

Stela from Mỹ Sơn B6

Arlo Griffiths and Salomé Pichon

Authors of digital edition: Arlo Griffiths, Salomé Pichon

Contributor: Salomé Pichon

Identifier: DHARMA_INSCIC00087

Repository: Campā (tfc-campa-epigraphy)

File path: xml/DHARMA_INSCIC00087.xml

Language: Sanskrit [Cam]

Commit: 2026-09-19 07:34 (e13d61a), last modified 2026-09-16 06:32 (d2f72d3)

Edition

Face A.

<siddham> || om namaś śivāya <siddham><1> □ svasti

1. Indravajrā

yam sarvvadevās s(a)sureśamukhyā
dhyāyanti tattattvavidaś ca santaḥ
<2> svasthaḥ suśuddhaḥ paramo vareṇya
īśānanāthas sa jayaty ajasram ||

2. Gīti

<3> smṛtir api yasya sakṛd api praṇipatitān tārayaty apāyebhyaḥ
<4> sa śrībhadreśo stu prajāhitārttham tathā prabhāseśaḥ ||

3. Āryā

⟨5⟩ ānandāmvaraṣaṭṣataniyamitaśakabhūbhujāṅ gate samaye
⟨6⟩ śuciśukladvetadinaprapannasupunarvasuvyaste ||

4. Āryā

⟨7⟩ siṅhaniviṣṭasuragurau vṛṣabhopagatārkkabhaumasomasute
⟨8⟩ saurādhyāsitataule meṣāyātāsurendragurau ||

5. Āryā

⟨9⟩ upacayaḥdravivāre yugmāyātopakāricandramasi
⟨10⟩ viśvamuhūrttāpannām trayodaśīm nālikām abhitaḥ ||

6. Āryā

⟨11⟩ iśāneśvarakośam saṁsthāpya yathāvidhi svabhaktivaśāt-
⟨12⟩ (śrīmān prakāśadharmā) mukuṭam bhadreśvarāyādāt ||

Face B.

7. Āryā

⟨1⟩ kośamukuṭobhayaṁ tat-kīrttistambhadvayopameyam iva
⟨2⟩ yāvaca candrādityau tāvad idam sūthitam jagati ||

8. Āryā

⟨3⟩ iti yasya kīrttir ittham sambhūtā labdhabhūmikā sthāne
⟨4⟩ sa śrīprakāśadharmā campākṣoṇīśvaro jayati ||

⟨5⟩ api ca

9. Śārdūlavikrīḍita

sūrye sminn udayaṅgate himakaro yāty astam indūdaye
tasminś cāstamito raviḥ⟨6⟩ punar iti prāyeṇa lokasthitiḥ
iśāneśvarakośanirmalaśaśī bhadreśamaulyaṅśumām⟨7⟩s
tāv e(vodayasaṁ)ditau vihitavān vikrāntavarmmā nṛpaḥ (||)

10. Sragdharā

acchedyabhedya ādyah⟨8⟩ kṣatam iha sakalan nāśayann āśritānām
iśāno yat kṣatāṅgas svayam ayam avadat⟨9⟩ sadbhir ākhyeyam etat-
iśānasyāṣṭamūrttiḥ kṣatam abhilaṣitam rūpyakośendunādo
⟨10⟩ rājā vikrāntavarmmā jayati bahumataś chādayitvaiva nānyeh ||

11. Āryā

śrīśānarūpyabhedī<11> prakāśadharmmāvanīndrakīrttir it(i)
[...] bhāti savid(y)[u]d iva ra(vyadr)iḥ ||

Apparatus

<incipit> <siddham>|| om namaś śivāya <siddham> • Finot omits all liminal signs and *om*. The words <siddham> are expressed figuratively. On this figure, and on the form of the double *daṇḍa*, cf. Griffiths & Southworth 2007, p. 352 n. 10, p. 361 n. 28, as well as Griffiths & Southworth 2011, p. 279. — <incipit> □ svasti • Finot omits the spiral-shaped fleuron and inserts after *svasti* the sign || which is not actually there.

<I> s(a)sureśamukhyā • the reading with short *a* in *sa* is uncertain. Judging only by the estampage, one might be inclined to read *sā*, but this would be unmetrical. See the note to our translation.

<II> sa śrībhadreśo ◇ *so śrībhadreśvaro* Finot 1904. — <II> prajāhitārttham ◇ *prajāhitārttham* Finot 1904. — <II> tathā • Finot notes “Tathā serait à supprimer *metri causā* ; mais il paraît utile pour le sens”. This statement is based on a misidentification of the stanza as an Āryā.

<III> °dveta° ◇ °*dvaita*° Finot 1904 • Understand °*dvaita*°. Cf. another case of *e* for *ai* in st. X below, where the sequence *chādayitvaiva nānyeḥ* allows comparing the shapes of *e* and *ai*.

<VI> (śrīmān prakāśadharmā) ◇ [*śrīmān prakāśadharmmo*] Finot 1904 • Finot explains: “Lecture restituée d’après de simples traces de lettres”. The ending -o in Finot’s restitution is based on the wrong understanding, widespread even into recent literature, that the king’s name was Prakāśadharma, rather than Prakāśadharman.

<VII> tat-kīrttistambha° ◇ *tat kīrttistambha*° Finot 1904 • It seems better to make *tat* the first member of a compound.

<between VIII and IX> api ca ◇ *athaiva* Finot 1904.

<IX> tasmiṁś cāstam° ◇ *tasmiṁśāstam*° Finot 1904 • This printing error was corrected in BEFEO 15.2, p. 190. The stone clearly shows *ścā*. — <IX> aṅśumāṁś ◇ *aṁśumāṁś* Finot 1904. — <IX> tāv e(vodayasaṁ)ditau vi° ◇ *tāv e* □ ~ □ ~ *tābhi*° Finot 1904 • The proposed restoration is largely conjectural, but what remains visible on the stone allows it (and does not allow a reading °*hitau*).

<X> acchedy_{ja}!° ◇ *acchedyā*° Finot 1904 • Finot’s reading is required for sense and meter, but the inscription actually shows *acchedya*. No difference is discernible from the

two cases of *dya* that immediately follow. That the scribe was not infallible is clear also elsewhere in this stanza. — <X> °mūrttiḥ Finot 1904 • correct °mūrtteḥ. The correction was proposed to us by Yuko Yokochi. — <X> abhilaṣitaṁ ◇ *abhilaṣitaṁ* Finot 1904. — <X> nānyeh | ◇ *nānyam* Finot 1904 • Correct *nānyaiḥ* |.

<XI> °bhedī ◇ °*bhede* Finot 1904. — <XI> prakāśadharmmāvanīndrakīrttir • Finot was unable to read anything of this stanza beyond *prakāśadharmmāvanīndra*. The reading *bhāti savid(y)[u]d iva ra(vyadr)iḥ* is rather uncertain as a whole, but is the only reading reading we have been able to think of that suits the meter and seems permissible judging by the estampage.

Translation

Success! Om! Reverence to Śiva! Success! Hail!

1.

Him upon whom all the gods, together with Sureśa (Indra) at their head,¹ as well as all good people who know His nature, meditate; independent, very pure, ultimate, sublime; He, Īśānanātha, triumphs always!

2.

May that Śrī Bhadreśa, and Prabhāseśa too, even a thought of Whom, even once, saves those who are prostrated from evils, be for the good of the people!²

3.

When the era of the Śaka kings, denoted by six hundred, the (void) ether <0> and <9> Ānandas³ had elapsed, and had reached the second day of the waxing <fortnight> of Śuci (i.e. Jyeṣṭha),⁴ well extended over the good (lunar mansion) Punarvasū,

¹The construction *sasureśamukhya-* seems redundant. One could easily read here *sāsuresāamukhya-*, which would arguably yield a better sense ('together with the best of demons'), but would be unmetrical.

²On the divine triad Īśānesvara, Bhadreśvara and Prabhāseśvara, see C. 96 B, l. 24-25.

³Golzio translates "some Nandas" and notes that his "translation is based mainly on two facts: 1. There is no word *ānanda* as a numerical symbol; 2. For the calculation of the complete date (see next footnote) only one solution can be evaluated as valid, the reading of Śaka 609." Golzio might have referred to the corrigendum published in BEFEO 15.2, p. 190: "traduction, st. III, lire : « en l'an des rois çakas déterminé par six cents, l'atmosphère et les Nandas (609) ». [Correction de M. Fleet.] Supprimer la note." This does not explain what to do with the ā-, but since the value 9 is well attested for *nanda*, and since this word is in its primary sense synonymous and almost identical in shape to *ānanda*, the hypothesis of their equivalence seems natural enough.

⁴On the name of the month, see Griffiths & Southworth 2007, p. 367.

IV. when Jupiter had entered Leo; when the Sun, Mars and Mercury were in Taurus; when Libra had been occupied by Saturn; when Venus had arrived in Aries,

V. on the day of the prosperity-promoting Sun (i.e. on Sunday), when the favorable Moon⁵ had arrived in Gemini, around the thirteenth *nālikā* (unit of time) falling in the *muhūrta* (watch) of the Viśva[vasu]s,

VI. after having installed, with due rites, at the urge of his own devotion, a sheath for Īśānesvara, the illustrious Prakāśadharman gave a crown to Bhadreśvara.

VII. May this pair of sheath and crown, as it were a likeness⁶ of two pillars of his fame, abide on earth as long as Sun and Moon (shall last).

VIII. So triumphs he, Śrī Prakāśadharman, king of Campā, whose fame, originating in this manner, has fittingly taken root!

And also:

IX. When this Sun here rises, the Moon sets; and when that Moon rises, the Sun sets: this is normally the situation in the world. But the king Vikrāntavarman has installed both of them — the spotless Moon which is the sheath of Īśānesvara, and the Sun which is the crown of Bhadreśvara — bound together in their ascendancy.

X. Īśāna here, who cannot be cut, who cannot be split, who is primordial, who heals the misery (*kṣata*) of all his followers here below, himself, with his body damaged, pronounced this, which is to be proclaimed by the competent: the king Vikrāntavarman, having covered that damaged [*liṅga*], which is specially desired by Īśāna, (although he) has eight manifestations⁷ (in which he already resides), with the Moon which is the silver sheath, and with nothing else, triumphs, respected by many!

XI. ... shines, breaking forth from Īśāna's silver sheath (which emits white rays of light), like the mountain of sunrise being shrouded by lightning. [The white light] is the fame of the king Prakāśadharman!⁸

⁵The fact that, unusually, both Sun and Moon receive here special positive attributes probably has to be seen in connection with the special attention allotted to these two heavenly bodies also further on in this inscription (st. VII, IX, XI).

⁶The combination of *upameyam* with *iva* seems redundant.

⁷On the eight manifestations of Śiva (which are different from the eight names listed by A.-V. Schweyer in Baptiste & Zéphir 2005, p. 181), see Griffiths & Southworth 2007, p. 368.

⁸There is probably a pun here on the name Prakāśadharman, which contains the word *prakāśa* meaning 'radiance'. But the lacuna in the text prevents us from understanding the exact significance of the poet's choice of words here. As it stands, our translation is based on the assumption that the image of the comparison lies in the sun, comparable to the *liṅga*'s crown, being on top of the mountain (comp. to the *liṅga*), surrounded by lightning (comp. to the silver sheath or its rays of white light). Fame is usually regarded as white in Sanskrit poetry, so that it should be compared to the rays of the silver sheath, not to the light of the golden crown.

Translation into French

TO BE SUPPLIED

Bibliography

First published, with French translation, in Finot 1904, pp. 925–928 whence, with English translation, in Majumdar 1985, pp. 28–31; whence Golzio 2004, pp. 21–23 Newly edited in Griffiths *et al.* 2012, pp. 229–233, whence the present edition.

Secondary

Schweyer, Anne-Valérie. 2005. “Les sources épigraphiques.” In: *Trésors d’art du Vietnam : La sculpture du Champa V^e-XV^e siècles*. Edited by Pierre Baptiste & Thierry Zéphir. Paris: Réunion des musées nationaux & Musée des arts asiatiques Guimet, pp. 36–47. Page 40, figure 2.

Baptiste, Pierre & Thierry Zéphir. 2005. *Trésors d’art du Vietnam : La sculpture du Champa V^e-XV^e siècles*. Paris: Réunion des musées nationaux & Musée des arts asiatiques Guimet. Pages 180–182.

Schweyer, Anne-Valérie. 2008. “Kośa in Cham inscriptions: Political power and ritual practices.” In: *Gold Treasures of the Cham Kingdoms*. Vol. 2. Budapest: JelNet Ltd, pp. 13–27. Pages 13–14.

The lacuna would, we suppose, have contained an expression for Śiva with his golden crown. The Śiva in the *līṅga* is of course invisible to the common eye but can be visualized by meditation.