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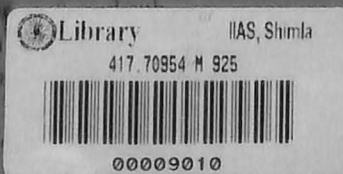
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MUNIRABAD STONE INSCRIPTION OF THE
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(VIKRAMADITYA VI).



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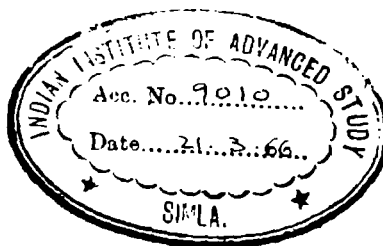
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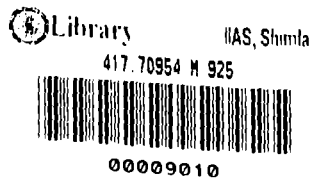
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MUNIRABAD STONE INSCRIPTION OF THE 13th YEAR OF TRIBHUVANAMALLA- (VIKRAMADITYA VI).

Munirābād is a village in the Raichur District of His Exalted Highness the Nizam's Dominions and a Railway Station on the Madras Southern Maharatta Railway 3 miles north-west of **Hospet**, Bellary District. The name is quite a modern one evidently conferred on the old village of **Hulige** or **Huligi** which is spelt in the subjoined record variously as **Pulige—Pulge** and **Pullivige** (in Kanarese) and **Vyāghra-grāma** (in Sanskrit)—the word *vyāghra* being the Sanskrit synonym of the Kanarese *hulī*, *pulī* (a tiger). Even now the village goes by its popular old name Huligi; and Huligamma or Huligeyamma of the village is a famous goddess with the surrounding country-folk. Mr. Cousens does not notice the place in his *Lists of Antiquarian Remains in H.E.H. the Nizam's Territories*.

At this village of Huligi, immediately to the east of the famous temple of the goddess Huligamma and a little beyond the Tuṅgabhadrā irrigation-channel referred to in the body of the inscription (v. 4), is a neglected temple of Śiva which forms one of the five *linga*-temples on the left bank of the river Tuṅgabhadrā. A rectangular polished black slab which bears the subjoined record is fixed in the *Āsthāna-maṇḍapa*, against the east wall of the shrine, on the right side of the entrance and measures 5' by 2'2." The upper part of the slab above the written surface is a semi-circular pedimental arch which bears in relief on a counter-sunk surface the following design :—

In the centre is a Śiva-*linga* on a pedestal whose water-duct faces the left; on the proper right side of the *linga* is a man seated full front with hands folded together in a worshipping posture. He wears a sacred thread and a waist band and has braided hair on his head in the fashion of a Śiva-yōgin, ear-rings hanging down to his shoulders and a beard. To the left of the *linga* is a cow with calf, surmounted by a dagger. Above all are cut the figures of Sun and Moon.

The written surface in the main body of the record measures roughly 4 $\frac{3}{4}$ ft. by 2 ft. 2 in. and in the endorsement at the top, about 1 ft. 2 in. by about 5 in. I edit the record at the request of Mr. V. Yazdani, M.A., Nazim Archaeological Survey, Hyderabad.

The writing is excellently preserved but for the few blotches here and there which point to the injury caused to the stone by mischievous boys. In the last two lines, however, the damage done is serious so much so that after *Rāma-chandra*[*h*] of l. 48, I was not able to make out even a single syllable from the impression though afterwards by an examination of the original stone, a part of another imprecatory verse was also possible to make out. The record is in the

Old Kanarese language and alphabet, being partly prose (ll. 4-9, 26-46 and Postscript ll. 1-7) and partly poetry (verses 3 to 11). The two invocatory verses 1 and 2, verse 5 and the imprecatory verses at the end (12, 13 and 14), are, however, in Sanskrit. In l. 15 occur the prefatory words *Ant=ā* in prose, and in lines 19 and 23 respectively, the names of the Kanarese metres **Akkara** and **Kanda**. Other metres introduced in the inscription are *Anushtubh* (vv. 1, 12 and 14) *Āryā* (v. 2), *Mahāsrāgharā* (vv. 3, 4), *Sragdharā* (v. 5), *Utpalamālā* (vv. 6 and 9), *Śārdūlavikrīḍita* (v. 7), *Mattēbhavikrīḍita* (v. 11) and *Śālinī* (v. 13). Of the two Kanarese metres, the first Akkara is rather rare and deserves to be noticed. It is here the **Piriyakkara** defined at page 102, v. 302 of Nāgavarmā's *Kanarese Prosody* (Mangalore edition of 1875, by Rev. F. Kittel). The scheme, however, is different so far as the quantity of the *Moras* is considered, these being 32, 36, 36 and 32 while the instance quoted by Kittel has 32, 32, 33 and 30 or 29. It may be noted also that in the 2nd quarter the option of using a *Brahma-gaṇa* instead of a *Vishṇu-gaṇa* in its sixth foot has been adopted according to rule; but in the fourth quarter it is not.¹ Again, speaking about metres, it may be pointed out that in v. 6 which has been noted as *Utpalamālā*, the second and third *pādas* are actually in *Champakamālā*, a metre in the *Prakṛiti-chhandas* of 21 syllables in each quarter, whereas *Utpalamālā* has only 20 syllables; the verse again does not observe the usual rhyme in the second letter of each quarter as required in *Kanarese Prosody*.² Verses 4 and 7 also do not observe rhyme; in v. 9 *dhātri* is made to rhyme with *nīti*.

The only remark on palaeography which is worth making is that the symbol for vocalic *u* in the letters *mu* and *tu* in line 3 and *tuḍuke* (l. 33) represents a form which conforms more with the earlier type than the later and occupies thus a transitional position. Similarly the vocalic *ō* appears in its earlier form in *tōmta* (ll. 36, 37). In orthography; (1) the doubling of a consonant after *r* is observed throughout; (2) the use of *sa* for *śa* as for example *Sambhavē* for *Śambhavē* (l. 2), *chakrēsvara* for *chakrēśvara* (l. 9), *sīla* for *śīla* (l. 16), *sōbhisugu* for *śōbhisugu* (l. 21), *atisaya* for *atiśaya* (l. 24), *suka* for *śuka* (l. 26); and *vice versa* the use of *sa* for *śa*, in *sahasra* for *śahasra* (l. 23), is not uncommon; (3) *ri* takes the place of *ṛi* in *vrid̄dhi* for *ṛiddhi* (l. 6), *bhritya* for *bhṛitya* (l. 34), *vritti* for *vṛitti* (ll. 38, 40), *sṛim̄gi* for *ṣṛim̄gi* (l. 45); and *ru* is used for *ṛi* in *pitru* (l. 33); (4) in conjunct consonants the group nasals are generally replaced by the *anusvāra*; some exceptions, however, being *kaṇḍu* (ll. 9 and 21), *Pāṇḍu* (l. 17), *-int=ī*, *Gandha* and *gēndram* (l. 20); (5) the Dravidian *la* for *ḷa*, occurs in *phalaṃ* (l. 9f), *vilasat* (l. 14), and *kūla* (l. 19); (6) the wrong use of *ḷ* for *l* is seen in *sīḷdu* (l. 12), of *ḷ* for *ḷ* in *poḷe* (l. 29), of *ḷ* for *r* in *iḷdu* (l. 18) and *poḷduge* (l. 39), and of *r* for *ḷ* in *rḷḷa* (l. 24); (7) the form *byā* for *vyā* occurs in l. 10; (8) the use of the nominative-ending *u*, as in modern Kanarese, is found in *putraru* (l. 9), *kālu* (l. 12), *temkalu* (l. 20);

¹ See my note on this metre in *Ep. Ind.* Vol. VI, p. 213f and the comment upon *Madhvākhara* also a variety of the *Akkara* metre, as it occurs in Telugu, by Mr. J. Ramayya Pantulu in *ibid.*, Vol. XV, pp. 152f and 154f.

² Kittel's Edition, p. 15.

it occurs also in poetry but is elided for metrical necessity, e.g. in ll. 12, 17, 18, 19, etc.; (9) the forms *kayi* and *kai* both occur in l. 32; note also the forms *aydu* (l. 36), *baytu* (l. 25) and *aydu* (Post-script l. 7) where *ay* takes the place of *ai*; (10) *pittala-* for *hittala-* (l. 32) *ṡūvina* for *hūvina* (l. 37) point to the usual interchange of *p* and *h*; and (11) the augment *m* in the plural accusative forms *brāhmanarumam*, and *kavilegalmam*, occurs in l. 46. $\bar{A}v = Arundhati$ in l. 22 is an obvious mistake for $\bar{A}y = Arundhati$ (cf. $\bar{a}y = ayyana$ in l. 15).¹ The absence of the necessary *anusvāra* at the end of full verses and half verses, as is also sometimes found elsewhere, is a noticeable feature. The forms *mūṡeneya* for *mūṡaneyā* (ll. 7 and 31), *sandhe* (l. 38) for *sandhye*, *jēshṡha* (l. 29) for *ṡyēshṡha* and *dēvālyā* for *dēvālayā* (ll. 21 and 37) are due to peculiarities of pronunciation not uncommon even to this day in spoken Kanarese. Unnecessary insertion of *anusvāras* and punctuations or sometimes omission of them where required, also form a peculiar feature in the calligraphy of this inscription.

Among words of lexical interest may be mentioned *uddhāṡmya* in l. 19. In Sanskrit *uddharma* is "heresy" and if *uddhāṡmya* is treated as its derivative, it would not give the correct sense here. It is accordingly probable that the word was meant to be understood as a compound of *ut + dhāṡmya* (for *dhāṡmya*) = exalted virtue; *kaṡṡu* in l. 26 is used perhaps in the extended sense of hoarded wealth, *guyyalu* in l. 28 and *tuṡuke* (elsewhere *tuṡike*) in l. 33 evidently refers to particular kinds of land; *sukla-dravya* in l. 34, though translated "large property" appears to be used in a technical sense²; *nēṡvaṡam*, *agrāsana* and *Apūṡoiga* in l. 42³ are more frequent in Tamil inscriptions.

Commencing with the familiar invocation *namas = tuṡga-śiraś-chumbi, etc.*, the record adds in v. 2 a rather original idea of the poet in the curious reference to the dreadful clap of hands made by Śiva after smearing his body with ashes. We are next introduced to king **Tribhuvanamalla-(Vikramaditya VI)** with his usual titles (ll. 4, 5), ruling at the permanent capital (*nēle-vīṡu*) of **Kalyāṡa** (l. 6). On **Monday** the day of **Akshaya-tadige** (i.e. **Akshaya-tritīyā**) in the bright half of **Chaitra**, in the cyclic year **Vibhava** which was the thirteenth year of the **Chālukya-Vikrama** era, and on the sacred occasion of a **Sankrānti-Vyatipāta** (ll. 7, 8), the Brahmin **Sōmanātha** (ll. 16f and 18), **Sōma** (ll. 19, 21, 23, 26) or **Sōmēśvara-Bhaṡṡa** (ll. 26f, 33, 44) one of the five sons (v. 6) of **Āditya-Bhaṡṡa** (v. 5) *alias*⁴ **Chauvēdi-Bhaṡṡa** (vv. 3 and 4) who was himself the son of **Nārāyaṡa-Bhaṡṡa** of the **Kāmakāyana-gōtra** (l. 8f), together with his wife **Maṡchikabbe** (ll. 23, 24, 27) is stated to have constructed the Śiva temple called **Sōmanātha** (v. 7), **Sōmēśa** (v. 8) or **Sōmēśvara** (ll. 27, 35, 43) at **Pulige-Pulge** (ll. 10, 21)

¹ The euphonic junction of *ā* followed by *a* is according to Dr. Kittel rather rare. see his *Kannāṡa Grammar* p. 176(h).

² The *Śabda-Maṡjari* of Gaṡgādhar Madwalesvar supplies the meaning "toll" for the word *sukla*. This meaning however does not suit the sense here.

³ For an explanation of these three words see below, under translation of ll. 41 to 43.

⁴ That Chauvēdi-Bhaṡṡa was a surname of Āditya-Bhaṡṡa, is not clearly specified in the inscription. nor has the relation between these two names been noted. However, as in v. 5 Āditya-Bhaṡṡa receives the attribute *Chatur-Vēṡa-ṡidy-ābhīṡamō* which is evidently also the import of the title Chauvēdi-Bhaṡṡa and as the context would require it, it has been presumed that the latter was the surname and title of Āditya-Bhaṡṡa.

Pullivige (supplemental record 1. 4f) or **Vyāghra-grāma** (l. 14), and conferred on it the land owned by him as paternal estate *sukla-dravya* with all its servants, male and female (ll. 27 to 35). On that same occasion of consecration the fifty *Mahājanas* (of that village) also gave some additional land (ll. 35 to 37) to the temple. In lines 37 to 43 are given the details of distribution of the income derived from these lands, under the following heads:—(1) the worshipper who was required to have studied the **Śrī-Rudra** and other parts of the **Vēda**; (2) the servants (*parichāraka*) who served the gods (in the inner shrine?); (3) the reciter of the **Śivadharmā-Purāṇa**; (4) the daily supply of superior rice (*vājāmad=akki*) and accessories, for oblations; (5) betel-leaves and nuts; and (6) a permanent *Nanda*-lamp. The remainder of the income was set apart for stone work (*kal-vesa*), i.e. for repairs of the temple; and further balance, if any, was allotted for feeding twelve **Apūrviga**-Brāhmaṇas in the sacred kitchen (*agrāsana*) of the god.

The imprecations in ll. 43 to 49 besides including the usual admonitory and comminatory verses make the statement that the temple of **Sōmēśvaradōva** was situated on the **Tuṅgabhadrā** river, the **Southern Ganges**—at the sacred spot, called **Gautamāśrama**, on the (spring-stream) **Chitra-sele** of the **Śrīkūṭa Hill**, flowing northward. This same sacred spot is further defined in v. 8 which says that on its east was the **Rishyamūka Hill**, on its south the **Gandhamādana Hill**, on its west **Śrīkūṭa** and on its north **Kishkindham** and that the river **Tuṅgabhadrā** passed close by.

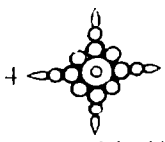
Of **Āditya-Bhaṭṭa** or **Chauvēdi-Bhaṭṭa**, the father of the donor, it is stated that he had received as a maintenance-gift, evidently for his Vedic learning, the village of **Pulige**—**Pulge** from the **Chālukya Emperor** (**Chakrēśvara**) **Traiḷōkyamalla** (v. 3) and that this **Chauvēdi-Bhaṭṭa** had therein wonderfully planned out the construction of an **irrigation canal from the Tuṅgabhadrā river** with a mesh-work of sub-channels 'like unto the cutting asunder of a stalk of a lotus and drawing out its fibrous threads' (v. 4). After thus improving the village of **Vyāghra-grāma**, this **Āditya-Bhaṭṭa** presented the same to Brahmins (v. 5). Of his five sons by **Ļāchikabbe**, viz. **Narāyaṇa-Bhaṭṭa**, **Drōṇa-Bhaṭṭa**, **Sōmanātha**, **Mārāya-Bhaṭṭa** and **Ādita (Āditya)** (v. 6), the third **Sōmanātha** was, as we have already noted, the founder of the **Sōmēśvara** temple at **Pulige**—the modern **Huligi**.

The **Chālukya Emperor Traiḷōkyamalla** from whom **Āditya-Bhaṭṭa** received the gift of **Huligi**, must be identical with **Traiḷōkyamalla-Āhavamalla Sōmēśvara I** (A.D. 1044 to 1068), the father of **Vikramāditya VI**. The date of the record, viz. Ch. V, **Vibhava**, **Chaitra**, *su. di.* 3, **Monday** corresponds as per **Dewan Bahadur L. D. Swāmikaṇṇu Pillay's Indian Ephemeris** to **28 January, A.D. 1088**. But the *tritiyā-tithi* was on that day, current only for 05 seconds before sunrise. In explanation of this discrepancy it has to be observed that the festival **Akshaya-tritiyā** generally falls on the third *tithi* of the bright half of **Vaiśākha** and *not* of **Chaitra**. It looks therefore doubtful whether the author of the inscription has not made a deliberate mistake here. Again, 'the sacred occasion

of a *Samkrānti-Vyatīpāta*,¹ is puzzling. It is not unlikely that this latter phrase has been used here in a general way to specify the sanctity of the occasion and not with any reference either to the Mēsha-Saṅkramaṇa or the Vyatīpāta-Yōga.¹

Of the topographical names mentioned in the record Pulige is as already remarked identical with Huligi. Of the boundaries of the temple mentioned in ll. 20-21, *viz.* Rishyamūka, Gandhamādāna, Śrīkūṭa and Kishkindham which surrounded the temple of Sōmēśvara, three are of Epic interest and significance. Rishyamūka is still one of the hills surrounding Hampi the Epic Pāṇḍā and is situated straight to the east of Huligi. On the south of Huligi is seen a range of low hills one of which might be the Gandhamādāna, though the people on the spot are not able to testify to the correctness of my suggestion. The other hills, *viz.* Śrīkūṭa and Kishkindham must be looked for in the directions mentioned in the record and identified respectively perhaps with Karēguḍḍa which is to the west of Huligi and to some peak in the range of hills surrounding Ānegondi. **Paṅḡūla-poḷe** (l. 29) now called Harigōla-hole is that part of the Tungabhadrā where the *paṅḡōlu*-ferry is even now used to cross the river. The sacred spot where the temple stands, is now known as Jāmadagni-tīrtha and in evidence thereof there is near it a temple of Paraśurāma (Jāmadagni). Consequently Gautam-āśrama mentioned in line 43 should be identified with this Jāmadagnitīrtha although the reasons for the change in the name are not apparent. The villages Kallakuppe (l. 30) and Āvañchige (l. 2 of the Postscript record) cannot be identified.

TEXT.²

- 1 (☉) Namaḥ³s = tuṅga-śiraś-chuṅbi-chandra-
chāmara-chāravē [1*] trailōkya-nagar-ā-
- 2 raṅbha-mūla-stambhāya Sa(Śa)mbhavē || [1*] Pra-
chālita-rav-mūdu-maṅḍalam -- ākuñchi-
- 3 ta-Śēsham = uchchaj-jaladhir =⁴ udhdhūlitasya
Śāmbhōr = ubhaya-kar-āsphālanam jayatu || [2*]
- 4  'Svasti samasta-bhuvan-āśraya Śrī-[Pri] (Pri)-
thvi-vallabha mahārāj-ādhirāja pāramēśva-
ram para-
- 5 ma-bhaṭṭarakam Satyaśraya-kuḷa-tīlakam
Chāluky-ābharāṇa [śrī|ma|t*]-[Tri]-**bhuvanama-**
lladēvara
- 6 vijaya-rājyam =uttar-ottar-ābhivri(vri)ddhi-pra-
varddhamānam -- a-chandr-ārka-tāram barām
saluttam -- ire **Kalyāṇada** neleviḍino-


¹ See Professor Kielhorn's remarks in *Ep. Ind.*, Vol. VI, p. 279.

² From inked-estampages supplied by Mr. Yazdani and from the original stone examined *in situ*. The accompanying facsimile plate is made from an inked-estampage prepared under my direct supervision.

³ Omit the *śisarga* after *ma*.

⁴ Read *-jaladhī* [1*] *uddhī*.

⁵ The bottom of this floral device is pulled out into a graceful loop right up to the level of the second line and looks like the subscript 'n.'

- 7 lu sukha-sainkathā-vinōdadim rājyam ge-
 'yyumttam = iralu [1*] Svasti śrīmach-**Chālukya-**
Vikrama-kālada padimūre(ṛa)neya Vibhava-
saṁva-
- 8 tsarada Chaitra-su(su)ddha Akshaya-tadige Sōmavāram
 saṁkrānti-vyatipātadaṁdu Kāmakāya[na*]-gōtrada
Nārāyaṇa-Bhaṭṭōp[ā]-
- 9 dhyāyara putraru ||  || Dhareg = aty-āścharyyam = i yōgyate
 tarisalavam kaṇḍu Chālukya-chakrēsva(śva)ran = ā-
 chaṁdr-ārka-tāram [pha]-
- 10 [la]m = ene sa-kāruṇya(ṇya)dim¹ [P]uligey = emb = i puramaṁ **Trai-**
lōkyamallaṁ kuḍe paḍedan = avasṭambhadiṁ hāra-
 nīhāra-ruchi-byā(vyā)bhāsi-ki[rtti]-
- 11 dyuti-dhavalita-dik-kumja Chauvēdi-Bhaṭṭa || [3*] ²Bharadimḍ = i
Tuṁgabhadrā-nadiya taṭaman = āraydum = imbag = iralu
 vārija-nā[laṁ]
- 12 sīḍu³ nūl = goḷvavol = ave(va)yavadiṁ tandan = i kālū⁴ ran-
 mmyaṁ⁵ bageyalu vistāram = āgalu ravi-śasi(śi)-dhare-
 nakshatra-mā-Mēru
- 13 nilvannega nōḷ = ā rambha-bri(bri)ṁdam oṣedu taṇiyalūṁ
 tanda Chauvēdi-Bhaṭṭa || [4*] | Śrī|mān = **Āditya-Bhaṭṭas =**
 taranir = iva chatur-Vē-
- 14 da-vidy-ābhirāmō vistirṇṇam Tuṁga-
 bhadrā-taṭa-bhuvi viḷasat-kirttir = uchchair =
 dvijānāṁ [1*] **Vyāghra-grāmaṁ** kuḷāya
 tri-jagad-uda-
- 15 ya(yi)nē s-āgnaye sad-guṇāya prādād = uddāma-
 dhāmnē bhava-bhaya-[vipi]na-chchēdinē
 sa-pramōda[m] || [5*] Aṁt = āy = [1*] Ayyana patni
- 16 sī(śi)ladoḷ = Aruṁdhatigaṁ migil = āda **Lāchikabboya**
 sutar = ādar = ār = ene mahā-gu[ṇa]-**Nārāṇa-**
Drōṇa-Bhaṭṭar = unnata-mati Sōma-
- 17 nātha vibudha-stuti(ta)-**Mār[a]ya-Bhaṭṭa** tēja-Rudr = **Ādita-**
 r = eṁdu saṁda Kali-kāladoḷ = ā dvija-[Pa]ṇḍu-
 putakarū || [6*] Aṁt = āy = a-
- 18 yvarolaṁ mahā-ratha-balaṁ Pārtham sūra-
 stutyan = aṁt = ātaṁgaṁ sama Sōmanāthan = e-
 nisalu saṁd = iḷdud = i Rudra-[sa]ḍmamumaṁ
 tāṁ Kali-

1 Omit the *anusvāra*.

2 We must read *śale kāruṇyatim Pulge*², for the sake of the metre.

It may be noticed that the rhyme in the second letter is not kept up in each of the four quarters of this verse, commencing as they do with *bhara*, *rija*, *bage*, and *nega*.

3 In *sīḍu* the use of *l* does not appear to be correct; see Kittel's *Kannada-English Dictionary*, s.v.

4 We should have expected either the word *hāl* or *hāṭṭe*; but for exigencies of metre, the author seems to have used the word *hāṭṭe*.

5 Read *śarvām*.

- 19 kāladoḷ = sura-vimāna-vrātamaṁ pōle māḍida-
n = u(a)nt = ēṁ dorey = āru vipra-kuḷa-Sōm-
odhdhārmyamaṁ¹ pōlisal^u || [7*] Akkara || Mū-
- 20 ḍa Ri(Ri)shyamūkāchalam teṁkalu Gan[dh]amādana-
giri paśchimadalū nōḍa Śrikūṭam baḍagal =
Kih(sh)kindham = int = ī nag-ēndraingaḷ = sakki-
y = āgal^u
- 21 gāḍi mikkire Tuṁgabhadrā-nadiy = oḍagūḍal^u Sōmēsam-
baṁdu nillal^u [rūḍi] Puli[ge]yūr-oḍeya Sōmam kaṁḍu māḍida de-
vāḷlyam sō(śō)bhi-
- 22 sugu || [8*] Nitioḷ = āv (y) = Aruṁdhati pati-vratadoḷ = negaḍ = iḷda Site-
gaṁ dhātrioḷ = aggaḷam guṁadoḷ = eṁb = inituṁ para-
mārtham = ā dvija-jyoti-
- 23 y = enippaṁ = ūr-oḍeya-Somana patniye(a) Maṁchikabbeyam
bhūṭaladoḷ^u peṅam kiṅkuḷam poḅaḷal^u dvi-sahaśra(sra)-
jihvamē || [9*] Kaiṁda || Pati mā-
- 24 rppa dharmma-kāryyak = atisa(śa)yam = anukūḷateyoḷ = aṁe-
karūm = oḷar = ī kshiti-taḷa-valayadoḷ = ārum pratiy = oḷarē
Maṁchikabbeg = innuṁ munnuṁ || [10*]
- 25 Mogamaṁ nōḍuvaḍ = aṭṭi pattidapar = eṁb = asa(śa)ṁkeyiṁ batu bal-
mogadiṁd = irḍdu padārthamaṁ bisuṭu taṁm = uḷḷ = artthamaṁ
baytu baṁdige kaḷḷaṁg = arasiṁge dā-
- 26 yigarigaṁ kaṭṭ = ōva(vu)taṁ māḷpa lōbigaḷ = eṁ polvare s-ākshirika-
su(śu)ka-chūḍā(t-ā)rāmanam Sōmana || [11*] ☉ || Aṁtu sad-guṁa-
sa[ṁ]* || pannaṁ-appa Sōmē-
- 27 sva(śva)ra-Bhaṭṭarum avara patni Maṁchikabbega-
lum tarmma² pratishṭheya śrī-Sōmēsva(śva)ra-
dēvargge biṭṭa dharmma-bhūmiya stha-
ḷaṁgaḷ = āvuv = eṁdaḍe [11*]
- 28 Ūriṁ mūḍa guyyala tōṁṭam gaḷḍeya kolalu
kammaṁ nūḷa-padimūru | allim mūḍa modala-
pasugeya parinīra-tōṁṭa muḍalu
- 29 paḷḷa-vāykālu teṁkal = uḍḍiya-kālu paḍuvalu Na-
rāyaṁayyana jēshṭhāṁsa(śa)da bhūmi | baḍagalū
Paṅgūla-poḷe(ḷe)ge pōpa oṅi aṁ-
- 30 tu nāḷkuṁ deseḷa mērey-oḷagaṅa kamma eḷu-
nūḷa ayvattu maṭṭam³ m-māḍida Kallakuppe-
kamma aṅuvattu aṁtu kamma eṁṭu-nūḷa-
- 31 pattu | mūḷe(ṅa)neya pasuge kamma munūru |
matta⁴ ūriṁ paḍuvaṅa polada Chakraḍ-aṅeyiṁ
mūḍa kisukāḍa keyi matta-

¹ Read *śādhārmyamaṁ*.

² Read *tanmā*.

Omit the *anās-āḍa*.

⁴ Read *matt = a*.

- 32 ru ippattu | modala-kēriya mane agalaṁ pa-
dineṁṭu kai nīlaṁ irppatteṁṭu kayi | pitti-
la-kēriya mane agalaṁ padineṁṭu kayi
- 33 nīla teṁkalu dasavandha(da)mē mēre | ūriṁ te [m*] ka
dasavandha(da)da tuḍukey-oḷagaṇa tuḍuke om̄du |
Aṁtu Sōmēsva(śva)ra-Bhaṭṭaru tamma pitru(tri)-
- 34 dhanam̄ śukla-dravyam-appa dasavaṁdha(da)da
sarvva-bādhā-parihāram-mānyada ēḷu-sthala-
da bhūmiyuṁ bhri(bhṛi)tya-dāsi-vargga-sahitam̄
sarvvasvamam̄
- 35 śri-Sōmēsva(śva)ra-dēvara divya-śri-pāda-padmaṁgaḷge
dhārā-pūrvvakam̄ māḍi koṭṭaru || Śri-Sōmēsva(śva)ra-dēvara
pratishṭhā-kāladalu aśēsha-
- 36 mahājana ayvadiṁbaruṁ Bāchiseṭṭiy-ōṇiyiṁ teṁkalu
Aḷvana-pasalalu sarvva-bādhā-pirihāram-āgi biṭṭa
tōṁṭa kamma innū-
- 37 ru Devara'-keyya polḍugeyalu biṭṭa keyi mattaru
nālku dēvallyadiṁ teṁkalu biṭṭa pūvina tōṁṭa
om̄du || Int=i dēvara bhūmi-
- 38 yalu puṭṭid = artthadoḷage Śri-Rudram modalāgi
Vēda-vitt = appa tri-sandheyolaṁ pūjisuva āchā-
ryya-vri(vṛi)tti gadyāṇa ā-
- 39 ru | dēva[r]gge parichāraḱar = irvvargga[m*] varishakke
jivitam̄ gadyāṇa āru | dēvara sannidh]iyalu Śiva-
dharmma-purāṇamam̄ pēḷva bhāṭṭara
- 40 vri(vṛi)[t]ti varishakke gadyāṇam̄ nālku | dēvara
nivēdyakke rājā[n*]nad = akki koḷaga om̄-
du | pesaru māna om̄du | tuppaṁ
māna om̄du(du) | viḷeya
- 41 aḍake panneradu ele ippatta-nālku | nandā-
divige om̄du | int = initum nitya-vrayam-
āgi naḍevudu || allim̄ mel-āda arttha
- 42 dēvara kal-vesakke naḍevudu | kal-vesam̄
nērvvaṇam-āda tad-anam̄itaram̄ dēvar =
agrāsanaḱalu Apū[r]vviḱa-Vrā(brā)ham̄ṇaru
pannirvvargge satram̄
- 43 naḍevudu || Śri-Dakṣhiṇa-Gaṁge Tuṁga-
bhadrā-nadi-tirada Śrikūṭam̄ Chitra-sele
uttara-vāhini Gāutamāśramada sthānam̄
śri-Somesva(śva)ra-deva[r]gge |
- 44 Somesva(śva)ra-Bhaṭṭar biṭṭa dharmmaman =
ar = [o]rvva[r]u | sva-dharmmadim̄ pratipā-
lisidava[r*]gge | V[a]ṇarasi | Arghyatirttha

- Kurushētradoḷu sā[si]rvvaru Vēda-pāra-
[ga]-
- 45 r=appa Brāhmaṇargge sāyira kavileya[in]
suvarṇna(rṇa)-sriṁ(śriṁ)giyum¹ rajata-khura-
mum kāṁs[y*]a-dēha-samainvitam-āgi koṭṭa
phalamain paḍevaru | Ī dharmmak = ār = ō[rvva]-
- 46 ru manō-vāk-kāya-karmmadim anyāyaman mā-
ḍidavargge ā tirttha-sthāna[m]gaḷoḷ = ā Brāhma-
ṇaruma[in*] [ā] kavilegaḷma[m] ² aḷida pātakar = apparu ||
Bah[u]bhir = vva[su]-
- 47 dhā dattā rājabhiḥ Sagar-ādibhiḥ [i] [ya]sya yasya ya[dā]
bhūni[s = ta]sya tasya tadā phalam || [I2*] Sāmānyō = [ya]in
dharmma-sētu[r*] = nri (nri)pāṇām [kālē] kālē [pāla]nīyō
[bhavadbhiḥ] [I*]
- 48 sarvvān = ētān = bhā[vinaḥ pāthiv-ēndran =
bhūyō [bhūyō yāchatē] Rāmachandraḥ || [I3*] Sva-dattāin paradat-
tāin vā yō harē[ta] vasundharā[m i] shasṭir = vvaru-³
- 49

POSTSCRIPT ON THE TOP OF THE STONE.⁴

- 1 ☉ Parābha[va*]-saii[va*]tasarada saṁkramā(ma)ṇa-
2 daṁdu Āvaṁchigeya
3 Dōṇamarasana taṁ-
4 ma Bācharasa taṁna⁴ Pu-
5 llivigeya siddhāya-
6 doḷage ā-chandra-kālain sa[I*]lalu soḍar-
eṇṇege bi-
7 ṭṭa paṇav = aydu ☉ ||

TRANSLATION.

(Verse 1.) Obeisance to Śaṁblu (Śiva), the main pillar in the commencement of the town of the three worlds, whose high head is kissed by the moon charmingly (*white*), like a fly-whisk.

(V. 2.) Victorious is the clapping of the two hands of Śaṁbhu after rubbing himself with ashes, at which the Solar and the Lunar globes shake, Śeṣha the lord of serpents stoops and the oceans swell high.

(Lines 4 to 7.) Hail! The asylum of the whole world, the lord of (*the goddesses*) Śrī and Prīthvi, the *Mahārājādhiraja*, *Paramēśvara* and *Parama-Bhaṭṭaraka*, the frontal-ornament of the family of Satyaśraya, the jewel of the Chāḷukyas, the prosperous Tribhuvanamalladeva while ruling (*peacefully*) with

¹ Read *śriṅgamūḥ*.

² Cancel the punctuation.

³ Read *shasṭim varsha*. The last line of the inscription which should have contained the remainder of this well known verse, is entirely damaged.

⁴ The writing is flanked on its proper right side by the figure of the sun and on its proper left by a moon.

Cancel the *anusvara*.

pleasures of happy conversation in his permanent capital Kalyāṇa, (*his*) victorious kingdom to last as long as the moon, sun and stars, with prosperity increasing by leaps and bounds.

(Ll. 7 to 9.) Hail! On the holy occasion (Sainkrānti-vyatipāta)¹ of **Monday the Akshaya-tadige** in the bright fortnight of **Chaitra** of the year **Vibhava** corresponding to the **thirteenth** (*year*) of the glorious **Chāḷuka-Vikrama** era, the son of **Nārāyaṇa Bhaṭṭopādhyāya** of the **Kāmakāyana-gōtra**,

(V. 3.) was **Chauvēdi-Bhaṭṭa** the lustre of whose fame shining like a necklace of pearls and snow, whitened the harbour of the quarters; who obtained for his maintenance this village named **Pulige** from the **Chāḷukya Emperor Trailōkyamalla** who, recognising the settled fact that this (*his*) ability, is a great surprise to the earth, bestowed (*it*) with great kindness seeing that the fruits (*of charity*) last as long as the moon, sun and stars.

(V. 4.) Quickly surveying the banks of this **Tuṅgabhadrā** river and seeing them charming, Chauvēdi-Bhaṭṭa founded this canal to flourish as long as the sun, moon, earth, stars and the famous **Mēru** (*mountain*) last, with (*its*) limbs (*i.e.* sub-channels) like threads drawn out (*after*) cutting asunder the stock of a lotus, and presented it (*to the people*); so that, lo! the mass of plantain trees growing there increase satiated (*with the supply of water*).

(V. 5.) The prosperous **Aditya-Bhaṭṭa** of lustrous fame, delightful like the sun with (*his*) knowledge of the four Vēdas, gave with pleasure the excellent (*village*) **Vyāghra-grāma** on the bank of the **Tuṅgabhadrā** (river), to a number of **Brāhmaṇas** who were resplendent in the three worlds, kept (*i.e.* maintained) the (*sacred*) fires, and possessed good qualities; whose glory was great, and who were able to cut down the forest, *viz.* the fear of *samsāra*—the circle of births and deaths.

(V. 6.) Likewise from **Ḍāchikabbe** this venerable man's wife, greater (*even*) than **Arundhatī** in character, came forth children who were severally named the noble-natured **Nāraṇa** and **Drōṇa**, the highly wise **Sōmanātha**, **Mārāya-Bhaṭṭa** praised by the learned, and **Adita** (*i.e.* **Aditya**) a Rudra in prowess,—the thus celebrated (*five*) pet sons of that **Brāhmaṇa**, (*as if they were sons of*) **Pāṇḍu** in the Kali age.

(V. 7.) Among these five, as **Pārtha** of the strength of the great charioteers and praised of gods, was **Sōmanātha** his compeer, so praised and so distinguished, who constructed this house of Rudra in the Kali age like unto a group of heavenly spires. Who is equal to bear comparison with the thus high righteousness of **Sōma** of the Brahman race?

(V. 8.) On the east the **Rishyamūka** mountain: on the south the **Gandhamādāna** hill, on the west, lo! the **Śrīkūṭa** (mountain) and on the north the **Kishkindham**—these excellent hills thus witnessing, and the charm (*of the place*) increasing, joined (*as it is*) with the river **Tuṅgabhadrā**, **Sōma** the sheriff of **Puligeṅyūr**, founded and established (*this*) famous temple, resplendent, so that the lord **Soma** (*i.e.* **Śiva**) might settle down here.

¹ See above page 5 and foot note 1

(V. 9.) “ (She is) the famous Arundhati in (*upright*) conduct ; and in fidelity to (*her*) husband and in goodness (*she*) is superior (*even*) to Sītā who is famous on this earth ”—all this told, is actual fact in Mañchikabbe, wife of that Sōma the chief of the village, who is described as the light of the twice-born (race). Could any other inferior man on this earth praise her unless (*he be*) the two-thousand-tongued (Śeṣha) ?

(V. 10.) On the circle of the surface of this earth there are many (*women*) who largely acquiesce in the charitable deeds started by (*their*) husbands ; (*still*) could any, either now or before compete with Mañchikabbe (*in this respect*) ?

(V. 11.) Could misers, who seeing the faces (*of men*) and suspecting that they might beg, drive them away, swell (*with pride*), put on a stern face, fling at things and (*thus*) hide the treasures they possess (*only*) to heap (*them up*) (*for the benefit of*) sycophants, thieves, kings or rival heirs, be at all a match to Sōma, an excellent garden of mangoes to parrots, *viz.* the learned ?

(L. 27.) The thus virtuous Sōmēśvara-Bhaṭṭa and his wife Mañchikabbe gave the following charity-lands to the glorious god Sōmēśvara (*established*) by themselves :—

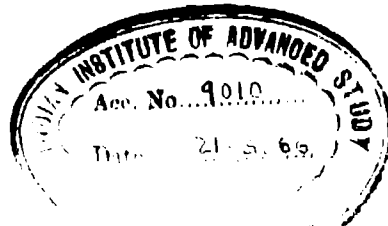
(Ll. 28 to 33.) One hundred and thirteen (*kamma*) of garden (land) (*measured*) by the stick of (*i.e.* used in measuring) paddy-land, in the low ground (*guyyalu* ?) east of the village. Seven hundred and fifty *kamma* of irrigated garden (land) east of the above, in the first division, included within the boundaries on the four sides, *viz.* the low-level canal on the east ; the high-level (*uddiya*) canal on the south, the land of Nārāyaṇayya acquired (*by him*) as the eldest son's share, on the west, and the narrow path leading to the Paṛugūla-pole (*stream*) on the north ; and sixty *kamma* of Kallakuppe (?) on which the *maṭha* (monastery) is built—together eight hundred and ten *kamma*. Three hundred *kamma* in the third division. Again, in the fields west of the village (and) east of the ‘Round Rock,’¹ twenty *mattar* of red-loamy land. (*One*) house in the first street, 18 hands broad and 28 hands long. One house in the back street, 18 hands in breadth and in length, right up to the boundary of the *dasavanda* (land) on the south. One *tuduke* in the *dasavanda*-plots on the south side of the village.

(Ll. 33 to 35.) Thus did Sōmēśvara-Bhaṭṭa offer with a libation of water at the divine and blessed lotus-feet of the glorious god Sōmēśvara the lands in these seven places, as freeholds clear of all encumbrances, including the *dasavanda*, his large property and paternal estate with all rights of ownership and with (*its*) staff of man-servants and woman-servants.

(Ll. 35 to 37.) The fifty men of the assembly of *Mahājanas*, at the time of the consecration, (*also*) gave to the glorious god Sōmēśvara free of all encumbrances two hundred *kamma* of garden (land) in Āḷva's pasture-land (*pasalu*) (situated) south of Bāchiseṭṭi's lane ; four *mattar* of cultivable land in the proximity of the field (*called*) Dēvara-keyyi and one flower garden south of the temple.

(Ll. 37 to 41.) From the money realised on these lands of the god shall be met as perpetual expense all the following (*items*) *viz.* —6 *gadyāṇas* (annually ?),

¹ Or the rock marked with the *Chakra*, Vishnu's discus.



the fee of a preceptor who has studied Śrī-Rudra and other (portions) of the Vēdas and worships (*the god*) at the three junctures (*of the day*); 6 *gadyāna* annually, the maintenance-cost of two servants (*parichāraka*) of the god ; 4 *gadyāna* annually, the fee of the Brāhmaṇa (*Bhaṭṭa*) who recites the Śivadharma-purāṇa in presence of the god ; one *koḷaga* of superior rice (*Rājānnad-akki*) (daily ?) for the food-offering of the god ; one *māna* of green-pulse ; one *māna* of ghee ; one *vīḷeya* (*consisting*) of twelve areca nuts and twenty-four betel leaves and one perpetual lamp.

(Ll. 41 to 43.) Any further (*balance of*) income after meeting these expenses shall be used for the stone-work of the god. After the amount for the stone-work is adjusted,¹ from what remains, the feeding regularly of twelve Apūrva² Brāhmaṇas shall be conducted in the temple kitchen.³

(Ll. 43 to 46.) Any one who (*considering it*) as his prescribed duty protects the gift (*thus*) granted by Sōmēsvara-Bhaṭṭa to the glorious god Sōmēsvara of the sacred shrine at Gautamāśrama (*situated*) on the (*stream*) Chitra-sele of northerly flow (*near*) Śrīkūṭa (hill) on the bank of the river Tuṅgabhadrā the blessed Gaṅgā of the South, shall have the fruit of giving to a thousand Brāhmaṇas well versed in the Vēdas, a thousand tawny cows with horns (*made*) of gold, hoofs of silver and bodies of brass, in Vāṇārasi (Benares), Arghya-tīrtha and Kurukshētra. Any, who by thought, word or deed, acts unjustly towards this charity shall incur the sin of having killed the said (*number of*) tawny cows and Brāhmaṇas in the same sacred places.

[Verses 12, 13 and 14 are three of the usual imprecatory verses commencing with *Bahubhir = vasudhā dattā, Sāmānyō = yam dharmasētur = nriṣāṇām* and *Sva-dattām para-dattām vā*].

POSTSCRIPT.

(Ll. 1 to 7.) On the Saṅkramaṇa day of the year Parābhava, Bācharasa, the brother of Dōṇamarasa of Āvañchige gave from the *siddhāya* of his (*village*) Pullivige, five *paṇa* for lamp-oil, to last as long as the moon.⁴

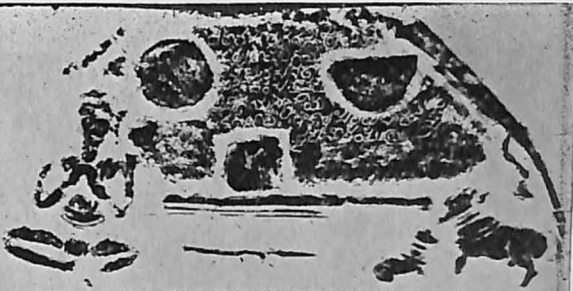
H. KRISHNA SASTRI.

¹ *Ner* according to Kittel means to cut off. It occurs in the sense of 'to be equal' in Tamil inscriptions; see *S. I. I.* Vol. III, p. 271, Text line 87.

² *Apūrei* occurs often in Tamil inscriptions and has been hitherto interpreted as 'unknown persons.' Its latest occurrence in South-Indian inscriptions (*Madras Epigraphical Reports* for 1918 and 1919, pp. 146f and 96 respectively) points to a class of students of the Vēda; the term must, accordingly, be interpreted differently. Mon. Williams, however, gives Apūrva as the name of a Vedic sacrifice.

³ *Dīśaragrāsanaḍalu* is a difficult passage to translate. If *agrāsana* is separated and is taken to stand for *grāsa* (food) the phrase would mean 'from the food of the god.' But we have seen that the food (*grāsa*) of the god has been already provided for, and cannot, therefore, presume that what remained after the amount for stone-work was expended, was to be utilised for the food of the god. Hence to separate *grāsana* and take it to stand for *grāsa* does not suit the sense here. Perhaps the passage has to be split up as *devar = agrāsanaḍalu* where *agrāsana* might be taken to have been used in the sense of *agrāsate*, 'the temple kitchen.' It may be noted also that *agram* in Tamil inscriptions often occurs in the sense of an excellent meal. Can *agrāsana* be, after all, a wrong form of *agr = āśana* i.e. superior food and the Tamil *agra* a contraction of *agr = āśana*?

⁴ This donation must undoubtedly have been made to the Siva temple of Sōmēsvara mentioned in the main record, though the place is not specified here.



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(The text in this section is highly degraded and largely illegible. It appears to be a list of numbers or a series of short phrases on the left margin, with corresponding lines of text on the right. The text is written in an ancient script, likely Kannada or Telugu, and is heavily eroded and darkened in many places.)

MUNIRABAD STONE INSCRIPTION.