crowded than the others. Anusvāra is normally above the character to which it belongs. It may also be atop the next character, when required by descenders from the previous line (e.g. l5 trimśad) or in non-Sanskritic words (e.g. l6 maṅgi), and is occasionally slightly to the left of the character to which it belongs (l10 Aṣṭottāraṁ). The length of the vowels a, i and u is hardly better than random, and the distinction between i and ī is particularly poor. I give the engraver the benefit of doubt when there is any ambiguity, but show most instances of mistaken vowel length as errors. Rare initial Ai occurs in line 47.

Edition

Seal

⟨1⟩ śrī-tribhuvan(āṁ)ku(śa)

Plates

⟨Page 1r⟩

⟨Page 1v⟩ ⟨1⟩ svasti⟨.⟩ śrīmatām sakala-bhuvana-saṁstūyamāna-mānavya-sagotrāṇām hāriti-putrāṇā(m)⟨2⟩ k(au)śik(i)-vara-prasāda-[[bdha(rā?)]]⟨⟨labdha⟩⟩-rājyānām mātṛ-gaṇa-paripālītānām sv⟨i?⟨ā⟩mi-mahāsena-p⟨i?⟨ā⟩d⟨i?⟨ā⟩nudhy⟨i?⟨ā⟩⟨3⟩tānām bha○gavan-nārāya(ṇa)-pras⟨i?⟨ā⟩(d)a-samāsādita-vara-varāha-lāñchanekṣaṇa-kṣaṇa-vaśīkṛt⟨i?⟨ā⟩⟨4⟩rāti○maṇḍalānā⟨m⟩ Aśvamedhāvabhṛtha-snāna-pavitṛ⟨i?⟨i⟩kṛt⟨i?⟨ā⟩-vapuṣām caḷukyān⟨i?⟨ā⟩m⟨5⟩ kulam alaṁkariṣṇoḥ saty⟨i?⟨ā⟩śraya-vallabhendrasya bhrāt⟨i?⟨ā⟩ kubja-viṣṇuvarddhanah Aṣṭā-daśa va⟨6⟩⟨r⟩ṣāṇi⟨.⟩ tasya sutaḥ jayasimha-vallabhaḥ tray⟨i?⟨ā⟩striṁśad va⟨r⟩ṣāṇi(i)⟨.⟩ tasyānujasya Indra-bhaṭṭāra⟨7⟩(ka)sya priya-tanayaḥ viṣṇu-rāja⟨h⟩ nava va⟨r⟩ṣāṇi⟨.⟩ tasyāt(m)ajaḥ maṁgi-yuvarājaḥ pañcaviṁśati va⟨Page 2r⟩⟨8⟩⟨r⟩ṣāṇi⟨.⟩ tasya sutaḥ sakala-lok⟨i?⟨ā⟩śraya-jayas(i)mha-vallabha⟨h⟩ trayodaśa va⟨r⟩ṣāṇi⟨.⟩ tasyānuja⟨9⟩-dvaimāturaḥ kokkiliḥ s⟨i?⟨ā⟩ṇ māsāN⟨.⟩ ta-syāgrajaḥ viṣṇuvarddhana⟨h⟩ saptatrimśa{m}d varṣ⟨i?⟨ā⟩ṇi⟨.⟩ tasya putra⟨h⟩⟨10⟩ vijayāditya⟨h⟩ Ekāṇn⟨i?⟨ā⟩vimśati varṣ⟨i?⟨ā⟩ṇ(i)⟨.⟩ tasya s⟨u?⟨ū⟩nu⟨h⟩ viṣṇurājaḥ s⟨i?⟨ā⟩ṇtrimśad varṣāṇi⟨.⟩ tasya su⟨11⟩taḥ ○

1. Anuṣṭubh

Aṣṭott⟨i?⟨ā⟩ram yuddha-śata⟨m⟩
jitvā labdha-yaśo-jaya⟨h⟩
cāḷukyārjuna-bhūpālo
rā⟨12⟩j⟨i?⟨ā⟩ cāḷukya-va⟨m⟩śa-jah

2. Anuṣṭubh

narendra-mṛgarāja-śrī-
vijayāditya-bhūpatiḥ
ty⟨i?⟨ā⟩g(i) bhog(i) mahodyogī
ni⟨13⟩tya⟨m⟩ satyāśrayānvayaḥ

3. Anuṣṭubh

Aṣṭott⟨i?⟨ā⟩ram yuddha-śat⟨i?⟨ā⟩m

yu_idh!<ddh>vā tat-pāpa-nuttaye
tat-t_iā?<a>d-yuddha-pra(deśe)<14>(ṣu)
veṅgī-deśe samantataḥ

4. Anuṣṭubh

agrahāra-prapārāma-
taṭ(ā)k(o)pavanāni ca
narendr_ia?<e>ś(v)a ra-n(āmā)<Page 2v><15>(ni?)
seśvarāyatana_in?<n>i ca

5. Anuṣṭubh

sa-nṛtt_iā?<a>-g(ī)ta-satrāṇi
cāṣṭottara-śatāni yaḥ
kṛt_iā?<a>v(ān sa sa)<16>d_ia?<ā> bhāti
bhūtale khyāta-s_ia?<ā>hasa<ḥ>

Ekacatvāriṃśad va<r>ṣāṇi<.> tasya sutaḥ kali-vi(ṣṇu-nā)<17>mā vi<m>śati
māsāN veṅgī-maṇḍalam anv_iā?<a>pālaya<T><.> tasya jyeṣṭhaḥ vijayādityaḥ
di(nakara)<18>Iva ○ padmānanda-kara(ḥ) vainateya Iva vinatānanda-jan_iā?<a>na<ḥ>
rāma Iva s(i)tāna(ndana-ka)<19>raḥ yudh(i)ṣṭh(i)ra Iva bh_ii?<i>m_ia?<ā>(r)juna-
yaśo-<'>dhikaḥ manur iva san-mārgga-da_iriś!<rś>ī k_iā?<a>l_ia?<ā>-dharo <'>py
a[do]<20>ṣ_ia?<ā>karaḥ lakṣm_i!<i>-priyo <'>pi ku-vadhū-priyaḥ _iA?<Ā>yatimā<n
a>pi suvṛtt_iā?<a>ḥ m_ia?<ā>taṅga-priyo <'>pi śu(ddha)<21>-caritaḥ ah(i)-nā<mā>py
a-vy_ia?<ā>!!<l>a-sa<m>grahaḥ rāṣṭrak_iu?<ū>ṭa-kul[ā]<<a>>-jaladhi-vel_ia?<ā>-
va<r>ddhiṣṇu-mu(kha)-ca(kra-ca)<Page 3r><22>ndrikāy_ia?<ā>m kulajāy_ia?<ā>m
Anuk_iu?<ū>lavatyā<m> ś_ii?<i>la-mahādevyā<m> um(ā)y_ia?<ā>m iva kār-
tikey(a)<ḥ> sva-ta<23>nu-sama-dhṛt_ia?<ā>n(e)ka-tulābhāra-dāna-dhārā-prakṣālita-
kalmaṣ_io?<aḥ> sva-vikrama-_iv?<n>yak<k>ṛtā(ne?)ka<24>-vakr_ia?<ā>rāti-cakra-
vikrama<ḥ>

6. Āryā(?)

kali-viṭṭara-devasya ca _iś(i)lama!-devy_ia?<ā>ś ca samutpann_iā?<aḥ>

7. Gīti(?)

bhadra-ghaṭa-kalpa<25>-pāda○pa-cintā-maṇi-k(ā)ma-dhenuṣu gatāsu
j(i)vanti _idhanaya? k[ā]<<a>>tham ity ajani pra(th)ita<26>-bhuvana-kandarppa<ḥ>

8. Āryā

k_ia?<ā>n(i)na-gupta-bali-śibi-dadh_ii?<i>_iccā?<ca>yas ty_ia?<ā>gina<ḥ> pur_ia?<ā>bhū-

vaN

y_ia?<ā>caka-(jana?) pu<27>ṇya-vaśā(T) ṣ_iā?<a>ṣṭho jātas tato guṇagaḥ

9. Āryā(?)

Ady_ia?<ā>pi (n)(i?)v_ia?<ā>si bh_iū?<u>j_ia?<e> <'>muka-hṛta-kānti-pra(tāpa)<28>-sarvvasva(m?)

ḷpūr[ā]<<i>>(ta?) Ivārkkendu d(v)areniradya gehasya?

10. Āryāgīti(?)

gaṅg_ia?<ā>-yamu_iṇa?<nā>dhiṣ(ṭh)ita-pura-gopura<Page 3v><29>-t(o)ra_inā?<ṇa>-dvaya<m> yasya sadā

paḍa-ḍhakkā-pañca-mahās_iā?<a>bda ḷpur(i)? d(i)gantara-ni<r>ggam[e]<<a>>ne

11. Gīti

śrī-(va)<30>l(l)a(bhe)ndra-cihna-verṅg_ii?<i>-cāluky_iā?<a>-vaṁśa-jasy_ia?<ā>pi
v_ia?<ā>r_ia?<ā>h_iā?<a>-lāñ_ic?<ch>anena tu makara-dhvaja-l_ii?<i>layā
ca<31>(p?)ū(j?)_ia?<e>○(v?)a

Īdrg-_ig?<v>iśeṣaṇa-viśiṣṭa<ḥ> veśy_ia?<ā>-sa(m)sargga-virahā_ita?<T> śauca-
vidy(ā)dhara<ḥ> tribhuvana (pa)<32>rira○kṣaṇ_ia?<ā><T> tr(i)jaga{r}n-
nār(ā)yaṇa<ḥ> mahā-dā_in?<n>i (ja?)yī _ica(g?)a?-mah_ia?<ā>vrat_ii?<i> tejo-
<'>dhika<ta>yā nṛpa(ti)<33>-m_ia?<ā>rtaṇḍa<ḥ> mah_ia?<ā>balatay_ia?<ā> ḷbiḍākul-
bh_ii?<i>maḥ para-nṛp_ia?<ā><m>kak_ia?<ā>ri-vi_idh?<d>āraṇ_ia?<ā><T> Arasaṁka-
kesari śr(i-vi)<34>jayāditya-mahārājaḥ cavuḷpallya-viṣaya-niv_ia?<ā>sin_iā?<o>
rāṣṭrak_iu?<ū>ṭa-pramukhān kuṭṭil<u>m̐bina<ḥ> sa(r)v_idh?<v>(ān i)<35>tth_iā?<a>māj(ñā)pay-
ati

viditam astu vo <'>s(mā)bhiḥ vidita-sakala-m_ii?<i>mā<m>_iśa?<sā>di-śā(stre)bhya<ḥ>
satata-(vi)<Page 4r><36>tanyamāna-saptatantu-santa<r>pp(i)ta-sakala-gīrvv_ia?<ā>ṇa-
nikurum(b)ebhyaḥ catu<r>vvedibhyaḥ (samadhi)<37>gata-samasta-vedāmga-
tatvebhyaḥ va(ś)iṣṭha-jamadagni-bharadv_ia?<ā>ja-par_ia?<ā>_is?<s>ara-durvv_ia?<ā>so-
<'>nukāribhyaḥ<38> ṣa(ṭka)rm(m)a-nirat_ia?<e>bhyaḥ bhūmi-devebhyaḥ rāyūru-
vastavya-k_io!<au>ṇḍin_id?<y>a-gotrāya (c)immaśa(r)m̐ma(ṇe)<39> r_iḷu!yū○ru-
vastavya-k_ia?<ā>śyapa-gotrāya jeṣṭhaśarmmaṇe vaṁgipaṛru-vastavya-kausi(ka-
go)<40>tr_ia?<ā>ya○(pi)ṣṭhaśarmmaṇe karañcedu-vastavya-k_io!<au>ṇḍin_id?<y>a-
gotrāya vennaśarmmaṇe

12. Āryā

Et(e) mahā-du<41>{du}r_ia?<u>dva(ha)-ka_it?<ṭh>_in?<n>a-nivastra-karppaṭena

mṛga-carmma-

¡Ajñōpavitrina!<yajñōpavītinah> palasa-daṇḍa-ñini(va)ttha!<42>nā nityam

¡gavana!-puḥḥ?<ś>pa-sa(m)v(i)ta-mannakeda-mahā-grḥa?<ā>me ḥtriparivarantā-bal(l)aha-namubada?<Page 4v><43>ḥk(i?)sanām? sū(r)yyagra<ha>ṇa-nimitte
¡catu-brahmaṇa! Udaka-pū(r)vva<m> pulgoṭlaparṁbuluru nāma grḥa?<ā><44>mo
datta(h)<.> sva-ḥbhatra?<bhrātrā> vijayādityaḥ!<sya> rāja-sannidhḥo?<au>
pulgoṭlaparṁbuluru-nāmā grḥa?<ā>mo <<(dattah)>>

ta<45>syḥa?<ā>vadhayah(l) pūrvvataḥ davaśapaṛu<.> dakṣiṇata(h) Atupaṛru<.>
paścimataḥ gaṇali(raru)<.> Uttara<46>(ta)ḥ ○ mṛropaṛruḥ<.> Agneyyḥ!<ām>
rakaśakurru<.> n(ai)rḥil!<r>tyḥal!<ām> sakaṭanambuna pola-ga(ru)su<.><47>
vḥa?<ā>yavyḥ!<ām> Enu-guṇṭa<.> Aiśānyḥ!<ām> muttāli-guṇṭah<.> Eteṣām madhya-
va<r>ttḥih?<i><.> Aśyo(pari)<48> na kenacid bādhā k[ā]<a>>rañīyā<.> yaḥ karoti
sa pañca-mahā-pātaka-sa<m>yukto (bha)va(ti)<.> (vyāse)<49>nāpy (u)k(t)ah

13. Anuṣṭubh

bahubhir vvasudhā dattā

bahubhiś cānup(ā)litā

yasya yasya ya(dā bhūmi)<Page 5r><50>(s)

(ta)sya tasya tadā phala(m)

14. Anuṣṭubh

sva-dattā<m> para-dattām vḥa?<ā>

yo hare[ta vasundharām]

[śaṣṭim varṣa]<51>-sahasrḥa?<ā>(ṇi)

viṣṭhāyā<m> jāyate kṛmiḥ

15. Anuṣṭubh

gavā+m koṭi-pradāne[na]

[Aśvamedha-śatena]<52> ca

taṭākānām sahasreṇa

bhūmi-harttā na śuddhyati

16. Anuṣṭubh

na viṣa vi(śa)[m ity āhuḥ]

[brahma-svaṁ vi]<53>ṣam u○cyate

viṣam ekākina<m> hanti

brahma-sva<m> putra-pau(tri)[kaM]

17. Vasantatilakā

[mad-vamśa-jāḥ para-mahī]⟨54⟩pati-va⟨m⟩śa-jāś ca
pāpād apeta-manaso bhuvi bhāvi-bh_u?⟨ū⟩p(ā)[ḥ]
[ye pālayanti mama dharmma]⟨55⟩m ima⟨m⟩ samasta⟨m⟩
teṣā⟨m⟩ may_i?⟨ā⟩ viracito ⟨'⟩⟨m⟩j_iā?⟨a⟩lir eṣa mūrdhni_iḥ?⟨⟩

18. Anuṣṭubh

_iA?⟨Ā⟩jñ_iā?⟨a⟩[pt](i)[r asya dharmmasya?]
[pāṇḍaraṅgo?]⟨56⟩ guṇā_id?⟨dh⟩ikaḥ
vijayāditya-bhūpāl_io?⟨a⟩-
⟨-pāda⟩-padma-śilimukhaḥ|
ś(r)i (va)[ca. 9+]

⟨Page 5v⟩

Apparatus

⟨11⟩ -jaya⟨ḥ⟩ • Emendation is not essential, but supported by the Uṛuvuṭūru grant of Vijayāditya III. — ⟨11⟩ rā⟨12⟩j_ia?⟨ā⟩ • Emendation is not essential, but supported by the Uṛuvuṭūru grant.

⟨12⟩ ni⟨13⟩tya⟨m⟩ • Once again, emendation is not essential, but supported by the Uṛuvuṭūru grant.

⟨17⟩ di(nakara) • Or, less likely, *divākara*.

⟨20⟩ _iA?⟨Ā⟩yatimā⟨n a⟩pi • I emend tentatively; see also my translation. The Uṛuvuṭūru grant has the same reading.

⟨21⟩ ah(i)-nā⟨mā⟩py • I emend even more tentatively than in line 20, and I am uncertain of the intended meaning. See also my translation. The Uṛuvuṭūru grant includes the same phrase, but the edge of the plate is broken off at the critical point. Still, it seems likely that only one character is lost there between *ahi* at the end of the extant line and *pya*^o in the next, so my conjecture is not confirmed. — ⟨21⟩ -kul[ā]⟨a⟩-
• To the right of *la*, there is a vertical bar bracketed on each side by a dot. I interpret this to be an erroneously inscribed *ā* marker that has been deleted by adding the dots; compare the identical mark in line 48, the probable strikeout in line 25, and the probably identical correction mark in line 28. — ⟨21⟩ -mu(kha)-ca(kra)- • I am not entirely certain of this reading, but compare the similar-looking *kha* in line 34.

<23> -ṣv?<n>yak<k>ṛtā(ne?)ka- • The initial v is quite clear, so -vyākṛtāneka- would be a smaller emendation. It is, however, less appropriate to the context, and -nyakkṛtāneka- is corroborated by line 25 of the Uṛuvuṭūru grant. The character read as *ne* is damaged and may have been corrected; the preceding ā marker may also be involved in this correction.

<24> -vikrama<ḥ> • The text is interpretable without my emendation. It seems to me, however, that a *gaṇacchandās* line starts with *kali-viṭṭara-*. In addition to the more or less correct prosody of that passage (see also the next note), the birth of Vijayāditya III from Viṣṇuvardhana V and Śīla-mahādevī has just been related above. Repeating this information in prose would be very awkward, while a restatement is acceptable if the diction now changes to verse. However, if I am correct in assuming that the following part is verse, then it is a single hemistich, since from *bhadra-ghaṭa* onward we have a fairly correct and coherent *gaṇacchandās* stanza. On the other hand, I see no way to fit the text before *kali-viṭṭara-* to metre. The Uṛuvuṭūru grant has a clear *visarga* here and also switches to verse at this point, but the stanza that follows there is analogous to stanza 2 of the present text. — <24> ṣ(i)lama!-devyṣa?<ā>ś • This may be an alternative name of the queen mother, or a scribal error for *śīla-mahādevyāś*. If this passage is meant to be *gaṇacchandās* verse, then *śīla-mahādevyāś ca samutpanno* yields a 30-mora line with the sub-par pattern – ~ ~ in the seventh foot, while *śīlama-devyās samutpanno* (without *ca*) yields a fully correct 27-mora line.

<25> k[ā]<a>>tham • The superfluous vowel marker has been struck through with a horizontal line or a series of dots. — <25> ṣdhanaya? • I would expect a plural substantive meaning something like “subjects” or “the poor” here, but other meanings may also work. With the uninterpretable received reading, the line is a mostly correct second hemistich of an *āryā* stanza, with metrical licence in the fourth foot where the *ni* of *qjani* must be scanned as short in spite of the following *pr*. If *dhanaya* is erroneous, then it should most probably be corrected so that it becomes five morae in length, three of them in the second foot and two in the third. This would yield a prosodically correct 30-mora line (such as the second hemistich of a *gīti*) without any metrical anomalies. The parallel stanza in the Uṛuvuṭūru grant reads *jīvanti dhanā katham iti* and continues differently than here. That text is also unintelligible as received, but emendation to *jīvanty adhanāḥ katham iti* or *jīvanti janāḥ katham iti* would render it metrically and semantically correct. Returning to the present locus, emendation *nirdhanāḥ*, or possibly to *jātayaḥ* or *jantavaḥ*, would make sense in the context and produce correct metre.

<27> Adyṣa?<ā>pi ... • My emendations are tentative throughout this hemistich, and my interpretation (see the translation) is rather forced. As emended, the text is metrically correct and relatively intelligible. The Uṛuvuṭūru grant does not provide a parallel for

this stanza. — <27> (n)(i?)vṛa?<ā>si • The first consonant may perhaps be a misshapen *b*, but I see no way to derive meaning with that reading. A vowel mark may not be present, but I believe that a partially drawn *i* has been squeezed into the narrow space between the top of the consonant and the subscript part of *styā* above.

<28> ṛpūr[ā]<<i>>(ta?) Ivārkendu d(v)areniradya gehasya? • Aside from the occasional meaningful word, I am unable to interpret this stretch or restore it with any plausibility. Most of the characters are clear. I believe, but am not entirely certain, that an original *rā* has been corrected to *ri* by putting a dot on either side of the *ā* marker and adding the *i* marker (see the note to line 20). My *dva* may perhaps be *ddha*, but other instances of *ddha* have a much larger subscript component with a conspicuously notched bottom. The following *ni* may perhaps be a misshapen *bhi*. As received, it is also gravely unmetrical, but it was probably intended to be a *gaṇacchandās* passage. I also find the two occurrences of *adya* suspect and believe that the second may be a scribal error for *asya*. The hemistich may have said something to the effect that Vijayāditya's residence seems to be filled with the light of the sun and the moon (in his insignia?), but until and unless a less corrupt parallel comes to the surface, I see no hope of reconstructing it. — <28> gaṅgṛa?<ā>- ... • The first hemistich of this stanza scans correctly with 32 morae as shown here, or with 30 morae if *sadā* is shifted to the next hemistich. However, I see no way to fit the second half to a regular metre. Counting *sadā* in the second half, a 32-mora line can be obtained with minor emendations (*dhakkā* to *dhakka*, *puri* to *purā*, *digantara* to *digantaram*), but this has a faulty caesura (*ma|hāśabda*, and moreover, the combination of 30+32-mora hemistichs (*lalitā*) is rare and not known in the Veṅgī corpus before the time of Bhīma II. I therefore think that the first line is likely to include *sadā*. This way, *paḍa-dhakkā-paṅca-mahā* produce the correct first 3 feet, while *digantaram nirgamane* (with an added *anusvāra*) make the correct last 3 feet of another 32-mora line, or *ra°-nirgamane* (without the supplied *anusvāra*) may be the last 3 feet of a 27-mora, but further emendations are needed in both cases in the central two feet. For a partial parallel, the Uṛuvuṭūru grant includes a garbled hemistich that seems to read *yasya vijetuḥ purataḥ paṅca-mahā-śabda-saṁhati-svānati purāḥ*.

<29> ṛpur(i)? • Given the partial parallel cited in the previous note, I believe that this is a corruption of a word meaning "preceded by" compounded to the previous words, and not a word meaning "town" connected to the following words. The intent was probably *-purā* (for the masculine nominative of *-puras* in sandhi), but being uncertain, I hesitate to emend in the text. — <29> -ni<r>ggam[e]<<a>>ne • I think that the *e* marker was struck out with a horizontal stroke; it is also possible that *ne* was corrected to *ma* by converting the body to an *m* and striking out the *e* marker.

⟨30⟩ -cihna- • Two heavy syllables are required here. Emendation to -*cihnam* would be prosodically correct, but I am unable to interpret the text that way, while I can with some difficulty make sense of the received reading. — ⟨30⟩ v_ṛa?<ā>r_ṛa?<ā>h_ṛā?<a>-
• While the term is always *varāha-lāñchana*, the metre requires *vārāha* here.

⟨31⟩ (p?)ū(j?)_ṛa?<e>○(v?)a • The first character may perhaps be *sū* instead of *pū*. The second resembles *tha*, *dha* or *ṭha*, but I feel it is most likely to be a misshapen *ja* squeezed into the space between the descender of *ndra* and the binding hole. The third is probably *va*, but may also be a damaged *na*; it also resembles *ta* to some extent, but I believe that the apparent tail stroke responsible for this is not part of the engraving. — ⟨31⟩ Īdrg-... • I am fairly certain that the diction switches back to prose here. This passage still includes chunks that could be *gaṇacchandās* verse, but no complete hemistichs can be reconstructed. It is possible that an earlier verse composition has been paraphrased in prose here.

⟨32⟩ _ṛca(g?)a? • The only meaningful reading I can come up with is *vadhā*, but both of the inscribed characters require a stretch to obtain this reading, and I do not find it satisfactory in the context. Could *tyāga* have been intended?

⟨33⟩ para-nṛp_ṛa?<ā><ṛṇ>kak_ṛa?<ā>ri- • Emended on the basis of correcture and a differently corrupt instance of this phrase in line 29 of the Uṛuvuṭūru grant.

⟨36⟩ -tatvebhyah • The *e* may have been added subsequently, as it is attached to the bottom left of the *t*, which does not happen elsewhere in the text.

⟨38⟩ ṣa(ṭka)rm(m)a- • The character *ṭka* may be a correction from *ka* or *ṣka*.

⟨39⟩ r_ṛṇyū○ru- • The intent was probably *rāyūru* as in the previous line.

⟨40⟩ (pi)ṣṭhaśarmmaṇe • The reading is *piṣṭha*° or *biṣṭha*°, but the intent may have been *jeṣṭha*°, as in the previous line. — ⟨40⟩ -du<41>{du}r_ṛa?<u>dva(ha)- • The intent may have been *durdurudvaha*, but that would break the metre in what I believe was meant to be another stanza.

⟨41⟩ -nivastra- • This word is used in the sense of -*nirvastra*-. I do not normalise because doing so would break the metre, and because the single *v* implies that the absence of *r* is not a scribal mistake. — ⟨41⟩ karppaṭena • This word is unmetrical, but "denormalisation" to *kapaṭena* would a fully correct first hemistich of an *āryā*. — ⟨41⟩ _ṛAjñopavitrina!<yajñopavītinah> • This is a very strange spelling, but I do not think there is any doubt about the intended meaning. The *visarga* is required for the metre; otherwise, the received and the normalised form are prosodically equivalent. — ⟨41⟩ palasa- • The intended meaning is certainly *palāśa*, but normalisation would break the metre. With the received reading, we have a correct second *āryā* hemistich, except

that the caesura expected at *pala/sa* is not observed. Since the fourth foot is of the pattern ~ – ~, the line is a legitimate *vipulā*. — <41> -daṇḍa- • If I am correct in my interpretation of the next word (see below), then *palasa-daṇḍa* ought to be a separate *bahuvrihi* qualifying the subjects, not compounded to the following. However, emending to *daṇḍā* would disrupt the prosody, so I consider this to be a case of lax compound management or use of a noun in its stem form. — <41> -ṇini(va)ttha!<42>nā • I believe this word is a vernacularised spelling of *ninivartanā*, which in turn is used in the sense of *nirnivartanā*. I do not know of any attestation of either of these words, but think that *nirnivartana* can be derived cleanly and mean the same as *anivartana*, which is attested.

<42> ḡgavana!- • I do not understand this word; it may be the name of a particular flower, or perhaps a variant of the Sanskrit word *gahana*. — <42> ḡtriparivarantā-bal(l)ahanamubada?<Page 4v><43>ḡk(i?)sanām? • The reading is quite clear except that *lla* may perhaps be just *la*, *ha* may perhaps be *hā*, *da* may perhaps be *ḍa*, and *ki* may perhaps be *ko*. I can only guess at the intended meaning. At the beginning of this segment, the name Tripura or Tripurī may be present, or the Sanskrit words *tri*, *parivāra* and *anta*. This is probably followed by *ballaha*, equivalent to Sanskrit *vallabha*, possibly followed by *nāma*, perhaps with a Telugu declensional ending, *nāmanibu*. At the end, *dakṣiṇasyām* or *dakṣiṇa-diśāyām* may have been meant.

<44> sva-ḡbhatra?<bhrātrā> vijayādityaḡh!<sya> • My emendation and normalisation reflects what I believe to be the intended meaning, but the form in which the composer wished to express this may have been slightly different. A less likely possibility is that the brother was also called Vijayāditya. See also the note to the translation. — <44> -nāmā grḡa?<ā>mo <<da>>tta(h) • The character corrected to *da* involved a subscript *t* and a curved outline on the bottom right; it may well have been *tta*. The deleted character below the (visarga) may have been another (ta), which was then reinscribed further to the right. The vowel markers in *māgramo* seem like afterthoughts, but there is no indication that the consonants have been corrected here.

<45> davaśapaṛu • The intent may have been *deveśapaṛu*, but the headmarks, though extended somewhat to the left, do not bend down as they do in all clear instances of *e*, and do not differ from e.g. that on the preceding *ta*. — <45> gaṇalira(raru) • The last character may also be *ru*, and the penultimate may have been meant for *va* with the upper outline of the body omitted.

<48> k[ā]<<a>>raṇīyā • The superfluous vowel marker is clearly deleted by the addition of a dot on either side; cf. the note to line 21.

<55> °[r asya dharmmasya pāṇḍaraṅgo?] • Supplied from the signature stanza of the

Uṛuvuṭūru grant. An almost identical stanza in the Candavolu plates of Vijayāditya III describes Pāṇḍaraṅga as *guṇākaraḥ* instead of *guṇādhikaḥ*.

⟨56⟩ -bhūpāl;o?⟨a⟩-pāda⟩ • Corrected on the basis of the Candavolu plates. — ⟨56⟩ ś(r)i (va)[ca. 9+] • The Kāṭlapaṛṛu grant of Vijayāditya III, also executed by Pāṇḍaraṅga (signed in prose), ends with *śivam astu/ śāntir astu*||. The same phrase may have been misspelt here. More likely in my opinion, even though *va* is clearly not *vi*, is that this is the beginning of the name of Śrīvijayācārya, who inscribed two other known grants of Vijayāditya.

Translation

⟨1–11⟩ Greetings! Satyāśraya Vallabhendra (Pulakeśin II) was 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 Mahāseṇa, 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 Viṣṇurāja (Viṣṇuvardhana IV), for thirty-six years. His son—

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 (II) 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 Narendreśvara 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*).

<16–24> <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}; 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}; perceives the right way as Manu {shows the right way}; 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 (*mātanga*) {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 Like Kārttikeya to Umā, <he was born> to the highborn and demure Śīla-mahādevī, whose round face is a moon-orb to swell the tide of the ocean that is the Rāṣṭrakūṭa family. 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.

He was born of His Majesty Kali-Viṭṭara (Viṣṇuvardhana V) and Śīlama-devī.

7.

“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 was the renowned Bhuvana-kandarpa (love-god on earth) born.

8.

Once upon a time, there were the selfless ones: the Maid’s Son (Karna), Gupta, Bali,

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.

Śibi, Dadhīci. <Now> Guṇaga has been born as the sixth by virtue of the merit of the needy throngs.

9.

Even today, the sum total of loveliness and fiery power apportioned (*hṛta*) to them (*amuka*) is resident in his arms, ¿as though the ... of his house were filled by the ... of the sun and the moon?.²

10.

The two posts (*toraṇa*) of the ornamental gate (*gopura*) of his city are always attended by (sculptures of) Gaṅgā and Yamunā. When he proceeds to another place, ¿he is heralded by? the *paḍa* and *ḍhakkā* (drums) and the five great sounds.³

11.

Even though he is a scion of the Veṅgī Cālukya dynasty whose emblems are those of the Majestic Vallabha King, his boar ensign ¿seems also to offer him honours under pretence of being? a *makara* banner (for the love god).⁴

<31–35> Distinguished by such distinctions, <he is also> the Sorcerer of Purity (*śauca-vidyādhara*) due to his avoidance of contact with harlots; the Nārāyaṇa of the Triple World due to his complete protection of the three worlds; greatly munificent, victorious, observing the great vow of ¿selflessness?; the Blazing Sun of Kings (*nṛpati-mārtaṇḍa*) due to his excessive ferocity; Biḍāku-Bhīma due to his great strength; 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*)—who reside in Cavulpallya district (*viṣaya*) as follows:

<35–40> Let it be known to you that we <have made a donation> to earthly gods (Brahmins) engaged in the the six duties (of a Brahmin), who know all the treatises (*śāstra*) such as Mimāṃsā, who gratify the complete coterie of gods by the ceaseless offering of sacrifices, who are learned in the four Vedas, who have completely mastered the truths of all the Vedāṅgas, who take after Vaśiṣṭha, Jamadagni, Bharadvāja, Parāśara

²The whole of this stanza is problematic. See the apparatus to lines 27–28. The first half is interpretable with minimal emendation, but is extremely awkward. I believe that it continues the previous stanza and says that the virtues of those famous kings of yore live on in Vijayāditya, but the composer's intent may have been something else. The second half may mean what I translate tentatively, but is unintelligible as received, and I cannot suggest a plausible emendation.

³The stanza is again awkward, with an unintelligible spot in the second hemistich. See the apparatus to lines 28–29.

⁴Again, the text is problematic and my emendations and interpretation uncertain.

and Durvāśas, <namely to> Cimmeśarman, resident of Rāyūru, of the Kauṇḍinya *gotra*; Jeṣṭhaśarman, resident of Ruyūru, of the Kāśyapa *gotra*; Piṣṭhaśarman, resident of Vaṅgipaṛru, of the Kauśika *gotra*; <and> Vennaśarman, resident of Karañcedu, of the Kauṇḍinya *gotra*.

12.

Ever unwavering in <their performance of> the unclothed *karpāṭa* <vow>, which is harsh and extremely hard to accomplish, they wear <only> a deerskin and the sacrificial thread, and carry a staff of *palāśa* wood.⁵

<42–44> On the occasion of an eclipse of the sun <we have> given the village named Pulgoṭlapaṁbuluru in the township (*mahā-grāma*) of Mannakeda ṛabounding in *gavana* flowers? ...,⁶ to <these> four Brahmins, <the donation being> sanctified by (a libation of) water. The village named Pulgoṭlapaṁbuluru has been given ṛby Vijayāditya's? own brother, in the presence of the king.⁷

<44–49> Its boundaries <are as follows>. To the east, Davaśapaṛu. To the south, Atupaṛru. To the west, Gaṇaliraṛu. To the north, Mṛropaṛru. On the southeast, Rakaśakuṛru. On the southwest, the verge of the fields (*pola-garusu*) in Sakaṭana. On the northwest, the Enu pond (*guṇṭa*). On the northeast, the Muttāli pond (*guṇṭa*). 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 said:

13.

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.

14.

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

15.

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.

⁵My translation corresponds in rough lines to what the composer must have meant, but the text is again imperfect and awkward, so some details may have been intended differently.

⁶See the apparatus to line 42 about the problem spots in this passage and some speculation.

⁷I translate what I believe to be the meaning intended by the composer. A younger brother of Vijayāditya III, named Nṛpakāma, is known from the Sātalūru plates of Vijayāditya III.

16.

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.

17.

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.

18.

The executor (*ājñapti*) of this provision (*dharma*) is [Pāṇḍaraṅga] of surpassing virtue, a bee at the lotus feet of King Vijayāditya.⁸

<56> Prosperity [...]⁹

Commentary

The first 10 lines are almost verbatim identical to those of the Cimbūlūru plates of Vijayāditya III and the first 18 lines to the Uṛuvuṭūru grant of Vijayāditya III. The description of the donees (ll. 35-38) is identical to that in the Cimbūlūru plates. The rest of the *praśasti* bears close resemblance to Uṛuvuṭūru grant, and to no other Eastern Cālukya charter that I know of. The Uṛuvuṭūru grant and the present text record the length of Viṣṇuvardhana V's reign as 20 months, whereas all other known charters that state its duration give 18 months (or a year and a half), or "two autumns".

The donated village Pulgoṭlapaṁbuluru is bordered on the north by Mṛroparṛu, while the latter village (with a slightly different spelling) is donated in the Mḷoparṛu grant, attributed to Maṅgi Yuvarāja but in all probability made or reissued in the time of Vijayāditya III. That village Mḷoparṛu is bordered on the south by Pulgoṭlapabulūru. These two grants are the only ones mentioning Cavuḷpallya viṣaya. The five exhortatory stanzas in the present charter are identical (down to their details and sequence) to the first five in the Mḷoparṛu grant, while three of them are otherwise rare in the corpus.

⁸See the apparatus to line 55.

⁹Or Śrīvijayācārya; see the apparatus to line 56

Bibliography

No report and no previous edition of this grant is known. The present edition was created for DHARMA by Dániel Balogh, on the basis of photographs taken by myself in February 2023 at the Andhra Sahitya Parishad Museum, Kakinada. Someone at some point must have read the plates at least cursorily, because the item is recorded in the Museum's catalogue with the name of the ruler and the granted village. 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].