

# コー・ケー都城を世界遺産登録に推薦する

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## I. コー・ケー遺構にはどんな歴史とコンセプトが隠されているか

### (1) 創設者ジャヤヴァルマン4世の経歴 ～1052年の碑文から～

カンボジア王国コー・ケー都城は、プリア・ヴィヒア州に位置する10世紀前半の都城遺跡である。ジャヤヴァルマン4世王は、当時のアンコール王朝第4代目王ヤショヴァルマン1世(889-910年頃)の摂政役で、このヤショヴァルマン王の娘(王女)と結婚していた。クーデターを起こし、王位を篡奪し、ジャヤヴァルマン2世(802年)の時代から礼拝してきた神なる王(デーヴァラージャ信仰)の御神体(トリブヴァネシュヴァラ = Tribhuvanecvara)のシヴァ・リングを新都コー・ケーの地へ持ち去ったのであった。そして、ジャヤヴァルマン4世王はこの「シヴァ・リング」の御神体を手許に所有することをもって王権継承の正当性を主張したのであった。時は921年、「神なる王(Devarāja)」としての政治と宗教の両権限を、新都の造営により具体的に実現しようと試みたと碑文は伝えている。

(2) コー・ケー新都城はどの建物も基軸線を北西15度傾け、旧都アンコールを否定する新しいコンセプトをもって建設された。この新都城は北西に15度傾いている。それ故に、プラン寺院、ラハル貯水池、周壁は、すべてこの北西向き15度を遵守している。世界で初めての軸線北西15度の都城である。着工から23年間にわたりこの新都城は軸線北西15度のコンセプトで造営されてきた。アンコール都城の基軸線は東西南北であるが、詳細に調査すると、約2度ほどぶれている遺跡がある(事例:タ・プロムなど)。

### (3) 都城の中心部(未完成)は1200×1200mの巨大な都城

アンコール地域から130km離れた新都城コー・ケーは、中心部に①プランと呼ばれるピラミッド型国家鎮護寺院(基壇62×62m)があり、7層の基壇を積み、最上階に木造の中央祠堂があった。②人工の大貯水池ラハル(560×1200m)、③その他30カ所に新祠堂と新寺院を建設している。時代は921-944年。④建設者はジャヤヴァルマン4世。アンコール都城から脱出して、新開地コー・ケーにおいて篡奪した王位の正統性を主張する。

そして、王位の継承が実力主義である最初の事例である。彼はもとの地方の大富豪であり、大寺院、大リング、大都城、大王宮(木造)など、巨大な大仕掛けの建築を見せつけることで、旧アンコール都城に存続している政権を否定した。

### (4) バライ(Baray)「ラハル(Rahal)」の建設とその制約

ラハルのバライ建設者はジャヤヴァルマン4世。縦560m、横1200mの規模のバライ(貯水

池)の工事は貯水池の底の突き出た岩盤を削らなければならない困難な工事であった。同時に、パライの基軸も北西に15度そろえなければならなかった。

#### (5) 地域の口承伝承としての白象伝説

白象の墓といわれる高さ約20mほどの人造の小山は、土俗神のネアック・タ (Neak Ta) 信仰を兼ねたものである。コー・ケー都城壁に近接した西側にあり、この地方に生息してきた野生の象と村人の交流を綴った口承伝承の物語の舞台である。かつてアンコール→ベンメリア→コー・ケー→ワット・プー (ラオス南部) と旧街道筋でつながっていた。

#### (6) プラン (Prang) 寺院はコー・ケー版の須弥山 —基礎部は一辺62m

国家鎮護の寺院 (国分寺) として、ジャヤヴァルマン 4 世は高さ35m、7層のプラン寺院を建立。基礎部は一辺62mの正方形で、最上段は一辺12m。王国の守護神トリブヴァネシュヴァラの御神体リングが祀られていたという。頂上には大きなリングを安置するための巨大な土台石があり、その大きさには驚かされる。

#### (7) ジャヤヴァルマン 4 世の死去 (941年) とアンコールへの再遷都

ジャヤヴァルマン 4 世は941年に亡くなったらしく、この年、息子のハルシャヴァルマン 2 世が王位に就いたようである。ハルシャヴァルマン 2 世の母親はアンコール都城のラージェンドラヴァルマン 1 世 (944-968年) の母親と姉妹であった。このハルシャヴァルマン 2 世が王位を継承後、わずか2年でアンコール旧都勢力のラージェンドラヴァルマン 1 世が来攻し、御神体の「デーヴァラージャ・リング」は再びアンコールの地に戻されたという。

## II. 世界遺産に推薦するコー・ケー都城の特徴

### (1) 都城では巨大な仕掛けと新機軸の新しいコンセプトが次々実現した

コー・ケーの大遺跡群はいくつもの大仕掛けが確認できる。①都城がいつ建設され、いつ放棄されたかが分かっている。②この都城にはかつておびただしい数の木造寺院や僧院が建設され、③巨大な貯水池 (ラハル) が住民と家畜の飲み水であり、そして近隣の稲田の灌漑水源であった。ラハルはやはり15度北西に傾いている。近隣の建造物も同様に北西15度の基軸に従っている。④この都城は一辺1200mの正方形で、同じく北西に15度である。

### (2) コー・ケー都城の地理的位置と付属の祠堂の特徴

コー・ケー地方は陸路によるラオス南部チャンパサックへ向かう街道筋の途中に位置し、もともとカンボジア人がアンコール地方およびトンレ・サーブ湖方面に向かう旧街道であった。コー・ケーの南にある大きな村スライヤン (Srayang) には野生象の檻があり、それは馴象に仕込む堅固な囲いの「訓練施設」の名前に由来する。2つの大きな貯水池ラハルとアンドーン・プレング (Andong Preng) があり、その次には、遺跡プラサット・ダン・トン (Pr. Dang Tong)、それから南下して、プラサット・バンテアイ・ピー・チュアン (Pr. Banteay Pir Choan) があった。

### (3) 貯水池ラハルの特徴

ラハルは南北に延び、基軸線が北西に15度傾いた大貯水池で、南北に1200m、東西560mである。貯水池は、東と南は緩やかな斜面を利用して、南東角に流れ込む小さな河川からは、雨季には周辺の水を受け入れる。北と西は堤防を施している。貯水池から溢れた水は、北東角に向かって流れ、ラテライト製の水門を通過して、515m先の水路にまで達する。このバライは灌漑に利用され、そのため排水口は何か所もある。アンドン・ブレンは、ラハルの西約140mのところ掘削された貯水池で、大きさは縦35×横25mであり、近隣の田地へ用水を流していた。

### (4) プラサット・トム (Prasat Thom) = 本殿と王宮の特徴

プラサット・トムの第一周壁は砂岩壁であり、内部には21カ所の小祠堂と2つの経蔵がある。祠堂も経蔵も煉瓦造りである。そのうち9つの祠堂は、1つのテラスの上にまとめられている。ナーガの欄干のある東西の参道は内濠を横切り、この参道が遺跡全体の主軸である。すぐ側に旧「王宮」跡がある。往時の王宮は木造の屋根であった。現在は天井なしのラテライト壁に囲まれたまま放置されている。

### (5) コー・ケー都城の周壁、基壇、壁龕の特徴

①ピラミッド型プラン寺院がコー・ケーの代表的な建築である。②都城の周壁（未完成）の特徴は、壁そのものが非常に分厚く、③基壇の特徴は、基壇を飾る動物の頭を持つ守護神たちが並べられ、④台座の特徴は、プラサット・クラハム (Pr. Kraham 祠堂) の4つのガルダ (神鷲) のついた台座。5つ頭のシヴァ神のための台座は素晴らしい彫刻である。⑤プラサット・トムの塔門壁面のタペストリーは、その模様の配置が抜群であり、図像学上から高く評価されている。⑥その支柱はこれからの建物の柱の基本型を予告している。

### (6) コー・ケー遺跡の特徴 — 開口部、楣、破風を検証 —

①開口部の出入口の特徴は2つのタイプがある。第一のタイプは、八角形の柱に5つのモチーフが施されている。②第二のタイプは円柱が非常に繊細である。③出入口の楣の花房は真ん中の下部から始まり、左右に水平に延びて両端で下がり、再び巻き上がる。それらは常に唐草である。中央部のモチーフには、シンハ (獅子) の頭、クリシュナ、ガルダとヴィシュヌ神、インドラ神などが描かれている。④入口上部の破風の特徴は全体がU字を伏せたような形状を持ち、典雅なクメール美術様式のさまを見せている。

### (7) コー・ケー遺跡の建築と美術の特徴

①建築は「巨大好み」であると同時に優柔不断さを示す大遺跡の典型である。②クメール美術はこの時代に、新しい構成の大法則を示す。同一のモチーフを、寸法を変えて際限なく繰り返していることである。③コー・ケー都城はカンボジア国風の巨大なシヴァ寺院そのものである。シヴァ神をイメージする並外れた規格のリング像と、シヴァ神の一族やその神妃が大きな場所を占め、描かれている。シヴァ神は、図像学上において象徴的な「リング」で示されている。

(8) コー・ケーは第一級の美術作品を創出し、大いなる変革の時代を彫像表現で展開している。①コー・ケー美術は独創的な「美の世界」を構築し、代表的彫像作品を創り出すなど、非常に混沌としている時代と同時に大いなる変革の時代を示している。②宗教伝統主義と巨大な建造物志向とは、共にこの時代の変化に対する敏感な感覚を伴いながら展開している。③独自のオリジナリティーは、彫刻の像容の迫真性、この活気あふれる巧妙さ、控え目に表現された神の像容の単純化である。④有名な作品「二人の闘士像（格闘する神とアシュラ）」の丸彫り彫刻は、襷（ひだ）のある衣服の方がおそらくデヴァ（神）であろうし、もう一人は阿修羅（アシュラ）ではないか。考察から材質＝砂岩、高さ＝0.8m、造像年代＝10世紀第2四半世紀と判明し、発見場所はブラサット・トムであった。



二人の闘士像

### (9) コー・ケーの歴史とデーヴァラージャ・リングの御神体

①ピラミッド型プラン（Prang）が国家鎮護寺院であり、同時に御神体トリブヴァネシュヴァラのために建立された。②ジャヤヴァルマン4世は碑文の中で高さ36mある土台にリングを建立したと言及。③遺跡の年代確定は、チョック・ガルギャール（Chok Gargyar）の首都としての役割が921年からはじまり944年までの23年間続いたと考えられる。

## Ⅲ. 「コー・ケー都城遺跡」を世界遺産候補として推薦する理由

(1) アンコール都城から御神体（トリブヴァネシュヴァラ）を持ち出し、王位篡奪を正当化した歴史背景を開示し、王位獲得は実力主義であるという史実を最初に明らかにした事例である。御神体の所有が王位の正当性を裏付けている。

(2) 世界で初めてのその基軸が北西に15度の都城である。アンコール時代の都城とその建物（遺跡）はこれまでたくさんすでに確認されているが、基軸が北西に15度傾いて建設された都城は初めてであり、なぜかコー・ケー都城だけの特徴である。なぜ、基軸が北西に15度なのか、世界遺産として新価値を考える出発点であり、非常にユニークである。世界で一つだけ北西15度の文化遺産である。多分当時の宇宙観または吉凶禍福の占いにもとづく立論であろう。

(3) 都城の周壁が1200×1200mという巨大な都城である。その都城を約1100年前に建設に着手した史実は、世界遺産登録に値する文化的・歴史的価値がある。同時に旧都アンコールを否定するための、大都城、大寺院、大シヴァ・リングという巨大仕掛けは、民族エネルギーの発露として高く評価できる。巨大寺院（プラン寺院など）の建設により、先行したアンコール都城を否定することを国内外に知らせる証拠物件の都城としては高い歴史的価値がある。この史実は世界遺産の登録の基準に見合うものである。

(4) 「世界遺産登録」を補強する無形文化財の「白象墓」の口承伝承は、祭礼を執り行う時、地



域住民によりカンボジア土着の伝統儀式を検分することができる。加えて近隣の土俗の精霊信仰など調査し、アンコール時代の諸儀礼を復活することができる。口承伝承文化は無形文化遺産である。カンボジア伝統行事の一つとして白象伝説のこの小山を利用し、そこに伝統舞踊、影絵芝居（スバエク・トム）などを併演していく。白象墓の小山前に影絵芝居の白いスクリーンを設置し、焚火の前で影絵の主人公たちが、家族愛とその犠牲、さらに人間と動物を通じて勧善懲悪を演じていく野外劇場である。カンボジア正月のトロット（鹿頭踊り）など併せて地方における古典祭礼として演じられている。

(5) プラン寺院はコー・ケー版の須弥山であり、そこに王国の御神体トリブヴァネシュヴァラのリングを安置し、王が「神なる王」であることを宣言し、その新都城の存在意義を正当化した。須弥山と巨大シヴァ・リング立像は非常にわかりやすいシナリオである。この新都城の建設とプラン寺院の存在理由は、世界遺産登録に値する価値がある。

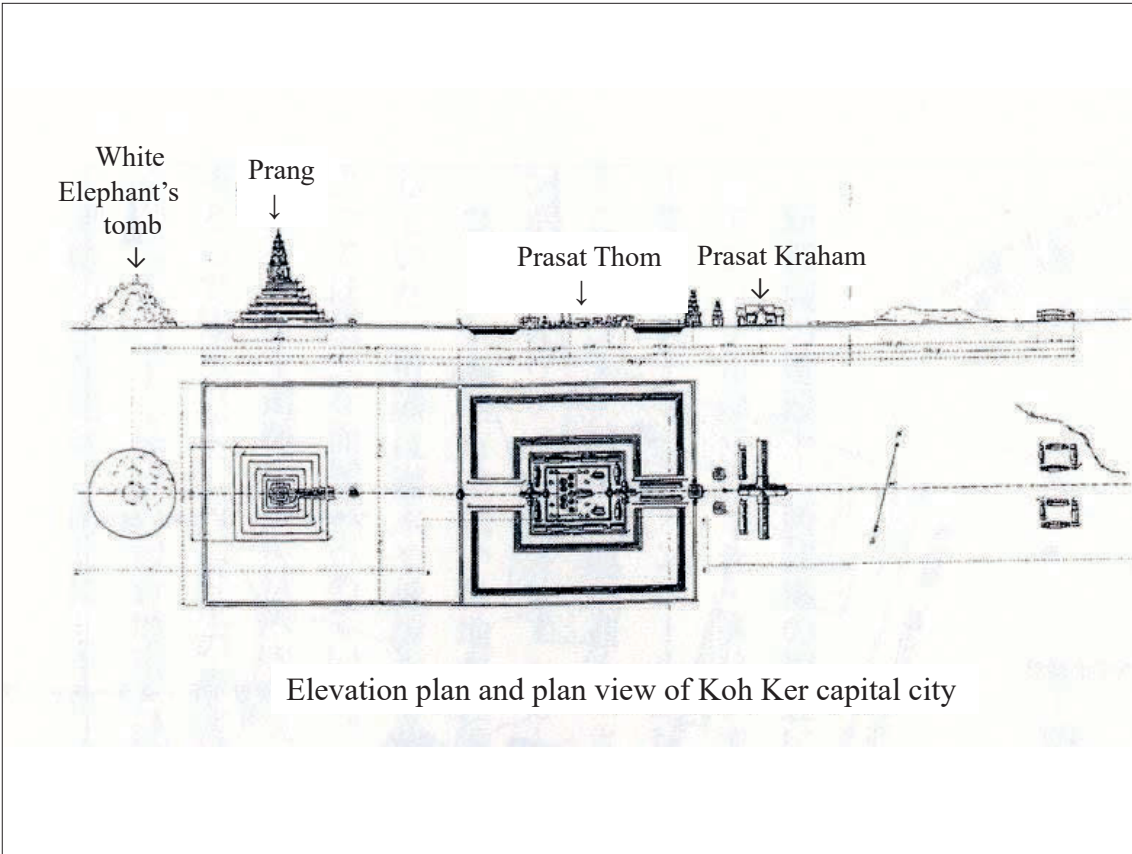
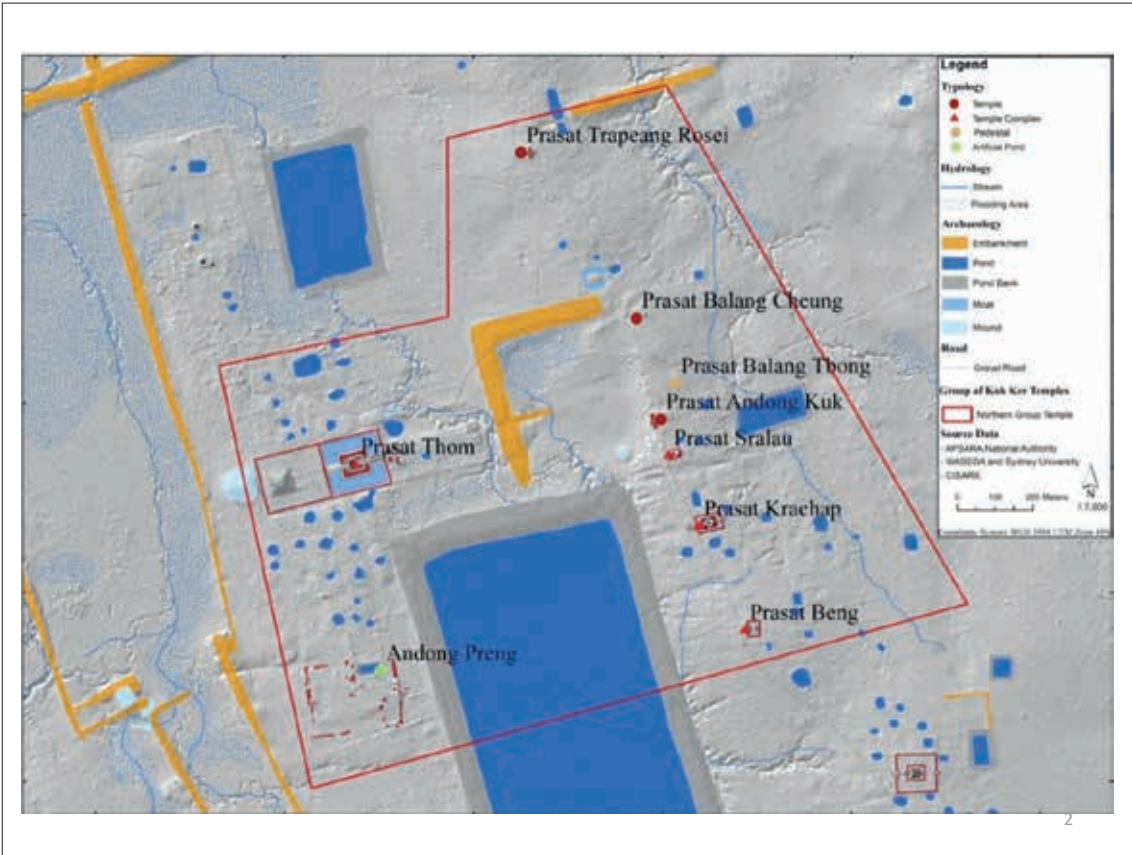
(6) 「王位は実力」で「実力は正義」を示す王位篡奪の最初の政治事件。王位を実力で奪った史実と、王権の背景にある大仕掛けの大都城、大寺院、大王宮をカンボジア的文脈で説明する最初の事例として、世界遺産登録に値する内容がある。カンボジアにおける王位継承はほとんどが実力主義であった。

(7) カンボジアが女系社会である史実は、この王位継承時の事例から判明できる。コー・ケーの後継王ハルシャヴァルマン2世と敵対するラージェンドラヴァルマン王（944-968年）は従兄弟同士である。それは母親が姉妹であった。それでも両者は王位をかけて戦う敵同士。結局のところ実際の戦闘行為により決着をつけた。兄弟・親戚であっても容赦しない王位継承をめぐる史実はカンボジア史ではよくある事例である。カンボジアにおける最初の王位篡奪事件である故に、世界遺産登録に値する内容である。

(8) カンボジアは世界遺産立国を掲げ、コー・ケー遺跡はカンボジアの伝統文化の魅力を世界に向けて発信できる都城遺跡である。カンボジア人の全価値概念を示す新都城が、どのように建設に反映されているかを考察できる最もよい事例遺跡であり、特にその建設過程を現場で開示し、どのように造営されていったのか、途中経過を検証できる。その建設の新コンセプトと23年間の造営成果を現場で確かめ、どこまで建設が進んだかを踏査できる文化遺産である。このコー・ケー都城は未完成ではあるが、当時の都城建設を考えるうえで「夢」がふくらむ遺跡であり、世界遺産に登録できる有資格の遺跡である。

(9) 〈提案1〉地方創生活動に向けて、コー・ケーに①新地方遺跡博物館を建設し、②石造建造物保存・修復研究所の併設、③常設の保存官養成所を併設。遺跡の保存修復工事の検証からクメール式伝統技法を再発見できる。コー・ケー地方の自然地勢に立脚した都城建設であったが、困難な砂岩岩盤の除去の工事現場を住民や観光客に見てもらい、追体験ツアーが実施できる。貯水池（バライ）建設のために、砂岩の固い岩盤をどのように取り除き、工事をすすめたか、その苦









Prasat Kraham (red temple)

East entrance to the main  
Pyramidal Prang (temple), made  
by bricks

Koh Ker (921-944)

4

Causeway from the east entrance to the main complex of Prasat Thom,  
fallen columns and it used to have a wooden roof. (Field research,  
December 2000), Koh Ker (921-944)



5

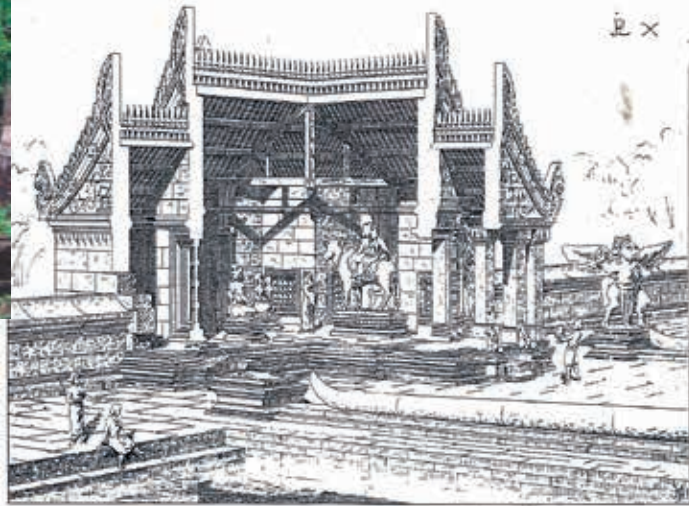


## Reconstructed Plan of Koh Ker (Parmentier. H)



Fallen columns and it used to have a wooden roof

Koh Ker (921-944)



6



Seven-tiered pyramid of Koh Ker, 42m high  
State ritual ceremony was performed on the top  
Koh Ker (921-944)

7



Simha altar at the top

Broken east stairway of Prang and bamboo handrail  
New western wooden stairway was erected in 2016.  
(Field research in 2011), Koh Ker 921-944)

8



Altar at the top of Prang,  
Pedestal supported by Simha,  
We could see Kulen mountain from this  
42m high of Prang  
Koh Ker (921-944)

9



Group of small brick ruins in the Prasat Thom compound, Koh Ker site  
Growing of tropical trees and vegetation  
Koh Ker (921-944)



10



Depicted scene of Yama god on the pediment, Prasat Krachap  
Koh Ker (921-944)

Three brick towers of Prasat Pram  
Growing tropical trees rooted on the towers  
Koh Ker (921-944)

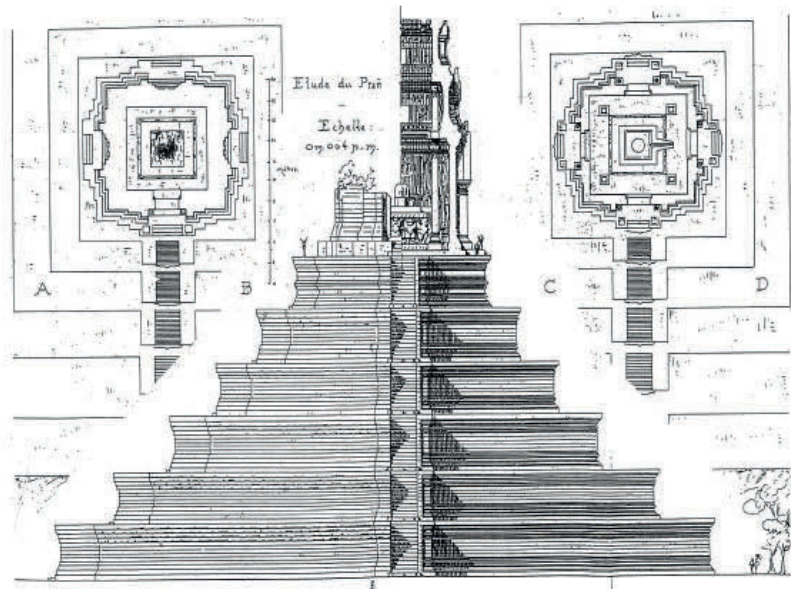


Linga of Prasat Balang (north), located to the northeast of Rohal reservoir  
Linga is 1m high and 0.9m diameter installed on 3.4m squares of Yoni  
Koh Ker site was characteristically used the big sandstone, so we can find  
a 7 tone of sandstone at the site, Koh Ker (921-944)



13



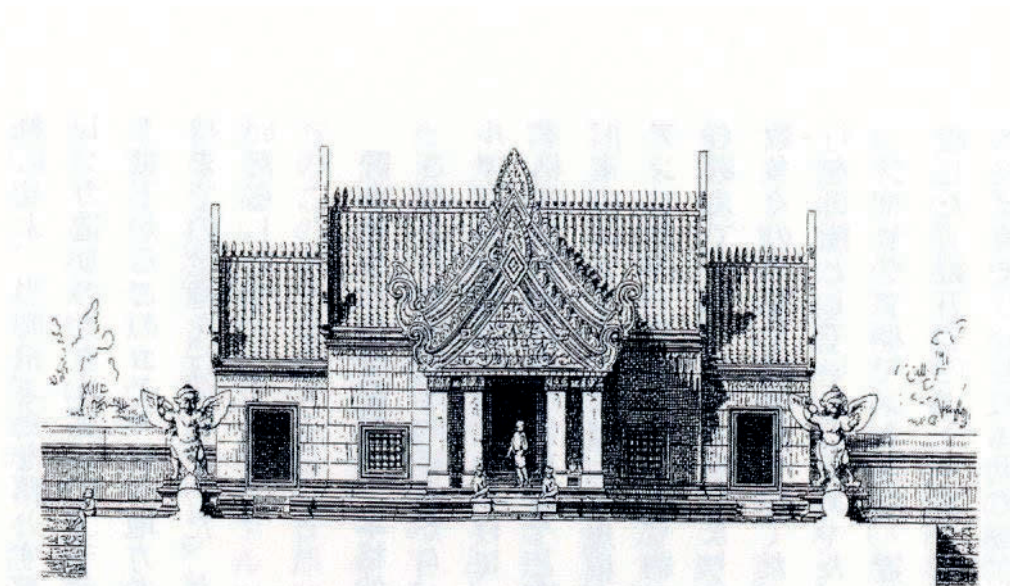


Reconstructed plan of pyramidal Prang (Parmentier. H)

Parmentier. H.:*L'Art Khmer Classique. Monuments du quadrant Nord-Est*, Paris, Les Éditions d'Art et d'Histoire, 1939.

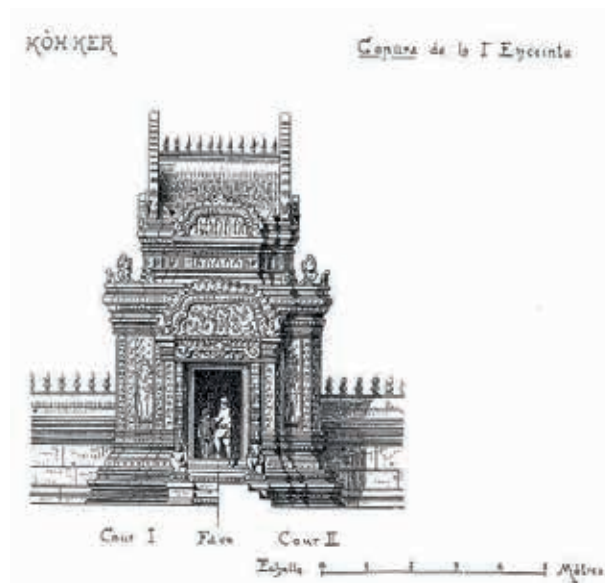
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Reconstructed plan of Prasat Thom (Parmentier. H)



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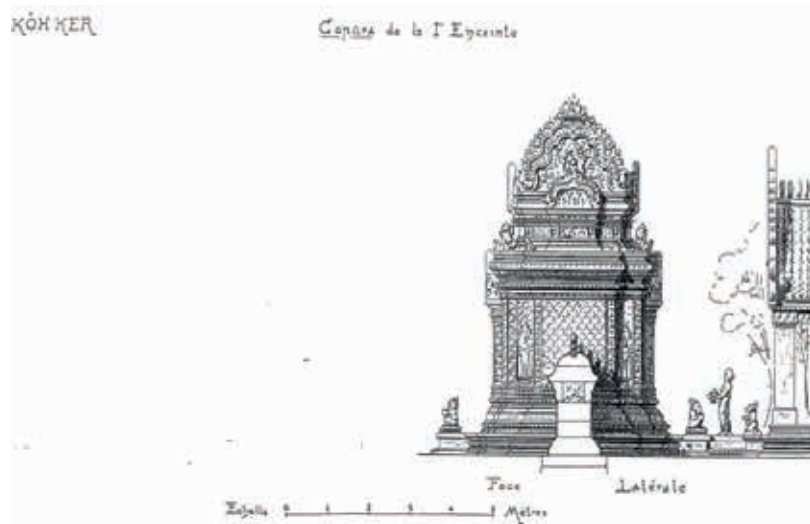
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Gopura of the 1st enclosure (Parmentier. H)

Parmentier. H.: *L'Art Khmer Classique*. Monuments du quadrant Nord-Est, Paris, Les Éditions d'Art et d'Histoire, 1939.

16



Gopura of the 1<sup>st</sup> enclosure, laterite tower (Parmentier. H)

Parmentier. H.: *L'Art Khmer Classique*. Monuments du quadrant Nord-Est, Paris, Les Éditions d'Art et d'Histoire, 1939.

17

## US Museum Returns Stolen Rama Statue

BY PETER FORD  
AND OUCH SONY  
THE CAMBODIA DAILY

A 10th century stone carving of the Hindu deity Rama, the last remaining statue from the Koh Ker temple complex that had been on public display outside Cambodia, was returned to Phnom Penh last week, officials confirmed yesterday.

The torso of Rama, which is missing its head, feet and hands, was flown back to Cambodia on Wednesday from the Denver Art Museum, with a formal ceremony at the Council of Ministers planned for next month, said Kong Virak, director of the National Museum in Phnom Penh.

"Receiving a statue with such special value is a joyous occasion, but we still have to work to find the others," he said, noting that based on photographs and archaeological evidence, there could be as many as ten more statues from the temple complex in Preah Vihear province still unaccounted for.

"We never expected that any of the stolen statues would be returned, so we are grateful that another one has come back to Cambodia," he said.

*Continued on page 2*

160229 The Cambodia Daily

18



Statue of Hindu deity Rama

### Statue...

CONTINUED FROM PAGE 1

Mr. Virak said representatives of the Denver Art Museum, where the 1.6-meter-tall torso had been on display until December, first contacted Cambodian officials in mid-2015 and sealed its return in an agreement with the Council of Ministers signed on February 16.

In a statement on Friday, the Denver Art Museum said the statue—believed to have been looted from Koh Ker in the 1970s—was returned to Cambodia following new research into the piece's provenance.

"We were recently provided with verifiable evidence that was not available to us at the time of acquisition, and immediately began taking all appropriate steps to deaccession the object and prepare it for its return home," Christoph Heinrich, the museum's director, is quoted as saying.

Following the discovery in 2012 of empty pedestals at Koh Ker's Prasat Chen temple, officials began to search for the stolen statues. Six have since been located and returned, including two from the New York Metropolitan Museum of Art in 2013, and four others held in collections at Sotheby's, Christie's, the Norton Simon Museum and the Cleveland Museum.

Anne Lemaistre, Unesco's representative to Cambodia, said that while the statue's return was greatly appreciated, four more statues from Prasat Chen are still believed to be held in private collections.

"To have all of the statues returned to Cambodia is something Unesco has been working hard to achieve, and we appeal to anyone who may currently have one of the remaining statues in their private collection to follow the nice gesture of the Denver museum and return it," she said.

Although the Rama statue is

back home, it may be a while before it goes on public display, said Mr. Virak.

"Repairing the torso will take time before it can be displayed with the other statues that have been returned," he said, without saying exactly what improvements were being made to the sculpture. "It will take at least a year."

160229 The Cambodia Daily

19





## Sophia Asia Center for Research and Human Development

Sophia University Angkor International Mission  
La Mission Internationale sur l'Etude Scientifique d'Angkor de l'Université Sophia.

カンボジア王国政府  
フン・セン首相閣下

### コー・ケー遺跡群を世界遺産登録に推薦する件

上智大学アンコール遺跡国際調査団(Sophia University Angkor International Mission)は、カンボジア王国政府アプサラ機構と共同で2000年12月から数次にわたり、コー・ケー遺跡群を調査いたしました。閣下のご好意により、コー・ケー遺跡調査のため、2000年12月カンボジア王国軍のヘリコプターを使わせていただきましたことを添えます。

#### 参考文献:

1. 石澤良昭 編『アンコール遺跡を科学する』第8号 18-37頁、2001年
2. 石澤良昭・三輪悟 著『カンボジア 密林の五大遺跡』連合出版、132-149頁、219-223頁、2014年
3. 石澤良昭 出演(ビデオテープ)「視点・論点」NHK(日本放送協会)『カンボジア密林の五大遺跡』、2016年

コー・ケー遺跡群は、ユネスコの世界遺産登録にふさわしい歴史・文化価値を備えた遺跡群として、ここに調査結果を報告申し、総合所見の学術推薦書を送付申しあげます。

2020年9月8日

上智大学教授  
上智大学アジア人材養成研究センター 所長  
2017年 R. マグサイサイ賞受賞者



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CC. 文化芸術省大臣 プーン・サコナ閣下

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# A Recommendation for Registration of the Koh Ker as the World Heritage List

By Yoshiaki Ishizawa

Professor, Sophia University

Director, Sophia Asia Center for Research and Human Development

2017 Ramon Magsaysay Awardee

## I. What is the history and what concepts lie hidden within the ancient structural remnants of Koh Ker?

(1) From inscriptions of the period extending from the appearance of Jayavarman IV to 1052 AD.

Koh Ker city is present day located in Preah Vihear province which was built in the 10<sup>th</sup> century. Jayavarman IV, who was regent during the reign of King Yashovarman I (889–910 AD) in Angkor period and who was married to his daughter (the princess), launched a coup d'état and usurped the throne. He carried away to the new capital of Koh Ker the cult of Devarāja, the Tribhuvaneçvara (Tribhuvaniśvara) Shiva Linga, which had been the ritual sacred object since the days of Jayavarman II (802 AD). With the possession of this Shiva Linga, king Jayavarman IV affirmed the legitimacy of his kingship. The period was 921 AD, and the real truth of the political religious power of the Devarāja, was concretely displayed in the construction of the new capital city.

(2) The new capital city of Koh Ker was established with a fresh concept that counteracts that of the old capital city of Angkor, by tilting the base line 15 degrees to the northwest. This new city is tilted 15 degrees northwest. Hence, the Pyramid Prang temple, the Rahal Reservoir, and the surrounding wall, all comply with this facing northwest by 15 degrees. It is the world's first capital city having an axis of 15 degrees northwest. This new capital city was established over a period of 23 years, with the concept of the axis being tilted 15 degrees northwest. The axis lines of the Angkor capital city are north, south, east and west, but if we conduct a research in detail, some temples are tilted 2 degrees; for example Ta Prohm temple.

(3) The central area of the capital city (incomplete) constitute a massive structure of (1200 × 1200) meters.

The new capital city of Koh Ker lies 130 kilometers away from the Angkor area. Its central area is possessed of, (1) A pyramid-shaped national guardian temple called Prang, with a ground foundation of (62 × 62) meters. Seven tiers are stacked, and the topmost layer has a central shrine made of wood. (2) There is a man-made reservoir called Rahal (560 × 1200) meters. (3) Besides these, new temples were built in 30 other locations. The period was from AD 921 to 944. (4) The construction was carried out in the reign of king Jayavarman IV. Having escaped from the Angkor capital city, he asserted the legitimacy of the kingship he had usurped at the newly opened Koh Ker. This is the first instance of succession to the throne being realized on the basis of merit. He was the

original great autocrat of this area, and by erecting massive temples, lingas, city, and by utilizing other huge set-ups, architectural works, and so on, he counteracted the earlier political authority of the Angkor capital city.

(4) The construction of the Baray (Rahal) and its limitations.

The Baray (Rahal) was built in the reign of king Jayavarman IV. It was 560 meters long and 1200 meters wide. The building of the baray was a hard task as it involved scraping off rocks and stones at the bottom of the reservoir, and concurrently the orientation of the baray too had to be aligned 15 degrees in a northwesterly direction.

(5) Orally conveyed traditions of the region and ancient White Elephant Legend.

An artificial hillock of around 20 meters height, which is said to be the tomb of the White Elephant, also serves as an object of faith, in the Neak Ta or local belief. It is also a cultural tradition that links Angkor, Beng Mealea, Koh Ker, and Wat Phu (in Laos), by means of the old highway.

(6) The Prang temple is the Koh Ker version of Mount Meru—its foundations are 62 meters a side.

King Jayavarman IV built as a state temple the Prang temple of the seven tiers, having a height of 35 meters. The base is a square measuring 62 meters a side, and the topmost area measures 12 meters a side. It is said that it enshrined the linga, the divine body of Tribhuvaneçvara, the guardian deity of the kingdom. At the peak of the temple lay an enormous foundation stone, for purposes of enshrining a huge linga. The scale of its size was unusual.

(7) The death of Jayavarman IV (941 AD) and the relocation to Angkor.

It seems as if Jayavarman IV expired in 941 AD, and in the same year his son Harshavarman II appears to have ascended the throne. The mother of Harshavarman II was both mother and sister to Angkor's Rajendravarman I (944–968) AD. A mere two years after Harshavarman II had ascended the throne, Rājendravarman I, who was the earlier power in the Angkor capital city, came on an invasion, and the divine Devarāja Linga was once again returned to Angkor.

## **II. Special characteristics of Koh Ker, which is recommended for registration as a World Heritage List**

(1) The capital city puts into practice vast mechanisms and fresh concepts concerning novel contrivances.

The great archaeological ruins of Koh Ker are confirmed by huge contrivances. 1) We know when the capital city was erected and when it was discarded. 2) This capital city once constructed an immense number of wooden temples and monasteries. 3) A huge reservoir (Rahal) was the source of irrigation for the rice fields that were used to sustain the residents. The Rahal was also oriented 15 degrees northwest, and other edifices in the vicinity also followed a northwest orientation of 15 degrees. 4) The capital city was square-shaped, with each side having a length of 1200 meters, and it was also oriented 15 degrees northwest.

(2) The geographical location of the Koh Ker capital city and characteristics concerning the attached shrines.

Koh Ker area was a relay point on the ancient highway from Angkor to Wat Phu, Champasak province, Southern part of Laos which was originally occupied by the Khmers. Srayang, a large village lying south of Koh Ker, is the name of a robust training center for wild elephants. There are two reservoirs, Rahal and Andong Preng, next to these is the archaeological site Prasat Dang Tong, and on heading south we find Prasat Banteay Pir Chon.

(3) The characteristics of the Rahal reservoir.

The Rahal is a large reservoir that stretches from south to north. Its base is oriented 15 degrees to the west, it extends 1200 meters from south to north and 560 meters from east to west. In the east and south the reservoir utilizes a gentle slope, and small watercourses that flow into the southeastern corner receive the waters of the surrounding areas in the rainy season. Embankments have been provided in the north and west, and the water overflowing from the reservoir follows a 515 meters channel through a laterite sluice, toward the northeastern corner. The baray was used for irrigation, for which reason drains are visible in few places. Andong Preng is a reservoir that was excavated approximately 140 meters to the west of the Rahal. It has a length of 35 meters and a width of 25 meters.

(4) Prasat Thom – characteristics of the central tower and royal palace.

The first surrounding enclosure of Prasat Thom is of sandstone, and it contains 21 temples and two repositories for Buddhist scriptures (libraries?). These temples and repositories are both made of bricks. Nine of those temples are clustered on a single terrace. An east-west passageway with a Naga parapet crosses the moat, and this passageway is the principal axis of the entire archaeological site. Just next to it are the ruins of the 'Royal Palace,' enclosed by a laterite wall which is now having no ceiling.

(5) Characteristics of the surrounding wall, foundation, and niches of the capital city of Koh Ker.

1) The Prang temple with a pyramidal shape is representative of the architecture of Koh Ker. 2) The characteristic of the capital city's surrounding wall (incomplete), consists in the fact that it is very thick. 3) The characteristic of the foundation floor lies in the guardian deities having animal heads, which serve as decorations for it. 4) The characteristic of the pedestal is linked to the fact that the pedestal of Prasat Kraham has four Garudas statues attached to it. The pedestal for the five-headed God Shiva is especially ideal. 5) On the surface wall of the gateway of Prasat Thom, the tapestry is extraordinary. 6) That props inform us of the basic types of pillars.

(6) Features of the Koh Ker ruins – entrances, lintels, and verification of pediments –

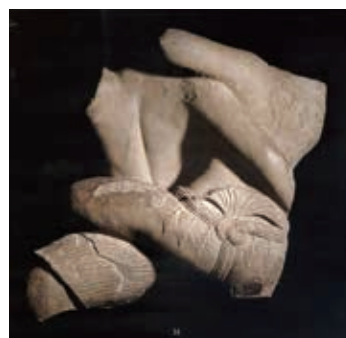
1) The entrance gates are of two types. In the first type the octagonal pillars are provided with 5 motifs. 2) In the second type the cylindrical pillars are very exquisite. 3) The corollas of the lintels begin from the bottom middle, extends horizontally to the left and right, descend at both ends, and

wind up again. They are continually arabesque. In the central motifs we recognize a lion's head, as well as the deities Krishna, Garuda and Vishnu, Indra, and others. 4) The characteristic of the pediments lie in the fact of khmer art style that the whole things is U-shaped.

(7) The architectural and artistic features of the Koh Ker ruins.

1) It is a classic example of a ruin that reveals a deep fondness, and at the same time a lack of resolution. 2) Khmer art at that time reveals a great new rule, with reference to a new composition. The same motif is repeated unceasingly with differing dimensions. 3) The capital city of Koh Ker is Khmer style of a massive Shiva temple. An image of the Shiva Linga of unusual standard, and the kin of the God Shiva, occupy a vast space. The God Shiva is represented through many lingas.

(8) Koh Ker art engendered top-ranking artistic works. It gave rise to an era of great change through the expressions of its statues. 1) Koh Ker art created its own original world of beauty and produced representative works of sculpture. It is very chaotic, and yet at the same time it represents an era of great change. 2) Religious traditionalism and a tendency towards massive edifices together led to an alteration of the era, in a mood of refined feeling. 3) The distinctive novelty lies in the vividness of the features of the sculptures, their vibrant ingenuity, and their soberly displayed simplicity. 4) In the famous sculpture in the full round, namely, 'two combatants' (a god and Ashura grappling with each other), the one wearing garments with folds is probably a Deva (God), and the other is probably an Ashura. The quality of the material is sandstone, the height is 0.8 meters, the age of the Image is the second quarter of the 10<sup>th</sup> century and the place of discovery was Prasat Thom.



Two Combatants

(9) The history of Koh Ker and the principal image of the Devarāja Linga.

1) The pyramid-shaped Prang was the state guardian temple, and it was also built for the sacred body of Tribhuvaneçvara. 2) Jayavarman IV in his inscription asserts with reference that he erected a linga on a 36 meter high base. 3) As for the dating of the ruins, it is believed the role of Chok Gargyar as the capital city began in 921 AD, and it continued 23 years to 944 AD.

**III. Inclusion as a World Heritage Site. Reasons for endorsing the Koh Ker ruins as a World Heritage Site.**

(1) The disclosing of the historical setting that involved the removal of the Divine Body (Tribhuvaneçvara) from the Angkor capital city, and the justification of the usurpation of the throne, serve to clarify the historical truth that the winning of the throne was an issue based on meritocracy. Possession of the Divine Body confirmed the legitimacy concerning the occupation of the throne.

(2) This is the first instance in the world of a capital city, where the orientation is 15 degrees northwest. So far, several capital cities and buildings (ruins) of the Angkor period have already



been confirmed. Yet this is the first case of a capital city being established with an orientation of 15 degrees northwest, and for some reason Koh Ker is the only such special capital city. Why was the base axis tilted 15 degrees northwest? As a world cultural heritage, this should serve as a starting point for a fresh evaluation of the monument. This is something extremely rare, for it is the only cultural heritage monument in the world that is oriented 15 degrees to the northwest. Probably, it was based on the cosmology and/or the good or bad fortunetelling at that time.

(3) The capital city is a massive monument with a surrounding wall of dimensions (1200 × 1200) meters. The historical fact that the establishment of the capital city began around 1100 years ago, culturally indicates that it merits registration as a World Heritage Site. At the same time, the vast contrivances meant for purposes of denying the old capital city of Angkor, such as the massive capital city itself, the enormous temple, and the large Shiva Linga, can be valued highly as manifestations of national energy. The construction of mammoth temples (such as the Prang temple and others), is evidence that the denial of the earlier Angkor capital city was an event that was communicated both within the nation and abroad. These capital cities serve as valued evidence of this truth, and this historical fact is in conformity with the criteria for World Heritage registration.

(4) The oral tradition of the White Elephant is an intangible cultural property, that fortifies the issue of ‘World Heritage Registration.’ During festivals, one may view traditional Cambodian rituals performed by the local people of the area, and besides, we will be able to investigate the local spirit beliefs of the residents of the vicinity, and thereby resurrect the courtesy and etiquette of the Angkor era. The culture of the oral tradition is an intangible cultural asset. As a traditional cultural event, by using the hillock of the White Elephant legend, performances may be staged with reference to traditional dances, shadow plays (Sbek Thom), and others. Before the hillock of the White Elephant a white screen used for shadow plays can be set up. It would be an open-air theater before a bonfire, where the main characters of shadow plays stage performances, wherein the good are rewarded and the evil are punished, through humans and animal with family love and sacrifice. During Khmer new year, Trot is performed based on the traditional ritual in the area.

(5) The Prang temple is the Koh Ker version of Mount Meru. Within the temple the divine body of the nation, the Linga of Tribhuvaneçvara was venerated, the king was proclaimed as being ‘divine,’ and the meaning behind the existence of the new capital city was justified. Mount Meru and the huge Shiva Linga statue are scenarios easy to understand. The reasons for the erection of the new capital city and existence of the Prang Temple, constitute issues that merit their registration among the Cultural Heritage of the World.

(6) It was the first political case of usurpation of royal authority power, which asserted the fact that ‘Ability is Justice.’ The historical truth that royal power was seized through skill, and the massive set-ups that lay at the background of this royal power, such as large capital cities, huge temples, and royal palaces, indicate that the site deserves to be included among the World Cultural Heritages, as first example of an archaeological site described in a Cambodian context. There is content. The

succession to the throne in Cambodia was mostly meritocracy.

(7) The historical truth that Cambodia had a matrilineal society, may be judged from these cases of succession to the throne. The succeeding king, Harshavarman II, and the opposed king Rajendravarman (944–968) AD, were cousins. Their mothers were sisters. Even so, the two were actual enemies who desired the throne, and the issue was settled by war. When historical facts surrounding the throne indicate the truth that people are unforgiving even with regard to brothers and relatives, it is a sign that the monument deserves to be registered as a World Heritage Site.

(8) The Cambodian nation is presented as a World Heritage Site. Koh Ker is a capital city whose ruins can display and communicate the charm of traditional Cambodian culture to the world. The new capital city exhibits concepts embodying all values of the Cambodians, and it is a site best suited to carry out investigations related to the manner of construction. In particular, the progress of the construction can be shown at the site, and the way in which the construction proceeded can be verified. The new concepts in the construction, and the construction results of the past 23 years, can be confirmed at the site, and it is also a cultural heritage site where we can check and see the extent to which the construction had progressed. This Koh Ker capital city is incomplete. Yet, on considering the establishment of the capital city of that era, we see that it is a ruin where our dreams expand, a ruin well qualified for registration as a World Heritage Site.

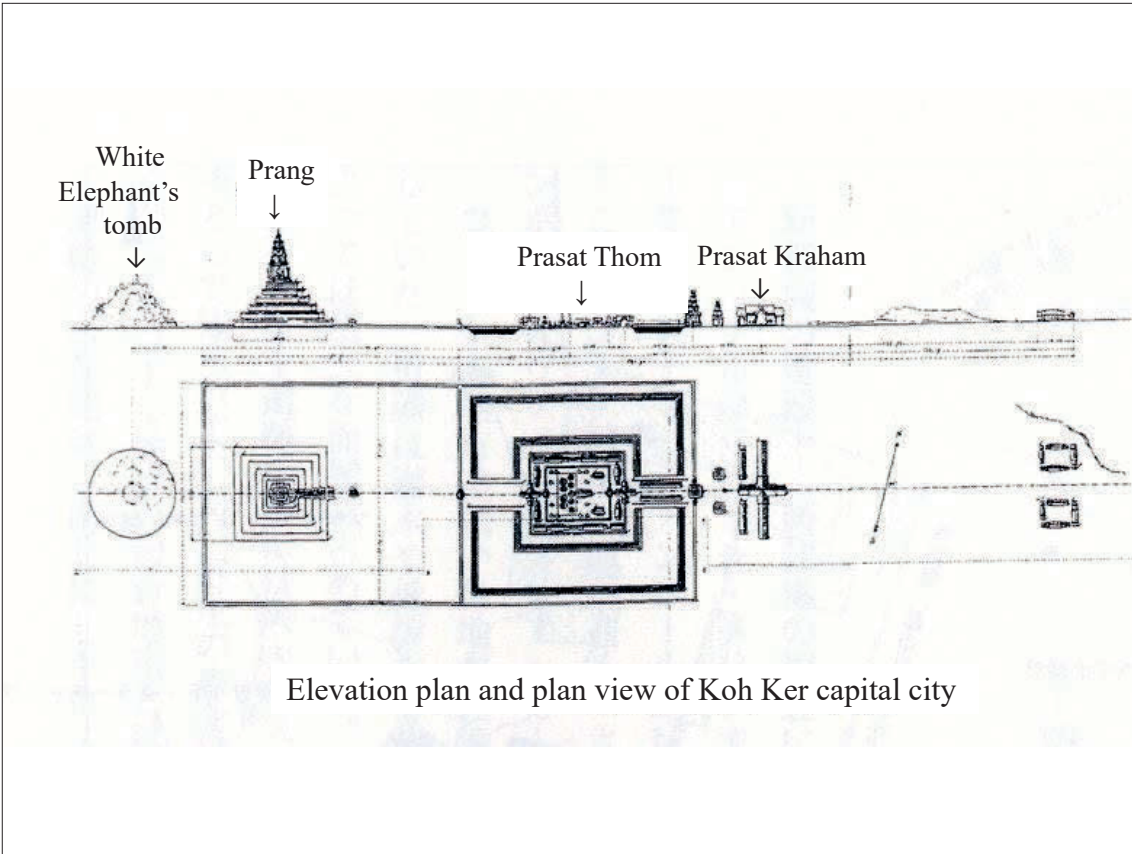
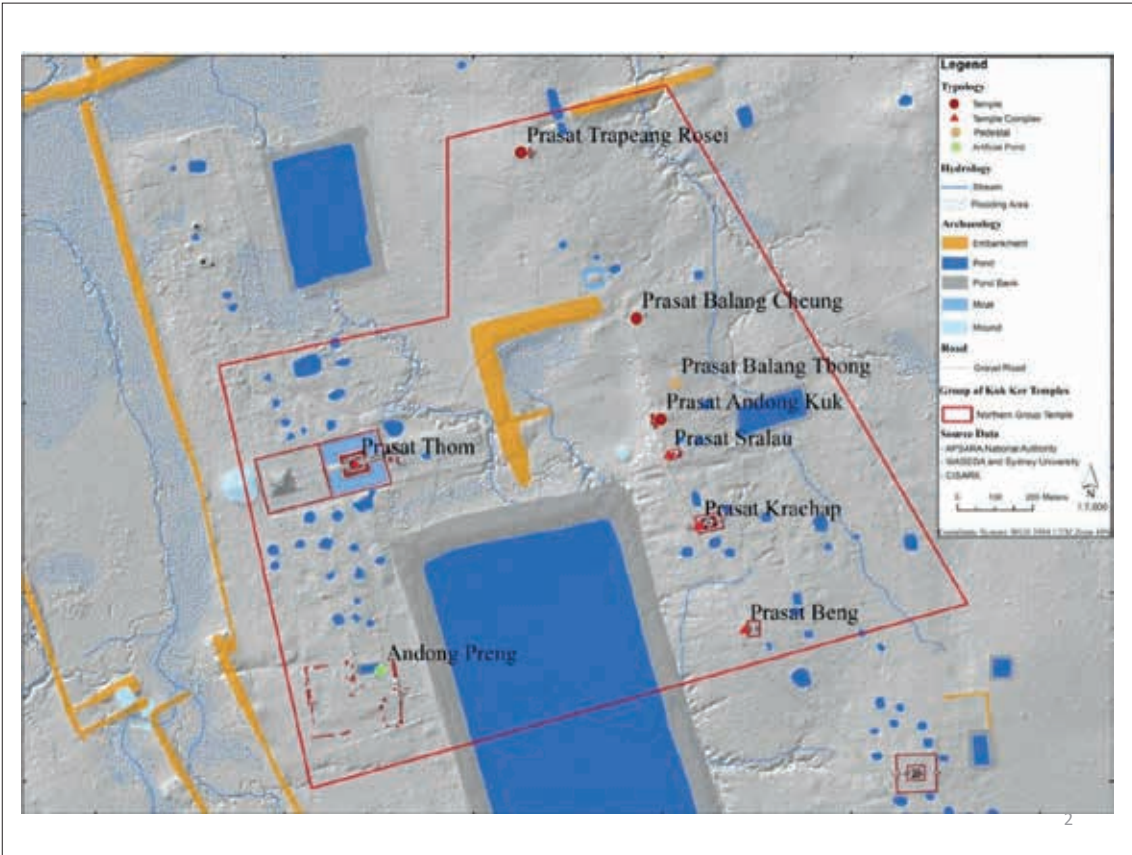
(9) For the re-vitalization of the region, we could plan on the erection in Koh Ker of a new local archaeological museum, as well as a stone edifice that serves as a Research Institute for Conservation and Restoration. Through such place of conservation and restoration work, we will be able to rediscover Khmer traditional practices. The establishment of the capital city was based on the natural terrain of the Koh Ker area. By showing the local people and tourists the difficult sandstone bedrock construction areas, we can conduct tours for personal experience. The means whereby the tough sandstone bedrock was removed for the construction of the Baray, will be reviewed. Here, the work went on, but the dreadful experiences the people underwent will be studied. With regard to the capital city, experiential tours can be conducted.

(10) A personal experience of the cosmological view of the Cambodians, as well as courses related to a viewing of the ruins, can be newly established. We will consider also how the Cambodian view of the universe has been realized in the establishment of the capital city. The placement relationship existing between the three-edifice-set, that is the capital city, the National Guardian Temple, and Royal Palace, as well as the pyramid-shaped temple, each of the temples, will be studied. In particular, the positioning of the principal deity, the God Shiva, and the size of the main hall, will be analyzed. This capital city is a cosmological world. How was the chief deity placed? This positioning, as well as its cultural and historical significance, will be inspected.

(11) We shall inspect the place of the originality of Koh Ker art. Aside from the planning of grand edifices, this will be an occasion for us to review the art. Culture can be conveyed through the









Prasat Kraham (red temple)

East entrance to the main  
Pyramidal Prang (temple), made  
by bricks

Koh Ker (921-944)

4

Causeway from the east entrance to the main complex of Prasat Thom,  
fallen columns and it used to have a wooden roof. (Field research,  
December 2000), Koh Ker (921-944)



5

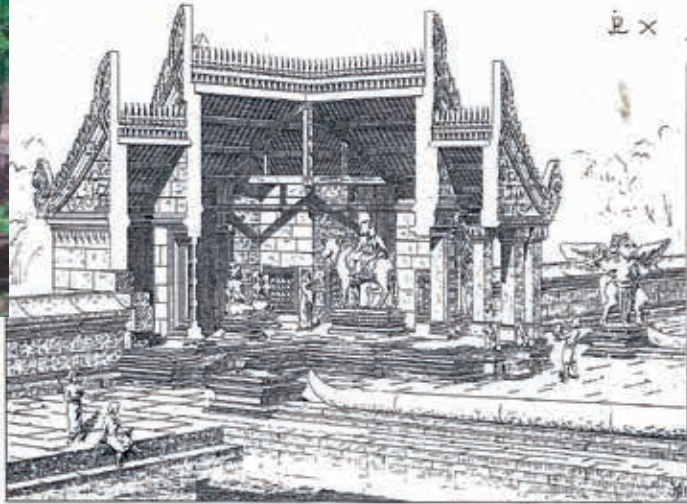


## Reconstructed Plan of Koh Ker (Parmentier. H)



Fallen columns and it used to have a wooden roof

Koh Ker (921-944)



6



Seven-tiered pyramid of Koh Ker, 42m high  
State ritual ceremony was performed on the top  
Koh Ker (921-944)

7





Simha altar at the top

Broken east stairway of Prang and bamboo handrail  
New western wooden stairway was erected in 2016.  
(Field research in 2011), Koh Ker 921-944)

8



Altar at the top of Prang,  
Pedestal supported by Simha,  
We could see Kulen mountain from this  
42m high of Prang  
Koh Ker (921-944)

9

Group of small brick ruins in the Prasat Thom compound, Koh Ker site  
Growing of tropical trees and vegetation  
Koh Ker (921-944)



10



Depicted scene of Yama god on the pediment, Prasat Krachap  
Koh Ker (921-944)



Three brick towers of Prasat Pram  
Growing tropical trees rooted on the towers  
Koh Ker (921-944)

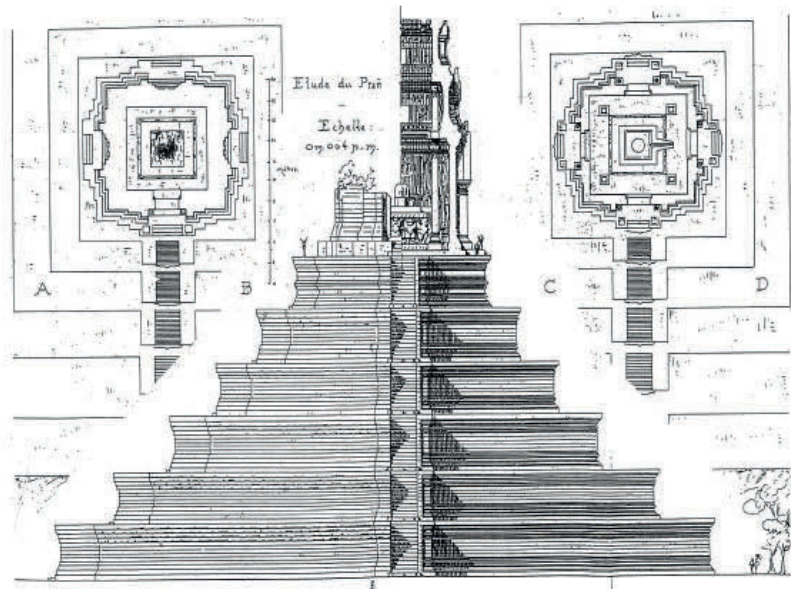


Linga of Prasat Balang (north), located to the northeast of Rohal reservoir  
Linga is 1m high and 0.9m diameter installed on 3.4m squares of Yoni  
Koh Ker site was characteristically used the big sandstone, so we can find  
a 7 tone of sandstone at the site, Koh Ker (921-944)



13



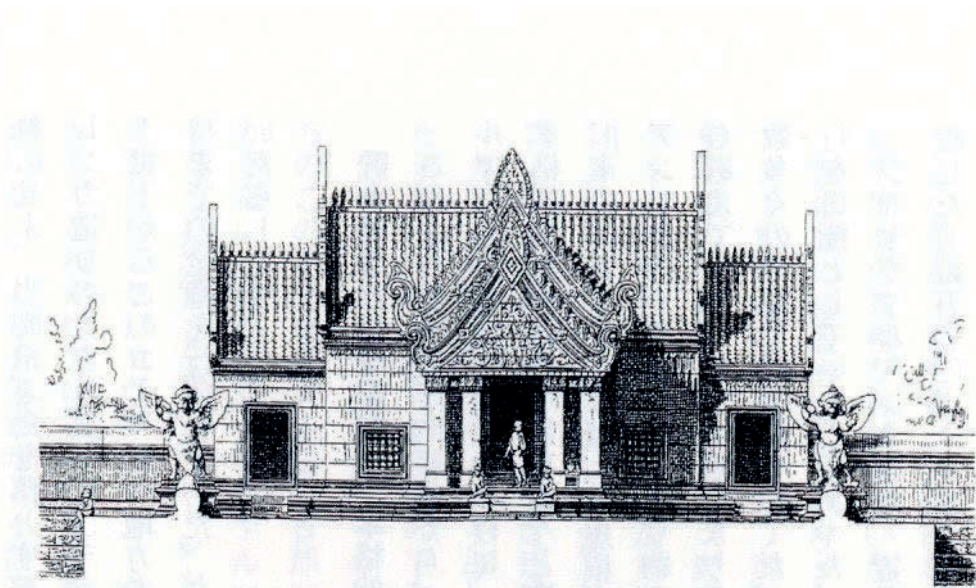


Reconstructed plan of pyramidal Prang (Parmentier. H)

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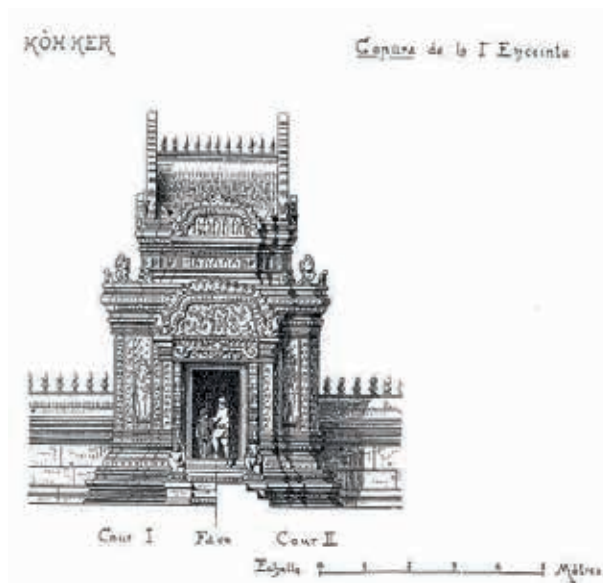
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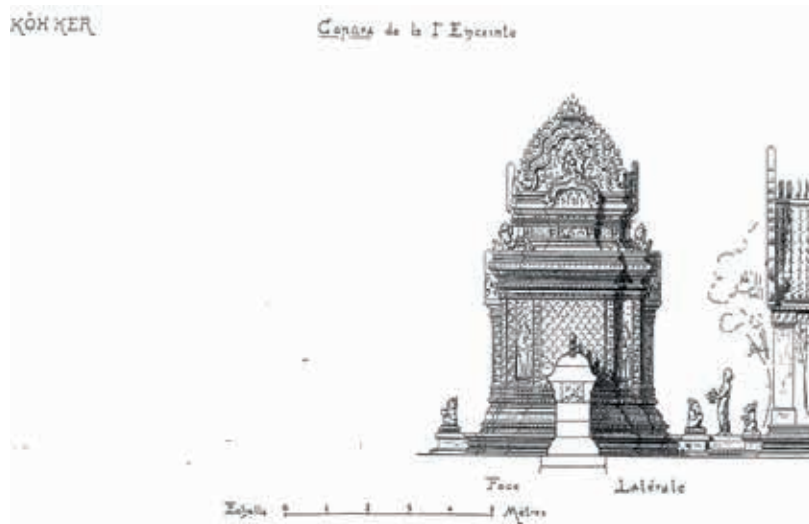
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Gopura of the 1st enclosure (Parmentier. H)

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Gopura of the 1st enclosure, laterite tower (Parmentier. H)

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17

## US Museum Returns Stolen Rama Statue

BY PETER FORD  
AND OUCH SONY  
THE CAMBODIA DAILY

A 10th century stone carving of the Hindu deity Rama, the last remaining statue from the Koh Ker temple complex that had been on public display outside Cambodia, was returned to Phnom Penh last week, officials confirmed yesterday.

The torso of Rama, which is missing its head, feet and hands, was flown back to Cambodia on Wednesday from the Denver Art Museum, with a formal ceremony at the Council of Ministers planned for next month, said Kong Virak, director of the National Museum in Phnom Penh.

"Receiving a statue with such special value is a joyous occasion, but we still have to work to find the others," he said, noting that based on photographs and archaeological evidence, there could be as many as ten more statues from the temple complex in Preah Vihear province still unaccounted for.

"We never expected that any of the stolen statues would be returned, so we are grateful that another one has come back to Cambodia," he said.

*Continued on page 2*

160229 The Cambodia Daily

18



Statue of Hindu deity Rama

### Statue...

CONTINUED FROM PAGE 1

Mr. Virak said representatives of the Denver Art Museum, where the 1.6-meter-tall torso had been on display until December, first contacted Cambodian officials in mid-2015 and sealed its return in an agreement with the Council of Ministers signed on February 16.

In a statement on Friday, the Denver Art Museum said the statue—believed to have been looted from Koh Ker in the 1970s—was returned to Cambodia following new research into the piece's provenance.

"We were recently provided with verifiable evidence that was not available to us at the time of acquisition, and immediately began taking all appropriate steps to deaccession the object and prepare it for its return home," Christoph Heinrich, the museum's director, is quoted as saying.

Following the discovery in 2012 of empty pedestals at Koh Ker's Prasat Chen temple, officials began to search for the stolen statues. Six have since been located and returned, including two from the New York Metropolitan Museum of Art in 2013, and four others held in collections at Sotheby's, Christie's, the Norton Simon Museum and the Cleveland Museum.

Anne Lemaistre, Unesco's representative to Cambodia, said that while the statue's return was greatly appreciated, four more statues from Prasat Chen are still believed to be held in private collections.

"To have all of the statues returned to Cambodia is something Unesco has been working hard to achieve, and we appeal to anyone who may currently have one of the remaining statues in their private collection to follow the nice gesture of the Denver museum and return it," she said.

Although the Rama statue is

back home, it may be a while before it goes on public display, said Mr. Virak.

"Repairing the torso will take time before it can be displayed with the other statues that have been returned," he said, without saying exactly what improvements were being made to the sculpture. "It will take at least a year."

160229 The Cambodia Daily

19





## Sophia Asia Center for Research and Human Development

Sophia University Angkor International Mission  
La Mission Internationale sur l'Etude Scientifique d'Angkor de l'Université Sophia.

Samdech Akka Moha Sena Padei Decho Hun Sen  
Prime Minister of the Kingdom of Cambodia  
Phnom Penh

Dear Samdech Prime Minister,

Since December 2000, Sophia University Angkor International Mission, in collaboration with the APSARA National Authority, has been conducted the research at Koh Ker archaeological site. With Samdech's goodwill, in December 2000 we were allowed to use the military helicopter for our research at the Koh Ker complex. I sincerely would like to give my gratitude for your support.

### References:

1. Yoshiaki Ishizawa, *Investigation of the Angkor Monuments*, No. 8, pp.18-37, 2001. (in Japanese)
2. Yoshiaki Ishizawa & Satoru Miwa, *Cambodia: The Five Great Temples in the Jungle*, Rengo Publishing, pp.132-149, pp.219-223, 2014. (in Japanese)
3. Yoshiaki Ishizawa, Viewpoint and Discussion: The Five Great Temples in the Jungle, *NHK Broadcasting Program*, 2016. (in Japanese)

Koh Ker archaeological site has historical and cultural value that is suitable for registration as UNESCO World Heritage List. I would like to report our result of study as sending with the attached documents of the academic recommendation of the general findings.

September 8, 2020

Prof. Dr. Yoshiaki Ishizawa

Director, Sophia Asia Center for Research and Human Development  
Recipient of the Ramon Magsaysay Award of 2017



CC: H.E. Madame Phoeurng Sackona,  
Minister of Culture and Fine Arts

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**អនុសាសន៍សម្រាប់ការចុះបញ្ជីក្រុមប្រាសាទកោះកេរ**  
**ជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក**

ដោយសាស្ត្រាចារ្យ **យ៉ូស៊ីអេគី អ៊ុស៊ីសាវ៉ា**  
នាយកមជ្ឈមណ្ឌលសិក្សាស្រាវជ្រាវនិង  
បណ្តុះបណ្តាលធនធានមនុស្សនៃសាកលវិទ្យាល័យសូហ្គីយ៉ា  
ទទួលរង្វាន់ រ៉ាម៉ុង ម៉ាកសែសែ (Ramon Magsaysay Award) នៅឆ្នាំ២០១៧

**ក. តើបុរាណដ្ឋានកោះកេរបង្កប់នូវប្រវត្តិសាស្ត្រនិងទស្សនៈអ្វីខ្លះ?**

១) ប្រវត្តិព្រះបាទជ័យវរ្ម័នទី២ - យោងលើសិលាចារឹកចាប់ពីរាជ្យរបស់ព្រះអង្គ  
ដល់គ.ស.១០៥២-

ព្រះបាទជ័យវរ្ម័នទី២ ដែលកំពុងមានរាជានុសិទ្ធិ និងបានរៀបអភិសេកជាមួយរាជ  
បុត្រីនៃព្រះបាទយសោវរ្ម័នទី១ (គ.ស.៨៨៩-៩១០) ដែលជាព្រះមហាក្សត្រគ្រងរាជ្យនា  
ពេលនោះ បានធ្វើរដ្ឋប្រហារដណ្តើមរាជ្យ ។ ព្រះអង្គបានដឹកចម្លាក់សិវលិង្គ ត្រីកូនឥសូរ  
ដែលជារូបស្នងនៃទេពក្នុងជំនឿលទ្ធិទេវរាជ ដែលបានគោរពចាប់តាំងពីរាជ្យព្រះបាទ  
ជ័យវរ្ម័នទី២ (គ.ស.៨០២) នោះយកទៅរាជធានីថ្មីនៅកោះកេរ ។ ក្នុងន័យថាសិវលិង្គ  
ស្ថិតជាកម្មសិទ្ធិរបស់ព្រះអង្គ ព្រះបាទជ័យវរ្ម័នទី២ បានប្រកាសអភិសេកតាំងព្រះអង្គជា  
ព្រះមហាក្សត្រកាន់អំណាចស្របច្បាប់ ។ នៅគ.ស.៩២១ រាជធានីថ្មីបានសាងឡើង ដោយ  
បង្ហាញជាលក្ខណៈរូបភាពជាក់ស្តែងនូវអំណាចគ្រប់គ្រងរាជានាព្រះក្រដោយ «ទេវរាជ»  
នេះ ។

២) រាជធានីថ្មីកោះកេរមានខ្សែអ័ក្សងាកទៅពាយ័ព្យ១៥អង្សា សាងសង់លើទស្សនៈថ្មី  
ដោយបដិសេធរាជធានីចាស់អង្គរ

រាជធានីថ្មីនៅកោះកេរបានសាងសង់នៅលើខ្សែអ័ក្សដាក់ទៅពាយ័ព្យ១៥អង្សា ។ ដូច្នោះហើយប្រាសាទប្រាង្គរហាល (អាងផ្ទុកទឹក) កំពែង ទាំងអស់សុទ្ធតែគោរពអ័ក្សពាយ័ព្យ១៥អង្សានេះទាំងអស់ ។ នេះជារាជធានីមុនគេបង្អស់នៅលើពិភពលោក ដែលមានខ្សែអ័ក្សពាយ័ព្យ១៥អង្សា ។ រាជធានីថ្មីរយៈកាល២៣ឆ្នាំនេះ បានត្រូវកសាងឡើងដោយឈរលើទស្សនៈខ្សែអ័ក្សពាយ័ព្យ១៥អង្សានេះឯង ។ ទោះបីរាជធានីអង្គរសាងសង់ដោយមានខ្សែអ័ក្សកើតលិច-ជើងត្បូងក្តី ប៉ុន្តែមានប្រាសាទខ្លះមានខ្សែអ័ក្សដាក់ចេញ២អង្សា ដូចជាប្រាសាទតាព្រហ្មជាដើម។

៣) សល់ស្លាកស្នាមរាជធានី (មិនទាន់ចប់សព្វគ្រប់) ដ៏ធំមួយ ១២០០ម x ១២០០ម

រាជធានីថ្មីកោះកេរដែលឃ្លាតពីតំបន់អង្គរ១៣០គីឡូម៉ែត្រនេះមាន៖ (១)ប្រាសាទដែលមានរាងជាសាជី (ខ្សែក្រោមទំហំ ៦២ម x ៦២ម) ហៅថាប្រាង្គ ជាប្រាសាទសម្រាប់រាជ្យ មានខ្សែតម្រួតគ្នា៧ជាន់ ហើយនៅជាន់លើបំផុតមានមណ្ឌបជាទីសក្ការបូជានៅចំកណ្តាលសង់អំពីឈើ ។ (២)អាងជីកផ្ទុកទឹកដ៏ធំមួយហៅថាហាល (៥៦០មx១២០០ម) (៣)ក្រៅពីនេះមានប្រាសាទតូច៣០ទៀតដែលបានកសាងនាសម័យកាលរវាងឆ្នាំ៩២១-៩២២ ។ (៤)អ្នកកសាងគឺព្រះបាទជ័យវរ្ម័នទី២ ។ ព្រះអង្គបានគេចចេញពីរាជធានីអង្គរ ទៅរៀបចំរាជធានីថ្មីនៅកោះកេរ អះអាងនូវភាពត្រឹមត្រូវស្របច្បាប់នូវរាជ្យដែលដណ្តើមបាននេះ ។ នេះជាសក្ខីភាពដ៏បូជនីយ៍បញ្ជាក់នូវគុណ្ណបធិបតេយ្យ (លោកសក្ការៈបានពីថ្មីដែរនិយម) នៃការស្នងរាជ្យ ។ ព្រះរាជាអង្គនេះ ដើមឡើយជាស្តេចត្រាញ់ម្នាក់ ។ ដើម្បីបដិសេធអំណាចគ្រប់គ្រងនៅរាជធានីចាស់នៅអង្គរ ព្រះអង្គបានសាងសង់សំណង់មានទ្រង់ទ្រាយធំៗ ដូចជាមហាប្រាសាទ មហាលិង្គ និងមហារាជធានីជាដើម ។

៤) ការសាងសង់បារាយណ៍ «រហាល» និងឧបសគ្គប្រឈមមុខផ្សេងៗ

អ្នកកសាងបារាយណ៍ «រហាល» គឺព្រះបាទជ័យវរ្ម័នទី២ ។ ការងារជីកបារាយណ៍ទទឹង៥៦០ម៉ែត្រ បណ្តោយ១២០០ម៉ែត្រនេះ ជួបនឹងការលំបាកយ៉ាងខ្លាំង ពីព្រោះត្រូវដាច់ស្រទាប់ផ្ទាំងថ្មនៅបាតបារាយណ៍ ។ ព្រមជាមួយនេះត្រូវរក្សាខ្សែអ័ក្សដាក់ទៅពាយ័ព្យ១៥អង្សាផង ។

៥) រឿងនិទានប្រចាំតំបន់ ៖ រឿងព្រេងស្តេចជីវីស

កូនភ្នំដែលសាងដោយមនុស្សកំពស់ប្រមាណ២០ម៉ែត្រ ដែលគេគិតថាជាផ្នូររបស់ស្តេចជីវីសនេះ បូកផ្គុំជាមួយជំនឿក្នុងស្រុក (ជំនឿលើអ្នកតា) បានត្រូវអ្នកស្រុកនិទានពីមាត់មួយទៅមាត់មួយបន្តរហូតមក តាមដងផ្លូវបុរាណចេញពីអង្គរ ទៅបេងមាលា ទៅកោះកេរ រហូតដល់វត្តភ្នំ (ប្រទេសឡាវ) ។

៦) ប្រាសាទប្រាង្គតំណាងឲ្យភ្នំព្រះសុមេរុបែបកោះកេរ ៖ គ្រឹះមួយជ្រុងមានប្រវែង៦២ម៉ែត្រ

ព្រះបាទជ័យវរ្ម័នទី២បានកសាងប្រាសាទប្រាង្គ មាន៧ជាន់ កម្ពស់៣៥ម៉ែត្រនេះ ចាត់ទុកជាប្រាសាទកណ្តាលរបស់ព្រះរាជាណាចក្រ ។ គ្រឹះមានសណ្ឋានចតុកោណស្មើដោយជ្រុងនីមួយៗមានប្រវែង៦២ម៉ែត្រ រួចហើយខឿនជាន់លើបង្គុំសមួយជ្រុងៗមានប្រវែង១២ម៉ែត្រ ។ នៅទីនេះគេតម្កល់ព្រះសិវលិង្គ ដែលជារូបស្នងអាទិទេពថែរក្សាការពាររាជាណាចក្រ គឺព្រះត្រីកូរន័ស្វរ ។ នៅជាន់លើបង្គុំសនេះ មានទម្រង់ដ៏មាំមួន ដែលមានទំហំធំមិនគួរជឿកើត ។

៧) មរណភាពនៃព្រះបាទជ័យវរ្ម័នទី២ (គ.ស.៩៤១) និងការវិលត្រឡប់មកអង្គរវិញ

ព្រះបាទជ័យវរ្ម័នទី២បានសុគតនៅឆ្នាំ៩៤១ ហើយក្នុងឆ្នាំដដែលនេះ ព្រះបាទហរស្សវរ្ម័នទី២ ដែលជារាជបុត្របានឡើងស្នងរាជ្យបន្ត ។ មាតារបស់ព្រះបាទហរស្សវរ្ម័នទី២ ត្រូវជាបងប្អូនបង្កើតនឹងមាតារបស់ព្រះបាទរាជេន្ទ្រវរ្ម័នទី១ (គ.ស.៩៤៤-៩៦៨) ដែលគង់នៅអង្គរ ។ ក្រោយព្រះបាទហរស្សវរ្ម័នឡើងគ្រងរាជ្យរវាងពីរឆ្នាំប៉ុណ្ណោះ កងកម្លាំងព្រះបាទរាជេន្ទ្រវរ្ម័នទី១ បានចូលមកវាយដណ្តើមយកព្រះសិវលិង្គទេវរាជ ត្រឡប់មកតម្កល់ទុកនៅរាជធានីអង្គរវិញ ។

**ខ. លក្ខណៈពិសេសនៃរាជធានីកោះកេរ និងអនុសាសន៍គាំទ្រជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក**



១) រាជធានីដែលឆ្លុះបញ្ចាំងនូវទស្សនៈថ្មីនៃយន្តកម្មដ៏ធំ និងគម្រោងថ្មី

លក្ខណៈពិសេសនៃក្រុមប្រាសាទកោះកេរ គឺយន្តកម្មដ៏ធំនេះឯង ។ (១) យើងដឹងថារាជធានីនេះកសាងនៅពេលណា ហើយបោះបង់ចោលនៅពេលណា ។ (២) នៅរាជធានីនេះ នាសម័យនោះមានសំណង់សាសនាសង្កឹមដ៏អំពីឈើដ៏សន្លឹកសន្លាប់ និង(៣) អាងផ្ទុកទឹក «រហាល» ដែលជាប្រភពទឹកសម្រាប់ប្រព័ន្ធធារាសាស្ត្រផ្គត់ផ្គង់ស្រែចម្ការចិញ្ចឹមប្រជារាស្ត្រ ។ រហាលមានខ្សែអ័ក្ស១៥អង្សារងាកទៅពាយ័ព្យ ។ ប្រាសាទក្បែរខាងទាំងឡាយក៏ងាកស្របដោយគោរពខ្សែអ័ក្ស១៥អង្សារនេះជានិច្ច ។ (៤) រាជធានីនេះមានសណ្ឋានចតុកោណស្មើ ដែលជ្រុងនីមួយៗមានប្រវែង១២០០ម៉ែត្រ ក៏ងាកស្របទៅនឹងខ្សែអ័ក្ស១៥អង្សារនេះដែរ ។

២) ទីតាំងភូមិសាស្ត្រនៃរាជធានីកោះកេរ និងលក្ខណៈពិសេសនៃប្រាសាទទាំងឡាយ

រាជធានីកោះកេរ គឺជាទីតាំងសំខាន់មួយក្នុងផ្លូវបុរាណពីអង្គរ ទៅវត្តភូ ខេត្តចម្ប៉ាសាក់ ប្រទេសលាវបច្ចុប្បន្ន ដែលពីមុនមានខ្មែររស់នៅ។ ស្រយម្តងជាស្រុកដ៏ធំមួយនៅខាងត្បូងកោះកេរ មានន័យចេញពី «ទីផ្សារ» ដំរីព្រៃ ។ មានអាងផ្ទុកទឹកពីរ គឺរហាល និងអណ្តូងប្រេង បន្តទៅទៀតមានប្រាសាទដងទង ហើយចុះទៅខាងត្បូងទៀតមានប្រាសាទបន្ទាយពីរជាន់ ។

៣) លក្ខណៈពិសេសនៃរហាល

រហាលលាតសន្ធឹងពីជើងទៅត្បូង ដោយមានខ្សែអ័ក្សងាកទៅទិសខាងលិច១៥អង្សារ និងមានបណ្តោយជើង-ត្បូង១២០០ម៉ែត្រ និងមានទទឹងកើត-លិច៥៦០ម៉ែត្រ ។ អាងផ្ទុកទឹកនេះទាញយកអំណោយផលពីស្ថានភាពដីដែលមានទឹកម្រាលនៅអង្កេយ ដោយបញ្ចូលទឹកពីទីក្បែរខាងតាមកូនអូរតូចៗ ដែលហូរចាក់មកទិសអង្កេយនៅរដូវវស្សា ។ គេបានលើកជាទំនប់នៅទិសពាយព្យ ។ ទឹកដែលហៀរចេញពីអាងត្រូវបានបញ្ចេញតាមទ្វារទឹកបង្ហូរតាមចង្កូរ ដែលធ្វើពីថ្មបាយក្រៀមប្រវែង៥១៥ម៉ែត្រឆ្ពោះទៅទិសឦសាន ។ ដោយសាររហាលដែលជាបារាយណ៍នេះត្រូវបានប្រើសម្រាប់ប្រព័ន្ធធារាសាស្ត្រ ដូច្នោះហើយទើបយើងឃើញមានទ្វារបញ្ចេញទឹកជាច្រើនកន្លែង ។ អណ្តូងប្រេងដែលមាន

ចម្ងាយពីរហាលប្រមាណ១២០ម៉ែត្រទៅទិសខាងលិច គឺជាស្រះជីកដុកទឹកដែលមាន  
បណ្តោយ ៣៥ម៉ែត្រ និងទទឹង២៥ម៉ែត្រ ។

២) លក្ខណៈពិសេសនៃប្រាសាទធំ និងព្រះបរមរាជវាំង

នៅក្នុងបរិវេណកំពែងថ្មភក់ដែលព័ទ្ធខាងក្រៅ យើងឃើញមានប្រាសាទជាទី  
សក្ការបូជា២១កន្លែង និងមានបណ្ណាល័យ២កន្លែង ។ ទាំងប្រាសាទ ទាំងបណ្ណាល័យ ជា  
សំណង់ធ្វើពីឥដ្ឋ ។ ក្នុងចំណោមនោះ ប្រាសាទជាទីសក្ការបូជា៤សង់នៅលើខឿនរួមតែ  
មួយ ។ ផ្លូវចូលពីកើតទៅលិចអមដោយបង្គន់ដៃនាគ ឆ្លងកាត់កសិន្ទុនោះជាខ្សែអ័ក្ស  
គោលសម្រាប់ក្រុមប្រាសាទទាំងមូល ។ នៅជាប់នឹងផ្លូវចូលនោះ មានស្លាកស្នាម «ព្រះបរម  
រាជវាំង» ដែលមានជញ្ជាំងថ្មបាយក្រៀមព័ទ្ធជុំវិញ តែគ្មានដំបូល ។

៥) លក្ខណៈពិសេសនៃកំពែង, ខឿន និងអង្គ្រៃនៃកំពែងរាជធានីកោះកេរ

(១)ប្រាសាទប្រាង្គដែលមានរាងជាសាជី ជាស្ថាបត្យកម្មតំណាងឲ្យបុរាណដ្ឋាន  
កោះកេរ ។ (២)លក្ខណៈពិសេសនៃកំពែងរាជធានី (សង់ពុំទាន់រួចរាល់) គឺមានកម្រាស់  
ក្រាស់ក្រែលែង (៣)លក្ខណៈពិសេសនៃខឿន គឺនៅត្រង់រូបចម្លាក់អ្នកយាមដែលមាន  
ក្បាលជាសត្វ ។ (៤)ជើងទម្រដែលមានរូបគ្រុឌបួននៅប្រាសាទក្រហម និងជើងទម្រ  
ដែលមានរូបព្រះឥសូរមានព្រះកេស៥ មានលក្ខណៈវិសេសវិសាលណាស់ ។ (៥)ក្បាច់  
នៅពាសលើជញ្ជាំងខ្លោងទ្វារប្រាសាទធំលេចធ្លោគួរស្ងប់ស្ងែង ។ (៦)សសរទ្រជា  
ប្រផ្នូលមួយបង្ហាញបែបរចនាបថគំរូ សម្រាប់សសរទាំងឡាយ ។

៦) លក្ខណៈពិសេសនៃការរចនាទ្វារនៅកោះកេរ ៖ ផ្ទៀងផ្ទាត់ទៅលើទ្វារ បង្អួច ផ្តែរ និង  
ហោជាង-

(១)លក្ខណៈនៃការរចនាទ្វារចេញចូលមាន២ប្រភេទ ។ ប្រភេទទី១ គឺមានក្បាច់៥  
យ៉ាងធ្លាក់នៅលើសសរ៨ជ្រុង ។ (២)ប្រភេទទី២ គឺចម្លាក់នៅលើសសរមូលមានលក្ខណៈ  
ល្អិតឆ្មាស្រស់ស្អាតជាទីបំផុត ។ (៣)ចង្កើមផ្កាចាប់ផ្តើមពីភាគកណ្តាលផ្នែកក្រោមនៃផ្តែរ  
រីកសាយផ្តេកទៅឆ្វេងស្តាំដោយទម្លាក់ចុងចុះក្រោម ហើយចាក់ជាកងវិលរមូលឡើងលើ

វិញ ដោយរក្សាក្បាច់ភ្លឺវល្លិជានិច្ច ។ នៅផ្នែកកណ្តាលគេប្រទះឃើញចម្លាក់ជាក្បាលសិង្គ ក្រឹស្នា គ្រុឌ និងព្រះនារាយណ៍ជាដើម ។ (២)ហោជាង មានសណ្ឋានជាអក្សរ បង្កាប់ ។

៧) លក្ខណៈពិសេសនៃស្ថាបត្យកម្ម និងសិល្បៈនៃប្រាសាទកោះកេរ

(១)ជាប្រភេទគំរូមួយនៃប្រាសាទដែលបង្ហាញនូវទំនោរទៅរកអ្វីដែលធំ ដែលស្របជាមួយនោះនៅមានចិត្តរាវែកគិតច្រើន ។ (២)សិល្បៈខ្មែរបានបង្ហាញនូវច្បាប់ថ្មីដ៏មួយនៃការចងក្រងផ្ទុំ ។ គឺជាការយកប្រធានបទដដែលមកធ្វើឡើងវិញ ដោយកែប្រែទំហំមិនឈប់ឈរ ។ (៣)រាជធានីកោះកេរ វិស័យដូចជាប្រាសាទបូជាព្រះឥសូរដ៏ធំមហិមាមួយ ។ នៅទីនោះ ចម្លាក់លិង្គដ៏ធំហួសខ្នាត ដែលជានិមិត្តរូបនៃព្រះឥសូរនិងពូជពង្សព្រះឥសូរបានគ្របដណ្តប់ទីតាំងមួយភាគយ៉ាងធំ ។ គេបង្ហាញព្រះឥសូរជាចម្លាក់លិង្គយ៉ាងច្រើន ។

៨) សិល្បៈកោះកេរបង្កើតសមិទ្ធផលសិល្បៈលំដាប់ថ្នាក់លេខមួយ បកស្រាយសម័យកាលដែលប្រែប្រួលយ៉ាងពេញទំហឹង តាមរយៈការបង្ហាញបដិមា ។ (១)សិល្បៈកោះកេរ



កសាងពិភពសម្រស់មួយចេញពីគំនិតនៃប្រឌិតថ្មីស្រឡាង ប្រសូត្រស្នាដៃចម្លាក់ជាតំណាងឲ្យសម័យនោះ ដែលកំពុងរីករវ និងដែលកំពុងប្រែប្រួលខ្លាំង ។ (២)ការនិយមសាសនាប្រពៃណី និងទំនោរទៅរកមហាសំណង់តែងវិវត្តស្របទៅជាមួយវិញ្ញាណដែលរហ័សញាក់ញោចទៅតាមការប្រែប្រួលនៃសម័យនោះ ។ (៣)ភាពដើមដែលផុះឡើងនេះ គឺចេញពីការធ្លាក់ឲ្យឃើញ

យ៉ាងសាមញ្ញ យ៉ាងស្ងៀមស្ងាត់ និងយ៉ាងប៉ិនប្រសប់ នូវទ្រង់ទ្រាយបដិមាដែលពោរពេញទៅដោយភាពភ្ញៀវភ្ញាតិតៗចេញពីក្នុងដងខ្លួនបដិមា ។ (៤)រូបចម្លាក់ពេញភ្លឺនៃស្នាដៃដ៏ល្អីមួយ ៖ «គូប្រយុទ្ធពីរូប ( ទេពនិងអសុរ)» នេះ យើងគិតថា រូបស្ងៀកសំពត់មានផ្នត់



ប្រហែលជាទេព ហើយម្នាក់ទៀតជាអសុរ ។ បដិមាទេពធ្វើពីថ្មភក់ មានកម្ពស់០.៨ម៉ែត្រ កសាងនៅដើមពាក់កណ្តាលសតវត្សទី១០ ដែលគេប្រទះឃើញនៅប្រាសាទធំ ។

៩) ប្រវត្តិកោះកេរ និងលិង្គទេវរាជ

(១)ប្រាសាទប្រាង្គដែលមានរាងជាសាជី គឺជាប្រាសាទសម្រាប់រាជ្យ កសាងឡើង ដើម្បីតម្កល់ព្រះត្រីកូនឥសូរ ។ (២)ព្រះបាទជ័យវរ្ម័នទី២ បានប្រកាសជាផ្លូវការនៅលើ សិលាចារឹកអំពីការតម្កល់លិង្គនៅលើជើងទម្រកម្ពស់៣៦ម៉ែត្រ ។ (៣)តាមការកំណត់ រជ្ជកាលនៃប្រាសាទនេះ យើងគិតថាគោកគគី (Chok Gargyar) មាននាទីជាបាណនីចាប់ពី ឆ្នាំ៩២១ ដល់ឆ្នាំ៩៤៤ ពោលគឺមានរយៈកាល២៣ឆ្នាំ ។

**គ. យោបល់គាំទ្របេតិកភណ្ឌនៃការចុះបញ្ជីបេតិកភណ្ឌវប្បធម៌ពិភពលោកនៃរាជធានី**

**កោះកេរ**

១) បង្ហាញឱ្យបានប្រវត្តិសាស្ត្រអំពីយុត្តិកម្ម (ការចាត់ថ្នាក់ស្របច្បាប់) នៃការដណ្តើមរាជ្យ ដោយយកនិមិត្តរូបនៃទេពសម្រាប់អំណាចព្រះរាជាដែលតំណាងដោយ ត្រីកូនឥសូរ ទៅជាមួយព្រះអង្គ ។ នេះជាព្រឹត្តិការណ៍មួយបង្ហាញយ៉ាងច្បាស់នូវការពិតនៃប្រវត្តិ សាស្ត្រ ដែលថាដំណើរឡើងគ្រងរាជ្យគឺពឹងលើសមត្ថភាពនិយម ។ កម្មសិទ្ធិលើនិមិត្តរូប នៃទេពសម្រាប់អំណាចព្រះរាជា ជាកសុតាងបញ្ជាក់នូវលក្ខណៈស្របច្បាប់នៃការឡើង គ្រងរាជ្យ ។

២) កោះកេរជារាជធានីមុនគេបង្អស់នៅលើពិភពលោក ដែលប្រកាន់ទិសខ្សែអ័ក្ស១៥ អង្សារងាកទៅពាយ័ព្យ ។ រហូតមកដល់បច្ចុប្បន្ន គេបានចុះរាជធានីអង្គរនិងស្ថាបត្យកម្ម ទាំងឡាយទៅក្នុងបញ្ជីបេតិកភណ្ឌវប្បធម៌ពិភពលោកជាច្រើនរួចមកហើយ ប៉ុន្តែនេះជា ករណីដំបូងដែលរាជធានីមានខ្សែអ័ក្ស១៥អង្សារងាកទៅពាយ័ព្យ ដែលយើងធ្ងល់ថា ហេតុអ្វីបានជាគេមានតែនៅរាជធានីកោះកេរនេះប៉ុណ្ណោះ? ចម្ងល់នេះគឺជាចំណុច ចេញដំណើរគិតដល់តម្លៃថ្មីមួយជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។ វាជារឿងដ៏កម្រ

មួយ ព្រោះថាមរតកវប្បធម៌ដែលប្រកាន់ខ្សែអ័ក្ស១៥អង្សារងាកទៅពាយ័ព្យនេះ មានតែ មួយគត់នៅលើពិភពលោក ។

៣) ជា រាជធានីដ៏ធំទូលាយពេកក្រៃ មានផ្ទៃដី ១២០០ម៉ែត្រ x ១២០០ម៉ែត្រ ។ រឿងពិតជាក់ ស្តែងនៃប្រវត្តិសាស្ត្រដែលថារាជធានីបានកសាងឡើងប្រមាណ១១០០ឆ្នាំមកហើយនេះ មានតម្លៃគ្រប់គ្រាន់សម្រាប់ចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។ ស្របជាមួយនេះ ការតាំងចិត្តកសាងកំពែងដ៏ធំ រាជធានីដ៏ធំ សិវលិង្គដ៏ធំ ដើម្បីបដិសេធរាជធានីចាស់ ពោលគឺអង្គរនេះ អាចវាយតម្លៃខ្ពស់បានថាជាថាមពលជាតិសាសន៍ដែលហូរចេញពី ព្រលឹងរបស់ខ្លួនមក ។ តាមរយៈការសាងសង់មហាសំណង់ (ប្រាសាទប្រាង្គជាអាទិ)នេះ បានប្រកាសទៅក្នុងនិងក្រៅស្រុកឲ្យដឹងថានេះជាវត្ថុតាំងរបស់រាជធានីថ្មី ដែលបដិសេធរាជធានីអង្គរ ។ ចំណុចនេះមានតម្លៃខ្ពស់ណាស់ ។ ភស្តុតាងប្រវត្តិសាស្ត្រនេះ សមស្រប ទៅនឹងបទដ្ឋានវិនិច្ឆ័យនៃការចុះបញ្ជីបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។

៤) រឿងព្រេងស្តេចជីវីសដែលជាមរតកវប្បធម៌អរូបីហើយដែលជួយពង្រឹង «ការចុះ បញ្ជីបេតិកភណ្ឌពិភពលោក» ជម្រុញយើងឲ្យអាចសិក្សាអំពីប្រពៃណីដើមរបស់អ្នករស់ នៅក្នុងតំបន់ តាមរយៈការប្រតិបត្តិពិធីផ្សេងៗរបស់ពួកគេ ។ បន្ថែមលើនេះ ការសិក្សា ស្រាវជ្រាវជំនឿជីវចលរបស់អ្នកស្រុកនៅតំបន់ជិតខាង អាចផ្តល់ជីវិតរស់រានឡើងវិញ ដល់ពិធីសំបូងសង្គ្រោះទាំងឡាយនាសម័យអង្គរ ។ រឿងព្រេងដែលនិទានតមាត់គ្នា គឺជា មរតកអរូបីយ៍ ។ ចាត់ទុកជាពិធីប្រពៃណីមួយ ដែលអាចយកកូនភ្នំស្តេចជីវីសដាក់ជាទី តាំងសម្រាប់សម្តែងរបាំប្រពៃណី ល្ខោនស្បែកធំជាដើមបាន ។ ការរាំរែកពីមុខអណ្តាត ភ្លើងចុះស្រមោលលើស្បែកដែលដាក់តម្លើងនៅមុខកូនភ្នំស្តេចជីវីសនេះ គឺជាល្ខោន កណ្តាលវាលមួយ សម្តែងទូន្មានអំពីការធ្វើបុណ្យបានបុណ្យធ្វើបាបបានបាប ។ របាំត្រុដិ សម្តែងនៅពេលចូលឆ្នាំខ្មែរ ក៏អាចចូលរួមរំលឹកអំពីពិធីបុណ្យជាប្រពៃណីរបស់អ្នកស្រុកនៅ ទីនោះដែរ ។

៥) ប្រាសាទប្រាង្គ គឺតំណាងឲ្យភ្នំព្រះសុមេរុនៅកោះកេរ ។ ជាកន្លែងតម្កល់បូជាត្រីកូន ឥសូរ ដែលជាទេពសម្រាប់អំណាចព្រះរាជា ដូចដែលព្រះបាទជ័យវរ្ម័នទី២បានប្រកាស ជា«ទេវរាជ» បញ្ជាក់នូវភាពស្របច្បាប់នៃវត្តមានរាជធានីថ្មីនេះ ។ វិធីសម្តែងដែលមានភ្នំ ព្រះសុមេរុ និងចម្លាក់សិវលិង្គដ៏ធំមហិមានេះ នាំមកនូវភាពងាយយល់ជាទីបំផុត ។ អត្ថ ន័យនៃវត្តមានរបស់រាជធានីថ្មី និងប្រាសាទប្រាង្គនេះ ជាឧទាហរណ៍មួយមានតម្លៃពេញ លេញសម្រាប់ចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។

៦) ជាព្រឹត្តិការណ៍នយោបាយដ៏បួងបង្កសំអំពីការដណ្តើមរាជ្យ ដោយបង្ហាញថា «សមត្ថ ភាពគឺជាយុត្តិធម៌» ។ ការគ្រងរាជ្យនៅប្រទេសកម្ពុជាភាគច្រើនផ្អែកលើសមត្ថភាព។ បុរាណដ្ឋានដែលពន្យល់តាមបរិបទកម្ពុជានូវប្រវត្តិសាស្ត្រជាក់ស្តែងនៃការដណ្តើមរាជ្យ ដោយសមត្ថភាពខ្លួន ការរៀបចំកិច្ចការសាងសង់រាជធានី មហាប្រាសាទ មហារាជ វាំងនេះ មានតម្លៃសម្រាប់ចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។

៧) ប្រវត្តិសាស្ត្រពិតនៃសង្គមខ្មែរដែលយកខ្សែខាងម្តាយជាធំ បានត្រូវបំភ្លឺយ៉ាងច្បាស់ តាមករណីសិក្សាពេលស្នងរាជ្យនេះ ។ ព្រះបាទហរស្សវរ្ម័នទី២ដែលជាព្រះរាជាស្នងរាជ្យ នៅកោះកេរ ត្រូវជាបងប្អូនដ៏ដូនមួយជាមួយព្រះបាទរាជេន្ទ្រវរ្ម័ន (៩៤៤-៩៦៨) ។ ព្រះ មាតាទាំងពីរត្រូវជាបងប្អូនបង្កើត ។ ទោះជាយ៉ាងនេះក៏ដោយ ព្រះរាជបុត្រទាំងពីរនេះជា សត្រូវដណ្តើមរាជ្យរវាងគ្នា ដែលដោះស្រាយដោយការប្រយុទ្ធគ្នា ។ ប្រវត្តិសាស្ត្រពិតពាក់ ព័ន្ធនឹងការដណ្តើមរាជ្យដោយវាយប្រហារគ្នាគ្មានអាណិតអាសូរ ទោះជាបងប្អូនរួមសាច់ លោហិតក៏ដោយនេះ មានតម្លៃអត្ថន័យសម្រាប់ចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភព លោក ។

៨) ប្រជាជាតិខ្មែរបង្ហាញជាប្រទេសបេតិកភណ្ឌពិភពលោក ដែលយើងឃើញថា កោះកេរជាប្រាសាទដែលបញ្ចេញផ្សព្វផ្សាយនូវសម្រស់មន្តស្នេហ៍នៃវប្បធម៌ទំនៀម ទម្លាប់ខ្មែរទៅពិភពលោកបាន ។ រាជធានីកោះកេរដែលបង្ហាញនូវទស្សនៈទាំងអស់នៃ មនុស្សខ្មែរ ជាករណីប្រាសាទដ៏ប្រសើរមួយសម្រាប់សិក្សាពិចារណា ថាតើបានត្រូវកសាង



ឡើងយ៉ាងណា ជាពិសេសការបង្ហាញដំណើរការនៃការកសាងនេះនៅទីតាំងផ្ទាល់ អាច ឲ្យយើងផ្ទៀងផ្ទាត់វឌ្ឍនភាពតាមតំណក់កាលបាន ។ កោះកេរជាមរតកវប្បធម៌មួយ អាច ឲ្យយើងពិនិត្យតាមដានឡើងវិញថាការសាងសង់នេះបានឈានដល់ត្រឹមណាហើយ តាមរយៈការបញ្ជាក់នូវទស្សនៈថ្មីនៃការសាងសង់ រួមជាមួយសមិទ្ធផលដែលបានទទួល ក្នុងរយៈពេល២៣ឆ្នាំនៃការសាងសង់នេះ ។ កោះកេរមិនបានសាងសង់រួចរាល់ជាស្ថាពរ ឡើយ ប៉ុន្តែគឺជាប្រាសាទទាក់ទាញយើងឲ្យចូលក្នុងសុបិនជ្រៅទៅៗ នាពេលដែលយើង គិតស្រម័យដល់ការសាងសង់រាជធានីនាសម័យកាលនោះ ដែលបង្ហាញថាជាប្រាសាទ មានលក្ខណៈសម្បត្តិគ្រប់គ្រាន់ដើម្បីចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។

៩) ឈានទៅរកវឌ្ឍនភាពតំបន់ ដោយតម្លើងគម្រោងកសាងសារមន្ទីរតំបន់ ភ្ជាប់ជាមួយ វិទ្យាស្ថានស្រាវជ្រាវជួសជុលនិងថែរក្សាសំណង់បុរាណធ្វើពីថ្ម រួមជាមួយការបង្កើត នាយកដ្ឋានបណ្តុះបណ្តាលធនធានមនុស្ស ចាប់តាំងពីជាងដាប់ថ្ម រហូតដល់មន្ត្រីអភិរក្ស មានសារៈសំខាន់ណាស់ ។ តាមរយៈការងារជួសជុលថែរក្សានេះ យើងនឹងអាចរកឃើញ មកវិញនូវបច្ចេកទេសបុរាណដែលបង្កប់ក្នុងសំណង់ទាំងនោះ ។ រាជធានីកោះកេរបាន កសាងឡើងនៅលើសណ្ឋានដីធម្មជាតិនៅតំបន់នោះ ដូច្នេះយើងអាចរៀបចំដំណើរ ទស្សនាដោយនាំភ្ញៀវទេសចរ និងអ្នកស្រុកទៅមើលការដ្ឋានបុរាណដែលពោរពេញទៅ ដោយភាពលំបាកជាមួយនឹងផ្ទាំងស្រទាប់ថ្មកក់ជាច្រើន ។ យើងអាចពិនិត្យគន្លងនៃការ លំបាកនេះ នៅការដ្ឋានជីកអាងផ្ទុកទឹករហាល ថាតើមនុស្សជំនាន់នោះកាប់គាស់ថ្មដ៏រឹង ប៉ែសនៅបាតបារាយណ៍នោះយ៉ាងដូចម្តេច? តើមនុស្សជំនាន់នោះជំនះការងារទាំង នេះដោយដឹកនាំការដ្ឋានតាមវិធីណា?

១០) រៀបចំវគ្គសិក្សាតាមការដកបទពិសោធន៍ និងតាមការទស្សនាប្រាសាទទាំងឡាយ ដោយឈរលើទស្សនៈសុខុមលោកតាមបែបខ្មែរ ។ យើងអាចធ្វើការសិក្សានៅទីតាំងផ្ទាល់ ដើម្បីយល់ដឹងថា តើទស្សនៈសុខុមលោកតាមបែបខ្មែរនេះ បានបង្កើតដោយបង្កប់នៅ ក្នុងការស្ថាបនារាជធានីថ្មីដោយរបៀបណា? ដោយគិតពិចារណាទៅលើទំនាក់ទំនងនៃ ការកំណត់ទីតាំងសំណង់ រាជវាំង ប្រាសាទធំតូច និងមណ្ឌបសម្រាប់ព្រាហ្ម ។ ដោយហេតុ

ថា រាជធានីនេះជាសុខុមលោកមួយនោះ តើគេបានតម្កល់ទេពជំទុកនៅទីណា? យ៉ាងដូចម្តេច? ហើយគិតពិចារណាអំពីអត្ថន័យវប្បធម៌ និងប្រវត្តិសាស្ត្រដែលពាក់ព័ន្ធជាមួយ។

១១) យើងអាចសិក្សាស្រាវជ្រាវរកភាពដើមដែលបង្កប់នៅក្នុងសិល្បៈកោះកេរមកវិញ ។ នេះជាឱកាសសម្រាប់យើងសិក្សាពិចារណាអំពីទំនោរចិត្តស្ថាបនាសំណង់ធំស្តើមស្តែ រួមជាមួយទេពកថានោះ ដែលអាចឲ្យយើងផ្សព្វផ្សាយវប្បធម៌នេះតាមការពិនិត្យពិចារណាក្នុងន័យជាសិល្បៈជាបដិមានូវភាពដើមពិតៗនៃប្រាសាទកោះកេរ។ ទំនោរចិត្តស្ថាបនារូបចម្លាក់ធំៗ បានធ្វើឲ្យលេចត្រដែតឡើងនូវជីវិតរស់រវើក និងព្រលឹងពិតៗនៃរូបចម្លាក់ទាំងនោះ ផ្តល់ជាឱកាសឲ្យយើងសួរថាតើត្រូវវាយតម្លៃដូចម្តេច? រួមជាមួយស្ថានភាពសំណង់កំពែង និងសំណង់ខ្សែប្រាសាទ នៅលើផ្តែរ ហោជាង អង្កែ ជាដើម។ យើងអាចសិក្សាបញ្ជាក់ថាក្នុងរយៈពេលសាងសង់២៣ឆ្នាំ តើគេធ្លាក់រូបទេពអ្វីខ្លះដែលជាសិល្បៈចម្លាក់ក្រឡាតរចនាលំអទាំងនេះ? យោងលើន័យនេះ កោះកេរជាប្រាសាទដែលសមសួននឹងចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។

យោងលើចំណុចទាំង១១ដែលបានបកស្រាយយ៉ាងលម្អិតខាងលើនេះ ខ្ញុំសូមផ្តល់អនុសាសន៍រ៉ាប់រងដល់ការចុះបញ្ជីបេតិកភណ្ឌវប្បធម៌ពិភពលោកនៃក្រុមប្រាសាទកោះកេរនេះ ។

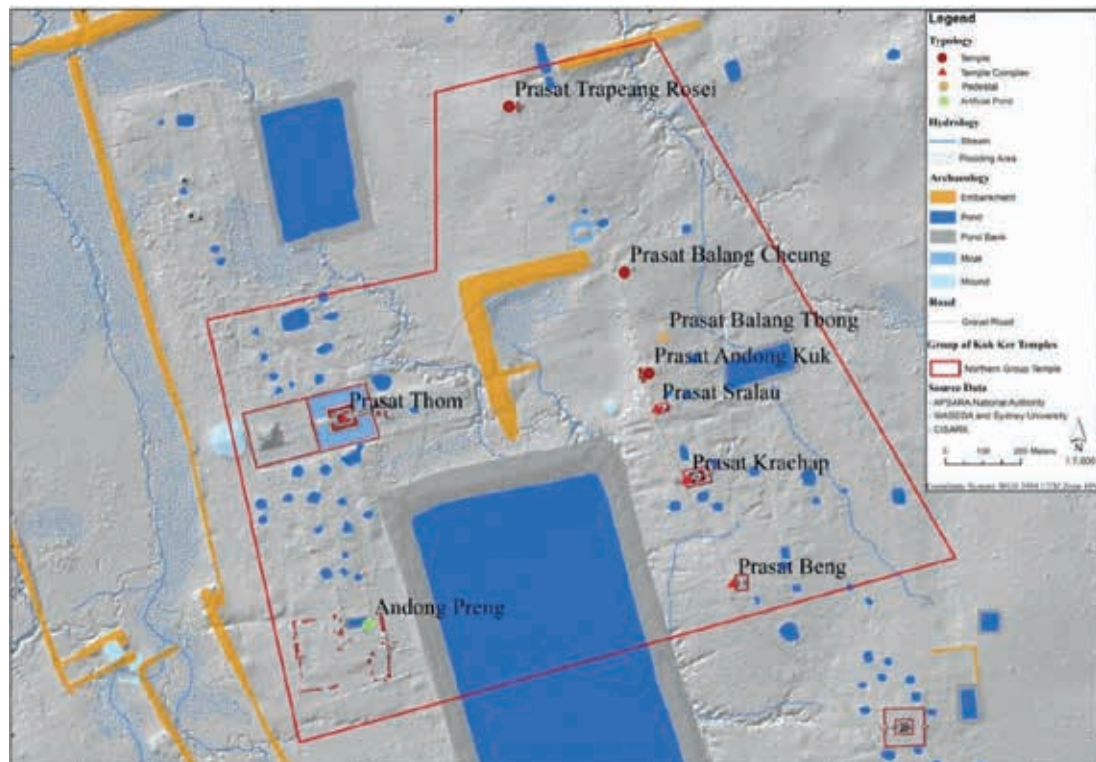
## Research Documents



Prasat Thom (right) and Prang (left)  
Capital city has an axis of 15 degrees northwest  
Koh Ker (921-944)

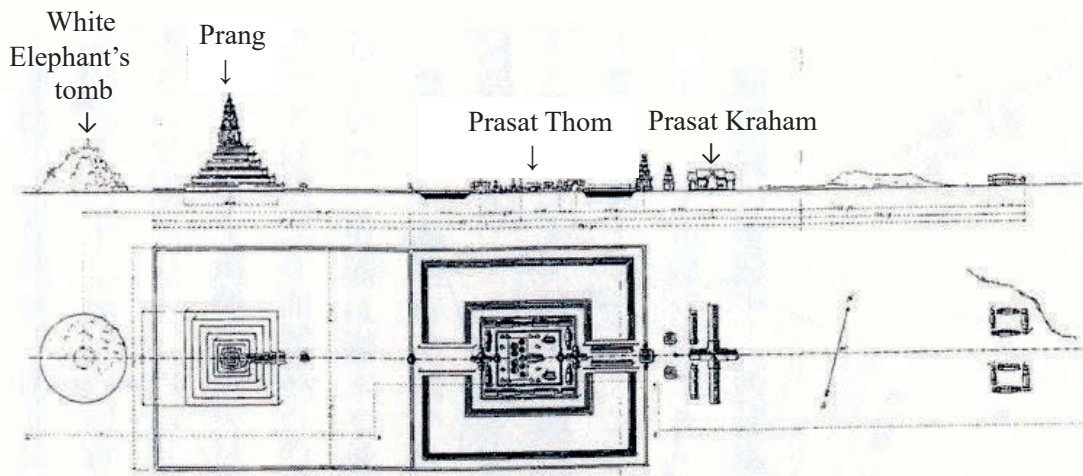
MCHA 図説より

1



2





Elevation plan and plan view of Koh Ker capital city



### Prasat Kraham (red temple)

East entrance to the main  
Pyramidal Prang (temple), made  
by bricks

Koh Ker (921-944)

Causeway from the east entrance to the main complex of Prasat Thom, fallen columns and it used to have a wooden roof. (Field research, December 2000), Koh Ker (921-944)



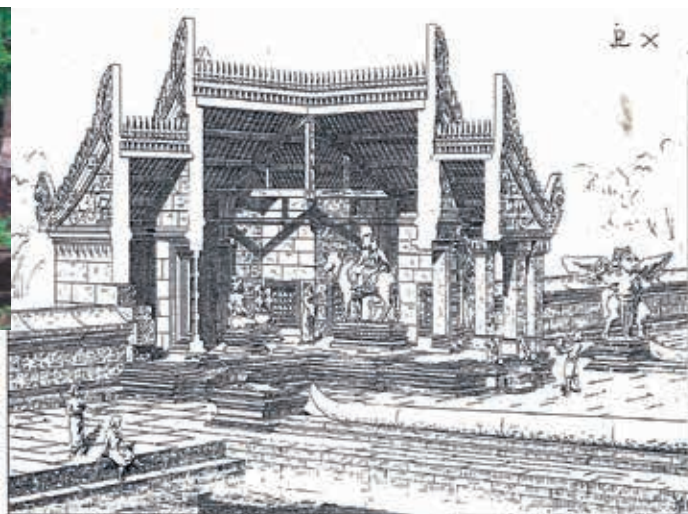
5

### Reconstructed Plan of Koh Ker (Parmentier. H)



Fallen columns and it used to have a wooden roof

Koh Ker (921-944)



6





Seven-tiered pyramid of Koh Ker, 42m high  
State ritual ceremony was performed on the top  
Koh Ker (921-944)

7



Simha altar at the top

Broken east stairway of Prang and bamboo handrail  
New western wooden stairway was erected in 2016.  
(Field research in 2011), Koh Ker 921-944)

8



Altar at the top of Prang,  
Pedestal supported by Simha,  
We could see Kulen mountain from this  
42m high of Prang  
Koh Ker (921-944)

9

Group of small brick ruins in the Prasat Thom compound, Koh Ker site  
Growing of tropical trees and vegetation  
Koh Ker (921-944)



10





Depicted scene of Yama god on the pediment, Prasat Krachap  
Koh Ker (921-944)

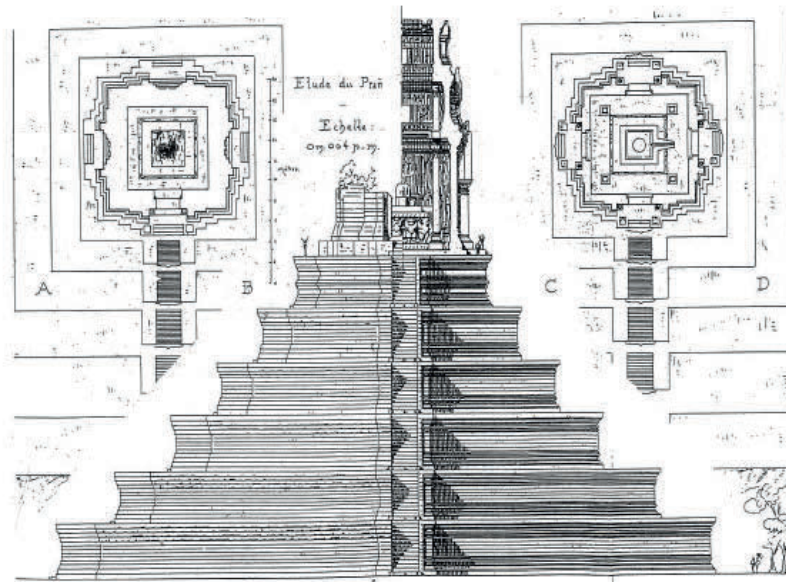
Three brick towers of Prasat Pram  
Growing tropical trees rooted on the towers  
Koh Ker (921-944)



Linga of Prasat Balang (north), located to the northeast of Rohal reservoir  
Linga is 1m high and 0.9m diameter installed on 3.4m squares of Yoni  
Koh Ker site was characteristically used the big sandstone, so we can find  
a 7 tone of sandstone at the site, Koh Ker (921-944)



13



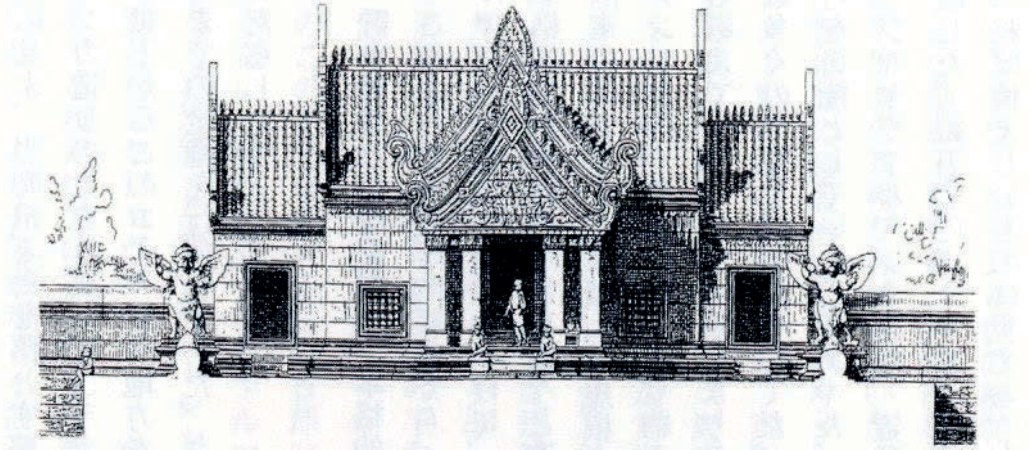
Reconstructed plan of pyramidal Prang (Parmentier. H)

Parmentier. H.: *L'Art Khmer Classique*. Monuments du quadrant Nord-Est, Paris, Les Éditions d'Art et d'Histoire, 1939.

14

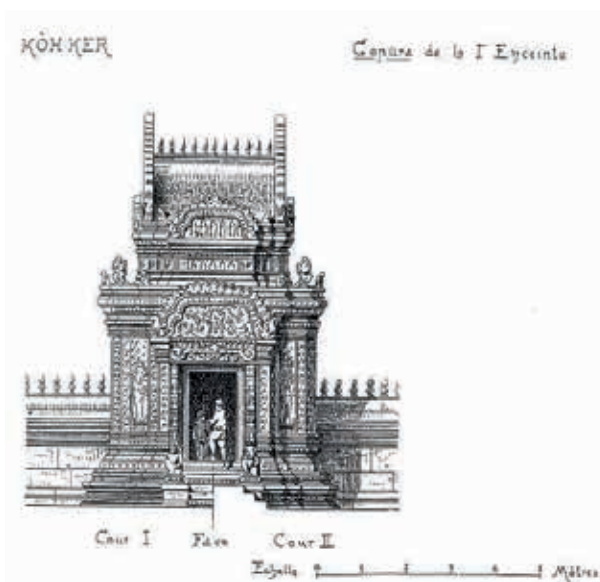


Reconstructed plan of Prasat Thom (Parmentier. H)



Parmentier. H.:*L'Art Khmer Classique. Monuments du quadrant Nord-Est*, Paris, Les Éditions d'Art et d'Histoire, 1939.

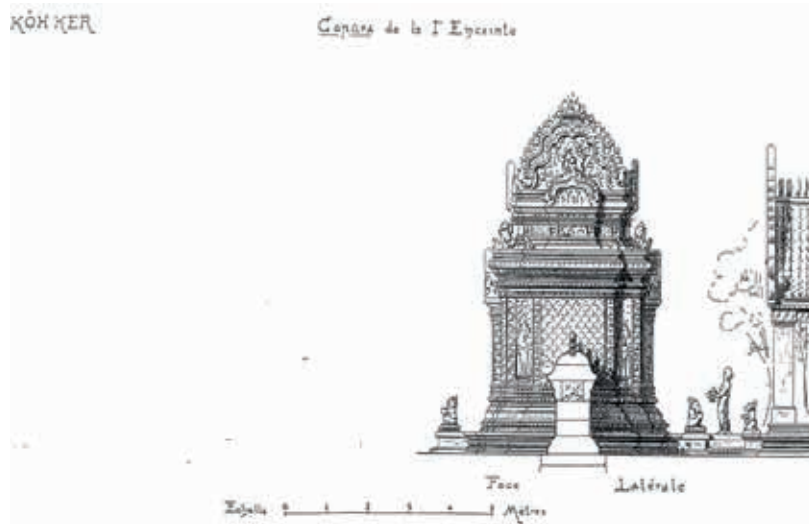
15



Gopura of the 1st enclosure (Parmentier. H)

Parmentier. H.:*L'Art Khmer Classique. Monuments du quadrant Nord-Est*, Paris, Les Éditions d'Art et d'Histoire, 1939.

16



Gopura of the 1<sup>st</sup> enclosure, laterite tower (Parmentier. H)

Parmentier. H.: *L'Art Khmer Classique*. Monuments du quadrant Nord-Est, Paris, Les Éditions d'Art et d'Histoire, 1939.

17

## US Museum Returns Stolen Rama Statue

BY PETER FORD  
AND OUCH SONY  
THE CAMBODIA DAILY

A 10th century stone carving of the Hindu deity Rama, the last remaining statue from the Koh Ker temple complex that had been on public display outside Cambodia, was returned to Phnom Penh last week, officials confirmed yesterday.

The torso of Rama, which is missing its head, feet and hands, was flown back to Cambodia on Wednesday from the Denver Art Museum, with a formal ceremony at the Council of Ministers planned for next month, said Kong Virak, director of the National Museum in Phnom Penh.

"Receiving a statue with such special value is a joyous occasion, but we still have to work to find the others," he said, noting that based on photographs and archaeological evidence, there could be as many as ten more statues from the temple complex in Preah Vihear province still unaccounted for.

"We never expected that any of the stolen statues would be returned, so we are grateful that another one has come back to Cambodia," he said.

Continued on page 2

160229 The Cambodia Daily

18





Statue of Hindu deity Rama

## Statue...

CONTINUED FROM PAGE 1

Mr. Virak said representatives of the Denver Art Museum, where the 1.6-meter-tall torso had been on display until December, first contacted Cambodian officials in mid-2015 and sealed its return in an agreement with the Council of Ministers signed on February 16.

In a statement on Friday, the Denver Art Museum said the statue—believed to have been looted from Koh Ker in the 1970s—was returned to Cambodia following new research into the piece's provenance.

"We were recently provided with verifiable evidence that was not available to us at the time of acquisition, and immediately began taking all appropriate steps to deaccession the object and prepare it for its return home," Christoph Heinrich, the museum's director, is quoted as saying.

Following the discovery in 2012 of empty pedestals at Koh Ker's Prasat Chen temple, officials began to search for the stolen statues. Six have since been located and returned, including two from the New York Metropolitan Museum of Art in 2013, and four others held in collections at Sotheby's, Christie's, the Norton Simon Museum and the Cleveland Museum.

Anne Lemaistre, Unesco's representative to Cambodia, said that while the statue's return was greatly appreciated, four more statues from Prasat Chen are still believed to be held in private collections.

"To have all of the statues returned to Cambodia is something Unesco has been working hard to achieve, and we appeal to anyone who may currently have one of the remaining statues in their private collection to follow the nice gesture of the Denver museum and return it," she said.

Although the Rama statue is

back home, it may be a while before it goes on public display, said Mr. Virak.

"Repairing the torso will take time before it can be displayed with the other statues that have been returned," he said, without saying exactly what improvements were being made to the sculpture. "It will take at least a year."

160229 The Cambodia Daily



## Sophia Asia Center for Research and Human Development

Sophia University Angkor International Mission  
La Mission Internationale sur l'Etude Scientifique d'Angkor de l'Université Sophia.

### **គោរពជូន សម្តេចអគ្គមហាសេនាបតីតេជោ ហ៊ុន សែន នាយករដ្ឋមន្ត្រីនៃព្រះរាជាណាចក្រកម្ពុជា**

សម្តេចនាយករដ្ឋមន្ត្រី ជាទីគោរព

ចាប់តាំងពីខែធ្នូ ឆ្នាំ២០០០មក ក្រុមសិក្សាស្រាវជ្រាវអន្តរជាតិអំពីអង្គរនៃសាកលវិទ្យាល័យសូហ្វីយ៉ា (Sophia University Angkor International Mission) សហការជាមួយនិងអាជ្ញាធរជាតិអប្សរា បានធ្វើការសិក្សាស្រាវជ្រាវជាច្រើនលើកអំពីក្រុមប្រាសាទកោះកេរ ។ ក្រោមសណ្តានចិត្តយោគយល់របស់សម្តេច នាខែធ្នូ ឆ្នាំ២០០០នោះ យើងខ្ញុំបានទទួលសេចក្តីអនុញ្ញាតឱ្យប្រើប្រាស់ឧទ្ធាតុគ្រនៃកងយុទ្ធពលខេមរភូមិន្ទដើម្បីធ្វើការសិក្សានេះ ។ ខ្ញុំសូមសម្តែងអំណរជើងគុណដ៏ជ្រាលជ្រៅជាទីបំផុត ចំពោះសណ្តានចិត្តដ៏ល្អវិសេសវិសាលនេះ ។

នៅទីនេះ ខ្ញុំសូមសេចក្តីអនុញ្ញាតដ៏ខ្ពង់ខ្ពស់ជម្រាបជូននូវរបាយការណ៍នៃការសិក្សាដូចខាងក្រោម ៖

១. យ៉ូស៊ីអាគី អ៊ីស៊ីសាគី «សិក្សាអង្គរជាលក្ខណៈវិទ្យាសាស្ត្រ», លេខ៨, ឆ្នាំ២០០១ (កាសាដប៉ុន) ។
២. យ៉ូស៊ីអាគី អ៊ីស៊ីសាគី និង សាតុរិ មីកា «ប្រាសាទធំៗទាំងប្រាំនៅកម្ពុជា», ឆ្នាំ២០១២, រោងពុម្ពរឹងហ្វូ (កាសាដប៉ុន) ។
៣. យ៉ូស៊ីអាគី អ៊ីស៊ីសាគី «មហាប្រាសាទកប់ក្នុងព្រៃនៅកម្ពុជា», ឆ្នាំ២០១៦, ផ្សាយតាមទូរទស្សន៍NHK (កាសាដប៉ុន) ។

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លទ្ធផលនៃការសិក្សាស្រាវជ្រាវនេះបានបង្ហាញថាកោះកេរ គឺជាក្រុមប្រាសាទមាន  
តម្លៃជាប្រវត្តិសាស្ត្រ និងវប្បធម៌ដ៏ធំធេងដែលខ្ញុំសូមអះអាងថា មានតម្លៃសមស្របក្នុងការ  
ចុះបញ្ជីជាបេតិកភណ្ឌវប្បធម៌ពិភពលោក ។ នៅទីនេះ ខ្ញុំសូមភ្ជាប់នូវលិខិតគាំទ្រដែលឈរ  
លើការសិក្សាលម្អិតនៃការបកស្រាយគ្រប់ជ្រុងជ្រោយរបស់ខ្ញុំ គោរពជូនសម្តេចនាយករដ្ឋ  
មន្ត្រី ដោយទឹកចិត្តសោមន្សរិករាយជាទីបំផុត ។

សូមសម្តេចនាយករដ្ឋមន្ត្រី ទទួលនូវសេចក្តីគោរពដ៏ខ្ពង់ខ្ពស់អំពីខ្ញុំ ។

ភ្នំពេញ ថ្ងៃទី៨ ខែកញ្ញា ឆ្នាំ២០២០



សាស្ត្រាចារ្យបណ្ឌិត **យ៉ុងស៊ីនេតី អ៊ុនស៊ីនេតា**  
ប្រធានមជ្ឈមណ្ឌលអាស៊ីសិក្សាស្រាវជ្រាវនិងបណ្តុះបណ្តាល  
ធនធានមនុស្ស នៃសាកលវិទ្យាល័យសូហ៊ុយ  
ទទួលរង្វាន់ រ៉ាម៉ុន ម៉ាកសាយសាយ (Ramon Magsaysay Award) ឆ្នាំ២០១៧