K. 1235. Stela at Ta Keo Museum, 549 Śaka

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Palaeographic description

The lettering is characteristic of the seventh century CE. According to Dominic Goodall (2019, p. 32), the stela ”bears 10 lines in Sanskrit written in sober but elegant letters, neatly engraved, that are typical of the seventh century. I draw the attention of readers to two characteristics to note. The engraver writes the retroflex ṇ in both the older and the “newer” seventh-century fashion (lines 4, 5, 8, 9 and 10), in other words both with and without the central vertical bar, and what is elsewhere sometimes a loop in the lower left part of the dental n is here closed.”

Edition

1. Anuṣṭubh

〈1〉 〈Column a〉 [꣟꣟꣟] mataiśvaryya
〈Column b〉 pradāna-prabhur ī(ś)varaḥ
〈Column c〉 dhāryyate jagad aṣṭābhi〈Column d〉r
a(ś)eṣaṁ yasya mūrttibhiḥ

2. Anuṣṭubh

〈2〉 〈Column a〉 [Āsī]d aśeṣa-bhūpāla
〈Column b〉 -mastakār(p)pi(ta)śāsanaḥ
〈Column c〉 rājā śrīśānavarmmeti
〈Column d〉 yaśasām eka-bhājanam·

3. Anuṣṭubh

〈3〉 〈Column a〉 [tap](ta-ru)gmam ivātyarttha〈Column b〉m
aśobhata yaśodhanaḥ
〈Column c〉 Anvaye yo jagadvyāpi
〈Column d〉 yaśasām avanībhujām·

4. Anuṣṭubh

〈4〉 〈Column a〉 U(da)dhi-traya-paryyanta〈Column b〉m
ekacchatra-vataṁsitam·
〈Column c〉 yasya pratapatas samya〈Column d〉g
abhūd avanimaṇḍalam·

5. Anuṣṭubh

〈5〉 〈Column a〉 Ā[k]ṛ[ṣ](ṭo) yena mahata〈Column b〉ḫ
kārmukasya na kevalam·
〈Column c〉 dilīpasyāpi rājarṣe〈Column d〉r
asamaf prathito guṇaḥ

6. Anuṣṭubh

〈6〉 〈Column a〉 (ma)yy eva rūpasaṁpatti〈Column b〉r
iti rūḍhām ahaṅkṛtim·
〈Column c〉 Atyajan madano manye
〈Column d〉 vapuṣmantam avekṣya [yam·]

7. Anuṣṭubh

〈7〉 〈Column a〉 [te]na rājādhirājena
〈Column b〉 pratha(ma)[ḫ kṛta]vedinām·
〈Column c〉 sarvvāsv adhikṛto bhṛtya
〈Column d〉 Itikarttavyatāsu ya[ḥ]

8. Anuṣṭubh

〈8〉 〈Column a〉 (l)[i](khi)to j(i)taśāstrā(ṇā)ṁ
〈Column b〉 dhuri yaḫ k(a)vivādinām·

〈Column c〉 vidyāviśeṣanāmābhū〈Column d〉d
ācāryyo guru-vatsal[aḥ]

9. Anuṣṭubh

〈9〉 〈Column a〉 [ga](ṇi)te bde śakendr(a)[sya]
〈Column b〉 dvā[rā]mbhonidhi-sāyakaiḥ
〈Column c〉 tena setur ayaṁ vaddha〈Column d〉s
saṅkramadvayakuṇḍal[aḥ]

10. Anuṣṭubh

〈10〉 〈Column a〉 [kṛte] pu(ṇ)y(ā)dhik[āre 'smi〈Column b〉n]-
sa yajvā tena bhūbhujā
〈Column c〉 tamandarapurasvāmi
〈Column d〉 -bhojakatve niyoji[ta](ḥ)

Apparatus

〈1〉 aśeṣaṁ • It is probably an abrasion of the stone that leads one at first blush to read *ageṣaṁ*.

〈3〉 [tap](taru)gmam ivātyarttha • Before *rugmam*, we can see the lower part of what could be a ligature t: it would therefore be possible to restore [tap](taru)gmam.

〈7〉 [h̲ kṛta]vedinām· • For this restitution, see notes to the translation. The syllables in square brackets here are totally obliterated by damage to the stone.

〈10〉 [kṛte] pu(ṇ)y(ā)dhik[āre smi] • The restored portions are restituted with the help of stanza XV of K. 604, which is almost identical to the present stanza. The present stanza confirms in turn that it is indeed *puṇyādhikāre* that one must read in K. 604, XVa!

Translation by Goodall 2019

1.

〈May He〉 whose eight forms support the entire universe, the Lord, who possesses the power to accord the 〈desired〉 gift of sovereignty, 〈protect you〉.

2.

〈There was once〉 a king whose edicts were borne upon the heads of all 〈other〉 kings, the glorious Īśānavarman, the sole receptacle of glories,

3.

who, rich in glory, shone intensely in the lineage of kings whose glories filled the universe, just as 〈molten〉 gold 〈shines〉.

4.

whose kingdom (*avanimaṇḍalam*), over which he reigned fully (*pratapatas samyag*), and which extended up to the boundaries that are the three oceans, was adorned with a single parasol.

5.

That king drew towards himself not only the string (*guṇaḥ*) of his great bow, but also the famous unequalled virtue (*guṇaḥ*) of the king-sage Dilīpa.

6.

Having seen this beautiful king, it seems to me, Madana had to abandon the pride that had taken root in him for thinking "Perfection of beauty resides only in me".

7.

By this king of kings, a servant, the first among those who are conscious of what is done for them, has been employed to attend to all his duties.

8.

〈This same servant〉 was the master named Vidyāviśeṣa, the favorite of his own master, inscribed (*likhitaḥ*) at the head 〈of the list〉 of poets and philosophers who have conquered the *śāstras*.

9.

In the *śaka* year counted by the (9) orifices 〈of the body〉, the (4) oceans and the (5) arrows 〈of the god of love〉, this causeway, characterised by round 〈holes〉 that give two passage-ways 〈for water to escape〉, was built by him.

10.

Having accomplished this 〈deed〉 which gives right to merit, the same king appointed this founder as governor of Tamandarapura.

Commentary

According to Dominic Goodall (2019, p. 32), each line contains a stanza in the most common Sanskrit metre, anuṣṭubh, each verse-quarter (*pāda*) of which is separated from the next by a small space on the stone, giving the effect of a "page-layout" in four columns of text, a feature common enough in Cambodian inscriptions but unusual in the Indian subcontinent ().

Bibliography

Edited by Dominic Goodall (2019, pp. 32–40) with an English translation.

Primary

[DG] Goodall, Dominic. 2019. "Nobles, bureaucrats or strongmen? On the "vassal kings" or "hereditary governors" of pre-Angkorian city-states: Two Sanskrit inscriptions of Vidyāviśeṣa, seventh-century governor of Tamandarapura (K. 1235 and K. 604), and an inscription of Śivadatta (K. 1150), previously considered a son of Īśānavarman I." UJKS 14, pp. 23–85. [URL]. Pages 32–40.