Bằng An stela (C. 141), 9th century Śaka

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Palaeographic description

The lettering is characteristic of the tenth century CE.

Edition

〈Face A〉 〈A01〉 Oṁ namaś śivāya ‖〈A1〉 svast[i] •

1. Indravajrā

yo bhasma-rāśyāṁ vahu-sañcayāyāṁ •
divyaḥ sukhāsīna (U)ru-prabhāvaḥ •
dedīpyate sūryya〈A2〉 Ivāṁśu-mālā •
pradyotitaḥ khe vigatāmvudeye ‖

2. Indravajrā

vrahmendra-viṣṇv-ādaya Eva devā •
dṛṣṭvā tadā visma〈A3〉yam āgatāḥ syuḥ •

tat-prajvalantaṁ yam akhaṇḍitābhaṁ
nirdhūmakaṁ vahnim ivājya-yuktam· ||

3. Śārdūlavikrīḍita

devendraḥ kila pū〈A4〉rvvato 〈’〉sthita tadā yāmyāṁ sarojodbhava•ś
candrārkkāv iha pṛṣṭhataś ca bhagavān nārāya¿n?〈ṇ〉o vāmato
maddhyastho〈A5〉 jvalitābha-raśmi-sahitaś coṅkāra-pūrvvaiḥ svadhā-
-svāhāntair nnija-mantrakaiḥ stutanato yo 〈’〉sau tadādyaiḥ su〈A6〉raiḥ

4. Anuṣṭubh

Atha tad-bhasma-rāśyā yaḥ •
samutthāyāti-nirmmalaḥ •
tiṣṭhaty eva nabho-maddhye •
sūryya-koṭi-sama〈A7〉-prabhaḥ •||

5. Upajāti

d¿i?〈ī〉kṣā-nimittaṁ kila sarvva-bhāvā•-
nāṁ svāvaśeṣaṁ vara-bhasma tatra •
yaḥ padma-yonau guṇa-ma〈A8〉ṅgalārthaṁ
dadau ca pīyūṣa-bhujāṁ sabhāyām· ||

6. Indravajrā

saṁpady aśeṣāṁ pṛthivīṁ niyogā•d
yo bhasma-de〈A9〉śām anuśāsti viṣṇum· •
yo 〈’〉ntarhito 〈’〉bhūt tata Eva devā〈•〉
vrahmādayaḥ svālayam āśu jagmuḥ •

7. Upajāti

〈A10〉 [sa] Eva devaḥ paramātmakaḥ śrī–
śāneśvaro loka-gurur nṛpāṇām•
pūjyaḥ praṇamyaḥ sa〈A11〉[ha] bhṛtya-varggaiś
camparddhi-hetor jjayatīha nityam· ||

8. Upajāti

śrī-bhadravarmmā bhṛgu-vaṁśa-nāka-
can(dra)〈A12〉[s sa cam](pā)-nagarīn narendraḥ
guṇena vṛddhyā ca śatāna-vṛttim
alaṅkaroty uttama-dhīr iveyam·[1] (||)

[1]This assumes that iveyam is wrong for ivāyam. Alternatively, we could assume that the king is compared

9. Āryāgīti

[ya]〈A13〉[syāva]ni(ṁ) jitavataḥ • keyūrāṁśu-prabhāsita-bhuja-valena •
yātā jaya-d¿i?〈u〉ndubhitāṁ n¿u?〈ū〉(pu)[ra]〈A14〉 [⏑⏑] ghora-ghoṣa-saṁkulitāntāḥ ||

10. Vasantatilakā

deśāntarāgata-mahīpati-dūta-saṁgha-•-
j[uṣṭāryya]〈A15〉[pāda]-yugalasya nr̥pasya kīrttiḥ
saṁpūrṇṇa-candra-dhavalā bhuvana-prakīrṇṇā •
pra(jñā)[⏑]〈Face B〉〈B1〉lena gamitā ka(dh)[i]-(pāram a)nyat· [||]

11. Āryāgīti

(pa?)tir asya vihita-tapasaḥ•〈B2〉 saj-jana-gīto bubodha bhuvi [⏑⏑––]
(ya)jñe śuci-mati-caturaḥ • pū(j)yās tryagnīs surāś ca〈B3〉 [1+][.]i-mati-caturaḥ • ||

12. Anuṣṭubh

saṁ pātu viduṣo (ka)rmma •
saṁ pā[t]u [vi]duṣo vacaḥ
saṁ śivāntara-kailāsaś
śiv(ā)ntara-v[i]do〈B4〉 〈’〉[vatu] ||

sa Eva tapasvī tapasyām anuca(ra)ś carācara-guru(va)[2+] sa(n)ni[.]i[4+]rīrita-dūrita-durita-karmmā (p)u〈B5〉[2+][1×]s[u]ra-piśāca-varjjito jitendriyo 〈’〉pi pu¿n?〈ṇ〉ya-sa(m/dh)[.] [2+] ro(ṣa-sa)h[i]to hitopadeśam anāma〈B6〉[2+][1×] yāgavid-vidu(ṣā)ṁ mānyo mānita-sakala-jano janita-kuśalo loka-yātra-paṭuḥ paṭūnāṁ dhīra-bu〈B7〉[ddhi](r) [i]ti ||

Atha kadācid-velāyāṁ dhyāne samadhigata-manā (bha)s(m)āṅga-rāgaṁ dhavalī-kr̥taṁ sva-śarīram avalo〈B8〉[kya] (dha)yatīdr̥śam idaṁ bhasma hi kṣīrārṇṇava-taraṅga-phe¿(n)?〈ṇ〉(a-dha)valaṁ kuṇḍendu-dyuti ca kasya dhanaṁ śīla[.]e[.]i[1+][.]i[1+]〈B9〉 [2+] (ma)homahāṁ (ta)[sya pa]śupateḥ (sa)[kala-tr]i(bh)uvana-vandita-(ca)raṇa-yugalasyedaṁ [5+]〈B10〉(v/bh)yam eva parameśvara-sthāpanā karttavyā mayā sarvva-muktaye Iti ||

[6+] [ma]〈B11〉ṅgala-niyamita-śakapati-samaye prathama-bhava-bhānu-bhānusuta-ketu-dharaṇi[4+]〈B12〉ya-mithuna-lagna-suraguru-rajanikara-makara-rāhu-jalacara-ditijaguru sama[2+] [ṣa]〈B13〉ṣṭāha-ravivāra-punarvvasu-bhāyāṁ (ta)dā paramaḥ

with a feminine thing. We have further guessed that śatānav ṛttim is an error for śatānuv ṛttim. Perhaps it is intended as a bahuvrīhi describing Campānagarī but intended to function adverbially: he adorned the city in such a way that it was adorned with hundreds of repetitions (night after night, like the moon). It is conceivable that a grammatical joke is intended, guṇa and v ṛddhi being technical terms of grammar.

[para]meśvaraḥ parama-śivāntareśvara[3+]〈B14〉 (d)u [1+]tt[.] [2+] svinā śivānta[.]ai [6+] (mahāmuni)nā mahāmuni-mata [4+] [pra]〈B15〉tiṣṭhāpita Iti ||

13. Anuṣṭubh

śrī-bhadravarmmaṇā dattā •
tasmai muktir iyaṁ pa[rā]
[yāvat sū]〈B16〉ryyaś ca candraś ca
tāvad asti mahī-tale || •

siy· mapa[4+]〈B17〉 niy· Asuv· ñū ndoy· Inā ñū ||

Apparatus

〈A1〉 (U)ru- • Huber's reading implies an *akṣara u* before *ru*, but, despite the fact that the stone is a bit worn here, we can be certain that this is not what was written. The required initial *u* is apparently spelled, not with the akṣara *u*, but with *u*-vocalization below *akṣara a*. Such spellings are known in other parts of Southeast Asia, but this seems to be a unique case in Campā epigraphy.

〈A5〉 svadhā- • The sign presumed to denote -dh is not identical in shape to the -dh of l. A12, but it is hard to imagine another reading. — 〈A5〉 -mantrakaiḥ ◇ *-mantrakair* H.

〈A7〉 d¿i?〈ī〉kṣā- ◇ *dikṣa-* H. — 〈A7〉 āṁ svāva- ◇ *āsvāva-* H • There is definitely an anusvāra on the stone. Majumdar has proposed to emend ājyāva-.

〈A8〉 saṁpady aśeṣāṁ ◇ *saṁpadya śeṣāṁ* H.

〈A10〉 [sa] Eva ◇ *Eva* H; *[sa] Eva* M. — 〈A10〉 sa[ha] ◇ *sa* H; *sa[ha]* M.

〈A11〉 nityam· • Note the form of the virāma descending alongside the consonant.

〈A12〉 [s sa cam](pā)- ◇ *[...]* H. — 〈A12〉 [ya]〈A13〉 [syā va]ni(ṁ) ◇ *[...] ni* H.

〈A15〉 yugalasya • is the yu also marked with a vocalization ṛ?

〈B1〉 lena gamitāka[2+] (ma)nyata [1+] [1+][.]a(tirasya) ◇ *[...]* H • Only the akṣaras *vihitatapasaḥ* were read by Huber.

〈B2〉 bubodha ◇ *[...]* H. — 〈B2〉 t[.]jñe ◇ *[...]jñe* H. — 〈B2〉 • pū(j)yās tryagnīs ◇ *| [...] agnīs* H.

〈B3〉 śi(va) [.]t[.] vado〈B4〉 [–◡̯] ◇ *[...]śi[...]* H.

〈B4〉 anuca[ra]ś carācara-guru(va)[2+] sa(n)ni[.]i[4+] ◇ *anu[...]* H.

〈B5〉 pu¿n?〈ṇ〉yasa(m/dh)[.] [2+] ro(pasa)h[i]to ◇ *punya[...]* H. — 〈B5〉 anāma- ◇ *[...]* H.

〈B6〉 yāgavid-viduṣaṁ mānyo mānita- ◇ *[...]dhanyo mānita-* H. — 〈B6〉 -paṭuḥ paṭūnāṁ ◇ *[...]* H. — 〈B6〉 dhīra-bu- ◇ *dhīraṁ* H • *dhīrabu-*: what seems to be an *anusvāra* on top of ra on the estampage reveals itself as an accidental scratch on the stone.

〈B7〉 (r) [i]ti || Atha kadācid- ◇ *[...]* H. — 〈B7〉 -manā (bha)s(m)āṅga-rāgaṁ ◇ *[...]* H. — 〈B7〉 avalo- ◇ *[...]* H.

〈B8〉 (dha)yatī- ◇ *[...]yatī* H. — 〈B8〉 ca kasya dhanaṁ śīla[.]e[.]i[1+][.]i[1+] ◇ *[...]* H.

〈B9〉 (ma)homahāṁ [tasya pa]śupateḥ (s)[akalatr]i[bh]uvana- ◇ *[...]paśupateḥ* H • [*tasya*]: the restoration is strictly conjectural, and perhaps impossible, for it is uncertain whether the descender of y would have fit entirely into the surface of the stone that is lost here.

〈B10〉 (v/bh)yam ◇ *[...]* H.

〈B11〉 ketu dharaṇi ◇ *budhapati* H.

〈B12〉 yamithuna ◇ *[...]mithuna* H. — 〈B12〉 -rajanikara- ◇ *[...]* H. — 〈B12〉 -jalacara- ◇ *-jaladhara-* H. — 〈B12〉 -diti-jaguru- ◇ *-dīti-ja-* H. — 〈B12〉 sama ◇ *[...]* H.

〈B13〉 -bhāyāṁ tadā ◇ *[...]* H. — 〈B13〉 (parama)-śivāntareśvara ◇ *[...]vāntareśvara* H.

〈B14〉 (d)u [1+]tt[.] [2+] svinā śivānta[.]ai [6+] (mahāmuni)nā- ◇ *[...]nātha-* H.

〈B15〉 pa[rā] ◇ *[...]* H.

〈B16〉 Asuv· ñū ◇ *Apuv· [...]* H. — 〈B16〉 Inā ñū ◇ *Inā [...]* H.

Translation

〈A01〉 Reverence to Śiva.

〈A1〉 Hail!

1.

The divine one of vast power seated at ease upon a heap of ash whose pile is large

(/whose heap comes from many [sources]?)[2] shines intensely, like the sun illuminated by its ring of rays in a sky from which all clouds have departed.

2.

Seeing whom at that time, blazing thus (*tat*?) with unbroken radiance, like a fire to which ghee has been added, 〈and yet〉 without smoke, the gods themselves (*eva*), beginning with Brahmā, Indra, and Viṣṇu on became astonished.

3.

Indra, it seems (*kila*), stood then to the east, Brahmā in the south, and Moon and Sun here behind him, Nārāyaṇa on his left 〈in the north〉; he stood in the middle, with rays of blazing light, praised and bowed down to at that time by the primordial gods using their own mantras (*nijamantrakaiḥ*) preceded by *Oṁ* and followed by *SVADHĀ* and *SVĀHĀ*.[3]

4.

Then rising up, utterly pure, from that heap of ash, he stands in the middle of the sky, having radiance equal to that of ten million suns.

5.

For the sake of the initiation of all creatures, it seems, he gave the excellent ash that remained left over by him (*svāvaśeṣam*), at this juncture (*tatra*), to Brahmā (*padmayonau*), for the sake of virtues and auspiciousness, in the assembly of the nectar-drinking 〈gods〉.[4]

6.

[2] *vahusañcayāyām* is uncertain. Could the ash have come from many corpses? Or does it just mean that the heap is "big"? The compound *vigatāmvudeye* is odd: *ambuda* is usually cloud; *ambudeya* must be a *bahuvrīhi*: "whose gift is water". Could *bhasmarāśi* be an expression specially chosen because it can allude to some Pāśupata individual?

[3] What is odd here is the use of "their own mantras". Of course it is common to have mantras of the form *Oṁ INDRĀYA SVĀHĀ*, but that would normally be used to praise Indra and not Śiva. But could the gods all have their own mantras addressed to Śiva for praising Śiva ? Also possible is that the deities are all present, each with their own mantra, and that they surround and praise Śiva: Indra, it seems (*kila*), stood then to the east, Brahmā in the south, and Moon and Sun here behind him, Nārāyaṇa on his left 〈in the north〉 along with their own mantras (*nijamantrakaiḥ*) preceded by *Oṁ* and followed by *SVADHĀ* and *SVĀHĀ*; he stood in the middle, with rays of blazing light, praised and bowed down to by the gods beginning with him (viz. Indra). Does this reflect some iconographic programme somewhere? No sculptures were found at the temple in the twentieth century, except for two *gajasimha* at the main eastern entrance and the base of a *liṅga* at the centre of the tower.

[4] Note that Brahmā was situated to the south, in such a way that Śiva presented his southern aspect (*dakṣiṇāmūrti*), so Brahmā would be in the right place to receive initiation, or initiatory ash.

By His command (*niyogāt*), Śiva (*yaḥ*) instructs (*anuśāsti*) Viṣṇu, for the sake of prosperity (*sampadi*), that the whole earth is a place of ash (*bhasmadeśām*).[5] He (*yaḥ*) disappeared and after that the gods beginning with Brahmā quickly returned to their own home.

7.

That same god, of supreme nature, Śrī-Īśāneśvara, *guru* of the world, revered and bowed down to by kings, along with their subjects, is ever (*nityam*) victorious in this world (*iha*) for the sake of the prosperity of Campā (*camparddhihetoḥ*).

8.

This (*ayam*) Śrī-Bhadravarman, of superlative mind (*uttamadhīḥ*), a moon in the sky that was the lineage of Bh ṛgu, the king, adorns, as it were (*iva*), the city〈-state〉 of Campā, which operates in hundreds of ways (?*śatānuvṛttim*?), with virtue, prosperity, ...[6]

Translation by Majumdar 1927

〈A01〉 Reverence to Śiva.

〈A1〉 Hail!

1.

He, the divine 〈being〉, and of great power, seated with ease upon a mass of ashes, shines very much, like the Sun, aglow with rays, in a cloudless sky.

2.

Seeing him shine with an unbroken splendour, like a smokeless fire, nourished by clarified butter, Brahmā, Indra, Viṣṇu and other gods are filled with astonishment.

3.

With Indra in front, Brahma to the right, the Moon and the Sun at the back, and the god Nārāyaṇa to the left, he was sitting in the middle, glowing with splendid rays while

[5] The feminine *bhasmadeśām* seems difficult to justify. Perhaps we must understand *anuśāsti* as a causative: he causes Viṣṇu to rule the earth. Alternatively, also assuming a causative: he instructs Viṣṇu that the whole earth is the place of 〈nothing but〉 ash/ is located in the ash. Or: He orders (*anuśāsti*) Viṣṇu 〈to rule ?〉 the whole earth, 〈which was〉 the place where the ash had been (*bhasmadeśām*).

[6] This assumes that *iveyam* is wrong for *ivāyam*. Alternatively, we could assume that the king is compared with a feminine thing. We have further guessed that *śatānavṛttim* is an error for *śatānuvṛttim*. Perhaps it is intended as a *bahuvrīhi* describing Campānagarī but intended to function adverbially: he adorned the city in such a way that it was adorned with hundreds of repetitions (night after night, like the moon). It is conceivable that a grammatical joke is intended, *guṇa* and *vṛddhi* being technical terms of grammar.

those and other gods were bowing down before him and prasing him in his proper hymns which begin with 'Oṁ' and end with '*Svadhā-svāhā*'.

4.

Then rising from the heap of ashes, he, the very pure, remained in the middle of the firmament, 〈shining〉 with a splendour equal to that of millions of suns.

5.

For the sake of consecration, and for virtue and welfare, he gave everything, even the excellent ashes, the remains of sacrifice, to Brahmā, in the assembly of the gods.

6.

Having transformed the ashes into the complete universe, he committed it to the care of Viṣṇu. Then he disappeared and all the gods, commencing with Brahmā, went to their respective homes.

〈A10–B16〉 This god Śrī Īśānesvara, the preceptor of the world, who possesses the characteristics of the absolute, and who is worthy of worship and salutation by the kings, lives here triumphantly together with his multitude of servants for the sake of the prosperity of Champā. Śrī Bhadravarman, the moon in the heaven of the Bhṛgu family..... adorns hundreds (?) of towns..... The multitude of royal ambassadors coming from different countries..... the white fame of the king has spread all over the world..... praised by virtuous men..... may he protect (?) the words and deeds of learned men !..... He is ascetic..... removed his sins, devoted of *asuras* and *piśāchas*, having control over his passions..... respected by all..... these ashes white as the foam of the waves of the ocean of milk and shining like *kunda* (flarer) and Moon..... of Paśupati..... whose feet are adorned..... It is my duty to install the Parameśvara for the salvation of all..... installed in the year of the śaka king denoted by x x *maṅgala* (8xx) (astronomical details follow.....)..... Exemption given to him by Śrī Bhadravarman - It will endure in the world as long as the Sun and the Moon.

Translation into French by Huber 1911

1.

Sur un grand amas de cendres il est assis tranquillement, lui le divin, le très puissant ; il resplendit, tel le soleil qui reluit avec sa guirlande rayons dans un firmament sans nuages.

2.

Le voyant ainsi briller d'une splendeur pure, tel un feu sans fumée nourri de beurre clarifié, Brahma, Indra, Viṣṇu et les autres dieux sont remplis d'étonnement.

3.

Indra se tient en face de lui, Brahma à sa droite, le Soleil et la Lune derrière lui et le Bienheureux Viṣṇu à sa gauche : lui, entouré d'un halo de rayons fulgurants, se dresse au milieu d'eux, tandis que ces dieux et d'autres encore lui font hommage et chantent ses louanges en lui adressant ses propres *mantras*, ceux qui débutent par *Oṁ* ! et finissent par *svādhā* et *svāhā*.

4.

De cet amas de cendres il se lève, incomparablement pur, et se tient au milieu du firmament, rayonnant comme des millions de soleils.

5–6.

…

〈A10–A11〉 Que ce dieu-là, Śrīśāneśvara, soit toujours victorieux ici, lui qui est l'âme du monde, le *guru* universel des rois et l'objet du culte et de l'adoration de celui qui est la cause de la fortune du Campā (du roi) et de ses sujets.

〈A11〉 Śrī Bhadravarman, une lune au firmament de la race de Bh ̥gu, etc.

Commentary

Huber only identified stanzas I to VI. Majumdar completed his edition a little, identifying the stanzas VII to XI.

Since Huber did not read much of face B, the apparatus will not cite variant readings for that face.

Huber didn't fully translate the inscription. Majumdar did a more advanced translation, although some portions of the text from face B remain untranslated.

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