The asexual statue of the so-called Leper King carries an inscription which seems to identify it as Dharmaraja, God of Death and Judgement. The so-called terrace of the Leper King is known to Yasovarman I and, as has been said, investigators have brought to light a Yasovarman II.
[2] The History of Leper King

THIS is the true history of Leper King/Sdech Komlong, which many of us Khmer still remember very well in Cambodian history. According to a great seer Puth, who was the saga in 19th Century, clearly tells us that the Leper King who was the husband of Preah Neang Saoma-the naga princess, daughter of the Nagaraja. (See more in “What does Kampuchea mean in “Pali/Sanskrit”? Her husband, whose name was Preah Thong or Hun Tien, or Kaundinya, came to rule Kampuchea in the first or second Century from India. This is according to Cambodian History. Some modern European historian researchers who found more evidences of Leper King in their research between 19th and 20th Century:

The Terrace of the Leper King

Just to the north of the Royal Terrace, but separated from it by a large gateway, is the so-called Terrace of the Leper King. It has not connection with the Royal Terrace and seems to be of slightly earlier date. It has the form of a redented, quadrangular bulb, projecting about 35 metres from the wall, about 25 metres wide and 8 metres high. Its decorations do not resemble anything else in Khmer art. The bas-reliefs are composed of 6 or 7 superposed registers of male and female figures, whose pose and dress indicate that they are not deities, but which seem to represent kings surrounded by queens or princess. Mme d Coral Remusat calls them a Kasha King and his women.

This Terrace was undoubtedly crowned by a pavilion in light material. Nothing occupies it now but now statues, particularly one which has given its name to the Terrace. It is a nude asexual, which is rare in Khmer sculpture. It is seated on the ground and is thought to be slightly posteriors to the Terrace in date. According to popular legend, it was supposed to represent Yasovarman I, thought to have been a leper in the later years of his reign. The name is unfortunate for several reasons. There is nothing to indicate that the statue represents (1) a king or (2) a leper or (3) that it is in Situ on this terrace, (4) there is no evidence that Yasovarman I or any other Khmer king was a leper; and, anyway, (5) Yasovarman I’s capital was the foot of Phnom Bakheng and (6) this Terrace was not built until several centuries after his death.

The Iconography of the Statue of Leper King

The iconography of this statue has puzzled the wisest savants. Moura thought it represented Kubera, god of wealth, who was reputed to have been attained with leprosy. Aymonier accepted the local legend and believed it was Yasovarman. Marchal thought it was Siva ascetic. The statue carries an inscription, in characters of the fourteenth or fifteenth century, which Coedes translated as Dharmadhipati Adhiraja, equivalent to Dharmaraja-Assessor of Yama, God of Death or of Judgement.
Coedes, who then thought the Hemasrigagiri was located on this Terrace, thought this statue might represent Dharmaraja personified or a divinised Inspector of qualities and defects, and Finot seems to have endorsed this idea.

Tardy Bas-relief: Legend of the Leper King

After discussing the bas-reliefs of Banteay Chmar and those of the exterior galleries of the Bayon, which are of orthodox Khmer style, Mme de Coral Remusat continues as follows:

The subjects figured on the interior gallery of the Bayon are of another vein. Certain of them, identified by Coedes and Przyluski, are inspired still by the Puranas and the epic poems of India. Others are the object of researches by Goloubew, who believes he can recognize there the famous story of the Leper King, whose misfortune is celebrated in Cambodian tradition. The entirely decadent character of these sculptures leads to suppose that they were probably the work of the successors of Jayavarman VII.

Goloubew, after a profound study of these bas-reliefs, concluded that all, or nearly all, of them related to the local legend of a Khmer king contracting leprosy as result of combat with a serpent, the blood of the serpent spurting on his skin. The interpretation of a neighbouring bas-relief scene by F.D. K. Bosh as the freeing of a spring suggests that this spring may have been a curative source. Sylvian Levi called Goloubew’s attention to a Telugu manuscript in the library of the University of Madra which relates the story of a Cambodian king who was cured of leprosy in the course of the a pilgrimage to India; he also brought to light another tradition that a party of Khmer warriors had lived for some time in the twelfth century capital city of Ceylon and that the bronze Khmer statuette of Lokesvara, the go of healing, found in the Museum of Colombo, was reputed to have been cast near a wall image of that Bodhisattva by a foreign king miraculously cured of leprosy.1

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As Coedes, aided by the inscriptions of the Prasat Chrung, has already shown us, the walls and moats of Angkor Thom were intended to represent the mountains and seas surrounding the universe. Paul Mus has shown that the connecting link between the human and divine worlds-the many-coloured rainbow of Hindu cosmological legend-was presented at Yasodharapura by the Naga-balustrade, which borders the entrance causeway. These Nagas, supported on the one side by Devas (gods) and on the other side by Asuara (demons) were formerly believed to represent the old Hindu legend of the Churning of the Sea of Milk by the alternate pulling on the Naga

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2 Lawrence Palmer Briggs: The Ancient Khmer Empire (1999) P.113
whose body was wound around Mount Mandara, pivot of the universe; Mus pointed out that in the Khmer naga-parapets, there were two Naga, both headed in the same direction; that the Devas and Asuras were not pulling against each other and consequently, were not churning anything. Instead, Mus points out, the Nagas traditionally represent the rainbow and the rainbow in Hindu legend is the pathway between the worlds of man and the gods.3

**Chou Ta Kuan memorials on the customs of Cambodia**

**Statue of the Leper King:**

The traveler meets many lepers along the way. Even when these unfortunates sleep and eat among their fellow countrymen, no protest is made. By some it is said that leprosy is the outcome of climate conditions. Even one of the sovereigns fell victims to the disease, and so the people do not look on it as a disgrace.4

**L.B Briggs, The Ancient Khmer Empire**

“Out of the palace rises a golden tower, to the top of which the ruler ascends nightly to sleep. It is common belief that in the tower dwells a genie, formed like a serpent with nine heads, which is Lord of the entire kingdom. Every night this genie appears in the shape of a woman, with whom the sovereign couples. Not even the wives and his concubines. Should the genie fail to appear for a single night, it is a sign that the king’s death is at hand. If, on the other hand, the King should fail to keep his tryst, disaster is sure to follow.” (Ibidem)

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4 Peter Wai-Chuen: Angkor Wat (2000) P.39