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**The Channapatna plates:  
A new set of copperplates of the Western Gaṅgas**

### 1. Introduction

Some time around October 2005 a new set of copperplates of the Western Gaṅgas, representing a land grant, was found in Karnataka and one of the authors (Tandon) was able to examine them closely and to photograph them. The exact original find spot is unknown, but according to the locals the plates were discovered 100–120 km from Mysore in the direction towards Bangalore in a place they named as “Channarayapatna”. However, Channarayapatna is a place due north from Mysore, and not at all in the direction of Bangalore. On the other hand, there is a place called Channapatna that is precisely in the location that had been indicated. Therefore, we are estimating that the find spot of the plates is Channapatna (12°39'15.03" N, 77°11'53.12" E, fig. 1, p. 220), and the plates are named after that, i.e. “Channapatna plates”. The plates are now in a private collection.

The discovery comprises three of what must have been originally five plates, which recorded a royal grant. Unfortunately, one of the missing plates must have contained the date, the issuing ruler, and the donation, and so these vital details are lost to us for now. The three existing plates provide merely the bulk of the genealogy and the customary closing verses. Nevertheless, they remain an interesting document as they are in a fine state of preservation and contain some unusual letter forms and other interesting features.

### 2. Physical appearance

The plates measure about 228 x 54 mm (9 x 2.1 in.) and have a raised border to protect them from abrasion. Each side contains six lines with approximately 36 characters on average (including *visargas*). On the left, 22.5 mm (0.9 in.) from the border and on a level between line 3 and 4, there is a hole with

<sup>1</sup> This paper is a condensed version of a thesis presented by one of us (Schlosser) for the Magister degree. The plates had been seen and studied by one of us (Tandon), who completed about 90% of the reading and then turned to Harry Falk for help in completing the reading of the plates. Professor Falk, recognizing the importance of the plates, requested permission to pass the work on to the other author (Schlosser) with the intention that she would study them in great detail. We would like to acknowledge our debt to Professor Falk for his role and for his help at all stages of the work.

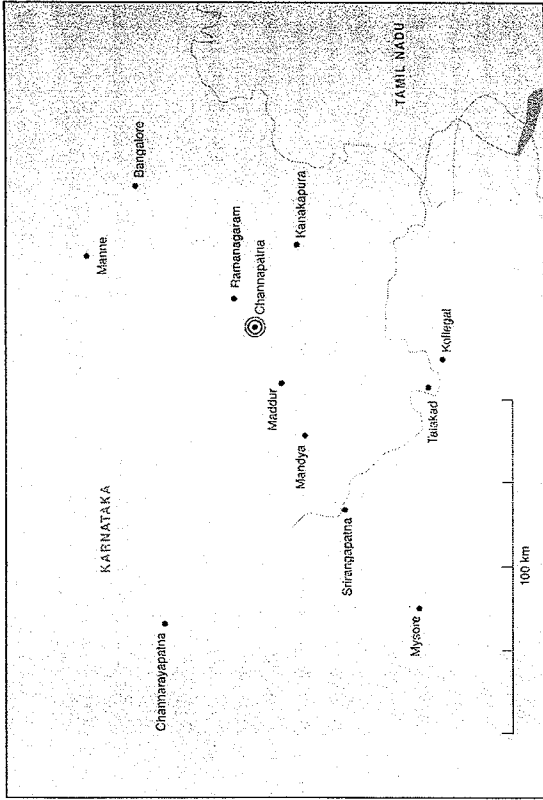


Fig. 1: The estimated origin of the plates: Channapatna (12°39'15.03" N, 77°11'53.12" E).

a diameter of 9 mm (0.35 in.) for the signet ring, which, however, is missing. Out of the three plates two are inscribed on both sides, while the other one is inscribed only on one side (fig. 2, p. 240). From our internal analysis of the document, we can conclude that two plates are missing: the first plate inscribed on one side and a middle plate inscribed on both sides. Therefore, the third, one-sided, plate was the last plate of the grant and the exterior of the original set was blank.

### 3. Palaeography

The text is written in Sanskrit and in prose diction, except two verses concerning the last mentioned ruler Navakāma and the customary verses at the end. The script is a southern variety of late Brahmi or rather an early form of Kannada (tables 1 and 2, p. 241-246). The characters are clearly visible and rather quadratic. The spacing is regular and without any syntactically determined breaks.

Some aspects of the script worth mentioning are:

- The vocal signs for *i* and *ī* are hardly distinguishable. If at all, *i* is a closed circle, while *ī* is a slight loop, e.g.: *ṣi ni, ṣi ni*. In the case of *śrīmat*

the *-ī* (𑀓.𑀭𑀯) rather looks like a short vowel, but has been transliterated uniformly as *śrīmat*.

- The vocal sign for *-e* is attached to the middle or to the top of the consonant: *ḍe de, de dhe, e re, eḷeḷe ṣe*.

- The vocal *-ai* in *lai* seems to be written in a rather unusual way by an additional *i*-circle instead of simply two strokes below: *ḷai*.

- The vocal signs for *-o* and *-au* are realised in different ways, either by two strokes at the top or by one above, e.g. *ḷo mo, ḷoḷo mau, ḷo po, ḷo pau* (normally the *-au* has two strokes and the *-o* one). In the case of *jo* both strokes are attached to the middle of the consonant (𑀭) instead of both at the top or one at the middle and one at the lower stroke.

- *Da* and *ḍa* are hardly distinguishable: *ḍa, ḍa* (*ḍa* has a small hook at the right).

- The consonant *t* without a following vowel, usually marked by *virāma*, is realised in the old manner by omitting the upper serif and skewing the character slightly to the right: *ṭ* (transliterated as *t̄*). This occurs in *śrīmat̄* (2.1.2, 2.1.3, 2.2.4) and *kṣuṭkṣa* (2.1.4), whereby *śrīmat̄* is also written as a ligature in similar cases (2.1.6, 2.2.2, 2.2.6, 3.1.2, 3.2.1). There is no rule cognizable, both variants seem to coexist.

- *Ca* and *va* are written very similarly: *ḍca, ḍva*.

- The syllable *mā* has two forms. Either the vocalising stroke is attached to the left arm of the *ma* (𑀭) or to the right (𑀭). The “left variant” appears only four out of 14 times (*māhadhīrājah* 2.1.2, *māhadhīrājah* 2.1.3, *sāmādhigata* 3.1.6 and *kirtim=ākraṣṭum* 3.2.3).

- The *visarga* (:) marks the case but is also used as a division mark between the customary verses at the end of the inscription (in parts double function, see 5.1.4-5). The sign for *upadhīmāṅya* (*visarga* before *p/ph*) is very similar to the one used for Dravidian *ra*. While the *upadhīmāṅya* rather consists of two circles with a stroke in between, the *ra* looks like a horizontal number eight: *ḷpa* and *ḷre*.<sup>2</sup>

Since the preserved plates don't include any date, it has to be estimated on palaeographical grounds. The typeface bears a strong resemblance to the Hebbūr plates of Navakāma (Śivamāra), which are undated, but dated by Ramesh to the 8<sup>th</sup> century. The characters of the Channapatna plates are furthermore similar to those of the Western Cālukyas of the 7<sup>th</sup>/8<sup>th</sup> century, of

<sup>2</sup> In early records of the Śālanākāyanas, Vākātakas and Kadambas of the 4<sup>th</sup>/5<sup>th</sup> century both signs are similar. Presumably the Telugu/Kannada writers have “borrowed” the *upadhīmāṅya*-sign for writing the Dravidian *ra* (cf. RAMESH 1962: 82-83 und RAO/RAMESH 1985: 9).

the Rāṣṭrakūṭas of the late 8<sup>th</sup> century as well as to other South Indian inscriptions of the 7<sup>th</sup>/8<sup>th</sup> century.

#### 4. Orthography

Although the characters are inscribed very clearly, the text is written quite poorly as regards orthography. Single characters are written incorrectly, several syllables are omitted, the *sandhi* is often neglected, *visargas*, *anusvāras* and *avagrahas* are missing in most cases. The differentiation between long and short vowels is often incorrect and inconsistent, and aspirated consonants (*thádh*) mostly have lost their aspiration. Some of these features can be explained by a Dravidian origin of the scribe.

A consonant following *r* is, as a rule, doubled, but sometimes the *r* is written superfluously before a geminate, e.g. *vriṣorddharana* instead of *vriṣoddharana* (2.1.5) or *vriḍdha* instead of *vriḍdha* (2.2.4, 2.2.6, 2.1.2). Furthermore, there are double consonants, which are unnecessary, like *koṭṭi* (51.5).

Some scribal errors can be explained by graphical similarity (*krkra*, *nma/tma*) or an inattentive scribe in cases where syllables were interchanged, doubled, or omitted. In most cases, however, they are due to phonetic reasons, e.g. the interchange of *v/b* (*vramma* instead of *brahma* and *catena* instead of *śatena*), and could indicate that the text has been transmitted orally to the person who wrote the plates.

#### 5. Similar charters of the Western Gaṅgas

In comparison to hitherto published plates, the following show the most resemblance to the Channapatna plates:

- Hallegere plates of Śivamāra (Śaka 635, year 34 = 713/14 AD, Sanskrit/early Kannada). Parallel up to the missing (fourth) plate.
- Hebbūr plates of Navakāma/Śivamāra (undated, palaeographical dating ca. 8<sup>th</sup> century, Sanskrit/Kannada). Variations or omissions within the genealogy, but inclusion of a rare parallel to the eulogy on Śivamāra. In the beginning this inscription corresponds to that of the Hallegere plates (up to *śaru-śāsanena*, see fn 18, p. 228); it changes afterwards, and is interrupted soon following due to a missing plate. The next preserved plate contains only the verses—hence this is a case quite similar to the Channapatna plates.

- Plate from Gōribidnūr Tāluq, in possession of Paṭel Jaṭvālabha. More or less the same wording up to *kīrttiḥ* (i.e. the first sentence relating to Navakāma), then continuing with Śrīpuruṣa.

- Narsāpur plate of Satyavākya/Permānaḍi Rājamalla (Śaka 824 = 902/03 AD, Sanskrit/Kannada). Same wording as in the plate from Gōribidnūr Tāluq, again up to *kīrttiḥ*, then Śrīpuruṣa and others.

- Jāvajī plates of Śrīpuruṣa (Śaka 672, year 25 = 750/51 AD, Sanskrit/early Kannada). Parallel up to *kīrttiḥ*, then Śrīpuruṣa. Within the genealogy short phrases are omitted or added.

- British Museum plates of Eṛegaṅga, no. 157 (undated, according to Fleet ca. 9<sup>th</sup> century, findspot unknown). Conspicuously, there is twice the same scribal error as well as the unusual name Mokkora instead of Muṣkara. However, this plate contains an additional passage to Bhūvikrama, which is left out in the Channapatna plates. The parallel proceeds up to the missing (fourth) plate. The characters are—like that of the Channapatna plates—legible, but the language is strikingly corrupt. According to Fleet, the Eṛegaṅga plates are spurious.

#### 6. Transliteration<sup>3</sup>

First plate, verso, missing

Second plate, recto

- 2.1.1 va mahādhiraṅgaḥ tat-putra pitṛ-paitāmaha-guṇa-yukto aneka-caturddanta-yuddhavāpta-catu=
- 2.1.2 r-udadhi-salilāśvādita-yaśaḥ śrīmat-harivarmma-māhādhiraṅgaḥ tat-putraḥ dvija-guru-devatā-pū=
- 2.1.3 jana-paro nārāyaṇa-caraṇādhyāta śrīmat-viṣṇugopa-māhādhiraṅgaḥ tat-putra tyambaka-ca=
- 2.1.4 raṇāmborha-ṛaṅga-pavitri-kr̥tottamāgam sva-bhuja-vala-parākrama-kṛykrata-rāya kṣu-kṣa=
- 2.1.5 moṣṭa-piṣiṭāśana-pritikara-niṣita-dharāsi kaliyuga-bala-parākrama[nna]-dharma-vriṣorddharana-nitya-sa=
- 2.1.6 mnaddha śrīmat-mādhava-mahādhiraṅgasya priyabhāginayo vijirbhamāna-sakti-traya sa[ṅg]bhramāvanami=

<sup>3</sup> For convenience, blank spaces as well as hyphens have been inserted. Equal signs indicate that a word is interrupted by the end of the line. Uncertain readings or hardly legible letters are in square brackets.

**Second plate, verso**

- 2.2.1 ta-samasta-sāmanta-maṅḍalo vidyā-vinayātīśaya-paripūṭāntarāmma  
niravagraha-pradhāna-śau=
- 2.2.2 ryya vidvat-supratama-gaṇya śrīmat-koṅgaṇi-mahārājah avinūta-mau  
tat-putrah andari-ālattur-ppo=
- 2.2.3 ruḷare-pernagarādyāneka-samara-mukha-mukhāhuta-prahata-śūra-  
puruṣa-paśūpahāra-vigha=
- 2.2.4 sa-vihasti-kṛta-kṛtāntāgni-mukha durvvinūta-nāmadheyah śrīmat-  
koṅgaṇi-vṛddha-rājo tasya putra
- 2.2.5 durdānta-vimardda-vimbādita-vividha-viśvabhārādhipa-maulimalā-  
makaranda-puñja-pūñjari-krīyamāna-cara=
- 2.2.6 ṇa-yugaḷa-naḷina śrīmat-koṅgaṇi-vṛddha-rājo mokkara-dvīṭīya-  
nāmadheyah naya-vinūṭā[rka] sa=

**Third plate, recto**

- 3.1.1 [r]jva-vidyā-parāyaṇa nīśāsitra-nipunatara-mati tad-āmaja  
uditodita-salā-g-antara-pratita-[si]=
- 3.1.2 ndhurāja-duhṛt-janan[ka śrīvikrama-pradhita-namadheyah śrīmat-  
koṅgaṇi-vṛddha-rājoś caturddastaśa-vi=
- 3.1.3 jyāstādhigata-vipula-mati viśe[śa]to navāśeśasya nīśāsraśya kṛ-  
pray[ta]l-kuśalo ripu-timira-ra=
- 3.1.4 ṇodaya-bhās tu pravara-vigdha lalānā-janayaika-rati-pañcas tasya  
putro aneka-samara-sampātita-vijj=
- 3.1.5 mbhīta-dvirada-radana-kulīśābhigāta-vaṇita-ruḍa-bhāsvad-vijaya-  
lakṣaṇa-lakṣi[ta]-kṛta-viśāla-vakṣa-sthala śakti-tra=
- 3.1.6 ya-sanvira sāmādhigata-sakala-sāstra-tatvi-jñāna samaravarādhitā-  
tri-varṇṇa niravadya-carita prati[bhi]=

**Third plate, verso**

- 3.2.1 mārddam[ā]na-prabhāva śrīmat-koṅgaṇi-mahādhīrājah avini-  
bhāskaro bhūvikrama-dvīṭīya-nāma=
- 3.2.2 dheyaḷ tasyānujo nata-narendra-kīṛṭta-koṭi-ratnārka-dīdhiti-vīrājita-  
pāḍapatmaṅ lakṣmi-svaya-vṛta-
- 3.2.3 patir nnavakāma-nāma śiṣṭa-priyo ri-gaṇa-vidāraṇa-gīta-kīrtti  
lakṣmīm vakṣa-stala harati muraripo kīrttim [ā]=
- 3.2.4 kṛaṣṭum iṣṭe śuddhām rāmasya vṛttim budha-jana-mahitām mānāvī  
sviṅkaroti nibbhāmyo loka-dhūrta [pa]=
- 3.2.5 ra-yuvati-haro devarājo pi nandyaś citraṅ ki cātra citraṅ palam apa-  
ram atah kin nu śiṣṭa-priyatve mero kā=
- 3.2.6 ṅcana-mekhalānta-tila-samsantāvali-puspīte kailāsādrītate ca śaila-  
tanayā-[pā]dāravindāṅgi[te re=]

**Fourth plate, recto and verso, missing****Fifth plate, recto**

- 5.1.1 vendrā sāmā[nyo] ya dharmma-seto nīpāṇā[m] kāle kāle rakṣaṇīya  
krameṇa : na viṣam viṣam ity āhu vramma-sva[m] viṣam u=
- 5.1.2 tvateḷ viṣam ekākīna hatī braharmma-svaṅ putra-pautrika[m] : bram-  
ma-sve mā tīm kujyā praṇa[ra]r kaṇṭa-kataryar api agni-dagdh[ā]=
- 5.1.3 ni roanti bram-dagdhā na rohati : devīsva braṇāsvaṅ ca yo lobheno-  
pabhuṅjati sa pāpāpna paro
- 5.1.4 loke grddhocoṣṭena jīvati : vindyātaviṣv atoyāsu śuśka-koṭāra-vāsina  
kṛṣṇāhajo hi jāya=
- 5.1.5 nte brammadeyāpraharaka : tāṭakanā sahasreṇa aśvamedha-catena  
ca gavā koṭi-[pra]dānena bhūmi-harthā na śu=
- 5.1.6 [rdhya]ti : sarvva-parihara-dattaḷ guḍḍā[ai] likita tī-kaṇḍukāvāpta  
radaka [a]hitanenedo [rnn]aṣṭama[pp]o

**7. Reconstruction with logical paragraphs<sup>4</sup>****1. Introduction**

(\* *siddham*<sup>5</sup> svasti

jītam bhagavatā gata-ghana-gāganābhena padmanābhena

**2. Genealogy**

**Koṅgaṇivarman**

śrīmaḷ-jāhnavaya-kulāmala-vyomāvabhāsana-bhāskarah

sva-khādgaika-prahārakhaṇḍita-mahāśīṭa-stambha-labdha-bala-parākramo

dārunāri-gaṇa-vidāraṇopalabdha-vraṇa-vibhūṣaṇa-vibhūṣitah

kānvāyana-sagotraḷ śrīmat-koṅgaṇi-varmma-dharmma-mahādhīrājah

**Mādhava I**

tasya putrah pitur-anvāgata-guṇa-yukto vidyāvinaya-vihita-vṛttih

samyak-prajāpālana-mātrādhigata-rājya-prayojano

vidvat-kavi-kāncana-nikaṣopala-bhūto nīśāsraśya vakṛt-prayokṛt-kuśalo

<sup>4</sup> Orthographic changes, like *sandhis* or long/short vowels, have been emended without marking (double consonance following *r* is maintained). Omitted and conjecturally restored syllables are in acute brackets (ˆ). Missing sections that have been conjecturally restored on the basis of parallels are in round brackets with asterisk (\*). The numbers in square brackets refer to the line numbering of the transiteration.

<sup>5</sup> Expressed by a symbol.

dattakasūtra-vṛtteḥ praṇetā śrīman-mādha)<sup>6</sup> [2.1.1] va-mahādhīrāḥ

### Harivarman

tat-putraḥ piṭi-paitāmaha-guṇa-yukto

\*neka-caturddanta-yuddhāvāpta-catu [2.1.2] r-udadhi-salilāsvādita-yaśāḥ

śrīmad-dharivarman-mahādhīrāḥ

### Viṣṇugopa

tat-putro dvija-guru-devatā-pū [2.1.3] jana-paro nārāyaṇa-caraṇā(nu)dhyātāḥ

śrīmad-viṣṇugopa-mahādhīrāḥ

### Madhava III

tat-putras tryambaka-ca [2.1.4] raṇāmboruha-rajāḥ-pavitri-kṛtottamāṅgaḥ

sva-bhuja-bala-parākrama-kṛaya-kṛīta-rājyaḥ

kṣut-kṣā [2.1.5] moṣṭa-pisītāsana-prūtkara-nisīta-dhārāsīḥ

kaliyuga-paṅkāvasanna<sup>7</sup>-dharman-miṣodharāṇa-nitya-sa [2.1.6] nmadhaḥ

śrīman-mādha-mahādhīrāḥ<sup>8</sup>

### Avinīta

(\* tat-putraḥ śrīmat-kadambakula-gagana-gabhasti-mālinah śrīmat-

kṛṣṇavarman-mahādhīrāṣya)<sup>9</sup> priyabhāḡineyo

vijrmbhamāṇa-śakti-trayaḥ

sambhramāvanami [2.2.1] ta-samasta-sāmanta-maṇḍalo

vidyā-vinayātīsaya-paripūtātarātmā niravagraha-pradhāna-śau [2.2.2] ryyo

vidvat-suprathama-ganyaḥ śrīmat-koṅgaṇi-mahārājo vīṇita-nāmā<sup>10</sup>

### Durvīṇita

tat-putro 'ndarī-ālatūr-ppo [2.2.3] ruḷare-peṇnagarādyāneka-samara-mukha-

makhāhuta-prahata-sūra-puruṣa-paśūpahāra-viḡha [2.2.4] sa-vihastī-kṛta-

kṛtāntāgni-mukho

[2.2.5] durvvīṇita-nāmadheyah śrīmat-koṅgaṇi-vṛddha-rājah

### Mokkara

tasya putro durddānta-vimarḍa-vimbṛḍita-vividha-viśvambhārādhīpa-

maulimālā-makaranda-puṇja-piṇjari-kriyamāṇa-cara [2.2.6] ṇa-yugala-

najinah

śrīmat-koṅgaṇi-vṛddha-rājo mokkara-dvīṭya-nāmadheyah

naya-vimīṭrakah sa [3.1.1] rrvva-vidyā-parāyaṇo nīṭisāstra-nipuṇatara-matiḥ

### Śrīvikrama

tad-ātmaja uditodita-sa(ka)lā-(di)g-antara-prathita-si [3.1.2] ndhurāja-duhiṭ-

jananīkah śrīvikrama-prathita-nāmadheyah śrīmat-koṅgaṇi-vṛddha-rājas

caturdāśa-vi [3.1.3] dyāsthānādhigata-vipula-matir

viśeṣato 'navāśeṣasya nīṭisāstrasya (va)kṛiṭ-prayokṭi-kuśalo

ripu-timira-(nika)ra [3.1.4] ṇodaya-bhās(karāḥ)<sup>11</sup> pravara-vi(da)gdho lalānā-

janaika-rati-(pra)pañcas

### Bhūvikrama

tasya putro 'neka-samara-sampātita-vijj [3.1.5] mbhita-dvirada-radana-

kulīśābhigāta-vraṇita-rūḍha-bhāsvad-vijaya-lakṣaṇa-lakṣī-kṛta-viśāla-

vakṣa-sthalah

śakti-tra [3.1.6] ya-sa(m)nvitah samadhigata-sakala-śāstrā(rṭha)-tattva-

jīṇah<sup>12</sup> samārādhita-tri-varggo<sup>13</sup> niravadya-caritah

prati(dīnam a)<sup>14</sup> bhi [3.2.1] varddhamāna-prabhāvah

śrīmat-koṅgaṇi-mahādhīrājo vīṇi(ta)-bhāskaro bhūvikrama-dvīṭya-

nāma [3.2.2] dheyah

<sup>6</sup> Reconstruction according to the Haljegere plates.

<sup>7</sup> Most Gāṅga plates read \**paṅkāvāsanna*<sup>o</sup> instead of \**bala-parākra[ṇa]*<sup>o</sup> as in the Channapatna plates. Only one instance shows the comparable reading \**parākram-anna*<sup>o</sup>, which Fleet emends to *āvasanna* (British Museum plates of Eṛeḡaṅga, no. 157, IA 14: 231, fn. 29).

We suppose that in the Channapatna plates it is about a scribal error as there is the same letter series *v/bala parākrama* in the line above. The indistinct character after *parākrama* could indicate that the scribe recognized his error and wanted to delete it or amend it to *ma*, i.e. the ending \**āvasanna*.

<sup>8</sup> Grammatically the original genitive is referring to *priyabhāḡineyo*. Concerning the content, however, this is incorrect as Avinīta is not the nephew of Mādha III but of the Kadamba Kṛṣṇavarman.

<sup>9</sup> Cf. e.g. Haljegere or Hebbūr plates.

<sup>10</sup> Cf. Haljegere plates.

<sup>11</sup> Cf. Haljegere plates as well as the copperplates published in *EC* 10.1905 as nos. 47 and 90: *ripu-timira-nikara-nirākrapadaya-bhāskarah*.

<sup>12</sup> Alternative: *samadhigata-sakala-śāstrah tad-vijīṇa*. Because all other parallels contain *tatva*, the above reading and addition was preferred.

<sup>13</sup> On orthographical grounds the word change could be explained by a scribal error: *vargga* > *varma* (wrong reading) > *varīṇa* ("wrong correction").

<sup>14</sup> Cf. Bedūr grant, Haljegere and Hebbūr plates.

lakṣmī-svayam-vṛta- [3.2.3] patir nnavakāma-nāmā śiṣṭa-priyo ri-gaṇa-vidāraṇa-gīta-kīrtitīḥ

lakṣmīṃ vakṣa-sthale haratī muraripoḥ kīrtim ā [3.2.4] kṛaṣṭum iṣṭe śuddhāṃ rāmasya vṛttim budha-jana-mahitām mānavīm svīkaroti nirbhāḥyo<sup>15</sup> loka-dhūrtaḥ pa [3.2.5] ra-yuvati-haro deva-rājo 'pi nindyās citraṃ kiṃ cātra citraṃ phalam aparam atah kiṃ nu śiṣṭa-priyatve

merau kā [3.2.6] űcana-mekhalānta-vīla-samsantāvalī-ṣuṣpīte kailāsādṛitaṭe ca śailla-tanayā-pādāravindāmḥite re(\*vā-māruta-mānda-kampita-vanābhoge ca vindhyāvālyāṃ gāyanti ārdra-mṛṅāla-khaṇḍa-dhavaḷaṃ yac-ceṣṭitaṃ kinnarāḥ)<sup>16</sup>

(\* yasya dviṣan-nīpati-vāsa-gṛhodareṣu sadyo hata-dvirada-dāna-kṛtāṅgarāgāḥ ālokayanū muditāḥ suratāvasāne chāyāṃ kirāta-vanitā maṇi-vedikāsu)<sup>17</sup>

(\* tenāneka-nīpati-makuṭa-koṭi-lāḷita-śāsanena śatru-śāsanena dviṣal-lakṣmī-kaca-graha-grahaṇa-bhuja-rakṣā-priyamāṇa-janatā-priyeṇa śṛimat-pīṭhivī-kogaṇi-maharāḷeṇa śivamāra-nāmadheyena)<sup>18</sup>

### 3. Donation

About 202 characters are missing.<sup>19</sup>

### 4. Customary verses

(\* yo 'ya lobhāt pramādād vābhihartā sa pañca-mahāpātaka-samyukto bhavati api cātra manu-gṛtāḥ ślokāḥ)<sup>20</sup>

Probably more verses missing.

<sup>15</sup> Also possible: *nirbhāḥyo*. Hallegere and Hebbūr plates: *nirvācyo*.

<sup>16</sup> Cf. Hallegere plates and Hebbūr plates. Metrum: Śārdūlavikṛtita.

<sup>17</sup> Cf. Hallegere plates, Hebbūr plates, and British Museum plates of Eṛegatga, no. 157. Metrum: Vāsantatīlaka.

<sup>18</sup> Cf. Hallegere plates. In the Hebbūr plates only the beginning is inscribed (*tenāvanatāneka-rājanya-makuṭa-koṭi-lāḷita-śāsanena śatru-śāsanena*), then it proceeds with *ari-nīpati-kadamba kṛta*, and ends due to a missing plate.

<sup>19</sup> 430 – 228 = 202 characters (vers 1: 38, vers 2: 58, bridge to grant: 75, bridge to customary vers: 36, beginning of customary vers 1: 21).

<sup>20</sup> As in many Western Ganiga charters: cf. e.g. Bāradtir grant.

(\* sarvān eva prārthayaty eṣa rāmo bhūyo bhūyo bhūyo bhāvinah pārthi) [5.1.1.] vendrān

sāmānyo 'yaṃ dharma-setur nīpātāṃ kāle kāle rakṣantīyaḥ krameṇa .<sup>21</sup> na viṣaṃ viṣaṃ ity āhur brahma-svaṃ viṣaṃ u [5.1.2.] cyate viṣaṃ ekākinam hanti brahma-svaṃ putra-pautrikam .<sup>22</sup>

brahma-sve mā (ma)ṭim kuryāt prāṇaḥ kaṇṭha-gatair api agni-dagdhā [5.1.3] ni rohanti brahma-dāgdham na rohati .<sup>23</sup> devasvaṃ brā(hma)ṇasvaṃ ca yo lobhenopabhuñjati sa pāpāmā pare [5.1.4] loke gṛdhroccīṣṭena jīvati .<sup>24</sup>

vindyātaviṣv atoyāsu śuṣka-koṭara-vāsinah kṛṣṇāhayo hi jāya [5.1.5] nte brahmadevāpahārakāḥ .<sup>25</sup>

tatākānāṃ sahasreṇa aśvamedha-śatena ca gavāṃ koṭi-pradānena bhūmi-hartā na śu [5.1.6] dhyati .<sup>26</sup>

### 5. Conclusion

sarvva-parihāra-dattaḥ guddāḷaiḥ likhitaṃ tri-khaṇḍukāvāptiāḥ radaka [a]hitanenedormnaṣtamappo

### 8. Translation

#### 1. Introduction

(\* Hail. Victorious is the Lord Padmanābha, who is like a cloudless sky.<sup>27</sup>

<sup>21</sup> Reconstructed according to the Hallegere plates. Cf. also SIRCAR 1965: 193, fn. 1. Metrum: Śāḷmī-Tṛiṣṭubh.

<sup>22</sup> Cf. SIRCAR 1965: 190, based on *EI* 22: 167, lines 35–36. Metrum: Śloka/Anuṣṭubh.

<sup>23</sup> Cf. SIRCAR 1965: 182, based on *IA* 19: 310, lines 30–32. Cf. also: *PP* 4.42 or *BpS* vers 45. Metrum: Śloka/Anuṣṭubh.

<sup>24</sup> Cf. *Manu* 1.1.25. Metrum: Śloka/Anuṣṭubh.

<sup>25</sup> Cf. SIRCAR 1965: 199. Cf. also *BP* 4.164.39, *Mbh* 14 App. 4.1107–1112. Metrum: Śloka/Anuṣṭubh.

<sup>26</sup> Cf. SIRCAR 1965: 197. Metrum: Śloka/Anuṣṭubh.

<sup>27</sup> Cf. THAPALYAL 1972: 163f. Or: "The Lord Padmanābha (...) has triumphed" (SALOMON 1998: 124).

## 2. Genealogy

The sun shining at the stainless sky of the *Jālmaveya-kula*, the one who possessed vigour and power by virtue of splitting a big stone pillar with one single stroke of his sword, who was adorned by scars, which he suffered in battles (fought) against troops of cruel enemies, was the illustrious<sup>28</sup> *Dharma-mahādhīrāja Kōṅgaṇivarman*, who belonged to the *Kārvāyana-gotra*.

His son—who was possessed with the same virtues like his father, who was maintained by knowledge and discipline, who only had obtained the kingdom with the particular intention to protect his subjects properly, who has become a (gold) touchstone for the wise and poets, who was skilful as a proclaimer and executor of the *Nītiśāstra*, who was the author of a commentary on the *Dattakasūtra*—was the illustrious) *Mahādhīrāja* (\**Mādha*)va [I].

His son—who was possessed with the same virtues as his father and grandfather, whose fame, which he had earned in numerous battles with young elephants, had tasted the waters of the four oceans—was the illustrious *Mahārājādhīrāja Harivarman*.

His son—who was keen on worshipping the twice-born, gurus, and deities, and who meditated at the feet of Nārāyaṇa—was the illustrious *Mahādhīrāja Viṣṇugopa*.

His son—whose head had been purified by the dust of the lotus-like foot of Tryambaka, who had earned a kingdom by dint of the strength of his arms and his vigour, whose sharp swords have caused pleasure to the (due to hunger) emaciated and burnt out *pīṣṭāśanas*, who was ever engaged in extricating the “bull of the *dharma*”, which had sunk down in the mud and mire of the Kali age—was the illustrious *Mahādhīrāja Mādha*va [III].

His son—who was the beloved son of the sister (\* of the illustrious *Mahādhīrāja* Kṛṣṇavarman, the sun at the sky of the Kadamba kula)<sup>29</sup>, whose

<sup>28</sup> “Illustrious” may not be an adequate translation of *śrīmat*, which literally means “someone, who possesses the Śrī, the goddess of prosperity”.

<sup>29</sup> Kṛṣṇavarman has never been included in the descriptions of Avinīta. In early plates (5<sup>th</sup>/6<sup>th</sup> century) he is not mentioned (Noṇamaṅgala, Śringeri, and Hosakōṭe plates), and the Gangga king is named Kōṅgaṇivarman, and not Avinīta. Only since the Koḍuñjeruva grant in his 25<sup>th</sup> year, the clue to the Kadambas as well as *kōṅgaṇi-mahādhīrāja* and *avinīta* are included. This may be connected to a revolt, which broke out in that year, and which has been struck down by Avinīta (cf. SHEIK ALI 1975: 57 with reference to PANCHAMUKHI/RAO 1946: 133).

three constituents of regal power [*śakti-traya*]<sup>30</sup> were increasing, who made the entire circle of his neighbours<sup>31</sup> to bow down in respect, whose inner self was perfectly purified by his pre-eminence regarding learning and modesty, whose valour was boundless, and who belonged to the best of the learned—was the illustrious *Kōṅgaṇi-Mahārāja* by name *Avinīta*.

His son—who handed on oblation remainders [*upahāra-vidhasa*] in form of animals and human heroes, which had been killed and sacrificed in countless battles in Andarī, Alattūr, Poruḷaṭṭe, Peṇmagara etc.<sup>32</sup> as preliminary oblations [*makha*] to the death bringing *Agnimukha*—<sup>33</sup> was the illustrious *Kōṅgaṇi-vṛddha-rāja* named *Durvinīta*.

His son—whose lotus-like feet had been dyed yellow by plenty of nectar in the crowns of several kings, which had been smashed in battles and struggles—was the illustrious *Kōṅgaṇi-vṛddha-rāja* by second name *Mokkara*. He was a politically experienced and learned man, who devoted himself to every kind of science, and who was (in particular) a great expert in the *Nītiśāstra*.

<sup>30</sup> These are: *prabhu-śakti*, *mantra-śakti* and *usāha-śakti*. In the Kautīliya Arthaśāstra (KA 6.2.30–37) these *śaktis* are described as powers (*bala*): the power of wisdom (*mantra-śakti*), the power over the treasury and the army (*prabhu-śakti*), and the power of vigour or energy (*usāha-śakti*).

<sup>31</sup> To *sāmanānta-maṇḍala* cf. KA 6.2 or Manu 7.155–211. During the time of Avinīta (post Gupta) the *sāmanāntas* still have been independent neighbours, only later (7<sup>th</sup> century) they became dependent on the central power and the term “vassal” was used for them (cf. KULKE 1985).

<sup>32</sup> These wars were fought against the Kāduveṭṭis (= Pallavas) and Kadambas.

<sup>33</sup> This long compound may express the eloquence of Durvinīta, or perhaps more likely the presence of Bhāravi at his court. However, while being very elaborate, it is also unclear to us—especially the meaning of *Agnimukha*. In the *Ṛgveda* there is a passage which describes that heads of horses killed in war are offered to Agni in order to gain his protection (cf. GONDA 1956: 47, referring to RV 5.1.10 and 7.18.19). Likewise in a military context the *Satapatha-Bṛāhmana* refers to an oblation for Agni Anīkavat, which is performed at the house of the Commander of the army (cf. ŚB 5.3.1.1, transl. by EGGELE 1894: “Having taken up both (the Gārhapatya and Āhavaniya) fires on the two kindling-sticks, he goes to the house of the Commander of the army, and prepares a cake on eight potshards for Agni Anīkavat; for Agni is the head (*anīka*) of the gods, and the commander is the head of the army; hence for Agni Anīkavat.”). Perhaps *Agnimukha* and Agni Anīkavat are the same, as both *anīkavat* and *mukha* denote “face” or “having a face”. In short, *Agnimukha* could be someone to whom war victims are offered, more precisely as preliminary oblations. This conforms to OLIVELLE’s statement (2000: 707, app. I) that *agnimukha* refers to all preliminary rites, which precede the main sacrifice.

His son—whose mother<sup>34</sup> was the daughter of the Sindhu<sup>35</sup> king, who was learned and renowned in every quarter of the sky—was the illustrious *Koṅgaṇi-ṛddha-rāja* by the well-known name *Śrīvikrama*. His intellect had been rendered pure by his learning acquired in the fourteen branches of sciences<sup>36</sup>, and he was especially skilful as a proclaimer and executor of the whole *Nṛisāstra*; he was the rising sun, which dispelled the darkness in form of enemies, the best of the learned, the manifestation of the one and only passton of womankind.<sup>37</sup>

His son—whose broad chest was marked by blazing victory marks in form of scars, which he got from attacks of axes and elephant tusks while fighting in countless battles<sup>38</sup>; who was fully endowed with the three constituents of regal power [*śakti-traya*], who had realised the truth of all *śāstras* and gained the three *vargas*<sup>39</sup>; who had a spotless character, and whose power was increasing day by day—was the illustrious *Koṅgaṇi-Mahādhīrāja*, the sunshine of Avinīta, by second name *Bhūvikrama*.

His younger brother—whose lotus-like feet shine like the splendor of the sun due to myriad<sup>40</sup> jewels in the crowns of the kings, who bent down before him,

who had been chosen as her husband by Lakṣmī, who is beloved by the wise, and whose killing of the enemy troops<sup>41</sup> is praised in songs—is *Navakāma*. He embosoms Lakṣmī, desires the fame of Muraripu<sup>42</sup> and makes the moral conduct of Rāma as well as the rules and standards of Manu, praised by the wise, as his own.

Even the lord of the *devas* is to be excluded, if he cheats the world, and is to be blamed, if he takes away the women of others. And is it a wonder then that there is no brighter fruit than being beloved by the learned?

On (the mountain) Meru, which has a gleaming star belt at the edge of the golden slope, at the slope of the Kailāsa, which is marked by the lotus-like feet of Pārvaṭi ["daughter of the mountain"], (\*and in the Vinḍhya range in the expanse of the forest, which trembles softly due to the Mārut wind coming from the Revā [= Narmadā], the *Kinnaras* sing about his achievements, which are so dazzling white like a piece of fresh lotus fibre.) (\* Inside the dwelling houses of the enemy kings the kirāta mistresses, who daily apply the ruit-fluid of killed elephants to their bodies, look delighted at their shadows on the diamond pavilions after their enjoyment of love.)

(\* By him—whose commands are cherished by a myriad of crests of countless kings, who punishes his enemies, who is beloved by his subjects for protecting them with his arms by seizing the Lakṣmī of the enemies by her hair—by this illustrious *Prthivī-Koṅgaṇi-Mahārāja* by name Śivamāra...)

### 3. Donation

(...)

### 4. Customary verses

(\* Who out of eager desire or by error takes by violence his (piece of land) is guilty of the five great crimes.

Moreover, there are the following *ślokas* sung by Manu.)

(\* Rāma is asking again and again all future lords of the earth:)  
This dam for the protection of the *dharma* common to all kings is to be protected from age to age in sequence.

Not what is called "poison" is poison,  
the property of brahmins is to be regarded as poison!

sing this huge number.

<sup>41</sup> Probably this hints to the successful defence of a rebellion of the Nolambas and the battles against the Pallavas.

<sup>42</sup> Viṣṇu as the slayer of the *dairya* Mura.

<sup>34</sup> In the Bednūr grant it seems to be his wife, and not his mother: *tatodhikāḥ sakala-dīgantara-prasiddha-sindhu-rāja-dūhīr-varaḥ*. This plate is by the way the source for SARMA's assumption (1992: 11) that Śrīvikrama was married to two women: a Sindhu and a Coja princess. Also SRIKANTHA SASTRI (1940: xii) reports of two women, probably on same grounds—but this is the only reference for this phrase and should not be accepted as evidence.

<sup>35</sup> Sindhu is the name of a small dynasty in Karnataka, who ruled during the 11<sup>th</sup>/12<sup>th</sup> century in the Shimoga district. They themselves called it *sindhavādī* (Honnaji inscription, EC 7) or *sindhutayāśīra* (Kadur inscription, EC 6, no. 162) as it is written in an inscription of the Kadamba Kṛṣṇavarman around 450 AD. Hence, it was most likely a princess from this dynasty, who was married to Muṣkara, the father of Śrīvikrama.

<sup>36</sup> Cf. YVS 1.3: *purāṇa-nyāya-mīmāṃsā-dharmasāstrāṅgamīśrīṭāḥ / vedāḥ sikhānāni vidyānām dharmasya ca caturdāśā*, "The (four) Vedas along with the Purāṇas, the Nyāya, the Mīmāṃsā, the Dharmasāstras, and the (six Veda-) Aṅgas are the fourteen branches of the sciences and the dharma."

<sup>37</sup> Similar comments—however not in the same wording—have been made referring to Mādhava III (*vara-yuvāval (=yuvati) - (\*vadana) -ravinda-prabodhana-pravṛtti-taruna-dīvākāra*, "who was the just risen sun, which caused the lotus-like faces of the best young women to blossom, Mallohalji plates) or Bhūvikrama (*vara-yuvait-mano-nayana-subhaga*, "who was desired by the mind and the eyes of the best young women", Kuḷagāṇa plates). Another possible reading could be: *lalāṭāṅgaikaikarati* "the manifestation of someone, whose one and only pleasure is the painting of the forehead [= applying of the tilakaj]."

<sup>38</sup> These countless battles were fought side by side with the Cālukyas against the Pallavas. Cf. RAMESH 1984, nos. 29, 31, 33, 39, and RAO/RAMESH 1985, no. 4, for more details.

<sup>39</sup> The three *vargas* are: *dharma*, *artha*, and *kāma*.

<sup>40</sup> More precisely, *koṭi* should be translated as "crore", denoting "ten millions" in the Indian numbering system. In the English context, however, "myriad" is more suitable for expres-

For poison merely kills one single man, but the property of brahmins kills the son and the son's son.

One should never desire the property of a brahman, even if his breath went up the throat.

For what had been destroyed by fire, is going to grow again, but what had been destroyed by a brahman, won't be growing again.

The villain, who eagerly desires the property of gods and brahmins, is going to live on the leftovers of vultures in a future world.

As cobras living in dried out holes of trees in waterless forests of the Vindhya range will be reborn those who take away a gift to brahmins. Not even by a thousand tanks, by a hundred *śvamedha*-sacrifices and the donation of a myriad cows will a land robber be free of guilt.

## 5. Conclusion

All tax exemptions were granted.

This has been written by the *guḍḍālas* (?)<sup>43</sup>, who have received three *khaṇḍuka* (of land)<sup>44</sup> (in return for their services). (...)

## 9. Concluding remarks

The Channapatna plates are much like the hitherto found copperplates of the Western Gāngas and correspond with them in structure, genealogy, wording, and typeface. From their form and content, the plates can be dated to the first half of the 8<sup>th</sup> century under the rule of Śivamāra I (679–726 AD). Not only are the descriptions referring to him the most detailed ones including verses, but also the phrases referring to Mādhava III and Durvīṇita correspond to

<sup>43</sup> Possibly a *guḍḍā*, a jain ascet or pupil (plurale maiestatis) is meant, as e.g. the Kulkār plates have been written by a *guḍḍā*. However, these plates are rather late, dated Śaka 890 = 968/69 AD. Moreover, Jainism hasn't been patronized officially during the estimated period, in which the Channapatna plates most likely have been written (8<sup>th</sup> century). Another possibility is the deduction from Dravidian *gaḍḍa* "stone, pestle made of stone" (BURROW/EMENAU 1968) denoting a kind of profession like stonemason. In any case, the scribe doesn't seem to be mentioned by his proper name and remains anonymous.

<sup>44</sup> Or more precisely: a land, for which three *khaṇḍuka* of seed are needed. The term *khaṇḍuka* mostly refers to a field (*khaṇḍukāvāpa-mātra-kṣेत्रam*, usually followed by *ḍattat*), but sometimes also to a village (*khaṇḍukāvāpa-mātram padtram*) or a forest (*\*khaṇḍukāvāpa-mātram āraṇyakam kṣेत्रam*). Here nothing like this seems to be the case. Probably other conditions like (*tri-khaṇḍukāvāpa-mātra-kedāra* (wet field), *tri-kedāra* or *taiṭṭka* (tank) have been intended.

the 8<sup>th</sup> century. Moreover, Avinīta's ephitets are the same as in the Hallegere plates of Śivamāra I (713/14 AD) and have been used only upto the 8<sup>th</sup> century. Also the phrases referring to Śrīvikrama are the same as in the Bedirūr grant (713/14 AD), whereby the „*jananika*-phrase" can be restricted to the years 634/35, 713/14 and 725/26 (Bedirūr grant, Hallegere plates, Bāradūr grant). This corresponds with the palaeographic dating suggested in the beginning.

One peculiarity of the Channapatna plates is that every possible connection to other dynasties seems to be avoided. These include, for example, the connection to the Kadambas in the case of Avinīta, the frequently used epithet *punnātarāja-skandavarma-priya-putrikājanman* in the case of Durvīṇita as well as the descent of the Cojas, the closeness to the Cālukyas (by the surname *śrīvallabha*) or the victory over the Pallavas in the case of Bhūvikrama. The latter may be left out in order not to outshine the following and ruling Śivamāra/Navakāma.

Altogether nine more plates or inscriptions issued by Śivamāra have been published to date (see e.g. Ramesh 1984, nos. 30–38<sup>45</sup>). Most of these are fragmentary, and only five contain a grant section. Four of these are written in Kannada (Dēburu inscription, two Kuḷgaṇa plates, Māguḍilu inscription; see Ramesh 1984, nos. 32, 35, 36, 38) and one in Sanskrit (Hallegere plates, see Ramesh 1984, no. 31). Furthermore, the scribes have been mentioned only in two of the nine charters: once as *śilāditya* (Hebbūr plates, see Ramesh 1984, no. 33) and once as *viśvakarmācārya* (Hallegere plates). As we do not know whether the grant section of the Channapatna plates had been written in Kannada or in Sanskrit, and because the name of the scribe doesn't seem to be the same as in the Hebbūr or Hallegere plates, we have no further clues to the reconstruction of the missing or undecipherable portions of the new set.

Perhaps future discoveries of a single copperplate can close the gap of this deed of donation and reveal what actually had been granted. Such a plate should meet the following criteria: It would have to be written on both sides, beginning with:

*-vā-māruta-manda-kampita-vanābhoge ca vindhyāvalī gāyanty ādra-nṛṇāla-khaṇḍa-dhavaḷaṃ yac-cestitam kinnarāḥ,*  
it would continue to mention Nāvakama/Śivamāra as donor (possibly via: *śrīmat-prthivī-koṅgaṇi-mahārājena śivamāra-nāmadheyena* ... as in the Hallegere plates) and end with:

<sup>45</sup> Nos. 34 and 37 are very fragmentary inscriptions written in Kannada, No. 34: Jangamarahalli inscription of [Chalukya] Vikramāditya (II) and Koṅgaṇi-arasa. No. 37: Kemballu fragmentary inscription of Śivamāra.

*sarvān eva prārthayaty eṣa rāmo bhūyo bhūyo bhāvīnaḥ pārthi-*. The donation itself can be written in Sanskrit or Kannada and should comprise ca. 200 characters in case there is only the bridge yo 'ya lobhāt pramāḍād vābhihartā sa pañca-mahāpātaka-samyukto bhavati api cātra manur-gītāḥ ślokaḥ before the first of the customary verses.

## 10. References

### 10.1 Copperplates (the first listed edition is the used one)

- Bāradūr grant (Śrīpuruṣa)  
Ramesh 1984: 145–149, no. 39; MAR 1944: 60–70
- Bedirūr grant (Bhūvikrama)  
Ramesh 1984: 111–118, no. 29
- British Museum plates of Eṛgaṅga, no. 157  
IA 14: 229–233 (Fleet)
- Hallegere plates (Śivamāra I)  
Ramesh 1984: 120–128, no. 31; EC 3, Md 113 (Rice), fig. between pp. 106 and 109.
- Hebbūr plates (Navakāma/Śivamāra)  
Ramesh 1984: 130–133, no. 33; EC 12, Tm 23 (Rice), fig. opp. p. 16.
- Hosakōṭe plates (Avinīta)  
Ramesh 1984: 48–51, no. 14; MAR 1938: 80–90
- Jāvaḷi plates (Śrīpuruṣa)  
Ramesh 1984: 162–167, no. 43; EC 6, Mg 36 (Rice)
- Koḍuñjeruvu grant (Avinīta)  
Ramesh 1984: 52–55, no. 15; MAR 1924: 67–69
- Kuknūr plates (Mārasimha III)  
Ramesh 1984: 494–513, no. 159
- Kuḷagāṅa plates (Śivamāra)  
Ramesh 1984: 135–139, no. 35
- Kuḷagāṅa plate (Śivamāra)  
Ramesh 1984: 140–141, no. 36
- Mallohaḷi plates (Avinīta)  
Ramesh 1984: 56–60, no. 16; IA 5: 133ff.; EC 9, Db 68
- Narsāpur plate of Satyavākya/Permāṇaḍi Rājamalla (Rājamalla II)  
Ramesh 1984: 327–333, no. 107; EC 10, KI 90 (Rice)
- Noṅannaṅgala plates (Avinīta)  
Ramesh 1984: 40–43, no. 12; EC 10: 207–08, Malur 72

Peṅṅaūr grant (Durvīṅita)

Ramesh 1984: 70–74, no. 19; MAR 1942: 131–43  
Plate from Görībīdnūr Tāluq, in possession of Patel Jaṭvālabha (Śrīpuruṣa)  
EC 10: 271–273, Gd 47 (Rice)

Śrīgeri plates (Avinīta)

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### Abbreviations

|      |  |
|------|--|
| BP   | <i>Bhaviṣya-Purāna</i>                       |
| BpS  | <i>Bṛhaspati-Samhitā</i>                     |
| EC   | <i>Epigraphia Carnatica</i> , Mysore         |
| EI   | <i>Epigraphia Indica</i> , New Delhi         |
| IA   | <i>Indian Antiquary</i> , Bombay             |
| KA   | <i>Kauṭīliya Arthaśāstra</i>                 |
| Manu | <i>Manu-Smṛti</i>                            |
| MAR  | <i>Mysore Archaeological Report</i> , Mysore |
| Mbh  | <i>Mahābhārata</i>                           |
| PP   | <i>Padma-Purāna</i>                          |
| RV   | <i>Ṛgveda</i>                                |
| ŚB   | <i>Śatapatha-Brāhmaṇa</i>                    |
| YvS  | <i>Yājñavalkya-Smṛti</i>                     |

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Table 1: Brahmi script as written by the scribe of the Channapatna plates. Basic characters.

| Indep. vowels | -a/-ā                | -i/-ī              | -u/-ū                         | -e/-ai              | -o/-au  | 𑀓       |
|---------------|----------------------|--------------------|-------------------------------|---------------------|---------|---------|
| k             | 𑀅<br>ka              | 𑀆<br>ki            | 𑀇<br>ku                       | 𑀈<br>ke<br>𑀉<br>kai | 𑀊<br>ko | 𑀋<br>kr |
| kh-           | 𑀌<br>kha<br>𑀍<br>khā | 𑀎<br>khi           |                               |                     |         |         |
| g             | 𑀏<br>ga              | 𑀐<br>gi            | 𑀑<br>gu<br>𑀒<br>gu<br>𑀓<br>gu |                     | 𑀔<br>go |         |
| gh-           | 𑀕<br>gha<br>𑀖<br>ghā |                    |                               |                     |         |         |
| h-            | 𑀗<br>ha<br>𑀘<br>hā   |                    |                               |                     |         |         |
| c             | 𑀙<br>ca<br>𑀚<br>cā   | 𑀛<br>ci            |                               |                     |         |         |
| ch-           | 𑀜<br>cha<br>𑀝<br>chā | 𑀞<br>chi           |                               |                     |         |         |
| j             | 𑀟<br>ja<br>𑀠<br>jā   | 𑀡<br>ji<br>𑀢<br>ji |                               |                     | 𑀣<br>jo | 𑀤<br>jr |
| 𑀥             |                      |                    |                               |                     |         |         |

2.1 𑀅𑀆𑀇𑀈𑀉𑀊𑀋𑀌𑀍𑀎𑀏𑀐𑀑𑀒𑀓𑀔𑀕𑀖𑀗𑀘𑀙𑀚𑀛𑀜𑀝𑀞𑀟𑀠𑀡𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪𑀫𑀬𑀭𑀮𑀯𑀰𑀱𑀲𑀳𑀴𑀵𑀶𑀷𑀸𑀹𑀺𑀻𑀼𑀽𑀾𑀿𑁀𑁁𑁂𑁃𑁄𑁅𑁆𑁇𑁈𑁉𑁊𑁋𑁌𑁍𑁎𑁏𑁐𑁑𑁒𑁓𑁔𑁕𑁖𑁗𑁘𑁙𑁚𑁛𑁜𑁝𑁞𑁟𑁠𑁡𑁢𑁣𑁤𑁥𑁦𑁧𑁨𑁩𑁪𑁫𑁬𑁭𑁮𑁯𑁰𑁱𑁲𑁳𑁴𑁵𑁶𑁷𑁸𑁹𑁺𑁻𑁼𑁽𑁾𑁿𑂀𑂁𑂂𑂃𑂄𑂅𑂆𑂇𑂈𑂉𑂊𑂋𑂌𑂍𑂎𑂏𑂐𑂑𑂒𑂓𑂔𑂕𑂖𑂗𑂘𑂙𑂚𑂛𑂜𑂝𑂞𑂟𑂠𑂡𑂢𑂣𑂤𑂥𑂦𑂧𑂨𑂩𑂪𑂫𑂬𑂭𑂮𑂯𑂰𑂱𑂲𑂳𑂴𑂵𑂶𑂷𑂸𑂺𑂹𑂻𑂼𑂽𑂾𑂿𑃀𑃁𑃂𑃃𑃄𑃅𑃆𑃇𑃈𑃉𑃊𑃋𑃌𑃍𑃎𑃏𑃐𑃑𑃒𑃓𑃔𑃕𑃖𑃗𑃘𑃙𑃚𑃛𑃜𑃝𑃞𑃟𑃠𑃡𑃢𑃣𑃤𑃥𑃦𑃧𑃨𑃩𑃪𑃫𑃬𑃭𑃮𑃯𑃰𑃱𑃲𑃳𑃴𑃵𑃶𑃷𑃸𑃹𑃺𑃻𑃼𑃽𑃾𑃿𑄀𑄁𑄂𑄃𑄄𑄅𑄆𑄇𑄈𑄉𑄊𑄋𑄌𑄍𑄎𑄏𑄐𑄑𑄒𑄓𑄔𑄕𑄖𑄗𑄘𑄙𑄚𑄛𑄜𑄝𑄞𑄟𑄠𑄡𑄢𑄣𑄤𑄥𑄦𑄧𑄨𑄩𑄪𑄫𑄬𑄭𑄮𑄯𑄰𑄱𑄲𑄳𑄴𑄵𑄶𑄷𑄸𑄹𑄺𑄻𑄼𑄽𑄾𑄿𑅀𑅁𑅂𑅃𑅄𑅅𑅆𑅇𑅈𑅉𑅊𑅋𑅌𑅍𑅎𑅏𑅐𑅑𑅒𑅓𑅔𑅕𑅖𑅗𑅘𑅙𑅚𑅛𑅜𑅝𑅞𑅟𑅠𑅡𑅢𑅣𑅤𑅥𑅦𑅧𑅨𑅩𑅪𑅫𑅬𑅭𑅮𑅯𑅰𑅱𑅲𑅳𑅴𑅵𑅶𑅷𑅸𑅹𑅺𑅻𑅼𑅽𑅾𑅿𑆀𑆁𑆂𑆃𑆄𑆅𑆆𑆇𑆈𑆉𑆊𑆋𑆌𑆍𑆎𑆏𑆐𑆑𑆒𑆓𑆔𑆕𑆖𑆗𑆘𑆙𑆚𑆛𑆜𑆝𑆞𑆟𑆠𑆡𑆢𑆣𑆤𑆥𑆦𑆧𑆨𑆩𑆪𑆫𑆬𑆭𑆮𑆯𑆰𑆱𑆲𑆳𑆴𑆵𑆶𑆷𑆸𑆹𑆺𑆻𑆼𑆽𑆾𑆿𑇀𑇁𑇂𑇃𑇄𑇅𑇆𑇇𑇈𑇉𑇊𑇋𑇌𑇍𑇎𑇏𑇐𑇑𑇒𑇓𑇔𑇕𑇖𑇗𑇘𑇙𑇚𑇛𑇜𑇝𑇞𑇟𑇠𑇡𑇢𑇣𑇤𑇥𑇦𑇧𑇨𑇩𑇪𑇫𑇬𑇭𑇮𑇯𑇰𑇱𑇲𑇳𑇴𑇵𑇶𑇷𑇸𑇹𑇺𑇻𑇼𑇽𑇾𑇿𑈀𑈁𑈂𑈃𑈄𑈅𑈆𑈇𑈈𑈉𑈊𑈋𑈌𑈍𑈎𑈏𑈐𑈑𑈒𑈓𑈔𑈕𑈖𑈗𑈘𑈙𑈚𑈛𑈜𑈝𑈞𑈟𑈠𑈡𑈢𑈣𑈤𑈥𑈦𑈧𑈨𑈩𑈪𑈫𑈬𑈭𑈮𑈯𑈰𑈱𑈲𑈳𑈴𑈶𑈵𑈷𑈸𑈹𑈺𑈻𑈼𑈽𑈾𑈿𑉀𑉁𑉂𑉃𑉄𑉅𑉆𑉇𑉈𑉉𑉊𑉋𑉌𑉍𑉎𑉏𑉐𑉑𑉒𑉓𑉔𑉕𑉖𑉗𑉘𑉙𑉚𑉛𑉜𑉝𑉞𑉟𑉠𑉡𑉢𑉣𑉤𑉥𑉦𑉧𑉨𑉩𑉪𑉫𑉬𑉭𑉮𑉯𑉰𑉱𑉲𑉳𑉴𑉵𑉶𑉷𑉸𑉹𑉺𑉻𑉼𑉽𑉾𑉿𑊀𑊁𑊂𑊃𑊄𑊅𑊆𑊇𑊈𑊉𑊊𑊋𑊌𑊍𑊎𑊏𑊐𑊑𑊒𑊓𑊔𑊕𑊖𑊗𑊘𑊙𑊚𑊛𑊜𑊝𑊞𑊟𑊠𑊡𑊢𑊣𑊤𑊥𑊦𑊧𑊨𑊩𑊪𑊫𑊬𑊭𑊮𑊯𑊰𑊱𑊲𑊳𑊴𑊵𑊶𑊷𑊸𑊹𑊺𑊻𑊼𑊽𑊾𑊿𑋀𑋁𑋂𑋃𑋄𑋅𑋆𑋇𑋈𑋉𑋊𑋋𑋌𑋍𑋎𑋏𑋐𑋑𑋒𑋓𑋔𑋕𑋖𑋗𑋘𑋙𑋚𑋛𑋜𑋝𑋞𑋟𑋠𑋡𑋢𑋣𑋤𑋥𑋦𑋧𑋨𑋩𑋪𑋫𑋬𑋭𑋮𑋯𑋰𑋱𑋲𑋳𑋴𑋵𑋶𑋷𑋸𑋹𑋺𑋻𑋼𑋽𑋾𑋿𑌀𑌁𑌂𑌃𑌄𑌅𑌆𑌇𑌈𑌉𑌊𑌋𑌌𑌍𑌎𑌏𑌐𑌑𑌒𑌓𑌔𑌕𑌖𑌗𑌘𑌙𑌚𑌛𑌜𑌝𑌞𑌟𑌠𑌡𑌢𑌣𑌤𑌥𑌦𑌧𑌨𑌩𑌪𑌫𑌬𑌭𑌮𑌯𑌰𑌱𑌲𑌳𑌴𑌵𑌶𑌷𑌸𑌹𑌺𑌻𑌼𑌽𑌾𑌿𑍀𑍁𑍂𑍃𑍄𑍅𑍆𑍇𑍈𑍉𑍊𑍋𑍌𑍍𑍎𑍏𑍐𑍑𑍒𑍓𑍔𑍕𑍖𑍗𑍘𑍙𑍚𑍛𑍜𑍝𑍞𑍟𑍠𑍡𑍢𑍣𑍤𑍥𑍦𑍧𑍨𑍩𑍪𑍫𑍬𑍭𑍮𑍯𑍰𑍱𑍲𑍳𑍴𑍵𑍶𑍷𑍸𑍹𑍺𑍻𑍼𑍽𑍾𑍿𑎀𑎁𑎂𑎃𑎄𑎅𑎆𑎇𑎈𑎉𑎊𑎋𑎌𑎍𑎎𑎏𑎐𑎑𑎒𑎓𑎔𑎕𑎖𑎗𑎘𑎙𑎚𑎛𑎜𑎝𑎞𑎟𑎠𑎡𑎢𑎣𑎤𑎥𑎦𑎧𑎨𑎩𑎪𑎫𑎬𑎭𑎮𑎯𑎰𑎱𑎲𑎳𑎴𑎵𑎶𑎷𑎸𑎹𑎺𑎻𑎼𑎽𑎾𑎿𑏀𑏁𑏂𑏃𑏄𑏅𑏆𑏇𑏈𑏉𑏊𑏋𑏌𑏍𑏎𑏏𑏐𑏑𑏒𑏓𑏔𑏕𑏖𑏗𑏘𑏙𑏚𑏛𑏜𑏝𑏞𑏟𑏠𑏡𑏢𑏣𑏤𑏥𑏦𑏧𑏨𑏩𑏪𑏫𑏬𑏭𑏮𑏯𑏰𑏱𑏲𑏳𑏴𑏵𑏶𑏷𑏸𑏹𑏺𑏻𑏼𑏽𑏾𑏿𑐀𑐁𑐂𑐃𑐄𑐅𑐆𑐇𑐈𑐉𑐊𑐋𑐌𑐍𑐎𑐏𑐐𑐑𑐒𑐓𑐔𑐕𑐖𑐗𑐘𑐙𑐚𑐛𑐜𑐝𑐞𑐟𑐠𑐡𑐢𑐣𑐤𑐥𑐦𑐧𑐨𑐩𑐪𑐫𑐬𑐭𑐮𑐯𑐰𑐱𑐲𑐳𑐴𑐵𑐶𑐷𑐸𑐹𑐺𑐻𑐼𑐽𑐾𑐿𑑀𑑁𑑂𑑃𑑄𑑅𑑆𑑇𑑈𑑉𑑊𑑋𑑌𑑍𑑎𑑏𑑐𑑑𑑒𑑓𑑔𑑕𑑖𑑗𑑘𑑙𑑚𑑛𑑜𑑝𑑞𑑟𑑠𑑡𑑢𑑣𑑤𑑥𑑦𑑧𑑨𑑩𑑪𑑫𑑬𑑭𑑮𑑯𑑰𑑱𑑲𑑳𑑴𑑵𑑶𑑷𑑸𑑹𑑺𑑻𑑼𑑽𑑾𑑿𑒀𑒁𑒂𑒃𑒄𑒅𑒆𑒇𑒈𑒉𑒊𑒋𑒌𑒍𑒎𑒏𑒐𑒑𑒒𑒓𑒔𑒕𑒖𑒗𑒘𑒙𑒚𑒛𑒜𑒝𑒞𑒟𑒠𑒡𑒢𑒣𑒤𑒥𑒦𑒧𑒨𑒩𑒪𑒫𑒬𑒭𑒮𑒯𑒰𑒱𑒲𑒳𑒴𑒵𑒶𑒷𑒸𑒻𑒻𑒼𑒽𑒾𑒿𑓀𑓁𑓃𑓂𑓄𑓅𑓆𑓇𑓈𑓉𑓊𑓋𑓌𑓍𑓎𑓏𑓐𑓑𑓒𑓓𑓔𑓕𑓖𑓗𑓘𑓙𑓚𑓛𑓜𑓝𑓞𑓟𑓠𑓡𑓢𑓣𑓤𑓥𑓦𑓧𑓨𑓩𑓪𑓫𑓬𑓭𑓮𑓯𑓰𑓱𑓲𑓳𑓴𑓵𑓶𑓷𑓸𑓹𑓺𑓻𑓼𑓽𑓾𑓿𑔀𑔁𑔂𑔃𑔄𑔅𑔆𑔇𑔈𑔉𑔊𑔋𑔌𑔍𑔎𑔏𑔐𑔑𑔒𑔓𑔔𑔕𑔖𑔗𑔘𑔙𑔚𑔛𑔜𑔝𑔞𑔟𑔠𑔡𑔢𑔣𑔤𑔥𑔦𑔧𑔨𑔩𑔪𑔫𑔬𑔭𑔮𑔯𑔰𑔱𑔲𑔳𑔴𑔵𑔶𑔷𑔸𑔹𑔺𑔻𑔼𑔽𑔾𑔿𑕀𑕁𑕂𑕃𑕄𑕅𑕆𑕇𑕈𑕉𑕊𑕋𑕌𑕍𑕎𑕏𑕐𑕑𑕒𑕓𑕔𑕕𑕖𑕗𑕘𑕙𑕚𑕛𑕜𑕝𑕞𑕟𑕠𑕡𑕢𑕣𑕤𑕥𑕦𑕧𑕨𑕩𑕪𑕫𑕬𑕭𑕮𑕯𑕰𑕱𑕲𑕳𑕴𑕵𑕶𑕷𑕸𑕹𑕺𑕻𑕼𑕽𑕾𑕿𑖀𑖁𑖂𑖃𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋𑖌𑖍𑖎𑖏𑖐𑖑𑖒𑖓𑖔𑖕𑖖𑖗𑖘𑖙𑖚𑖛𑖜𑖝𑖞𑖟𑖠𑖡𑖢𑖣𑖤𑖥𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱𑖲𑖳𑖴𑖵𑖶𑖷𑖸𑖹𑖺𑖻𑖼𑖽𑖾𑗀𑖿𑗁𑗂𑗃𑗄𑗅𑗆𑗇𑗈𑗉𑗊𑗋𑗌𑗍𑗎𑗏𑗐𑗑𑗒𑗓𑗔𑗕𑗖𑗗𑗘𑗙𑗚𑗛𑗜𑗝𑗞𑗟𑗠𑗡𑗢𑗣𑗤𑗥𑗦𑗧𑗨𑗩𑗪𑗫𑗬𑗭𑗮𑗯𑗰𑗱𑗲𑗳𑗴𑗵𑗶𑗷𑗸𑗹𑗺𑗻𑗼𑗽𑗾𑗿𑘀𑘁𑘂𑘃𑘄𑘅𑘆𑘇𑘈𑘉𑘊𑘋𑘌𑘍𑘎𑘏𑘐𑘑𑘒𑘓𑘔𑘕𑘖𑘗𑘘𑘙𑘚𑘛𑘜𑘝𑘞𑘟𑘠𑘡𑘢𑘣𑘤𑘥𑘦𑘧𑘨𑘩𑘪𑘫𑘬𑘭𑘮𑘯𑘰𑘱𑘲𑘳𑘴𑘵𑘶𑘷𑘸𑘹𑘺𑘻𑘼𑘽𑘾𑘿𑙀𑙁𑙂𑙃𑙄𑙅𑙆𑙇𑙈𑙉𑙊𑙋𑙌𑙍𑙎𑙏𑙐𑙑𑙒𑙓𑙔𑙕𑙖𑙗𑙘𑙙𑙚𑙛𑙜𑙝𑙞𑙟𑙠𑙡𑙢𑙣𑙤𑙥𑙦𑙧𑙨𑙩𑙪𑙫𑙬𑙭𑙮𑙯𑙰𑙱𑙲𑙳𑙴𑙵𑙶𑙷𑙸𑙹𑙺𑙻𑙼𑙽𑙾𑙿𑚀𑚁𑚂𑚃𑚄𑚅𑚆𑚇𑚈𑚉𑚊𑚋𑚌𑚍𑚎𑚏𑚐𑚑𑚒𑚓𑚔𑚕𑚖𑚗𑚘𑚙𑚚𑚛𑚜𑚝𑚞𑚟𑚠𑚡𑚢𑚣𑚤𑚥𑚦𑚧𑚨𑚩𑚪𑚫𑚬𑚭𑚮𑚯𑚰𑚱𑚲𑚳𑚴𑚵𑚷𑚶𑚸𑚹𑚺𑚻𑚼𑚽𑚾𑚿𑛀𑛁𑛂𑛃𑛄𑛅𑛆𑛇𑛈𑛉𑛊𑛋𑛌𑛍𑛎𑛏𑛐𑛑𑛒𑛓𑛔𑛕𑛖𑛗𑛘𑛙𑛚𑛛𑛜𑛝𑛞𑛟𑛠𑛡𑛢𑛣𑛤𑛥𑛦𑛧𑛨𑛩𑛪𑛫𑛬𑛭𑛮𑛯𑛰𑛱𑛲𑛳𑛴𑛵𑛶𑛷𑛸𑛹𑛺𑛻𑛼𑛽𑛾𑛿𑜀𑜁𑜂𑜃𑜄𑜅𑜆𑜇𑜈𑜉𑜊𑜋𑜌𑜍𑜎𑜏𑜐𑜑𑜒𑜓𑜔𑜕𑜖𑜗𑜘𑜙𑜚𑜛𑜜𑜝𑜞𑜟𑜠𑜡𑜢𑜣𑜤𑜥𑜦𑜧𑜨𑜩𑜪𑜫𑜬𑜭𑜮𑜯𑜰𑜱𑜲𑜳𑜴𑜵𑜶𑜷𑜸𑜹𑜺𑜻𑜼𑜽𑜾𑜿𑝀𑝁𑝂𑝃𑝄𑝅𑝆𑝇𑝈𑝉𑝊𑝋𑝌𑝍𑝎𑝏𑝐𑝑𑝒𑝓𑝔𑝕𑝖𑝗𑝘𑝙𑝚𑝛𑝜𑝝𑝞𑝟𑝠𑝡𑝢𑝣𑝤𑝥𑝦𑝧𑝨𑝩𑝪𑝫𑝬𑝭𑝮𑝯𑝰𑝱𑝲𑝳𑝴𑝵𑝶𑝷𑝸𑝹𑝺𑝻𑝼𑝽𑝾𑝿𑞀𑞁𑞂𑞃𑞄𑞅𑞆𑞇𑞈𑞉𑞊𑞋𑞌𑞍𑞎𑞏𑞐𑞑𑞒𑞓𑞔𑞕𑞖𑞗𑞘𑞙𑞚𑞛𑞜𑞝𑞞𑞟𑞠𑞡𑞢𑞣𑞤𑞥𑞦𑞧𑞨𑞩𑞪𑞫𑞬𑞭𑞮𑞯𑞰𑞱𑞲𑞳𑞴𑞵𑞶𑞷𑞸𑞹𑞺𑞻𑞼𑞽𑞾𑞿𑟀𑟁𑟂𑟃𑟄𑟅𑟆𑟇𑟈𑟉𑟊𑟋𑟌𑟍𑟎𑟏𑟐𑟑𑟒𑟓𑟔𑟕𑟖𑟗𑟘𑟙𑟚𑟛𑟜𑟝𑟞𑟟𑟠𑟡𑟢𑟣𑟤𑟥𑟦𑟧𑟨𑟩𑟪𑟫𑟬𑟭𑟮𑟯𑟰𑟱𑟲𑟳𑟴𑟵𑟶𑟷𑟸𑟹𑟺𑟻𑟼𑟽𑟾𑟿𑠀𑠁𑠂𑠃𑠄𑠅𑠆𑠇𑠈𑠉𑠊𑠋𑠌𑠍𑠎𑠏𑠐𑠑𑠒𑠓𑠔𑠕𑠖𑠗𑠘𑠙𑠚𑠛𑠜𑠝𑠞𑠟𑠠𑠡𑠢𑠣𑠤𑠥𑠦𑠧𑠨𑠩𑠪𑠫𑠬𑠭𑠮𑠯𑠰𑠱𑠲𑠳𑠴𑠵𑠶𑠷𑠸𑠺𑠹𑠻𑠼𑠽𑠾𑠿𑡀𑡁𑡂𑡃𑡄𑡅𑡆𑡇𑡈𑡉𑡊𑡋𑡌𑡍𑡎𑡏𑡐𑡑𑡒𑡓𑡔𑡕𑡖𑡗𑡘𑡙𑡚𑡛𑡜𑡝𑡞𑡟𑡠𑡡𑡢𑡣𑡤𑡥𑡦𑡧𑡨𑡩𑡪𑡫𑡬𑡭𑡮𑡯𑡰𑡱𑡲𑡳𑡴𑡵𑡶𑡷𑡸𑡹𑡺𑡻𑡼𑡽𑡾𑡿𑢀𑢁𑢂𑢃𑢄𑢅𑢆𑢇𑢈𑢉𑢊𑢋𑢌𑢍𑢎𑢏𑢐𑢑𑢒𑢓𑢔𑢕𑢖𑢗𑢘𑢙𑢚𑢛𑢜𑢝𑢞𑢟𑢠𑢡𑢢𑢣𑢤𑢥𑢦𑢧𑢨𑢩𑢪𑢫𑢬𑢭𑢮𑢯𑢰𑢱𑢲𑢳𑢴𑢵𑢶𑢷𑢸𑢹𑢺𑢻𑢼𑢽𑢾𑢿𑣀𑣁𑣂𑣃𑣄𑣅𑣆𑣇𑣈𑣉𑣊𑣋𑣌𑣍𑣎𑣏𑣐𑣑𑣒𑣓𑣔𑣕𑣖𑣗𑣘𑣙𑣚𑣛𑣜𑣝𑣞𑣟𑣠𑣡𑣢𑣣𑣤𑣥𑣦𑣧𑣨𑣩𑣪𑣫𑣬𑣭𑣮𑣯𑣰𑣱𑣲𑣳𑣴𑣵𑣶𑣷𑣸𑣹𑣺𑣻𑣼𑣽𑣾𑣿𑤀𑤁𑤂𑤃𑤄𑤅𑤆𑤇𑤈𑤉𑤊𑤋𑤌𑤍𑤎𑤏𑤐𑤑𑤒𑤓𑤔𑤕𑤖𑤗𑤘𑤙𑤚𑤛𑤜𑤝𑤞𑤟𑤠𑤡𑤢𑤣𑤤𑤥𑤦𑤧𑤨𑤩𑤪𑤫𑤬𑤭𑤮𑤯𑤰𑤱𑤲𑤳𑤴𑤵𑤶𑤷𑤸𑤹𑤺𑤻𑤼𑤽𑤾𑤿𑥀𑥁𑥂𑥃𑥄𑥅𑥆𑥇𑥈𑥉𑥊𑥋𑥌𑥍𑥎𑥏𑥐𑥑𑥒𑥓𑥔𑥕𑥖𑥗𑥘𑥙𑥚𑥛𑥜𑥝𑥞𑥟𑥠𑥡𑥢𑥣𑥤𑥥𑥦𑥧𑥨𑥩𑥪𑥫𑥬𑥭𑥮𑥯𑥰𑥱𑥲𑥳𑥴𑥵𑥶𑥷𑥸𑥹𑥺𑥻𑥼𑥽𑥾𑥿𑦀𑦁𑦂𑦃𑦄𑦅𑦆𑦇𑦈𑦉𑦊𑦋𑦌𑦍𑦎𑦏𑦐𑦑𑦒𑦓𑦔𑦕𑦖𑦗𑦘𑦙𑦚𑦛𑦜𑦝𑦞𑦟𑦠𑦡𑦢𑦣𑦤𑦥𑦦𑦧𑦨𑦩𑦪𑦫𑦬𑦭𑦮𑦯𑦰𑦱𑦲𑦳𑦴𑦵𑦶𑦷𑦸𑦹𑦺𑦻𑦼𑦽𑦾𑦿𑧀𑧁𑧂𑧃𑧄𑧅𑧆𑧇𑧈𑧉𑧊𑧋𑧌𑧍𑧎𑧏𑧐𑧑𑧒𑧓𑧔𑧕𑧖𑧗𑧘𑧙𑧚𑧛𑧜𑧝𑧞𑧟𑧠𑧡𑧢𑧣𑧤𑧥𑧦𑧧𑧨𑧩𑧪𑧫𑧬𑧭𑧮𑧯𑧰𑧱𑧲𑧳𑧴𑧵𑧶𑧷𑧸𑧹𑧺𑧻𑧼𑧽𑧾𑧿𑨀𑨁𑨂𑨃𑨄𑨅𑨆𑨇𑨈𑨉𑨊𑨋𑨌𑨍𑨎𑨏𑨐𑨑𑨒𑨓𑨔𑨕𑨖𑨗𑨘𑨙𑨚𑨛𑨜𑨝𑨞𑨟𑨠𑨡𑨢𑨣𑨤𑨥𑨦𑨧𑨨𑨩𑨪𑨫𑨬𑨭𑨮𑨯𑨰𑨱𑨲𑨳𑨴𑨵𑨶𑨷𑨸𑨹𑨺𑨻𑨼𑨽𑨾𑨿𑩀𑩁𑩂𑩃𑩄𑩅𑩆𑩇𑩈𑩉𑩊𑩋𑩌𑩍𑩎𑩏𑩐𑩑𑩒𑩓𑩔𑩕𑩖𑩗𑩘𑩙𑩚𑩛𑩜𑩝𑩞𑩟𑩠𑩡𑩢𑩣𑩤𑩥𑩦𑩧𑩨𑩩𑩪𑩫𑩬𑩭𑩮𑩯𑩰𑩱𑩲𑩳𑩴𑩵𑩶𑩷𑩸𑩹𑩺𑩻𑩼𑩽𑩾𑩿𑪀𑪁𑪂𑪃𑪄𑪅𑪆𑪇𑪈𑪉𑪊𑪋𑪌𑪍𑪎𑪏𑪐𑪑𑪒𑪓𑪔𑪕𑪖𑪗𑪘𑪙𑪚𑪛𑪜𑪝𑪞𑪟𑪠𑪡𑪢𑪣𑪤𑪥𑪦𑪧𑪨𑪩𑪪𑪫𑪬𑪭𑪮𑪯𑪰𑪱𑪲𑪳𑪴𑪵𑪶𑪷𑪸𑪹𑪺𑪻𑪼𑪽𑪾𑪿𑫀𑫁𑫂𑫃𑫄𑫅𑫆𑫇𑫈𑫉𑫊𑫋𑫌𑫍𑫎𑫏𑫐𑫑𑫒𑫓𑫔𑫕𑫖𑫗𑫘𑫙𑫚𑫛𑫜𑫝𑫞𑫟𑫠𑫡𑫢𑫣𑫤𑫥𑫦𑫧𑫨𑫩𑫪𑫫𑫬𑫭𑫮𑫯𑫰𑫱𑫲𑫳𑫴𑫵𑫶𑫷𑫸𑫹𑫺𑫻𑫼𑫽𑫾𑫿𑬀𑬁𑬂𑬃𑬄𑬅𑬆𑬇𑬈𑬉𑬊𑬋𑬌𑬍𑬎𑬏𑬐𑬑𑬒𑬓𑬔𑬕𑬖𑬗𑬘𑬙𑬚𑬛𑬜

|     | -a/-ā   | -i/-ī       | -u/-ū   | -e/-ai      | -o/-au  | ɾ    |
|-----|---------|-------------|---------|-------------|---------|------|
| t-  | ṭ ṭa    | ṭ ṭi        |         | ṭ ṭe        |         |      |
| ph- |         |             |         |             |         |      |
| ḍ-  | ḍ ḍa    |             |         |             |         |      |
| dh- |         |             |         |             |         |      |
| n-  | ṇa ṇā   | ṇi ṇī       |         |             | ṇo ṇō   |      |
| t-  | ṭ ṭa ṭā | ṭ ṭi ṭī ṭī  | ṭ ṭu ṭū | ṭ ṭe        | ṭ ṭo ṭō | ṭ ṭr |
| ph- |         |             |         |             |         |      |
| ḍ-  | ḍ ḍa ḍā | ḍ ḍi ḍī ḍī  | ḍ ḍu ḍū | ḍ ḍe ḍe     | ḍ ḍo ḍō |      |
| dh- | ḍha ḍhā | ḍhi ḍhī ḍhī | ḍhū ḍhū | ḍhe ḍhe ḍhe |         |      |
| n-  | ṇa ṇā   | ṇi ṇī       | ṇu ṇū   | ṇe ṇe       | ṇo ṇō   | ṇr   |

|     | -a/-ā    | -i/-ī   | -u/-ū    | -e/-ai    | -o/-au     | ɾ |
|-----|----------|---------|----------|-----------|------------|---|
| p-  | pa pa pā | pi pi   | pu pu pū | pe pe pai | po po pau  |   |
| ph- |          |         |          |           |            |   |
| b-  | ba       |         | bu       |           |            |   |
| bh- | bhā      | bhi bhī | bhu bhū  | bhe       |            |   |
| m-  | ma mā    | mi mī   | mu mū    | me        | mo mau mau |   |
| y-  | ya yā    |         | yu yū    | ye yai    | yo         |   |
| r-  | ra rā    | ri rī   | ru rū    | re re     | ro ro      |   |
| ɾ-  |          |         |          |           |            |   |



