%%A. D. 1190‒1436

%%Ś. 1112‒1358

%%( From 1184—19-9-1264 A. D.)

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No. 136

Ananta Vāsudeva Temple at Bhubaneswar<1>

Edited by Dr. D. D. not readable

Re-edited by Sri P. Acharya ?? O. H. R. J. Vol. I,

No. 4, PP. 274‒288.

Ś 1200

(1.) oṃ [] sambhrāntajambharipusampadupārayamāna-

līlālasendutayanāñcalaśāsanāni .

bhikṣāvilāsavaritāni jayanti śambho-

veṃtta mṛtāni surarājapurāṅganānāṃ(nām) .. [1]

(2.) vīra samrāṭ samaradalitārātirājanyavaktra-

ramerāmbhojairavṛdva(ta)[va]sudhādevatārādhanaṃ yaḥ .

āgodāntādamarasarita yāvadakomuvobhū-

dbhoktā sonte surasahacarīkāmukaścoḍagaṅgaḥ .. [2]

<\* Originally the slab 46” X 20½” on which this inscription was inscribed was fixed on a wall in the temple of Ananta Vāsudeva at Bhubaneswar. It was removed to London where it is now. Harnett says : “all that is known for its provenance is that it comes from the collection of Co’nel Steward; and as the contents knew that it was brought from Bhubaneswar of Orissa, one is led to suspect that it was originally carried the ??? Major General Charles Stuart of the Bengal Army.” It is reserved in a hall of the Royal Asistlo society, Great Britain. A plaster cast of the inscribed stone is now preserved in the Orissa State Museum, Bhubaneswar. For other d]]etails are M. P. Acharya’s paper in the P. I. H. C, 1939, PP. 267-3.8 ff.>

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(3.) yadvaṃśevaijayantīpaṭa iva sumaṭo'naṅkabhīmaprabhāvaḥ

pradhvastāra tirājavrajayuvatijanodgītagambhīrasāraḥ .

āsīdāśīviṣāreradhi dhtaratarastādṛgarvorugarvvaḥ

sva(so)nte svāntāpasarpta javamapi jānaṃ saṅgare sañjahāra .. [3]

(4.) śeṣaḥ svīyaśiraḥ sahasravilasanamāṇikyamālācchalā-

dyatejaḥ kaṇikābhireṣavidhure'majjata phaṇgrāmaṇīḥ .

rudgātā gagane raviściramasāvuḍḍīnaṃ parṇāyate .. [4]

pātālāmbhasi kiñca yatkarighaṭājhaṅkārināsānilai-<1>

tasmādbhūpati bhūcandrācandikājani sundarī

candrānandāmṛtasāraiḥ snapayanti agajjanaḥ . [5]

(5.) lakṣmīryadbadanāravindavasati rno cintayatyajjanī

mugdhendīvānetranityanilayā kṛṣṇena tṛṣṇāvatī .

kiñcālṅgiyaṃ tadaṅgakāni muditā citte nadhatte sarā-

neṣa śeṣajagadvilokana vasī(śī) kārāya kārāyate .. [6]

(6.) haihayavaśa(śā)vataṃsaḥ parama(mā)ḍī<2> sahajasāratāre yaḥ .

tārāpatimatiśete patirasyāḥ samarapārīṇaḥ .. [7]

astyutkaloyamviṣye yatrate ca[kṣu]rādayaḥ .

añcapañceṣu suhṛdo bhānti pūrṇamanorathāḥ .. [8]

(7.) satraca kṣetramekāmramāmrārāmaśata(tā)bhitam .

ekadevakulaṃ devakulairākulamadbhutam .. [9]

<1. The same verse is repeated in No. 123, p. 190.>

<2. The name is written as Parama(ā)ḍi. So, there is no necessity to change it into Paramardi as suggested by Mr. P. Acharya (O H R J, Vol. 1, No. 4, PP. 238, F. N. No.

13). The word Paramadi is derived from the South Indian word Permāl, which means lion or the lion incarnation of Lord Vishnu.>

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sa patra girijāpatirvasati gandha-sindhommiṃpā-

nnidhāya nikaṭe dhunimamara sārthaṃ sārthaprapāṃ .

yadanvayakṛpābharānnyaghita kṛttivāsāḥ śriyaṃ

mahendrapadajitvarīṃ subhaṭa coḍagaṅgenatām .. [10]

(8.) yasmin vindasaraḥ sarasvadasadṛgdṛk[peyapāyaḥ] pata-

pāntha śrāntiharaṃ sudhājanitha niḥsya dadbapuḥ śambhavīṃ .

yadbi dorapi nānuyānti padavīṃ tīthāni tāni sphuṭaṃ

bhūtānugrahanirmitaṃ puratitā lokaikaśokāpahaṃ .. [11]

(9.) yasyāntaḥ plavamāna vṛddhakamaṭhī puṣṭhagthala sthāyuka

preṅkhadvānarakāminībhirakali krīḍaḍupa prāpitā .

magna yāpnumajjatā(tī)bhiriha tatakāpeya pāriplavā-

dutplūtyābhimukhaṃ pratīrataralo lokaḥ samutra(trā)syate .. [12]

(10.) tattīrthamaṇḍanasyāsya tīre nānāvanīghane .

śrīkṛṣṇaśrīvalāvāsavāsite nandanāyite .. [13]<1>

sana(tra) vyoma-viyat-phagīndrarasanā-candrapramāṇairmmitā-

tītāsu kṣitibhṛcchakāvadhi<2> samāsmāvāridhi kṣmāmimām .

bhūpe śrīnarasigha(ha)deva tanaye bhānau ciraṃ [śāsa]ti

prāsādaṃ stha(sthi)ramāravīndu vidadhe seyaṃ hare bhīmabhūḥ .. [14]

<1. This verse is wrongly printed before the verse No. 6 by Mr P. Acharya(vide O. H. R. J. Vol. 1, No. 4, P. 282).>

<2. The date is given as S. 1200 (A. D. 1278).>

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(11.) prāsādamūddha(rddhva) si(śi)khara sthirahemakumbha

dambhopadaśita jagajjanikoṣabhāṇḍam .

brahmasvarūpamanurūpamanupraviṣṭhā

vaṃśo mahāṇavaśayasya harestametau .. [15]

(12.) ayamatiśayituṃ mṛgāṅkacūḍāmaṇimurarīkṛta helimaulibhāvaḥ .

api tuhinadhara jahāsa devadvayamaṇḍana gabhagahvara śrīḥ .. [16]

(13.) tasyaitayā viracitasya rasāt praśastiṃ

śrīmānumāpatikavistripurāridāsaḥ .

tattatsamagra guṇa-sampadamātatāna

samyak sukaṇairucirāmacirātpatākāṃ .. [17]

mukhaṃ candramivai tasyā vilokya duhituḥ kila .

candrādevīmuvācaināṃ nāmnā bhīma mahīpatiḥ .. [18]

(14.) gītajhālayatālanarttanakalākauśalyalīlālayā

vālyādacyutabhaktibhāvitamatidaṃttānurūpaśriye .

pitrā haihayavaṃśarājāya śucaye candrāpahā candrikā

putrīyaṃ parama(mā)r̤i nāma bhajate kṣatrāya ratnānyitā .. [19]

(15.) sa krīr̤ā manaya(yā) vidhāya vividhārāgānuvarddhe(ndho)tsavāṃ

patnyā vīra nṛsihadeva nṛpadedda rveṣyānraṇe rajyataḥ .

jitvā tān suralokagānapi ruṣā jetuṃ svaya svaya(yaṃ)yau

manye sau parama(mā)r̤i deva subhaṭaḥ kīttisamullāsayan .. [20]

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(16.) ekāmrādvayavedite<\*> sumahasi śrīkṛttivāsapriye

kṣetre puṇyavale śratāmṛtaphale sava(rva)ttaṃpuṣpojjvale

prasādaṃ puruṣottamasya sabala sau(sai)ṣāpadaṃ vaiṣṇavaṃ

gantuṃ maṅgalapūrṇṇakumbhaśirasaṃ śraddhāśritācīkarat .. [21]

(17.) pādātsirovadhijagat kamanīyarūpa-

mantastha keśavamasau śubhakarmabhāja- .

sacakra saṅgati matiprasarat prasādaṃ

prāsādametamasamaṃ svamiva vyadhatta .. [22]

mukuṭādyairalaṅkāraiḥ śakrayā bhaktyā mudānyitā .

valakṛṣṇau subhadrāśca śreyase[']sāvabhūṣayat .. [23]

<\* Mr. Acharya has not mentioned the number 16 after वेदि, although in the original the 16th line starts from ‘ते सुमहसि’. The total number of lines in this inscription is seventeen and not sixteen as stated by Mr. Acharya.>

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Translation<\*>

Vr. 1 Victorious are the deeds of Śambhu (Śiva) who exercises the soothing influence through the glance of the moon-eye (not the sun-eye and fire-eye the other two eyes of three eyed Śiva) and which are indolent with play which he manifested in the beggar’s guise, and which are revered by the fortunate Indra, the enemy of Jambha and the king of gods, and therefore are dear like the nectar to the eyes of the damsels of heaven.

Vr. 2 Choḍagaṅga was not only a hero but an emperor also and performed the worship of the goddess Earth with lotus faces of the hostile kings cut off in battle while smiling; (he) was the sole enjoyer of the region extending from the river Godāvarī to the river Gaṅgā, and after his death became a gallant to the mistress of the gods.<\*\*>

Vr. 3 In his (Choḍagaṅga’s) lineage was like a flag the heroic Anaṅkabhīma, whose profound strength was celebrated by the damsels of a multitude of hostile kings destroyed by his power, and who was exceedingly proud of his swift horses, the speed of which surpassed that of the snakes’ befor Garuḍa. He made an end of the war by defeating the yavanas with impetuosity after entering into their territory beyond the frontire.

<\* As given by Sri P. Acharya. He adopted Dr. Barnett’s language in the verses Nos. 6, 8, 18, 20 and 23.>

<\*\* The translation should be : ‘after his death, he turned to be an amorous votary of the celestial damsels’.>

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Vr. 4 Distressed by the sparks of his radiant gems Śesha, the king of snakes, felt ashame of his gems of less lusture upon his thousand hoods and therefore, plunged down into the water of Pātāla; and this moving sun, the king of the planets, cannot be compared with the gems of the motionless radiance for the reason that the moving sun appears as if the flying leaf carried into the sky by the tempests raised by the blasts issuing from the nostrils of his elephant troops.

Vr. 5 From this terrestrial moon of kings was born the beauteous Chandrikā whose moon-like face filled the heart of the people of the world with showers of nectar.

Vr. 6 Dwelling in the lotus of whose face, Lakshmī, the goddess of fortune thinks not of the lotus-lake. Having an eternal home in whose modest lotus eyes, she has no longing for Kṛṣṇa; but as she embraces her limbs in delight she takes no thought of the gods; thus Chandrikā becomes as it were a prison-house to enslave he glances of the whole world.

Vr. 7 Her husband Paramāḍi<\*> was an ornament of the Haihaya dynasty, the best of heroes, possessor of native strength and was as charming as the moon, the lord of stars.

Vr. 8 There is this province of Utkala, where the five friends of the god of five arrows, the eye and others, appear fulfilled of desire in (their several) series of objects.

<\* Mr. Acharya writes Paramarddi. But, we are giving the name as is mentioned in the inscription.>

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Vr. 9 There lies this holy place called Ekāmra (famous for a single mange tree) now adorned with hundreds of mango – groves, wherein there stands only a single Devakula, (temple) surrounded by numerous temples.

Vr. 10 There dwells Girijāpati (the lord of Mountain’s daughter) where flows in the vicinity a stream called Gandhasindhu which is as if a true fount worthy of gods and in order to enjoy its beauty and utility which are even superior to that of Indra by Lord Kṛttivāsa it was founded (dug) by valiant Choḍagaṅga.

Vr. 11 There lies the incomparable ocean, the Bindu-saras, the water of which springs out of nectarous swells and is worthy to be drunk by the sight and is the remover of weariness of pilgrims. Other holy places do not attain the divine rank of even a drop of its water. In order to remove sorrow of the world Purajit (the conqueror of Tripura, Siva) created this lake as a token of grace to the people.

Vr. 12 See how the female monkeys jump on the back of old (big) turtles while swimming on the surface of its water and make them into pleasure boats; when the turtles dive in the monkeys become submerged and jump on the bank after their monkey-like diving in water; beholding all these the crowd on the banks are thrown into consternation.

Vr. 13-14 Here, on the bank of this ornament of holy places which is thick-set with various trees and sanctified by the residence of Kṛṣṇa and Baladeva and thus serves the purpose of Nandana, when there had elapsed the Śaka king’s year denominated by the sky, sky, snake-king’s tongues, moon or 1200, when king Narasiṁha-

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deva’s son Bhānudeva has long been reigning over this kingdom as far as the sea, the daughter of Bhīma (Aniyaṅkabhīma)<1> constructed for Hari a temple to last as long as the sun and the moon shine in the sky.

Vr. 15 She made these two images (Vāsudeva and Saṅkarshaṇa) of Hari who eternally retires in great ocean, to enter into or be installed in the temple which suggests the primal sphere whence arose the universe by the stately display of firm golden capital upon its lofty spire and is a fitting representation of the form of Brahmā (Here the poet describes the kalaśa of the temple).

Vr. 16 Having been adorned with a sun-like disc (Chakra), this temple excels Śiva with a spotted moon on his creast. The inside sanctum built according to the principles of architecture devised by Maya, the great architect, also excels the sun wherein only one Nārāyaṇa resides but here in two gods Ananta and Vāsudeva have been enshrined.

Vr. 17 The blessed poet Umāpati, a devotee of Śiva, the foe of Tripura (a demon)<2>, duly composed in no long time this dedicatory eulogium having merits of every kind of a banner brilliant with gold for this temple constructed by her.

Vr. 18 Seeing the face of the daughter to be modest like a moon, king Bhīma called her name Chandrādevī.

<1. Mr. Acharya writes Anaṅgabhīma. But the name Aniyaṅkabhīma is popularly known from epigraphical sources.>

<2. Mr. Acharya writes “the foe of three cities”. It gives no meaning at all.>

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Vr. 19 Learned in songs, a seat of sport in skilful practice of arts of musical measure beating of time and the dance, and having a soul inspired with devotion to Achyuta (Vishṇu) from the childhood onwards and the radiance and beauty of the moon this daughter Chandrikā together with jewels was given (in marriage) by her father to Parāmāḍi the knight (Kshatriya) and the scion of Haihaya lineage.

Vr. 20 After he had practiced with his wife diverse kinds of pleasure in which delight was attendant upon amorous passions the valiant Paramāḍideva having found the oneness of the battle-loving king Vīra Narasiṃhadeva to be dwelling in the world of the gods, went himself thither in fury to conquer them, and throw with full display of glory.

Vr. 21 At the vast holy place (Kshetra) called Ekāmra which is very dear to god Kṛttivāsas and well known for bestowing divine achievements, and ever brilliant with flowers of every season, she, with eagerness and being inspired with faith, built this temple full of carvings and adorned with an auspicious pitcher-capital for god Purushottama in order to go to the place of Vishṇu, the eternal.

Vr. 22 She constructed this peerless temple similar to the divine image of Keśava which is beautiful from top to bottom, the giver of pity, the visiting place of virtuous people being adorned with the protecting discus and exceedingly bounteous in distributing the holy food.

Vr. 23 Inspired with spiritual devotion and joy she, according to her ability, decorated with diadems and other ornaments Baladeva Kṛshṇa and subhadrā with a view to attain the final bliss.