

THE INSCRIPTION OF VĀT KHEMĀ

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by

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Introduction

Inscription 14 is engraved on a large slab of stone 2 m. high, 63 cm. wide, and 20 cm. thick (Figs. 1-4). The slab is approximately rectangular, with a rounded top which comes to a peak at the center. The edges are rounded off, so that the surface left on either face for the inscription is only about 48 cm. wide. A small *sīmā* boundary stone is carved in bas-relief at the bottom of each of the edges, and a large one at the bottom of Face II. At the top of each face a space large enough to accommodate several lines is left blank. Face I has 41 lines of writing, of which very little of the first 9 can be read, while the rest is indistinct in places and contains several lacunae. Face II has 18 lines, for the most part in good condition.

The inscription was discovered in 1887 by two officials who were sent by King Rāma V to the Sukhodaya region to search for old inscriptions and sculptures. Vāt Khemā, where they discovered it, was located near the 'Braḥ Rvañ Highway,' but we have not been able to learn exactly where. When the inscription arrived in Bangkok it was placed in the Vāñ Hnā Museum. It remained there until 1909, when it was transferred to the Vajirañāṇa National Library. It is now in the Vajirañāṇa Hall of the old National Library building.

It was published in Fournereau's *Le Siam ancien*, with a Romanized transcription and a French translation by the missionary Père Schmitt.¹

1) Fournereau, *Le Siam ancien*, I, Paris, 1895, pp. 209-214. Though the rubbings published by Fournereau (which we reproduce here as Figs. 3 and 4) are reasonably good considering the poor condition of much of the stone, Schmitt's transcription and translation are far from satisfactory, and the authorship of the inscription is wrongly attributed.

A much better transcription and translation were published in 1924 by the late George Coedès in *Recueil des inscriptions du Siam*, while a transcription in modern Siamese letters by Nāy Puan Induvamsa (now Luang Boribal Buribandh) appears in the Siamese section of the same book.²

The inscription is dated in the month of Jeṭṭha, year of the monkey the numerical designation of which, though mutilated, can be seen clearly as Sakarāja 1458, which gives a date in 1536 A.D. It commemorates a series of benefactions made by a prince named Cau Debaruci and some other merit-makers to a monastery, the name of which is not given, but which should presumably be identified with Vāt Khemā. At I/39 there is a brief reference to some land presented to the monastery, either at the same time or earlier, by 'His Majesty the great upāsaka Cau Brañā Śrī Dharmāsokarāja,' perhaps the ruler of Kāmbhēn Bejra who bore the same title and founded a bronze statue of Śiva in 1510.³ We have no clue to the identity of Cau Debaruci, the author of Inscription 14, but we may assume that, like Cau Brañā Dharmāsokarāja, he was a descendant of the old royal family of Sukhodaya, ruling a principality as a vassal of Ayudhyā.

The writing is just about what we should expect for the period. The mai-hän-ākāśa (◌̃) is usually placed over the final consonant of the syllable, rather than after it as in the 13th and 14th centuries, and is thus beginning to approach the position it has in modern Siamese. The words ชรัม and กรวม, and their compounds, are spelt as in modern Siamese, except that they have a mai-hän-ākāśa added above. Except in two doubtful instances, the letter ๐ does not occur; in most words

2) Coedès, *Recueil des inscriptions du Siam*, Vol. I, Bangkok, 1924, pp. 161 ff.; ประชุมศิลาจารึกสยาม ภาคที่ ๑, Bangkok B.E. 2467, pp. 40 ff.; second edition, Bangkok, B.E. 2500.

3) See JSS 62/2, p. 223 ff.

that now have it, it is simply omitted, for example พระ is written พร. The vowels ^๑ and ^๒ do not occur, their places being taken by ^๓ and ^๔; สลิ่ง and คำลิ่ง are written สลิ่ง (salīṅ) and คำลิ่ง (tāmliṅ); and หมั้น is written หมั้น (hmīn). The vowel ใ occurs not only in words that are now spelt with it, but also in several words that are now spelt with ใ, for example ใว้ is written ใว, and ใว้ is written ใว; ใ้ appears to be written ใม at I/31 and ใม at I/33 (but the reading is not certain); ใ and ใ้ are generally written ใ and ใ้. In the word ปรีชญา (II/12 : for Pali pariññā, Buddhist Skt. pariṣṇā), the letter ญ in abbreviated form is subscript to the ใ. A sign somewhat resembling the Sukhodayan numeral 2 occurs three times (II/12, II/13, II/17); like the modern sign ๓, it indicates that the preceding word is to be repeated.

In our translation we have regularized the spelling of most proper names and loanwords from Sanskrit or Pali.

Text

[Face I]

- (๑) || วสพรมหาเถร.....แสนต์ .นเมือมหาเถร.....
 (๒)
 (๓)เจ้าเทพฐจิ.....
 (๔)ไคอุปสมบทเปนภิกขุ
 (๕)กอนักบัพพรเจาทงม้วน ..น
 (๖) ก ไหเปนสิทธิแล ||-|| สักราช ๑๔
 (๗) ๕๘ วอคนักสัทธิเช.มาส... || พ.ศ.พ.ก...
 (๘) กส..พ....ใน...ชใน.....ต...
 (๙)ง....ก.พญาบาลพรเปนเจ้าแลมีนาสวน
 (๑๐) ..กัพนกับ พรพุทธเจาเนีเจ้าเทพฐจิแลบาผาชาวพ ...
 (๑๑) นา .. วลาน.ง ...ชอยกันสางกับ ทำที่
 (๑๒) พรเปนเจ้าในพิหารก่แล้วกอลงพรพุทธเจาทงม้วนก่แล้ว
 (๑๓) หินพิหารก่เปนหินแสงรองก่แล้วริสพ้ง สอนน้เปนน้ำอาบ
 (๑๔) นำกินแลไหเปนทรัพสาธารก่แล้วกอกำแพงทงส์ตานโอ
 (๑๕) ยทานพรเปนเจ้าก่แล้ว ||-|| แตนีเจ้าเทพฐจิแต่งเครื่องสำรับไว
 (๑๖) กับพรพุทธเจาในพิหารผาเบงจติผืนนิงคาสองตำลึงเปนอาส
 (๑๗) หน้บาตทองเหลืองทวงนิงคาคำลึงนิงเปนบาตพรเจ้าลางพา
 (๑๘) นเทศทวงนิงหน้สอกสีนืวคาสองตำลึงถายโคมลายทวงนิงถาย
 (๑๙) (บริ)พน้แลกลีบทวงเปนสำรับกับลางพานเตงเปนบายศรีบูชาพร
 (๒๐) จาตเลิงทองเหลืองทวงนิงคาคาสลึงเต(ง)ใสหมากบูชาพรเจ้าเล
 (๒๑) ยนทองสำเรทวงนิงคาคาตนิงเตงหมยงบูชาพรเจานำเตาทอง

- (๒๒) สำริตดวงนึ่งมีฝาคาบาตนึ่งเตงใส่นำบูชาพรเจ้า ||—|| เแตนเครื่องสำร
- (๒๓) บักบัพพรเจ็ยลางพานเทศดวงนึ่งหนาสะกนึ่งคาสองตำลึงถวยโค
- (๒๔) มลายดวงนึ่งถวยบริพน์ เลกสิบดวงกบ์สำรบัลางพานเตงเปนบาย
- (๒๕) ศรีบูชาพรเจ้านำเตาทองสำริตดวงนึ่งมีฝาคาบาตนึ่งใส่นำม้งเบือดวงนิ
- (๒๖) งคาสามสลิงใสหมากเลี่ยนเทศดวงนึ่งใสหมากเครื่องสำรบันี้เตงเป
- (๒๗) นบายศรีกบ์พรเจ็ย ||—|| เแตนนักบุญชอยสาางไวบัพพรเปนเจ้าแพรส
- (๒๘)ตากากญើยผืนนึ่งคาหกบาตอำเตงกอนชีไวรองพรรธรร่วมกำพี
- (๒๙) ..พรสมุทชายปักผืนนึ่งกาตำลึงนึ่งอำเตงหอมชีไวรองมหาเวตส
- (๓๐) (นตอร) อำเตงเสนบุชามหาเวสน์ตอรจารสำรบันึ่งบาตนึ่งพิดาลธรร
- (๓๑) ..สสองตำลึงไม้ประดับตาตุมทองเหลืองรอบ ||—|| เแตนอำเตงอยา
- (๓๒) ตสาางไวบูชาพรเปนเจ้าคองดวงนึ่งตำน้ำสะกนึ่งคาสองตำลึงกล
- (๓๓) องลูกนึ่งไม้สกตำลึงนึ่งกงัสตาลลูกนึ่งหนักสองซ่งคำหกสลิง
- (๓๔) || เจ้าหมื่นเทพนยรมิตมีสรวาทำหินฟิงแผนนึ่งมาตงไวเตง
- (๓๕) (แกกพรสงมฟิงเมือสคบัธรร่วมกบ์หินตาดหินง์สิบแผน ||—|| หิน
- (๓๖) (แผน) นีนายพนัพิสหนูกรรมไหเลนายสง์ลูกนายเทพไชรบ
- (๓๗)ไหเปนจาริกไวไหหมันกับสาสนาพรเปนเจ้า ||—|| แด
- (๓๘)รานกบ์พรเจ้าสามสิบโรยตุวน้ออกหนาพหารนาสิบ
- (๓๙) ...สำเตจมหาอุปาศกทานเจ้าพรญาศรีธรรมาโสกราชพรรา
- (๔๐) ..เคชมีพรราชสรวาไหแกพระเจ้าใหม่นี้ใสญีสิบโรนาพร
- (๔๑) ...า รานไปหนตวันออกแล ||—|| พรทออาพาพ

[Face II]

- (๑) แต่เนทีพรเจ้าอันเปนสวนที่นิงสีโรบิงที่นิงส (องโร) บิงที่นิง
 (๒) โรมนที่นิงสามไรทีพรเจ้าสองโรบิงบาผาชาวเทพแลอำเ
 (๓) ตงยอตเมียสางไวกับพรเจ้าทีนี..โร...มนบาผาชาวเท
 (๔) พแลอำเตงยอตเมีย....พรเจ้า ||—|| อำเตงยศนอง
 (๕) ...ไว...นกับพรเจ้าใหม่นรั้กสาพญาบาลพรเปนเจ้าแล
 (๖) ไรนาสวนเรือกสิงสารากอรอนกับพรเจ้าแลบุริสการอนัญแล
 (๗) นกับญชอยกนสำงไวกับพรพุทธธรรม์ ทงม้วนนิงงไหห
 (๘) มน ไหคงแลเปนอานิสงเกนกับญทงหลายทอเทาสวรรค์
 (๙) นิพาน ||—|| อิบุนรั้กลูกธรรม์บุตผาชาวเทพแลอำเตงยอต
 (๑๐) มีสธราแลไวบริบัตพรเจ้าสงบุญไปแกเผือ ||—||สวนญโสปราด
 (๑๑) หน้าโพธิสมพารเมื่อใดแลญไปมิเลิงแกโพธิสมพาร
 (๑๒) แลญเกิดมาในชาติใด ๆ กัตติญมีปริชญาแลสมบัติเกิดมาแก
 (๑๓) ญทุก ๆ กำเนิต พยธิกยามมีแกญอน นิงอานิสงอนัญโตบรส
 (๑๔) ในสาสนาพรเจ้ากัตติญโตสางไวในสาสนาพรเจ้าทงนี้กัตติญกลั
 (๑๕) ปนาบุญสงไปแกครูอุปฌายพแมผุเถาผุเกญาติแกทาว
 (๑๖) แกพรญาแกเทพยตาทงหลายแลสัจติอน ไปตกนรกกัตติอน
 (๑๗) ไตเปนเปรตติรณานกัตติงโตความสุกขทุก ๆ คนโพ
 (๑๘) ะผลอานิสงอนัญโตสางในสาสนาพรเจ้าไวทงนี้ ||

Translation

[I/1-6.] By the authority¹ of the Mahāthera When the Mahāthera Cau Debaruci was ordained as a bhikkhu ... everything² presented³ to all the (images of the) Buddha⁴ with valid authority. || — ||

[I/6-15.] In sakarāja 1458, a year of the monkey⁵, in the month of Je[t̤ṭha] ... to take care of the Buddha⁶, together with the fields and gardens presented to this (image of the) Buddha⁷. Cau Debaruci and the white-clad Pā B⁸ together founded⁹ and made a they completed the (image of

1) ๖๙ (I/1), Pali vasa, 'authority'.

2) We reconstruct — ๓๐๓ (I/5) as ๓๐๓, modern ๓๐๓, 'everything'.

3) The lacuna at I/5 doubtless contained the word ๓๐ or its equivalent. The expression ๓๐๓ (written ๓๐ at I/5) means 'to present something irrevocably to religion,' in this case to the statue.

4) The expression พระเจ้, modern พระเจ้า, which occurs at I/5 and frequently thereafter, could be either singular or plural, and refer to monks, to objects associated with the Buddha such as relics, monuments, or images, or to the Buddha himself. The expression พระเจ้ (I/9, etc.), is similarly ambiguous. Usually in this inscription, except when there is some clue to make us believe otherwise, both expressions seem to refer to the Buddha himself, and by extension to the main image of the Buddha in the monastery. At I/5, however, พระเจ้ is modified by ๓๐๓, modern ๓๐๓, 'all,' 'the whole lot,' which shows that it refers to images of the Buddha.

5) The year is M.S. 1458, and the date would fall in 1536 A.D.

6) See note 4.

7) พระพุทธเจ้ (I/10) is unquestionably an image (or images) of the Buddha; here probably the main image in the vihāra.

8) Evidently a person whose name began with B and who had the title Pā (๖๓). If we may judge from the stock phrase ๓๐๓, this was a rank of teacher intermediate between garu (Skt. guru) and ācariya (Skt. ācārya). In the Sukhodayan inscriptions this title may be borne by either monks or laymen. The person mentioned at I/10 is doubtless a lay-supporter of the monastery who has dressed in white to signify that he has taken the Ten Precepts.

9) ๓๐๓ (I/11), modern ๓๐๓, 'helped each other to found.'

the) Buddha in the vihāra¹⁰; they completed the building of pedestals¹¹ for all the (images of the) Buddha¹²; they completed the laterite floor¹³ of the vihāra; they completed the building¹⁴ of two ponds¹⁵ of water for bathing and drinking, giving them (to the monks) as community property; and they completed the building of a wall on all four sides (of the precinct), presenting it as an offering¹⁶ to the Buddha. || – ||

[I/15-22.] Beginning here (is a list of) articles¹⁷ presented by Cau Debaruci to the (image of the) Buddha in the vihāra:

One piece of peñcati cloth, costing two tāmliṇ, for the throne¹⁸;

One brass almsbowl, costing one tāmliṇ, to be an alms-bowl for (the image of) the Buddha;

-
- 10) The expression ก่แล้ว (modern กี่แล้ว), which occurs twice at I/12 and again at I/13, I/14 and I/15, means 'was (or were) also completed.' In our translation, to make for easier reading, we have put the verb in the active voice, supplied the subject ('they'), and omitted 'also.'
- 11) ปลง (I/12), for Pali pallahka, 'seat,' 'bench,' 'pedestal'.
- 12) พระพุทธเจ้าทั้งมวล (I/12); cf. note 4.
- 13) รอง (I/13), 'support', usually means 'foundation' when used in an architectural context; but here, as the vihāra itself seems to have been already in existence, we translate the word as 'floor'.
- 14) ฐี (I/13) presumably means 'to build'; cf. Nirāśa Haripuñjaya, stanza 32, ฐีเพิ่งใหม่, 'recently built'.
- 15) สπήง (I/13), a doublet of สระπήง, the usual Sukhodayan word for pond.
- 16) โยชทาน (I/14-15).
- 17) เครื่องสำหรับ (I/15), 'articles in a series', or 'articles in sets.'
- 18) ผาเบญจตัมสนึง [...] เปนอาสน์หน้า (I/16-17) = ผ้าเบญจตัมสนึง [...] เปนอาสน์. The meaning is not very clear. อาสน์, Pali āsana, means a throne, a preaching-chair or (in Siamese) a rug. Here it seems to refer to the throne or pedestal on which the main image of the Buddha is sitting. We are inclined to connect เบญจตัม with เบญจา, a five-tiered seat or throne with a white canopy over it, used on ceremonial occasions (cf. McFarland, p. 488). If that is right ผ้าเบญจตัม would be the cloth used for the canopy.

One pedestal tray¹⁹ of foreign make, a cubit and four inches in diameter²⁰, costing two ṭāṃliṇ;

One decorated large bowl²¹ and ten small accessory bowls, forming a set with the pedestal tray, to be used in making pāy śrī offerings²² in homage to the Buddha;

One brass cover-box²³, costing five saliṇ, in which to put areca fruits in homage to the Buddha;

One tray²⁴ of gold alloy²⁵, costing one tical, for serving fermented tea-leaves²⁶ in homage to the Buddha;

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- 19) ลางพาน (I/17 f.). The word พาน is evidently used in its modern sense, 'a tray with a pedestal.' It is the same as the Khmer word *bān*, 'compote with base and stem,' attested in Old Khmer in the form *vāna*, bowl-shaped dish with pedestal,' which is in turn a loanword from Chinese. The expression ลางพาน recalls Burmese *laṇpan* : 'tray,' which derives from the same Chinese source. See Saveros Pou and Philip N. Jenner, *Some Chinese Loanwords in Khmer*, Journal of Oriental Studies (Hong Kong University Press), Vol. XI, No. 1, January 1973, p. 5.
- 20) ทหา (I/18), 'thick'. This word is used several times in the Traibhūmikathā to mean 'diameter.'
- 21) ถ้วยโคมลาล (I/18); ถ้วย, now usually a cup; โคม, glossed in the Royal Institute's Dictionary as 'the name of a kind of ancient dish': ลาย, 'decorated'; cf. McFarland, p. 293 : ขามโคม, 'a large bowl.' In the present context, the object must be a large dish or bowl; see next note.
- 22) A pāy śrī (นบายศรี, *bhāi śi*) is an honorific and auspicious offering composed of a pedestal tray containing a large bowl and a stack of smaller bowls held in place with a scaffolding of bamboo; the bowls are filled with various sorts of food, sweets, fruits, areca nuts, betel leaves, flowers, lucky tokens, etc.
- 23) We do not know the meaning of เติลึง (I/20), but conjecturally translate it as 'cover-box,' which would be the usual container for keeping dried and sliced areca fruits.
- 24) Conjectural translation of เลียน (I/20-21). We are inclined to associate the word เลียน with เชี่ยน (both perhaps deriving from *เชี่ยน ?); McFarland (p. 302) glosses เชี่ยน as 'a tray for the betel-nut and all accessories'. This could be a pedestal tray, with a flat upper surface (unlike พาน, whose upper surface is concave).
- 25) ทองสำเริด (I/21); สำเริด = modern ส้มฤกษ์.
- 26) หมมยง (I/21), modern เมี่ยง; the fermented leaves of the wild tea-plant, which are chewed or sucked with salt in northern Siam.

One long-necked bottle²⁷ with a lid, made of gold alloy²⁸ and costing one tical, in which to put water in homage to the Buddha.

|| — ||

[I/22-27.] Beginning here (is a list of) articles presented to the cetiya²⁹:

One pedestal tray³⁰ of foreign make, a cubit in diameter, costing two tāmliṇ;

One decorated large bowl³¹ and ten small accessory bowls, forming a set³² with the pedestal tray, to be used in making pāy śrī offerings in homage to the cetiya³³;

One long-necked bottle with a lid, made of gold alloy and costing one tical, to put water in;

One inlaid tray³⁴, costing three salīṇ, to put areca fruits in;

One tray³⁵ of foreign make, to put areca fruits in.

This set of articles is to be used for making pāy śrī offerings to be presented to the cetiya. || — ||

27) น้ำเต้า (I/21), น้ำเต้า, literally a calabash cucumber or bottle-gourd *lagenaria vulgaris*); hence, from its shape, a porous clay bottle with a fat belly and a long neck, used for cooling water by evaporation through the porosity; the lid is a small clay disk with a short tenon to fit into the bottle-neck. The gold-alloy bottle mentioned here was evidently intended to simulate a clay bottle of that sort.

28) ทองสำริด (I/21-22); สำริด is a doublet of สำเรด (สัมฤทธิ์); see note 25.

29) A cetiya is any reminder of the Buddha, such as a Footprint, a monument or an image. In Siamese usage the word generally refers to a monument, which is doubtless the case here.

30) ลางพาน (I/23); see note 19.

31) ถ้วยโคมลาย (I/23-24); see note 21.

32) The expression กว้สำรับ at I/24 must mean something of this sort, it corresponds to the expression เปนสำรับกับ in the similar passage at I/19.

33) พระเจา (I/25) here obviously refers to the cetiya (see notes 4 and 29); we have translated accordingly.

34) มงเบือ (I/25); judging from มังลี, an oval tray for 'ลี' or 'betel leaves', and from เบือ in *Tai Yuan*, which means 'glittering' or 'inlaid with glass alternating with mother-of-pearl', we translate the expression มงเบือ as 'inlaid tray'.

35) เลียน (I/26); see note 24.

[I/27-31.] Beginning here (is a list of articles) contributed³⁶ by (other) merit-makers to present to the Buddha :

One piece of silk, costing six ticals, bought by Āmteñ Kòñ³⁷, (for) the lectern³⁸ to support the sacred books³⁹;

36) ๕๐๕๓๗ (I/27) = ๕๐๕๓๗๕, 'helped to establish.'

37) Āmteñ (อ่านเตง, I/28) a loanword from Khmer, was a title for ladies in the Ayudhyā period. We are indebted to Madame S. Lewitz for the following information on the subject.

Morphology.

It is attested in Old Khmer epigraphy as one of a group of titles formed from the base *teñ* or its variants *tāñ*, *teñ* and *tūñ*, with derivation based on prefixation and the addition of bound-forms, e.g. :

(1) Prefix *s-* : *steñ*, *steñ*. Bound-forms : *steñ añ*, *stañ*°.

(2) Prefix *mra-* : *mratañ*, *mratañ*, *mrateñ*.

(3) Prefix *am-* : *amteñ*.

(4) Double prefix *kam-* and *s-* : *kamsteñ*. Bound-forms : *kamsteñ añ*, *vrah kamsteñ añ*.

(5) Double prefix *kam-* and *mra-* : *kammratāñ*, *kamratāñ*, *kammrateñ*, *kamrateñ*. Bound-forms : *kamrateñ añ*, *vrah kamrateñ añ*, *vrah pāda kamrateñ añ*, *dhūli vrah pāda kamrateñ añ*, etc.

Meaning and usage (tentative information based on preliminary investigation) :

(1) *Teñ* and its variants *tāñ* and *tūñ* appear in Angkorian Old Khmer, as titles for women, more or less equivalent to 'Madame' or 'Lady.'

(2) *Mratañ* occurs in Old Khmer epigraphy as early as the Pre-Angkorian period, as a title of either religious or lay people of medium rank.

(3) *Steñ* and *steñ* appear in the Angkorian period for the same purpose as the preceding; *steñ añ* is higher.

(4) *Kamraten* and *kamsteñ* seem to be interchangeable. *Kamrateñ añ* is found as the title of queens, members of the royal family, and high officials. *Vrah kamrateñ añ* is applied to any sacred being, such as the King, a god, the Buddha, or a *liṅga*.

(5) In late Angkorian inscriptions, *amteñ* is usually a title for males; but in fact it occurs too rarely for its meaning and usage to be easily defined.

38) ๕๐๕๓๗ (I/28) = ๕๐๕๓๗๕, a lectern with wooden legs and a cloth top, designed like a camp-stool.

39) ๕๐๕๓๗ (I/28), for Pali *dharmagambhīra*,

One piece of [cloth]⁴⁰ with embroidered borders, for books, costing one tāmlīn, bought by Āptēn Hōm, to place under⁴¹ the Mahāvessantara⁴²;

Āptēn Sen did homage to the Mahāvessantara by having a copy of the text made⁴³, (costing) one tical.

A canopy⁴⁴, with wooden posts decorated with brass knobs⁴⁵, for the preaching-chair⁴⁶, costing two tāmlīn. || — ||

[I/31-33.] Beginning here (is a list of articles) presented by Āptēn Ayāt to do homage to the Buddha⁴⁷:

One black gong⁴⁸, a cubit in diameter, costing two tāmlīn;

One teakwood drum⁴⁹ (costing) one tāmlīn;

One plate-gong⁵⁰ weighing two catties⁵¹, costing six salīn. ||

40) Restoration based on the context: as the borders of the material are embroidered (พรรณ, I/29), it stands to reason that the word describing it meant either 'cloth' or some particular kind of cloth.

41) ๒๒ (I/29), literally 'to place under,' may here mean 'to wrap'; manuscripts were ordinarily kept wrapped up in cloth.

42) The Vessantara-jātaka, the story of the Buddha's penultimate earthly existence. The name, written Mahāvessantār at I/30, was probably written Mahāvatsāthi at I/29-30.

43) จารึกาบท (I/30), literally 'writing one set' (of the Vessantara-jātaka).

44) ภัทรา (I/30) = Pali vidāna, 'awning' or 'canopy.'

45) ไม้ประดับด้วยทองนพคุณ (I/31), '(with pieces of) wood, decorated with brass knobs, all around.' ทองนพคุณ, 'ankle-bone' or 'knob,' is a compound of ทอง, 'eye,' and นพ, 'a swelling'.

46) Reconstructing ธรรม... (I/30-31) as ธรรมาสนา, = Pali dhammāsana, a chair for a monk to sit on while preaching the dhamma.

47) sc. to be used in religious ceremonies.

48) ฆ้อง (I/32) = modern ฆ้อง, 'gong.'

49) กลองลูกหนังไม้สัก (I/32-33) = กลองลูกหนังไม้สัก.

50) กัณฑ์ฆ้อง (I/33). In Pali the word kaṇṭakā means any sort of bronze gong (kaṇṭa, 'bronze,' and kākā, 'gong,' 'cymbal,' etc.); but in the present context, as in the Inscription of Wat Pra Yün, it probably means a plate-gong; cf. JSS 62/1, p. 134, note 31, item 8.

51) About 1.20 kg.

[1/34-35. Cau Hmin Debanarmita⁵², in his zeal⁵³, made and installed a stone back-rest for the monks to lean against while listening to the Dharma, as well as ten stone slabs⁵⁴ for them to sit on. 3-5]

[1/35-37] This piece of stone was given by Nāy Hān Bhiṇṇakarma⁵⁵; and Nāy Sān, the son of Nāy Dehajaya⁵⁶, undertook to have it inscribed so that (the record) may last as long as the Buddha's religion.

[1/37-41] Beginning [here] (to a list of)⁵⁷ presented to the Buddha, (totaling) thirty *rai*, situated to the east in front of the vihāra⁵⁸:

A field of ten *rai*, given by 7) His Majesty the great upāsaka⁵⁹ Cau Braṇṇa Śrī Dharmāccharāpa⁶⁰;

His Rā⁶¹, in his royal zeal⁶², this time⁶² presented the (image of the) Buddha with twenty *rai* in front of extending toward the east. 1-1]

52) *cau hmin debanarmita* (1/34), *Cau Hmin Debanarmita*; modern *cau hmin debanarmita*. *Cau hmin*, 'lord of ten thousand', was a rank originally conferred on officials who were in charge of ten thousand men. It is hard to say what officials received it in the 16th century.

53) *hmin* (1/34), 'having zeal' or 'having faith'.

54) *hmin hmin hmin* (1/35), the word *hmin* means 'to spread over,' 'to lay down,' 'to pave.'

55) *hmin hmin*, *bhiṇṇakarma* (1/36), i.e. *Bhiṇṇakarma*, a form of the name *Vivakarma* often found in the old literature of Siam. Nāy Hān Bhiṇṇakarma was evidently named for the craftsman of the gods (Skt. *Vivakartman*, Pali *Vivakamma* or *Vivakemmet*).

56) *hmin*, *Dehajai* (1/36), i.e. *Dehajaya*.

57) We can make nothing of the expression *rai* at 1/38, which occurs again at 1/41. The context shows it refers to lands.

58) *hmin* (1/38) is evidently a mistake for *hmin* (= *vihāra*).

59) A lay supporter of the religion.

60) For a ruler of Kāmbhāj Bhaṇṇa with this title, who founded a large bronze statue of Śiva in 1510, see JSS 62/2, p. 227 ff.

61) *hmin hmin* (1/40) = *hmin hmin*; the expression shows that the person with the mutilated name was a member of a ruling family.

62) *hmin* (1/40) = *hmin*.

[I/41.] ba dha da a ā bau ba⁶³ ||—||

[I/1-4.] Beginning here (is a list of) the Buddha's lands which are (to be used as) gardens⁶⁴:

One lot, a piece of land of four *rai*⁶⁵;

One lot, a piece of land of two *rai*;

One lot, a square [?] (piece), one *rai*⁶⁶;

One lot, three *rai*.

The Buddha's piece of land of two *rai* was presented to the (image of the) Buddha here by the white-clad Pā Deb and his wife Āmṭēn Yòt; (the piece containing) . . . *rai*, (and) . . . the square (piece) [were presented] to the Buddha by the white-clad Pā Deb and his wife Āmṭēn Yòt⁶⁷. ||—||

[II/4-9.] Āmṭēn Yaśa, the younger sister⁶⁸, presented [slaves]⁶⁹ . . . to the Buddha, ordering them to guard and take care of the Buddha, the

63) It is impossible to say why these meaningless syllables are inserted here.

64) Doubtless to grow vegetables for the monastery.

65) หนึ่งไร่ (II/1); หนึ่ง, 'one lot'; ไร่, 'four *rai*'; ไร่, which we translate as 'a piece of land,' is equivalent to modern ไร่, a classifier for plots of garden land, etc. (McFarland, p. 75); cf. the following note.

66) หนึ่งไร่ (II/1-2); หนึ่ง, 'one lot'; ไร่, '(one) *rai*'; the meaning of ไร่, which we have somewhat doubtfully translated as 'square', is uncertain. It appears to be the same word that Rāma Gamhēn uses to describe the vihāra in the Araññika monastery (see Inscription I, JSS 59/2, p. 212, note 84). We know only one meaning of ไร่ that could possibly fit the context of these two inscriptions, namely 'square' or 'rectangular' (a meaning that survives in the Īsāna and Lāo term ไร่, 'a handkerchief'; and among Pallegoix's glosses for ไร่ is 'angular; that which is not well rounded'); but as all vihāras in Siam are square or rectangular, and very few fields are 'well rounded,' it is hard to see why so obvious a characteristic would be worth mentioning. In the language of Nagara Śrī Dharmarāja, the word ไร่, a variant form of ไร่, simply means 'a piece of land,' and is now used interchangeably with ไร่. But it seems likely ไร่ and ไร่ were once differentiated, meaning pieces of land of different shapes, quality, or situation.

67) Because of the lacunae our translation is conjectural. Probably we are to understand that the second, third and fourth of the lots listed above were presented by Pā Deb and his wife. 'The white-clad Pā Deb' is probably Cau Debaruci, the author of the inscription.

68) Probably the younger sister, or sister-in-law, of Cau Debaruci.

69) Conjectural restoration, based on the context, as well as the pronoun ไร่ at II/5 (ไร่ = they, sc. persons of low degree).

cultivated lands of all sorts⁷⁰, the equipment⁷¹, and all the sources of wealth⁷² which have been assigned to the Buddha, as well as the accessories⁷³ which I⁷⁴, and the merit-makers who have contributed together, have presented to the Buddha and the Dharma. May all these things be strong and durable, (to bring) good results to all the merit-makers until we reach⁷⁵ heaven and nibbāna⁷⁶! ||—||

[II/9-10.] The white-clad Deb and Āmteñ Yōt in their zeal are assigning their adopted daughter⁷⁷ Ī Pun Rāk to serve⁷⁸ the Buddha, so that we shall receive the merit (of the donation)⁷⁹.

- 70) ไนสวนเรือก (II/6), cultivated lands of all sorts, including ไร่ (fields or plantations of cotton, pepper, upland rice, etc.), นา (paddy fields), and สวนเรือก (gardens in general, especially vegetable gardens and fruit-groves; cf. the entry under เรือก in Pallegoix, and the expression เรือกสวนไร่นา, 'fields and gardens in general,' McFarland, p. 720).
- 71) สิ่ง (II/6) = สิ่ง, 'things.'
- 72) Conjectural translation of สารกอบ (II/6). We assume the word is borrowed from Pali *sārākara* (*sāra*, 'value,' etc., plus *ākara*, 'a mine'), but with some alteration of meaning; cf. Siamese สาร-, 'all,' 'various,' etc., plus อากร, 'revenues,' 'a rich source of anything.'
- 73) มุสิการ (II/6), for มุสิการ (Skt. *parīṣkāra*, Pali *parikkhāra*).
- 74) sc. Cau Debaruci (Pā Deb).
- 75) ต่อ (II/8); ต่อ, 'until'; for เหา, cf. the *Isāna* word เหา, 'to reach' (พจนานุกรมภาคอีสาน-ภาคกลาง, Bangkok, 1972, p. 206).
- 76) Even after the perishable goods disappear, the merit the donors have earned by their benefactions is to continue to produce rewards for them in future rebirths until they reach nibbāna (*nirvāṇa*). The various heavens of Buddhism are merely temporary happy conditions, far removed from the final goal of nibbāna.
- 77) ลูกธรรมบุตร (II/9); we follow Coedès in taking this expression to mean 'an adopted child' (equivalent to ลูกบุญธรรม); but cf. McFarland (p. 432), who glosses ธรรมบุตร as 'a legitimate child,' 'a rightful heir.'
- 78) มริปัตติ (II/10), apparently for มุริปัตติ, 'to serve or minister to' (McFarland, p. 493); Pali *paṭipatti*, 'method,' 'conduct,' 'behavior,' 'practice,' 'performance'; cf. the *Isāna* word มัริปัตติ, 'to serve'; พจนานุกรมภาคอีสาน-ภาคกลาง, p. 233.
- 79) ส่งบุญไปแก่เรา (II/10), literally 'send the merit to us'. Expressions like 'sending the merit' are usually used when a donor distributes the benefits of his merit-making to others (cf. the similar expression used at II/15). In this case, however, as the girl whom Deb and his wife are donating to religion is considered to be their property, they would automatically receive the benefit of the merit earned by the donation. Perhaps they mean they expect to get, in addition, the merit earned by the girl when she cleans the statues or performs any service for the monks.

[II/10-18.] As for me, I earnestly desire⁸⁰ the prerequisites of Buddhahood⁸¹. As long as I go on without obtaining them, in whatever existence I may be born, I pray that I shall have wisdom and wealth born to me in every re-birth, and that no sickness will befall me. Furthermore the good results of the merit I earned by being ordained in the Buddha's religion⁸², and by making these benefactions to the Buddha's religion, I dedicate to my teachers and spiritual preceptors⁸³, to my father and mother, to my elders and relatives, to the lords, the kings and the divinities, all of them, and to whatever creatures have gone to hell or been reborn as pretas or animals⁸⁴. May every one of them attain happiness as a result of the merit⁸⁵ I have earned in this way in the Buddha's religion!

80) ปารถนา (II/10-11) = modern ปารรณนา (Skt. *prārthanā*).

81) โพธิสัมปทา (II/11), for Pali *bodhisambhāra*, the necessary conditions for obtaining Buddhahood, i.e. the accumulation of merits and wisdom, during the course of countless rebirths, which are prerequisites for becoming a Buddha. Cf. JSS 61/2, p. 128, note 5.

82) The passage at I/3-4, if we are not misled by the lacunae, shows that Cau Debaruci had passed some time in the monkhood at an earlier date.

83) The nouns คุรุ (garu) and อุปัชฌาย (upadhāya, for Skt. *upādhyāya*, Pali *upajjhāya*) at II/15 could be either singular or plural. If we construe them as singular, they may refer respectively to the monk who prepared Deb for his earlier ordination and the one who actually ordained him. On the other hand if we judge by the analogy of Inscription 2, in which these two nouns occur in a very similar list of persons deserving respect, we should construe them as plural; see JSS 60/1, p. 95, line 52, and p. 114, line 12 f.

84) All these beings belong to the Realm of the Senses (*kāmaloka*), which comprises: the hells (*naraka*, *niraya*), the animal creation (*tiracchānayoni*), the ghost-realm (*petaloka*), the demon-world (*asuranikāya*), the human world (*manussaloka*), and the six deva-heavens (*devaloka*); see Nyanatiloka, *Buddhist Dictionary*, Colombo, 1950, p. 79. At II/16-17, เทพบุตร is put for *devatā*, 'divinities'; สัตติ is put for Pali *satta* or Skt. *sattva*, 'creatures'; นรก is *naraka*, 'hell'; เปรต is *preta*, the Skt. equivalent of Pali *peta*, 'ghost'; ติรณนา is for Pali *tiracchāna*, 'going horizontally,' i.e. animals.

85) พระผลอันสิง (II/17-18); พระ = modern เพราะ, 'by reason of'; ผล = Pali *phala*, 'fruit,' 'fruition,' 'result,' etc.; อันสิง = Pali *ānisamsa*, 'merit,' 'advantage,' 'good result,' etc.



Fig. 1. Inscription 14, Face I. (After ประชุมศิลาจารึกสยาม, Bangkok, B.E. 2467.)



Fig. 2. Inscription 14, Face II. (After ประพนธ์ศิลปากรศึกษา, Bangkok P.E. 2467.)

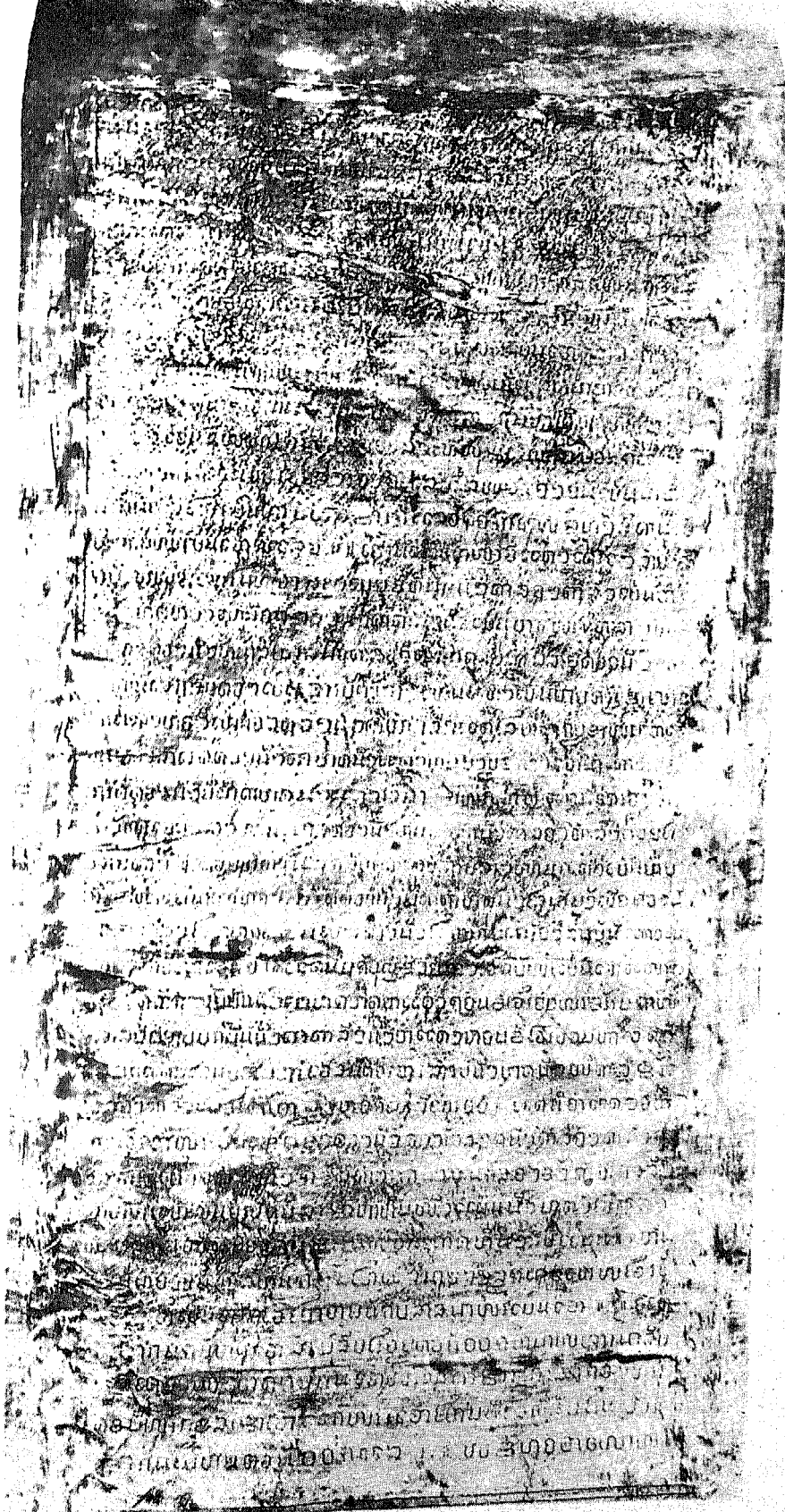


Fig. 3. Inscription 14, Face I. (After Fournereau, *Le Siam ancien*, Pl. LII.)

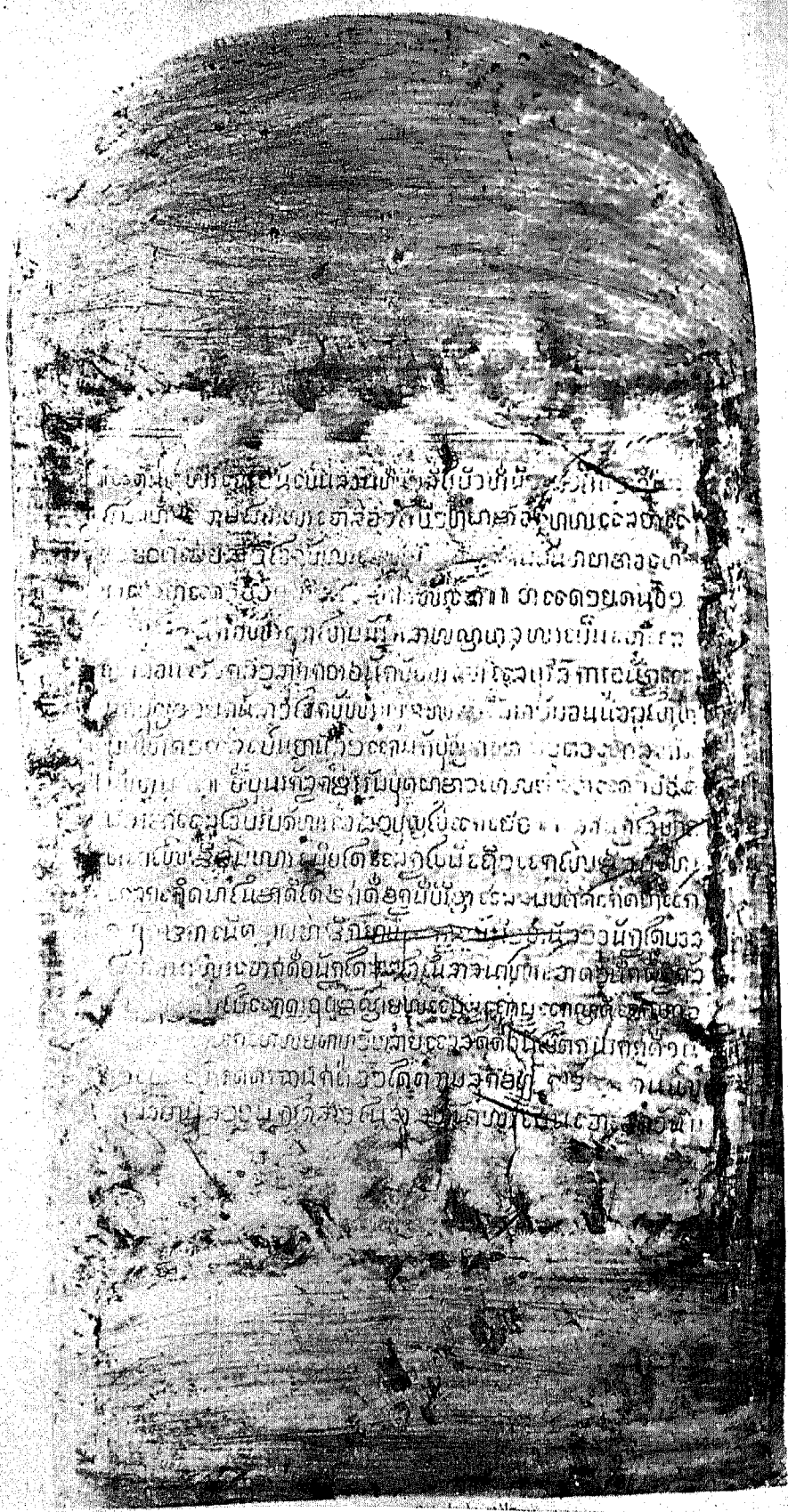


Fig. 4. Inscription 14, Face II. (After Fournereau, *Le Siam ancien*, Pl. LIII.)