%%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

(१।) ॐ [] सम्भ्रान्तजम्भरिपुसम्पदुपारयमान-

लीलालसेन्दुतयनाञ्चलशासनानि ।

भिक्षाविलासवरितानि जयन्ति शम्भो-

वेंत्त मृतानि सुरराजपुराङ्गनानां(नाम्) ।। [१]

(२।) वीर सम्राट् समरदलितारातिराजन्यवक्त्र-

रमेराम्भोजैरवृद्व(त)[व]सुधादेवताराधनं यः ।

आगोदान्तादमरसरित यावदकोमुवोभू-

द्भोक्ता सोन्ते सुरसहचरीकामुकश्चोडगङ्गः ।। [२]

<\* 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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(३।) यद्वंशेवैजयन्तीपट इव सुमटोऽनङ्कभीमप्रभावः

प्रध्वस्तार तिराजव्रजयुवतिजनोद्गीतगम्भीरसारः ।

आसीदाशीविषारेरधि ध्तरतरस्तादृगर्वोरुगर्व्वः

स्व(सो)न्ते स्वान्तापसर्प्त जवमपि जानं सङ्गरे सञ्जहार ।। [३]

(४।) शेषः स्वीयशिरः सहस्रविलसनमाणिक्यमालाच्छला-

द्यतेजः कणिकाभिरेषविधुरेऽमज्जत फण्ग्रामणीः ।

रुद्गाता गगने रविश्चिरमसावुड्डीनं पर्णायते ।। [४]

पातालाम्भसि किञ्च यत्करिघटाझङ्कारिनासानिलै-<1>

तस्माद्भूपति भूचन्द्राचन्दिकाजनि सुन्दरी

चन्द्रानन्दामृतसारैः स्नपयन्ति अगज्जनः । [५]

(५।) लक्ष्मीर्यद्बदनारविन्दवसति र्नो चिन्तयत्यज्जनी

मुग्धेन्दीवानेत्रनित्यनिलया कृष्णेन तृष्णावती ।

किञ्चाल्ङ्गियं तदङ्गकानि मुदिता चित्ते नधत्ते सरा-

नेष शेषजगद्विलोकन वसी(शी) काराय कारायते ।। [६]

(६।) हैहयवश(शा)वतंसः परम(मा)डी<2> सहजसारतारे यः ।

तारापतिमतिशेते पतिरस्याः समरपारीणः ।। [७]

अस्त्युत्कलोयम्विष्ये यत्रते च[क्षु]रादयः ।

अञ्चपञ्चेषु सुहृदो भान्ति पूर्णमनोरथाः ।। [८]

(७।) सत्रच क्षेत्रमेकाम्रमाम्रारामशत(ता)भितम् ।

एकदेवकुलं देवकुलैराकुलमद्भुतम् ।। [९]

<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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स पत्र गिरिजापतिर्वसति गन्ध-सिन्धोम्मिंपा-

न्निधाय निकटे धुनिममर सार्थं सार्थप्रपां ।

यदन्वयकृपाभरान्न्यघित कृत्तिवासाः श्रियं

महेन्द्रपदजित्वरीं सुभट चोडगङ्गेनताम् ।। [१०]

(८।) यस्मिन् विन्दसरः सरस्वदसदृग्दृक्[पेयपायः] पत-

पान्थ श्रान्तिहरं सुधाजनिथ निःस्य दद्बपुः शम्भवीं ।

यद्बि दोरपि नानुयान्ति पदवीं तीथानि तानि स्फुटं

भूतानुग्रहनिर्मितं पुरतिता लोकैकशोकापहं ।। [११]

(९।) यस्यान्तः प्लवमान वृद्धकमठी पुष्ठग्थल स्थायुक

प्रेङ्खद्वानरकामिनीभिरकलि क्रीडडुप प्रापिता ।

मग्न याप्नुमज्जता(ती)भिरिह ततकापेय पारिप्लवा-

दुत्प्लूत्याभिमुखं प्रतीरतरलो लोकः समुत्र(त्रा)स्यते ।। [१२]

(१०।) तत्तीर्थमण्डनस्यास्य तीरे नानावनीघने ।

श्रीकृष्णश्रीवलावासवासिते नन्दनायिते ।। [१३]<1>

सन(त्र) व्योम-वियत्-फगीन्द्ररसना-चन्द्रप्रमाणैर्म्मिता-

तीतासु क्षितिभृच्छकावधि<2> समास्मावारिधि क्ष्मामिमाम् ।

भूपे श्रीनरसिघ(ह)देव तनये भानौ चिरं [शास]ति

प्रासादं स्थ(स्थि)रमारवीन्दु विदधे सेयं हरे भीमभूः ।। [१४]

<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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(११।) प्रासादमूद्ध(र्द्ध्व) सि(शि)खर स्थिरहेमकुम्भ

दम्भोपदशित जगज्जनिकोषभाण्डम् ।

ब्रह्मस्वरूपमनुरूपमनुप्रविष्ठा

वंशो महाणवशयस्य हरेस्तमेतौ ।। [१५]

(१२।) अयमतिशयितुं मृगाङ्कचूडामणिमुररीकृत हेलिमौलिभावः ।

अपि तुहिनधर जहास देवद्वयमण्डन गभगह्वर श्रीः ।। [१६]

(१३।) तस्यैतया विरचितस्य रसात् प्रशस्तिं

श्रीमानुमापतिकविस्त्रिपुरारिदासः ।

तत्तत्समग्र गुण-सम्पदमाततान

सम्यक् सुकणैरुचिरामचिरात्पताकां ।। [१७]

मुखं चन्द्रमिवै तस्या विलोक्य दुहितुः किल ।

चन्द्रादेवीमुवाचैनां नाम्ना भीम महीपतिः ।। [१८]

(१४।) गीतझालयतालनर्त्तनकलाकौशल्यलीलालया

वाल्यादच्युतभक्तिभावितमतिदंत्तानुरूपश्रिये ।

पित्रा हैहयवंशराजाय शुचये चन्द्रापहा चन्द्रिका

पुत्रीयं परम(मा)ड़ि नाम भजते क्षत्राय रत्नान्यिता ।। [१९]

(१५।) स क्रीड़ा मनय(या) विधाय विविधारागानुवर्द्धे(न्धो)त्सवां

पत्न्या वीर नृसिहदेव नृपदेद्द र्वेष्यान्रणे रज्यतः ।

जित्वा तान् सुरलोकगानपि रुषा जेतुं स्वय स्वय(यं)यौ

मन्ये सौ परम(मा)ड़ि देव सुभटः कीत्तिसमुल्लासयन् ।। [२०]

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(१६।) एकाम्राद्वयवेदिते<\*> सुमहसि श्रीकृत्तिवासप्रिये

क्षेत्रे पुण्यवले श्रतामृतफले सव(र्व)त्तंपुष्पोज्ज्वले

प्रसादं पुरुषोत्तमस्य सबल सौ(सै)षापदं वैष्णवं

गन्तुं मङ्गलपूर्ण्णकुम्भशिरसं श्रद्धाश्रिताचीकरत् ।। [२१]

(१७।) पादात्सिरोवधिजगत् कमनीयरूप-

मन्तस्थ केशवमसौ शुभकर्मभाज- ।

सचक्र सङ्गति मतिप्रसरत् प्रसादं

प्रासादमेतमसमं स्वमिव व्यधत्त ।। [२२]

मुकुटाद्यैरलङ्कारैः शक्रया भक्त्या मुदान्यिता ।

वलकृष्णौ सुभद्राश्च श्रेयसे[ऽ]सावभूषयत् ।। [२३]

<\* 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.