N. 649. Buddha Statue from Gondang Lor (11th or 12th c. CE)

Arlo Griffiths

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Summary

Commissioning of the statue of the Buddha by Maṇḍuṅkul, also called Śrī Dharmavaṅśakulavardhana, for his spiritual benefit.

Palaeographic description

Lettering typical of the 11th/12th century.

Edition

1. Śārdūlavikrīḍita

〈1〉 □ ⊖ □ śrīmad-dhīmad-amāna-dīdhitir adhiṣ¡t!〈ṭh〉ātāva[ga]c¡c!〈ch〉eta saḥ ◦
bhūmnābhūri-vibhūtimantam anagham kurvan· kṛ̨pāyās sadā,

tr¡e!〈ai〉lokyodara-vartinam· hitasukhādhīnañ ca yo janminam·,
maṇḍ(u)ṁkul·-kathito namāmi satatan tam· sadguṇam· śrīghanam· □

2. Vasantatilakā

tāthāgatī pratikṛ□tiḥ paripūrṇa-gātrā,
yat kāritākuśali¿m?〈n〉ā〈2〉pi mayā mahīyaḥ,
tenājarāmaraṇa-j¡e!〈ai〉na␣-pade bha␣vāmi,
śrī-dharmavaṅśa-kula-varddhana-nāmadheyaḥ □ ⊖ □

Apparatus

〈1〉 kṛpāyās sadā ◇ *kṛpāyā (ya)dā* B. — 〈1〉 hitasukhādhīnañ ◇ *hitasukhādīnañ* B. — 〈1〉 maṇḍ(u)ṁkul·- ◇ *maṇḍaṁkul·-* B. — 〈1〉 yat kāritākuśali¿m?〈n〉ā〈2〉pi ◇ *yatkāritā kuśali māli* B • The reading *li* after *mā* seems possible on the estampages, but the stone only allows reading *pi*. I propose to emend the engraved text to *akuśalināpi*. The combination *akuśalinā api mayā* evokes such a famous literary phrase as *etasmān* ***māṁ kuśalinam*** *abhijñānadānād viditvā mā kaulīnād asitanayane mayy aviśvāsinī bhūḥ* (Kālidāsa, *Meghadūta* 109).

〈2〉 -j¡e!〈ai〉na␣-pade ◇ *-jena pade* B. — 〈2〉 -dharmavaṅśa-kula- ◇ *-dharmavaṅśa-kṛta-* B • The reading is unclear on the estampages but absolutely clear from the stone and the orthophotos. The same reading with *-kula-* is also mentioned by Boechari (1990 and 2012), without indication that it is a novelty.

Translation

1.

Out of compassion, may that Empowerer who is illustrious (*śrīmat*), intelligent (*dhīmat*) and whose splendor (*dīdhiti*) is immeasurable (*amāna*), who never does any evil, assent to 〈me〉 who am abundantly (*bhūmnā*) lacking in might (*abhūri-vibhūtimantam*), who revolve in the bowels of the Triple World,[1] an incarnated being subservient to conve-

[1] Cf. *Sādhanamālā*, ed. Bhattacharya 1925, p. 55 (*Śrī-Khasarpaṇalokeśvarasādhana*): *saṁbuddhapratyekaśrāvakabuddhānāṁ tatsutānām api bodhisattvānāṁ sattvānām api* ***trailokyodaravarttināṁ*** *yad eva kuśalaṁ tat sarvam anumodayāmīti | tadanu ratnatrayaśaraṇagamanam |*.

nience and pleasure, called Maṇḍuṅkul (“Hornless” or “Spiteful”?),[2] who perennially bow to that Śrīghana (i.e., Buddha), of excellent qualities!

2.

By virtue of the great ⟨merit⟩ that ⟨this⟩ Buddha image, with limbs complete, has been commissioned by one as unmeritorious as me, I, ⟨also⟩ having the epithet Śrī Dharmavaṅśakulavardhana (“Supporter of the illustrious family of Dharmavaṅśa”, “Family supporter of the illustrious lineage of the law”), am reborn in the state of a Jina, without old age and death.

Translation into Indonesian

1.

Dari belas kasihan, semoga Sang Pemberi Kekuatan (*adhiṣṭhātṛ*) yang termasyhur (*śrīmat*), cerdas (*dhīmat*) dan yang kemegahannya (*dīdhiti*) tak terukur (*amāna*), yang tidak pernah melakukan kejahatan, merestui ⟨saya⟩ yang banyak (*bhūmnā*) kekurangan kemampuan (*abhūri-vibhūtimantam*), yang berputar di dalam perut Tiga Dunia, suatu makhluk (*janmin*) yang tergantung (*adhīna*) pada kenyamanan dan kesenangan, yang disebut Maṇḍuṅkul (artinya ‘mendongkol’ atau ‘dungkul’?), yang senantiasa tunduk pada Śrīghana (yakni, Sang Buddha) yang memiliki ciri-ciri yang unggul!

2.

Meskipun saya kurang sehat (atau beramal), saya telah meminta orang untuk membuat arca Buddha ⟨ini⟩, dengan anggota tubuh yang sempurna. Berdasarkan ⟨amal⟩ agung itu, saya yang bernama Śrī Dharmavaṅśakulavardhana (‘Pendukung keluarga Dharmavaṅśa’, atau ‘Pendukung keturunan keluarga dharma’), saya terlahir kembali di alam Jina, tanpa usia tua dan kematian.

Bibliography

First published, with translation into Dutch, by F. D. K. Bosch (1919–1921). A new edition by Arlo Griffiths was published, with translation into Indonesian, in Titi Surti Nastiti *et*

[2]The form *maṇḍuṅkul* does not seem to be attested in Old Javanese, but in some varieties of Malay there is *mendongkol* which seems to mean “to feel spite”, from base *dongkol* which is also able to express the same meaning as *dungkul*, namely “hornless”. In the Rameswarapura charter (1197 Śaka) we read the following sentence: *juru ri suka lagu kbo ḍuṅkul sinuṅan pirak, ku 2, vḍihan, 1* “The headman at Suka Lagu ⟨named⟩ Kbo Ḍuṅkul (literally Hornless Buffalo) was given 2 *kupaṅ* of silver ⟨and⟩ 1 *vḍihan*”. This suggests that the person who claims to be bowing here bore a personal name of the same type.

al. 2025, making use of available surrogates, notably the OD estampage (447, captured in photograph OD 3809), the EFEO estampage (n. 2247), and BRIN-EFEO orthophotos. That edition is reproduced here, with addition of an English translation. For a full listing of photographs of the statue and of surrogates of the inscription, bibliographic references and other metadata, see IDENK N. 649.

Primary

[B] Bosch, Frederik David Kan. 1919–1921. "De inscriptie op het Aksobhya-beeld van Gondang Lor." TBG 59, pp. 498–528.

[G] Titi Surti Nastiti, Churmatin Nasoichah, Hedwi Prihatmoko, Lisda Meyanti, Arlo Griffiths, Eko Bastiawan & Adeline Levivier. 2025. *Survei prasasti zaman Hindu-Buddha di Provinsi Jawa Timur Kota dan Kabupaten Pasuruan, Malang, Blitar, Tulungagung, Trenggalek, Kediri, dan Nganjuk, tahun 2023*. Jakarta: KPG (Kepustakaan Populer Gramedia); Badan Riset dan Inovasi Nasional (BRIN), Organisasi Riset Arkeologi, Bahasa dan Sastra; École française d'Extrême-Orient. [URL]. Pages 147–150, section 2.6.7.9.

Secondary

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