Standing Lokesvara with 4 legs, 7 heads and 20 arms;
Gallery of Angkor Thom, Angkor National Museum

- Lokesvara in Pre-Angkor
- Krishna Killing Naga Kaliya
- Dancing Shiva
- Learning Experience with ANM
- Standing Lokesvara with Four legs
- The Goddess Durga
- An Observation Ritual of Asvamedha
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Lokesvara in Pre-Angkor
Than Monomoyith

In Mahayana Buddhist texts, Lokesvara is known as a compassionate Bodhisattva who had attained enlightenment like other Buddhas. Due to his vow is to rescue and liberate all living creatures from suffering; he postponed his entering Nirvana. Bodhisattva Lokesvara originally came from India and then spread out to Southeast Asia as well as Nepal, Tibet, China, Korea and Japan¹.

Commonly, the image of Lokesvara was identified with a small seated Buddha in meditation (Amitabha) at the front of his hairdo. The etymology of Lokesvara is derived from Loka and Svara. Loka is the world, and the word Svara means master, ruler, lord, sovereign, and supreme god.

In Khmer art, Bodhisattva Lokesvara is mostly depicted with two, four, six, or eight or more arms. Generally, Lokesvara has four arms, holding a rosary, vase, a scripture text, and a lotus. The presence of his image has appeared since the early period of Khmer art. Evidence of this can be seen in some wooden Buddha statues discovered in the Oc Ev region which dated from around the 2nd century AD up to the 5th century AD in the Amaravati style. Also, Bodhisattva and Buddha images sculpted in the 5th and 6th century AD were found at Wat Ramlok (Ta Keo province). A new discovery in the Angkor Borei (Funan period) and Basak regions (southern Vietnam) found some remains of a Bodhisattva statue which revealed the Mahayana Buddhism in the Funan period. A statue of Lokesvara that was discovered in southern Vietnam (former port of Funan) is thought to be dated from the 5th to the 6th century AD by James Khoo (figure 1).

An inscription from the pre-Angkorian period (6th - 7th century AD), discovered in Kampong Thom province about the donation of Slaves to Triratna of Mahayana Buddhism (Buddha, Lokesvara and Maitreya). It might be the oldest inscription to speak about the presence of Mahayana Buddhism and the worship of Lokesvara in Cambodia. Furthermore, a Ta Kam inscription

(K.244) found in Siem Reap province commented about a victory and gave praise to the image of Lokeshvara named Jagatisvara. This find provides important evidence to prove what a huge influence that Lokeshvara had in Khmer society since the Pre-Angkorian period. In 791, an inscription from Prasat Ta Keam described the worship of the statue of Lokeshvara with some offerings that were done according to Buddhist tradition.

Images of Lokeshvara statues were also discovered in the Rajagir and Tanlung regions (Southern Vietnam), that were decorated with the most striking artistic work which dated back to the mid 7th century AD. These statues were made of sandstone that was carefully carved in a standing posture with two arms holding a lotus and a gem (?). The front of the lokeshvara’s hairdo was elaborate with an elegantly seated Buddha Amitabha on his lotus throne which is now displayed in the Guimet museum in Paris, France. The Lokeshvara also wore a long garment with many pleats that fell down from his waist to his ankles (figure 2).

Another standing Lokeshvara which was made of metal; found in Wat Kampong Luong in the Angkor Borei district, Ta Keo province which dated from the 7th century AD. His headdress and short loin cloth can be compared to art in Champa (central and southern Vietnam). The proportion of this image is not stiff, but was sculpted in Tribhanga form (triple bends) with a peaceful visage which clearly presented Buddha Amitabha from the front of his hairdo. Notably, his right hand is performing a Verada Mudra (bestowing gesture) while holding
in his left hand. Also, his loincloth had some hems on the right left to form a fish tail (figure 3).

At Phnom Ta Kream in Battambang province, a standing Lokesvara with two arms is seen with one on the right performing the Abhaya Mudra (a gesture of fearlessness) while another one on the left is holding a vase. This statue was made of bronze in the 8th century. It contains a lot of remarkable points such as a petal turning upward and downward on the pedestal as his hair braids fall down on his shoulders with a swollen cheek, elongated face, and eyelids that are slightly dropped down. The back of his head is decorated with a beautiful halo which is strongly influenced from the art of Srivijayan Empire which was located on Sumatra Island, Indonesia. It reveals that, Mahayana Buddhism was revered broadly in the Srivijayan Empire and then spread to the Malay Peninsula (figure 4).

In conclusion, the presence of Bodhisattva Lokesvara in the pre-Angkorian period probably appeared around the 6th to the 7th century AD, however some Bodhisattva Lokesvara statues were dated back to the 5th to the 6th century AD like the ones found at Wat Ramlolok (Ta Keo province) or many statues of Lokesvara in the Funan period found in Angkor Borei and Ba Sak regions. More evidences have also been found from inscriptions at Prasat Ampil Raling (6th -7th centuries AD) and from Prasat Ta Kam’s inscriptions (7th century AD).
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Standing Lokesvara with Four Legs
Ven Sophorn

In Cambodia, the images of the Lokesvara had been revered by the Khmer people since the Pre-Angkorian period, and gradually developed to reach its apogee in the Angkorian period during the reign of King Jayavarman VII (late 12th century-early 13th century). The Bodhisattva Lokesvara was especially very popular in his reign as it was depicted on the temple pediments, wall panels, lintels which also appeared with the Buddha in a triad figures form (Buddha or Bhaiṣajyaguru flanked by Lokesvara and Prajñaparamita). A particularly nice form of Lokesvara is the free standing form where he is mostly shown with 2 typical characteristics. One form is as a standing image that has four or eight arms with the body covered by a thousand small Buddhas, and another form is adorned by multiple heads with many arms without number of small Buddha images covering the body.

Most of these are shown in one head with two or four arms which are found at the Ta Prohm, Preah Khan, Bayon, Ta Nei and Neak Poan temples. Another one head Lokesvara with eight arms is found at the northern gate of Angkor Thom. Interestingly, at Banteay Chhmar temple there are other Lokesvaras with one head with ten arms, sixteen arms, thirty two arms and four heads with four arms, eleven heads with six arms; and seven visible heads with twenty arms (figure 1). Besides, there is a similar standing deity with seven heads and twenty arms found at Kbal Spean (Figure 2: carved directly on the rock).

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2 Probably in 6th – 7th century AD
3 From 9th -14th century AD
4 Vittorio Roveda: 2005: p.264
5 Vittorio Roveda: 2005: p.262
6 Known as Phnom Kbal Spean, the southwest slopes of the Kulen Mountain; it located about 14 kilometers from the northeast of Banteay Srei temple, Siem Reap province, Cambodia.
The standing Lokeshvara in Figure 3 is the most striking high relief of a Standing Lokeshvara which has seven heads that are visible with twenty arms and four legs that originated from the West Baray in Siem Reap province.

From the physical appearance, the seven heads were carved into three levels. Of note is one on the top that is adorned with a tiny seated Buddha in meditation (Amitabha) in his crown, which is hardly seen. All the heads are decorated with a curved-lower crown and elaborate earrings with a beautiful respectfully ornamented choker over his neck, armbands and bangles on his twenty arms and anklets on his four legs. Moreover, his short garment was adorned with a fallen drapery in the centre, like a fish tail shape and covered with a flat belt and a big flower in its buckle. By comparing this art work to others in Angkorian art, it can be assumed that it is of the Bayon style in the late 12th to early 13th century. However, if we observe his hands and compare it to other Lokeshvara figures in the Angkor area, there are no rosaries (akshamala), lotuses (padma), a books (pustaka), and kalashas.
(flask of elixir). Instead, it appears a big club in one of his left hands and with many obscure objects in the others.

Technically, in the time of King Jayavarman VII, this outstanding high relief of a standing Lokeshvara was carved out of the monolith with the appearance of an unusual 4 legs with two feet are in front and with others that turn to the side in divergent position. This statue is rarely seen in Khmer art. The ancient Khmer artists probably wanted to express their philosophy of the great compassion of the Lokeshvara’s power by depicting this statue stands in four cardinal points that look everywhere for living beings. According to Buddhist texts (Karandavyuha sutra); Lokeshvara is manifested in many possible forms of life for the sake of the ignorance and to bring liberation to the human beings. Therefore, his heads, arms and legs have to be manifested into many forms and positions in order to save and protect all suffering people.

\[7\] Min Bahadur Shakya, Legends of 1,000 arts Avaloketisvara, Buddhist Himalaya, a journal of Nagarjuna Institute of Exact Methods, Vol.II, NO.I & II, p.264
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Krishna Killing Naga Kaliya

Miss Sambor Sophea

Lord Krishna, one of Vishnu's incarnations, has appeared in Khmer art since the Pre-Angkorian period during the 6th century AD. Ancient Khmer artists made his image on reliefs as well as in round sculptures. Narrations of Krishna's life are depicted in his Birth; from his childhood, when he killed the Naga Kaliya, lifted up Mount Govardhana, killed the horse Kesi, and the bull Arista. Besides; Krishna is depicted in the stories of killing an elephant; Kamsa and helping a group of King Pandava.

According to Mr. O'Flaherty and Wendy Daniger, one day; the Lord Krishna and his friends went to play at the Kalinti River\(^8\) without his brother, Palarama. Due to the heat of the sun, the cows went down to drink water. Shortly afterward the cows died because the water was poisoned by Naga Kaliya who sprayed his venom all over the river. Meanwhile, some children who came with Lord Krishna went to drink the poisoned water and also died. On seeing this critical situation, Lord Krishna created holy rain, in order to bring life back to the cows and the children. Due to this incident, the Lord Krishna became very angry with the Naga Kaliya and challenged the Naga to a fight. When the fight started, all the children were so afraid that Lord Krishna would die because his body was totally constricted by the Naga. Lord Krishna then caught and tore the Naga's head with his one ton-hand as the Naga sprayed his venom. Finally, the Lord Krishna destroyed the Naga's head. After that, he started dancing and jumping on the Naga Head and caused the Naga vomited so much blood. Then, Kaliya's wife came to pray to Lord Krishna to spare her husband's life. Thus, Lord Krishna permitted and advised the Naga that he must be exiled from the river to the sea.

\(^8\) In Bhagavata Purana, the story of Krishna Killing Naga Kaliya happened at Yamuna river
Mr. Cornelia Dimmitt and Mr. J.A.B van Buiten stated that there were a lot of trees around the river bank completely burned by the serpent’s venom. And there was a singing bird that brought the poisoned water with its beak for playing in the tree that caused the death of this bird. Lord Krishna jumped into the water and caused the water to become a mighty fire from the venom. The fire caused a disaster throughout the whole region. Afterwards, there was battle between Krishna and the Naga. The Lord Krishna danced on the serpent’s head with such force that the serpent became swollen and then vomited the blood out of his mouth. The Naga’s wife then came to ask the Lord Krishna to spare her husband’s life. Krishna then spared the life. Just after the Naga left, all of the cowherds were happy and clapped their hands and sang to acknowledge the Lord Krishna for saving their lives and especially for making the river back to normal.

In Khmer art, the scene of the fight between the Lord Krishna and Naga Kaliya are seen in 10th century-bas reliefs. In observation, Khmer artists typically carved the Naga’s head in odd and pair numbers. The Lord Krishna had a big victory over the Naga Kaliya and chased the Naga away. Remarkably, Krishna is mostly shown tearing the head of the Naga in pair number reliefs. The carvings of Wat Ek temple, Phnom Chisor; Baphoun; Angkor Wat; Banteay Samré; Pen Chun;
Preah Khan; and Banteay Thom Temple show this. In other words, there are also odd heads of Naga which are found at Bakong and East Mebon Temples. The ancient Bhagavad Purana calls the episode where Naga fought with Krishna as the Agha and when Krishna danced on Naga is called the Kaliya (Dagens 1969: 180).

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The Goddess Durga
Chhouk Somala

The famous Goddess Durga appears quite early in Indian Art and is popularly narrated in Markandeya and Matsya Purana about Durga killing a demon named Mahisasura. In Indian art, her image is depicted as a fierce character with 2, 4, 6, 8 or more arms which normally mounting on a lion or pressing over a buffalo.

According to the Indian Purana, a long time ago there was a battle between Asura and Devas in which all of Asura’s sons were killed in that fighting. Asura let his daughter to do a meditation for gaining boon from Lord Brahma. Asura’s daughter disguised herself as a buffalo and sat down between 5 bonfires. This great conduct has invoked the three realms of heaven, earth and hell. This spectacle amazed Devas and Indra very much. Pandita Sarbaso was also impressed and said, “you have perfect conduct; you will have a son which has a buffalo’s head and a human body with immense power and will become a hero to rule over the heaven.” As time passes, a young buffalo was born and grew up with immense power as the strength of the sea flood in the moon light. The buffalo named Mahisasura combined with his troops and attacked Amravati which was the city of the Devas. This war lasted 100 years and defeated the Devas. The Devas fled to the place of Brahma and then to take refuge with Vishnu. Lord Vishnu and Shiva went into a rage after hearing Brahma’s report. Fire splashed from Vishnu’s and Shiva’s mouth and together with Indra and the other gods formed a lady goddess named Durga. Durga’s head came from Shiva, her 2 arms came from Vishnu, her legs from Brahma, waist from Indra, hair from Yama, 2 breasts from Candra, 2 thighs from Varuna, hips from the earth goddess, toes from the sun god, fingers from the wind god, nose and face from Kubera and her teeth came from the other 9 deities. So the gods made Durga very powerful over the Asuras and Devas. Moreover, Vishnu gave 5 weapons, Shiva gave 10 immortalties and Brahma gave 4 more weapons. Additionally, the mountains and clouds gave her jewelry and other
sacred weapons. She was covered in a bright armor and mounted on a lion as she headed for the demon Mahisasura to engage in battle. The fight between Durga and Mahisasura was fierce with Durga jumping on the back of the buffalo and pressing demon’s neck. The demon was unable to free himself from the goddess and finally was killed and had his head cut off by Durga’s sword (figure 1).

In Khmer art; since the pre-Angkorian period (around the early 7th century to 8th century AD): Durga’s image was found and carved in round-standing sculptures with a gentle face. Remarkably, these standing images are on the mask of the buffalo’ heads. The iconography and art-styles are seen at Sambor Prei Kuk, Prei Khmeng and Kampong Preah (figure 2 and 3). In the Angkorian period (from 9th century up to the first quarter of 13th century AD); the appearance of the goddess Durga in round sculptures were rarely seen, but instead were represented by other female divinities in Hinduism and Buddhism. Especially, by the goddesses Laksmi and Prajnaparamita in the Bayon style (late 12th century to early 13th century AD). However, there was an image presumed as the goddess Durga in Preah Ko as well (875-893 AD) with 4 arms which was discovered in the region of Bakong, Rolous (figure 4) and another one was found in Kampong Speu province. In the Koh Ker region, a Durga figure was found in a high relief form unlike others previously found in round sculpture in the pre-Angkorian period (figure 5). Moreover; one image of Durga with 8 arms was depicted in the tympanum of Banteay Srei pediment (Banteay Srei style; 967-1000 AD) and another image of a standing Durga with 4 arms was directly carved on a fascinating brick wall of the Kravan temple. Of note, the evolution of Durga figures in the Angkorian period are seldom found in round sculptures.
They mostly depict in the bas and high-reliefs. In 12th century AD (Angkor Wat style) the goddess Durga could not be found in any form, except the bas-relief on the pilasters of Banteay Samre temple.

Therefore, the images of Durga in Khmer art are found both in round sculptures and in reliefs in the standing posture with 2, 4 and 8 arms, in the two trends of worship to the goddess Durga:

1- The worship of the goddess Durga was effectively practiced and influenced deeply in Khmer society since the pre-Angkorian period (roughly from 7th century to late 8th century AD). Those influenced regions are mostly the ancient cities which are far away from the region of Angkor. Those cities are now at the area of the Kampong Thom, Ta Keo, Prei Veng and Kampong Speu province.

2- In the Angkorian period (roughly from the 9th to the 13th century AD), reverence for the goddess Durga had been changed, side by side, from images of her in round sculpture which is rarely seen to depictions of her in bas and high reliefs. This new form might be considered a new technique because of the number of her arms had increased.
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The Dancing Shiva
Through Khmer Temple’s reliefs

Chhun Sambor

Shiva is a very important god among the supreme trinity of Hinduism and is generally recognized as the god of destruction that destroys evils. Shiva could be the most respected god in Hinduism as many temples were built and dedicated to him. In the history of Khmer iconography, artists usually depicted the Lord Shiva as characteristically gentle manner with two arms, one head, and three eyes. The third eye is vertical as a moon slice located in the centre of his forehead. The Lord Shiva is often presented as a hermit character that holds a rosary. In India today, Shiva is recognized by a tiger robe and a snake bracelet or necklace. Shiva uses a trident and his vehicle Nandi (the sacred bull). His two wives; noticeably, were popularly known as Paravati and Uma and his two sons; Ganesh and Skanda. His abode is Mount Kailas.

Figure1: Dancing Shiva, bas-relief form Ta Tout Temple (courtesy photo: Phoeng Dara)
A dancing Shiva known as a Nataraja or Natakeshara in Sanskrit means "king of the dancers." Shiva reliefs at the Khmer temples normally are depicted in lintels, pediments, and columns. Shiva's dancing represents destruction with different rhythms from the power of the universal elements that were under his control. Also, Shiva's dancing is known as Pañchakṛtya Nataraja; Srishti (creation), Sthitī, Samhara (destruction), Tirobhava (incarnation), and Anugraha (release of power). (Shivaramamurti 1974:23-24; Roveda 2005: 162-163). In Khmer art, Shiva is usually depicted dancing alone with ten arms, but sometimes is accompanied by a kneeled Brahma and Vishnu who characteristically claps his hands with music as well. The artists sometimes carved the dancing Shiva with two arms (Roveda 2005:162-163). One article named Shivabrahmusrat, explains that Shiva dances on Mount Kailas with diamonds and divinities surrounding him that are musicians. One divinity was Sarasvati playing a harp and a drum. There are other divinities surrounding him such as Apsaras, Vishnu, Brahma, Ganesh and Skanda (Tes; Mak; Tith; Bou; Nget 1995-1996:3).

**Character of Dancing Shiva**

There is some diversity of gestures of Shiva in Khmer reliefs. Reliefs of Shiva
dancing presents him as standing a little bit bent with two (illustration no. 1; 2; 3; 5) or ten arms (illustration no. 4; 6). Sometimes he dances while holding a flute which means that he is the king of dancers and musicians (illustration no. 2) and sometimes he holds an instrument in his hand which is similar to a long club with a fan shape at the top (illustration no. 4). His right leg is slightly kneeling down while he lifts up the left one by pressing his toes down. Sometimes Shiva dances by kneeling down the left leg and lifts up the right one (illustration no. 6). Every gesture of dancing Shiva is the depiction of a variety of opinions or views.

**Associated Deities**

Beside the Lord Shiva, there are some other associated deities who were presented during his dancing.

What are the roles of these deities? There is much debate on their roles which needs to be carefully considered and determined. There are deities
that are always presented during the dancing of Shiva with no further details about these gods. Ganesh is a commonly associated god who is depicted on reliefs of pediments, lintels; and the columns of Khmer temples.

In Indian mythology, Ganesh is the eldest son of Shiva and the goddess Praravati. He is the most significant and popular god in Hinduism. He is the god of wisdom and luck and is the remover of obstacles. Hence, Ganesh has always been called upon before any departures or any ceremonial event (Jansen 1993:123). When Ganesh is to remove obstacles, he dances. Ganesh is the most suitable god in playing drums and for dancing (Lasya). (Shivaramamurti 1974:70). In the Khmer reliefs, he is often depicted as holding and playing a drum (Damaru). Besides Ganesh, there are many other deities presented with different roles and functions during the dancing of Shiva. These important deities usually are shown on the reliefs of pediments, lintels; and columns such as Brahma; Vishnu, Saravati and Karaikalammaiyar.
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An Observation Ritual of Asvamedha
Through the Inscriptions of the Ancient Khmer Empire

Sok Keo Sovannara

The term Asvamedha in Sanskrit means “Horse-Sacrifice.” The Asvamedha was one of the four most important rites in the ancient Vedic tradition of India. This ceremony could only be conducted by a king to gain the power, glory, and prosperity of the kingdom and to gain sovereignty over the neighboring countries. It was described in the Rigveda, the Yajurveda, and the Satapatha Brahmana which were compiled around 900-700 B.C.E.9

The Ashvamedha was a sacrificial rite involving a stallion that was released and allowed to wander freely for a year as it was escorted by 100 princes, 100 sons of chiefs, and 100 sons of attendants and charioteers, all armed according to their rank10. The horse’s incursion into neighboring principalities and kingdoms was a challenge to their rulers. If the escort was attacked and defeated or the animal was captured, the ritual was unable to perform. On the contrary, it was a source of ridicule for not being a strong king also. Thus to ensure this success, the armed escort had to not only hold off attackers, but also had to guard against unpredictable risks such as a coupling with a mare or death by disease. Those escorts who survived the expedition were eligible to share the royal power which derived from the performance of the Ashvamedha rite. The return of the horse also marked a beginning of the consecration ceremony of the king. The horse was bathed and bound to a central stake with other sacrificial animals and then was killed by a gold knife in a long ritualistic process. The ceremony was closed for the great event of the purification bath for all the participants. The offerings of gifts to the officiating priests were often taken from the booty that was received during the horse’s wanderings11.

The Asvamedha is also mentioned in the great Indian epics of the Mahabharata and the Ramayana. For instance, in the Mahabhararata, the sacrifice is performed by Yudhishtira as his brothers guarded the horse as it roamed into neighboring kingdoms. Arjuna then defeated all challengers who attempted to capture the horse. The Mahabharata says that the Ashvamedha was performed by Yudhishtira which adhered to the texts of

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9 Roman Zaroff, Studia Mythologica Slavica VIII.2005, 75-86.
the Veda and traditions. After the horse was cut into parts, **Draupadi** had to sit beside the parts of the horse. In the Ramayana, **Rama's** father **Dasharatha** performs the **Ashvamedha**, which is described in the **Balakanda**.12

The **Ramayana** provides far more detail than the Mahabharata does. The ritual took place for three days preceded by the sages **Rishyasringa** and **Vasista**.13

Furthermore, King **Samudragupta** who ruled India from AD 335 –375 is represented in the inscriptions of his successors to have revived the horse-sacrifice. It must have been performed at the conclusion of his fighting days when he distributed large sums in charity during this ceremony and issued gold coins to commemorate this event.14

In the ancient Khmer Empire (Cambodia), the **Asvamedha** appeared in inscriptions dating to the 10th century (K.805).15 It did not speak much about the process of the rite though. It bears only the power and glory in the cardinal points of the king (**Rajendravarman**) who alone conducted the

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12 the first book of the Valmiki Ramayana  
14 Rama Shankar Tripati, History of Ancient India, Delhi, 1992  
ritual of *Asvametha*. This special ceremony was also recorded in the reign of King *Suryavarman I* in the 11th century whose first problem was to fight a civil war in the Khmer Empire. King *Jayavarman* also conducted the Asvamedha ceremony for many years after he unified the Khmer Empire and was crowned as king. His officers and military leaders took an oath together which was intended to show their loyalties to King *Suryavarman I*. All inscriptions belonging to his reign always began with respect and loyalty of the high and low ranking officers to King *Suryavarman I*. These inscriptions seem to be representative of the King’s power and superiority to his ministers and officers.

Evidently, one lintel had probably come from the entrance of the *Phimai* temple which is now displayed in the Phimai museum (Thailand). It depicts such a beautiful scene of the Asvametha rite with a person carrying a *Kendi* and pouring the water on a palm of another person and then sprinkled it on the horse’s head as well. It might be indicated that the last stage of the horse-sacrifice ritual was to allow the horse to walk freely around the kingdom during the whole year.

The meaning of the rite as related to the horse is to show the power of the emperor or the highest king to the other kings or princes in the kingdom.

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17 It’s kind of kettle or vessel
Learning Experience with Angkor National Museum

Yok Pathomrath

In the previous release of the Bulletin Vol. 1 of the Angkor National Museum, we continued a project called the “Learning Experience with the Angkor National Museum.” This project was developed step by step according to the objectives and vision to enhance the public awareness about Khmer art and history to the local community. It is especially important that the Khmer youth of Cambodia learn about their Khmer heritage. The program mainly focused on strengthening the knowledge of the Khmer arts, culture, and history reflecting the Khmer civilization in the ancient golden era. It is also important to develop talented young Cambodians to have the opportunity to experience the wonders of the Angkor National Museum. We conducted a seminar that took place this last August under the coordination and leadership of Mr. Yok Pathomrath and Mr. Ven Sophorn. The museum organized a training program for Cambodians who work with the tourist industry in Siem Reap such as Motor, Remorque and Taxi drivers.

The opening day on August 1st 2011, Chaired by Mr. Yok Pathomrath, and Mr. Ven Sophorn
The participants paid attention to the presentation during the course.

Class activities with LCD presentation

This program attracted 35 drivers, 2 monks and 1 lady who undertook the training. It provided both lessons in theory and practice on the golden era of Khmer civilization. Included was:
- A brief introduction by the Angkor National Museum.
- Basic information on Khmer history.
- Teaching on Buddhist & Hindu beliefs.
- A presentation of selected masterpieces from the 8 galleries of the museum.
- A tour with the foundation knowledge of the 8 galleries of the museum
This training program was completed successfully. All the participants were very interested in the presentations and showed a high commitment and interest in learning about Khmer art, culture, and history. They will in turn teach tourists from all over the world that come to visit the Angkor temples and Angkor National Museum about the Khmer golden era.

Group photo on their completion day. All participants received a certificate of completion of the seminar.