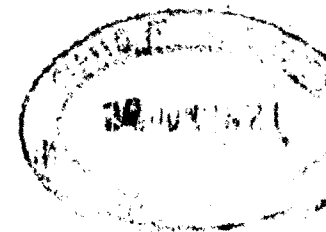


Archaeological Survey of Burma



EPICGRAPHIA BIRMANICA

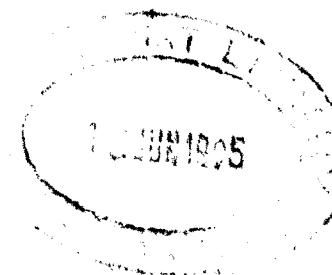
BEING

THIC AND OTHER INSCRIPTIONS
OF BURMA

EDITED BY

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SUPERINTENDENT, ARCHAEOLOGICAL SURVEY, BURMA CIRCLE



Volume II—Part I

THE TALAING PLAQUES ON THE ANANDA
TEXT

By CHAS. DUROISELLE

RANGOON

No Table of Contents or Index is issued for
Volume II, Part of the *Epigraphia Birmanica*,
which may be bound separately.

PREFACE

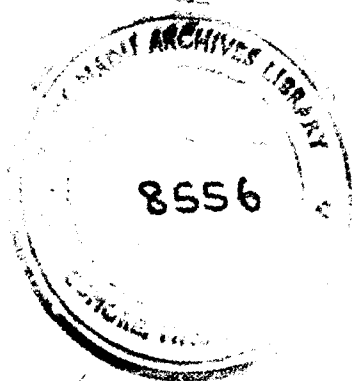
THE Ānanda temple at Pagan, the erection of which was completed in 1090,¹ is not only probably the most graceful structure of its kind in Burma, but for the profusion and, from the artistic and philological standpoint, the importance of its ornamentation, the most important monument in this Province. In the interior, besides very numerous statues of the Buddha in several attitudes, there is represented, in a long series of stone sculptures, the life of the Master from his decision in the Tusita heaven to be reborn in the bosom of Queen Māyā to his parinirvāna.² On the exterior, the walls and terraces are practically covered with glazed plaques. On one half of the basement these plaques represent the assault of Māra with his legions of dreadful warriors on the Blessed One seated under the Bodhi tree, and their ignominious defeat; the other half representing the apotheosis of the Buddha after his victory in a long procession of the hosts of the gods. All these contain a short legend in old Talaing. But these scenes are not peculiar to the Ānanda; four hundred years later, they similarly, in magnificent glazed plaques, adorned the walls of the Shwegugyi and Ajapāla pagodas at Pegu³; perhaps the inspiration was derived from the Ānanda. The anterior existences of the Buddha, that is, the 547 *jātakas*, adorn the first and second roofs and the three terraces above. These representations of the *jātakas*, one story to one plaque, are also not peculiar to the Ānanda, for they are found on several other pagodas and temples at Pagan as well as on some other monuments in Burma.⁴ The great feature, however, in this temple is, that the last ten longer stories of the collection, from Mūgapakkha Jātaka to Vessantara Jātaka (Nos. 538-547), are illustrated each in a series of plaques, the total number aggregating to 389; these plaques occupy part of the second roof and the three receding terraces above it. This feature is, I think, unique, for, so far as I have been able to ascertain, on no other monument in the Buddhist

¹ See Duroiselle's "Stone Sculptures in the Ānanda Temple at Pagan" in *Archaeological Survey of India*, Annual Report for 1913-14, pp. 64-65.

² These sculptures are reproduced and described in the paper mentioned in above footnote.

³ See my Annual Report for 1914, pp. 12-14 and Plate V.

⁴ Duroiselle's "Pictorial Representations of Jātakas in Burma," in *A.S.I.* for 1912-13, pp. 89 ff.



world are these ten stories illustrated in so large a number of separate scenes ; at the bottom of each plaque is a short legend in Talaing briefly indicative of the episode above it. It is those legends which are deciphered and explained in the present work.

Whenever the glaze or the plaque itself is not spoiled, the decipherment of these inscriptions does not generally present any unusual difficulty ; unfortunately, a pretty large number of plaques have been badly disfigured, thus rendering sometimes the identification of the figures, sometimes the reading of the legend and often both, difficult. The plaques around the two uppermost terraces have particularly suffered. This disfigurement is due to the frequent use of whitewash and the method of its application ; it is taken in buckets to the top of the temple, and the buckets are tilted over ; the liquid, flowing down on every side, penetrates the shallow recesses in which the plaques are fitted and flows over the latter, filling in details which were formerly perfectly distinct ; the glaze often cracks and flakes off under the action of the lime, thus obliterating letters or part of them. Where this has not happened, the layers of whitewash make the deciphering of a number of legends a task of no little difficulty sometimes. Several means have been resorted to—on the advice of experts in Burma and India—in order to clean and restore these plaques ; but none was really successful, for most often, notwithstanding the care taken, the glaze came off with the lime. To ask the trustees to desist from whitewashing the building would be useless, for, in the eyes of the people, the beau ideal of their monuments consists in their spotless whiteness. Steps have been taken, however, to induce them to use a less primitive and harmful method, so as to save these beautiful specimens of a now practically forgotten art. The harm already done is but too apparent in the plates which form the second part of this work ; a comparison between some of the old photographs (now unfortunately unfit for reproduction, and the negatives of which have now also spoiled) and some of the new ones, evidences clearly how much these plaques have deteriorated in the course of a few years.

The total number of the jāataka stories illustrated amounts to 547 ; the same number as in the Pāli recension preserved in Ceylon and known to all countries professing Southern Buddhism ; this shows it was this recension which was followed for the plaques on the Ānanda.¹ The order of the

¹ The actual number in the Singhalese, Talaing, Burmese and other editions is 547 ; but the traditional number is 550. The terra-cotta plaques at the Petleik pagoda, Pagan, illustrate 550 stories. The letterpress on these plaques is being written.

shorter stories up to No. 537 included strictly follows that Pāli Jātaka as edited by Fausboll (Vols. I-V), although the names here and there may slightly differ. But the traditional order of the Mahānipāta or the collection of the last ten long stories (Vol. VI of Fausboll) is not quite the same, as shown below :—

Order on the Ānanda.

1. Mūgapakkha.
2. Mahājanaka.
3. Sāma.
4. Nimi.
5. Mahā-Ummagga.
6. Khaṇḍahāla.
7. Bhūridatta.
8. Mahānāradakassapa.
9. Vidhura.
10. Vessantara.

Traditional order.

1. *Ibid.*
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*
5. Khaṇḍahāla.
6. Bhūridatta.
7. Mahānāradakassapa.
8. Vidhura.
9. Mahā-Ummagga.
10. *Ibid.*

It is not clear why the traditional order of these ten jātakas has not been followed ; this is certainly not due to a difference of school, as might perhaps at first be thought, because all the Talaing and Burmese editions have always followed the traditional order of the Singhalese collection. I think it is to be attributed merely to a lack of strict supervision on the part of the Talaing monks in charge of this portion of the work ; the more so as the plaques of the stories are serially numbered in proper sequence ; and the order on the Ānanda does not, either, follow the traditional order of the Ten Pāramitā, or the Ten Perfections illustrated by these jātakas. There are other evidences of a certain lack of attention which are in each case noticed in the body of the work. For instance, a good number of plaques, though rightly numbered, have been put in the wrong place, thus spoiling the regular order of the episodes in a story ; I have placed most of these in their proper sequence ; others, again, are wrongly numbered though in their right place, and not a few bear the same number. In the legends themselves a few mistakes, due also to inattention, are found, as, for instance, the dropping of a final consonant.

The jāataka stories embodying, as they do, their moral and ethical teachings in the form of charming tales and fables, were one of the most

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potent means for pressing the claims of Buddhism among the peoples of Indo-China; they have left a deep impression wherever the religion has become established. This is true of all the jātakas, but especially of the last ten long ones; and the most prized and read among these ten are: Sāma, Mahājanaka, Mahosadha (Mahā-Ummagga) and Vessantara; they have been translated in prose and verse, and turned into theatrical plays in the case of Vessantara. This predilection explains the great prominence given to these ten stories in the plaques of the Ānanda, for, while the lesser jātakas have only one plaque to each, these ten are illustrated by 389. In Burma, they form the subject of a voluminous literature, both in Talaing and in Burmese.

In Talaing, the jātika literature may be classed under four principal heads:—

1. Translations in verse, ဝိဝိ (lik).
2. *Nissaya*, or word for word translation; there are two kinds of these, called နာမ် (nām) and တြာအိ (trāai), according as the explanation of the text is longer or shorter.
3. Abridgements in prose of the texts (skem); there are two recensions of these; in the one, there are embodied copious extracts from the text, translated and explained *nissaya* fashion; the other is in pure Talaing.
4. Complete translations in prose without any abridgement (slapat).

Thousands of copies of the Ten Great Jātakas (Mahānipāta) under the above four divisions, are preserved in the monasteries of Lower Burma, and are a testimony to the great popularity of these tales. When, over a decade ago, a list of Talaing works in monasteries was compiled on behalf of the Educational Syndicate of Burma, 927 copies of the Ten Great Jātakas were found in about thirty monasteries round about Moulmein; classified according to the four divisions given above it is found that: 65 copies are in verse ဝိဝိ; 46 are *nissayas*; 247, abridgements (skem), and 569 copies are unabridged translations. Lists taken in other monasteries will probably yield some similar result. These jātakas alone offer a splendid material for the compilation of a Talaing dictionary; and when to them is added the translation of numerous Pāli works, such as the *Vinaya*, the *Dhammapada* Commentary, etc., etc., it will be seen what a rich mine there is for workers in this comparatively new field of philology to draw from.¹

¹ The author has collected several thousands of new words from these jātakas and a few other works.

In deciphering the legends on these plaques I had at my disposal an almost complete set of estampages taken many years ago; these have been generally very useful, though a good percentage of them were very difficult to read, either owing to the bad state of the plaques themselves or to—in not a few cases—the indifferent way in which they had been taken; besides, I had a set of photographs, such as they may be seen in the album of plates. I had also the advantage, from time to time, of being on the spot and examining the plaques themselves in doubtful cases. Notwithstanding all this, a few legends have presented difficulty in deciphering, as might well be expected, but I hope they have been deciphered correctly. The translation presented but few difficulties, for, besides the scenes on the plaques which, in many cases, speak for themselves, I had naturally the Pāli text to fall back upon, as well as translations in modern Talaing and also those in Burmese of these jātakas, which all helped me in fixing the meaning of old words long fallen into disuse or whose phonetic changes had made practically unrecognizable. However, several words still remain a crux, as will be seen in Appendix B.

It was my intention to include in Appendix C-1, only such words and forms as are not to be found in Haswell's Vocabulary; but on further consideration, on the advice of several friends, I have also included in it words which are in Haswell's, so as to make this Appendix, so far as it goes, complete in itself. In transcribing into modern Talaing characters a few old words; sometimes a superscript letter has been placed before the one below it, owing to difficulties in casting the types.

I beg to acknowledge here, with thankfulness, my indebtedness to Mr. C. O. Blagden, whose ripe scholarship and ever-ready help have always been placed at my disposal; and also to Mr. R. Halliday, whose thorough knowledge of literary Talaing has been very helpful. My best thanks are also due to Mr. R. W. Bishop, Superintendent, and Mr. R. Baillie, Deputy Superintendent, Government Printing, Burma, for the interest they took in this work and for the beautiful get-up of the volume.

CHAS. DUROISELLE,
Superintendent, Archaeological Survey, Burma.

MROHAUNG, 20th December 1920.

ABBREVIATIONS

A.V.	...	...	Akkharavidhāna Abhidhānappadīpikā ; printed at Patlak, Siam.
B.	...	...	Burmese.
B.E.F.E.O.	...	...	Bulletin de l'Ecole Française d'Extrême-Orient.
Dhc.	...	...	Dhammaceti Mahāpiṭakadhara ; printed at Patlak, Siam.
Dhd. Aṭṭh.	...	...	Dhammapada Aṭṭhakathā ; Pāli Texts and Singhalese editions.
Dh. Dip., Dh. Dip.	...	...	Prakuih Dhammadīpanī ; Rangoon.
Gpi.	...	...	Slapat Gacem pi roñ au ; manuscript.
Jā.	...	...	The Jātaka, edited by Fausboll, Vol. VI.
N.V.K.	...	...	Navakovāda-vinayakathā ; printed at Paklat.
M.T.	...	...	Modern Talaing.
L.B.C.	...	...	Lik Bodhisat Cah ; printed at Patlak.
O. St.	...	...	O. Stevens' English-Talaing Dictionary ; Rangoon, 1896.
O.T.	...	...	Old Talaing.
P.	...	...	Pāli.
P.T.	...	...	Pāli-Talaing Dictionary ; manuscript.
S.B.	...	...	Skeṁ Jāt Bhūridat = Bhūridattajātaka ; manuscript.
S.C.	...	...	Skeṁ Jāt Candakummā = Khaṇḍahārajātaka ; manuscript.
S.J.	...	...	Skeṁ Jāt Mahājanak = Mahājānakajātaka ; manuscript.
Skt.	...	...	Sanskrit.
S.M.	...	...	Skeṁ Jāt Mahosadhā = Mahā-Ummaggajātaka ; manuscript.
S.N.	...	...	Skeṁ Jāt Smañ Nāimi = Nimijātaka ; manuscript.
S.Nr.	...	...	Skeṁ Jāt Bruim Nārada = Mahānāradakassapajātaka ; manuscript.
S.S.	...	...	Skeṁ Jāt Suvanṇasāṁ = Sāmajātaka ; manuscript.
S.T.	...	...	Skeṁ Jāt Temī = Mūgapakkhajātaka ; manuscript.
Sudh.	...	...	Sudhammavati Gavampati Rājādhirāj ; Paklat.
S.V.	...	...	Skeṁ Jāt Vesantaw = Vessantarajātaka ; manuscript.
S.Vidh.	...	...	Skeṁ Jāt Vidhūra = Vidhurapaṇḍitajātaka ; manuscript.
U.O.K.	...	...	Uposakovādakathā ; printed at Paklat.

REMARK

The number on the left of each legend is the serial number of the plaque for easy cross-reference; that on the right is the number on the plaque itself. The numbers in smaller types after the translation of each legend refer by page and line to Volume VI of Fausboll's edition of the *Jātaka.

CORRECTIONS

<i>Page.</i>		<i>Line.</i>	<i>For</i>	<i>Read</i>
12	...	10	... (his disciples)	... (his) disciples
17	...	36	... Part I, p. 4	... Part I, p. 56
18	...	31	... we	... win
19	...	26	... ဣ၌	... ဣ၌
21	...	29	... Part I, p. 22	... Part II, p. 94
90	...	27	... <i>Punnaka</i>	... <i>Punṇaka</i>
96	...	30	... ဝဏ	... ဝဏ
102	...	29	... dandās	... daṇḍas
112	...	9	... Bār	... Bār
114	...	10	... Skt. s	... Skt. ṣ
133	...	4	... ရာဇ်	... ရာဇ်
133	...	10	... သိဟိယသိဟိယ	... သိဟိယသိဟိယ
159	...	7	... pureh	... pureḥ
165	...	25	... ထွက်	... ထွက်
169	...	2	... makes ā	... makes a
174	...	12	... ရဏ်, ဒါနံ	... ရဏ်ဒါနံ
182	...	29	... ဂေါဓပါလ	... ဂေါဓပါလ
189	...	31	... form	... from
192	...	29	... နာဂ်	... နာဂ်
207	...	35	... ကွတ်	... ကွတ်
210	...	3	... ဝံ	... ဝံ

EPIGRAPHIA BIRMANICA

TALAING PLAQUES ON THE ĀNANDA

I.—MUGAPAKKHA-JĀTAKA

THIS jāataka has always been known in Burma under the shorter and popular name of *Temī-sat* (= Temiya-jātaka), after the name of the hero in the story. The first plaque in the series of 37 illustrating it is the 538th on the Ānanda temple, corresponding with the number given to this story in Fausboll's edition of the "Jātaka" (Vol. VI), thus showing that in the pictorial representations of these old stories the artists of the Ānanda followed strictly the Singhalese recension as collected and arranged by the Buddhaghosa school.

* Prince Temiya, actuated by the fear of hell and on the advice of a goddess, pretends to be dumb and a cripple; during sixteen years, many devices are resorted to to try and ascertain whether he is really so, but all fail. At last, his father orders him to be buried; he then moves and talks for the first time and discourses on religious topics to the astounded charioteer. He leaves the world, becomes an ascetic, and is followed by his father.

I. မုနိ နဝနိ ဝေဇိ—၅၃၈

In niman Temī—538

Indra invites Temiya (to be reborn as a man)—2. ၅

The king of Benares had no children. At the instigation of his people who did not wish to see his line extinguished, he prays for a son. Candādevī, the chief queen, a lady of eminent piety, prays ardently for the boon of a male child. Indra's seat in the Tāvātimsa heaven becomes hot, and on ascertaining the cause, at once casts about for a suitable son for her. The Bodhisatta,

or future Buddha, after a reign of twenty years in Benares, had been reborn in hell and from thence in the Tāvātimsa heaven; Indra goes to him and invites him to be reborn as a man in the bosom of Candādevī. He accepts.

Niman, from the Pāli *nimanteti*, is still currently used in modern literature; cf. လာမန်, laman, Dh. 144. 3; for a similar change of *n* to *l* cf. လှိတ်, lmit = နှိတ်, nimit (P. *nimitta*), to create; လာရီ, larui' = နာရီ, narui' (and နာရေ, nare'), Sudh. 22. 8, S.B. 8. 29, to cry, cry out; လာမိတ်, lmit bdah, Sudh. 13. 5 = နှိမိတ်, nimit bdah, to create, make; လောဝ်, lmow, U.O.K. 15. 10 = နာမောဝ်, namow, A.V. 129, to incline to, towards or downwards.

2. ပရိသန္ဓေ ထောင်—၅၃၉

Paṭisan Temi—539

Conception of Temiya—2. 13

Paṭisan, from P. *paṭisandhi*.

3. This plaque is missing, but from the sequence it no doubt represented the birth of Temiya, and the legend was either "parisut Temi" (cf. No. 84) or "Temī tit nor gar" (cf. No. 39).

4. ပအ် ဟိမောဝ် ထောင်—၅၄၁

Pa' himo' Temi—541

(His father) gives (him) the name of Temiya—3. 19

Pa' = the Mod. ပ, pa, to do, make; in Old Mōn of the Pagan inscriptions and in these Ānanda plaques, a final န် (') is often superadded to some words, which are found sometimes with and sometimes without it; the following are a few examples: himo', himu (modern); sñi, sñi'; sacchu, sacchu'; luño', lñu (modern); mū, mo'; tirla, tirla'; gñi, gñi'; guñi, guñi'; kinta, kinta'; ambo, ambo'; sño', sñu (modern). The same expression is found on two other plaques: pa himo' Mahos (No. 119) and pa imo' Wesantar (No. 268). An *h* is similarly often superadded, which will be noticed in its proper place. Him o', a name, is equivalent to the modern ဟိမု, himu; other old forms are im o' and yim o', with which compare the modern ဟိမု, ymu, ဟိမုယ, ymu ymā.

5. ကာလ် ရာဇ် ကုမ္လေ—၅၄၂

Kāl rāñ kumlac—542

When they bring the thieves—3. 22

As Temiya was one month old, and the king his father was holding him on his lap, four robbers were brought in, whom the king condemned to atrocious punishment. Temiya calls back to mind his sufferings in hell, and perceiving, from his past experience and the verdict of his father, that kingship is inseparable from cruel deeds leading to hell, he becomes alarmed and bitterly regrets his having been born on the steps of a throne.

Kāl, when, while, from P. *kāla*. Rāñ, to convey, bring, carry, is a variant of rañ, which forms the second part of ရာဇ်ရာဇ်, pkañ rañ, which generally translates, in *nissayas*, the Pāli *dhāreti*. It is also sometimes found written, in modern literature, ရာဇ်, reñ, as at S.B. 17. 9, and in ရာဇ်တုလ်, reñ tluñ, "to convey and come," i.e. to bring, Dh. Dip. 23. 19, though the proper form, ရာဇ်တုလ်, rañ tluñ (= O.T.), is much more frequent; *vide* A.V. 31, where it translates the P. *ānīta* and *ābhata*; A.V. 121 = *dhārana*; Dh. Dip. 299. 2 = Dh. Atth. 492, *āharati*. Kumlac, thief; M.T. ကုမ္လေ, kamlat, from ကုလ်, klat, to steal.

6. ဒေဝတာဝ် ဝေတ် ထောင်—၅၄၃

Dewatāw wet Temi—543

The goddess instructs Temiya—4. 14

On the morrow, while he was lying under a white umbrella and thinking gloomily over the previous day's occurrence, the goddess residing in the umbrella appears to him and shows him the way to escape hell: she instructs him to pretend to be deaf, dumb, and a cripple; he would thus avoid becoming king and thereby escape the possibility, through harsh sentences passed on lawless persons, of returning to hell. He agrees to do so. The parents, for sixteen years, subject him to many tests in order to ascertain whether he was really born so. This explains the following plaques.

Dewatāw = P. *devatā*. Wet, to instruct; the plaque is a little spoiled in the middle of the inscription, so that it is not clear whether the verb

should be read *ret*, *det* or *wet*; the final *t* is however quite clear and the middle consonant looks like *r*; but the formation of the letter is defective, and on the whole looks more like a misformed *O* (*w*), which has been spoiled by whitewash. *Wet* is found under the form *wec* on plaque No. 23. *Ret* or *det* has not yet been found anywhere else either in inscriptions or modern literature.

7. ခီရဝိမာဏံ—၅၄၄

Khirawimaṇsa—544

The trial with milk—5. 1-20

Temiya is, from time to time, kept the whole day without being given milk, to see if he would cry and ask for it, but, firm in his resolution, he neither moves nor utters a sound.

Both words are Pāli, *khīra*, milk, and *vīmaṇsā*, trial; final *ā* is very faint and seems to have been spoilt by whitewash.

8. ပူဝဇ္ဇာနိမိတံ—၅၄၅

Pūwakhajjanawimaṇsana—545

The trial with cakes—5. 20-28

9. ဗိဓာတ် ကု သစ္စု—၅၄၆

Bīḥat ku sacchu—546

They try (*Temiya*) with fruits—5. 28

Bīḥat = M.T. ဗိဓာတ်, *baḥat*, measure; to measure, take the measure of; hence, to try, test; cf. ဓမ္မဓာတ်, *camḥat*, to try, test, in which the first word is the Burmese ဓမ္မ, *cam*³; also ဓမ္မကုတ်, *ḥat knat*, Dh. Dip. 29. 11, to measure, compute, estimate; ဓမ္မပြု, *ḥat pruiṇ*, Dh. Dip. 30. 14, to measure oneself with, vie, contend, in which the word ပြု, *pruiṇ*, is also a loanword from Burmese; ဓမ္မတိုင်း, *ḥat bnat*, A.V. 144, 147, to measure, gauge, size up, in all of which the original meaning of ဓမ္မ, *ḥat*, is well brought out. *Sacchu* = *sac chu*, fruit; Blagden tells me that *sac*

(fruit) is found in his Inscription No. IX; see also plaque No. 330; the M.T. is *sat*, သတိ။

10. ကိလဘာဏ္ဍကဝိမာဏံ—၅၄၇

Kilābhaṇḍakawimaṇsana—547

The trial with toys—6. 3

Kilā, for *kilā*.

11. ဝောဇာနိမိတံ—၅၄၈

Bhojanawimaṇsana—548

The trial with food—6. 6

12. This plaque is missing; in the regular order of the tests, it must have represented the trial by fire.

13. ဗိဓာတ် ကု ငါး—၅၅၀

Bīḥat ku cīṇ—550

They try (*Temiya*) with elephants—6. 18

Cīṇ, elephant, variant of *ciṇ*. No number appears on this plaque which is No. 550 in the regular order of the series.

14. ဗိဓာတ် ကု ဇြဲ—၅၅၁

Bīḥat ku jruṇ—551

They try (*Temiya*) with snakes—6. 26

15. သမ္မာဓိမာဏ်နာ—၅၅၂

Samajjawimaṇsana—552

The test of the mime—7. 2

16. ဗိမာတ် ကု သူဘက်—၅၅၃

Bīḥat ku snāk—553

They try (Temiya) with a sword—7. 7

17. ဗိမာတ် ကု သင်—၅၅၄

Bīḥat ku sañ—554

They try (Temiya) with conches—7. 19

Sañ, from P. *saṅkha*.

18. ဗိမာတ် [ကု ဖံ]—၅၅၅

Bīḥat (ku phaṁ)—555

They try (Temiya) with drums—7. 23

The right-hand side of the plaque has been broken and lost and its place filled in with cement, half the legend having thus disappeared; in the sequence of the tests, it represents that with drums, and I have therefore restored the word for drum, phaṁ = M.T.; it recurs frequently in the inscriptions of King Kyanzittha, at Pagan, which describe the ceremonies at the building of his palace.

19. ဗိမာတ် ကု ဖုင်—၅၅၆

Bīḥat ku pnāñ—556

They try (Temiya) with lamps—7. 24

Pnāñ has a variant pneñ.

20. ဗိမာတ် ကု ထွဲလှယ်—၅၅၇

Bīḥat ku taṅglāy—557

They try (Temiya) with molasses—8. 1

The modern literary form of taṅglāy is ထွဲလှယ်, taṅklāai, and the colloquial ထွဲလှယ်, taṅlāai, with elision of *k*; the Burmese is ထွဲလှယ်, taṅlai.

21. ဗိမာတ် ကု ဟုတ်—၅၅၈

Bīḥat ku haḍak—558

They try (Temiya) with filth—8. 6

Haḍak, filth, foeces = colloquial ဖုတ်, hiḍāk, the literary form being ဖုတ်, sñiḍāk = "house-water," that is, water-closet, a privy; but it means also, excrement, filth; *vide* A.V. 39 = P. *ukkāra*, Dh. Dip. 114. 12 = P. *uccāra*, and the corresponding passage of the story in Pāli (VI. 8. 6) = *asucijigucchaka*. In the word haḍak, the medial consonant appears to have been spoilt originally when fusing the glaze and later by whitewash, so that I am not quite sure whether it is really a *ḍ*, though this letter is required here on etymological ground, the oldest documents we possess writing always the word "water," which enters into this compound sñiḍāk (collq. hiḍāk) with a *ḍ* (ဖုတ်, ဖုတ်, ḍāk, ḍek); as it stands now, however, the letter looks as if it were *ru* or *du*, which would give us haruk or haduk, in which ruk might perhaps be compared with ဖုတ်, ḍuk = "wet," which would scarcely convey the meaning intended. Basing myself, however, on the constant usage of old and modern documents, I have adopted the reading *ḍ*; but the absence of long *ā* after *ḍ* remains to be explained; the word should read haḍāk; it is probable the long *ā* has been dropped through inadvertence; similar cases are not quite rare in these plaques, and will be noticed in their own places. Moreover, in the series of the "tests," this one comes exactly at the place it occupies in the Pāli, between Nos. 557 and 559, thus leaving no doubt as to the sense of haḍak.

22. ကပလ္လဝိမာဏံ—၅၅၉

Kapallawimaṇsana—559

The test with fire-pans—8. 18

23. အေဝာဆ် အွ တုၤ ဝေဝ်—၅၆၀

Abo' aba tluṇ wec—560

(Temiya's) mother and father come and remonstrate (with him)—8. 24

Abo', mother, is confirmed by a number of plaques, see Index A; so also aba, father. The Burmese and Talaings, when coupling nouns or pronouns denoting one the masculine and the other the feminine, always place the feminine first; this practice is, I think, pretty general in Indo-China and seems to be due to the influence of Pāli. Tluṇ = M.T. တုၤ, kluṇ, but it is still in use in compound verbs, see note on ra ṇ, plaque No. 5. Wec = M.T. ဝေဝ်, wet; see No. 6.

24. နာဇကဝိမာဏံ—၅၆၁

Nāṭakawimaṇsana—561

The trial with nautches—9. 6

25. ကုမိန် တေမိ—၅၆၂

Kumin Temi—562

They make Temiya king—10. 16

All these tests, spreading over a period of sixteen years, having failed to elicit from Temiya the least sign of intelligence and to procure the least gleam of hope that he was not a useless cripple, his father, at the instigation of the soothsayers, decides to have him buried in the common cemetery. Candādevī, frightened for her child, asks her husband to make him king; he refuses; at last, after many pressing entreaties, he consents that he should rule for seven days. During that week, his mother, who feels he is not a cripple, begs of him to show himself in his true light; but Temiya, horrified by the fear of hell, remains steadfast in his resolution, and she fails.

Kumin, accession to the throne, rule, to make (some one) king, to enthrone (*vide* plaques Nos. 206, 217); cf. kirmin (plaque No. 229),

royalty, kingship, and the M.T. ကမိၣ်, kmin, in ကမိၣ်တုၣ်ကမိၣ်တုၣ်, kminṭuṇ kḍuiṇbtāṇ, U.O.K. 39. 5; ကမိၣ်တုၣ်ကမိၣ်တုၣ်, kmin kḍuiṇbtāṇ, S.M. 10. 17; ကမိၣ်နီ, kminnan, U.O.K. 39. 13.

26. သာၣ်တေ တုၣ် ကေဝ်—၅၆၃

Sārathī tluṇ ket—563

The charioteer comes to take away (Temiya)—11. 8

The supreme test, that of kingship, having failed, the royal charioteer comes to execute the king's order for Temiya's burial.

27. ရိန် တိတ် တေမိ—၅၆၄

Rin tit Temi—564

(The charioteer) conveys away Temiya—11. 17

Rin, to lead, convey; the verb tit, to go out, after another verb, has sometimes the sense of "out, away."

28. ကာၣ် သွိတ် ဟန် တိ—၅၆၅

Kāl scis han ti—565

(Temiya) descending on to the ground—12. 4

The charioteer leaves the city with the cart conveying the prince; having decided on a spot, he begins to dig a grave. Not having moved for sixteen years, Temiya doubts whether he has still the control of his limbs and gets down from the chariot to ascertain.

Scis = M.T. သွိတ်, scih, သွိတ်, sceh, and ဟန်, cih, ဟန်, ceh, to go down. *Han, in, to, at, on; a variant is hin (*vide* Index A).

29. ဗီဝတ် ဗိရဟတ်—၅၆၆

Bibat dirhat—566

He tries his strength—12. 6

Then, thinking the charioteer, in the execution of his orders, might use violence against him, Temiya, to try his strength, seizes the hinder part of the chariot, and lifts it up as a toy.

Dirhat = M.T. ဒြဟတ်, drahat, and ဒရိဟတ်, darhat, S.J. 67; the latter form is nearer the old one.

30. ကာဝ် ထေဝီ ဂြိဇ်—၅၆၇

Kāl Temī gñi'—567

Temiya is being adorned—12. 17

At that moment, Sakka's seat becomes uncomfortable and, ascertaining the cause of it, perceives that the prince desires to be adorned; he sends Vissakamma, the heavenly artist, to adorn him.

Gñi' = M.T. ဂြိ, gñi, to adorn; for final *a* ('), see note on *pa*, plaque 4.

31. သွာဉ် သာရထိ—၅၆၈

Smāñ sārathī—568

He questions the charioteer—12. 19

He asks him why he is in such a hurry to dig a grave and for whom it is intended; the charioteer at first answers without looking up, but at last he recognizes who speaks to him, and is delighted.

32. သာရထိ ဣ စောဝ်—၅၆၉

Sārathī kñā cow—569

The charioteer invites (Temiya) to return (home)—15. 18

Kñā, besides the meaning given in Haswell's, means also "to invite"; cf. Dh. Dip. 94. 12—သို့တုန် သွန် ဝံ့ဗြိဟိန် ကာထွာက် ထေဝီ—“the king, desirous of inviting the Buddha up to the house”; there is a form ဣ, ñha, which points out to a form ဣ, sñā, through ဣ, kñā, at N.V.K. 4. 13—ဒို့ထိုင်တာ ဇွေဝ် မျှို ထိုင်တာတို့န ဇေတု ဗေတု ဒး ဣန့်သိသင်္ဃာတိဉ် ထိုင်ကျင်စွောန် ထွေးထာအင်ကွာ—“When a monk is going to build a large monastery with (the help of) a layman for himself to stay in, he must first invite the clergy to come and show them the site.”

33. ရာဇာ ပွန် ဝိန် အောဆ် အွ—၅၇၀

Rājā pcan hin abo' aba—570

The king (= Temiya) sends a message to his mother and father—19. 4

Pcan = M.T. ပုန်, pñan, not now used by itself but frequent enough in the doublet ပုန်ပုန်, bkan pñan. For the equation pcan = ပုန်, pñan, cf. pcun = ပုန်, pñun; p (pa) cih = ပုတ်, pñih (= ပုတ်); p (pa) ceñ = ပုတ်, pñeñ; p (pa) cin = ပုန်, pñin; pacap = ပုတ်, pñap; pacot = ပုတ်, pñot, etc.; similarly, p (pa) + initial *o*, *s*, become ပု, pñ—pasaw = ပုတ်, pñow; pasun = ပုန်, pñun; pasuin = ပုန်, pñuin; pasuik = ပုတ်, pñuik. But pcan under the form ဗေန်, bacan, is found in literary Talaing, see S.J. folio *ke*—မိဂ်ဗေန် တုံ—“hearing the message”; L.B.C. 45. 2—ထင်္ဂံ ဗေန်ဂကန်—“ (the Buddha) having thus left his message (or instructions).”

34. ကာဝ် ရာဇာ အိရ်—၅၇၁

Kāl rājā ma 'ir—571

When the king leaves the world—21. 8

Temiya's mind was inclined towards the quiet happy life of an ascetic; again, Sakka's seat becomes hot, and having ascertained the cause, he sends down Vissakamma, who builds a hermitage and arranges everything necessary for a hermit. Then the prince exchanges his royal clothes for the bark garments and black antelope-skin of the ascetic and enjoys the spiritual bliss of the recluse's life.

'Ir, without *a* (ဆ) used as a fulcrum, is found in two other plaques, written *ir* (Nos. 71, 114) and again 'ir with the fulcrum (No. 327). This verb, so far as I am aware, has fallen into oblivion and has no corresponding form now; it means “to leave the world, to become a recluse or monk,” and answers to the Pāli *pabbajati*; the word for monk, *gama*-’i (ဂမ္မိ), which we find in the inscriptions of the 15th century is derived from this verb; the older (11th century) form, *gum*-ir, has preserved the verb intact. The modern form is *gamhi* (ဂမ္မိ), often found written *kamhi* (ကမ္မိ).

35. ဂုလာဉ် ကု သွင်—၅၇၂

Gulāñ ku smin—572

He converses with the king (his father)—22. 24 ff

The king has come to the hermitage with an immense retinue to see his son in the plenitude of his bodily strength, and they have a long conversation together.

Gulāñ, to converse; conversation = M.T. ဂုလာန့်, galān.

36. ဒိန္ဒုရိ ရိသိ တွာသ်—၅၇၃

Dindu risi twās—573

Instructing the hermits (his disciples)—29. 13

Temiya's father and mother, their respective retinues and a large concourse of citizens follow the prince's example. A vast hermitage is built for them. The Bodhisatta, who knows their inmost thoughts, instructs and admonishes them each according to his needs.

Dindu, to instruct. I do not know of any modern equivalent for this word, unless it be 'dalo' (ဒလော); the interchange of *d* and *l* is very frequent, above all when initial; the equivalence of *u* and *o* (and *a*) is also frequent. Twās = M.T. တွာ, twah.

37. တောသ် ဓရမ္မ ကု သွင်—၅၇၄

Tos dharmma ku smin—574

(Temiya) preaches the Law to the (three) kings—29. 21 ff

The king of a neighbouring country comes to invade Kāsi and rules in Benares. But Temiya goes to meet him, sits in the air and teaches him the Law; the invading king becomes an ascetic; exactly the same thing happens to two other kings.

Dharmma, the Law, direct from the Sanskrit.

II. — MAHĀJANAKA-JĀTAKA

The king of Mithilā has two sons; when he dies, the elder becomes king and the younger viceroy. The younger brother is then wrongfully

accused and suspected and thrown into jail; he escapes, raises an army and kills his brother in battle. The king's chief queen, who is *enceinte*, flees from Mithilā; she brings forth a son, who is brought up in ignorance of his father. At last, learning who his father was, he resolves to regain the kingdom and goes to sea as a merchant to make a certain amount of money to help him in his design. The ship founders. A goddess carries him to his father's kingdom, where, after answering many riddles, he becomes king, and marries his uncle's daughter. At last, he becomes an ascetic, and his wife follows him on his way to the wilderness.

38. ဇနက် ပရိသန္တ—၅၇၅

Janak paṭisan—575

Janaka is conceived.

39. ဇနက် တိတ် နောရ် ဂရ်—၅၇၆

Janak tit nor gar—576

Janaka comes out from the womb—33. 11

Nor = M.T. နှု, nū, from; gar, from the Skt. *garbha* = M.T. ဂရ်, gaw, also written ဂေါရ်, gow, Dh. Dip. 57. 24, 62. 8.

40. ဇနက် ဝိညံ ကု သံဝတ်—၅၇၇

Janak wiñ ku samwat—577

Janaka plays with the children—33. 13

Wiñ, to play = M.T. ဝေဝ်, weñ; samwat, child, a variant is samwat = M.T. သံဝတ်, samat.

41. ဇနက် သွာဉ် အောသ်—၅၇၈

Janak smāñ abo—578

Janaka questions his mother—33. 18

Mahājanaka's playmates, when angry with him, used to call him "widow's son"; he wants to know whose son he is, and asks his mother.

42. ဇနက် မုန် ဟိန် အေဘို—၅၇၉

Janak mun hin abo'—579

Janaka informs his mother (he will go trading)—34. 3

Mun means: to tell, inform, apprise, notify, *cf.* Nos. 90, 183, 203, 213, 225, and munas, Nos. 279, 283. Hin, a variant of han, "in, at, on, to."

43. ကာလ ဖြစ်—၅၈၆

Kāla bram—586

When (the boat) founders—34. 19

The serial number on this plaque is a good example of the carelessness or oversights to be detected in a certain number of legends in these plaques. According to the events of the story which precede and follow it, this plaque is here in its right place; the copyist, however, has inadvertently written 586 for 580.

44 = No. 581, *missing*.¹

45. ဒေဝတော် ယောက်—၅၈၂

Dewatāw yok—582

The goddess carries (Janaka) in her arms—37. 14

Maimekhalā, a goddess, has for duty to watch over the ocean and rescue from death all virtuous shipwrecked persons. She sees Mahājanaka manfully swimming in the sea; she comes and listens with delight to his reflections on the virtue of energy. She then carries him in her arms to Mithilā, and lays him on a ceremonial stone in a mango grove. Meanwhile his uncle the king had died, leaving no male issue, but only a daughter. While casting about for a successor, the royal chaplain, followed by the grandees of the kingdom and a vast army, comes to the stone slab on which Mahājanaka is lying asleep. After several trials to test his mettle,

¹ The plaque was found subsequently, spoiled. The original legend had disappeared, and one in modern Burmese, "King Janaka is swimming," has been substituted.

he examines the marks on the soles of his feet and ascertains he is a great man.

Yok, to lift up, carry in the arms, is the modern ယိုက်, yuik, but the old spelling is still occasionally found, for instance at Dh. 151. 26.

46. မေလ် လတ္တန် ဇနက်—၅၈၃

Mey laksan Janak—583

The chaplain examines Janaka's marks—39. 30

Mey, to look = M.T. မွဲ, mwai, which is, now-a-days, not used by itself, but after a few other verbs of cognate meaning, *e.g.*, မွဲ, ṇī mwai; မေလ်, ṇēw mlāk mwai; မွဲ, rān mwai; မွဲ, ṣṇī mwai; မေလ်, camat mwai, etc. The Prakuih Dhammadīpani uses regularly the form မဲ, mai, which is nearer to the old form. As a verb used by itself I have found မွဲ, mwai, only once, at A.V. 19, မွဲ, pwa ma mwai = P. *apekkhā*. Laksan, a mark, direct from Skt. *lakṣan* or *lakṣana*; it is found written also: lakyan (လက်ယန်) (pron. *laksan*), and lakṣan; the P. form, *lakṣhaṇā* (လက္ခဏာ), is also frequent.

47. အဘိဓေခ ဇနက်—၅၈၄

Abhisekha Janak—584

The anointment (as king) of Janaka—40. 6

The chaplain, having recognized all the marks of greatness on Janaka, the latter is forthwith consecrated king.

Abhisekha, for abhiseka; the most common modern form is ပေခေ, pasek, A.V. 21; Sudh. 10. 22: ဣန္ဒြေပေခေ—“Indra consecrated the young man”; ပေခေပေခေ, pasek pasaw, is another frequent expression, S.J. (A) 75: မွဲ အဘိဓေခ ဣန္ဒြေပေခေ—“having made him king, consecrate him (as such).” I have not yet met ပေခေပေခေ, pasek pasaw, in the sense of “blessedness” as recorded in Haswell's.

48. ဇနက် လေဝ် ဝုဇ်—၅၈၅

Janak lop duñ—585

Janaka enters the (capital) city—40. 8

49. ကိလ် ဂ္ဃာန် ကု ဝထာန်—၅၀၆

Kil sthān ku gahak—586

(Janaka) assigns their places to the officials of state—40. 9

Kil = M.T. ကိ, kuiw. Sthān, from Skt. *sthāna*. Gahak, P. *gāhaka* = “a police officer,” but here it is question of the officials, civil and military, from the generalissimo downwards, and it means, therefore, “officials of state.” A defect in the glaze of the plaque makes final *k* of hak in gahak appear like *t* in the photograph. There is no doubt that Gahak is meant here.

50. ဂ္ဃာန် ကု ဝထာန်—၅၀၇

Gnakyāk or khut—587

The queen sends (a man) to call (Janaka), or

The queen causes (Janaka) to be called—40. 11

The princess, daughter of the late king, has been wooed by the highest officials in the kingdom; but owing to their fawning behaviour and hurry, she has rejected them all; she now wants to see how Mahājanaka will act, and sends for him.

Or has three meanings: (i) to send, (ii) to cause to, make to, and (iii) it is used in a precative sense. It is curious that in all these senses it corresponds exactly to the Burmese word *ce* (စေ) which denotes the causative, the optative-precative, and which, when used independently of any other verb and by itself, also means “to send.” (i) The first meaning is found in the legend on the present plaque, if we consider the corresponding passage in the Pāli (Fausboll, VI. 40): *rājadhītā . . . purisaṃ āṇāpesi*, “gaccha, rājānaṃ upasaṅkamitvā vadehi: Sīvalidevī taṃ pakkosati ti”—“the princess ordered a man, ‘Go, tell the king: Princess Sīvalī summons you.’” It is true that the short legends in these plaques are not translations of the corresponding passages in the Pāli stories, but are merely indicative and briefly explanatory of the scenes represented above them, so that the legend under discussion might as well be translated: “the queen causes (Janaka) to be summoned.” (ii) The second meaning is found in plaque No. 211, in the Candakumāra-jātaka, *smiṇ bicār*, “the king causes him (makes him) to investigate the cases.” It is used as a kind of auxiliary verb, in the same sense and in the manner as ကိ, kuiw, is used in the modern language. This

meaning I had deduced from some of the uses of this word in its present form, ပ္ဍဲဝ်, p-'ow (with prefix *p*); two Talaing monks, to whom I submitted this inscription in Candakumāra, translated it in Burmese, independently, in exactly the same words: “mañ³ sañ tarā³ kui chum³ phrat ce i” (မင်းသည် ၏အားကို ဆုံးဖြတ်စေ၏)—“the king causes (him) to decide cases”; and the Talaing version of this jātika (Skem Candakumā, fol. *ku*) has: သို့လှ်စွဲလှ်ဝ် ဝံလှ်လှ်ဝ် ဆု လှ် ခ, in which ကိ, kuiw, as just pointed out, has the meaning of the old or. (iii) The third, or precative force, is found twice in the Talaing face of the Myazedi inscription pillar.¹ Line 29 reads: *sinrañ e(= ey) wo' or das het ku gwo' sarwwañutañāñ*, “let (may = or) this deed of mine be the cause (for me) to obtain omniscience”; in the corresponding passage of the Burmese face, line 35, for the Talaing or das, “let (it) be, may (it) be,” we have *phlac ciy teh* (Modern Burmese = *phrāc ce tañ*) where *ce*, as explained at the beginning of this note, has a precative sense. The modern equivalent of *sinrañ* in the above sentence, which had not yet been found when Mr. Blagden first published the Talaing face of the Myazedi inscription, has now been ascertained beyond doubt. It is *sarañ*, with loss of the infix *in*, a frequent enough occurrence; it is found at S.B. 15: *sarañ pāp*; “a deed of evil” = *sarām pāp*; S.B. 25: *pwa sarañ pāp*, *g*, *pwa* being a synonym of *sarañ*; at Dh. Dip. 241. 3, we find it followed by three synonymous words which practically explain it: *sarañ ၏ ဝှ် လေဝ်တာ*. It is also found written *carañ* (စာရ်), the consonants *s* and *c* being frequently interchanged, A.V. 96 under *jamma*, 116 under *dīghasutta*; Dh. Dip. 37. 6, *carañ dhaw kusuiw*, “an act of merit.” In line 33 of the same inscription: *yañ ñirñāc kyek trey Mettey laḥ or deh go'*—“may (= or) he not get sight of the blessed Buddha Metteyya.” Here *laḥ* is an emphatic negative, still more intensified in the modern reduplication *laḥ laḥ* = not at all (*cf.* Burmese *လားလား*, *lā³ lā³*); or is again rendered in the Burmese face, line 39, by *8ဝ်*, *ciy* (modern = *စေ*, *ce*), which is the precative, and the phrase, *laḥ or deh go'*, “let him (may he) not get,” by the Burmese, a *phū ra ciy*, in which *a* before *phu* is the old Burmese negative, long fallen into disuse, but still current among some Lolo tribes.

¹ *Epigraphia Birmanica*, Vol. I, Part I, p. 4.

Or is found in M.T. with the prefix *p*, *ph* (ဝ, ဝ), and with the meanings of (i) "to send, despatch, order," (ii) to cause to, incite to, urge; the precativ sense seems to have fallen into disuse. A.V. 93, ဝဝ ဝ န္ဍေဝ်ဇဝ် = P. *codana*; A.V. 130, ဝဝ ဝ န္ဍေဝ် = P. *niyojana*; U.O.K. 33. 14, န္ဍေဝ်ဇဝ် ဝဝ်ဇဝ်—"to cause lust, incite to lust"; Dh. Dip. 173. 24, ဒေဝဇဝ် တံ န္ဍေဝ်ဇဝ်ဇဝ် ဝဝ်ဇဝ်—"the devas caused the fish inadvertently to enter the net"; S.J. (A) fol. *kā*, န္ဍေဝ်ဇဝ်, "he sent a man"; Dh. Dip. 96. 6, န္ဍေဝ်ဇဝ်ဇဝ်ဇဝ်—"he despatched (some one) to enquire"; Sudh. 21. 19, န္ဍေဝ်ဇဝ်ဇဝ်ဇဝ်ဇဝ်—"he caused the hunter to go with two warriors to bring him."

Or corresponds in meaning with the Khmer *oy*, with which it is perhaps related. J. Guesdon, in his "Dictionnaire cambodgien-français," p. 76, defines it: "*oy*—donner, accorder; pour, afin de—indique l'impératif, le causatif, l'optatif." Lower below, he gives the example: "*oy hau*, faire appeler" = to cause to call; and E. Aymonier, "Dictionnaire khmer-français," p. 27, "*oi*—donner; pour, afin de, à = signe du datif; que; faire. Indique le causatif, le mode impératif, le mode optatif."

၅၁. ဇနက် တိန် ပြာသာဒ်—၅၀၀

Janak tin prāsād—588

Janaka (holding the princess's hand) ascends the palace—40. 21

Tin = M.T. တိန်, tuin. Prāsād, a building with superposed roofs; hence, a palace, from Skt. *prāsāda*; the modern form is ပြာသာဒ်, *prāsāt*, for soft consonants are not suffered as finals. The pure modern Talaing word for *prāsād* is တုန်ကြာကတ်, *tnuñ krakat*, very frequent in the literature. It is found in the Shwezigôn Bell-inscription (A.D. 1557) written တုန်ကြာကတ်, *sñi kanuñ kragat*.

၅၂. ကာလ် ဇနက် သွာဉ်—၅၀၉

Kāl Janak smāñ—589

When Janaka enquires—40. 23

Mahājanaka enquires whether the late king had left any instructions. His instructions were: the kingdom should be given to him who could we

the heart of Princess Sivalī and answer some difficult riddles propounded by the late king himself. All this Mahājanaka did without difficulty.

၅၃. ကိလ် ဂှာလ်ကိလ်လောဉ်—၅၉၀

Kil cnāykinloñ—590

(Janaka) gives his (gold) pin to the queen—40. 30

Cnāykinloñ is an ornamental pin to keep the hair or the headdress in place; the Burmese version of the same stories wherein this word is found renders it by ဆံကျင် (*cham kyañ*) and ဦးဆွေဝ်ကျင် (*ū³ shyoñ kyañ*), both of which mean an ornamental hairpin. The modern forms of the word are ဂှာလ်, *cnāai knāñ*; ဂှာလ်, *cnāai kanhāñ*; ဂှာလ်, *cnāai snāai knāñ*; တုလ်, *tnāai khnāñ*; သွာဉ်, *snāai knāñ*; သွာဉ်, *snāai khnāñ*; in which the medial *ī* and the *l* in *cnāai kinloñ* have been lost; the equivalence of ဝဉ် (*oñ*) and ဝဉ် (*āñ*) is not infrequent, cf. အလောင်အလော, *ayoñ alā*, S.B. 27. 1, and အလောင်အလော, *ayāñ alā*, more common; ဂှာလ်, *gloñ*, S.J. (B) 36, and the more common ဂှာလ်, *glāñ*. In the passages where this word is found it regularly translates the Pāli *sūci*, a pin, a needle; the passage in Mahājanaka to which the present plaque refers reads (Fausboll VI. 40. 30): "*sīsato suvaṇṇasūcim nīharitvā Sivalideviyā hatthe adāsi*," which the modern Talaing version translates very closely: နီဟရိတဝ်သွာဉ်ဇနက်တိန်ကြာကတ်သီဝလီသီဝလီသီဝလီသီဝလီ. *Cnāai kinloñ* is also found in plaque No. 321 of the Vessantara-jātaka; the Pāli (VI. 519. 23) has: "*tassa suvaṇṇasūcim datvā*," "he gave the hunter a golden ornamental hairpin," which is put in the modern version: ဂှာလ်ဇနက်တိန်ကြာကတ်သီဝလီသီဝလီသီဝလီသီဝလီ. At A.V. 92, the meaning of ဂှာလ် is given as "*cūlāmaṇi*" = a crest jewel, which is no doubt a slip; the exact meaning as "pin, needle" is borne out by the first member of the word, ဂှာ, သွာ, *cnāai*, *snāai*, which by itself means a pin, a needle, something long used in keeping something in its proper place, such as for instance a wheel, cf. A.V. 194, *rathagutti*, and 30, *āñi* = သွာလ်ဇနက်, *snāai muh ri kwī* = a linchpin; and in this sense is equivalent to the Burmese ကျင် (*kyañ*) in the two expressions given above, and which reappears in ကလ်လ်ကျင် (*kan¹ lan¹ kyañ*), a bolt. Moreover, the true Talaing expression for a "crest, diadem" is လူ, *lmu*; A.V. 92, "*cūlā*" = လူဇနက် လူဇနက် လူဇနက်, "a *cūlā* means also a crest (လူ) tied

(placed) on the head." P. W. Schmidt in his "Buch des Rāg'āwan, der Königsgeschichte" (ဗုဒ္ဓ၏ ရာဂဝေဒ ဘဝသံသရာ အကြောင်း),¹ page 74, has quite misunderstood the word; he translates knāñ in snāa i knāñ as "chair," a meaning it has not; this means the rafters which support the planks of a floor.

54-57 = Plaques 591-94, *missing*.

58. The inscription on this plaque is completely spoilt, only the first letter *u*, and the last *s*, being visible, as well as the number 595.

59. ချွင် တိတ် ဥယျာန်—၅၉၆

Smiñ tit uyyān—596

The king goes out to his pleasure—44. 17

Uyyān = P. *uyyāna*; a form from the Skt., *udyān*, is also met with.

60. နောက် မေတ္တု ကြိုက်—၅၉၇

Janak mey truk—597

Janaka looks at the mango (trees)—44. 18

The king coming to the gate of his pleasure looks at two mango trees, one of which is laden with sweet fruits, the other bearing no fruit at all. He plucks one fruit and eats it, intending to eat more on his return. But as he passes into the garden, everybody in his retinue plucks and eats fruits, and those who do not get any strip off the leaves and break the branches, leaving the beautiful tree all broken.

61. နောက် ညာပ် ကြိုက်—၅၉၈

Janak ñāc truk—598

Janaka sees the mango (tree)—44. 28

On his return, Mahājanaka perceives the mango tree all battered and broken; on enquiry, he learns it is on account of its fruit, and that the other

¹ Published in the *Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien*, Band CLI, 1906,

tree near by, having no fruit, has not been molested. This makes him ponder. "This kingdom of mine," muses he, "is like the fruitful tree; it invites ruin and desolation; the ascetic life, on the other hand, is like the barren tree, nobody disturbs it, for the ascetic possesses no riches; why should I not be like the barren tree?" And he resolves then and there to become an ascetic. This decision explains the plaques which follow.

Ñāc = M.T. ညာပ်, ñāt, to see.

62. ချွင် နောက် ကိန်ကန်—၅၉၉

Smiñ Janak kinkan—599

King Janaka instructs (the generalissimo)—45. 7

As he intends living the life of a recluse in his palace, he gives instructions to the generalissimo that none but two servants should be allowed to see him, and that he, the general-in-chief, should carry on the affairs of state in conjunction with the high officials.

Kinkan, to instruct = M.T. ကိန်, gakan; variants are kiñkāl, kinkāl, kiñkan.

63. ချွင် နောက် လှူခေါ်—၆၀၀

Smiñ Janak luño'—600

King Janaka lives in retirement—52. 19

Luño', to be retired, solitary, lonely = M.T. လှူ, lñu; for the final ã ('), see note on pa', plaque No. 4.

64. ရင် ဗိရုဗေင် သိတိတ်—၆၀၁

Rañ birbeñ sikil—601

They (the two attendants) bring the alms-bowl (and) give it (to Mahājanaka)—52. 22

Rañ, see note on rāñ, plaque 5. Sikil, "to give," it is the verb kil = M.T. ကို, kuiw, "to give," with prefix si = M.T. ဆ, sa, and s. This prefix is also found in the Nyaung-U Shwezigōn Inscription,¹ line 28,

¹ Edited by C. O. Blagden, *Epigraphia Birmanica*, Vol. I, Part I, p. 22 ff.

66. နတ် စိတ် နော် သို—၆၀၆

Janak cis nor sñi—609

Janaka descends from (his) house—53. 3

Cis = M.T. နှိ, ceh; the form ၈၁, cih, intermediate between the old Talaing cis and the modern ceh is, however, frequent enough, for instance at Sudh. 9. 9, 24. 12; Dh. 153. 4; similarly, there is an intermediate form, ဖှိ, phyih, at Sudh. 21. 17, 24. 1, which points to an old form phyis (= ဝှိ, see note on pcan, plaque 33), the more common modern form being ဖှိ, phyeh.

67-70. Four plaques are missing here, that is, up to No. 607 included, since plaque 71 bears wrongly 602 instead of 603. The plaque bearing No. 608 which, in the regular order of the episodes, comes lower down, has been so numbered by mistake, but it is in its right place on the Ānanda.

71. သွင် နတ် ဝ ဂြိ—၆၀၂

Smiñ Janak ma īr—602

Janaka leaves the world—52. 24-29

This plaque bears No. 602 like serial No. 65. For īr, see plaque 34.

72. ဂုဏျက် ပြိ—၆၀၀

Gnakyek ptiñ—610

The queens beat (their breasts)—53. 9

The chief queen, not having seen the king for a long time, goes up to his room followed by the lesser queens; they meet him on the stairs, going down clad in the garb of a recluse, but do not recognize him. They soon perceive, however, that it was none but himself; they follow and come up with him in the palace yard; they dishevel their hair and beat their breasts.

The verb ptiñ is somewhat spoiled in the plaque; the *i*, though visible, is very faint; but this word is very clear in the estampage. The Pāli here (VI. 53. 9) has the verb *samsumbhati*, to beat, which is no doubt the meaning of ptiñ; in the photograph, two queens, representing as usual a very large number, are shown disheveling their hair and beating their breasts. There is an adverb, ဝှိ ဝှိ, tintiñ, used only in the expression ဝှိဝှိဝှိဝှိ, "to beat the breast" in sorrow, which is probably connected with the old ptiñ; ဝှိ ဝှိ seems to be imitative of the sound made when striking the breast, perhaps ptiñ also implies this idea. Perhaps the word is stiñ; the meaning would be the same; but I think the letter is really a *p*.

Gnakyek, a variant of gnakyāk; cf. O.T. ḍāk and ḍek, water; pñāñ and pneñ, candle, lamp.

73. ဂုဏျက် ထုး ဝ တု—၆၀၁

Gnakyek tubaḥ ma tur—611

The queen shows (Janaka) the (town) burning—54. 10

Sivalidevī and the lesser queens follow Mahājanaka step by step, trying to make him change his mind; the queen tries several expedients for this purpose; but in vain. Here she has ordered some old houses to be set on fire, to make him believe Mithilā is burning and thus induce him to retrace his steps.

Tubaḥ = M.T. ထု, thḥah, to show; tur, to burn = M.T. တု, tū, with loss of the final consonant and the lengthening of the vowel by compensation; cf. kwil = ကွီ, kwī; skamir = ကမီ, kamī.

There are two plaques numbered 611: the present one, and another lower down.

74. နတ် ခြိတ် ထိ—၆၀၂

Janak crit ti—612

Janaka draws a line on the ground—56. 2

To prevent the queen from following him further, the king draws a line across the road and threatens with dire punishment anyone who dares cross it; he then proceeds on his way. The queen, in her sorrow, rolls herself on the ground and thus "breaks the line," and the pursuit begins anew.

Crit, to draw a line, is still in use: Dharm. Dip. 61. 21, ညှိပ် လေးနီ မေရိတ်
 စုတ်ပဲ့ဝှဲ—“like drawing a line in water with a stick”; S.J. (A) 66, ဒရန်ဒရန်လွင်
 ထရန်စရိတ်ထရန်—“the king drew a line across the road with his bamboo staff”;
 a form ဓရိန်, caric, is also found at A.V. 42—udaraṅga = ဓရိန်စွပ်ပွဲ—“a fold
 of the skin of the belly”; here it is a noun meaning a line, a fold; ဓရိတ် is the
 literary word; the more common expression is ဓရတ်, ဓရတ်, sarak, carak.
 The Talaing version of the Mahājanaka-jātaka, ms. (B), uses the word ဓရတ်,
 S.J. (B) 66, နတ် ဒရန်ဒရန်လွင် ထရန်စရိတ်ထရန်—“with his staff, he drew a line
 on the ground of the main road.” Both forms are used together in the sense
 of a line, *ibid*: နတ်စွပ်ပွဲ ပွန် ဓရိတ်ဓရတ်ထွေထွေထွေထွေထွေ—“and (ပွန်) the
 people, saying ‘the queen has obliterated the king’s line . . .’”

Again another plaque, the one bearing the legend, ခြေထဲ နတ် ဓရတ်, which comes further on, bears the number 612.

75. ဒုင် ဒိန္ဒု နာရဒ—၆၀၈

Duñ dindu Nārad—608

(Janaka) receives the instruction of Nārada—56. 22

Nārada, a hermit, seeing the plight of Janaka, and wishing to strengthen his resolution, comes through the sky and instructs him.

76. ဒုင် ဒိန္ဒု မိဂါ—၆၀၉

Duñ dindu Migā—609

He receives the exhortation of Migā—59. 1

Another hermit, by name Migājina, likewise exhorts him.

The upper part of this plaque has disappeared; there remains only the legend.

77. နတ် ကေတ် ပွန်—၆၁၀

Janak ket pcun—610

Janaka takes the meat—63. 5

A dog runs away with a piece of meat; coming near Mahājanaka, he drops it through fright, and the king picks it up for his meal.

Pcun, meat = M.T. ဖျန်, phyun; see note on pcun, No. 33.

78. နတ် လုကောဝ် ပွန်—၆၁၁

Janak lukow pcun—611

Janaka breaks the (piece of) meat (and puts it in his bowl)—63. 5-6

Lukow: this, I think, means “to break”; the Pāli does not mention this action, it says: *Mamsakhandam ādāya puñchitvā patte katvā . . . paribhujjī* (VI. 63. 5-6), “He took the piece of meat, wiped it, put it in his alms-bowl . . . and ate it.” The modern word for “to wipe” is နှုတ်, juit, the Khmer has chut (Aymonier), and I know of no other word approaching the form lukow, which means to wipe. The photograph, however, is helpful here. Mahājanaka is represented as breaking a long piece of meat and putting it in his alms-bowl. There is a verb, ကဝ်, kaw, meaning to break, and lukow is the same word with the prefix လ (u); this verbal prefix လ is still common in the modern language: လာဂမ်, lagām (= လ, gām), to go, walk, S.J. (B) 65, နှိပ်လုကောဝ် ထရန်ထရန်—“then, having gone part of the way”; လှပ်, lpāk (= လ, pāk), to halve, tear or cut open, S.B. 15. 27, နတ်ထွေထွေထွေ—“he (the suparṇa) pecked and tore open the nāga’s belly”; လပွန်, lapuik (= လ, puik), to tear out, uproot, S.B. 15. 25, S.M. 8. 7; လပွတ်, labuit (= လ, buit), to fling, cast, S.B. 10. 22; လပွန်, lpāk (လ, pāk), to open. As far as I have been able to judge, this prefix adds nothing to the original sense of the verb; it is probably to be distinguished from the prefix လ, la, which forms nouns from verbs, unless, indeed, these nouns in လ be used again as verbs, for there is practically no difference made between noun and verb, the same word being used as one or the other. Lukow = lakow = kow = kaw (modern); the equivalence of medial o and a is very common.

79. ခြေထဲ နတ် ဓရတ်—၆၁၂

Trey Janak ca pcun—612

The Lord Janaka eats the meat—63. 6

Trey = M.T. တြေ, trai, excellent, blessed. As a substantive = lord; cf. trey saṅgha, “lords of the Church” = monks (Blagden).

80. ဂုလာဉ် ကု သံဝတ်—၆၁၃

Gulāñ ku sañwat—613

(Janaka) converses with the child—64. 18

On the road, they meet a little girl playing; on one wrist she wears only one bracelet and two on the other; these two, being together, jingle. Janaka thinks there is there a good lesson for Sivali, and hopes the girl will be clever enough to see it too. He asks her the reason of the jingling; the child tells him, and adds that the jar is owing to the second bracelet; on the other arm the only one bracelet does not jar; "so," says she, "if you desire to be happy, live alone." The king and queen then take separate roads; but the latter, unable to control her grief, again follows him and enters the town of Thūpa with him.

81. ဇနက် ညှပ် တံ—၆၁၄

Janak ñāc kañ—614

Janaka sees the arrow—66. 5

They come upon a fletcher, who is making an arrow straight by looking along it with one eye, closing the other. With the same intention as with the child, Janaka asks him why he does that. The other answers that looking with two eyes at an arrow really spoils the straight path of the sight, and that, if he, Janaka, wants to be happy, he should live alone.

Kañ = M.T., arrow.

82. ဇနက် လောဝ် ဂြိ—၆၁၅

Janak lop grip—614

Janaka enters the forest—68. 7

The queen still follows him; at last she swoons, and he enters into a forest near by, and cannot be followed again. Sivali returns to the capital, and there becomes a recluse in the mango-grove.

Grip, forest = M.T. ဂြိ, griip; cf. cip = ဂြိ, cuip, to arrive, and tin = တိန, tuin, to go up.

It will be remarked that this and the previous plaque are both numbered 614.

III.—SĀMA-JĀTAKA

This jātaka is better known among the Burmese as *Suvaṇṇa-shyām-jāt*; it will be remarked that they have preserved the Sanskrit form¹ almost intact, the Pāli being *sāma*; in the Ānanda plaques, the word is written *syām*, which is still nearer the Sanskrit (*çyāma*); the modern Talaings call it *jāt-sām*, following the Pāli form.

Two persons, husband and wife, become ascetics; she conceives a son miraculously, who is called *Suvaṇṇasāma*. Both parents become blind, and *Sāma* looks after them. One day a king comes hunting and shoots him with an arrow. The king attends regretfully upon the parents; *Sāma* is miraculously healed and both his parents recover their sight.

83. ပဇိသန် သျာဝ်—၆၁၅

Paṭisan Syām—615

Conception of Çyāma—73. 29

84. ပရိသုတ် သျာဝ်—၆၁၆

Parisut Syām—616

Birth of Çyāma—74. 1

Parisut, bringing forth, from Skt. *prasūti*.

85. ပုံသုတိက် သျာဝ်—၆၁၇

Phūm sutik Syām—617

They (his parents) bathe and put Çyāma to sleep—74. 4

Phūm = M.T. ပုံ, phum, to bathe (some one); this form is probably due to the assimilation of *o*, *pa(p)*, which forms causal and

¹ Burmese သျှ, *shy*, almost always represents the Sanskrit 'ç'; cf. သျှဗ္ဗာ = *çāstra*.

active verbs, with a following *ဝ*, *h*: *ဝဟံ* = *q̄*; so, *ဝဟာပ*, *pahāp* = *ဝဟ*, *phāp*, to feed; *ဝဟ*, *hāp* = to eat; *ဝဟ*, *pahuai* = *ဟ*, *phuai*, to mix; *ဟ*, *huai* = to be mixed. *Sutik*, to put to sleep; on the force of prefix *s(u)*, *vide* note on *Sikil*, No. 64. Whether the old prefixes *si* and *su* are to be treated as being different, the first denoting more particularly the future and the latter an active or causal sense, it is impossible to determine now, for we have too few examples of verbs with *su* prefixed in this sense; to decide such points many more clear examples are needed; whereas the old prefix *ဝ*, *si*, and its attenuated form *ဝ*, *s*, are common enough in the modern language. *ဝ*, *su*, has not, so far as I am aware, yet been found, except in its attenuated form, *ဝ*, *s*. The lengthening of a medial vowel, as *z*, in this word *sutik*, was common enough: *skir*, to dig, and *skir*; *glik*, a loin-cloth, and *glik*; *cīn*, an elephant, and *cīn*; *ḍūn*, a city, and *ḍūn*; *tūy*, the sign of the past, and *tuy*; *phūm* in the present plaque and *phum* in the next (86).

86. ဘုရား နတ် ဘုရား—၆၁၈

Supar phum Syām—618

The suparnas bathe *Çyāma*—74. 8

After his parents have bathed him, the suparnas take him to their cave, bathe him, take him to the top of a mountain and make on his forehead the sectarial marks.

Supar, from the Skt. *suparṇa* = M.T. *ဝဟာပ*, *sapaw*, S.B. 20; A.V. 81 = *garuḍa*. The word *kinnara*, used in the Pāli (VI. 74. 3) instead of *suparṇa* (P. *supanna*), has become in M.T. *ဝဟာပ*, *kanaw*.

87. ဘုရား တိတေယံ နိတိ—၆၁၉

Syām titey ptīt—619

Çyāma leads (his parents) out (of their shelter)—75. 6

His parents take shelter from the rain among the roots of a tree, but a snake living there in an ant-hill becomes angry and emits a poisonous

breath; both become blind. At last *Çyāma* finds them; he holds a long pole out to them, of which they seize the end, and he leads them out of their shelter.

Titey = M.T. *ထာတဲ*, *thatai*, more often written *ထာ*, *datai*, which means, to take along with one, by holding the hand, as for instance a child, or an animal with a rope, or a blind man by holding the end of his stick (as is the case in this plaque), etc.; *ထာ* seems to be the colloquial, and *ထာ* the literary, form. Here are a few examples: Dh. Dip. 94. 4—*ထာကောတိကောနိတံ*—“she took away her child, holding him by the hand”; Dh. 148. 15—*ဗြဟ္မာဇိနိ န ဘဒ္ဒကုဗ္ဗိယကောတာ*—“like Indra leading his queen *Sujātā* by the hand,” S.V. fol. *kha*, ၁၅ . . . *နထာကောတိ ကောနိတံ*—“*Maddī* . . . taking her two children by the hand, ascended the cart.”

Ptīt, to cause to come out = M.T.; for the long medial *ī*, see *sutik*, No. 85.

88. ကာလံ သျာမံ တိနိ ဂ္ဍာနံ—၆၂၃

Kāl Syām tin tmo'—623

As *Çyāma* goes up the mountain—75. 23

Çyāma goes, followed by a band of *kinnaras*, to gather fruit in the mountain for his parents.

On the *Ānanda*, this plaque is wrongly placed, as well as wrongly numbered 623; it should be numbered 620 according to the course of the events in the story; I have here placed it in its proper sequence.

89. သျာမံ ပိနရိဟံ ဂ္ဍာနံ ခု—၆၂၀

Syām pinrih abo' aba—620

Çyāma ministers to his parents—75. 28

Coming back from the mountain, he makes it his duty to wash their feet, warm their cold limbs and give them the fruits he has brought back.

Pinrih, to minister to, attend on, take care of; I know of no modern form of this word; it corresponds to the P. *patijaggati*.

၇၀. သျာမ် မုန် သေ့ဝင် ဖြစ်—၆၂၁

Syām mun slop grip—621

Çyāma informs (his parents) he is going to enter the forest—76. 5

He informs his parents he is going into the forest to bathe and fetch water.

Slop: the prefix *s* here denotes the future, the immediate future.

၇၁. သျာမ် လောင် ဖြစ်—၆၂၂

Syām lop grip—622

Çyāma enters the forest—76. 6

He goes to the bathing place in the forest followed by two tame deer.

၇၂. ကာလ် သျာမ် တုက် ခုက်—၆၂၄

Kāl Syām tuk dāk—624

As Çyāma is drawing water—76. 22

Plaque 88, as has been said, is wrongly numbered 623.

၇၃. ကာလ် သွင် ပည့် သျာမ်—၆၂၅

Kāl smiñ pañ Syām—625

The king shooting Çyāma—76. 24

King Piliyakkha is hunting; while Çyāma is drawing water, he shoots him with a poisoned arrow which goes through his body.

Pañ = M.T. ပန်, *pan*, to shoot, with a bow.

၇၄. သွင် ဂုလာဉ် ကု သျာမ်—၆၂၆

Smiñ gulāñ ku Syām—626

The king converses with Çyāma—77. 14 ff

Piliyakkha runs to Çyāma, and a conversation follows; the king, touched by the virtue and meekness of Çyāma and his devotion to his parents, promises that after his death—for the boy's wound is deadly—he will himself look after his parents in the forest as if they were his own.

၇၅. ပိလယက် ယာမ်—၆၂၇

Pilayak yām—627

Piliyakkha weeps—82. 25

Then the usual signs of approaching dissolution make their appearance, and King Piliyakkha, thinking Çyāma dead, weeps bitterly.

၇၆. ပိလယက် ပုဘာမ်—၆၂၈

Pilayak pujāw—628

Piliyakkha does homage (to Çyāma)—84. 26

He offers flowers to the body, sprinkles water on it, and goes, taking with him the jar from which he had sprinkled the water.

Pujāw, for *pūjāw* = M.T. ပု, *pūja u*, from the P. *pūjā*, an offering, to offer. A small dot on *pu* appears to make the reading *pum-jāw*, but it is only a defect in the glaze.

၇၇. ကာလ် သွင် ရင် ပျုဉ် သျာမ်—၆၂၉

Kāl smiñ rañ pyuñ Syām—629

When the king brings (the parents) and shows (them) Çyāma—90. 3

For *rañ*, see No. 64, and also *rāñ*, No. 5. *Pyuñ*, to show = M.T. ပြုဉ်, *pñuñ*; this word is found also in plaques 199 and 316.

၇၈. အော့အံ အွ သျာ် ယာ်—၆၃၀

Abo' aba Syām yām—630

The mother and father of Çyāma weep—90. 5

၇၉. ဝ သစ္စကိရိယာ—၆၃၁

Pa saccakiryā—631

(They) make an act of asseveration—91. 12

Then the mother, the father, and a goddess, each in turn make a solemn act of asseveration, so as to counteract the effects of the poison and thus snatch Çyāma from death.

၁၀၀. ကာလ် သျာ် ကေဝ်—၆၃၂

Kāl Syām kew—632

Then Çyāma (rises) bright (again)—92. 25

The act of asseveration produces (as it always does when truthfully made) its effects, and Çyāma rises fair and strong as before; both parents recover their sight. Every one is happy, and the king, reverentially saluting Çyāma, returns to Benares.

Kew = M.T. ကေဝ်, kew, to be bright, clear, beautiful, happy; it answers here to the P. *kalyāṇadassana*; in common parlance, they have an expression, မုက်ကေဝ်, muk kew, which means "to have a bright, happy face."

၁၀၁. ခွိင် လောရ် သျာ်—၆၃၃

Smiñ lñor Syām—633

The king reverentially salutes Çyāma—94. 7

Lñor = M.T. လောရ်, lñow.

IV. — NIMI-JĀTAKA

Nimi is a very holy king, ruling in Videha. Sakka sends his charioteer, Mātali, to fetch him and show him round all the heavenly mansions and the hells. After reaching a great old age, his barber shows him his first grey hair; then the king renounces the world and becomes an ascetic.

The Pāli has the form *Nemi* once only, at page 96. 24, and has regularly *Nimi* everywhere else. The Talaings and Burmese have adopted the form *Nemi*.

102, 103, corresponding to Nos. 634 and 635 and probably representing the conception and birth of Nimi, are missing.

၁၀၄. မေဟ် လတ္တန် နေမ်—၆၃၆

Mey laksan Nemi—636

(The fortune-tellers) look at Nimi's (bodily) signs—96. 20

၁၀၅. ကာလ် နေမ် တွိန်—၆၃၇

Kāl Nemi kmin—637

When Nimi is ruling—96. 27

Nimi's father becomes a hermit in his mango-grove and makes over the cares of the kingdom to his son, who becomes king.

၁၀၆. ဣန် သွာဉ် နေမ်—၆၃၈

In smāñ Nemi—638

Indra is questioned by Nimi—98. 3

A doubt arises in Nimi's mind as to whether alms-giving or a retired holy life is better. Sakka, wishing to solve the doubt, comes into the presence of Nimi, and, on being questioned by him, answers that a secluded ascetic life is better than alms-giving.

Smāñ = M.T. သွာန်, smāñ, here used in a passive sense, cf. No. 175.

107. မာတလိ နိမိ နေမိ—၆၃၉

Mātali niman Nemi—639

Mātali invites Nimi (to get into the chariot)—103. 29

The gods in the Tāvātimsa heaven become desirous of beholding so pious a king, and ask Sakka to bring him to the heavenly abodes. Sakka sends his charioteer Mātali to fetch him. Mātali invites Nimi to come into the heavenly chariot.

108. မာတလိ သွာည် ထန်ရောင်—၆၄၀

Mātali smāñ tanrow—640

Mātali asks which way (Nimi wishes to go)—104. 19

Mātali then asks the king which road he desires to take first: that of the hells or that of the heavens? Nimi replies he will visit the hells first.

Tanrow = M.T. တာဝု, tarau, a road, way; a variant is tinrow; another variant, cinrow, is found in Pagan Talaing Inscriptions; the equivalence, in Talaing, of the palatals and dentals surd (aspirate and unaspirate) is very frequent; cf. စုတေ, clah carāai, တုတေ, tlah carāai, majesty, glory, magnificence, pomp; beauty, grace, charm; စွတေ, cmāai cmin, တုတေ, tmāai jmin, a present, gift; ထာအ်, ca-a', ထာအ်, tha-a', and also ထ, ta, to vomit; တေ, canin, တေ, tañin, to carry (on the shoulder); တေ, camlah, တေ, tamlah, free, not enslaved; နိ, cuiw, နိ, duiw, up to, until; နိ, jwi, နိ, dwi, the left (side); တေ, jarām, တေ, darām, and တေ, dharām, a granary.

109. နေမိ မိရ် နာက—၆၄၁

Nemi bir narak—641

Nimi looks at hell—105. 29

Bir = M.T. ဗိ, buiw.

110. နေမိ မိရ် ဝိမာန် သွရ်—၆၄၂

Nemi bir wimān swar—642

Nimi looks at the heavenly mansion (of the goddess Bīraṇī)—117. 2

A defect in the glaze makes *mi* look like *mī*.

111. နိမိ ဂုလာည် တု ဣန္ဒ—၆၄၃

Nimi gulāñ ku In—643

Nimi converses with Indra—127. 30

The dot which appears to be on the *gu* of *gulāñ* is only a defect in the glaze of the plaque.

112. နေမိ နိန္ဒု ညး—၆၄၄

Nemi dindu ñah—644

Nimi instructs (his) people (in the practice of the Law)—128. 30

Ñah, besides the meaning "he, she," given in Haswell's, also means, first, a person, as in the expressions ညးနွေ, ñah jnok, "a great person," a chief; ညးဝှံ, ñah gmañ, "a person of courage," a warrior; ညးဝှံ, ñah duñ, "a person of the city," a citizen, etc.; second, the people, as in တုညး, tlañah, "the lord of the people," the king; in the passage corresponding to this plaque the Pāli has *mahājano* (VI. 128. 27); third, it is also used as an interrogative = Who? what? which? Sudh. 9. 13, ညးဘွတ်ဗြဲနွေ—“Who is this little girl, sir?”; Sudh. 28. 2, ညးအသ်ဝဲသ်ဝဲ—“What were those sixteen wonders?”; S.B. 12, တုအညးတု—“Who are you, sir?”; S.J. 5, ညးမိမိအေ—“Who is my father?”.

113. နိမိ မေဟ် သိကောန်—၆၄၅

Nimi mey siñko—645

Nimi sees (his) grey hair—128. 31

As with his father, so also with Nimi; his barber perceives the first grey hair and shows it to him.

114. ဘွဲ့နိမိ ဝ ဂြိုရ်—၆၄၆

Smiñ Nemi ma ir—646

King Nimi leaving the world—129. 3

Then, following his father's example, Nimi enters upon an ascetic life.
For ir, see No. 34.

V.—MAHĀ-UMMAGGA-JĀTAKA

The king of Videha has four wise men, so self-styled; there appears Mahosadha, the Bodhisatta, a fifth and real wise man. Then follows a bout of wit between Mahosadha and the four others, the latter never being able to give the right answers to numerous problems and knotty questions, the former invariably succeeding. The four false wise men try in many ways to undo Mahosadha, but he finally triumphs over them.

This story, which is very popular, is not known among the Burmese by the name of "Mahā-ummagga," but as "Mahosadha-jāt," after the name of the hero; the Talaings call it "jāt-Mahos."

115. ပရိသနံ မဟောသံ—၆၄၇

Patisan Mahos—647

Conception of Mahosadha—330. 5

116. ပရိသုတံ မဟောသံ—၆၄၈

Parisut Mahos—648

Birth of Mahosadha—331. 7

117. ကာလိန္ဒ ကိလ် ကိန္ဒုယံ—၆၄၉

Kāl In kil kin-uy—649

When Indra gives the medicinal herb (to Mahosadha)—331. 11

Sakka, desiring to make it known to the world that the Bodhisatta was born among men, came and placed a medicinal herb in the baby's hand;

this medicine cured instantly all sorts of diseases; the child was therefore called Mahosadha, "He of the great medicine."

Kin-uy = M.T. ဂုဏ်, ga-u-uai, and ဝေဇ္ဇ, ga-'uai, medicine.

118. မဟောသံ ကိလ် ကိန္ဒုယံ—၆၅၀

Mahos kil kin-uy—651

Mahosadha gives the medicine (to his mother)—331. 16

This plaque is wrongly numbered 651, instead of 650.

119. ပ ဝိမောဇ် မဟောသံ—၆၅၁

Pa himo' Mahos—651

The naming of Mahosadha—332. 1

120. မဟောသံ ကိလ် ကိရိယာ—၆၅၂

Mahos kil kiriyā—652

Mahosadha gives ornaments (to the thousand children)—332. 9

One thousand boys are found to have been born at the same time as Mahosadha, and the father of the latter resolves they should be his son's attendants. A festival is celebrated for them, at which they are given ornaments.

Kiriyā, from the Pāli *kiriyā*, and *kriyā*; but in Talaing, as well as in Burmese, this word has acquired the meaning of: articles of dress, ornaments, utensils, tools.

121. မဟောသံ ပိဉ် ကု ပုဝက်—၆၅၃

Mahos wiñ ku puwak—653

Mahosadha plays with (his) companions—332. 10

Puwak, a companion; a follower, attendant = M.T. ဂုဏ်, bwak; cf. Dh. Dip. 26. 12, ဝိဇ္ဇာ ကျော်လွန်၍ ကလေး၌ ဝိပဇ္ဇာတိ.—"he subdued the fierce demon, and the demon became his attendant." It is also found written ဝဝက်,

bhawak, at S.B. 18 = ဘော့ကုတ်, bhwak knak, a follower, retinue, and corresponds, in the Pāli of the same story, to *parivāra* (Fausb. VI. 186. 10); ဘော့ကုတ်, bhwak krau, is again found at S.B. 27. This word is derived from the verb ခုတ်, bak, to follow; cf. also M.T. ခုတ်, bok, a follower.

122. ဒေါ် လောဝ် ခြံ—၆၅၄

Dow lop jrap—654

(Mahosadha's companions) run to enter the rest-house—332. 15

Mahosadha is now seven years of age. While playing with his companions, an unseasonable rainstorm bursts forth; he, uncommonly strong, runs and enters a rest-house; the other children follow him, tumbling and bruising their limbs.

Dow, to run = M.T. ဒေါ, dau; jrap = M.T., a hall built on the roadside for the convenience of travellers, a rest-house; cf. the Burmese: ခုတ်, jarap.

123. မဟောသ် ကိလ် ထာ—၆၅၅

Mahos kil thar—655

Mahosadha gives the gold (to the carpenter to build a hall)—332. 22

Mahosadha, considering that his thousand companions, while at play, suffered from the heat in summer and from the rains in the rainy season, decides to build a hall; he tells the boys to bring each a coin and, having called a master carpenter, makes the money over to him.

Thar, gold = M.T. ထာ, thaw.

124. မဟောသ် ကိန္ဒာ ခြံ—၆၅၆

Mahos kindam jrap—656

Mahosadha builds the rest-house—333. 5 ff

He is not pleased with the carpenter's plan; so, he himself designs a plan, in which were separate rooms for all sorts and conditions of people, and superintends the construction of it.

Kindam, to build = M.T. ကိန္ဒာ, kanham. It means also "to do, make"; S.J. 84, ကိန္ဒာ—“he made, that is, picked up, a quarrel”; ကိန္ဒာ, to make (write) a book.

125. မဟောသ် ကိန္ဒာ ကံဗာရ်—၆၅၇

Mahos kindam kambār—657

Mahosadha constructs a tank—333. 17

He finds the splendid rest-house not quite complete yet, and has a tank, with many bends and a hundred bathing-places constructed.

Kambār, a tank = M.T. ကံဗာ, kmā. The dropping of final *r* is frequent; ār = အာ, ā; ḥār = ဧ, ḥā; if the vowel before it is short, it is lengthened by compensation: skamir = ကမီ, kamī.

126. မဟောသ် ဗိဇာရ်—၆၅၈

Mahos bicār—658

Mahosadha decides cases—333. 25

Seated in the rest-house, Mahosadha used to decide the cases of all who came to him.

Bicār, to decide cases, investigate; investigation, case, from Pāli *vicāreti*.

127. မဟောသ် သုရုတ် ပွန်—၆၅၉

Mahos suruh pcun—659

Mahosadha causes the (piece of) meat to fall—334. 22 ff

A hawk carries off a piece of meat; Mahosadha utters a powerful shout which seems to go through and through the hawk which, in its fright, lets

go the meat; Mahosadha follows its shadow as it is falling and receives it in his hand.

Suruh, to fall, or cause to fall off = M.T. သရိုတ်, saruih, to fall off, drop down, as fruits or leaves: it is used colloquially: သွံဏ်ပဲတုခ်အဲၤၤမုၢ်ထီၣ်—“I know not why, this year, all the fruits fall off in my garden.”

128. ဗိဝာရ် ဇောဝ်—၆၆၀

Bicār jlow—660

The case of the cattle—335. 8 ff

A man steals another's cattle; they quarrel; both are brought before Mahosadha. He asks each what he feeds the cattle on. “On rice gruel, kidney beans and sesame flour,” says the thief. “I could afford to feed them only on grass,” says the real owner. Mahosadha has the cattle given panic seeds, the animals vomit grass, and the case is thus decided.

Jlow, cattle = M.T. ခု, glau.

129. ဗိဝာရ် ဂန္တိ—၆၆၁

Bicār ganthi—661

The case of the necklace of thread—335. 37 ff

A woman had tied together some threads of different colours into a necklace. One day, she goes to bathe; while she is in the water, a young woman looks at the necklace, asks permission to try it on her neck, and runs away with it. The other follows in pursuit and overtakes her. They are brought before Mahosadha. He asks the thief what she perfumes her necklace with. “With a compound of all scents,” says she. But the owner says she is poor and uses only *piyangu* flowers. The young sage has the necklace placed in a vessel of water; an expert in perfumes is then called in and asked for his opinion. “This water smells of *piyangu*,” says he, and this settles the case.

Ganthi, for Pāli *ganthi*.

130. ဗိဝာရ် တောဝ်—၆၆၂

Bicār tol—662

The case of the cotton thread—336. 21 ff

A woman watching cotton fields one day makes a ball of fine thread. While going home she gets into the tank by the rest-house to bathe; another woman sees the ball and runs away with it. Mahosadha asks the thief what she has placed inside the ball to roll the thread on. “A cotton seed,” says the thief. The true owner replies she has put in a *timbaru* seed. Mahosadha untwists the ball and produces the *timbaru* seed.

Tol, cotton = M.T. တောဝ်။

131. ဗိဝာရ် ကောနံ—၆၆၃

Bicār kon—663

The case of the child—336. 31 ff

A woman bathes her little son in the tank; she then places him on her clothes and herself takes a bath. An ogress comes, takes up the child, and flees. Mahosadha draws a line on the ground, places the child on it, and bids the two women pull, one by the head, the other by the feet, saying that the child would be given to who pulled hardest. At the first cry of the baby, its mother lets go in anguish. The spectators agree with the sage that she who cannot bear to see the child suffer is the mother, and her son is given back to her.

132. ကာဝ် ဗိဝာရ် ကိန္ဒာရ်—၆၆၄

Kāl bicār kindar—664

Deciding the case of the wife—337. 16 ff

A dwarf marries. One day, he and his wife set out on a journey to visit her parents. They come to a shallow pond; thinking it very deep, they

are afraid to cross. A poor man chancing that way tells them he can cross it; he first takes the wife across, and, in the middle of the pond, makes her promise to be his wife; she accepts. The dwarf runs after them, and the noise of the dispute attracts the attention of Mahosadha, who decides whose wife the woman is and hands her back to the husband.

Kindar, wife; the modern form is ကလဝ်, *kalaw*. I have not yet met with this word anywhere but in A.V., where it occurs frequently: p. 114 = *dāra*; 136 = *pajāpati*; 156 = *piyā*; 171 = *bharīyā*; 87 = *gharaṇī*; etc.

133. မဟောသ် ဗိဝာရ် ကွိဝ်—၆၆၅

Mahos bicār kwil—665

Mahosadha decides (the case of) the cart—338. 21 ff

Sakka, the king of the gods, desirous of making patent to all the wisdom of the sage, drives away the cart of a man. The latter follows in pursuit. Mahosadha, at certain signs, recognizes Sakka, and easily decides the case as to who the true owner is.

Kwil = M.T. ကွီ, *kwī*.

134. ဒဏ္ဍကပညာ—၆၆၆

Dandakapañhā—666

The riddle of the pole—339. 11 ff

The enemies of Mahosadha, hoping to lose him in the esteem of the king, put their heads together and invent some puzzles which, they thought, he could not solve. The first was that of the pole. They procured an acacia pole and had it finely smoothed by a turner. They then sent word to the villagers that, if they could not make out the root from the top of the pole, they would be heavily fined. They repaired to the sage. He tied a string right in the middle of the pole and, holding the string, softly set down the pole on the surface of the water; the root, being heavier, sank deeper than the top. Thus he solved the riddle.

135. ကာဝ် ဗိဝာရ် ကွိဝ်—၆၆၇

Kāl bicār kdip—667

Deciding the case of the heads—339. 29 ff

Next came the case of the skulls. Two skulls, that of a man and that of a woman, were sent to the villagers, asking them to point out which was which, under penalty of a fine. The sage solved the riddle by pointing out that, whereas the sutures in a woman's head are crooked, those in a man's are straight.

Kdip, the head = M.T. ကွိဝ်, *kduip*; with kdip the modern literary form ကွိဝ်, *knip*, may be compared.

136. အဟိပညာ—၆၆၈

Ahipaññā—668

The riddle of the snake—339. 34 ff

Two snakes were then brought; they had to distinguish the male from the female. The sage solved the problem by pointing out that the tail of the male snake is thick, that of the female thin, etc.

Paññā, a mistake for pañhā; the plaque shows no sign of the subscript *h*.

137. ကုက္ကုတပညာ—၆၆၉

Kukkuṭapañhā—669

The riddle of the cock—340. 1 ff

The villagers were ordered to send in a white bull with horns on his legs and a hump on his head, which regularly gives out his voice three times. Mahosadha showed this to be a cock, which has horns on his feet, that is the spurs, and a hump on his head, that is the crest, and he gives voice three times a day.

138. မဏိပဉ္စာ—၆၇၀

Manipañhā—670

The riddle of the gem—340. 7 ff

The gem given by Sakka to King Kusa was contorted in eight places.¹ Its thread was broken, and owing to these contortions no one could take out the old thread and put in a new one. The villagers were given the task of putting in a new thread. The sage smeared the jewel with honey, also one end of a new thread of wool which he inserted a little way into the hole; he then placed the jewel where there were ants. The ants ate the old thread and pulled through the new one.

139. မဟောသ် ဗိဝာရ် ဥယထ—၆၇၁

Mahos bicār usabha—671

Mahosadha decides the case of the bull—340. 18 ff

The royal bull having been well fed up, so that his belly swelled, was smeared with turmeric. The villagers were sent this bull *in calf* and told, by royal order, to deliver him. The sage instructs a man. The latter goes to the palace lamenting loudly. On being asked by the king the cause of his laments, he answers that his father is in labour and cannot bring forth. The king perceives the cleverness of the counter-riddle and is pleased.

140. ဝြဒနပဉ္စာ—၆၇၂

Odanapañhā—672

The puzzle of the rice—340. 35 ff

One day the villagers are asked to send to the palace boiled rice cooked under eight apparently impossible conditions, such as : without rice, without water, without fire, etc. As usual, the sage solves the puzzle most easily.

¹ For this translation, more in keeping with the text than that of the Cambridge translation of the Jātaka, see N. Peri's "Un conte hindou au Japon," *B.E.F.E.O.*, Vol. XV, No. 3, page 5, footnote. At the end of the same paper have been reproduced plaques Nos. 134, the riddle of the pole; 136, the riddle of the snake, and 138, the riddle of the gem.

141. ဝါလုကပဉ္စာ—၆၇၃

Vālukāpañhā—673

The puzzle of the sand (rope)—341. 10 ff

The villagers were sent word that the rope of the king's swing being broken they must procure a new one, made of sand. The sage again got the villagers out of difficulty by a counter-request. He sent a deputation to the king, to ask him for a small piece of the old sand rope, so that the new one might be made of the same size.

142. တလာကပဉ္စာ—၆၇၄

Talākapañhā—674

The puzzle of the tank—341. 22 ff

The villagers are told the king desires they should send him a new tank covered with lilies. Mahosadha again thinks of a counter-quip. He sends to the palace men soaking wet, with their bodies covered with mud. On being asked what they want, they answer to the king that they had caught a tank in the forest, but when she saw the city she was frightened and ran away; they then ask for the old tank to help them bring in the new one.

Talāka, instead of talāka (Skt. *taḍāka*).

143. ဥယျာနပဉ္စာ—၆၇၅

Uyyānapañhā—675

The puzzle of the park—342. 4 ff

The villagers are requested to send the king a new park filled with trees and flowers, the one he had being old. This request is met, as above, by another request.

Uyyāna, park : this is the full Pāli form; there is an abbreviated form, ဥယျာန, uyyān; there are found also two abbreviated forms from

the Sanskrit *udyāna*—ဥယျာ, udyā, in the *Bhāridatta-jātaka*, plaque No. 224, and ဥယျာန, udyān, at S.B. 10 and S.M. 19.

144. ဝဋ္ဋဝဋ္ဋဝဋ္ဋာ—၆၇၆

Gadrabhaprasnā—676

The question of the ass—342. 7 ff

Mahosadha is called to the palace to assume office; he takes his father with him. Both arrange beforehand that, when in presence of the king, the father, rising from his place, would ask the sage to take it: a serious breach of etiquette on the part of a son. When they perceive what has happened the four ministers laugh and call Mahosadha a fool; the king expresses his discontent. The sage then asks whether the sire is always greater than the son. "So it is," says the king; Mahosadha has then an ass brought in, and asks whether, in the event of the ass getting a mule colt out of a thoroughbred mare of Sind, the colt would be more valuable, or the ass? The answer is, the colt. The sage thereby shows that he, through his wisdom, is greater than his father.

Prasnā, from the Skt. *praçna*, the palatal sibilant being changed into the dental. There were both the Pāli and the Sanskrit forms for the same word. There are examples of this dual borrowing in the literary language.

145. မဟောသံ လောဂံ အမ္ဗ—၆၇၇

Mahos lñor amba—677

Mahosadha salutes his father—342. 25

When called to the palace, together with his father, to assume office, the sage salutes him, and instructs him to give up his seat to him in the presence of the king.

This plaque should come before the previous one, for those instructions to his father take place before they go to the palace and therefore before the episode of the ass depicted in plaque 144.

Amba, father; there is also a form, a b a, more common.

146. ကေတံ မဏိက—၆၇၈

Ket manika—678

Taking the jewel—344. 28 ff

In a crow's nest on a palm-tree on the shore of a lake, there was a jewel. The reflexion of the jewel was seen in the lake, and it was thought the jewel was at the bottom. The lake was emptied of its water twice, but the precious stone could not be obtained. The sage is appealed to and easily finds it.

147. ကကဏ္ဍကပညာ—၆၇၉

Kakandakapañhā—679

The case of the chameleon—345. 29 ff

The king went, riding on his elephant, with the sage to the park; a chameleon, which was on the gate, came down and crouched before the king. On enquiry, the sage explains it was paying its respects to the king; the king, pleased, orders that a half-anna's worth of meat should be daily given to it. On a fast day, the servant, unable to procure meat, tied the half anna on the chameleon's neck, and it became very proud of its wealth, so that, when the king again passed that way, it took no notice of him. The sage again explains to the astonished king.

148. ဝိရိကာလကဏ္ဍိပညာ—၆၈၀

Sirikālakaṇḍipañho—680

The case of good and bad luck—347. 7 ff

A man very unlucky (*kālakapṇī*) marries a very lucky (*siri*) girl, and owing to the man's bad luck and dispositions the marriage is not consummated. While on a journey he abandons her. The king meets her and she becomes queen. The king, one day, refuses to believe that a man could

abandon such a beauty; one of the four ministers says he does not believe any man could do so; but the sage says he believes it; the two could not mate, even as good luck and evil luck cannot meet together.

Kālakāṇḍi, wrongly for kālakaṇṇī.

149. မိဏ္ဍပညာ—၆၈၁

Minḍapañhā—681

The question of the ram—349. 19 ff

The king one day saw a ram and a dog which had made friends. The ram brought meat for the dog from the kitchen, and the dog grass for the ram from the stables. He puts this occurrence in the form of a question to the four ministers and to the sage, saying: "Two natural enemies have become so friendly as to be inseparable. What is the reason of it?" Naturally, the four ministers fail to answer, and the sage solves the question, to the king's delight.

Minḍa, wrongly for meṇḍa.

150. ဗုတောန် ပဏ္ဍိတံ ပန်—၆၈၂

Buton paṇḍit pan—682

(He) instructs the four pandits—353. 6 ff

The four ministers were nonplussed when the king put to them the "question of the ram," and could find no solution. The sage has already found it, and, full of pity for the four pandits, whom the king had threatened with banishment should they fail, he makes them sit below him in the attitude of pupils listening to their teacher's instructions, and teaches to each one stanza which, though coming very near the solution, yet does not entirely solve the question, and thus saves them from disgrace.

Buton, to instruct = M.T. ဗုတောန်, bton; there is also a variant, ဗိဇ္ဇာန်, binton.

151. သိရိမန္ဒပညော—၆၈၃

Sirimandapañho—683

(The king putting to the five) the question of the Rich and the Wise—356. 8

On the *m* of *manda*, the glaze has flaked off, making it appear as *mi*.

152. မဟောသ် မောဟ် ပြညော—၆၈၄

Mahos soh prasnā—684

Mahosadha answers the question (of the Rich and the Wise)—356. 8 ff

The king having put to the five pandits the question of the Wise and the Rich: which is the better?, the four ministers opine for the rich man, but the sage conclusively proves that the wise is the better man. The king overwhelms him with gifts.

Soh, to answer, solve = M.T. ဆဟ်, sah.

153. မဟောသ် သ္မာဉ်—၆၈၅

Mahos smāñ—685

Mahosadha asks (Amarā whether she is married, etc.)—364. 18

The sage is now sixteen, and queen Udumbarā wishes to look out for a wife for him; but he prefers to go in search of one by himself. So he sets out disguised as a tailor. He meets Amarā, the beautiful, wise and lucky daughter of a once rich family. She was carrying rice-gruel to her father working in his field. They both fall in love at sight. To test her wisdom, he resolves to ask her questions by gestures. So he clenches his fist, meaning "Have you a husband?" and in answer she spreads out her hand, meaning "I have not."

154. မဟောသ် ဝ ယာဂ—၆၈၆

Mahos ca yāgu—686

Mahosadha eats the rice-gruel—365. 17

Amarā offers him some rice-gruel, which he accepts. He then goes to her house by the way indicated by her in a riddle.

155. မဟောသ် သို့ည့် ဂိုက်—၆၈၇

Mahos sjiñ glik—687

Mahosadha stitches clothes—366. 7 ff

He reaches the house and meets with Amarā's mother. Knowing they were poor, he resolves to help them; so, first, he mends for nothing their old clothes, then those of the villagers, and in one day makes one thousand coins.

Sjiñ, to sew, stitch = M.T. ဆွဲ, sjiñ, ဆွဲ, jin; cf. ဆွဲ, jmin, sewing, stitching, *couture*, and ဆွဲဆွဲ, smā jmin, a tailor; sjiñ corresponds to the Pāli *sibbati*. "To mend" is, properly, မှုတ် or မှုတ်, bla' or blo'.

156. ကြောပ် နှစ် မဟောသ်—၆၈၈

Krow juñ Mahos—688

(Amarā) washes Mahosadha's feet—366. 26

In the evening, when Amarā comes back, she washes her parents' and the sage's feet.

Krow, to wash = M.T. ကြ, krau. Juñ, foot = M.T. နှစ်, juin; see under plaque No. 82.

157. မဟောသ် လေတ် ပုင်—၆၈၉

Mahos let puñ—689

Mahosadha smears the boiled rice (on Amarā's head and body)—367. 8

The sage stays a few days in the house to test Amarā's temper. For instance, he gives her rice to cook; one part of it she boils, with the other

she makes gruel, and with the third a cake. The sage finds them delicious, but to test her, he makes a mixture of the three and rubs it on her head and body. She does not in the least get angry.

158. မဟောသ် ကိလ် ဂုန်—၆၉၀

Mahos kil gnun—690

Mahosadha gives (Amarā) a loin-cloth—367. 13

After a few days, the sage gives Amarā's parents the money he had brought with him and that which he had earned by stitching; to Amarā he gives a petticoat and tells her to follow him to town.

Gnun = M.T. ဂုန်, gnin, a woman's loin-cloth, a petticoat; cf. ကုန်, kmun, to reign, a variant of ဂုန်, kmin.

159. မဟောသ် မုန် စောပ်—၆၉၁

Mahos mun cow—691

Mahosadha informs (that he is about) to return (home)—367. 16

The sage, having asked Amarā to follow him, comforts her parents and takes leave.

Cow, to return = M.T. မု, cau.

160. မဟောသ် ဗိဇတ်—၆၉၂

Mahos bibat—692

Mahosadha tests (Amarā's chastity)—367. 17 ff

Arrived in town, in order to test her virtue, he tells her to wait in the gate-keeper's house, goes home and sends some of his men, with a thousand coins, to tempt her; thrice she refuses. Then he has her dragged before him clad in his ceremonial dress, and she does not recognize him. But she still refuses. He is convinced of her chastity.

161. မဟောသ် ဝ မာ်လ—၆၆၃

Mahos pa maṅgala—693

Mahosadha marries—368. 7

The next day Mahosadha brings the girl to the palace and marries her amid great rejoicing.

Pa maṅgala, to perform a religious ceremony, especially the ceremony of marriage; the expression is still used in common parlance; the Burmese have the same expression: မာ်လပွဲသ် (maṅgalā pru sañ). It is the equivalent of the Pāli *maṅgalam karoti*, to perform a ceremony, hold a festival, which is often used in the jātaḥ in the sense of "to marry."

162. မဟောသ် တာဝ် မာ်န—၆၆၄

Mahos tāw mān—694

Mahosadha lives as a potter—369. 27

The four ministers, wishing to undo the Bodhisatta, steal from the king his golden slippers, a gem from the crest, his robe and his necklace, which they sent surreptitiously to the sage's house. They are received by Amarā, who carefully notes down the day on which, and the persons by whom, they were brought. The ministers induce the king to put on these things and they cannot be found. They then accuse Mahosadha of theft. The latter comes to the palace to explain; the king refuses to see him. The sage, afraid, consults with his wife, escapes from the town and goes to live at a potter's house.

Taw = M.T. တ, tau, properly means: to dwell, reside, live in or at, to be (in a place), etc.; နာ်မာ်နာ်သ်နာ်—“the nāgas who dwell at the foot of Mt. Sineru,” S.B. 7; ဥဆာတုာ် နာ်မာ်နာ်—“a white bull (whose) horns are on his feet,” S.M. 12; နာ်မာ်နာ်—“where are the flowers?” Dhd. 93. These meanings are not entered in Haswell's, who, moreover, on page 25, gives it as a “euphonic affix”; placed after another verb it shows that an action or state is going on, and the example he gives—ယးယးတုာ်တုာ်—literally means: (the light) is or was shining.

Mān, a potter; the modern form is လာမာ်, lamān; by means of prefix la; mān now means: to make pots. This legend might have been translated: “Mahos lives at a potter's.” The *Skem* here reads: ဒ်မာ်လပွဲသ်—“he fled and waited upon a potter,” that is, took service at a potter's.

163. ဝေင် မဟောသ်—၆၆၅

Weñ Mahos—695

(The courtiers) go about (looking for) Mahosadha—372. 11 ff

The deity that resided in the royal umbrella, not hearing any more the voice of the sage, and finding out what had happened, resolves to bring him back. She puts riddles to the king, who asks his four ministers, but they cannot solve them. The *devatā* then repeats the Firefly riddle, threatening the king with death if he does not solve it. The king, terrified, sends four courtiers, with presents, to find out Mahosadha and bring him back.

For weñ, Haswell gives one meaning only: to play. But it means also: to go about, wander, roam; to go to; to visit; ဆဲးတုာ်သ်ဆဲးတုာ်—“I'll go first to my house,” Sudh. 3. 18; တုာ်ဝေင်တုာ်—“come and visit us, it is not far.” The plaque represents the courtier who has found him, after going about looking for him, and offering him the king's presents. Besides the meanings above given, weñ has also the following, not in Haswell's:—(a) to avoid, eschew; ဟးမာ်ဝေင်—“people (should) avoid him,” Dhd. 239. 18; မာ်ဝေင်မာ်ဝေင်—“who does not eschew bad deeds,” Dhd. 54. 3; (b) in vain, to no purpose, for nothing; ခြိပ်မာ်ဝေင်မာ်ဝေင်—“having amassed property, shall I give it for nothing to people?”, Gpi. 14.

* With weñ = to go about, roam, compare ဝေင်, geñ.

164. တုာ် နာ်နာ် မာ်န—၆၆၆

Tluñ nor mān—696

Coming from the potter's—374. 9

The courtier explains his mission to Mahosadha, who accompanies him to the town.

Tluñ, to come = M.T. တုာ်, klun; there is a variant, တုာ်, tluñ.

165. သောတံ သိဝိမာဏံ—၆၆၇

Soh simmāñ—697

(Mahosadha) answers the (king's) questions—374. 19

The king receives him kindly and, to test his loyalty, puts him a number of questions; he then asks him to solve the four riddles put to him by the goddess, having first got down from his throne and made the sage take his place, as a mark of deep respect for his learning. The umbrella-goddess, delighted, gives the sage a casket full of the seven precious things. In the plaque, the casket is represented twice; first, in the hands of the goddess, as she is giving it, and then in the hands of Mahosadha.

Simmāñ, a question = M.T. သွန်, smāñ; သွန် ဖွဲ့၍ ဒတ် ပဲ့ ခုန်၍—“a question arose in the nāga-city,” S.B. 11. There are two variants: su m m ā ñ and su m ā ñ.

166. ညး ပန် တုင် သွာဉ်—၆၆၈

Ñah pan tluñ smāñ—698

The four come to ask (questions to Mahosadha to entrap him)—378. 22 ff

The four ministers, vexed at the return to favour of Mahosadha, resolve again to undo him. They go to his house and ask him, “To whom is it right to tell a secret?” He answered, “One should tell his secret to no one.” They return to the king and denounce the sage as a traitor, telling what he thinks about secrets. For not to tell a secret to the king is treason.

167. သွင် သွာဉ် ရဟာသံ—၆၆၉

Smiñ smāñ rahas—699

The king asks (Mahosadha concerning) secrets—379. 29 ff

The sage is called to the palace and, before the other four, is asked by the king to whom secrets should be told. Mahosadha maintains that to tell a secret is bad; that none should be told until it is no more a secret. The king is displeased at this answer, and the sage perceives that he has been

entrapped by his enemies. He becomes uneasy and resolves to know the ministers' secrets that very day.

Rahas, a secret; Pāli *rahassa*.

168. ခွေ၍ ကိန္ဒြေဝံ ဒနိဟံ—၇၀၀

Dmoñ kinrom danih—700

(Mahosadha) is under the trough—381. 23 ff

The king, believing Mahosadha a traitor, becomes anxious. He asks the four ministers what ought to be done; they answer he must be killed. The king gives them his own sword and bids them kill him at the door in the morning. Every day, on leaving the palace, these four were in the habit of sitting on a trough at the palace gate and talking about their plans. The sage gets under the trough, and there learns of his projected murder, as well as the several secrets of his enemies.

Dmoñ, to dwell, remain = M.T. နှံ, dmāñ; kinrom, under; the equivalent of this word, which would probably be ကြောပ်, I have not yet found in the literary language; it is also not colloquial. But modern Cambodian has it: krom = *en bas* (Aymonier, Dictionnaire Français-Cambodien). It is found as karom in the Khmer inscription of Vat Prah Keo, 1283 A.D.¹—danih, a trough = M.T. နှံ, dnih, and တွေ့, tneh; dnih is properly a dry measure = doui = Skt. *droni*, which means also a trough for feeding cattle. The *Skem* has တွေ့အမုင်, tneh-amuin = a trough; amuin and amuin is a dry measure, and also a trough; the Pāli in this passage has *bhattammaṇa* and *ammaṇa* (Vol. VI. 381. 23, 25).

169. ပဏ္ဍိတံ သုဇရံ မဟောသံ—၇၀၁

Paṇḍit su-er Mahos—701

The (four) pandits look for Mahosadha—385. 22 ff

Early next morning, the four pandits, armed with swords and posted at the gate, awaited with expectancy the coming of the sage. But they did not

¹ G. Coedès, Documents sur la dynastie de Sukhodaya, p. 18, B.E.F.E.O., Vol. XVII, No. 2.

see him; for the queen had sent him word of the others' treachery, and bade him come well attended. So he did, and the plan of his enemies failed. The king received him well and was convinced he was no traitor. Then the sage tells the king the secrets of the four ministers, which he had surprised under the trough. The king, incensed, throws them in jail, and orders them to be impaled outside the city. Mahosadha pleads for them, and the king gives them to him as slaves; he immediately frees them and begs of the king to reinstate them in their positions. The king agrees.

Su-er: this reading is quite clear in the estampage and in the photograph; the plaque itself, which I have examined, leaves no doubt as to its being correct. Taking the scene depicted on the plaque together with the text, the meaning of su-er is, I think, clear, and means: to look with expectation. I have not found any corresponding form in the modern language. There is a word, *sñew*, which means: to look, look at, look for; this may *perhaps* be the modern form (?), with the usual elision of the vowel *u* and the insertion of *ñ* to facilitate the pronunciation. But I do not feel quite confident of this equivalence, for the simple forms *sñ*, *ñew*, *ñi*, are also found. The *Skem* has the word *sñ*, *rañ*, to look, *sñiñ* *rañiñ* *rañiñ* *rañiñ*—“the king gave his sword to the pandit Senaka. In the morning, all the four pandits were looking for him.” The scene depicted is when the plot has failed and Mahosadha has entered the king's room, which the four ministers also entered; unless we take it that two scenes are represented—one which shows the ministers waiting for the sage at the gate: the swords which they are holding seem to corroborate this; the other, the sage in conversation with the king. In the next plaque, without their weapons, they are sitting in the royal room in humble posture.

170. မဟောသ် ဗုလား ညး ဝန်—၇၀၂

Mahos bulāḥ ṇaḥ pan—702

Mahosadha sets free the four persons—389. 17 ff

The scene depicts the ministers being given as slaves to the sage, who sets them free.

Bulāḥ = M.T. *balah*, to set free, to let go.

171. မဟောသ် ပိန္ဒောန် ကိရျာ—၇၀၃

Mahos pindoṇṇ kiryā—703

Mahosadha sends presents (to the 101 kings)—390. 17 ff

Now, Mahosadha's power became paramount and he practically governed the kingdom. To be ready for any eventuality, he had the capital strongly fortified; large water-tanks were built, and vast quantities of grains gathered. Along the ramparts and between the watch-towers, he dug three moats—a water-moat, a mud-moat and a dry moat. He sent men with valuable presents to the 101 kings at their capitals, bidding them take service at their courts and report regularly on their doings and plans.

Pindoṇṇ, to send = M.T. *pañṇ*, *pañṇ*, after elision of the infix *-ñ*; the letters *l* and *d* (dh, t, th) are often used interchangeably; modern Talaing offers many examples of this; cf. *lalam*, and *ladam*, to quiet, appease. Medial *-nd-* regularly becomes *l*.

172. မဟောသ် ပိန္ဒောန် တာက—၇၀၄

Mahos pindoṇṇ tñāk—704

Mahosadha sends (his) parrot—390. 24 ff

At that time, Saṅkhaṇḍa, king of Ekabala, was assembling a large army. Mahosadha's spy sent news, adding he could not find out the reason of it. Then the sage sent a parrot to find out the truth and report.

Tñāk, a parrot = M.T. *tañek*. For the change of vowels cf. *kyāk* and *kyek*, in Blagden's Talaing Inscriptions. The form *tñek* occurs also a few plaques below (No. 181).

173. တာက ခင် ပိန္ဒောန်—၇၀၅

Tñāk raṇ pinriṇ—705

The parrot brings news

The parrot, having ascertained what was going on at Ekabala, flew to all the capitals of India to listen to what was afoot; he thus came to Uttarapañcāla, the capital city of Kampilla, whose king was Cūlanī-

Brahmadatta. Kevatta, the chaplain of Cūlanī, took the latter into the park, so that nobody might hear their conversation, and then prevailed upon him to conquer all India with his mighty army. The parrot, which was perched on the tree above the king, heard the conversation, went back to Mahosadha and reported to him there was danger from no other king but Cūlanī. In the plaque, the parrot is seen on the right shoulder of the sage.

Raṇ, see note on rāṇ (plaque No. 5). There is no virāma on the ṇ of raṇ. Pinriṇ, news = M.T. ပရိဝေ, paruiṇ; this word has another meaning which has not been noted by Haswell; it may often be translated by "about, concerning." Ex., တပညာဝိမ္ဗိဉ်၊ ဟိကောတိပရိဝေကုတ်ကောသန္တာယုဒသန္တံ— "the wise, thus knowing about (that is, the evil consequences of) the sin of stealing another's wife . . .," Dhd. 357. 8; ပရိဝေသိတိတေသိတိတိသွာန်သုဗ္ဗန္တံ— "they conversed about suffering and happiness," S.B. 27; သွိသိ . . . ပရိဝေသိတိတေသိတိတိသွာန်သုဗ္ဗန္တံ— "King Nemi . . . discoursed to the people about Tāvatisa," S.N. 2.

174. This plaque, No. 706 of the series, is missing.

175. မဟော သွာဉ် သွိဉ်—၇၀၇

Maho smāñ smiñ—707

Mahosadha is asked by the king (how Mithilā shall be delivered from its enemies)—396. 23

It is well he has fortified the capital, for Cūlanī, king of Pañcāla, has conquered all India, added the armies of 101 kings to his own and is now marching on Mithilā. The sage is made aware of all this by his parrot and his spies; he alone knows. Vast quantities of food and water are brought into the city and numerous warriors called in. King Cūlanī arrives. He wants to poison the 101 kings, his vassals; but his plan is defeated by Mahosadha. Then Cūlanī prepares to storm the city. The four wiseacres hear the noise, and are nonplussed, for they know nothing; King Vedeha, too, raves with fright. He sends for the sage and asks him how Mithilā can be freed from his enemy. Mahosadha encourages him and unfolds part of his plans.

The s in Mahos has been omitted by inadvertence. As it runs, this legend might be read "Mahosadha questions the king"; but it is the king who asks the questions and not Mahosadha. The verb smāñ is used in a passive sense; cf. No. 106.

176. မဟောသ် တဝ် ဟ္တဝ်—၇၀၈

Mahos tal pkāw—708

Mahosadha is planting the flower—401. 3 ff

King Cūlanī had conquered all the kingdoms of India, except that of Mithilā, where reigned King Vedeha. Kevatta, his chaplain, knowing the wit of Mahosadha would defeat all their endeavours, tries to dissuade Cūlanī from attacking this small kingdom. But Cūlanī does not listen and lays siege to the capital. It was hoped to reduce it by water-famine, for it was thought the city had its water-supply outside; in reality, it was well stocked with water. To discourage the enemy, Mahosadha procured bamboo poles sixty cubits long, had them split in two, got the knots removed to allow the flow of water, had them joined again, covered with leather and smeared with mud. He sent for the soil and lily-seed which had been brought from the Himālayas by some hermits; he planted the seed in the mud on the edge of a tank, placed the bamboo over the seed, and filled it with water. In one night, the seed grew up and flowered, rising a fathom above the top of the bamboo. The flower with this extraordinarily long stalk was sent to Cūlanī, who knew he could not reduce the city by cutting off the water.

Tal, to plant = M.T. တဲ, tuiw; an old final / is, in the latter language, either dropped or changed to final w; cf. gil, to be sick = M.T. 8, gi; kintal, surface = M.T. ကိတလ, gatā; tol, cotton = M.T. တလ, tow; bal, army = M.T. ဝဲ, buiw. Tal translates the Pāli *ropeti* in the text (p. 401. 6).

Pkāw, a flower = M.T. ပကော, pkau. ပကော, pkau-sau, wrongly entered in Haswell as "a carver in wood," also means "flower"; it is often found in writings with the infix r, ပကော, pkau-srau.

177. မဟောသ တိ နောရ် ဝုဏ်—၇၀၉

Mahos ti nor ðuñ—709

Mahosadha leaves the city—403. 31 ff

Mahosadha, surrounded by one thousand warriors, his former playmates, leaves the city to fight the "Battle of the Law" with Kevaṭṭa.

Ti, for tit, by inadvertence, to go out = M.T. Nor, see plaque 39.

178. မဟောသ ဝ ဝိမယုတ—၇၁၀

Mahos pa dhañmayut—710

Mahosadha fights the Battle of the Law—404. 2 ff

Many means were resorted to to subdue the city, but in vain. At last, Kevaṭṭa said to Cūḷanī, "There is a way: I shall invite Mahosadha to fight the Battle of the Law; it is thus: the two sages of the two kings shall meet at one place, and the one who salutes the other first shall be vanquished. I am the older, so Mahosadha will salute me, for he has never heard of this battle. And we shall thus conquer the city." But Mahosadha had. The sage was accordingly invited. Before leaving the city, as depicted on the preceding plaque, he asks king Vedeḥa for the gem contorted in eight places (see plaque 138) in order to conquer Kevaṭṭa with it. The two wise men meet. Mahosadha offers the gem to Kevaṭṭa, who takes it, but it slips from his hand, and in his greed he stoops down at the other's feet to get it back. The sage presses him down to prevent him rising, saying: "Do not, O teacher, make obeisance to me, for I am younger than you!" Cūḷanī with his army, seeing what had happened, fled.

Dhañmayut, the "Battle of the Law," as explained above, is the Pāli *dharmayuddha*. Owing to whitewash, the legend in the photograph is not quite clear, but the plaque itself is quite legible.

179. ကောတ္တ တုဏ် ဝ္ဍာဏ်—၇၁၁

Kevaṭṭa tluñ smāñ—711

Kevaṭṭa comes and asks (for Mahosadha)—413. 13

Cūḷanī had now been one year in his capital of Uttarapañcāla. Kevaṭṭa,

his chaplain, cannot get over his ignominious defeat. He elaborates a plan to entice the king of Mithilā and Mahosadha to Uttarapañcāla and do away with them. This plan consisted in so praising the charms of Princess Pañcālacaṇḍī, Cūḷanī's daughter, to the king of Mithilā, that the latter would be mad with desire; Kevaṭṭa then would go to Mithilā and fix a day for the king to come and fetch the princess. The plan is put into execution. Kevaṭṭa arrives at Mithilā and sees the king, who falls in his trap. The king, glad of this apparent reconciliation between himself and Cūḷanī, desires his wise man also to be reconciled to Kevaṭṭa, and sends the latter to Mahosadha for that purpose. But Mahosadha deigns not to speak with Kevaṭṭa, for he is sure he has come for some foul purpose; so he closets himself in his room and bids his men prevent Kevaṭṭa approaching. Kevaṭṭa comes and asks for Mahosadha, but he is prevented from seeing him.

180. ဝ္ဍိဏ် မုဏ် ကု မဟောသ—၇၁၂

Smīñ mḍac ku Mahos—712

The king is angry with Mahosadha—417. 7 ff

Meanwhile, the king had asked his other four wise men what they thought of Cūḷanī's offer of his daughter; they all answered he ought to proceed to Uttarapañcāla. Mahosadha, after Kevaṭṭa's departure, goes to the palace; the king asks him also his opinion, and the sage answers, in strong language, that he ought not to go. The king becomes very angry, and Mahosadha, always prudent, takes his leave and returns home.

Mḍac means "to be angry," and is no doubt a form of ဝ္ဍိဏ်, pñat, which appears also as ဝ္ဍောဝ်, pañot, and a form ဝ္ဍာဝ်, pañat, is quite regularly possible; Halliday tells me he has found the form ဝ္ဍာဝ်, mañat; ḍ and ṇ are phonetically closely related, though I have not met with any other example of their being thus interchanged. The plaque represents Mahosadha fleeing before the king's anger, and confirms the meaning of mḍac as given above; it is confirmed also indirectly by the next plaque, for the instructions to the parrot come, in the text, immediately after the sage's departure from the king's presence. The three estampages taken at different times leave no doubt as to the reading.

181. မဟောသ် ကိကန် ကု တေက—၇၁၃

Mahos kiñkan ku tñek—713

Mahosadha instructs his parrot—418. 22

Mahosadha resolves to find out the true meaning of Kevatṭa's mission. So he instructs his parrot to go to Cūḷanī's palace, make friends with his minah bird which knows all his secrets, pump her out and come back and report.

Kiñkan, see plaque 62. Tñek, see plaque 172.

182. တွာကံ ဘေဝ် နောရ် သာလိကာ—၇၁၄

Tñāk cow nor sālīkā—714

The parrot returns from the minah bird—425. 16 ff

The parrot goes as directed, makes love to the minah, and learns from her that the real intention of Cūḷanī is to kill the king and Mahosadha; then he leaves the minah, comes back and makes his report.

183. မဟောသ် မုနံ န ည္ဗာရ်—၇၁၅

Mahos mun na s-ār—715

Mahosadha tells (the king) that he is going (to Uttarapañcāla)—426. 27

Mahosadha, having ascertained the true state of affairs, goes to the palace and, knowing the king was bent upon going to Uttarapañcāla, the capital of Cūḷanī, to marry the latter's daughter, evolves a plan in his mind, by which the king was to get his heart's desire, come back to Mithilā happily and see the disgrace of his enemies. But he must go there first, and he tells the king of his intention. Leave to go is graciously granted.

The last part of the legend in the photograph is difficult to read rightly, some of the letters having been somewhat spoiled, and I was able to decipher it correctly only on examining the plaque itself.

Mun, to tell, inform, apprise, notify, see plaque 42. Na has not here the meaning of "by means of" given it in Haswell; but it is equivalent

to တံနံ, tñah na, a conjunction meaning "that"; it is also equivalent to the Pāli *attham*, *atthāya*, "for, for the purpose of, for the sake of," when before nouns, and to the Pāli infinitive *tum* before verbs; the *s* in *s-ār* (M.T. န္ဗာ, *s-ā*) indicates the future (see plaque 64); *na s-ar* = "that (he) will go"; the Pāli has here *aham gacchāmi* (= *gacchissāmi*) *pure*, "I will go beforehand," which the *Skem* literally translates, အဲဒီကံ န္ဗာတံ။ Or *s-ār* may be taken as a noun, "going," and the legend be translated: "he tells (the king) for going," that is, "begs (the favour of) going." The following are examples of တံနံ used before nouns:—အထာဝရေတံနံ န ဝိဇ္ဇာတိလိယံ အာဝုဇ် ရာဇာဂြိုဟ်—“the thera Assaji entered the city of Rājagriha for alms,” Dhd. 226. 21. မိတ္တံနံအတံနံ ဖြေဝေဝေသံ—“the mother, for the sake of (her) son . . .,” Dhd. 18. 8.

184. လောဝ် ခုင် ပံဗာဝ်—၇၁၆

Lop ḍuñ Pañcāl—716

(Mahosadha) enters the city of Pañcāla—428. 1

Mahosadha, with a great army of artisans and labourers, sets forth on his journey; at every league he builds a village, and puts a courtier in charge with instruction to have horses and elephants ready against the king's return, to convey him speedily to Mithilā. At the Ganges, he crosses over and, from the place of landing, measuring the distances says: "This is half a league, here shall be built the great tunnel; in this spot shall be a town for our king to dwell in; and from this place to the palace, that is a mile, shall be the small tunnel." All these were to be built for the safety of the king. He then entered the city.

Lop, to enter = M.T. လုပ, *lup*. The form *lop* is also very frequent in literary Talaing. *Pañcāl* = Uttarapañcāla.

185. ဂုလာဉ် ကု သွင် ဂုလန်—၇၁၇

Gulāñ ku smiñ Cūḷanī—717

(Mahosadha) converses with king Cūḷanī—428. 10 ff

Mahosadha is well received by Cūḷanī; they converse together; the sage tells him of his intention to build a palace for his king to dwell in, and permission to do so is granted.

181. မဟောသ် တိက်န့် ကု တေ့ကံ—၇၁၃

Mahos kiñkan ku tñek—713

Mahosadha instructs his parrot—418. 22

Mahosadha resolves to find out the true meaning of Kevattā's mission. So he instructs his parrot to go to Cūlanī's palace, make friends with his minah bird which knows all his secrets, pump her out and come back and report.

Kiñkan, see plaque 62. Tñek, see plaque 172.

182. တွာကံ ဓောင် နောရ် သာလိကာ—၇၁၄

Tñāk cow nor sālīkā—714

The parrot returns from the minah bird—425. 16 ff

The parrot goes as directed, makes love to the minah, and learns from her that the real intention of Cūlanī is to kill the king and Mahosadha; then he leaves the minah, comes back and makes his report.

183. မဟောသ် မုန် န ညွာရ်—၇၁၅

Mahos mun na s-ār—715

Mahosadha tells (the king) that he is going (to Uttarapañcāla)—426. 27

Mahosadha, having ascertained the true state of affairs, goes to the palace and, knowing the king was bent upon going to Uttarapañcāla, the capital of Cūlanī, to marry the latter's daughter, evolves a plan in his mind, by which the king was to get his heart's desire, come back to Mithilā happily and see the disgrace of his enemies. But he must go there first, and he tells the king of his intention. Leave to go is graciously granted.

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184. လောဝ် ဝုဇ် ပံဃာဝ်—၇၁၆

Lop duñ Pañcāl—716

(Mahosadha) enters the city of Pañcāla—428. 1

Mahosadha, with a great army of artisans and labourers, sets forth on his journey; at every league he builds a village, and puts a courtier in charge with instruction to have horses and elephants ready against the king's return, to convey him speedily to Mithilā. At the Ganges, he crosses over and, from the place of landing, measuring the distances says: "This is half a league, here shall be built the great tunnel; in this spot shall be a town for our king to dwell in; and from this place to the palace, that is a mile, shall be the small tunnel." All these were to be built for the safety of the king. He then entered the city.

Lop, to enter = M.T. လုပ, lup. The form lop is also very frequent in literary Talaing. Pañcāl = Uttarapañcāla.

185. ဂလာည် ကု သွိုင် ဂုလန်—၇၁၇

Gulāñ ku smiñ Cūlanī—717

(Mahosadha) converses with king Cūlanī—428. 10 ff

Mahosadha is well received by Cūlanī; they converse together; the sage tells him of his intention to build a palace for his king to dwell in, and permission to do so is granted.

186. မဟောသ် ကိန္ဒံ သုပါနံ—၇၁၈

Mahos kindam supān—718

Mahosadha fixes the stairs (firmly)—428. 29

After his conversation with Cūlanī, Mahosadha, bent upon the perfect safety of his king, begins to carry out his plans. Standing at the foot of the stairs in Cūlanī's palace, he thought that the entrance to the little tunnel should be there; he had obtained permission to do anything he wanted. He was afraid the stairs would come down while digging the tunnel. He told Cūlanī he had remarked a defect in the stairs, and, under pretence of remedying it, takes the stairs down, builds a strong wooden platform where the mouth of the passage was to be, and thereon fixes firmly the stairs.

Kindam, properly "to build" (see plaque 124), and here, by extension, "to repair, fix," etc. Supān = Pāli *sopāna*, stairs, staircase, ladder.

187. ကေတ် သို့ အေဝာဆ် သွင်—၇၁၉

Ket sñi abo' smiñ—719

(They) take the king's mother's house—429. 16 ff

King Cūlanī tells Mahosadha that he may build a palace for his king in the city; but the sage wishes to build it on the spot he had previously chosen outside the city. However, he seems to acquiesce, but tells the king that the owners of the houses he may choose to pull down will come and make endless complaints; to allow him, therefore, to post his own men at proper spots so that no one should come into the presence of the king and trouble him. Cūlanī agrees. He chooses first the house of the queen-mother, and sends his men there ordering them to take possession and do as if they were about to pull it down. The queen-mother is angered, but is prevented from complaining to the king; she gives a heavy bribe to be left in peace, and her silence is thus secured, being afraid of the ridicule of paying heavily to stay in her own house.

188. ကေတ် သို့ ကေဝတ်—၇၂၀

Ket sñi Kewat—720

(Mahosadha) takes Kevatta's house—430. 15 ff

Kevatta is treated similarly to the queen, and has also to pay a hundred thousand pieces.

189. မဟောသ် သေ့ဝတ် သို့ သွင်—၇၂၁

Mahos slop sñi smiñ—721

Mahosadha enters the king's house—430. 20

He thus makes a semblance of seizing many houses in all quarters of the city, and receives a bribe at each, for the people thought all this was taking place by royal order. Then he returns to Cūlanī's palace.

Slop, to enter = lop with prefix s (*vide* plaque 64).

190. မဟောသ် ကိရ် ဥမာန်—၇၂၂

Mahos kir umāñ—722

Mahosadha digs the tunnel—431. 17 ff

Mahosadha tells the king that the citizens are ready enough to give up their houses, but when they are about to be demolished they are stricken with grief; he does not want to be the cause of such legitimate grief. And he goes on to say it would be better to build the palace outside the city, and that he has found a convenient spot. The king agrees. That no one might see what was going on, he asks the king to forbid all citizens to go near that spot, for, says he, there might be a quarrel; the king again agrees. Then Mahosadha goes to the chosen spot and sets about building the great tunnel for his king's flight. One entrance to the tunnel was on the Ganges; on the other side of which he built a large village, with elephants and horses in readiness; the other entrance was in the city itself well dissimulated.

Kir, to dig = M.T. ကို, kwuiw; some words with the infix *w*, which properly forms nouns, are used as verbs; it must be remembered that, in Mōn, the distinction between noun and verb is, to a great extent, vague and indefinite, the same word being either the one or the other. The old word kir would regularly give a modern form *ကို, kuiw (*cf.* jin = M.T. နှိ, juin; tin = တို, tuin, etc.), which, if extant, has not yet been found. There is, however, the form with the infix *w*, ကို, kwuiw, a spade (Schmidt, 68. 8; 72. 3), also found written ကို, twuiw, which is again used as a verb: ထိုဝါဒသို့ အာဟာရ လတ် ထပ်တူမျှ ချိန်ခဏ၌ ထွာ နှုတ် ခိုက် ငတ်ကြီးကြီးတို့ ဖြန့်ပျံ့—“owing to having been seven days with but little food, at that moment, fierce gases arose within her stomach which dug (that is, cut, slashed) her heart,” Dhd. 160. 2; ခေါင်းခတ်ခါ၌ ကြိတ်တိုင်း—“tore and dug out both his eyes and gave them in alms,” Dhd. 33. 26. ကို means (1) to dig, dig into, dig out; hence, (2) to stir, disturb, and (3) to slash, cut; literally = to spade. Here are a few examples of nouns in *w* used again as verbs: နိမိတ်တို့၌—“the treasure which is at the rising of the sun” (*i.e.* to the east; the Pāli being *suriyuggamane nidhi*), S.J.; ပွဲတုမတို့၌—“as the sun was rising,” S.M.; from တို, tuin, to rise, ascend. တွတ်, twut, weaving; to weave, S.B., from တုတ်, tut, to weave, N.V.K. II. 7; there is also တွတ်, tmut, weaving, N.V.K. II. 10. တွတ်တို့, swek jwuiw, a quarrel; to quarrel, A.V. 60, from တွတ်တို့, sek juiw.

Umāñ is the Pāli *ummagga*, a tunnel; there are two other variants, umañ and ummañ.

191. ဝတ္ထကိ နှိ ညှိင် ကု မဟာသ—၇၂၃

Waddhaki jin dluñ ku Mahās—723

The shipwrights make over the ships to Mahosadha—432. 27

It will be remembered that, before setting out from Mithilā, Mahosadha gave orders for ships to be built. Three hundred shipwrights having built three hundred ships and loaded them, brought them down and made them over to the sage.

Mahās is a mistake for Mahos.

Waddhaki = the Pāli *vaddhaki*, carpenter. Jin, to give, give over, grant, confer = M.T. နှိ, juin; with this word compare ဖျိ, phyuin, to hand over, deliver = ဝေပိ, pasuin, *ibid.* The aspirate ဖျ, phy, is often the result of *o, p + o, s*; *e.g.* ဖျပ်, phyaw, to put down = ဝေပ်, pasaw; ဖျပ်, phyuñ, to give to drink = ဝေပ်; ဖျိတ်, phyuik, to render or make happy = ဝေပ်, pasuik. *Cf.* plaque 33.

192. မဟောသံ ပိန္နောဝ် ဝေင်—၇၂၄

Mahos pindoñ weñ—724

Mahosadha sends (the boats) out of the way—432. 30

Then the sage, not wishing in any way to arouse suspicion, sends the shipwrights to put the boats away in a secluded place.

Weñ, to avoid, eschew, keep out of the way; see plaque 163.

193. မဟောသံ ဝါင် သွင်—၇၂၅

Mahos wāñ smiñ—725

Mahosadha goes out to meet the king (Vedeha)—433. 18

The new city for the use of his king, the big and the small tunnels and everything else being ready, Mahosadha goes to meet King Vedeha who has arrived at the Ganges.

Wāñ, to go out to meet, the fuller forms being ဝါင်သွင်, wāñduñ, ဝါင်သွင်, wāñduñ tluñ.

194. သွင် သွာည် မဟောသံ—၇၂၆

Smiñ smāñ Mahos—726

The king (Vedeha) asks Mahosadha—442. 9 ff

He takes King Vedeha to the newly built city. King Cūlanī agrees to give his daughter to Vedeha this very day; but in reality he sends word to array his mighty legions in order to surround Vedeha and kill him. Meanwhile, Mahosadha has tricked Cūlanī's mother, his consort, son and

daughter through the tunnel into a safe place. Vedeha, impatient with the apparent delay of the princess's arrival, looks out of a window, and is terrified at the sight of Cūlanī's innumerable army surrounding the city. He naturally thinks this is due to a lack of prudence on the part of Mahosadha. He first asks his four wise men how they could get him out of this danger; they are at a loss. Then, lamenting, he asks Mahosadha, who answers there is nothing to fear.

195. ပုဗရ် ဥဝင် ကုသွင် ဝိဒိယ—၇၂၇

Pubar umañ ku smin Widiñ—727

He shows the tunnel to King Vedeha—433. 33 ff

Vedeha was comforted. Mahosadha ordered the door of the tunnel to be thrown open, when its magnificence appeared in a blaze of light. The king and the ministers enter the tunnel.

Pubar, to show, exhibit; pu is a variant of the causal prefix pa, often written ba (*cf.* su = sa, page 23), M.T. is ဗု, babuiw; ထောင့်သို့ဝှေ့သော် ဗွတ်ပွဲထက် ပွဲခါထိတ်တတ်ဗိုလည်း—“when the young princes who were clever in wrestling came out and showed the king a fight,” Dh. 150. 17; နှိုဝှေ့သောတို့က ဂြိုဟ်တံရံ၊ နှိုဝှေ့သောတို့က ဂြိုဟ်တံရံ ဖြစ်သွားတယ်လို့ ပြောလေသည်—“the Bodhisatta having shown to the people that the extremity (of the pole) which sank first (in the water) was the root, and the one which sank after, the tip, . . .,” S.M. 11; ဗုဒ္ဓကဲ့သို့ ဂြိုဟ်တံရံ ပေါ်ထွက်လေသည်လို့လည်း—“this brahmin to-day has shown him (the snake) to the people and made him dance,” S.B. 19.

196. တိတ် နောရ် ဥဝင်—၇၂၈

Tit nor ummañ—728

(Vedeha) comes out from the tunnel—445. 18

When, through the tunnel, the king and his ministers come to the place where Cūlanī's family are kept, the latter shriek in fear. Cūlanī hears and is puzzled, but keeps quiet for fear of being laughed at at the very thought his family were prisoners. Mahosadha sets Princess Pañcālacaṇḍī upon a heap of treasure, sprinkles her according to the ceremonial of marriage and makes

her over to the king as one of his queens. The place they were in was near the Ganges. The ships are brought, and Vedeha, coming forth from the tunnel, goes aboard ship taking his new queen, with her mother and brother and Cūlanī's queen, as prisoners. Mahosadha remains behind to bring back intact his master's army.

197. ကိန်ကန် ကုသွင် ဝိဒိယ—၇၂၈

Kinkan ku smin Widiñ—728

(Mahosadha) instructs King Vedeha

As the king is going to embark, the sage instructs him, asking him to treat properly his hostages.

This and the preceding plaque again bear the same number.

198. ဂုလာန် ကု ဂုလာနီ—၇၂၉

Gulāñ ku Cūlanī—729

(Mahosadha) converses with (king) Cūlanī—451. 5 ff

In due course, Vedeha arrives at Mithilā, his capital. The sage then goes back to the tunnel, buries his sword in the sand at the door and enters the city, where he takes a much-needed rest. At dawn, Cūlanī orders his armies to approach the city and utters dreadful threats to awe Vedeha. But Mahosadha shows himself, magnificently adorned, and, in conversation with him, makes Cūlanī know that his plans have been foiled.

199. ပျုဏ် ဗောဃ် ဂုဏျာက် အာရ်—၇၃၀

Pyuñ boy gnakyāk ār—730

(Mahosadha) shows (Cūlanī) the way (his) queen is gone—456. 17

Cūlanī becomes furious, and orders the sage to be put to death; Mahosadha points out to him that any harm which befalls him will also befall his wife, mother and son; to the astonished king the sage reveals that they are in the hands of Vedeha. Then in safety on the upper storey of the house, Mahosadha points out, in a number of stanzas, the

way the beautiful queen is gone; thus while praising the beauty of the queen and making the king long for her, preventing him effectually from ordering any violence to be done to himself, through fear of the possible revenge which might be wreaked on his wife.

Pyuñ translates the Pāli (VI. 456. 17) *ācikkhana*, from *ācikkhati*, to show = Mod. T. ပြသ်, *pñuñ*.

Bo y = M.T. ဝဲ, *bwai*; this word is used in many senses, to form adverbs and adverbial expressions, and as a preposition with the meanings of: by, to, towards, from, as, about; in this plaque it is indicative of direction: *bo y ā r*, the way she went, and renders the Pāli (VI. 456. 19) *ito gatā*; it is also used in M.T. to form adverbs of direction: ဝဲဝဲ, against, ဝဲဝဲဝဲဝဲဝဲဝဲဝဲ—“throwing dust against the wind,” Dhd. 172. 27; ဝဲဝဲဝဲဝဲဝဲဝဲဝဲ—“straight or directly towards.” The following are a few examples of its uses: ဝဲဝဲဝဲဝဲဝဲဝဲဝဲဝဲ—“people know me as “Nārada,” S.J. 70; ဝဲဝဲဝဲဝဲဝဲဝဲဝဲ—“by us it was heard . . .,” S.B. 1; ဝဲဝဲဝဲဝဲဝဲဝဲဝဲဝဲဝဲဝဲ—“by his common appellation,” Dhd. 29. 1; ဝဲဝဲဝဲဝဲဝဲဝဲဝဲ—“of one’s own accord,” Dhd. 578. 20; ဝဲဝဲဝဲ—“in detail, in full, *in extenso*,” S.B. 24; ဝဲဝဲဝဲ—“righteously,” Sudh. 7. 4; ဝဲဝဲဝဲ, “suitable, fit, proper” (from ဝဲဝဲ, “to follow”), A.V = *anukūlya*; ဝဲဝဲဝဲဝဲ—“in circumference,” Dhd. 60. 11, and many others not recorded in Haswell. The forms ဝဲဝဲ, ဝဲဝဲ, *babwai*, *babai*, are also frequently found; ex., ဝဲဝဲ ဝဲဝဲဝဲ—“in due course, in regular order,” Sudh. 24. 25, Ja. VI, 179. 6 = *anupubbena*; ဝဲဝဲဝဲဝဲ—“righteous, righteously,” Dhd. 236. 16. It is also found reduplicated: ဝဲဝဲဝဲဝဲဝဲ—“in due course.”

200. ဝုလနိ ဗရံ ဥမာ—၇၃၁

Cūlanī bar umañ—731

(King) *Cūlanī* looks at the tunnel—459. 1 ff

When Mahosadha having thus praised his queen to *Cūlanī*, the latter longs for her and his children and thinks: “The sage alone can give me back wife and children,” the sage tells the king that his mother, wife and son will be given back to him, the only condition is his (Mahosadha’s) return. The king now wonders how it is that, the new city being closely invested, his family could have been taken away from his own palace without

anybody having been aware of it. Mahosadha mentions the tunnels, and shows them to him.

Bar, to look, look at = M.T. နှိ, *buiw*.

201. ဝိမာဒ် ဒိရဟတ် ကု ဝိမာ—၇၃၂

Bīḥat dirhat ku smiñ—732

(Mahosadha) measures strength with the king—460. 10 ff

Mahosadha shows the king the marvels of the tunnel, its one hundred and one bed chambers, etc.; there was a mechanism by which the door of one being opened, all opened, or being closed, all closed. Having visited the tunnel, the king comes out, and immediately the sage had all the doors closed, shutting in all the king’s attendants. Then Mahosadha takes the sword he had the day before hidden in the sand at the gate, leaps eighteen cubits in the air and, seizing the king’s arm: “Whose, Sire, are all the kingdoms of India?” “They are yours, my dear sir! Do spare me!” Then the sage comforts the king, and both strike up a sincere friendship.

Bīḥat, see plaque 9; *dirhat*, see plaque 29.

202. ဝိမာ ကံ ဝုလာဝ် ကိရိယာ—၇၃၃

Smiñ klan̄ pujāw kiryā—733

The hundred kings offer ornaments (to Mahosadha)—461. 17

Mahosadha opens the tunnel’s door, and the one hundred and one kings come out. They address the sage: “Wise sir, you have saved our life; had we stayed in a little longer we would have died.” The sage explains this was not the first time, he had already done so when he had all the vessels in which was poisoned drink broken, and by which *Cūlanī*, on the advice of Kevaṭṭa, had tried to do away with them. *Cūlanī* begs pardon of the kings, which they gladly grant, and they, full of gratitude, present many ornaments to the sage.

Pujāw, for *pūjāw* = M.T. ပုရ, *pūjau*, to offer or present something in token of homage or honour or worship; Pāli, *pūjā*.

203. သွင် ဝုဏ် မဟောသ်—၇၃၄

Smiñ pumun Mahos—734

The king invites Mahosadha (to stay at his court)—461. 25

The king, desirous of keeping such an eminent man at his court, offers the sage much honour and wealth if he consents not to go back to Vedeha. Mahosadha thankfully declines.

Pumun, to invite; beg, entreat; I am not sure of the exact modern Talaing for this word; but perhaps the word ဝုဏ်, gaman, to invite, which I have not yet found in the literature but which is colloquial, may be compared with it. There is a word, mun, met with several times in these plaques with the meaning: to tell, inform, apprise (see plaque 42), which means also "to entreat" in plaque 213; pumun is no doubt related to it.

204. မဟောသ် ဝောဏ် ဝုဏ်—၇၃၅

Mahos cow duñ—735

Mahosadha returns to the city (of Mithilā)—463. 10 ff

Mahosadha promises the king to send back immediately his mother, his queen and his son, and returns to Mithilā with great wealth.

205. မဟောသ် ပိန္ဒောဏ် ဝော—၇၃၆

Mahos pindoñ co—736

Mahosadha sends back (Cūlanī's family)—465. 4 ff

He arrives at Mithilā and is received amidst great rejoicings; then he tells King Vedeha it is time to send back the three hostages. They are accordingly sent back. Cūlanī, learning of the great hospitality and honour that had been shown them, sends Vedeha a rich present, and both kings become great friends.

Co, for cow, to return = M.T. 6, cau.

206. ဝုဏ် ကောနိ သွင် ဝိဒေဟ်—၇၃၇

Kumin kon smiñ Wideh—737

They enthrone the son of King Vedeha—466. 19 ff

Pañcālacaṇḍī, the daughter of Cūlanī, was much loved of King Vedeha. She bore him a son; in his tenth year the king died. The sage, raising

over him a white umbrella, instals the young prince on the throne, and begs leave to visit the young king's grandfather Cūlanī.

Kumin, cf. plaque 25.

207. ပရိဘူဓ် သွာဉ် မဟောသ်—၇၃၈

Paribbāc smāñ Mahos—738

A female ascetic asks Mahosadha (by gestures, why he does not become an ascetic)—467. 21

Cūlanī receives him with great pomp, and the sage takes service under him according to a former promise. The queen, however, disliked Mahosadha owing to his having separated her from the king ten years before, and she sets some of her ladies to watch him closely in order to catch him tripping and lose him in the esteem of the king. Now, a female ascetic regularly took her meals at the palace; she had never seen Mahosadha, but had heard of his wisdom; he, likewise, had never seen her, but knew she came to the palace. One day they met in the courtyard of the palace. He saluted her. Then, to test his cleverness, she asked him questions by signs: "Does the king treat you well?" "No, the king is very tight-fisted." Then she puts her hand to her head, showing the peculiar coiffure of ascetics, meaning—"If you are displeased, why do you not become an ascetic?"—and the sage answers by showing his stomach, meaning—"It is impossible, because I have many to support."

Paribbāc = Pāli *paribbājikā*, a female ascetic.

208. မဟောသ် သွာဉ် ပရိဘူဓ်—၇၃၉

Mahos smāñ paribbāc—739

Mahosadha asks the female ascetic (to find out the king's mind)—469. 6 ff

The queen's ladies have seen the strange conversation and, misinterpreting it, report to the king that Mahosadha and the ascetic are plotting to take his life. The king questions the ascetic, who explains the true meaning of the signs, and Cūlanī, delighted, appoints Mahosadha generalissimo. Mahosadha, surprised at the honour, reflects that kings often do such things when they intend slaying one; so, in order to know how things stand, he pays her a visit and asks her to find out for him the king's mind. She does so with great cleverness, and finds out that the king is really very fond of Mahosadha.

209. ညး မ ကျ မိဝာ် မ လောာ်—၇၄၀

Ñah ma kya bicār ma lñor—740

The persons who have lost the case salute reverentially (Mahosadha)

Although this plaque bears the number 740, it is certainly in the wrong place; it ought to have come after one of the numerous cases tried by Mahosadha in the earlier part of this story. As, however, at the end of all these cases, the two parties make obeisance to the sage, it is impossible to say to which of these this plaque belongs.

Kya = M.T., to lose; the ñ subscript under / in lñor is invisible in the photograph, but quite legible on the plaque.

VI.—KHAṆḌAHĀLA-JĀTAKA.

This story is popularly known in Burma as Candakumāra, from the name of the hero. Candakumāra is the son of the king of Benares and is viceroy. The brahmin Khaṇḍahāla is the royal chaplain, he is also a judge partial and corrupt. A suitor, dissatisfied with Khaṇḍahāla's verdict, complains to the viceroy; Candakumāra decides the case most cleverly and to the satisfaction of the people, and the king appoints him judge. The brahmin resolves to take revenge on Candakumāra. One morning, in his sleep, the king sees the splendours of the heaven of the Thirty-three Gods, and wishing to go there, he asks his chaplain the way thereto. Khaṇḍahāla answers the only way was to sacrifice his queens and his children. The foolish king orders the sacrifice. After many touching scenes, Sakka rescues Candakumāra and the other innocent victims.

210. ဝန္တုမာ် တာ် မိဝာ်—၇၄၁

Candakumār tāw bicār—741

Candakumāra is deciding the case—131. 21

Khaṇḍahāla, wicked chaplain and false judge, having decided a case wrongly, the wronged suitor complains to Candakumāra; the latter takes him to the court, tries the case and gives an equitable verdict, to the loud applause of the people.

211. မွိုင် မြိုင် မိဝာ်—၇၄၂

Smiñ or bicār—742

The king causes him to try (cases) *or*
(The king appoints Candakumāra as judge)—131. 27

Hearing the loud noise, the king enquires what it means, and learning of his son's success at law, gives him the office of judge and tells him that, henceforth, he is to investigate all suits.

Or, for this word see No. 50, in which the present plaque is discussed. Bicār here is used as a verb: to investigate cases, to judge.

212. ရင် တျင် ဝန္တုမာ်—၇၄၃

Rañ tluñ Candakumār—743

They bring Candakumāra (to the king)—134. 21

The king proclaims he has decided, in order to gain heaven, to sacrifice his children and his wives. He then orders his men to bring Candakumāra and his four brothers. They first bring the prince to the king and then the others, and make them sit together.

Rañ tluñ, to bring; for this word see under rāñ in plaque 5. The plaque shows the king in a pavilion; the figure in the upper row, on the right, near the pavilion, is Candakumāra; he is arguing with the king; the four others are his brothers.

213. ဝန္တုမာ် မု—၇၄၄

Candakumār mun—744

Candakumāra entreats (his father)—138. 8 ff

Candakumāra's sisters and the queens are also brought before the king. The people immediately go to the king's father and mother, who come to remonstrate with their son, but in vain. Then Candakumāra, understanding that he alone is the object of Khaṇḍahāla's hatred, and that all the others have been dragged in merely to hide his real purpose and not to rouse suspicion, entreats his father to spare their lives.

Mun, to entreat, beg, supplicate, answers to the Pāli *yācāti* (p. 138. 8); cf. pumun, plaque 203. Mun has already been met with the meaning—to inform, tell, apprise; see plaque 42. In the plaque, the figure behind Candakumāra represents all the other persons.

214. ဝန္တကုမာရ် ကိန်ကန်—၇၄၅

Candakumār kiñkan—745

Candakumāra bids (his wives to implore the king)—142. 18 ff

The king, deeply moved, renounces his sacrifice and sets free all his family. But Khaṇḍahāla, hearing of this, reproaches the king with his weakness, and the poor victims are again captured; the same thing happens once again, and Candakumāra, unable to mollify the king, bids his wives to implore him in their turn.

Kiñkan, to instruct, give directions, bid; see plaque 62. One only of the wives is represented in the plaque, which is not numbered, probably by inadvertence, for there is room enough to do so.

215. ဒေဝိဇ ဇြင် ယဝ်—၇၄၆

Dmoñ jrañ yac—746

Candakumāra is near the sacrificial pit—154. 21 ff

All the supplications of the several members of his family could not, owing to the wicked brahmin's influence, deter the king from his purpose. The prince is taken to the sacrificial pit, all the victims following. Candā, his principal queen, was by his side weeping. All the preparations being finished, the prince was brought and placed near the sacrificial pit with his head bent forward. Khaṇḍahāla raised the sword saying, "Now will I cut his neck!"

The inscription on the photograph is difficult to read, but it is quite clear on the plaque and the estampage. Dmoñ = M.T. ဒေဝိ, d m ā ñ, to dwell, remain in a place; Jrañ = M.T. ဇေဝိ, j a r e ñ, presence, in the presence of, near. The nimbus round the head of Candakumāra indicates he is the future Buddha; between him and Khaṇḍahāla is seen the sacrificial fire; the woman on the left is Queen Candā, Candakumāra's chief queen.

216. ညး ဒိဝ် ကုမာရ်—၇၄၇

Ñah khil Kaṇḍahāl—747

The people rush at Khaṇḍahāla (to kill him)—155. 22

At that moment, Queen Candā makes a solemn act of asseveration. Hearing it, Sakka comes down from the heavens brandishing a blazing mass of iron, and frightens the king and his ministers, who immediately set all the victims free. The people rush at Khaṇḍahāla with stones, sticks, etc., and kill him.

Ñah, here = the people, see plaque 112. Khil = modern colloquial နှိ, khuiw, not in Haswell's, which means, to rush at, in anger: နှိတူဝိဝိဝိ ဆိုဝိဝိ—“the fellow (၅) who rushed at me to strike me is this fellow.” I have not yet found this word in literary Talaing. The figure seated on the right is Candakumāra; between him and the others is the sacrificial fire.

217. ကုမိန် ဝန္တကုမာရ်—၇၄၈

Kumin Candakumār—748

Enthroning Candakumāra

Having killed Khaṇḍahāla the people made the king an outcast, and forbade him ever to enter the city. All the requisites for coronation were brought and Candakumāra was anointed king. Candakumāra is seated under the royal white umbrella; in front is a brahmin pouring the lustral water from a conch.

218. ဝန္တကုမာရ် တိန် သွရ်—၇၄၉

Candakumār tin swar—749

Candakumāra ascends to heaven—157. 16

After a righteous reign, Candakumāra went to heaven.

Tin, to ascend, see plaque 51; Swar, see plaque 110.

VII.—BHURIDATTA-JĀTAKA.

The king of Benares, perceiving the growing might of his son, who is the viceroy, banishes him. The prince becomes an ascetic; he is seduced by a Nāga-woman and has two children by her, a boy and a girl. In course of time he becomes king and his daughter is married to Dhataratṭha, the king of the Nāgas, to whom she bears four sons, one being Bhūridatta, the future Buddha. Bhūridatta is caught by a snake-charmer, who takes him from place to place making him dance before the people; one of his brothers and his sister, the latter taking the form of a frog, go about looking for him and at last rescue him after many incidents.

219. ပတိသန် ဘူရိဒတ်—၇၅၀

Patisan Bhūridat—750

Conception of Bhūridatta—167. 30

Patisan, for paṭisan = *paṭisandhi*, conception.

220. ဒိရ်ဒတ် ဘူရိဒတ်—၇၅၁

Dirdas Bhūridat—751

Birth of Bhūridat—167. 30

Dirdas = M.T. ဒိရ်, dadah, the being born, the entering into a new state of existence, from the root das (M.T. dah), to be, to become.

221. ကုမိန် ဘူရိဒတ်—၇၅၂

Kumin Bhūridat—752

Enthroning Bhūridatta—168. 17

When Bhūridatta attained the age of discretion, his father Dhataratṭha gave him a kingdom; his three brothers similarly each received one. The plaque is not numbered.

222. Plaque No. 753 is missing.

223. ဘူရိဒတ် သေား သံမာဉ် ဤ—၇၅၄

Bhūridat soh summāñ In—754

Bhūridatta answers Indra's question

Bhūridatta goes to the world of gods to wait upon Indra; the latter was propounding a question which no god could answer; Bhūridatta alone can answer it.

Soh, to answer, a variant of soh (plaque 152). Summāñ, a question; variants are sumāñ and simmāñ, from smāñ, to ask, question; the M.T. smān is both a verb and a noun: သွန်ခွဲ နှိပ် ခုင်နိဂ်—“a question arose in the Nāga-city,” S.B. 11. In, generally In, the god Indra.

224. ဘူရိဒတ် မင် သိလ် ဟန် ဥဇ္ဈာ—၇၅၅

Bhūridat mañ sil han udyā—755

Bhūridatta observes the *sīlas* in the garden—169. 11

Having seen the splendours of the heaven of the gods, Bhūridatta, disgusted with his present existence as a nāga, resolves to gain heaven by the fulfilment of the observances (*sīla*) and by fast; he informs his parents of his intention; they agree, provided he practises his religious exercises within the Nāga realm, owing to the many dangers to nāgas outside; he then keeps the *uposatha* fast in the gardens.

Sil, the Buddhist precepts, Pāli *sīla*, M.T. သိ, si. Han, in, see plaque 28; udyā, garden, see plaque 143. Following strictly the text this plaque should have come after the next. Unnumbered.

225. မုန် ပါန် အ္ဗာရ် မင် သိလ်—၇၅၆

Mun pān aba s-ār mañ sil—756

(Bhūridatta) asks his father leave to go and observe the *sīlas*—169. 6

See the explanations under No. 224, before which this plaque should have come.

Aba, father, see Nos. 23, 33; S-ār, will go, see No. 183. Mun pān is a compound verb meaning, “to beg leave respectfully”; mun has been

seen already, plaques 42, 213; *pān* means "to ask leave or permission to do something"; with this may be compared the Burmese *oñ, pan*; *pan* having exactly the same meaning, and the full expression, *mun pān*, to the Burmese *oñကြား, pan krā³*. *Pān*, which is still colloquial, is often used in the expression *pān akhoñ*, to ask leave (*akhoñ*); cf. Burmese *အခွင့်ဝန်, akhwañ pan*; we find also the expression *အာတ်ဝန်, ātpān*, at A.V., p. 33 under *āyācana* = *ပွဲအာတ်ဝန်အခေါ်* = asking permission. This plaque is not numbered.

226. ဘူရိဒတ် ကိင်္ကန် ကု ကိန္ဒာ—၇၅၇

Bhūridat kiñkan ku kindar—757

Bhūridatta instructs his wife—169. 15 ff

But, as he is observing the fast, the Nāga maidens attend upon him with music and song, disturbing him; so he resolves to go elsewhere. In the fear of his parents preventing him doing so, he tells them nothing; but calling his wife, he gives her some instructions—"I will go to the world of men," says he, "there, on the bank of the Jumna, is a banyan tree and near it an ant-hill; on the ant-hill shall I coil myself and observe the fast. When the night is over, at dawn, send your women with music, to take me back to the Nāga world." Thus, every day at dawn, did the Nāga maidens fetch him from the haunts of men, for a long time.

Kiñkan, see plaque 62. Kindar, see plaque 132. Plaque unnumbered.

227. ဘူရိဒတ် ဂုလ္လာန် ကု ဗုံနး—၇၅၈

Bhūridat gulāñ ku bumnañ—758

Bhūridatta converses with the brahmin—171. 1 ff

At that time, near Benares, there lived a brahmin hunter. One day, with his son Somadatta he arrives near the ant-hill where Bhūridatta observed his fast. He kills a deer, but as it is already evening, father and son go up in the banyan tree. Early next morning, the brahmin hears the Nāga maidens sing to the Nāga prince who has assumed the human form. The brahmin asks him who he is, and Bhūridatta tells him.

Bumnañ, a brahmin = M.T. *ဗုဒ္ဓ, bamnañ*; there is also another modern form, *ဗုဒ္ဓ, bnañ*, not in Haswell: *ကလေးစောမိသတ္တိနိပု ဝိသုဒ္ဓိသုတ္တံ*—"at that time, the Bodhisatta was reborn in an exalted brahmin family, Dhd. 60. 27; *ဗုဒ္ဓဗြဟ္မဇနဝိသုဒ္ဓိ*—"the brahmin woman heard the Law and came back (home)," Dhd. 95. 15. There is another old variant, *bimnañ*, plaques 275, 309. Plaque unnumbered.

228. ဘူရိဒတ် လောဝ် နာဂဘောဝ်—၇၅၉

Bhūridat lop nāgabhow—759

Bhūridatta enters the Nāga world—172. 23

But Bhūridatta now reflects—"This brahmin, who looks cruel and fierce, might betray me to a snake-charmer, and thus prevent my observance of the fast"; so he promises him great honour and wealth and induces him to dwell in the Nāga country, for, during his sojourn there, there would be no danger of his betraying him. The brahmin accepts, and Bhūridatta, taking father and son, enters into the Nāga world.

Bhow, a dwelling; hence, region, world = M.T. *ဘုံ, bhau*, from Pāli *bhavana, bhuvana*; A.V. 13, *adhobhuvana* = *ဝဠိနာဂဘုံ*.

Lop, to enter = M.T. *လုပ်, lup*. Plaque unnumbered.

229. ကိလ် ကိရိမိန် ကု ဗုံနး—၇၆၀

Kil kirmin ku bumnañ—760

(Bhūridatta) confers regal glory on the brahmin—172. 24

In the Nāga world, Bhūridatta confers on the brahmin and his son all the enjoyment and splendour of a regal state, so as to keep them away from the haunts of men. Meanwhile, he goes as usual to the ant-hill to perform his religious exercises.

Kil, to confer, see plaque 49. Kirmin, royalty, regal state; here is not to be taken in the strict sense of "sovereignty," but in that of the enjoyment, magnificence, splendour, wealth, etc., belonging to royalty, whether earthly or divine. The Pāli has (172. 24) *dibbasampattim*; the Burmese version translates this by *နတ်စွမ်းစွမ်း, nat cañ'cim* = *sampatti*. The Talaing version has: *ဗောဓိသတ် နိဗ္ဗာန် နိဗ္ဗာန် ယထာဓိ နိဗ္ဗာန်*—"the Bodhisatta conferred

upon the brahmin wealth and honour," in which ဝိနိယာနံ ယထာဓိကံ is the equivalent of *sampatti*. Kirmin corresponds to the M.T. ဝိနိ, kmin, which means "government, rule, regal state, sovereignty"; also "kingdom, country." Cf. *kumin*, plaque 25. The inscription is somewhat spoiled; the virāma on the *r* and *n* of kirmin is no more visible, as well as the left-hand half of the *m*. Plaque unnumbered.

230. ဘူရိဒတ် ကိလ် မာနိ ကု ဗုဏ်း—၇၆၁

Bhūridat kil maṇi ku buṇṇaḥ—761

Bhūridatta gives the jewel to the brahmin—175. 61

After a stay of a year in the Nāga world, the brahmin gets tired, and wants to go back to see his wife and friends. Bhūridatta tries in vain to keep him back. At last, so that, through greed, the brahmin may not show his place of retirement on the ant-hill to a snake-charmer, he gives him a jewel which grants all one's wishes, and promises him more wealth whenever he chooses to come and see him. The brahmin, however, desiring to become also an ascetic, does not accept the gem. Plaque unnumbered.

231. အလံဗာယံ ညာပ် ဘူရိဒတ်—၇၆၂

Ālambāy ṇāc Bhūridat—762

Ālambayana sees Bhūridatta—184. 1 ff

Ālambayana, a poor brahmin full of debts, runs away from Benares and lives with an ascetic to whom he renders many little services. The ascetic, well pleased, gives him a spell which renders the most deadly snakes inoffensive. Ālambayana goes on his way repeating the spell, and thus arrives on the bank of the Jumna. A thousand Nāga youths who waited on Bhūridatta had brought out from the Nāga regions the magnificent gem granting all desires, and had placed it on a mound of sand. As Ālambayana reaches this spot reciting his spell, the Nāgas run away terrified, forgetting the gem, and he picks it up and goes on his way. He is met by the brahmin and his son who were ahunting. The brahmin at once recognizes the gem, and, in order to possess himself of it, tries to convince the other that it is very unlucky; but in vain. At last, he shows to him Bhūridatta

coiled on his ant-hill. Bhūridatta sees Ālambayana, now snake-charmer by means of his spell, and resolves not to defend himself, whatever the latter does to him. Ālambayana seizes Bhūridatta. The brahmin hunter asks again for the gem, which Ālambayana gives him, not knowing its value. But the gem falls down, and through the ground goes back to the Nāga world.

Ālambāy, an abbreviation of *Ālambayana*; it is now written အလံဗာ, alambāai, and means "a snake-charmer"; the Burmese have also the same word, အလံဗွတ်, alambay, with the same meaning. ṇāc, see plaque 61. Plaque unnumbered.

232. အလံဗာယံ ဇက် ဘူရိဒတ်—၇၆၃

Ālambāy jak Bhūridat—763

Ālambayana pulls Bhūridatta (by the tail)—185. 3

Ālambayana anoints himself with divine drugs, recites the spell, goes up to Bhūridatta and pulls him by the tail; he then opens his mouth, spits into it a drug he has chewed, spreads him on the ground and pounds him, breaking his bones. Through all these sufferings Bhūridatta keeps his temper. Ālambayana puts him in a basket he has prepared, and goes away.

Jak = M.T., to pull. The photograph shows Bhūridatta coiled round the ant-hill and the snake-charmer pulling him. Plaque unnumbered.

233. အလံဗာယံ ရလေ: ဘူရိဒတ်—၇၆၄

Ālambāy raleḥ Bh[ū]ridat—764

Ālambayana makes Bhūridatta dance—185. 19 ff

He goes into a village and calls out all those who wish to see the snake dance; he makes Bhūridatta do a variety of tricks. The future Buddha thinks it would be better to please the crowd, so that Ālambayana, having received plenty of money, might be satisfied and let him go; and he does all he is bidden. Plaque unnumbered.

Raleḥ, to make dance, as snakes, bears, marionnettes, etc.; the M.T. is ဝလေ, pa leh; U.O.K. 42. 8 ff, referring to Bhūridatta, says: ဝလေဝေဝေ

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Raleḥ, to make dance, as snakes, bears, marionnettes, etc.; the M.T. is ဝလေ, *pa leh*; U.O.K. 42. 8 ff, referring to Bhūridatta, says: ဝလေဝေဝေ

ကလေးငါးနှစ်ခန့်ရှိသောသူတို့သည် "and although he took him to and made him dance in every town, he (Bhūridatta) did not speak in anger." Raleh is the causal of leh, M.T. လေ့, leh, to dance; compare with rinleh, dancing, in Blagden's inscriptions. Plaque unnumbered.

234. အလံဘယာ ရင် တုၤ ၈၆ ခွံ—၇၆၅

Ālambāy rañ tluñ cip smiñ—765

Ālambayana carrying (the snake) arrives (in) the king's presence)

—191 17 ff

But Ālambayana is not satisfied with the money he has received in that village, and, thinking what a fortune it is in his power to make, he goes from village to village carrying Bhūridatta in a bejewelled basket and, reaching Benares, invites the king to come and see the snake play. Now, when it was known in Bhūridatta's family that he had disappeared, there was great anxiety and sorrow. His three brothers go in the world of men in different directions in search of him. His elder brother, Sudassana, in the garb of an ascetic and accompanied by his young sister hiding in his hair in the form of a frog, comes to the ant-hill and, seeing traces of blood, knows that his brother has been caught by a snake-charmer. He follows Ālambayana's track, and arrives at Benares at the moment when the snake-charmer, in the midst of the spectators, a seat having been prepared for the king, sends his message to the latter. Ālambayana calls out Bhūridatta who, on recognizing his brother in the crowd, goes up to him, places his head on his feet and weeps.

Rañ tluñ, see plaque 5. Cip, to reach, arrive = M.T. နိ, cuip, see plaque 82. Plaque unnumbered.

235. ဘူရိဒတ် နိမိတ် ရုပ် ဝနိတ်—၇၆၆

Bhūridat nimit rup manis—766

Bhūridatta assumes the human form—196. 15

Ālambayana thinks the snake has bitten the ascetic and offers an antidote; Sudassana answers he does not fear snakes, and that he can set against this one a small frog who can conquer him. The stake is five thousand pieces.

The challenge is accepted. Sudassana goes to the king to borrow the five thousand, and the king comes to see the wonderful fight between a frog and a snake. The frog throws out three drops of fearful poison, which makes the snake-charmer become a white leper, and he sets the snake free. On this, Bhūridatta assumes the human form; so does his sister, and all three stand near the king.

Nimit, to create, perhaps from the Pāli *nimmināti* through *nimmita*; but compare also M.T. နိမိတ်, limit, with the same meaning (see also under plaque 1); နိမိတ်တွင် ငါးတစ်ကောင်ကို ခြင်္သေ့တစ်ကောင်က ခြင်္သေ့တစ်ကောင်က ခြင်္သေ့တစ်ကောင်က—“at that place, Indra created a square flat stone of ten cubits,” Sudh. 13. 5; ခြင်္သေ့တစ်ကောင်က ခြင်္သေ့တစ်ကောင်က—“and from the time Indra created the city of Suvannabhumi . . .” Nimit is still used in M.T. in the compound နိမိတ်ဗွတ်, nimit bdah. Rup, form; image, statue = M.T. Manis, man, Pāli *manussa*. Plaque unnumbered.

236. ခွံ တိမ် တုရိဒတ်—၇၆၇

Smiñ tim Bhūridat—767

The king recognizes Bhūridatta—196. 19 ff

Sudassana then asks the king whether he knows them, and he says no. Sudassana tells him they are the children of Samuddajā, his own sister, who was given in marriage to Dhatarattha, the Nāga king. The king then recognizes them, and kisses them weeping.

Tim, to know = M.T. In the plaque the upper part of the king's body is broken off; the posture of Sudassana shows he is being kissed by the king; Bhūridatta is recognized by the cobra hood behind his head; their sister is not represented. Plaque unnumbered.

237. ဘူရိဒတ် ဇောဝ် နာဂဘောဝ်—၇၆၈

Bhūridat cow nāgabhow—768

Bhūridatta returns to the Nāga world—197. 8

All three stay some time with their uncle the king; as his mother longs to see Bhūridatta again, they beg leave to go back, and it being granted Bhūridatta goes back to the Nāga world with his brother and sister.

Cow, see plaque 159; bhow, see plaque 228. Plaque unnumbered.

238. ဘူရိဒတ် မိဂ် နာဂဘောဝံ—၇၆၉

Bhūridat cip nāgabhow—769

Bhūridatta arrives in the Nāga world—197. 9

When Bhūridatta arrived in the Nāga city, being tired and faint with his month's residence in the snake-charmer's basket, he took to a sick-bed; an immense number of Nāgas came to visit him.

239. ဘူရိဒတ် ဂုလာဉ် ကု ရိသိ—၇၇၀

Bhūridat gulāñ ku risi—770

Bhūridatta converses with the hermit—217. 22 ff

Bhūridatta having recovered from his illness goes to visit his grandfather, who lives as an ascetic, in his hermitage, and has edifying conversations with him. When he died, he went to heaven with a host of Nāgas. Plaque unnumbered.

VIII.—MAHĀNĀRADAKASSAPA-JĀTAKA.

The king of Videha is much given to pleasure; he asks an ascetic the various paths of moral duties; his daughter, a very virtuous princess, tries her best to make him abandon his heretical beliefs; this end is at last effected with the future Buddha's help, the Great Brahma Nārada, disguised as an ascetic.

240. ရိသိ နာရ် ဂုလာဉ် ကု သိဉ်—၇၇၁

Risi Nār gulāñ ku smiñ—771

The hermit Nārada converses with the king—242. 25 ff

The Great Brahma Nārada, seeing the endeavours of the princess to make her father abandon heretical views, resolves to come down from his heaven to help her convert the king to the true path. He takes the guise of an ascetic; the king, seeing him, comes down from his throne and makes him obeisance. In the ensuing conversation, the king is converted.

241. ရိသိ နာရ် အာရ် ဗြ[ဟ္မ]လောကံ—၇၇၂

Risi Nār ār Bra(hma)lok—772

The hermit Nārada goes (back) to the Brahma world—255. 2

Nārada, having converted the king, goes back to the Brahma heaven.

Bralok, for brahmaloka; the meaning is made clear by the plaque; it represents the Great Brahma Nārada going back to his heaven, on a cloud; in all the Pagan plaques, deities going up or down from their heaven are shown on a cloud which represents the air; below is the king and behind him his daughter. The two letters ဝှ, hma, have not been left out by inadvertence, but because the inscription was too long for the plaque. The right comprehension of the word was left to the pious reader who, knowing well the stories (and all these stories are perfectly known), could not fail to identify at once the clipped word bra for brahma, the last word lok helping him in this. Moreover, the expression "brahmaloka" had already, for several centuries, been thoroughly familiar to the Talaings. Plaque unnumbered. There are only two plaques to illustrate this jātaka; the reason no doubt is that the story consists mostly of conversations, and contains very little action.

V. 265

IX.—VIDHURA PAṆḌITA-JĀTAKA.

The king reigning at Indapatta, the capital of the Kuru kingdom, is a great gambler at dice; the future Buddha, the wise Vidhura, was his minister, who gave him advice and instructions in temporal and religious matters. One day, the king, who had gone into his garden to practise meditation, met there Sakka, the king of the gods, Varuṇa, the Nāga king, and Supanna, the king of the Garuḍas, come for the same purpose. A discussion arises among them as to which is the most virtuous; unable to agree on this point, they ask the opinion of Vidhura, who shows them that all four are equal in virtue. All go back home. The Nāga queen, on hearing Vidhura's praise from the king's lips, conceives a strong desire to have the wise man's heart (for the expression of this desire, she knows, is the only means by which she can manage to have him brought before her, and thus enjoy his pious

discourses). But he cannot do that; he seeks his daughter and tells her that if her mother does not get Vidhura's heart, she will die. The daughter makes it known that, whoever will bring the wise minister's heart, will become her husband; Puṇṇaka, the Yakkha general, offers himself. Puṇṇaka goes to Indapatta, defeats the king at dice and claims Vidhura as his price. In many ways does Puṇṇaka try to kill Vidhura, but in vain. At last, Vidhura asks him what he wants, and, on being told, the wise man wins over Puṇṇaka and goes to the Nāga world, where no harm is done him. All the plaques in this story are unnumbered.

242. ဝိသုဒ္ဓိ သောဓံ သံမာဓ် ချီ—၇၇၃

Widhir soḥ summāñ smiñ—773

Vidhura answers the question of the (four) kings—260. 27

The four kings, as told in the synopsis, call Vidhura and ask him which is the most virtuous; he answers they are equal.

Widhir = Vidhura; for soḥ and summāñ, see plaque 223.

243. ချီ ကု ပုဏ္ဏယကံ ချီ—၇၇၄

Smiñ ku Puṇṇayak smāñ—774

The king and Puṇṇaka the Yakkha ask (Vidhura)—284. 16

Puṇṇaka having volunteered to get the heart of Vidhura goes to Indapatta, and having defeated the king at dice, claims the wise man. But the king is displeased, because he does not like to part from him, and explains that Vidhura is to him like life itself, and no slave. Puṇṇaka, to avoid controversy, decides that both should go to the court of justice where Vidhura is deciding cases; Puṇṇaka asks him whether he is the king's kinsman or slave.

Purṇa = Puṇṇaka; it will be remarked the abbreviation is, not from the Pāli *Puṇṇaka*, but from the Sanskrit *Puṇṇaka*. Yak, a yakkha.

244. ဝိသုဒ္ဓိ သောဓံ သံမာဓ် ချီ—၇၇၅

Kiñkāl dhar ku smiñ—775

(Vidhura) explains the Law to the king—286. 18 ff

Vidhura answers that he is only the servant of the king; the latter has now to give him up to the Yakkha. Reflecting, however, that he would probably never hear anymore his wise advices, the king asks Vidhura to explain to him the right mode of living for a householder. The sage complies.

Kiñkāl, to instruct, to inform, to explain; there is a variant, kinkan, at plaque 62. Dhar, the Buddhist Moral Law, from the Sanskrit form *dharma*, M.T. သောဓံ, dhaw, from dhar; the Pāli form, *dhamma*, is found on plaque 178 as dhamma; and the Sanskrit *dharma* on plaque 37. In the photograph, the person on the raised seat is Vidhura.

245. ချီ ကု ဝိသုဒ္ဓိ—၇၇၆

Smiñ kil Widhir—776

The king hands over Vidhura—286. 31

The king, saying "If he be a slave, take him," hands Vidhura over to Puṇṇaka.

246. ဝိသုဒ္ဓိ သောဓံ သံမာဓ် ချီ—၇၇၇

Widhir rañ cow Puṇṇayak—777

Vidhura takes Puṇṇaka the Yakkha and goes back (to his home)

—288. 29

Vidhura asks Puṇṇaka to allow him to go home for three days so that he may give instructions to his sons, and offers him to lodge at his house for that time; Puṇṇaka accepts, and the wise man, returning home, takes him with him.

Rañ, to convey, bring; see plaque 5. Puṇṇa, we have now the Pāli form.

247. ၀ိ၀ိရ် ခုတ် ပုဏ္ဏယုတ်—၇၇၈

Widhir khut Puṇṇayak—778

Vidhura (having) called Puṇṇa Yakkha (to his home settles him comfortably)
—289. 18 ff

Vidhura, having called home the Yakkha, treats him most hospitably and gives him five hundred female attendants. In the photograph Vidhura is seen on the right, and Puṇṇa Yakkha on the left, on a higher seat, being the guest; between them is a woman representing the five hundred attendants.

Khut, to call; to name; is still used in the literary language: Sudh. 45. 15, ဗြဟ္မာရဇာဓိပတိသတ်တံ—“Indra called (the bow) ‘Kājādhānuddhamma’”; S.M. 5, ဗောဓိသတ် ဗိုတ် နှော့ ဗတ်တံ ဝဉ္စုဉ်း၊ ဝတောသေ ခုတ် လတ် ယူ နေဝ်—“owing to the Bodhisatta grasping and bringing out (at his birth) a medicine, he was called Mahosadha.” Another frequent expression is ခုတ်ခံ, khut khau, Dhd. 370. 7, သွးဝံၤ နှော့ၤ ဝဉ္စုဉ်း၊ ဝဉ္စုဉ်း နှော့ၤ ဝဉ္စုဉ်း—“she obtained and brought forth a son; they called him Udayakumāra.” With khau in khut khau cf. the Burmese ခေါ် (kho³), to call.

248. တောသ် ရာဇဝေသတိ—၇၇၉

Tos rājāvasati—779

He expounds the rules for courtiers to obtain honours at the court—292. 10 ff

He then assembles his family and delivers to them a religious discourse. Afterwards he expounds to his kindred, to his friends and enemies, how to obtain honours at the court.

Rājāvasati is explained in the Pāli text (p. 292. 6) as: *Yasapa-tilābhakāraṇam*.

249. ၀ိ၀ိရ် ဂုလာန် န ခ္ဍာရ်—၇၈၀

Widhir gulāñ na s-ār—780

Vidhura tells (Puṇṇa the Yakkha) he is ready to go (with him).
—300. 26 ff

Having thus admonished everybody, taken leave of the king and settled his family affairs, Vidhura announces to the Yakkha he is now ready to proceed with him whither he desires.

Gulāñ here means, “to tell, to announce.” For the phrase na s-ār, see plaque 183.

250. ပုဏ္ဏယုတ် ရိန် အာရ် ၀ိ၀ိရ်—၇၈၁

Puṇṇayak rin ār Widhir—781

Puṇṇa the Yakkha carries away Vidhura—302. 23

Puṇṇa the Yakkha mounts his horse who, like a man, is endowed with reason, and tells the Bodhisatta, if he is not afraid, to seize the horse's tail. Vidhura answers he knows no fear, and cannot see what harm could befall him, since he has done nobody evil by act, word or thought. Having girt his robe tightly round his loins, he grasps the tail with both hands and presses his feet against the animal's thighs. Puṇṇaka springs forth into the sky, carrying away the sage.

Rin, see plaque 27. Ār, after another verb, often has the sense of “away, off.”

251. ၀ိ၀ိရ် တာဝ် ဂုလာန်—၇၈၂

Widhir tāw gulāñ—782

Vidhura is conversing (with the Yakkha)—306. 5 ff

This plaque is in the wrong place; it should come after No. 256. After having gone through all the attempts, described in the following plaques, of Puṇṇaka to take his life, the sage asks himself what reason could the Yakkha possibly have to be so intent on his destruction. On being asked, the Yakkha answers he wants his heart, for it is the price of the Nāga maiden.

252. ပုဏ္ဏယကံ ဗုဟိကံ—၇၈၃

Puṇṇayak buhic—783

Puṇṇaka (tries to) frighten (Vidhura)—305. 3

Puṇṇaka carries the Bodhisatta on the summit of the Black Mountain, and reflects that to get his heart and obtain the Nāga princess, he must kill him; but again he thinks it would be better, rather than kill him with his own hands, to kill him by fright, by showing him dreadful shapes. He assumes the form of a lion ready to devour him, but the sage shows not the least sign of alarm.

Buhic, to fear, to frighten = M.T. ဗဟေကံ, bahek; cf. ဗေကံ, phek.

253. ပုဏ္ဏယကံ ပုသ် ဝိဇ္ဇာ—၇၈၄

Puṇṇayak pdas cīn—784

Puṇṇaka creates an elephant—305. 7

Then the Yakkha comes in the shape of a large furious elephant threatening him with his tusks, but Vidhura shows no fear.

Pdas, to cause to be or become, to make, create = M.T. ပသ်, ပသ်, ပသ်, padah, badah, bdah.

254. ပုဏ္ဏယကံ ဝိဇ္ဇာ—၇၈၅

Puṇṇayak biḥat—785

Puṇṇaka tests (the steadfastness of Vidhura by means of a snake)
—305. 9

Puṇṇaka assumes the appearance of an enormous snake, coils himself round the sage, spreading his hood over him; but no sign of tremor does Vidhura betray.

Biḥat, see plaque 9.

255. ပုဏ္ဏယကံ ပုကံ ကိဇ္ဇာ—၇၈၆

Puṇ[n]ayak pkak kdip—786

Puṇṇaka turns (Vidhura) upside down (and flings him into the sky)
—305. 27

Puṇṇaka tries several other means to kill Vidhura, but he fails; he resolves then to kill him with his own hands; he seizes him by the feet, turns him head downwards and flings him in space.

Pkak, to turn over, upset, turn upside down; with this word may be compared the M.T. ဗဟေကံ, ဗဟေကံ, batak, gatak, upside down, topsy-turvy, and လက်ဗဟေကံ, lakbatak, having the same meaning. The gutturals and labials often interchange. Pkak kdip, to turn somebody or something upside down, head downwards; for kdip see plaque 135.

256. ပုဏ္ဏယကံ ဒုသ် တွေ့—၇၈၇

Puṇṇayak dudac tmo—787

Puṇṇaka whirls (Vidhura) round—305. 27

This plaque is to be read together with the preceding one, for both represent the same occurrence: the Yakkha whirling the sage round with his head downwards, as he is about to fling him away.

Dudac, to whirl, to turn round, to spin; there is a colloquial word, ထာဒိတ်, thadit, having the same meaning which may be compared with dudac, although, regularly, we would expect thadat.

Tmo, to turn round and round, over and over, to twirl, whirl, spin = M.T. တွေ့ and တွေ့, tmaw and tamaw—S.J. (A) fol. ၈၇, ပုဏ္ဏ ဝိဇ္ဇာတော် ထာဒိတ် ဖောဓိသတ် ထောတမင်အာတုံ—“the Bodhisatta (in appearance) like unto a jewel, was rolling and whirling on the waves”; S.J. (B) ၆၆၅, ဝိဇ္ဇာတော် ထောတမင်အာတုံ—“the queen . . . fell and rolled over and over.” Cf. also ဗဟေ, bato, round and round, over and over; လောဗဟေ, loḥ-bato, to turn round and round, over and over. The equivalence of လော and ဝ, is not unfrequent.

262. ပုဏ္ဏကတ် ရင် တုန်—၇၉၃

Punṇayak rañ tun—793

Punṇaka carries (Vidhura) back (to the world of men)—323. 23 ff

The Bodhisatta preaches the Law to the Nāga queen, whose desire to see the sage is gratified. The Nāga princess becomes the wife of Punṇaka. The latter, delighted at the turn of affairs, offers a magnificent jewel to Vidhura, places him on his horse and, from the depths of the Nāga world, carries him up back to the haunts of men, in the capital of the Kurus.

Tun might appear from the context to = M.T. တွံ, tuin, to go up, ascend and, prepositionally, up, up to, and as a variant of tin (plaque 51); so that rañ tun would mean, to carry up, upwards. The Talaing version, at this passage, reads: ပုဏ္ဏက . . . ခက်ချေထွန်တုံ။ ဟုံ . . . ပညာလှိုင်တုံ။ ဝိရိယံ။ အပွင့်ပွင့်။ ဟုံ . . . —“Punṇaka . . . saddled his horse (and said), O! sage, mount the horse with me, I will convey thee up (to the world of men)”; in which တွံ, ptuin, would be the causal of tun. But there is also a modern word, တုန်, tun, which is frequent with the meanings of—and, and then; now . . . ; again, back, in return; and is also used as an emphatic suffix, untranslatable in English, which lays particular stress on the word or words preceding it. In this plaque, tun has the meanings of “again, back,” and rañ tuñ means “conveyed him again or back”; and this is no doubt the right translation. I may notice here another use of the modern တွံ, very frequent in the literature; it is used as a verbal suffix to show that, whatever the verb denotes, refers to another person or object: ကာလဂြိုဟ်တုံ, တွံဂြိုဟ်တုံ, ကာလဂြိုဟ်တုံ, တွံဂြိုဟ်တုံ—“then, the prince followed (her) into the hut and asked, ‘Who art thou?’ (She answered) ‘I am a Nāgī, Sir.’”

263. ၈၈၆ တိလ် ဝနိတ်—၇၉၄

Widhir kil manik—794

Vidhura gives the jewel (to the king)—327. 10

Punṇaka takes back the sage to Indapatta and sets him down before the door of the Hall of Truth, wherein the king, who had been warned in a

dream of the sage's return, was awaiting him in great pomp. Punṇaka goes back to his celestial abode. Vidhura explains to the king all that has befallen him, and presents him with the gem given him by the Yakkha.

Manik, a gem, from Pāli *maṇika*.

264. ခေဝ် သိုဆ်—၇၉၅

Cow sni'—795

(Vidhura) returns home

Vidhura then returns to his home. There are great rejoicings for one month in the city. At his death, the sage is reborn in heaven. The mention of his going back home is not in the text nor in the *Skem*, but must of course be taken as a matter of course.

This inscription has suffered from whitewash; the lower portion of the *c* (o) has disappeared. In the photograph, the subscript *n* in *sni'* is almost invisible, but apparent on the plaque. *Sni'*, see plaque 274. The woman following him is no doubt his wife.

265. ၈၈၆ ခွဲ၍ တိလ် သို [ဆ်]—၇၉၆

Widhir dmoñ hin sni(?)—796

Vidhura is at home (receiving gifts)—328. 31 ff

Then the Bodhisatta, in his home, receives the visit of the queens, the princes, brahmins, merchants, etc., who bring him many gifts of food and drink. At his death, he was reborn in heaven.

Dmoñ, see plaques 168, 215. Hin, in, at, to; there is a variant, han (plaque 28). I had at first taken the character after the word *sni* to be *bja*, but a close examination of the plaque, which is somewhat spoiled at that place, showed that the letter must have been *a'* (အိ), and that we have to read, as in the preceding plaque, *sni'*.

257. ပုဏ္ဏယကံ သွာဏ်—၇၈၈

Punṇayak smāñ—788

Punṇaka asks (Vidhura to teach him the laws of good men)—309. 8 ff

While thus being held head downwards and whirled round and on the point of being hurled into space, Vidhura reflects that there must be a mistake somewhere, for what connexion is there between his heart and the maiden? And in fact, here it must be borne in mind that the Nāga queen had asked for his heart in the hope that he might be brought to her alive and she might have the privilege of listening to his pious discourses. To gain time, he tells the Yakkha to set him on his legs on the mountain, so that he may expound to him the laws of good men. Punṇaka agrees, sets him on his feet, and then asks him to tell him these good laws.

In the photograph, the upper *n* alone is visible with, on the right hand, a faint trace of the lower *n*; the glaze has flaked off in this place, but the traces of the subscript *n* are clearly visible on the brick. Similarly, the *virāma* on the *ḥ*, which is quite distinct on the plaque, does not appear in the photograph.

258. ၈၈၈ တောသံ ဓရ်—၇၈၉

Widhir tos dhar—789

Pas, badā, Vidhura preaches the Law (to Punṇaka)—309. 30

The Bodhi satta then preaches to the Yakkha the four rules of good men; the Yakkha is touched and repents his murderous attempts for the sake merely of a woman, and resolves to lose her rather than harm the sage.

Tos, to preach = M.T. တွံ, twah; the primary meaning of this word appears to be simply: to say, to speak; and is frequent in this sense in the literature. Tos dhar = M.T. တွံဝေ, twah dhaw, means literally: to speak the Law. Cf. the expressions: တွံပွဲ, twah pmiñ, "to say and cause to hear" = to preach, A.V. 118 = *desanā*; တွံဝေ, twah gah, a very frequent expression equivalent to the English "that is, to wit"; Dh. 373. 3, ပြာတာလောကီယံ၊ ပြာတာလောကီယံ၊ ပြာတာလောကီယံ၊ ပြာတာလောကီယံ—“in times past, between three kingdoms, to wit, the kingdom of Anga, the kingdom of Magadha and the kingdom of Kāsi.”

259. ပုဏ္ဏယကံ ရင် နဂံ နာဂ်—၇၉၀

Punṇayak rañ cip nāg—790

Punṇaka conveys (Vidhura) to the Nāga (country)—313. 22 ff

Having made this praiseworthy resolution, the Yakkha offers Vidhura to take him back to his home; but the sage requests to be taken to the Nāga country, and Punṇaka conveys him thither.

Rañ, see plaque 5. Cip, to arrive = M.T. နဂံ, cuip, and both together rañ cip = to carry or convey to. The personage on the left of the photograph is the Nāga king on his throne; on the right is Vidhura, distinguished by a nimbus, and in the middle is the Yakkha.

260. တောသံ ဓရ် တု သွင် နာဂ်—၇၉၁

Tos dhar ku smiñ nāg—791

(Vidhura) preaches the Law to the Nāga king—314. 30 ff

Punṇaka having conveyed the sage to the serpent world, the latter has a conversation with the Nāga king during which he expounds to him edifying maxims. On the Ananda, this plaque comes after the following one (No. 261).

261. သွင် နာဂ် ရိန် လောဝ် သွင်—၇၉၂

Smiñ nāg rin lop sñi—792

The Nāga king introduces (Vidhura) in his house—319. 4 ff

A long conversation takes place between the king and the sage, and the latter preaches the Law to the king; the king, delighted, takes Vidhura by the hand and leads him into the Nāga queen's presence.

Rin, see plaques 27, 250; Rin lop = to lead and enter, that is, to introduce into.

X. — VESSANTARA-JĀTAKA.

This is the most popular jātaka, not only in Burma, but in the East generally. Prince Vessantara is very liberal and much devoted to giving alms and gifts. One day, he gives to four brahmans an elephant much valued by the citizens owing to his magical powers. The citizens force the king to banish him; he retires with his wife and his two children to the Vindhya Mountains. The prince gives away in alms his wife and children. They are at last, after many vicissitudes, happily reunited. All the plaques of this story are unnumbered and, generally speaking, their inscriptions have suffered more than those of the other jātakas and present, consequently, more difficulties, and in some cases more incertitude, in reading.

266. ပဋိသန္ဓ် ဝေသာန္တရ်—၇၉၇

Pātisan Wesantar—797

Conception of Vessantara—484. 35

In times past, in the kingdom of Sivi, there was a king, Sivi by name, who ruled in his capital of Jetuttara. To him was born a son, whom he called Sañjaya; sixty thousand devas were conceived at the same time in the families of sixty thousand courtiers. Queen Phusatī, the mother, when her time was near, desired to visit the city, and the king had everything arranged for this visit. When Queen Phusatī reached the middle of the Vessa Street (the Merchants' Street), the pains of labour came over her. A lying-in chamber was erected then and there, and there, the Bodhisatta was born; on that account he was called Vessantara.

The *r* in Wesantar is scarcely visible.

267. အာဇ် ထရ် နှ် နှိသ် ဒါန်—၇၉၈

Āc thar na skil dān—798

(Vessantara) asks for gold to give alms—485. 1

As soon as he was born, Vessantara held out his hand to his mother, saying, "Mother, I wish to give alms. Have you anything?" Phusatī placed in his hand a purse containing one thousand coins to satisfy this first craving for almsgiving.

Āc, to ask = M.T. အာဇ်, āt. Na skil, cf. No. 183 and see plaque 64, where the prefix *si* = s(a) is discussed. Dān, from the Pāli *dāna*, alms, almsgiving.

268. ပ ဣမောဇ် ဝေသာန္တရ်—၇၉၉

Pa imo' Wesantar—799

They give him the name Vessantara—485. 17

Owing to his having been born in the Vessa Street, they give him the name Vessantara. See explanations under No. 266.

Imo', a name; cf. himo', plaque 4; pa imo', to give a name, to name.

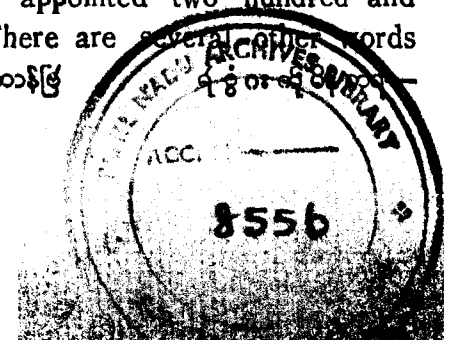
269. ကိလ် အောဇ် မိနိမိန်—၈၀၀

Kil abo' minmin—800

The father gives nurses to Vessantara—485. 25 ff

The king carefully chose sixty-four nurses, all free from the defects of ordinary nurses, for the care of the child. It must be remarked, for he plays subsequently a great rôle in the story, that a purely white elephant was brought, on Vessantara's birthday, into the royal stables by his mother, who came flying through the sky.

Minmin, a nurse, an *ayah* (Anglo-Indian); there are two modern forms, မိနိ and မိမိ, mimin and mamin, of which the second has lost the infix *-in-* altogether, and the first, the infixal nasalization; at A.V. 44, မိနိ = *upamātu*, and at 121, မိနိ = *dhātī*. Cf. S.T. folio *kz*, မိနိ ၆၄ ဆွဲတိုက်ခွဲပေးမိသတိရ—“the king caused sixty-four nurses to look after and feed the Bodhisatta”; S.V. folio *kn*, မိနိတို့ကို ခွဲကာမိသတိရ—“the king rejected (such nurses as had) the defect of being too tall or too short, etc., and appointed two hundred and forty nurses to take care of the Bodhisatta.” There are several words meaning “a nurse”: မိနိ, minī, S. Nr. 11, မိနိမြ



"(his) daughter thus said to (her) nurses"; ၀၀၁, mitah (colloquial); ၀၀၁ and ၀၀၁, bamaulah and bamātah, mostly in compound forms; A.V. 44, ၀၀၁, mibamātah = *upamātu*; S.V. folio *kū*, ၀၀၁, mimin bamaulah; ၀၀၁, baigamā, at Sudh. 14. 17. In this expressions, ၀၀, ၀၀ and ၀၀ mean "to suckle an infant." The photograph seems to read "sinsin"; the estampages, however, though much blurred at that place, have "minmin"; the plaque itself leaves no doubt as to the correctness of the latter reading.

270. ၀၀၀ ၀၀၀ ၀၀၀ ၀—၀၀၀

Smin kil kiryā h—801

The king gives (Vessantara) an ornament—485. 29

The king gets a necklace worth a hundred thousand pieces of money made, and gives it to his son.

Kiryā h, this reading, perfectly clear, is also found on plaques 295 and 387; the virāma over the *h* is quite distinct, although, in the present plaque, it has been somewhat spoiled by whitewash. I had at first been tempted to read *kiryāpā* as equivalent to *kiryābā*, which would have made perfect sense, for *kiryābā* would have answered to the modern word ၀၀၀, *kriyābā*, which has exactly the same meaning as *kiryā*, so often found in old Talaing inscriptions; ၀၀၀ is found at U.O.K. 33. 3, Dhc. 88. 9, A.V. 43 = *upakarāṇa*, and 73, under *kona*. That *kiryāh* has exactly the same sense as *kiryā* is clear from the numerous plaques in which the form *kiryā* occurs with the same meaning, and *kiryāh* is never found in the Pagan Talaing Inscriptions edited by Mr. Blagden. The final *h* has nothing to do with a change in the pronunciation of *ā* in *kiryā*; it is added (only three or four times) when the word *kiryā* ends the legend, and never in the middle of it. This leads me to suppose that this *h* is a device to fill up, on the right hand, the space left blank by the shortness of the inscription; it is true we should rather expect the more common two *danda*s (၀); but the supposition is confirmed by *maddih*, for *maddī*, in plaque 288, and a few others, the common reading being of course *maddī*.

271. ၀၀ ၀၀၀ ၀၀၀ ၀—၀၀၀

Aja kil dān kiryā—802

The wise (in which Vessantara) gave the ornaments (to his nurses)
—486. 1

The Bodhisatta was four or five years of age when he received this necklace; he took it off and gave it to his nurses. A second necklace was made for him, which again he gave the nurses; and it went on like this nine times.

Aja, way, wise, representation, illustration, etc.; as an adjective = like. It is still in common use. It is rather spoiled and not quite clear on this plaque, but it is clearer in the next and perfectly clear in plaque 280.

272. ၀၀ ၀၀၀၀၀ ၀၀—၀၀၀

Aja passenā dān—803

Representing (Vessantara) thinking of (more exacting) almsgiving
—486. 5 ff

When he was eight years old, the child, seated on his couch, thinks that the alms he has given up to then are of but little value, being all external to his own person, and with all his heart he longs to give such things as will require great stoicism on his part, such as his eyes, his heart, his flesh, etc.

Passenā, I am not absolutely sure of this reading, but it may be the right one, the more so as it agrees in sense with the text. Passenā = the modern ၀၀၀, *bahsnā*, to think of, remember, long for, and answers to the Pāli (486. 11), *tass' evaṃ sabhāvaṃ sarasacittam cintantassa* . . . It is true we should expect *bassanā* instead of *passenā*, but the labials, surd and sonant are often interchanged, and *senā* may perhaps be an older form of *snā*. I was first inclined to the reading *pa sāsanā dān*, "he makes an offering to the religion"; but this does fit neither the text nor the context, for *sāsanadāna* means "giving up one's son to the religion," that is, making him a novice; and this was not the case, of course, with Vessantara. Perhaps have we to read, after all, *paḥ sāsanā*

dān = "he thinks of (more exacting) almsgiving to the religion," if the dot on the paḥ after the first word is not merely, as it appears to be, a defect in the glaze, like the other two in the middle of the inscription, right under the prince's seat; in which case paḥ would be the modern baḥ.

273. ဝေသန္တရ် ဝယ် သို ဒါနံ—၀၀၄

Wesantar may sñi dān—804

Vessantara looks at the alms-halls—487. 5

When Vessantara was sixteen, his father, desiring to make him king, chose the beautiful Maddī, the young man's first cousin, for his wife; after his marriage, Vessantara, having been entrusted with the government of the kingdom, gave abundant alms, six hundred thousand pieces of money every day. After a time, he had a son, who was called Jālī, then a daughter whom they named Kaṇhājīnā. Six alms-booths had been built in the city, and the Bodhisatta used to visit them every month mounted on his precious white elephant.

May, the same as mey; the form mey is frequent in some modern works; see No. 46.

274. ဝေသန္တရ် ဝေဝ် သိုဆံ—၀၀၅

Wesantar cow sñi—805

Vessantara returns home—487

Vessantara returns home after his monthly visit to the alms-halls.

275. ဝိမ္မနံ အာဝ် ဝိမ္မ—၀၀၆

Bimnah āc ciñ—806

The brahmins ask for the elephant—488. 4

At that time, in the kingdom of Kalinga, there was a famine consequent on a drought, and men had to rob to live. The people complained to the king; the latter, by the strict observance of the precept and the fast days,

endeavoured to bring on rain, but did not succeed. He made known his failure to the citizens, who told him—"Well, Sir, in this case, there is only one thing to do; King Vessantara, in the kingdom of Sivi, is greatly devoted to alms-giving; he has a white elephant who, wherever he goes, causes the rain to fall. Send brahmins, let them ask for that elephant and bring him back." The king did so. The brahmins went to Jetuttara and, stationing themselves near the alms-hall at the southern gate, asked for the elephant as Vessantara was passing.

Bimnah, a brahmin = M.T. ဓမ္မ, bamnah; there is a variant, bumnah, at plaque 227.

276. ဝေသန္တရ် မိသ် နောရ် မိဇံ—၀၀၇

Wesantar cis nor ciñ—807

Vessantara gets down from the elephant—488. 13

On hearing the request of the brahmins, Vessantara is delighted, accedes to their request and descends from the elephant.

Cis, see plaque 66.

277. ဝိမ္မနံ နာ မိဇံ မိန္တဝ်—၀၀၈

Kil nā ciñ bintān—808

(Vessantara) gives away the white elephant—488. 14

The king, having descended from the white elephant, gives him to the brahmins. This inscription has suffered somewhat. The lower stroke of the *n* of *nā* has been spoiled and cannot be seen in the photograph. The more common modern form of this word is *သာ*, *nā*, but the form *နာ*, *nā*, is also found very frequently. The original meaning of *သာ* is "to take to, take away, carry (away), to send; to lay or connect, as water pipes, the rails of a railway, a telegraph line, etc.," as may be seen from the following examples: *သေသ်ထွဲသေသ်ထွဲ*—"he took a gold tray to the Buddha and offered it to him," Sudh. 32. 4; *၅၀၀ ကသေသ်ထွဲ သေသ်ထွဲ*—"he sent five hundred coins to the house of his younger brother," Dhd. 174. 26; at A.V. 42 we have *udahāraka*, "one who makes small canals for irrigating rice-fields" = *ဥပသေသ်ထွဲ*, and at p. 133, *nettika* = *udahāraka*—*ဥပသေသ်ထွဲ*; *သေသ်ထွဲ* = literally, "to carry the head towards," that is,

to face towards, ပြုစု ဒိုင် နှစ်ထောင်ထောင်ချီ ဖွဲ့ဆိုက် အာသိရ—“in whichever place is the thera Assaji, towards that place I face,” Dhd. 229. 8; ထာသိရ = *lit.* “to cause to go and arrive at,” that is, to lead to, convey to, take to; to send: ထာသိရ်တို့နိဂါး—“which leads to Nirvāṇa,” Dhd. 9. 2. A very frequent meaning derived from those given above is that of “away,” as in the English expressions, “to put away, give away, go away,” etc.; this would give the meaning of *nā* in *kil nā*, “to give away,” in the present plaque.

Bintāñ, white = M.T. ဂြာင်, *btāñ*; the *n* over the *t* is doubtful, though there seems to be traces of it on the plaque; two variants of this word are *biñteñ* and *bumteñ*.

278. ဝေသန္တရံ သိတိ ဒါနံ—၈၀၉

Wesantar sik dān—809

Vessantara is pleased with his gift—488. 13

The reading *sik* is quite clear on the plaque, but it is evidently a mistake for *sḍik*, to be pleased, to delight in, which is in accord with the context; it translates the Pāli *cāgādhimāṇaso* (488. 13). *Sik* (သိတိ) in the modern language has only two meanings so far as I am aware: 1st, “Why? For what reason? How?”, ယုံကြည်သိက်နီ အထံ့ရင်းရင်းခံထင်မြိုက်အာရုံ—“O, Rishi! why would the whole country be destroyed?”, S.B. 23. 21; ထိန်းရောအမာတ်—“How do you say, ministers?”, S.J. (B) 28, in which ထိန်း, *siggah* = ထိတိ, *sikgah*, by assimilation. 2nd—the second meaning I have not yet found in books, but it is used colloquially = “to put into, cram, stuff, compress,” ရန်အိပ်ထိက်တို့ထွက်ကြိ—“please put cotton into my mattress”; ဝေသိတိရင်းရင်း—“if one eats too much (crams food in) one gets sick.” Neither of these two meanings can fit the context.

279. ကတ္တာ တုလ် မုသ်—၈၁၀

Kattā tluñ munas—810

The agent comes and informs (Vessantara of what is happening)
—491. 28

When the citizens of Jetuttara heard that Vessantara had given away the white elephant to foreign brahmins, they became angry; they went to

Vessantara's father and told him his son had no right to give away such a precious animal, the national property. They go on to say they do not want such a king and that he must leave the country and go into banishment in the Vindhya Mountains. The weak-minded father, instead of endeavouring to appease the citizens, in a moment of fright, gives way to them. He calls an agent and sends him to Vessantara; the agent goes to the king and informs him of the state of things.

Kattā, Pāli, a doer, one who does or performs, an agent; this is the word used in the text. *Munas*, to tell, inform; cf. *mun*, Nos. 42, 213, *munpān*, No. 225, and *pumun*, No. 203.

280. အာ ဝိဝာရံ မဟာဒါနံ—၈၁၁

Aja bicār mahādān—811

Showing (Vessantara) arranging for the great offering—494. 9

Vessantara does not, of course, recognize the people's right to circumscribe his alms; however, he bows to the will of the people so far as he is personally concerned. He only asked to be granted one day's delay in order to be able to give the Great Offering, which consisted in giving away seven hundred each of everything, elephants, horses, chariots, virgins, slaves, etc.

Aja, see plaque 271. *Bicār*, here “to arrange, prepare.”

281. ဝေသန္တရံ မဒ္ဒိ ဂုလာဏ်—၈၁၂

Wesantar Maddi gulāñ—812

Vessantara and Maddi converse—494. 10 ff

Vessantara then goes to Queen Maddi's apartments and tells her the turn affairs have taken. He breaks to her the news that on the day after the morrow he will start for the Vindhyas, and makes her understand it will be better for him to go alone; but Maddi, loving and dutiful, will not bear of the proposal, and resolves to accompany him with the two children.

282. ဂူကျာက် တုင် မေယ်—၈၁၃

Gnakyāk tluñ mey—813

Queen (Phusati) comes to see (Vessantara)—498. 12

Queen Phusati, Vessantara's mother, wants to know what Vessantara intends doing, whether he will go in exile or not. She goes to see her son who is in Maddi's apartments, and on nearing the door, hearing their resolve, she is overcome with sorrow, but tries to console them.

Mey, see plaques 46, 273.

283. ကတ္တာ တုင် မုနယ်—၈၁၄

Kattā tluñ munas—814

An official comes to inform (Vessantara that the Great Offering is ready)
—503. 28

284. ဝေသန္တရ် ကိလ် ဒါန် ထရ်—၈၁၅

Wesantar kil dān thar—815

Vessantara gives gold in alms—504. 1 ff

The Bodhisatta then goes into the city, where the offerings have been prepared, and gives golden ornaments and utensils to all comers.

Thar, see No. 123.

285. ဝိသန္တရ် ခ္ဍာရ် ဟန် အမ္ပ—၈၁၆

Wissantar s-ār han amba—816

Vessantara goes to his father—505. 8

Evening fell even while the Bodhisatta was giving alms; he then returned to the palace, to see his father and mother, before departing in the morning.

This inscription is very much spoiled; fortunately three estampages of it were taken at different times, and they show how rapidly in some cases these plaques deteriorate; by their means, I have been able to reconstruct the legend as above.

For s-ār, see plaques Nos. 183.

286. ဝေသန္တရ် တုင် သိပ် အ္ဍ—၈၁၇

Wesantar tluñ sip aba—817

Vessantara comes and attends respectfully on his father—505. 10

Having come in the presence of his parents, he comes to his father and attends respectfully on him.

Sip, to attend respectfully on, as a child on his parents, a courtier on the king, etc.; it generally translates the Pāli *sevati*; the M.T. is သိပ်ရံ, sipglip; A.V. 255, ဝေသန္တရ် = sevanā, "attending on."

287. တုင် ဟန် အ္ဍာဆ်—၈၁၈

Tluñ han abo'—818

He comes to his mother—505. 28

Having announced to his father his determination, in accordance with the wishes of the people, to retire to the Vindhya Mountains, he turns and comes to his mother, and begs her permission to leave the world.

288. ဂုလာဉ် ကု မန္တိ ဟ်—၈၁၉

Gulāñ ku Maddi h—819

(The old king) converses with Maddi—506. 16 ff

His mother gives him leave to go, but entreats him not to take Maddi with him; Vessantara answers he does not in any way intend to make her follow him, that she is perfectly free to go or stay back. Then the king, his father, in a long conversation with Maddi, tries to persuade her to remain behind; but she refuses and decides to follow her husband.

For the h after Maddi, see plaque 270.

289. (ဝေသာန္တ)ရ် ကုတ တိတ်—၈၂၀

(Wesanta)r kuta tit—820

Vessantara turns to depart—510. 21 ff

This is not actually expressed in the text; it probably refers to Vessantara turning back after taking leave of his parents and leaving (တိတ်) the apartment. Only the *r* in Wesantar remains, the rest having been broken off; the rest of the inscription is quite clear.

Kuta, I think, is the M.T. ဝေ, gata (kuta = kata = gata), to turn, turn round, turn to, turn back; kuta tit, "to turn round and go out," that is, to take one's leave. This is confirmed by the plaque, which represents Vessantara leaving the palace. ဝေ is both colloquial and literary, ဗောဓိသတ္တိမသွားဂေါင်္ဂမိတုံ ဝေတောရေတို့ ခိုတ်သွင်ကျာ—“the Bodhisatta, having been freed from his mother's bosom (= on being born), turned his face due north,” Dhd. 62. 11; ဗောဓိသတ္တိ မှ ဂေါင်္ဂမိတုံ ဝေတောရေတို့ ခိုတ်သွင်ကျာ—“the Bodhisatta, sitting cross-legged in his mother's bosom, turned his face towards the outside,” Dhd. 62. 6.

290. ညး ရင် တုင် တွိတ်—၈၂၁

Ñah rañ tluñ kwil—821

They bring a carriage—510. 22

A magnificent carriage drawn by four horses of Sindh is brought round at the gate of the palace.

Kwil, see variant kwil, No. 133.

291. မဒ္ဒိ ကု ကောန် ခုတ် တွာရ်—၈၂၂

Maddi ku kon duk tlār—822

Maddi, with the children, mounts (the carriage) before (Vessantara)
—510. 25

Then Maddi having made obeisance to her parents-in-law, and bidden farewell to the ladies of the palace, goes before Vessantara and mounts first the carriage.

Duk = M.T. ဒုတ်, *duik*, to mount or ride a horse, to mount, or travel in a carriage. Tlār, before (in time), first; there are two variants in the Pagan Inscriptions, *tumlār* and *tumlār*. In the 15th century, on the glazed plaques of Pegu, we find this word as *tlā*, in which the final *r*, as well as the infix, have already been lost; the M.T. is တွာ, *klā*.

292. ဝိသာန္တရ် တိတ် အာရ်—၈၂၃

Wissantar tit ār—823

Vessantara goes away (to the Vindhya)—511. 4

Then Vessantara takes his place in the carriage and sets out for the Vindhya Mountains. His mother caused two carts, full of precious things, to follow the carriage, so that her son might give alms on the way; all these, and even the ornaments he was wearing on his person, he distributed on his way through the city.

293. မန် နာနာရ် မဟာဇာန်—၈၂၄

Man nānār mahājan—824

(? He addresses or admonishes the crowd while going—511. 14)

The estampages and the plaque leave no doubt as to the reading given above; the place of the plaque between Nos. 292 and 294 leaves likewise no doubt as to the episode it refers to; it corresponds to the Pāli (511. 14), *evam Mahāsattā mahājāne āmantetvā “appamattā dānādāni puññāni karothā” ti tesam ovādañ ca datvā . . .* I do not, however, exactly know what the words *man nānār* mean; but I think it probable the meaning is as follows: *Man*, to give advice, to advise, from the Pāli *manteti*; there is already a word *man* from the same Pāli word in its sense of “to repeat sacred texts, to recite mantras, to consecrate by means of mantras,” etc.; *nānār* may possibly be an adverb from the verb *nā*, to go (see plaque 277), meaning, “in going, while going”; perhaps also, but I doubt it on account of the final *r*, it may be the Pāli *nānā*, “various, in many ways,” etc.

294. အဖ ပိန္နောဝ် ကိုယ် ခါရ်—၀၂၅

Aba pindon̄ kwil bār—825

(Vessantara's) mother sends (him) two carts (filled with ornaments)

—511. 16

As, after admonishing the people, he was going on his way, his mother sent him, for distribution, two carts filled with ornaments and precious things.

Aba, this refers to Queen Phusatī and therefore means "mother"; up to this plaque it has been found regularly with the meaning of "father"; see plaques 23, 145. Bār, 2 (two) = M.T. ၈, ḃā.

295. ဝေသာန္တရ် ကိလ် ကိရ်ယာ ဟ်—၀၂၆

Wesantar kil kiryā h—826

Vessantara gives the ornaments—511. 18 ff

Then Vessantara gave, not only all the ornaments contained in the two carts, but even those he was wearing on his own person.

296. ဝိသာန္တရ် ကိလ် ဒါနံ ရတ်—၀၂၇

Wissantar kil dān rat—827

Vessantara gives in alms the precious things—511. 18 ff

This almsgiving refers to the precious things, seven kinds of them (sattaratana), which were sent along with the ornaments.

Rat, precious thing, precious stone, jewel, from Pāli *ratana*.

297. ဝိသာန္တရ် ဗိရ် တုန် ခုင်—၀၂၈

Wissantar bir tun ḃuñ—828

Vessantara looks back at the city—511

Having given away all that his mother had sent him, he went on his way and left the city; he then became desirous of beholding the city once more, and he turned round to look upon it. The earth under his chariot, by

a miracle, was cleft asunder, and, revolving, brought the chariot round to face the city; and there were earthquakes and other wonders.

Bir, to look; a variant is bar (plaque 200); cf. also the causal pubar, plaque 195. Tun, back, again = M.T. bir tun, to look back. See also plaque 262.

298. ဝေသာန္တရ် ဇိလိက်် တုန်—၀၂၉

Wesantar jilik tun—829

Vessantara drives on again—512. 2

Having looked at the city, he turns towards the sixty thousand courtiers who were born on the same day as he, and towards the people, who had so far accompanied him, and makes them turn back. Then, driving on again, he says to Maddī, "See, Lady, if any mendicant is coming behind"; and he drives on again.

Jilik, to drive; there are two modern colloquial forms of this word, ကလိုက် and ထိုက်, kaluik and caluik = to drive. A very common word is ဇာတ်, jak; another is ဇာတ်, caw, very common in the literature: ဇာတ်ပုဂ္ဂိုလ်—“a young man came driving a cart,” S.M. 9; ဇာတ်ပုဂ္ဂိုလ်တို့—“he (Indra) came on driving a cart in front of the rest-house wherein the queen was seated,” S.J. 3; A.V. 130, *niyāmaḃa*, a driver = ဇာတ်ပုဂ္ဂိုလ်; A.V. 184, *Mātali*, the deva who drives Indra's cart = ဇာတ်ပုဂ္ဂိုလ်. The Talaing version in this place has ဇာတ်ဝေ, jak caw, to drive. ဇာတ်ဝေသာန္တရ် . . . ဇာတ်ဝေသာန္တရ်—“King Vessantara . . . drove on.”

299. ယာပ် ဇြိပ် ဗောဃ် ရာဇာ—၀၃၀

Yāc drep boy rājā—830

The mendicants run towards the king—512. 8

Maddī sat down watching. Now, four brahmins had come too late to be present at the last distribution of gifts; they ascertained the direction the Bodhisatta had taken and followed up. Maddī took them to the king, who had remained in the chariot.

Yāc, a beggar, Pāli *yācaka*. Drep, to run = M.T. For boy see plaque 199.

300. ဝေသန္တရံ ကိလ် သိန် ခွေး—၈၃၁

Wesantar kil dān kseḥ—831

Vessantara gives the horses in alms—512. 10

On coming up, the brahmins ask Vessantara for the horses and he at once gives them up.

Kseḥ, a horse = M.T. ကျေ, khyeh (pron. cheh). I had at first thought this was to be read kseḥ, but this word appears in three other plaques round the base of the Ānanda and twice in the Shwezigōn inscription (lines 128, 129), in which the reading is clearly ks; moreover, for the sound sh = Skt. s, they use in Talaing the letter ဓ. The group ks seems to correspond in M.T. to က, khy (pron. ch, in "church"); cf., for instance, ကဆု (kasū), kasū (ksū), M.T. ကျ, khyū (pron. chū), to write; ကဆု (kasau), kasau (ksau) = M.T. ကျ, khyau, an oath, a curse; ကဆီ (kasī), kasī (ksi) = M.T. ကျ, khyī, to shake, quake, tremble. There is a variant, kseḥh; in the plaque, after kseḥ, there appears to be a letter, but so much damaged as to make it very doubtful what it is, if it is a letter at all.

301. ရမင်္ဂ မ ကင် ကိလ်—၈၃၂

Ramañ ma jak kwil—832

The red deer drawing the chariot—512. 15

After the gift of the horses, the travellers were stranded on the road; at that moment, four gods, seeing their plight, took the form of red deer and drew the chariot.

Ramañ, a red deer = M.T. ရမင်္ဂ, mañ; with ramañ compare the Burmese ရမင်္ဂ, samañ.

302. ကိလ် သိန် ကိလ်—၈၃၃

Kil dān kwil—833

He gives away the chariot—512. 22

A while afterwards, a brahmin comes up and asks Vessantara for the gift of the chariot; this also he gives without hesitation.

303. ဝေသန္တရံ လောဝ် ဂြိပ်—၈၃၄

Wesantar lop grip—834

Vessantara enters the forest—513

So soon as the chariot was given away, the four deer disappeared, and Vessantara and his wife were obliged to go on foot; the former carried little prince Jālī and Maddī carried Kaṇhājīnā; and thus they entered the forest. That they entered the forest is not expressed in this connexion in the Pāli.

Grip, forest, see plaque 82.

304. သွာဉ် တိန်ရောဝ်—၈၃၅

Smāñ tinrow—835

They ask the way—513. 11

Whenever they met anyone, they asked the way to the Vindhya Mountains; all these travellers were much touched on beholding them, and answered, "Long, still long is the way!"

Tinrow, road, way, a variant of tanrow (see plaque 108).

305. ဓသ် ကိလ် သစ္စုဉ်—၈၃၆

Bas kil sacchu'—836

They pluck and give fruits (to the children)—513. 19

As they were thus going, the two children were clamouring for the beautiful fruits growing on the trees. By the power of the Bodhisatta, the fruit-laden branches bowed down of their own accord within reach, and they plucked the ripest and gave them to the children.

Bas, to pluck = M.T. ဓသ်, bah. Sacchu', a variant of sacchu, plaque 9.

306. ဝိသုဒ္ဓိဝိသုဒ္ဓိ—၀၃၇

Cip Suvannagiri—837

They arrive at the Suvannagiri Mountain—514. 1

Suvanna, for Suvanna.

307. ကုန္တိမာရနဒီ—၀၃၈

Kuntimāranadi—838

(They arrive at) the Kuntimāra River—514. 2

Leaving the Suvanna Mount, which is five yojanas away from Jetuttara, they arrive at the river Kuntimāra, which is five yojanas still further.

Kuntimāra, the Pāli has *Kontimāra*.

308. ဝိသုဒ္ဓိဝိသုဒ္ဓိ—၀၃၉

Cip Araññagiri—839

They come to the Arañjara Mount—514. 3

309. တွာညံ ဝိသုဒ္ဓိ—၀၄၀

Twāñ bimnaḥ—840

(They arrive at) the brahmin village—514

Leaving the Arañjara Mount, another five leagues bring them to the brahmin village of Dunnivittḥa.

Twāñ, village = M.T. တွာ and တွာ, twān and kwān. Bimnaḥ, a brahmin = M.T. ဝိသုဒ္ဓိ, bamnaḥ; there is a variant, bumnaḥ (plaque 227).

310. မာတုလ နဂါ—၀၄၁

Mātula nagir—841

(They arrive at Vessantara's) uncle's city—514. 6

Ten leagues further, they arrive at the city of the Bodhisatta's uncle; its distance from Jetuttara was thirty leagues (yojanas).

Nagir, the Pāli *nagara*, city = M.T. နဂါ, nāguiw, Dhd. 63. 6.

311. ဒွေဝံ ဝေယံ ဇြိ—၀၄၂

Dmoñ pḍey jrap—842

They stay in a rest-house (near the city)—514. 16

They did not enter the city but entered and sat in a rest-house situated outside the city. Maddī, the dutiful wife, wipes the dust from her husband's feet and shampoos them.

Dmoñ, see plaques 215, 265. Pḍey, in = M.T. ပုံ, pḍai.

312. This legend is practically illegible. The scene represents Maddī with her children, when, having shampooed Vessantara's feet, she stands outside the rest-house, well within sight of people, with the intention of announcing Vessantara's arrival (Pāli, VI 514. 17-18). There is a somewhat spoiled, but still clear enough, *dī* on the left hand, with, before it, some traces of a letter which may have been *ma*; the name Maddī in this connexion is probable enough. The last letter on the right is *s*, with before it, and separated from it by two doubtful letters, what looks like (?) *sin*, *min* or *bin*.

313. မဒ္ဒိ ဂုလာန်—၀၄၄

Maddī gulāñ—844

Maddī converses (with the women of Ceta)—514. 19-25

The women going in and out of the city of Ceta, seeing the queen outside the rest-house, come and surround her and ask her about herself;

Maddi tells them, and the women deplore her fate. The Pāli says nothing about Maddi telling the women what has happened and the fatigue of the journey. It is, however, in the Burmese version (Hanthawaddy Press, Rangoon, 1903, p. 64); the Talaing version merely says that the women *asked* her about herself, but her answer is not recorded, though, of course, it must have been given: မြို့တော်ဝယ်၌ နတ်မိတ်မိတ်တို့၌ ဤသို့ကုန်တုံ့။ ဝိမ္မိဒ်သွား ဝိမ္မိဒ်ကုန်တုံ့။ ရှိသောအခါ၌ အိတ်ရ။—“the women of the city who were going in and coming out, seeing the queen, surrounded her and asked her about herself, then they exclaimed ('O, the tender lady!' etc.),” S.V. 23.

314. ညး ထာဝ မင်—၀၄၅

Ñah taw mañ—845

They are keeping watch (on the king and queen)—517. 26

They then have abundant food brought, make the rest-house comfortable and, surrounding it, keep watch. This plaque should properly come after the next.

The lower part of the right-hand half of the *t* (∞) in *tāw* is spoiled, and at first sight the word looks as if it were *ကေဝ* (*kew*). An examination of the plaque shows that the glaze has slightly peeled off.

Ma ñ, to keep, to watch = M.T.

315. ဂုဏာည ကု သွင်—၀၄၆

Gulāñ ku smiñ—846

(Vessantara) converses with the princes—515. 5 ff

Then the people go and inform the king, Vessantara's uncle, of their arrival, and sixty thousand princes come to see him, lamenting. To induce him not to proceed to the Vindhya, they offer him the kingdom of Ceta; he refuses. This should have come before the preceding plaque.

316. သွင် ဂျင် ထိန္ဒာ—၀၄၇

Smiñ pyuñ tinro—847

The princes show the way (to Vessantara)—518. 1

They stay one day and one night in the rest-house, and early in the morning resume their journey; the sixty thousand princes accompany them for fifteen leagues; then, at the entrance to the forest, they stand and carefully point out his way to the Bodhisatta.

Pyuñ, to show, see plaque 97. *Tinro*, for *tinrow*; the legend as it is fills the plaque, and there is no room for the final *w*; see plaques 304 and 108.

317. ဝိန္ဒ ဂန္ဓမာဒာ—၀၄၈

Cip Gandhamādāna—848

They arrive at the Gandhamādāna Mountain—519. 19

The princes, in order to prevent any danger from befalling the travellers, order one of their men, very skilful in woodcraft, to follow them and keep a careful watch; they then go back. The royal exiles, continuing their journey, arrive at Mount Gandhamādāna.

318. ကုရောဝ် တွေအ်—၀၄၉

Kurow tmo'—849

Turning his back on the (Gandhamādāna) Mount—519. 20

Leaving the Gandhamādāna behind, Vessantara goes on his way.

Kurow, turn the back on = M.T. ကုရောဝ်, *karau*, which is used colloquially in this sense: နေမ့်ကုရောဝ် နှိပ်တိုက်—“do not be turning your back on me.” *Tmo'*, a rock, a rocky hill, mountain = M.T. တွေအ်, *tma'*.

319. ဝိပုလဝန်—၀၅၀

Cip Wepulapar—850

They arrive at the Vipula Mountain—519. 21

Par, a mountain, from the Sanskrit *parvata*; the modern form, ဝိပုလ, is very frequent in books after names of mountains.

320. ကေတုမာရနဒီ—၀၅၁

Ketumāranadi—851

(They rest near the) Ketumā River—519. 21

Passing by the foot of the Vipula Mount, they come to the banks of the river Ketumatī, where they rest and take a meal prepared by the forester who accompanies them.

321. ကိလ် နှယ်ကိလ်—၀၅၂

Kil cnāykinloñ—852

They give (their guide) a (golden) hairpin

In acknowledgment of the forester's services they present him with a golden hairpin.

For cnāykinloñ, see plaque 53.

322. ဂြုဆ် ဂြုယံသုဏ်—၀၅၃

[G]ja' jreysum—853

Sitting under the banyan tree—519. 24

After his meal, Vessantara, full of peace, crosses the river Ketumatī and seats under a banyan tree.

Gja', to seat = M.T. Jreysum, a banyan tree = M.T. ဂြုဆ်, jra i-s u m, Sudh. 2. 21. The Bodhi tree under which Gautama attained Omniscience is called ဂြုဆ်, jrai thaw, A.V. 28 = *assattha*; ဂြုဆ်, jraimhā-budh, A.V. *ibid*, and ဆုဗောဓိ ဝိပုလ်, chu bodhi paluih, A.V. 167. In

the last expression, ဝိပုလ် means the circle in the centre of Jambudīpa, around the Bodhi tree, U.O.K., 45. 17, ဝိပုလ်ဝိပုလ်.

323. ဝိပုလ် နာလိပာ—၀၅၄

Cip Nālipar—854

Then he moves on and comes to the mount Nālika—519. 26

324. ဝိပုလ် မုလိန္ဒ—၀၅၅

Cip Mucalin—855

He arrives at the Mucalinda Lake—519. 26

325. ဝိပုလ် ဝဏ္ဏသုဏ်—၀၅၆

Cip caturas añca—856

He arrives at the square lake—519. 29

They passed along the bank of the Mucalinda Lake and, following the course of the stream which flowed from the mountain, they arrive at the square lake.

Caturas, square, from the Pāli *caturassa*. Añca, a lake; I have not found any modern equivalent.

326. ဝိပုလ် အသ္မာပိတံ—၀၅၇

Cip assamapit—857

He arrives at the hermitage—520. 10

Now Indra, perceiving from his heaven what was happening, called the architect of the gods, Viṣvakarma, and told him to go to the Vindhya, and there build a hermitage in a pleasant spot. Viṣvakarma builds two retreats, one for Vessantara and one for Maddī, and keeps there ready all that is necessary for hermits. He then writes an inscription: "This is for him who wishes to become a hermit"; he drives away from the spot all inhuman creatures and loud-voiced beasts and birds, and goes his way. The Bodhisatta, following a path, arrives at the hermitage.

Assamapit, hermitage, from the Pāli *assamapada*; M.T. အသ္မာပိတ်, asmāpuit, A.V. 28.

327. ရာဇာ လောဝ် ဝ အိရ်—၀၅၈

Rājā lop ma 'ir—858

The king enters (the hermitage), becoming a hermit—520. 11 ff

On seeing the inscription, Vessantara understands that the hermitage has been prepared by Indra; he goes in and dons the garb of a hermit which was there ready.

'Ir, to leave the world, see plaque 34.

328. တိတ် နောရ် ပရ်နာသောလ်—၀၅၉

Tit nor parnasāl—859

(Vessantara) goes out from the hermitage—520. 14

Then he goes out from the hermitage with the calm of a Pacceka Buddha, and approaches his family. Maddi falls weeping at his feet.

Parnasāl, a hut made of leaves, a hermitage, from the Sanskrit *parṇaṣālā*; in M.T. the form ပာနာဝ, from Pāli *paṇṇasālā*, is found, S.B. 1.

329. မဒ္ဒိ လောဝ် ဂြပ်—၀၆၀

Maddi lop grip—860

Maddi enters the forest—521. 1

Maddi, her emotion over, goes in her hermitage and assumes the ascetic garb. She asks as a favour to go herself in search of fruits and roots, and he asks her, now they are ascetics, not to come to his hut unseasonably. Now, by the power of the Bodhisatta's compassion, all the wild animals within a large radius were full of compassion also and did no harm to one another. Daily, at dawn, Maddi fetches water, sweeps the hermitage and, leaving the two children in the father's care, enters the forest in quest of roots and fruits.

330. ဝ သစ်ဆုခ်—၀၆၁

Ca sacchu'—861

They eat the fruits—521. 4

In the evening, she returns, and, having bathed the children, they all four sit down and eat the fruits she has brought.

331. မဒ္ဒိ လောဝ် ပရ်နာသောလ်—၀၆၂

Maddi lop parnasāl—862

Maddi enters her hermitage—521. 5

The meal over, the queen takes the two children, and retires to her hut. Thus did they live for seven months.

332. ဝိဝိ ညာဝ် နုတ် ဘု[၇]—၀၆၃

Cimī nāc Juc tlu[n]—863

(Vessantara) looks expectantly and sees Jūjaka coming—541. 20

Now, in Kalinga, there lives a brahmin named Jūjaka; he is married to a young wife. She wants two slaves to do the rougher house-work. Jūjaka has heard of Vessantara and of his readiness to give, so he resolves to go to him and ask him for his two children. After many adventures, he comes near the hermitage, but being afraid Maddi would prevent the gift of her two children, he waits till she has gone to the forest for fruits. During the night Maddi is visited by a dreadful premonitory dream, and she runs to the Bodhisatta's hut to tell him of it. At once, he understands some one is coming to ask for the children, and rejoices; but he does not tell her the meaning of the dream; he consoles her, telling her not to believe in dreams. Then, early in the morning, as usual, she makes over the children to Vessantara and goes into the forest. Jūjaka comes up the footpath leading to the hermitage, and the Bodhisatta sits down, eagerly watching the way by

which he would come; and as he looks forward expectantly he sees Jūjaka coming.

Cimī, to look forward, to look to expectantly = M.T. ဓမ္မိ, camī; the Talaing version, at this passage, has: ဓမ္မိဝတ် သံဝိဒ်တ္တု တံသးဓမ္မိဒ် ဓမ္မိမကျင်—“the Bodhisatta sat cross-legged on a flat stone and looked forward to the brahmin coming”; Sudh. 19. 25, ဒွါဇ် ဝိဒ်ဓမ္မိ ဣတံ ကျင်တြိ ယတု ဣဝံ တွံ—“the people of the place, looking expectantly, saw the Blessed Buddha (standing) on the summit of the hill.” Haswell has the form ယမ္မိ, lamī. Juc = Jūjaka. The plaque is somewhat spoiled, and the estampage and photograph would have been of little avail without the plaque itself; in cimī, there are only faint traces of the *c* and of the *z*. In tluñ, only faint traces of luñ are still to be seen.

333. ဇာလီ ဝါဏ်—၈၆၄

Jālī wāñ—864

Jālī goes to meet (Jūjaka)—542. 4

On seeing Jūjaka, Vessantara is delighted, for now he will be able to give something to some one, which he has not done for seven months; he calls out to him to approach; then he tells his little son Jālī to go and meet him. The little prince obeys.

Wāñ, see plaque 193.

334. ဗုဟိဇ် ဇာလီ—၈၆၅

Buhic Jālī—865

(Jūjaka) frightens Jālī—542. 6

As the boy approaches him, offering to relieve him of his luggage, Jūjaka thinks, “This surely must be Vessantara’s son; from the very first I must speak harsh words to him.” So he snaps his fingers, hawling out, “Get away! Get away!”

Buhic, see plaque 252.

335. ဇာလီ ကုမာရ် တုန်—၈၆၆

Jālī kumār tun—866

Prince Jālī returns (near his father)—542. 7

Jālī returns to his father’s side and, looking at the brahmin, perceives in him all the signs of a low, cruel man.

Tun, see plaque 262; here it is used as a verb, to return; cf. further this sense in the expression ပတုန်ပအာ, pa tun pa ā, an exchange of friendly greetings = Pāli *paṭisanthāra*; this expression is found at Dhd. 63. 13 and 226. 27. The text has (542. 7) *āgantvā*, “having returned.”

336. ဂုလာဏ် ကု ဇုဇ်—၈၆၇

Gulāñ ku Juc—867

(Vessantara) conversing with Jūjaka—542. 11 ff

The brahmin then comes up to the Bodhisatta and the latter converses with him; he asks him on what business he is come and Jūjaka answers he has come to ask for his two children. Vessantara agrees to give them, but asks him to wait for Maddī, so that she may see them once more; this Jūjaka flatly refuses. Then Vessantara asks him, before taking the children to his village, to show them to their grandfather at Jetuttara, but this request again is declined, for the brahmin is afraid of the old king’s ire.

337. ဗာတ် ဟန် တျေား—၈၆၈

Bāt han tyoh—868

(The two children) hide in a clump (of bushes)—545. 13

The two children, hearing the cruel words of the brahmin, flee and hide in a clump of bushes.

Bāt, to hide; I have found yet no modern equivalent of this word; the sense of “to hide” is clear from the context and the scene depicted on the plaque; in the text, it answers to the Pāli *nilīyati*. Han, see

plaque 28. *Tyoh*, a clump, of trees, of bushes, etc.; this word appears again in plaque 356, where it is applied to a clump of flower bushes, *tyoh pkaw*. Of this also I have found no modern form equivalent.

338. သံဝတ် —၈၆၉

Samwat —869

The children

This inscription is very badly weathered; the first word seems to be *samwat*, children. The last letter is *t*, and that before it seems to be *ā*; the letter before the *ā* is very indistinct; it may have been *b*, thus giving us *bāt*, as in the preceding plaque.

339. ဇာလီ ကုမာရ် တိန်—၈၇၀

Jālī kumār tin—870

Prince *Jālī* comes up (from the square lake)—546. 11

From the clump of bushes they run to the square lake and, getting into the water, they stand concealed with lily leaves over their heads. *Jūjaka*, not seeing them, gets into a temper, and accuses *Vessantara* of having made them a sign to run away. *Vessantara* tells him he will fetch them back; then, following their footprints, he comes to the square lake; he calls out to *Jālī*, "Come, my boy, come," and the prince, fearful of disobeying his father, comes up from the lake.

Tin, to ascend, go up, come up; M.T. = တိန်, *tuin*.

340. [တိ]န နောရ် ကံဗာရ်—၈၇၁

[*Ti*]n nor kambār—871

(*Kaṇhā*) comes up from the lake—546. 21

He also calls out to little princess *Kaṇhā*, who likewise comes up from her hiding place and, clasping her father's feet, weeps.

Kambār, see plaque 125.

341. ကိလ် သံန ကောန—၈၇၂

Kil dān kon—872

(*Vessantara*) gives in alms his (own) children (to *Jūjaka*)—547. 12

Vessantara explains to the children that he gives them in order to obtain the highest fulfilment of the virtue of almsgiving, and so may, in a next existence, attain Omniscience. He then fixes a price on each; if *Jālī* wishes to become free, he must pay one thousand pieces of gold; as for *Kaṇhā*, she will have to give a hundred slaves, male and female, a hundred horses, elephants, etc., and takes them back to the hermitage. He takes a water-pot, and, consecrating his gift by pouring out the water, gives in alms his children to the brahmin.

342. ဣဉ် ကုဉ် နုတ်—၈၇၃

Jūj kḍañ juk—873

Jūjaka bites off a creeper—548. 3

Having made his gift, *Vessantara*, joyful, stands looking upon his children; meanwhile, *Jūjaka* bites off a creeper to tie them with.

Kḍañ, to bite, bite off; I have not found an equivalent modern form; in the plaque, *Jūjaka* is depicted as biting off a creeper; the *ḍ* is somewhat spoiled, but the plaque shows traces of the lower stroke. *Juk* = M.T.; Haswell gives only the meaning of "rope," but Stevens, under "Creeper," has: တွံနုတ်, နုတ်ဖြူ, *tnaṁjuk*, *jukgruip*; a rope is properly နုတ်ထောတ်, *juk lot*, Sudh. 21. 16.

343. ဣဉ် ဒက် ရိန် အာရ်—၈၇၄

Jūc dak rin ār—874

Jūjaka binds and takes away (the children)—548. 4

With the creeper he has bitten off, the brahmin binds *Jālī*'s right hand to *Kaṇhā*'s left and, beating them with the ends of the creeper, takes them away. The reading *jūc* with long *z*, which is indistinct in this plaque and the preceding one, is quite clear in the estampages.

344. ကိန်ကာဝ် ဒေါဝ်—၀၇၅

Kinkāl dos—875

Vessantara subdues his anger—552. 21 ff

Blood runs down their bodies; in a rugged place the brahmin stumbles, and the children slipping off their tiny hands from their bonds run weeping to their father; but the brahmin follows up and drives them away. Vessantara's heart is filled with sorrow, and he retires to his hut where he weeps bitterly. At the thought of the unmerciful beatings they were suffering, his anger rises, and he resolves to pursue the brahmin, kill him and bring back the children. But he thinks better of it and does not do so.

Kinkāl, a variant of kinkan, No. 62; *lit.* "to instruct one's anger," that is, to reason it away, to master it, subdue it. Dos = Pāli *dosa*.

345. ဣဉ် ဒဝ်—၀၇၆

Jūj dak—876

Jūjaka binds (again the children)—554. 5

Meanwhile the children were being taken away by Jūjaka. In a rough place the latter again falls down, and the children make another bid for freedom. But the brahmin follows them in a vile temper and binds them up again.

346. ဣဉ် ရိန် အာရ်—၀၇၇

Jūc rin ār—877

Jūjaka takes away (the children again)—554. 8

And then he again takes them back with him.

347. ကဏ္ဍာရိန် ဇိလိတ်—၀၇၈

Kaṇhājin jilīt—878

Kaṇhājinā looks back (at her father)—554. 9

As they are being led away, Kaṇhā turns back, looks at her father and laments pitifully.

Jilīt, to turn back, to look back = M.T. ဇိလိတ်, *glit*; I have not yet found this word in the literature, but it is used colloquially in the expression နေ့စိုတ်, *new glit* = to look back; the Pāli has *nivattitvā oloketi*, "turning back and looking" (at her father), and the *Skem*, p. 118, ကဏ္ဍာရိန် ကလောင် ရိန်လိတ်—"Kaṇhājinā turned back (ကလောင်) and looked at the king."

348. ဝေသာန္တရ် ယာဝ်—၀၇၉

Wesantar yām—879

Vessantara weeps—554. 24

On hearing his daughter's lamentations, Vessantara's heart wells up with emotion and sorrow, and he weeps bitterly.

349. ကိလ် သါန် ဗူယ်—၀၈၀

Kil dān būy—880

Vessantara gives . . . (?)—554

I cannot make out the meaning of the word *būy*. The plaque has somewhat weathered in this place, and though, in it, the letter looks like a *b*, it may have been originally a *t*; if so, we should read: *kil dān tūy*, *tūy* being the suffix of the past tense, and translate: "(Vessantara) after he had given in alms (his children)." The plaque represents him seated in front of his hermitage; and this would tally with the text, which says that, after his fit of weeping, he reasoned with himself that he should not give way to this earthly affection, but should be calm, and sat still as usual. From the episode of his weeping to that of the appearance of the lions in Maddī's path, there is made mention of no gift of his which could be represented by the word *būy*.

350. ဇာဒိသိင်္ဂ ဒဝ်—၈၈၁

Jādisiṅ dal—881

The lion bars (Maddi's path)—556. 30

While being dragged away, the little princess continues her lamentations, which move the hearts of the deities, who reflect that, if Maddi arrived at the hermitage at the usual time, she would immediately go in search of her children and thus get into great trouble. So, to keep her back until the setting of the sun, they instruct three of the gods to assume the form of a lion, a tiger and a leopard, and to obstruct her way till sunset. They do so.

Jādisiṅ, lion = M.T. ဇာဒိသိင်္ဂ, jādisuiṅ; *cf.* Cambodian, song (Aymonier). Dal, to shut, obstruct, bar = M.T. ဒဝ်, daw.

351. မန္တိ သွာည် ကောန်—၈၈၂

Maddi smāñ kon—882

Maddi enquires about her children—560. 30 ff

Maddi, perceiving the wild beasts in her path, is terrified and dares not proceed; she remembers the bad dream she has had (plaque 332), and becomes convinced something dreadful has happened. At sunset, the gods disappear and Maddi proceeds on her way to the hermitage. She does not perceive her children as usual, and comes up to Vessantara, who is sitting in silence; she enquires of him about the children.

352. မန္တိ ဝိင်္ဂ ငြေင်း—၈၈၃

Maddi cip kren—883

Maddi comes up to the eugenia tree—564. 5

To all her enquiries and lamentations, Vessantara does not answer, and he keeps his ominous silence. Then, in the moonlight, she seeks her children in all the places where they used to play, and thus comes to the cluster of eugenia trees, which was one of these.

353. မန္တိ ဝုင် ကြွင်း—၈၈၄

Maddi cup kruñ—884

Maddi arrives at the river—564. 9

Cup = cip, to arrive.

354. မန္တိ တိန် တွေ့ဆံ—၈၈၅

Maddi tin tmo'—885

Maddi ascends the hill—564. 11

She goes up the hill where the children used to eat fruit and pluck flowers.

355. မန္တိ ဝိင်္ဂ ဝိင်္ဂ တွေ့—၈၈၆

Maddi cip ciñ kseñ—886

Maddi comes upon the (toy) elephants and horses—564. 15

In her ramblings she comes upon the children's toys.

356. မန္တိ ဝိင်္ဂ တွေ့ ကျင်း—၈၈၇

Maddi cip tyoh pkāw—887

Maddi arrives at the clump of flower-trees—564. 25

She then comes to a clump of flowering plants and looks here and there for her children.

Tyoh, see plaque 337. Pkāw, see plaque 176.

357. မန္တိ ဝိင်္ဂ အပ္ပ—၈၈၈

Maddi cip añca—888

Maddi comes to the lakes—564. 29

She comes to the lakes covered with lotuses, near which the prince and princess used to play.

Añca, a lake = Pāli *pokkharanī*; see plaque 325. This plaque, on the Ānanda, is wrongly placed after the one which follows (358).

358. ကုရောဝ် ဗောယ် ရာဇာ—၈၈၉

Kurow boy rājā—889

(Maddī) goes back to the king—565. 2

But she can see the children nowhere. She then returns to the hermitage, wherein she finds Vessantara with his face cast down; she addresses him; he does not answer. A second and a third time, receiving no answer, she wanders into the night.

Kurow, to return, go back, see plaque 318. Boy, to, towards, see plaque 199. The word *rājā* is not fully clear in the photograph, being somewhat spoiled on the plaque itself, but a careful examination of the latter shows it to be *rājā*.

359. မဒ္ဒိ လောတ် ပိတ်—၈၉၀

Maddī lot plit—890

Maddī falls and swoons—566. 8

Having come back for the third time and still unable to obtain any information from Vessantara, the distracted mother falls down upon the ground in a swoon.

Lot, to fall = M.T. Plit here means "to swoon"; the M.T. is *pluit*, pluit, to become extinguished.

360. ယောတ် ရုသာလ်—၈၉၁

Yok rusāl—891

(Vessantara) raises (Maddī's head) and lays (it on his lap)

Vessantara believes her dead; he feels her heart and, perceiving she is still alive, fetches a pitcher of water, raises her head, and lays it on his lap.

Yok, raise, lift up; the more modern form is *yūik*, but the form *yōk*, yok, is also found, for instance, at Dh. 151. 26. *Rusāl*, to lay,

place, put; it is found also in Blagden's Pagan Inscriptions. There is a variant, *lusāl*, also in the Pagan Inscriptions, and also, in the same inscriptions, a form, *sāl*, to which answers the modern colloquial *sā*, *sā*.

361. ဝိဿန္တရ် သး ဝုတ်—၈၉၂

Wissantar sah dāk—892

Vessantara pours water (on Maddī's face)—566. 23

He pours water from the pitcher on her face, to make her regain her consciousness.

Sah, to pour = M.T. *suih*, occasionally found written *သောတ်*, *sōh*; Dh. 485. 5, *နိဗ္ဗာန်ခွဲ မိတ် သထိုတ် ငိုတ်ပလိုတ် ကျေ့တင်ခွေင် သ*—"only Nirvāṇa, quenching the eleven fires (eleven passions), is exceedingly cool"; in which *သိုတ်* = to pour and *ပလိုတ်* = to put out, extinguish. Another modern form is *ခရိုတ်*, *caruih*, with infix *r*. In the Su-daung-bye Inscription, 15th century, is found the form *သြောတ်*, *sroh*, line 19—*နမေသနာရိ သဗ္ဗိတ် မေတ္တဝိဗ္ဗး ဗြိတ်ခွေင် ဒိုတ်ကုတ္တုအိပနိဂဟ်။ မသြောတ် ပလိုတ်ကျေ့ဒ် ခရိတ်ထေသ ဒိုတ်သိုတ် မေတ္တဝိ သနိဿ သတ်ဂမ္ဘိဝိသ တွတ်ပုး ပမတ်မေတ္တဝိဂရိ ဂဟ်တုတ်*—"with the great rain, that is, of the Law of the virtuous of the four continents, he poured down and extinguished the fire that destroys the world, that is, all the passions in man."

Between this and next plaque comes No. 375, which has been misplaced on the Ānanda.

362. မဒ္ဒိ အနုမောဒနာ—၈၉၃

Maddī anumodanā—893

Maddī rejoices (at Vessantara having given away the children)
—567. 22

He then sprinkles her face with water and she comes back to consciousness; he explains he has given the children away, and did not tell her for fear of causing her pain. He consoles her, assuring her they would get back the children, alive and well. Maddī then rejoices in his gift.

363. ဗိဇ္ဇာ နှစ်—၀၉၄

Bimnah tluñ—894

(Sakka, disguised as) a brahmin comes—568. 30

Now, Sakka, in his heaven, thought, "Vessantara has given his children in alms yesterday; now, another low creature may come and ask him for his wife, and he would be left helpless and destitute. I will take the form of a brahmin and ask for Maddi; he will thus attain the height of perfection; having then made it a condition that she is not to be given to any one else, I will give her back." And so, at dawn, disguised as a brahmin, Sakka comes to the hermitage. Most of the lower portion of the *l* in *tluñ* has disappeared.

364. ကိလ် ဒါန် ကိန္ဒာ—၀၉၅

Kil dān kindar—895

(Vessantara) gives his wife in alms—570. 4 ff

Sakka asks for Maddi, and Vessantara, pouring water from a pitcher in ratification of his gift, gives his wife to him.

Kindar, see plaque 132.

365. ဒုဏ် ဒါန် ကိန္ဒာ—၀၉၆

Duñ dān kindar—896

(Sakka) receives the wife of Vessantara in alms—570. 4 ff

366. ကိလ် တုန် မဒ္ဒိ—၀၉၇

Kil tun Maddi—897

(Sakka) gives back Maddi—572. 1

Vessantara looks at his wife's face to see how she takes his gift of her; she is perfectly calm; Sakka then praises her and gives her back to the Bodhisatta.

367. ဣန္ဒ ဂုလာဏ်—၀၉၈

In gulāñ—898

Indra converses (with Vessantara)—572. 1 ff

A conversation then goes on between Sakka and the Bodhisatta; the former reveals his identity and asks Vessantara to choose any eight boons, and that he would grant them to him. The latter asks them; the first and most important for the story is, that his father may become reconciled, soon recall him, and set him again on the throne.

368. ဣန္ဒ ဝေဝဏ် အာရ်—၀၉၉

In cow ār—899

Indra goes back (to his heaven)—573. 18

Sakka assures him that they all will be soon reunited to his father and goes back to his own place.

369. ဣဗ္ဗိန္ဒ ကိန္ဒာ ဆု—၉၀၀

Juc stik hin chu—900

Jūjaka sleeps on a tree—573. 29

Maddi and Vessantara lived happily in the hermitage. Meanwhile, Jūjaka travelled with the children, over whom the gods watched carefully. In the evening, when the sun went down, he used to tie up the children and make them sleep on the ground; himself, however, frightened of wild beasts, would get up on a tree and sit in a fork of the branches.

370. ဗိဇ္ဇာ မိလ် သွဏ်[ဒု] ? . .]—၉၀၁

Cirmil smiñ (aba? . . ?)—901

(Vessantara) looks out for (his father) the king—582. 10

The gods, guiding Jūjaka's footsteps, made him come to the capital, Jetuttara, instead of to his own place in the kingdom of Kalinga, and

brought him into the palace courtyard. The old king, Vessantara's father, perceives the children and has them brought to him. The young Jālī explains how they came to be with Jūjaka. The grandfather pays the brahmin the price set upon each child by Vessantara; Jūjaka dies of an indigestion. The grandfather gathers a large army to accompany him to the Vindhya in order to bring back the Bodhisatta and Maddī. As they near the Vindhya, Vessantara hears the great noise made by the large army and, together with Maddī, ascends a hill and looks out.

Cirmīl, to look towards, to look forward to, is a variant of cimi (plaque 332); there remains only faint traces of the *ī* over the *m*. The last two words after smin are practically illegible; the first, however, I take to be aba, father, but this is only a conjecture; perhaps it is amba = father.

371. သွင် ဝုဉ် ၈၄—၉၀၂

Smin tluñ cip—902

The king (Vessantara's father) arrives—583. 15 ff

On beholding the army, Vessantara, not knowing whose it might be, becomes anxious; but Maddī convinces him it can only be his father's; then he goes back with her and sits before his hut. Vessantara's father having arrived, calls Queen Phusatī and explains that, if they go all together, Vessantara and Maddī might receive a shock. "I'll go first," says he; "when you think that, after a few moments, the first emotion has subsided, follow up."

The *m* in smin is no more visible; a defect in the glaze in the middle of the letter *n* makes it look like *j*.

372. သွင် ဝုဉ် ဖိန် ကောန်—၉၀၃

Smin tluñ hin kon—903

The king comes up to his son—583. 25

The king mounts his elephant and comes up to his son.

373. ဝေသာန္တရ် လောရ် အူ—၉၀၄

Wesantar lñor aba—904

Vessantara salutes his father—584. 1

374. ဂုဏ္ဍာတိ ဝုဉ် ၈၄—၉၀၅

Gnakyāk tluñ cip—905

The queen (Phusatī) arrives—585. 36

Touching greetings are exchanged; the old king tells them he has brought with him the two children, well and sound. And then Queen Phusatī, feeling the first emotion must by now be assuaged, comes to her son.

Gnakyāk, queen = M.T.; cf. the variant gnakyek, plaque 72.

375. သွင် ဝုဉ် ဝုဉ်—၉၀၆

Smin pat culuñ—906

The king (Vessantara) chafes (Maddī's) head—566. 24

This plaque is altogether in the wrong place; it should come after No. 361. It refers to the episode when Maddī, after a fruitless search for her children, falls in a swoon and Vessantara, placing her head on his lap, pours water on her and chafes her face.

Pat, to press with the hand, squeeze, shampoo, chafe = M.T. Culuñ, the head; the final *n* is somewhat spoiled, and could be taken for an *n*. Strange enough the *Skem* in this place, p. 64, has exactly the same words: သွင်ဝုဉ် ဝုဉ်—“the king chafed the head of the queen.” This word is found also under the form ဝုဉ်, caluñ. There is another literary form, ဝုဉ်, samluñ, with *m* infix; *c* and *s* are often interchanged. With the legend on this plaque compare Sudh. 13. 21, နန္ဒာရုံ ကျွန်ုပ် သမ္ပေါတိ သမ္ပုဉ်—“the Blessed Buddha stroked (*lit.* pressed) his head with his right hand.”

376. ရာဇာ လောရ် ဂူကျာတ်—၉၀၇

Rājā lñor gnakyāk—907

The king salutes the queen (his mother)—586. 5

When they see their mother approaching, Vessantara and Maddī salute her respectfully. On the plaque can be seen pretty clearly the traces of the first two words, which are barely legible on the photograph.

377. ကောန် တုၤ ဟိန် အော့အံ—၉၀၈

Kon tluñ hin abo'—908

The children come to their mother—586. 8

The two children, perceiving their mother, come running to her, weeping.

378. မဒ္ဒိ ကု ကောန် သောတ်—၉၀၉

Maddi ku kon lot—909

Maddi falls (on the ground) with her children—586. 29

Sakka, from his heaven, perceives that the six royal personages have fallen on the ground in a swoon and that there is no one to sprinkle water on them; so he causes a wonderful shower to fall, in which only those who desired to be wet were wet.

379. ဝေသန္တရ် ဂုလာည်—၉၁၀

Wesantar gulāñ—910

Vessantara converses (with his father)—587. 18 ff

The shower brings back the six royal persons to their senses. The sixty thousand courtiers and the people approach, and the people call upon Vessantara and Maddī to ascend the throne again. Vessantara addresses his father, "You and the people have banished me, who was ruling righteously." His father acknowledges his and his people's fault, and Vessantara consents to become king again.

380. ဝေသန္တရ် ဓါရ် ဂိက်—၉၁၁

Wesantar bās glik—911

Vessantara changes his dress—588. 7

Then, the sixty thousand courtiers born on the same day as himself ask him to throw aside his ascetic garb. Vessantara enters the hut and changes his dress.

Bās, to change = M.T., ဓ, ḥaḥ.

381. လောရ် ပန္နသာလ်—၉၁၂

Lñor pannasāl—912

(Vessantara) salutes reverentially the hermitage—388. 10

Having changed his dress, he comes out of the hut and, remembering that, therein, he had lived the ascetic life for nine months and attained to the summit of perfection in almsgiving, he salutes it reverentially, walking thrice round it with his right towards it, and falls prostrate before it.

382. ဗိသေက် ဝေသန္တရ်—၉၁၃

Bisek Wesantar—913

They consecrate Vessantara (king)—588. 13

They then pour over him the water of consecration and make him king.

Bisek, coronation; to consecrate king by pouring water on the head = Pāli *abhiseka*, M.T. ဝေသော်, pasek, sometimes found as ဝသိုက်, pasuik; also ဝေသော် ဝသ်, pasek pasaw.

383. ဗိသေက် မဒ္ဒိ—၉၁၄

Bisek Maddi—914

They consecrate Maddi (as queen)—588. 23

Maddi also is bathed and adorned and anointed queen.

384. မဒ္ဒိ ဂုဏ် မင်း—၉၁၅

Maddi duk ciñ—915

Maddi mounts her elephant—591. 6

After the coronation, Maddi mounts an elephant; Vessantara was on another; in great pomp they leave the hermitage and proceed to the camp.

385. တိတ် နောရ် မြင်း—၉၁၆

Tit nor grip—916

They go out of the wilderness—592. 4

The royal family, the courtiers and the army amused themselves with sports in the wilderness for a month, after which time they left it and went to the city of Jetuttara.

386. ဝေဇန္တရ် မွေ့၍ မြှာသာ[ဒ်]—၉၁၇

Wesantar dmon prāsā[d]—917

Vessantara dwells in his palace—592. 27

They travelled the distance of sixty leagues in two months. Vessantara enters the capital, decorated in his honour, and ascends his palace, where he dwells ever happy till his death.

The story of Vessantara ends with this plaque. The three plaques which follow have been put in the wrong place on the Ānanda.

387. ကိလ် ကိရိယာ် ဟ်—၉၁၈

Kil kiryā h—918

(Vessantara) gives ornaments

This plaque should have come among those illustrating the first part of the story.

388. ဗလ်ရတ် ကိန္တရင်—၉၁၉

Balrat kintarañ—919

I have not been able to read this plaque at all, torn as it is from its context. According to the phonetic changes which have taken place from the old to the modern language, the first word, balrat, might be now, bawrat, or buiwrat; I cannot fix a meaning on any of these. In the Pagan Talaing Inscriptions, there is a word, tinrañ, which means, I think, "door," the modern form being ဘရင်, tarañ, also pronounced karañ; perhaps kintarañ means a door? Supposing this to be correct, balrat would probably mean "to knock," and the legend would then be read, "(Maddi) knocks at the door (of Vessantara's hut)," and would refer to the episode when, after her dreadful dream, Maddi gets up and knocks at her husband's door to ask him the meaning of her dream; but the modern word for "to knock" is ခုတ်, ထုတ်, and ခုတ်, khaḍāk, thaḍāk, and phaḍāk, and I do not see the relation of balrat with these forms. The above is all conjecture.

* 389. ဝေဇန္တရ် တိန် —၉၂၀

Wesantar tin —920

Vessantara ascends

This plaque is badly broken and one or two words are missing; all the personages have disappeared, except one, a man seated: this is probably Vessantara. Perhaps this plaque was intended to illustrate the Bodhisatta ascending his palace after his return from the Vindhya, and in that case should come before No. 386. The difficulty is that Vessantara—if it be he—is represented seated.

APPENDIX A.

Alphabetical List of the words in the Legends of the Ānanda Plaques.

N.B.—Each word is given first in transliteration, and then in the Talaing characters; the meaning follows; the numbers indicate the plaques in which the word is found; last follows the modern equivalent, in native characters and in transliteration. A point of interrogation (?) indicates that the word has fallen into oblivion and has no modern equivalent, or, if any, I have not been able to trace it in the literature. When the old form and the modern form are exactly the same, the formula “= M.T.” (is the same as modern Talaing) is used.

Aja, အ္ဗ, way, wise, manner, representation, illustration, 271, 272, 280; = M.T. This word, in the plaques, might be read rājā; but in the first two instances he was only a small boy of five and eight years of age, and not yet rājā.

Añca, အဉ္ဇ, a lake, 325, 357; လော, laca.

Anumodanā, အနုမုဒ္ဓနာ, to rejoice in, 362; *Pāli*.

Aba, အ္ဗ, father, 23, 33, 98, 225, etc.; (?).

Abo', အ္ဗော', mother, 23, 33, 41, etc.; (?).

Abo' aba, အ္ဗော'အ္ဗ, parents, 89.

Abhisekha, အဝိဇ္ဇော, consecrating as king by pouring water, coronation, to consecrate as king, 47; ပေဝေ, pasek.

Amba, အမ္ဗ, father, 145, 285; *vide* aba.

Arañña, အရဉ္ဏ, 308; this is probably an error for Arañja = Arañjara; *Pāli*.

Alambāy, အလံဗာယံ, a snake-charmer, 231, 232, 233, 234; အလ္လံဗ္ဗ, alambāai; from *Pāli*, Ālambayana.

Assamapit, အဿမပိတံ, a hermitage, 326; အဿပိတံ, asmāpuit; from *Pāli*, assamapada.

Ahi, အဝိ, a snake, 136; *Pāli*.

Āc, အာသံ, to ask, to beg, 267, 275; အာသံ, āt.

Ār, အာရံ, to go, 199, 241, 250, etc.; အာ, ā.

- Imo', ဣမော, a name, 268; *cf.* himo' (plaque 4); ဣမ, imu; *cf.* Senoi, imo, imū; Khmer, jhmoh.
- In, ဣန္ဒ, the god Indra, 1, 106, 111, 117, etc.; = M.T. and also ဒိန္, 'In.
- 'Ir, ဒိရ်, to leave the world, to become a recluse or a monk, 327; (?) ; it answers to the *Pāli*, pabbajati.
- In, ဣန္ဒ, the god Indra, 223; *vide* In.
- 'Ir, ဒိရ်, 71, 114; *vide* 'ir.
- 'Ir, ဒိရ်, 34; *vide* ir and 'ir.
- Udyā, ဣယျာ, a garden, a pleasance, 224; ဣယျာ, udyān; from *Sanskrit*, udyāna. *Cf.* uyyān, uyyāna.
- Umañ, ဣမာန်, a tunnel, 195, 200; = M.T.
- Umāñ, ဣမာန်, 190; = umañ.
- Ummañ, ဣမ္မာန်, 196; = umañ.
- Uyyān, ဣယျာ, a garden, pleasance; 59; from *Pāli*, uyyāna. *Cf.* udyā.
- Uyyāna, ဣယျာ, 143 = uyyān.
- Usabha, ဣဆာ, a bull, 139; *Pāli*.
- Odana, ဣဒါ, cooked rice, food, 140; *Pāli*.
- Or, ဣရ်, to send, to cause to, make to, 50, 211; ဣရ်, p-'ow.
- Kakandaka, ဣကန္ဓကာ, a chameleon, 147; *Pāli*.
- Kña, ဣ, to invite, 32; = M.T., which has also the form ဣ, ñha. The *h* in ñha may be due to the desire of preserving the notation of the proper vowel sound, that is *a* and not *ea*; there are numerous examples of this use of *h*.
- Kattā, ဣတ္တာ, one who does or performs, an agent, 279, 283; *Pāli*.
- Kapalla, ဣပလ္လာ, fire-pan, 22; *Pāli*.
- Kāl, ဣလ်, time, when, while, 5, 28, 52, etc.; *Pāli*, kāla.
- Kāla, ဣလ် = ဣလ်, 43.
- Kās, ဣလ်, to shave, 65; ဣ, kah.
- Kin-uy, ဣနိဃု, medicine, 117, 118; ဣ and ဣ, ga-uuai and ga-uai.
- Kiñkan, ဣနိန်, to instruct, inform, explain, 181, 214, 226; ဣနိ, gagan. *Cf.* kinkan.
- Kiñkāl, ဣနိကလ် = kiñkan, 244; *cf.* kinkāl.
- Kinkan, ဣနိကန် = kiñkan, 62, 197.
- Kinkāl, ဣနိကလ် = kiñkan, 344; *cf.* kiñkāl.
- Kinta, ဣနိ, before, in front, 388; a variant of kanta; ဣ, gatā.
- Kindam, ဣနိ, to do, make, build, 124, 186; ဣနိ, kanham.

- Kindar, ဣနိဒ်, a wife, 132, 226, 364, 365; ဣလ်, kalaw.
- Kir, ဣရ်, to dig, 190; ဣရ်, ဣရ်, kwuiw, twuiw, with infix *w*.
- Kirmin, ဣရိမ်, regal state, the magnificence and enjoyment of such a state, 229; ဣရိမ်, kmin.
- Kiryā, ဣရိယာ, articles of dress, ornaments, 120, 171, 270, 271, 387, etc.; ဣရိယာ, kriyyā; from *Pāli*, kiriyā, kriyā.
- Kil, ဣလ်, to give, bestow, 158, 229, 230, 245, etc.; ဣ, kuiw.
- Kinrom, ဣနိရမ်, under, 168; (?) ; this points to a form, *krom, not met with, but compare *Khmer*, karom.
- Kilābhaṇḍaka, ဣလ်ပဆာ, toy, 10; *Pāli*, for kilā
- Ku, ဣ, with, and, to, 9, 13, 16, 35, 37, 40, etc.; = M.T.
- Kukkuṭa, ဣကုကု, a cock, 137; *Pāli*.
- Kuta, ဣတ, to turn, turn round, turn back, 289; ဣ, gata. The 15th century Talaing is also ဣ.
- Kuntimāra, ဣနိမာရာ, the river Kontimāra, 307.
- Kumlac, ဣမုလ်, thief, 5; ဣမုလ်, kamlat.
- Kumār, ဣမာရ်, a prince, 335, 339, etc.; *Pāli*, kumāra.
- Kumin, ဣမိမ်, accession to the throne, and as verb, to make king, enthrone, 25, 206, 217, 221. *Cf.* kirmun and kirmin, and the modern ဣရိမ်, kmin.
- Kurow, ဣရောဝ်, to turn the back on, to return, go back, 318, 358; ဣရ, karau.
- Ket, ဣတ, to take, 26, 77, 146, etc.; = M.T.
- Kew, ဣလ်, bright, clear, beautiful, happy, 100; = M.T.
- Kewat, Kewatta, ဣလ်, ဣလ်, name of a person, 188, 179; *Pāli*, Kevatta.
- Kon, ဣလ်, son, child, 131, 206, 291, 341, etc.; = M.T.
- Kam, ဣ, an arrow, 81; = M.T.
- Kambār, ဣမာရ်, a tank, pond, 125, 340; ဣ, kmā.
- Kḍaṇ, ဣနိ, to bite, bite off, 342; (?).
- Kḍip, ဣနိ, the head, 135, 255; ဣနိ, kḍuip.
- Kmin, ဣရိမ်, to rule, reign, 105; = M.T.
- Kruñ, ဣရိမ်, river, 353; = M.T.
- Kreñ, ဣရိမ်, the eugenia tree, 352; = M.T.
- Krow, ဣရောဝ်, to wash, 156; ဣ, krau.
- Klam, ဣ, one hundred, 202; = M.T.
- Kwil, ဣလ်, cart, carriage, 133, 301; ဣ, kwi.

- Kwīl, ကွီလ်, a variant of kwil, 290, 294, 302.
 Kseh, က္ဍေ, a horse, 300, 355; ကျေ, khyeh.
 Khil, နီလ်, to rush at in anger, to assault, 216; နီ, khuiw.
 Khira, နီရ, milk, 7; *Pāli*.
 Khut, ကုတ်, to call, to name, 50, 247; = M.T.
 Gja', ဂ္ဃ, to sit, 322; = M.T.
 Gñi', ဂ္ဃိ, to adorn, to be adorned, 30; ဂ္ဃိ, gñi.
 Gadrabha, ဂဒ္ဒရာဗ္ဗ, a donkey, 144; *Pāli*.
 Ganthi, ဂန္တီ, a knot; here a necklace of threads, 129; for *Pāli*, ganṭhi.
 Gandhamādana, ဂန္ဓမာဏာ, name of a mountain, 317; *Pāli*.
 Gar, ဂရ်, the womb, 39; ဂဝ and ဂေါဝ, gaw and gow; from *Sanskrit*, garbha.
 Gahak, ဂဟက်, an official, an officer, 49; *Pāli*, gāhaka.
 Giri, ဂရီ, a mountain, 308; *Pāli*.
 Gulāñ, ဂုလာဏ်, to converse, speak, talk, 35, 80, 94, 111, 185, etc.; the modern ဂလာန်, galān, is regularly used as a noun, meaning: word, speech, conversation.
 Gnakyāk, ဂ္ဃာယာက်, queen, 50, 199, 282, 374, 376; = M.T.
 Gnakyek, ဂ္ဃာယော့က်, a variant of gnakyāk, 72.
 Gnun, ဂ္ဃုန်, a woman's loincloth, 158; ဂ္ဃုန်, gnin.
 Grip, ဂ္ဃိပ်, forest, wood, wilderness, 82, 90, 91, 303, etc.; ဂ္ဃိပ်, griup.
 Glik, ဂ္ဃိတ်, loincloth (in general), 155, 380; = M.T.
 Ca, ဇ, to eat, 79, 154, 330; = M.T.
 Caturas, ဇာတုရ, having four sides, square, 325; *Pāli*, caturassa.
 Ciñ, ဇိဏ်, elephant, 275, 276, etc.; = M.T.
 Ciñ, ဇိဏ်, a variant of ciñ, 13, 253.
 Cip, ဇိပ်, to arrive, arrive at, come to, 306, 317, 319, 323, etc.; ဇိပ်, cuip.
Cf. the variant cup.
 Cimi, ဇိမီ, to look forward, to look to expectantly, 332; ဇိမီ, camī.
 Haswell has ဇိမီ, lamī.
 Cirmil, ဇိရမိလ်, a variant of cimi, 370.
 Cis, ဇိဆ်, to descend, go down, 66, 276; ဇိဆ် and ဇိဆ်, cih and ceh.
 Cup, ဇုပ်, to arrive, 353; a variant of cip, *q.v.*
 Culun, ဇုလုဏ်, the head, 375; ဇုလုဏ် and ဇုလုဏ်, calun and samlun.
 Cow, ဇော့, to return, go back, 32, 182, 204, 237, etc.; ဇော့, cau.
 Cnāykinloñ, ဇာယိကိလောဏ်, an ornamental pin used to keep the hair or headdress in place, 321; the modern forms are several: ဇာယိကိလောဏ်

- cnāaiknāñ, ဇာယိကိလောဏ်, cnāaikanhāñ, ဇာယိကိလောဏ်, cnāaisanhāñ, ဇာယိကိလောဏ်, tnāaikhnāñ, ဇာယိကိလောဏ်, snāaiknāñ, ဇာယိကိလောဏ်, snāaikhanhāñ.
 Cnāykinloñ, ဇာယိကိလောဏ်, a variant of last word, 53.
 Crit, ဇြိတ်, to draw a line; to draw a line by scratching, 74; ဇရိတ် and ဇရိတ် caric and carit; another modern word of the same meaning is, ဇရိတ်, ဇရိတ်, sarak, carak, and the compound, ဇရိတ် ဇရိတ်, carit carak.
 Chu, ဇု, a tree, a plant, 369; = M.T.
 Chu', ဇု', same as chu, 305, 330.
 Jak, ဇက်, to pull, draw, 232, 301; = M.T.
 Janak, ဇာနက်, King Mahājanaka, 38, 62, etc.
 Jādisiñ, ဇာဒိဆိဏ်, lion, 350; ဇာဒိဆိဏ်, jādisuiñ. *Cf.* Cambodian, soñ.
 Jālī, ဇာလီ, name of a prince, 333, etc.
 Jilik, ဇိလိတ်, to drive, 298; ဇိလိတ်, ဇိလိတ်, caluik, kaluik.
 Jilit, ဇိလိတ်, to turn back and look, to look back, 347; the modern colloquial, ဇိလိတ်, glit, is found in the expression ဇေဝ်ဇိလိတ်, newglit, to look back.
 Juc, ဇုတ်, the brahmin Jūjaka, 332, etc.
 Jūc, ဇုတ်, Jūjaka, 343.
 Jūj, ဇုတ်, Jūjaka, 342, 345.
 Juñ, ဇုတ်, the feet, 156; ဇုတ်, juñ.
 Jrañ, ဇြာဏ်, presence, in the presence of, near, 215; ဇရေဏ်, jareñ.
 Jrap, ဇြာပ်, a hall built on the roadside for the convenience of travellers, a rest-house, 122, 124, 311; = M.T.
 Jrum, ဇြုမ်, a snake, 14; = M.T.
 Jreysum, ဇြေယံဆုမ်, a banyan tree; 322; ဇြေယံ, jraisum.
 Jlow, ဇော့, cattle, 128; ဇော့, glau.
 Nāc, ဇာတ်, to see, 61, 81, 231, 332; ဇာတ်, ñāt.
 Nah, ဇာ, a person, the people, 112, 166, 170, 209, etc.; = M.T.
 Dāk, ဇာတ်, water, 92, 361; = M.T.
 Duk, ဇုတ်, to mount or ride a horse, etc., to go in a carriage, 291, 384; ဇုတ်, duik.
 Duñ, ဇုတ်, city, town, 48, 177, 204, 297; = M.T.
 Tañglāy, ဇာနွယ်, molasses, 20; ဇာနွယ်, tañklāi. *Cf.* Burmese, ဇာနွယ်, tañlai.

- Tanrow, တနရဝ်, road, way, 108; တာဝ, tarau; see variant tinrow; there is a variant, cinrow, in the Pagan Talaing Inscriptions.
- Tal, တလ, to plant, 176; တိုဝ်, tuiw.
- Talāka, တလက, tank, pond, 142; for *Pāli* talāka.
- Tāw, တာဝ, to dwell, live (in or at), to be (in a place), to be (doing something), 162, 210, 251, 314; တာ, tau.
- Ti, တိ, the earth, ground, 28, 74, 177; = M.T.
- Tit, တိတ, to go out; also: away, off; 27, 39, 59, etc.; = M.T.
- Titey, တိတေ, to take along with one, by holding the hand, as a child, or an animal with a rope, or a blind man by holding one end of his stick, etc., 87; တေ and တေ, datai and thatai.
- Tit, တိတ, a variant of tit, 385.
- Tin, တိန, to ascend, go up, 51, 88, 218, etc.; တိန, tuin.
- Tinrow, တနရဝ်, road, way, 304, 316; တာဝ, tarau. Cf. tanrow.
- Tim, တိမ, to know, recognize, 236; = M.T.
- Tuk, တုက, to draw water, 92; = M.T.
- Tun, တုန, to return, give back; return, come or go back to; back, again, 262, 297, 298, 335, 366; = M.T.
- Tur, တုရ, to burn, be burning, 73; တု, tū.
- Tuḥah, တုဟ, to show, 73; တု, thḥah.
- Tol, တလ, cotton, 130; တလ, tow.
- Tos, တလ, to preach, 37, 248, 258, 260; တလ, twah.
- Tñāk, တနာ, a parrot, 172, 173, 182; a variant of tñek.
- Tñek, တနက်, a parrot, 181; တနက်, tañek.
- Tmo, တမ, to turn round and round, over and over, to twirl, whirl, spin, 256; တမ, tmaw.
- Tmo', တမာ, a rock, rocky hill, 88, 318, 354; တမာ, tma'.
- Tyoh, တယ, a clump of trees, of bushes, etc.; 337, 356; (?).
- Truk, တြုက, mango, 60, 61; တြုက, kruk.
- Trey, တြေ, excellent, blessed, lord, 79; တြေ, trai.
- Tlār, တလာ, before, first, 291; တလာ, klā.
- Tluñ, တလှ, to come, 23, 26, 164, 166, etc.; တလှ and also တလှ, kluñ and tluñ.
- Twāñ, တွာ, village, 309; တွာ, တွာ, twān, kwān.
- Twās, တွာ, a disciple, 36; တွာ, twah.
- Thar, တာ, gold, 123, 267, 284; တာ, thaw.

- Dak, တက, to tie, bind, 343, 345; = M.T.
- Dandaka, တနက, stick, pole, 134; *Pāli*.
- Danih, တနိ, properly = a dry measure; a trough shaped like a canoe, as used in the East, 168; တနိ and တနိ, dnih and tneh. Cf. the *Pāli*, dopi.
- Dal, တလ, to shut, obstruct, bar, 350; တလ, daw.
- Dān, တန, alms, almsgiving, 267, 271, 272, etc.; = M.T.; *Pāli*, dāna.
- Dindu, တနိ, to instruct, 36, 75, 112; တနိ, dalo'.
- Dirdas, တနိ, the being born, the entering into a new state of existence, 220; တနိ, dadah.
- Dirhat, တနိ, strength, 29, 201; တနိ, တနိ, drahat and darhat.
- Duñ, တန, to receive, 75, 365; = M.T.
- Dudac, တန, to whirl, turn round, spin, 256; ? တန, thadit.
- Dewatāw, တန, a god, 6, 45; တန, devatau; *Pāli*, devatā.
- Dow, တလ, to run, flee, 122; တလ, dau.
- Dos, တလ, anger, 344; *Pāli*, dosa.
- Dmon, တန, to dwell, remain, 168, 215, 265, etc.; တန, dman.
- Drep, တန, to run, 299; = M.T.
- Dluñ, တလ, a boat, 191; တလ, gluñ.
- Dhar, တန, the Law, Buddhist Law, 244, 258, 260; တန, dhaw; *Sanskrit*, dharma.
- Dharmma, တန, same as dhar, 37.
- Dhammayut, တန, the Battle of the Law; for full explanation see under No. 178; *Pāli*, dhammayuddha.
- Na, တ, with, by, 183, 249, 267; = M.T.
- Nagir, တန, a town, city, 310; တန, nāguiw; *Pāli*, nagara.
- Nadi, တန, river, 307, 320; *Pāli*.
- Narak, တန, hell, 109; *Pāli*, naraka.
- Nā, တ, away, 277; for full explanations see under this number; တ and တ, nā and nā.
- Nāg, တန, a nāga, serpent, 259, 260, 261; တန, nāk; *Pāli*, nāga.
- Nāga, တန, same as nāg, 237, 238.
- Nāgabhow, တန, the mansion or world of the nāgas, 237, 238; တန, nāgabhou.
- Nāṭaka, တန, a nautch, 24; *Pāli*.
- Nār, တန, the hermit Nārada, 240, 241.
- Nārad, တန, the hermit Nārada, 75.

- Nāli, နာလီ, the mountain Nālika, 323.
 Niman, နိမာ, to invite, 1, 107; = M.T.
 Nimit, နိမိတ်, to create, 235; နိမိတ်, နိမိတ်, nimit, limit.
 Nor, နောရ်, from, 39, 66, 164, 177, etc.; န, nū.
 Pa, ဝ, to do, make, 99, 119, 161, 178, 263; = M.T. Cf. the variant pa'.
 Pkak, ပုက, to turn over, upside down, upset, 255; ပုက, ပုက, batak, gatak.
 Pkāw, ပုက, flower, 176, 356; ပု, pkau.
 Pcan, ပုခ, to send or leave a message or instructions, 33; ပခ and ပုခ, bacan and phyan; for the latter form see plaque No. 33.
 Pcun, ပုခ, meat, flesh, 77, 78, 79, 107; ပုခ, phyun (see plaque No. 33).
 Pañ, ပုခ, to shoot with a bow, etc., 93; ပခ, pan.
 Paññā, ပုခ, question, riddle, problem, 136, wrongly written for ပုခ, pañhā = M.T.; *Pāli*, pañha. Cf. prasna.
 Pañhā, ပုခ, vide paññā, 134, 137, 138, etc.
 Pañho, ပုခ, same as pañhā, 148.
 Paṭisan, ပုခ, conception, 2, 8, 83, 115; ပုခ, paṭisandhi = *Pāli*.
 Paṇḍit, ပုခ, a paṇḍit, a clever and wise man, a scholar, 169; *Pāli*, paṇḍita.
 Pat, ပုခ, to press with the hand, to squeeze; to shampoo, chafe, 375; = M.T.
 Ptiñ, ပုခ, to beat the breast, in sorrow, etc., 72; connected with the modern adverb ပုခ, tīntīñ.
 Ptit, ပုခ, to cause to come out, 87; ပုခ, ptit; tit is a variant of tit (*q.v.*).
 Pdas, ပုခ, to cause to be or become to make, create, 253; ပုခ, bdah.
 Pan, ပုခ, four, 150, 166, 170; = M.T.
 Pannasāl, ပုခ, 381; *Pāli*, pañnasālā; see parnasāl.
 Par, ပုခ, mountain; used only after proper names of mountains; 319, 323; ပုခ, paw; from *Sanskrit*, parvata.
 Parnasāl, ပုခ, a hut made of leaves, a hermitage, 328, 331, from the *Sanskrit*, parṇaśālā; the modern form, ပုခ, pannasā, is from the *Pāli*, pañnasālā.
 Paribbāc, ပုခ, an ascetic, here = a female ascetic, 207, 208; ပုခ, ပုခ, paribbāt, paribuit; *Pāli*, paribbājikā.
 Parisut, ပုခ, birth, the bringing forth, 84, 116; = M.T.; *Sanskrit*, prasūti.

PART I] TALAING PLAQUES ON THE ANANDA

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- Passenā, ပုခ, to think of, remember, long for, 272; ပုခ, bah snā, but see note under plaque No. 272.
 Pān, ပုခ, to ask leave, ask permission, beg, 225; = M.T. Cf. Burmese, ပုခ, pan.
 Pindoñ, ပုခ, to send, 171, 172, 192, 205, 294; ပုခ, palāñ.
 Pinriñ, ပုခ, news, 173; ပုခ, paruiñ.
 Pinrih, ပုခ, to minister to, take care of, attend on, 89; (?); corresponds to *Pāli*, paṭijaggati.
 Pilayak, ပုခ, King Piliyakkha, 96.
 Pilayak, ပုခ, *ibid.*, 95.
 Puñ, ပုခ, rice, 157; = M.T.
 Pujāw, ပုခ, to offer something as an homage, to do homage, 96, 202; ပုခ, pūjau.
 Puṇṇayak, ပုခ, the Yakkha Puṇṇa, 246, 247, etc.; this form is from the *Pāli*. Cf. purṇa.
 Pubar, ပုခ, to show, exhibit, 195; a causal: pu + bar (*q.v.*); ပုခ, ပုခ, pabuiw, babuiw.
 Pumun, ပုခ, to invite, to beg, entreat, 203; related to the colloquial ပုခ, gaman.
 Purṇa, ပုခ, Purṇa the Yakkha, 243; this is the *Sanskrit* form. Cf. puṇṇayak.
 Puwak, ပုခ, a companion, a follower, 121; ပုခ, bwak, bhawak.
 Pūwakhajja, ပုခ, cakes, 8; *Pāli*, pūvakhajja. See Appendix B, No. 8.
 Pañcāl, ပုခ, Uttarapañcāla, 184.
 Pa', ပုခ, to do, make, 4; a variant of pa.
 Pdey, ပုခ, in, into; 311; ပုခ, pdai.
 Pnāñ, ပုခ, lamp, candle, 19; = M.T.
 Pyuñ, ပုခ, to show, 97, 316; ပုခ, pñuñ.
 Prasnā, ပုခ, a question, problem, riddle, 144, 152; *Sanskrit*, praśna. Cf. pañhā.
 Prāsād, ပုခ, a building with superposed roofs, a palace, 51, 386; ပုခ, prāsāt; *Sanskrit*, prāśāda.
 Plit, ပုခ, to swoon, 359; the M.T. ပုခ, pluit = to become extinguished.
 Phum, ပုခ, to bathe, 86; = M.T.
 Phūm, ပုခ, 85; a variant of phum.
 Phaṁ, ပုခ, a drum, 18; = M.T.

- Balrat, ဗလရတ်, ? 388. See Index B, No. 388.
- Bar, ဗရ်, to look, 200; ဗိ, buiw; see variant, bir
- Bāt, ဗလတ်, to hide, 337; (?); it answers to the *Pāli*, niliyati. The Hokkien dialect, for to hide, conceal, has bāt; the Amoy dialect, bat; in Annamese, māt.
- Bicār, ဗီဇာ, to investigate, decide cases; a case (at law); to arrange; 126, 128, 132, 210, etc.; *Pāli*, vicāreti.
- Bintān, ဗိန္တန်, white, 277; ဗိန္တန်, btān.
- Bimnaḥ, ဗိမ္မာ, a brahmin, 275, 309, 363; ဗမ္မာ, bamnaḥ. Cf. the variant bumnaḥ, and with this the Burmese, ပုပ္ဖာ, punṇā.
- Bir, ဗိရ်, to look, 109, 297; ဗိ, buiw. Cf. bar.
- Birbeṇ, ဗိရ်ဗေ, the begging-bowl of a monk, 64; ဗေဗေ, babeṇ.
- Bisek, ဗီဆေ, to consecrate king by pouring water on the head, 382, 383; ဗေဆေ, pasek.
- Biḥat, ဗီဆတ်, to try, test, 9, 13, 160, 201, 254; ဗေဆတ်, baḥat.
- Buton, ဗုတုန်, to teach, instruct, 150; ဗုတုန်, bton.
- Bulāḥ, ဗုလာ, to set free, let go, 170; ဗလာ, balaḥ.
- Buhic, ဗုဆိတ်, to fear, to frighten, 252, 334; ဗေဆိတ်, bahek, and ဗေ (a contraction of ဗေဆိတ်), phék.
- Bumnaḥ, ဗမ္မာ, a brahmin, 227, 229, 230, a variant of bimnaḥ; ဗမ္မာ, bamnaḥ. Cf. Burmese, ပုပ္ဖာ, punṇā.
- Būy, ဗုယ့်, (?); see under 349. Perhaps it is tūy, တုယ့်.
- Boy, ဗေဝဲ, by, to, towards, from, about, 199, 299, 358; ဗွဲ, bwai.
- Bhūridat, ဗုရိဒတ်, the Bodhisattva Bhūridatta, 219, etc.
- Bhojana, ဗောဇာနည်, food, 11, ဗောဇနည်, bhojuin; *Pāli*.
- Bhow, ဗော, mansion, world, 228; ဗွဲ, bhau.
- Bram, ဗြမ်, to capsize, as a boat, 43; = M.T.
- Bralok, ဗြလောက, a contraction of brahmaloka, 241.
- Ma, ဓ, a particle which may be translated by "who, which, where"; sometimes, perhaps, also by a present participle; 34, 71, 73, 114, 301, etc.; the modern is used also somewhat differently.
- Maṇ, ဓဏ်, to keep, watch, observe, 224, 225; = M.T.
- Maṅgala, ဓဏ္ဍာ, a religious ceremony; marriage, 161; = M.T.; *Pāli*.
- Maṇi, ဓဏီ, a precious stone, jewel, 138, 230; *Pāli*.
- Maṇika, ဓဏီက, same as maṇi, 146. Cf. manik.
- Man, ဓန, to advise, give advice; see No. 293.
- Manik, ဓနိတ်, same as maṇika, 263; = M.T.

- Manis, ဓနိတ်, a man, 235; မ္ဗိတ်, mniḥ; from *Pāli*, manussa.
- May, ဓဏ်, to look, 273; see under mey.
- Mahā, မော, great, large, 280, 293; မော, m hā, pronounced both *mhā* and *mahā*.
- Mahājan, မောဇာနည်, the people, 293; = M.T.; *Pāli*, mahājana.
- Mahos, မောဆေ, the Bodhisattva Mahosadha, 115, etc.; now written မောဆေ in full, and မ္ဗိတ်ဆေ, M huhsadha.
- Mātula, မောတုလ, uncle, 310; *Pāli*.
- Mān, မာန်, a potter, 162, 164; လာမာန်, laman; မာန် is now used only as a verb = to make pots.
- Migā, မိဂ, name of a hermit, Migājina, 76.
- Minda, မိန္ဒ, a goat, 149, for *Pāli*, menda.
- Minmin, မိမိန်, a nurse, 269; မိမိန် and မိမိ, mimin and mamin.
- Mucalin, မုလိန်, the lake Mucalinda, 324.
- Mun, မုန်, to tell, inform, apprise, notify, 42, 90, 159, 183, 213 = to entreat, supplicate; (?); see munas, pumun, mumpān, pān.
- Mun pān, မုန် ပာန်, to beg leave respectfully, 225; mun seems to have fallen into oblivion; pān (*q.v.*) is still used colloquially.
- Munas, မုနာ, to tell, inform, 279, 283; (?); see mun.
- Mey, မေ, to look, 46, 60, 104, etc.; မဲ and မွဲ, mai and mwai; the latter form is more commonly used. See may.
- Mḍac, မုဆိတ်, to be angry; cf. M.T., မဆတ်, maṇat; *vide* plaque No. 180.
- Yac, ယတ်, a sacrifice, 215; ယတ်, yat; *Pāli*, yaja.
- Yāgu, ယာဂ, rice-gruel, 154; = M.T.; *Pāli*.
- Yāc, ယတ်, a beggar, 299; *Pāli*, yācaka: this word is now used in its full form, ယာဆေ, as in Burmese.
- Yām, ယမ်, to weep, cry, 95, 98, 348; = M.T.
- Yok, ယော့, to lift up, to carry in the arms, 45, 360; ယိုက်, ယော့, yuik, yok; the first form is the more common.
- Raṇ, ရမ်, to convey, carry, bring, 64, 173, 246, 259; not now used by itself, but in composition. See rāṇ.
- Raṇ, ရမ်, shed, booth, hut, a building of any sort, 388; a variant of ruṇ; ရံ and ရမ်, ruṇ and ruṇ.
- Raṇtlun, ရမ်တုလ, "to carry and come," to bring, 290; = M.T. See plaque No. 5.
- Rat, ရတ်, precious stones, precious things, 296; = M.T.; *Pāli*, ratana.
- Ramaṇ, ရမ်မာန်, red deer, 301; မာန်, maṇ. Cf. Burmese, ဓမ္မာ, samaṇ.

- Raleh, ရဲလေ, to cause to dance, 233; ပဲလေ, paleh.
 Rahas, ရာဇာ, a secret, 167; *Pāli*, rahassa.
 Rājawasati, ရာဇာသတိ, rules for courtiers to obtain honours at court, 248; *Pāli*.
 Rājā, ရာဇာ, king, 33, 34, etc.; *Pāli*.
 Rāñ, ရာဇ်, to carry, convey, 5, a variant of rañ. See rañtluñ.
 Rin, ရိန်, to lead away, take along with one, convey, 27, 250, 261, 343, 346; (?).
 Risi, ရီဆီ, a hermit, a rishi, 36, 239, etc.; = M.T.; *Sanskrit*, ṛṣi.
 Rup, ရုပ်, form, appearance, 235; = M.T.; *Pāli*, rūpa.
 Rusāl, ရုသာလ်, to lay, place, put, 360; သာ, sāl, vide plaque No. 360.
 Laksan, လက်ဆန်, marks, signs, 46, 104; လက်ဆန်, laksan, and လက်ဆန်, lakyan (pronounced *laksan*).
 Luñow, လုလော့, to be retired, solitary, lonely, 63; လု, lñu.
 Lukow, လုကော့, to break, 78; ကော့, kaw.
 Let, လေတံ, to smear, 157; = M.T.
 Lot, လောတံ, to fall, 359, 378; = M.T.
 Lop, လော့, to enter, 48, 82, 91, 122, etc.; လုပံ, လော့, lup, lop; the first form is the more common.
 Lñor, လုလော့, to salute respectfully, make obeisance, 101, 145, 373, etc.; လုလော့, lñow.
 Waddhaki, ဝတ္ထု, a carpenter, 191; *Pāli*.
 Wāñ, ဝါဇ်, to go out to meet, 193, 333; now used only in the compounds, having the same meaning, ဝါဇ်လု, ဝါဇ်လုလု, wāñ duñ, wāñ duñ tluñ.
 Wāluka, ဝါလုက, sand, 141; *Pāli*, vālukā.
 Wiñ, ဝိဉ်, to play, 40, 121; ဝေဉ်, weñ.
 Widih, Widih, and Wideh, ဝိဉ်, ဝိဉ်, ဝိဉ်, King Vedeha, 197, 195, 206.
 Widhir, ဝိဉ်, the Bodhisattva Vidhūra, 242, 245, etc.
 Wimañsa, ဝိမာဉ်, trial, 7; *Pāli*, vimañsā.
 Wimañsana, ဝိမာဉ်, trial, investigation, 8; *Pāli*, vimañsana.
 Wimān, ဝိမာန်, mansion, 110; ဝိမာန်, ဝိမာန်, wimān, lwimān; *Pāli*, vimāna.
 Wissantar, ဝိဉ်, King Vessantara, 285, 292.
 Weñ, ဝေဉ်, to go about, wander, roam; to go to; to visit, 163, 192; = M.T. See under plaque No. 163.

- Wec, ဝေဉ်, to admonish, instruct, 23; ဝေဉ်, wet.
 Wepula, ဝေပုလာ, the Vipula Mountain, 319.
 Wesantar, Wesamtar, King Vessantara, 266, 281.
 S(a), si, su, ဝ, ဝိ, ဝု; on these prefixes, which denote the future and the causal, see plaques Nos. 64 and 85.
 Skil, ရှိလ်, to give, will give, 267; ရှိလ်, skuiw. Cf. sikil.
 Sañ, သေဉ်, a conch, 17; still used in the compound, ကာပုဇာ, kaṇusañ, conch; *Pāli*, sañkha.
 Scis, သွိဉ်, to descend, go down, 28; သွိဉ်, သွေဉ်, scih, sceh. Vide cis.
 Saccakirya, သဇ္ဇာကိရိယာ, an act of asseveration, 99; = M.T.; *Pāli*, saccakiriya.
 Sacchu, သဇ္ဇု, a fruit, 9; သဇ္ဇု, သဇ္ဇု, satchu, sacchu.
 Sacchu', သဇ္ဇု, 305, 330; a variant of sacchu.
 Sjiñ, သွိဉ်, to sew, stitch, 155; သွိဉ်, သွိဉ်, sjiñ, jiñ.
 Stik, ရှိတ်, to sleep, 369; ရှိတ်, သိတ်, stik, tik.
 Sthān, ရှာန်, a place, 49; သာန်, thān; *Sanskrit*, sthāna.
 Samajja, သမာဓိ, a mime, 15; *Pāli*.
 Sārathī, သာရထီ, a driver, coachman, 26, 31; *Pāli*.
 Sālikā, သာလိကာ, the minah bird, 182; *Pāli*.
 Sik, သိတ်, an error for sdik, q.v.
 Sikil, သိလိတ်, to give, 64; ရှိလ်, skuiw.
 Siñko', သိလိကာ, a grey hair, 113; သေဉ်ကော, sok ka', in which sok = hair, and ka' = Old Talaing siñko' (prefix s and infix in).
 Sīp, သိပ်, to attend respectfully on, 286; သိပ်, sipglip.
 Simmāñ, သိမာဉ်, a question, 165; သွာန်, smān. Cf. the variant summāñ.
 Sil, သိလ်, = sil, 225.
 Sil, သိလ်, the Buddhist precepts, 224; သိ, sī; *Pāli*, sila.
 Su-er, သုရ်, to look, look at in expectation, 169; ?
 Sutik, သုတိတ်, to put to sleep, 85; ရှိတ်, stik.
 Supar, သုပာ, the garuḍa bird, 86; သုပာ, sapaw; *Sanskrit*, suparṇa.
 Supān, သုပါ, stairs, ladder, 186; *Pāli*, sopāna.
 Suruh, သုရုတ်, to fall, cause to fall, 127; သုရိတ်, saruih.
 Summāñ, သုမာဉ်, a question, 223, 242; သွာန်, smān. Cf. the variant simmāñ.
 Soh, သော့, to answer, solve, 152, 165; သော့, sah.
 Soñ, သော့, a variant of soh, 223, 242.

S-ār, ဣာရ်, to go, will go, about to go, 183, 225, 249, 285. *Cf.* plaque No. 64.

Samwat, သံဝတ်, a child, 40, 80, 338; သမတ်, samat.

Sah, သး, to pour, 361; သိုတ်, သောတ်, suih, soh.

Snāk, သွာတ်, a sword, 16; = M.T.

Sñi, သို, house, 66, 187, 188, etc.; = M.T.

Sñi', သိုနီ, a variant of sñi, 264, 274.

Sḍik, သိုတ်, to be pleased, take pleasure in, 278, where it is, by inadvertence, written sik; = M.T.

Smāñ, သွာည်, to ask, to question, inquire, 31, 41, 52, 106, etc.; သွာနီ, smān.

Smiñ, သိုဝ်, king, prince, 35, 37, 59, etc.; = M.T.

Syām, သျာမ်, the Bodhisattva Āyāma, 83; *Sanskrit*, Āyāma.

Slop, သျောပ်, to enter, will enter, about to enter, 90, 189; သျှပ် and သျောပ်, slup and slop.

Swar, သွာရ်, heaven, 110, 218; သွဝ်, swaw; *Sanskrit*, svarga.

Han, သံ, in, at, on, to, 28, 224, 285, 287, 337. *Cf.* hin.

Haḍak, သုတ်, filth, foeces, 21. *Cf.* colloquial, သုတ်, hiḍāk, and the literary form, သိုဝ်, sñiḍāk.

Him'o', သိမောဆီ, a name, 4, 119; သို, himu. *Cf.* variant imo'.

Hin, သိနီ, in, at, on, to, 33, 42, 265, 369, 372, 377. *Cf.* han.

Bas, သပ်, to pluck, as flowers, fruits, 305; သပ်, ḥah.

Ḥār, သရ်, two, 294; သ, ḥā.

Ḥās, သပ်, to change, 380; သ, ḥah.

APPENDIX B.

Additional remarks on a few words.

It was but to be expected that, even with the help of the Jātakas in Pāli, Talaing and Burmese, some words and expressions in these plaques would present some difficulty either in fixing their meaning or in tracing their modern equivalents; these words have been, on the whole, few. I sent a list of them to my learned friends, the well-known Talaing scholars, Mr. C. O. Blagden and Rev. R. Halliday, asking their opinions. Their learning has proved very useful, and my thanks are due to them for their ever-ready help. A few of their suggestions have been noted in the body of the work and duly acknowledged. But others could not be so included as the book was in final proof and practically ready to be struck off; these are given and discussed below.

No. 8 (p. 4)—Pūwakhajjanawimañsana; I had first written this pūwakhajja na wimañsana; but, as Blagden makes me remark, na cannot here be taken as the Talaing preposition; the other two words would have to change places; this is true, and the whole expression must therefore be written as a compound, in one word. But the form khajjana exists neither in Pāli nor in Sanskrit. The na between the two words is probably an error of the scribe. The reader will have remarked that errors, due perhaps to inattention of the workmen in copying, have been noted in several places. Some examples of such errors occur in the Burmese face of the Myazedi inscription pillar.¹

No. 21 (p. 7)—Haḍak. Blagden remarks:—"The modern form sñiḍāk may be 'popular etymology.' It must be, if the 11th century haḍak is to be equated with the modern hiḍāk, for there is no reason to suppose that sñi was pronounced like ha or hi at that early date." In this case, the difficulty is to find the modern equivalent of haḍak, for there can be no doubt as to its meaning, which is exactly that of the literary sñiḍāk and its corresponding colloquial hiḍāk.

¹ *Epigraphia Birmanica*, Vol. I, Part I.

No. 36 (p. 12)—Dindu. Blagden and Halliday confirm the equation dindu = dalo'; the change of medial *nd* to medial *l* is frequent and regular, e.g., kandar = kalaw; dindiñ = daliñ.

No. 78 (p. 27)—Lukow. I take this word to mean "to break" and refer it to the modern kaw. Blagden says that it seems to mean "to take," and refers to a word lukow in his inscription I E, line 35.¹ But if it means "to take" then the plaques repeat themselves, for the previous plaque, No. 77, reads: Janak ket pcun, "Janaka takes (ket) the meat." So that it is clear that, in so far at least as this plaque is concerned, lukow does not mean "to take"; as explained under No. 78, Janaka is represented in the act of breaking a long piece of meat and putting it in his almsbowl. I am not sure of the exact meaning of lukow in inscription I E, 35; but the sense of the whole phrase, spa lukow tey, is quite clear, and in this context means: "to make subordinate, bring into subjection, subdue, confiscate, etc."; lukow tey is a compound as is shown by the verb spa, "to do, to make," preceding it, and lukow therefore is a verb used substantively, as is so often the case in Môn. It may be compared with another word of similar import, skem, which means "to grasp, seize, clinch"; skem tai, "to clinch in the hand, grasp with the hand," and as a noun "grasping with the hand, hence: power, control"; and plop skem tai = to bring within one's grasp, under one's control, to confiscate; the underlying idea in lukow tey is probably somewhat cognate in sense. The several modes of the same action are most often expressed by different words, and though in spa lukow tey, lukow may mean "to take," we do not know to which mode of "taking" it refers. But our plaque does not mean "Janaka takes (lukow) the meat," for this has been said in the previous plaques: Janak ket pcun.

No. 89 (p. 31)—Pinrih. The modern form of this word has not been found as yet. Halliday proposes sañruih (ဆန့်ရူဟ်); but the reading of the plaque is clear, the first letter is *p*; sañruih means generally: "to help, aid, give aid" spiritually and materially, and is from the Sanskrit sañgraha. Pinrih renders the Pāli paṭijaggati in the corresponding passage = to tend, minister to, look after. As Blagden remarks, pinrih would regularly become, in modern Talaing, paruhi or baruhi (ပရူဟ်); but this word, if extant, has not yet been found in this sense. I am

¹ *Epigraphia Birmanica*, Vol. I, Part II, p. 105.

inclined to think pinrih and sañruih are not connected. Blagden refers to a word, pureh, found in his inscription No. VIII, line 9,¹ which means "to give to, provide things to," in the passage, blaḥgoḥ ut tarley sañgha . . . smiñ Ś.T. goḥ pureh na paccey pan = "Thereafter, all the lords of the Church . . . King Sri Tribhuvanāditya-dhammarājā presented with the four necessities." Pureh would probably become, in modern Talaing, pareh. Pinrih and pureh may perhaps be etymologically related.

No. 106 (p. 35)—In smāñ Nemī. As it is Nemī who puts the question one should have expected the words to be reversed and the sentence to run: Nemī smāñ In. But there is another legend similarly constructed at No. 175 (p. 60), Maho smāñ smiñ, in which we should expect Maho and smiñ to change places. This construction may be explained in two ways. First, the verb smāñ may be taken as used in a passive sense; or, if it be active, the word before it is its object, for it is not an absolute rule for the object to come only after the verb; it is true that, when it comes before, whether it be a single word or a whole sentence, it is indicated by the word gah, which may have been left out in a pithy legend which is merely indicative of the scene depicted above it. To the people, who knew these stories perfectly, such a sentence presented no difficulty of interpretation. Or then it may be, but I do not think so, that the scribe muddled these two sentences and put the cart before the horse.

No. 169 (p. 57)—Su-er. There is no doubt about the meaning of this word as gathered from the interconnection of the scenes and from the story itself. I have doubtfully suggested that its modern equivalent might perhaps be sñew (p. 58); Halliday and Blagden are also very doubtful about it; the difficulty, if it be sñew, is to explain the *ñ*. Regularly, this word would become in M.T. s-'ew (ဆွေ).

No. 272 (p. 103)—Passenā. On further examination of the plaque, the reading appears to me to be really passenā, which I think we must, for the present, accept as the equivalent of the modern bahsnā; the scene on the plaque and the context require this word, or one with a cognate meaning. I know of no Pāli word with a meaning approaching that of bahsnā from which passenā could be derived. Blagden refers to a note of Huber in *B.E.F.E.O.*, 1913, No. 7, p. 12, in which he derives

¹ *Epigraphia Birmanica*, Vol. I, Part II, p. 157.

bahsnā from Pāli *vāsanā*, adding that, if such be the case, it seems unlikely that the same word would appear in the 11th century as *passenā*; this is of course not impossible. But it is remarkable that the Talaings should use the word *vāsanā* unchanged with its meaning of "an inclination or liking for something, produced by the impression unconsciously left on the mind by good or bad deeds performed in previous existences," and should have "Talaingized" it for its meaning of "thinking of, longing for." This process is not impossible, but so far as I remember, I have not come across another example.

No. 298 (p. 113)—Jilik. The photograph seems to read *jilirka*, but this is due to a flake in the glaze.

No. 342 (p. 127)—Kḍañ. This in M.T. would become *kḍan* or *tḍan*, forms which have not been found. Halliday sends the following note about *juk lot* (Sudh. 21. 16) quoted as example under this word:—"Juk lot is commonly applied to 'drawn wire'; lot being a 'draw plate'; *juklotsnām* means a 'thong.' In the passage you quote from Sudh. 21. 16, the word *snām* is no doubt understood, and there is particular reference to its work of keeping the skin (*snām*) tight."

No. 293 (p. 111)—Nānār. This word is a real crux; I do not understand it. I transcribe here Mr. Halliday's note:—"This is a real difficulty. I do not think that *nānār* can be translated 'going'; *nā* (sometimes *nā*, especially in composition) means 'taking, bearing or conveying' in some fashion away from the speaker. Nor do I think that *nānā* fits very well; *ār* seems to be used in the inscriptions regularly for *ā*, 'to go.' But there is a *nār* also which I think often represents *nā*. It is, however, apparently also used in another than its verbal sense, as for instance in the expression *han nār*. This expression seems to correspond to the *han nek* of the Pagan inscriptions, which I take to refer to the deference paid to the cult of the *nāga* or dragon in house-building. *Nā* very probably = *nā* as above defined and *nār* may be Blagden's *nār* of the inscriptions. *Man* no doubt = *manteti*."

No. 325 (p. 121)—Añca. This, Blagden tells me, is certainly from *laca*; cf. *antūl* = modern *latū*.

No. 388 (p. 141)—Balrat kinta rañ. The expression *balrat* here is also a crux. All I have said as to its meaning under this number is conjecture. The difficulty arises from the fact that this plaque is not in its

proper place; one is not even sure if it belong to the story of Vessantara rather than to another. The sequence of events being lost and therefore also the context, makes a crux of a word which, otherwise, might have presented no greater difficulty in fixing its meaning than a few others in these plaques. I had suggested also that *balrat*, read as two words, might mean, "to heap jewels or precious stones (= *rat* = *ratana*)"; *bal* with the meaning "to heap" has not yet been met with in old Mōn documents; the modern word is *baw*, but this form could be derived from an old **bar* as well as from *bal*. *Kintarañ*, I then suggested, might mean "to bring before." All this was not very satisfactory; so far as I remember, there is no episode in these Ten Jātakas which could be referred to a woman bringing gems before some building or other. Moreover, besides there being no indication of precious stones in the plaque, the woman is depicted in the usual attitude of oriental salutation. I transcribe the notes from Mr. Blagden and Mr. Halliday; they both have given the same meaning to *kinta rañ*, and I agree with them; but *balrat* is still doubtful. Blagden writes:—"I take *kinta rañ* as two words = before (in front of) the shed or hut. *Rañ* seems to mean any sort of shed, big or small. *Kinta* is quite common for *gata*, 'in front of.' *Balrat* certainly might mean 'heaping gems,' though I have not met *bal* in this sense in the old inscriptions, but only in the sense of *bala*, 'army.' In view of my interpretation of *kinta rañ*, I do not think it can mean 'to knock,' and I feel quite sure that *tinrañ*, 'door,' does not come into the question here at all." Halliday writes:—"I do not think *kintarañ* can be identified with *tarañ* (door), but I feel sure it is the same expression with variant spelling as Blagden has in inscription No. IX G, line 48.¹ I take *kinta rañ* and *kanta rañ* to represent modern *muk rañ*, 'porch,' as in Haswell, but also 'hall of audience, hall of justice,' as in *muk rañ smiñ*. I take *rañ* to be a variant of *ruñ*² and *ruñ*, applied to a building of any kind almost (*ruñ pannasā* is given as a translation of *pannasālā*). The clause in the inscription is clear: *goḥ ma dmoñ tau kanta rañ* = 'when they stood (or remained) at the portico (or the audience hall).' *Balrat* is another matter. From your description of the plaque it seems to me that words describing the woman's act of reverence are required here. As I was discussing your

¹ This inscription is in proof and will form Part I of Vol. III of the *Epigraphia Birmanica*.

² With this cf. Burmese, *ruñ*, a shed, booth, godown, and *ruñ*³, hall of justice.

phrase with the *uppajjhāi* (upajjhāya), there was a man taking leave of him. It was the action of the woman in the plate. They describe it as *kala' acā*. It might perhaps be *balrat* has some such significance. I think it might be read *bawrat*, but how to give it the required meaning I do not know. *Bal* might be the Pāli *bali*, as in *baw smut*, 'to make offerings to the spirits'; *rat* might refer to the (three) gems."

The meaning of *kinta rañ* as given in these two notes seems to be the most probable one. But *balrat* is still obscure.

APPENDIX C-1.

Below will be found all the modern Talaing words given in the explanations of the plaques in illustrations of the Old Talaing words; I have also included the words contained in the sentences quoted from modern works. In the following list, words marked with an asterisk (*) are new words and are not in Haswell; those marked with a dagger (†) have been given by Haswell, but I have registered under them new meanings besides those given by Haswell. Those that have not any mark are the same as in Haswell. I have sometimes marked with the dagger such words as appear in Haswell under another form, but whose meaning is the same.

- အကြာ, *akrā*, interval, space between, between; မှအကြာ, between. Cf. Burmese, အကြား, *akrā*³.
- * အင်္ဂ, *Aṅga*, name of a country in India, the present districts of Monghyr and Bhagalpur in Northern Bengal.
- အခိၣ်, *akhiñ*, time. Cf. Burmese, အခိၣ်, *akhyin*.
- အခေါၣ်, *akhon*, permission, leave. Cf. B., အခွၣ်, *akhwan*¹.
- အာ, *acā*, a teacher, a master. Pāli, ācariya.
- * အာ, *aja*, manner, wise, way, illustration.
- အတိၣ်, *atik*, past time, in time past, of yore, formerly. Pāli, atīta, atīte. Cf. Burmese, အတိၣ်, *atit*.
- အတိၣ်တေ, *atikte*¹, same as အတိၣ်.
- အတိုၣ်, *atuiñ*, according to; အတိုၣ်ခဵုတၢ, according to the usual way, to custom, Dhd. 21. 9; အတိုၣ် ဗိုၣ်တၢ, at one's wish or desire, at one's leisure, S.J. 20. Cf. Burm., အတိုၣ်.
- အဗ္ဗိၣ်, *adhippāy*, meaning, sense. Pāli, adhippāya.
- အမာ, *amāai*, the flesh of beasts, meat, game, venison, Dhd. 26. 16, 354. 15. Cf. B., အမာ, *amai*.
- * အမိၣ်, *amuiñ*, a dry measure equal to eleven dronas (*vide* ခွၣ်), A.V. 268; a trough for feeding cattle, S.M. 37.
- * အမှု, *amhu*, a case in a court of law, A.V. 192 = *yutti*. Cf. B., အမှု.
- * အထောၣ်အထာ, *ayon alā*, appearance, likeness, S.B. 27.

- * အထင်အလာ, *ayāñ alā*, appearance, likeness, Dhd. 148. 9, 4; ညှိထားအထင် အလာတော့ဒ်အဝတ်—“like in appearance unto a god.”
- အရှို, *arhuin*, the dawn, break of day. *Pāli*, *aruṇa*.
- * အလမ္ဘဲ, *alambāi*, a snake-charmer. *Pāli*, *ālambayana*, S. Vid. 20. Cf. B., အလမ္ဘဲ, *alambai*.
- † အလုံ, *alum*, whole, all, the whole, throughout, throughout the whole. Cf. B., အလုံ, *alum*.
- * အလိုက်, *aluik*, one's own accord, of one's own accord; as, according as; owing to, Sudh. 27. 18, 34. 3; Dhd. 240. 16. Cf. B., အလိုက်။
- * အဝဲ, အွဲ, *awai*, age, any time of life. *Pāli*, *vaya*.
- * အထင်, *asañkā*, doubt, incertitude, misgiving; also ထင်။ *Pāli*, *āsañkā*.
- * အသိ, *asaw*, wonderful, extraordinary, marvellous; a wonderful thing, a wonder, a marvel; ဝအသိ, to wonder; ဝတ်အသိ, to be wondering, to wonder, Sudh. 26. 5. *Skt.* *āścarya*.
- * အသး, *Asaḥ*, name of a forest.
- အာ, *ā*, to go; after another verb has often the meaning of “becoming . . . , turning (into) . . .” *Ex.*, ဒိအာ, *dah ā*, to become; ထိုင်အာ, *tlin ā*, to become lost; ကြွေအာ, *ska' ā*, to turn grey (of the hair); လျှာအာ, *lāu ā*, to become empty.
- အာတ်, *āt*, to ask, beg.
- * အာတ်ပါ, *āt pān*, to ask, beg, implore. *Vide* ဝါ။
- † အာဟာရ, *āhāra*, food; from *Pāli*; Haswell has အဟာရ, *ahāra*.
- * အိန္ဒ, *Ind*, the god Indra. Cf. *ဣန္ဒ*။
- အိ, *ai*, I.
- အိဒိတ်, *ai-dik*, “I—slave,” a respectful form of the pronoun I.
- အောနီ, *on*, few, small in quantity, little; to be few or have little, often followed by ဝို (with); အောနီဝိုအာဟာရ—“having had (but) little food.”
- အိုတ်, *uit*, to be exhausted, finished, expended; hence: all, entire, whole; used also as a sign of the plural.
- အိုတ်သို, *uit-suim*, all, entire, the whole. *Vide* ဝို။ The Burmese ဥဆုံ, *ussum*, with assimilation, is a loanword from the Talaing.
- အ, *au*, a respectful term of address = Sir, Madam, your Majesty, etc., and is always placed last in the sentence.
- † ဣတေ, *ite*, there, yonder; “this,” in this sense it is placed after the noun; you (polite and honorific); ဣတေခိုတ် ကုအေ ဣတေ ထွေ—“will you please help me?”, Dhd. 297. 13.
- * ဣမု, *imu*, name; named.

- ဣဝံ, *iwwa'*, this.
- ဣဝိ, *isi*, a hermit. *Sanskrit*, *ṛṣi*. *Vide* ဝိဝိ။
- * ဥပုသ်, *upuh*, the Buddhist fast day, the sabbath. *Pāli*, *uposatha*.
- ဥပ, *upaḥ*, a devout Buddhist layman. *Pāli*, *upāsaka*.
- ဥပကာ, *uppakā*, to take care of, look after. *Pāli*, *upakāra*.
- * ဥမာ, *umañ*, a tunnel. *Pāli*, *ummaṅga*.
- ဧကရာတ်, *ekarāt*, a king. *Pāli*, *ekarājā*.
- ဥဿ, *usabha*, a bull, *Pāli*.
- က, *ka*, a fish.
- * က္က, *kñā*, to invite. Cf. *ဣ*, a very polite and reverential form of the imperative; ယုံတိလိန္ဒ။ က္ကတလိန္ဒ ခရင်ကုသိုလ်အိဒိတ်—“O, Lord, be pleased to listen to my good deeds,” Dhd. 160. 28.
- † က္ကိ, က္ကိဝိ, *ktuiw*, to rise, arise, rise up; to awake some one, rouse; ထုံက္ကိ ကောနီ—“he did not rouse his son,” S.B. 12, equivalent to the *Pāli*, *pabodheti*.
- † က္ကိဝိ, က္ကိ, *ktuiw dah*, to happen, take place; to be born, be reborn; ကောနီဗြုက္ကိဝိ—“a daughter again was born,” S.B. 3; က္ကိဝိ—“was reborn (as) a human being,” Sudh. 9. 5.
- * ကနဝ, *kanaw*, a kinnara, a kind of demi-god, half-man half-bird; there is also a form (rare), ကနရ, *kanar*. *Pāli*, *kinnara*.
- * ကနုန္ဒြကတ်, *kanuñkragat*, a building with superposed roofs and a finial, a palace, a *prāsāda*; this word is found in the Nyaung-U Bell-inscription, 16th century. The modern form is ကုန္ဒြကတ်, *q.v.*
- † ကနံ, *kanham*, to build; to do, to make; ကနံပြုထိုက်, *kanham prakuih*, to make a book, write a book; ကနံထွေကွေ, *kanham swekjwuiw*, to pick up a quarrel, to quarrel.
- * ကမီ, *kamī*, roof, covering; to roof, A.V. 263 = *chandana*, covering, roof; A.V. 94 = *chādita*, covered, roofed.
- ကမုတ်, *kaṃlat*, a thief.
- * ကရ, *kar*, a period or revolution of the world, a cycle, the world. *Sanskrit*, *kalpa*; this form, very rare, I found only in the Nyaung-U Bell-inscription (16th century), and is, I am inclined to think, not founded on false etymology, but rather shows that final *r* was at that time pronounced, or nearly pronounced, as final *ṣ*, *aw* = *ဝိ*။ A form ကဝ, *kal*, is sometimes found, A.V. 16. 56; the modern form is ကဝ, *kaw*, from ကဝိ။
- † ကရ, *karau*, afterwards; to turn one's back on, turn round; to turn the back on in contempt. *Vide* ကြ။

- ခုတ်, khut, to call, to name.
- * ခုတ်ခဲ, khut khau, to call, name.
- * ခုတ်လတ်, khut law, to call, name; ခုတ်လတ်လွှဲ, *ibid.* *Vide* လတ်, လွှဲ။
- * နှိ, khuiw, to rush at in anger, to assault. The Old Talaing is နှိဝဲ, khil.
- ခေဝေဝဲ, khadon mat, the eye-ball; Haswell, ခေဝေဝဲ။
- * နှိတ်, khnik, powder, dust.
- * နှိတ်တိ, khnik ti, dust.
- † နှိ, khmī, a Buddhist monk; often found written နှိ, gamhī, which is more in accordance with the Old Talaing gum-ir (11th cent.), and the medieval, နှိ, gam-'i (15th, 16th cent.).
- † ချပ်, khyap, to reflect, consider; to intend, contrive; from a form, ကဆပ်, ကဆပ်, kasap, ksap. *Cf.* ချီ, ချီ, ချီ။
- ချီ, khyī, to tremble, shake; from a form, ကဆီ, ကဆီ, kasī, ksī.
- † ချီ, khyū, to write, to paint; from a form, ကဆူ, ကဆူ, kasū, ksū.
- ချေ, khyeh, a horse; from a form, ကဆေ, ကဆေ, kseh.
- * ချေထိန်, khyeh sindhau, a thorough-bred horse of Sindh. *Vide* ထိန်။
- ချီတ်, khyuit, to die. *Cf.* ဂုတ်, gacuit, to kill, and ဂုတ်, gamcuit, death.
- ချီခေ, khyuin khana, a moment, an instant; Hasw. = ချီခေ။ *Vide* ခေ။
- ဂဏ်, gakan, to instruct, give instructions, to direct. The Old Talaing is ကိတ်, ကိတ်, kinkan, kinkan. *Vide* ခေ, ခေ။
- * ဂဏ်ဖျပ်, gakan phyan = ဂဏ်။
- † ဂဏ်, gakom, a collective body, community, company; an assemblage, collection, mass. *Vide* under ကေဝဲ, ကေဝဲ, gakom sok, "a mass of hair" = a chignon.
- ဂဏ်, ganeñ, to go from place to place, itinerate, go about; နှိဝဲလတ်လွှဲ—“(the Buddha) having said, we shall descend and go about prophesying.”
- ဂံ, gja', to sit.
- * ဂံ, gñi, adorned, decorated; to adorn; an ornament.
- * ဂေ, gata, to turn, turn round, turn towards; the Old Talaing is ကုတ်, kuta; 15th century inscriptions have ဂေ။
- * ဂေမုတ်, gata muk, to turn the face towards; as adverb, facing, towards, in front; ဂေမုတ် ကိုယေမုတ်။ ဗောဓိသတ် ဒေဝ—“turning his face towards the Himalayas, the Bodhisattva went on his way,” S.J. 66; ဂေမုတ်

- (= ကေ) မုတ်ခွဲမုတ်လွှဲ—“turned his face towards the north,” S.J. 40; ဂေမုတ်—“(with) face turned towards the king, in front of the king, before the king,” Sudh. 28. 12.
- † ဂေတ်, gatak, to turn over, upside down, upset; Old Talaing, ဂေတ်, pkak. *Cf.* Haswell, ဂေတ်, to tumble. *Vide* ဂေတ်။
- ဂေတ်, gatew, to cry aloud.
- * ဂေတ်ကြေ, gatew krañ, to cry aloud, screech, scream.
- * ဂေတ်ထပ်, gatew yāñ, to weep.
- * ဂေတ်, gatuim, to beat, to strike (the breast).
- * ဂေတ်ကြေ, gatuim sruih, to beat the breast.
- * ဂေ, gadū, a covering made of leaves to protect the head, shoulder and back, from sun or rain; it covers the head and back, falling down to the hamstrings. *Cf.* Burmese, ကေ, katū (pron. *kadū*).
- * ဂေ, gamān, to invite.
- * ဂေ, gamā, to suckle. *Cf.* ဗေ, ဗေ, ဂေ, ဂေ။
- ဂေ, gamau, to suckle.
- * ဂေ, gam-'i, a monk; this is the medieval form, the old form = gum-ir, and the modern form, ဂေ, gamhī, often found written ဂေ, *q.v.*
- ဂေ, gamluñ, many; from ဂေ, *q.v.*, often used as a sign of the plural.
- * ဂေ, gaw, the womb; foetus, embryo. From the *Sanskrit*, garbha; ဂေ, “heaviness of the womb,” grossesse; to be pregnant, G. pi. II. 3. Sometimes written ဂေ. *Cf.* Haswell, ဂေ, ဂေ။ Also found written ဂေ sometimes.
- * ဂေ, gaw gnau, embryo, foetus; ဂေ, ဂေ—“a woman who has an embryo,” a woman with child, A.V. 32 (āpannasattā); ထပ်ထပ်ဂေ—“a being in (whose) womb dwells a foetus,” a woman with child, A.V. 59 (kalala); here, ဂေ, gar, is the old form found on the Ānanda plaques, but also found sometimes so written in manuscripts.
- † ဂေ, gah, that; also a sign of the accusative case before the verb; it is often emphatic, laying a stress on the word or phrase which precedes it; in its meaning of “that,” it sometimes precedes the noun instead of following it; ဂေ—that deed, S.J. (A), folio *ku*; here, the first ဂေ = that, the second is emphatic = indeed, or some such expression according to the context; ဂေ—that bull, S.M. 12; first ဂေ = that, second ဂေ = accusative case. As an emphatic

particle = the Burmese, *ka*, *kā*; very often it is simply indicative of the subject, and is equivalent to the nominative case.

† *oḥ*, *ga-uui*, medicine; *cf.* Haswell, *oḥ*, *ga-'ui*; in both cases, the *u*, and the *o*, *ā*, are used as fulcrum.

* *oḥ*, *gow*; see *oḥ*, which is the correct spelling.

* *oḥḥ*, *gow gnau* = *oḥḥ*.

† *o*, *gah*, to say, speak; to mean.

oḥ, *guin*, to take.

* *oḥḥ*, *guin nañ*, to bring, bring along with one.

oḥḥ, *gnakyā*, a queen.

oḥ, *gnau*, the womb, abdomen. *Cf.* *oḥ*, *oḥḥ*.

* *oḥ*, *gnāk*, the hood of a cobra; a spoon, a ladle.

* *oḥ*, *gmāñ*, daring, brave; the being brave, courage, gallantry.

* *oḥ*, *glit*, to turn back and look, to look back, in the expression *oḥḥḥ* (*q.v.*); the Old Talaing = *oḥḥḥ*, *jilit*.

† *oḥḥ*, *gloñ*, a road; Haswell, *oḥḥ*.

* *oḥḥ*, *gloñ*, a palace, in the Nyaung-U Bell-inscription, Dh. 143. 24, 144. 16.

* *oḥḥḥ*, *gloñ jñok*, a main road.

† *oḥḥ*, *glāk*, to pull out, tear out from. *Cf.* meaning given by Haswell.

oḥḥ, *glāñ*, road. *Vide* *oḥḥḥ*.

oḥḥ, *gluñ*, many, much; to be many or much. *Vide* *oḥḥḥ*.

oḥḥḥ, *gluñ gluñ*, a reduplication of *oḥḥ*; much, many; often abbreviated to *oḥḥḥ*, *gluñ ñ*.

† *o*, *gwa'*, to get, to obtain, to have; as a verbal auxiliary it means, according to the context: permission, power, opportunity; with a negative, *oḥḥ*, *oḥḥḥ*, means: may not, shall not, can not. It also means: *First*—to get (to), come to, arrive; *Second*—*they arrived at the Vipula mountain, and again going thence, came to the river Ketumatī*, S.V., folio *khah*; *Third*—*those females, having arrived at seven days (that is, after seven days), were, according to the usual way, obliged to go (to hell) to suffer for their sins*, Dh. 21. 9 (they were *pretas*, whose karma made them enjoy bliss for seven days and torments for seven days in regular succession). *Second*—to take with one, take along with one; *Fourth*—*those females, having arrived at seven days (that is, after seven days), were, according to the usual way, obliged to go (to hell) to suffer for their sins*, Dh. 21. 9 (they were *pretas*, whose karma made them enjoy bliss for seven days and torments for seven days in regular succession). *Second*—to take with one, take along with one; *Fourth*—*those females, having arrived at seven days (that is, after seven days), were, according to the usual way, obliged to go (to hell) to suffer for their sins*, Dh. 21. 9 (they were *pretas*, whose karma made them enjoy bliss for seven days and torments for seven days in regular succession).

oḥḥḥḥ—“the Bodhisattva, being startled and frightened, took Queen Maddī with him and both went up the mountain,” S.V., folio *nah*. Note the idiomatic expressions, *oḥḥ* and *oḥḥḥḥ* = very well! all right! very good!; *oḥḥḥḥḥḥ*—“Somadatta said, ‘Very well!’”, S.B. 11.

* *oḥḥ*, *oḥḥḥḥ*, *gwa' ra*, *gwa' dman ra*; see under *oḥ*, in fine.

† *oḥ*, *ñi*, to look, look at, look for; Haswell's entry, “to seek, seek for, only used in seeking lice,” is too restricted. *Cf.* *oḥḥḥḥ*.

* *oḥḥ*, *ñi mwaï*, to look, look at, look for; see *oḥ*, *ñi*.

oḥḥḥḥ, *ñek*, a tooth.

* *oḥḥ*, *ñew*, same as *oḥ*; *ñewḥḥḥḥ*—“a *nāgī* came up to look for food,” Sudh. 34. 3.

* *oḥḥḥḥ*, *ñew glit*, to turn round to look, to look back. *Vide* *oḥḥḥḥ*.

* *oḥḥḥḥ*, *ñew ca*, “to search and eat,” to look for food, as animals.

* *oḥḥḥḥḥḥ*, *ñew mlāk mwaï*, to look, look at. *Vide* *oḥḥḥḥḥḥ*.

o, *ca*, to eat.

† *oḥḥḥḥ*, *cañin*, to carry on the shoulder; Haswell, *oḥḥḥḥ*. Old Talaing, *cinḥin*.

† *oḥḥḥḥ*, *camat*, to discern; to place, fix, mark, settle, determine, distinguish; to examine, investigate. Also *oḥḥḥḥ*.

* *oḥḥḥḥḥḥ*, *camat mwaï*, to examine, investigate. See *oḥḥḥḥḥḥ*.

* *oḥḥḥḥ*, *camī*, to look towards, look forward to. Haswell, *oḥḥḥḥ*.

* *oḥḥḥḥḥḥ*, *camī ñāt*, to look towards and see.

* *oḥḥḥḥḥḥ*, *camī rañ* = *oḥḥḥḥḥḥ*.

† *oḥḥḥḥ*, *camlah*, free, not in servitude, to be free. *Cf.* *oḥḥḥḥ*.

* *oḥḥḥḥ*, *carak*, to scratch, draw a line; a mark or line so made. *Cf.* *oḥḥḥḥ*, colloquial = *oḥḥḥḥ*. *Vide* *oḥḥḥḥ*, *oḥḥḥḥ*.

* *oḥḥḥḥ*, *carañ*, deed, act; *oḥḥḥḥḥḥḥḥ*—a meritorious act, Dh. 37. 6. *Vide* *oḥḥḥḥ*, *oḥḥḥḥ*.

* *oḥḥḥḥ*, *caric*, a form of *oḥḥḥḥ* (*q.v.*), which, up to now, I have met with only in A.V.

* *oḥḥḥḥ*, *carit*, to scratch, draw a line; a line or mark so made, a fold, as of the skin. *Vide* *oḥḥḥḥ*, *oḥḥḥḥ*, *oḥḥḥḥ*.

* *oḥḥḥḥḥḥ*, *carit carak* = *oḥḥḥḥḥḥ*.

* *oḥḥḥḥ*, *caluñ*, the head. *Cf.* *oḥḥḥḥ*, *oḥḥḥḥ*.

* *oḥḥḥḥ*, *caluik*, to drive, a cart, etc.; the Old Talaing is *oḥḥḥḥ*, *jilik*; Also written *oḥḥḥḥ*.

- * ဝဲ, caw, to drive, a cart, etc.
 နဲ, cah, ten.
- * ဝဲဝဲ, cam bat, to test, try.
- * ဝဲအဲ, ca-a', to vomit, spit out. *Vide* ဝဲ, ဝဲအဲ။
- * ဝဲဝဲ, cāt, to bind, bind about, bind around, as the ribs of a cask; to tie, bind, fetter; တို့ဝဲဝဲဝဲ နိတိဝဲဝဲဝဲဝဲ—“caused him to be bound in irons for the whole of his life,” G. pi. 6 *Vide* ဝဲဝဲ။
- * ဝဲဝဲ, cānguīn, a fetter. See ဝဲဝဲ။
- * ဝဲဝဲ, cī klah, to be clear; clear, evident, manifest; clever, learned, wise; sharp, skilful.
- † ဝဲ, cut, to put in, put into, put on, as a glove or shoe; ဝဲဝဲ, to put into chains, imprison, Dhd. 12; ဝဲ, ဝဲ, to inflict a punishment (put a punishment on), ဝဲ should be written ဝဲ; as a verbal auxiliary, implies: accident, fault, carelessness, happened to, unfortunately; ဝဲဝဲဝဲ, touched him accidentally, happened to touch him, S.B. 10. 21; ဝဲဝဲဝဲ—“the nāga happened to bite him,” S.B. 22. 13; in this sense it is sometimes reduplicated, ဝဲဝဲဝဲ, and has the same force as ဝဲ, ဝဲဝဲ, q.v.
- * ဝဲဝဲ, culuñ, the head. *Vide* ဝဲဝဲ, ဝဲဝဲ။
- * ဝဲဝဲ, ceñ, to slant, incline, be on one side; to decline, as the sun, after noon is past and in the evening.
- * ဝဲ, cau, to return.
- † ဝဲ, cuiw bdan, to be concealed, obscure, not clear, not apparent, not readily understood; indistinctness, unclearness; to screen from view, shut out; cf. Haswell under ဝဲဝဲ။
- * ဝဲ, cah, the back.
- † ဝဲ, cuiw, to, up to, till; often followed by ဝဲ. Cf. ဝဲ။
- † ဝဲ, cna, food; forms many compounds, as ဝဲဝဲ, cna tareñ, excrement = “old food,” A.V. 39 (ukkāra); ဝဲဝဲ, cna pmat, fuel = “food of fire,” A.V. 37 (idhuma), etc. Haswell has only ဝဲ, ဝဲ, but O. St. has entered ဝဲ by itself.
- * ဝဲ, cnāai, a linch-pin, a peg, A.V. 30 (āṇi).
- * ဝဲဝဲ, cnāai kanhāñ, an ornamental pin used to keep the hair or headdress in place; for references see under ဝဲဝဲ. Other forms are ဝဲဝဲ, ဝဲဝဲ, ဝဲဝဲ, ဝဲဝဲ.
- * ဝဲဝဲ, cnāai knāñ; see above.

- * ဝဲဝဲ, cnāai sanhāñ; see above.
- † ဝဲဝဲ, cnon thhah, to show, point out; Haswell, ဝဲဝဲ။
- * ဝဲ, cmāai, a present, gift, bribe, tribute; also ဝဲ, ဝဲ, ဝဲ။
- * ဝဲဝဲ, cmāai cmin = ဝဲ. *Vide* ဝဲဝဲ။
- * ဝဲဝဲ, clah carāai, majesty, glory, magnificence; pomp; beauty; grace, charm; graceful deportment. Cf. ဝဲဝဲ။
- † ဝဲ, cwa', a part, portion; class, category, kind.
- † ဝဲ, cha, only; whatever, all; after a number = fold; တို့ဝဲဝဲဝဲဝဲ—“even a hundred fold, a thousand fold,” S.B. 7. Reduplicated, ဝဲဝဲ = all, everything; ဝဲဝဲဝဲဝဲ—“took all that was given,” G. pi. 9.
- † ဝဲ, chu, wood, timber; a tree.
- * ဝဲဝဲ, chu bodhi paluih, the sacred banyan tree, the Bo tree under which the Buddha attained omniscience. *Vide* ဝဲဝဲ။
- * ဝဲ, che, chew, to find, meet with; also ဝဲ, chuiw, as Haswell.
- † ဝဲ, chuik bdak. Haswell has, “to approach, to draw near,” but I have not yet met this word with this meaning, except in a translation of the gospels; though in colloquial it means, “to take refuge in,” in the literature, it has always and only the meaning: to be clever, versed in; intelligent, sharp, skilful.
- * ဝဲ, chuiw, same as ဝဲ။
- * ဝဲ, jak, to draw, pull, drag.
- * ဝဲ, jak caw, to drive.
- † ဝဲ, jaku, the body, self, person; ဝဲဝဲ—“one body,” by oneself, alone, S.B. 2.
- * ဝဲ, jan, people, the people, man, a person; *Pāli*, jana. *Vide* ဝဲဝဲ။
- † ဝဲ, janok, great, large; to make big, enlarge, swell out; ဝဲဝဲဝဲဝဲ—“he said, ‘Swell out your body, spread your hood,’” S.B. 22. *Vide* ဝဲဝဲ။
- * ဝဲ, jamkā, rough, hard, violent, severe; from ဝဲဝဲ, to be harsh, rough, violent, etc., with m infix.
- * ဝဲ, jareñ, in the presence of, near.
- * ဝဲ, jareh, a chain, an iron chain; fetters, handcuffs. Cf. O. St., ဝဲ, chain.
- * ဝဲ, jā, a net; net-work, lace; cf. Burmese ဝဲ, jhā.
- * ဝဲ, jiñ, to sew, stitch. *Vide* ဝဲ, ဝဲ။
- * ဝဲ, jaw lagaw, a duct, a small canal which conveys spring or hill water into rice-fields. Also ဝဲဝဲ and ဝဲဝဲ။ Haswell, ဝဲဝဲ။

- † နိဇ, *juiñ*, the leg including the foot; the foot; base, bottom, foot.
- † နိဇ, *juiñ*, to confer, grant, give. *Vide* နိဇ။
- နိဇ, *jñok*, great, big, large; a chief, head, leader; နိဇကွာန်—a village headman, A.V. 82 (*gāmajettthaka*). *Vide* နိဇနိဇ။
- နိ, *jñai*, far; to be far, နိ။
- နိ, *jñah*, to conquer, overcome.
- နိ, *jñāp*, every; နိအိဇကွာန်—“every I and every he” = all, every body, Dhd. 55. 8.
- * နိဇ, *jmiñ*, sewing, stitching; from နိဇ။
- နိဇ, *jrap*, a hall on the roadside for the convenience of travellers, a rest-house. *Cf.* Burmese, နိဇ (pron. *sa-yat*), properly နိဇ။
- နိ, *jrai*, the banyan tree, of which there are several species.
- * နိထိ, *jrai thaw*, “the golden banyan” = the Bo tree.
- * နိဇကွာန်, *jrai mñā budh*, “the banyan of the Great Knowledge” (*mahabodhi*, or, perhaps, *mahabuddhi*) = the Bo tree.
- * နိဇ, *jrai sum* = နိ။
- နိဇ, *ñāt*, to see, perceive.
- † နိ, *ñi*, a supplicatory particle, often to be translated by “please”; in conjunction with နိ (နိ . . . နိ) = “may, let . . .” It is also used as a sign of the future; နိဇကွာန်ကိဇကွာန်—“I will expound this statement”; နိဇကွာန်ကိဇကွာန် = *Pāli*, *vittarissāmi*, Dhd. 35. 27; နိဇကွာန်ကိဇကွာန်—“I’ll test my mother,” S.B. 10; နိဇကွာန်ကိဇကွာန်—“I shall give alms,” Dhd. 98. 1 = *Pāli*, *dassāmi*.
- † နိဇ, *ñāñ*, as; so as . . . , so that . . . , in order to . . . , in order that . . . ; has often the sense of the imperative, and may be translated by “let (me, you, us),” or “do . . . ,” in which case it is often followed by နိ; နိဇကွာန်ကိဇကွာန်—“so that his parents may have faith,” Dhd. 28. 27; နိဇကွာန်ကိဇကွာန်—“do (you) get up and sit down in the carriage,” S.J. 4; နိဇကွာန်ကိဇကွာန်—“young man, do (you) come in,” Dhd. 26. 26. *Cf.* the following compound expressions:—နိဇကွာန်—“like the manner of” = like, as S.B. 9; နိဇကွာန်—“like the manner of” = like, as A.V. 198 (under *rocana*) (အာကာရ is *Pāli*); နိဇကွာန်, like, see နိဇ။ နိဇကွာန်—“like the manner of” = like, as, as if, S.B. 24; S.S. 17.
- † နိ, *ñah*, he, she; often answers to the French, *on*; a person, the people; နိ . . . နေ, နိဇကွာန် . . . နေ—who is . . . ? which or what is, are

- . . . ? နိဇကွာန်ကိဇကွာန်—“who is this little girl, Sir?”, Sudh. 9. 13; နိဇကွာန်ကိဇကွာန်—“what were those sixteen wonders?”, Sudh. 28. 2; နိဇကွာန်ကိဇကွာန်—“what are these four classes of persons?”, S.B. 8; နိဇကွာန်ကိဇကွာန်—“who are you?”, S.B. 12; နိဇကွာန်ကိဇကွာန်—“who are they?”, S.B. 27.
- * နိဇကွာန်, *ñah gñāñ*, “a person of courage,” a brave, a warrior.
- * နိဇကွာန်, *ñah ñuñ*, “a person of the city,” citizen.
- * နိ, *ñha*, to invite. *Vide* နိ။
- နိ, *ñāk*, water.
- * နိဇကွာန်ကိဇကွာန်, *ñāk jālāgow* = နိဇကွာန်, *q.v.*
- နိဇကွာန်, *ñuñ*, town, city; country, kingdom.
- * နိဇကွာန်, *ñuñ swaw*, the heavenly city or country, heaven, *svarga*.
- † နိ, *ñeh*, he, she, it. Not နိဇကွာန်, as Haswell.
- နိဇကွာန်, *ñuik*, to ride, drive.
- † နိ, *ñā*, to go, to send, away, off; for full explanations and meanings see under plaque 277. Sometimes also written နိ, *ñā*, in composition.
- * နိဇကွာန်, *ñā knip*, to face towards, see under plaque 277.
- * နိဇကွာန်, *ñā bcuip*, to lead to, convey to, see under plaque 277.
- နိ, *ñā'*, this.
- နိ, *ñim*, yet, still; a sign of the future. See နိဇကွာန်, *ñōñ*.
- * နိ, *ta*, to vomit. *Vide* နိဇကွာန်, နိဇကွာန်။
- နိဇကွာန်, *tak*, to strike, beat; နိဇကွာန်ကိဇကွာန်—“to beat the drum and walk the gong” = to proclaim, by beat of drum and gong, G. pi. 3.
- * နိဇကွာန်ကိဇကွာန်, *tak suih*, to beat one’s breast, in sorrow, wonder, etc., Dhd. 12. 8.
- နိ, *tka'*, an island, continent.
- * နိဇကွာန်, *tañklāai*, molasses treacle; see next.
- နိဇကွာန်, *tañlāai*, molasses, treacle; this word is colloquial; နိဇကွာန်, literary. *Cf.* Burmese, နိဇကွာန်, *tañlai*.
- နိဇကွာန်, *tañin*; see နိဇကွာန်။
- † နိဇကွာန်, *tañhā*, passion, lust; Haswell, နိဇကွာန်။ *Pāli*, *tañha*.
- † နိ, *tan*, to be valid, have validity; to dwell, abide, remain; as a verbal auxiliary, it expresses: propriety, suitability, fitness; possible, may; နိဇကွာန်ကိဇကွာန်—“is it proper to speak and to act (so)?, U.O.K. 44. 8; နိဇကွာန်ကိဇကွာန်—it cannot be, it may not be, S.J. 4. *Cf.* B., နိဇကွာန်။
- * နိဇကွာန်, *tamaw*, *tmaw*, rolling over and over, round and round.

- † ပုတိ, ptit, to take out, put out, put forth; ပုတိပုတိ—“to put forth strength,” to endeavour, strive, A.V. 47 (ussuka); ပုတိပုတိ—“to put forth words,” to utter, express, say, S.B. 9, S.J. 7.
- ပတိပတိ, patisanti, conception, rebirth. *Pāli*, patisandhi.
- * ပတုပတု, patun pa-ā, friendly greeting, exchange of friendly greetings, agreeable conversation; in translations, always renders the Pāli *paṭi santhāra*; ပတုပတုပတု—exchanged friendly greetings, Dhd. 226. 27.
- ပတု, patum, to let fall, drop, throw down.
- ပတုက, patuik, generally written ပတုက, q.v.
- † ပတု, ပတု, ptuin, patuin, to raise up, put up, lift up; “to put up,” present, offer, from an inferior to a superior; ပတုပတုပတု, “let ye cook and put up rice,” S.M. 13; ပတုပတုပတု—“every day, he had to present (flowers) to the king,” Dhd. 92. 21.
- ပန, pan, four.
- * ပနက, pan klañ, having four angles, square.
- * ပနာ, pannasā, the hut of a hermit, made of branches and leaves, a hermitage. *Pāli*, pañnasālā.
- * ပဒတ, pa datau, to dwell, sojourn, live. *Vide* ဒတ and တ.
- * ပပု, pa pūjau, to offer, present, in a religious sense. *Vide* ပု.
- * ပပု, pa buiw, generally written ပပု, q.v.
- * ပပုက, pa bwak karau, “to make a follower,” that is, to become or be, someone’s follower, Dhd. 28. 12. *Vide* ပပုက.
- ပမတ, ပမတ, pamat, pmat, fire, also ပမတ, ပမတ.
- * ပမတ, sacred fire; sacrificial fire, A.V. 36 (āhavanīya).
- * ပရိပု, parinibbān, parinirvāṇa. *Pāli*, parinibbāna.
- * ပရ, parai, excellence; profit, benefit, advantage; before a number = more than, over, above. From ပ, to gain; to be excellent, noble.
- † ပရ, paruiñ, tidings, news; from this meaning it has also come to mean: what pertains to, what is connected with, and may be translated by, “about, concerning, as regards”; တပညာတပညာတပညာ—“the wise, thus knowing about (that is, the evil consequences of) the sin of stealing another’s wife . . .,” Dhd. 357. 8; ပရတပရတတပရတ—“he told the king, in detail, all about his practising the *silas*,” S.B. 28.
- * ပလေ, paleh, to make dance, as marionettes, snakes, monkeys, etc.
- ပလိ, paluit, to put out, extinguish.

- ပလိ, paluim, to destroy.
- * ပလိ, paluih, the circle around the Bo tree, in the centre of Jambudīpa.
- * ပဝ, paw, a mountain; used only after the names of mountains. *Sanskrit*, parvata.
- † ပဝ, pawa, a deed, act, action; work; vocation; from ပ, by infix w. It is often used followed by ဝ, to form abstract nouns. Also ပ.
- * ပဝေ, pasek, to pour water in the act of consecrating king, to anoint. *Pāli*, abhiseka. Sometimes written ပဝေ.
- * ပဝေပဝေ, pasek pasaw, same as ပဝေ; the meaning given by Haswell, “happiness,” is wrong, I think.
- * ပဝေ, pasuik, same as ပဝေ.
- * ပဝေ, pasuin, to make over, hand over, deliver, commit. *Cf.* ပဝေ, ပဝေ.
- * ပဝေ, pa smiñ, “to make king,” that is, to become king; to rule.
- † ပဝေ, pāñ, the mouth; word, statement, speech, discourse; ပဝေပဝေပဝေ—“and each spoke only one word,” Dhd. 357. 7.
- * ပဝေ, pān, to ask respectfully, to beg, entreat. *Cf.* Burmese, ပဝေ, pan.
- * ပဝေပဝေ, pān akhoñ, to beg leave, ask permission.
- † ပဝေ, pāai, to reject, put aside. *Cf.* Burmese, ပဝေ, pay (pron. pè); to leave, go from, depart from; ပဝေပဝေ—“having again departed from thence . . .,” Schmidt, 88. 2.
- ပဝေပဝေ, piṇḍapāt, food given in alms to monks. *Pāli*, piṇḍapāta.
- ပဝေ, pun, cooked rice.
- ပဝေ, pun, to rebel. *Cf.* Burmese, ပဝေ.
- * ပဝေ, pūguiw, a person, individual. *Pāli*, puggala.
- ပဝေ, pūjau, an offering, to the Buddha, the monks, or a temple; to make such an offering. *Pāli*, pūjā.
- * ပဝေ, pek, to be destroyed, done for, ruined, routed. *Cf.* Burmese, ပဝေ, pyak (pron. pyèt).
- † ပဝေ, puin, property, wealth, possession; glory, dignity, in the expression ပဝေပဝေ, q.v. *Cf.* the same meaning of the Burmese, ပဝေ, bhun³ (pron. phon³), in the expression, ပဝေပဝေ, bhun³ kri³ = ပဝေပဝေ, both from the Pāli *puñña*, whose meaning, as is the case also with some other words, has been extended.
- ပဝေပဝေ, puin hān, same as ပဝေ.
- † ပဝေ, pāk, to open; expound, explain.

- † နွေဝံ, p-'ow, to send, despatch, order; to cause to, incite to, urge; persuade, induce. For full explanations see under Old Talaing or, plaque 50. Often also written နွေဝံ။
- * နွေဝံထိုက်, p-'ow batuik, to incite to, urge, persuade, induce.
- * နွေဝံလှ, p-'ow lau, to incite, urge, persuade; to cause to.
- ပို, puiai, we; ပိုခိုက်, we (respectful).
- ပို, p'dai, in, at, into; anciently written, ပုဝ်, p'day, and ပုဝ်, p'dey.
- ပုဝ်, p'dai ltū, on, upon; ပုဝ်ထူ။
- ပုဝ်, p'nat, anger, angry, to be angry. Haswell, ပုဝ်ထောင်။ *Vide* ထောင်။
- ပုဝ်, p'na h, the shoulder.
- † ပိုက်, p'mik, wish, desire; sense, meaning of a word or passage; opinion, view; ပိုက်ထက်ထက်ထက်—“this (is) the meaning of the third verse,” Dhd. 355. 25.
- † ပျာခိုက်, pyah duih, to foretell, declare beforehand, prophesy; a prophecy; နဝိယသံသရာဗျာဓိနဝိယသံသရာဗျာဓိ—“with such words did the Omniscient one prophesy on the summit of Mount Hamsagiri,” Sudh. 28. 23. Haswell, “ပျာခိုက်, revelation.” *Cf.* Sanskrit, vyādiṣ.
- * ပြာသာဝ်, prāsāt, a building with superposed roofs, a terraced tower, palace. *Sanskrit*, prāsāda.
- † ပုန, plan, to turn, turn back, turn over; and; နဝိယသံသရာဗျာဓိနဝိယသံသရာဗျာဓိ—“and the people, saying, ‘the queen has obliterated the king’s line . . . ,’” S.J. 66; again, anew. *Cf.* Burmese, လန, lan, and ပြန, pran (pron. *pyan*).
- † ပုနဝံ, plan gata h, to turn round; to change, alter, change from bad to worse, go wrong; to oppose, retaliate; to speak in return, as in conversation; ပုနဝံ—“he is subject to change (his mind, dispositions, etc.),” Dhd. 40. 19.
- ပုန, pleñ, to destroy, ruin, blot out.
- ပုန, plāñ, to convey or conduct, to take to (a person or a place); ပုနဝံ။
- ပုန, plañ, to spread, spread out.
- ပု, pwa, same as ပု, *q.v.*
- ပု, phun, a mattress.
- * ပုနသို, phun sdi, a mattress, S.V., folio *kham*, Dhd. 30. 4.
- * ပုန, phe k, to fear. *Vide* ပုနဝံ, of which ပုန is a contracted form.
- * ပု, pha u, with, together with. *Cf.* Haswell, ပု။

ပု, pha m, a drum.

နွေဝံ, ph-'ow, same as နွေဝံ, *q.v.*

- * နွေဝံ, pha-'uit, “to cause to end, make an end of,” to put an end to, to end; to spend, waste, squander; to be ended, spent, finished; တွံနွေဝံထက်ထက်—“in order to put an end to his doubts,” Sudh. 24. 19; ညှိပ်တု နွေဝံထက်ထက်—“like the sun putting an end to the brightness of the firefly,” S.M. 1; ပုနသိုသံသရာဗျာဓိနဝိယသံသရာဗျာဓိ—“the going to look at dances, wasting (one’s) time,” Dhd. 238. 26.
- * ပျ, phy; this combination is often the result of the assimilation of a labial, ပ, ဖ, with a following sibilant ဝ or palatal ဝ. *Cf.* the words below.
- * ပျန, phyan, to instruct, give instructions, direct (how to act, etc.); to send or leave a message; it is used generally in the couplet, ဝန ပျန, from ဝန, Old Talaing, ပျန, p'can. In the following, it is used alone: တုဗောဓိသတ် ပြာသာဝ် နေရင်မတုတု။ လစေင် ဝနပျန ပြောမတုတု—“then, the future Buddha went unto his father’s presence and told him according to his instructions,” S. Vidh. 292.
- * ပျဝ်, phya p, to think, reflect, design, intend; from ကာပ, kasap; here the ပျ is the result of the assimilation of the guttural ဝ with the sibilant ဝ။
- * ပျဝ်, phya p, to put together, join, connect, unite, from ဝဝ်; ဝဝ် = to adjoin, be adjoining.
- * ပျာဝ်, phyā k, to break, tear; hence, it means: “to cause the day to break,” that is, to wait for the dawn or until dawn; ကျပ်ပျာဝ်အရှိန်ဝေဇ္ဇိ ဝေဇ္ဇိ—“the Buddha used to go back and wait for the dawn, in the Middle Country (majjhimadesa),” Sudh. 13. 10; from ဝဝ်; ဝဝ်, cāk = to tear, to rend; there is a colloquial expression, အရှိန်ဝေဇ္ဇိ, “the day breaks.”
- * ပျန, phyin, to cook; from ဝန; ဝန = to be cooked.
- * ပျဝ်, phyi h, “to cause to come down,” to put down, throw down; form ဝဝ်; ဝဝ် = to come down, descend.
- ပျဝ်, phyuñ, “to cause to drink,” give to drink; from ဝယဝ်; ဝယဝ်, to drink.
- ပျန, phyun, flesh, meat; from ပျန (Old Talaing).
- * ပျနဂြိုဝ်, phyun gruih, the heart.

- † **ဖျေင်**, *phyen*, to turn aside, turn away; to set on one side, or obliquely, or on the slant, to slant something towards; **ဆာတ်** ဖွင့်ဖျေင် ရှိ—“he looked obliquely, with only one eye,” S.J. 82; from **ဖေင်**, **ဖွေင်**; **ဖေင်**, to be slanting or oblique, incline or be on one side; may also be from **ဝေင်**; see **ဖျင်** = **ဆာတ်**, above.
- * **ဖျိုက်**, *phyuik*, to render or make happy; from **ဖိုက်**; see **သိုက်**.
- * **ဖျိုနီ**, *phyuin*, to make over, hand over, deliver; from **ဖိုနီ** (A.V. 134, under *nyāsa*).
- ဖက်**, *bak*, to follow.
- ဖက်ပ်**, *bakap*, to turn over, upside down.
- * **ဖေန်**, *bacan*, to instruct, direct, commission; to send or leave a message. *Vide* **ဖျိုနီ**.
- * **ဖေန်ဂက်န်**, *bacan gakan*, same as **ဖေန်**.
- ဖျိုင်**, *bcuip*, to cause to arrive, to conduct, convey to. *Vide* **ဆာတ်**.
- ဖက်ပ်**, *batak*, same as **ဆာတ်**, *q.v.*
- * **ဖျိုက်**, *btuik*, to incite, instigate, induce to; to urge, stimulate; request to; to attack; to fight, contend. *Cf.* Burmese, **တိုက်**, *tuik*.
- * **ဖျိုက်**, *btuik* *p-’ow*, same as **ဖျိုက်**, first meanings. *Vide* **ဖျိုင်**, **ဖျိုင်**.
- ဖျိုင်**, *bton*, to teach, instruct. *Vide* **ဖျိုင်**.
- † **ဖွတ်**, *bdah*, to cause to be, to make, to create; Haswell, **ဖွတ်** *ဖွတ်*, is more common.
- † **ဖျိုင်**, *bduñ*, to cause to receive, to hand, to pass; to give, bestow.
- * **ဖေက်ပ်**, *bapek*, to cause to be destroyed, to ruin, destroy; to rout, put to flight. *Vide* **ဆာတ်**.
- * **ဖေ**, *babai*, same as **ဖေ**, *q.v.*
- * **ဖေ**, *ba buiw*, “to cause to look at,” to show.
- ဖေက်ပ်**, *babnik*, to trade. *Vide* **ဖျိုင်**.
- * **ဖေ**, *babwai*, same as **ဖေ**, *q.v.*
- * **ဖေ့ဆေ့**, *babwai lweñ*, in due course, in regular course, in regular order, successively. *Vide* **ဖေ့ဆေ့**.
- * **ဖေ**, *bamā*, to suckle. *Cf.* **ဖေ**, **ဖေက်ပ်**, **ဖေ**, **ဖေ**.
- * **ဖေ**, *bamā tah*, same as **ဖေ**.
- * **ဖေက်ပ်**, *bamey*, to suckle.
- * **ဖေ**, *bamau*, to suckle.
- * **ဖေ**, *bamau tah*, to suckle.
- ဖေ**, *bamnañ*, a brahmin, probably from *Sanskrit*, *brahmana*. *Vide* **ဖေ**.

- * **ဖေင်**, *bawuñ*, *bwuñ*, to surround; *cf.* Haswell in **ဖေင်** *Cf.* Burmese, **ဝေင်**, *wuñ* (pron. *wain*).
- * **ဖေက်ပ်**, *bahek*, fear; to fear; to frighten; **ဖေက်ပ်**, **ဖေက်ပ်**.
- * **ဖေက်ပ်**, *bañat*, a measure; to measure. *Cf.* Haswell in **သွာတ်** **ဖေက်ပ်**, a measure; **သွာတ်** . . . **ဖေက်ပ်**—“the great ocean . . . which is measureless,” S.J. (A), folio *ku*. *Vide* **ဆာတ်**.
- ဖေ**, *Buddha*, the Buddha; in some compounds, abbreviated to **ဖေ**, *budh*.
- * **ဖေ**, *bok*, a companion, companions; follower, partisan; tribe, clan; class, kind; **ဖေ** **ဖေ** **ဖေ** **ဖေ**—“some persons, who were followers of the heretics,” Dhd. 159. 18; **ဖေ** **ဖေ** **ဖေ**—“(of) what is termed ‘Buddha,’ there are four classes,” Dhd. 34. 12. *Cf.* **ဖေ**.
- * **ဖေ**, *bodhiyapaluñ*, the spot around the Bo tree. *Vide* **ဖေ**.
- † **ဖေ**, *bnat*, measure, scale, standard; size, extent, quantity, the exact quantity; the derived meanings are: about (so much, so big, etc.); so (much, long, etc.); it is equivalent to the Pāli, *matta* and *mattam*, at the end of compounds; **ဖေ** **ဖေ**—“during the measure of two or three days, to the extent of two or three days” = for two or three days, Sudh. 4. 21; **ဖေ** **ဖေ**—“knowing the measure or extent or standard, of others’ virtues,” Dhd. 59. 7; **ဖေ** **ဖေ**—“the quantity of 1,000 persons,” one thousand persons, S.B. 16; **ဖေ** **ဖေ**—“the extent or measure, of so much,” this much, so much, about so much, Dhd. 299. 11, equivalent to Pāli *ettaka* (Dhammapadaatthakathā, 293); **ဖေ**—“the measure of that,” that much, so much, about so much,” Dhd. 48. 5; **ဖေ** **ဖေ**—“more than (the old measure),” more than before, much more, S.J. (A) 37. The form **ဖေ**, *cnat*, is also found at Sudh. 28. 15.
- ဖေ**, *bnuh*, a spear. *Vide* **ဖေ**.
- ဖေ**, *bnik*, merchandise, goods.
- ဖေ**, *bnah*, a brahmin. **ဖေ**, *brahminī*, brahmin woman. *Cf.* **ဖေ**.
- * **ဖေ**, *bray*, rain; this is a 16th century form; the modern form is **ဖေ**.
- † **ဖေ**, *bru*, to make a noise, to sound; to resound, be sounded, etc.
- ဖေ**, *brau*, a woman.
- * **ဖေ**, *brau ñah duñ*, “a woman of the city,” a citizeness.
- * **ဖေ**, *brau mimin*, a nurse. *Vide* **ဖေ**.
- ဖေ**, *blāai*, young; a young man.

† ဇိုတ်, bluik, to sink; to destroy; be destroyed.

† ဇွတ်, bwak, a follower, the follower of a person of rank; from ဇတ်, 'by w infix. Haswell, ဆဝတ်။

* ဇွတ်ကု, bwak karau, same as ဇွတ်။

† ဇွဲ, bwai; for full explanations see plaque 199. Cf. ဗဲ, ဗဲ, ဗဲ။

* ဇွဲတရ, bwai tarah, in detail, in full, *in extenso*.

* ဇွဲဝေ, bwai dachah, against (the wind, water, etc.).

* ဇွဲဝေကျာ, bwai dachah kyā, against the wind.

ဇွဲဗိုတ်, bwai duih, toward, towards (the east, north, etc.).

* ဇွဲဝေ, bwai dhaw, "according to the Law," justly, righteously.

* ဇွဲ, bwai bwai, same as ဇွဲ။

* ဇွဲဗွဲလွေ, bwai bwai lweñ, same as ဗွဲလွေ။

* ဇွဲဗိုတ်, bwai bwuik, in circumference; ဇိုတ်, a circumference. Cf. Haswell, ဆဝိတ်, circumference.

* ဇွဲနု, bwai mñah, outside, without (direction).

* ဇွဲအလိုတ်, bwai aluik, accordingly, owing to, of one's own accord. *Vide* အလိုတ်။

ဆဝ, bhava, a state of existence, existence.

ဆဝတ်, bhawak, follower. *Vide* ဇွတ်။

ဆာ, bhā, monastery. *Pāli*, vihāra.

* ဆ, bhau, existence, state of existence; dwelling, world. *Pāli*, bhāva.

† ခ, ma, *first*—a verbal assertive particle corresponding to the Burmese, ဆည်; in this sense the sentence is generally ended by ခ or ရောဝ်, two emphatic assertive particles; but it is also often used by itself; ဆည်ခိုကာမတ်တတ်—“thus (as shown above) the sub-commentary explains (it),” Dhd. 32. 2; ကျပ်တြဲ . . . ဝဇိုတ်တိုဗွဲဝေတံညးဂမ္ဘိုင်မဒိန်တိဗွဲဟပ်ဂျါထုတ်တတ် ဆူဂိတ်ကျပ်တြဲမတံ—“the Blessed Buddha . . . with reference to the laymen who observed the commandments and the sabbath, told the Bhūridatta-jātaka,” S.B. 1; the first ခ before ဒရိန် = “who.” ဗွဲဂုဏ်သတ်ဆာ ဝ် ဗွဲလွေ။ ကျပ်တြဲဂမ္ဘိုင် မဒိန်နုလွေ—“only in the city of Saṅkassa, do the Blessed Buddhas come down from Tāvātimsa,” Dhd. 63. 6; နုတို ဝဗ္ဗမတြဲဝါဒကထာဝံ။ မထိုဗွဲခေတ္တနံ န္စောနံထွး ဗွဲဂထာနံ—“in this fifth instruction, he taught (this) one statement,” U.O.K. 23. 9. In interrogative sentences, the sentence ends with ရော, the interrogative particle, and ခ remains equivalent to the Burmese, ဆည်, in its abbreviated form before the interrogative particles လော and နည်း; that is, ခ . . . ရော = Burmese, . . . သလော, . . . သနည်း; မူယိုတ်မူးတံမ မြေဝ်ရော—“why are

you fleeing?”, Sudh. 14. 14; မူနုတုဒ်မေတုဗ်ရော—“where, Sir, do you come from?”, Sudh. 9. 3. ခ, as an assertive, is most often used with ခ and ရောဝ်, two emphatic assertive particles closing sentences, which are the equivalents of the Burmese, ဆည် and ဆတ်, so that ခ . . . ခ, ခ . . . ရောဝ် = Burmese, . . . သဆည်, . . . သဆတ်; ဟိညာတ်တုလောင်ကာမ္ဘိုင်မဂ္ဘိုင် ထောင်သို့မတိုထုသရပ်ဝန်ဂျါ—“the king, seeing (this), gave many gifts to those four warriors,” Sudh. 23. 4; ဟိမရောတ် သွတ်မြုံမဒိန်ဆာ—“O, king, this little girl was my mother,” Sudh. 9. 14; ဝေလအောင်ခန္တိညးမထိုင်သးရောဝ်—“people praise patience,” U.O.K. 44. 6; ဟိတ်ဂိအမေးတုဗ်ရောဝ်—“for this reason I had to come,” Sudh. 9. 6. *Second*—it is a participial particle; it forms participial nouns; ခန္တိ, the purifying, purification = *Pāli*, vodanam, P.T.; ခန္တိဝုဏ္ဏ, the being righteous, righteousness, O. St.; မေတ္တဝတ်ထတ်, the reviling, abusing, P.T.; မြေဝ်ဂ္ဂိ, the making known, informing, P.T.; ခါမထိတ်, at the time of going out, when he or I went out; ဝဲအာ, in the going, while going; နုလွေတြဲမေတုဗ်ရောဝ်—“from Buddha's arriving,” Sudh. 19. 7. It is also much used as a connective particle, and is nearly equivalent to a relative: who, which, that; ခါတ်မတ်မေတုဗ်ရောဝ်ထတ်—“the relic resting in the Mahiyāṅgaṇa cetiya,” Sudh. 9. 4; ထိုင်လထိုတုဂိမထို—“according to the words which our lord (Gavaṃpati) spoke,” Sudh. 9. 11; ထိန္တုတြိတ်မဝ်—“earth of the place which the rhinoceros ate,” that is, earth from the place where the rhinoceros ate, Sudh. 10. 16; ညးမဝေတိညး—“a person who eats the debts of others,” that is, one who lives by borrowing, A.V. 12 (adhamanna); ကောနံ အေဝတ် မဝေတိညး—“the deva who drives Indra's chariot,” A.V. 184 (Mātali); အာဝိန်အွေဝိတု—“having reached the age which is clever,” or, of cleverness = the age of reason, Dhd. 145. 17; သဗ္ဗညုတညာထ် မြေဝ်တိကေတ်မသတ္တုဂ်နု—“Omniscience, which grasps (everything) without indistinctness (= thoroughly),” Dhd. 30. 24. From some of the above examples it will be seen that ခ may also often be translated by a present participle. From its quasi-relative use, ခ is also used to form adjectives; words such as the following are often met with in the dictionaries:—မေတ္တဝတ်, wet; မြေ, excellent; မဂ္ဂိုင်, many; မေတ္တဝ်, great, large; မရိန်, firm, steady.

ခ, ma, father.

* ခ, ma, you, your, Sir; also: fellow, “chap”; ဝုအေမေတုထ်ထာရော—“why, Sir, do you steal my cattle?”, S.M. 4; ကုတုဝ ဝုအေမိတ်ဂိမထေ ကုတုထာ—“the owner of the bullocks said, ‘that fellow has stolen away my

- * သဲ, mai, to have, possess; generally not used by itself, but with the negative မ = မှဲ (*q.v.*); *vide* ခွဲ။
- * သဲ, mai, one; the common form is ခွဲ; ညီညွတ်မှုရှိခြင်းတို့—“like a man with (only) one eye,” Dhd. 54. ၃.
- မံင်, mǎn, a gong; *cf.* Burmese, မောင်, mǎn.
- မူ, mūah, without, outside.
- မ္ဗိ, mnih, a man, sometimes found written မ္ဗိ, mnis. *Pāli*, manussa.
- * မ္ဗိတကမ္ဗိ, mnih kamlat, “man-thief,” a thief.
- မ္ဗိ, mnum, who has, which has, having; an abbreviation of မ္ဗိမ္ဗိတံ, et cetera, and so forth, and other . . . ; ဝတ္ထု မ္ဗိတံ, ဖလ ဝိသုဒ္ဓိ—flowers, fried grain (မလ) and other things proper (ဝိသု = ဝိသု) for oblation, A.V. 6 (aggha).
- မ္ဗိ, mnaḥ, thou, you.
- မြေဝ, mramaw, fragrance, perfume.
- * မြေဝ, mramaw, benefit, profit, advantage; မြေဝေဝ. *Vide* သေ့။
- * မ္ဗိ, mlāk mwai, to look, look at. *Cf.* Haswell, မ္ဗိမတိ။
- † မ္ဗိ, mwai, to look, look at; one, 1. See under သဲ; only, alone; ဗောဓိသတ္တဝါတို့—“only the Bodhisattva could answer their questions,” S.B. 11; ဆကတမ္ဗိ—he alone, S.B. 12; as for . . . ; အမ္ဗိ—“as for me, S.B. 12.
- * မ္ဗိ, mwai, to have, possess; not used by itself in this sense; but only in the negative: မ္ဗိ, မ္ဗိမ္ဗိ။ *Vide* သဲ, မှဲ။
- * မ္ဗိ, mhā, same as မ, third, *q.v.*
- မ္ဗိ, mhā smit, the great ocean, the sea. *Pāli*, mahāsamudda.
- * မ္ဗိ, yaw, if; stands at the beginning of the clause; it is often followed by the slightly emphatic ခ, ယခ; and in this form, has been registered by Haswell; it is often reinforced by the other conditional, မ္ဗိ, which comes at the end of the clause, thus giving မ္ဗိ . . . မ္ဗိ or ယခ . . . မ္ဗိ; မ္ဗိသိသိ—very well, *lit.* “if it be like that,” equivalent to the *Pāli*, tena hi, Dhd. 160. 23; this expression is very frequent.
- * ယယပတိ, yassapat, fame, renown, honour, enjoyment, bliss. Probably from *Pāli*, yassa, patti.
- * ယံ, yām, if; its uses are like those of မ္ဗိ, so that we have ယံခ, ယံ . . . မ္ဗိ, ယံခ . . . မ္ဗိ.
- ယ, yai, illness, sickness; to be ill. Generally prefixed to names of sicknesses, as ယဝေ, inflammation; ယဝေ, a swelling, etc.

- * ယေ, yai pūmah, grief; sorrow.
- † ယောက, yok, to raise, lift up, promote, exalt; the more common form is ယိုက်။
- † ယောကေ, yok dok, same as ယောက; သာသနာတိယဇ္ဇိယောကေ—“he promoted the Lord’s religion,” Dhc. 151. 26; the more common form is ယိုက်။
- † ယ, yah, to shine, give light; to-morrow, at dawn; ယာဠာတိယဇ္ဇိယောကေ—“at dawn, all the four pandits,” S.M. 30.
- * ယ, yah, an emphatic closing particle; မ္ဗိတိသေသတိယ—she swooned, S.J. 15; ယိုဝ်းဝေဝေ—“our king has become a monk,” S.J. (A) 61; it is somewhat akin to ခ and ရော (*q.v.*), but is more emphatic.
- ယာဂတ, yah gata, the morrow. *Vide* ဝတ။
- ယိုက် and ယိုက်ခိုက်, yuik and yuik duik, same as ယေ, ယေခေ, *q.v.*
- ယု, ymu, a name.
- * ယုယု, ymu ymā, a name.
- ယု, yrau, any, whatever, who or what . . . soever.
- ယွ, ywa’, yes; sign of the vocative = O! as used in addressing persons, “O, king, etc.”
- † ခ, ra, an assertive closing particle; it often stands instead of the verb “to be”; အိတ္တိ—“I am the king”; ယုံတိသေသတိယဇ္ဇိယောကေ—“Sirs, this jewel is my (jewel),” Sudh. 19. 3; it is a sign of the imperative; it is also slightly emphatic, and is often used in the middle of a sentence, laying a stress on what precedes, but not closing the sense of the whole sentence as it does when used as an assertive closing particle; ယုံတေဝေ။ မ္ဗိတိသေသတိယဇ္ဇိယောကေ—“my son Bhūridatta gave us this jewel, is it not?”, S.B. 23; ယိုက်ခေဝေ။ မ္ဗိတိသေသတိယဇ္ဇိယောကေ—“because he was born on the shore of the sea, they gave him the name of Sāgara-Brahmadatta,” S.B. 4; the same slightly emphatic stress is found in such frequent expressions as ယခ, if; ယခ, if; ခ, if; when; မတိ, if, indeed if, although, etc.
- † ခတ, rat, a precious thing, a precious stone, a jewel; as an adjective, magnificent, splendid.
- * ရာဂဂြိုဟ်, Rājāgruih, the city of Rājagaha (*Pāli*); from the *Sanskrit*, Rājagṛha.
- * ရိတိ, risi, an anchorite. *Sanskrit*, ṛṣi.

- * သဲ, mai, to have, possess; generally not used by itself, but with the negative မ = မှဲ (*q.v.*); *vide* ခွဲ။
- * သဲ, mai, one; the common form is ခွဲ; ခြံခြံခြံခြံခြံခြံခြံ—“like a man with (only) one eye,” Dhd. 54. ခ.
- မံင်, mǎn, a gong; *cf.* Burmese, မောင်, mǎn.
- ခွဲ, mǎh, without, outside.
- ခွဲ, mnih, a man, sometimes found written ခွဲ, mnis. *Pāli*, manussa.
- * ခွဲကမ္ဘာ, mnih kamlat, “man-thief,” a thief.
- ခွဲ, mnum, who has, which has, having; an abbreviation of မနွဲမနွဲတံတံ, et cetera, and so forth, and other . . . ; ဝတ္ထု မနွဲတံတံ ဗတ ဝတ်တံ—flowers, fried grain (ဗတ) and other things proper (ဝတ် = ဝတ်ဝတ်) for oblation, A.V. 6 (aggha).
- ခွဲ, mna h, thou, you.
- ခြံ, mramaw, fragrance, perfume.
- * ခြံ, mramaw, benefit, profit, advantage; ခြံခေပ်. *Vide* ဆဲ။
- * မှဲခွဲ, mlāk mwai, to look, look at. *Cf.* Haswell, မှဲခေပ်။
- † မှဲ, mwai, to look, look at; one, ၁. See under သဲ; only, alone; မောမိသတ်ခွဲ ဝတ္ထုကေသုဒ္ဓါတံ—“only the Bodhisattva could answer their questions,” S.B. 11; ဆဲကေသု—he alone, S.B. 12; as for . . . ; ဆဲခွဲ—as for me, S.B. 12.
- * မှဲ, mwai, to have, possess; not used by itself in this sense; but only in the negative: မှဲ, မှဲခွဲ။ *Vide* သဲ, မှဲ။
- * မှဲ, mhā, same as မာ, third, *q.v.*
- မှဲသွတ်, mhā smit, the great ocean, the sea. *Pāli*, mahāsamudda.
- * ယဝ်, yaw, if; stands at the beginning of the clause; it is often followed by the slightly emphatic ခ, ယဝ်ခ; and in this form, has been registered by Haswell; it is often reinforced by the other conditional, မှဲ, which comes at the end of the clause, thus giving ယဝ် . . . မှဲ or ယဝ်ခ . . . မှဲ; ယဝ်ခသွတ်—very well, *lit.* “if it be like that,” equivalent to the *Pāli*, tena hi, Dhd. 160. 23; this expression is very frequent.
- * ယဃပတ်, yassapat, fame, renown, honour, enjoyment, bliss. Probably from *Pāli*, yassa, patti.
- * ယဝ်, yām, if; its uses are like those of ယဝ်, so that we have ယဝ်ခ, ယဝ် . . . မှဲ, ယဝ်ခ . . . မှဲ.
- ယ, yai, illness, sickness; to be ill. Generally prefixed to names of sicknesses, as ယဝ်ခွဲ, inflammation; ယဝ်ခွဲ, a swelling, etc.

- * ယဝ်, yai pūmah, grief; sorrow.
- † ယဝ်, yok, to raise, lift up, promote, exalt; the more common form is ယိုက်။
- † ယဝ်ခေပ်, yok dok, same as ယဝ်; ယဝ်သွတ်သွတ်ယိုက်ခေပ်—“he promoted the Lord's religion,” Dhc. 151. 26; the more common form is ယိုက်။
- † ယ, yah, to shine, give light; to-morrow, at dawn; ယဝ်ခေပ်သွတ်သွတ်ယိုက်ခေပ်—“at dawn, all the four pandits,” S.M. 30.
- * ယ, yah, an emphatic closing particle; မှဲခေပ်သွတ်သွတ်ယိုက်ခေပ်—she swooned, S.J. 15; ယိုက်ခေပ်သွတ်သွတ်ယိုက်ခေပ်—“our king has become a monk,” S.J. (A) 61; it is somewhat akin to ခ and ခေပ် (*q.v.*), but is more emphatic.
- ယဝ်, yah gata, the morrow. *Vide* ယဝ်။
- ယိုက် and ယိုက်ခေပ်, yuik and yuik duik, same as ယဝ်, ယဝ်ခေပ်, *q.v.*
- ယို, ymu, a name.
- * ယိုယို, ymu ymā, a name.
- ယို, yrau, any, whatever, who or what . . . soever.
- ယို, ywa', yes; sign of the vocative = O! as used in addressing persons, “O, king, etc.”
- † ခ, ra, an assertive closing particle; it often stands instead of the verb “to be”; ဆဲခေပ်—“I am the king”; ယိုက်ခေပ်သွတ်သွတ်ယိုက်ခေပ်—“Sirs, this jewel is my (jewel),” Sudh. 19. 3; it is a sign of the imperative; it is also slightly emphatic, and is often used in the middle of a sentence, laying a stress on what precedes, but not closing the sense of the whole sentence as it does when used as an assertive closing particle; ယိုက်ခေပ်သွတ်သွတ်ယိုက်ခေပ် ယိုက်ခေပ်—“my son Bhūridatta gave us this jewel, is it not?”, S.B. 23; ယိုက်ခေပ်သွတ်သွတ်ယိုက်ခေပ် ယိုက်ခေပ်—“because he was born on the shore of the sea, they gave him the name of Sāgara-Brahmadatta,” S.B. 4; the same slightly emphatic stress is found in such frequent expressions as ယဝ်ခ, if; ယဝ်ခ, if; ခခ, if; when; ခဝ်ခ, if, indeed if, although, etc.
- † ခဝ်, rat, a precious thing, a precious stone, a jewel; as an adjective, magnificent, splendid.
- * ရာဂေပ်, Rājāgruih, the city of Rājagaha (*Pāli*); from the *Sanskrit*, Rājagṛha.
- * ရိဝိ, risi, an anchorite. *Sanskrit*, ṛṣi.

- † ရှင်, ruñ, shed, booth, any building; *cf.* Burm., ရုံ, rum, shed, booth, godown; ရုံး, rum³, court-house.
- * ရေင်, reñ, to carry, convey; wear.
- * ရေင်တူင်, reñ tluñ, to bring, *lit.* "to carry and come."
- ရော, ro, the sign of the indirect question, requiring an answer other than "yes" or "no." *Vide* ၁၁။
- † ရောင်, roñ, a sign of the future; it is used also in all the senses of ရ (q.v.), except, perhaps, the last.
- * ရံ, rau, way, manner, fashion, wise; ရံ့, in this manner, thus; like, as; ရံထွေရံ—like the earth, Dhd. 54. 25; ရံထာထေင်—like Tāvātimsa, Dhd. 16. 7; at U.O.K. 35. 10, it translates the *Pāli*, yathā.
- ရံင်, rañ, to look, look at, behold.
- * ရံင်ခွဲ, rañ mwai, to take care of; to look, look at, behold.
- † ရံ, rah, the country; a country; kingdom.
- * ရှိုင်, ruin = ရှင်။
- ရှိုတ်, ruhi, every; ရှိုတ်ရှိုတ်, *ibid.*
- လက်ပွဲ, lak pluai, hitting with the fists, boxing.
- လက်မထောင့်, lak bataak, upside down.
- * လကျန်, lakyan (pron. laksan), a mark, sign, characteristic. *Sanskrit*, laksana.
- * လင်, lagām, to step, go, walk.
- လေ, lea, laca, a lake.
- လထွေ, latū, ltū, above, over, upon.
- * လခံ, ladām, ladām, to pacify, calm, quiet; subdue; နန်းအားအာဏာတံအာဏာ ခံရတုံမိမိရင်း—“one day, the districts rebelled; the minister went, pacified them and returned to the capital,” Dhd. 159. 5.
- * လန့်, lan, to go about, wander, itinerate; ထိုလန့်ခံင်ရင်း—“he caused the gong to go about,” he proclaimed by beat of gong, S.B. 10 = Jā VI, 167. 23, bherim carāpesi.
- လှ, lpa, do not, don't; often abbreviated to ၀။
- လှံ, lapah, a wave.
- * လှပ်, lpāk, to divide lengthwise, to halve; to tear or cut open.
- * လှပ်ကွဲ, lapuik, to be torn out, uprooted; to tear out, tear off, root out.
- * လှပ်ကွဲ, labuit, to cast, throw, fling. *Cf.* Haswell = “a stone's throw.”
- * လမေ, laman, to invite. *Cf.* ၁၁။
- * လမိတ်, လိုတ်, lamit, lmit, to create. *Vide* နိမိတ်။

- * လမိတ်ညွတ်, lamit bdah, to create. *Vide* နိမိတ်ညွတ်။
- * လမ္မင်, lamnāñ, breadth, width; across, crosswise, athwart.
- * လထတ်, layat, to touch; strike.
- လရိုက်, larui, to cry, screech, scream. *Vide* နရိုက်, နရေအ်။
- * လထံ, လထင်, lalam, lalam, to be appeased, soothed, quiet, settled; to cease. *Vide* ၁၁။
- * လဝ်, law, to put, to place, keep, settle; it is not altogether, as Haswell has it, “a euphonic suffix”; it is very often used as an auxiliary after an active verb, though it is very difficult to make its exact meaning perfectly understood; this will, however, become clear to persons acquainted with Burmese, when I say that it corresponds exactly to the Burmese verb ထား, thā³, when similarly used. It seems to imply that the action expressed by the preceding verb has been done, and that, in so far, it is settled; the following literal translations may perhaps help in catching the idea: ထွေထင်, “he noted (in his mind) and kept”; မိမိထင်—“we heard and kept”; ခွာနံထင်—“he asked (about something) and kept”; ခရင်ထင်—“the good deeds which you have done and kept.”
- * လဝ်ကျိ, law kuiw, let; လဝ်ကျိရင်း—let it be!; လဝ်ကျိထွေထင်—let him first go back to-morrow, G. pi. 9; ချိုတ်ထွေထင်—having died, let him be reborn in the four hells!, Dhd. 18. 2. Let alone, don't mention; ထွေထင်ထင်—let alone this continent of Jambudīpa (implying: not only in this continent of Jambudīpa, but even also in the other three), S.J. 25.
- * လအေင်, la-'eñ, patience, long-suffering; လအေင်ခန္တီ, *ibid.* Khantī, *Pāli*.
- * လာပ်, lāp, gain, receipts; gift. *Pāli*, lābha.
- လာပ်ထာ, lāp sakā, a present, gift. *Pāli*, lābha, sakhāra.
- လီယာ, liyah, the morrow.
- လုက, lūkau, during.
- လုပ, lup, to enter, go in. *Cf.* ၁၁။
- လေ, le, also, and. *Cf.* Burmese, လည်း, lañ³ (pron. li³, and in colloquial, li³). *Vide* ၁၁။
- * လေင်, leñ, to be destroyed, lost; effaced.
- * လေင်ခွဲ, leñ bluik, to be destroyed, lost, obliterated.
- လေပ်, lep, to be skilled in, know, understand; to be accustomed to.
- * လေပ်, lew, also, and; ၁၁။

- ထော့, ထော့, le', a stick, staff.
 ထော, lo, to roll over and over.
 † ထော့, loka, the world; the people; pertaining to the world, worldly.
Pāli.
 * ထော့ထော့ထော့, loka wohāra, a common or colloquial expression, as used by the people at large. *Pāli.*
 ထော့, lot, to fall down.
 * ထော့ထော့, to roll over and over, round and round. *Vide* ထော့, ထော့.
 † ထော့, lon, to go beyond; to exceed; hence: very, very much, extremely. *Cf.* Burmese, ထော့, lwan; 11th century Burmese also wrote ထော့.
 † ထော့, lop, to enter, go in. *Vide* ထော့.
 ထော့, lah, flat.
 † ထော့, luik, to come up, rise, arise, appear.
 * ထော့ထော့, luik ktuiw, to come up, arise, appear, originate.
 * ထော့ထော့, luik lau, same as ထော့.
 ထော့, lñim, one thousand.
 † ထော့, lñu, to be lonely, solitary; to have nothing, be empty-handed, be empty; be deprived of, be without; ထော့ ထော့ထော့ထော့—“a body become lonely of its head,” deprived of its head, A.V. 57 (kabandha); ထော့—empty-handed, L.B.C. 28. 14; ထော့ထော့ထော့ထော့—“Tāvātimsa was full, and hell became empty,” S.M. 2; G. pi. 4 has the couplet, ထော့ထော့, with the same meanings.
 ထော့, lñuiw, some.
 ထော့, lma, a hunter.
 * ထော့, lmit, to create. *Cf.* ထော့.
 * ထော့ထော့, lmit bdah, to create. *Cf.* ထော့ထော့.
 * ထော့, lmu, a crest, diadem
 * ထော့, lmo w, to incline, bend, stoop; to incline in mind, feel inclined to.
Cf. ထော့.
 † ထော့, ထော့, lyah, layah, light; ray; sunbeam; from ထော့, to shine.
 * ထော့, lweñ, regular, successive, in succession; order, sequence, regular order. *Cf.* Haswell, ထော့, ထော့.
 ထော့, wā, time; one time, three times, etc.; ထော့ထော့, many times, repeatedly.
 † ထော့ထော့, wāt gāt, very difficult; a quarrel; to quarrel; dispute; ထော့ထော့ ထော့ထော့—“picked up a quarrel with the Buddha,” Sudh. 66. 14.

- * ထော့, wiskaw, the fig tree. *Cf.* Haswell, 8.
 ထော့, weñ, to play; to gamble.
 * ထော့, weñ, to avoid, eschew; hence: to except; ထော့ထော့ထော့ထော့—“the avoiding of evil deeds,” Dhd. 54. 3.
 * ထော့, weñ, to go about, wander, roam; to ramble, go for a walk; to go to; to visit; ထော့ထော့ထော့ထော့ထော့—“I will first go home,” Sudh. 3. 18; ထော့ထော့ထော့ထော့—“come and visit us, it is not far,” S.B. 25.
 * ထော့, weñ, in vain, to no purpose, for nothing; ထော့ထော့ထော့ထော့ထော့—“having amassed property, shall I give it for nothing to them?,” G. pi. 14.
 * ထော့ထော့, Wesantaw, King Vessantara.
 † ထော့, wuit, to forget; to swoon.
 † ထော့, wwa', this; can often be translated by “the”; is often simply a sign of the nominative case.
 * ထော့, sa, as a verbal prefix, very often denotes, *first*, the future, for examples see under plaques 64 and 85; it seems to be an attenuation of the old prefix ထော့; s(a) is also used on the Ānanda plaques and Pagan inscriptions with a future sense, and is very common in the modern literary language, in which we find also the form ထော့, sī. *Second*—It has also sometimes a causal sense (O.T. ထော့), for instance, ထော့, “cause to sleep,” to put asleep; ထော့, “to cause to know,” to make known, tell, inform; ထော့, “to cause to do or make”; ထော့ထော့, “to cause to return,” to send back, etc. *Third*—Very often, it does not appear, from the context, to have any particular force or sense; ထော့, keñ, to hold, or ထော့; ထော့, to say, or ထော့; ထော့, to descend, or ထော့; ထော့, to sew, or ထော့; ထော့, to sleep, or ထော့; ထော့, must, or ထော့; ထော့, to press, squeeze, shampoo, or ထော့, also ထော့ထော့, etc. It is the context alone, therefore, which reveals the future, causal or mere accretion; in word for word translations from the Pāli, this prefix, ထော့, ထော့, is most frequently used to render a Pāli future, and ထော့ (= ထော့) often a causative verb. *Fourth*—In many words, it is not a prefix, but an integral part of the word, in which cases the ထော့ has, in colloquial, become ထော့, h, or been dropped altogether; ထော့, house (collq. ထော့), with the further loss of ထော့; ထော့, to

take pleasure in, be happy, sleep (collq. ခွဲ); ခွဲ, copper (collq. ခွဲ); ခွဲ, a leaf (collq. ခွဲ).¹

ဆတ်, sak, to be without, be destitute of, almost always followed by ခွဲ (with) = ဆတ်ခွဲ, ဆတ်ခွဲ။

† ဆတ်ခွဲ, skaleh, to cause to return or go back.

* ဆတ်, ska', grey (of the hair); used only in the compound; ဆတ်ဆတ်, grey hair.

† ဆတ်, skit, to bite, will bite. Cf. Burmese, ကိုက်, kuik (pron. *kait*).

† ဆတ်, sket, to take, will take.

†† ဆတ်, skem, to grasp, take in the hand, clinch; colloquial, ဆတ်, kem.

†† ဆတ်, skem tai, to grasp; grasp, grip; power, influence, control; နှိပ်စက်သောဆတ်တို့ကို—“although the son had gone into the power of death,” Dhd. 12. 8.

†† ဆတ်, sgut, to be cut, cut off; to cease, come to an end; to be scarce; what is cut, cut off = an interval; to judge, sentence, condemn to, pass a verdict.

†† ဆတ်သွတ်, sgut swāt, to be cut; to cut; be scarce; to decide or settle a question, a doubt, a case at law.

ဆတ်, sgah, to say.

† ဆတ်, sagwa', to get, obtain. See under ဝံ ဆတ်။

ဆတ်, sañ, a monk; the monks as a body, the clergy; an abbreviation of next.

* ဆတ်, sañgha, the clergy. *Pāli*.

* ဆတ်, sañruih, to help, aid, assist, as a king a subject; or a monk a layman, in accepting an offering of food, etc., so that he (the layman) may acquire merit thereby; ဆတ်... ဆတ်ရိုက်ခွဲ...—“the king, saying, ‘I will assist this brahmin,’” Dhd. 96. 13; ဆတ်ရိုက်... ဆတ်ရိုက်ခွဲ...—“the thera Sāriputra (saying), ‘what person shall I assist to-day?’”, Dhd. 96. 24. From the *Sanskrit*, sañgraha. Cf. Burmese, ဆတ်, sañgruih.

† ဆတ်, sca, to eat, will eat.

† ဆတ်, scih, to descend, go down; will descend.

† ဆတ်, sceh, same as ဆတ်။

† ဆတ်, sjiñ, to sew.

¹ Under this letter, ဆတ်, words which, in Haswell, do not appear with the prefix ဆတ်, but under the simple form only, are marked with a dagger (†); those that are not registered at all are marked as before with an asterisk (*); and those that appear in Haswell with the prefix, or under which I have registered new meanings, are marked with two daggers.

ဆတ်, sat, a fruit; to bear fruit.

ဆတ်, sat, a living being. *Pāli*, satta.

* ဆတ်ဆတ်, sat chu, a fruit; also, ဆတ်, sacchu.

†† ဆတ်, stan, to dwell, abide, remain; to be worth, to cost; a worm, caterpillar.

ဆတ်, stik, to lie down, sleep; put to sleep.

ဆတ်, stum, the right, as opposed to the left; sometimes also, တုံ, tum.

* ဆတ်, stuit, very, very much, exceeding, exceedingly.

ဆတ်, sdañ, must, obliged to; will have to.

† ဆတ်, saddhā, faith; kindly feeling; to have faith; to have a kindly feeling, *Pāli*.

ဆတ်ဆတ်, santhān, form, the human form, body, person. *Pāli*, sañthāna.

† ဆတ်, spa, to do, make; will do; cause to do.

* ဆတ်, sapaw, a garuḍa. *Sanskrit*, saparṇa; Old Talaing, supar.

†† ဆတ်, sapot, to press gently with the hand; to press; squeeze; shampoo, massage. *Vide* ဆတ်။

† ဆတ်, sapuik, to pull out, tear out; will pull out.

* ဆတ်, sapparuih, a good, virtuous man. *Pāli*, sappurisa.

* ဆတ်, sapruih (15th century) = ဆတ်။

* ဆတ်, sabhañ, a festival; cf. Burmese, ဆတ်။

* ဆတ်, sabhañ leh, a nautch.

ဆတ်, sambhā, consort, husband or wife.

†† ဆတ်, samahratha, to be able, be capable of, competent to, “to can.” *Sanskrit*, samartha. I have not yet met with the meaning given by Haswell, “to consult together, to reason together.”

* ဆတ်, samañ, samañ, like, the same, as, as if.

* ဆတ်, samluñ, high; something high; ဆတ်... ဆတ်... ဆတ်...—“some went up on something high and threw themselves down on harpoons and swords,” Dhc. 150. 23; ဆတ်... ဆတ်... ဆတ်...—“thence, the Buddha arrived at a high hill,” Sudh. 47. 19.

* ဆတ်, samluñ, the head. *Vide* ဆတ်, ဆတ်။

* ဆတ်, sar, medicine; physician. *Vide* ဆတ်။

* ဆတ်, sarak, to scratch, as a match; to scratch, with a style, stick, etc., to draw a line. Haswell, ဆတ်. Cf. ဆတ်။

* ဆတ်, sarañ, a deed, act, work. *Vide* ဆတ်, ဆတ်, the Old Talaing is sinrañ.

- * သရဝါဒ, sarañ pāp, an evil deed, an act of demerit. *Vide* သရဝါဒ။
Pāli, pāpa, evil, bad.
- * သရဝ်, sarām, same as သရဝ်။
- †† သရဝါဒ, sarām pāp, same as သရဝါဒ။
- * သရဝ်, sarāai, a soldier, warrior, A.V. 192 (yodha); သရဝ်, a warrior fighting from a chariot, A.V. 194 (rathanika). *Cf.* Burmese, သရ, sūrai.
- * သရိတ်, saruih, to fall, fall off, fall down, as fruits or leaves from trees. သရ, saw, low; to be low, not high.
- * သရ, saw, medicine, drug; physician, doctor; သရဝ်, "a master of medicine," a physician, A.V. 106 (tikicchaka); သရဝ်, an old (ဗျ) physician, Dhd. 172. 6; သရဝ်, to practise as a doctor; to doctor; to physic, Dhd. 172. 7.
- †† သရ, sah, to untie; to answer.
 သရဝ်, sahāai, a companion, friend. *Pāli*, sahāya.
- သရ, s-ā, to go; will go.
- †† သရ, s-ah, to be clear, be clean; to cleanse; to purify.
- * သရ, sā, to lay, put, place.
- †† သရ, sāk, colour; form, appearance; kind, category.
 သရ, sāk gah, "that kind," like that, thus.
 သရ, sāk wwa', "this kind," like this, thus.
- * သရ, sik, why? for what reason? how? what? generally followed by ဝ, နှ or ဝ; သရဝ် ကေဝ် ရှေ—how doing (= how) did we get this (king)?, S.J. 61.
- * သရ, sik, to stuff, cram, compress, make compact. *Cf.* Burmese, သရ, sip (pron. *the'k*).
- * သရ, siggaḥ, what do you say? how do you say? သရ + ဝ, with assimilation.
- * သရ, sindhau, belonging to Sind, of Sind; a horse of Sindh; these horses were very much prized in ancient India. *Pāli*, sindhava; သရ, a horse of Sindh.
- * သရ, sip glip, to attend respectfully on.
- * သရ, sī, a prefix denoting the future; see under သရ
- * သရ, sujjaṭ, a jāta story; an assimilation of သရဝ် = *Pāli*, sutta, discourse, and jāta.
- * သရ, sut.jāt, see last.

- * သေ, señ, true; to be true, Dhd. 362. 10, L.B. 28. 14.
 သေ, sok, the hair of the head.
- * သေ, sok ska', grey hair; သေ, သေ
- * သေ, soh, to pour; the more common form is သေ; 15th century inscriptions have သေ, sroh, and the modern colloquial is very near it: သေ, caruih, both with *r* infix.
- †† သေ, suik, happiness, well-being; to be easy, happy, comfortable; သေ သေ သေ သေ သေ—“a friend who is the same in happiness, the same in trouble,” a friend in need, a friend indeed. *Cf.* Haswell under သေ. *Vide* သေ, is the same word with သေ (Old Talaing probably သေ or သေ), prefix; သေ = *Pāli*, sukha.
- * သေ, suin, to build; also with *r* infix, သေ; also written သေ, Dhc. 149. 13.
- * သေ, suin, the pandit Senaka.
- †† သေ, suim, with; often joined to a verb by သေ, when it forms adverbs which may often be translated by “while . . . , *tout en* . . . ,” သေ သေ သေ သေ သေ—“the king even (သေ) while sitting on the elephant's back . . . ,” S.J. 37.
- သေ, suim, all, whole.
- * သေ, suih, to pour. *Vide* သေ
- * သေ, suih, the chest, breast. Haswell, သေ, sruih, with *r* infix.
- * သေ, suih paluit, to extinguish, put out by pouring water; this expression is often used metaphorically.
- သေ, sni, house; colloquial, သေ
- * သေ, sni tnuñ krakat, a house with superposed roofs surmounted by a spire, palace; also the harem, seraglio. The Shwezigôn Bell-inscription (16th cent.) reads: သေ
- * သေ, sni cāt, a place of confinement, jail; collq. သေ; see သေ
- †† သေ, sni dāk, water-closet, privy; foeces, excrement; collq. သေ
- †† သေ, sni, to look, look at; look for; to look askance, sideways; collq. သေ, sni; the form သေ is also found. *Vide* သေ, သေ
- * သေ, sni mai, to look, look at. *Vide* သေ
- * သေ, sni mwai, same as သေ. *Vide* သေ
- * သေ, snew, same as သေ; collq. သေ
- * သေ, sna, the French-horn; a squirrel.
- * သေ, sna krik, cotton. *Vide* သေ

- သွာ, snā, the small square piece of leather or mat which the monks used to carry with them to sit upon, a seat.
- * သွာ, snā, the prefix သ + သ, more commonly written သ (q.v.).
- သွာ, snāk, a sword.
- သွာ, snām, a year; နှစ်
- * သွာ, snāai, a linchpin *Vide* နှစ်, နှစ်
- * သွာကံ, snāai kanhān; သွာကံ, သွာကံ, သွာကံ, for all these see နှစ်
- * သွာကံ, snāai muh ri kwī, "the linchpin at the end of the axle of a cart," simply, a linchpin.
- သွာ, သွာ, smat, samat, small, young; a child.
- သွာ, smat brau, a young woman, a girl.
- * သွာ, smah, to be the same, be equal to, be the same as.
- သွာ, smaw, under.
- သွာ, smaw kyā, the north.
- * သွာ, smā, a craftsman, a worker in, one skilful in any craft or art; not used alone, but placed before the word descriptive of the craft; also written သွာ. *Cf.* Burmese, သွာ, samā.
- * သွာ, smā jmiñ, "one skilful in stitching," a tailor.
- သွာ, smān, to ask (about something), enquire; a question, enquiry.
- သွာ, smān smuk, same as သွာ
- † သွာ, smik, to wish, desire; *colloquial*, သွာ, mik.
- သွာ, smik gwa', "to desire to obtain," to wish, desire; also used for the infinitive: to, in order to; *colloquial*, သွာ, mik gwa'.
- * သွာ, smit, to dedicate; to stroke, touch.
- သွာ, smiñ, a king; prince; governor.
- * သွာ, smiñ 'In, "King Indra," the god Indra.
- သွာ, srañ, shore, bank. Also သွာ and သွာ
- သွာ, sran, silver; money. သွာ
- သွာ, srit, a rhinoceros. သွာ
- * သွာ, sroh, to pour. *Vide* သွာ, သွာ
- သွာ, sruih, the chest, breast. သွာ
- † သွာ, slin, to delight in, be happy; sleep; *collq.* သွာ
- သွာ, sluñ, high, exalted; to be high; သွာ, to raise.
- * သွာ, slaḥ, "to make free, cause to be free," to free; be free, vacant, unoccupied; to bring forth; to be born.

- * သွာ, slaḥ gaw gnau, to bring forth.
- သွာ, swat, small; to be small. *Cf.* သွာ
- သွာ, swaw, Indra's heaven, Tāvātimsa. *Skt.* svarga.
- * သွာ, swek jwuiw, quarrel; to quarrel; = သွာ with w infix.
- သွာ, ha, negative particle, no, not. သွာ
- သွာ, hat, a cubit, 18 inches.
- * သွာ, hmai (properly ha mai), there is no, there is not; ha + mai, q.v. သွာ is also met with; see သွာ
- သွာ, hā, sign of the direct question, requiring a "yes" or a "no" for answer.
- * သွာ, hi dāk, see သွာ and သွာ
- * သွာ, himu, named, called; to name, call; သွာ—“a daughter called Uttāra,” Dhd. 296. 10; သွာ—“a city named Mithila.”
- † သွာ, heñ, an emphatic particle laying stress on the word, or clause, preceding it; သွာ, even I, I myself.
- † သွာ, huit, cause, reason; because; matter; circumstances; result = fruit, benefit; old and medieval language, သွာ, *Pāli*, hetu; သွာ . . . သွာ—for what reason? why? သွာ—for this reason; သွာ—with reference to.
- * သွာ, huin, often abbreviated to သွာ, *n*; this word denotes the accusative case, or object. It is frequently used in word for word translations from the *Pāli*, being placed before the Talaing word which translates a *Pāli* accusative. But it is used also in current Talaing, where it denotes the object, especially when it comes before the verb, being similar in this to သွာ; သွာ—“the minister who decided cases” = the judge, S.J. (a), folio *kha*; သွာ—“the king, repeatedly hearing the statement of the minister,” S.J. (a), folio *ka*.
- သွာ, huim, to speak, say.
- သွာ, huim gaḥ, to say.
- သွာ, huim juim, to say, speak, tell.
- သွာ, hwa', negative particle, no, not. သွာ, ha.
- † သွာ, bat, a measure; to measure; try, test.
- * သွာ, bat bnat, measure, extent, dimension; to measure.
- * သွာ, bat knāt, to measure, estimate, compute; also သွာ
- * သွာ, bat pruiñ, to measure, measure strength with, vie.
- † သွာ, ban, to braid.

- , bā, two.
 •, bai, one anna, one-sixteenth of a rupee. *Cf.* Burmese, •, pai.
 * •, bāk, to hoe; to spin, as a top; to peck, as a bird. *Cf.* Burmese, •, pok.
 †† •, buin, though, although; it begins the clause; often • is used in conjunction with it; • . . . •
 •, buih, cool, cold; to be cool, cold.
 †† •, ba, you (disrespectful); it; fellow; •, ba na', this fellow.
 •, bai, an elder sister.
 † •, bai gamā, a nurse. *Vide* •

APPENDIX C-2.

Under the words which follow, is, in the vocabulary, given grammatical information for the most part not in Haswell's "Grammatical Notes." The words are arranged alphabetically for easy reference.

- | | |
|--|---|
| •, used as a verbal auxiliary. | •, verbal auxiliary. |
| •, adverb, pronoun. | •, verbal auxiliary. |
| •, a polite form of the imperative. | •, future. |
| •, verbal auxiliary. | • (•), causal verbal auxiliary; interrogative; prohibitory. |
| •, expletive. | •, preposition. |
| •, verbal auxiliary. | •, •, abstract nouns. |
| •, as a numeral suffix. | •, forms adverbs. |
| •, verbal auxiliary. | •, assertive particle; participial particle; quasi-relative particle; forms adjectives. |
| •, verbal auxiliary. | •, pronoun; you; Sir. |
| •, •, conjunction. | •, conjunction; to wit; <u>emphatic</u> |
| •, demonstrative pronoun; accusative case before the verb; an emphatic article; nominative case. | •, conjunction; emphatic. |
| •, verbal auxiliary. | •, same as • |
| •, verbal auxiliary. | •, adverb. |
| •, numeral suffix. | • (15th century) = • |
| •, used as an imperative. | •, explanatory particle. |
| •, as an interrogative. | •, verbal auxiliary. |
| •, verbal auxiliary. | •, verbal auxiliary; adjective; adverb. |
| •, emphatic particle. | • = • |
| •, the past tense; a connective = Pāli, tvā; a conjunction; conditional. | •, •, •, •, conjunction. |
| •, verbal auxiliary. | •, emphatic terminal particle. |
| •, verbal auxiliary. | •, assertive particle; imperative; slightly emphatic in the middle of a sentence, and after conjunctions and adverbs. |
| •, infinitive. | • = • |
| •, verbal auxiliary. | •, adjective; adverb. |
| •, verbal auxiliary; first, before the verb; second, after the verb. | |

ဝေဝေ, verbal auxiliary.

ဝေဝေ, conjunction, adverb.

ဝေ, article, "the"; nominative case.

ဝေ, verbal prefix, future; causative;
without special force.

ဝေဝေ, what? why? how?

ဝေ = ဝေဝေ

ဝေဝေ, forms adverbs.

ဝေဝေ, emphatic after a noun or a
clause.

ဝေဝေ, \$, accusative.

