Southern doorjamb of the maṇḍapa entrance at Phnom Preah Netr Preah (K. 216-S)

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Edition

〈1〉 ᩋ ◦ , siddhi s〈v〉asti◦ 928 śaka

1. Anuṣṭubh

〈2〉 ᩍ Upanadyālayan nāmnā
ma¿dh?〈th〉urā-puravat puram·
〈3〉 ya{ṁ}munopana-dīvāpi
kalaṅka-pava¿ṇ?〈n〉ākṣayā //

2. Anuṣṭubh

〈4〉 tasmin vabhūva yā saiva
maddhya-deśeti saṁjñayā
〈5〉 Uditā dha〈〈rmma〉〉-kāmārtha-
¿vati?〈m atī〉va parameśvarī //

3. Anuṣṭubh

〈6〉 satī sat(ī)nāṁ paramā
vanāḍhyeṇa va[ne]śvarī
〈7〉 kuntīva dharmm(i)ṇāgrāgrād
vrāhmaṇīvāpi kāmvujā //

4. Anuṣṭubh

〈8〉 kānt¿i?〈ī〉nāṅ kānt¿a?〈i〉ma¡tt!〈t〉yā ca
rāja-maṇḍira-mālinī
〈9〉 sa¿ṅsa?〈ṁsā〉rasāgar¿a?〈ā〉d bh¿i?〈ī〉tyā
dharmma-kāra-kanirddamā //

5. Anuṣṭubh

〈10〉 Āsahasrāt tu yajñānāṁ
vrahmayajñaṁ mahattaraṁ
〈11〉 sarvva-śāstri-guror asmād
vrahmayajñaṁ kṛtan tayā //

6. Anuṣṭubh

〈12〉 pāda-dvayañ ca kedāraṁ
dakṣiṇena nagasya tu
〈13〉 śilpino parato syaiva
vrahma-mūla-samīpakam· //

7. Anuṣṭubh

〈14〉 tat kṣetraṁ sa-dhanaṁ sarvvaṁ
ratna-r¿u?〈ū〉pyasa-hemakam·
〈15〉 gura(v)e praṇi-pannā sā
prādāt pr¿i?〈ī〉tyā tu dakṣiṇāṁ ◦ //

8. Anuṣṭubh

〈16〉 O śaiva-pādag¿ī?〈i〉ripure
sarvva-dravyādi-svargga-dam·
〈17〉 nā¿t?〈ṭ〉akād¿ī?〈i〉 sa-gītādi
sa-gandharvva-¿ś?〈g〉uṇādy¿asūn·?〈adāt·〉 //

9. Anuṣṭubh

〈18〉 pura-kṣetrā¿d?〈ṇ〉isa(r)vvāṇ¿ī?〈i〉
dharmma-vic charmm¿a?〈i〉lā parā

〈19〉 sā tat-kulāṁ (ca) purastāt
sam¿a?〈ī〉kṣya pradadau mudā //

10. Anuṣṭubh

〈20〉 paripāla¿ṇ?〈n〉am e(vā)syaś
śiva-pādasya yajvanaḥ
〈21〉 kalpaṇā(ṁ) rakṣat¿i?〈ī〉māñ ca
pautry umā pitṛyajñakaḥ //

11. Anuṣṭubh

〈22〉 pālayant¿ī?〈i〉 ca ye dhīrāḥ
sa-gotra-k¿a?〈u〉lavāndhavāḥ
〈23〉 tri-vargga-pha〈la〉dām etān
te yānti paramāṅ gatim· //

12. Anuṣṭubh

〈24〉 nāśayant¿ī?〈i〉 ca ye mū¿dh?〈ḍh〉ā{ṁ}
mū¿dh?〈ḍh〉āndhakapa¿n?〈t〉ānvitāḥ
〈25〉 Avīc¿yadin?〈i〉narakaṁ gh¿au?〈o〉ran
te yānti paramāṅ gatim· ◦ //

〈26〉 O gho thqyaka gho pandān· gho Aṁpen· gho saquya tai panhem· kvann· (tai)〈27〉ya Arga taiya parvvati gho pdān· gho rām· gho paroṅa taiya cā(mpa)〈28〉 kvanna taiy· (kh)svāc· taiya phgota kvann· gho kansān· taiy· sva(sti)〈29〉 taiya cāmpa taiy· kaṁvraḥ taiya srāṣṭa kvanna gho viśe(śa)〈30〉 taiy· kañjā kvanna gho chke taiy· kandeṅ· kvanna gho ch(ke) taiy· ka(ṁ)〈31〉Īn· taiy· kaṁbha kvanna taiy· khju gho kañjuna taiy(a) kandhi kva(nna)〈32〉 taiya thqyak· taiya kandvat· kvanna gho kaṁvās· taiy(·) ka(ṁ)śrī〈33〉 taiy· paroṅa taiya kaṁbha kvanna gho thqyaka gho śri gho kanqā tai〈34〉y· phgaṅ· kvanna taiy(·) chke taiya kansom· kvanna gho ka〈ṁ〉śrī taiya〈35〉 chke◦ khñu〈ṁ〉 mana mratāñ· khloñ· śrisaṅgrām·(dā)ru(na) Oy· parigrah· ta〈36〉 teṅa Umā gho qgata gho ka〈ṁ〉vās· taiy(a) dharmma taiy· thās· taiya khñu〈ṁ〉 tai〈37〉 y· chke taiy· kandic· taiya khnap· taiy· sthira taiy(a) (th)ṅ[e]◦ khñuṁ mana vapā〈38〉 Oya parigrah· ta teṅa Umā taiya kaṁprvat· taiy· kandapa taiy·〈39〉 pansās· taiy· Āj· taiya (ka)nsoṁ taiya kanhen· taiy· pa[nhem·]〈40〉 taiy· parvāt· taiy· kaṁpita gho narāy· taiya ka〈ṁ〉prvat· gho〈41〉 ka(ṁ)vraḥ gho kaṁvit· taiy· vit· kvanna taiy· khñu(ṁ) vraḥ gho kanti(k·)〈42〉 neḥh· qnak ta piy· cam ca[ṁ]nā(ṁ) saṅakrānta Āṣṭami caturdda¿k?〈ś〉i pañca〈43〉daśi◦ ca[ṁ]nāṁ mratāñ· khloñ· śri saṅgrāmadāru[na ra]ṅko liḥ vyar·〈44〉 pratidinna(◦) sruk· sre giripur· ta gi bhāga teṅa tvan· sna(ṁ) sre vraḥ〈45〉 Andyar· sre ganiśvara sre st(u)ka kaṁvval· ti duñ· nu māsa (li)ṅa I ta vā〈46〉p· vrau nu vāp·

vrāhm· sre stuka ka〈ṁ〉vvala sot· ti duñ· nu padigaḥ I jyaṅ·〈47〉 ta yā loñ· pen(·) nu loñ· pen· sre dal· cāmpa ti duñ· nu vaudi I jyaṅ(·) 7〈48〉 svok· I jyaṅ· vyar· ta vāp· vis· sre lāc· krapi(◦) bhumi khñuṁ ta roḥh·〈49〉 neḥha syaṅa man· jvan· ta kamrateṅa jagāta śivapāda cāṁm· caṁnāṁ〈50〉 raṅko pratidinna je kanlāh· neḥha Upāy· (ne)ḥ gi nāk ta mā(n)· mān· gu(ḥ)〈51〉 teṅa Umā nu loñ· pitṛyāj·ña ⁜

Apparatus

〈2〉 Upana • Above the *na* syllable of *Upana*, there is a mark that looks like an *anusvāra*. however, it seems to be accidental.

〈5〉 dha〈〈rmma〉〉kāmārtha • We notice that three points seem to accompany the words of the compound: one is placed to the right of *-rmma-* (for *dharmma-*), another under the *kā-* of *kāmā-*, and the third one under the *mā-* where the word *-ārtha* begins. Are these visual indications made by or for the engraver to correctly place these three terms ?

〈6〉 va[ne]śvarī ◇ *va śvari* GC • Cœdès remarks that this *pāda*, which is missing a syllable, is corrupted, and also suggests *vanacarī*/i to complete the meter Cœdès 1937–1966, vol. 3, p. 41, n. 6. However, his suggestion is far from the the clearly legible portion of the word (*-śvari*). The term *vaneśvarī* is a possible solution that we propose in our edition, but *vāgīśvarī* (another name of Sarasvatī) could be another possibility.

〈7〉 dharmm(i)ṇā ◇ *dharmmiṇā* GC.

〈8〉 kānt¿i?〈ī〉nāṅ kānt¿a?〈i〉ma¡tt!〈t〉yā ◇ *kāntānaṅ kāntimatyā* GC.

〈9〉 nirddamā ◇ *nirddhamā* GC.

〈14〉 rupya ◇ *rūpya* GC.

〈15〉 gura(v)e ◇ *gurave* GC.

〈17〉 ¿ś?〈g〉uṇā ◇ *śuno* GC.

〈18〉 purakṣetrā¿d?〈ṇ〉isa(r)vvāṇ¿ī?〈i〉 ◇ *purakṣetrāni sarvvāṇi* GC.

〈19〉 tatkulāṁ (ca) purastāt ◇ *tatkulapurastāt (?)* GC • A letter seems to be written between the end of the first compound and the term *purastāt*, which we suppose to be the conjunction *ca*, and whose presence makes possible to add a syllable in order to make the verse correct.

〈21〉 pitṛyajñakaḥ • In the summary of the contents of the inscription delivered by Aymonier (Aymonier 1901, p. 323), this person appears with the name Parāyāj.

〈24〉 mū¿d?〈ḍ〉hāndhakapa¿n?〈t〉ānvitāḥ ◇ *mūdhāndhakapatānvitāḥ* GC.

〈25〉 Avī¿cyadin nar?〈cinarakam〉akaṁ • As Cœdès remarks, with *-adin* (for *ādin*), the *pāda* has one extra syllable (Cœdès 1937–1966, vol. 3, p. 41, n. 21). In addition, *Avīcinaraka* is frequent in the inscriptions (see, for example, K. 379, 10th or 11th century, Cœdès 1937–1966, vol. 6, p. 213, l. 9).

〈27〉 rām· ◇ *rāma* GC. — 〈27〉 taiya cā(mpa) ◇ *taiy· [2×]* GC.

〈28〉 sva(sti) ◇ *svasti* GC.

〈29〉 kvanna gho viśe(śa) ◇ *kvann· [4×]* GC.

〈30〉 gho ch(ke) ◇ *gho [1×]* GC.

〈31〉 kaṁbha ◇ *ka〈ṁ〉bha* GC.

〈32〉 ka(ṁ)śrī ◇ *kaṁśrī* GC.

〈34〉 ka〈ṁ〉śrī ◇ *kaṁśrī* GC.

〈35〉 saṅgrām·(dā)ru(na) • Even if a *virāma* is visible above the *m* consonant, it must be understood as *saṅgrāmadāruna*. This proper name reappears l. 43.

〈36〉 ka〈ṁ〉vās· ◇ *kaṁvās·* GC. — 〈36〉 khñu〈ṁ〉 ◇ *khñum·* GC.

〈37〉 taiy(a) (th)ṅ[e] ◇ *taiy· [1×]* GC.

〈39〉 (ka)nsoṁ ◇ *kanso* GC. — 〈39〉 kanhen· ◇ *kanden·* GC. — 〈39〉 pa[nhem·] ◇ *pa [1×]* GC • This proper name also appears l. 26

〈40〉 ka〈ṁ〉prvat· ◇ *kaṁprvat·* GC.

〈41〉 ka(ṁ)vraḥ ◇ *kaṁvraḥ* GC. — 〈41〉 kanti(k·) ◇ *kanti [1×]* GC.

〈42〉 ca[ṁ]nā(ṁ) ◇ *caṁnāṁ* GC. — 〈42〉 saṅakrānta ◇ *saṅkrānta* GC.

〈43〉 ca[ṁ]nāṁ ◇ *caṁnāṁ* GC.

〈44〉 sna(ṁ) ◇ *snaṁ* GC.

〈45〉 st(u)ka ◇ *stuk·* GC. — 〈45〉 (li)ṅa ◇ *liṅ·* GC.

〈46〉 ka〈ṁ〉vvala ◇ *kaṁvval·* GC.

〈47〉 loñ· • The consonant *ña* of this term, as well as of the one preceding it in the same line, has a "reduced" form which consists of a simple spiral. This form is sometimes found in inscriptions from the beginning of the eleventh century (Soutif 2009, vol. 2, pp. 590–591).

〈48〉 (◦) ◇ ◦ GC.

〈50〉 mā(n)· mān· ◇ *cāṁ caṁnāṁ* GC • We found *gi qnāk ta māna* in the K. 774 inscription (end of the 10th century,Cœdès 1937–1966, vol. 4, p. 65, l. 9, which can be compared to what we read here. On the other hand, there is no reason to explain the doubling of the verb *mān*. — 〈50〉 gu(ḥ) ◇ *guḥ* GC.

〈51〉 pitṛyāj·ña • Even if a *virāma* is visible above the last syllable, we must understand *pitṛyājña*. This name appears in the Sanskrit part, l. 21.

Translation into French

〈1〉 Réussite ! Bonheur ! 928 *śaka*.

1.

〈Il y eut〉 une ville nommée Upanadyālaya (« séjour au bord de la rivière »), telle la ville de Mathurā, impérissable et purificatrice des souillures, située au bord de la Yamunā.

2.

Dans cette ville naquit la nommée Madhyadeśā qui, 〈comme〉 Parameśvarī, est supérieure au Dharma, Kāma et à l'Artha.

3.

Elle était la première femme de bien d'entre les femmes de bien, maîtresse de la forêt (*vaneśvarī*), 〈vivant〉 avec un anachorète (*vanāḍhyeṇa*), comme Kuntī avec le vertueux, 〈et〉 comme Kāmbujā, la première brāhmine.

4.

De par sa beauté et son intelligence parmi les femmes, elle était 〈comme〉 Mālinī au palais royal (*rāja-maṇḍira*) ; à cause de sa crainte de l'océan des transmigrations, elle n'admettait aucune restriction dans l'observance du devoir.

5.

Le sacrifice *brahmayajña* est plus grand même que mille sacrifices ; elle accomplit un *brahmayajña*, à l'instigation de ce maître qui connaît tous les traités.

6–7.

Et le champ de deux pieds, au sud de la colline, au-delà de ce *śilpin*, près de Brahmamūla,

ce champ, avec tous les biens : joyaux, argent, or, elle le donna avec joie et respect comme honoraires au maître.

8.

Au ⟨sanctuaire de⟩ Giripura du Śivapāda elle donna toutes les richesses et autres ⟨biens⟩ qui procurent le ciel : des danseurs accompagnés de chanteurs et de musiciens, vertueux etc.

9.

Cette ⟨femme⟩ vertueuse, telle une seconde Śarmilā, après avoir examiné minutieusement tous les champs de la ville/du temple, ⟨les⟩ a donnés avec joie en présence de sa famille.

10.

La garde de ce Śivapāda, et cette fondation de la sacrificatrice sont assurés par sa petite-fille Umā et par Pitṛyajñaka.

11.

Que les gens résolus qui protègent ⟨cette fondation⟩, avec leur lignée, leur famille et leurs parents, aillent à une fin dernière qui leur procure le fruit des trois qualités.

12.

Que les fous, qui, poussés par la folie, l'aveuglement et la tromperie, détruisent ⟨cette fondation⟩, aillent à leur fin dernière dans le terrible enfer Avīci.

⟨26–34⟩ *gho* Th'yak, *gho* Pandān, *gho* 'Aṁpen, *gho* Sa'uy, *tai* Panhem, *kvann tai* 'Arga, *tai* Parvati, *gho* Pdān, *gho* Rām, *gho* Paroṅ, *tai* Cāmpa, *kvann tai* Khsvāc, *tai* Phgot, *kvann gho* Kansān, *tai* Svasti, *tai* Cāmpa, *tai* Kaṁvraḥ, *tai* Srāṣṭa, *kvann gho* Viśeśa, *tai* Kañjā, *kvann gho* Chke, *tai* Kandeṅ, *kvann gho* Chke, *tai* Kaṁ'īn, *tai* Kaṁbha, *kvann tai* Khju, *gho* Kañjun, *tai* Kandhi, *kvann tai* Thqyak, *tai* Kandvat, *kvann gho* Kaṁvās, *tai* Kaṁśrī, *tai* Paroṅ, *tai* Kaṁbha, *kvann gho* Th'yak, *gho* Śri, *gho* Kan'ā, *tai* Phgaṅ, *kvann tai* Chke, *tai* Kansom, *kvann gho* Kaṁśri, *tai* Chke.

⟨35–37⟩ Esclaves que Mratāñ Khloñ Śrī Saṅgrāmadāruṇa donne en présent (*'oy parigrah*) à Teṅ Umā : *gho* 'Gata, *gho* Kaṁvās, *tai* Dharma, *tai* Thās, *tai* Khñuṁ, *tai* Chke, *tai* Kandic, *tai* Khnap, *tai* Sthira, *tai* Thṅe.

⟨37–41⟩ Esclaves que le père donne en présent à Teṅ Umā : *tai* Kaṁprvat, *tai* Kandapa, *tai* Pansās, *tai* Āj, tai Kansoṁ, tai Kanhen, tai Panhem, tai Parvāt, tai Kaṁpita, *gho* Narāy, *tai* Kaṁprvat, *gho* Kaṁvraḥ, *gho* Kaṁvit, *tai* Vit, enfants des *tai*, servantes du dieu, *gho* Kantik.

〈42〉 Ces trois individus assurent les fournitures des cérémonies du nouvel an, au huitième, au quatorzième et au quinzième jour 〈de chaque quinzaine〉.

〈43〉 Fournitures de Mratāñ Khloñ Śrī Saṅgrāmadāruṇa : 2 *liḥ* de riz décortiqué chaque jour.

〈44–48〉 Villages et rizières de Giripura 〈constituant〉 la part de Teṅ Tvan Snaṁ : rizière de Vraḥ Andyar, rizière de Gaṇīśvara, rizière de Stuk Kaṁvval, achetées pour 1 *liṅ* d'or à Vāp Vrau et Vāp Vrāhma ; rizière Stuk Kaṁvval différente 〈de celle précitée〉 achetée pour un crachoir pesant x *jyaṅ* à la grand-mère de Loñ Pen et à Loñ Pen 〈lui-même〉 ; rizière de Dal Cāmpa achetée pour 1 cruche de 7 *jyaṅ*, 1 plateau de 2 *jyaṅ* à Vāp Vis ; rizière de Lāc Krapi.

〈48–51〉 Les terres et les esclaves précités sont ceux qu'ils offrent au dieu Śivapāda 〈pour〉 assurer les fournitures de riz décortiqué quotidiennes : 1 panier et demi. Ce sont les ressources 〈et〉 ce sont les personnes que possèdent exclusivement Teṅ Umā et Loñ Pitṛyajña.

Commentary

In stanza IV, the compound *rāja-maṇḍira-mālinī* led George Cœdès to interpret the hermit Madhyadeśā as having been a florist (*mālinī*) in the royal palace. However, it seems possible that she occupied a higher position within the palatial sphere, in light of the series of comparisons established in the inscription. Madhyadeśā is first compared to Draupadī (st. II), and later to Kuntī and Śarmilā (st. IX), all major female figures of the *Mahābhārata*. In this context, the appellation Mālinī ("gardener" or "garland-bearer") may be understood as an allusion to Draupadī herself, who adopts this assumed name during her incognito stay at the court of Virāṭa, king of the Matsyas, where she presents herself as a *sairandhrī*, that is, a companion and attendant of the queen. It would seem that this comparison, combined with the mention of the royal palace, tends to situate Madhyadeśā as a concubine or courtesan, or at the very least as a woman attached to the palace. This interpretation is further supported by the Old Khmer section of the inscription, where the name Madhyadeśā no longer appears. Instead, as George Cœdès had already suggested, she is designated by the formula *teṅ tvan snaṁ*. This expression combines the title *teṅ tvan*, reserved for elderly women, with the term *snaṁ*, which may be translated as "royal concubine" or, more generally, "palace attendant". The position she occupied within the palace likely facilitated the accumulation of the resources necessary for the realization of her pious foundations, both in favor of her *guru* and of the deity installed in the temple where the inscription was displayed.

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First studied by Etienne Aymonier (1901, p. 322). Edited later by George Cœdès (1937–1966, vol. 3, p. 40) with a French translation. Digital edition made by Chloé Chollet from the EFEO estampage n. 458.

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