%%A. D. 1190‒1436

%%Ś. 1112‒1358

%%( From 1184—19-9-1264 A. D. )

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Chateśvara Temple Inscription

[Noticed by Bābu Nagendranath Vasu in the Viśvakosha (Bengali), Vol. VI, PP. 229 ff. and edited by him in J. A. S. B. Vol. LXVII (1898), Pt. i, PP 317‒27 ff, Re-edited by Dr. B. Ch. Chhabra in E. I. XXIX, PP. 121‒133 ff.)

Ś. (?)

सिद्धम्<1> ॐ नमः शिवाय ।।

(१।) स यस्मिन्मैनाकः स्मरति जनकक्रोडललितं

यदन्तः श्रीकान्तः श्रयति गृहजामातृपदवीम् ।

सुरेभ्यस्तन्मन्यव्यसनमनुभूय व्यधित य-

स्सुधासत्तद्रासोयञ्जयति सरि-

तामेकसुभगः ।।<2>।।१।।

(२।) तस्माद्भूद्विस्मयमादधानः

कलानिधिव्विश्वविलोचनानाम् ।

यमर्प्पयामास गुणानुरागा-

म्ने[त्रे] मुरारिर्म्मुकुटे पुरारिः<3> ।।२।।

(३।) भूपास्तस्माद्वभूवुव्विसृमरसमरोदञ्चदाश्चर्य्यवीर्य्यज्यो-

तिर्ज्ज्वालावलीत प्रतिभटकरटिस्त्यानदानप्रवन्धाः ।

<1. Expressed by a symbol.>

<2. Sikharinī.>

<3. Upajāta.>

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येषां कीर्त्तिप्रवा[है]ः प्रतिपदमुदयत्स्वद्धु मीसङ्गसौख्य-

प्रेङ्खत्कल्लोलकेलिः कलयति जलधिस्तानि लीलायितासि<1> ।।३।।

(४।) तेषा[ं]म्बं (वं)शे विशदयशसा-

ञ्चोडगङगक्षितीन्द्र-

व्याजव्यक्त नरहरितनोज्ज्योतिराविव्वंभूव ।

दप्पो(र्प्पो)द्दामद्विपमदनदीतीथंसन्यासिना य-

त्रिस्त्रिशेन प्रतिनृपतयः प्रापिता मोक्षलक्ष्मीम्<2> ।।४।।

(५।) धम्मिल्लं करपल्लवे कलितवान्प्रागेव वै-

रिश्रियः

स्मेरामर्षतरङ्गितेन मनसा निस्त्रिशवल्लीन्ततः ।

चक्रे वैरिवधूजनस्तनतटीर्य्योमुक्तमुक्ताः पुरः

पञ्चादुद्धुरगन्धसिन्धुरमदप्रस्यन्दिगण्डस्थलीः<3> ।।५।।

(६।) यत्कल्लोलितमण्डलाग्रकुटिलाटोपस्फु-

रत्साध्वसै-

य्येद्बाणप्रकरप्रहारतरलैः प्रत्यर्थिभिः पाथिवैः ।।

चण्डांशोद्दिवि मण्डलाग्रपटलं निर्भिद्य तन्मन्युना

मन्ये निव्वृतिगर्ष्वितैरनुसृतो निर्व्वाणसीमा रसः<4> ।।६।।

(७।) आसीत्सूनुरनङ्गभीम नृप-

तिः पुण्यातपत्रन्ततो

न स्पृष्टः कलिकालकल्मषमसीकल्लोललीलायितैः ।

केयं मन्त्रकला यदुन्मदकरिव्यूह[ं]म्बि(वि)हायामुना

शुद्धमेकापदे वृषे कलयता साम्राज्यमासादितम्<5> ।।७।।

<1. Sragdharā.>

<2. Mandākrāniā.>

<3. Sārdulavikrīḍita.>

<4, & 5, Sārdulavikrīḍita.>

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(८।) स्वैरं श्रुति-

त्रयगवीभिरुपास्यमानो

गोविन्दइंत्यजनि वत्सकुले द्विजेन्द्रः

राज्ञः क एष महिमा यदसावनेन

साम्राज्यभारवहने विदधे धुरीणः <1> ।।८।।

(९।) सवा(र्वा)नतप्रति महीपति केशपाश-

शैवालवल्लिशिख-

रे नखराजहंसाः ।

यत्पाद पङ्कजगृहाश्रमिणः स्वपन्ति

राजेन्द्र इत्यजनि तेन ततः क्षितीन्द्रः<2> ।।९।।

(१०।) जज्ञे सौ तमनङ्गभीमनृपतिं यस्य प्रतापानल-

ज्वालास[ं]म्ब(व)लितैः सुवर्ण्णशिखरी याति द्रवत्वं यदि ।

आदायैनमहर्निशं यदि थना मुञ्चन्ति धारोत्करा-

नाशाः पूरयितुं तथापि विजयी यद्दानकेलिक्रमः<3> ।।१०।।

(११।) त्रैलोक्यं विमलीकरोति यदि तत्कीर्त्तिर्म्मुधा स्वद्धुनी

कण्ठे चेद्बिलुठन्ति

तद्भणितयो घिङ्क्मौक्तिकानां स्रजः ।

तत्पादाब्जनखद्यु तिव्यतिकरैर्मूषाविधिय्यंद्यभू-

त्प्रत्यर्थिक्षितिपालभालफलके कः पट्टबन्धग्रहः<4> ।।११।।

(१२।) तस्याथ क्षितिपालभालवड़भीनिद्रास्त-

पादाङ्गुले-

र्व्विष्णुर्व्विष्णुरिवापरः कलितवानसाचिव्यमव्याहतम् ।

<1. Vasantatilakā.>

<2. Vasantatilakā.>

<3. Sārdulavikṛīḍita.>

<4. Sārdulavikṛīḍita.>

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श्वेतच्छवशतानि यस्य यशसा निर्म्माय किम्ब्रूमहे

साम्राज्य त्रिकलिङ्गनाथनृपतेरेकातपत्रीकृतम्<1> ।।१२।।

(१३।) ये याताः शरण

रणाङ्गण[शि]रस्स[ं]न्यस्तशस्त्राः पुरो

[यै]र्व्वा दुद्द मद व्विलासरसिकैरु खातखड्गै स्थितम् ।

आञ्चर्य्य यदमी द्वयेपि न चिरादासाद्य विष्णोः प[दं]

प्राप्ता नभ्भरेनिव्वृ तिप्रणयितां प्र-

त्याथनः पथिवाः<2> ।।१३।।

(१४।) विन्ध्याद्रेरधिसाम भीमतटिनीकुञ्जे तटेम्भोनिधे-

ग्विष्णुव्विष्णुरसावसाविति मयाद्बै तन्दिशः पत्यतः ।

योगाभ्यासपरिश्रमण न तथा वैशानसानामिद

विश्वं

विष्णुमयं यथा परिणतं तुस्माणपृथ्वीपतः<3> ।।१४।।

(१५।) कण्णोत्तंसितसावकस्य सुभटानेकाकिना निघ्नतः

किम्व्रूमा यवनावनीन्द्रसमर तत्तस्य वारव्रतम् ।

यस्यालोकनकौतुकव्यसनि-

नां व्योमाङ्गणे नाकिना-

मस्वप्नैरनिमषवृत्तिभिरभून्नेत्रम्महानुत्सवः<4> ।।१५।।

(१६।) साहस्राः परितः स्फुरान्त हरयः खेलन्ति यूथेग्गजाः

प्रेङ्गाद्भः पथि पुण्डराकपटलेद्दिक्चक्रमा-

क्रम्यते ।

स[ं]म्बा(वा)सः कटकेषु मौलि[षु] पदन्यासः कुलक्ष्माभृतां

[क्रु]द्धे यत्र न काचिदुत्कलपतेः साम्राज्यलक्ष्मीक्षतिः<5> [१६]

<1. Sārdūlavikṛīḍita.>

<2, 3, 4 & 5 Sārdūlavikṛīḍita.>

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(१७।) क्ष्मापीठं कियदम्बरङ्कियदथ स्वः सौधमेतत्कियं-

द्दिक्चक्रं किय-

देतदेव कलय ब्रह्माण्डखण्डङ्कियत् ।

आस्ते यत्र तनोतिं यत्र चरणं यत्रदमामोदते

यत्र[स्फूर्ज्ज]ति यत्र वा निवसति स्वच्छन्दमेतद्यशः<1> ।।१७।।

(१८।) तपनतनयामभ्यादत्तेवतसयितुं शिवः

कुवलयकुलं

कर्ण्णोत्तसेन विभ्रति सुभ्रुवः ।

विचकिलवनोत्सङ्गे भृङ्गींर्व्विद[न्त्य]लिनः सूनै-

र्ज्जगति जनितश्वेताद्धौते तदीय[य]शोभरैः<2> ।।१८।।

(१९।) अनेन पुरुषोत्तमप्रणयिनीषु वारान्निधेस्तटीषु

घटितास्तुलापु-

रुष[हे]मभूमीभृतः ।

विलासवसतीश्श[तं] कलयता वलारातिना

शचीवदनवारिजे तरलितास्सलील दृशः<3> ।।१९।।

(२०।) पन्थानः सरसां शतैस्तत इतस्तेनाङ्किता यत्तदा

स्मेराम्भोजगभीरग-

भ्भकुहरध्वस्ताध्वखेदोर्म्मयः ।

अन्तःसौरभसारशीकरमयैः पाथेयभारैरमी

मन्दं मन्दमनुब्रजन्ति पथिकानम्भोधिवेलानिलाः<4> ।।२०।।

(२१।) आन्वीक्षिकी कुटिलमैक्षत वं कटाक्षै-

य्येस्य त्रयी वदनताम.

रसं चुचुम्ब ।

<1. Sārdūvikṛīḍita.>

<2. Harinī.>

<3. Pṛithvī.>

<4. Sārdūlavikrīḍita.>

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स्वैरं यदीयहृदये विजहार वार्त्ता

यं दण्डनीतिरपि निर्भ्भरमालिलिङ्ग<1> ।।२१।।

(२२।) उदग्रदोषादपथप्रवर्त्तन

स्खलद्गतीनि श्रुतिदृष्टि विभ्रमैः ।

चकार तत्त्व[प्र]तिपत्ति सम्प-

दा-

म्पद पुराणानि पुनर्न्नवानि यः<2> ।।२२।।

(२३।) कनककलशभाव भावयामास भास्वा-

नजनिरजनि जानिः स्फाटिकः पूर्ण्णंकुम्भः ।

व्वजपटचटुलग्रीय्यत्र च व्योमगङ्गा

विरचितममुनेदं धाम

कामान्तकस्य<3> ।।२३।।

(२४।) त्रिभुवनशयशान्तिङ्कत्तु मेकार्ण्णवेन्त-

र्ज्जलजपमिव यावत्कुव्वते पर्व्वतेन्द्राः ।

सदनमिदमुदञ्चत्फेनपुञ्जप्रतिष्ठा-

मिह कलयतु तावद्गीयताञ्च प्रशस्तिः<4> ।।२४।।

(२५।) लोका-

श्चतुर्द्दश न माति यशो यदीयं

विद्याश्चतुर्द्दश न तृप्यति यस्य वुद्धिः ।

मन्वन्तराण्यपि चतुर्द्दश यस्य सूक्ति-

र्न्न म्लानिमेति स कविः किल भास्करोस्याः<5> ।।२५।।

<1. Vasantatilakā.>

<2. Vamśasthabila.>

<3. Mālinī.>

<4. Mālinī.>

<5. Vasantatilakā.>

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Translation<\*>

Success ! Om ! Obeisance to Śiva !

Vr. 1. Hail to the ocean, the sole (lovab’e) lord of (a’l) the rivers, (submerged) in whom the famous (mount) Maināka (still) cherishes the memory of his (childhood’s) frolics in the parental lap, in whom Viṣṇu is (enjoying himself) as son-in-law at (his father-in-law’s) home, (and) who freely distributed ambrosia among the gods (even) after having experienced torture at their hands at the time when they churned him !

Vr. 2 From him (the ocean) was born the Moon causing wonderment to the eyes of one and all, whom Viṣṇu placed in his eye, (and) whom Śiva placed on his fore-head, out of loving regard for his virturs.

Vr. 3 From him (the Moon) sprang kings the glowing flames of whose amazing prowess manifesting itself on the (ever) expanding battle-fields consumed the swollen stream of rut of the enemy elephants, the union with the celestial Gaṅgā rising every moment through the ceaseless influx of whose fame caused such a (thrill of) joy to the Ocean that he started rollicking with surging waves, which revels, he keeps indulging in to this day).

Vr. 4 In the family of those (kings) of the spotless fame did the glory of the Narasimha incarnation (of the god Viṣṇu) manifest itself in the guise of the king Choḍagaṅga whose sword, a veritable hermit on the sacred

<\* As made by Dr. B. Ch. Chhabra.>

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banks of the river of rut of the (enemy) elephants flying into a frenzied rage, helped the hostile princess attain the blessing of salvation.

Vr. 5. With his mind agitated by the palpable displeasure he (Choḍagaṅga) grabbed in his hand (so soft) as a fresh leaf, the chignon of the enemy fortune even before he clutched his creeper-like sword, (and similarly) he first rendered the gorgeous blossoms of the ladies of his enemies bereft of their pearls (and) afterwards (he did so) the broad temples of the boisterous scent-elephants (of his enemies), from which rut was trickling profusely.

Vr. 6. At his indignation, the hostile chiefs obviously frightened by his scimitar being brandished and looming large (to their horror), (and) shuddering under the volley of the multitude of his arrows, sought after the joy of complete-extinction type, as if priding themselves on emancipation (from the bondage of this world) having pierced through the frontal disc of the orbit of the sun in the heaven.

Vr. 7. From him (Choḍagaṅga) was (born his) son, king Anaṅgabhīma, a very parsasol of piety who was not touched by the spurting of billows of the ink of sins of the Kali age. What a (wonderful) magic trick was that; leaving aside the array of rutting elephants, (and depending rather) on the one legged bull (i.e. dharma), adopting merely that (magic), he had secured the empire.

Vr. 8. In the family of (the Brāhmaṇas belonging to the) Vatsa (gotra) there was born an excellent Brāhmaṇa, called Govinda, who was voluntarily adorned by the hymns and chants of (all) the three Vedas. What an (astoni-

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shing) greatness was this of the king that he made him. (Govinda) the bull-at-the-yoke for carrying the burden of (his) empire ?

Vr. 9. Then from him (Anaṅgabhima) was born a king, named Rājendra, the swans (in the form) of toe-nails, the house-holders (so to say) of lotuses (in the form) of whose feet, rest on the top of mossy weeds (in the shape) of locks of hair of all the hostile chiefs who bowed (to him).

Vr. 10. He (Rājendra)begot king Anaṅgabhīma whose manner of disporting himself by giving charities for excels in fulfilling desires (of the suppliants), even if the mountain of gold (i.e. Sumeru) gets melted by the blasts of the flames of the fire of his prowess, and the clouds having taken it (molten gold), shower it in milliard streams day and night for filling (all) the quarters (of the space).

Vr. 11. If his fame purifies (all) the three worlds, in vain is there the celestial Gaṅgā ! If his utterances roll about in the neck (of the people), fie upon pearl necklaces ! If the purpose of decoration could be served by the sparklings of the toe nails of his lotus like feet, what was the necessity of tying a tiara on the block of a fore-head of the hostile chiefs ?

Vr. 12. Now, he (Anaṅgabhīma, the toes of whose feet used to fall into a slumber (as it were) on the balcony (in the form) of the foreheads of (hostile) princess had one Viṣṇu, like a second (god) Viṣṇu (himself), who served him uninterruptedly as his minister. What should we speak of his (Viṣṇu’s) fame which, having created

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hundreds of white parasols (all over the world), brought the (whole) empire of the king, the lord of Trikaliṅga, under one single parasol.

Vr. 13. How wonderful that no sooner had they approached the foot of Viṣṇu than both (kinds of) the hostile chiefs, those who surrendered to him, laying down the arms in front of him in the forefront of the battle-field, and those who stood their ground with their swords upraised, itching for a trial of strength achieved the blissful state of complete emancipation.

Vr. 14. The anchorites of the Vaikhānasa order, by their striving in the practice of yoga, do not so much perceive this universe to be composed of (the god) Viṣṇu as indeed it appeared to the king of Tummāṇa to be consisting of (the minister) Viṣṇu, who, (in his hallucination) out of fear, saw him (in all) the directions, repeatedly uttering ‘there is Viṣṇu’ there is Viṣṇu, (during his flight from the battle) at the skirts of the Vindhya hills, in the forests along the Bhīmā river, (and) on the shore of the sea.

Vr. 15. How are we to describe that heroism of his (Viṣṇu’s) during his fight with the Muslim king, while all alone-his arrows appearing as his ear-pendants ‒ he shot dead (many) expert soldiers which (display of heroism) became a grand feast to the sleepless and unwinking eyes of the gods who were the interested lookers-on in the heaven above !

Vr. 16. While he (Viṣṇu) is on the alert, no harm whatsoever (can come) to the sovereignty of the lord of Utkala horses in their thousands are prancing on all sides

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elephants are playing about in herds, all the quarters of the space are choked with multitude of lilies swaying on (either side of every road, residence is in camps (also, on the mountain ridges), (and) tramping is on the fore-heads of (hostile) chiefs of noble birth (also, on the peaks of the celebrated mountains).

Vr. 17. Just think (of it) ! How extensive (after all) is the surface of the earth where his (Viṣṇu’s) Fame can comfortably sit ? How spacious is the sky where she can stretch her feet ? How big is the mansion of heaven where she can enjoy herself ? How roomy are the quarters of the space where she can leap about ? And how expensive is this fragment of a universe where she can dwell ?

Vr. 18. The world having been (white) washed by the heaps of his fame owing to the (all enveloping) whiteness produced (thereby), Śiva grabs at Yamunā for adorning (his head), fair damsels carry blue lilies for their ear-ornaments (and) in the heart of the jasmine groves the bees make out their mates (only) by the buzzing sound.

Vr. 19. On the shore of the sea, favourite of (the god) Puruṣottama, he (Viṣṇu) raised many a vertable Meru (mountains of gold) performing the (Tulāpurusha) ceremonies (Consequently) Indra, seeing (not one but) a hundred pleasurere-sorts (resembling Meru), cast askance amorous glances on the lotus-like face of (his consort) Śachī

Vr. 20. He (Viṣṇu) dotted the roads with hundreds of lotus-pools, at convenient intervals. From that time onwards, the sea-breezes with their fatigue and weariness of the way removed by (their resting in) the deep inner cavities

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of the blooming lotuses, carrying provisions for the journey-provisions consisting of the spray pregnant with the fragrant essence – gently follow the way-farers

Vr. 21. Logic regarded him with favour ! Lore of the Vedas kissed his ruddy lips ! Ethics had a free play in his heart ! Statecraft, too, embraced him lustily !

Vr. 22. As for the Purāṇas (the old persons, so to say), he, himself being a repository of the wealth of clear understanding of the real meanings (of the Vedas and the like), revived (and rejuvenated) them; (for), owing to the great defect (and the derangement attendant on old age of the humours of the body, known as tri-dosha) through the perversion of the views about the Vedas (and the decay in the faculties of hearing and seeing), they were leading (people) on the wrong path and thereby becoming unpopular (and going astray and stumbling).

Vr. 23. This temple of Śiva has been built by him (Viṣṇu), where the Sun has assumed the form of its globe of gold, the Moon has become its crystal pitcher full (of water) and the celestial Gaṅgā (is apparent in) the fluttering beauty of its banner.

Vr. 24. As long as the great mountains remain inside the ocean, as if engaged in the jalajapa prayers for the removal of dangers from and the establishment of peace in all) the three worlds, so long may this temple keep up the grandeur of swelling heaps of foam in this world, and so long may (this) eulogy be sung (as well).

Vr. 25. That well-known Bhāskara is the poet of this (poem), whose fame is hardly contained in (all) the fourteen worlds, that there are, whose intellect is hardly satisfied

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with (all) the fourteen lores that there are, and whose elevated speech never looses its freshness throughout (all) the fourteen aeons that there are.