

K. 161. Doorjamb from Prasat Preah Khan of Kompong Svay, 924 Śaka

Kunthea Chhom and Arlo Griffiths

Authors of digital edition: Kunthea Chhom, Arlo Griffiths

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Palaeographic description

The lettering is characteristic of the eleventh century CE.

Edition

1. Sragdharā

⟨1⟩ ṣrīmat-pādāgra-lilāvanamita-dharaṇīkṣobha-saṁkṣobhitā!⟨b⟩dhi
⟨2⟩ bhrāmyatkrandatsurendraṁ bhujava!⟨n⟩apavanais saṁskhalatsadvimānaiḥ
⟨3⟩ svāṅgais svalpikṛtāśaṁ nava-rasa-rucibhir visphuradras̥mimālyai⟨4⟩r
nāṭyaṁ vrahmādi-sevyaṁ sukhayatu dayitānandanam candra-mauleḥ||

2. Anuṣṭubh

⟨5⟩ ⟨Column a⟩ ṣnamo vuddhāya sarvvajña-
⟨Column b⟩ -śavdo yatraiva sārthakaḥ

<6> <Column a> tasyaiva hi vacas satyaṁ
<Column b> pramāṇena nirūpitam

3. Anuṣṭubh

<7> <Column a> tad-uktau pāram*ḥi*<i>tantra-
<Column b> -tayau tad-gata-yoginaḥ

<8> <Column a> try-akṣaraṁ ca nija-jñānaṁ
<Column b> guru-pāda-yugan name

4. Anuṣṭubh

<9> <Column a> śrīddhaś śrīsūryavarmmāsī<Column b>c
catur-bhuja-vilāsakaḥ

<10> <Column a> yas sūrya-vañśajo rājye
<Column b> catur-bhuja-vilāsaka<ḥ>

5. Anuṣṭubh

<11> <Column a> smaro 'naṅgaś śaśāṅko 'pi
<Column b> śaśīti niravadyakam

<12> <Column a> Asṛjad yan nv idaṁ karma
<Column b> kānti-sarggāvadhicchayā

6. Anuṣṭubh

<13> <Column a> bhāṣyādi-caraṇā kāvya-
<Column b> -pāṇiṣ ṣa*ḍ*!<d>darśanendriyā

<14> <Column a> yanmatir dharmmaśāstrādi-
<Column b> mastakājaṅgamāyata

7. Anuṣṭubh

<15> <Column a> Etāvatānumeyaṁ ya-
<Column b> -d-vīryaṁ yad rūḍhadhīr muniḥ

<16> <Column a> raṇa-stho rāja-saṅkīrṇā<Column b>d
rājño rājyaṁ jahāra yaḥ

8. Anuṣṭubh

<17> <Column a> kāla-doṣānalāviṣṭā
<Column b> yasya sekāmvu-nirggame

<18> <Column a> tad-vināśāt kṣaṇaṁ lokāḥ
<Column b> sukhāyante sma sarvvathā

9. Anuṣṭubh

<19> <Column a> yugahāner ayan dharmmah
 <Column b> pada-hīno jarākṛśaḥ
 <20> <Column a> yannītirasam āsādyā
 <Column b> sat-padas sma yuvāyate

Apparatus

<1> -līlāvanamita- ◇ -*līlāvanāmita*- LF.
 <5> vuddhāya ◇ *buddhāya* LF.
 <7> pāramṇi<i>i</i>tantra ◇ *pāramītantra* LF. — <7> -tayau ◇ -*taryau* LF.
 <9> śrīsūryavarmmāsī<Column b>c ◇ *śrīsūryavarmmāsī<Column b>c* LF.
 <15> -d-vīryaṇ ◇ -*d vīryaṇ* LF.

Translation

1.

Let the dance of the Moon-Crested <Śiva>, by which the ocean is shaken due to the shakings of the earth bent down under the tip-toe play of his fortunate feet, <the dance> in to which the king of the gods whirls and shouts <in alarm> at the winds of <Śiva's> arm-forest which causes <even> the sturdy celestial cars to falter, <the dance> in which the regions are made small by <Śiva's> own limbs, which have the beauty of <all> nine <aesthetic> flavors (*nava-rasa-ruci*), from which garlands of rays shine forth, <the dance> to be attended by Brahmā etc., <the dance> that delights his wife (*dayitā-nandana*) – let <this dance> bring pleasure.

2.

Homage to the Buddha, in whose sole case the word 'omniscient' has meaning, because only his words are established as true by a means of valid knowledge.

3.

I bow to both Ways taught by him, the one of Perfections and the one of Mantras; to the Yogins who have gone those <ways>; to my innate three-syllabled knowledge, and to the feet of the *guru*.

4.

Śrī Sūryavarman, ignited by Śrī (glory), whose affection was for the Four-Armed <Viṣṇu>, who was born in the Solar Dynasty, was in royal power having <as date of accession the śaka year 9> manifestations (*vilāsa*, i.e. orifices), <2> arms, 4.

5.

He (Brahmā) surely made this impeccable creation, viz. him (Sūryavarman), out of the desire for an absolute highpoint in the creation of beauty, <thinking>: "Even <the paragon of beauty> Smara is bereft of a body, and <likewise> Śaśin is marked by a hare."

6.

His thought, which had commentaries etc. as feet, poetry as hands, the six Darśanas as organs, the Dharmaśāstras etc. as head, was like a living being (*ajāṅgamāyata*).

7.

By this his heroism can be gauged, <namely> that that sage of renowned intelligence, when engaged in battle, stole the kingdom from a king allied (*saṁkīrṇa*) with kings.

8.

When the water of his consecration (*seka* = *abhiṣeka*) issued out <of the vessel>, the people, burdened with the fire of the faults of time, everywhere were happy for a moment because of that <fire's temporary> extinction.

9.

After the dissolution of <the last> Yuga, this Dharma, emaciated due to age, deprived of its feet, obtained the <fresh> juice of his governance, was rejuvenated and <became> provided with feet.

Translation into French by Finot 1904

1.

Ébranlant les régions de l'espace par l'ébranlement de la terre qui fléchit sous le frôlement du bout de son pied divin ; faisant tournoyer et mugir l'Indra des dieux au vent de ses bras puissants qui ballotent les palais célestes ; rapetissant l'espace par ses membres luisants d'une sueur récente et enguirlandés de rayons étincelants ; puisse-t-elle nous porter bonheur, la danse - digne de l'attention respectueuse des dieux et délice de sa bien-aimée, - la danse de Celui qui a pour diadème la lune !

2.

Hommage au Buddha, à qui seul s'applique avec son plein sens le nom d'Omniscient ; de lui seul en effet la parole est vraie et logiquement établie.

3.

Désignés par lui comme les deux barques de la doctrine des Pāramīs pour le yogin qui s'y applique, je salue les pieds de mon guru, dont la science a sa source dans le faveur du dieu aux trois yeux.

4.

Il était <un roi nommé> Śrī Sūryavarman, enflammé par Śrī, ayant la grâce de Viṣṇu, né de la race du Soleil ; son règne avait pour base quatre, les bras et les ouvertures.

5.

On le surnommait Smara, Anaṅga, Śaśāṅka, Śaśin : c'est pourquoi il créa cette œuvre irréprochable dans le désir de porter à son extrême limite la création du beau (ou: la diffusion de son éclat).

6.

Ayant pour pieds le Bhāṣya, etc., pour mains les *kāvyas*, pour organes des sens les six *darśanas*, pour tête les *dharmaśāstras*, son intelligence était une personne vivante.

7.

Quelle fut sa vaillance, on peut l'inférer de ce que, Muni à l'intelligence mûrie, il enleva dans la bataille la royauté à un roi mêlé à d'autres rois.

8.

Les gens qui était tourmentés par le feu des vices du temps, lorsque ce feu fut éteint par l'eau de ses libations, se sentirent à l'instant dans une félicité parfaite.

9.

Par l'écoulement des *yugas*, Dharma était privé de ses pieds et desséché de vieillesse : grâce à l'ambrosie du gouvernement de ce prince, il retrouva ses pieds et sa jeunesse.

Bibliography

Edited by Louis Finot (1904, pp. 672–675) with a French translation; re-edited here by Arlo Griffiths with an English translation.

Primary

[LF] Finot, Louis. 1904. “Notes d’épigraphie, VII : L’inscription de Práh Khan.” BEFEO 4, pp. 672–675. DOI: 10.3406/befeo.1904.1361. [URL]. Pages 672–675.