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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

¹ 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 quadratric. 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.: $\text{᳚}ni$, $\text{᳚}nī$. In the case of *śrīmat*

the $-ī$ (śrī) 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: de , dhe , re , ṣṭe .
- 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: lai .
- 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. mo , mau , po , 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 (je) 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: t (transliterated as \acute{t}). This occurs in *śrīmat* (2.1.2, 2.1.3, 2.2.4) and *kṣuṅka* (2.1.4), whereby *śrīmat* 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: ca , va .
- The syllable *mā* has two forms. Either the vocalising stroke is attached to the left arm of the *ma* (ma) or to the right (ma). The “left variant” appears only four out of 14 times (*māhadhīrāja* 2.1.2, *māhadhīrāja* 2.1.3, *sāmādhigata*^o 3.1.6 and *kīrtim=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 *upadhmanīya* (*visarga* before p/ph) is very similar to the one used for Dravidian ra . While the *upadhmanīya* rather consists of two circles with a stroke in between, the ra looks like a horizontal number eight: hpa and re .²

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 8th century. The characters of the Channapatna plates are furthermore similar to those of the Western Cālukyas of the 7th/8th century, of

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

the Rāṣṭrakūṭas of the late 8th century as well as to other South Indian inscriptions of the 7th/8th 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 (*th/dh*) 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 *vṛṣoddharana* (2.1.5) or *vṛddha* instead of *vṛddha* (2.2.4, 2.2.6, 2.1.2). Furthermore, there are double consonants, which are unnecessary, like *koṭṭi* (5.1.5).

Some scribal errors can be explained by graphical similarity (*kr/kra*, *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 plate of Navakāma/Śivamāra (undated, palaeographical dating ca. 8th 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 *śatru-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 Patel 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.
- Jāvaḷi 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. 9th century, findspot unknown). Conspicuously, there is twice the same scribal error as well as the unusual name Mokka 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. Transliteration³

First plate, verso, missing

Second plate, recto

- 2.1.1 va mahādhiraḥ tat-putra piṭṛ-paitāmaha-guṇa-yukto aneka-caturddanta-yuddhavāpta-catu=
- 2.1.2 r-udadhi-salilāsṡvādita-yaśaḥ śrīmat-harivarṃma-māhadhirāḥ tat-putraḥ dvija-guru-devatā-pū=
- 2.1.3 jana-paro nārāyaṇa-caraṇādhyāta śrīmat-viṣṇugopa-māhadhirāḥ tat-putra tyambaka-ca=
- 2.1.4 raṇāmborha-rajāḥ-pavitri-kṛtottamāgaṃ sva-bhuja-vala-parākrama-kṛyekrata-rājya kṣuḥ-kṣa=
- 2.1.5 moṣṭa-piṣitāśana-pritikara-niśita-dharāsi kaliyuga-bala-parākrama[nna]-dharmma-vriṣorddharāṇa-nitya-sa=
- 2.1.6 nnaddha śrīmat-mādhava-mahādhiraḥjasya priyabhāḡineyo vijṛmbhamāṇa-śakti-traya sa[m]bhramāvanami=

³ 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-maṇḍalo vidyā-vinayātiśaya-paripūtāntarānma
niravagraha-pradhāna-śau=
2.2.2 ryya vidvat-supratama-gaṇya śrīmat-koṅgaṇi-mahārājaḥ avinīta-mau
tat-putraḥ andarī-ālattur-ppo=
2.2.3 ruḷaṇe-peṇnagarādyāneka-samara-mukha-mukhāhuta-prahata-śūra-
puruṣa-paśūpahāra-vigha=
2.2.4 sa-vihasti-kṛta-kṛtāntāgni-mukha durvvinīta-nāmadheyaḥ śrīmat-
koṅgaṇi-vṛddha-rājo tasya putra
2.2.5 durddānta-vimardda-vimbadata-vividha-viśvabhārādhipa-maulimalā-
makaranda-puñja-piñjari-kṛyamāṇa-cara=
2.2.6 ṇa-yuḡala-naḷina śrīmat-koṅgaṇi-vṛddha-rājo mokkara-dvīṭiya-
nāmadheyaḥ naya-vinīṭā[rka] sa=

Third plate, recto

- 3.1.1 [r]vva-vidyā-parāyaṇa nītiśāstra-nipuṇātara-mati tad-ātmaja
uditodita-salā-g-antara-pratita-[si]=
3.1.2 ndhurāja-duhṛṭr-janan[ī]ka śrīvikrama-pradhita-namadheyaḥ śrīmat-
koṅgaṇi-vṛddha-rājoś caturddastaśa-vi=
3.1.3 jyāstānādhigata-vipula-mati viśe[śa]to navaśeśasya nītiśāstrasya kṛ-
prayo[ttā]-kuśalo ripu-timira-ra=
3.1.4 ṇodaya-bhās tu pravara-vigdha lalānā-janayaika-rati-pañcas tasya
putro aneka-samara-sampātita-vijṛ=
3.1.5 mbhita-dvirada-radana-kuliśābhighāta-vaṇita-ruḍa-bhāsvad-vijaya-
lakṣaṇa-lakṣi[ta]-kṛta-viśāla-vakṣa-sthala śakti-tra=
3.1.6 ya-sanvira sāmādhigata-sakala-śāstra-tatvi-jñāna samaravarādhitā-
tri-varṇṇa niravadya-carita prati[bhi]=

Third plate, verso

- 3.2.1 rmārddam[ā]na-prabhāva śrīmat-koṅgaṇi-mahādhīrājaḥ avini-
bhāskaro bhūvikrama-dvīṭiya-nāma=
3.2.2 dheyah tasyānujo nata-narendra-kirīṭa-koṭi-ratnārkkā-dīdhiti-virājita-
pādatatmaṃ lakṣmi-svaya-vṛta-
3.2.3 patir nnavakāma-nāma śiṣṭa-priyo ri-gaṇa-vidāraṇa-gita-kirtti
lakṣmim vakṣa-stala harati muraripo kirttim [ā]=
3.2.4 kraṣṭum iṣṭe śuddhām rāmasya vṛttiṃ budha-jana-mahitām mānavī
svimkaroti nibbhāmyo loka-dhūrta [pa]=
3.2.5 ra-yuvati-haro devarājo pi nandyaś citraṃ ki cātra citraṃ palam apa-
ram ataḥ kin nu śiṣṭa-priyatve mero kā=
3.2.6 ṅcana-mekhalānta-vila-samsantāvalī-ṇuṣpīte kailāsādrītaṇe 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 nṛpāṇā[m] kāle kāle rakṣaṇiya
krameṇa : na viṣam viṣam ity āhu vramma-sva[m] viṣam u=
- 5.1.2 tvateḥ viṣam ekākina hati brahamma-svaṃ putra-pautrika[m] : bram-
ma-sve mā tim kujyā praṇa[rai]r kaṇṭa-kataryar api agni-dagdh[ā]=
- 5.1.3 ni roanti bram-dagdha na rohati : devīsva braṇāsvañ ca yo lobheno-
pabhuñjati sa pāpāpna paro
- 5.1.4 loke gṛddhocciṣṭena jīvati : vindyāṭavīsv atoyāsu śuṣka-koṭara-vāsina
kṛṣṇāhajo hi jāya=
- 5.1.5 nte brammadeyāpraharaka : taṭakanā sahasreṇa aśvamedha-catena
ca gavā koṭṭi-[pra]dānena bhūmi-hartthā na śu=
- 5.1.6 [rdhya]ti : sarvva-parihara-dattaḥ guḍḍā[lai] likita tṛ-kaṇḍukāvāpta
radaka [a]hitanenedo[rnn]aṣṭama[pp]o

7. Reconstruction with logical paragraphs⁴

1. Introduction

(* *siddham*⁵ svasti

jitam bhagavatā gata-ghana-gaganābhena padmanābhena

2. Genealogy

Koṅgaṇivarman

śrīmaj-jāhnaveya-kulāmala-vyomāvabhāsana-bhāskaraha
sva-khḍgaika-prahāraḥkaṇḍita-mahāśilā-stambha-labdha-bala-parākramo
dāruṇāri-gaṇa-vidāraṇopalabdha-vraṇa-vibhūṣaṇa-vibhūṣitaḥ
kānvāyana-sagotraḥ śrīmat-koṅgaṇi-varmma-dharmma-mahādhiraḥjaḥ

Mādhava I

tasya putraḥ pitur-anvāgata-guṇa-yukto vidyāvinaya-vihita-vṛttih
samyak-prajāpālana-mātrādhigata-rājya-prayojano
vidvat-kavi-kāñcana-nikaṣopala-bhūto nītiśāstrasya vaktr-prayoktr-kuśalo

⁴ 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 < >. 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 transliteration.

⁵ Expressed by a symbol.

dattakasūtra-vṛtteḥ praṇetā śrīman-mādha)⁶ [2.1.1] va-mahādhiraḥjaḥ

Harivarman

tat-putraḥ piṭṛ-paitāmaha-guṇa-yukto
'neka-caturddanta-yuddhāvāpta-catu [2.1.2] r-udadhi-salilāsvādita-yaśāḥ
śrīmad-dharivarmma-mahādhiraḥjaḥ

Viṣṇugopa

tat-putro dvija-guru-devatā-pū [2.1.3] jana-paro nārāyaṇa-caraṇā<nu>dhyātāḥ
śrīmad-viṣṇugopa-mahādhiraḥjaḥ

Madhava III

tat-putras tryambaka-ca [2.1.4] raṇāmboruha-rajāḥ-pavitri-kṛtottamāṅgaḥ
sva-bhuja-bala-parākrama-kraya-kṛta-rājyaḥ
kṣut-kṣā [2.1.5] moṣṭa-piṣitāśana-prītikara-niśita-dhārāsīḥ
kaliyuga-paṅkāvāsanna⁷-dharmma-vṛṣoddharaṇa-nitya-sa [2.1.6] nnaddhaḥ
śrīman-mādhava-mahādhiraḥjaḥ⁸

Avinīta

(* tat-putraḥ śrīmat-kadambakula-gagana-gabhasti-māliṇaḥ śrīmat-
kṛṣṇavarman-mahādhiraḥjasya)⁹ priyabhāḡineyo
vijrmbhamāṇa-śakti-trayaḥ
sambhramāvanami [2.2.1] ta-samasta-sāmanta-maṇḍalo
vidyā-vinayātiśaya-paripūtantarātmā niravagraha-pradhāna-śau [2.2.2] ryyo
vidvat-suprathama-gaṇyaḥ śrīmat-koṅgaṇi-mahārājo 'vinīta-nāmā¹⁰

⁶ Reconstruction according to the Hallegere plates.

⁷ Most Gaṅga plates read °paṅkāvāsanna° instead of °bala-parākra[nna]° as in the Channapatna plates. Only one instance shows the comparable reading “parākram-anna-”, which Fleet emends to āvasanna (British Museum plates of Eṛegaṅga, 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 nna, i.e. the ending °āvasanna.

⁸ Grammatically the original genitive is referring to priyabhāḡineyo. Concerning the content, however, this is incorrect as Avinīta is not the nephew of Mādhava III but of the Kadamba Kṛṣṇavarman.

⁹ Cf. e.g. Hallegere or Hebbūr plates.

¹⁰ Cf. Hallegere plates.

Durvinīta

tat-putro 'ndarī-ālattūr-ppo [2.2.3] ruḷare-peṇnagarādyāneka-samara-mukha-
makhāhuta-prahata-śūra-puruṣa-paśūpahāra-vigha [2.2.4] sa-vihastī-kṛta-
kṛtāntāgni-mukho
[2.2.5] durvvinīta-nāmadheyah śrīmat-koṅgaṇi-vṛddha-rājah

Mokkara

tasya putro durddānta-vimardda-vimbṛdita-vividha-viśvambhārādhipa-
maulimālā-makaranda-puñja-piñjarī-kriyamāṇa-cara [2.2.6] ṇa-yugaḷa-
nalinaḷ
śrīmat-koṅgaṇi-vṛddha-rājo mokkara-dvitīya-nāmadheyah
naya-vinītārkaḷ sa [3.1.1] rvva-vidyā-parāyaṇo nītiśāstra-nipunātara-matiḷ

Śrīvikrama

tad-ātmaja uditodita-sa(ka)lā-(di)g-antara-prathita-si [3.1.2] ndhurāja-duhitṛ-
jananīkaḷ śrīvikrama-prathita-nāmadheyah śrīmat-koṅgaṇi-vṛddha-rājas
caturddaśa-vi [3.1.3] dyāsthānādihigata-vipula-matir
viśeṣato 'navaśeṣasya nītiśāstrasya <va>kṛṭ-prayokṛ-kuśalo
ripu-timira-<nika>ra [3.1.4] ṇodaya-bhās<karah>¹¹ pravara-vi<da>gdho lalānā-
janaika-rati-<pra>pañcas

Bhūvikrama

tasya putro 'neka-samara-sampātita-vijṛ [3.1.5] mbhita-dvirada-radana-
kuliśābhigāta-vraṇita-rūḍha-bhāsvad-vijaya-lakṣaṇa-lakṣī-kṛta-viśāla-
vakṣa-sthalah
śakti-tra [3.1.6] ya-sa<ma>nviṭah samadhigata-sakala-śāstrā<rthta>-tattva-
jñānaḷ¹² samārādhitā-tri-vargo¹³ niravadya-caritaḷ
prati<dinam a>¹⁴ bhi [3.2.1] varddhamāna-prabhāvaḷ
śrīmat-koṅgaṇi-mahādhirājo 'vinī<ta>-bhāskaro bhūvikrama-dvitīya-
nāma [3.2.2] dheyaḷ

Navakāma (Śivamāra)

tasyānujo nata-narendra-kirīṭa-koṭi-ratnārka-dīdhiti-virājita-pādapadmah

¹¹ Cf. Hallegere plates as well as the copperplates published in EC 10.1905 as nos. 47 and 90: *ripu-timira-nikara-nirākaraṇodaya-bhāskaraḷ*.

¹² Alternative: *samadhigata-sakala-śāstrāḷ tad-vijñāna*. Because all other parallels contain *tattva*, the above reading and addition was preferred.

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

¹⁴ Cf. Bedirūr grant, Hallegere, and Hebbūr plates.

lakṣmī-svayaṃ-vṛta-[3.2.3] patir nnavakāma-nāmā śiṣṭa-priyo 'ri-gaṇa-
vidāraṇa-gīta-kīrttiḥ

lakṣmīm vakṣa-sthale harati muraripoḥ kīrttim ā [3.2.4] kraṣṭum iṣṭe
śuddhām rāmasya vṛttiṃ budha-jana-mahitām mānavīm svīkaroti
nirbhāḥjyo¹⁵ loka-dhūrtaḥ pa [3.2.5] ra-yuvati-haro deva-rājo 'pi nindyaś
citram kiṃ cātra citram phalam aparam ataḥ kiṃ nu śiṣṭa-priyatve

merau kā [3.2.6] ṅcana-mekhalānta-vila-samsantāvalī-puṣpīte
kailāsādrīte ca śaila-tanayā-pādāravindāṃkīte
re(*vā-māruta-manda-kampita-vanābhoge ca vindhyāvalyām gāyanty
ārdrā-mṛṅāla-khaṇḍa-dhavaḷaṃ yac-ceṣṭitaṃ kinnarāḥ)¹⁶

(* yasya dviṣan-nṛpati-vāsa-gr̥hodareṣu sadyo hata-dvirada-dāna-
kṛtāṅgarāgāḥ
ālokayanti muditāḥ suratāvasāne chāyām kirāta-vanitā maṇi-vedikāsu)¹⁷

(* tenāneka-nṛpati-makuṭa-koṭi-lālita-śāsanena śatru-śāsanena
dviṣal-lakṣmī-kaca-graha-grahaṇa-bhuja-rakṣā-priyamāṇa-janatā-priyeṇa
śrīmat-prthivī-koṅgaṇi-mahārājena śivamāra-nāmadheyena)¹⁸

3. Donation

*About 202 characters are missing.*¹⁹

4. Customary verses

(* yo 'sya lobhāt pramādād vābhihartā
sa pañca-mahāpātaka-samyukto bhavati
apī cātra manu-gītāḥ ślokaḥ)²⁰

Probably more verses missing.

¹⁵ Also possible: *nirbhāḥjyo*. Hallegere and Hebbūr plates: *nirvvācyo*.

¹⁶ Cf. Hallegere plates and Hebbūr plates. Metrum: Śārdūlavikrīḍita.

¹⁷ Cf. Hallegere plates, Hebbūr plates, and British Museum plates of Eṅgaṅga, no. 157. Metrum: Vasantatilaka.

¹⁸ Cf. Hallegere plates. In the Hebbūr plates only the beginning is inscribed (*tenāvanatāneka-rājanya-makuṭa-koṭi-lālita-śāsanena śatru-śāsanena*), then it proceeds with *ari-nṛpati-kadamba kāra*^o, and ends due to a missing plate.

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

²⁰ As in many Western Gaṅga charters; cf. e.g. Bāradūr grant.

(* sarvān eva prārthayaty eṣa rāmo bhūyo bhūyo bhāvinaḥ
pārthi) [5.1.1] vendrān

sāmānyo 'yaṃ dharmma-setur nṛpāṇāṃ kāle kāle rakṣanīyaḥ krameṇa : ²¹

na viṣaṃ viṣaṃ ity āhur brahma-svaṃ viṣaṃ u [5.1.2] cyate
viṣaṃ ekākinaṃ hanti brahma-svaṃ putra-pautrikaṃ : ²²

brahma-sve mā <ma>tiṃ kuryāt prānaiḥ kaṇṭha-gatair api
agni-dagdhā [5.1.3] ni rohanti brahma-dagdhaṃ na rohati : ²³

devasvaṃ brā<hma>ṇasvaṃ ca yo lobhenopabhuñjati
sa pāpātmā pare [5.1.4] loke ḡdhroccīṣṭena jīvati : ²⁴

vindyātāvīṣv atoyāsu śuṣka-koṭāra-vāsinaḥ
kṛṣṇāhayo hi jāya [5.1.5] nte brahmadeyāpahārakāḥ : ²⁵

taṭākānāṃ sahasreṇa aśvamedha-śatena ca gavāṃ
koṭi-pradānena bhūmi-harttā na śu [5.1.6] dhyati : ²⁶

5. Conclusion

sarvva-parihāra-dattaḥ
guḍḍālaiḥ likhitaṃ tri-khaṇḍukāvāptāḥ radaka [a]hitanenedornnaṣṭamappo

8. Translation

1. Introduction

(* Hail. Victorious is the Lord Padmanābha, who is like a cloudless sky. ²⁷

²¹ Reconstructed according to the Hallegere plates. Cf. also SIRCAR 1965: 193, fn. 1. Metrum: Śālinī-Triṣṭubh.

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

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

²⁴ Cf. *Manu* 11.25. Metrum: Śloka/Anuṣṭubh.

²⁵ Cf. SIRCAR 1965: 199. Cf. also BP 4.164.39, Mbh 14 App. 4.1107–112. Metrum: Śloka/Anuṣṭubh.

²⁶ Cf. SIRCAR 1965: 197. Metrum: Śloka/Anuṣṭubh.

²⁷ Cf. THAPLYAL 1972: 163f. Or: “The Lord Padmanābha (...) has triumphed” (SALOMON 1998: 124).

2. Genealogy

The sun shining at the stainless sky of the *Jāhnavēya-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 illustrious²⁸ *Dharma-mahādhīrāja* **Koṅgaṇivarman**, who belonged to the *Kānvāyana-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 *piśitāśanas*, 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* **Mādhava** [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)²⁹, whose

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

²⁹ Kṛṣṇavarman has never been included in the descriptions of Avinīta. In early plates (5th/6th century) he is not mentioned (Noṇamaṅgala, Śṛṅgeri, and Hosakōṭe plates), and the Gaṅga king is named Koṅgaṇivarman, and not Avinīta. Only since the Koḍuñjeruvu grant in his 25th year, the clue to the Kadambas as well as *koṅgaṇi-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*]³⁰ were increasing, who made the entire circle of his neighbours³¹ 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 *Koṅgaṇi-Mahārāja* by name **Avinīta**.

His son—who handed on oblation remainders [*upahāra-ighasa*] in form of animals and human heroes, which had been killed and sacrificed in countless battles in Andarī, Ālattūr, Poruḷare, Peṅnagara etc.³² as preliminary oblations [*makha*] to the death bringing *Agnimukha*—³³ was the illustrious *Koṅgaṇi-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 *Koṅgaṇi-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*.

³⁰ These are: *prabhu-śakti*, *mantra-śakti* and *utsāha-śakti*. In the Kauṭīliya 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 (*utsāha-śakti*).

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

³² These wars were fought against the Kāḍuveṭṭis (= Pallavas) and Kadambas.

³³ 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 *Rgveda* 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 *Śatapatha-Brahmana* 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 EGGELING 1894: “Having taken up both (the Gārhapatya and Āhavanīya) fires on the two kindling-sticks, he goes to the house of the Commander of the army, and prepares a cake on eight potsherds for Agni Anīkavat; for Agni is the head (*anika*) 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 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 mother³⁴ was the daughter of the Sindhu³⁵ king, who was learned and renowned in every quarter of the sky—was the illustrious *Koṅgaṇi-vṛddha-rāja* by the well-known name **Śrīvikrama**. His intellect had been rendered pure by his learning acquired in the fourteen branches of sciences³⁶, and he was especially skilful as a proclaimer and executor of the whole *Nītiśāstra*; 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 passion of womankind.³⁷

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 battles³⁸; 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*³⁹; who had a spotless character, and whose power was increasing day by day—was the illustrious *Koṅgaṇi-Mahādhira*, the sunshine of Avinīta, by second name **Bhūvikrama**.

His younger brother—whose lotus-like feet shine like the splendor of the sun due to myriad⁴⁰ jewels in the crowns of the kings, who bent down before him,

³⁴ In the Bedirūr grant it seems to be his wife, and not his mother: *tatodhikaḥ sakala-digantara-prasiddha-sindhu-rāja-duhitṛ-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 Coḷa 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.

³⁵ Sindhu is the name of a small dynasty in Karnataka, who ruled during the 11th/12th century in the Shimoga district. They themselves called it *sindhavāḍi* (Honnāḷi inscription, EC 7) or *sindhutaḡarāṣṭra* (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.

³⁶ Cf. YvS 1.3: *purāṇa-nyāya-mīmāṃsā-dharmaśāstrāṅgamiśritāḥ / vedāḥ sthānāni vidyānāṃ dharmasya ca caturdaśa*, “The (four) Vedas along with the Purāṇas, the Nyāya, the Mīmāṃsā, the Dharmaśāstras, and the (six Veda-) Aṅgas are the fourteen branches of the sciences and the dharma.”

³⁷ Similar comments—however not in the same wording—have been made referring to Mādhava III (*vara-yuḍiva*(=yuvati)-(“*vadanā*)-*ravinda-prabodhana-pravṛtti-taruṇa-divākara*, “who was the just risen sun, which caused the lotus-like faces of the best young women to blossom, Mallohalli plates) or Bhūvikrama (*vara-yuvati-mano-nayana-subhaga*, “who was desired by the mind and the eyes of the best young women”, Kulagāna plates). Another possible reading could be: *lalāṭāṅjanaikarati* “the manifestation of someone, whose one and only pleasure is the painting of the forehead [= applying of the tilaka]”.

³⁸ 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.

³⁹ The three *vargas* are: *dharma*, *artha*, and *kāma*.

⁴⁰ 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-

who had been chosen as her husband by Lakṣmī, who is beloved by the wise, and whose killing of the enemy troops⁴¹ is praised in songs—is **Navakāma**. He embosoms Lakṣmī, desires the fame of Muraripu⁴² 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 Pārvatī [“daughter of the mountain”], (*and in the Vindhya 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 brahmans is to be regarded as poison!

sing this huge number.

⁴¹ Probably this hints to the successful defence of a rebellion of the Noḷambas and the battles against the Pallavas.

⁴² Viṣṇu as the slayer of the *daitya* Mura.

For poison merely kills one single man,
but the property of brahmans 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 brahmans,
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 brahmans.
Not even by a thousand tanks, by a hundred *aśvamedha*-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* (?)⁴³, who have received three *khaṇḍuka* (of land)⁴⁴ (in return for their services). (...)

9. Concluding remarks

The Channapatna plates are much like the hitherto found copperplates of the Western Gaṅgas 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 8th 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 Durvinīta correspond to

⁴³ Possibly a *guḍḍa*, a jain ascet or pupil (plurale maiestatis) is meant, as e.g. the Kūknūr plates have been written by a *guḍḍa*. 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 (8th century). Another possibility is the deduction from Dravidian *gaḍḍa* "stone, pestle made of stone" (BURROW/EMENAU 1968) denoting a kind of profession like stonecutter. In any case, the scribe doesn't seem to be mentioned by his proper name and remains anonymous.

⁴⁴ Or more precisely: a land, for which three *khaṇḍuka* of seed are needed. The term *khaṇḍuka* mostly refers to a field (*khaṇḍukāvāpa-mātra-kṣetram*, usually followed by *dattaḥ*), but sometimes also to a village (*kaṇḍukavāpa-mātram padram*) or a forest (*kaṇḍukavāpa-mātram āraṇyakam kṣetram*). Here nothing like this seems to be the case. Probably other additions like (*tri-khaṇḍukāvāpa-*)*mātra-kedāra* (wet field), *tri-kedāra* or *taṭāka* (tank) have been intended.

the 8th century. Moreover, Avinīta's epithets are the same as in the Hallegere plates of Śivamāra I (713/14 AD) and have been used only upto the 8th century. Also the phrases referring to Śrīvikrama are the same as in the Bedirūr grant (713/14 AD), whereby the “*jananīka*-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 Durvinīta as well as the descent of the Coḷas, 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. 30–38⁴⁵). Most of these are fragmentary, and only five contain a grant section. Four of these are written in Kannada (Dēburu inscription, two Kuḷāgaṇa 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 *śīlāditya* (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 ārdra-mṛṇāla-khaṇḍa-dhavaḷaṃ yac-ceṣṭitaṃ kinnarāḥ,

it would continue to mention Nāvakama/Śivamāra as donator (possibly via: *śrīmat-prthivī-koṅgaṇi-mahārājena śivamāra-nāmadheyena ...*

as in the Hallegere plates) and end with:

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

sarvān eva prārthayaty eṣa rāmo bhūyo bhūyo bhāvinaḥ 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 'sya lobhāt pramādād vābhihartā sa pañca-mahāpātaka-saṃyukto bhavati api cātra manu-gūṭāḥ ślokāḥ* before the first of the customary verses.

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

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Bedirūr grant (Bhūvikrama)

RAMESH 1984: 111–118, no. 29

British Museum plates of Eṛegaṅga, 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

Jāvali 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

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Kuḷagāṇa plate (Śivamāra)

RAMESH 1984: 140–141, no. 36

Mallohalli plates (Avinīta)

RAMESH 1984: 56–60, no. 16; *IA* 5: 133ff.; *EC* 9, Db 68

Narsāpur plate of Satyavākya/Permānaḍi Rājamalla (Rājamalla II)

RAMESH 1984: 327–333, no. 107; *EC* 10, Kl 90 (Rice)

Noṇamaṅgala plates (Avinīta)

RAMESH 1984: 40–43, no. 12; *EC* 10: 207–08, Malur 72

Peṇṇaūr grant (Durvinīta)

RAMESH 1984: 70–74, no. 19; MAR 1942: 131–43

Plate from Gōribidnūr Tāluq, in possession of Paṭel Jaṭāvallabha (Śrīpuruṣa)

EC 10: 271–273, Gd 47 (Rice)

Śrīgeri plates (Avinīta)

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Abbreviations

BP	<i>Bhaviṣya-Purāṇa</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-Purāṇa</i>
RV	<i>Ṛgveda</i>
ŚB	<i>Śatapatha-Brahmaṇa</i>
YvS	<i>Yājñavalkya-Smṛti</i>

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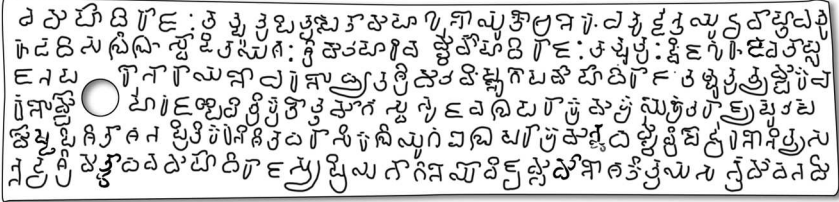
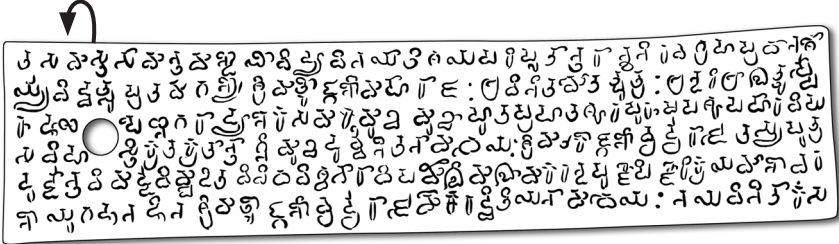
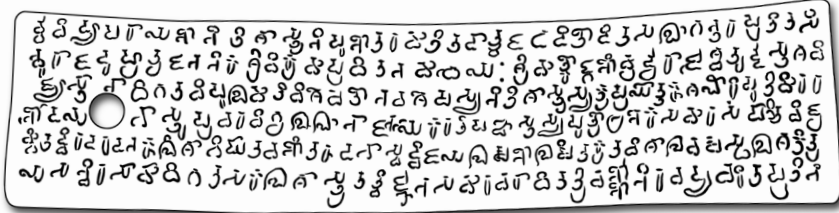
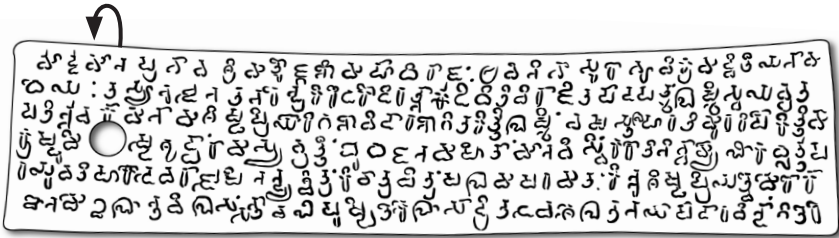
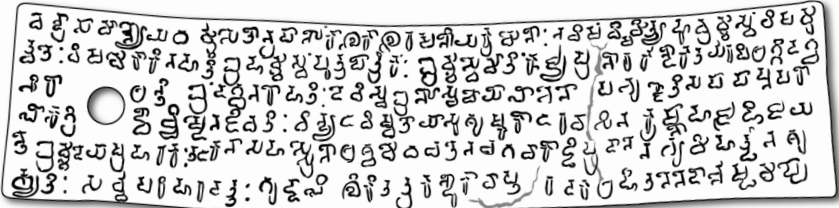
- 2.1  2.1
- 2.2  2.2
- 3.1  3.1
- 3.2  3.2
- 5.1  5.1

Fig. 2: Tracing of the Channapatna plates (ca. 50%).

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

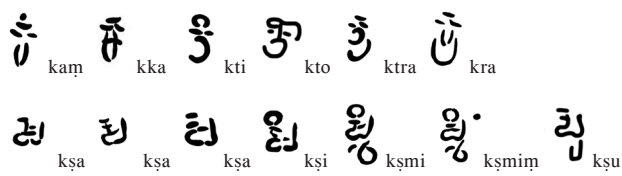
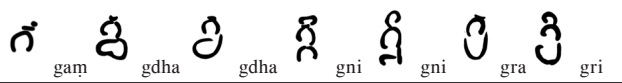
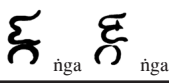

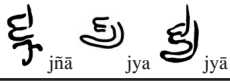
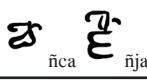


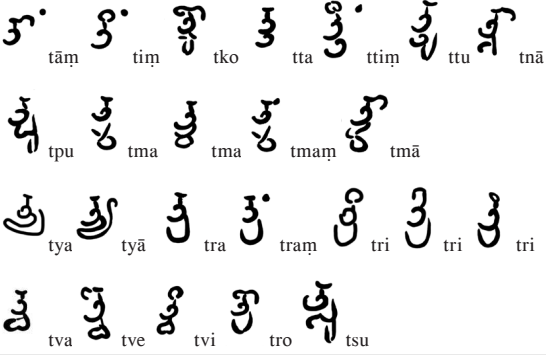
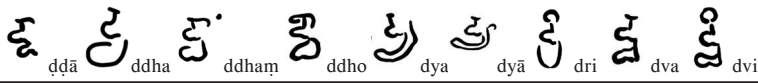

	-a/-ā	-i/-ī	-u/-ū	-e/-ai	-o/-au	-ṛ
Indep. vowels	𑀀 a 𑀁 ā		𑀂 u			
k-	𑀃 ka 𑀄 kā	𑀅 ki	𑀆 ku	𑀇 ke 𑀈 kai	𑀉 ko	𑀊 kṛ
kh-	𑀋 kha 𑀌 khā	𑀍 khi				
g-	𑀎 ga	𑀏 gi	𑀐 gu 𑀑 gu 𑀒 gu		𑀓 go	
gh-	𑀔 gha 𑀕 ghā					
ñ-						
c-	𑀖 ca 𑀗 cā	𑀘 ci				
ch-						
j-	𑀙 ja 𑀚 jā	𑀛 ji 𑀜 jī			𑀝 jo	𑀞 jṛ
jh-						
ñ-						

	-a/-ā	-i/-ī	-u/-ū	-e/-ai	-o/-au	-r
t-	<p>८ ta</p>	<p>९ ṭi</p>		<p>८ ṭe</p>		
th-						
ḍ-	<p>८ ḍa</p>					
dh-						
n-	<p>११ ṇa १२ ṇā</p>	<p>११ ṇi</p>			<p>११ ṇo</p>	
t-	<p>५ t ३ ta ३ tā</p>	<p>३ ti ३ tī ३ tī</p>	<p>३ tu ३ tū</p>	<p>३ te</p>	<p>३ to</p>	<p>३ ṭr</p>
th-						
ḍ-	<p>८ ḍa ८ ḍā</p>	<p>११ ḍi १२ ḍī १२ ḍī</p>	<p>३ ḍu</p>	<p>८ ḍe ८ ḍe</p>	<p>३ ḍo</p>	
dh-	<p>३ dha ३ dhā</p>	<p>३ dhi ३ dhi</p>	<p>३ dhū</p>	<p>३ dhe ३ dhe</p>		
n-	<p>११ na १२ nā</p>	<p>११ ni १२ nī</p>	<p>३ nu</p>	<p>११ ne १२ ne</p>	<p>३ no</p>	<p>३ ṇr</p>

	-a/-ā	-i/-ī	-u/-ū	-e/-ai	-o/-au	-ṛ
p-	<p>ప pa</p> <p>ప pa</p> <p>ప pā</p>	<p>పి pi</p> <p>పి pi</p>	<p>పు pu</p> <p>పు pū</p>	<p>పె pe</p> <p>పై pai</p>	<p>పో po</p> <p>పా pau</p>	
ph-						
b-	<p>బ ba</p>		<p>బు bu</p>			
bh-	<p>బా bhā</p>	<p>బి bhi</p>	<p>బు bhū</p> <p>బు bhū</p>	<p>బె bhe</p>		
m-	<p>మా ma</p> <p>మా mā</p> <p>మా mā</p>	<p>మి mi</p>	<p>ము mu</p>	<p>మె me</p>	<p>మో mo</p> <p>మా mau</p> <p>మో mau</p>	
y-	<p>యా ya</p> <p>యా yā</p>		<p>యు yu</p>	<p>యె ye</p> <p>యై yai</p>	<p>యో yo</p>	
r-	<p>రా ra</p> <p>రా ra</p> <p>రారా rā</p>	<p>రి ri</p> <p>రీ rī</p>	<p>రు ru</p>	<p>రె re</p> <p>రై re</p>	<p>రో ro</p> <p>రో ro</p> <p>రో ro</p>	
ṛ-				<p>ṛe</p>		

	-a/-ā	-i/-ī	-u/-ū	-e/-ai	-o/-au	-ṛ
l-	ल la ल lā	लि li ली lī		ले le लै lai	लो lo लौ lo	
l̥-	ल la	लि li				
v-	व va व va व vā	वि vi वि vi वी vī		वै ve		वृ vṛ
ś-	श śa श śā	शि śi शि śi	शु śu शु śū	शे śe शै śai	शौ śau	
ṣ-	ष ṣa				षो ṣo	
s-	स sa स sā	सि si	सु su	से se		
h-	ह ha ह ha ह hā	हि hi	हु hu			हृ hṛ

Table 2: Brahmi script as written by the scribe of the Channapatna plates. Ligatures.

k-	 kam kka kti kto ktra kra kṣa kṣa kṣa kṣi kṣmi kṣmiṃ kṣu
g-	 gaṃ gdha gdha gni gni gra gri
ṅ-	 ṅga ṅga
c-	 cci
j-	 jñā jya jyā
ñ-	 ñca ñja
ṭ-	 ṭṭi
ṇ-	 ṇaṃ ṇa ṇa ṇdu ṇya
t-	 tāṃ tiṃ tko tta ttiṃ ttu tnā tpu tma tma tmaṃ tmā tyā tyā tra traṃ tri tri tri tva tve tvi tro tsu
d-	 ḍḍā ddha ddhaṃ ddho dya dyā dri dva dvi
dh-	 dhya


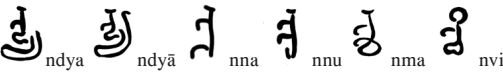

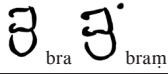
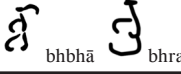
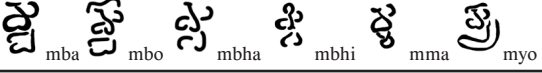

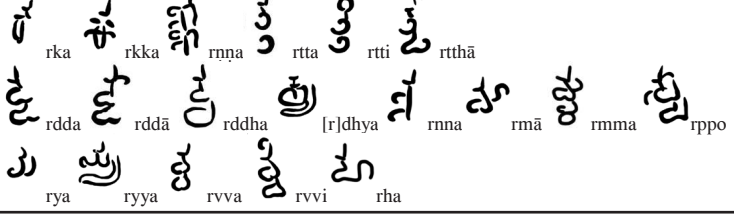
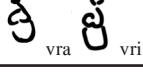
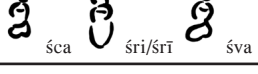
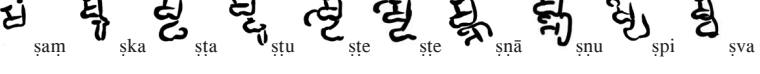
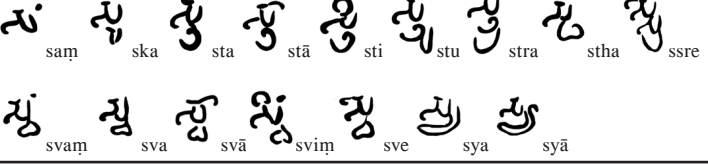

n-	<p>  nta ntā nte nti nda ndām ndra ndrā ndhu </p> <p>  ndya ndyā nna nnu nma nvi </p>
p-	<p>  pta pta pna ppo pra pra pri </p>
b-	<p>  bra braṃ </p>
bh-	<p>  bbbhā bhra </p>
m-	<p>  mba mbo mbha mbhi mma myo </p>
ṛ-	<p>  rna </p>
r-	<p>  rka rkka rṇa rta rti rthā rdda rddā rddha [r]dhya rna rmā rmma rppo rya rrya rva rvi rha </p>
v-	<p>  vra vri </p>
ś-	<p>  śca śri/śrī śva </p>
ṣ-	<p>  śaṃ śka śta śtu śte śte śnā śnu spi śva </p>
s-	<p>  saṃ ska sta stā sti sttu stra stha ssre svam̐ sva svā svam̐ sve sya syā </p>
ḥ-	<p>  ḥpa </p>



Plate 2, side 1, left



Plate 2, side 1, right



Plate 2, side 2, left

More detailed photos, in colour, are available at the following webpage: <http://www.pankajtandon.com/channapatna-plates.html>.
