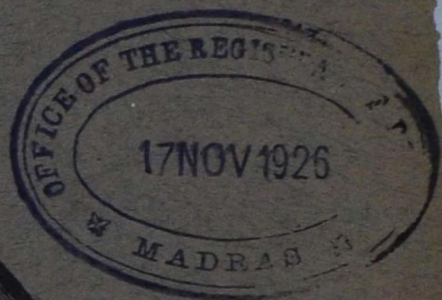


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OCTOBER, 1926



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THE OBJECTS OF THE SOCIETY SHALL BE:—

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The Joint Secretaries earnestly appeal to the members of the Society to be so good as to bring into the Society many new members possible and to carry out the objects.

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4. Exchanges.

5

ERRATA.

Page.	Line.	For	Read
55	1	Sangita a Ratnākara	Sangita Ratnākara
56	20	Superceded	Superseded
70	27	anspicious	auspicious
71	14	and the	and then
„	20	स्वस्तिश्रोः	स्वस्तिश्रीः
„ Sloka in 22 is wrongly printed. Read it as follows :—			
एतन्निखिल भूपाल मौलिमण्डलमण्डनम् ।			
गणपत्यवनीन्द्रस्य चन्द्रार्कस्थायि श			
72	9	not a	not such a
„	23	would might	might
84	4	ehall	shall
„	19	is is	is
„	24	found inscriptions	found in inscriptions
„	39	formf	forms
85	15	Reddikamu	Raddikamu
86	11	one the	one of the
„	30	discriptions	descriptions
89	2	ment	meant
„	18	unacquianted	unacquainted
„	31	Archacological	Archaeological
90	22	who who	who
91	21	Ephigra	Epigra
„	22	pronounciation	pronunciation
„	23	la	es la
„	„	csuntry	country
92	14	Salankayama	Salankayana
„	15	by	the
93	10	controlled several	controlled several vassals,
„	16	inscriptiin	inscription
„	22	Sakankayana	Salankayana
„	23	Vljaya	Vijaya
94	11	heir-opparent	heir-apparent
„	15	parkrit	prakrit

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No. 2

KING NANYADEVA ON MUSIC.

By M. RAMAKRISHNA KAVI, M. A.

Sārṅgadeva, the author of *Saṅgīta Ratnākara*, mentions one Nānyadeva among prominent writers on music:—

रुद्रटो नान्यभूपालो भोजभूवल्लभस्तथा (I—12)

In my studies of Abhinavagupta's commentary on Bharata's *Nāṭya śāstra* (Science of Theatrics), I attempted to procure and go through every work on *Nāṭya* if available anywhere. In the reports of Dr. Buhler on the research of MSS. in Gujarat,* a copy of Bharata-bhāṣya was recorded as available in Kathiawar. It was ascertained after long trial that the MS. was missing. Dr. Aufrecht seems to have considered Bharatbhāṣya as a commentary on Bharata's *Gitāṅkārā*. Fortunately I was able to trace out another copy of it in the library of the Bhandakar's Institute itself. Dr. Belvalkar was approached for the loan of the MS. and I am very deeply indebted to him for his kind lending of the MS. until I could examine the whole work and take a copy of it. It is a versified commentary of Bharata's *Nāṭyaśāstra* from Ch. XXVIII to XXXIV, which portion deals with music in all its aspects related to theatre. The copy of the institute contains only fifteen chapters while the author promises to treat *Vāṇikāmsā* in 17 chapters. Perhaps the other copy at Kathiawar, which is now lost might have been complete. The first sheet of this copy though it contains the beginning does not seem to belong to this work, but decidedly to some other work later by two or three centuries. Some sheets are missing here and there and the original from

* Vide fasciculus IV pp. 274.

which this was copied might perhaps be defective and imperfect. The copyist also could not read his original properly. The work as found consists of about 7000 granthās. The remaining two chapters which deal with prosody and prākṛit languages in relation to stage cannot exceed 3000 granthās.

The colophons generally read:—

इति श्रीमहासामन्ताधिपति धर्मावलोक श्रीमन्नान्यपतिविरचिते

सरस्वतीह्रदयालंकारहारनाम्नि भरतवार्तिके वाचिकांशे (or) भरतभाष्ये.....॥

Thus the work is called Bharatabhāṣhya or Bharatavārtika. We know that Rāhulaka and Sriharṣa wrote vārtikas each separately and no work is yet specifically known as Bharatabhāṣhya. Abhinava calls his commentary a vivṛiti or sometimes vṛitti, but really it deserves the name of bhāṣhya. Nānyadeva designates his work as Sarasvatī-hṛdayālāṅkāra and the appellation instantly reminds one of Sarasvatī kaṇṭhābharana of Bhojadeva who applied this name to his works on grammar, music and alankara, as well as to his palace at Dhārā.

With regard to Nānya we shall know what the author has to say of himself. In course of discussion of theories he gives his own opinions under Nānyapati, Nānya, Mahāsamantādhīpati, Dharmāvaloka, Dharmādhārābhūpati, Mithileśwara¹ and Karnātakulabhūṣaṇa. This practice of authors citing their surnames when a siddhānta has to be stated is common among the sūtra writers. He was the brother of Kīrtirāja², and he defeated the heroes of Souvīra¹ and Mālavā¹ and broke up the power of Gauda & Bangāla kings³. He probably married a Gūrjara lady³. He bore the titles of Rājānārāyaṇa², Nripamalla¹, Mohana-murāri¹, Pratyagravāṇipati⁴ &c. He has quoted once from his own work called Grandhamāhārṇava⁵. These references are available in his work and we have to seek the help of history to determine his time

1 (a) महारं नृपमल्लमोहनमुरारतिर्वदत्युत्सुकः (b) तामाचष्टे माथुरां मैथिलेन्द्रः

(c) धर्मावलोकः कथयति जगद्दिगां दाक्षिणात्यां

(d) हास्यशृङ्गारयोराह पञ्चमीमध्यमोद्धवाम् । लुप्तमालवभूपालकीर्तिर्माल वपञ्चमीम् ॥

(e) पङ्क्तिमध्यासमुद्धतः शृङ्गारो स्मरदैवतः । जितसौवीरवीरेण सौवीरक उदाहृतः ॥

(f) बाङ्गालिकेति कथिता मिथिलेश्वरेण ।

(g) यत्रानुरागं सम्यक्क्रियतेमुक्तपाणिना । मुक्तमाह प्रहारं तं कार्णाटकुलभूषणः ॥

2 (a) जयति स नृपतिः कीर्तिराजानुजन्मा ।

(b) एवं ग्रामत्रयेऽप्युक्तः सुषिरस्य समुद्धवः । राजनारायणेनेह कीर्तिराजानुजन्मना ॥

and place. Mr. K. P. Jayaswal, M. A. in his articles on Nānyadeva and the history of Mithila, speaks of Nānyadeva as a powerful king of Mithila who ruled over it from the 18th July 1097 to A.D. 1133. Vijaya-sena of Bengal seems to have defeated him perhaps when he was still young. In the Bodh Gaya inscription of Tunga-dharmāvaloka the donor is said to have been the son of Kirtirāja and the grandson of Nanna-Gunāvaloka, a Rāshtrakūṭa king. The Rāshtrakūṭas were Karṇāṭas and many of the early kings of the Malkhed branch are known as Samarāvaloka, Virāvaloka, Puṇyāvaloka, etc. The significant word *avaloka* prompts us to identify Rāshtrakūṭa Kirtirāja with the brother of Nānyadeva. The Rāshtrakūṭas, when their power declined in the Dakkhan about 970 A. D., made a move towards the north and the east and established their dynasties in their new acquisitions till they were all finally swept away in the deluge of Moslem invasions in the 12th and 13th centuries.

Nānyadēva closely follows Abhinavagupta in all his criticism which gave the work its world-wide recognition, and in two places Nānya mentions the great commentator by name. Abhinava died about 1030 A. D. Even in his lifetime his works seem to have spread all over India. His commentary on the Nāṭya śāstra superceded all the previous attempts in the direction throwing to background, works of even Bhōjadeva and Someśwara, the son of Vikramānka, who appear to have also commented on Nāṭyaśāstra besides their activities in other directions.

As far as we know śārṅgadeva is the only author who cites Nānyadēva. Granthamahārṇava might be an encyclopædia, for that was the age when wide-growing literature in Sanskrit was condensed into epitomes for easy reference, to scholars and commentators. Learned sovereigns like Bhoja, Someśwara, and later on Madanapāla

(3) श्रीरागस्यैकभूमिललितमधुरवाग्मिन्नवङ्गालगौड

प्रौढप्राग्भारसारः ककुभमुभयथा साधयन्विश्वमुच्चैः ।

संग्रामे भैरवो यः प्रविलसति मुहुर्बुर्जरीयस्य करण्डे

सौवीरोऽध्यायमेनं व्यधित कृतमतिर्भूपतिर्नान्यदेवः ॥

(VII)

(4) मध्यप्रागपरान्तकोत्तरदिशामुल्लङ्घमा[सारितं]

यस्योच्चैर्गुणवर्धमानमनिशं गायन्ति दिव्याङ्गनाः ।

स श्रीनान्यपतिः क्षितेरधिपतिर्गान्धर्वविद्यापति-

गीताध्यायमिमं सुबोधमकरोत्प्रत्यग्रवाणीपतिः ॥

(VIII)

(5) उक्त्रचास्माभिर्ग्रन्थमहार्णवे ।

(XV-63)

Vīramitra, Kēladi Basava etc, have liberally contributed to such literature. The inscription of Śrīdhara, § the minister of Nānyadeva seems to mention Granthamahārṇava as a work of his.

श्रीमन्नान्यपतिर्जेता (कृतग्रन्थ)महार्णवः । यत्कीर्त्या जनितं विश्वं द्वितीयः क्षीरसागरः।

The latter half of the verse though a common epithet, reminds us of the following line in his work :—

पीयूषाब्धिसहोदरोऽयं यशसा कल्पानलेनोजसा ।
तेनायं मिथिलेश्वरेण रचितोऽध्ययोजनद्रामिधः

Thus far we might not be wrong in identifying our author with the Kārṇāṭa King of Mithila referred to by Mr. Jayaswal.

Bharata divides his science of stage into four sections viz. Vāchika, āṅgika, sāttvika and āhārya. The first relates to the rules of delivery and its musical accompaniment, the second to the gestures including the poses, the third to the production of bhāva and rasa in the minds of audience by proper display of feeling and the last to the stage toilet and deportment. Nānya calls his work Vāchikāṁśa, that is, that portion of the subject-matter of Bharata which deals with delivery and music. It is doubted whether he has taken up the remaining three divisions as well. If so the whole work would swell over thirty-thousand granthas. Kumbhakarna divides his work Sangita-Mīmāṁsa into five divisions similarly but separating delivery proper, from music giving a meagre treatment to aharya or dressing.

Nānya's treatment of the subject is very lucid and comprehensive. Bhojadeva exhibits unique powers of analysing his subject in a new cast and taking the reader for quite a novice to literature, leads him into all the intricacies of thought and word in a calm and determined manner. But Nānya teaches to a scholar and always defends or justifies his statements by quoting from great masters of the past. Among his authorities the following deserve a passing notice.

Matanga:—the author of *Brihaddeśi* now available to all. About one hundred quotations are given from this monumental work. *Matanga* is older than *Silappadikāram* in Tamil, one of the oldest works in that language. *Mādhavi*, one of the characters in it, questions the hero on the merits of *Matanga* and *Bharata*. This work has been assigned by the Tamil critics to 200 B. C. *Matanga* himself quotes from *Chatura*, *Kōhala*, *Nandin*, *Dattila*, *Bharata*, and *Nārada*. His treatment is sāstric and original. He originated what is called *dvādaśa-svara-mūrchānā*, though it was abandoned by later scholars.

§ Vide J.B.O.R.S.Vol. IX p 303, *Letters within brackets are mine for the lacuna.

Visâkhila:— a very old writer on music whose work is not yet discovered. He is cited earliest by Umbeka in his commentary on *śloka-vārtika*. Umbeka is now known as Bhavabhūti and as a pupil of Kumārila.

Dakṣaprajāpati:— as an author on music is attested by Abhinava in *Abhinavabhāratī* (Ch. XXVIII) and by Singabhūpāla in his commentary on *Ratnākara* (Calcutta Edition Page 22-24). It was he that created what are called *brahmagītās* in Vedic music. *

Satatapa:—is known only as an author of a *smṛiti* and his composition of a musical work is yet unknown.

Kāśyapa and *Vṛiddhakāśyapa*:— probably different from their Buddhist namesakes. Kāśyapa seems to be the greatest authority on *rāgas*. He is often cited at length both by Abhinava and Nānya, who gives about 150 quotations from the work of that sage.

Nandin:— his original work is not now available to us but an epitome of it known as *Aumāpata* is found in 40 chapters. It is a mere catalogue of technical terms. King Raghunātha of Tanjore describes it as follows:—

उमापतेराधुनिकस्य तन्त्रं विलोक्य नन्दीशमतानुसारि.

Dattila:— one of the five Bharatas whose work is not extant. He is a special authority on the fundamental principles of music and *saptagītās* corresponding to the *tālādhyāya* of Bharata and also on *dhruvā* metres.

Yashtika:— an epitome of whose work is now available. Abhinavagupta frequently quotes from him. He is said to have reconciled the *mārga* with the *deśi rāgas*, viz., the older forms with the developments in various provinces in course of time. Yāshtika lived in Kadalīvana, probably in the district of Tanjore and Ānjanēya approached him to receive instruction and to clear himself of apparent differences in theory and practice as affected by time. Ānjanēya, tutored by him introduced a number of *deśi-rāgas* with the modifications of *śrutis*. King Raghunātha says of him:—

कदाचिदागात्कदलीवनान्तमासो दिवान्याष्टिकमांजनेयः
संगीतविद्योपनिषद्रहस्यमध्यापयन्तं धुरि दक्षमुख्यान् ॥
देशीयरागेष्वपि च स्वरेषु श्रुतिष्वमूषामपिलक्षणेषु।
नानाविरोधानिह याष्टिकं तं ते दक्षमुख्यास्त्विति पर्यपृच्छन् ॥
सप्तस्वरा द्वादश वैकृता ये तेषां चतस्रः श्रुतयो न चान्यः ।

*ऋगाथा पाणिका दक्षविहिता ब्रह्मगीतिका. • Yagnavalkya praises him (Pra, IX-106,)

पञ्चश्रुतिः षत्चह्रुतिरित्यपीयं देशियरागेषु कथं प्रसिद्धिः ॥
 अतोभवेच्छास्त्रविरोध एषां त्यागेषु तासां नहि रागलाभः ।
 एवं विरोधे परिशङ्क्यमाने ततस्त्ववादीत्परिहारमेवम् ॥
 शास्त्रास्य लक्ष्य मिथो विरोधो स स्याद्यथा स्यादपि रागलाभः ।
 स पर्यहर्षीदिति तान्विरोधान्द्राग्याष्टिको रामपदाब्जसेवी ।
 आलोच्य बुध्याचिरमाब्जनेयो लक्ष्याविरुद्धं प्रणिनाय शास्त्रम् ॥

Kirtidhara:— frequently referred to by Abhinavagupta also. Kōhala mentions him and he must be an old writer. He is a great authority on flutes and deśi-nritya.

Naradiya śiksha and its *vivarana*:—*Sikshā* is considered a very late work by various western scholars who unhappily take a fancy to bring down any author to the age of Elizabeth or Anne. Mr. Popley speaks of *Nāradiya-Siksha* in the following terms:—

“The *Naradiya Sikshā*, wrongly connected with the name of the great rishi, was probably composed between the tenth and the twelfth centuries. It shows considerable development on the *Nāṭyaśāstra* in its rāga system and in a number of matters agrees with the *Kudimiyā-mala* inscription † where that disagrees with the next important treatise, the *Ratnakara*. Some scholars think that *Nārada Sikshā* comes much later than twelfth century.”

But *Nānya* quotes even from its commentary and Abhinavagupta frequently cites from *śikshā*. In fine, Bharata himself quotes the following verse of *śikshā* in chapter XXXIV-199.

आचार्या सममिच्छन्ति पदच्छेदं तु पण्डिताः
 स्त्रियो मधुरमिच्छन्ति विकृष्टमितरे जनाः॥

The commentator whom *Nānya* quotes is Bhaṭṭa Subhāṅkara. We have recently obtained a good copy of his commentary from Malabar.

Devaraja:— is cited later on by King Raghunatha also. But *Nanya*'s quoting from his work removes the conjecture that he was the king of Vijayanagar and patron of Kallinātha, the commentator on *Ratnākara*.

Ratnakosamata:—probably the work of Mātrigupta and certainly not of Kumbhakarna who composed his work in five *ratnakosās* only in the 15th century, for he mentions Kallinatha of 1400 A. D. in his *Nritya-rātnakośa*.

† *Kudimiyamala* inscription follows the *Kasyapa* system and *Narada* need not borrow from the inscription, which requires a re-edition in the light of the latest discoveries in musics.

Nānyadeva was chiefly indebted for his material to Kāśyapa, Matanga and Abhinavagupta. It may be questioned whether Bharata-bhāṣya is a commentary on Nāṭya śāstra or an original work based upon it. Abhinavagupta fully explains and amplifies portions of Bharata's work where the sage is meagre with the summaries from the theories from Kāśyapa, Viśākhila &c. and these portions together with the commentary on tāla and dhruvādhyaṃyāsa require further elucidation. This we find in Nānyadeva who is very elaborate and best in the chapters on saptagītas and dhruvās. Nānyadeva has introduced much new matter in his treatment of jātis and rāgas, which is not found in Bharata or in Abhinava's works. Nānya treated at length of about 160 rāgas in all its details. But as the name signifies he introduces the text of Bharata with *avatārīka* and a *pratīka* only twice or thrice. For example in Saptagītādhyaṃya:—

अनन्तरं चाङ्गानां संक्षेपो विस्तारो वेत्यादि मानसंस्थानमङ्कस्थि त्याशंक्या ह उत्तरं
द्वादशापरमित्यात्यदि—नाट्यशास्त्रा (XXXI-282.)

Nevertheless it may be called an independent work like Ratnākara which is also deeply indebted to Abhinavagupta.

GENERAL PLAN OF THE WORK.

The first four chapters of it are devoted to the fundamental principles of music *viz.*, *svara*, *śruti*, *grāma*, *murchana* and *tālas*. When he does not agree with certain theory of any author he omits it and simply follows the recognised authorities unlike many writers like Abhinava, Kumbhakarna, who criticise the various theories fully. The fifth chapter which should deal with the *alankāras* is lost in the copy. The sixth treats of *jāti* and the seventh of *rāgas*. Here the author brought in much from his vedic studies. About 160 *rāgas* are fully discussed. His seven-fold division of *rāgas* was based upon Abhinavagupta who defines *jāti* as source of *ragas*, *viz.*, *śuddha*, *bhinna*, *gaudi*, (*vesara*), *sāharana*, *bhāṣhā*, and *vibhāṣhā*. In these the first five are the divisions adopted by Durgāschool while Yāshtika has only three—*bhāṣhā*, *vibhāṣhā*, and *antarabhāṣhā*. Kohala treats all *rāgas* as *bhāṣhas*. This terminology was abandoned later on in the 16th century and a new mnemonic scale was introduced to simplify the older system.

The eighth chapter dwells upon what is called Saptagīta which in matter corresponds to the Tālādhyaṃya of Bharata which according to Abhinavagupta is a very difficult chapter.* Nānyadeva in that chapter

पोष्यन्ते यदुपरि परे पारलाभानवाप्ते यत्प्रीत्तानां विमलमपि संदोहमेवावहेत ।

मायाम्भोधिप्रकृतिगहनात्तालतत्वादमुष्मात्प्रोत्तीर्णाः स्मः.....

(XXXD)

is very clear and full, for this matter relates much to Vedic and ritual origin of Brahmagitas. The ninth and tenth chapters deal with dhruvā and dhruvātālas as given by Bharata in the 32nd chapter which relates to the musical operations behind the stage to regulate the action, entrance, exit &c., on the stage. For instance the vaitālika, charcharis, jhambhetikas &c., in the fourth act of Vikramorvaśī come under this section, where Nānya gives perfect details and examples in various Prākṛit tongues as to suit high and low characters. After Bharata, Nānya is the only available writer who deals with this part of the subject. Tumburu whom Nānyadeva mentions was also an old writer on music who deals with Dhruvātālas giving examples in Prākṛit languages and whose work has recently been discovered. Kumbhakarna's work on this portion is still missing. Śārṅgadeva made a passing remark only.

The eleventh chapter describes all the deśi-ragas which are generally of Karnāṭa type betraying the nativity of the author. Someśwara and śārṅgadeva are more profuse in this section. The next section treats of vinās and flutes entering into few details. We know that the author's masters, Matanga, Kāśyapa and Abhinava are also meagre and it is the various tantras alone * that exhaust the information on flute and stringed instruments. To compensate this shortage the next two chapters on mridanga, paṇava and dardura—the instruments of percussion, receive the greatest of his attention. The next two chapters are missing.

Śārṅgadeva is deeply indebted to Nānya and Abhinava for all his details in every section. Nānya goes to the root of the matter and is ever ready with his authorities. As his masters are great sages he is generally free from errors. Śārṅgadeva is accused of his faults by Kumbhakarna, Raghunātha * &c. This work is most useful for a research scholar at every step of his exposition of ancient music.

From the sixteenth century old order in the teaching of music gave room to easy and new methods which did not tax the brain more than the voice or hand. New works, compendia in nature with dim head lines of sections, drove all the ancient heavy works to the upper shelves of reference libraries. Settled practice with mnemonic

* रागालपनमत्ताहुः केचित्पण्डितमानिनः। शार्ङ्गदेवादयस्तेषां मतं न मम संमतम्॥ (कुम्भकर्णः)

श्रीशार्ङ्गदेवेन कृतां च सप्तध्यायीं तथा लक्ष्मविरोधिलक्ष्याम्।

अबोधकाल्यल्पतरप्रयोगामुद्दिष्टरागानुदितस्वरूपाम् ॥

(संगीतसुधा॥)

* Vina tantra, one of the 32 tantras of the Yamala school, purports to deal with vina at length in 100,000 slokas,

symbols descended from the master to the pupil created a new terminology which was necessitated by the influence of the foreign systems. The times were also troublous and the intellect and critical faculty could not find much avocation for the older system which excited only academical interest. In the royal halls a happy combination of voice, instrument and personal charm compensated the want of scientific comprehension and infinite variety. But the advent of the new nations disturbed that surface once more. Devotion to art has now become a luxury and craving for ease and cheapness is enhanced by want of leisure. Wealth which once offered pleasures in art which ultimately stirred up the finer phase of the soul now runs only to kaleidescopic views whose impressions vanish away even on the sensual strata without touching the mental plane. Thus it is no matter for surprise that the ancient works are now chattels of mere curiosity.

INFLUENCE OF SANSKRIT AND PRAKRIT ON TELUGU.

By C. NARAYANA RAO, M.A., L. T.

Telugu is a mixed language and has incorporated into itself words from various sources—Sanskrit, the Prākṛits, Canarese, Tamil, Hindustani, English, Arabic, Afghan, Persian, Malay, Oriya, Dakkhani, Bengali, Chinese, Turkish, Tartar, Marāthi, French, Latin, Portugese, Italian, Greek, and Mexican. It is a natural process with all languages which come into contact with others. The substratum of course, remains Telugu and consists of a majority of Telugu words. These again are connected with words of kindred languages *viz.*, Tamil, Canarese, Malayālam and other Dravidian idioms to which Telugu in the main belongs by grammatical and glossarial affinity.

Apart from the Dravidan words, Sanskrit and the Prākṛits have contributed the greatest number of words to the Telugu Vocabulary. Native grammarians have in fact declared Telugu to be derived from Sanskrit. They were right in their opinion so long as vocabulary alone decided the affinity of languages. But comparative philologists have discarded this test and established the principle that no matter how great the glossarial affinity may be, it is the grammatical relationship alone that counts in the affiliation of languages. Since Caldwell wrote his Comparative Grammar of the Dravidian languages, Telugu was affiliated to the Dravidan group beyond dispute. People are not wanting who are attempting to restore Telugu to the Indo-European group, but their attempts have so long proved futile.

However, it will be an interesting point for investigations how far Telugu words owe their origin to Sanskrit and Prākṛit words. Telugu Dictionaries that are now extant do not aim at any etymological explanation of words, and where they do, they do so in a cursory and haphazard fashion. They regard words which are evidently derived, from Sanskrit or the Prākṛits as native and vice versa. They do not indicate from what Prākṛit, and how the words are derived. There is a vast field for work in this direction and scholars will do well to take it up.

The dictionaries by Brown and Sabdaratnākara-kāra are the biggest now available for use. The latter swells the vocabulary by the inclusion of large numbers of pure Sanskrit words, while the former adheres to words used in books, while at the same time recording as far as possible words in common usage. Sabdaratnākara records 35,055 words, of which 15,814 words are pure tatsamās *i. e.* Sanskrit words adopted into Telugu with a simple case or tense sign

attached to them. These have not undergone any change since coming into the language. About 2,000 Sanskrit words, however, have been affected by Telugu phonetic laws and are adopted to the needs of the Telugu organs of speech. Sabdaratnākara again classifies words into ubhayās (*i.e.* words which are pure Telugu in certain meanings and Sanskrit in others), dvayās (*i.e.* words composed of tadbhava and dēśya components), miśrās (*i.e.* words composed of Sanskrit and dēśya words), and yugalās, (*i.e.* those which are *vaikrita* in certain meanings and dēśya in others). This cross classification is on the face of it unscientific. A better method would have been to group them as Samskrita-sama, Samskrita-bhava, Prākṛita-sama, Prākṛita-bhava, dēśya and anyadēśya, indicating at the same time from what Prakrit or anyadēśya they are respectively derived. Vāikṛita words, both Sanskrit and Prakrit derived, are 3891 as given in this dictionary, ubhayās 302, dvayās 3,227, miśrās 170, and yugalās, 252. The pure dēśyās recorded are 12,337 in number. If we add the ubhayās and yugalās to the tatsama and dēśya words respectively, each class will gain 554 words to itself.

It is easy to recognize Sanskrit. But there are certain words which cannot be so easily identified. A list of such words is given below, with the corresponding sanskrit roots of the Dhātupatha of Pāṇini :—

Telugu.

Sanskrit root.

āta - play.	aṭa-gatau.
addamu - across.	adda-abhiyogā.
aṇachu - to press down.	ana-gatau.
attu - to adhere, to fit in.	ati-bandhanē.
adumu - to press down.	adi-bandhanē.
amayu - to be useful.	ama-avatansanē.
ala - wave, (allala-nāḍuv.)	ala-bhushana, paryāpti, vāranishu
avayu - to break.	ava-bhāge, vṛiddhan cha.
āchu - to stop.	āyāme.
eguru, egayu - to fly up,	igi-gatau.
idu - swim.	ija-gatikutsanayōh.
uruku - to leap, to run.	ukha, ukhi-gatau.
ūkotṭu - to listen, saying ū.	uy-sābdē.
udda (vāḍi) - very.	urda-mānē.
ujjagonu, ujjāyimpu - to estimate.	ūha-vitarkē.
kacca - cloth tied round the loins.	kaca-bandhanē.
katakatapaḍu - to grieve.	katṭha-kṛicchrajīvanē.
kaḍu - great.	kaḍa-made.
kaḍḍi - a rod (esp. of metals).	kaḍḍa-kārkasyē.
kadi (annapu) - a morsel of food.	kaḍi-bhēdanē.
kamiyu - to be pressed and spoiled.	kami-daśanē.

kalupu - to add, to mix.	kala-śabdasankhyānayōh.
kalla - an untruth.	kalla-avyaktaśabde.
kiṭakiṭalāḍu - to be crowded.	kiṭa-trāsē.
kūyu - generally sound of birds.	kuy-śabdē.

Instances can be multiplied, but this essay is not intended to exhaust the list. There about 160 Sanskrit roots to which Telugu words so far not detected to have any connection with them, can be traced.

The Prākṛits—Pāli.

Of the Prākṛits, Pāli has contributed the largest number of words to Telugu. It is what one should expect, considering the fact that the Telugu country was long under the occupation of the Buddhist and the Jains till the beginning of the eleventh century and even in later times. The Pāli influence on the Telugu pronunciation of Sanskrit words can be traced both in the speech of the masses and the words actually borrowed into the language. Names of persons like Bojjanna, Skt. Bôdhâ (yana) Pāli. Bujjh; Kondanna, Skt. Kaundinya Pāli. Kaundinna; Appanna, Skt. Arpaṇa Pāli. Appanna and so on; Names of places like Naḍagām, Uṛlām, etc., are Pāli derived. Below will be given certain Telugu words which are adopted from Pāli, directly into Telugu.

<i>Telugu</i>	<i>Sanskrit</i>	<i>Pali</i>
Mayamu, Majjha (<i>coll.</i>).	Madhya.	Mājjha, Māha, Mahā Maa, Maya.
Kummara	Kumbhakāra Kumbhara	Kummara. Kummāra
Jāṇa	Jna	Jāṇa
Pasādam (<i>coll.</i>).	Prasāda	Pasādam.

The following are instances of assimilation:—

<i>Sanskrit.</i>	<i>Pali.</i>	<i>Telugu.</i>
Pustaka	potthaka	(<i>coll.</i>) pōttakamu pottakamu.
Bhakta	bhaṭṭa	batta baṭṭuḍu.
Utpanna	uppanna	uppanna-(buddhulu).
Dharma	dhamma	(<i>coll.</i>) dammam.
Janma	jamma	jamma or jalma.
Sabda	sadda	saddu
Ulkā	ukka	ukka or uḍaka.
Kārya	Kayya	Kayyamu.
Pushpa	puppha	pup-(podu).

Skt. *v* Pāli. *b* Tel. *b*

eg. Skt. Vandhyā, Pāli. banjjhā, Tel. banjaru.

Skt. *y*, Pāli. *j*, Tel. *j*.

eg. Skt. *yajna*. Pali. *Janna* Tel. *Jannamna*.

Skt. *Vaidyâ* Pali. *Vējja* Tel. *Vejju*.

Skt. *tya*, *thya*, and conjunct conservants with *s* or *sh* as the latter component *cca*.

<i>Skt.</i>	<i>Pali.</i>	<i>Tel.</i>
<i>Mrityu</i>	<i>maccu</i>	<i>Macchu</i> (<i>māya-mainādu</i> .)
<i>Satya</i>	<i>sacca</i>	<i>sacchamu</i> (<i>coll.</i>)
<i>Rathya</i>	<i>racchā</i>	<i>racca</i> .
<i>Kshaṇa</i>	<i>chaṇa</i>	<i>canamu</i> (<i>coll.</i>).
<i>Apsaras</i>	<i>accharā</i>	<i>accara</i> .
<i>Matsara</i>	<i>macchara</i>	<i>maccaramu</i>

The following tendencies which are present in Pāli are to be found in Telugu also. Notice that in Telugu there is a further development.

<i>Skt.</i>	<i>Pali.</i>	<i>Skt.</i>	<i>Pali.</i>	<i>Tel.</i>
<i>kya</i>	<i>kka</i>	<i>sakhya</i>	<i>sakka</i>	<i>sekkamu</i>
<i>khya</i>	<i>kkha</i>	<i>akhyāna</i>	<i>akkhāna</i>	<i>akkhēnamu</i>
<i>gya</i>	<i>gga</i>	<i>yōgya</i>	<i>yōgga</i>	<i>aōggemu</i>
<i>bhya</i>	<i>bbha</i>	<i>abhyantara</i>	<i>abhantara</i>	<i>abbhentaramu</i>
<i>sya</i>	<i>ssa</i>	<i>hāsyā</i>		<i>āssemu</i>
<i>tra</i>	<i>tta</i>	<i>rātri</i>	<i>rāttiri</i> ,	<i>rētiri, rēyi</i>
		<i>rātiri</i>		<i>ratiri</i>
<i>gra</i>	<i>gga</i>	<i>ugra</i>		<i>uggaramu</i>
<i>dra</i>	<i>dda</i>	<i>ārdraka</i>	<i>addaka</i>	<i>addakamu</i>
<i>dhra</i>	<i>ddha</i>	<i>gridhra</i>	<i>giddha</i>	<i>gadda or gedda</i>
<i>nya</i>	<i>nna</i>	<i>anya</i>	<i>anna</i>	<i>annemu</i>
<i>ksha</i>	<i>kka</i>	<i>riksha</i>		<i>rikka</i>

Only a few of the changes are noted above. Instances can be multiplied. Childer's Pāli dictionary provides us with about three hundred words to which Telugu words can be traced. In the Pāli-English dictionary by Rhys Davids (now of happy memory) and Stede, there could be traced as many as 369 originals to Telugu words.

Other Prakrits : Mahārāshtri and Saurasēni.

Many Telugu words can be traced to other Prakrits. We shall begin with Mahārāshtri and Saurasēni. The difference between these two Prakrits is that *t* and *th* of Saurasēni are not dropped but changed into *d* and *dh* in Mahārāshtri and that *nt* into *nd*.

<i>Sanskrit.</i>	<i>Maharashtri.</i>	<i>Telugu.</i>
<i>Gaurava.</i>	<i>gāravam.</i>	<i>gāravamu.</i>
<i>Kavitva.</i>	<i>kaitta.</i>	<i>kayita, kaita.</i>

Sukha.	suha.	suhamu (<i>coll.</i>)
Lakshmi.	<i>Saur:</i> lacchi.	lacci.
Sri.	siri.	siri.
Lagna.	lagga.	laggamu.
Vijnāna.	<i>Saur:</i> vinṇāna.	vinnānamu.
Mukha.	<i>Saur:</i> muha.	mohamm, momu.
Vaidya.	„ vejja,	vejju.
Pishṭa.	„ piṭṭa.	pittamu, (<i>coll.</i>) pittu.
Nidrā.	„ niddā.	niddā.
Sanjnā.	sanna.	sanna.
Sunya.	„ sunna.	sunna.
<i>Pali.</i> <i>Paisachi</i> and <i>Magadhi-</i>	} Sannā.	Sayya (Sayyāta)
		Sayyata.
<i>Skt.</i>	<i>Mhr. & Saur.</i>	<i>Tel.</i>
Parāmarśa.	„ parāmarisa.	parāmarisa.
Tāmbūla.	„ tāmbōla.	(<i>coll.</i>) tāmbōla mu.
Sthula.	„ thora.	toramu.
Bhata.	„ bhaḍa.	baḍava.
Pridhivi.	„ pudhvi.	pudami.
Dāḍima.	„ dālīma.	dālimma & dānimma
Aygāra.	„ iygāla	iygalamu.
Daśa.	„ daha.	daham (as in counting.)
Sidhila.	„ sidhila.	sadalu,
Tṛitiya.	taia.	tadiya.
Vakra,	„ vayka.	vayka, vaykara.

Paisāchi.

Telugu grammarians trace the Telugu language to a Paisāchi original, but do not support their statement by facts. There is no doubt that certain Telugu words owe their sources to Paisāchi originals, but they are there just like the other Prakrit words and nothing more. Unlike in Maharāshtri, single consonants are not changed in any way in Paisāchi and dentals are not changed into cerebrals; but Sanskrit cerebrals are optionally changed into dentals. Skt. *n*, *ḍ*, = *n* and *t*; *ś*, *sh*, and *s* = *s*; *jna* and *nya*, = *nnā*. In the Chulikā Paisāchi, all sonants are changed into surds. The Paisāchi differs from Pali only in the hardening of sonant. In other respects, it closely agrees with Pāli.

Apabhramśa.

Apabhramśa affinities of Telugu words may also be traced :

<i>Sanskrit.</i>	<i>Apabhramsa.</i>	<i>Telugu.</i>
Lakshmi.	lacchi.	lachi.

Ishta.	ittu.	ittamu.
Dṛishti.	ditthi.	dishti.
Sthāpa (-yati),	theviti.	thēva, thāvu.
Idṛiṣa.	Pr. Idiṣa.	Ap. aiā.
		Mod. Mhr. aisē.
		Tel. haisa.
Dṛishaka.	Pr. ditṭha.	Ap. ditṭhau.
		Guj. ditho.
		Tel. ditṭamu.

Modern North Indian Vernaculars which are the direct descendants of the old Prākrits provide us also with certain originals for Telugu words. Prof. Louis H. Gray's 'Indo-Iranian Phonology,' provides us with a large number of them. There could be traced a hundred such words from it, in which the author has utilized only a few by way of illustration. A close investigation might bring more Prakrit affinities to Telugu words.

A few examples taken from that book will be cited here with the Telugu equivalents thereof :

Skt. Sveta.	Aves.	Sphæta.	Tel. Safedu.
Skt. Kira.	Hindi.	Kīda.	Tel. Cīda-(purugu)
Skt. Rshi.	Sindh.	Rusi.	Tel. Rushi (also ṛishi)

While Telugu has in this way borrowed words from the Prakrits, the Prakrits themselves have adopted certain native words into them. The following are certain Telugu words shown as dēsyās in Prakrit glossaries.

<i>Telugu</i>	<i>Moderu Maharastri</i>	<i>Pr. kt. Pali</i>
Akka (an elder sister)	ākkā.	akkā.
Kôṭa.	kôṭa.	kôṭṭam.
Kalupu.	kālavānēm	kallaviam
Chināli.	sindala.	chinnō, chinnū, chinnalō, chinnalō.
Pottā	Hind. & Guj.: pēt	pōṭṭam.
Bāpure, Bāpu	Hind. & Guj. : bāpa.	bappe.

KOLAVENNU PLATES OF THE KAKATIYA KING GANAPATIDEVA.

By R. S. RAGHAVA IYENGAR, M. A.

A set of five Copper-plates was discovered during the excavation of a mound near the temple at Kolavennu, a village in the Bezvada taluk of the Kistna district. It was received by the Govt. Museum, Madras, from the Collector of Kistna.

These five plates are strung on a ring the ends of which are secured by means of a seal. The ring was cut when it was received in the Museum. On the seal there is a figure of a standing boar facing the proper right surmounted by the figures of the Sun and the Moon. The first plate bears writing on the inner side only. The outside of the fifth plate contains the words. "Kolaventi Sasanalu" in Telugu. The other plates are written on both sides. They have slightly raised rims, though in some plates these are either beaten down or worn away. The length of the plates varies from $9\frac{1}{8}$ " to $9\frac{1}{4}$ " and the breadth, from $4\frac{1}{8}$ " to $4\frac{3}{8}$ ". The plates are slightly broader at the ends than at the centre. The inner diameter of the ring is 3". The thickness of the ring is $1\frac{1}{2}$ ". The outer circumference of the ring is $1''-5\frac{5}{8}''$.

The inscription consists of 69 lines of writing and is in a good state of preservation, except in places where the plates are corroded. The language of the inscription is sanskrit, which consists of sixteen verses (lines 1-24 and 60-69) and a prose passage giving the names of the donees. (lines 24-60). The script employed is Telugu throughout.

The inscription is one of King Gaṇapati who is stated to be of the Kākatiya dynasty (l.7). He is said to be the son of Poranti Venna (l.1) who has been much praised (v.2). This Gaṇapati gave the village of Kolavennu situated on the banks of the river Krishna to one hundred and thirty Brahmans on the auspicious occasion of a solar eclipse.

We shall compare this record with the known records of the Kākatiya Gaṇapati. The following are the records that are at present available for comparison :—

- (1) Chēbrōlu inscription of Jāya. Ep. Ind. Vol. V. p. 142.
- (2) Gaṇapēsvarāma inscription of the time of Gaṇapati.
Ep. Ind. Vol. III. p. 82.
- (3) Chēbrōlu inscription of Jāya. Ep. Ind. Vol. VI. p. 38.

(5) Ekāmbraṇātha inscription of king Gaṇapati.

Indian Antiquary Vol. 21. p. 197.

(6) Gāravapādu grant of the time of Gaṇapati noticed in page 122 of the Report on Madras Epigraphy for 1917.

On comparing our record with these noted above, two peculiarities present themselves: (1) The abruptness with which the record begins and (2) the novelty in the name of Gaṇapati's father.

Let us now consider the first case. All the records noted above begin with benedictory verses in praise of Varāha, Siva and Gaṇēsa. Records No. 1,2,3 begin with the praise of Varāha, Siva and Gaṇēsa; and No. 1 has praise of Saraswati also. No. 4 begins with the praise of Gaṇēsa, Varāha and Siva, No. 5 begins with the praise of Gaṇēsa, Saraswati and Siva.

But our grant begins with 'शुभमस्तु' and then mentions Gaṇapati's father. This procedure is quite contrary to the nature of the other grants noted above. But we may take the expression 'शुभमस्तु' as intended to denote the *mangala*. This abruptness is not found in the other grants of Gaṇapati. We find the same abruptness in the Ekambranatha inscription, which begins with स्वरिस्तथोः and then is found.

एतन्निरिखवल भूपाल मौलिमण्डलमण्डनम् ।

गणपत्यवनीन्द्रस्य चन्द्रार्कस्थायि शासनांम् ॥

In spite of this, slokas in praise of Gaṇēsa Varāha and Siva follow. But there is no such thing in our grant. Therefore our grant differs from the known grants of the Kākatiya king Gaṇapati.

Let us now take the second case:—

All the grants noted above give this genealogy of king Gaṇapati and state that he was the son of Mahādēva. But contrary to all these, our present record states that Porāṇṭi Venna was the father of Gaṇapati. If our grant belongs to the Kākatiya family, Mahādēva should have had another name as Pōraṇṭi Venna. If not Gaṇapati of our grant should be different from the Gaṇapati referred to in those grants. There is no record to show that the Kākatiya king Mahādēva had another name as Pōraṇṭi Venna. The name itself is quite foreign to the Kākatiya dynasty and is appropriate with the Reddi line of kings. But no such king appears to have existed even in the Reddi line. In the course of the inscription it is stated that the village granted was named after the father of Gaṇapati and the grant was therefore named Kōlaventi Sāsānalū. It is therefore certain that Venna was the father of Gaṇapati. Let us now see who this Gaṇapati was. From the records known at present we meet with the following names:—

- (1) Ganapati, son of Ayyappa who was the lord of Vengi.
(Ins. No. 140 of 1897).
- (2) Kôna Ganapati Deva Mahāraya, a later chief of the Haihaya-Kôna line, (Inscription No. 520 of 1903, Saka, 1184).
- (3) Sripati Ganapati who was defeated by Ambadêva Mahārāja who was a feudatory chief of the Kākatiyas. Saka 1194.

Our Ganapati cannot be identified with No. 1 as the father's name is stated to be Ayyappa, nor with No. 2 as that king is stated to be of a different line and nor with No. 3 as this chief was not a powerful one as to give grants. Our Ganapati is entirely different from these three, and until more records are discovered it is not possible to say who he was.

The date of the grant was the new-moon day in the month of Māgha of the year Saumya, Saka 1172. This corresponds to 3rd February 1250 A. D. according to the Ephemerides of L. D. Swami kannu Pillai. The day in question is a new-moonday, but Pillai says that from the position of nodes on that day an eclipse was impossible. On the day in question the sun was 280° from the node and at such a distance an eclipse was impossible. This fact gives much room to doubt the genuineness of the grant.

Generally grants are made on auspicious occasions and copper-plates are issued subsequently. Similarly this grant might have been made on an eclipse that occurred before, and the plate would might have been engraved on the date quoted in the grant. The scribe might have compounded both into one.

It is stated that all special gifts enjoined in the Code of Hēmādri have been given away by Ganapati. From this it is to be inferred that by the time our grant was made the Code of Hēmādri attained great fame. The date of our grant is 1250 A. D. We shall see when the Code of Hēmādri was composed. Hemadri was a great Sanskrit scholar, and the son of Kamadeva. He occupied the श्रीकरणाधिपत्यपदवी under Mahādêva, one of the Yādava kings of Dēvagiri, who ruled from 1260 to 1278 A. D. Hēmādri was his minister. He was also the minister of the King Ramachandra who succeeded Mahādêva. Hēmādri got this high position after 1260 A. D. The Code referred to is not the original work of Hēmādri, but a compilation of several Smṛitis and Dharmasastras. This huge work should have been brought out with the help of great scholars and money. It is probable that this work might have been composed only when Hēmādri occupied the high position of a minister *i. e.*, after 1260 A. D. From the colophon at the end of each chapter it is clear that Hēmādri composed this work when he was the minister of Mahādêva श्रीमहाराजाधिपति महदेवस्य समस्तकरणाधीश्वर श्रीहेमाद्रिविरचिते चतुर्वर्गचिन्तामणौ ।

But it may also be possible to think that the compilation might have been made earlier to have brought renown in consequence of which Hémâdri might have got the high position in the state. Then the colophon will not be correct. In that case the compilation should have been done before 1260 A. D. As the date of our grant is 1250 it is very difficult to believe that the compilation might have been made prior to the date of our grant. We may suppose that the publication of the Code was made in Mahādêva's time, Then the compilation would have been started earlier. There is therefore, room to doubt the genuineness of the grant.

As regards *orthography*, *ṇṭe* is written with an anusvāra, and *ṭa*, *ṇṭa* are written with an anusvāra and *ṭa rya* is written by combining the full form of *rēpha* with the secondary form of *ya* while in some cases *rēpha* is written over the line. अवतंसमंति, कांत्यां, ऐश्वरेय; प्रांत;दुरनांख। may be noted. The characters appear to be a little more modern when compared with the character of the known records of the Kākatiya king Ganapaṭi.

The village granted exists even now with the same name, in the Bezvada taluk of the Kistna District.

The receipients of our grant all belong to *S'uklayajurvēda* and their names are given in the list appended to the translation.

TEXT *

First plate, second side.

1. S'ubhamastu [[*] Ganapa Kshmapati janakô bhuvi vilasati
Pôranti Vēna bhupâ-
2. lah | avatamsayanti kirtir = pravimalakusumâni yasya din-
nāryah [*1]
3. dānē suryasutam pratāpavibhavē śri rāmachandram nripam dhai-
4. ryē mēru mahādhamam himakaram kāntyām ravim tē-
5. jasi | aiswaryē pramathadhipam yamasutam dharmē balē vāyuj-
jam rū-
6. pē panchasaram vidhuh ¹ Pôranti ² Vēna-kshmapatim paṇḍitāh
[*2] Gaṇa-
7. pati bhūpati chandrē prabhavati bhuvi Kākatiya vams = ābdhau

Second plate, first side.

8. kṛitayugam-iva lōkōyam kṛitakṛityô bhavati saukhya
sampannah [*3] jī-

* From the original plates. (1) Read viduh. (2) Under ne there is na symbol

9. ³yyād=āchandrātāram tribhuvana vilasat sad-guṇālamkritām-gō vai-
10. ri kshômā-nātha-darpa-prasamana samanah prāptabhūdevatāsih | Hēmādri prā⁴
11. [m] takalpa- drumakalita-navōdyāna līlā nisāmta svarnārigīta-kirtir-jagati
12. Gaṇapati kshônīpālāh kṛpāvān⁵ | [*4] samadhika sampatpra⁶tram samasta-
13. dhānyōl-bhiv=ōchitam lōkē | Vipulataram=agrahāram krishnā-tīra prabhūta vi-
14. khyātim [*5] Gaṇapatideva mahīśō grāmam janakābhidhāna vilasanttam | kri-
15. tvā sṛutisāstra pathapraṇvāṇēbhyō dādvisīshṭa vidvadbhyah | [*6] S'akhānām prathamō
16. trivishṭapatalē vikhyātimārgam gatā yachehhākhāpi nijānvavāya-

Second Plate, second side.

17. janakasy=ādhañnyavalkyō munih | tēbhyas-samtata Vēda śāstra padavī pārangatēbhyō
18. bhuvi prādād viprakarēbhyā [ēsha] nṛpati [S'] S'ri kōlvennum mudā [7*] śākābdēnayanādri
19. rudraganītē;saumyē subhē-vatsarē māghē saptaramagama grahaṇa satkā'ē supunyē-
20. dinē | trimsad-bhukta śatāya bhūmimarutām sri-kōlavennum prabhur lōkē viśrut=a-
21. māvidhuda⁸ Gaṇ⁹pa-kshônīpatir=dattavān | [8*] Prāchyam chim ch=ās-tadagah śikha diśa śā-
22. manasyēshtī kākupa asābhāge daityasya kulyā diśi cha jalapatē stōraṇ=āsvattha bhūjāh | vā-
23. yavyām mrōmpakulyājāla vimala talā-ch=ōttaraśyām cha kulyā cha=isānyām vighnarājō diśi ja
24. navidit=āschāgrahārsya simah [*9] Gōvindabhaṭṭa ēkabhāgi-Nārāyanabhaṭṭa ēkabhāgi Mādhava-
25. bhaṭṭa ēkabhāgi Keśavabhaṭṭa ēkabhāgi Trivikramabhaṭṭa ēkabhāgi Manchibhaṭṭa-

Third Plate, first side.

26. padōna bhāgi Visweswarabhaṭṭō bhāgi Rā[gha]va bhaṭṭō bhāgi Lakshmanabhaṭṭō bhāgi Bhīmē-
27. śvarabhaṭṭāraka bhāgi Aubhalāraya bhāgi Prōlanadyah padōna bhāgi Mārubhaṭṭa adha-
28. bhāgi Kuchibhaṭṭō bhāgi Krishṇabhaṭṭō bhāgi Mallanāryah padōna bhāgi Annambhaṭṭa

(3) Read yada. (4) The anuswara is marked in the beginning of the next line. (5) N looks like n. (6) Read tpatram. (7) Read Visruta. (8) Read dhudu. (9) The letter na is inserted below the letter pa.

29. arḍha bhāgi Kamāyabhaṭṭa ékabhāgi Singanāryô bhāgi Tripurāri bhaṭṭa dvibhā-
30. gi Nagāyabhaṭṭa ékabhāgi Bhāskarabhaṭṭa ékabhāgi Āittabhaṭṭa ékabhāgi Na-
31. rasimhabhaṭṭa ékabhāgi Sri dharabhaṭṭo bhāgi Jagannadha bhaṭṭa ékabhāgi Padmanābhhaṭṭa é-
32. kabhāgi Purushottabhaṭṭo bhāgi Vallabha bhaṭṭo bhāgi Telunga-nāryô bhāgi Su-
33. rubhaṭṭa arḍhabhāgi Pinnāyabhaṭṭa pādōnabhāgi Appalabhaṭṭo bhāgi Tālubhaṭṭa bhāgi
34. Kambhaṭṭa bhāgi Varadabhaṭṭa arḍhabhāgi Vambhaṭṭa arḍhabhāgi Simhadri bhaṭṭa bhāgi gaṇa-

Third Plate, second side.

35. ètè Kaśyapagotrāh | Kaśavāryô dvibhāgi Maḍhvāryô bhagi Kāmanā
36. ryô bhāgi Ganganāryô bhāgi Nāganāryô bhāgi Rāmanāryô bhāgi La-
37. kshmanāryô dvibhāgi Peddanāryô bhāgi Yajanāryô bhāgi Sama-nāryô bhāgi Du
38. gganāryô dvibhāgi Damanāryô bhāgi Singanāryô bhāgi Vabhāryô bhāgi
39. Ranganāryô bhāgi Vissanāryô bhāgi Pināya bhāgi Nanāryô bhāgi-
40. S'inganāryô bhāgi Singanāryô bhāgi Appanāryô ¹⁰ lāgi Ganganāryô bhāgi
41. Raghavāryô bhāgi Narānāryô bhāgi Appan = ārdḍha bhāgi Allada-nāryô bhagi
42. Raganāryô bhāgi Visweswarabhaṭṭa bhagi Naganāryô bhāgi Vama-nāryô bhāgi
43. Maranāryô bhāgi Sōmanādha dvibhāgi Bhagīratha baṭṭa bhāgi Ganganāryô bhāgi

Fourth plate first side.

44. ètè Bhāradvaja gotrāh | Ganganāryô bhāgi Mallanāryô bhāgi
45. Keśavāryô bhāgi Naranāryô bhāgi Pedanāryô ¹¹ vāgi Vamanāryô
46. Sankarāryô bhāgi Madukaranāryô bhagi Govindanāryô bhāgi Vishnunāryô
47. bhāgi Trivikramanāryô bhāgi Vamanāryô bhāgi Sṛīdharanāryô bhāgi Narasimha-
48. nāryô bhāgi Padmanāryô bhāgi Dāmōdarāryô bhāgi Vāsude ¹² nāryô bhāgi
49. Rāghavāryô bhāgi Akkanāryô bhāgi Linganāryô bhagi Brihaspati nāryô bhāgi Nara-
50. nāryô bhāgi Sarvva nāryô bhāgi Bhāvāryô bhāgi Yeeṇāryô bhāgi
51. Mallanāryô bhāgi Bhāskaranāryô bhāgi Mādhavāryô bhāgi

(10) Read bhāgi. (11) Read bhagi. (12) dévanāryô.

yajna nāryo bhāgi Dugga-

52. nāryo bhāgi Kāmanāryo bhagi Prōlanāryo bhāgi Kāmanāryo bhagi
Yelanāryo bhāgi

Fourth plate second side.

53. ètè | Kaundinyagotrāh | Madhavāryo bhāgi Gōvindanāryo bhāgi
S'ankarā
54. ryō bhāgi Somanāryo bhagi Mallanāryo bhāgi Prōlanāryo bhāgi
Vāsudēva
55. nāryo bhāgi Raghavāryo bhagi Kesavāryo bhagi Prolanāryo-
56. ardha bhāgi Dharmanāryo ardhabhāgi Sarvalārya ardhabhāgi
ètè Kauśikigotrāh Nārā
57. yañāryo bhāgi Mādapāryo bhāgi Rāghavāryo bhāgi Sōmanāryo
bhāgi Ya-
58. llanāryo bhāgi Vāmanāryo bhāgi Dēvanāryo bhagi Bhāvanāryo
bhāgi Ganganā-
59. ryō ardhabhāgi Nāganāryo ardhabhāgi Yellanāryo ardhabhāgi
Prōlanāryo ardhabhāgi Parvatā-
60. ryō ardhabhāgi Annamāryo ardhabhāgi Rāghavāryo ardhabhāgi
Keśavāryo ardhabhāgi Mā-
61. dhavāryo ardhabhāgi Yellanāryo ardhabhāgi [11*] Hēmādri
kalpōkta viśēsha dān = āny = ādau kri-

Fifth plate first side.

62. tāt = īswa [ra] mandirāni | prityā vivāhōpanayau babhūvur
baṛhirmukhānām gaṇa
63. pālakēna | 1 [10*] gaṇapālaka bhūmipālavye dharana pālana
tatparē janāścha | nijadharma ra-
64. tā vimuktavairā-dhanadhānyair-vilasanti pīrnagēhāh | [11*] sri-
matkākativams'a kartu rakhi-
65. lō-rvinātha mauḷi-spurad-ratna prōchechalad amśu ranjita padām-
bhōjaśya bhartu-
66. bhūpah | Lōkālōka girindra kandara tamassandōha samhārinī |
kīrtir brāhm[y]a-
67. nākamartya phaṇabhru = llokēshu samvāsini | [12*] Gaṇapāla
mahipēna kṛitam dharmam = atandri-
68. tāh | pālayantu mahipālā āchandrātkam mahitalē || [13*] srīmat-
swayambhū siva tarpanā
69. ya Gaṇādhipa kshamāpatina pradattam | yōvainamād = yam
prabhur-agrahāram nihanti tēna dviya govadhah kritah | [14*]
70. ēkaiva bhaginilōkē sarvēśhāmapi bhūbhujām | nabhojya nakara-
grahya vipradattā vasumdhara | [15*] sām mnyōya

(13) Read dharani. (14) Read sphura. ‡ Read yam - Metres employed-vv. 1,3,5 & 6 Arya vv. 2,7,8 & 12 Sardula vikridita, vv. 4 & 9 Sragdhara vv. 10 & 14 Indravajra vv. 13 & 15 Salini. V. 16, Mandākranta

71. dharma śetu = rṇrunam kâlê kâlê pâlanîyô bhavadbhih | ityau[tsu]
 katyât-dbhâvinah parthivêdrân bhûyo bhûyo yâchate Râma-
 chandrah [*16] | sriswayambhûnâtha ||

Fifth plate, second side.

Kôlaventi śâsanâlu |

TRANSLATION.

May there be prosperity !

v. 1. King Pôraṇṭi Vênna, father of king Gaṇapati, shines in this world and the extremely white flowers of his fame decorate the damsels of the quarters.

v. 2. Learned men know king Pôraṇṭi Vênna to be Karna (*Sûryasuta*) in gift, king Sri-Râma in wealth of prowess, Mount Mêru in firmness, the Moon in splendour, the Sun in brilliance, Siva in wealth, Dharmaputra (*Yamaduta*) in righteousness, Bhîma in strength and Manmatha in beauty.

v. 3. When the moon, king Gaṇapati, rose in the world from the ocean, the Kâkatiya dynasty, the people of this world were contented and were full of happiness as if it was a Kṛita age.

v. 4. May victory attend, as long as the moon and the stars endure, the merciful king Gaṇapati, that king whose body is adorned with qualities resplendant in the three worlds, who was death (*Samana*) in subduing the pride of hostile kings, who had obtained the blessings of Brahmans, whose fame had been sung by heavenly damsels in the pleasure houses in the form of new gardens composed of *Kalpa* trees on the Mêru.

vv. 5 & 6. King Gaṇapati having named after his father a big Agraharam village of great renown on the bank of the river Krishna which was the abode of great riches, which was capable of producing all kinds of grains, gave it to famous scholars devoted to the path of the *Sastras*.

v. 7. This king gave with pleasure the village of Kôlavennu to the best of Brahmans who were ever well versed in the *Vedas* and all branches of knowledge and who have specialised in that branch viz. Sukla-Yajurvêda which has been reputed to be the first among all the branches of the *Veda* and who had the honour of having Yâgnavalkya as their progenitor.

v. 8. King Gaṇapati gave the prosperous village Kôlavennu, to last as long as the moon and stars (exist), to one hundred and thirty well read Brahmans on an auspicious day at the right moment of a Solar eclipse in the month of Mâgha of the excellent year Saumya which corresponded to the Saka year 1172 expressed by (the chronogram) *nayana* (two) *adri* (seven) and *rudra* (eleven),

v. 9. The following are the wide known boundaries of this *agrahāra*. Tamarind trees on the eastern side, a tank on the South east, a well built of brick on the south, a canal on the southwestern side, a gateway and *ficus religiosa* tree on the western side, the Mrōmpa canal which was full of clear water on the north-western side, a canal on the northern side and the (image of) Gaṇapati on the north-eastern side.

Then come the names of the several donees and the number of shares assigned to each of them. These are given in the following table:—

No. of line. Name. Shares. No. of line. Name. Shares

These belong to the Kāśyapa gōtra.

24	Gōvinda Bhaṭṭa	1	29	Tripurāri Bhaṭṭa	2
„	Nārāyaṇa Bhaṭṭa	1	30	Nāgāya Bhaṭṭa	1
„	Mādhava Bhaṭṭa	1	„	Bhāskara Bhaṭṭa	1
25	Kēśava Bhaṭṭa	1	„	Āyitha Bhaṭṭa	1
„	(Tri) vi (kr) ama Bhaṭṭa	1	31	Narasimha Bhaṭṭa	1
„	Yagnēsvara Bhaṭṭa	1	„	Srīdhara Bhaṭṭa	1
„	Mañchi Bhaṭṭa	$\frac{3}{4}$	„	Jagannātha Bhaṭṭa	1
26	Viśvēśvara Bhaṭṭa	1	„	Padmanābha Bhaṭṭa	1
„	Raghava Bhaṭṭa	1	32	Purushōtta Bhaṭṭa	1
„	Lakshmana Bhaṭṭa	1	„	Vallabha Bhaṭṭa	1
„	Bhīmēsvara Bhaṭṭa	1	„	Telunganārya	1
27	Aubalārya	1	33	Sūru Bhaṭṭa	$\frac{1}{2}$
„	Prōlanā (r) ya	$\frac{3}{4}$	„	Pinnaya Bhaṭṭa	$\frac{3}{4}$
„	Māru Bhaṭṭa	2	„	Appale Bhaṭṭa	1
28	Kūchi Bhaṭṭa	1	„	Tālu Bhaṭṭa	1
„	Kṛishṇa Bhaṭṭa	1	34	Kām Bhaṭṭa	1
„	Mallanārya	$\frac{3}{4}$	„	Varada Bhaṭṭa	$\frac{1}{2}$
„	Annam Bhaṭṭa	$\frac{1}{2}$	„	Vāma Bhaṭṭa	$\frac{1}{2}$
29	Kāmāya Bhaṭṭa	1	„	Simhādri Bhaṭṭa	1
„	Singanārya	1			

These belong to the Kaunddinya gōtra.

35	Kēśavārya	2	39	Nanārya	1
„	Mādhavārya	1	40	S'inganārya	1
„	Kāmanārya	1	„	Singanārya	1
36	Ganganārya	1	„	Appanārya	1
„	Nāganārya	1	„	Ganganārya	1
„	Rāmanārya	1	41	Rāghavārya	1
37	Lakshmanārya	2	„	Nāranārya	1
„	Peddanārya	1	„	Appanārya	$\frac{1}{2}$
„	Yajanārya	1	„	Allādanārya	1
„	Somanārya	1	42	Rāganārya	1
38	Dugganārya	2	„	Viśvēśvara Bhaṭṭa	1

„ Damanārya	1	„ Nāganārya	1
„ Singanārya	1	„ Vāmanārya	1
„ Vabhārya	1	43 Māranārya	1
39 Ranganārya	1	„ Sōmanātha	2
„ Vissanārya	1	„ Bhāgīrathi Bhatta	1
„ Pināya	1	„ Ganganārya	1

These are of Bhāradvāja gōtra.

44 Ganganārya	1	49 Rāghavārya	1
„ Mallanārya	1	„ Akkanārya	1
45 Kēsavārya	1	„ Linganārya	1
„ Nāranārya	1	„ Brihaspatinārya	1
„ Pedalārya	1	50 Nāranārya	1
„ Vāmanārya	1	„ Savvānārya	1
46 Sankarārya	1	„ Bhāvanārya	1
„ Madhukarārya	1	„ Yaṛṇārya	1
„ Gōvindanārya	1	51 Mallanārya	1
„ Vishṇunārya	1	„ Bhāskaranārya	1
47 Trivāṭkramanārya	1	„ Mādhavārya	1
„ Vāmanārya	1	„ Yajnanārya	1
„ Sṛīdharanārya	1	52 Dugganārya	1
„ Narasimhyanārya	1	„ Kamanārya	1
48 Padmanārya	1	„ Prōlanārya	1
„ Dāmōdarārya	1	„ Kēmanārya	1
„ Vāsudēvanārya	1	„ Yalanārya	1

These belong to Kaundinya gōtra.

53 Mādhavārya	1	„ Sōmanārya	1
„ Gōvindanārya	1	58 Yallanārya	1
„ Sankarārya	1	„ Vāmanārya	1
54 Sōmanārya	1	„ Dēvanārya	1
„ Mallanārya	1	„ Bhavanārya	1
„ Prōlanārya	1	„ Ganganārya	1½
„ Vasudēvanārya	1	59 Nāganārya	„
55 Rāghavārya	1	„ Yallanārya	„
„ Kēsavārya	1	„ Prōlanārya	„
„ Sarvanārya	1	„ Parvatārya	„
„ Prōlanārya	1½	60 Annāmārya	„
56 Dharmanārya	1½	„ Rāghavārya	„
„ Sarvanārya	1½	„ Kēsāvārya	„
„ Nārāyanārya	1	61 Mādhavārya	„
57 Mādapārya	1	„ Yallanārya	„
„ Rāghavārya	1		

v. 10. By Gaṇapati the different type of gifts enumerated in the *Kalpa* work of Hemādri were first performed, temples for gods constructed and marriage and *upanayana* ceremonies performed for the good will of the Dēvas.

v. 11. When Gaṇapati, the best among the rulers of the earth was devoted to the protection of (his) country, the people observed the duties (ordained for them) giving up hatred and their houses were filled with wealth and grains.

v. 12. May the fame of this lord of the earth, the founder of the illustrious Kākattya dynasty, whose lotus-like feet are reddened by the rays of light proceeding from the sparkling gems (set on) the crowns of all kings (who lay prostrate before him) pervade (everywhere) dwelling in the regions of the Dēvas, mortals and Nāgas having destroyed the darkness of the caves in the chief mountain Lōkalōka.

v. 13. Let kings, always alert, protect, so long as the sun and moon endure, the charity done by king Gaṇapati.

v. 14. He who destroys this chief *agrahara* given by king Gaṇapati to please the glorious Siva in the form of Svayambhu kills Brahmans and cows,

v. 15 & 16. Translated elsewhere.

THE GURINDAGUNTA STONE INSCRIPTION.

By R. SUBBA RAO, M. A., L. T.

The stone containing the inscription was presented to the Society by one of the members Mr. T. Achyuta Rao, M. A. L. T., Headmaster of the Government Training School, Rajahmundry, and it was accepted with grateful thanks as the inscription on it has been found to be an old and important one.

The stone which is of white granite is oval in shape and measures 52 inches round its length and 21 inches round its breadth and weighs nearly one maund. Letters were inscribed in nearly circular lines all round the stone and the inscription consists of seven lines and is in a fair state of preservation except for two letters in the end which are worn out.

The alphabet employed belongs to the Telugu-Kannada type of letters which was prevalent in the Telugu inscriptions of the period A. D. 800 to 1100. The characters used are big and bold.

The points that call for notice in respect of orthography are the following:—

1. In words like Sudrakunḍu, Gurindagunṭa, Nevvandēni and Mūṇḍu, the place of annusvāra was taken up by the anunāsika (ṇa). This original anunāsika was changed into annusvāra and finally now into ardhānusvāra.

2. In the inscription, no distinction was made between the long and short vowels. Where we now use long vowels, only short vowels were employed eg. Raju, Rukalu, Darapa, Dakiri etc.

3. The use of *vu* instead of *nu* as in Dharmavu is old.

The language of the inscription which is a short one consisting of seven lines only, is throughout old Andhra and it is partly prose and poetry, the first four lines being in prose and the last three in poetry.

The inscription does not give the geneology of any line of kings nor does it deal with political matter. It deals with purely donative gifts of different kinds made to different persons. No date is given. However, from the use of several old Andhra words used in it which belong to the age of Nannayabhatta and also from the use of old type of Telu-gannada characters employed, we may observe that the inscription belongs even to the Pre-Nannaya age. It belongs in my opinion to the 10th century A. D.

JL
V216g M, N262J N26.1.2

The stone itself was discovered at Gurindagunṭa, a village in Bandar or Masulipatam Taluq of the Kistna District, and is situated close to Vadhlanadu Railway station. The name Gurindagunṭa is clearly mentioned in the inscription. The gifts mentioned in the grant were made to the Raṭṭōdu of Gurindagunṭa and to others who might be village officials of the place. Another village is also mentioned in it, viz, Dakiri, which may be identified with the Dakaram village in Gudivada Taluq which is close to the place where the inscription was discovered.

The recipients of the grant are the following:—

1. Gurindagunṭa *Rattodu*.
2. *Nalva Chimmana*,
3. *Remiya*.
4. *Dévonojjalu*.
5. *Darapa*.
6. *Dakiri Sree-Sāla*.

TEXT. ¹

1. *Svasti* [*] *Rima Raju noguna Sudrakundu Gurindagunta*. [*]
2. *Rattodaki* ² *enurukalu* [*] ³
3. *Nalva chimmanaku drammam* [*] ⁴ *Remiyaku Drammam*, ⁴ [*]

1. From the original stone. I am thankful to Messrs. C. Narayanarao M. A., and M. Ramakrishna Kavi, M. A., for helping me in the reading of this text.

2. Vide note in the end.

3. The word means Five Rūkas which may be equivalent to Re. 1-4-0 in modern coin. For one Rūka, in Sreenadha's time (XV century) a splendid meal was given. In his *Kṛidābhirāmam*, the poet writes :

“కప్పురభోగివంటకము కమ్మని గోధుమసిండివంటయున్
గుప్పెడు పంచదారయును గ్రొత్తకగాచిన యాలనేపెసర్
పప్పును గొమ్మనల్లనంటిపండ్లును నాలుగు నైదు నంజులున్
లప్పలతోడ గ్రొంబెరుగు లక్ష్మణయొజ్జల యింట రూకకున్.

The word Rūka is still current in Cuddapah, Chingleput and other districts and is equivalent to 4 as.

4. “Thick pieces of silver, derived from Sessanian type but degraded in execution are found in Rajaputana. Malwa and Gujerat. They are called Gadhiya Paisa and Cunningham identified the same with the *Sadbodhikha Drammas* of Jaunpur inscription. They weigh 60 to 65 grains”.-Rapson's *Audhra Coins*. The S'abdaratnakaram explains the word as meaning a gift or charity but this is unsatisfactory.

4. *Devonojjalakū* ⁵ *mundu drammamulu, Darapaku Drammam.* [^{1*}]
5. *Siddhāyabu* ⁶ *Dakiri Sreeslaku* ⁷ *bandumu vadla-pattu,* ⁸
6. *Nalvaru pannasa* ⁹ *karur* (అం) (*pachu*) *varu* ¹⁰
7. *Rattodlu nevvandeni rakshinchu vanida dharmavu.* ¹¹ [^{1*}]

Translation.

1. Hail! To the merit of king Rima, Sudraka (made the gifts)
2. To the headman of Gurindagunṭa, five Rukas,
3. to Nalva Chimmana one drammam, to Remiya one,

On p. 184 of V. A. Smith's Oxford History of India, Drammas are identified with Drachmæ, the Sassanian coins. A drama is equal to nearly $\frac{1}{3}$ of a Rupee in weight according to the above account. But from the Hindu measures and weights, we learn that one Drama is equal to $\frac{1}{16}$ of a Nishka or $\frac{1}{4}$ of a Suvarṇa weighing 20 gurinda seeds. It is also equal to 5 Phanams. See also Ind. Ant 1918. p. 76.

5. See note under 3. The word means Vedic reciters or priests in a God's temple.

6. Ready income free from all obligations.

7. It means "to the Lakshmi temple in the village of Dakaram" in Gudivada Taluq.

8. Land which can be sown with 10 Tāmus or 40 measures (Kunchams) of grain. It is equivalent to a puttī of land which is equal to 8 acres.

9. The words Panneya and Panya are found in Kanarese and mean "Land which originally belonged to the king and which was leased out on condition of his resumming it whenever he liked." There seem to be various kinds of Pannasa or Land tenure. For instance, in a western Chalukyan grant, we get "unjamanna[Pannasa]" and in Saktivarma's Prabhuparṇu plates which belong to the first quarter of the 11th century, We get "chigoja Pannasa." In our grant the tenure seems to be free from the four kinds of obstacles which are mentioned in an inscription of Vishnuvardhana IV who ruled in the latter half of the 9th century thus:—

అరియు డగు తెరెయ, సిద్దాయబు, దండు, అపరాధము.

ariyu ḍagu tereyu siddaya(m)bu, danḍu, aparāḍhamu.

These may mean exaction, fixed tax, fine and attachment respectively.

10. This word is not clear. The letters in brackets are worn out and indistinct. According to the reading given here, the word means the removal of obstacles. (the four kinds mentioned above).

11, Dharmuvu, Dharmamu, Dammuvu and Dharmavu are all found in the inscriptions.

4. To the divine priests three drammas, To Darapa one,
5. As "free" income to the Lakshmi temple of Dakiri, land which, can be sown with ten Tûmus or 40 kunchams of grain.
6. This Pannasa tenure shall be enjoyed free from obstacles.
7. Whoever among the village headman will protect this gift will be the actual donor of it.

RATTODLU.

The words "Rattodu and Rattodlu" found in the second and sixth lines in the inscription are also found in several inscriptions of the 9th and 10th centuries as well as in Telugu literature. In *Sivatatvasaram* published in Andra Sahitya Parishad Patrika, we get the line "Rajulu Rattallu Naguta Rāvellitikin," and the word Rattallu was explained as meaning "Redlu." The word Rattagudi is found in several inscriptions details of which are noted on page 67 of Raja Raja Sanchika by Mr. M. S. Sarma. For instance, we get Mahendra Rattagudi, chalki Rattagudi and here the word means the Reddi or headman of the place prefixed. The plural forms are found to be Rattagudlu, Rattagullu Rattallu, Rattadlu or Rattodlu etc. For instance, we get Marpidugu Rattagudlu, Gurindagunta Rattodlu. The word Rattaguttu is also found in the early inscriptions of the 8th and 9th centuries. Rattaguttu seems to be the Telugu form of "Rashtrakuta" which is found in several inscriptions of Rashtrakuta kings as Rattakuta and Rashtrakuta also. Allusions to Rattas, Rattaraja, Rattamandal are found in several inscriptions. Similarly allusions to Rattagudi are found inscriptions e.g. Kammaratta-gudi, Cholarattagudi, Salki ratta-gudi which mean ratta chief in Kamma, Chola and Chalukyan countries. Rattagudi thus seems to be the equivalent of the Sanskrit word Rāshtrakūṭa. In several Eastern Chalukyan inscriptions of the period 8th to 11th century A. D., we get the following:— "Gudrahāra Vishaya nivasinō Rāshtrakuta Pramukhan Kutimbinassarvan Samāhuya etc." Both Vishnu-Vardhana IV and Vijiyaditya II who ruled in the latter half of the 8th century and the first half of the 9th century A. D. respectively, use the word 'Rāshtrakuta Pramukhān.' This Rashtrakuta seems to be a latter Sanskrit form of Rattagudi which is used in several earlier inscriptions of Telugu Cholas of Nellore and Cuddapah which belong to the 7th and 8th centuries A. D. The Rashtrakutas or Ratta-gudis are addressed along with Kutimbinas who are cultivators. This word Rattagudi changed into Rattadi, Rattodu by the dropping of 'Ga' Hence the plural form Rattadlu and Rattodlu. In the list of Nellore

† Vide Vol. X p. 16 Verse 200.

పూజింపుడు పూజింపుడు పూజింపుడు శివుని భక్తిఁ బూజింపుడు మీ
రోజునెడి నడవకుండుడు రాజులు రట్టఘనగుట రావెల్లిటికి.

inscriptions mentioned by Mr. M. S. Sarma in Raja Raja Sanchika, we find the words Raddōdi, Raddōḍi, Raṭṭa, Raddi and Reddi. The words Reddodu and Reddi are still used for village headman in Cuddapah district. In my opinion, it was by the close of the 12th century that the word Rattagudi was finally changed into Reddi.

Further, from the list of inscriptions mentioned in Ep. Ind. Vol. VII p. 215, we learn that Rattā and Rashtrakuta were names of a family chief belonging to "Rashtroda Vamsa. A corruption of this word is found in Ratthoda, and Rattēda. Thus, the original family name seems to be Ratta which changed into the Sanskrit form Rashtrakuta and from it came the corrupt forms Rāshtroda and Rattōḍa. I am thankful to my friend Mr. B. V. Krishna Rao for bringing to my notice the existence of the words Rattadi-kāmu and Rattadi-kamu. (Vide S. I. I. Vol. IV p. 408) These words denote the office of the reddi. To-day "Reddikamu" or "Reddikamu" is used popularly to denote a particular sitting posture which in all probability might have derived its meaning from the holder of the office in olden times.

A NOTE ON THE IPURU PLATES OF VISHNUVARDHANA III.

709 (715?)—749 (751?) A. D.

By BHAVARAJU V. KRISHNARAO, B. A., B. L.

Dr. Hultzsch edits this grant in *Epigraphia Indica*, Volume XVIII at p. 58 from inked impressions prepared by Rao Bahadur H. Krishna Sastri, Avl., B. A. . The inscription is an important one for more than one reason, and therefore deserves to be carefully studied. It has been mis-read in two important places, and the mis-reading has led Dr. Hultzsch to advance new theories which are apparently untenable and even incorrect. I do not however propose to re-edit the record, for those two or three mis-readings only, but deal with the erroneous and fantastic conclusions drawn by him, and then discuss the importance of the grant.

The inscription, is one the Eastern Chalukya **Vishnuvardhana Maharaja III**, the son of **Vijayasidhi**, and son's son of **Vishnuvardhana II**. It records an order issued in the twenty-third year of his reign by **Vishnuvardhana [III]** of a gift of a piece of a land, and a house-site together with a flower garden, in Jalayuru, in the district of Plōnāṇḍu, to a brahman Kēsavaśarman, the son of Tali Sarman, and grand son of Aggi Sarman, of Ātreya gotra and Hiranyakeśi sutra, on the auspicious occasion of *Samkranti*. The grant was made by the daughter of Sri **Maghimduvaraja**,¹ **Prithivipothi**,¹ whom Dr. Hultzsch considers to have been one of the queens of Vishnuvardhana III. Dr. Hultzsch identifies further, the king **Maghimduvaraja** with **Mahendra Varman (III)**, the Pallava ruler of Kanchi, rather cautiously, and concludes that the scribe might have mis-spelt the word with his characteristic carelessness. He supports this conclusion by boldly assuming a sort of Pallava origin for '*pothi*', the second member of the donor's name. And in order to substantiate this theory of the Pallava origin, and thereby make the donor, the daughter Mahēndravarman III, he finds a close connection between Eastern Chalukya and Pallava dynasties, from the supposed existence of some amount of resemblance, in the panegyrical descriptions of the kings, in their respective grants.

1. The reading is that of Dr. Hultzsch, but it is shown below how the reading is not justifiable.

Dr. Hultzsch in the first place assumes, without any justification whatsoever, **Prithivipothi** to have been a queen of **Vishnuvardhana III**. Evidently, he thought so when he identified **Maghimduvaraja** with the Pallava ruler Mahendravarman III. The lady's husband's name is nowhere mentioned in the grant either expressly or by implication. She is referred to only as the "Dear daughter of Sree Maghimduvaraja." His conjecture therefore is certainly unfounded, and it can be attributed only to his erroneous reading of the inscription. And further I am inclined to think that the reading of the word as **Maghimduvaraja** is also quite untenable. No doubt the dot denoting the *anusvara* is placed on the letter *ghi* though it ought to have been on or after letter *ma*, for then the whole word reads as Manghiduvaraja. We find for instance in a stone inscription² of the time of Vijayaditya III (844-888 A. D.) in Kandukur, Nellore district, the dot denoting the *anusvara* is placed on the following letter, when it is clearly meant to be read with the preceding one. The word that occurs there is, the name of Pāṇḍuranga, the famous general of Vijayaditya III. The word is written as Pādumragam, the *anusvara* dots appearing on *du* and *ga*. If however, the word is read as it was written, it certainly has no meaning whatsoever. Similarly in the stone inscription of Yudhamalla II in the Mallesvarasvamin's temple at Bezvada,³ the *anusvara* dot appears on the next letter (1. 14), though it should have been placed either on the preceding letter or after it. Again in the Koṇḍānāgūru grant of Indravarman⁴ also, this peculiar feature of placing the *anusvara* dot on the following letter can be noticed. The word which occurs there is the name of a village called Mumzuṇūru which Dr. Hultzsch erroneously reads as Muzumṇūru. The name as read by him certainly conveys no idea and is therefore impossible of identification, since there is no village of that name in the whole of Andhradesa. But if read as Mumzuṇūru, it can be identified with the modern village of Mumjulūru in the Kaikalūru Taluka of the Krishna District. This practice of placing *anusvara* dot on the next following letter might not be entirely due to mere carelessness or mistake but to a practice prevailing among the writers in the country from the 7th century onwards down to the 10th.

If, then, the name of the father of the princess, Prithivi-pōthi, is read as **Manghiduvaraja**, it becomes then quite easy to identify him with **Mangi yuvaraja**, for in old Telugu *du* and *yu* are clearly

2. See Butterworth and Venugopal Chetty; Nellore Inscriptions Vol. II plate 2, facing page 542, Kandukur inscriptions, Nos. 31 and 32.

3. Ep. Coll. No. 323 of 1892; See also Journal of the Telugu Academy, Vol. VI p. 63 line 14. Ep. Ind. Vol. XV p. 150. A.

4. Ep. Ind. Vol. XVIII. p. 1, at 3. Text line 19,

interchangeable and therefore *duvaraja* becomes *yuvaraja*.⁵ The scribe is evidently careless in writing *ghi* for *gi* also in the name Manghi.⁶

It is therefore interesting to note that the donor of the grant was the daughter of **Mangi Yuvaraja** and not of the Pallava king Mahendrarman III. Now the question arises, what is the relationship between this lady, Prithivipôthi, and the reigning king Vishnuvardhana Maharaja III? In line 8 above of the inscription, it is said that the Vishnuvardhana Maharaja was the son of Vijayasidhi and son's son of Vishnuvardhana. The name of Vijayasidhi⁷ is quite familiar to us as the title borne by Maharaja Mangi yuvaraja himself. The chief historical interest of the inscription lies, therefore, in the mention of a new member of the Eastern Chalukya family, who appears to be a *sister* and not a queen of Vishnuvardhana III as suggested by Dr. Hultzsch.

The next thing that led Dr. Hultzsch to discover a sort of close connection or relationship between the Pallavas and the Eastern Chalukyas is, the word *pôthi*, which forms part of the name Prithivipôthi. *Pôthi* is considered by him to be a feminine derivative of *pôta* which is known to have formed part of the names of the Pallava kings.⁸ But it appears that *pôta* came to be used in the names of Pallava kings of later times only, and there is no evidence also of its having formed part of the names of the earlier kings. Be that as it may, but still the connection between the two dynasties is too far fetched, and is based on slender authority. I do not agree with Dr. Hultzsch in his reading of the letter *thi* (𑀮) as such. It is clearly (𑀮) *ri*. The difference between the two letters can be easily noticed since they occur in the same line and word, Prithivipôthi. In *thi* there is only a dot in the body of the letter while there is a horizontal stroke in the second letter, which clearly makes it (𑀮) *ri*. The scribe, no doubt, is careless in writing the letter, and leaves the reader much in doubt, for it does not resemble *ri* in line 15 and 24 where it occurs in the names of the river Eliyeṇṇu and the *ajñâpati* Kaṭṭayaṇṇāya. The letter is not written properly as it should have been, but I have satisfied myself by a careful examination of the original plates

5. See Ep. Ind. Vol XVIII p. 257 where Dr. Hultzsch admits that the word *duvaraja* is a Dravidian tadbhava of the Sanskrit word *Yuvaraja* and compares it with the Tamil *Tuvarasan* which also corresponds to *Yuvaraja*. See his note No. 5 on p. 180 in Ep. Ind. Vol. IV, S. I. I; Vol 11 No. 73, text lines 103 & 106 where *yuvaraja* and *Tuvarasan* occur.

6. Note the word *Mangi* is also written as *Mangi* in the Masulipatam plates of Ammaraja I, Ep. Ind. Vol. V p. 132.

7. See Ind. Ant. Vol. XX p. 105. where *Mangi Yuvaraja* calls himself as *Vijayasidhi* and *Sarvalôkasraya*.

8. See S. I. I. Vol, II p. 34 1.

themselves lent to me by the owner, through the kind intervention of my friend Mr. K. Raghavayya Chowdari and I believe this scribe ment only *ri* but not *thi*.

If we then, read the letter as *ri*, the meaning of the word *pôri* becomes quite clear. In old Telugu we come across the word *pôri* (పోరి) as the feminine derivative of *pôradu*, (పోరడు) which means a youth.⁹ If that be so, it is certainly interesting to find that in olden days *i. e.*, as far back as the eighth century, the word *pôri* was added as an honourable suffix to the names of ladies of the royal blood. I hope, I will not be considered too bold if I suggest, that *pôri* meant an unmarried girl or even a comparatively young girl in point of age. Whatever that might be, we have at present no means of finding out the etymological meaning of the word, and cannot therefore conjecture whether Prithivipô¹⁰ri was an elder or younger sister of the king.

None of the localities mentioned in the grant except Plôlnāṇḍu have been identified by Dr. Hultzsch. It is no wonder that he could not do so being unacquainted with the geography or the local traditions of the part of the country to which the grant belongs. Plôlnāṇḍu is Prôlunāṇḍu, referred to in many Eastern Chalukya and Reddi grants, and it corresponds to the eastern half of the present East Godavari District comprising the *talukas* of Rāmachandrapuram. Cocanada and Peddāpuram and the divisions of Tuni and Pittāpuram. The agricultural population of the district still use the name for that part of the district. The next locality is **Kommara** which can be identified with the village of that name in Ellore taluk in West Godavari District, but the village, has come to be spilt up into two villages, North Kommera and South Kommera. **Jalayuru** is Jalluru in Pittapuram division. The place, is noted for its ancient Jain remains and it is very unfortunate that the place has not been examined till now at all, by the Government Archaeological Department. **Eliyeru** is the modern river Elêru which flows through the present town of Pittapuram. **Kakandivada** offers some difficulty as there is no village of that name in that locality. But I am inclined to identify it with the modern city of Cocanada, which is not very far and which is pronounced as Kākināḍa in Telugu. Kākāṇḍi¹⁰ we know, has become Kākani; and it is just possible therefore for Kākanivada (Kākani-vāḍa) to have become Kākināḍa, dropping the medial consonant *va*. As no particulars are forthcoming for the present regarding the discovery of plates, it is not possible to say how they could have travelled into the Guntur District, crossing the rivers, the Godavari and Krishna.

9 Vide S'abdaratnakaram by B. Sitharamacharyulu.

10 See S. I. I. Vol. IV (Texts) p. 221 Ep. Nos. 700, 701, 702. The Village name in Sanskrit is referred to as Kakandi and in Telugu as Kakani.

It might be that the donee's successors and heirs have carried the plates with them, at a latter period, when they migrated to some place south of the river Krishna.

Another circumstance which makes the inscription equally interesting and important, is the occurrence of a hitherto unknown letter (∞) *la*, in Telugu. It occurs in the name of Talisarman, father of Kesavasarma, the donee of the grant, and also in the beginning of line 5 where instead of *cha*, *la* (∞) is written. We do not know yet whether the word Chalukya was also written as ∞ lukya. But for the present we will satisfy ourselves that the scribe wrote ∞ for *cha*, by mistake.

The letter ∞ *la* has a very interesting history behind it. It has long since ceased to exist in the Telugu language. The original pronunciation and the letter have become merged into ḍa (∞) in Telugu, and *la* (∞) in Kanarese. It however remains in its original form in Tamil. Till very recently the existence of such a letter or its sound has not been suspected or even noticed. It was late Mr. K. V. Lakshmana Rao M. A., who first discovered it while reading the stone inscription of Yudhamalla II (927-934 A. D) in the temple of Malle-svarasvamin at Bezwada.¹¹ His discovery has roused much controversy and opposition from the classic school of pandits led by Mr. K. Brahma-yya Sastri who for want of historic sense do not accept the theory. The letter and the sound are quite peculiar to the Dravidian group of languages and therefore did not originally exist in the Telugannada alphabet which is considered to have originated from the Asokan script. The Telugannada scribes therefore, had to invent a form to denote the sound. The letter appears in several ancient inscriptions of the Eastern Chalukya dynasty, prior to the 11th century in various words. Its form, too, came to be gradually changed: it was originally written as ∞ , like two circles drawn closely together, but later on when the cursive form of writing became popular during the latter part of the ninth century it came to be written as double ra (bandi ra (∞)) but without the horizontal stroke in the middle. The following are the inscriptions in which letter *la* appears in Telugu country.

(1) Stone inscription of Yudhamalla II, Jour. of the Andhra Academy, Vol. VIII p. 256 ff., Ep. Ind. Vol. XV p. 150-A.

See lines 7, 8, 11, 15, 23, 28, 30, 41, 42, and 45, where it appears as an independent letter and lines 3 to 9, 12, 14, 22, 24, 27, 31, 43, and 44 where it occurs as a *samyuk-tākshara* or joint letter.

(2) Edāru plates of Vijayaditya

See line 25, it appears in the

11. Jour. Andhra Academy Vol. VIII p. 256.

II (799—843), Ep. Ind. Vol. V. p. 118.

(3) Satyaditya's Malapadu stone inscription (Circa 10th century) Ep. Ind. Vol. XI p. 345 (Telugu) Malapadu.

(4) Copper plate grant of Punyakumara, Ep. Ind. Vol. XI, p. 337.

(5) Ep. Col. No. 883 of 1917, stone ins. of Vikramditya I on the Indrakila Hill, (909 A.D.) Jour. Andhra Academy, Vol. VII. p. 227.

(6) Copper plate grant of Chalukya Bhima II (934-945 A.D.) Ep. Ind. Vol. V p. 134. I.

(7) Timmapuram plates of Vishnuvardhana I (615—633 A. D.)

(8) Copper plate grant of Western Chalukya king Vikramditya I (circa 660) Ep. Ind. Vol. IX p. 98.

name of a person Bôlama,

See lines 1 and 8.

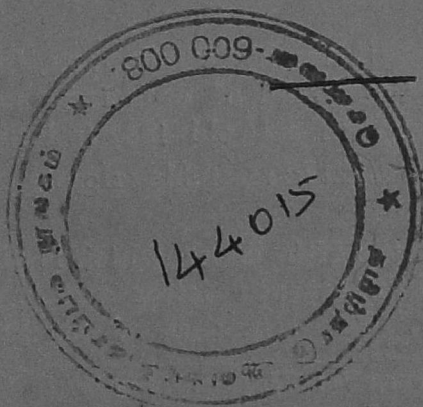
See line 4.

See line 17. It occurs in the name of a person.

See line 11, it appears in the name of a district Plakivishaya.

See line 22, it occurs in the name of village Kolachumakonru.

In the last mentioned two records the letter appears in its older form as in our present grant. From the foregoing epigraphical evidence it is clear that the letter and the peculiar pronunciation *la* existed in the Telugu country in various words *e.g.* verbs, nouns, common and proper prior, to the eleventh century. The letter and the sound seem, to have disappeared in the early part of eleventh century, *i.e.* before the epoch of Nannaya, owing to the powerful and overwhelming influence of Sanskrit on Telugu.



PEDAVEGI COPPER PLATES OF NANDIVARMAN II.

By R. SUBBA RAO, M. A., L. T.,

These plates were edited in Telugu by my friend Mr. M. S. Sarma in *Bharathi* dated August 1924 and by kind permission, I am now editing them in English. It is a set of five copper plates containing on the whole 25 lines and it was discovered near Pedavegi, eight miles to the north of Ellore and transmitted to the *Bharathi* office for publication by Mr. V. Viswanatha Sarma, M.A. Lecturer in the Government Training College, Rajahmundry.

The first plate is inscribed on the second side only, while the second side of the fifth plate contains only one line. Each plate measures $6\frac{4}{5}$ " by $2\frac{1}{10}$ " Each plate contains three lines on each side. The five plates are held together by a ring which is two and half inches in diameter. The ring has a seal measuring $1\frac{4}{5}$ " and on it is fixed an image which is said to be indistinct. But, since on the Kantêru copper plates of Sālankayama Nandivarma,¹ an image of Nandi has been noticed by the editor, by late Mr. K. V. Lakshmana Rao, I take the image on the seal of these plates to be that of Nandi. The image of Nandi has been found not only on the seals of the Sālankayanas but also on those of the Pallavas, the Gangas of Kalinganagara and other dynasties. The five plates were numbered by the original scribe and this practice of numbering has been found in all their grants.

The inscription which contains 25 lines, is in a state of good preservation. The alphabet employed belongs to the old form of Telugu-Kannda type and is called *Vengi-lipi*. In this *lipi*, inscriptions were written till the beginning of the 7th century A. D.

The points that call for notice in respect of **orthography** are the following:—

(a) In words like Vengi, Nandi, Sālankayana, Chencheruvu, Munduru, and Samantha, the sound of *anunāsika* has taken the place of *anusvāra*, as usual in all old inscriptions.

(a) The characters, *na* and *tha* resemble closely. So also *na* and *tha*.

(c) In the last line, the fifth letter which is given as 'bhi' should be read as 'nu' and the seventh letter which is given as 'na' should be read as 'ntha'. The language of the inscription is

1. Journal of the Andhra Academy Vol. XI page 113 to 127.

sanskrit and it is entirely in poetry. The last four lines contain the two usual imprecatory verses, The use of certain words like "Arutore" "Vishnugrihasvami," "Munuda" etc., shows that the Sanskrit language used was not of a high order.

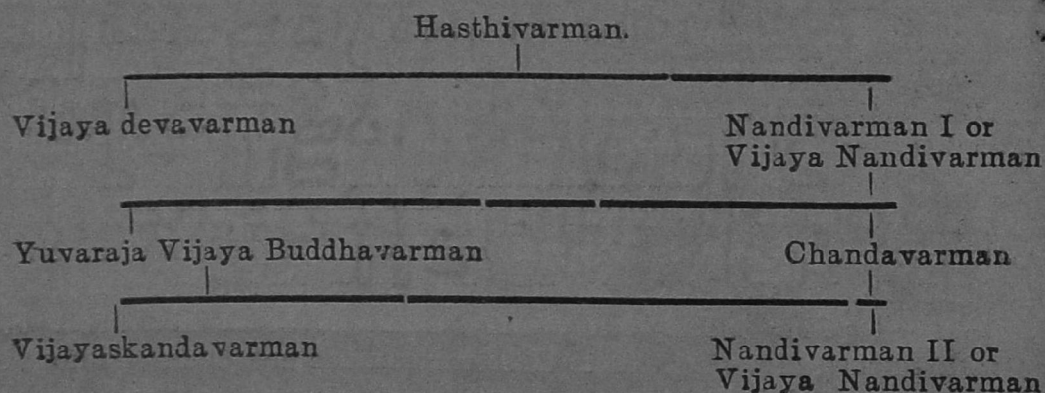
The genealogical list given in these plates is very important. It is mentioned that the great grand-son of Maharaja **Hasthivarman** of victorious **Vengi** who won victories in several battles, the grandson of Maharaja **Nandivarman** who granted several kinds of gifts, the eldest son of Maharaja **Chandravarman** who by his prowess controlled several was the Maharaja **Salankayana, Sri Nandivarman**, who was the worshipper of the feet of God **Chitradha svamin**, who was devoted to the feet of **Bappa bhattaraka** and who was *Paramabhagavatha* himself.

So far, excluding this grant, six inscriptions are known to us in which the names of these *Sālankayana* kings have been mentioned. Of these, a prakrit inscriptiin which was discovered by Mr. Elliot remains unpublished; but two kings mentioned in it are known to us as **Vijayanandivaraman Yuva maharaja** and **Vijayabuddhavarman**. The late Mr. Lakshmanarao edited in *Andhra Sahitya Parishatapatrica* Vol. XI two *Salankayana* inscriptions discovered in **Kanteru** near Guntur and these belong to **Nandivarman** and **Skandavarman** Another *Sakankayana* inscription which was discovered in **Kollairlake** and which belongs to **Vijaya Nandivarman** eldest son of **Chandavarman** was published in *Indian Antiquary* Vol. V by Mr. Elliot. A prakrit inscription discovered at Ellore which belongs to **Vijayadevavarman** was published in *Epigraphia Indica* Vol. IX. Lastly, we know that Samudragupta's Allahabad pillar inscription clearly mentions about his defeat of **Hasthivarman** of **Vengi**. This **Hastivarman** has not been mentioned in any other *Salakayana* grant except in the present one and hence its importance.

Now, from these seven inscriptions, discovered so far we get the names of certain *Salankayana* kings of **Vengi**. Of the kings mentioned in all these seven inscriptions, **Hastivarman** of **Vengi** mentioned in Samudragupta's Allahabad inscription may be identified with the one mentioned in our plates. **Chandavarman** and his son **Vijayanandivarman** mentioned in the **Kollair** sanskrit inscriptions may be safely indentified with those mentioned in our present grant. **Nandivarman** of **Kanteru** sanskrit inscription is the same as the donor of our grant. He may be called **Nandivarman II**. Since he is mentioned as the eldest son of **Chandavarman** in these plates, it is possible that **Vijayaskandavarman** of the **Kanteru** plates may be the second son of **Chandavarman** and so a brother of **Nandivarman II**. As proof of this, we get the discovery of both their inscriptions together in **Kanteru**.

The language and characters of both are similar, and in both, gifts were made to brahmans of *Maudgalya gotra* and hence the probability of both being brothers. Vijaya nandivarman of the Ellore prakrit inscription must be indentified with the Nandivarman I mentioned in our present grant which describes him as the son of Hasthivarman. That inscription being a prakrit one must be regarded as clearly earlier in age. In that inscription, Yuvamaharaja Vijayabudhavarman was mentioned and he might be the son of Vijaya nandivarman I. Both the names are found together in the same plates. In these as well as in the earlier Pallava grants also, we find the names of the *Yuvaraja* or heir-apparent and the reigning monarch mentioned together.

Vijayadevavarman mentioned in the Ellore prakrit inscription must be considered as one of the earliest kings of the line since his inscription is a parkrit one. I take him therefore to belong to the age of Hasthivarman. He may be an younger son of Hasthivarman. Subject to this hypothesis, and helped by the order given in our present plates we may construet the following pedigree.



The importance of the present grant is that it mentions Hastivaraman as king of victorious Vengi. In Samudragupta's Allahabad pillar inscription, we read of Samudragupta's invasion of South India, and his defeat of Hasthivarman of Vengi. This invasion is considered to have taken place about 340 A. D. so that Hasthivarman of Vengi who is said to have been defeated by Samnudragupta must be considered to have lived in the first half of the 4th century A. D. In the present grant, no era is given and no date is fixed but the grant is said to be made in the tenth regnal year of Nandivaraman II. (Pravardhamāna Vijayarāja Samvatsarasya Daśamasya 10). I am inclined to take Hastivarman of the present grant as the same as the one mentioned in Allahabad Pillar inscription. In the present grant, no reference has been made to Vijayadevavarman and Yuvaraja-Vijaya Buddha-varman. Evidently, these two princes did not rule as sovereigns.

PEDAVEGI PLATES OF SALANKAYANA NANDIVARMAN II.

1st plate: *Second Side.*

ಸ್ವಸ್ತಿಂಹಪಠನೈವ ಪುನಃ ಪುನಃ ಪುನಃ
 ಪುನಃ ಪುನಃ ಪುನಃ ಪುನಃ ಪುನಃ
 ಪುನಃ ಪುನಃ ಪುನಃ ಪುನಃ ಪುನಃ

2nd plate: *First Side.*

ॐ
 प्रकथयन्महाप्रसन्नमिन्द्राक्षरं
 मन्त्रं त्र्यम्बकं नमोस्तुते
 नमोस्तुते नमोस्तुते नमोस्तुते

2nd plate: *Second Side.*

[illegible]

3rd plate : First Side.

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 ဒုတိယသင်္ဂဟသီလဝါရသီလဝါရသီလဝါရ
 သီလဝါရသီလဝါရသီလဝါရသီလဝါရ
 သီလဝါရသီလဝါရသီလဝါရသီလဝါရ

3rd plate : Second Side.

ဒုတိယသင်္ဂဟသီလဝါရသီလဝါရသီလဝါရ
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4th plate : First Side.

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 ဒုတိယသင်္ဂဟသီလဝါရသီလဝါရသီလဝါရ
 သီလဝါရသီလဝါရသီလဝါရသီလဝါရ
 သီလဝါရသီလဝါရသီလဝါရသီလဝါရ

Now, allowing a period of 25 years to each of the kings beginning from Hasthivarman, we get 440 A. D. as the final limit of the present Donor's rule. It was about this period that the Salankayanas were overthrown by Vishnukundin kings. Vikramendravarmā II's Chikkulla inscription states that from Dendulur (Lendlur) near Ellore, the Vishnukundin kings ruled over Vengi Rajya. Either Vikramendran I or his father Madhavavarman I, might have defeated Nandivarman II or his younger brother Vijayaskandavarman about 450 A. D., and thus established the rule of the Vishnukundins over Vengi. It is said that Madhavavarman I, the first Vishnukundin king had married a Vakataka princess and with the help of the Vakatakas uprooted the Salankayanas and established his rule over Vengi.

THE GRANT.

The grant refers to gifts of land (*measured in Nivartanams*) in four different villages namely 1. Prālûru 2. Mundûr 3. Chencheruvu 4. Kamburan cheruvu. Of these 2 and 4 exist even now in the Ellore Taluk. Prālûra may be the Paulura mentioned by Ptolemy in his ancient geography. If so, from the order given in Ptolemy's book, we may take the village to belong to Bandar or Masulipatam Taluk. Chencheruvu cannot be identified. In villages 1 and 2, ten *Nivartanas* of land (*bhumi nivartnani dasa*) were granted, while in villages 3 and 4 six *nivartnas* of land (*bhumi nivartnani shatu*) were given. The land granted was termed '*Devahalam*' which may mean the same as *Devabhogahalam* mentioned in Pallava grants. These words mean *Devamanyam* or *Devapolam* or land gifted away to God. The God mentioned is **Vishnugrihasvamin** the lord of three worlds (*Trilôkanâlhasya Vishnugrihaswami*). It was for the support of this deity that so many *nivartanas* of land in the four villages were given to the cow-herds of Arutore (Arutore Vrajapalakas). The lands which were donated were declared free from all obstacles and taxes and the royal officers were ordered not to interfere with the said lands. The composer of the grant was called *Mûlakûrabhōjaka* and the scribe was called *Katikuri*.

MEANING OF THE WORD SALANKAYANA.

Sālankāyana is said to be a Vedic sage.¹ Two *Sālankāyana* *gôtras* are referred to in Pravara kânda of which one is Bhārdvāja *Gôtra* and has the Triarishyam namely Angirasa, Barhaspatya and Bharadwaja. The second is of Viswamitra *Ganin* and has Triarishyam, Viswamitra, *Salankaya na* and Kausika. Panini mentions the word *Salankayanaka* as meaning the abode of the Salankayanas.

1. See the late Mr. K. V. L. Rao's article on Kanteru plates in Vol. XI Andhra-Sahitya Parishat Patrika.

According to the Sanskrit Dictionary *Medini*, the word is said to mean Nandi or bull, the image of which we get on the seals of the Salankayana charters.

SOME RESEMBLANCES BETWEEN THE SALANKAYANAS AND THE PALLAVAS.

1. The earlier grants of both the dynasties are found in the Prakrit language while the latter are in Sanskrit.
2. Both place the Nandi or bull on the seal of their grants.
3. Both claim as belonging to Bharadwaja gotra.
4. While the Salankayanas worshipped Surya in the form of Chitra Radha Swami, the Pallavas are known to be Agni worshippers.
5. The early kings of both the dynasties claim to have performed the horse sacrifice.
6. The names of the early kings of both the dynasties closely resemble; (compare Salankayana Vijayaskandavarman, Buddhavarman and Nandivarman with the Pallava Sivaskandavarman, Buddhavarman and Nandivarman).
7. The suffix Varma is peculiarly common to both and the title Yuvaraja is taken up by the heir-apparent in both the dynasties.
8. Both the dynasties seem to have sprung up after the fall of Andhras and ruled over the adjoining countries. From the above resemblances, we may assume that both the dynasties were closely related. The common names prevailing among both the dynasties would suggest that they even had inter-marriages. (Compare the existence of identical names in the Later Eastern Chalukya and the Chola dynasties owing to inter-marriages). The Salankayanas and the Pallavas also bore the title Maharaja and this shows that they were independent of each other. The Pallava power did not spread beyond the right bank of the river Kristna as none of their inscriptions have been discovered in the lands on the other side of the river. The Salankayanas as evidenced by their grants ruled over the Vengi and Gudrahara Vishayas which correspond to modern West Godavari and Kristna Districts. In other words, the Salankayanas ruled over the country lying between the two great rivers, Godavari in the north and Kristna in the South. These tracts were comprised in the Andhra empire in the beginning of the 3rd century A.D. and after the fall of that Empire (about 226 A. D.) the Ikshvākus, the Brihatpalayanas, and the Salankayanas seem to have risen up to power one after another and ruled over the country lying on the left bank of the river Kristna, while the Pallavas succeeded to the country lying to the right bank of the river Kristna.

THE RELIGION OF THE SALANKAYANA KINGS.

The Salankayana kings issued their grants from the victorious Vengipura. (Compare the victorious Kalinganagara of the Gangas.) They bore the title Maharaja and one of the earliest kings mentions in his grant as having performed horse sacrifices. The early kings seem to be Saivites, but in the present grant Maharaja Nandivarman claims to be a devotee of the feet of God Chitra Radha Swamin. (Compare the Kalinga-nagara Ganga kings' similar statements in their grants viz., devotees of the feet of God Gokarnaswamin). The Salankayana kings were also devoted to the feet of the revered father. (*Bappabhattâraka pâdabhaktas.*) The Gupta, Vakataka, Pallava, and Ganga kings also bore a similar title viz. *Bappabhattâraka pâdâ nudhyâtas*. The Salankayana kings called themselves Parama Bhagavatas. One of the early Salankayana kings **Vijayadeva-varaman**, declares himself to be a *Paramamahesvara* and boasts of having performed a horse sacrifice. But in other Salankayana charters, we do not hear about the performance of horse sacrifices. The later Salankayana kings do not call themselves *Parama Mahesvaras* but, instead, call themselves *Parama Bhagavatas*. It would appear that in ancient times, there were both Siva and Vishnu Bhâgavatas for, Patanjali in his *Mahâbhâshya* mentions also Siva Bhâgavatas. The donor of the present grant, Nandivarman was devoted to the feet of God **Chitraradhaswami**. In China-Vengi, which formed part of ancient Vengipura the capital of the Salankayanas, there is even now an old shrine in ruins popularly pointed out as Chitraradhaswamin's temple. Chitra-Radha is identified with Sun and a Solar disk is said to be found on the seal of the Kanteru inscription¹. Evidently, the Salankayanas worshipped the Sun-God, and several such sun temples have been found to exist in Nellore, Ganjam and Puri Districts.² In the present grant Nandivarman gives lands for the benefit of *Trilokanâdha Vishnugrihaswami*. Probably, the later Salankayanas were converts to Vishnu cult.

SALANKYANAS AND SAMUDRAGUPTA'S INVASION.

Samudragupta in his Allahbad pillar inscription claims to have defeated, captured and then replaced several kings then ruling over the countries lying along the Eastern coast of the Dakhan and mentions Hasthivarman of Vengi as one of them. Now from the present grant we learn that Hastivarman of victorious Vengi won several battles over his enemies. Which of these statements is to be believed? I believe that though Samudragupta came as far as the river Kristna, he was not allowed to go on his victorious march by

1. See the late Mr. K. V. R. Rao's article in *Andhra Sahitya Parishat Patrika*.

2. *Ibid.*

the rulers of the neighbouring centuries viz Hastivarman, Maharaja of Vengi and Vishnugopa of Kanchi who ruled over all the countries extending to the southern bank of river Kristna. That Samudragupta indulged in a boast is proved by the facts that these countries of the South, were not comprised in his Empire and that the various kingdoms continued to enjoy their independence under their own dynastic rulers. Thus the present grant is important not only in informing us that Vengi under Hastivarman was always victorious against enemies but also in mentioning the name of Hastivarman which figures in Allahbad inscription. On p. 61 of his book, Prof. Dubereil writes thus:—"Of all the kings mentioned in the Allahabad inscription, there is only one who is known in other ways; It is Vishnugopa of Kanchi whose name figures in Vāyalur inscription." We can now say that there is one more king Hastivarman, known to us in other ways viz, through the help of the present plates. On p. 89 of his book he writes further, that "it appears in fact that these kings (Salankyanas) came *after* the invasion of Samudragupta." We can now say that at the time of the invasion, the Salankayana kingdom was at its height.

VENGIPURA.

Maharaja Nandivarman of the present inscription granted lands belonging to Mundûru and other villages which are situated in Yernagudem and Ellore Taluks which formed part of the ancient Vengi mandala. The same Nandivarman in the Kantêru plates granted to a Brahmin the village of Kuruvāda in Kudrahāra *Vishaya* which is mentioned as Gudrahara *Vishaya* in the inscriptions of several Eastern Chalukya kings. This Gūdrahāra is identified by some scholars with the modern Gudivada town, and by others with the modern *Guduru*, a village (Ptolemy's *Koddura*) near Masulipatam. Thus from the grants of Nandivarman II, we see that Vengi and Gudrahara Vishayas were comprised in the Vengi-rājya. In other words, the modern districts of West Godavari and Kristna were comprised in the ancient Salankayana kingdom. These very tracts, we know well, once formed part of the ancient Andhra Empire. After the fall of that empire about 226 A. D. various dynasties succeeded to political power and ruled over various parts of the Empire. The Puranas mention that after the last Andhra king Pulômat, a race of kings called Andhrabhṛityas would succeed to power. Now we know that after the fall of Sātavāhana dynasty, a large part of their empire in the South passed into the hands of the Chûtus and Mahārathis who often bore the title of Satakarni. Prof. J. Dubreuil writes in his *Ancient History of Dakhan*, thus:—"The Chûtus succeeded the Andhras not only in Mysore but also in Aparanta near Bombay. The Mahārathis who have the same title of Satakarni

reigned in the vicinity of Malville and Chittaldrug. They bore the title of Nāga. It is probable that these Mahārathis, Nāgas etc., who bore, like the Andhras, the title of Satakarni were the Andhrabhritiyas or servants of the Andhras who, as mentioned in the Purāṇas, succeeded the Sātavāhanas."

Thus, the Southern and Western parts of the Andhra empire seem to have passed into the hands of the Chūtus or Nāgas while the country to the south of river Kistna was occupied by Pallavas and this is proved by the discovery of Pallava inscriptions at Mayidavole and other places in Guntur District. The Pallavas must have succeeded the Andhras about the middle of the 3rd century A. D. [Since none of their inscriptions are found in the lands to the North of the river Kistna we have to presume that other dynasties might have succeeded the Andhras in those regions. This is supported by the discovery of certain inscriptions belonging to different dynasties. The earliest was the Ikshvāku. Three inscriptions of a king called **Madhariputra Sree Vira Purushadatta** of the Ikshvāku race were discovered on the ruins of Jaggayyapeta Stupa, in the Nandigama Taluk of Kistna District, and since their alphabet is declared by palaeographers to belong to 3rd century A. D., we have to consider that the Ikshvākus ruled over that part of the Andhra empire about the middle of 3rd century A. D. Purushadatta calls himself an Andhrabhritiya. Similarly, from the Konḍamuḍi plates, we learn, that a certain Jayavarma of the Brihatpalayana race reigned at Kudura which was his capital. It is a Prakrit inscription and paleographers have ascribed it to the middle of 3rd century A. D. Evidently the Brihtpalayanas succeeded to political power over the whole of Gudraharavishaya. A village in Kuduharavishaya which is mentioned in several plates as Kudrahara or Gudrahara or Gudravara was given as gift by Jayavarma, who must have therefore ruled over that part of the country. The very same Kudrahara is mentioned in the plates of Salankayana kings as belonging to them. Hence we have to take it that in 4th Century A. D. the Salankayanas succeeded to the country once ruled over by Brihatpalayanas and that both these dynasties rose on the ruins of Andhra empire one after another. Vengi remained under the Salankayanas for only four or five generations, from the beginning of the 4th century to the middle of the 5th century A. D. and then passed into the hands of the Vishnukundins who from their capital, Lenduluru, modern Dendulur (a suburb of Vengipura four miles off Ellore), ruled over Vengi-mandala from the middle of the 5th century to the beginning of the 7th century A. D. when the Western Chalukyan emperor Pulikesan II conquered it (about 610 A. D.) and appointed his younger brother Kubja Vishnuvardhana as Viceroy, and by the latter, in 615 A. D., an independent dynasty called "The

Eastern Chalukyan Dynasty" was established and it remained in power for nearly six centuries.

Vengi was thus the seat of powerful dynasties and its history can be traced with the help of the epigraphical records from the early centuries of Christian era. An examination of the ruins of Vengi, clearly brings to our minds what an extensive and powerful city it must have been in its palmy days. Vengi or Vengipura or Venginagara or Vijaya-Vengipura as the place is called in several inscriptions, lies eight miles to the north of Ellore. At present, we see near its ruins, two small hamlets called Pedavegi and Chinavegi. A few miles off, lies the village of Denduluru with its hamlets of Gangana-gudem and Sēnagudem close by. In ancient times, all these villages might have comprised the rich and powerful city of Vengipura. At present, on the ruins of the ancient capital, we can see a few hamlets, several raised mounds of earth, big tanks, several old and ruined temples or their traces and ramparts and a large number of huge stones, images of bulls and Gods etc. One of such old temples is popularly known as Chitraradhaswamin's temple. A few miles off Vengi, lies the Kolleru lake whose beautiful description we get in Dandin's *Dasakumara-charitram*. The poet calls Vengi by the name Andhranagara and the ruler (Eastern Chalukyan king Jayasimha) was called Andhra-nālha. The big lake was described as being situated close to the capital and containing beautiful lotuses, clear waters and several kinds of water-birds. Vengi-rajya under the Salankayanas consisted, as I have already mentioned, of two mandalas or Provinces namely, the Vengi vishaya and the Gudrahara vishaya. Of these the later has been mentioned as being famous as a great centre of trade. The capital of the Kudrahara vishaya, Kuduru the modern Guduru is situated four miles to the west of Masula. It is interesting to note in this connection that Ptolemy who wrote his geography in the first half of 2nd century A. D. mentions the places Maisolus, Kontakossyla, Koddura in his book and states that from this part of the Eastern coast vessels carried merchandise and pilgrims to Indo-China, Burma and other eastern countries. These places are now identified with Masulipatam, Ghantasala (which lies 10 miles from Masulipatam and 6 miles from Guduru) and Guduru respectively, and these were great centres of trade in the early centuries of Christian era. Further, this part of the country also appears as the stronghold of Buddhism. The famous Buddhist stupa at Ghantasala affords proof of the same. Hiuen-Tsang who visited the country about 635 A. D. wrote in his book of travels that there were sixty Buddhist monasteries in the Vengi country with 3000 monks in them. He also wrote that there were 30 temples of the Hindus and a few Jain Vihāras. He also stated that a few miles north west of Vengi there was a beautifully decorated

storied monastery containing the image of Buddha and opposite to it there was a big Buddhist Stupa, but we do not find at present any traces of the same close to Vengi. It must be certainly admitted that Buddhisim was professed by a large section of the people and though the Salankayana kings were not Buddhists, they might have shown toleration to other creeds.

TEXT.¹

1. Svasti [!]^{*}Vijaya Vēngīpurāṇeika Samarāvāptavijayinō
2. Hastivarma mahārājasya prapautrah Vividhadharma-
3. pradhānasya Nandivarma mahārājasya pautrah
4. pratāpōpanata sāmāntasya Chandavarma Mahārāja-
5. sya putrō jyēshtah bhagavach = Chitraratha-Swami-
6. pādānudhyātō Bappa ² bhattāraka pāda bhaktah
7. parama bhāgavata Sālankayana Mahārāja Sri Nandi-
8. varma Prāluragrāmē ³ munuda ⁴ sahitān grāmēya
9. kān = samājñāpayati [!]^{*} asti asmad-dharma yasōbhi—
10. vrudhyartham Trilōkanāthasya VishnugruhasvāminahAru[⁵⁰]
11. to re[⁵] vrajapālakānām krashtum dēvahalam ⁶ krutvā
12. asmābhir = bhūmi nivartanāni ⁷ dasa ⁸ 8 tathaiva,
13. Mundūrugrāmē bhūmi nivartanāni dasa ⁸ 10 Chencheru-
14. vagrāmē bhūmi nivartanāni shat ⁸ 6 tathai-
15. va Kamburāncheruvē bhūmi nivartanāni shat ⁸ 6
16. dattāni tadavagamya dēsādhipatyā-yuktaka¹ valla-
17. bha ¹⁰ rājapurushādibhir-pariharttavyāni[!]^{*}
18. pravardhamāna vijayarājya samvatsarasya dasa

1. From the plates published in Bharati dated August 1924. I am thankful to Mr. M. S. Sarma for allowing me to use his readings.

2. It might be a name of the early founder of the Pallava dynasty. But here it means 'father'.

3. It may be the "Paulura" mentioned in Ptolemy's Geography. It is situated in the Bandar Taluq of Kistna District.

4. 'Munuda' may be another form of 'muluda' which means old settlers.

5. In my opinion it may be a village name. But the word means in Kanarese 'holy river'

6. In several inscriptions, the word Devabhōgahalam is also found. Devabhōgahalam, Devahalam, Devapolam, Devamanyam and Devadayam all mean the same thing, e.g. land granted to the God.

7. "Nivartanalu" like "Putlu" denote measurement of land. According to Sukranitisaram and Manusatram quoted by Mr. Sarma in his article, the lengths of 4 hands or 5 hands would make a dandam and 25 dandams would make one Nivartanam. But other authorities would suggest 30 dandams for one Nivartanam. A dandam means a staff measuring 4 or 5 hand lengths "Vritthi Vartana Jivanah" The words Parugu, Katti, Putti, Nivartana, Maruthi, Vritthi and Jivika—all denote measurement of land.

8. The number is given in figures.

9. Cf. Adyakshas. It means Royal officers or Superintendants in charge of revenue matters.

10. Lords or hereditary nobles.

19. masya 10⁸ *Srāvana māsā Suklapakshasya pratipa-*
20. *di pattikā dattā Ajnaptih* ¹¹ *Mūlakura Bhōjaka* ¹²
21. *likhitam rahasyādhikrutēna Kātikurina* [¹³]
22. ¹³ *bahubhir vasudhā dattā bahubhischānupālita*
23. *yasya yasya yadā bhūmi tasya tasye tadāphalam*
24. *shashtivarsha sahasrāni svargē kridati bhūmidah-*
25. *akshēpta chābhi* ¹⁴ *mantācha tānyēva narakē vasē ditih.* [¹⁵]

TRANSLATION.

- Ll. 1-8: Hail! The great grandson of Maharaja Hastivarma lord of the victorious Vengipura, [who] won victories in several battles, The grand son of Maharaja Nandivarma [who] performed several kinds of gifts; The eldest son of Maharaja Chanda-varma who by his prowess controlled several vassals, the Salankayana Maharaja Sri Nandivarman who was the worshipper of the feet of God *Chitraradhaswami*, who was devoted to the feet of *Bappa Bhattaraka* (revered father) and who was Parama Bhāgavata himself, thus commands the inhabitants of the village of Prāluru and its old settlers:
- Ll. 9-12: Having made, for the increase of my *Dharma* and fame, the gift of *Devahalam* 'cultivable, to the cow-herds of *Arutore*, belonging to *Vishnugrihaswami*, the Lord of the three worlds, I have granted 10 *nivartanas* of land (in that village).
- Ll. 13-15: Similarly, in the village of *Munduru* 10 *nivartanas* of lands in the village of *Chencheruvu* 6 *nivartanas* of land and similarly, in *Kambuvarcheruvu* 6 *nivartanas* of land are granted.
- Ll. 16-18: Be it known! These gifts shall be freed from all obligations, by the vassal rulers of the country, revenue officers, Lords, and Royal servants etc.
- Ll. 19-21: This *Pattika* (*patrika*) is granted on the day of *Sukla Pādya* in the month of *Srāvana* in the 10th regnal year of the prosperous and victorious reign.
- Ll. 22-25: Then follow the two usual imprecatory verses which cover up the last 4 lines of the inscription.

11. Executor or officer in charge of the grant. The same *Mulakura* was the officer in charge of the Kollair grant of Vijaya Nandi Varma

12. The word means Priests. It also means Village-head. It also means the holder of lands. In several Eastern Chalukyan grants, The word *Boya* is mentioned and it means the same as *Bhojaka*. *Boya* appears to be a later form of *Bhojaka* and means one who enjoys the land.

13. These last 4 lines are usually found in all inscriptions. They contain the usual two verses which are imprecatory and benedictory.

14. "bhi" may be a mistake for "nu"

MEETINGS HELD DURING THE QUARTER.

Public Meeting.

A Public Meeting under the auspices of the Society was held on 15-7-'26 under the presidency of M. R. Ry. V. Rangachariar Avl. M.A., L.T.

Mr. C. Narayana Rao, M. A., L. T. read an interesting paper on "The Ryali Copper Plates of Vijayaditya VII" which have been discovered recently at Ryali. A note on the same will appear in a subsequent issue of the Journal.

Meetings of the Council.

Proceedings of the Council meeting held on 5-9-1926.

Present :

Messrs. 1. V. Rangachariar.
2. C. Narayana Rao.
3. N. Kameswa Rao.
4. V. Appa Rao.
5. M. Rama Krishna Kavi.
6. R. Subba Rao.

1. Resolved that the accounts from 3-7-1926 to 5-9-1926 be passed.
2. Resolved that the following gentlemen be admitted as members of the Society:—

Messrs. 1. D. China Kameswa Rao, B. A.
2. Y. Venkata Rao.
3. I. Veerabasavarazu.
4. K. Seetarama Rao, M. A.
5. K. R. Subramanya Iyer, M. A.
6. D. Ramachandra Rao, B. A.
7. K. Suryanarayana Rao.
8. A. Rama Rao, B. A., B. L.
9. N. J. D. Prasadarayudu, B. A.
10. V. Subba Rao, B. A., B. L.
11. Ch. Venkata Rao.

3. Resolved that a sum of Rupees one hundred only be paid to the Printer towards the cost of printing etc., of the Journal.

4. Read letter from the Librarian, University of Madras, requesting the free supply of the Journal. Resolved to supply the same for one year in exchange for the Catalogue of the University Library.
5. Resolved that M. R. Ry. V. Rangachariar Avl. M.A.L.T., the Vice President of the Society who is transferred, be thanked for the invaluable services rendered by him to the Society.

Proceedings of the General Body meeting held on 5-9-'26.

1. Resolved that Rule 4 be amended as follows:—
 - (a) That instead of "Secretary and Asst. Secretary" there be "Two Joint Secretaries."
 - (b) That Rule 19 be deleted.
 - (c) That in Rule 18 and wherever in the rules the words "Secretary and Asst. Secretary" occur, they be changed into "Joint Secretaries."
2. Resolved that the quorum for the general body meeting be one third, instead of one half, of the resident members.
3. Resolved that Mr. Bhavaraju V. Krishnarao be elected as the Joint Secretary.

Proceedings of the Council meeting held on 27-10-1926.

Present :

Messrs. C. Narayana Rao.
 V. Appa Rao.
 N. Kameswa Rao.
 B. V. Krishna Rao.
 R. Subba Rao.

1. Resolved that the resignation of M. R. Ry. V. Rangachariar as Vice-President of the Society be accepted.
2. Resolved that the following be admitted as members of the Society:—

Messrs. 1. P. H. Anantarama Iyer, M. A.
 2. D. V. S. Prakasa Rao, B. A.
 3. U. Rama Joganna, B. A. M. L.
 4. K. Kesavaramamurty, B. A.
 5. L. Subba Rao, B. A., B. L.
 6. V. R. Jagapathi Varma.
 7. K. Ramamurty.
 8. W. Appa Rao.
 9. V. Viswanadha Sarma, M. A.
 10. D. Sadasiva Reddi, B. A. (*oxon*)

11. Rao Bahadur R. Krishna Rao Bhonsle, M.A., B.L.
12. A. Perrazu Sarma.
13. V. D. Sadasiveswara Prasad Bahadur.
14. T. Bhagavanatam Gupta, B. A., B. L.
15. S. Narasimham, M. A., L. T.
16. Diwan Bahadur C. Venkatachellam, B. A., B. L.
17. R. Venkatarama Razu.

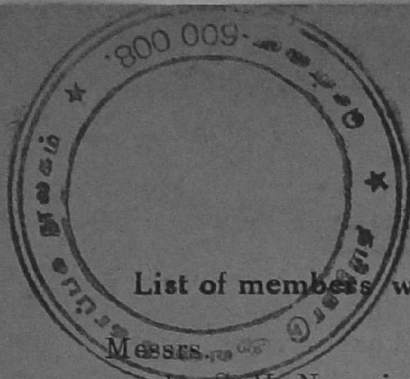
3. Resolved that M. R. Ry. D. S. Reddi Garu, B. A. (oxon) Chief Lecturer in History, Govt. Arts College, Rajahmundry be elected as Vice-President of the Society.
4. Resolved that the accounts from 6-9-26 to 27-10-26 be passed.
5. Resolved that the sum of Rs. 150/-advanced by the Treasurer to the Printer be approved.
6. Resolved that the following members of the Society be sent as delegates to the 4th All India Oriental Conference to be held at Allahabad on the 5th November 1926 and subsequent dates.

Messrs. (1) M. Ramakrishna Kavi, M. A.

(2) J. Ramayya Pantulu, B. A., B. L.

and (3) R. Subba Rao, M. A., L. T.

7. Read letters from Messrs. R. Srinivasa Raghava Iyengar M. A. and P. V. Jagadisa Iyer, Madras. Resolved that copies of the Journal be supplied to them for one year free of cost.
8. Read letter from the Librarian, Viswabharati requesting exchange of Journals. Accepted.
9. Read letter from the Editor, Maharajah's College Magazine, Vizianagaram for exchange of Journals. Accepted.
10. Resolved that the following be considered to have resigned their membership of the Society:—
 - (1) C. L. Narasimham. (2) M. Suryanarayana Sastry. (3) V. S. Narayana Sastry. (4) A. S. Murty. (5) A. Seshagiri Rao. (6) G. Somanna.
11. Resolved to celebrate the Kalinga Day at Mukhalinganagaram on the 26th of December 1926 and to request the Editorial Committee in charge of the Kalinga Sanchika to make the necessary arrangements for the same.



List of members who paid subscriptions during the quarter.

	Rs.
1. S. V. Narasimhasastry.	3
2. T. Achyuta Rao.	2
3. S. Narasimha Rao.	3
4. T. Purushotham.	1
5. J. Ganganna.	2
6. K. R. Subramanya Iyer.	3
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21. K. Ramakrishnayya.	3
22. L. Subba Rao.	3
23. A. V. Venkatarama Iyer.	3

List of members who paid donations.

1. J. Ramayya Pantulu.	10
2. R. Subba Rao.	5
3. C. Atmaram.	5
4. B. V. Krishna Rao.	5
5. V. Appa Rao.	5

LIST OF EXCHANGES.

1. Andhra Sahitya Parishat Patrika.
2. Bharati (Journal), Madras,
3. Viswabharati Quarterly, Santiniketan.
4. Journal of the Mythic Society, Bangalore.
5. Maharajah's College Magazine, Vizianagaram.
6. Catalogue of the University Library, Madras.

PAPERS ON HAND FOR THE JOURNAL.

1. History of the Velanati Chiefs 900-1250. A. D.
M. Somasekhara Sarma.
2. The works of Bilvamangala Swamin,
M. Ramakrishnakavi, M. A.
3. Sataluru Plates of Vijayaditya III.
Bhavaraju V. Krishnarao, B. A., B. L.,
4. Kanteru Plates of Nandivarman Salankayana,
R. Subba Rao, M. A.,
5. The Reddi Principalities of the Dekkan,
V. Appa Rao, B. A., B. L.,
6. History of Kalinga from the Copper Plate grants of its
Kings, M. Somasekhara Sarma.
7. Savaras- Rao Saheb G. V. Ramamurthi Pantulu, B. A.,
8. Namavaram Cave Inscriptions of the Early Eastern
Chalukyas. R. Subba Rao M. A.
9. A letter of Ramadharmaja yogi of the time of the
Vijyanagara Emperor Venkatapati Raya.
C. Narayan Rao, M. A. L. T.,
10. History of the Chalukyas of Vengi.
11. Andhra Coins. R. Subba Rao, M.A., L. T.
12. Rengaradā plates of Jaya Bhanja Deva,
13. Kōmyāna plates of Yaśo Bhanja Deva,
C. Narayan Rao, M. A.
14. Rajahamundry Museum plates of Anna Chodadeva,
V. Appa Rao, B. A., B. L.
15. History of the Kota Chiefs of Amaravati.
Bhavaraju V. Kishna Rao, B. A., B. L.
16. Firman of Nawab Rustum Khan.
Vissa Appa Rao, M. A., L. T.

TREASURER'S APPEAL.

Members, who are in arrears of their subscriptions are earnestly requested to make early remittances, so as to enable the Society to carry on its work without break.

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