%%p. 058

NO. 13

KUMURAKELA CHARTER OF RĀṆAKA

ŚATṚUBHANJADEVA

1. Donor … . . . Rāṇaka Śatṛubhañjadeva, son of Śrī Āṅgaḍi.

2. Title … … ….Paramavaishṇava. Rāṇaka.

3. Place of issue … …Dhṛutipura

4. Date … …. R Y. Samvat 15 Kārttika Śuklapaksha, Mahādvādaśi.

5. Officers … (1) Sandhivigrahika:— Savaradatta.

(2) Suvarṇṇakāra—Devala

6. Topography … (1) Khinjali-maṇḍala—(P)

(2) Uttarapalli—(D)

(3) Jaintāmura—(V)

(4) Kumurakelā—(V)

(5) Dhṛutipura—(Capital)

7. Donee …. Bhaṭṭa Manoratha, son of Bhaṭṭa Nārāyaṇa, who migrated from a village called Baddhakuti and was a resident of Gandhaṭapāṭi and belonged to Kāśyapa – gotra, Garga-Āpany-Āngirasa-pravara and Bahvṛjacharaṇa.

8. Authority … Edited by Sri B. C. Mazumdar in J. B. O R S. Vol. II (1916), pp. 429—435 ff.

9. Remarks … … ….

%%p. 059

TEXT

First Plate (Inner Side)

(1.) oṃ siddhiḥ . anavarata vahala pulaka lakṣmīkucapīr̤anena duritambaḥ apaha-

(2.) rata surabhi parimalasuṣaṭapadamura[ḥ]sthalaṃ viṣṇuḥ . saṃhārakāla hutamugvi-

(3.) karāla ghora saṃbhrānta kiṃkara kṛtānta nitānta bhinnaṃ bhinnāndhakāsura mahāgarha-

(4.) nāta patraṃ tadbhairavaṃ haravapu(ḥ)rbhavatāḥ prapātu(ḥ) . durvāravāraṇa raṇa pratipakṣapa-

(5.) kṣaḥ<1> llakṣmī haṭhāpaharaṇocchalita pratāpāḥ . bhañjā

narādhipatayo vahavo vabhuvuru-

(6.) dbhūtayotra bhuvi bhūri sahasra saṃkhyāḥ . tesāṃ kule sakalaṃ

bhūtalapāla maulimālā-

(7.) ccitāṃghriyugalo balavāṃ<2> nṛpobhūt śrīāṅgar̤i<3> prakaṭapauruṣa raśmicakraṃ nirddā-

(8.) ritārihri(hṛ)dayosya pitā nṛpasya nānāmānāpamānānyonya lagna gajavāji

(9.) bhaṭa ghaṭā ghosraṃ ghaṭa ghora samara nirddāritāri narendra vṛnda lakṣmī samūhaḥ

(10.) haṃṭha haraṇavikaṭa paṭa puruṣakāra pratāpātikrānteraneka sahasra sakhyā vikhyā-

Second Plate; First Side

(1.) to(ḥ) khyātaḥ khaḍaga bhājiṣṇu bhuja vajra bhañjabhūpatiḥ purādhṛti purāt śarada-

(2.) mala vahala jaladhara dhavala yaśaḥ paṭala kamala mālālakṛtaḥ sakala di-

(3.) gbaṃdhuvadanā(ḥ) anavarata pravartamāna nānā sanmāna

dānānandita ni[ḥ]se(śe)ṣaḥ sujana-

<1. This second word pakṣa means an elephant.>

<2. It should be balavān . >

<. The editor reads Angati but ‘r̤i’ is clear.>

%%p. 060

(4.) dinadaḥ kṣitināthaḥ<1> janamano vaṃśaḥ prabhavāṇḍajaḥ paramavaiṣṇavoṃ mātā-

(5.) pitṛ pādānuṣyātaḥ bhañjāmalakula tilakaḥ śrīśatrubhañjadeva kuśalī

(6.) khiñjali maṇḍale bhaviṣyadrājarājanāntaraṅga kumāra(rā)mātya

[ma]hāsāmanta<2> brāhma-

(7.) ṇa puroga mātṛnanyāśca daṇḍapāsika cāṭaṃbhaṭa vallabha

jātiyāṃ yathārha(ḥ)

(8.) mānayati vau(vo)dhayati samādiśayati cānyata sarvvataḥ

śivamasmākaṃ viditamastu

(9.) bhavatāṃ uḍrapallī prativaddhaḥ jaintāmurā sametaḥ kumuraka(ke)lā

grāmaḥ catuḥ si-

(10.) mā paryyantaḥ sanidhiścopanidhiśca(ḥ) kārttika śuklapakṣa

mahādvādaśyām viṣṇu-

(11.) bhaṭṭārakamudi(ddi)śya [pi]trorātmanaśca pa(pu)ṇyābhi-

vṛddhaye(ḥ) śa(sa)liladhārā puraḥ—

Second Plate Second Side

(1.) sāreṇa(ḥ) vidhinā (kā)śya(pa) sagotrāya gargaāpaṇyāṅgīrasa pravarāyaḥ vahṛ-  
(2.) ja caraṇāya vaṅgakuṭī vinirgatāya gandhaṭapāṭi vāstavyāya(ḥ) sa(su)brahmacāri(rī)-  
(3.) ṇe bhaṭamanorathāya[ḥ] bhaṭa nārāyāṇasutāya[ḥ] rāṇaka śrīśatrubhañjadeva  
(4.) da[ttā]ṃ bhaṭamanorathasya vidhirvvidheyaḥ suviddhā[ṃ]nīkṛtya  
tāmraśāsanaḥ pratipādi-  
(5.) ta asmābhiḥ pāramparyya kulāvatāreṇa yāvadvedārdhaṃ vacanaṃ  
kāṇḍāt kā[ṇḍā]t pra-

<1. It should be read as kṣitināthaḥ instead of sitānāpaḥ . >

<2. This form sānta for sāmanta is used in popular use in Orissa.>

<3. After puraḥsareṇa the inscription reads vidhinā rgyosagotrāyaḥ Probably the gotra is nārgyosa or argyīsa gotra . >

%%p. 061

(6.) rohanti[ḥ] ja[jyā] śatena pratānosi sarasreṇa virohasi[ḥ]

evaṃ vuddhā parārdhāñca pa-

(7.) rataḥ vaddhāvatāreṇāpi bhavadbhiḥ asmaduparodhātdhvarmma gauravāñcana ke

(8.) nacit svalpamapi vādhākaraṇīyaṃ(yā) .. uktañca dhdharmmaśāste vahabhirvvasudhādattā

(9.) rājabhiḥ sagarādibhiḥ pāyasya yasya yadā bhūmi tasya tasya tadā phalaṃ mā bhū-

(10.) yaḥ phala saṃ(śaṃ)kāvaḥ paradatteti pāthri(thi)vāḥ . svadānā-

tphalamānantyaḥ paradattānupe(pā)-

(11.) lane aśvameddha(dha) sahasrāṇi vājapeya. śatāni ca .

pauṇḍarika sahastrāṇi bhūmi

Third Plate; (Inner Side)

(1.) dānāddhi(dhi)kaṃ phalaṃ . svadattāṃ paradattāmbā yo hareti vasundharāṃ

sa viṣṭhāyāḥ kṛmi-

(2.) bhūtvā pitṛbhiḥ saha pacyate . hiraṇyamekaṃ gorekaṃ bhūmimapyarddha maṅgulaṃ

(3.) haraṃnarakamāyāti yāvadābhūtā saplavaḥ . aviṣaṃ viṣamityāhuḥ brahmasvaṃ

(4.) viṣa ucyate viṣamekākino hauti[ḥ] brahmasva putrapautrakaṃ ..

sarveṣāñca pradānā-

(5.) nāṃ bhūmidāna praśasyate kalpakoṭi gataṃ pāpaṃ sañcitaṃ jarate naraḥ . eka-

(6.) viṃśati kulyānyeva kaṣṭaṃ hi narakaṃ sthitaṃ bhūmi dānena mātreṇa pracetābhirvvimu-

(7.) cyate .. [ḥ] bhūmiṃ yaḥ pratigṛhnāti[ḥ] ya ca bhūmi prayācchati

ubhau tau puṇya karmmā-

(8.) ṇau niyatau svargagāminau[ḥ] tṛṇāgra jalavinduśca jalavudvuda

sādṛśaṃ sadṛśaṃ jīvi-

(9.) taṃ jñātvā kīrttiddharma na lopayet iti kamaladalāmbu

bindulolāṃ śṛ(śri)yamanuci-

%%p. 062

(10.) ntya manuṣya jīvitaṃ sakalamidamudahri(hṛ)tañca vuddhā na hi

puruṣa parakīrtta lopyāḥ

(11.) pravarddhamāna vijayarājye sambatsara pañcadaśatame kāttikāḥ

śuklapakṣa magahādvā-

Third Plate (Reverse Side)

(1.) dasyāṃ(śyāṃ) likhitamidama sandhivigrahika savaradattena[ḥ]

utkīrṇṇaṃ suvaṇṇakkāra devale-

(2.) na lāñchitaṃ mahārājakīya mudraṇamiti ..

%%p. 063

NOTES

This copper plate inscription was unearthed in April 1916 from the village of Kumurakela in Sonpur Sub-division of Bolangir District. The ex-Rājā of Sonpur, Mahārājā B M. Sing Deo lent the inscription to Sri B. C. Mazumdar who was unfortunately suffering from the loss of eyesight, but was very eager to edit the inscription with the help of others. He edited of course, the inscription, with an elaborate note and the text of his reading. He admits his disability to examine the epigraph in his own eyes, but made his amanuesis to draw the inscribed letters on the palm of his band for decipherment. It is however an unparallel process of reading an ancient inscription of this type. But Sri Mazumdar’s anxiety and scholistic merit can not be ignored although we are not able to accept his reading fully correct.

The litho print of the plate which is given by Sri Mazumdar although very clear, in the print, we suspect that while preparing the blocks, the press artist had made some interpolations to avoid some ficucious marks here and there in the original estampages. While doing so, we suspect he had removed some such marks from the letters which would have helped us for correct reading of the text. Anyway, depending upon these defective litho prints we have tried to revise the reading of Mr. Mazumdar.

The set consists of three copper plates containing 44 lines of writing in total. The measurement of each plate is 8.5” x 5.25”. They are attached to a ring which contains a royal seal with the emblems of a bull and a cresent moon. At the bottom there is a legend Śrī Satṛbhañjadevasya”.

The inscription is written in Sanskrit containing mistakes very often and the characters are of the Kutila type which was in vogue in Orissa during the 11th and 12th

%%p. 064

centuries A D. At the end of the record, the regnal year of the king is mentioned as Vijaya-rājya Samvatsara Pañchadaśatame, Kārttika Śuklapaksha Mahādvādasyāṁ. It is interesting to note here that although the Śaivayat symbols are given in the royal seal, which indicates that the king was a Śaiva, the donor Śatṛbhañja who used the title of Parama Vaiṣṇava was not a follower of Śaivism. So his grant to Brahmins was made on the occasion of Kārttika Śukla-dvādaśi which is popularly known as Mahādvādaśi and a day of great festivity for the Vaiṣṇavites. According to the Haribhakti Vilāsa and other Vaiṣṇavite Dharmaśāstras, Lord Viṣṇu rises from his long sleep during the period of Chāturmāsya.

It is interesting to note here that the occasion of the grant is mentioned in line 22 as Akshaya tritiyā Yugādi dine and Gaṅgā-Sandhi, that means, there was a festival called Gaṅgā-Sandhi or Gaṅgā-Sindhu on the day of Akshaya-tritiyā which was considered to be the first day of the Yugāvda year. This Gaṅgā-Sindhu may be the modern Gaṅgā-Sāgara-Snāna or the sacred bath at the mouth of the Gaṅges not far from Calcutta which is known as the Aśrama of Kapilamuni. According to the Purāṇic legends, this is the place where the sons of Sagara were burnt into fire by the imprecation of Kapilamuni and saved ultimately by Bhāgīratha. Therefore the Āśrama is sacred for the Hindus to take sacred bath on the day of Tila-Saptamī or Māgha Saptamī. But our present inscription discloses that Gaṅgā-Sindhu, probably the Gaṅgā-Sāgara-Snāna was considered to be a sacred day on Akshaya-tritiyā, the first day of the Yugāvda.