

Bottom part of architectural crown from Khánh Lễ (C. 175), ca. 10th c. CE

Contributor: Arlo Griffiths

Identifier: DHARMA_INSCIC00175

Repository: Campā (tfc-campa-epigraphy)

File path: xml/DHARMA_INSCIC00175.xml

Language: Sanskrit [Cam]

Commit: 2026-09-19 07:34 (e13d61a), last modified 2026-09-16 06:32 (dzf72d3)

Edition

⟨1⟩ ⟨Face 1⟩ ● Om̐

1. Anuṣṭubh

jaimani⟨Face 2⟩ñ ca sꣳa?⟨u⟩mantañ ca
⟨Face 3⟩ vaiśampāya⟨Face 4⟩ nam eva ca |
⟨Face 5⟩ yatra nāmāni⟨Face 6⟩ likhitāni
na ta⟨Face 7⟩trāśani-pāta⟨Face 8⟩nañ
svāhꣳaḥ?⟨ā⟩ ~

Apparatus

⟨1⟩ tatrāśanipātanam ◇ *tatrāḥśavi?⟨śiva⟩pātanam* CIC • The new reading adopted here was proposed to us by Somdev Vasudeva (email 2014-03-23) and is quite clearly corroborated by the corresponding estampage. Our published emendation *tatrāśivapātanam* is hereby withdrawn.

Translation

Om! <I inscribe the names of> Jaimani,¹ Sumantu and Vaiśampāyana. Wherever <these> names have been inscribed, there no lightning-strike will occur. Hail!

Translation into French

Om! <J'inscris les noms de> Jaimani, <de> Sumantu et <de> Vaiśampāyana. Où <les-dits> noms sont inscrits, il n'y aura pas de coup de foudre. Salut!

Commentary

Enclosed between the elements *om* and *svāhaḥ* (for *svāhā*), which are commonly used throughout the Hindu and Buddhist world to mark that the text enclosed is a mantra, we find a not entirely successful Anuṣṭubh stanza, which is not only metrically deficient but also grammatically awkward, with three names in the accusative case where we would rather expect nominative forms, although the meaning is clear. It would be easy to solve the mentioned grammatical awkwardness by emending less conservatively: *jaimaniś ca sumantuś ca vaiśampāyana eva ca*.² The metrical problem can be circumvented by accepting the license that the sequence of two short syllables in *likhitāni* be pronounced as one long syllable.

For mythical background the three names Jaimani (or Jaimini), Sumantu and Vaiśampāyana, which are famous names of sages from the Sanskrit epic *Mahābhārata*, disciples of its narrator Vyāsa, see Parpola 2023, p. 377. Why they were invoked for protective purposes remains somewhat unclear. At least it is known that this phenomenon itself was not limited to Campā, but also existed in Cambodia. Cf. the Khmer inscriptions K. 895 and K. 1216.

The expression *aśanipātana* is one of the factors said to cause the state of mind (*bhāva*) called “terror” (*trāsa*) in *Nāṭyaśāstra* 7.90: *trāso nāma — vidyud-ulkāśanipātā-nirghātāmbudhara-mahāsattva-paśu-ravādibhir vibhāvair utpadyate | tam abhinayet saṁkṣiptāṅgotkampana-vepathu-stambha-romāñca-gadgada-pralāpādibhir anubhāvaiḥ |*.

¹This spelling is not an error. See Parpola 2023, p. 378 and the Khmer inscription K. 1216.

²This reading is indeed found in the verses cited by Baladeva Vidyābhūṣaṇa (18th century) in his commentary to a song by Rūpa Gosvāmin: *muneḥ kalyāṇamitrasya jaimineś cāpi kīrtanāt | vidyud-agni-bhayaṁ nāsti likhite ca gṛhodare || jaiminiś ca sumantuś ca vaiśampāyana eva ca | pulastyah pulahaś caiva pañcaite vajra-vāraṇāḥ ||*. Personal communication from David Buchta.

Bibliography

First published in Griffiths *et al.* 2012 with reproduction of the EFEO estampage sheets under number n. 512. This revised digital edition by Arlo Griffiths (2025).

Primary

[CIC] Griffiths, Arlo, Amandine Lepoutre, William Aelred Southworth & Thành Phần. 2012. *Văn khắc Chăm pa tại Bảo tàng Điêu khắc Chăm - Đà Nẵng / The inscriptions of Campā at the museum of Cham sculpture in Đà Nẵng*. Ho Chi Minh City; Hanoi: VNUHCM Publishing House and Center for Vietnamese and Southeast Asian Studies University of Social Sciences and Humanities Vietnam National University Hồ Chí Minh City; École française d'Extrême-Orient. [URL]. Pages 245–246.

Secondary

BEFEO 1928. *Bulletin de l'École française d'Extrême-Orient*, tome XXVIII N°3, 1928. No place, 1928. [URL]. Pages 601–603.