The stela of Canggal or Gunung Wukir (654 Śaka)

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Edition

1. Śārdūlavikrīḍita

〈1〉 śākendre 〈’〉tigate śrutīndriya-rasair aṅgīkṛte vatsare
vārendau dhavala-trayodaśi-tithau bhadrottare kārttike
〈2〉 lagne kumbhamaye sthirāṅśa-vidite prātiṣṭhipat parvvate
liṅgaṁ lakṣaṇa-lakṣitan narapatiś śrī-sañjayaś śāntaye

2. Śārdūlavikrīḍita

〈3〉 gaṅgottuṅga-taraṅga-rañjita-jaṭā-maulīndu-cūdā-maṇir
bhāsvat-bhūti-vibhūti-deha-vikasan-nāgendra-hāra-dyutiḥ
〈4〉 śr¿i?〈ī〉mat-svāñjali-kośa-komala-karair devais tu ya stūyate
sa śreyo bhavatāṁ bhavo bhava-tamas-sūryyo dadātv adbhutam·

3. Sragdharā

〈5〉 bhakti-prahvair munīndrair abhinutam asakṛt· svargga-nirvāṇa-hetor
ddevair lekharṣabhādyair avanata-makuṭaiś cumvitaṁ ṣa〈6〉ṭpadābhaiḥ

Aṅgulyātāmra-patran nakha-kiraṇa-lasat-kesarārañjitāntaṁ
deyāt· śaṁ śāśvatam vas trinayana-cara〈7〉ṇāninditāmbhoja-yugma(ṁ) ||

4. Śārdūlavikrīḍita

Aiśvaryyātiśayodbhavāt sumahatām apy adbhutā(nān n)idhis
tyāgaikānta-ratas tanoti〈8〉 satataṁ yo vismayaṁ yoginām·
yo 〈’〉ṣṭābhis tanubhir jagat karuṇayā puṣṇāti (na) svā(rthato)
bhūteśaś śa(ś)i-khaṇḍa-bhū〈9〉ṣita-jaṭas sa tryamvakaḥ pātu vaḥ ||

5. Śārdūlavikrīḍita

vibhrad dhema-vapus sva-deha-dahana-jvālā Ivodyajjaṭā
veda-stambha-suva〈10〉ddha-loka-samayo dharmmārtha-kāmodbhavaḥ
devair vvandita-pāda-paṅkaja-yugo yogīśvaro yogināṁ
mānyo loka〈11〉-gurur ddadātu bhavatāṁ siddhiṁ svayambhūr vvibhuḥ ||

6. Śārdūlavikrīḍita

nāgendrotphaṇa-ratna-bhitti-patitāṁ dṛṣṭvātma-vimva-śriyaṁ
sabhrū〈12〉-bhaṅga-kaṭākṣayā kupitayā nūnaṁ śriyā vīkṣitaḥ
yo yogāruṇa-locanotpala-dalaś śete 〈’〉mvu-śayyāta〈13〉le
trāṇārthan tridaśai stutas sa bhavatān deyāt· śriyaṁ śrīpatiḥ ||

7. Śārdūlavikrīḍita

Āsīd dvīpa-varaṁ yavākhyam atulan (dhā)[nyā]〈14〉di-vījādhikaṁ
sampannaṁ kanakākarais tad amarais sva[rggā]d i[v](o)pārjitam·
śrīmat-kuñjara-kuñja-deśa-nihi[taṁ] [ga]〈15〉ṅgādi-tīrthāvṛtaṁ
sthānan divyatamaṁ śivāya jagataś śambhos tu yatrādbhutam· ||

8. Sragdharā

tasmin dvīpe yavākhye puru(ṣa)-[pada]〈16〉-mahā-lakṣma-bhūte praśaste
rājogrodagra-janmā prathita-pṛthu-yaśās sāmadānena saṁmyak·
śāstā sa[rvva-pra]〈17〉jānāñ janaka Iva śiśor janmato vatsalatvāt
sannākhyas sannatārir mmanur iva suciram pāti dharmmeṇa (pṛ)[thv]i[m· ||]

9. Vasantatilaka

〈18〉 Evaṅgate samanuśāsati rājya-lakṣmīṁ
sannāhvaye 〈’〉nvaya-vidhau samatīta-kāle
svargge (su)[khaṁ sva]ku[lajo]〈19〉pacitam prayāte
bhinnañ jagad bhramati śoka-vaśād anātham· ||

10. Pṛthvī

jvalaj-jvalana-vidravat-kanaka-gaura-varṇa-[dy](u)[tiḥ]
[bṛ]〈20〉had-bhuja-nitamva-tuṅgatama-mūrddha-śṛṅgonnataḥ
Adhasth[i]ta-kulācala-kṣitidharocca-pādocchrayaḥ
(pra)[bhūta]〈21〉-guṇa-sampadodbhavati yas tato meruvat· ||

11. Sragdharā

śrīmān (y)o mānanīyo vudha-jana-nikaraiś śāstra-sūkṣmārtha-[vidbhiḥ]
[pra]〈22〉jñā-śauryyādi-guṇyo raghur iva vijitāneka-(sā)[manta-ca]kraḥ
rājā śrī-sañjayākhyo ravir iva ya[śasā di]〈23〉g-vidik-khyāta-lakṣmīs
sūnus sannāha-nāmnas svasur a[vanipater] nyāyataś śāsti rājyam· ||

12. Śārdūlavikrīḍita

yasmiñ chāsa[ti sāga]〈24〉rormmi-raśanāṁ śaila-stanīm mediniṁ
śete rājapathe (ja)[no na] cakitaś corair na cānyair bhayaiḥ
kīrttyā[ḍhyair alam a]〈25〉rjitāś ca satatan dharmārthakāmā naraiḥ
nūnaṁ rodit(i) roditīti sa kalir nnāsty aṅśa-(śe)[ṣo] 〈’〉dhu(n)[ā ||]

Apparatus

〈1〉 aṅgī- • Kern proposes to correct *aṅkī-*, but according to Sarkar this is unnecessary.

Translation

1.

In the year of the Śaka-king accepted[1] by (4) revealed texts, (5) senses, (6) aromas (i.e., in 654 Śaka), on Monday the thirteenth of waxing (fortnight) in Kārttika, under (the lunar mansion) Uttarabhadra, with Aquarius as the ascendant, the king Śrī Sañjaya established on the hill known as Sthirāṁśa, in order to make peace, a *liṅga* endowed with the (prescribed) characteristics.[2]

2.

May Bhava, whose crest-jewel is the Moon in the crown which are His piled locks is illumined by the high rising waves of the Gaṅgā; the radiance of whose serpent-chief necklace is shining on His body whose ash is of gleaming brightness; and (*tu*) who is praised by the gods having their soft hands (folded together) in the bud that is an

[1] Or, emending *aṅkīkṛte*: “numbered”.

[2] The inverted compounds *vārendau* and *bhadrottare* are both highly idiosyncratic. It is not certain at all that *sthirāṅśavidite* qualifies *parvvate* rather than the dating formula or a part thereof.

añjali — may He, who is a Sun against the darkness of existence, give you an excellent marvel!

3.

Repeatedly called upon by the best of sages,[3] stooping low out of devotion, for the sake of heaven and release; kissed by the gods, beginning with Lekharṣabha (Indra),[4] who have their crowns bent down, resembling bees; whose reddish petals are his toes; the lightly colored ends of whose filaments are the flashing beams (reflecting) on his toe-nails --- may the impeccable pair of lotuses which are the feet of the Three-eyed (Śiva) give you eternal bliss!

4.

A treasury of marvels, due to the emergence of excellence of power, even (in the eyes) of the very great, He continuously sustains the wonder of yogins, single-mindedly devoted as He is to renunciation; He nourishes the world with his eight manifestations out of compassion, not out of self-interest — may that Tryambaka (Śiva), the Lord of Bhūtas, whose pile of hair is adorned by a slice of the Moon, protect you!

5.

Bearing a golden body, with a rising pile of locks that is as it were the flame burning his own body, He is the origin of *dharma*, *artha* and *kāma*, having firmly established the rules of the world to the (four) pillars of the Veda; the Yogin Lord among Yogins, the pair of whose lotus feet are praised by the gods; reverend teacher of the world — may the immanent Svayambhū (Brahmā) give you success!

6.

Having seen the beauty (*śrī*) of her own reflections fallen on the surfaces of the gems on the hoods of the serpent-chiefs, surely Śrī, whose leer is accompanied with a frown, is angry,[5] when she regards him, who sleeps on the surface of the bed of water, with the petals of his water-lily eyes reddish due to the [sleep of] yoga (*yoga[nidrā]*),[6] who is

[3]Cf. the Khmer inscription K. 263 C (10th c. CE), stanza XIXd: *nityan dhyānāmṛtārdrair asakṛd abhinuto veda-vedāṅga-vidbhiḥ*.

[4]This name for Indra is taken from the *Amarakośa* (1.1.102). It seems to be very rarely attested outside lexicographical texts (the only example I know is in the *Buddhacarita*, 7.8).

[5]The image here is of Śrī being tricked by her own reflection into thinking that her husband Viṣṇu is dallying with another woman. The subject of the subordinate clause built with *dṛṣṭvā* is that of the logical subject of the passive construction *kupitayā \ldots vīkṣitaḥ* in the main clause. The particle *nūnam* indicates the stylistic figure of *utprekṣā*.

[6]The *utpala*, a species of water-lily (see Hanneder 2002), normally has blue petals.

praised by the gods for the sake of protection — may He, Śrī's husband (Viṣṇu) give you fortune (*śrī*)!

7.

There was this excellent island called Yava (i.e., Java), abundant in grains such as rice, endowed with gold mines,[7] as though procured by the immortals from heaven, and (*tu*) where there was the most heavenly astonishing sanctuary of Śiva, situated in the illustrious land of the Elephant's tusk (*kuñjarakuñja*), surrounded by bathing places such as the Gaṅgā, bringing prosperity for the people.[8]

8.

On that fine island called Yava, which was a great mark of the foot of Puruṣa (Viṣṇu), for a long time a king of mighty and lofty birth, of extensive and great fame, due to the proper [application of policies of] pacification and donation, who ruled all subjects, like a father [disciplines] a son from birth, out of tenderness, called Sanna, to whom enemies bowed down (*sannata*), ruled the earth with righteousness, like Manu.[9]

9.

When the moon in his own lineage called Sanna, who ruled the royal fortune (i.e., the earth) in this manner, had passed his time, and had proceeded to the happiness in heaven, accumulated by those born in his own family, the shattered world roamed under grief's reins, being bereft of a king.

10.

Then was born [a king] who was, by the profusion of his numerous qualities, like Meru: the radiance of his fair complexion was like the gold (on Meru) molten by flaming fire; he was very high by the lower slopes that were his great arms and lofty by the peak that was his head; the elevation of his high feet (or: lower reaches) was underpinned by the kings (*kṣitidhara*) that were the principal mountain ranges.

11.

[7] It is a convention of Sanskrit poetry to describe landscapes as rich in gold (see Michel 2011). No factual conclusions with regard to the availability of gold mines in the landscape known to the poet may be drawn from a statement such as this. Likewise, it is a convention of Sanskrit poetical narrative to mark transitions with the verb *āsīt* which, even though formally an imperfect tense, has no specific preterite implications (see in this reader the inscriptions Kāñjuruhan, st. I and Pucangan, st. V, XI, XXIII). These points were rather spectacularly ignored by Waruno Mahdi in his study (Mahdi 2008).

[8] On the interpretation of this stanza, see Bernet Kempers 1967 who refers back to Stutterheim 1939.

[9] Here (*pāti*) and in the following verses, the present tense forms have to be interpreted as *praesens historicum*.

The illustrious king called Sañjaya, to be honored by the multitudes of wise men knowledgable in the subtle meaning of the teachings; endowed with the qualities of wisdom, heroism and so forth, having, like Raghu, conquered the circuit of numerous vassals;[10] being, by his fame, renowned in [all] the cardinal and intermediate directions, as is the Sun; the son of the sister of the king named Sannāha, he justly rules the kingdom.

12.

While he rules over the Earth, whose girdle are the sea's waves, and whose breasts are the (two) mountains,[11] people sleep on the royal road without being frightened by thieves and other dangers, and *dharma*, *artha* as well as *kāma* are all the time sufficiently obtained obtained by men, who are rich in fame. Surely this Kali weeps and weeps, for it is now bereft of any remaining share.[12]

[10]This hemistisch alludes to cantoes 3 and 4 of the *Raghuvaṁśa*, dealing respectively with Raghu's education and his *digvijaya*.

[11]This is probably an allusion to *Raghuvaṁśa* 4.54 (ed. Goodall & Isaacson 2003): *sa nirviśya yathākāmaṁ taṭasvādhīnacandanau | stanāv iva diśas tasyāḥ śailau malayadurdurau*.

[12]Kali is the personification of the present *kaliyuga*, the age of decadence of *dharma*. It seems likely that a sophisticated poet such as is at work here intended *nāstyaṁśaśeṣa* as a compound, for a compound of similar meaning is attested in the *kāvya* work *Naiṣadhīyacarita*, whose style is very similar, at 8.29: *na manmathas tvaṁ sa hi nāstimūrtiḥ* "you are not Manmatha (Kāma), for he is one without physical appearance".