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VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN
IN DEUTSCHLAND · BAND XXXIX, 1

VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN
IN DEUTSCHLAND

IM EINVERNEHMEN MIT DER
DEUTSCHEN MORGENLÄNDISCHEN GESELLSCHAFT

BEGRÜNDET VON
WOLFGANG VOIGT

WEITERGEFÜHRT VON
DIETER GEORGE

IM AUFTRAGE DER
AKADEMIE DER WISSENSCHAFTEN IN GÖTTINGEN

HERAUSGEGEBEN VON
HARTMUT-ORTWIN FEISTEL

BAND XXXIX, 1



FRANZ STEINER VERLAG STUTTGART
2003

SHAN MANUSCRIPTS PART 1

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2003

Dieser Band wurde durch die Bund-Länder-Kommission für Bildungsplanung und Forschungsförderung im Akademienprogramm mit Mitteln des Landes Berlin gefördert.

Bibliografische Information der Deutschen Bibliothek
Die Deutsche Bibliothek verzeichnet diese Publikation
in der Deutschen Nationalbibliografie; detaillierte
bibliografische Daten sind im Internet über
<<http://dnb.ddb.de>> abrufbar.

ISBN 3-515-07973-4



ISO 9706

4° 86534-39,1<K>: DHB III E

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Printed in Germany

CONTENTS

List of Plates	6
Foreword	7
Transliteration of Shan and Burmese	8
Introduction	9
The Shan People	9
History of the Shans	11
Shan Script, the Cipher Code and Neighbouring Ways of Writing	13
Famous Authors	14
Material Writing Culture	17
Shan books, a Typology	20
The Pantheon and Buddhist Saints	28
Magical Principles	31
The Terms cak. 'Ten' and añ	32
Dates	34
Poetry and Recitation Prose	35
Variations Among Copies of the same text	39
Manuscript Reading: A Shared Tradition	40
Glossary of Technical Terms	44
Catalogue	45
Appendices	235
A. Works	235
B. Authors	239
C. Scribes, Donors and Former Owners	240
D. Geographical Names	242
E. Dates of Manuscripts	243
F. List of Manuscripts According to Owing Libraries and Museums	245
Bibliography	249

LIST OF PLATES

1 Sā bark _____	18
2 Beating the bark to pulp _____	19
3 An ornamental book case, tuik tra _____	20
4 A relatively simple lik ho _____	21
5 The 'hourglass and bars' decoration _____	23
6 A pap kin _____	25
7 A group of cak (above) and 'ten' (below and right) _____	32
8 A 'ten' _____	33
9 A formal manuscript reading session _____	41
10 A traditional schooltext in Tai Mao script _____	42

FOREWORD

This catalogue was made under unusual circumstances. In 1992 the book *Tai Ahoms and the Stars* appeared. In this book three complex Ahom documents were translated and edited by Ranoo Wichasin and myself. One of our findings was that Ahom was much closer to Shan than most linguists had made us believe. Close to a hundred per cent of the vocabulary of those texts could be found in Cushing's *Shan and English Dictionary*.

It must have been our book on Ahom that gave other people the idea that making a catalogue of Shan manuscripts would not be too difficult a task. The first Shan manuscripts encountered proved very difficult indeed. In contrast to Ahom, much of the vocabulary did not occur in Shan dictionaries. Most surprising was that modern Shans living in Germany could also not understand documents that were written approximately a century ago. Partly this was due to the fact tonal signs were either absent or only the fourth and fifth tone was occasionally written. Much more of a problem for the modern Shan was the choice of words in the old documents. Shan poetic language used to be replete with Burmese words, something modern Shans never encounter.

It was only a chance meeting with Chaichuen Khamdaengyodtai in Chiangmai that made the preparation of this catalogue possible. Chaichuen's linguistic skills, in particular his command of Burmese, combined with his deep knowledge of Shan traditional culture, his experience with scientific methods and his respect for accuracy made him the ideal person to disclose the content of the many documents we encountered.

Unfortunately it was impossible to bring him to Germany for long stretches of time. In five relatively short times, varying from a week to almost two months, it was possible to work intensively and to provide at least an overview of the richness and the variety of the texts.

I would like to thank the staff of the three libraries concerned for their understanding of the unusual pressures under which the work had to be done and the assistance we obtained.

Three persons assisted us at times over the course of the years. Justus Neuser helped with reading the first dozen texts. Nongying Khamdaengyodtai assisted in various capacities during the middle phases, reading and advising and Tinya Wollweber assisted as technical assistant during the final stages of the project.

TRANSLITERATION OF SHAN AND BURMESE

For centuries the Burmese language and culture has played leading role in the western part of Mainland Southeast Asia. The Shans have thus received much textual inspiration. In the Mss of this catalogue this influence is overwhelmingly apparent. Many sentences are a mixture of Shan and Burmese. For the transliteration of Burmese, in general we follow the ideas expressed in Bechert et al., Burmese manuscripts I, pp. xxii–xxiv. The transliteration of Shan follows the same direction. Since the scribes of our documents do not bother to indicate many tones, we have decided to refrain from transcribing each Shan word with the appropriate tone. Only where the fourth and fifth tone occasionally have been marked in our texts they are also presented. In the period that the documents described in the catalogue were written, only gradually tone signs were introduced and scribes are by no means consistent in the use of them.

Also in the rendering of Pali words in the Shan language there is no standard system. Often, but not always (P) sutta becomes (Sh) sukta, (P) nibbana becomes (Sh) nippanna or nibpanna and (P) vijjā may become (Sh) vikchā.

Shan writing is transliterated according to the following table

TABLE OF TRANSLITERATION

Vowels and diphthongs (demonstrated
with the letter ဓာ as fulcrum):

ဓာ	a	ဓာ	ā	ဓိ	i	ဓီ	ī
ဓု	u	ဓူ	ū	ဓော	e		
ဓော	ae	ဓံ	ai	ဓုဝ	uv		
ဓွ	v	ဓော့	o	ဓို	ui	ဓိုဝ်	uiv

Consonants:

ခ	ka	ခ	kha	န	ña	ဇ	ca
ဇာ	ña	တ	ta	ထ	tha	န	na
ပ	pa	ဖ	pha	မ	ma	ယ	ya
ရ	ra	လ	la	ဝ	va	ဇ	sa
ဟ	ha	ဓာ	(here as fulcrum)				

Special sign:

ဓံ am

Tones

: (4th tone) . (5th tone)
(the other three tones are left unmarked in the Mss)

INTRODUCTION

THE SHAN PEOPLE

At the beginning of the twentieth century to at least one voyager in Mainland Southeast Asia the meaning of the word Shan represented an unsolved mystery. He reported that some were of the opinion that it went back to a Chinese word for "Mountain", and thus it was another word for "hill-tribe". Others thought it was a corruption of the Portuguese word "Sciam", with which Siam was meant. Others again had the idea that it came from the Malay word "sayam" or "brown".¹

The second of these three possible solutions did come closest to the truth, for the word Shan would appear to be cognate with the word Siam as well as with Assam, and may originally be traced back to a Mon word "rhmañña" (in Burmese orthography "rham") in the meaning of "stranger".² The term Shan is an appellative which has been given to a series of closely related ethnic groups who mainly live in the northern part of Myanmar. All the Shans speak languages which linguists have recognised as being part of the Southwestern group of Tai languages.³ In the form that it is written here, it represents an Anglicized Burmese word which European visitors used already in pre-colonial times.⁴ During the early colonial period the British recognised thirty-two semi-sovereign Shan principalities, the larger ones ruled by what became known as a Sawbha (Shan: cav phā).⁵ These were gradually transformed in a loose federation of Shan States, which eventually became the Shan State, the largest in size of the seven states that constitute modern Myanmar.

The term Shan therefore always has been a term with which outsiders or foreigners were indicated, and it seems always to have been distinct from the term or the terms which the people use to indicate themselves. The most general term with which the Shans refer to themselves is the word "Tai",⁶ but, depending on the circumstances they may specify this by adding the name of a locality or adding the name of one of the various sub-divisions. Some of these self-appellations are rather encompassing, such as "Tai Yai" (the great Tai), but there are various other sub-groupings, such as Tai Mao, Tai Khuen or Tai Khamti.

Some confusion might arise because of the various conventions governing the spelling of the word here rendered as Tai. In the Pinyin transcription of Chinese the same term is rendered "Dai". Some groups pronounce the word in an aspirated form and consequently they spell the word "Thai". The most notable of the latter are those who have been called Siamese by strangers, but who have called themselves Thai. In 1939 these Thais changed the name of their

¹ A. Fischer, "Die Selungs im Mergui-Archipel in Südbirma, sowie über die südlichen Shanstaaten", *Zeitschrift für Ethnologie*, Vol. 53, 1903, p. 976.

² See Suniti Kumar Chatterji, "The Name Assam-Ahom", *Journal of the Asiatic Society*, 3rd Series, Vol 22, No 2, 1956, pp. 147-153.

³ Fang Kuei Li, *A Handbook of Comparative Tai*, Honolulu: The University Press of Hawaii, 1977 (Oceanic Linguistics Special Publication; no. 15).

⁴ In 1798 Francis Buchanan identified the term in this way. See Willem van Schendel (ed.), *Francis Buchanan in Southeast Bengal (1798); His Journey to Chittagong, the Chittagong Hill Tracts, Noakhali and Comilla*, Dhaka: The University Press Limited, 1992, pp. 137-138.

⁵ Literally: lord of the sky.

⁶ J. N. Cushing, *A Shan and English Dictionary*, Rangoon: American Baptist Mission Press, 1914 (hereafter SED), p. 306.

country from Siam to Thailand. Therefore, while all Shans call themselves Tai, and linguists classify their languages as belonging to the Tai languages, many other ethnic groups speak related languages, including the Thais in Thailand and the Dai in China.

In geographical descriptions the Shans are often separated in the Southern Shans and the Northern, or Chinese Shans, but ethnologists usually include some Tai-speakers in Northern Thailand, Southern China and Northeastern India as belonging to the Shans. Therefore the borders between those who are Shan and who are not remain rather fuzzy. Similar problems arise when we regard the use of the term "Lao". In a scholarly work like this the term Shan therefore needs to be defined.

After long deliberations we decided for the purposes of this catalogue to make use of a rather unusual criterion to determine which manuscripts we would regard as Shan and which we would exclude. We decided to be guided by the idea of a general cultural similarity and historically shared tradition, and took as prime indicator a particular group of closely related traditional writing systems. As Shan documents we recognised all those manuscripts using Tai characters that closely resemble the Burmese alphabet and in which the vocabulary that can be traced to Pali and Sanskrit usually has been derived from the Burmese.

This principle causes us to exclude some Tais who live in the Shan States, and include various others whose domicile lies beyond Myanmar's borders. Excluded are the Tai-Khuen, whose cultural centre lies in Kengtung (Chiangtung). This exclusion of a language which is spoken by more than 100,000 people and which generally is reckoned by linguists to be part of the Southern Shan, lies in the fact that their script as well as their vocabulary differs in important respects from other Shans. Egerod, who has made a thorough study of Khuen, reports that the Khuen-speakers prefer to borrow new vocabulary from Siamese rather than from Burmese, Shan, or English.⁷

Khuen, according to Egerod, is a sister language of Tai Yuan (the language of the neighbouring Lanna of northern Thailand) and of Tai Lue of Sipsongpanna in Yunnan.

The three languages of Khun, Yuan, and Lü are closely related and use very similar systems of writing, based on the Mon-Burmese tradition as far as the form of the letters go, but in usage closer to the Siamese. The languages are closer genetically to Siamese than to Shan....⁸

This is the ground why Khuen documents are excluded from this catalogue, they ought to be catalogued together with Lanna and Lue and should be reserved for a catalogue of manuscripts written in Northern Thai scripts.

Those Shan whose writing system and vocabulary are influenced by the Burmese tradition encompass all other Tai-speakers in Myanmar. In accordance with the above-mentioned criterium in this catalogue are also included manuscripts of the Tais of Assam: Phakey, Aiton and Khamti. If in German collections documents in Ahom were to be encountered, these would also fit in this catalogue.⁹ Included in this grouping are also the so-called Chinese Shan, also known as Tai-Mao or Tai-Dehong. All these groups display two characteristics that determined in putting them in the one basket. In the first place they do share one set of closely related script traditions that all can be traced to Old Burmese or Old Mon. Secondly an important part of the vocabulary used in older literature is strongly influenced by words whose pronunciation and meaning they have in common with the Burmese, rather than the Thais.

Hereby a cultural watershed is indicated which hitherto has escaped the attention of cultural historians that deal with this region. Those Tais listed above as Shan and whose documents fit in this collection are counted on the western side of the cultural divide. They received their

⁷ Søren Egerod, "Essentials of Khün Phonology and Script", *Acta Orientalia*, Vol. 24, 1959, p. 123.

⁸ *Ibid.*, p. 124.

⁹ See B.J. Terwiel and Ranoo Wichasin, *Tai Ahoms and the Stars*, Ithaca: Cornell University Southeast Asia Program, 1992.

Indianisation via the Burmese. On the Eastern side of this divide there are those Tais whose Indianization (much literary inspiration and vocabulary enrichment) took place via the Cambodian tradition. They include Thais, Yuan, Khuen, Lue, Lao and Black Thai.

This fundamental difference can easily be demonstrated with the help of some examples. Thus, the Shan word *kuñ* (with the deep tone) means: "a quality, an attribute, name, or honour". The word derives from Pali *guṇa*, and was transmitted via Burmese to the Shan languages. On the other side of the cultural divide, the Thais also know a word that also can be traced back to Pali *guṇa*, but here transmitted via the Cambodian culture, namely the word *khun* (middle tone) whereby however, not only the word ends in a different consonant, but a variant palette of meanings were transmitted. In Thai the word means "virtue, merit, excellence, grace, advantages", it also means "Sir" or "Madam", as a form of address. For a Thai who is not familiar with the Shan language, the Shan word *kuñ* does not convey the idea of quality. Many neologisms in the Thai, Lanna, and Lao languages are derived from Indic roots and are mutually intelligible, such as *wannakhadi* (Sanskrit *varṇagati*), to indicate the concept literature. Among the Shan languages, the word for literature is made up of indigenous concepts, namely the word for writing, *lik* and the word for learning, *lai*, to form the compound *liklai*, again a combination of words that does not convey the appropriate meaning to Tai speakers on the eastern side of the cultural divide.

HISTORY OF THE SHANS

There have been some publications about the history of the Shan, but particularly with regard to the earlier period of time they contain much information that is legendary, historically unproven and often contradictory.¹⁰ The following represents a summary of what may be regarded as accepted by most modern scholars. All peoples that are at present recognised as speaking Tai languages can be assumed to share a common heritage. There can be little doubt that the region where the Tais lived before large numbers of them migrated to the Southeast Asian Mainland was the region that is at present known as the Chinese Provinces of Guangdong and Guangxi, where large numbers of Tai speakers still can be found. There are linguists who attempt with the help of the analysis of ancient place names as well by studying the adoption of loan words in ancient Chinese literature to trace a much earlier Tai presence there, some going back as far as the middle of the first millennium B.C.¹¹

Of the various hypotheses regarding the migration of the Tai-speakers to Mainland Southeast Asia the following scenario would seem to be the most likely. At the middle of the eleventh century a major conflict broke out between Tai-speakers on the one side and the Chinese empire on the other. The cause of this conflict, which lasted some ten years, is described in Chinese and Vietnamese records. A key figure in this conflict was a person, known in the Chinese annals as Nong Zhi-Gao. He was a Tai ruler who declared himself independent of Nanchao and who asked the Chinese court to recognise his kingdom. When the court refused a revolt broke out. Nong Zhi-gao destroyed many fortifications and defeated several armies that were sent to subdue him. Eventually, however, he was caught and executed in 1055. After the rebellion was over the region was reorganised according to Chinese methods

¹⁰ See for example the overview of all material available at the time in J.G. Scott (comp.), *Gazetteer of Upper Burma and the Shan States*, Part I, Vol I, Rangoon: Superintendent, Government Printing, Burma, 1900, p. 213 ff.

¹¹ A pioneer in the study of Tai toponyms in China is Princeton Sung-Shih Hsü, "The Chuang People of South China", in F.S. Drake et al. *Symposium on Historical, Archaeological and Linguistic Studies on Southern China, Southeast Asia and the Hong Kong Region*, Hong Kong: Hong Kong University Press, 1967, pp. 115–119.

and institutions.¹² This failed revolution seems to have been the trigger that caused large numbers of Tai-speakers to move southwards, to cross the Red River and to gain access to the fertile valleys of the region that is now Northern Vietnam. During the following two centuries the Tais fanned out, expanding their territory over large tracts of what is now Laos, Thailand, Northern Myanmar, Yunnan and Northeastern India. It may be assumed that during the thirteenth century A.D. Tai-speakers had settled in most regions that are presently occupied by Shans.

From what has been transmitted of Shan history it may be assumed that their ancestors took possession of a series of valleys in what is now northern Myanmar and southwestern Yunnan, playing a major role in the fall of the kingdom of Pagan at the end of the thirteenth century. For centuries, Shan politics turned around internecine battles and various temporary alliances among autonomous chieftains and petty kings. In the middle of the sixteenth century, however, the Burmese conquered a vast stretch of Mainland Southeast Asia, including the chief Shan principalities. We may assume that the intensive cultural contact that resulted in the adoption of many Burmese words into the Shan language dates from this moment. Milne noted that during the era of Burman domination the earliest writings of the Shans were largely, but not wholly displaced by translations from the Burmese in all regions except Keng-Tung (the centre of Tai-Khuen culture).¹³

When the British in their turn completed their conquest of Burma in the 1880s, they took control of those regions that had recognised the Burmese authority. At the same time they noted that many of these regions were politically and culturally quite distinct. This led to the recognition of no less than 44 Shan and Karenni States, seven of which were to disappear through amalgamation. The five most important Shan states were Kengtung, Hsipaw, Mongnai, Yawnghwe and Tawngpeng, their rulers (Sawbhas) were recognised by the British colonial power by salutes of nine guns.

Not long after the Second World War, Burmese negotiators moved to regain full independence and the status of these semi-independent states was for some time in doubt. After difficult deliberations the new central government in Rangoon came to an agreement with a total of thirty-four Shan princes, paying them lump sum compensation, based on 15 years of land and forest revenue in return for surrendering executive powers.¹⁴ The large number of princes and the relatively large territory (approximately one-fourth of the territory of the Union of Burma) should not let the reader assume that the Shan population was extremely large. The population of the Shan states, according to the 1931 census was approximately one-and-a-half million.¹⁵ In the mid-1990s it was estimated that there were between 3.5 and 4 million Shans, still less than one-tenth of the total population of Myanmar. During the thirty years leading up to 1996 various separatist movements managed to stave off attempts by the central government to bring the region under control. Since then the central authorities have gained the upper hand and there are reports that the inhabitants of over a thousand villages, reputedly comprising approximately one-eighth of the Shan population, were forcefully resettled to make way for large hydro-electrical schemes.¹⁶ It is quite possible that the destruction of too many villages has caused some Shans to sell some of their treasured manuscripts.

¹² Tong-gien-gang-mu as cited in The Marquis d'Herve de Saint-Denys (transl.), *Ethnographie des peuples étrangers a la Chine; ouvrage composé au XIIIe siècle de notre ère par Ma-Touan-Lin*, Genève: H. Georg – Th. Mueller, 1883, pp. 230–2.

¹³ Leslie Milne, *Shans at Home*, New York: Paragon Book Reprint, 1970, pp. 213–4.

¹⁴ Sao Saimong Mangrai, *The Shan States and the British Annexation*. Ithaca: Cornell University Southeast Asia Program, data Paper Number 57, 1965, Appendix XII.

¹⁵ *Ibid.*, p. 6. The total population of British Burma was in that year some 14.6 million.

¹⁶ The Shan Human Rights Foundation, *Dispossessed; Forced Relocation and Extrajudicial Killings in Shan State*, Chiang Mai: the Shan Human Rights Foundation, 1998.

SHAN SCRIPT, THE CIPHER CODE AND NEIGHBOURING WAYS OF WRITING

Even though the historical record is scanty, we may assume that in Shan culture the use of written documents goes back many centuries. One of the most interesting clues as to the age of Shan writing is the shape of the Ahom script. The Ahom themselves believe that they brought this script with them when they first entered Assam, an event they themselves date to 1228 A.D. Even when this date remains to be substantiated it cannot be denied that the Ahom script is almost identical to the Old Mon and Archaic Burmese way of writing inscriptions dated around the twelfth century. The oldest hard evidence of writing in Shan probably is the Sadya Snake Pillar,¹⁷ which has been dated to the beginning of the sixteenth century. That lithic inscription is, however, a rarity. The Shans must have written almost exclusively on perishable plant material. Manuscripts that are older than one hundred and fifty years are rare. The texts on some of these older manuscripts may constitute copies of works that have been written much earlier.

While all ways of writing Shan are closely related, there are regional differences. The archaic Ahom script has already been mentioned. But also the Phakey, the Khamti and the Tai Mao (the Chinese Shan) have their own variants of writing down their language.

Like all writing traditions, those that are subsumed under the rubric Shan have changed over time and someone experienced in reading older documents learns to recognise specific markers with which to establish not only the regional provenance but also the relative age of the text. One of the indicators of the age of Shan writing within the borders of Myanmar is the use of tone markers. The oldest preserved manuscripts are completely written without tone markers, and those Shans who live outside the borders of Myanmar, such as the Tai Mao, Phakey and Khamti have maintained this tradition. At the end of the nineteenth century it became fashionable to use a sign which shows close similarity to a comma in order to indicate a high tone. The introduction of this tone marker and the gradual use of more markers in subsequent spelling reforms do not furnish us with absolute dates, for the Shan States were not centrally governed and the introduction of innovative signs spread as fashion does, voluntarily followed by scribes, not by decree.¹⁸ After the Second World War the Burmese Shans have adopted various spelling reforms, but these developments have been too recent to have influenced the manuscripts that are dealt with in this catalogue.

Another indicator of age is the presence of pencil marks on a Ms. By the end of the nineteenth century scribes begin to use a lead pencil to draw guiding lines under which the lines of writing are written as well as lines indicating the margins at the left and right side of the page. Prior to this period the point of a stylus, drawn along a ruler served to make indentations that served as the guiding and margin lines.

In the notebooks with magical information concerning tattooing, and other esoteric subjects we often find a few words written in a curious mixture of numbers and consonant signs. In this catalogue we have called this the cipher code and its occurrence is always mentioned in the rubric languages and scripts. The cipher code is relatively easy to read, all one needs is a simple substitution table whereby each of the consonants of the Shan alphabet is represented by a number. The system is a regular series, the first consonant (k) is given the cipher 1, the second (kh) is 2, and so on upwards to the final consonant. The vowel signs are written in their normal shape surrounding the substituted consonants. A sentence written with the help of this

¹⁷ A record of the discovery of the snake pillar can be found in L.W. Shakespear, *History of the Assam Rifles*. Calcutta: Firma KLM Private, 1977 (1929), p. 267. At present the pillar stands outside the national museum in Gauhati.

¹⁸ See also K. Wenk, "Zur gegenwärtigen Situation der Shan-Schriften", *Oriens Extremus*, Vol 21, Juni 1974, pp. 111-21.

code causes an outsider to be confronted with a meaningless and rather bizarre looking list of numbers interspersed and surrounded by many vowel signs. In all manuscripts of this catalogue where the cipher code was encountered the same substitution table is the key to understanding. In **143** the full substitution list is written out.

Shan ritual specialists often use Burmese characters and the Burmese language when they wish to write esoteric lore, particularly when they write down information connected with magical tattooing and other forms of acquiring and manipulating protective power. Many of these texts would seem at first sight to belong to the Burmese tradition, for they may display nothing but Burmese letters. They are, however, not intelligible to a Burmese. The reason for this is that the Burmese words are written just like a Shan would pronounce them and since the Burmese language has a much diverging set of spelling rules this way of depicting their language looks bewildering to the Burmese. The use of the script of a neighbouring culture in particular to write down sacred information is a phenomenon that occurs in various other parts of Mainland Southeast Asia. Invariably the script selected to serve this role is borrowed from a people who have, at some former time, donated much cultural inspiration. Thus the Thais have traditionally written sacred words in Cambodian script. The fact that the Shans use Burmese script for this purpose may be taken as a sign of the strong enculturating forces that have emanated from the Burmese since the middle of the sixteenth century. The Shans in their turn have played a similar role to various ethnic groups in their region. This the Pa-O people who live around Lake Inle use Shan language and script to write their sacred texts. In this catalogue there are three texts in Shan that appear to have been written by Pa-O (**108, 109 and 333**).

FAMOUS AUTHORS

Most Shan literature is found in documents that do not reveal its author. However, the Shan possess a standard short history of six famous authors written by Luñ Khun Māhātīm.¹⁹ While knowledge of these six has hitherto escaped international attention, and while some of the authors in the listing below are mentioned as being the authors of some of the manuscripts in this catalogue, an outline of the information on these Shan great authors is presented here.²⁰

1. Thammatiinna

The man who during his life became famous under the name Thammatiinna was born in C.S. 903 (1541 A.D.) at Vān Khāñ, Cehak (Muiñ Tiñ), now in the People's Republic of China. His parents were Luñ Tham U and Pā Tham Khvt. His name as a child was Kham Tuin. At the age of nine he became novice (nuñsāñ) and obtained the name Sāñ Thammatiinna. He became monk at 20, later abbot of the monastery Vān Khāñ. His fame grew to such an extent that in 1590 the Sawbha of Hsenwi appointed him to be abbot in his principality. Later when Kham Tuin left the Buddhist order the Sawbhā appointed him to be secretary (care) in the palace and gave him the name of Cav Khīñ Luñ. In 1600 there was a rebellion and Thammatiinna fled to Nam Kham. There he worked as scribe and author, wrote literature in rhymed prose, as well as handbooks of medicine and astrology. He died in 1640 at the age of 99. Some of the works that

¹⁹ Luñ Khun Māhātīm, *Puñ Khūmo Lik Tai Huk Cav*, Yangon: Thutvesu, BE. 2513, (1970).

²⁰ Lung Khun Maha U Kham Soi, Prawat Khromo Lik Kaw Caw, in: Chalatchai Ramitanon, Wirada Som-sawat and Renu Wichasin (eds.), *Thai, Tai*, Chiangmai: Toyota Foundation and the Centre for Social Studies of Chiangmai University, 2541, pp. 539–562 (in Thai) gives a summary of Luñ Khun Māhātīm and adds three further authors, Cav Varakhe, Cav Kham Pañ and Cav Panñāpokha.

are ascribed to him are known under the following titles: Suktanipan mōn tham; Palamat suktan khivumsin; Anikca mūlasakse; Lik mano luñ; Lik cav hūvtham; Lik mañkhalāluñ; Lik sām̄kōñluñ; Cav sāñ thām̄cā; Vokhālasuk; Sāñkhep pūntai and Cav sañmāle.

He reputedly is the author of the text of Ms 11

2. Cav Kañ Suiv

The person later known as Cav Kañ Suiv was born in 1787 at Van Nā Kiñ. Tvñ District, Muñ Nai. His parents were U Lvi and Nai Sañ. As a child was called Sai Sā. At the age of eight he served in the local monastery Vat Viñ Lav and at the age of nine he became novice, now obtaining the name named Sumana. At the age of twenty he was ordained monk. He studied in Moulmein and in the Lanna-Thai region, acquiring a wide range of knowledge. He was appointed abbot of the monastery Coñ Kham. Then Lord Padung of Burma sent soldiers to Muñ Nai, Sumana fled to Muñ Kañ Suiv, where he worked and became known as Cav Kāñ Suiv. Aged 65 he left the order, married Nañ Siñ Suñ. They had one daughter Nañ Kham Kū, who was born in 1853, about whom more below. Cav Kāñ Suiv died in November 1881. Almost two hundred works are ascribed to him. In Luñ Khun Māhātim̄ a long list of his works are mentioned whereby all titles are listed.²¹ Notwithstanding the length of that list, the title of Ms 10, Lik cavtvainavmañkala, of which it is specifically stated that Cav Kañ Suiv was the author, does not occur in this list.

²¹ Sāsanāmañcin (or) Mañcinluñ; Liñkā siphūv; Kālapat (or) Khvkkhapat vīsiñ; Mañkhaisiñ; Mañmvkhūñ; Namoluñ; Tham̄mavat tvīñav; Tham̄mavat tvikañ; Tham̄mavat tvīpai; Cavsiñi nantā; Sūriyāvumsa khattiphavumsa; Khālayikkhā mahānanmuñ; Kiñisuiñ Muñkhvñ; Alvñ vasā (or) Kailiñpe; Thuñyuvyācin thuñyuvlethuñcin; Alvñ pepavpi; Alvñ tavpavpi; Alvñ kyantvñsiñnañmvkpūphe; Alvñ siñmuñ nañcampū; Alvñ panyinala; Nañ mvkpav; Cakkyapūriñ; Pehūkhāmkum; Manohāri pankumkham; Alvñ huvmemuiv; Alvñ cikkhaināluñ; Lik cavkhunhokhamvñ; Māvkkhav; Alvñ thuñlailvknā; Alvñ khaiuiñ; Alvñ kakhī; Alvñ kaykhavliv; Alvñ tuvkhavliv; Alvñ kailuisiñ; Puñ suiv phuik ñuikkañlai; Alvñ suivphuik; Alvñ cavphuikñāliñ; Alvñ khunhōñ; Puñ kvñmūmuñse; Aian laipinkhun; Likvuvluñ uksapha; Khunsuiv khun vuv; Aicvklinluñ (or) Aicvkeañpit; Kālitāsa; Alvñ akkhañkham; Alvñ yuivlav; Miñcarañ huvsñ; Khaikākhāñ hāluk (five golden eggs); Alvñ tiñciñ; Alvñ tvñyuk; Alvñ kapnā; Alvñ mankañsiñ; Luk phrakunmā nañmilā; Vilātai tañpo; Alvñ Māyuri; Alvñ Māvhuñ; Likvuv uinkhvñ; Cavhunnuk phākhāñ; Alvñ hvikhav (or) Mvñkhvkhuvyūñ; Alvñ hōikhavluñ; Alvñ hvivñ; Cantakhat (or) Cantakhattāmvtkham̄num; Nañ pñ vapāpi; Alvñ nukyuñkham; Alvñ nukkhiv; Alvñ mutsum; Likñū uññañ; Cavkhivhtnañmurnvñ; Munla munthī; Mehañ samphuv; Mehañkyvñyūñ; Mūsuiv khuñsiñ; Mahākālamiñ (or) Kavālamñ; Alvñ hunhuñ; Katkā khinkhe; Lik savsampañpvi; Mōñhuksuiñ, Huñpitlañ; Alvñ tuiñkham; Sūvunnasyam; Alvñ linlav; Nañ kimpū; Nañ yisiñko; Likpūtrāmolai; Aikhan pinsathe; Cātsararan (or) Kyavpitluk; Liktapvñkañsuiv; Nañmvkphrālinñiv; Nañ huvsav; Mahātuk avlukhitiphaksam; Nañ siñthantā; Nañ mvkñuñpai; Nañ mvkūsit; Nañ makpav; Aiyikanpha; Alvñ kaysamkhav; Nañ kavhan (or) Aiñuvsankuitañ; Nañ hosavliv; Alvñ khaimo; Alvñ tukkhasilakanyuv; Alvñ mivkhvñ; Alvñ mokhavsñ; Alvñ tukkhamayā; Nañ silasitcā; Nañ pāmuñ; Nañmuvhiñkap; Nañ mvknañsā alvñ mvkcampe; Nañ rukekhamū; Alvñ svñpā Nañmanpinnukkhiv; Likmañsā lepāpinphrāhāsū; Likmañkhalāluñ; Alvñ tuk khacancā; Alvñ khantuk; Alvñ kaykham; Lokasam̄mukti cakvamī 9 phuñ (or) Lokuvlo cuiv yayluivpuñ; Mañsālepā; Cavnañvīsiñ; Alvñ pakkhōt; Alvñ citeōk; Liktham̄masrāsathā; Sukthikam̄makā liklākunthav; Sithatyuiñ; Nañkhūnañ; Vuisantrāpatpuñ; Kocosiñmin; Cantakunmāra (or) Alvñ kavav; Piñkyipiññe; Alvñ mavlailōñ avliñhitme; Puñkamphā (or) Muvlunkamphā; Likhuvtham̄thik; Tānamratsilamrat; Tānasakse; Kam̄hukkyaplekyāppitluk; Puddhanūsāti; sāsanākuñkiv (or) Kutampesuiv; Nañ siñ cvipayñ; Lik phakutphaviñ; Lik āruñkhoakpā; Sāsanā thvk; Sāsanācin; Suñmaovāt; Likhvñphankhav; Lik rāsīl sipvñsuiv; Lik suktakañsuiv; Lik nūkunlik; Alvñ mivkhvñ; Lik vuvkākhavsñ; Nañ yisiñke; Marākapāya nañcampusitā; Sāsanā hāhiñ; Suktanikhainepālvñmancavlai hitmotā; Sāsanāñāthvñ likmañkathakhuivmuñpinnam̄kumvñ; Sithatpatpuñ; Mvkkharapatvīsiñ; Alvñ pepavpi; Alvñ tavpavpi; Alvñ liñpe (or) Alvñ sokhovā; Lik sarakan māvkkhav; Lik rācavañ puñmuñ; Lik mahosuñphuāt; Tvñ tiñsa Hūtiptātip; Alvñ liñkham; Muncavvīyvk; Sañsvñkapī; Alvñ mivlam; Lik sañsvñ; Lik vañsaliñkā; Mahābhogakymkrī; Lviñuñlvikham; Nañ sarakhan alvñnū, Alvñ pūkhāñ; Nañ holik, Alvñ tukkhakhattirānañsīrinantā; Alvñkāvav; Suktakham̄phira khuñkyañtankham; Lik khivsvñmōñ; Lik kham̄cale; Lik khuncvñnañcvñ and Lik nañsam̄phiv.

3. Cav Ko Lī (1847–1910) of Muiñ Pan. Born 1847 of Luñ Kyoñ Num and Pā Kyoñ Siñ at Van Cvk, Muiñ Pan. As a child he was called Kā Kham and also Cai Lik. At the age of eight he was sent to the monastery of Van Cvk and one year later he was ordained a novice and obtained the name Koliyā. At the age of twenty he became monk and acquired fame through his skill in Shan and Tai Yuan as well as because of his deep knowledge of the Abhidhamma sections of the Buddhist texts. He resided in various monasteries, one whole year was spent in Mandalay. Koliyā won a famous contest on matters concerning religion and philosophy. The same year his mother became mortally ill. Koliyā returned to Muiñ Pan and was just in time to see her die. He then wrote the famous Sut Muiñ Pan (also known as Sut Ko Lī) in her memory. He left the order and then made his living by writing books. When he died at the age of 73 there were more than 200 works to his name. Cav Ko Lī is also known as Sriṛā to Muiñ Pan. He is the author of Mss **59, 61** and **62**.

4. Nañ Kham Kū (1853–1918) was the daughter of Cav Kañ Suiv and Nañ Siñ Suñ. She was educated by her father and became well versed in poetry and matters concerning the Abhidhamma. At her father's house there were many pupils, so that she grew up in an atmosphere replete with learning. At the age of 22 she began composing her own works. Well known are her books Alvñ khiv'vnsvñmṽn, Alvñ mvñsamnum, Alvñ kvaitāsiñ, Lik visesanā kākham, Lik lokavineya, Khunsamlo Nañūpim, Nañthamcā, Sūtokvñpvañkan, and Pāramisippā. At the age of 27 she married one of her father's pupils. Nañ Kham Kū died at the age of 64.

5. Cav Muiñ Nvñ (1854–1905) was the son of Phrātakā Luñ Man Lā and Phrātakā Pā Man Lī. He was born at Vat Pañ Luñ Yav in Muiñ Nuñ. His name as a child was Sā Vñ. At age seven he served in the monastery and a year later was ordained as a novice with the name of Sophiñna. After becoming a monk he was also known as Cav Sā and gained fame through being well-versed in the Dhammasuttas. In the monastery Cav Sā became acquainted with Cav No Kham (see below) as well as with Prince Thun of Muiñ Nvñ. They became very good friends and pledged their union with an oath. Prince Thun appointed Cav Sophiñna now a layman, to be his secretary. After some time Cav Sophiñna asked permission to work as author in Muiñ Luin and from this base he travelled widely. In 1901 the Sawbha of Muiñ Kuiñ²² appointed him to the rank of amat (minister) and gave him the name of Sukkhamiñ. From this time people called him Cav Amatluñ Muiñ Nvñ or Cav Muiñ Nvñ for short. In 1904 the ruler of Hsenwi asked the ruler of Muiñ Kuiñ for the loan of his Amat to foster and develop the Buddhist religion and Shan literature in Hsenwi. One year later Cav Muiñ Nuñ went to Rangoon to procure a printing font and set up the first Shan printing press. He wanted to marry the younger sister of the Sawbha, who, however, did not favour such a step. Cav Muiñ Nuñ sadly returned to his place of birth. The ruler changed his mind, but Cav Muiñ Nuñ left a love-letter which has become famous, and accompanied by some trusted pupils he led a wandering life, writing and selling books. He died aged 51 leaving more than 200 titles to his name.

6. Cav No Kham (1866–1895) was the son of Khun Sañ Piññā and Nañ Kham Khā. He was born in Van Pvk Tan Loi in Muiñ Nvñ. His child's name was Thun La. After serving a while in the local monastery he became a novice and obtained the name Nantiya. There he began his studies which led him to meet Sophiñna (mentioned above). He left the order to become a scribe and bookseller. The ruler of Muiñ Kuiñ appointed him as secretary with the title of Cav Kim Muiñ and in the palace he taught the young princes, among them Prince Cav Khun Mvñ. Later when this prince rose to be the ruler of Muiñ Kuiñ he took Cav Nantiya with him. Cav

²² In British times this was the eighteenth Shan State, which they called Mongkung.

Nantiya married the young ruler's elder sister. He obtained a new title Cav No Kham by which he became generally known. He died at the age of 59. Some of his best-known works are: Lik lokanīti, Silavinisya, Rājahit dīpani kyaṃ, Rājowāt, Jinatthapakāsānī, Khandha dīpani, Mahājanakka, Vuisantrā, Te-ja-su-ne-ma nācoṅtv and Khandhadibhet sarūpkyam.

These six are known as the classical authors of Shan literature.

MATERIAL WRITING CULTURE

a) Paper making

The oldest type of book among the Shan must have been that made of tree-bark.²³ The Shan used the inner bark of a tree which is called a *po*-tree, a term with which plants of various genera are indicated, which all have in common that they supply fibrous material.²⁴ The bark of a *po*-tree which was used to make books had to be cut in long strips, dried, rubbed, soaked in water, scraped and rubbed again.²⁵ Eventually each strip was folded harmonica-wise. Various pieces could be sewn together to increase the size of the book. A wooden cover could be used to protect the document. Such tree-bark books were written in sequence until all pages on the one side were used up, the final page was then turned over and the back side was then inscribed. In this catalogue no tree bark books are represented, the overwhelming majority of items being written on paper, the remainder on cloth. The traditional folding books made of paper and their covers, made of paper that has been strengthened with lac or of wood still show features that can be traced to the old tree-bark books.

The Shan possess an extensive tradition in paper making. The standard paper pulp is derived from the *sā* tree, a kind of mulberry (*Broussonetia papyrifera* (Urticaceae)),²⁶ and one of the common expressions for a folding book is therefore *pap sā* (*pap* being a word meaning a folded piece of paper, or a book). Other material can also be used: when the pulp of bamboo shoots is used, the book is called *pap mai sañ* (bamboo-paper book) or *pap no ke* (a book made of bamboo shoots). The difference between paper made of *sā* and a *pap mai sañ* is immediately apparent because the latter is much thinner, finer in texture and when handling the paper it has a much silkier touch. The *pap mai sañ* paper is too thin for making traditional folding books, but it can be used for the double-folded *pap kiñ*, which will be described below. In this catalogue three Mss, **33**, **67** and **68** are made of this thin paper. For the *pap sā* folding books, which will also be described in detail below, the Shan make a thick and firm paper. The larger the size of the book, the thicker and firmer the paper. It can be written on with black ink without the ink soaking through and this makes it possible for the folding books to be written on front and back.

For paper-making traditionally the bark of the *sā* tree is washed and boiled for two days with the ashes of the bulbous top of banana trees until the plant matter has become soft. In

²³ This tradition is widespread in traditional Southeast Asia. Probably best known are the Batak bark books, the so-called *pustaka*.

²⁴ SED p. 421. *Po*-bark is still known among various Tai groups as a strong fibre that used to be the chief source of making rope. For the White Tai of Vietnam, see Dieu Chinh Nhim and Jean Donaldson, *Pap San Khham Pak Tay-Keo-Eng*, Saigon: Bo Giao-Duc Xuat Ban, 1970, p. 289. See also George Bradley McFarland, *Thai-English Dictionary*, Stanford: Stanford University Press, 1969 (1944), pp. 513–4.

²⁵ A detailed description of the process can be found in Edward Gait, *A History of Assam*, Calcutta: Thacker Spink & Co, 1967, Appendix D.

²⁶ In Thai *ton krasa* (McFarland, p. 46). McFarland is of the opinion that the famous Tapa cloth of the Pacific Islands was made from the fibre of this tree.



Plate 1: Sā bark

modern times the paper makers do no longer manufacture this ash but buy ready-made potassium sulphate. The use of modern chemicals also reduces the time the mixture has to be boiled. When ready, the pulp is put on a flat stone or wooden block and beaten vigorously with two wooden hammers until all fibre has been crushed. In order to proceed with the paper-making a portion of the beaten pulp is kneaded into the shape of a small ball. This ball is transferred to a large segment of bamboo, which has been partly filled with water. The ball is then crushed with a wooden implement in this watery environment until it has completely dissolved. This mixture is poured in a large rectangular sieve. It is important to distribute the pulpy water evenly by swirling the sieve in this watery environment and, when lifting it out of the water, by striking the sieve with the palm of the hand. The mould is then set to dry. On a sunny day it takes about three hours for the paper to be sufficiently dry to handle. It can then be peeled off the mould and the surface may then be rubbed even with a smooth stone.

Usually the paper from which pap sã and pap kin are manufactured is even and immaculate, but when it occurs that a scribe comes across a thin spot in the paper which cannot be written upon this can be marked by surrounding the area with a leaf-like marking, indicating to future readers that the area was excluded and that the text should be read by ignoring the weak, empty spot (see Ms 33).

b) Traditional writing implements

In order to write on the white pap tup and the pap kin the Shan use a pen and ink. As for the pen, it is called kam kut (the fern pen). The type of fern from which pens are made can be

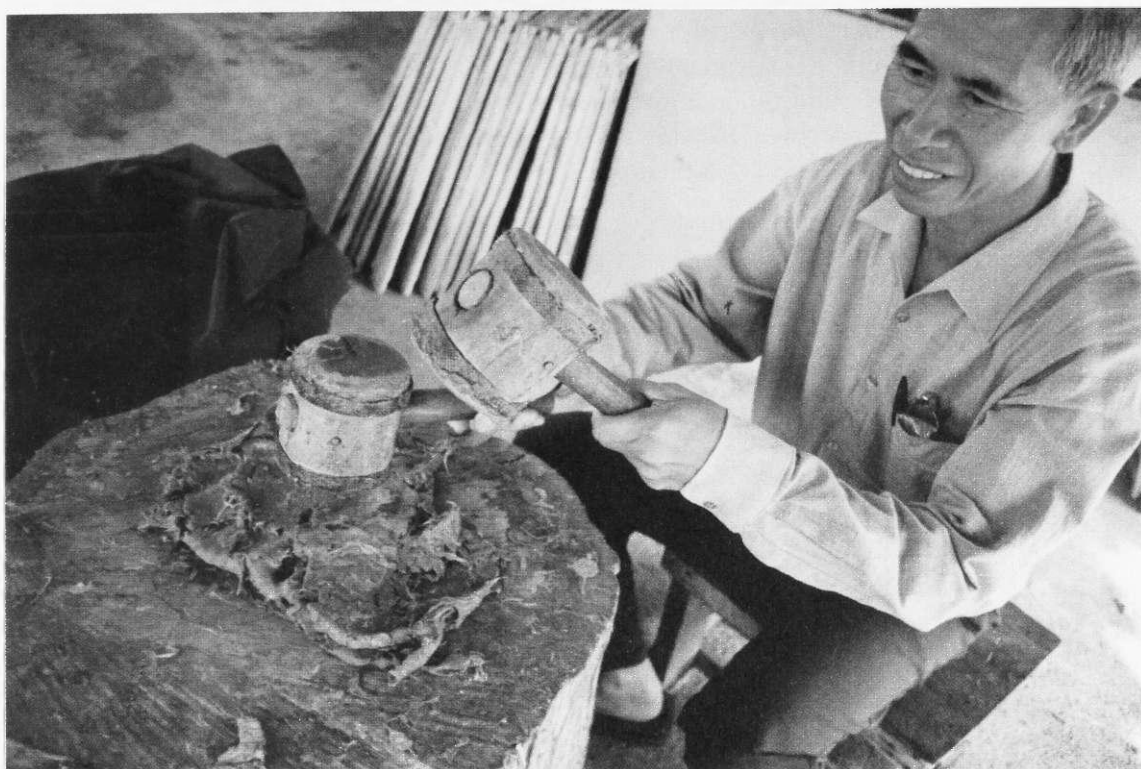


Plate 2: Beating the bark to pulp

found on mountain slopes as well as near low-lying wetlands. The plant grows to about 1.50–2 meter in height. It has hard round stems, about the thickness of chopsticks. Inside the stems is a soft pith. To make the pen a piece of a stem of about 15 cm is cut and the pith removed. On one end a lip is cut and this lip is split at its longest point for a length of approximately 3 cm, so that the lip will open up a little when the pen is pressed on the paper. When writing a longer text the pen is filled by regularly dipping it in a container with ink. The traditional ink is made by mixing lamp soot and gall, obtained from the liver of an animal, usually a cow or bullock. When writing a longer text the pen is filled by regularly dipping it in the container with ink.

The method of writing described above is suitable for folding books and *pap kin* that have been made from whitish paper. However, in traditional Shan writing culture also much has been written on black surfaces, as witnessed by many examples of documents in this catalogue. To make such a black *pap sã*, the paper is rubbed with charcoal. The writing on such black books is usually done with *kam kũ* (the *kũ* pencil), an indigenous white crayon, made from soapstone.²⁷

When a scribe prepares to copy a text, he should first calculate how much paper will be needed to fit the whole text so that he will be able to decide how many sheets will have to be glued together. The size of the folio, as well as the number of lines that he intends to place on each folio form part of his calculation. Before commencing the writing, he needs to indicate the guiding lines under which the letters are hung as well as the margins to the right and left, so

²⁷ SED p. 21.

that he will be able to produce a pleasing, orderly written page. Traditionally the grid of margins and guiding lines were drawn with a metal style, but since about 1900 the use of a pencil to mark these lines has become widespread.

Part of the material culture relating to written documents is the *tuik tra*, the ornamental book case, a beautiful specimen of which is kept in the State Library in Munich. See **80**, a photo of which is reproduced in this catalogue.



Plate 3: An ornamental book case, *tuik tra*

The Shans differ from the Lao in the fact that they generally avoid writing on prepared pieces of palm leaf. They do know the technique and do have a term for palm leaf books, namely *pap meu pe* (books made of corypha palm-leaves). For writing on palm leaves a special instrument must be used, called *kam lik* (metal pen), a sharp stylus with which the letters are cut into the outer layer of the palm leaf. Such palm leaf books are relatively rare in Shan culture. In this catalogue only three examples are represented (**273**, **274** and **275**). The fact that paper was often preferred above palm leaves as the medium upon which was written was already noted by Varthema, one of the first Europeans to visit Mainland Southeast Asia at the beginning of the sixteenth century. He remarks that the Southeast Asians differ in this respect from the people of Calicut (on the west coast of the Indian subcontinent).

SHAN BOOKS, A TYPOLOGY

In this catalogue indigenous terms are used to indicate various types of books. The three chief categories of books are thus indicated with Shan names. The *pap* that are listed in this

catalogue are basically of three types, they are the pap tup (folding book) the pap kin (the suspended book) and the pap meu pe (the book made of pe leaves).

a) Folding books, pap tup

The expression pap tup literally means folding book. This form is known in Burmese cultural tradition parabaik, and Europeans often have called such books leporello. The broad Shan category of pap tup can be further subdivided into two types as to their content and cultural use, namely the lik ho, commemorative ornamental gilt documents, usually on white paper on the one side and general lacquered notebooks, often written on paper that has been blackened with soot on the other.

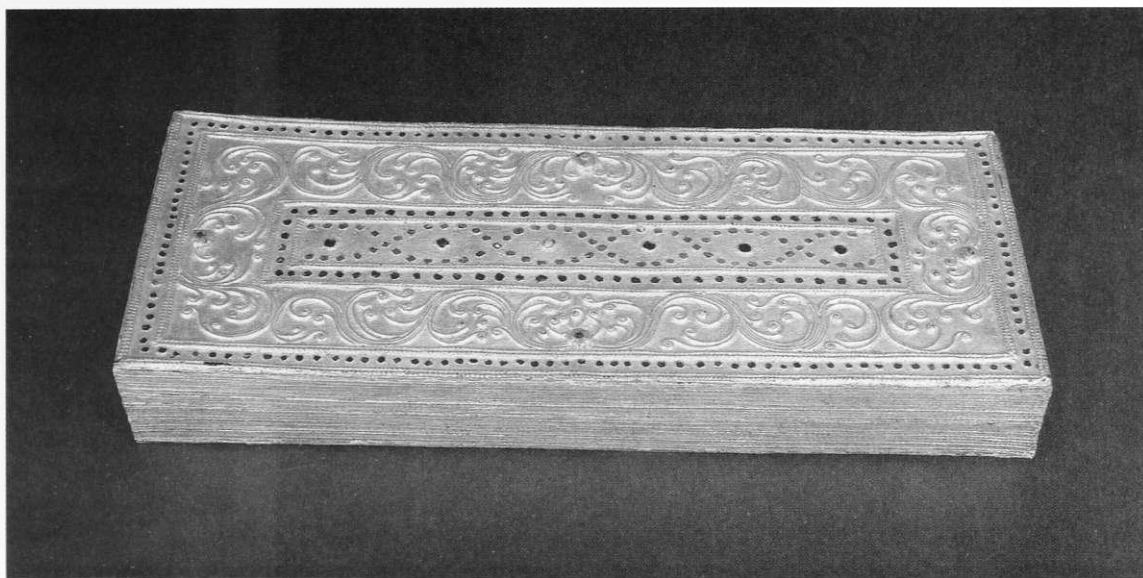


Plate 4: A relatively simple lik ho

The first type relates to one of the most frequent causes for the making of Shan manuscripts. It is based upon the idea that it is meritorious and honourable to cause a book to be written with a suitable devout text, usually in commemoration of a beloved person. The making of such the book is in itself a major, costly undertaking and usually the sponsor is prominently mentioned in the opening paragraphs of the book. In principle, the lik ho is a vehicle for many future transfers of merit, for such books are meant to be the focus of formal meetings, during which the community comes together to hear the text sung. Such chanting sessions constitute an important part of the Shan cultural tradition on the village level, as described in some details below.

The art of writing a lik ho is a profession. The copyist has his own store of book-making material, such a paper, glue, resin and gold. He receives orders from devout people who wish to present the community with a new text. A good copyist makes a name for himself by creating personalised commemorative books, by being able to choose texts on themes that suit the purpose and character of his clients. He can draw upon a large body of devout tales or upon philosophical Buddhist treatises, but he may also copy origin stories of Shan towns, which

often are set in the time of the Buddha. The best known of this latter type of stories is probably *Nañ Yi Siñko*, which deals with the origin of *Muiñ Pan*.

The cost and the manner of payment for the making of a *lik ho* depends on what both parties agree to. Some copyists will insist on receiving a down payment of about half the total sum and the remainder upon completion of the work. If a work has to be newly composed, the price is higher than for a mere reproduction of an existing work.

In general it is a costly undertaking to have a proper commemoration book made. After the preparation of the paper, the folding, glueing and drawing of guide lines and margins, there is the actual writing of the text itself, complete with a personalised beginning. In 94 it is mentioned that the scribe took four days to write 70 folls. More common would be about five folls of text per day. Many commemorative texts have hundreds of folls and it may be assumed that it would take several weeks to write. When the text is finished, the scribe may drench the manuscript in *nam men lvñ*, a kind of oil to prevent insects from attacking the paper. The *nam men lvñ* is a commonly used preservative, also used to impregnate wood that needs to be protected.

Before the scribe is finished, however, he must deal with the outer appearance of the book, which ought to reflect the great value attached to their making and their role in village ritual. One way of indicating their value is to make the folded-up document look like a solid block of gold. This appearance is reached by taking great care to fold the pages in an absolutely even manner and pressing the manuscript so that all sides form smooth edges. The scribe then applies red lacquer over all sides and front and back. When it has been agreed with the sponsor that the document should look like a solid block of gold, gold leaf is applied in an even manner before the lacquer has fully dried. Sometimes only front and back cover are gilded and the sides remain red.

However, there has developed an even more elaborate, special technique of decorating the commemorative *pap tup*. This is what is called in this catalogue the *sā lo* technique of decoration in high relief, or *sā lo* decoration. At the stage that the bookmaker has covered the manuscript in red lacquer and before that lacquer has fully dried out, he mixes a thin paste of *sā lo*. On front and back cover he lays out a pattern with a fine thread of this paste. Usually the pattern consists of a decorated broad margin, leaving a central panel. The dominating design filling the broad marginal band is the flower. The space between the flowers is filled up with undulating creepers. The flowers usually are made by applying some *sā lo* in the appropriate places and pressing coloured pieces of glass in the paste, relatively large pieces to form the hearts and a circle of smaller ones to indicate petals.

Finally, just before this elaborate decoration has fully dried out the bookmaker will carefully rub gold leaf on all surfaces to be gilded. He then lays a cloth over the surface and gently rubs the cloth, causing the gold to stick on all surfaces that are not glass. Some commemorative books have only front and back cover gilded, others have both covers and sides covered with a layer of gold. The result is often spectacular: from a distance the unopened book looks like a golden box and the *sā lo* decoration with the coloured glass flowers leaves the impression that the box has been lavishly decorated with precious stones. With some older books which have been handled much the various stages of the gilding process have become visible through wear. The thin layer of gold is the first to wear off, and through further rubbing the red lacquer also may have largely disappeared, laying the black undercoating bare.

Most of the commemorative *pap tup* are quite large in size. From an aesthetic point of view these ornamental golden books constitute the pride of the Shan collection, some decorations are verily works of art. There are, however many other interesting *pap tup* in the German collections. These others all fall under the rubric of notebook and they all have a markedly

different appearance from the lik ho. Usually the cover of a notebook has been formed by folding the end of the sā paper double and gluing this together. This double layer of paper is covered with black lacquer in order to strengthen it further. The sides often also are lacquered in black. There are, however also some standard decorations on the covers of notebooks. One of these decorative techniques consists of folding a strip of paper over the final edge, as an extra strengthening measure, whereby the lower edge of the paper is cut in a wavy or in a zigzag line before applying the black lacquer layer. Another decoration consists of cutting the shape of an hourglass into the outer layer of paper before applying the lacquer. This hourglass design can be further embellished by cutting a bar above and below. In the catalogue this is described as “hourglass and bars”.

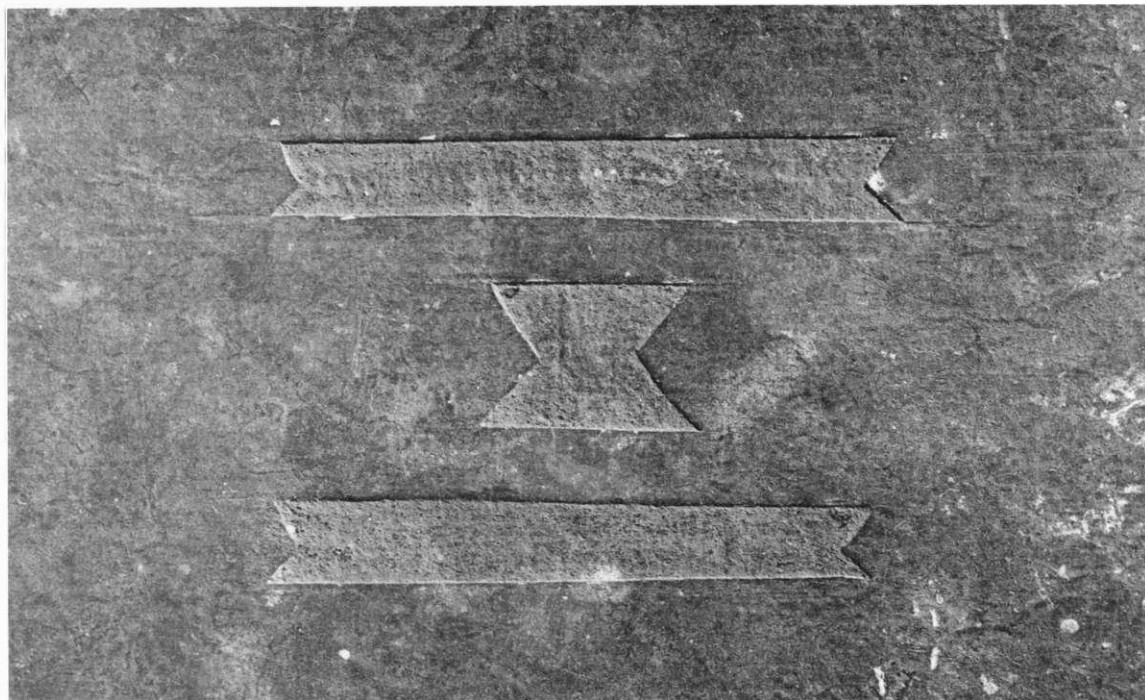


Plate 5: The ‘hourglass and bars’ decoration

Occasionally one comes across a notebook devoted to a single topic. When such a book is exclusively devoted to matters related to finding out auspicious and inauspicious times the notebook may be called lik hū lā (books with knowledge that is wide-ranging). When only dealing with tattooing the notebook is called lik lai sam (book concerning tattooing). Most notebooks, however, begin with one type of esoteric information and after a while continue with another. Many notebooks possess a wide range of types of information. Frequently they contain a mixture of religious texts, medicinal recipes, tattooing designs and instructions on how to prepare the ink with which to execute them, interspersed with calendrical tables that indicate at what moment particular actions ought to be performed or avoided.

While the golden commemoration books are invariably of a large size, the notebooks vary as to their shape, some being as large as a commemoration volume, others being much smaller, ranging all the way to the tiny pocket-size shapes, such as **266** and **269** which are indeed intended to be carried on the person.

In contrast to the authors of commemorative texts, those who make notebooks that are filled with magical diagrams, medicinal herbs or tattooing designs deal with topics that have no fixed boundaries. Often the person who makes a notebook with, say tattooing designs will ask a well-known skilled person to give him some relevant magical information. The magical specialist will make such spells or sacred drawings specifically for his client. Hereby he takes note of the day of birth, which will guide him to arrange symbols and ciphers so that they will be effective for his client. A young man may specifically ask for tattooing designs that will make him brave, others may wish to be invulnerable against bullets, yet another will prefer to be successful in wooing. Because such notebooks are usually personalised, they are believed not to be transferable. For example, if the client was born on a Monday, the cipher 2 may occur prominently in a magical diagram, or a table of auspicious days in the thirty days of the month may have been selected to fit in with the month of his birth.

Often the magical specialist will not fill the notebook of his client, the spells and diagrams must be calculated and drawn with care and often only part of the notebook is used on a first occasion. The bare pages may be reserved for future entering of similar information. The owner of the notebook may obtain a particularly effective spell from a good friend or he may copy a pleasing tattooing design, a rare calendrical table or a recipe to heal a specific illness. Thus parts of many notebooks become filled with a rather mixed bag of textual snippets of information, some written in ink, others in pencil, some scribbled in haste by a person who is rather clumsy, others drawn by a skilful craftsman. There are notebooks in which the owners have entered whatever they wanted to record, such as a list of debtors and the exact sums they owe, a favourite song, vague sketches of tattooing details, or a marginal note related to a spell. Notable in the manuscripts in this catalogue are **153** which contains a list of fields and how much labour people owe each other for manual service as well as some simple contracts and **160** which also records the amounts people owe each other.

b) Bound books, pap kiñ

The pap kiñ is a book made of separate pieces of rectangular thin, pliable paper, each piece of paper having been folded over once, so that it becomes much longer than broad. There is no fixed rule as to whether the fold will be to the right or to the left side of the book. By folding the paper it may be written on front and back, because the ink easily saturates the single layer of thin paper. The sheets of paper of the pap kiñ have been sown together along one of the narrow sides and the sowing line is considered the upper part of the pap kiñ. The writing begins on the first sheet, parallel to the binding, and upon reaching the lower rim the first sheet is lifted and the writing continues on the lower side of the reverse until reaching the binding.

Often the binding of a pap kiñ includes at the back of the book a piece of cloth which is wider and longer than the size of the sheets. When the book is not in use, the cloth cover is folded over the edges of the book and the whole is then rolled up, beginning at the binding. It is usual to sew a long cord on to the middle of the lower part of the covering cloth and this cord is used to wrap and fasten the bundle.

With use the pap kiñ tends to show wear and tear at the edges, especially the lower rims tend to become tattered. There are manuscripts which have become so dog-eared that they have become several times thicker at the lower part of the book than at the binding. For descriptive purposes it was decided to measure a pap kiñ's thickness at the binding only.

In contrast with the pap tup where a large percentage are made of black paper, the pap kiñ is always written on white material. Another difference with the pap tup where thick paper is an essential feature to produce a lasting, firm and pleasing book that can be written on front and

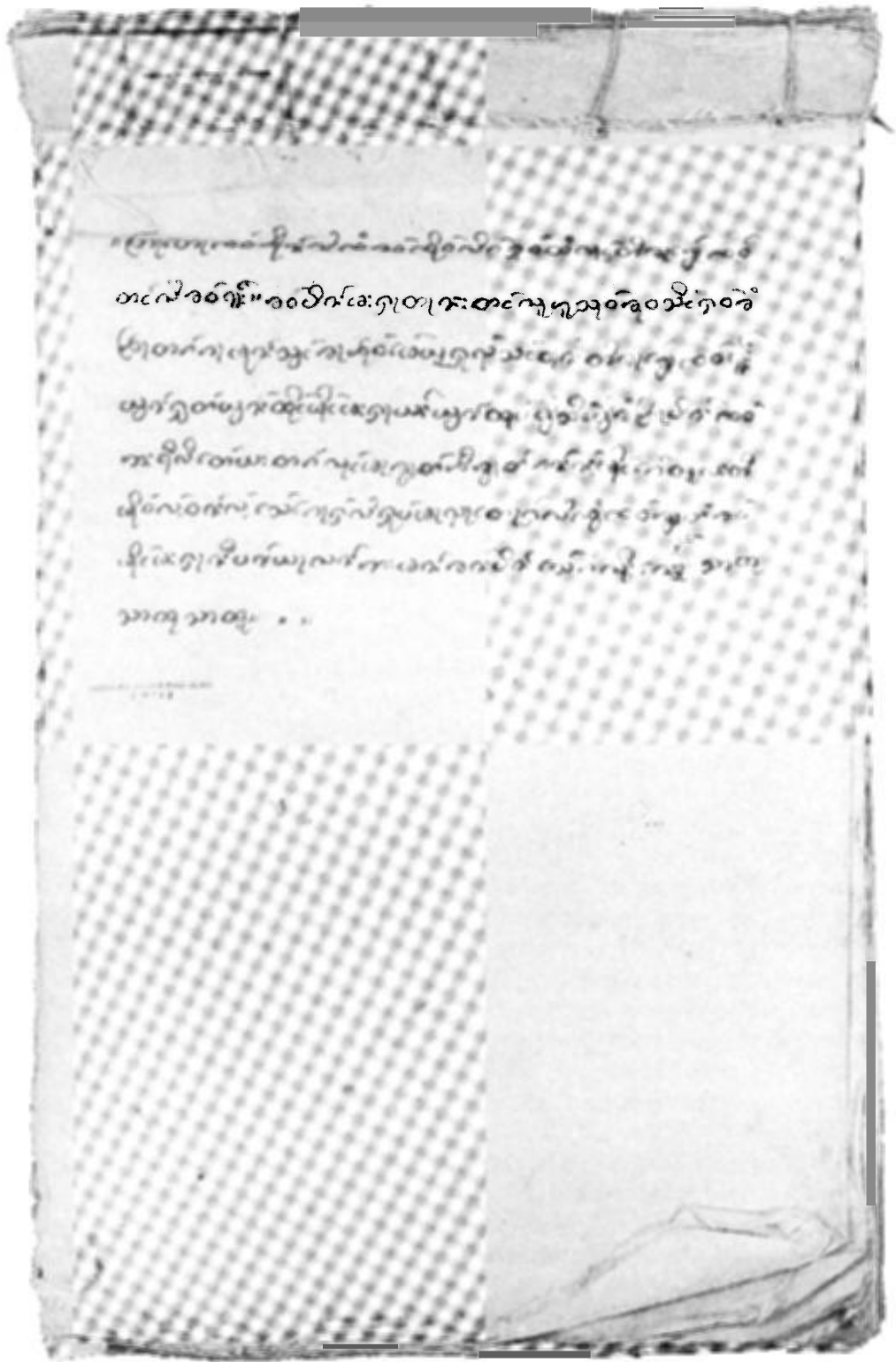


Plate 6: A pap kin

back, the pap kiñ must be thin and flexible, because it needs to be rolled up tightly. It is only with the pap kiñ that we encounter thin paper made of the pulp of bamboo shoots, which results in a very pleasing silky and flexible paper.

There is a special kind of pap kiñ, made of a single sheet of paper, which may consist of several pieces that have been glued together to form the one sheet. This paper is fastened at the upper side to a wooden rod that has been cut exactly to the width of the paper. The text is usually only written on the front of the paper. When the document is not in use it is rolled up, beginning with the rod. This special sub-category is called pap kiñ phuin yav (the hanging long-sheet document). In this catalogue there is only a single specimen of a pap kiñ phuin yav, Ms 49, unfortunately a torn and incomplete document.

c) Palm leaf books, pap meu pe

It has already been mentioned that the Shans prefer to write on paper, but at the same time the considerable skills needed to produce palm leaf documents are not wholly unknown. The palm leaves are cut in rectangular pieces, pressed together and two holes are punched in each leaf. Wooden covers form a usual protective element. Two pieces of rope run through the holes so as to maintain order in the sheets. The specimens of pap meu pe in this catalogue are of some interest because they show that the palm leaf also lends itself to produce pleasing illustrations. The Shan word for literature is lik lai meu pe. Sometimes the expression lik lai pai pe is also used. The fact that palm leaf books have been honoured to feature prominently in the general expression for literature need not necessarily indicate that the palm leaf book once occupied a more important or central role in Shan culture. Both these terms for literature are neologisms, created to substitute Burmese words.

d) Phuin phe

Apart from the three basic types of books that have been described above there is also much written on single sheets of paper as well as on pieces of cloth. In this catalogue there is an unusual collection of them. Phuin phe means literally sacred sheet. Phuin is the word indicating a thin sheet and in the Shan language the word phe also means the sacred wrap of a deceased king. One Shan way of saying that the king has died is that the king has been laid in a phe. Phuin phe are sheets of material which have been written and drawn upon for religious and magical purposes. The various developments of this type of documents and the rich tradition surrounding them appear to be unique to the Shans.

The phuin phe have been subdivided in this catalogue into three sub-categories. These are the phuin phe ce ãñ, or paper amulets, the phuin phe phã ãñ, or cloth amulets and finally the phuin phe piktan, the sacred canopies. The first two sub-categories are documents of which it is believed that they carry an intrinsic power which will be of assistance to the owner. The verb ãñ is here used in the meaning of to trust, to adhere to, to take refuge in.²⁸ This power derives partly through the sacred words that may be inscribed and partly through the intrinsic value of the symbols that are depicted. In addition, there is the factor that the person who creates these documents must be skilful, for in order to become potent and useful the amulet must be care-

²⁸ SED p. 686.

fully drawn. One carelessly overlapping line and the amulet is believed to have lost some of its efficacy.

The *phuīn phe ce āñ* and the *phuīn phe phā āñ* are similar in their function, appearance and use, the only difference being that the former are drawn on paper and the latter on cloth. There is a tendency among the makers of these magical documents to prefer to work on a rectangular piece of material, for this enhances the mandala-properties of the document about which more below. The difference between paper and cloth amulets has certain consequences. One of these is that home-made paper is limited in size as a consequence of the measures of the sieve with which the pulp is collected. The maximum size of a single rectangular sheet of paper is approximately 80 by 80 cm. In the collection of documents in this catalogue 249 is an example of such a large-size item. There are no such restrictions with regard to cloth amulets.

Both *phuīn phe ce āñ* and *phuīn phe phā āñ* constitute amulets intended for personal use. Such documents are meant to be used for only a number of years, then a new one must be made. These types of documents, like some of the notebooks described above, are made for a specific individual. The choice and arrangement of the ciphers and syllables are specifically related to a particular person. It is quite obvious from the condition of most of these pieces of cloth that they have been kept tightly folded up in the shape of a small rectangular packet, of which the outside is much discoloured and greasy with handling. Such a document is used whenever its owner feels insecure, notably when he or she is travelling, or conducting business. When wearing the protective document it is important to keep it in an honorable position at the upper side of the body, usually in an upper shirt pocket, particularly when the amulet contains depictions of superior beings, such as Buddhas or deities. Sometimes at the four corners we find tied or sown on some thin piece of rope. This rope is often obtained during important religious ceremonies and is therefore considered to be charged with beneficial power. A tiny metal scroll, itself inscribed with sacred symbols, should be rolled around each of the four ropes. However, these metal scrolls usually have disappeared, either through normal wear and tear, or they may have been removed by an owner before letting the document out of his or her possession.

The *phuīn phe piktan* is a sacred canopy in the shape of a large piece of cloth, which carries extensive depictions, usually ordered in such a way that the themes radiate from the middle outwards and the canopy can be turned in all four directions. This is in keeping with the universal themes that are depicted in the canopies. In some parts of the arrangement there may be words in Shan or Pali in the manner that the Shans write it, and occasionally the outer margin displays one or more lines of text. The purpose of a *phuīn phe piktan* is to serve as a beautiful ceiling, to be hung above a large Buddha image. The cloth canopy was always stretched out above the image with the help of four cords attached to the four corners of the cloth. Some-times one or more of these cords are still attached to the *phuīn phe piktan* enumerated in our catalogue.

Since the purpose of these pieces of cloth is limited to serve as a proper setting for the Buddha image, the themes of the depictions are always related to main topics drawn from Buddhist lore and philosophy. One feature of the *phuīn phe piktan* which links this sub-category with the other forms of *phuīn phe* is that the theme chosen by the artist who has created it may well be related to the personal destiny of the person who orders the object to be made. Thus when a picture shows the Buddha conquering Naga, this indicates a theme associated with Saturday. This may well show the intention to improve the donor's relation to this particular day of the week. In other words, the donor had come to believe that often bad things appeared to happen on that day of the week and by donating a canopy linking the Buddha with the Saturday, the private preordained evil link with that day could be counteracted. When the donation of the canopy does not result in a reversal of the pattern of bad luck,

various other ceremonies may be organised, the most spectacular of which is to stage a cremation of a doll, dressed in the clothes of the affected person.

e) The *suiv āñ*

The final category of documents that occur in this catalogue is what we have here called with a local term the *suiv āñ*, which may be translated as sacred shirt. The tradition of writing sacred symbols on a shirt is widespread in Southeast Asia, having been reported for the Philippines, Malaysia and Thailand.²⁹ Invariably these shirts are used for magical protection, particularly to ward off the evil effects of projectiles, such as arrows and bullets. These shirts may be seen as the poor man's magical armour, and must have been widely used during times of warfare. Another way of understanding these shirts is to regard them as a type of portable tattoos, for the symbols and texts that occur on these shirts may also be permanently tattooed on the chest.

In the recently acquired collection of inscribed cloth in Munich there are a number of inscribed shirts from the Shan that are of some interest to the cultural historian. In the first place there are two items (317 and 320) that would seem to have been specifically made for women. This would imply an acceptance of the participation of women in warfare in mainland Southeast Asia, a topic that has hitherto received little attention.³⁰ It also implies that Shan women had full access to this type of esoteric power, something that cannot be stated for the Thais. The study of these shirts also can throw some light on the Shan principles of esoteric knowledge. Like the *phuīn phe ce āñ* and *phuīn phe phā āñ*, the efficacy of these documents depends on the belief of the power of the symbols inscribed, on the skill of the person inscribing and drawing, as well as on the materials with which the ink was made. One piece of the collection (307) is a shirt to which carefully a lining has been sown. By holding the shirt up to the light, however, it becomes clear that it is a hidden *suiv āñ*, for the symbols and text were apparently made before the shirt was sown together in such a way that all illustrations are on the inside, giving the appearance of an ordinary shirt. The wearer, of course, knew that he or she wore a protective shield. Apparently it was deemed not necessary that future opponents notice the magical signs. Thirdly, and here the *suiv āñ* follows suit with many *phuīn phe*, this category of magical document is made for a particular person and the specialist in the principles of Shan esoteric lore can readily reconstruct by the choice of symbols and spells that are depicted what must have been the birthday of the person for whom the shirt was made.

THE PANTHEON AND BUDDHIST SAINTS

Sometimes the black pap tup notebooks that contain various bits of magical information open with an invitation to the gods, a sort of introductory prayer, in Shan *kham kav*. Sometimes

²⁹ For the Philippines, see Reynaldo C. Clemenña Iletto, *Pasyon and Revolution, Popular Movements in the Philippines, 1840–1910*, Quezon City: Ateneo de Manila University Press, 1979, frontispiece. For Thailand and Malaysia, see Phya Anuman Rajadon, *Essays on Thai Folklore*, Bangkok: Social Science Association Press of Thailand, 1968, p. 284 and the illustrations between pp. 288 and 289.

³⁰ There are some well-publicised events in Thai history where women have been described as to have engaged in battle. Thus they are described as having played an active and heroic role in the battle of Bang Rachan in 1765. The most famous Thai female warrior is undoubtedly Queen Suriyothai, who died on the back of her war-elephant in the second half of the sixteenth century.

deities are specifically mentioned in such kham kav and since the ethnographic literature on the Shan lacks mention of this topic, the most important deities are mentioned here. The name of a goddess that frequently occurs is Nañ Siñ Huv, whose real name is Cum Fā Hu Siñ Phuiñ. She is the greatest spirit who lives in Mao mountains. She is connected with the various branches of knowledge and therefore in popular parlance she is often equated with the Indian Goddess Sarasvati.

The names of four important deities, namely the spirits of the fireplace (cuiv phi huv phi phai) are:

- No: Kham Liñ
- Siñ Kham Khvñ
- No Siñ Lav
- Siñ Khai Phāi

A symbol frequently encountered is the picture of a Buddhist monk, easily distinguished from a depiction of the Buddha by the lack of a protuberance on the upper part of the skull. Sometimes these figures are depicted in groups of four, eight, twelve or sixteen of the Buddha's disciples, but often, especially in the books depicting a range of tattooing designs, a single human figure dressed in the robes of a Buddhist monk is depicted. Sometimes it is possible to determine their identity because of attributes they carry or a gesture they make; in other instances the name is written in the document. Sariputta stands for wisdom, Mogallana for magical power, Bakkula for health, Sivali for wealth, Upagutta for safety, wealth and protection in general. Of all these figures, Sivali and Upagutta are the figures most frequently encountered in Shan esoteric documents. In the iconography of our manuscripts Sivali is depicted with a stick in one hand and a fan in the other, depicting his character as monk-hermit. Upagutta is usually shown with his hand in his begging-bowl, his head turned over his left shoulder looking upwards to the sky. This depiction of Upagutta relates to the idea that it is midday and that after the middle of the day his sacerdotal rules forbid him to eat. If Upagutta were to eat after that time the sun would have to stop. Through his magical power Upagutta keeps the sun in its highest position and can thus continue to eat solid food without transgressing the 37th of the nissaggiyā pacittiya rules (infringements that need to be expiated).³¹ Among the Shans it is well known that Upagutta may at any time be encountered in the form of an unknown Buddhist monk on his alms round. When a lay person were to donate something in the begging bowl of this monk and it would turn out that it had been Upagutta, this fortunate person would be rewarded manyfold.³²

Virtually all the texts on religious themes that are collected in this catalogue have been made on order. The person paying a scribe for creating a religious document is here called the sponsor. The making of such a religious document is very costly. Not only must the scribe acquire paper and ink, glue, lac, and gold leaf, he must spend much time to fold the paper accurately, to make an estimate as to the number of pieces of paper that should be glued together, to compose a preamble and colophon, to copy the selected text but also he must manufacture and fasten ornamental covers. The sponsor agrees beforehand with the scribe on

³¹ Nāṇamoli Thera (transl.), *The Pāṭimokkha, 227 Fundamental Rules of a Bhikkhu*, Bangkok: The Social Science Association Press of Thailand, 1966, pp. 54–55.

³² John S. Strong, *The Legend and Cult of Upagutta, Sanskrit Buddhism in North India and Southeast Asia*, Princeton: Princeton University Press, 1992, p. 14 mentions another interpretation of Upagutta's curious attitude, namely that the pious Upagutta may be checking the position of the sun to make sure that he does not infringe the rule.

a just remuneration. Scribes usually remains anonymous in Shan documents but the names of the sponsors feature prominently in the opening paragraph and sometimes at the end of a section of text or in the colophon. During each formal reading the name of the sponsor will thus be chanted aloud in front of the gathered community. Some of the merit generated by the reading will undoubtedly accrue to the sponsor.

The principles governing Buddhist action are popularly interpreted in such a way that it is believed that a person who gives away or who shares newly earned merit does not lose through this transaction. On the contrary, such exemplary behaviour increases the positive effect of the beneficial karma. Therefore the sponsor gladly donates the merit accruing from the sponsoring to a beloved relative, usually someone already deceased. The specific dedication ensures that whenever the text is formally read, not only will merit flow to the persons indicated by the sponsor, but this devout act reflects well on the sponsor, who will receive no less.

It is also customary that a sponsor is referred to in a polite and honourable manner. An older lady may be referred to as *ok*, and the word *pū* is a proper term indicating an elderly man. *Nai khav* refers to a female religious specialist who lives chastely and is dressed in white robes (43 and 44). The term means literally white lady.³³ *Sañ* refers to a novice and the honorific *cav* indicates that we are dealing with a Buddhist monk. An unusual feature of this referring to sponsors and those chosen to share in the merit is that they are often referred to with an honorific title that indicates the precise sort of religious gift they have made. In other words in Shan villages there exists a series of titles that may be gained by making major religious contributions.

The sponsoring of a religious book is by itself a sufficiently great and costly act to gain one of the titles. It is *cātaka* and since the term is gained by the very ordering and paying for a manuscript it is one frequently encountered in the documents. Another frequently occurring titled is *phurātakā*, or *phrātakā*, often shortened to *pakā* which indicates that the sponsor is a person, usually a male, who once has caused a Buddha image to be made. A woman who has done this is called *phrātakā ma* or *phrā'ama*. As mentioned above, the scribe himself is seldom mentioned in Shan manuscripts but when he does so he might indicate his profession with the honorific word *care*.

Large public donations that are different from sponsoring the creation of a religious book will lead to other honorific titles. *Po sañ* is the title of someone who has sponsored a young man to ordain as novice. The title *yetwin* derives from the Burmese language and refers to a person who has constructed a well for the public benefit. Someone who has built a *cetiya* (a funerary tower on monastery grounds) may be referred to as *koñmū*. *Pu hiñ* is a male and *me hiñ* refers to a woman (9) who has sponsored a *hiñ* which is a pedestal celebrating Buddha's return from the *tavatimsa* heaven.³⁴ Among the Shans in Burma and Yunnan there is keen competition as to who makes the most beautiful *hiñ*. In Shan culture there are some titles reserved for persons who have performed even larger religious acts. Thus there is the word *carop*, which indicates a person who has once sponsored the building of a large pavilion in a monastery. *Pu: Lvai*, literally a person like a mountain, refers to someone who has is a large donor, such as in 11 where we find the sponsor *Pu: Lvai Svuai: Kham*. When the word *kyoñ* (monastery) is added to a name it indicates that he or she has built a monastery, such as *Me Ok Kyoñ* (48).

³³ The word *nai* is in Shan a common term of address for an adult woman, in contrast to Thai, where with an homophonous word only males are indicated.

³⁴ Strong, *The Legend and Cult of Upagupta*, pp. 150–153 describes the importance and interpretation of the legend of Buddha's descent.

MAGICAL PRINCIPLES

The domain of magic is extremely wide and in particular it forms a rich aspect of the traditional Shan culture. The many notebooks with magical information testify to the important role of magic. To the outsider the content of notebooks that contains information on traditional medicine, tattooing designs and cabbalistic diagrams may represent a bewildering variety. It is intended here to bring some order in this variety. All magical fields of action of the Shans are interconnected through underlying concepts. One principle governing Shan magic is that depictions of the Buddha, of legendary monks, of deities, of certain humans and animals as well as a variety of other diagrammatic drawings may be vehicles of power. Also solemn utterances may under certain circumstances be regarded as possessing an intrinsic potency. This power is believed to attach to the object which carries such a depiction. In this sense the tattooing of a picture of a diagram or a series of sacred syllables on the skin may be likened to charging that part of the body with a protective power. The same idea is behind the careful drawing of a portable amulet (phuīn phe ce āñ or phuīn phe phā āñ).

From the rich content of the notebooks in this catalogue it would appear that many Shans are keen to manipulate these sources of power. The black notebooks in particular often contain deposits of esoteric lore in which it is specified exactly how a reader should act to effectively draw upon these sources of magical power. Frequently minute instructions are laid down on the ways to maximise and direct such powers. These instructions may include the spells to be uttered when mixing plants for medicinal purposes, or occasionally they may specify what ingredients are needed for making the ink with which amulets are drawn or bodies are tattooed. With some spells interpretations of their meaning may be recorded. Thus the syllables ū-ti-pu-ā often occur and it is believed that the syllable ū stands for dignity or majesty, while ti-pu-ā is believed to mean under the sky.³⁵

The student of Shan magic will soon notice that certain symbols are extremely popular. For example, representations from the animal world are frequent; in the handbooks that contain magical diagrams and tattooing instructions we find depictions of fishes, insects, apes, monkeys and elephants, but of all animals the felines are by far the most popular. The prevalence of tigers, leopards, cats and lions is related to the type of power the Shans associate with these animals as well as with the power they wish to manipulate and possess. In particular the tiger represents probably the most powerful, dangerous and effective hunting animal in the jungles of Mainland Southeast Asia and by drawing or tattooing a shape that evokes such an animal it is hoped and expected to produce some of its immense powerful qualities.

There are spells to make a person obtain extra energy, words to be used in moments of stress or danger, utterances that will make a person more persuasive when trading, ways and means of making a person attractive to the opposite sex. However, all such information is governed by a multitude of rules. Tattooing is effective only when executed by a person who not only will have the skills to effectively transpose a design on the skin, but he also must use the proper tattooing ink. The latter is no easy matter, for the list of ingredients for particular types of tattooing contains dangerous materials, substances from powerful animals, such as the bile from a tiger. Sometimes necromancy is needed to obtain an ingredient for the tattooing ink. While the specialist is engaged in applying his tattooing skills, he must utter the appropriate spells, some of which can be found in the notebooks.

³⁵ This indigenous interpretation appears to have lost track of the fact that probably the syllables ti-pu-ā represent a reversal of the famous Pali abbreviation pu-di-ā which stands for pubbenivāsa dibbacakkhu āsavakkhaya. For details see the catalogue *Burmese Manuscripts*, Part 1, p. xxv.

The tattooing books as well as the phuin phe are often lavishly illustrated, the artists drawing upon a traditional vast array of imagery. Some of this derives from orthodox Buddhism, such as the five Buddhas or the arhats. On other occasions we come across symbols that do not fit in with Theravada Buddhism and which derive from a form of esoteric Buddhism that once apparently was widespread in various parts of Mainland Southeast Asia. This esoteric Buddhism has been little studied, but it seems that it is this tradition that is responsible for the many diagrammatic arrangements of letters and ciphers as well as pictures of humans who cover their face with the hands. The latter are called kon nam (water people), for the Shan believe that they are humans who live in water and when they leave that protective medium they must protect their eyes. Once having returned to their watery environment they may open their eyes again. Other images again seem to be drawn from an indigenous tradition. Thus the depiction of the goat as symbol of strength seems to be typically Shan.

THE TERMS CAK, 'TEN' AND ĀN

In such a rich magical tradition such as that of the Shan there are some concepts that defy translation, and therefore it is necessary to refer to them with their native terms. Thus the catalogue abounds with terms such as cak, ten and ān. While the word ān is immediately recognisable as not belonging to the English language, the word ten has the disadvantage of being a common English word. To avoid confusion the Shan word ten is always written as 'ten'. The words cak and ān on the other hand are obviously not English and to avoid burdening this introduction with a plethora of inverted commas they will be presented without additional markings.

The word cak apparently comes from the Pali cakka, circle. The cak is a small round metal object, preferably made of gold, which has been sacralised by uttering spells as well as by drawing a magical syllable or another appropriate traditional powerful symbol. This metal object should then be inserted under the skin. A cak also can be tattooed. Many notebooks carry multiple depictions of caks, often together with instructions on how and when such an object needs to be placed under the skin.³⁶

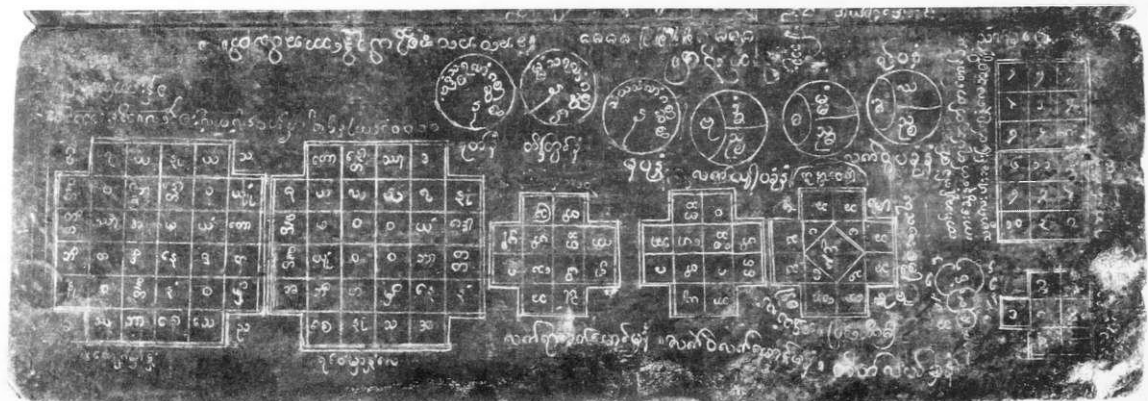


Plate 7: A group of cak (above) and 'ten' (below and right)

³⁶ For a description of similar practices among the Burmese, see Shway Yoe, *The Burman, His Life and Notions*, New York: The Norton Library, 1963, pp. 43–44.

With the concept ‘ten’ the Shans refer in the first place to a candle. In many magical books there are complex drawings made up of ciphers, letters and other symbols usually arranged in the shape of a triangle that has a relatively small base and long sides. In order to make a magical candle the owner of the manuscript should copy these complex drawings on a piece of sā paper or any other inflammable sheet of material. When he has finished making the drawing, all the while uttering the appropriate spells, he should tightly roll up the paper and immerse it in liquid wax. Thus the drawing has been transformed into a wick and the sacred object that has thus been made is called ‘ten’. Usually the recipe also contains specific instructions on how to make the wax that forms the outer sheath of the magical candle. The ‘ten’ in many notebooks, just like many of the phuin phe, are drawn on demand specifically suitable for the owner of the book. There are wicks in which an open space has been left and there the person making a ‘ten’ can enter his day of birth. In order to be effective the instructions should be followed to the letter, sometimes the exact weight of the finished product is indicated. Often a person who is interested in this type of magic will collect a variety of designs, each for a specific purpose, each having its own shape and set of instructions.



Plate 8: A ‘ten’

The burning of a magical candle is known among other Tai peoples, but there it is mainly limited for the purpose of divination.³⁷ Among the Shans such candles are chiefly used to practise magic, in particular to influence or dominate other people or to manipulate future events. Often it can be seen at a glance what purpose a magical candle will serve. When a ‘ten’ is intended for love magic the figure of a woman, or an embracing couple may feature prominently among the sacred syllables and cabbalistic shapes. The owner of the notebook may also be instructed to utter or write down the name of the woman he wishes to influence when drawing the wick. When a ‘ten’ is intended to hurt an enemy, the instructions may be that he writes or utters the name or the day of birth of the person who is in his way. It is quite common to find that the instructions include ingredients to be mixed in with the ink that will be used to draw the wick and these ingredients may include parts of plants or animals that are extremely difficult or dangerous to obtain.

³⁷ An elaborate description of a candle divination can be found in Richard D. Cushman (transl.), *The Royal Chronicles of Ayutthaya*, Bangkok: The Siam Society, 2000, pp. 23–24.

The ān are diagrams made up of powerful symbols, ciphers, syllables or drawings, arranged in a systematic manner, often a grid. This design can be copied, usually on a piece of sā paper and when it is to be made effective it is placed in a small bowl with a mystic wick and lit. The burning of the ān may be regarded as the communication between the visible and invisible world.

The earliest description of the use of an ān in Mainland Southeast Asia is probably that of the Portuguese who made an official treaty with the king of Burma. After the contract had been signed and the Burmese officials had to swear their oath, the Raulim, or Minister of State began reading in a book of his religion, then he took a small piece of yellow paper, as well as some nice-smelling leaves of trees, on which stood some words written, which, after having been set on fire, quickly converted to ashes. Then he took the hands of the Portuguese envoy between his hands, laid them on the ash, saying some words. The Minister of State answered that he was content to make this oath, in the name of the King he promised that as it was agreed upon it would be followed.³⁸

DATES

It is a common practise that the person making a lik ho indicates the date on which he considers the document to be ready. Such dates are usually written in Burmese, and include the day of the month, the name of the lunar month as well as the year. They are often consistent with aspects of the system of Burmese time reckoning. Thus years are usually in Sakkarat. Occasionally the Buddhist era is mentioned in second position. When the Buddhist era is added also here the Burmese influence is preponderant, for Shan and Burmese reckon the Buddha era one year different from Cambodians and Thai.³⁹ The dated manuscripts in this catalogue range between 1855 (21) till 1975 (79), whereby the latter is rather of rather exceptionally recent manufacture.

Twenty-eight of the dates in this catalogue were sent to Chris Eade who is generally recognised to be the world's leading expert on Southeast Asian calendrical systems. He kindly checked these dates as to correspondences with the Thai and Burmese calendar. He reported that five of the dates agreed with the Thai time reckoning and disagreed with the Burmese system. These were the dates mentioned in **99**, **101**, **102**, **103** and **104**, a clustering that would indicate that here we are dealing with a batch of documents of special provenance. Indeed, the names of the sponsors and the locations mentioned in these documents show clearly that we here have to do with manuscripts that were written by Shans who lived in the Province of Maehongson, just across the Burmese border. Most of the other dates agreed with the Burmese system of time reckoning.

When the Buddha era is mentioned in a dated manuscript an interesting calculation is sometimes added. Not only does the scribe mention how many years of that era have elapsed, but he adds the number of years that still remain till the end of the Buddhist religion. Hereby the scribe, in accordance with the widespread belief that the teaching of the historical Buddha (Siddhartha Gautama) will only last for five thousand years. Sometimes, such as in Ms **95** it is

³⁸ I have here relied upon the first Dutch translation of João de Barros, published under the title *Ongemeene Scheeps-Togten en Manhafte Krygs-Bedryven te Water en Land door Diego Lopez de Sequeira...*, Leyden: Pieter van der Aa, 1707, pp. 37–8.

³⁹ The best guide to time reckoning systems in the region is J. C. Eade, *The Calendrical Systems of Mainland South-East Asia*, Leiden: E. J. Brill, 1995.

calculated that it will be a mere 46 years to the half-way point of 2500 years after the death of the Buddha. This awareness of how many years have elapsed since the Buddha died has a pertinent meaning in Tai culture. They adhere to the idea that the Buddhist religion will not suddenly disappear in the year 5000, but instead will be destroyed in specific stages that often have been described. It was apparently of great concern when the year 2000 came near and caused some Buddhists to engage in large-scale meritorious action so as to bridge the dark times that loomed ahead.⁴⁰

POETRY AND RECITATION PROSE

The most detailed analysis of the principles of Shan prosody can be found in J.N. Cushing's *Grammar of the Shan Language*.⁴¹ Cushing informs us that almost all religious books are written in a metrical style. In metrical compositions the first line is called *kvām tuv*, the body line, or *kvām tañ*, the setting up line. The second is called *kvām pha*, or *kvām huv*, both meaning the covering line. Two successive rhyming lines are called *svñ kiv*, literally a double-strand. Three rhyming lines are *sam kiv*. A double strand may be connected, then it is called *khuiv*, or disconnected, *khāt*. An extra end rhyme that may be added after a double or triple strand is called *tāñ khai*. In this catalogue the chief metrical system underlying a text is indicated by using these terms. Thus, when a text is given as possessing a rhyming system of *svñ kiv khuiv tāñ khai* this means that it has a double strand connected rhyme that is marked with an extra end rhyme. Below some examples will be given.

Generally there are two approaches to prosody, those works that fall in a strict rhyming scheme, they are terse and pithy and are called short works, *kvām pvt*. The other type is characterised by elaborate long sentences of unequal length, whereby the rhyming scheme is preserved and recognisable by the skilled reader at particular points of the paragraphs. The metrical elements or the metrical character of a text may not immediately be visible to the outsider, while they are not marked. The recognition of the metrical system and the rhythm is a matter of experience.

a. The *kvām pvt*

While the *kvām pvt* rhymes are short, they serve well to illustrate some of the rhyming principles. The rhyme of *kvām pvt* compositions can be described by referring to the number of syllables contained in a basic line. Thus there are three-, four-, and five-syllable types, respectively *kvām sam kho*, *kvām si kho* and *kvām hā kho*.

Kvām sam kho are usually found in very terse sayings, often not containing more than two or four lines. An example follows, whereby some elements have been underlined in order to illustrate the strand.

⁴⁰ For an elaborate discussion of the Tai belief in the evil consequences of the disappearance of religion, see the Thai Inscription No. 3, which was written in 1357. An English translation can be found in A.B. Griswold and Prasert na Nagara, "The Epigraphy of Mahadharmaraja I of Sukhodaya", *Epigraphic and Historical Studies* No. 11. *Journal of the Siam Society*, Vol. 61, Pt. 1, Jan. 1973, pp. 87–11.

⁴¹ J.N. Cushing, *Grammar of the Shan Language*, Rangoon: American Baptist Mission Press, 1887, p. 88 ff.

lī puiv kān |
vān puiv kuiv ||
lī puiv khav |
yav puiv nuin ||
cā. hūm khī |
lī hum suiv ||

This piece of kvām sam kho has the triple-stranded connected rhyming system (sam kiv khuiv) which may be elucidated by substituting the relevant syllables with the symbols a, b and c as well as x, y and z.

-- x
x a a
-- y
y b b
-- z
z c c

An example of a four-syllable rhyme, kvām si kho

kin māk nān tav |
kin khav nān tai ||
kav nān hit mī |
kav khī hit suiv ||

Much more beloved among composers is the five-syllable rhyme. The following represents an example of the kvām hā kho beginning with the base line kvām tuv and possessing the rhyming system svñ kiv khuiv. Again, some key words are underlined so as to facilitate noticing the strands:

tan: nai sū: ton: yav: lī ngām: tūv; cot |
sam. tak: khōt, hañ kvam: ||

nam. tav; yot, tūk: yam: |
līn muin: khām: choi; māt; ||
sin tham: mrāt; puñ, nā, |
(line 18) cātakā, khin: nainā: ||

loñ sathā muin kan ||
phuv me: pan lū thap ||
tak wan: pan po me ||
charā ñe son tham ||

cuiv. (line 19) po me khuiv: sai ||
cim lip tai vuñ sin ||
tan lai nuin suññā ||
cav rācā khun muin: ||

devirā miphyā: ||
hompā: ik mu: mat ||
mañ sā: cav (line 20) khun on ||
am hay lon loi: yvañ: ||

cuv cim kon huiñ hoñ: ||
 phi pu kyoñ muññ that ||
 muiñ: pon khvāñ: rakkhā ||
 phīpayman⁴² pan kvā thuiñ ce: ||

phuñ mā (line 21) nat amyav: ||
 ruk kha cuv: am rot ||
 amyav: sañ ā kā ||
 nat te vā khun van: ||

Comparing the kvām sañ kho, kvām si kho and kvām ha kho reveals in the first place that the rhyming system is almost identical in all three cases. A chief feature is namely that the last word of the first line of a couplet rhymes with the third-last word of the concluding line. When a three-strand rhyme is used, the rhyming system follows the two strand examples given above, with the difference that the second and third line both possess a word in the pre-penultimate position that rhymes with the last word of the first line. In addition the final word of the third line becomes the new rhyming word for the next two lines.

It ought to be noted that the Shan poetical rules go beyond the rhyming systems that have been described thus far in that the rhyming words do not only share a common sound, but they also usually possess the same tone. Less apparent is, that there must be an alternating tonal contrast in the final words of two subsequent sentences. In Cushing's words:

(1) If the last word of a line in a couplet has a high tone, the last word of the next line must have a lower tone. Then the last word of the first line of the next couplet must have a low tone and the last word of the second line must be of a higher tone. Or if the last word of the first line of a couplet is a low tone, the last word of the second line must have a higher tone. Then the last word of the first line of the next couplet must have a higher tone, and the last word of the second line a lower tone.⁴³

Four and five-syllable rhymes may be combined. The principles of the four and five syllable rhymes also are visible in the more free recitation styles, whereby a varying number of words may be internally added, depending on the skill of the composer. Often these contain embellishments in the form of internally rhyming couplets, series of synonyms and evocative describing words, or by extending the endings.

b. The rhyming systems in narrative prose

Thus far we have concentrated on the kvām pvt, the short rhymes. Some of these can be found around the concluding lines of a lik ho. The main narrative texts in the lik ho usually are bound by different poetical constraints. Often there is a two or three-strand rhyming system, but the metrical elements or the metrical character of these texts are not immediately visible to the outsider. In narrative prose there is no fixed amount of syllables before the key syllables that indicate that a decisive part of a strand has been reached. Here an example of a three-strand rhyme with relatively short phrases:

nai le cañ nai tak ma siñ kha ban suin cuv yuin huiñ pu ya |
 puin hic vai pa ma mi nai ||

⁴² Phīpayman is used as one word, in the meaning of phimueang, the tutelary spirit of a town.

⁴³ Cushing, Shan Grammar, pp. 93–94.

cim muiv pu siñ pha ko piñ hit ma |
ik tañ cu wan ya ho sa ko phiñ ||
nin pin huiñ nan cuv lai pi phiv kyā |
han hot to cañ nai mav ya om lañ ||

tañ ka tu luk ik tu lan |
tak ma co co khun siñ wan pak leu ||
cañ nai khvan man lan pyiñ kya nu se mav cin |
pa hu khai yu cañ nav phyiñ cu yum ||
cañ nai lan mav mi tañ khiñ ku phom kun= oi lai sam hum pan |
tak ma yon av miñ kup khvan hu nai ||

For those who prefer to see how this looks in algebraic form, here follows an example of the system underlying a sam kiv khuiv tñ khai in a lik ho. Note that the final word of the third sentence gives the new rhyming word for the following two sentences.

(text)...W.o o x
(text)...Xo o o (khai)
(text)...X o o o Y.
(text)...Y o o
(text)...Y o o Z
etc.

The length of the text before the first rhyming word and the choice of rhyming system depends on what style the author prefers. Some like Kañ Suiv tend to use a relatively short sentence; others prefer to write four to five lines of text before coming to the rhyming word and there are even some who prefer even longer stretches between the rhymes and they string out the links of their strands to one or two per large folio.

An example of four strophes from Ms 10 shows what a relatively short narrative prose using the two-strand rhyming system (svñ kiv khāt) in a style that looks like that of Kañ Suiv looks like. The underlining has been added to make the system transparent.

cañ vā thā nai. mat ko mat ta vākā manukssa lū nat kyon: cuiñ uñ: |
lat vā muiv nan. yañ: mī: ko. (nuñ) me sav ke cuiñ sam pā toñ pum luñ nō: ||
po: lak: mī: nam sip: cai: koñ kiñ khut: mun: yū nay: kuñ toñ me man: nā ||
pai sam man: man: huiñ lañ thuiñ mā: pī lay luñ lay am mī: sū yan kā: phvā: ok ni. yav. ||
vai hay phū me kham lui: tukkha vuñtanā pai kvā khav vañ thun kvan. tit vañ mai mvuin
tvun luñ mok po: ce: nai. nā ||

tevā luk on sip: phu nan. kō than po: cañ lat op op ip: ip: mo: yū nay: pum vai. yav. ||
mañ kun: hit: vā po: kav yan se nay: pum lā phe: tak: pvai: vuin: kai pai yav: hā nuin: hā
kham: hay po: tim uñ tim ye: sut lai um lō khon lū kon lū kon vā nai. ||
mañ kun: sam. vā kav tak: hit: kan hit: nan: hit: svun hit: nā hay po: cappā: khav kup kuiñ
namnā yav. le ||
kamphon hik vā kav tak: le lak: cak kut: sakhuv: tammya le ya cun lan kā an yū suiv nā tin:
pit luñ kvā po: than muiv muiñ: vai. yav. ||

Apart from the rules of rhyming, narrative prose may be described by its recitation style. The Shans recognise more than forty styles. Most of these recitation styles are based on extensions and variations of the principles of the kvām ha kho metre. The four most common styles are:

1. kvām kiñ kvām nvn (literally: words roll, words recline)
2. kvām kiñ kin svñ (literally: words roll, consume two)
3. kvām pvt yuv yuv (literally: words short and disordered)
4. kvām lo ke (also called kvām sam)

In the style which is called kvām kiñ kvām nvn long prose sentences end with rhyming sections that can be recognised as having the chief aspects of a kvām ha kho sam kiv, both in the positioning of the rhyming words as in the alternating ascending and descending tone sequence. In the narration style called kvām kiñ kin svñ the section preceding the kvām ha kho sam kiv words there occur two rhyming couplets. In the kvām pvt yuv yuv style the prose preceding the kvām ha kho sam kiv section is completely free. Finally, the style called kvām lo ke or kvām sam is a mixture of the kvām kiñ kvām nvn and the kvām kiñ kin svñ style.

Other well known styles are kvām lāv, a prose with many internal rhymes. These rhyming words may be encountered every three to seven syllables throughout the text. Then there is a rhyming system called kvām vvk. This type of rhyming is well suited to recite the jataka tales, especially when they have been composed to be recited for the entertainment of young people. It can be recited with the accompaniment of music. In this catalogue **171**, **176** and **181** are in this style. Other literature is in kvām lvñ khuñ (whereby the word khuñ refers to the river Khong). It is a rhyme that meanders, a beautiful poetic language, it has been likened to the sun rolling across the sky and the text ending like a sunset. Also this style is more liked by younger people. Stories written in the kvām yvp yvn style is rhythmical and sweet. Some are reminded of waves. Text **185** is in this style and may be recited in accompaniment of music.

VARIATIONS AMONG COPIES OF THE SAME TEXT

In this catalogue there are only three documents that are based on one and the same text, namely the sukta:nippanna, a text with the rhyming system svñ kiv khāt (having a double strand, disconnected) written in a style reminiscent of that often used by Cav Kañ Suiv. It is a text that is considered particularly suited to be recited in memory of a beloved relative. The fact that three manuscripts in the collections described here deal with this text (**30**, **47** and **48**) may be seen as a reflection of its great popularity.

This occurrence of three copies of the same text presents us with the opportunity to check to what extent the texts are identical. If there are variations, what types of differences may be observed? In other words, how strict do the scribes adhere to some master-text? In this comparison the introductory paragraphs as well as the concluding sentences which are custom-made for the sponsor, will be left out of consideration. First the opening lines of the actual text in all three manuscripts are given. For the benefit of those who are interested in Shan prosody the rhyming words have been underlined.

Text **30** (opening paragraph)

nai le pin nāñ muiv nan mun suñ phrā: yvt sam̄ muin̄ tañ kav le ||
 khup̄ muiv yū tam̄ nil kyo: thā luñ han kyo[n̄] cav ho tham̄ le ||
 kiñ cav khyot av pit muin̄ nuin̄ vuñ sākī vañ pan huñ le ||
 khan hay thuiñ cvm̄ trā: phom̄ tañ luñ siñsiñ vā nai ||

Text **47** (opening paragraph)

nai le pin nāñ mun suñ phurā: yvt sam̄ muin̄ tañ kav ||
 muiv an yū tam̄ nī kyō thā ruñ han kyoñ cav yam̄ nan ||
 kiñ cav khyot av pit muin̄ nuin̄ vuñ sākī vañ pan huñ ||
 khan hay thuiñ cvm̄ trā: phom̄ tañ luñ siñ siñ ||

Text 48 (opening paragraph) nai le pin nañ muiv nan mun suñ phrā yvt saṃ muiñ tañ kav |
muiv kan yu vañ ni kyo thā ruñ han kyo[n] cav yaṃ nan |
kiñ cav khyot av pit muin ñuin vuñ sākī vañ pan huñ |
khan hay thuiñ cvṃ nippan phom tañ luñ siñ siñ ||

In all three instances the text conveys the same meaning, telling how the Lord Buddha, great in merit and honour in the three worlds and living in the Niyoda monastery caused the 80,000 relatives of King Sākivaṃsa to gain fame till all of them reached nibbāna. However, the scribe of text 30 had added some padding to the text without changing the meaning, using small extra words like le, vā and nai. More interesting is the fact that a spelling error has slipped in two of the documents for the word for monastery, kyoñ is wrongly spelt in 30 and 48.

It would take too much place to deal with a full comparison of the three texts. Suffices to present a second probe, namely the beginning of the second section of the same text. It may be observed that again the texts are identical in substance, but the scribe of 30 continues his padding with extra words.

Text 30 (opening paragraph of part 2)
nai le lai saṃ tak mā lat lui: saṃmā: saṃ puktha: kiñ cav mun yay phrā: vā nai ||
khiñ khaṃ ñav siñ⁴⁴ kota:mā puñ cuiñ le ||
ñav siñ cav nay kyoñ luñ nīkyothā le |
yū khyot cuiñ ñav ñā tuñ khaṃ ||

Text 47 (opening paragraph of part 2)
nai le lat lui saṃmā saṃ puktha yvt cav mun yay phrā ||
kin pin khiñ khaṃ ñav siñ kotamā puñ cuiñ ||
yaṃ an cav nay kyoñ siñ khaṃ puñ nīkyothā |
yū khyot pit muin cuiñ ñav ñā tuñ khaṃ ||

Text 48 (opening paragraph of part 2)
nai le poi cuiñ lat lui: saṃmā saṃ pukthā sut yvt mun yay phurā ||
khiñ khaṃ siñ lav kotamā hup cuiñ ||
mun khaṃ sav nay kyoñ luñ hvñ hañ nīkyothā lañ mrat ||
khyot av pit muin ñuin ñav ñā tuñ khaṃ ||

MANUSCRIPT READING: A SHARED TRADITION

Much of the Shan devotional literature that can be found in the lik ho is not in Pali, but it has been written in the Shan vernacular. This apparently was already the case during the lifetime of great learned men like Thammatiṃna who wrote in the late-sixteenth and early seventeenth century. The fact that this devout literature is in the Shan language and not in Pali is related to the circumstance that Buddhist monks did not occupy a monopoly in writing religious literature. Although educated men almost invariably spent a long time in the Buddhist order, the profession of writer developed in the lay world and was made possible through the generous support of the lay people. Shan literature is meant to be read and enjoyed by all learned men and women.

The position of the lik ho in traditional Shan culture is clearly described by Leslie Milne who spent most of the period between 1906 and 1909 in Hsipaw and northern Hsenwi:

⁴⁴ The words ñav siñ constitute an epithet of the Buddha.

Religious writings, on the native hand-made paper, may be found all over the British Shan States, piled up in corners of monasteries, under sheds that cover images, in wayside rest-houses, and the houses of the people. There are few homes in which at least one copy of the sacred writings may not be found. Many Shans read their scriptures with manifest sincerity and delight. In their homes, in rest-houses, in monasteries, or gathered around an open fire, Shans may be seen listening with reverence to the rising and falling cadence, as their “reader” chants a birth story of their Lord Gautama, or of the beauty and bliss of Nirvana, pictured as the “Home of Happiness,” the “City of Gems and Gold,” or smiling over semi-religious love songs, when the lovers meet in the sky – when their star palaces come in conjunction – to renew their love in perpetual youth.⁴⁵

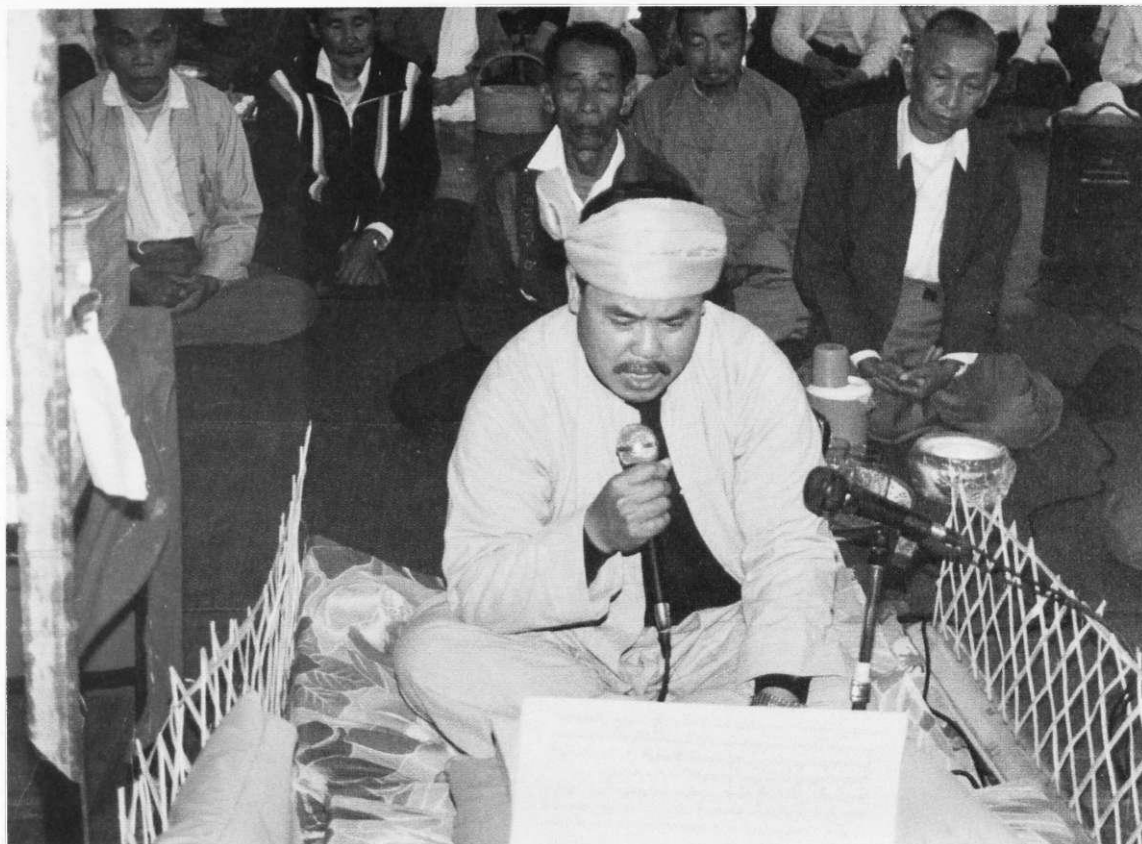


Plate 9: A formal manuscript reading session

A reading of a text in a *lik ho* can be part of various kinds of festive occasions, such as the celebration of traditional new year. A large house or a hall would be decorated, a high place prepared for the reader and the community would gather behind, men, then women then children. The reader could be anyone, men or women, who had sufficient knowledge and skill. These texts were there to be listened to and enjoyed. They have a pious content, relating about the world of the Buddha, the gods and heavens, but the scenes described were lively and related to the experience of the public. An example of a witty style can be noted in the beginning of the third *kanta* of 43 which is a commentary on one of the *abhidhamma* texts. This tells of an occasion when the Lord Buddha preached and attracted a massive audience of men, women, poor and rich, with and without might. It is not difficult to imagine the warm reception of the following moving word picture among the audience.

⁴⁵ Milne, *Shans at Home*, p. 214.

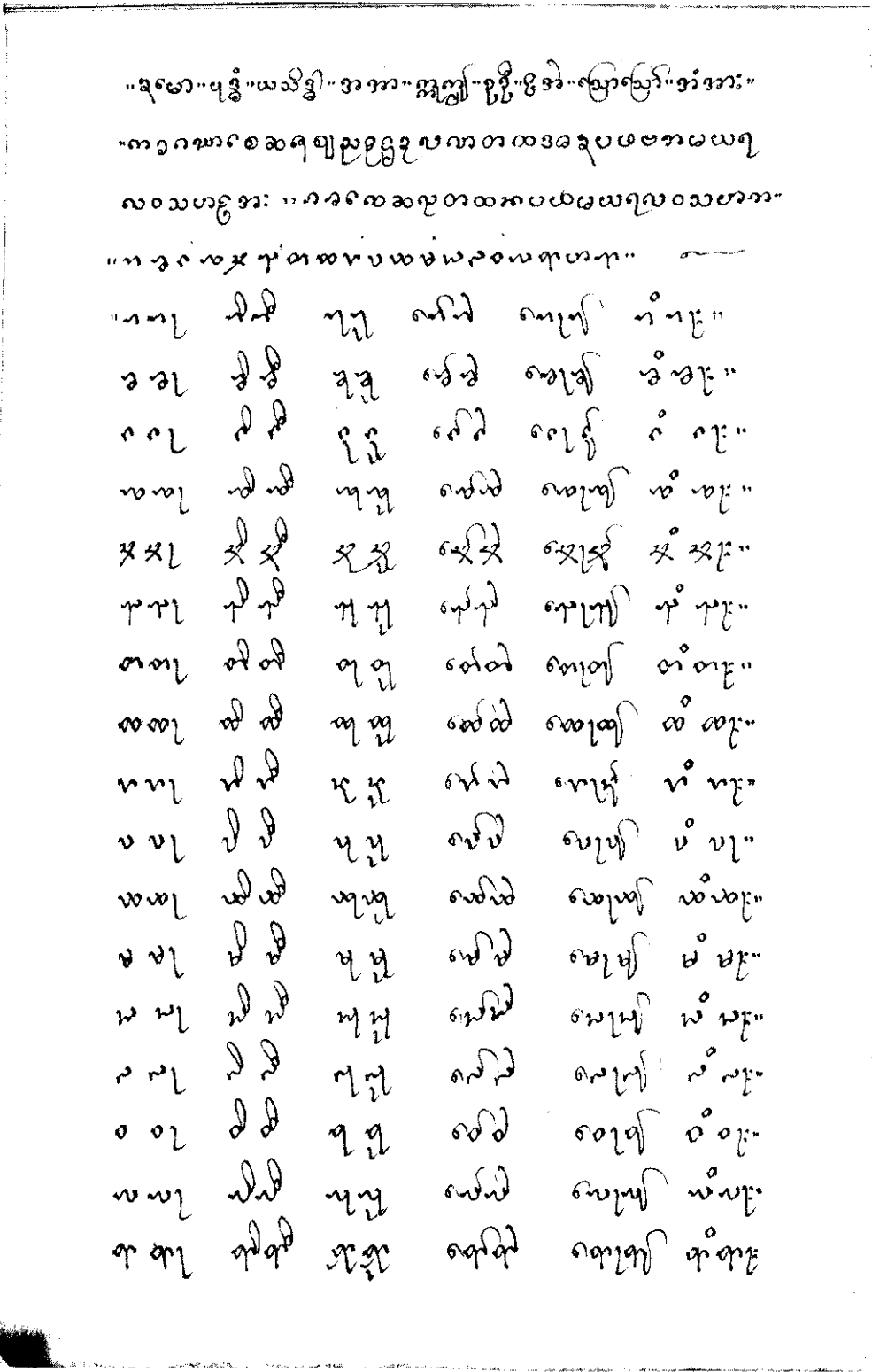


Plate 10: A traditional schooltext in Tai Mao script

- 0⁴⁶ nai le tham siñ trā mi mā vañ nay lan phuiñ pe le ||
 sam tak khō thuk nuk nvk vai kip ke rum pvñ kvñ yav ||
- 1 phav nai tak mā lat luiç, nā poi yu kun li le ||
 kā an in mun phrātrā: vuñ nuiv phi kiñ cav te ||
 kun sin kun tham cvm av nañ trā: to cav (||)
 mav hū lai muin lan num thav cai yin le ||
- 2 cim tim⁴⁷ cav thañ kū phū li can le ||
 sathe mo hūñ ik khun kvan kū cuiv te ||
 tañ kā siñ luim siñ viñ mav ne pin tvak an le ||
 pun an khav vvoñ sa:sa:nā: to vvoñ nippan nav huñ le hay||
- 3 muin lakyū pā nā: pha: puin van vk liñ puin le ||
 kūñ kun sathe ik khūñ muin thav yuin vā nai ||
 to lak puin pin poi siñ kyañ trā: sam l ||
 pik vā namnā te nañ uin uin poi kuin le ||
- 4 puin lak thuñ lak phayak khiñ phuiñ mu pin cum le ||
 siñ leñ kvñ luñ khav khum khav hūñ te yav uñ ||
 ñik tuv khvñ hūv yuk pañ muiv kā iñ⁴⁸ ||
 vū vū khvñ toi nā mvñ siñ lan mo te yav ||
- 5 pi pat tut at tuiñ siñ pav lai khā ||
 hit hay li hu li tā thuk trā: lyok pat te yav ||
 sai kvamyo kam yvñ li nippan le ||
 po kā yuk yoñ kuñ to vvñ yvt cav sañ phan khiñ mvmñ nai yav uñ ||

In traditional Shan culture there exists the custom of rhyming debates, where a group of women debate against a group of men. One group sets up a line, choosing, for example a vvk ha kham (an opening line with five syllables) or an vvk pit kham (an opening line with eight syllables) or an vvk kav kham (one with nine syllables) or an even longer one and the other party will have to compose on the spot an appropriate, witty answer of similar rhyme and length. Each successful answer is scored. Such a debate is considered great fun. It may last for a day and a night, interspersed by and accompanied with music. Men may compete against women. The triumphant winners must be carried around by the losers.

⁴⁶ For the benefit of the reader, the stanzas have been indicated as well as the rhyming words. The prose recitation system is svñ kiv khāt.

⁴⁷ The word tim is wrongly spelled, it should be tí.

⁴⁸ With the body curved, heads aside, hands in the air, weaving rhythmically

GLOSSARY OF TECHNICAL TERMS (Sh: Shan; B: Burmese)

- ān (Sh) magical diagram
cak (Sh) circular piece of inscribed metal to be inserted under the skin as a magical protection
cātaka (Sh) title of a person who has caused a book with sermons to be written
care (Sh) title of a person, a scribe
kaṃ (Sh) a writing implement
kaṃ ku (Sh) an indigenous white crayon
khaṃ kav, prayer, such as inviting the gods, introductory prayer
khat (Sh) disconnected, as used in the expression soṅ kiv khat
khuiv (Sh) linked, as used in the expression soṅ kiv khuiv
lik ho (Sh) devout book written in commemoration of a beloved person
lik lai meu pe (Sh) literature
lik lai pai pe (Sh) literature
mai saṅ paper, (Sh) paper made of the pulp of the shoots of a kind of bamboo
naṃ men (Sh) pungent oil to impregnate paper against insect attack
pap (Sh) lit: to fold, a book
pap kiñ (Sh) a indigenous book made up of single sheets sown at the upper edge, usually rolled up in a wrapper and fastened by wrapping with a long cord
pap kiñ phuiv yav (Sh) a piece of writing on a single long sheet, usually rolled up around a smooth stick
pap meu pe (Sh) palm leaf manuscript
pap tup (Sh) a book folded in accordeon fashion
phī lu (Sh) evil ghosts
phrātakā (Sh) title of a person who once has sponsored the making of a Buddha image
phuiv phe (Sh) single sheet of material with magical writing and or drawings
phuiv phe ce āñ, (Sh) magical writing on a piece of paper
phuiv phe pha āñ, (Sh) magical writing on a piece of cotton or silk
phuiv phe piktāñ, (Sh) decorated canopy to be fastened above a Buddha image
ruphoy (B) a commentary
sā (Sh) (*Broussonetia papyrifera*, Urticaceae), a tree which is the chief supplier of pulp for paper making, hence sā paper
saṃ kiv khat (Sh) rhyming system, three strands disconnected
saṃ kiv khuiv (Sh) rhyming system, three strands linked
soṅ kiv khat (Sh) rhyming system, two strands disconnected
soṅ kiv khuiv (Sh) rhyming system, two strands linked
suiv āñ (Sh) shirt inscribed with magical diagrams, believed to protect its wearer
'ten' (Sh) magical candle
tuik tra (Sh) an ornamental book case

CATALOGUE

1

Ms.or. fol. 964. SB, Berlin

Acc. 10419.

Pap kiñ

Material: white sā paper tied and sewn together, black ink. **Size:** 38,5 x 23 and 2 cm thick at the binding. Double sheets, folded on the right side. **Cover:** cloth (50 x 30,5 cm) sewn on the front side of the seam, consisting of an upper part, made of white cotton and a lower part which is a patterned cotton cloth in the colours green, red, white and yellow. **Appearance:** the whole is rolled together and bound with a ribbon, and kept in a European paper-box. The code 'Ma 302' is written in black ink on the outside of the box. Folls 2, 131 and 132 are blank. **Total number of folls:** 132. **Numbering:** none. **Lines:** each fol. of the main text has 19 lines of text on front and back. **Condition:** some wear and damage on the lower borders of the pages, but no text loss. Traces of humidity on the outer folls.

Date: probably Sakkarāj (1)233 (1871 A.D.) in the 10th month on the 6th day¹ of the waxing moon.

Donor: Sañ Care of Nvñ Saṃ (place name as well as family name) and family.

Language and script: Shan.

Vinepārācikkam (vinaya pārājikam)

Remark: the pārājikas refer to the four most severe offences (āpatti) of a Buddhist monk leading to disrobing.

Folls 1–5:

trā to cav phuñ nai caṃ hik cuiv lik vinepārācikkam ti khāro cākhav pin mahātāna: kūsuv khuv siñ hav kham mak lan phuv lan tañ muiñ nippan sañ care nvñ saṃ khav po me luk: phuv me tañ huñ tañ ye ti khā ro cav: yvñ thup yvñ nā² phrā pin cav arimiteya: tak mā khyvt phi khyvt kun muiv nā hay lai khyvt phrā ū trā u te nā cav uñ: sādhu sādhu sādhu namo tassa bhagavato arahatō sammā sappuddhassa | ti: saranṇam aham vatnāmi³ rhi khuiv pā | jeyyatū sappa mak⁴ lam | cav phū pin cvṃ yvt phi kun sirā | kav khā khup pai vai okāyam⁵ ṇav | aphitham⁶ mā kho tham svñ cit kyam | vine phuñ khun nuñ luiñ kham ra cav | tañ saṃ phuñ cuiv suk tan | kho sañ vvoñ nippan ne kam | nai ko kav khā vai saṃ thā vañ kuv | yam ṇav tham siñ tiñ phvñ kuv pip nā | tañ an phuñ khun pha: lai pā phikkhu⁷ | cav phū lai tam mak sī can kup phuv thuiñ lī | ik lui: ariyā nuñ phā luiñ svñ kam cai | svñ ne tañ kyañ⁸ hay mut say mvk kho | khā tak yam ṇav pip kvṃ tuv okā pai vai mū luk pha: sañ khā tañ lui nai yav | nai le to an ṇuin svñ vvoñ mun huiv yañ huiñ | trā: mun suñ cvt luim muiñ kūti⁹ | tham siñ mākhatha: phāsā¹⁰ | kiñ lak ciñ yak pun puiñ kvā tan cay | tak mā pran thut vai phāsā puiñ tai | lū puiñ khuñ sai tai puiñ phai svñ kuiv | kañ cay kvñ khun pai mā sav kyam | hay an kū cav pha: luiñ ham tvñ lī | tiñ

¹ Foll. 130, lines 3–4.

² B nā³

³ P vandāmi.

⁴ P jeyyatū-sabba-magga.

⁵ Wrong for P okāsam. Cf. the similarity of the graphemes ya and sa.

⁶ P abhidhamma.

⁷ P bhikkhu.

⁸ B kyañ¹

⁹ P kuṭi.

¹⁰ P magadha-bhāsā.

kvai khup nañ vai svñ khav yiv me | khuñ tañ tham siñ lik vñe pyan kho | yā hay mit muin puñ
 tham siñ vañ vuiv | ñi ñvt kho sañ vvoñ mun kuiv khap tuiv | yuiñ nañ ko cañ tam pan khi mo
 lai | lī kū lī tā phuñ khun rahan mū yin cai kū phū lui: ta mun uñ | khay¹¹ cay khiñ kham yvt
 cvm sañ mra cvā¹² | cam muiv cav lai pyātik¹³ mañkalā¹⁴ puñ kam | han to kamphā:¹⁵ lum
 thun si sañkhye¹⁶ pai siñ | sip puñ tañ kyañ¹⁷ yav thuiñ liñ cvt tuv | cañ lai thuiñ cvm puñ trā:
 hup cuiñ | mun yuiñ pha: sam phuñ kuv ñav¹⁸ | vātā¹⁹ cav ko lum cit pi | ñav siñ²⁰ pan li hum
 tuv phay man cuiñ | phava: | khiñ kham muiv thuiñ ham muiñ[v]²¹ vuñriñcā²² | puñ hum mai
 tam mā luñ kham | muiv nan vuñriñcā²³ puñ nā | yvn tham kvm am tam phrā hay ke | mun
 kham puit sup cav | lat mvn kun cam ñav muiv pai | vuñriñcā ñin kam | huv cay avn lam²⁴ lat
 yvñ | pañ av mun suñ kup siv cav | lūk ap khav svm van | pi nan ce pha: vuñriñcā muiñ lā | svñ
 puñ tukphikkhā²⁵ pan kvp | tañ pin ik uip khav | pik vā khay lū vvoñ kiñ cav ham lai ye sam
 phi mā nat mā sun | cay kun yvn tañ mun tun tav | yam nan cay siñ²⁶ mvkkalan²⁷ | vai lav vvoñ
 ni pan yvn khwañ | khā tak piñ lin suiv av man | hay an rahan²⁸ tañ lai lai am kū | nan ko mun
 suñ yañ pvai phā | sai²⁹ cay sā pha: mahā³⁰ lai yvn | sañ nan khā tak kvā kham³¹ khav ū tañ³²
 huv kun | tuñ av svm van liñ phuñ khun hay lum | nan ko mun suñ yañ pvai phā | kiñ cav muñ
 han cuv kvā nā kai yav | huiv le kiñ vvoñ ham cay siñ cam | puiv kā khuiv khvm pai sut liñ ciñ
 ñai | sañ pvai lun se phuñ khun cav han tā | mav mi phū piñ khiñ ocā³³ man lin³⁴ | mav mi phū
 tak phai kham khav ū tañ mā pan | kun muiñ phvk cvm yan nap vā vā nai | sañ nañ pan avn cuv
 pun kvā | kū cav pha han tā tañ lai | po vā puñ yak khav tañ kin | av tañ tan khuv³⁵ piñ man lin
 liñ³⁶ lum³⁷ | mav nan pai tuñ svm van tam kun nuiv kham khav | lai liñ sañ khā pha lai cav tañ
 luñ |

¹¹ 'ay' being written with only one hook on the top

¹² B cvā

¹³ B byādit- P pāihā[riya]

¹⁴ P mañgala

¹⁵ B kambhā- P kappa. It is evident that the Shans adopted many Pali expressions from the Burmese.

¹⁶ P [a]samkheyya

¹⁷ B kyañ¹. The 10 kinds of compartment

¹⁸ I.e. the Buddha's power reaches over the whole Sky in all three worlds

¹⁹ P vassa

²⁰ 'ña' is often written in this MS with a hook on top to be able to differentiate it from 'e'

²¹ Error for muiñ

²² P veran...ja. Cf. DPPN s.v. 'veran...ja'

²³ Name of a brahman from above mentioned city.

²⁴ Written lamṃ

²⁵ P dubbhikkhā

²⁶ Epithet of Moggallāna: '100.000 hearts'

²⁷ P Moggallāna

²⁸ P arahat

²⁹ Written saiai

³⁰ Refers to Moggallāna

³¹ B kham

³² B ū³ tañ

³³ P ojä

³⁴ Apart from the group of Arahants nobody will take the man-plant as food out of the earth.

³⁵ B tan khui³

³⁶ 'luiñ' being erased

³⁷ The people are angry with the Buddha because he doesn't use his power to extract the fruits out of the earth for the poor people.

Fol. 130:

yo pana bhikkhu kunam sa ghādikam lābha parinatam attā kho parināpeyya: nisaggiyam pācittiyam | 309 nisaggi prī j | | | sādhu sādhu sādhu
 di pū ā nuñ prī prañ cum pā j | | sakkraj 332³⁸ khe³⁹ chai prañ la⁴⁰ chan⁴¹ 6 rak⁴² re kū prī prañ
 cum pā j bhūrā | | | sādhu sādhu sādhu sādhu sādhu sādhu | ⁴³

2**Hs.or. 4432. SB, Berlin**

Acc. Or. 1973. 4432.

Pap tup

Material: yellowish-white sā paper, black ink, some pencil and colouring-in with red ink. **Size:** 18,5 x 22,5 x 1,3. **Cover:** only the back cover has been retained, albeit without the protective frame, leaving only a rectangular piece of ca. 3–16,5 covered with the original black lacquer. **Appearance:** sides covered with black lacquer. The Ms. has been added to by at least two authors at undetermined times. Text fragment. Both beginning and end fail. Folls 17–31 text and illustrations in reverse. **Total number of folls:** 31. **Numbering:** Roman numbering in pencil added at some later period. **Link:** folls 8–9. **Illustrations:** various kinds of animals and magic squares to ward off many kinds of danger with explanatory text including instructions for use as protective tattoos.

Date: no date mentioned.

Languages and scripts: Shan and (fol. 16) Khuen.

Fragment of a notebook with magical diagrams and tattooing designs

Remarks: here follows an example of the complex information that can be drawn from fol. 31: On the left side three squares are drawn with the syllable nam inserted in their middle. This stands for nāma (name). The illustration ought to be copied and a person's name and day of birth should be inserted to activate the drawing's protective function. The syllables in the squares ought to be read according to a system comparably to the moves of the knight on a chess-board. The right square for example has on the top three fields the syllables sa da and nca, the middle three are va, nam and nti and the lower three are pā, nā and a. This should be read as sa-nti-pā-da-a-va-nca-nā, while the syllable nam is left as final one in the middle.

Fol. 31 (Text sample):

nuk khum nai cam sam lui: yā nuk khum nañ kav hit pvai se khyā liñ le thuv ta: cam kvñ cam
 kañ puiv yuiv am thuiñ hav yav lan su rā: kañ siñ yav ò cav uñ⁴⁴ ñām⁴⁵ bhā so mā va tuv nai
 vai huv khuin ò tuv nai phai sai sam huv khav ta kun cit luk van⁴⁶ nai sañ khay hay phe kañ

³⁸ A possible paṭiloma reading of the date '[1]233' would correspond to 1871 A.D.

³⁹ Error for khu

⁴⁰ B la

⁴¹ B chan³. Concerning its etymology cf. JBRS 6 (1916), p. 69.

⁴² B rak

⁴³ Here the Burmese graphemes 'a', 'bha' and 'ka' are hard to distinguish. Similarly 'kha' and 'na', whereby it can be noted that the 'kha' has a loop with its downward stroke.

⁴⁴ These four words are written vertically on the right border.

⁴⁵ This grapheme cannot be identified with certainty.

⁴⁶ tuv van: The one on the left side here should be tattooed on everyone's knee cap (i.e. people having the seven days of the week as their birthday).

cam̄ nak kā sv̄n tuv nai sam̄ huv khav: kuñ kav nan sam̄ phā muiv sv̄n phai phā tin sv̄n phai ta phe kañ yav ò kuñ kav nan vai huv luñ ta ò kuñ kav 'vn tuv nai sam̄ kv̄n ko ahan amv̄n cat li te av ò vai huv luñ ta cav uñ

Fol. 30 (Text sample):

ai ai lam̄ pe nai sam̄ kho muiv phai pā nay[ā] phai pā khvā ta: sañ vā ñu thvt puin le puin mā hv̄n hav cam̄ hay mun nam̄ cit kam̄ pan kin se ta: sañ lin ñu cam̄ muiv khav thuin 'vk thuin khav man 'vk man av kāthā lvm̄ man nai lvt cit kam̄ ta: hay kam̄ liv yav ò nakā 'vn kv̄t kan nan cam̄: sam̄ huv khav khvn khvā: ñām̄ si va ri ma hā si va li mruin⁴⁷ chriā⁴⁸ mruin min⁴⁹ chrā min [nakā an kv] pre chrā pre se chrā se:⁵⁰ hay av kāthā nai kyuk⁵¹ 7 kam̄ yav | hay liññ ta: ñu myuiv pe siñ yav ò | po liññ yav hay pav cit kam̄ liñ tañ kin man se ta: le pvai khuin ti man se ta: yā po tai kā pin ñu mruiv tañ luñ am̄ nai nik cak siñ sak tañ ka muiñ kati hay man te ò cav nv̄ ò cav uñ | an nai sam̄ lañ muiv phai sai: la tuv nai sam̄ si sup vai phai nuiv: ñu truv nai ñvk svk phai sai: 3 tuv nai sam̄ ñvk svk phai khvā: sañ tak hit ai lam̄ pe liññ ñu kin cam̄ hay sam̄ kav ti ta: ai lam̄ pe kā lun khi khu pha: sv̄n tuv nan: nakā an kiv kan nan tuv an mi thiv lik suiv sup man nan kā vā cuiv nai hay lai sam̄ siñ hay mi kati sitcā am̄ lai av tai liññ yav liñ acā⁵² man se hay am̄ am̄ le pvai khuin se chriā dve phu yav |

Fol. 29 (Text sample, partly written vertically, the rest in three columns):

nuk khiv khi añ nai cam̄ hay sam̄ huv khav sam̄ ña si tuv hay sam̄ lui: yā nuk nañ kav akyuiv⁵³ man cam̄ sapparājā ik thi apwañ alan li te nuk khiv cav sivari:⁵⁴ chriā dve kyam̄⁵⁵ dve: hit li⁵⁶ ta: miñ pu tuv nai cam̄ thuk kā lay ko thuv kā [a[nan ta: sam̄ lui: yā che ruv kri kv̄n am̄ cap chriā dve phu⁵⁷ yav | nuk hañsā⁵⁸ phu hañsā me nai cam̄ sam̄ kā kho ko li: lam̄ kā khiññ ko li: rājasappa: iddhi akyun yav ò: chriā dve kyam̄ dve phu yav huv sañ luk nai cam̄ cam̄ phi cam̄ kun maññ akhit mitthā te te ò | sam̄ ta: kun tañ lai khav nv̄ ò | cuiñ huin nai tuv nai cam̄: sam̄ lui: yā cuiñ huin nañ kav yav: akyuiv man cam̄: rā ve sappadha: ikthi⁵⁹ akyoñ yav | po sam̄ hay kyuk se kāthā man cam̄ ñām̄ am̄ ākrui chrā kra[u[m̄ pa ru ma nu hu ru hu ru lvā ha: kāthā puk nai cam̄ sam̄ pan phay ko hay sv̄n pan ta⁶⁰ po luv kvā luv pai hay nuv cit kam̄ le kvā ò: āmu⁶¹ khap sim⁶² 'vñ⁶³ yav. ò | cav tañ lai khav uñ chriā dve kyam̄ dve phu yi

⁴⁷ B mruin̄

⁴⁸ B chrā

⁴⁹ B min¹

⁵⁰ am̄ si chrā se: = magic formula (kāthā)

⁵¹ B kyut

⁵² B acā³

⁵³ B akyui³

⁵⁴ Name of the owner of the parrot

⁵⁵ B kyam̄³

⁵⁶ Written lii

⁵⁷ B tve¹ = P phala

⁵⁸ P hañsa

⁵⁹ P itthi

⁶⁰ sam̄ ... ta: The one who is being tattooed should also be instructed.

⁶¹ B amhu

⁶² B khap sim³

⁶³ B 'oñ

3

Hs.or. 6548. SB, Berlin

Acc. Or. 1977.6548.

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 45,5 x 18 x 6. **Covers:** ornamented with creeper and flower design in high relief using the sā lo technique with glass inlay in the colours green, yellow and silver. **Appearance:** pencil lines as margins and guide lines; gilded on all sides. The handwriting is somewhat hurried. Fol. 1 upper half blank, fol. 66 lower half blank. **Total number of folls:** 130. **Numbering:** Roman numbering later added in pencil in the upper left corner. **Paper links:** folls: 68–9, 72–3, 76–7, 80–1, 84–5, 88–9, 92–3, 96–7, 100–1, 104–5, 108–9, 112–3, 116–7, 120–1, 124–5 and 128–9. **Lines:** 8 lines per half fol. **Condition:** good.

Date: no date mentioned.**Donors:** Nañ Yuñ Lan and Pu Kyoñ Lam from a village named Khuiv Kvai.⁶⁴**Language and script:** Shan.**Sabbūlācātaka-vatthu** (Sambula-jātaka)**Remark:** for the Sambula-jātaka, see Fausbøll V, 88–98.**Folls 1–5:**

trā: tō mrat phrā: pin cav mū nai. caṃ. cuiv vā lik sabbūlācātaka-vatthu⁶⁵ vā nai ō cav tañ lai khav uñ l khav pin ma:hātāna:⁶⁶ tañ lu kusuv khuv siñ rav kham tam muiv muiñ ma:hānippan mak⁶⁷ lan phuv lan nañ yuñ lan pu kyoñ lam khav yu khuiv hay pukco⁶⁸ lu tan trā: phrā: pin cav yvn khav muiñ ma:hānippan aman khan pin vā nai le cuv yañ pik phi pik kun nay pha:va: phuñ sam muiñ nai cat lay pan lay se ko ham hay lai yu lui: ayu vanna: sukkha: pa:ra pati-phāna:⁶⁹ akyuv⁷⁰ kyi⁷¹ nā pā ucā⁷² su to kvñ mu⁷³ khunit⁷⁴ pā pre⁷⁵ mā nañ huv cay huv kho po an phrā: luñ po cañ hay lai kuit kū[k]p thup to man nā pā kan thvm trā: u phrā: u pin cav khyvt⁷⁶ khav muiñ ma:hānippan aman. kan pin yā hañ yā hat yā kat yā kañ ku khun ku nañ caṃ lip caṃ tai ko hay ko mun lui: tā mun uñ: mun ō sā dhu sā dhu l akyuv myā:⁷⁷ myā:⁷⁸ myā:⁷⁹ vuñ hvt suñ se ta:⁸⁰ phuñ cuñ ce lui: tā mun uñ: lin⁸¹ ō: l

⁶⁴ wallow for water-buffaloes⁶⁵ P vatthu⁶⁶ P mahādāna⁶⁷ P magga⁶⁸ P pūjā⁶⁹ P paibhāna⁷⁰ B akyui³⁷¹ B kri³⁷² P ussā[ha]⁷³ B koñ³ mhu⁷⁴ B khunac⁷⁵ B praññ¹⁷⁶ B khyvt⁷⁷ B myā³⁷⁸ B myā³⁷⁹ B myā³⁸⁰ B sum³ chay ta⁸¹ The deities call the earth as their witness. Cf. bhūmi-sparśa-mudrā of the Buddha.

namo tassa bhaggavato arahato sammāsakñuddhasā: | ti sāraṇaṃ ahaṃ vantaṃ | puvdham
 thaṃmaṃ⁸² sagmaṃ tri samkāṇaṃ sisa dīhatū | okāsa okāsa caṇ nai. sip niv. lak⁸³ sit⁸⁴ se⁸⁵
 phū vantaṃ panāma: tutiksa:⁸⁶ ruv ññvt⁸⁷ tuv taṃ taṃ:puñ le | kāya vācī manvō cō cay nā:
 luñ:⁸⁸ suñ pā: tak mā: yaṃ mun khun phu pin cik pin cvṃ pvṃ: pīti⁸⁹ vuiñ: mun vuiñ: cav pā:
 'vñ⁹⁰ suik suñ: mānat⁹¹ nan. kvn: ⊥ sañkhāra-vatti⁹² vika:lala:⁹³ lakkhaṇā nippan piññāp⁹⁴
 yeñña thaṃ⁹⁵ trā: pin mā: nay tuv mun khaṃ: ñav saṃ: cuiñ liñ kuñ than pañ yav nvo | sip niv
 muiv khya tappe tō tak lai av tan man: man kyā⁹⁶ ñuñ patuñ⁹⁷ pwañ ka[p]p kī mak kañ añ van:
 vai mun ñav lu kun uñ ⊥ nvk nai. vimukkti rasā: thaṃmā vinayya: ntac⁹⁸ rap pīhakat suñ⁹⁹
 svai: ni: ke ñā phyā aṅkā kuv:¹⁰⁰ tan thaṃma kanthā¹⁰¹ suññ¹⁰² kyā¹⁰³ pwañ phwañ¹⁰⁴ lvt¹⁰⁵
 lvt tō yuññ khañ¹⁰⁶ lin hvṃ nai. nay | nai. ko sip taṃ sv thvt nvt tan ñai an kyā¹⁰⁷ ñuñ patuñ¹⁰⁸
 lum: cuiñ niñ. phyā:¹⁰⁹ vā pan:¹¹⁰ luñ miñ tvṃ tō kyī te. yav | nuiv nay ariyāsāñkhā tō tappe:
 vine: añ: kaṃ taṃ tip sip liv hiñ thiv ñā kwañ¹¹¹ | sai tañ khuñ khuñ cvṃ vinipūtā le | nai. ko
 sip niv lak sit se: svai muiv khā hā kup ñup ñaṃ aṃ ñña carī tañ kav ōkā kañ: lvt puiñ phe: nai
 nvō | nvk nai. ku haka cāriya: pattātihi ke cu¹¹² tañ añ kun: ananta: phay kañ kuṃ hañ
 kanthā¹¹³ tat srīā¹¹⁴ svn lak svn lam nai. nvō | nai. kō. siv taṃ svt hvt nvt tan tum kan se ciñ:
 van: liñ: e thuiñ ke cu yō su khuk khiv khyam tak kan tō: vai. lū kvn. sam¹¹⁵ liv hav tak pvñ av
 samṃālā-jātaka:-vatthu trā: phrā mā: pin kwaṃ tai. mō: vai. tat lak lam taṃ: kyañ vā. yav

⁸² P dhamma

⁸³ B lak

⁸⁴ B [a[chac ('joint')

⁸⁵ B chay

⁸⁶ P-B tu- written as a ligature.

⁸⁷ B rui ññvt

⁸⁸ B nhaluṃ³

⁸⁹ P pīti

⁹⁰ B 'oñ

⁹¹ P māra < B nat (S nātha); B mār nat

⁹² P sañkhāravatē (fr. sañkhāravant)

⁹³ P vikala

⁹⁴ B paññat-P paññatti

⁹⁵ P yeñña yañña (almsgiving, charity, a gift to a Saṅgha or the bhikkhu; yañña-dhamma) or yiññ B yaññ P yāna (yāna-dhamma) or corrupted form for deyya-dhamma (a gift, that which has the quality of being given; most probable, the other compounds are not found in Pāli).

⁹⁶ B krā

⁹⁷ P paduma

⁹⁸ B nhac. Mixture of nhac and tac ('one').

⁹⁹ B suṃ³

¹⁰⁰ B kui³. The nine aṅgas (nav'-aṅga-buddha-sāsana: suttaṃ, geyyaṃ veyyākaraṇaṃ, gāthā, udānaṃ, itivut-takaṃ, jātakam, abbhutadhammaṃ, vedallaṃ.

¹⁰¹ P khandha

¹⁰² B rhve

¹⁰³ B krā

¹⁰⁴ B phvñ¹

¹⁰⁵ B lvt

¹⁰⁶ To open the sluice (water gate)

¹⁰⁷ B krā

¹⁰⁸ P paduma

¹⁰⁹ B phran¹

¹¹⁰ B pan³

¹¹¹ The vinaya destroys the circle of 1.500 taṇhās.

¹¹² B kye³ jū³

¹¹³ P gandha

¹¹⁴ B chrā

¹¹⁵ Wrong for yaṃ

akyuiv:¹¹⁶ pānāma¹¹⁷ kusuv¹¹⁸ aluiv: sama:-lā-jātaka-vatthu¹¹⁹ pahu¹²⁰ myā: cvai saṃsarā
 tañ cat saṃ khwañ lī kū pan taṃ nai nvō hay lai khav pin tirika patikphan the lū pre:¹²¹ nat¹²²
 yā¹²³ piññā¹²⁴ cun. sati¹²⁵ ñāna¹²⁶ tat yvk ū: mrat taṃ añ nā: pā: nan. tuk pin pan lay mut say
 phañ tuv hvṃ nuv satañ:¹²⁷ akyañ:¹²⁸ sila:¹²⁹ sathā¹³⁰ kyā¹³¹ lai khā: cuv nā lui: tā nā hay lai
 pvñ hvṃ saṃ sīp puiñ luñ kvñ mū¹³² su nuiv luiv lī av phī av kun yan hun: nat lū myā: takā le
 tasa ñappā pāramattha saṃmātiñsa: amya:¹³³ suñ se pvñ te: piññca-mahāparicāka:¹³⁴ hā yuiñ
 tiksō-carīsā saṃ mruiv: nai nvō | muiv lay vun vun cum thun athamañkka: pit tun navā sañ
 pho: nai nvō | hya lai kiñ pin piññāthikka:¹³⁵ phrā: tappā: ā:kri: it lut put tuk phak tū hū luiñ:
 thut khuññ sō phuv¹³⁶ mak¹³⁷ lui: tā mun uñ: mun nvō | sādhu sādhu sādhu uñ uñ uñ: | nai le:
 pin nañ cav phū huv huv: huk mruiv takhuv: [vu]¹³⁸ hiñ piv luiñ khiv yan: yin phan phuiv lō:
 kiv laṃ yav nvō | sabhasāraṇa:¹³⁹ ñāna¹⁴⁰ khyak¹⁴¹ tan iksariyya:¹⁴² kāma-payatta¹⁴³ phuñ
 tō kyoññā¹⁴⁴ praṃmā¹⁴⁵ lū nat¹⁴⁶ pariksat¹⁴⁷ yik thvñ khuñ thvñ muñ mav aṃ tuññ kvai¹⁴⁸ lī
 tuññ: nai. nvō | 'vn an hañ cav¹⁴⁹ mō lav mō lat cañ suñ: cañ ma: vuññeya¹⁵⁰ kyā¹⁵¹
 sattavvā¹⁵² suñ thuik ce cam: kun phī yav nvō: | hit nai tak pin akuiv: van ñay hit nai tak tuk
 ñārai¹⁵³ khvai phe: yin ne: lan tañ: akyañ:¹⁵⁴ yiññ nu¹⁵⁵ lī 'vn ūn nan. uñ ⊥ tā kham tuññ han

¹¹⁶ B akyui³

¹¹⁷ P pañāma

¹¹⁸ P kusala

¹¹⁹ P sambula-jātaka-vatthu

¹²⁰ P bahu

¹²¹ B praññ

¹²² B nat

¹²³ B rvā

¹²⁴ P paññā

¹²⁵ P sati

¹²⁶ P ñāṇa

¹²⁷ B satañ³

¹²⁸ B akyañ¹

¹²⁹ P sīla

¹³⁰ P saddhā

¹³¹ B [yo]kyā³

¹³² B koñ³ mhu

¹³³ B amya³

¹³⁴ P pañca mahā-pariccāga, 'the five great sacrifices' i.e. wife, children, kingdom, life, limb.

¹³⁵ P paññādhika

¹³⁶ P phala

¹³⁷ P magga

¹³⁸ Writing error

¹³⁹ P sabba = sādharma

¹⁴⁰ P ñāṇa

¹⁴¹ B khrok

¹⁴² P issariya

¹⁴³ P kāma-payatta

¹⁴⁴ B kro ñrā

¹⁴⁵ P brahmā

¹⁴⁶ B nat

¹⁴⁷ S pariṣad, P parisā

¹⁴⁸ The more one looks the more one wants to look more.

¹⁴⁹ The Buddha's body which ...

¹⁵⁰ P vineyya

¹⁵¹ B [yo]kyā³

¹⁵² S sattva. Cf. JBRS 6, 1916, p. 61.

¹⁵³ Cf. B raiña fr. P niraya

¹⁵⁴ B akyañ¹

¹⁵⁵ B nū³

sam than sam luim yuim pin yuim sav: mō nay kāmam pham kun pay sun khī phit. tuñ pvk tuñ le ^ kiññ cav av tañ pāramukka-padesa naka: ma saññ. nā tan pinca-nike:¹⁵⁶ [e]kai sum tuit 'vk mit vvai: puñ yan nam. le cañ:¹⁵⁷ nai. nvō | lat lui: muiv an kiññ cav khav sū muiv yū sāvathi ce:tavun tañ khiññ kyon phuñ van: nan. tañ luñ puñ pin pvai phī pvai: kun: vun ve: tappe lai tun khyit¹⁵⁸ sā pan thuiñ: tan ram suik nan. uñ | kvñ pin pre su pre sā:¹⁵⁹ puñ nā: puñ ne: sate kun kwan kun phan kun mi kri¹⁶⁰ ñe¹⁶¹ khap svn [kan]¹⁶² kan khvn khik yav nvō ^ ta nai. ma prat¹⁶³ lū nat¹⁶⁴ praṃmā¹⁶⁵ akantū khik khvn un thik pvai kū pin van¹⁶⁶ [van:]¹⁶⁷ te. yav ^ sāvathiyam sāvathi pre:¹⁶⁸ pasenātikōsala mrat kyā¹⁶⁹ ca tañ puñ tvn pik tañ lai nai. nvō | kāvethamānati. khudam-dhamma-desanam | ñac siñ av tañ kā muññ ta mā nā: thamma: [e] tesanā nañ manlikā¹⁷⁰ hit pin akroñ¹⁷¹ [sui] te: muiv pai suip lat te. yav | nai le nay muiñ: lāvathi¹⁷² pre¹⁷³ yam nan nañ tan:¹⁷⁴ huv cay say van tuk phan sañ re:¹⁷⁵ siñ e: ñuin khiuv sai kanññā lō ⊥ yik lū ruppā:¹⁷⁶ vanna:¹⁷⁷ asiñ¹⁷⁸ santan¹⁷⁹ han yiññ [a:] apum¹⁸⁰ nu¹⁸¹ num nvai: svai lip khavā¹⁸² tā kō. mō muñ yav nvō | kāma: ame¹⁸³ tañ te cam muiv: yañ lik yañ 'vn pō me: svñ nvō kō vā hvñ. 'vk cuiv man li kā nun say yav ⊥ han pō tō [th]tav¹⁸⁴ tuk thuiñ ruiñ mā: cayā¹⁸⁵ lak. ciñ tiñ kan¹⁸⁶ phay han cum: yiñ khā yam lay mav am mav tuik le uñ | ruiv lak lī lū kham: ū nā: kun: san: tā kun: cai ñārai¹⁸⁷ kyui¹⁸⁸ cay kap miññ thuk le | cav kham 'vn nvai nō cvai kvai lak yum lui: mi mi¹⁸⁹ kam kav lai phav kan cañ khuk sak nam. tav tam khav

¹⁵⁶ P pañca-nikā[yā] or pañcanik[a]

¹⁵⁷ B le³ [a]kroñ³

¹⁵⁸ B khyac

¹⁵⁹ B praññ sū praññ sā³

¹⁶⁰ B krī³

¹⁶¹ B ñay

¹⁶² Writing error

¹⁶³ B ma prat

¹⁶⁴ B nat

¹⁶⁵ P brahmā

¹⁶⁶ Wrong for sin van

¹⁶⁷ Writing error

¹⁶⁸ B praññ

¹⁶⁹ B [yo]kyā³

¹⁷⁰ P mallikā

¹⁷¹ B akroñ³

¹⁷² Wrong for sā-

¹⁷³ B praññ

¹⁷⁴ Woman's name

¹⁷⁵ B chañ³ rai

¹⁷⁶ P rūpa

¹⁷⁷ P vaṇṇa

¹⁷⁸ B achañ³

¹⁷⁹ P saṅhāna

¹⁸⁰ B apum

¹⁸¹ B nu

¹⁸² Read khav vā

¹⁸³ B amaññ

¹⁸⁴ Writing error

¹⁸⁵ P jarā

¹⁸⁶ One cayā is equivalent to one year (a set of squares). The piling up up of these cayās stands metaphorically for a long period of time.

¹⁸⁷ Cf. fn. 92. The woman is man's hell because he is distracted by her.

¹⁸⁸ B kruik

¹⁸⁹ B mimi

le tō: ruk kun: tan pō am̄ vai yav ᵀ¹⁹⁰ sam̄ma-vācā piya-vācā mō nā tak cañ lat lōka-vat¹⁹¹
 kwaṃ thuk van hu yav nvō ᵀ sañ tak tuññ lu vāya 'vai sut hut tut viññ siññ sav mav khav lak mā
 ta khyā: ciñ kham̄ ū pai phvt kvai uñ ᵀ

4

Hs.or. 8205. SB, Berlin

Acc. or. 1981.8205

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 39 x 17 x 10. **Covers:** ornamented in high relief using the sā lo technique and glass inlay in the colors blue, green, red, silver and yellow. The decoration on front and back is organised in three equal panels of ca. 17 x 12. Each panel has an outer margin decorated with small silver pieces, inside this a second margin with green pieces. The inner part of each panel is dominated by a central large piece of glass and eight surrounding smaller pieces. The surrounding space is filled up with flower and creeper designs. **Appearance:** vague margin lines drawn with pencil; gilded on all sides. On fol. 1 the text is boxed in. On fol. 50 at line 11 a phrase that inadvertently had been left out has been added above the line. **Number of folls:** 210. **Numeration:** only for foll. 1–105 (first half of the Ms.): ka-jho¹⁹². Pencilled page numbers in Roman numbers apparently added at some later time. **Links:** foll. 2–3, 8–9, 14–5, 27–8, 33–4, 40–1, 46–7, 52–3, 58–9, 71–2, 77–8, 80–1, 83–4, 100–1, 105–6, 114–5, 120–1, 142–3 and 189–90. **Lines:** 9–10 lines per half fol. **Condition:** good, some brownish traces of humidity. At folls 83–4 minor insect damage. **Text:** divided into 11 parts¹⁹³. A shortened version of the patthanā¹⁹⁴ in foll 1–2b-9b precedes each part except for parts 7, 10 and 11.

Dated: sakkarāj¹⁹⁵ 1278, sāsanāto¹⁹⁶ 246(0)¹⁹⁷ (1916 A.D.¹⁹⁸)

Donors: Khiñ Kyoñ: Ñat and Me Kyoñ: Nvt¹⁹⁹ with family from Man Kun on a mountain named Mvñlav: in Mvkmāi district (the district capital with the same name is situated on the Western side of the Salween River at one of its tributaries, Southeast of Taunggyi).

¹⁹⁰ l... ᵀ: Every morning and evening this little girl has faith in her old karma which she accumulated only many times, that is she (takes) the clean handle of the mortar's pestle, crushes rice, scoops water and in addition weaves cloth that astonishes everyone.

¹⁹¹ P lokavaṭṭa

¹⁹² This system is identical with the one described in Bechert et al, *Burmese Manuscripts*, p. xviii.

¹⁹³ There are '9 aṅgās' mentioned in fol. 1, lines 4c–5c. According to Burmese tradition one set of 12 folios is called an aṅgā (cf. BM xviii). Nine aṅgās would thus amount to 108 folios corresponding approximately to the paginated first half of the MS. The inconsistency is thus not fully resolved though. Perhaps aṅgā here refers not to the size of the MS but to a single chapter of the text. If we regard parts 1 and 11 as prologue and epilogue respectively this would result in nine chapters/parts.

¹⁹⁴ An expression of pious wishes of the donor (cf. BM xviii). It is written in italics in the text.

¹⁹⁵ Also called Cūḷasakarājā, established in 638 A.D. The many orthographic variations of it have also been found in the Burmese Mss. Cf. BM xix.

¹⁹⁶ The Sāsana era, i.e. the Buddhist era. According to the Burmese tradition the date of the Buddha's parinibbāna is regarded as year 1 contrary to the Thai tradition. Thus we have to subtract 544 instead of 543 to obtain the Christian era. Cf. BM xix.

¹⁹⁷ The reading 2460 for 246 prañ in fol. 1 line 2c is confirmed on fol. 206 ('2460 praññ').

¹⁹⁸ Unless the month is known and it pushes the date to the following year only the first correspondence by adding 638 is mentioned.

¹⁹⁹ B. Comp. B kyoñ³ takā (fr. P dāyaka) and kyoñ³ ama. Titles for those who have already made merit in a monastery. Comp. p. 210/5.

Languages and scripts: Shan and some pure Burmese parts (Fol. 1/1b, fol. 115/10, fol. 105 / 11–12, fol. 206/6–10, fol. 210/14–18).

Rhyming system: svñ kiv khāt.

Vesantarājātōkyam:²⁰⁰ (Vessantara jātaka)

Remark: Fausbøll VI 478–596.

Folls 1–3:sakkarāj 1278 khu²⁰¹ luin cit may 8 kham̄ yav tuv li ñam̄ miññ van ²⁰² vesantarājā to²⁰³ kyam:²⁰⁴ phrac pā saññ khav pin mahā-tāna²⁰⁵ kusala²⁰⁶ puñ ññā²⁰⁷ khiñ²⁰⁸ kyoñ²⁰⁹ ññat me kyoñ: nvt pū 'vk phuv me po me luk tañ kō hō huin: tī yū thā nū²¹⁰ tan sav mī tam̄ man kun huv lvai mvñ lav: muiñ mvk mai ao l nañ kā lai mā: pūcō²¹¹ lū tan:²¹² trā:²¹³ tō cav nai van luin muiv nā hay lai khyvt²¹⁴ lui: phrā: pin cav arimite²¹⁵ sak kam̄: tuñ tham̄: tam̄ma-cakyā²¹⁶ trā: ū:²¹⁷ kū khav nikpan²¹⁸ mak²¹⁹ phuv²²⁰ nañ kā cay luv²²¹ pre va:²²² cuv an pū ra²²³ nikpan²²⁴ pai hvt hay lai yū lui: akyuv:²²⁵ kyī:²²⁶ ñā:²²⁷ pā:²²⁸ kū cat mrat²²⁹ kvā kū pan

²⁰⁰ Other reading on fol. 206: vesantarājāttō (P vessantara-jāti-jātaka). The t in -jāt- could also be regarded as an abbreviation for tō (cf. BM xxx). This would result, however, in a redundant reading: vesantarājā tō tō which on the other hand would be in conformity with the above reading.

²⁰¹ B abbreviated form of yakhu

²⁰² Read van tanañla (Monday). Comp. Bechert et al., Burmese manuscripts 1, p. xxvii.

²⁰³ We either have haplogy (vessantara-rājā vessanta-rājā) or a truncated form of vessantarajātaka. Comp. reading on fol. 206: vesantarājāttō.

²⁰⁴ B kyam³

²⁰⁵ P mahādāna

²⁰⁶ P kusala

²⁰⁷ P puñña

²⁰⁸ B [a]khañ

²⁰⁹ B kyoñ³

²¹⁰ P dhāna

²¹¹ P pūjā

²¹² P dāna

²¹³ Abbreviated form for B tarā³ (fr. P dhamma). Cf. Bechert et al., Burmese manuscripts 1, p. xxix.

²¹⁴ B khyvt

²¹⁵ P ariya-metteyya

²¹⁶ P dhammacakka[ppavattanasutta]

²¹⁷ B ū³

²¹⁸ P nibbāna

²¹⁹ P magga

²²⁰ P phala

²²¹ B lūi

²²² B praññ¹va

²²³ P pura

²²⁴ P nibbāna

²²⁵ B akyui³. In the MS ā and u (in combination with ky-/khy/kr-/khr- in closed syllables) are practically identical. The differentiating slight hook to the left of ā can in most cases not be clearly identified due to the handwriting. The correct reading can here be deduced through the following criteria: 1. In Shan words 'a' and 'ā' are not distinguished in closed syllables (compare 'khā' vs. 'man') 2. The fact that we thus have 'u' in a closed syllable here can be verified through the corresponding Burmese loan which is 'akyui³' yielding a phonetic correspondance of Shan '-uv' and Burmese '-ui'. In open syllables the author hasn't come upon any ambiguities yet as in that case there seems to be always 'ā' (compare also Cushing with no lemmata like *'kyu', *'kru', *'khyu', *'khru', *'tvu', *'pvu', *'myu', *'mru', *'lvu' or *'vu').

²²⁶ B krī³

²²⁷ B ñā³

²²⁸ The five ānisamsas: bhogakkhandha, kittisadda, visārada, asaṃmūlho kālam̄ karoti, saggam̄ lokam̄ uppaj-jati (DN II, 86).

²²⁹ B mrat

lui: ta mun nai mun nō sādhu²³⁰ sādhu sādhusāsana²³¹ to 246 prañ.²³² pap nai mī 9 aṅkā²³³
 taṃ taṃ lnamo tassa bhagavato amrahato sammāsambuddhassa || lti-saraṇaṃ ahaṃ vandāmi
 rhi: khui:²³⁴ pā j bhū:rā:²³⁵ || || okāsa cañ nai khā mā kvṃ: kuññ: nuññ: tuv vañ huv kuv yaṃ
 saṃ puñ phrā: trā: ū: khyā:²³⁶ phavā: kiv tañ: saṃ mrat huñ nai | khup pai vai lav cav phū lai
 cuiv araham saṃmāsampukthe²³⁷ suññ²³⁸ le²³⁹ navāya²⁴⁰ ciñ²⁴¹ yvt athvt²⁴² kuv: kuñ²⁴³ kuv
 kvṃ: tuv kvṃ cay kvṃ: khā yav | puiv nai cañ vā sip niv se cañ khā: | sañ yuiñ vat²⁴⁴
 rahat²⁴⁵ vā te²⁴⁶ le²⁴⁷ khyī²⁴⁸ kyā²⁴⁹ nī²⁵⁰ kī vañ²⁵¹ catu-mukha:²⁵² anotattha²⁵³ anavat-
 at²⁵⁴ kan mrat vat kan luṃ: san sai muñ vī: nuiñ nan || yaṃ mun²⁵⁵ khun phū kvn: cuv: muv:
 nuiv luiv se saṃ sip it²⁵⁶ lvā:²⁵⁷ phavā:²⁵⁸ tin siñ lai liñ han lū: ū: vañ: thi. khyāñ:²⁵⁹ ñā:
 pā:²⁶⁰ ñe: tvā:²⁶¹ taṃ kuññ: thuiñ tay cak khā yav || lak hay lī lī tañ: lī pan liv pan lun:²⁶²

²³⁰ P sādhu

²³¹ P sāsana

²³² B praññ¹

²³³ P aṅga.

²³⁴ B rhikhui³

²³⁵ B bhurā³

²³⁶ B khya

²³⁷ P sammā-sambuddhe

²³⁸ B rhve. Comp. fol. 2/18

²³⁹ B lhe

²⁴⁰ B navarat (P navaratana) ?

²⁴¹ B cin. Or should we read B varajin ('a certain celestial weapon) instead of vāya ciñ? In that case 'na' would have to be eliminated.

²⁴² B athvt

²⁴³ Comp. P navagaṇa

²⁴⁴ B vat

²⁴⁵ B rahat (a word of Mon origin)

²⁴⁶ P vāyo

²⁴⁷ B lhe

²⁴⁸ B khyī ('to lift, raise')?

²⁴⁹ B kyā³

²⁵⁰ B nī

²⁵¹ P givā

²⁵² Here '-:' can either be the fourth tonemark in Shan, the third tonemark in Burmese or the corresponding Sanskrit Visarga '-am'. As the names are normally cited in their Pāli form (the Sanskrit form with Visarga would be 'caturmukhaṃ') and the Pāli form is cited throughout according to Shan orthography we may assume that we have here the fourth tonemark in Shan.

²⁵³ The lake 'Anotatta'. '-tth-' Written as ligature through Burmese influence.

²⁵⁴ Sanskrit form of 'Anotatta': 'Anavatapta'

²⁵⁵ The 'u' here in combination with the initials 'ma' and 'la' might be another influence from Burmese orthography where the leftward hook indicates devoicing of 'ma' and 'la': 'ma' 'mha', 'la' 'lha'. Transliterated according to Burmese the form would yield 'mhun'. Conf. also 'lun:' and 'mun:' in line 18. This rule is not consistent though and cannot be verified by the Ms.

²⁵⁶ The 31 realms of the universe: the four worlds of punishment (apesīphuñ), the world of man (manuksap-huñ), the six inferior heavens (mūñphīhukphuñ), which eleven worlds are collectively called the worlds of passion (kāmaphuñ), the sixteen superior material heavens (rupsiphukphuñ) and the four immaterial superior heavens (arupsīphuñ).

²⁵⁷ B. Comp. fol. 2/9

²⁵⁸ B phavā³. Metaphor: Everyone in the 31 worlds should have a knowledge and understanding as if the Buddha had touched every world with his feet.

²⁵⁹ B thikhyāñ³

²⁶⁰ Comp. S pañcāṅga-pratiśtha. The five 'touchings' viz. the palms of the hands, the forehead and the feet.

²⁶¹ B tvā³

²⁶² Conf. fn. 255

mun:²⁶³ tam̄ tam̄ tuv pvā:²⁶⁴ myā:²⁶⁵ vā: may kō say nut nuññ: hav. huññ: huiñ huiñ: khiññ
 nai llkū cat kū an hay lai phe. mam̄ kyam̄²⁶⁶ thiñ²⁶⁷ tasa²⁶⁸ uppaparam-attha:²⁶⁹ sama²⁷⁰
 tiñ:sa pāramī²⁷¹ sañ mrat²⁷² kū: ciññ²⁷³ pan tam̄ lui: ta l vat sīri phuñ tak kyak²⁷⁴ sare tecō²⁷⁵
 ānuphō²⁷⁶ luk lam̄ phan khav nan piv iññ lvā: kai yav ll hay lai phe: tam̄ samsip kvñ mū: sū:
 luñ huñ hañ: kyañ: sin kin tan: suiv: lan: ciññ khañ: yai hvt phuv hvt mak lui: ta l yañ tak vuin:
 nay: sam̄ luim phī kun: mi: nan mi: nai vai khav: kai cuñ san le kū cat kū an hay lai yū lui:
 somanassa²⁷⁷ saha: kuk ññāna²⁷⁸ sampayuk²⁷⁹ cay ññan²⁸⁰ patikphan²⁸¹ phā khiñ: lui: ta:
 mun uñ²⁸² mun nvō²⁸³ | | | sādhu sādhu sādhu | | nai le pin ñ²⁸⁴ aciñteya:²⁸⁵ apamey:²⁸⁶ kiññ
 cav kyva²⁸⁷ khav yū tam̄ kappilavat²⁸⁸ mruiv.²⁸⁹ mrat nikōthā²⁹⁰ ruñ phuñ kwañ ciñ²⁹¹ hañ
 siñ man ñav: lai l van: nay hō svn sai lā sāki²⁹² tuin: khuiv: cum̄: cuiv: mañ: mruv:²⁹³ evñ
 muiv: sai khav phuv khav mak pun yav²⁹⁴ l nay: nan mañ khun mañ nañ: yañ: hit huv cay kiññ
 suñ puk lvā:²⁹⁵ man²⁹⁶ kañ vai hvai yvn yav l am̄ pō ruv se kō ññvt²⁹⁷ yvt cav iti phaka:vā²⁹⁸
 kuñ kwañ tam̄ khvn phvai ñā:²⁹⁹ l ayū pū yā hik vā man: pin luk nvai. lan ī cuv cañ nai muiv

²⁶³ Conf. fn. 25564

²⁶⁴ B pvā³

²⁶⁵ B myā³

²⁶⁶ B kram̄

²⁶⁷ B thiñ³

²⁶⁸ P dasa

²⁶⁹ upa- and paramattha[-pāramī]. '-tth-' written in one line according to Shan orthography.

²⁷⁰ P samai

²⁷¹ P. Obviously the dasa pāramī are meant here.

²⁷² B mrat

²⁷³ B caññ or caññ³?

²⁷⁴ B kyak

²⁷⁵ P teja

²⁷⁶ P anubhāva

²⁷⁷ P somanassa

²⁷⁸ P ñāṇa

²⁷⁹ P sampayutta

²⁸⁰ P ñāṇa

²⁸¹ P paṭibhāna

²⁸² Written with a special sign commonly used in Shan MSS for the vocative.

²⁸³ Either wrong writing for 'nō' or reduced form for 'nvai nō'. According to Cushing 'nvai' has as its couplet the form 'nai'.

²⁸⁴ Read pin nañ

²⁸⁵ P aciñteyya. Comp. cattāri aciñteyyāni

²⁸⁶ P appameyya

²⁸⁷ B krva

²⁸⁸ P Kapilavatthu

²⁸⁹ B mruiv¹. Archaic orthographic variations of a similar kind (with final v) are found in Burmese as well (cf. Bechert et al, Burmese manuscripts I, p. xxxii). We possibly have here and in other cases an influence of Burmese manuscript writing.

²⁹⁰ P nigodha. The downward stroke on the right side of 'ka' is an error.

²⁹¹ B sin

²⁹² P sakka

²⁹³ B mañ³ myui³

²⁹⁴ Metaphor: The Buddha takes the people by his hand in a line (sai) and leads them to Nibbāna.

²⁹⁵ B [a]lhvā³?

²⁹⁶ P māna

²⁹⁷ B ññvt

²⁹⁸ P iti bhagavā

²⁹⁹ Metaphor: Some noblewomen and noblemen don't worship and honour the Buddha who has a lot of goodness as high as a flag, even not a little like a tiny part of a sesame seed.

kai yañ: 'vn kun hiñ: vā nai | pai kuiñ cuiv: hav lū³⁰⁰ uv³⁰¹ huv khav mañ: mruv: shī: khuv:³⁰² tam kvm: khiñ: vai thuik kvai uñ | tan: nai sai lā mañ: myuiv: kuv: tuv huv cay kiññ suñ puk lvā:³⁰³ phuv:³⁰⁴ phvā:³⁰⁵ mrok tuv khiñ: khuin yay yav | aṃ mī: ruv se niñ.³⁰⁶ khya:³⁰⁷ khaya kye³⁰⁸ ññvt yvt cav aṃ khup aṃ vai cum phay kuv:³⁰⁹ ā:³¹⁰ te yav | hik vā khav pin sak kyī:³¹¹ mī pha: cuv kvañ hañ pan yay phuv: phvā: le | aṃ kuiñ yaṃ mun khiñ: siñ kham: liñ mrat phrā:³¹² tam vai kvai uñ | kvai lak tuik hay khun ñe³¹³ mañ: se:³¹⁴ pai 'vn cū: phrā: khup ñe: tvā:³¹⁵ vunte³¹⁶ yav uñ | kā khav khun thav khun uv yū nvk puin aṃ vai ruv se mun kham: kvai o || nai le aciñteya:³¹⁷ apameyya³¹⁸ atula:³¹⁹ atumara³²⁰ kiñ cav suññ³²¹ le³²² ñwañ³²³ le huiv: siñ kō | mun kham: han kā huv cay mañ: myuv: ā: kuv: man yañ khiñ pai un nan uñ | kham liñ siñ lav tak khay tik se huv cay mañ: ruv:³²⁴ ā:kuv: aṃ khay kvm phiñ tay phavā: uñ phā nan | cav cañ khav ññan³²⁵ san³²⁶ khuin vikkata³²⁷ tiñ tuik ākā³²⁸ pvm van: nan uñ | lvt pvañ khyok:³²⁹ phyā³³⁰ pyā³³¹ ññuv³³² yuv tiññ phit luk map kwak kiññ phā ram: kan yav | lī lū ū ai huk sai tan: khuv: thuv: kan phuiv san liñ: lwañ:³³³ mrañ³³⁴ tā han aṃ aṃ pin lai kvai nā | e:kāsotā³³⁵ pā: 1 hu phrā: kañ:kā³³⁶ nam ke: khan puñ lañ yav³³⁷ | pā: 1 hu cav: kuiv phai

300 B lū

301 B ui

302 B rhikhui³303 B lvā^{3?}304 B [a]phui³305 B [a]phvā³306 B nim¹

307 B khya

308 B khye^{3?}309 B ā³kui³310 B ā³311 B sak krī³

312 khiñ ... phrā: is an epithet of the Buddha: 'Buddha is comparable to jewels and gold which have a red color having a highness that is excellent. That is the Buddha.'

313 B ñay

314 B se³315 B tvā³

316 P vanda[na]

317 P acinteyya

318 P appameyya

319 P atula or B atul[up]

320 Corrupted form of P anuttara or B atu ma r[hi]

321 B rhve

322 B lhe. Metaphor: Buddha is compared with a ship leading one to Nibbāna.

323 B ñvc

324 B rui³

325 P ññāṇa

326 Read chān for P jhāna. 'Sa' stands here for etymological cha/jha in P.

327 P. Wrong haplology for viha-gata ('gone to the sky')?

328 P ākāsa

329 B khrok

330 Comp. P cha-baṇṇa-ramṣī

331 B prā

332 B ññui

333 B lvñ

334 B mrañ

335 P ekaso

336 P gaṅgā

337 Metaphor: The rays are that bright so that people can see the water of the Gaṅgā river.

hup luk lyam³³⁸ map piv thañ kuin: vā nai || pā: I cikkhu³³⁹ sapiñ-ññutā³⁴⁰ cav ye³⁴¹ yiññ
kiññ thip kav pan puñ pun: lañ san nan | pā: I tā phrā:³⁴² phai liñ pīn piv kuin: lyam thuv: kan
phap map | sin: I lo mā khun tuv phrā: kañ:kā: naṃ ke khan phañ 'vk yav | siññ: I mve:³⁴³ tō
khun cav phai: hup luk phap tiññ kiññ kvk kuin: vai yav | nañ nai kiññ cav pvai lvt khrok svai
paphā-yamuik³⁴⁴ pyā I tik hā vvoñ kiññ cav khuñ mvk lum: tī nan | mañ myuv tañ luñ han nan
cañ tak puñ huv yaṃ kuv sī:³⁴⁵ khuv: kan: thuv: ū: khyā:³⁴⁶ phrā: 'vn am: khyī:³⁴⁷ vai cav te
yav | kham liñ siñ lav kō han an huv cay mañ: mruv: mañ: sā: nū:³⁴⁸ thvā:³⁴⁹ ñuin sai thi³⁵⁰ un
khroñ yav | cav cañ yvn san pran³⁵¹ khav kyoñ: tō nik:thā ruñ phuñ kwañ ciñ hañ may ññvñ³⁵²
un nan: vai yav |

Folls 209–210:

I thañ lai muiv sav: yav cun alun³⁵³ uk cuv:³⁵⁴ takhuv:³⁵⁵ tecā³⁵⁶ kiñññā³⁵⁷ nat samī:³⁵⁸ ma
kyī: ma ñe³⁵⁹ ale nan: twañ: lai nañ: nuṃ nun sī han lai mav pū mav mai sañ yav | phava³⁶⁰
sik³⁶¹ tuiñ:³⁶² sik tiñ phuñ hiñ tecā³⁶³ āñā³⁶⁴ takhuv³⁶⁵ taññ tuv luiv tvn: krū:³⁶⁶ kvñ mū:³⁶⁷
tañ lī cvm: hvñ: nañ kā su tvñ: khō kwam lī cvai cik³⁶⁸ luv rā³⁶⁹ su patthanā³⁷⁰ nai | kū cat kū
an thañ lai cam pyō³⁷¹ tō hvt phrā: pin cav arimite suññ³⁷² le³⁷³ puk phvñ svñ av vuñneya³⁷⁴

- 338 B lhyam
339 P cakkhu
340 P sabbaññūlā
341 B re
342 Metaphor: The Buddha's rays are like a bright fire.
343 B mve
344 P pabhā yamaka?
345 The leftward stroke below 'sī' is an error.
346 B ū³khya
347 B khyī
348 B nū³
349 B thvā³
350 B thi³
351 B pran
352 B ññoñ (bodhi)
353 B alun³
354 B up khyup
355 B tankhui³ (pron. takui³). The Shan spelling is in accordance with the Burmese pronunciation of the word.
356 P teja
357 P kaññā
358 B nat samī³. The form has also been found in its abbreviated form (cf. Bechert et al. Burmese Manuscripts
I, p. xxx).
359 B ma kri³ ma ñay
360 P bhava
361 B asak
362 B tuiñ³
363 P teja
364 P aññā
365 B tankhui³
366 B kyū³
367 B koñ³ mhu
368 P citta
369 B lui rā
370 P patthanā
371 B pyo
372 B rhve
373 B lhe
374 P veneyya

tukkhikta³⁷⁵ sukkhikta³⁷⁶ lū³⁷⁷ nat³⁷⁸ amyā³⁷⁹ takā³⁸⁰ 'vn khav vin': ñam: nan uñ | phav nan khiññ hay hav khā cā³⁸¹ takā³⁸² kyoñ: ññat me kyoñ nvt pū 'vk pī nvñ lañ: luk ta uk ta cu kusuv puñññā hub khā pvai cav khav hvt atham am kat lai mrat pre cuñ³⁸³ thun mav un tuv: sā thun say yav | hay lai phū:³⁸⁴ han thup man phrā: tuñ: kyā:³⁸⁵ trā: 'vn ū: athū:³⁸⁶ tuk pin tabe: taban: rahan: phan: siñ sav: phiñ a:pā³⁸⁷ khyā: lut put puñ tanna³⁸⁸ yāk:³⁸⁹ pō se khuiv kun tañ lun mav mi³⁹⁰ lay ñiñ cik yū kik kvai hañ nai phuñ vihālañ³⁹¹ kwañ nan lui: | tip phan: lan: thañ yay yañ rā kō khyo³⁹² lut put puñ tañ luñ āluñ:³⁹³ sut suñ:³⁹⁴ lai ñaM cay rik ñiñ lōkuk³⁹⁵ ce: ciñ nan | khav pin phikkhū³⁹⁶ yū lui: san³⁹⁷ ññan³⁹⁸ kuv tan lō kuk vimuk³⁹⁹ taram am lai khuin: te⁴⁰⁰ sai he cā ti carā pyāthi⁴⁰¹ mārana:⁴⁰² ñiñ sik ñam cik khut pit huv hak may kiñ mav lai khuin tañ svñ pvk sam kyiñ:⁴⁰³ sut siñ yiññ viñ: puñ ruk khwan khiñ: lui: ta mun uñ mun nō | | dī⁴⁰⁴ koñ:mhu kroñ⁴⁰⁵ apāy⁴⁰⁶ kañ: rve:⁴⁰⁷ tarā: tō mrat lā saññ atuiñ: noñ lā latkan:⁴⁰⁸ so arimite:yya⁴⁰⁹ bhū: tve: ra yai. nibbān⁴¹⁰ khyam:sā mrat kui ra pā lui j⁴¹¹ | dī koñ: mū j akyui: kuiv⁴¹² laññ⁴¹³ mve. saññ mikhañ⁴¹⁴ mve. saññ bhakhañ⁴¹⁵ chrā smā:⁴¹⁶

375 P dukkkhita

376 P sukhita

377 B lū

378 B nat

379 B amyā³

380 Read tak-kā

381 B cā

382 Read tak-kā. Cf. fn. 380

383 B?

384 B āphū³/ābhū³

385 B?

386 B athū³387 B apā³

388 P tañhā

389 P āga

390 Metaphor: People who don't have anything behind i.e. they don't have to worry about anything.

391 P vihāra

392 B?

393 B ā³lum³394 B chum³

395 P lokuttara

396 P bhikkhu

397 Here 'sa' stands for Pāli 'cha' is written for 'jha' because of the lack of the corresponding voiced letter in Shan orthography.

398 P ñāṇa

399 P vimutti

400 B taññ?

401 P vyādhi

402 P maraṇa

403 B sum³ krim

404 B, special sign

405 B kroñ³

406 P apāya

407 B, special sign as possessive affix

408 P lakkhaṇa?

409 P ariya-metteyya

410 P nibbāna

411 B, special sign denoting present tense

412 B kui. Cf. fn. 289.

413 B laññ³414 B mve³ saññ¹ mikhañ

ññātikā mha sa rve. suṃ chai⁴¹⁷ ta bhuṃ nhuik⁴¹⁸ kyañ lay⁴¹⁹ le kun so veneyya⁴²⁰ dukkhita⁴²¹ sukkhitta⁴²² sattavā sappe⁴²³ sattā lū nat brahmā kusalā amya mya ra kya saññ phrac ce sav⁴²⁴ sādhu sādhu sādhu vasun-dhare⁴²⁵ sakse mat⁴²⁶ thā: pā ce lov || 1278 khu |

5

Hs.or. 8305. SB, Berlin

Acc. or. 1981.8305

Pap tup

Material: brownish-white sā paper, black ink. **Size:** 34,5 x 20 x 5. **Covers:** plain gilded covers and sides, the gold leaf worn away to a large extent, exposing much of the black lacquer undercoating. Fol. 1 and fol. 141 some scribbling in pencil and ink that do not belong to the text. **Appearance:** pencilled margins and guide lines. **Total number of folls:** 141. **Numbering:** pencilled Roman numbering, apparently later added. **Links:** folls 83–4, 89–90, 95–6, 101–2, 107–8, 113–4, 119–20, 125–6, 129–30, 131–2 and 138–9. **Lines:** 9 lines per fol. side. **Condition:** back cover bumped on three corners. Slight brownish traces of humidity along the margins. The link at folls 119–20 apparently re-glued. Fol. 49, lines 10–12, fol. 50, lines 1–4 and fol. 93, lines 6–9 and lines 16–18 damaged with considerable text loss.

Date: mūla⁴²⁷-sakkaraj 1275 khu nhic⁴²⁸ (fol. 140 line 17). The year corresponds with 1913 A.D.

Donors: Khiñ: Kroñ: Nai Kroñ: (fol. 1 line 2; without names). On fol. 4 lines 11–12 probably the names of former donors who seem not to be identical with the ones on fol. 1 line 2. They are given as: Pī Phrā:takā Kyoñ: Phuñ: and his wife Phrā:ama Me Kyoñ Cum: as well as their two sons Ai Kham: Lū and Kham Suiv and one daughter Nañ: Sā. They come from the Shan country (foll 4 line 17: Kam̐ocaratha) and a city carrying the Pāli name Liñkāvatī (foll 4 line 18).⁴²⁹ This is situated in a province called Muiñ: Kuiñ and a district called Uiñ Man Phuññ. Their home is near the market (foll 5 line 1: ham: kat).

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv tāñ khai.

Lik cav asubhabhāvanāyāna kyaṃ: (asubha-bhāvanā-ñāṇa)

⁴¹⁵ B mve³ saññ¹ bhakhañ

⁴¹⁶ B charā samā³. Here we have two abbreviated forms. Cf. Bechert et al., *Burmese Manuscripts* 1, pp. xxix, xxx.

⁴¹⁷ B suṃ³chay

⁴¹⁸ B, special sign as noun affix (in, at, among)

⁴¹⁹ B laññ?

⁴²⁰ P veneyya (gerund of vineti)

⁴²¹ P dukkhita

⁴²² P sukkhita

⁴²³ P sabbe

⁴²⁴ B ce so

⁴²⁵ S vasundharā

⁴²⁶ B mhat

⁴²⁷ Probably wrong for cūja

⁴²⁸ B khu nhac

⁴²⁹ This refers to the Shan State which during the time of the British regime was called Mongkung and which carried also the classical name of Lankawadi.

Folls 1–7:

trā: tō cav phuīn nai. cam. hik cuiv lik cav asubhabhāvanāyān kyaṃ: vā nai ho | khiñ: kroñ: nai
 kroñ: ap pan luk lañ: cai: suiv. | ⁴³⁰ na na na na na na na ha ha ha na na na na ha nan nai na
 na na namo tassa bhagavato arahato sammāsambuddhassa tisaraṇaṃ ahaṃ vandāmi sabbadā |
 | | tihī-vijjā-ññāṇe hi sampanno hū so vaca nat pat tō aññī cav phū rvñ⁴³¹ khyī huk: huv phī kuv
 kun: ñe: tape: vuiñ: van: sam sip: it: khan: up. cī: phiñ cav huiv: siñ phai: kham ye nan le: tan
 āsa vum kum tan nā ññūn lūn vā lūn | an pin puppenivāsaññāṇ dibbacakkhuññāṇ
 āsavakkhayaññāṇ tañ: kā suñ: tan sam yuiñ hañ khiñ ññan tō krō lun. pun. se nat lu pram mā
 suñ: se. ta yvā phay am tu tik lai thiñ tai kvñ: mūn mūnmrat kham: phrā: sam yuiñ suñ: pā: liñ:
 hu thiñ rhā: | | iti tasmā kvp puiv kuv tō tuv cav hu han an pin puk pe nivāsaññān tippacikk-
 huññān āsavikāyaññān nan. kō ti vijjā-ññāṇa-sampanna maññ tō mū j cañ tak: lai cuiv
 tivikcāññān sampannaṃ araham kuñ thvt huv yvt takhun lyvā: nañ sam sip: it: pañ | | yaṃ: tō
 liv cav phū lai cuiv ti-vijjā-ññāṇa-sampanna buddha-nāman tō athū: nan. tañ: kā kye: cū: tō
 acuñ kuñ tō tañ: luñ puñ nuiv uk khvñ: kha ññvñ: ñe: tvā: lik phyā: se sum tum kan tiñ khwan
 na phū: kvṃ: tuv nū: nū: phā muiv: mañ tañ kav vai lav yaṃ kuñ phuñ: mrat tak: rhi khuv: ruv
 se kre nū: cik tuk pat kvn nvō | | ik sam. vimukti rassa-dhamma vināya-īakap nikay añkā
 dhamma-khandhā apoñ: rhac soñ: le: thvñ nuk svñ un than kwaṃ: van mun kham: miñ: lam:
 tañ tuv ññun: suv sañ: lañ: ne tañ: tak: muiv: phiv thuiñ viñ: suiv: mruiv. vai: pañ mak phai:
 mañ kū: kham ye vuññ suññ nuk tō tesanā thamma-khantha | | tañ: kā suktan-pitakat vine:-pita:
 kat aphithamā-pitakat nai. kō khā tape: tō tak: mā: tuk prat mrat nuv: rhi khuv: ruv se khup.
 vai thamme trā: tō pūcō phya phya nivāta taṃ kyaṃ yū rum khyam: sā se: kap iñ phuññ: kuññ:
 kum tuv taṃ: kvṃ: rhi khuv: vai sam kam: kvn nvō | | kā nai. buddha-thopanā thamma-thopanā
 siñkha-thopanā ācāriya mrat nuv: rhi khuv: kre yuñ thun cuñ tañ: luñ prī: puñ sut: cvt khvt yvt
 thuiñ vai kwaṃ: sai su pan tik than siññ ññī kuñ: sī van: hvai svai mvk khyap kap thap tiñ tañ
 vāsa nuñ: hvṃ sū: khiñ viñ: cvṃ piñ: yav. sut: phvṃ | | vai: se khyī: yo thopanā nithitā aprī:
 nai rhe: nī: añriñ an pin kikca sukkha miñ khav tañ: luñ nañ huiv tak: kuñ tak: pañ tak: lai cirañ
 pvñ yiv yaṃ: liv ciññ: cā: asupha-phāvanā-yāna⁴³² kyan: kammathan:⁴³³ trā: hit: pin syan: sā:
 amyā: mhyō yīñ: lvm hay thañ vañ tā phū yīñ phū cai: than po pak cuiv: khay tuk: phuv tuk:
 mak muiv: nā hay thañ hā: vai. kū pā lū kvn | | an pin supha-phāvanā-yāna kyan: kammathan:
 se pā: trā: tō cav phuīn nai. luik lui: sit tho sit tho co cetanā⁴³⁴ pī phrā: takā kyoñ: phuñ: yuñ:
 cik kye lyiñ ik lui: iñ siñ phyā: ama me kyoñ: cum: tañ: khav luk yīñ: luk cai: ai kham: lū kham
 suiv. nañ: sā sathā muin kan ā an khay lai asupha-yāna kyaṃ: kan tvñ: pan pay cik phay sai cay
 khun lay tañ: nañ: luk lañ: yīñ: cai: pī nay van: ñai: kai: yīñ: cvṃ ca khan: phvṃ tañ: khiñ
 suññ pre khe miñ tvñ svñ ññ pyuv luv ā luv | | kō cay nuk suk kō cay ñe me ko cay suñ tuiñ pañ
 lat kan vā an hav: lak: tvñ: pan asupha-yāna kyaṃ: kwaṃ: thuk may cay phay luv yā sathā sati
 vīriya kyaṃ hay po lai cañ nai pyo suv kum lat ce: vuññ: phuññ: hvñ iñ twañ: cay cik cum:
 pwañ: vai. yav. | kam-pocaratha tiñ: ma 'vñ khyā liñkāvati mre si lin khiñ niñ ñan muññ: kuiñ
 nay: uññ man phuññ a: vañ pañ kwañ pin: puik suik hvt ham: kat kā pun. mā: nai. am phat sak
 pvk lai myvk tāna sila khya nam. ye cak lai phav lik kō phuīn kav phuīn may kyaṃ: kan svk
 tvñ: pan tī: | av. tī: | mī puññ iñ khuv cik kre ññuv cuv: hum kan lī hit: amyuiiv: cuiv nāma
 nāme muiv: khiñ mī: tī nay: pe. kham.phī | | | | nai le: asupha-phāva nāyān kyaṃ: an vā
 nai. man: pvai: suñ: phyat⁴³⁵ lat lui: khandhā-thūra-kicca⁴³⁶ myuiv:⁴³⁷ cañ tuk: mak tuk: phuv

⁴³⁰ Second line written with pencil.

⁴³¹ B [a]roñ

⁴³² P asubha-bhāvanā-ññāṇa

⁴³³ P kamma-dhāna

⁴³⁴ P cetanā

⁴³⁵ B phyat

⁴³⁶ P gantha-dhura-kicca

⁴³⁷ B [a]myui³

pukkuv⁴³⁸ pāramī yīñ. pāramī ke⁴³⁹ av te naluñ:⁴⁴⁰ hatthaya⁴⁴¹ liñ man [kham⁴⁴² pan cvai:
 phay hit: tī tuk: cay thuiñ hvt viñ: say || asupha an vā nai. hit: huiv cañ tak: lai hvñ. asupha thuk
 tī yīñ: pra⁴⁴³ ññī lyō⁴⁴⁴ hay po sū tō⁴⁴⁵ tañ: lai hai hū ñin: lū sa pho ho pan liñ: han tañ: tai: tin
 kā cap: phai: rvñ thun:⁴⁴⁶ say pañ pak tak: phwañ.⁴⁴⁷ pan miñ anak man: kvñ || ññī⁴⁴⁸ nañ
 vikruv⁴⁴⁹ vā yav. natthi subham etassā ti asubham | kwam yam mī: mā: ññun: pyā:⁴⁵⁰ hay po
 ciñ liñ: cay thuk phōtesanā tō || anak man: cam. etassa thui akroñ⁴⁵¹ | subham tañ. tay khrañ:⁴⁵²
 saññ⁴⁵³ | natthi ma rhi | iti tasmā thui kroñ.⁴⁵⁴ asubham asubha maññ ī vikruv⁴⁵⁵ aluv⁴⁵⁶ vā
 nai.ñ⁴⁵⁷ ciññ⁴⁵⁸ puk saruk ññun: phō ho lat ne tañ: lī mat tvñ: swañ: || etassa tañ: kā kāya phuv
 taruk⁴⁵⁹ tuv an yū lui: luit lum: viññiññ tañ: luñ po vā viññiññ⁴⁶⁰ prat⁴⁶¹ yav. khav pin kun:
 khvai sat: khvai tariksan⁴⁶² khvai phay am cañ cvai ma⁴⁶³ ke⁴⁶⁴ thvk sak⁴⁶⁵ yvk⁴⁶⁶ pruiñ:⁴⁶⁷
 phō cay siñ lum: hai hvñ. vā tuv tai || asubham tuv tai nan. hā tī tañ te hañ lī natthi ma rhi am
 mī: lāā:⁴⁶⁸ po vā co kā: yan tuv kvai: tak: lī kuv lī ñiv sai siv po muit: puiv an lum: kuit: kyat
 tuv lai kam vai. pañ lī vuññ lī hañ vai. yav || iti tasmā kvp puiv tuv khandhā nai. hā tī tañ. te am
 mī: kvai: mī: pun an lī hañ it sit naiñ⁴⁶⁹ asubham asubha maññ ī cañ tak: lai vā asupha-kāya na
 kuv tuv that le: pā: tañ: luñ pin thuñ puv:⁴⁷⁰ cvai:⁴⁷¹ pin tī lī ñiv kvai:⁴⁷² ku khuin: kham van:
 sai nit: phan nuññ lī lai sam vuññ⁴⁷³ ||

438 P puggala

439 B kay

440 B nhalum³

441 P hadaya

442 Writing error

443 B pra. Concerning its etymology cf. JBRS 6 (1916), 71.

444 B [a]ññī lyo

445 B sū to

446 B thvñ³447 B phvñ¹

448 B ññī

449 S vighraha

450 B pra

451 B thui akroñ¹452 B khrañ³

453 B saññ

454 B thui kroñ¹

455 S vighraha

456 B aluik

457 Read nañ nai.

458 B caññ

459 P tarūpa

460 P viññāṇa

461 B [a]prañ

462 P tiracchāna

463 B ma

464 B kay

465 B [a]sak

466 B rok

467 B proñ^{3?}

468 Read lā: lā:

469 Read nañ nai.

470 B pui³

471 B cvai

472 Written kvaiai:

473 P samvegā

Pap tup

Material: brownish-white s̄a paper, black ink. **Size:** 34 x 19 x 8. **Covers:** front and back ornamented with a simple creeper and flower design in high relief (s̄a lo) and glass inlay in the colours blue, green and silver. The design leaves a central rectangular space blank, probably intended for the title. **Appearance:** throughout the Ms. (folls 1, 3, 10, 25, 36, 47, 54, 60, 73, 74, 97, 114, 118, 131, 143, 144, 159, 161 (twice) and 164 (twice) a red seal has been blackened out, apparently to hide a library stamp. However, on fol. 10 the seal in red ink in the shape of a half moon is still visible. It is in Burmese and reads (in the middle) pumñña. In the half circle it reads from left to right lak rā yaṃ agga sāvaka chu. Pencilled margin lines and guide lines; gilded on all sides. Fol. 161 (lower half) and fol. 163 blank. Text on fol. 164 is written upside down. **Total number of folls:** 164. **Numbering:** pencilled pagination later added. **Links:** folls 5–6, 11–2, 17–8, 23–4, 29–30, 35–6, 41–2, 47–8, 52–3, 59–60, 65–6, 71–2, 77–8 87–8, 89–90, 124–5 and 139–40. **Lines:** 9 lines per half fol. **Condition:** on fol. 1, lower half there are two large ink blots, but this does not inhibit reading. Front cover some damage at right side, back cover damaged lower right corner. The paper has been severely damaged by insects but the text is nevertheless readable. The link at folls 124–5 is almost loose.

Date: (fol. 160 lines 16–18) in Burmese: Sakkarāj 12602 (= 1262)⁴⁷⁴ (1900 A.D.), utu kimmanta (the hot season), myisārā (April), cittara nakkhat (the nakṣatra named citra), taku:la (the fifth month), praññ kyo (the waning moon), khyvk rak (the sixth day), gyāsappte:ne. (a Thursday).

Donors: Phakā Kham Huiñ. Names of old donors (fol. 4 line 18 to fol. 5 line 1): Phrā:takā Kham: Svn: and Phrā:takā Ma Nañ: Kham: Yuñ.

Language and script: Shan.

Rhyming system: svñ kiv khāt tññ khai.

Dhamma:liṅkālu: (dhammalikha)

Folls 1–5:

trā: tō cav cuiv lik dhamma:liṅkālu: l khav pin tāna: tañ lu⁴⁷⁵ phakā kham huiñ khav cav po me me luk tañ huiñ tañ ye yvn av kusuv khuv siñ hav. kham muiñ mahā-nippan mak phuv muiñ aṃ uv aṃ thav phrā: pin cav luñ po kam mai tun mrat⁴⁷⁶ thuiñ khiñ akhā nan yā kat khav pin tappe⁴⁷⁷ cav kvai pit khuiv uv khuiv thav lui: ta: l jeyyatu l 6⁴⁷⁸ namo tassa bhagavato arahato sammāsampuddhassa ti saraṇaṃ ahaṃ vandāmi rhi khi: pā ī: l okāsa okāsa okāsa cañ nai sip: tī niv hatthā chay [phyā] khyvñ: pvñ: kan tiv: tan lam: lav: muiv: hav: tak: mā: av pin hvṃ yin pan: se: mū: le: caṃ pā cū kā ta tiñ: suññ kiñ: yin: yin pan: khiñ hiv: huiñ: caṃ ñuin: nai: prav caṃ khav nai: yaṃ: caṃ kham: niñ: cuññ siñ khuññ kyik yuñ: nuiv kuñ: yañ mā khatā ham: khai: ñā: pai: hvṃ cun sai phun luñ: san: ñuñ: man: ñañ. sup: kā cā: ā kyip tik nan uñ: l tak: lai khup vai cav phū hup lai iddhi-vidha-abhiññāññ dippa-cakkhu-abhiññāññ dippa-sota-abhiññāññ bubpe-nivāsanussati-abhiññāññ ceto:-pariya-abhiññāññ paracitta-vijjānana-

⁴⁷⁴ 602 is to be read 'sixty-two'

⁴⁷⁵ B lhū

⁴⁷⁶ B mrat

⁴⁷⁷ B tapaññ¹

⁴⁷⁸ Cf. Bechert et al., *Burmese Manuscripts I*, p. xxxi where the number 6 is an abbreviation for B so and so². For Pāli abbreviations in Burmese cf. *JBRs*, 47 (1964), p. 385–96.

abhiññāññā jhān yīñ khyvk khu catu le: lī sī yuiñ hañ khiñ si cā nā: phyā ññeya dhamma tvk
 pa phuñ: khvñ arvñ po. cvt cuiñ phī yuiñ hit: khyik kun: khup. tuv⁴⁷⁹ vañ: sañ khup tuv nuññ:
 phuñ: takhuv:⁴⁸⁰ phañ rañ: po. kiññ luññ: nan yv l nvk nai. kā pin attha-rasa dhamma-rasa
 vimutti-rasa eka-piṇana-dhamma-vinaya-pjakat nikāy añkā dhamma-khandhā apoñ: rhac soñ:
 le: thoñ pit muin sī hiñ caturā sī tī sahasata niparicchinna pannarassa pa: karaṇa bhedasuddha
 kye liñ ciñ cit khyan mric thū mvt thvn thvt tukkha: lo: phatanā avikcā nō vut thip nut tañ tik
 hak: hak hiv: huv nan. l tañ: kā mak le: tan phuil le: tan. nippān pariyatti chay pā: apyā: cuiv:
 nan. ko: sip: l [chip: l] niv muiv: khā tape: tō tak: mā: thā: tik: nik: nuiv huv tā van: hā nū: nū:
 kvm: cū: sañ kvñ trā: phrā: ñe: tvā: ū: khyā: phe: svā: ran kañ tuv khvā ke yvn: pun. tañ: yak
 tañ: yak yvn: lvt lo: kī vipak khiiv: saṃsāra cak khā yav l nuiv nai mak ariyā phuv ariyā-
 sañkhā tō cit anit mvn: man tappe: siñ lav sin khav phuñ: huiñ: kasuiñ: tañ sip: kam: yip: kam
 phiñ mre: khiñ: sati: ī tuik: khuv: suik: hiñ luiv liv: thiv tat: put: khut: av phav tai pan: ai hiv:
 ñun: phai: cun: hak tañ: huv khiiv: vut mai lō ki ce sā nvō nan. l l nai le: puddha-pañāma
 dhamma-pañāma saṃgha-pañāma acāriya-pañāma gārava-gāra:vi tabpa-gārava dikkhiṇeya-
 gārava raha-gārava hetu-gārava samuddiḥa-gārava samuḥāna-gārava uñyo:can⁴⁸¹ kyam: kan
 aññi:⁴⁸² antī: tuñ lyat pāsyat dve⁴⁸³ dvan alvn⁴⁸⁴ sañ lyvk pat⁴⁸⁵ puññā-vipākam cun
 mrat⁴⁸⁶ pvā:⁴⁸⁷ puv tuv: akyuv: nañ yv l tañ kā khandhā nā: pā: ruk nañ trā: khā tappe: tō⁴⁸⁸
 tak: mā: ā:thuk⁴⁸⁹ nuk ñe cī rañ kyam: an lai cuiv amata-tvāra sū phvai⁴⁹⁰ tvai:⁴⁹¹ tan:
 kamma-thana: vipasanā av pin san: alīnkā⁴⁹² kwam: luñ tai: hav: khav: khap: nap: nuññ khiñ
 piñ: tuññ: yīñ: hay man: thvm khuit: cvm mav yap mav yak anak⁴⁹³ po: pañ liñ: ñai vai kvñ l
 nay: nañ amata-dvāra sū phvai tvai: mrat mū nai. cam ko [an phū kham] pin thamma-yācana
 tāyaka tvñ: pan sup: lī siñ van mō khan yvm: yvm: kvm: vañ: pañ av trā: phrā: mā: khyā: cvm
 huv muññ:⁴⁹⁴ muñ: sathuñ:⁴⁹⁵ khup. van: yañ vai lū pūcō kō rō nan l satta vohāra nāma
 piññāp⁴⁹⁶ hik cuiv phrā: takā⁴⁹⁷ kham: svn: ik tañ: phrā: takkāma⁴⁹⁸ nañ: kham: yuñ khav
 cav pō me:2 luk pukpa muñca paracetanā sañ than san tuv tap: pvt pīti passati cuñ mak nit sak
 cum: pyō⁴⁹⁹ man: pwañ⁵⁰⁰ lan:2 cay puin kvai: hū muiv: tap muivi[ñ:⁵⁰¹ myuv:⁵⁰² nā: khan:

⁴⁷⁹ B tui³

⁴⁸⁰ B tankhui³

⁴⁸¹ P uyyojana

⁴⁸² B aññī (seldom aññī)

⁴⁸³ P dve (B dve³)

⁴⁸⁴ B aluñ³

⁴⁸⁵ The text instigates (the people) to worship the Buddha, the Dhamma, the Saṃgha etc. as words which are correct even to the point that a firm and tall tower has to shake his top (in agreement).

⁴⁸⁶ B mrat

⁴⁸⁷ B pvā³

⁴⁸⁸ The five khandhas of the Buddha's disciple refer to the writer.

⁴⁸⁹ B ā³thut

⁴⁹⁰ B rhā phve

⁴⁹¹ B [a]tvai

⁴⁹² S-P alaṃkāra (B alaṅkā)

⁴⁹³ B anak

⁴⁹⁴ B mve³

⁴⁹⁵ B athuñ³[amrit]. Obviously the graphemes sa and ā have been confused because of their similarity in Burmese handwriting.

⁴⁹⁶ P paññatti (B paññat)

⁴⁹⁷ B takā (fr. P dāyaka); one who donates a Buddha image

⁴⁹⁸ B takāma

⁴⁹⁹ B pyo

⁵⁰⁰ B pvñ¹

⁵⁰¹ Combination of muiñ and viñ

⁵⁰² B mrui¹

kvai uñ:⁵⁰³ | nay: nañ pī phrā: takā kham: svn: phrā: takkā ma nañ: kham yuñ: khav cav pō me
me: luk nai ta uk ta va thāna⁵⁰⁴ thānā tī yū tī sañ mī: vañ tan: nay: nandathā nī tuiñ: rap khan
khyap khip: kiññ pin phiññ myuv. me tuim⁵⁰⁵ viñ: uim muññ tō⁵⁰⁶ mun muññ. lyō⁵⁰⁷ phuñ
cañ. pai: kvñ vañ: cav muiñ: nvñ⁵⁰⁸ vā nai | khav pin patirupa-thāna: arap⁵⁰⁹ tiñ. ap lyvk pat
pruv so: neyā⁵¹⁰ tī yū tan: sav: suiv: yav: van: pī lin lī mī: man: khuiv: nan: nvai⁵¹¹ mun
[khuiv:] khun mañ:⁵¹² cuv:⁵¹³ takhuv:⁵¹⁴ u⁵¹⁵ hō svñ tō⁵¹⁶ nan: ciñ: siñ siñ: pī mvñ: kvñ puñ
pat⁵¹⁷ muiñ: kham pvai:⁵¹⁸ cat⁵¹⁹ muiñ: sāsana kham: cav mā: thvñ liñ luk yat² nan uñ:⁵²⁰

7

Hs.or. 8307. SB, Berlin

Acc. Or. 1981.8307.

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 41,5 x 20 x 5. **Cover:** high relief sā lo showing a creeper and flower design with inlay of silver glass pieces. A large central panel with three flowers dominates the design, fourteen further flowers are found in the margin. **Appearance:** gilded on all sides. Margins and guide lines drawn with pencil. **Total number of fols:** 91. **Numbering:** Roman numbering later added in pencil. **Links:** fols 7–8, 23–4, 33–4, 40–1, 57–8, 61–2 and 74–5. **Lines:** 8 lines per half fol. **Condition:** front cover three flowers broken off, back cover one flower missing. Somewhat worm-eaten. There is severe water damage on the right side throughout the Ms. causing the paper partially to disintegrate and the text to be lost, especially at fols 8–35, 55, 58–61, 63–6, 68–77 and 80–91.

Date and donor(s): information lacking, probably while this Ms. contains the second part of a larger text.

Language and script: Shan.

Nānākaṇavisesadhammapakāsītadīpanī (nānākaṇavisesadhammapakāsītadīpanī, part 2)

Remarks: there are clear signs that the existing Ms. has been partly rewritten and manipulated so as to give the appearance of a complete text. At fols 46–7 the text is written by a different hand and the text suddenly breaks off at the point where the back cover has been (re-)attached. The order of the sections as they now can be found in the Ms is part 4: foll. 1–29 (complete),

⁵⁰³ The five cities only

⁵⁰⁴ P dhāna

⁵⁰⁵ Name of a river

⁵⁰⁶ B mve to

⁵⁰⁷ B mve¹lyo

⁵⁰⁸ Local name of Nandathānī

⁵⁰⁹ B arap

⁵¹⁰ B nerā

⁵¹¹ Name of a dynasty

⁵¹² B mañ³

⁵¹³ B cui³

⁵¹⁴ B tankhui³

⁵¹⁵ B ū³

⁵¹⁶ B [a]choñ to (cf. Ancient Chinese tsuong)

⁵¹⁷ B pum-patpum-pat

⁵¹⁸ B pvai

⁵¹⁹ B jat

⁵²⁰ This phrase tells about a royal family living in the city (of the old donors) and accumulating a lot of merit.

part 5: fols. 30–47 (no ending), part 1: fols 48– 9 (no beginning), part 2: fols 50–71 (complete), part 3: fols 72–91 (complete).

Folls 1–3:

l kā nai puṅcabuddhavacanam jayasaṅkhyam e:ka pahinnam triyam ara⁵²¹ kuit. khya. yiññ: that: mat may khuin: yay tu nu phyu avk mvk thiñ asac⁵²² phrac pvā:⁵²³ myā:⁵²⁴ myvñ thuiñ pvñ catudha le: khū⁵²⁵ khan: sīva ci sīritta laṅkā pya puñ cap: athap:2⁵²⁶ tuiñ: tū⁵²⁷ svai mvk kū ruiñ: rav. mve:⁵²⁸ hvṃ miñ: patuñ: patī:⁵²⁹ phuit ī: [phat] vī: pik: khav pay. khyañ: tvṃ yav. l catuho: jāt catuha jate catuhe jāto catuho: akhān: ka nan: le: luñ⁵³⁰ asuñ:⁵³¹ av muin luin huk:⁵³² phun tuk: huv pī phū:⁵³³ nī lik: yuñ:⁵³⁴ khamuñ:⁵³⁵ campā cakkavā⁵³⁶ pan:⁵³⁷ puñ lan: luiñ phvñ liñ hvñ kaññāñ:⁵³⁸ asañ:⁵³⁹ nā: pā: sap: man: hvṃ huin huin: hvṃ cvt: yan man min: tariñ: tvñ sū mū tai: tai phai: tai phuin: myō lvm muñ yup. yap. care:⁵⁴⁰ kan. se: sai lvm yik: tuññ: kiññ mit. miññ vañ: miñ kan puññ⁵⁴¹ kaṃ: l lu kvñ⁵⁴² l khan: ṅav muiv kai. khai. yav. atta bhokāy hatthā sati yik: mī. kuī kuīy khandhā bhāvanā mahān: cī: phyan: svn tuv lī kuv lī he yip: ne po: phe: se: se: phvai:⁵⁴³ l vai:2⁵⁴⁴ thuiñ:2 kun: kaṃ kun: kyañ: ṅan nañ: kun: man kun: muin: yik: yin: lvm po lai sañ vuññ yav. l catu le: lī na: sī jaya tāva rhe: ū: athū: thū: tvai: ve cav tak suñ: phyat: lat: miñ rhañ lū rahan: kamma-kkhan: pru hay ku iriyā-pattha sī yuiñ hañ khuiñ nuññ: athuññ tve: hay pō hu pō: liñ: han sac han piñ: man: yav. l l iripud muiv luk muiv kvā muiv nañ muiv nvn: tak vai. manō: cō: cit: vaññāñ: y[...] vai: cvai [...] nañ huiv hay pin nippindaññān aphan2 cuit. can kāya lan sañ vuññ tuv hav: cay hav: [...[n. l nai ko thuk lai hañ khāññā ṅuttama cī: nanā maññ cī huñ: cū yuñ: yak: hō phe pan trā: sa phō: hay pō: thañ han ve: rup yik: hit: hetu-dhāt. tuñ: thvṃ tvñ: mat: kan siñ tañ: kiñ l l iriyā-pattha tara: le: pā: an vācam sāyāññe vā muiv nvn: puin: l nisinne vā muiv nañ puin thinne vā muiv luk: puin l kamanne vā muiv kvā puin l tañ kā nō mā: tarā: [...[e: ū: akyā: hañ ruv hav: dhal. lā yav. l l tañ kā saddhā iriyāpud muiv luk muiv nañ muiv kv[ā] [m[uiiv nvn cuiiv: nai. tak lai vai. cay hav: nañ huiv hay po khav pin sati sampajaññ samveka khav hañ tan2 yū pin ka kyuv: thū: te. yav. l l yaṃ: muiv nām rup tuv hā: nhac pā: nvn: yū: nuiv kā ññvñ cvñ: kvp. hvñ: sat suiv muiv muik

⁵²¹ B ara

⁵²² B asac

⁵²³ B pvā³

⁵²⁴ B myā³

⁵²⁵ B le³ khu

⁵²⁶ B athap. Read athaphap

⁵²⁷ B tū

⁵²⁸ B mve³

⁵²⁹ B pachuppanī (also pathum³manī-chvt panī)

⁵³⁰ B le³ lum³

⁵³¹ B asum³

⁵³² The sixth month, i.e. May

⁵³³ B phū³

⁵³⁴ B lakrum³

⁵³⁵ B khva pañ, khva pan³

⁵³⁶ P cakkavā[^a]

⁵³⁷ B pan³

⁵³⁸ B acam

⁵³⁹ B kaññāñ

⁵⁴⁰ B cāre³

⁵⁴¹ B pve¹

⁵⁴² sap: care: The people look for the smell, come and see the writer's work, share it and embrace it as if it were flowers.

⁵⁴³ Written phvai:ai:

⁵⁴⁴ Written lva:ai:

thuk rā lum. kvā tuik. yit: khiñ khandhā nvn: liññ: le: | manasikārāsa phō: cō: cay hay vā rup
nām khandhā kāya tuv kav muiv liv: nai. nvn: yav. mav nañ mav luk: mav pai hit: nai po cam
tak lap. sā ñin: khiññ: nvai ī tuk: ti sañ vuñññāñ pvā: tarā: sa phō: khav mō kvā |

8

Hs.or. 8308. SB, Berlin

Acc. or. 1981.8308

Pap tup

Material: yellowish-white sā paper, black ink, some pencil writing and blue and red crayon probably added later. **Size:** 36 x 21 x 7. **Covers:** ornamented high relief sā lo technique with flower design and glass inlay in the colours blue, green, red and silver. **Appearance:** gilded on all sides, but much of the gold colour has worn off, showing the brown undercoating. Fol. 107 blank, the section from fol. 104 line 9 till the end of the Ms. much of which is scribbled in pencil does not belong to the text. **Total number of folls:** 107. **Numbering:** Roman numbers added later in pencil. **Links:** folls 56-7, 60-1, 64-5, 68-9, 72-3, 76-7, 84-5, 88-9, 92-3, 96-7, 100-1, 104-5. **Condition:** good condition notwithstanding some traces of humidity in the margins. The link at folls 80-1 weak. **Illustration:** fol. 106 a rather roughly executed drawing in blue and red crayon depicting a flag, a male dancer in traditional costume and a (Bodhi) tree. **Date:** Hiñ: 1 svñ pak 9 sip: pai tuv: 1 1291 khu sakkarij (fol. 104 line 4). The year corresponds with 1929 A.D. **Donors:** Luñ: Hiñ⁵⁴⁵ Lvai⁵⁴⁶ and Pī Saivi Yvt Kham: . Donated in the name of Nai:⁵⁴⁷ Ul and E⁵⁴⁸ Say from Huv Phai Van Kvñ:⁵⁴⁹. **Language and script:** Shan.

Rhyming system: svñ kiv khāt.**Pit liñ 'vk yvt** (the Teak Blossoms)**Remark:** the Teak Blossoms is a text about the customs and everyday-life of the Shans.⁵⁵⁰**Folls 1-5**

trā: tō cav phuin nai cam hik cuiv lik cav pit liñ 'vk yvt vā nai ti khā cav tañ: lai khav uñ | khav
pin mahā-tāna tañ: lu kusuv khuv siñ hav kham: tam yai tañ: pai muiv: muiñ: mahā-nippan
aman khan pin kat: yññ khyam sā nāma tan sik hik cuiv luñ: hiñ lvai khav cav pū 'vk pō me
luk ik lui: pī sañ vi yvt kham: 'vn kan khat: cay kyuv: cā: ā:thuk⁵⁵¹ pru cu lū tan: cvm: nai: ū
e: say huv phai van kvñ: kō an anicca⁵⁵² khandhā⁵⁵³ pyvñ: kvā se 'vn tañ: nan. yū tī lay hiñ:
lay se kō hay an kusuv akyuv: lik cav cvm: hvt cvm: thuñ lī tam lī tō hvt puiñ:⁵⁵⁴ mahā-nippan

⁵⁴⁵ hiñ means head of a district.⁵⁴⁶ lvai means hill or is the title for somebody who has donated a lot or done a lot of merit. Contrary to pū kyōñ: this title comprises not only donations for a temple but many other kinds of making merit.⁵⁴⁷ Nai: an old woman.⁵⁴⁸ E: a young unmarried woman.⁵⁴⁹ Name of the village where the deceased ones lived.⁵⁵⁰ Explanation of the title: The kālae (a wooden ornament at the front of the roof of a traditional house) is compared with an old man who has perseverance and doesn't give up and is thus successful at the end (a kālae is made of dry wood which cannot blossom). Thus the title means that nothing is impossible.⁵⁵¹ B ā³thut⁵⁵² P anicca⁵⁵³ P khandha⁵⁵⁴ Should be muiñ. Cf. the similarity between pa and ma.

cuv pai lai muiñ: nippan nai. hay lai cam lui: āyu vaṇṇa sukha bala⁵⁵⁵ patiphāna akyuv: krī: nā: pā: muiv lay phrā: arimiteyya luñ: pō hay lai cvm: cav khav sū muiñ: *nippan caḥ kō lip: kō tai lu | 1292 khu*⁵⁵⁶

l namo tasa bhagavato arahato sammā-sampuddhassa ti saraṇaṃ ahaṃ vantaṃmi rhi: khuiv: pā ī bhurā | cañ nai khā: l tak: mā: khup vai puktha rattanā thamma rattanā siñkha rattanā vuntā mi kuv lai thī khuik kāy kam valik mano kam sip: sam tuca rik yiv khuik pin kam pin ta khā tak kyam thuk nuk 'vk mvky lat pitakat cav lat miñ: mā: puñ thā: nan | cañ vā sip: thiv pai muiv: tuiv: tiñ nuiv huv muin muv tak: pwañ: yvn: khañ: tañ: phit: siññ puiñ yan khiñ: ciñ: hā: trā: cinnññ: cā: kyam yiñ: pyu: thut nuk lū kvñ | pak pay. phī pan phan: sañ tañ: mo cap mā: phvā: kuik: cam lay av cay ye: kū: sū: lam tham: siñ trā: kvai av pyā: lit phe ta | nañ huiv pariyatti sāsana nā: thvñ tak: ññvt phuv ti hiñ nī kī lit kvai kyam thuk luk cav nañ naf ce pvñ kyuiiv: lū uñ |

nai le pin nañ mun suñ [phrā:] phrā: mā: sav: ñav: lai sai siñ sai kham: lam: luññ: tvk to kan map phan |

lai cuiv nīkyothā-ruñ⁵⁵⁷ phuñ kañ hañ nañ phut 'vk cam pu tuññ: su vihāra kyoñ: kwañ mañ siñ takā⁵⁵⁸ khap ciññ puik tap kap: pin vuiñ tavan | lī hak mak muñ thuñ cuñ phuñ cuin nī kyoñ:⁵⁵⁹ kham: yav | sam [kha] cai: svñ kho: phī yo kun: khvai sut am: ñav: kham: phan ñav: han mā: phiñ ñav: siñ pui[n[n: ñav: ñuin: svt kiññ [kuṃ] ram: rvñ⁵⁶⁰ tvk tavan | tañ: kā kyoñ: phai: kyoñ: tan: van: mun: phuñ kun: uik: tam puik: vai svñ nā tuṃ kuṃ nan | tañ: kā muiñ: kappilavat lat khav tam khav kuv tō:⁵⁶¹ sapiñññu tav hvt mā: khyuñ:⁵⁶² kañ muiñ: tavan | hvt muiv utu⁵⁶³ hemavāya:⁵⁶⁴ tiñ⁵⁶⁵ yiññ [ā[kiññ sum nam nai um huv tuñ vuñ pha: kvñ: kañ pañ cuin vai ku ti sāyā liñ say ta | ye sam phrā: kyvā:⁵⁶⁶ thuiñ nay muiñ: pin vuiñ: rahan kan kham: viññ: tuv khav khun kvñ: pañ: vañ: hav tuv khiñ: tiñ me cay sam tvñ te yav |

9

Hs.or. 8309. SB, Berlin

Acc. ms or. 1981.8309

Pap tup

Material: rather thin white sā paper. **Size:** 43 x 18 x 3. **Cover:** both front and back cover gilded with high relief sā lo technique. The design concentrates on three central flowers with silver and green glass inlay, surrounded by creepers. The covers are very similar in style to those of Ms. 10. For reasons mentioned below both covers might not have been part of the original manuscript. **Appearance:** the Ms. shows signs of having been altered, the covers having once been cut loose and having been re-glued on to a blank page of the Ms. In addition fols 32, 33, 34, 35 and 36 have been glued on. The paper is rather thin and this could be the reason why the whole back run of the Ms. is not written on. The sides have been painted an

⁵⁵⁵ P āyu, vaṇṇa, sukha, bala.

⁵⁵⁶ Cf. fol. 104

⁵⁵⁷ P niggodhārāma

⁵⁵⁸ B takā cf. P dāyaka

⁵⁵⁹ The correct reading should be nī[kyo] kyoñ.

⁵⁶⁰ B roñ

⁵⁶¹ B to

⁵⁶² B chum

⁵⁶³ P utu

⁵⁶⁴ P hima/hema + vāyo

⁵⁶⁵ B nhañ³

⁵⁶⁶ B krvā³. Not to be confused with Shan kvā or B svā³

unusual bright red colour adding to the impression that the Ms. has been tampered with. Pencil lines on both margins and as guide lines. **Total number of fols:** 62. **Numeration:** none. **Links:** 2-3, 5-6, 8-9, 11-2, 14-5, 16-7, 19-20, 22-3, 25-6, 28-9, 32-3, 38-9, 41-2, 44-5, 47-8, 49-50 52-3, 55-6, 58-9 and 61-2. **Lines:** 8 per half fol. **Condition:** some insect damage. At fols 10-1 a weak hinge.

Date: B.E. 2510, C.S. 1328 month 2, 5th waning day, 10 o'clock in the morning (January, 1967).

Donors: Me Thav Kamnan⁵⁶⁷ Vi together with her grandson Kham Siñ. The wording of the title of the donor, Me Thav as well as the use of the Thai administrative term Kamnan indicates that here we have to do with Shans living in Thailand.

Language and script: Shan.

Rhyming system: sam̄ kiv khuiv tãñ khai.

Lik tham̄ cav sīthat catto aloñ phrā: (Siddhartha jātika)

Remark: This jātika is suitable to be read during the festival to finish the rainy season.

Fol. 1:

trā: lik tham̄: cav mū nai: phuin nai ti khā cam̄ hik cuiv vā lik tham̄ cav sīthat catto aloñ phrā:
tañ: anrase: hā pā: luk nañ: kā phuik vā nai ti khā o | | kiñ lak: khav pin vivutanik seta
thammatāna mahapphala: ku⁵⁶⁸ so khuv sin⁵⁶⁹ hav: kham̄: kam̄: pe: tan: sik cātakā lik cam̄ hik
cuiv vā me thav kam nan: vikhav cav nai: lan lan cai: cuiv vā: kham siñ: khav cav phuv me:
nai: lan on kan prucū kū: thut pū so lū tan: an: hot muiñ yot nikpan mav lan mav lvai: hai lai
thup: pvai: cav arimitte po pvañ pvan̄: ma: hay hup hay ña: hay lai tañ thom̄ trā: to phrā: pin
cav on khav suñ pe khe ma āmatta tī tiñ yuk siñ nam̄ siñ muiv: khav viñ nikipū tiñ ho kav kuv
khan: viñ: nikpan: cuiñ com̄ ñim̄ pun ta mu nay mu no sāthu sāthu sāthu nikpanna: put cayo:
ho: vā:

Fol. 33:

tī pū ā | ñan yay luñ sam̄ yuiñ hay phom̄ phiñ tim̄ thun hip hip wai: wai: se kam̄ lui: tā | | sāsanā
mun kham̄ phrā: pin cav lai mā: yav | 2510 | svñ hiñ hā pak pai sip: pī li ñam̄ sakārat lak: nī pī
muiñ lai yav | 3280 | hiñ sam̄ pak sav: pit tuv luin kam loñ hā kham̄ hav khā kū: thut tim̄ lik
nan̄: ka phuik kuit luk mā: pin rase: hā pā: ko yav tuv lī ñam̄: yam̄ kañ van: khuin sip: nā lī lī
khā o | cātakā lik hik cuiv vā me thav kamnan: vi khav cav nai: lan yū van ho phai khā

10

Hs.or. 8310. SB, Berlin

Pap tup

Material: white sā paper, black ink. **Size:** 41 x 17 x 5. **Total number of fols:** 94. **Links:** 1-2, 5-6, 9-10, 13-14, 17-18, 21-22, 25-26, 29-30, 33-34, 48-49, 52-53, 55-56 and 59-60. **Covers:** the front and back cover gilded with high relief sā lo technique, a creeper and flower design with silver and green glass inlay. Very similar in style to Ms. 9. **Appearance:** sides once having been painted red, now faded. Pencil lines at both margins and pencilled guide

⁵⁶⁷ This is a Thai title, in Shan the lady would call herself Me Hiñ.

⁵⁶⁸ 'v' erased

⁵⁶⁹ jewelled bridge

lines. **Numbering:** no numbering of folls. **Lines:** 9 lines per fol. **Condition:** folls 21-37 and 57-73 some serious water damage on the left half of the folls and on these pages part of the text is missing.

Peculiarities: this Ms. appears to be part of a larger text to which the present covers were added at some later time. This would explain why the whole first part of the text, some text at the turning point of the Ms. and the final part of the text are all missing. In other words, this Ms. has been somewhat clumsily constructed. In contrast with 9 in this case the paper and the covers appear of comparable age, and it is likely therefore that in this case someone shortened a damaged Ms. so as to make it appear to an outsider who does not read Shan to be a complete Ms.

Date: mentioned in the text C.S. 1296 fifth month, waning part of the month (1935 A.D.).

Author: on fol. 7 and fol. 61 is mentioned that the author was Kañ Suiv, who lived north of Mut Hai:, near the lake of Muiñ Nañ.

Language and script: Shan.

Rhyming system: svñ kiv khāt, followed by 21 lines in kvām hā kho svñ kiv.

Lik cav tvai: **nav mañkala** (the Lord 's book, first auspicious volume)

Remarks: the text on fol. 3 begins with the story of the woman and who has ten unborn children, she hears of what their fate would be after birth, each foetus relating the vice they will practise. A hunter kills these unborn children. The moral of the story is that there are ten sorts of evil behaviour to avoid. The section beginning at fol. 60 is traditionally used to bless a newly built house, its recitation is believed to prevent harm coming to that building, the place will be good to live in and happiness will be felt there. On fol. 61 begins the third section, the explanation of the benefits of all the words emanating from the Buddha. The fourth section is called **sikthiceyamīṅkalā** another name for the gaining of happiness, or **oñkhyamsa**, telling of the sixteen countries that existed during the time of the Buddha. Those who now practise morals and combat vice will profit. Those who practise immorality will reap evil. The text is then broken off.

Fol. 1:

hav: ho hav: sav: lī uim tuim: kuim nā: khe phe: ale: kuñ akyuiv: lik cav huṃ lumtiṃnumtiṃ
thav tiṃ cav tiṃ kha lui: tā vā nai. ||| kā nai. la: mai thiñ: yai kā khā: khiñ: hā: care: kañ: suiv
mo muiñ: cuiñ: kvam: tan lī kyo: piñ: yiñ: pan lai than cakā:pattra: kāthā nai. nā ||| sañ vā
khav pin ac puktha kuñto kav yuiñ itipiso: bhagavā arahaṃ sammasambuddho: ekavuk hav:
thuk ne mok ok pin tam tuin: cit: thap huv. kyap samiñ: kyo lom. hop mañ kalā phe: lot yan van
yan muiñ: yan viñ: yan huiñ: yan ye: se yav. ||| kā nai. tañ cañ wā li khup. lī vai. lī lai o: kā
lī sāthu hūn cum thun anumotanātam kuṃ koṃ: mup vañ: hū: yav. no: ||| kaṃ nai. sip: suṃ
tum tom khiñ: hav: care: kañ: suiv pā nuiv mut: vai: tak: lai put:puñ khan: huñ trā: vañ: kyā:
sup: kham: siñ lav laḳ huiv ā av cav nañ: yiñ: cai: cum: mūn trā: sāthū: yuin: cū: tum tom sip:
lam: cañ: tam: rañ tiñ ho mup vai kū cav ciṃ nuṃ ciṃ thav kam l kon yav. sū: sū uñ: ||

11

Hs.or. 8311. SB. Berlin

Pap tup

Material: white sā paper, black ink. **Size:** 44 x 19 x 11. **Covers:** both covers and the sides are covered in lacquer, the covers have been decorated using the sā lo high relief method, showing

a creeper design. In the centre of each cover is a circular decoration embellished with silver and green pieces of glass inlay. **Appearance:** the first fol. has 12 lines of text, on the second fol. the upper 6 lines are boxed in, and the space between boxing lines has been coloured in with blue, red and yellow bands. **Total number of fols:** 281. **Numbering:** none. **Links:** fols 164–5, 168–9, 172–3, 176–7, etc. every four fols until the end of the Ms. **Lines:** 9 lines per half fol. **Condition:** two front corners show some damage, and on the back cover at five places around the edges some damage. On both front and back cover the lacquer has cracked in many places. The fols with illustrations have usually weak hinges, apparently due to excessive handling. Fol. 161 lower half blank, fol. 162 upper half blank.

Illustrations: the Ms. is lavishly illustrated with diagrams which often are embellished with beautifully executed pictures of devata and bhikkhus. Illustrations on fols 67, 68, 71, 72, 74, 75, 76, 77, 78, 80, 81, 82, 90, 91, 93, 94, 96, 97, 98, 99, 100, 101, 102, 103, 110, 111, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 125, 130 and 131. The layers of the diagrams are usually boxed in and the space between double boxing lines has been filled in with black, red, blue and yellow ink. In pencil there is often some marginal writing such as *muiñ sañ, muiñ nippan*, identifying the particular level. Some pictures of monks and deities. Possibly the colouring in has been done at a later time, for the red colour soaked through the paper at various places.

Remark: the Ms. has tone marks in false places, indicating a scribe who is not Shan. Possibly it was a Palaung scribe.

Colophon: on fols 279–80 it is explained that the Venerable Dhammadinna (Thammatiinna) translated this from Pali into our Tai Yā (Hsenwi) dialect). The Venerable Dhammadinna and the Venerable Kunasara wrote this in the year Dap Mut, the 6th month, the 14th waxing, in Tai a Rung Mao day, in Burmese a Thursday, the time was noon exactly, at that time Lord Cantawara was 68 years old. Dhammadinna was 56 years old. In that year Ava and Kesima began peace negotiations in Viñ Me Tuk (East of Mandalay). The Lord of Putonghwe (Old Yonaka, between the Chindwin and Irravaddy valley) before, wise men from 4 countries, together discussed the knowledge in this document, one monk from Sri Lanka, one monk from Burma, one monk was a Mon, one monk from Chiangmai. The books of these monks were the basis, they used the corrected texts. Thus this will have a good and broad effect, this teaches people to remember all the words complete. There are no false items in this text, which would cause people to fall in hell. Everybody should believe this text, not believing it is foolish. Let only good people copy this. If one acts in the way suggested by those who wrote this book, the merit will bring one to nibbana.

Date: fol. 279: the year Dap Mut, the 6th month, the fourteenth day of waxing moon, a Rung Mao day, a Thursday. The expressions Dap Mut and Rung Mao refer to the cyclical cycles of sixty years and sixty days respectively. Dap Mut corresponds with the 32th year of the sixty-year cycle, and Rung Mao is the 28th of that cycle.

Donor: Pu: Lvai Svuai: Kham.

Language and script: Shan.

Rhyming system: svñ kiv khāt (each kiv being rather short).

Aphithamsaṅkhaha, suttasaṅkhaha, vinayasaṅkhaha (Abhidhammasaṅgāha, suttasaṅgāha, vinayasaṅgāha)

Remark: the author is identified as Thammatiinna. See the introductory section on famous authors.

Fol. 1:

trā: tō cav suñ vā: pra pik pap kham luñ nai cam hik cuiv api:tham:mā sañ kyuiv vithi pin:
kam:ma tham: ik tañ suk sañ kyuiv vini sañ kyuiv cu poñ kan kā nai tañ siñ khā ho cav tañ lai
khav uñ sāthu trā: to: cav mu: nai tvai: nai cam khav pin vaṭṭanis⁵⁷⁰ issa kusuv vivaṭṭanisissa
kusuv svñ puñ: soñ: pa: tī khā: || cātakā lik cam kik cuiv pu: lvai: svai: kham tā phuiv: kuñ:
tiñ: ⁵⁷¹ yīñ: hā tā nuiv lī luiv kuv: khan: nā: khan luim hom nippan⁵⁷² yuñ an: kū: khuin: kū
van: pī kyuiv: cā thap tañ: lī: cuin san sī hit kusuv alū yay khā yav || muiv lay van: luin muiv
nā hay lai hav sā huñ kyo: an lai hup thup to tun no: aciñtiyya phuñ: tvak tuv: tak khuv luv
muñ: nat sat phī hay an pu loi: soi: kham: tañ: me: khe khe cap com tun siñ: kham: liñ: phrā:
hay an khav tappe: sā lik voi: lik yā hay lai kañ: sā se muin: phī: muiñ: kun uñ hun nam kye:
khiv cuik khuiv: niv kañ lot ciñ ke ⁵⁷³ am tañ: am te yav sāthu sāthu

Fol. 2:

trā: tō cav sañ kyuv nai phū lay: tak tim: ko: nay khoñ puñ vithi: añ nan hit lili: yā hay luiv hay
yom: sañ vā puv kvā yom kvā aprit nārai: nak te te || pay tak hit tak kā man ko yā se: lai uccā
ñuin kham: || nā rakā kā lak kha: puk com: kharupat khan hā kyap yav || yā nap to vai yā nap
to lu hay luv se: te te || vithi man tuk kvā tuv | puv kvā tuv: nārai thuik yav || po lai lu aprit
nārai siñ puñ lot kañ siñ yav: akyuiv muiñ | siñ | tak hot hañ thuiñ tuv te te yav || cav uñ

Fol. 279, lines 12–18:

cav srā phuñ kri: luñ dhammadinna av kvaṃ: cav phrā: hit pin phiñ tai yav || hay pin a:ciñ
thāvara puṃ kvaṃ tai siñvi⁵⁷⁴ hav nai yav || cav dhammananta pā | || cav kuṇasāra pā | || svñ
cav nai tim say sañ pun luñ yav || pi lap mut luin huk loñ sipsi van van tai: huñ mav van man
kyāsappate: yaṃ kañ van tiñ me yav || yaṃ nan cav cantavāra asak lai huk sip pit pi 68 pi || cav
dhammadinna asak lai hā sip huk pi: || asak pi suik āva le suik ke: se ma: me: kvaṃ li ti kan nan
nay viñ mri: tuk nan yav || cav mahā pu toñ nve muiñ yo kav⁵⁷⁵ on tañ yav || piññāhri⁵⁷⁶ si
muiñ phom kan pru cu lik sañ kyuiv yav hō piññāsī: muiñ siñkhu

Fol. 280:

v⁵⁷⁷ pā | || piññāhri muiñ man pā | || piññāhri muiñ miñ⁵⁷⁸ pā | || piññāhri muiñ yun⁵⁷⁹ pā | ||
khav cav ñi ña viñ vun kan sañ kyov si phuñ khav cav cañ vā pin lon kvaṃ cav phrā: te te cav
|| vi ne sañ kyov hā ti li piñ li pit ko mav mi yav ho || kā lak kha: tim lik sañ kyov nak te te yav
ho || akyov kvañ te te yav li toñ ku kam yav || po lai lu lai tan kā pin a:prit an hav || lai hit vai
pun siñ kañ siñ kuiñ an tak lai kvā kham: nā rai nan ko pun lot siñ yav || phay ko lak hay toñ
av yuñ av sañ mav yuñ mav com mav toñ cam: pin kun nuiv sop luñ lañ yav || yā pe nap to cū
puñ tim po yañ am hū am han khav pin piññāhri ko cai mrat yav || sañ nan hav ko an prū cu lu
tan thok pvañ sāsanā kham: phrā: pin cav ko akyov: man kvañ te te || civ lai muiñ ma:hānippa
kam liv lak hay thom av sañ sup svañ cay kvā van ta muiv: nā. ta cav tañ lai khav uñ khav nō
sāthu sāthu sāthu di pu ā⁵⁸⁰ ñaṅto sum pā hnañ preñ: cum luiv i bhurā

⁵⁷⁰ a second 's' has been erased

⁵⁷¹ letter 'c' erased

⁵⁷² nibbāna is here given the epithet 'sweet-smelling land'

⁵⁷³ the word 'yav' is crossed out

⁵⁷⁴ Hsenwi

⁵⁷⁵ Tai Yonaka, a Tai region between the Chindwin and Irrawaddy Rivers

⁵⁷⁶ pronounced piññāsī, B 'wise man'

⁵⁷⁷ Sri Lanka

⁵⁷⁸ Mon

⁵⁷⁹ Chiang Mai

⁵⁸⁰ this formula derives from pu di ā (abbreviation for pubbenivāsa dibbacakkhu āsavakkhaya) see Bechert et al., *Burmese Manuscripts* 1, p. xxv.

12

Hs.or. 10381. SB. Berlin

Acc. ms 10381 (The number and acc.ms has been attached on the back side of the Ms.)

Material: white sã paper, black ink. **Size:** 41 x 16 x 8. **Covers:** lavishly decorated with sã lo in high relief, a flowers and creeper design, much use of green, silver glass inlay as well as red and blue larger pieces of glass to indicate the flower petals. The outer sides and covers are gilded. **Appearance:** fol. 82 upper half only has writing, fol 162 lower haf has only 8 lines and fol. 163 blank. **Total number of folls:** 163. **Numbering:** ka-dhu. **Links:** 5–6, 16–7, 27–8, 38–9, 54–5, 65–6, 71–2, 75–6, 78–9, 80–1, 89–90, 93–4, 104–5, 115–6, 119–20, 120–1, 131–2, 142–3, 153–4 and 156–7. **Condition:** front cover shows some cracking, left lower corner bumped, else the beautiful covers in very good state. Fol. 1 is a little worm-eaten but text unimpaired. Folls 70–94 have a yellow discolouring at the lower margin.

Date: no date mentioned.

Sponsors: Phrãtakã Chai Luñ and Nañ Kham Muñ who live at Viñ Muiñ Nai (between Taunggyi and Fang) in the Pvk (Quarter) called Tuik, north of the Palace.

Language and script: Shan.

Mathupiñtika (madhupiñdikã)

Fol. 1:

trã: tō cav mū nai kyaṃ nai ti khã caṃ khav cuiv siñ kyaṃ khaṃ mathupiñtika su phvai vā nai t[i] khã o cav tañ lai khav uñ || khav pin mahātãna kusuv khuv siñ hav khaṃ tañ kvã muiñ mahã nippan phrã takã cai luñ nañ khaṃ muñ khav cav po me luk phav me tañ huin tañ ye yū viñ muiñ nai pok thuik phai nuiv vañ vā nai ti khã o cav tañ lai uñ || akuiv trã to cav ti khã caṃ yun nai lai pun se cãticarã pyã thi mārana yon pun se kilesavut kaṃmavutvit vipãkvut yon lai pun se kaṃ

13

Hs.or. 10382. SB. Berlin

Pap tup

Material: white sã paper, black ink. **Size:** 44 x 19 x 7. **Covers:** decorated with the sã lo technique in high relief, green and red pieces of glass inlay. **Appearance:** pencilled guide lines and margins. Fol. 1 and fol. 69 blank. The deeper parts of the cover have been painted red, the same red paint as the sides of the Ms., the higher parts have been painted over with gold paint. Both these colours are of fairly recent manufacture, probably by a local restorer. **Lines:** 8 per fol. **Total number of folls:** 138. **Numeration:** ka-co in ink, only in the first half of the Ms. At the same time the whole Ms. has pencilled Shan numbers, beginning with 1 in each of the five sections, section 1 has 27 folls, sections 2, 3 and 4 have 25 folls and section 5 has 27. **Links:** 2–3, 6–7, 10–1, 14–5, 18–9, 22–3, 26–7, 30–1, 34–5, 38–9, 42–3, 46–7, 50–1, 54–5, 58–9, 62–3 and 66–7.

Peculiarities: The Ms. is divided in five sections, section 1 ko-gaṃ, section 2 gaṃ-ñã, section 3 ñã-fol. 85, section 4, folls 85–110 and section 5 folls 110–37.

Date: the text was copied during a period of more than a year, from early C.S. 1294 (1932 A.D.) until the tenth month, 7th waning of C.S. 1295 CS (1933 A.D.) a Saturday.

Copyist/Author: Nāna Vaci Rupa Īnta, also called Cre⁵⁸¹ Īnta at village Man Muñ, Viñ Me Mruv near the Monastery Van Dvn.

Donors: Sañ Ciñta and his wife Me Sañ U, from Muiv Miu.

Language and script: Shan.

Rhyming system: saṃ khiv khuiv tãñ khai (whereby the kiv is rather long, extending usually over 4 or 5 lines of text).

Suvannasiṃ sãdhaka (Suvannasiṃha jãtaka)

Folls 1–3:

trã: tō mrat cav mū nai caṃ kiñ lak: lai cuiv aloñ: suvannasiṃ sãdhakavatthu vã nãñ nai yav uñ
sãdhu sãdhu sãdhu nat lū khocesov
namo tassa bhagavato arahato sammãsbuddhassa tisaraṇaṃ ahaṃvandãmi rhikhui pã j
bhurã: budho bhagavãdhammarãjã dhammasãmi munipungava asamhinna khattiya
ananadañãṇa lok⁵⁸² atthat soñ: prañ khit suñ: khwañ nat lū pini tũmaya anopamañã man khyok
tan asãdhãraṇa navakuv: kuñ yoñ phuñ: siñ acintiyya acintiyye appameyya puktha thañ pokyō
co kyō lun. pun.se lū nat pramãpũcecōyãpũcō apathap thappãramitō ñã: phō pricãka pre. va
cuñ lañ vañ khav cav mak cav phuv puk kuv atula phvai. tō mrat jinntuik: pe. suik: cit yan oñ
kaṃ yã: myoñ vai: muñ. prĩ: prĩ nippan ekaraj cuv: piñ viñ: lot kañ: loñ: tañ: mai tañ: khĩ nan.
nō

Fol. 137, lines 13–14:

sakkarãj 1295 (khu) nhac tōsalañ: chan: 7 rat⁵⁸³ cenen. cã er: prĩ: j hrañ.⁵⁸⁴

14

Hs.or. 10324. SB. Berlin

Pap tup

Material: black sã paper, written on with white kaṃ ku, some red crayon used to write on the cover. **Size:** 37 x 12,5 x 1. **Covers:** black shiny lacquered front and back cover, each was provided with a strengthening flap of 4,5 cm. **Appearance:** occasionally red ink has been used to liven up parts of the illustrations. **Total number of folls:** 22. **Numbering:** none. **Condition:** the writing on the cover has become illegible through rubbing.

Date: no date mentioned.

Languages and scripts: Shan and Burmese as a Shan pronounces it.

Notebook with tattooing designs and magical formulae

Remarks: this Ms. has many diagrams as well as illustrations of cats and tigers. Folls 5, 9 and 21 show, among other things, a cone-shaped drawing, to be used to manufacture a magical candle, in Shan called 'ten'. On fol. 6 there is a listing of what to tattoo on particular parts of the body. Fol. 11 contains scribbling, fol. 18 deals with love magic. Fol. 22 almost illegible.

⁵⁸¹ cre is the Burmese word for scribe

⁵⁸² the letter 'k' added with pencil

⁵⁸³ In the year 1295 the tenth month, on the seventh day of the waxing moon

⁵⁸⁴ a Saturday, this writing was finished. The particle hrañ indicates that the copyist was female.

15

Hs.or. 10325. SB. Berlin

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 37,5 x 12,5 x 1,5. **Covers:** the front and back cover show traces of black shiny lacquer. The outer layer of paper of both covers has been decorated in the centre of the page with a cutout of an ‘hourglass and bars design’. **Appearance:** front and back covers sown on. **Total number of folls:** 22. **Numbering:** none. **Condition:** water damage especially on the left side, some text and drawings are only partly legible.

Date: no date mentioned.

Language and script: Burmese as Shan write it.

Notebook with tattooing designs and other magical information

Remarks: folls 2 and 18 show designs that can be used for making phā ãñ. Fol. 4 lists syllables and where on the body to tattoo them. Folls 4 and 8 show, among other illustrations, drawings of insects as tattooing designs. Folls 12 and 13 have diagrams that can be used for magical candles (‘ten’). Fol. 21 has a calendrical diagram.

16

Hs.or. 10326. SB. Berlin

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 36 x 12 x 1,3. **Covers:** traces of black shiny lacquer, front and back cover have a 5,5 cm overlap in which a zig-zag strip has been cut away as decoration. **Total number of folls:** 22. **Numbering:** none. **Condition:** some water damage at the hinge in the middle and the sides throughout the Ms.

Date: no date mentioned.

Language and script: Burmese as written by a Shan.

Notebook with tattooing and other magical information

Remarks: fol. 1 shows an illustration of a lion and a boar for tattooing purposes. Fol. 4 calendrical diagram. Folls 8 and 9 diagrams to be used in manufacturing ‘ten’. Fol. 11 some scribbling. Folls 12–6 many cats and tigers for tattooing. Folls 18 and 21 pictures of a wild pigs. Folls 19 and 22 some calendrical diagrams. Fol. 22 some scribbling.

17

Hs.or. 10327. SB. Berlin

Pap tup

Material: black sā paper, written and drawn upon with white kaṃ ku. **Size:** 39,5 x 12,3 x 1,7. **Covers:** strengthened by an extra rim. Front cover rim about 3 cm wide ending in a zigzag line, right part of the rim missing. Back cover 5,5 cm strengthening overlap with zigzag pattern cut out. Traces of black lacquer on front and back cover. Back cover left side some paper missing. **Appearance:** text at places obliterated through damp. **Total number of folls:** 21. **Numeration:** none. **Condition:** some water damage on the right side, particularly at the folds throughout.

Date: no date mentioned.

Language and script: Burmese as written by a Shan.

Notebook with magical and calendrical text and diagrams

Remark: fols 19–21 text in reverse.

18

Hs.or. 10328. SB. Berlin

Pap tup

Material: black sā paper, written and drawn upon with white kam̃ ku. **Size:** 38,5 x 13,5 x 1,5. **Covers:** front and back cover have a 3 cm overlap at the upper side with a zigzag strip cut out as decoration. Both front and back cover show traces of black shiny lacquer. **Appearance:** clear handwriting, much text. **Total number of fols:** 22. **Numeration:** none. **Condition:** front and back cover only attached at one corner.

Date: on fol. 3 C.S. 1254 is mentioned. This year corresponds with 1892 A.D.

Language and script: Burmese as written by a Shan.

Notebook with calendrical diagrams and texts

Remark: fols 1–3, 10 and 13 show various calendrical diagrams. The rest is text, dealing with good and bad times. Fol.13 some scribbling. Fol.19 shows a roughly written table with calculations, probably a list keeping trace of debts.

19

Hs.or. 9682. SB. Berlin

Pap tup

Material: white sā paper, black ink. **Size:** 42 x 19 x 9. **Covers:** gilded front and back cover decorated with the sā lo technique of high relief with design of flowers and creepers. **Appearance:** the sides have been painted red. No pencil marks to indicate lines or margins. **Total number of fols:** 164. **Numeration:** none. **Links:** 77–8, 89 (middle), 92–3, 99–100, 102–3, 103–4, 109 (middle), 111–2, 114–5, 120 (middle), 121–2, 125–6, 131 (middle), 132–3, 137 (middle), 138–9, 142–3, 148–9, 154–5 and 160–1. **Lines:** 9 lines per half fol. **Condition:** the link 77–8 is loose, other links very weak.

Date: (fol. 162) C.S. 1301, in the third month, seventh day of waxing moon, late afternoon, a Thursday, B.E. 2483. The year corresponds with 1939 A.D.

Donors: Po Puiñ Srā Ōta and Me Pracātaka Kyoñ Vay from Mae Hong Son Province and their children Cai: Moñ, Nañ Luin Kham̃ and Sui Cin.

Copyist: Indā (fol. 3 line 9 and fol. 161 line 11) who lives in Muiñ: Nai: (Nantapura Caturampa Amyavati).

Language and script: Shan.

Rhyming system: sam̃ kiv khuiv tãñ khai.

Vessandarā jātaka jātto krī:vatthu dutīyatoi: (Vessantara jātaka, the great story, part 2)

Remark: this is the part where Jujaka asks for and obtains the children of Prince Vessantara until his return from the forest.

Fol. 1 line 1:

trā: tō cav mū nai hik chuiv vessandarā jātaka jāttokrī:vatthu dutīyatoi:

20

Hs.or. 10309. SB. Berlin

Pap tup

Material: thick white sā paper, text and illustrations in black ink, on fols 11 and 19 some red ink. **Size:** 26 x 9,5 x 1,5. **Covers:** no covers. **Total number of folls:** 19. **Numeration:** none. **Condition:** fol. 1 and fol. 19 almost wholly torn off, incomplete. Folls 1–2 and 18–19 show a hole in the paper. Fol. 19 right side damaged, some text missing.

Language and script: Burmese, written as a Shan pronounces it.

Notebook with information concerning magical tattooing

Remarks: depictions of various yakkhas and related magical spells to avoid danger. Folls 1–10 a spell for controlling the 99 yakkhas and illustrations of yaksas. Fol. 11 gives the spell of avaloka yakkha, the recipe for tattooing ink and instructions for tattooing the image. Folls 13–9 text in reverse. Folls 15–8 show the 33 letters of the alphabet and lists the places of the body where to tattoo them.

21

Hs.or. 10310. SB. Berlin

Pap tup

Material: white sā paper, text and illustrations in black ink, some red ink, some pencil. **Size:** 32 x 12,5 x 4,5. **Covers:** black lacquered covers with simple hourglass pattern cut out of outer layer. **Appearance:** this seems to be a collation of several disconnected parts of a larger Ms., glued and taped together, some of the repairs are loose, repair tapes often hide parts of texts and illustrations. Some insect damage. **Total number of folls:** 94. **Numeration:** folls 11–18 ka-khī, the rest without numbers. **Condition:** repairs at folls 1–2, 2 broken. Folls 93–4 a loose link.

Date: (fol. 38) C.S. 1217, the sixth month the sixth day of waning moon, a Thursday was the day that this text was finished. This corresponds with 1855–6 A.D., making it one of the oldest dated preserved Shan Mss.

Language and scripts: Burmese, written as a Shan writes and pronounces it. A small part of text in cipher code.

Fragments of a tattooing manual

Remarks: this is a text with unusual detail, apparently written by a very skilful person, judging by the beautiful handwriting. Many of the rough repairs could be reconstituted with care. Since this is such an old text and since it is very informative a short summary of its content follows:

Fol. 1, a diagram with the symbol of the sun, a recipe of how to make the ink for tattooing this. Fol. 2 two cats and the recipe for tattooing ink, hardly legible. Fol. 4 instructions of how to

tattoo 33 cats, depictions of human figures and where to tattoo these. Folls 5–7 various illustrations of birds, ghosts and tigers and recipes of the suitable tattooing ink. The ingredients for ink of the tiger tattoo has for example some liver of a tiger, liver of a crocodile, some earth and it mentions the spells to be uttered one hundred times in a cemetery. Folls 8–10 tigers, a cat and a pig. Folls 11–2 spells, eight types, to be chosen according to the day of birth of the person involved. Fol. 13 a magical candle, the spell for beginning a tattooing session. Fol. 15 mentions the five most powerful spirits, Cav Nō Kham̄ Diñ (for the Shan States in general), Siñ Kham̄ Khot (for things that have to be built), Lot Kham̄ Hui (who lives in the cemetery, helps kill the enemy), Piv Pong Fā (related to water, agriculture) and the female spirit Cum Fā Hu Siñ Phuiñ, popularly called Nañ Siñ Hu, who lives in the Mao mountains (from her emanate various branches of knowledge, she is widely revered). Fol. 16 a spell related to the Monk Sivali. Fol. 22 three pigs and spell from Muiñ Hsenwi. Fol. 23 cats, apes, peacock (symbol of the sun) and hare (symbol of the moon). Fol. 24 cats and a depiction of a lord playing the lute, being the legendary Cav U Tiñ, the Lord of Muiñ Mao. When he plays elephants will come. Fol. 25 nine lords. Fol. 26 the five gods Vesavanna, Phummacara, Canti, Kuvera and Rukkhacara. Folls 26–8 various cats and tigers, plus a recipe for tattooing ink. Folls 29–30 five spirits plus another recipe. Fol. 31 four cats and a formula in cipher code. Fol. 32 diagrams. Folls 33–9 text. Fol. 39 a recipe for ink and illustration of a bird. Folls 40–7 various diagrams and depictions of cats, tigers, human figures and pigs. Fol. 48 the twenty-seven nakstras and a diagram linking the days of the week with the various Buddhas. Folls 49–63 many cats, tigers and pigs, some Hanuman depictions, some further recipes for tattooing ink. Fol. 64 shows two insects. Folls 65–70 continues with many illustrations of cats, pig, some deities, an eel. Fol. 71 has nine syllable diagrams, mentioning that this is the method of Pā Mruik. The last four lines are written in pencil. Fol. 72 shows the depiction of a figure with hair-knot, three lines written in pencil. Folls 73–5 further cats, pigs monkeys, one tiger. Fol. 76 depicts two cats, each shown together with five human shapes, depicted as holding their hands in front of their eyes. These are creatures believed to live in water, when they are back in their element they can uncover their eyes. Folls 77–94 a continuation of tattooing symbols, the cat being the most frequent symbol, some tigers and pigs, two birds, a god, a naga and an insect. On fol. 93 and the upper half of 94 the text and drawings are in red ink.

22

Hs.or. 10311. SB. Berlin

Pap tup

Material: black sā paper written on with white kam̄ ku. **Size:** 39,5 x 13 x 0,8. **Cover:** front cover is a folded double page, in the upper layer there are three decorative pieces cut out in the centre. In red ink the number 2 is written on the right upper corner. The back cover is partly folded over as strengthening. Front and back cover are covered with black lacquer. **Appearance:** a carefully drawn Ms., good handwriting. **Total number of folls:** 16. **Numeration:** none.

Language and script: Burmese, written as it is pronounced by a Shan.

Notebook with tattooing designs

Remarks: fol. 1 upper half erased, lower half depictions of various animals each in a water bubble, these are suitable to be tattooed on the upper leg. Fol. 2 animal and human figures and recipes for tattooing ink. Fol. 3 upper half tigers, lower half more water bubbles, an insect, a bird, three cats and five tigers. Fol. 4 more water bubbles with animal symbols. Folls 4–6 many tattooing symbols, cats dominate, some tigers, an insect, some deities. Folls 7–9 explanatory

text plus instructions on preparing the ink. Fol. 10 more tattooing illustrations. Fol. 11 text in reverse, various symbols. Fol. 12 depiction of an insect, most of the fol. blank. Fol. 13 two small diagrams, most of the fol. blank, traces of erased text. Fol. 14 a phi lu (yakkha), five lines of explanation on the Alavakkha yakkha. Fol. 15 blank. Fol. 16 erased text.

23

Hs.or. 10312. SB. Berlin

Pap tup

Material: white sã paper, text and illustrations in black and red ink. **Size:** 33 x 13 x 2. **Covers:** double folds glued, plus an overlap which has been decorated: on the front with a cutaway wavy strip of paper, on the back with the hourglass pattern. Both covered with black shiny lacquer. **Total number of folls:** 43. **Numeration:** pencilled numeration with Shan ciphers, but folls 10 and 14 are not numbered. **Condition:** some insect damage, but the text can be deciphered. On folls 2, 7 and 20 separate pieces of paper with new text have been glued over the original text. Good handwriting up until fol. 25. The Ms. shows some repair by glueing strips of paper and by sewing a weak spot, such as between folls 34 and 35.

Date: no date mentioned.

Language and script: Burmese, written as a Shan pronounces it.

Notebook with tattooing designs and medicinal information.

Remarks: fol.1 contains a recipe for tattooing ink. Among the symbols of interest, folls 1 and 5 shows *khon nam khoñ kham* (human shapes depicted with their hands in front of their eyes, the water people). Pictures of vultures, lizards, the sun, the moon, insects and spirits. Fol. 14 contains another recipe for making tattooing ink. Notably in the second half of the manuscript there are many diagrams and depictions of cats, tigers and pigs, as well as some insects, vultures, monkeys, yogis and a naga. Folls 25 and 42 contain more lists of ingredients for making tattooing ink.

24

Hs.or. 10313. SB. Berlin

Pap tup

Material: white sã paper, text and illustrations in the first nine folls in black ink, the rest of the Ms. mainly in red ink, some writing in pencil. **Size:** 23,3 x 10 x 1,5. **Covers:** covered with black lacquer. **Appearance:** pencilled double margin on both sides. **Total number of folls:** 41. **Numeration:** none. **Links:** 2–3, 20 (middle) and 34–5. **Condition:** very little insect damage. Left upper corner missing, first hinge taped with paper, back hinge with tape and paper in such a manner that the text and pictures are partly hidden, the link at folls 2–3 is glued over with a paper strip, the link at fol. 20 has also been re-glued. The Ms. appears to have been inexpertly glued and repaired, but from textual evidence it appears to be complete.

Date: no date mentioned.

Language and script: Burmese, written as a Shan pronounces it.

Notebook with tattooing designs and instructions

Remarks: the most frequent drawings are those depicting cats and tigers, but there are also various monkeys, pigs, peacocks, a spider, yaksas, deities, circular diagrams (cak) and rectan-

gular diagrams. A special feature is that at some later period remarks have been added. On fol. 16 in red ballpoint has been written that all ingredients must be used. On fol. 17 in blue ink is written: This is the tattooing book of the learned Mī. On fol. 21 there is a depiction of the goddess Nañ Siñ Huv as well as ten diagrams, under each is written where on the body that diagram ought to be tattooed. On fol. 26 there are spells to be uttered during the process of tattooing.

25

Hs.or. 10317. SB. Berlin

Pap tup

Material: brownish-white sã paper, text and illustrations in black ink. In the latter half of the Ms. illustrations are filled in with red ink. On fol. 19 some pencil writing. **Size:** 34,5 x 15 x 1,5. **Covers:** double paper folded over, covered with dark brown, almost black lacquer. Front cover has one strengthening strip of paper at the lower part, back cover has a strengthening strip with wavy edge. **Total number of folls:** 22. **Numeration:** none. **Condition:** fol. 1 at the left side some paper and text missing. Back cover one corner missing. Considerable insect and some water damage, but text largely unimpaired.

Date: no date mentioned.

Language and script: Burmese, written as a Shan pronounces it.

Notebook with calendrical information and magical diagrams

Remarks: the whole front side of the Ms. (11 folls) deal with lucky and unlucky times, interpreting omens and also showing some calendrical diagrams indicating good and bad days. The twenty-seven naksatras are listed. The back part of the Ms. is chiefly devoted to a great many cak (small round shapes, containing letters, ciphers or other symbols). On fol. 19 is a spell written in pencil which, when uttered a thousand times, will make a person invulnerable. On fol. 20 some diagrams and what they can be used for, one will cause bullets to swerve, one ought to be tattooed and will protect against lightning, one is to be used by women to prevent a fetus from dying before birth, and one will assist in delivering a child. Folls. 21 and 22 contain some medicinal recipes, among others how to cure a swollen thyroid gland.

26

Hs.or. 10321. SB. Berlin

Pap tup

Material: white sã paper, text and illustrations in black, red, green, yellow and white ink. Some pencilled drawing. **Size:** 39 x 13 x 1,3. **Covers:** front cover double paper, a trace of decorative border cut away, shiny black lacquer. Back cover single piece of paper, on the inside nine lines of writing with white kam ku, hardly legible (a spell in Pali and Burmese, written as a Shan pronounces it), apparently taken from a different Ms. and later sown on. **Total number of folls:** 22. **Numeration:** no numeration. **Links:** no links. **Condition:** first five folls one left corner missing. Fol. 3 has a large blue ink blot in the middle. Both front and back cover sown on to the Ms. with white cotton thread, such repairs at folls 10–1 and 17–8. At folls 5–6 a small repair. Back cover shows signs of chafing, some paper missing at the right side. Some of the illustrations are very well executed, other drawings appear to have been added later and are quite roughly executed.

Date: no date mentioned.

Language and script: Burmese, written as a Shan pronounces it.

Notebook with tattooing designs and instructions

Remarks: many illustrations of cats, tigers, pigs, cak, nagas, lions, dogs, lizards, horses, a peacock, yakkhas and various diagrams. Fol. 4 shows twice a tiger eating a human. Fol. 15 a turtle. The Ms. is almost wholly devoted to illustrations.

27

Hs.or. 10322. SB. Berlin

Pap tup

Material: white sã paper, text and illustrations in black ink, some parts in pencil, some blue ink. There are signs that the original was in pencil which was later traced with black ink. **Size:** 20,5 x 17,5 x 2. **Cover:** front cover sown on, lacquered black, back cover missing. **Total number of folls:** 40. **Numeration:** none. **Links:** 6–7, 15–6 sewn together and 31–2 sewn together, this latter link is obviously falsely sewn because the text reverses at the link. **Condition:** fol. 5 has a large ink blot. Some scribbling and unfinished drawings (fol. 18). From 11 until 32 left upper side some paper missing, from 16 onwards text in left corner increasingly missing, until 21 return, 22 some paper missing.

Date: no date mentioned.

Languages and scripts: Shan and Burmese, written as a Shan pronounces it.

Notebook with tattooing designs and instructions

Remarks: the Ms. contains spells to be used whilst tattooing, the illustrations show various diagrams and drawings. Of the animals depicted, the cat and the tiger dominate but there are also drawings of nagas, lions, a peacock, an elephant. In addition there are some depictions of yakkhas, human warriors and deities. Fol. 28 relates to love magic, depicting a woman embracing a monkey.

28

Hs.or. 10323. SB. Berlin

Pap tup

Materials: white sã paper written and drawn mostly with pencil, but some black ink. Some red ink, probably later added. **Size:** 39 x 13 x 1. **Covers:** reddish-brown colour, strengthened by one-third overlap decorated with the zig-zag pattern. The back cover is so worn that the red undercoat has come through. **Total number of folls:** 22. **Numeration:** none. **Condition:** first fol. upper half, left corner missing, considerable water damage on the first six folls and fol. 12, some damage to lower side of Ms., but no text loss. Some insect damage throughout. Folls 12–6 were probably left blank by the person who wrote the text first, for these have been filled in with rather inexpertly drawn designs and handwriting of much lower quality. The text of folls 16–22 is in reverse.

Date: no date mentioned.

Languages and scripts: Burmese, written as a Shan pronounces it and some Pali.

Notebook with tattooing designs and instructions

Remarks: among the illustrations the cat is the most frequently depicted, but there are also some tigers, a lizard, birds. On fols 1, 6, 14 and 15 are instructions where on the body a design should be tattooed. Fols 16–9 contain some medicinal information, notably on fol. 19 a list of twenty-nine sorts of medicine. The text on fol. 21 is partly in Pali.

29

Hs.or. 10375. SB. Berlin

Pap kiñ

Material: brownish-yellow sã paper. **Size:** 53 x 35 x 4. **Total number of fols:** 126. **Appearance:** fol. 126 blank. **Numeration:** numerated in pencil on obverse with Roman numbers, in ink on reverse in Shan numbers, whereby the original numbering falsely ends with 126, having omitted fol. 85. Each fol. is folded, with the fold on the right side. **Lines:** 20 lines on obverse and reverse. **Condition:** some water damage but in good condition, bound with a rope. The paper has been impregnated with nammen (an oil to prevent insect damage). Fol. 85 is repaired with orange thread. Part of fol. 1 missing but no text loss.

Illustration: fol. 78 small picture of a monkey.

Date: fol. 118 lines 5–8: C.S. 1247, B.E. 2429 the 9th month, the 10th day of waning moon, a Friday, midday, this was the moment the copying was finished. The year corresponds with 1885 A.D. On fol. 125 line 12 the year C.S. 1247 and B.E. 2429 is repeated.

Donors: the Kun: family of Van Pahak, the forest of Rak trees, on the other side of the Nam Liñ (the Red River) (see fol. 76 obverse line 10).

Copyist: Cav Kiktisaravanna (Toñ Kham).

Languages and scripts: Shan prose with a few Burmese expressions at end of part 5.

Rhyming system: svñ khiv khāt.

Pukthavañ (Buddhavaṃsa)

Remarks: the text was originally composed B.E. 2400 (1857 A.D.). Throughout the manuscript the letter ph is unusually written, like a c with loop on right hand side). The main text has seven parts, the first part ends on fol. 20 obverse line 6, the second part ends on fol. 40 reverse line 9, the third part on fol. 59 reverse line 6, the fourth part ends on fol. 76 obverse line 8, the fifth part ends on fol. 89 obverse line 6, sixth part ends on fol. 102 reverse line 9, seventh (about Yasothon) part ends on fol. 117, line 20. From fol. 118 to the end is a final concluding part composed by the copyist Toñ Kham himself, relating his situation in the village with the donor family, the atmosphere in the village.

Fol. 1:

trā to vav phuin nai ti khā caṃ khav cuin⁵⁸⁵ phuin siñ kyam kham lik pu
kthavañ tī khā hō – khav pin mahātāna kuso khuv siñ khuv kham kun:
khav po me luk yū pā hak tī kā hō
yon hot yon thuiñ muiñ mahānippaṃ: mak phuv tī khā ho yon
thup poi siñ poi kham phrā: pin cav arimitiya: kyot khuin muiñ mahā
nippan: tī khā hō

⁵⁸⁵ should be cuiv

Fol. 2, lines 3–7:

tañ nai yuiv ko yuk tá wà ca: catuwuwu catu suña piñca: mo rā nā se yuvcanā hā pak uksapha:
ma lak cakra kyak srat thip kip yuk kuk koñcoñ he ke pruiñ khav viñ an to mit siñ tuñ ciñ sī luk
pruk tok khuin khav tasaraphan toñ ciñ khūnitthap lan pap wañ kapā ñik ñok puiv khun puit
kha:nan lan hā uñ ||

30

MIK I 4152. MIK, Berlin

I c 26314

Pap kiñ

Material: white sā paper, written on with black ink. **Size:** 35 x 53 and 0,8 thick at the binding.
Cover: the Ms. is sown with a cloth covering with lining. The cloth is 64 x 83. Outside red
printed cloth, with leaves and flower motives in white and black, left side of the cover torn and
partly missing. The lining is a white satin cloth. **Appearance:** folls 1 and 25 reverse blank.

Total number of folls: 25 including covering paper. **Numeration:** the first 24 folls have been
numerated in Shan middle top on the reverse side. **Lines:** fol. 1 obverse has 13 lines, the other
folls 20 lines obverse and reverse. **Condition:** some water damage on right margin, but text
unimpaired.

Date: C.S. 1252, the 7th month, the 13th day of waxing moon, a Saturday, was the day the
copying was finished. The year corresponds with 1890 A.D.

Donor: Sañ Cai Toñ Yvā:⁵⁸⁶ and family. He donates the merit his father, Po Sañ Muiñ Tat
who died two years earlier.

Language and script: Shan.

Rhyming system: svñ kiv khāt (in the style of Cav Kañ Suiv).

Sukta:nippanna: (sutta nibbāna)

Remarks: it is a popular text to have copied in memory of a deceased person. See also Mss. 47
and 48.

Fol. 2 opening lines:

nai le pin nāñ muiv nan mun suñ phrā: yot saṃ muiñ tañ kav le || khup muiv yū taṃ nil kyo: thā
luñ han kyoñ cav ho thaṃ le ||
kiñ cav khyot av pit muin ñuin vuñ sākī vañpan huñ le ||
khan hay thuiñ coṃ trā: phoṃ tañ luñ siñsiñ vā nai ||

Fol. 10 opening lines of Part 2:

nai le lai saṃ tak mā lat lui: saṃmā: saṃ puktha: kiñ cav mun yay phrā: vā nai ||
khiñ khaṃ ñav siñ⁵⁸⁷ kota:mā puñ cuiñ le ||
ñav siñ cav nay kyoñ luñ nīkyothā le |
yū khyot cuiv ñav ñā tuin khaṃ ||

⁵⁸⁶ toñ yvā: is Burmese, meaning South village

⁵⁸⁷ ñav siñ is an epithet of the Buddha

31–32

MIK I 4153. MIK, Berlin

I c 26749

Pap kiñ

Material: white sã paper, black ink. **Size:** 33 x 59 and 1 cm thick at the binding. **Appearance:** a protective piece of wrapping cloth is sown on the binding. It is 46 cm wide, 88 cm long, showing a print muster with plant motives, yellow and brown. Green wrapping cord 181 cm long. This cord has been added to the lower middle of the cotton wrapping cloth. Pencilled margins and guide lines. Some pencilled notes by a later person who attempted to decipher the text. **Total number of folls:** 33. **Lines:** 21 lines of text obverse and reverse.

Language and script: Tai Mao.

31

MIK I 4153 Berlin

Description see above, **31–32**

Viceyãthamma cav ho ñuin (victory of the dhamma of the Lord of the silver palace)

Numeration: folls 2–28 have been numerated 1–27 in Shan ciphers at the middle upper side of the reverse. The front blank fol. is not counted.

Copyist: Ai Uiv Huin Lviv. His sacerdotal name as Buddhist monk is Yãla:kum̄si.

Monastery Kyoñ Umlun. He regards himself as the latest in a long line of copyists.

Date: (fol. 2 line 10) C.S. 1245, which corresponds with 1883 A.D.

Literary style: svñ kiv khât.

32

MIK I 4153. MIK, Berlin

Description see above, **31–32**

Tai Mao, Shan and Pali systems of writing

The second text begins on fol. 29 with the Pali, Tai Yai and Tai Mao alphabets. Folls 30 obverse – 32 reverse is a teaching text for those learning the system of Tai Mao writing. It provides systematic lists of combinations of consonants and vowels, including on fol. 32 the Pali um̄, om̄, im̄, ay and oi. Fol. 33 is blank. These three pages may be regarded as the basic textbook for learning to read and write, which must have been used by all novices in the Tai Mao region. A similar text is kept at the Oriental Manuscript Section of the Bibliothèque Nationale, Paris.

33

MIK I 4154. MIK, Berlin

Nr I c 26750

Pap kiñ

Material: white mai sañ paper, black ink. **Size:** 24 x 48, 1 cm thick at the binding. **Cover:** the

Ms. is wrapped in a printed cotton cloth, partly torn, many holes. What is left of the cloth came from a piece of ca. 54 x 71. The cloth has especially been made for the manuscript and has the colours puce, yellow, black and green. **Total number of fols:** 68. **Numeration:** numerated at the top reverse in Shan numbers. **Lines:** 18 lines obverse and reverse. Fol. 1 has only 9 lines of text. Fol. 1 reverse, 67 reverse and 68 are blank.

Appearance: title on fol. 1 partly missing because of a hole in the paper. A little insect damage.

Date: the year 122, month 8, the 4th day of waning moon. When 112 is short for 1122, this would correspond with 1855 A.D. However, when looking at the dates of various documents sponsored by Mun Svñ this year 122 may actually refer to C.S. 1252, or 1890 A.D.

Copyist: Moñ N+i.

Donors: the family of Pakā Po Mvñ Kyoī, father mother and son.

Language and script: Shan, the writing is halfway between Tai Mao and Shan writing, especially visible in the ñ and the h, and the s. The double dotted tone mark is used.

Rhyming system: svñ kiv khāt.

A(pith)ammā cit kyam (handbook on the seven abhidhammas)

Remark: fol. 39 has paper damage, but this occurred prior to writing, for the text avoids the damaged area.

34

MIK I 4155, MIK, Berlin

I c 129116

Pap kiñ

Material: white European-style paper, black ink. **Size:** 23 x 54. **Appearance:** a protective cotton cloth 42 x 76 has been sown on the binding. There is one small hole on the left side of this cloth. A wrapping cord has been attached on the right top side of the covering cloth, this cord is yellow-green and pink in colour, 144 cm long, the final 5 cm has been split and two tassels have been added. The paper is folded on the left, some drops of candle wax on various fols. **Total number of fols:** 32. **Numeration:** only fols 3 and 4 carry a number.

Illustrations: in the margins various drawings that often have no direct bearing on the text. Fol. 3 left margin obverse a dove, another bird in foliage, a third bird without wings whose tail ends in a flower, a human in aggressive stance, some guirlands, insects, various flowers and leaves. Fol. 3 reverse, various flowers and leaves at the left margin. Fol. 7 obverse has some playful sketches in both margins, mainly plants and flower designs. Fol. 15 obverse in the right margin two playful sketches. Fol. 18 obverse right side and below various figures a soldier who urinates, a woman, a bird with human head, these might be inspired by the text as matters without value. Fol. 18 reverse, twice the letter u with a long tail in the margin. Fol. 22 obverse, right margin a drawing of an animal, a man urinating, a rat, a lord with umbrella. Fol 31 obverse, upper margin various plant designs and in the right margin a dragon-like creature.

Date: no date mentioned.

Language and script: Shan, written like Tai Phakey or Tai Khamti. Instead of the vowel sign for o in this Ms. the vowel u is used.

Rhyming system: svñ kiv khāt.

Lik phuñ nai caṃ lañ kaṃ sin

Remarks: The story of Nañ Kaṃ Sin, a woman who has great power, no-one could do her harm. See also 95.

35

MIK I 4156. MIK, Berlin

I c 29117

Pap kiñ

Material: European style white paper, faded black ink. **Size:** 28 x 46 and ca. 0,4 cm thick at the binding. **Appearance:** fols 2, 3 and 4 are yellowed and brittle. The text is wrapped in a piece of loosely-woven cotton, dyed red, 45 x 61. A cord has been sown on the left top side, with strands in the colours white, red and black, 200 cm long. **Total number of fols:** 25. **Lines:** 28 lines per obverse and reverse fol. **Numeration:** 23 numbered fols in Shan characters on the middle upper reverse.

Illustrations: the ends of paragraphs are marked by playful drawings. Fol. 1 obverse shows a rough drawing of a deity, with a tree on the right, and a pole with a religious flag (tuñ taṃ khon) on the left. Fol. 24 lower part of the fol. three drawings and the words aloñ yū tā le khum. Next to the drawing of a female the words Nañ Mok Khum. On fol. 25 drawing of a tree-like symbol.

Date: no date mentioned.

Sponsors: Poñ Nā, his family and children, and his son in law Ai Ko as well as the deceased Ai Khik Cā.

Language and script: Shan, Tai Phakey type letters, the word phurā written as phrā.

Thaṃmāvuñlā kham (an episode from the dhammavelā)

36

MIK I 4157. MIK, Berlin

I c 29145

Pap kiñ

Material: European style white paper, black ink. **Size:** 28 x 45 and 0,5 cm thick at the binding. **Total number of fols:** 43. **Appearance:** the paper is folded on right side. Sown to the binding is a chequered, blue and white cotton cloth 47 cm broad, 51 long which is lined with a white cheesecloth on the inside, the latter 47 broad 66 long. A cord, made of yellow, green and white strands 163 cm long is attached, the final 15 cm is split and has two tassles. The whole text is sown back to front, probably because the title was written on the last fol., first two fols blank, 19 reverse and 20 obverse are left blank. The written text ends on fol. 39 obverse, from fol. 39 until 43 obverse all blank. Fol. 43 reverse carries the title. **Numbering:** none. **Lines:** 27 per obverse and reverse.

Illustrations: some playful drawings in margins mainly flower designs.

Date: no date mentioned.

Donor: not mentioned.

Language and script: Shan, the script appears to be Tai Phakey.

Literary style: svñ kiv khāt.

Kāthā vatthū (gāthāvatthu)

Remarks: this is an account of the preaching that the Buddha held when he was in *Tāvatiṃsa* heaven, attended by innumerable deities who came from various heavens.

37

MIK I 4158. MIK, Berlin

I c 29146

Pap kiñ

Material: modern European paper, blue ink, pencil, some red colouring in. **Size:** 28 x 43. **Appearance:** a checked blue and white cotton protective wrap 41 x 63 has been sown on the binding. At both the right and left side of this checked wrap a plain white piece of cotton has been sown on. These function as front folds to protect the text. These protective white cotton pieces are of differing sizes, the right piece is 20 x 43, the left one 18 x 46. At the left upper side a long cord has been attached, made of red, yellow and green strands, 133 cm long. The paper is folded on the left. Fol. 1 reverse contains some pencilled syllables, which express the devout wish that one may be a pupil of the Lord Buddha. Fol. 6 reverse and 7 obverse have both been much yellowed and have become brittle through exposure to sun- or daylight. Fol. 21 reverse blank.

Total number of folls: 21. **Numeration:** written with blue ink, the ciphers are on the reverse upper side middle on folls 2–19. **Lines:** first fol. seven lines, first five lines in blue ink, rest written in pencil, part of fol. 1 missing. **Illustrations:** some playful drawings on the bottom of folls 3 and 4. Most of the ciphers on the upper part of the folls have been wittily and playfully elaborated to small drawings: the cipher 3 is changed into a face, a bird perches on the cipher 4, the cipher 5 is elaborated to a grazing horse, fol. 7 obverse has a drawing of a couple embracing, fol. 8 obverse below a picture of a human being bitten by a dog, on fol. 9 the cipher 8 has been elaborated to depict a face and at the lower margin is a small bird, on fol. 10 the cipher 9 is made into a bird, at the lower margin the head of a naga, on fol. 11 the cipher 10 is the head of a bird, on fol. 12 the cipher 11 became a human head, at the lower margin a snake and some text in pencil, on fol. 13 the lower margin shows the head of a European, the cipher 13 is made into a yakkha, the ciphers 14 and 15 have phantastical decorations, the ciphers 16 and 17 musical instruments, 18 a human head, 19 a flower, fol 21 has a depiction of a chicken in the margin.

Date: C.S. 1250 the second month, tenth day of waning moon, a Thursday, 3 o'clock in the afternoon. The year corresponds with 1889 A.D.

Copyist: Nen Ai Cañ.

Donors: Ye Hvm̄ Iñ and Ai Caṃ... (colophon incomplete).

Languages and scripts: first fol. begins in Burmese but in line 4 this changes to Shan. The rest of the text is in Shan. The script has characteristics indicating that the text was written by a Tai Khamti or Tai Phakey.

Literary style: svñ kiv khāt.

Sutsīla kham (discourse on moral behaviour)

Remarks: fol. 21 in the margin has in pencil the words: kvñ pin lik khwam khaw tūv khiñ pin mū || nū puiñ lū kuñ. This is a line that accidentally had been omitted in the text.

38

MIK I 4159. MIK, Berlin

I c 27293

Pap kiñ

Material: white sā paper, black ink. **Size:** 33 x 55 and 2 cm at the binding. **Appearance:** the Ms. is bound with a rope. Fol. 1 reverse blank. **Total number of fols:** 84. **Numeration:** fol. numbers at the middle of the reverse of each fol. in Shan ciphers. **Lines:** fol. 1 obverse 7 lines, else 19 lines per fol. obverse and reverse.

Date: colophon, lines 5 to 10 mentions that in C.S. 1236 in the eighth month began the copying, and it was finished in the 10th month, the second day of waning moon, at one o'clock in the afternoon. The year corresponds with 1874 A.D.

Copyist: Cit Cham.

Donor: (fol. 1 lines 2–3) Nai Sañ Suriya: and family.

Language and script: Shan.

Literary style: svñ kiv khāt.

Pukthānuksatti (instructions of the Buddha)

39

MIK I 4160. MIK, Berlin

I c 27294

Pap kiñ

Material: white sā paper, black ink. **Cover:** no cover. **Size:** 31 x 52 and 2 cm thick at the binding. **Total number of fols:** 85. **Numeration:** fol. numbers at the middle of the back of each fol. in Shan ciphers. **Lines:** 19 lines per fol. obverse and reverse. **Condition:** lower (probably blank) half of fol. 85 missing, else good condition.

Date: C.S. 1204, the 7th month 12th day of waxing moon, one o'clock in the afternoon. This year would correspond with 1842 A.D. However, possibly various Mun Svñ documents may all be dated 50 years later than their apparent C.S. date. Thus 1204 may refer to 1254, so that this Ms. may be from 1892 A.D.

Donor: Phrātakā Mun Svñ and his wife from Huñ Sañ (fol. 1 lines 2–3).

Language and script: Shan.

Rhyming system: svñ kiv khāt.

Thātukāthā (dhātu gāthā)

Remarks: a text inspired by a section of the abhidhammapitaka

40

MIK I 4161. MIK, Berlin

I c 27295

Pap kiñ

Material: white sā paper, written on with black ink. **Size:** 31 x 49 and 1,2 cm thick at the binding. **Total number of fols:** 59. **Numeration:** fol. numbers at the middle of the back of each fol. in Shan ciphers **Lines:** fol. 1 has 6 lines, its reverse is blank, other fols have 19 lines obverse and reverse., fol. 58 obverse only 14 lines, reverse blank, fol. 59 blank. **Condition:** a tear on the lower part of fol. 1 else the Ms. in good condition.

Date: C.S. 1204 in the 8th month 9th day of waning moon, 9 o'clock in the morning (corresponding to 1842 A.D.). However, possibly various Mun Svñ documents may all have been made 50 years later than their apparent C.S. date. Thus 1204 may actually refer to 1254, so that this Ms. may be from 1892 A.D.

Donors: (mentioned on fol. 1, lines 2–3) Phrātakā Mun Svñ and his wife from Huñ Sañ.

Language and script: Shan.

Rhyming system: svñ kiv khāt.

Vinema:hāvā (vinaya mahāvagga)

41

MIK I 4162. MIK, Berlin

I c 27296

Pap kiñ

Material: white sā paper, written on with black ink. **Size:** 31 x 51 and 2 cm thick at the binding. **Total number of fols:** 88. **Numeration:** numbers at the middle of the back of each fol. in Shan ciphers in ink until fol. 63, rest unnumbered. **Lines:** fol. 1 has 4 lines, reverse blank, fols 2–87 have 19 lines per fol. obverse and reverse, fol. 88 obverse 8 lines, reverse blank.

Date: C.S. 12(0)5, the 8th month 3rd day of the waning moon, a Saturday midday (corresponding to 1843 A.D.). However, possibly various Mun Svñ documents may all be 50 years later than their apparent C.S. date. Thus 125 may actually refer to 1255, so that this Ms. may be from 1893 A.D.

Donor: Phrātakā Mun Svñ and his wife from Huñ Sañ.

Language and script: Shan.

Rhyming system: svñ kiv khāt.

Vinepācik tikhā (explanation of the pacittiya offences in the Vinaya)

42

MIK I 4163. MIK, Berlin

I c 27297

Pap kiñ

Material: white sã paper, black ink. **Size:** 31 x 51 and 1,5 cm thick at the binding. **Total number of folls:** 57. **Numeration:** numbers at the middle of the back of each fol. in Shan ciphers. **Lines:** 19 lines per fol. obverse and reverse. **Condition:** last fol. damaged, but still legible. Skilful handwriting.

Donors: Phrãtakã Mun Svñ both himself and his wife, who live at Huñ Sañ (fol. 1 obverse, line 3).

Date: the Ms. refers to the year 11254, the 12th month, the 12th day of waning moon. Some Shan scribes have an ideosyncratic way with numbers. The unusual 11254 together with the relatively good condition of the paper seems to indicate that here the year C.S. 1254 is meant. This would mean that other various documents sponsored by Mun Svñ and that are dated 1204 may all be 50 years later than their apparent C.S. date. This Ms. appears therefore to be from 1892 A.D.

Language and script: Shan.

Rhyming system: svñ kiv khãt.

Lik huv tham luñ (major headings of the Tipiṭakas)

Remark: this text refers to various types of analysis of the Buddhas teaching, to help people go to nibbana.

43–44

MIK I 4164. MIK, Berlin

I c 27298

Pap kiñ

Materials: white sã paper, black ink. **Size:** 33 x 54 and 4 cm thick at the binding. **Total number of folls:** 92. **Numeration:** folls 2, 3 and 4 numbered in Shan ciphers at the reverse of the fol., the rest none. **Condition:** some water damage at the margins. Last fol. blank with right corner lower missing, the last fol. damaged, several lines at lower part of the fol. missing. **Lines:** 23 lines per fol. obverse and reverse. Fol. 91 obverse last seven lines paper with text partly missing. Fol. 1 has 13 lines boxed in. Below the boxed in text is a drawing of eight flowers linked up in a pattern.

Date: the year 112, the 7th month, the 8th day of waning moon. When the year 112 is an abbreviation of C.S. (1)122 this would correspond to 1860 A.D. However, it is quite possible, when comparing other dates of Mss. originating from the Tai of Assam, that the date should be read 12(5)2 in which case the text was written in 1890 A.D.

Donor: Nai Khav Cai and family who lives at Kyoñ To Yã.⁵⁸⁸ She does so to give merit to the late E Cai.⁵⁸⁹

Peculiarities: fol. 36, line 7 obverse tells that the copyist asks forgiveness for his clumsy handwriting, because his hand is not yet capable, at various intervals he repeats this apology. There is some ground for this apology for the copy is rather uneven, sometimes the ink is thick, sometimes it is faded, number of lines is also rather varying. This gives the impression that it is a copyist who has little experience.

⁵⁸⁸ the Old Monastery

⁵⁸⁹ name of a male child

Language and script: Shan, the script has some northern influence.

43

MIK I 4164. MIK, Berlin

Description see above, 43–44

Rhyming system: svñ kiv khāt (reminiscent of the style of Cāv Kañ Suiv).

Phīthamṇā kyaṃ poñ (the collected abhidhammas)

Remark: the text ends on fol. 87.

Fol. 2:

namo etc.

nai le pīn añ muiv nan mun suñ vuñ phurā puk thā le |
kiñ cav khuin sū yū tam cuiñ pha: va: tiñ sā toñ kham nan le |
nañ vañ pan tū kam pa:lā phā siñ le |
ho ne cit phuin trā: khun tuk tiñ pho lat te yav |

Fol. 14 obverse. (Here follows the beginning of Part 3. An interesting, poetic word picture, here arranged so as to show the rhyming system):

nai le tham siñ trā mi mā vañ nay lan phuin pe le ||
sam tak khō thuk nuk nok vai kip ke rum poñ kon yav ||

phav nai tak mā lat lui nā poi yu kun li le ||
kā an iñ mun phrātrā: vuñ nuiv phi kiñ cav te ||
kun sin kun tham com av nañ trā: to cav (||)
mav hū lai muin lan num thav cai yiñ le ||

cim tim⁵⁹⁰ cav thañ kū phū li can le ||
sathe mo hūn ik khun kvan kū cuiv te ||
tañ kā siñ luim siñ viñ mav ne pīn tvak an le ||
pun an khav vvoñ sa:sa:nā: to vvoñ nippan ñav huñ le hayl |

muin lakyū pā nā: pha: puin van ok liñ puin le ||
kūn kun sathe ik khūn muin thav yuin vā nai ||
to lak puin pin poi siñ kyañ trā: sam | ||
pik vā namnā te nañ uin uin poi kuin le ||

puin lak thuñ lak phayak khuin phruin mu pin cum le ||
siñ leñ koñ luñ khav khum khav hūn te yav uñ ||
ñik tuv khon hūv yuk pai muiv kā iñ ||⁵⁹¹
vū vū khon toi nā moñ siñ lan mo te yav ||

pi pat tut at tuin siñ pav lai khā ||
hit hay li hu li tā thuk trā : lyok pat te yav ||
sai kvamyo kam yoñ li nippan le ||
po kā yuk yoñ kuñ to vvoñ

⁵⁹⁰ wrong for tī

⁵⁹¹ Heads aside, the body curved, hands in the air, dancing like a snake

Fol. 14 reverse:

yot cav sañ phan khiñ momñ nai yav uñ ||

44

MIK I 4164. MIK, Berlin

Description see above, 43–44

folls 87–91

Suktā nippanā, fragment

Remarks: this fragment is from the Sutta nibbāna text, see description Mss. 30, 47 and 48. The fragment is taken from parts two and the beginning of part three, telling about the time when the Buddha was still a child in a former life, living in the large monastery Nijotarām. Devadatta was then a newly ordained monk but he did not yet know the Dhamma. The future Buddha taught him the word araham. He grew up in a poor family. The fragment suddenly ends. The inclusion of this fragment may also be a sign of an inexperienced scribe.

45

MIK I 4165. MIK, Berlin

I c 27299

Pap kiñ

Material: white sā paper, written with black ink. On fol. 72 obverse a large illustration, coloured in with pastel yellow, green, blue, mauve and pink water colours. Folls 73 obverse-74 reverse carry illustrations that are coloured in with yellow, red and dark-gray ink. **Size:** 33 x 52 and 4 cm thick at the binding. **Appearance:** at the binding a small piece of red wrapping cord is still attached. Paper fold on the right. Fol. 71 reverse, last two lines are in cipher code. Last fol. blank. **Total number of folls:** 143. **Numeration:** first two folls not numerated, folls 3–139 numerated. Folls 140 and 141 not numerated **Lines:** first fol. 21 lines of dense writing, rest 19 lines per fol. obverse and reverse.

Illustrations: the Ms. contains many illustrations. The cipher 18 is playfully decorated as a face, beside a black tiger and in the margin some flowers. Fol. 28 in the margin two birds. Fol. 31 upper margin a peacock, lower margin some flowers. Fol. 32 flowers in the margin. The cipher 34 has been changed to suggest a human face. Fol. 35 flowers in the margin. Fol. 36 left margin birds, right margin flowers. Fol. 40 flowers in right margin. Fol. 42 right margin a cock and flowers. Folls 42, 43 and 44 flowers in margin. Fol. 57 left margin a drawing of a fox. Fol. 61 upper left a peacock. Fol. 62 in the margin, a man with tattoos on upper legs. Fol. 63 margin, two birds, plants and flowers. Fol. 66 margins including lower rim of the paper some flowers. Around the cipher 66 a face and two tattooed arms. Fol. 69 left margin a bowl with flowers, right margin a plant. Fol. 71 at new paragraph a drawing of an elephant holding banana tree, left margin a man with tattoos on legs, pointing a gun in the direction of the elephant. Fol. 72 obverse wholly devoted to an illustration. Central a tree-like symbol with birds and flowers, underneath is written that it is a Bodhi tree. Around this tree are sixteen animal pictures each connected with a famous Buddhist place name, such as Kapilavastu, Kosampi, Taksila, Mithila, Pataliputra, Vesali and Varanasi. Underneath the tree is a symbolic depiction of five mountains, from left to right Vebhāra, Utamā, Kusinaram, Micchachara and Vemissa. Fol. 73 obverse is devoted to another illustration, showing eleven lotus flowers in a

diagram. Right of the diagram a drawing of a tiger, underneath two heavily tattooed men. Fols 73 obverse, 73 reverse and 74 obverse show an illustration of the twenty-eight Buddha figures sitting on clouds (symbolic depiction of heaven), each with a fan, a tree, a water container and a begging bowl, all Buddhas are dressed identically in yellow cloth depicted similarly, all using the mudra of calling the earth to witness. These Buddhas are identified as Taniṅkarā, Methiṅkarā, Saraniṅkarā, Dipiṅkarā, Kōtinṅā, Maṅkala, Sumana, Yevatta, Sopita, Anoma:tasī, Patummā, Nāratta, Patummutdhalā:, Sumethā, Sūjhātā, Piyatasi, Adhadasi, Dhammatasi, Siddha, Tissa:, Phussa:, Vipassī, Sikkhi, Vesabhū, Kokkasam, Konakum, Kassappa: and Kotamma. The latter, the Buddha Gotama is flanked left and right by a depiction of the Monk Upagupta, depicted with his hand in a begging bowl, his head turned towards the sky.⁵⁹² Underneath Buddha and the Upaguptas there are further illustrations: centrally a prince that might be a depiction of Gotama, to the left and right a series of syllables, each syllable short for a concept, thus Te (teniya) Ca (canaka) Su (suvannacam), Ne (neni), Ma (mahosata) and Pu (purisa) Na (narata) Vi (vithura) Ve (vesantara). On fol. 74 reverse there is a large depiction of two Nagas, one with the symbol of the sun, the other with that of the moon, protecting the Buddha who sits in meditation. Underneath a Garuda holding two deities. Fol. 88 has in the margin a playful drawing of a face.

Donor: Po Nūin and family.

Date: C.S. 1248 the second month, seventh day of waning moon, a Saturday, corresponding to the beginning of 1887 A.D.

Language and script: Shan, Tai Mao, two lines in cipher code.

Rhyming system: svñ kiv khāt.

Lik peta:kacū

Remarks: title on fol 1 obverse, lines 1–2. Peta is Shan for piṭaka.

Fol. 3, lines 3–6:

nai le cav phū hañ khiñ cuiñ huiñ pūn phī mun kup sañ le ||
 khiñ mai sam phuin⁵⁹³ phe nan sañ kañ mañ ho hañ tu no ||
 muiv ho yuñ yuñ yap hai may pik tan le ||
 kuiñ pin yot kiñ vuñ nippan phī kun ||

46

MIK I 4166. MIK, Berlin

I c 27300

Pap kiñ

Material: white sā paper, black ink. **Size:** 30 x 51 and 2 cm thick at the binding. **Appearance:** trace of original cloth with which it was bound still visible at the binding, blue-black rough cotton. The pen that was used by the scribe of this text was not of good quality, the thickness of the letters varies, depending on whether the pen was freshly filled or not. Fol. 45 blank. **Total number of fols:** 45. **Numeration:** enumerated in Shan ciphers at middle top reverse side, first and last fol. not counted. **Lines:** 22 lines per obverse and reverse. **Condition:** some smudging.

⁵⁹² This depiction of Upagupta relates to the idea that it is midday, after midday he is not allowed to eat, if he ate after that time the sun would have to stop and that is why he looks at the sun while he eats.

⁵⁹³ sam phuin, three robes (of the Buddha)

Fol. 6 obverse lower left some paper missing with text loss in the lower two lines, on the reverse side there are three lines affected by this paper loss. Fol. 37 has a flaw in the paper, but this predates the writing of the text. Fol. 45 much damaged.

Illustrations: fol. 18 obverse, left margin a drawing of a bird. Fol 19 obverse, at the bottom of the paper a rough drawing of a flower, and next to this is written 1233 khu as well as 1228 khu (khu is Burmese for year), but these dates appear to have been written down some years after the text had been written.

Copyist: Ciñtā (fol. 24 obverse).

Donors: Pan Ti and his sibling who live at Pañ Cuñ. in memory of their late younger brother.

Date: C.S. 1225, month 6, the 1st day of waxing moon, a Saturday, one o'clock in the afternoon. The year corresponds with 1863 A.D.

Language and script: Shan and some lines of Pali and Burmese.

Rhyming system: svñ kiv khāt.

Silaphvañ tñāphvañ (a sermon on virtue, a sermon on giving)

Remarks: title on fol. 1 obverse, line one. First the text reminds how to worship the Three Gems. Then it explains that people are not all in the same condition, not all at the same level of understanding. Most people are like children who do not yet know full speech. The various conditions are described. Human action can be placed on a scale good, mixed and bad. The eight and ten precepts are explained.

47

MIK I 4167. MIK, Berlin

I c 31964

Pap kiñ

Material: white s̄a paper, black ink. **Size:** 32,5 x 55 and 1 cm thick at the binding. **Appearance:** On fol. 17 the beginning of a new section is indicated with a floral design and also the fol. number has been decorated. **Total number of folls:** 26. **Numeration:** 22 of the folls are numerated in Shan ciphers beginning at the third sheet with the number 1. Fol. 5 is a little damaged through rubbing, but text still legible. **Lines:** 21 lines per obverse and reverse.

Date: C.S. 1257, B.E. 2437, corresponding with 1895 A.D.

Donor: the Pu Hiñ from Kvñ Viñ.⁵⁹⁴

Language and script: Shan, written in the Tai Mao variant of the Shan script.

Rhyming system: svñ kiv khāt.

Suktā nippanā (sutta nibbāna)

Fol. 1:

nai le pin nañ mun suñ phurā: yot saṃ muññ tañ kav || muiv an yū taṃ nī kyō thā ruñ han kyoñ
cav yaṃ nan ||

kiñ cav khyot av piṭ muin ñuin vuñ sākī vañ pan huñ || khan hay thuiñ coṃ trā: phoṃ tañ luñ
siñ siñ ||

⁵⁹⁴ Kvñ Viñ lies in Muiñ Mao

Fol. 9:

nai le poi cuiñ lat lui: saṃmā saṃ pukthā sut yot mun yay phurā ||
 khiñ khaṃ siñ lav kotamā hup cuiñ ||
 mun khaṃ sav nay kyoñ luñ hoñ hañ nīkyothā lañ mrat ||
 khyot av pit muin ñuin ñav ñā tuin khaṃ ||

48

MIK I 4168. MIK, Berlin

Pap kiñ

Material: white sā paper, black ink. **Size:** 29 x 51 and 0,8 cm thick at the binding. **Total number of fols:** 26. **Numeration:** enumerated till 25 in Shan ciphers, fol. 26 blank. **Lines:** 20 lines text obverse and reverse.

Condition: fol. 1 lower part of obverse paper torn off, but all eleven lines of text legible.

Donors: (fol. 1 obv. lines 2–4) Me Ok Kyoñ living at Cun To, together with her husband, who donate the merit to the late Phrātakā Mvñ.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: svñ kiv khāt.

Suktanippannā (sutta nibbāna)

Fol 1:

nai le pin nañ muiv nan mun suñ phrā yot saṃ muiñ tañ kav | muiv kan yu vañ ni kyo thā ruñ
 han kyo(ñ) cav yaṃ nan |
 kiñ cav khyot av pit muin ñuin vuñ sākī vañ pan huñ |
 khan hay thuiñ coṃ nippan

Fol. 10 reverse

nai le lat lui saṃmā saṃ pukthā yot cav mun yay phrā ||
 kin pin khiñ khaṃ ñav siñ kotamā puñ cuiñ ||
 yaṃ an cav nay kyoñ siñ khaṃ puñ nīkyothā |
 yū khyot pit muin cuiñ ñav ñā tuin khaṃ ||

49

MIK I 4785. MIK, Berlin

I c 41527

Pap kiñ phuiv yav

Material: three pieces of mai fai paper glued together to form a long sheet. This sheet has been wound around a round stick. **Size:** The wooden stick is 24 cm long, 2,5 cm diameter. The paper is 24 cm broad and 151 cm long (the three pieces respectively 48, 60 and 43 cm). **Condition:** only the beginning of the text is missing, the upper part of the first sheet has been torn off. However, since such wound documents are never very long, it is most likely that only the first few lines are missing. This phuiv yav consists of three sheets glued together, the first sheet has two incomplete lines and 22 complete lines left, the second sheet has 31 lines of writing and the third sheet 27 lines.

Language and script: Tai Mao style of writing, old style, with the peculiarity that the n is sometimes written underneath, which would indicate Tai Yuan influence. No tone marks. The scribe has chosen the expression kho hai instead of yon hay, such a word choice would indicate that here we have to do with the Tai Yai who live in Sipsongphanna, not with Tai Mao.

Rhyming system: svñ kiv khāt.

Example: cañ nai thuiñ mā van hūñ van hañ muiv sin luñ mā poñ
muiv khuin khuin puin ce phā kūñ say soñ cum tan (l l)

Khvām yāt nam

Remarks: this text is a **khvām yāt nam** (used during the ceremony of calling the gods to witness).

50

Cod. orient. 508 Hamburg SUB

Pap tup

Material: white sā paper, black ink. **Size:** 20 x 42 x 7,5. **Covers:** the covers have an elaborate sā lo high relief creeper design. A remarkable feature is that on the front cover there are three small glass windows made by leaving round bits of undecorated sa paper free, these pieces of paper have been written on and are covered by three pieces of glass, attached to the Ms. with sā lo. In the front panel, in the left window the title has been written: lik aloma: pice aphithamā tukkatikka kyam. In the middle window the donor: tāna: Phuratakā Pha: Mai Nā San ho. In the right window the date: ko cā sakkarit si ka l l 127 prañ. Also on the back there are three such glass windows, however, here they do not show text, looking through the glass one sees a silver surface, the right and middle back pieces of glass are cracked.

Appearance: there is gilding on the sides with the exception of a band in the middle of the long sides, which has been decorated with red lacquer. Both covers are also gilded. At the margins frequently in pencil is written the word mrat. This is possibly the personal name of a person who may have been in possession of the Ms. **Total number of fols:** 193. **Links:** 1–2, 23–4, 41–2, 67–8, 80–1, 84–5, 89–90, 94–5, 96–7, 104–5, 109–10, 118–9, 120–1, 123–4, 125–6, 130–1, 133–4, 135–6, 137–8, 140–1, 142–3, 145–6, 147–8, 150–1, 155–6, 160–1, 162–3, 165–6, 168–9, 170–1, 175–6, 178–9, 180–1, 183–4, 185–6, 187–8 and 190–1. **Lines:** 10 lines per half fol. **Condition:** the link at fols 1–2 is weak. Fol. 97 is partly damaged, but text almost wholly still legible. On the back cover the upper right and lower left corners are damaged.

Date: (fol. 184, line 16) C.S. 1270, month 11, the 7th day of waning moon, a Friday, three o'clock in the afternoon. This corresponds with 1908 A.D.

Donor: Phratakā Pu Mai from Na San, a person with medical knowledge.⁵⁹⁵

Languages and scripts: Shan and Burmese, followed by a Shan translation.

Rhyming system: svñ kiv khāt, but fols 184–5 are in kvām lav.

Example of rhyming system: taken from fol. 3, line 12 (the words phe and se are underlined to show the rhyming words).

nai le: pin nañ:⁵⁹⁶ cav phū liñ han sam luim lo: ko: lo: khun: kun: sat: sañ phī khī kham lam

⁵⁹⁵ this is referred to in the preamble of the text

⁵⁹⁶ the two first tonemarks are wrong, but further on in the Ms. they are used in the proper manner

kañ kā mó phavò tik tho: avicco: o: khe le: can: khyañ: an aphantale: nay: ve: tuiñ: khoñ noñ
un liñ: muv: tapuv: po. kiñ ka nay: phañ phe vai le ||

mahā mitā kūrūnā to cav khav sū suñ: lū anusathe tuk: kyintare sattavā lū nat kat lan nippan
myyok cok thu philā yuiñ nañ chakka:rahā chakka:rahat aprit aprat sittuñ tuñ lok put: mai tuk
cuñ samṃuktrā pañle rahā natī sī me lav luñ kuñ nav no cav khay suñ pun phañ nā cottā ke:
se thuiñ hiñ thuiñ ñiñ pun yav. ||

Pice aphithamā tukkatikka kyaṃ (paccaya abhidhamma dukkha tika)

Remark: an alternative title mentioned in the Ms. is **pice tukkatukkatikkatikka anuloma pathāṇ** (paccaya dukkha dukkha tika tika anuloma patthana).

Folls 184 to the end of 185 contain a short composition by the scribe in the rhyming system kvām lav, in which the copyist describes the circumstances of writing, the appearance of the monastery, the beauty of its Buddha image and the merit he may have earned.

Sample from this final section (with the rhyming words underlined):

Okāsa cañ nai tuk khā tak: mā: vuntā kārava sakiccaṃ pavuktanaṃ kāyaṃ kaye intare ciktuk
cuk katā phit. le lā phvañ. evā kāyo: co:vithaṃ athima han luñ yaṃ kuñ kvamsak tay sak trasitt
kvap pak pai pit tuñ luñ cuñ uñ khaṃ cañ tak lai vā ahaṃ siktha: ahaṃ ikka: ahaṃ cikta: phay
mav hat ha tuiñ tan ñan hū anu ahyiñ tiñte sape lyok pat mrat tañ suñ: khañ tiloka nātha kuv:
kvañ sapai khyuk muiñ: luk nippan viñ: kav han lo kuk puiñ khyuk cik ciñ coṃ kasiñ: miñ ||
tuñ: va chay⁵⁹⁷ cuñ pahuñ lik choñ poñ: lo: nāmo phante tu khā (I) tak: mā: ruv se ñe: tvā: hav:
hā: tañ lai pin sai vun: viñ:⁵⁹⁸ tak: mā: kiñ: kvaṃ yaṃ mun khun phū ho ho:⁵⁹⁹ mo: nay ek: kā
triñ no: lo: kī ke: phī ton: kun: avun saṃsip: it: muiñ: kuiñ kuv lālā: phuñ: ā: ke: sañ ton: tañ
phi hat phai hat thanu thano: varo: kā min nakā: phay mav tuv: ā: luiv piñ lai siñ siñ: soñ: phoñ
yaṃ chinam cino: aṃ o: makuñ phuñ: suñ khyok pā:⁶⁰⁰ kyok kyā: ky o: kyō: hrañ to thun: ñi:
ci:puk: huk: myuv: takhuv luiñ liñ mañ an tak muñ ñav: siñ mā: raṃ: mañ kaṃ: tak: muñ ñav:
khaṃ: mā: puñ: ñav: ñuin: mā: phā ñā kan mañ an tak: muñ ñav: khvan mañ an tak: muñ ñav:
phañ: luñ: lai: kiñ kan li han khut: vuiñ: huiñ: nuiv saṃsip it: muiñ: tañ viñ: tuñ: yiñ: lav mai
sav: pai tañ: cit: hit mo: khyo: av phi sañ sat: kun: sī se yañ tañ tav: hun: kyaṃ khat: thin le
khav pin phoñ to suñ katuv. puv. phiv phañ tañ: nā pin sakyi: ke hūv tā tu uñ ||

51–53

Cod.birm. 10. BSB, München

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 40,5 x 17,5 x 7. **Appearance:** hard gilded covers and sides with red underground shining through where the gold has worn off. Fol. 85 lower half blank, fol. 86 upper half blank. **Total number of fols:** 181. **Numeration:** none. **Links:** 15–6, 18–9, 23–4, 39–40, 42–3, 45–6, 48–9, 53–4, 61–2, 74–5 (half loose, weak link), 90–1, 98–9, 103–4, 105–6, 116–7, 135–6, 141–2, 168–9 and 171–2.

Lines: 10 lines per half fol., first fol. has 19 lines, no pencil guide lines.

Date: no date mentioned.

Donor: Tan Ke Nuṃ and family, living at Van Nā Mak Uin.⁶⁰¹

⁵⁹⁷ B. ten

⁵⁹⁸ circle

⁵⁹⁹ of good reputation

⁶⁰⁰ six types

⁶⁰¹ The Mak Uin is a kind of thorny citrus tree

51 **Cod.birm. 10.** BSB, München

Description see above, 51-53

Language and script: Shan.

Rhyming system: soṇ kiv khāt tāṇ khai.

Suvatta:kumara: (Suvattakumara)

52 **Cod.birm. 10.** BSB, München

Description see above, 51-53

This second text begins at fol. 145 and ends on fol. 180.

Language and script: Shan.

Rhyming system: soṇ kiv khāt.

Nañ Muv Lvñ (the story of Nañ Muv Lvñ)

53 **Cod.birm. 10.** BSB, München

Description see above, 51-53

Language and script: Shan.

This Ms. has on the final 12 lines of fol. 180 and on fol. 181 all 27 lines a separate text, in smaller and much denser handwriting. It contains a short eulogy on the Buddha and his merit and works, how his teachings spread to Sri Lanka and other countries and mentions a list of religious works. This text ends on the last fol. in mid sentence.

Sukta:nippannā, mvn tham (selection from the sutta nibbāna)

54 **Cod.birm. 11.** BSB, München

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 42 x 19 x 5,5. **Covers:** special hard gilded covers, front and back cover show a creeper design in sā lo relief with and silver and green glass pieces inlaid, in the middle of the panels are three small flowers. Where the gilding is worn the black lacquer shines through. The back cover is cracked. **Appearance:** fol. 66 lower half blank, fol. 131 lower half and 132 blank. Fol. 132 blank. Red sides. No pencil guide lines. **Total number of fols:** 132. **Numeration:** none. **Links:** 67-8, 71-2, 75-6, 79-80, 83-4, 87-8, 91-2, 95-6, 99-100, 103-4, 107-8, 111-2, 115-6, 119-20, 123-4, 127-8 and 131-2. **Lines:** 8 lines per half fol.

Date: (in colophon fols 131-2) C.S. 1291, B.E. 2473, whereby it is mentioned that there still remain 2527 years in the Buddhist religion. This corresponds with the year 1929-30 A.D.

Donors: Phrātakā Sirā San. Kan. Vuv, husband, wife and family give the merit to their father the late Pu Loi Huiv.

Language and script: Shan.

Rhyming system: kvām lav, and in the opening part of the second section on fols 27–8 there is an introductory piece in kvām hā kho.

Lokatham pit, pāladūkkhanā kyam (the seven lokadhammas, treatise on foolish troubles)

55

Cod.birm. 31. BSB, München

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 41,5 x 17 x 7,5. **Covers:** special hard gilded covers and sides. The sā lo design has a border with twelve flowers and creepers whereby in the central part the outer and inner border has on front and back a marginal band which is inlaid with rectangular pieces of opaque glass, 26 pieces are still left on the front side, about half is missing. In the middle are three more flowers. Most flowers have relatively large glass petals in various colours purple, green and opaque. The back cover has 38 pieces of glass still in place, like the front there are twelve flowers in the border and three in the middle. **Appearance:** fol. 1 upper part double boxing, red filling, and various decorations. The margins and guiding lines are drawn in pencil. The margins left and right 2,8 cm. The Ms. has three fully loose links and some others that are in danger of loosening. Fol. 71 lower part some pencil drawings (a reclining figure, a sitting figure and a hare), in red ink is written: nippanapaccayo. **Total number of fols:** 141. **Numeration:** none. **Links:** 2–3, 13–4, 24–5, 54–5, 66–7, 81–2, 94–5, 100–1, 106–7, 112–3, 123–4 and 134–5. **Lines:** 9–11 lines per half fol.

Date: C.S. 1252, the 9th month, the 12th day of waning moon, a Sunday, midday. The year corresponds with 1890 A.D.

Donor: Nai Cā:takā: Sañ Kan who lives in Pañ Lo, District Pvk Kuñ.

Language and script: Shan.

Rhyming system: sam̄ kiv khuiv.

Saraṇā suphoi (the proper refuge)

56

Cod.birm. 32. BSB, München

Pap tup

Material: white sā paper, black ink. **Size:** 45,5 x 18,5 x 6. **Covers:** special hard gilded covers with relief ornamentation using the sā lo technique. The front and back covers are identical. They have a double marginal band without glass pieces, in this band feature twelve small high relief flowers. The central part of front and back panel contains three flowers, each a heart and four petals, surrounded with silver-coloured round glass pieces. **Appearance:** red sides. No pencil used to draw margins and guide lines. Fol. 70 lower half blank. **Total number of fols:** 140. **Numeration:** none. **Links:** 73–4, 77–8, 81–2, 85–6, 89–90, 93–4, 97–8, 101–2, 105–6, 109–10, 113–4, 117–8, 121–2, 125–6, 129–30, 133–4 and 137–8. **Lines:** 8 per half fol. Fol. 1 upper part 6 lines. **Condition:** the left upper marginal flower of the front cover is missing. On the back two relief flower hearts are missing, one upper left and one upper right. First and last fols discoloured. Fol. 2 right side some damage.

Date: B.E. 2459, C.S. 1277, corresponding with 1915–16 A.D.

Donor: Nai: Mun and family who live at Kiñ To.⁶⁰²

Language and script: Shan.

Rhyming system: sam̄ kiv khuiv.

Tham̄ma rāsi (dhamma rasi)

57

Cod.birm. 50. BSB, München

Pap tup

Material: brownish-white sā paper, black ink, first and last fol has pencil-drawn diagram, the rest of the text in black ink. **Size:** 28 x 8,5 x 1. **Covers:** paper covers with a 2 cm strengthening overlap front and back. **Appearance:** double line pencil margin on both sides. On fol. 1 is a nine-point diagram. On fol. 21 a drawing in pencil of a diagram that may serve to be redrawn and rolled up in a magical candle. **Total number of fols:** 22. **Numeration:** none. **Lines:** 10 lines per half fol.

Date: C.S. 1270 is written on fol. 1 in the left upper side, corresponding with 1908 A.D.

Sponsor: no sponsor mentioned.

Language and script: Shan.

Kālā kav chan (nine levels of time)

Remark: calendrical and astrological text.

58

Cod.birm. 51. BSB, München

Pap tup

Material: brownish-white sā paper, black ink. **Size:** 29 x 8 x 4. **Covers:** special hard black paper lacquered covers. **Appearance:** red sides. Throughout the Ms. there is a right hand margin with short indications of the topics that are dealt within the text. **Total number of fols:** 116. **Numeration:** no fol. numbers. **Links:** 19–20, 28–9 and 48–9. **Lines:** varying number of lines per fol.

Date: (in pencil) C.S. 1226 (twice) and 1267, corresponding with 1864 A.D.

Language and script: Shan.

Notebook with calendrical and astrological matters

Remarks: fol. 1 the table of sixty years beginning with Kap Cav. Fol. 2 mentions times that are dangerous. Fol. 3 a small diagram. Folls 4–22 explanation of how to calculate good and bad times. Fol. 23 two small diagrams. Fol. 26 a large diagram related to the twelve months. Fol. 29 a round diagram. Further diagrams on fols 30, 31, 32 and 33. Fol. 66 has a large diagram. Folls 73 and 81 more diagrams. Fol. 95 a depiction of an elephant with numbers around, also to be used for purposes of determining good and bad times. Folls 111 and 113 further diagrams. Fol. 116 some diagrams in pencil.

⁶⁰² Southwest of Kengtung, east of Muiñ Nai

59

Cod.birm. 55. BSB, München

Pap kiñ

Material: white sã paper, black ink. **Size:** 35 x 55,5 and 2cm thick at the binding. **Cover:** outer protective cloth sown on. White cotton and purple velvet lined with white cotton. The upper 22 cm is white cotton. The total covering pieces of cloth are 35 broad and 85 cm long. **Appearance:** the paper is folded on the right hand side. On the reverse of fol. 1 there is no text, but a pencil drawing of a high ranking person wearing a formal hat. Some playful drawings in the margins of fols 23, 24, 27, 28 and 38. **Total number of fols:** 46. **Numeration:** on the reverse, middle top of each fol. **Lines:** 22 lines per fol. obverse and reverse. **Condition:** there are two holes in the velvet.

Date: C.S. 1265, the tenth month, the 11th day of waning moon, corresponding with 1903 A.D.

Copyist: no copyist mentioned.

Donors: Nañ Mun Cam Hom, her husband and wife and family, who live at Pvk Sirã.

Language and script: Shan.

Rhyming system: sam̄ kiv khuiv.

Suk ma:hāvã (sutta mahāvagga)

Remark: the author is Cav Ko Li, who lived at Muiñ Pan.

60

Cod.birm. 56. BSB, München

Pap kiñ

Material: white sã paper, black ink. **Size:** 33 x 56 and 1,5 cm thick at the binding. **Appearance:** bound with cotton cloth, 65 broad 86 long, mauve with flower motive on the outside and a white lining. On the left top side a cotton binding cord made of red, white green and yellow strands 283 cm long, 2.2 cm broad. Fol. 33 is blank. **Total number of fols:** 33. **Numeration:** fol. numbers in Shan top middle of fol., but from fol. 15 onwards the fol. number is written three times on top of each fol., once left, once in the middle and finally again on the top right side. Fol. 20 is wrongly numbered 21, but the following is correctly again given the number 21. The number 30 is written 31, and 31 is written in the middle 311131, 32 in middle, the final number is 313, sam̄ sip sam̄, written as it is pronounced. **Lines:** 21 lines per fol. obverse and reverse. Fol. 1 obverse has only eight lines, fol. 1 reverse blank.

Date: no date mentioned.

Donors: Mai Siñ Man Huiñ husband, wife and family.

Language and script: Shan.

Rhyming system: sam̄ kiv khuiv.

A:phithammã viphañ (abhidhamma vibhaṅga)

61

Cod.birm. 57. BSB, München

Pap kiñ

Material: white s̄a paper, black ink. **Size:** 36 x 59 and ca. 1 cm thick at the binding. **Cover:** no cloth protective covering attached. **Total number of fols:** 30. **Numeration:** fol. numbers in Shan, in the middle of the reverse of each fol. **Lines:** 22 lines per fol., obverse and reverse. **Condition:** some paper loss at the lower right end of the paper, possibly a rodent nibbling, until fol. 17, but no text loss. **Appearance:** fol. 1, 24 lines between and under a decorated boxing on three sides, in the right margin a few words that did not fit in, some lines were added

Date: CS 1265, which corresponds with 1903 A.D.

Author: Srirā Muiñ Pan, which refers to Cav Ko Li.

Copyist: no copyist mentioned.

Donors: Phrātakā Thaṃ Nuin and Sañ Ca:re Khuiv Kham, two brothers and their families to commemorate their late mother named Nai Phrātakā Mai Sīñ.

Language and script: Shan. The symbol for ph is written in Tai Phakey or Tai Khamti style.

Rhyming system: saṃ kiv khuiv.

Aphithamṃā thātūkāthā (abhidhamma dhātu gāthā)

62

Cod.birm. 58. BSB, München

Pap kiñ

Material: pale yellow s̄a paper, black ink. **Size:** 36 x 56 and 1,2 thick at the binding. **Covers:** no cloth covering attached. **Total number of fols:** 29, folded at the right hand side. **Numeration:** fol. numbers on the back, in the middle upper margin of the fol. **Lines:** 22 lines per obverse and reverse of the fol. Fol 1, obverse has only 6 lines. **Condition:** fol. 14 obverse has two large ink blots over seven lines, some text loss. The reverse shows the ink blots soaked through. The text loss has been repaired with new text written between the lines. Fol. 15 front side some ink soaked through which makes in two lines some words illegible but these were also added interlineally.

Date: C.S. 1152, B.E. 2434, corresponding with 1890 A.D.

Author: Muiñ Pan, better known as Cav Ko Li.

Copyist: no copyist mentioned.

Donor: Po Caṃ Myuv Van and family.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

Aphithamṃā kāthā vathū (abhidhamma gāthā vatthu)

63

Cod.birm. 59. BSB, München**Pap kiñ**

Material: white sã paper, black ink. **Size:** 28 x 47 and ca. 1,5cm thick at the binding. **Cover:** cloth covering, a loose cloth cover white cotton lining and white cotton on outer margins, the covering cloth shows a polkadot pattern, a red background with yellow dots, as well as green and white oval shapes. The length of the cloth cover is 75 cm, 18 cm of this outside is white. The cover is 67 cm broad, with 9 cm white on both sides. In addition there is a binding rope 2 cm broad, made of green, yellow and red strands, 174 in length. **Appearance:** on the right hand side there is a hole in the covering cloth. The final two folls blank. **No of folls:** 49, folded at the right hand side. **Numeration:** fol. numbers on the back, in the middle upper margin of the fol.

Date: C.S. 1248 month 12, the 9th day of waning moon, a Thursday, midday, B.E. 2430, which corresponds with 1886 A.D.

Donors: Phākā Cai, husband, wife and family.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

Phithamṃā pathan (abhidhamma patthana)

64

Cod.birm. 60. BSB, München**Pap kiñ**

Material: white sã paper, black ink. **Size:** 34,5 x 58 and 0,8 thick at the binding. **Cover:** cloth covering, two layers with three yellow cloth buttons sown on. The cloth cover is 87 cm long, upper 13 cm is still white like the inner lining, the outer part is 39 cm wide, this part has a pink colour with floral pattern. **Total number of folls:** 29, folded at the right hand side. **Numeration:** fol. numbers on the back, in the middle upper margin of the fol.

Lines: 21 lines per front or back of the fol., first fol. 11 lines.

Condition: some water staining without text loss.

Date: on fol. 29 obverse, line 11 in the colophon is the date C.S. 1264, B.E. 2446, the third month, the 6th day of waning moon, a Monday, at 10 o'clock in the morning. The year corresponds to 1903 A.D.

Author: no author mentioned.

Copyist: no copyist mentioned.

Donor: Yvt Khaṃ Luin who lives at Man Sū.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

Vine cūravā (vinaya cūlavagga)

65

Cod.birm. 61. BSB, München

Pap kiñ

Material: white sã paper, black ink. **Size:** 31,5 x 48 and 0,7 cm thick at the binding. **Cover:** cloth covering, in two layers, white cotton on the inside, orange floral pattern on the outside. Tying rope attached on top left side of binding, only a piece of 20 cm is remaining, broad 2 cm, made of green and red strands. The wrapping cloth which has been fastened to the binding is 74 cm from top to bottom and 60.5 cm broad. **Appearance:** on the left side corner a large piece of about 32 x 25 is missing and the edges of the paper are partly worn through the outer orange part of the cover. The title has been written also on the cover in black faded ink. The orange colour of the wrapping cloth has discoloured the back of the last fol. Fol. 23 blank. **Total number of folls:** 23, folded at the right hand side. **Numeration:** fol. numbers on the back, in the middle upper margin of the fol. in Shan ciphers. **Lines:** 19 lines per fol., obverse and reverse. First fol. 13 lines.

Date: on fol. 22, C.S. 1251, month 9, the 7th day of waning moon, a Friday, the time was late afternoon. The year corresponds with 1889 A.D.

Donors: Phrãtakã Kham Svn, husband and wife.

Author: no author mentioned.

Language and script: Shan.

Rhyming system: svñ kiv khãt.

Vineparivã: (vinayaparivãra)

66

Cod.birm. 62. BSB, München

Pap kiñ

Material: white sã paper, black ink. **Size:** 25,5 x 35 long and 0,1 cm thick at the binding. **Cover:** cloth cover. **No of folls:** 3, folded at the right hand side. **Numeration:** fol. numbers on the back, in the middle upper margin of the fol.

Lines: first fol. 1 line, second and third folls 19 lines. **Condition:** fol. 1 obverse a hole in the paper, hardly any text loss. On fol. 3 some pencil scribbling and some red ink stains.

Date: on fol. 3, reverse C.S. 1268, which corresponds with 1906–7 A.D.

Copyist: no copyist mentioned.

Language and script: Shan (Tai Mao).

A teaching text in order to learn Tai Mao script

Remarks: fol. 1 obverse the alphabet followed by each of the 19 letters with all vowels. Fol 1 reverse, syllables ending with k and ñ. Fol. 2 obverse, syllables ending with t and n, reverse ending with p and m. Fol. 3 obverse syllables ending with v and ñ, reverse the symbol for oi with all letters, compounds with v, compounds with r and compounds with ñ.

A photograph of fol. 1 can be seen on p. 42 of this catalogue.

67–68

Cod.birm. 63. BSB, München

Pap kiñ

Material: white mai sañ paper, black ink. **Size:** 31 x 59 and 1 cm thick at the binding. **Cover:** cloth cover torn off at the binding, a remaining piece of white cotton still visible. **Total number of folls:** 23, folded at the right hand side. **Lines:** 18 lines per obverse and reverse. **Numeration:** no ciphers. **Condition:** first and last fol. missing, apparently torn off. Fol. 2 partly missing with considerable text loss of the last three lines of 2 obverse and the first four lines of fol. 2 reverse.

67

Cod.birm. 63. BSB, München

Description see above, 67–68

Date: C.S. 1268, a Khut Si year in Tai reckoning, the tenth month, 3rd day of waning moon. The year corresponds with 1906 A.D.

Language and script: Tai Mao or Tai Nuea.

Rhyming system: svñ kiv khāt.

Nīppannā sut (nibbāna sutta)

68

Cod.birm. 63. BSB, München

Description see above, 67–68

When the Ms. was for the first time examined the cataloguers came across a single rectangular piece of paper of 58 x 14, which lay loose between two folls. On this single sheet are five lines of text in Tai Yai script. Apparently the piece has no relationship with the Tai Mao or Tai Nuea document in which it was found. On the left hand side of the paper is the impression in red ink of a seal 5 x 5. This could be identified as the seal of the Palace of Northern part of the Shan State of Hsenwi. The part of the sheet without writing has some red marks apparently drawn so that no text can be added by an unauthorised person.

This sheet represents a form of indigenous passport. It is a rare instance to come across such an administrative document, which is in very good condition.

The document proclaims that Care Supiñā is going north and this is to tell Vun Thok to assist him without hesitation and to accompany him.

This document is dated C.S. 1264 the 3rd month, the third day of waning moon. This year corresponds with 1903 A.D.

Indigenous passport

69–70

Cod.birm. 66. BSB, München

Pap tup

Material: grey-white sā paper, black ink, some filling in with red ink at end of sections and some paragraphs. **Size:** 41 x 20 x 12. **Covers:** beautiful decorated gilded covers, the gold much

worn away, showing the reddish-brown underground. The decoration has been made with sā lo, showing a design, inspired by creepers, embellished with inlaid green, silver and purple pieces of glass. **Lines:** 10–14 lines per half fol. **Appearance:** no pencil marks, beautiful handwriting. Fol. 1 upper half 9 lines of text boxed in with a dotted double border, decorated rim and further double dotted border, with red ink double lines have been drawn between the dotted lines and in the decorated border there are eight stellar shapes also filled in with red ink. The red colour has faded away from the left part of Fol. 1. On fol. 109 begins the second text, again the first 9 lines are boxed in, the surrounding decorated with 48 alternating red and black stars. The outer boxing lines are double red, then follows a line with black dots, then the stars, a new line with black dots, then finally a double red line again.

Total number of fols: 214, no numbering. **Links:** 7–8, 14–5, 18–9, 31–2, 45–6, 56–7, 59–60, 65–6, 70–1, 76–7, 82–3, 88–9, 94–5, 100–1, 106–7, 117–8, 124–5, 140–1, 147–8, 150–1, 154–5, 157–8, 161–2, 163–4, 167–8, 168–9, 173–4, 179–80, 182–3, 185–6, 189–90, 195–6 and 206–7.

Condition: the front cover is much damaged at the left side to a distance of about 4–5 cm and further damage is on the lower border over a length of some 10 cm. The first fols at left margin some paper rubbed away, a little text loss, the damage is on the first fol. in two places, left upper and several places on the middle left where up till 5 cm of paper has been lost with some text loss, the damage including text loss runs to fol. 3. Some water damage on left side throughout the manuscript.

Titles: on the front cover (in red crayon, almost erased and difficult to read) **maṅkalātīka vā nai** and on the back cover **oṅkhyañ: shitpā: vā nai**

69

Cod.birm. 66. BSB, München

Description see above, 69–70

Date: mentioned on fol. 109 is C.S. 1262, which corresponds with 1900 A.D. Apparently the back side of the pap tup was left blank for about five years before the second text was written. See 70.

Donors: Cātakā Kyoñ: Phuv: and Nāñ Phuñ: living at Muñ: Nai: they live east of the town, at the main road. On fol. 95 it is added that they live at the expensive quarter named Sī Suñ, north of the market.

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv.

Maṅkalā tīkā (mangala tika)

70

Cod.birm. 66. BSB, München

Description see above, 69–70

Date: B.E. 2449, C.S. 1267, during the rainy season, almost reaching the cold season, the 1st month, the 12th day of waxing moon, a Thursday, at three o'clock in the afternoon. The year corresponds with 1905 A.D.

Donors: Cātakā Kyoñ: Phuv: and Nāñ Phuñ: living at Muiñ: Nai:.

same as 69, on fol 127 line 19 and 20 is a sentence in ciphercode, mentioning the donors and their living quarters.

Language and scripts: Shan, one sentence in cipher code.

Rhyming system: sam kiv khuiv.

Ōṅkhyañ: shitpā: (the eight glorious victories)

Remarks: the title refers to the various conquests of the Buddha, such as the victory over Māra, over the ogre Alavaka and the bandit Aṅgulimāla.

71 Cod.birm. 73. BSB, München

Pap tup

Material: brownish-white sā paper, black and red ink **Size:** 18 x 7,5 x 1,5. **Covers:** no covers, front and back missing. **Appearance:** fol. 1 upper half missing. **Total number of folls:** 30, no numbering **Links:** 6–7, 19–20 repaired with sowing.

Language and script: Shan.

Notebook with magical spells, diagrams, medicinal information and tattooing designs

Remarks: on fol. 2 is a spell, when drawn on a copper plate, promises that it will make the wearer invisible. Folls 5–8 contain some diagrams that ought to be drawn on paper, rolled up and soaked in wax so as to make a magical candle ('ten'). Some spells to harm an enemy and to increase prosperity. Fol. 8 a yakkha in black and red ink. Folls 11–12 medicinal information and length of time to take it. Fol. 13–14, tattooing designs, three human shapes without eyes and three monkeys. Fol. 15 love magic. Fol. 16 diagrams and spells.

72 Cod.birm. 74. BSB, München

Pap tup

Material: brownish-white sā paper, black ink and pencil. **Size:** 16 x 8,2 x 0,8. **Covers:** front cover paper. **Total number of folls:** 16. **Numbering:** no numbering. **Link:** 5–6. **Lines:** varying number of lines per fol. **Condition:** the link folls 5–6 is loose. End cover partly missing.

Date: no date mentioned.

Language and script: Shan.

Notebook with magical spells and diagrams

Remarks: fol. 1 upper half a spell, lower half three candle-diagrams. Folls 2–3 spells, fol. 4 love magic, spell and candle-diagram. Folls 5–6 two candle-diagrams each. Folls 7–8 spells, folls 9–12 diagrams and spells.

73

Cod.birm. 77. BSB, München

Pap tup

Material: brownish-white sã paper, black ink, some pencil. **Size:** 36,5 x 16 x 4. **Covers:** special hard gold-coloured covers and red sides, both the gold and the red are executed with of modern paint. This is against the Shan tradition: for things that ought to be offered in the monastery must be covered with real gold. This Ms. has been touched up on the covers to a large extent. The impression is that it are real old covers that have been relatively recently overpainted. The covers have been decorated with sã lo in a design of a thick border with flowers and leaves alternating, the centre part also has the creeper and flower design. The colours black, gold and red are found on front and back cover. **Total number of folls:** 75. **Numbering:** none. **Links:** 4–5, 9–10, 14–5, 19–20, 24–5, 29–30 and 34–5.

Lines: 9 lines per half fol.

Date: no date mentioned.

Languages and scripts: Shan, Khuen, Pali and Burmese.

Notebook with miscellaneous Buddhist chanting

Remarks: no title. Fol. 1 upper half, Shan writing in pencil. Fol. 1 lower half-fol. 30 Pali and Tai Khuen text, Shan writing in the margins. Folls 31–34 Shan writing. Folls 35–37 Tai Khuen writing. Fol 38 lower half Shan in pencil. Fol 39 upper half blank, lower half beginning of Tai Khuen text which runs to fol. 46, upper two lines. Rest of fol. 46 till fol. 51 blank. The rest of the Ms. is written in reverse, Shan, Burmese and Pali.

74

Cod.birm. 78. BSB, München

Pap tup

Material: yellowed sã paper, black ink **Size:** 40 x 17,8 x 5. **Covers:** double fol. covers decorated with two nagas in black and gold as well as flower motifs. The covers and sides have been treated with red lacquer. **Appearance:** on folls 1, 3 and 5 and every second fol. throughout the first half of the Ms. there are illustrations drawn over the text with thick coloured crayons of various colours. It was decided not to describe these illustrations in detail for the following three reasons. In the first place these illustrations have been drawn over the written text, something that Shans usually do not do. Secondly, the style of these drawings appears Thai, they are not like Shan folk art. Thirdly, the person drawing these illustrations did so with the text upside-down, so that this illustrator apparently could not read Shan. All this would indicate that the document was inexpertly illustrated at some recent date with the intention of making the Ms. more attractive for a foreign market. See also Ms. 75. Fol. 73 upper half blank. **Total number of folls:** 145. **Numbering:** none. **Links:** 8–9, 14–5, 51–2, 68–9, 73–4, 79–80, 80–1, 82–3, 85–6, 91–2, 97–8, 103–4, 110–1, 116–7, 122–3, 128–9, 134–5, 141–2 and 144–5. **Lines:** 9 lines per half fol.

Date: on fol. 134, 1293 C.S. This corresponds with 1931 A.D.

Donors: Po Saṅcakkā Lāv: Yī and Cātakā Me Saṅcakkā Huin: Kham: and family.

Copyist: no copyist mentioned.

Languages and scripts: Shan, some Pali words.

Rhyming system: sam kiv khuiv.

Nibpān, rhve lan: silakhan: (the golden road to nibbana through good behaviour)

75

Cod.birm. 79. BSB, München

Pap tup

Material: yellowish-white sã paper, black ink **Size:** 44,5 x 18 x 5,5. **Covers:** special hard gilded covers decorated in high relief with the sã lo technique. These covers have been decorated with a pattern of flowers and leaves. On the middle of the front cover is the title. Around this title the front cover has twenty-three flowers with petals made of green glass inlay. The back cover similar, but no text in the middle. **Appearance:** the front cover is upside down in relation to the text. Red sides. The return side of the Ms. has been lavishly illustrated, but these illustrations have apparently been drawn over the text at some later date in order to make the document more attractive for the foreign market. They were probably drawn by a Thai, possibly the same who inexpertly drew on Ms. 74. **Total number of folls:** 138. **Numbering:** none. **Links:** 74–5, 78–9, 82–3, 86–7, 90–1, 95–6, 99–100, 103–4, 107–8, 111–2, 115–6, 119–20, 123–4, 127–8 and 131–2. **Lines:** 10 lines per half fol. **Condition:** the front cover has only little gold left, a dark brown colour dominating. Back cover some damage on the right side.

Date: C.S. 1284, the 2nd month, the 11th day of waning moon, three o'clock in the afternoon. The year corresponds with 1923 A.D.

Copyist: Care Van It.⁶⁰³

Donors: (fol. 49) Yvt Nūin Lū and the whole family, who live at Van It, their house is near the Monastery Hiñ.

Language and script: Shan.

Rhyming system: sam kiv khuiv tãn khai.

Lik cañ phuik nã liñ (the book of the white elephant with the red tusks)

76

Cod.birm. 80. BSB, München

Pap tup

Material: yellowish-white sã paper, black ink. **Size:** 39,5 x 16,5 x 7. **Covers:** special hard gilded covers which have been provided with a decoration in high relief using the sã lo technique. The decoration shows a rectangular broad border and a middle piece, the border and the middle piece both have a flower and creeper design, small silver glass pieces inlaid along the outside border, green pieces along the inside border, silver pieces around the middle again, the flower petals are alternatively green and silver glass small pieces of inlaid glass, the flower hearts are larger round glass pieces, in the colours red, blue green and silver. The lower cover is identical with the upper one. **Appearance:** pencilled margins and guide lines. Fol. 70 lower half blank, fol. 71 upper half blank. Sides are gilded. **Total number of folls:** 161. **Numbering:**

⁶⁰³ The name is identical with that of the donor's village

numbering on left upper side ka kā until cō only the whole of the first side. **Links:** 2-3, 9-10, 11-2, 22-3, 29-30, 51-2, 55-6, 68-9, 79-80, 92-3 and 105-6. **Lines:** 8 lines per half fol., first fol. 6 lines in upper half.

Date: in colophon fol. 160: C.S. 1282, which corresponds with 1920 A.D.

Donor: Nai: Loi No Siñ, and her husband Khiñ: Loi Lai: Kham:

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: kvām lav.

Sampinḍanadīpakavatthu (the story of showing the connections)

77

Cod.birm. 81. BSB, München

Pap tup

Material: yellowed sā paper, black ink, on fols 136 and 137 eighteen lines in pencil. **Size:** 41,5 x 18,5 x 6,5. **Covers:** double paper gilded covers and gilded sides. **Appearance:** fol. 70 lower half and fol. 71 upper half blank. Folls 137 to 141 blank. **Total number of fols:** 141. **Numbering:** none. **Links:** 2-3, 5-6, 13-4, 25-6, 30-1, 32-3, 36-7, 39-40, 42-3, 44-5, 48-9, 59-60, 71-2, 120-1, 122-3, 125-6, 130-1 and 134-5. **Lines:** 9-10 per half fol. first fol. 6 lines in upper half.

Date: C.S. 1273, the rainy season, the 8th month, the 5th day of waxing moon, B.E. 2455, this corresponds with 1911 A.D.

Donor: Ai Sañ Ciñtā and Nañ: Ul:, respectively the father and the mother of Cai: Kyan.

Author: Dhammuddha Rikakandharambha. Cf Ms 103

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv tñn khai.

Dānavisodhana dīpanī (treatise on the cleansing aspect of charity)

78

Cod.birm. 88. BSB, München

Pap tup

Material: brownish-white sā paper, black ink. **Size:** 41,5 x 18 x 4. **Covers:** unusual lacquered covers. These covers are rather problematical, the colours red and gold seem new and especially the gold appears dull, like a paint on water base. Also the red colour is too light. The covers have a very thick, rather clumsily executed sort of sā lo pattern, a sort of rope on the outside, then a border with twelve flowers and leaves, connected in a wavy line, in the middle, again with a rope-like border, four flowers connected by a creeper. The front and back cover have the same decoration, rough red base, gilded flowers black and gold ropes. The whole makes the impression of covers that have been relatively recently and inexpertly made, the style varies much from the usual creeper style which is much finer, also the sā lo is much too thick, the colours look too recent. **Appearance:** guiding lines, and on many fols also double margin lines drawn with pencil. The whole document is wrapped in a modern even beige cloth

that does not show any characteristics that would indicate that it was manufactured in Southeast Asia. Fol. 1, lower half shows a diagram indicating the various levels of heavens, and a subscript saying that 244 persons already have reached the all-knowing stage. Folls 38 lower half, 39, 40 upper half and Fol. 77 blank. **Total number of folls:** 77. **Numbering:** none. **Links:** 25–6, 43–4, 47–8, 55–6, 57–8, 62–3, 67–8 and 72–3. **Lines:** varying number of lines per fol.

Peculiarities: from folls 20 to the lower half to 26 (and therefore the corresponding back run, folls 52–57) have been added to the Ms. at some later stage. In this part of the Ms. the paper is notably narrower, being only 39,2 cm wide. The text of this inserted segment fits in with the rest, so that we may conclude that the Ms. was repaired at some later stage by someone who copied the missing part.

Donor: Kyoñ Charā Visa living at Van Nam Tuiñ Luñ.

Copyist: no copyist mentioned.

Date: on fol. 51 is mentioned the year C.S. 1290 CS, the 10th month, the 10th day of waning moon. The year corresponds with 1928 A.D.

Language and script: Shan.

Rhyming system: svñ kiv khāt, and on folls 74–76 kvām hā kho.

Khanthā nā: pā: (the five khandhas)

79

Cod.birm. 95. BSB, München

Pap tup

Material: white sã paper, black ink. **Size:** 44 x 17 x 10,5. **Covers:** special hard gilded covers and red sides. The covers have a beautiful decoration in high relief made with the sã lo technique, the design inspired by flowers and leaves. On the front cover the title has been written in relief in the middle, on this cover are seven flowers each having six silvery petals and hearts made of a piece of red or green glass. To the right of the title there is a depiction of an angel in adoring position. The back cover is also decorated, in the middle a double wavy line of small round glass inlay, as well as eight flowers. **Appearance:** fol. 1 blank. Fol. 2 upper half 2 lines with the title, lower half 8 lines. Folls 140, 141 and upper half 142 blank. The handwriting appears somewhat uneven. Fol. 237 in the margin written: end of chapter nine, at fol. 261 in the margin is written: ten, and on fol. 278, in the margin: this is the end of chapter 11 in the margin, 278. **Total number of folls:** 279. **Numbering:** fol. numbers in tens in Shan script on the left upper side, counting begins with fol. 2 up till fol. 106, and from 106, where chapter 5 begins the counting begins again with number 1 in Shan ciphers. On fol. 142 it starts again with number 1. **Links:** 11–2, 15–6, 19–20, 23–4, 27–8, 31–2, 35–6, 39–40, 43–4, 47–8, 51–2, 55–6, 59–60, 63–4, 67–8, 83–4, 137–8, 142–3, 146–7, 147–8, 150–1, 152–3, 154–5, 158–9, 163–4, 167–8, 171–2, 175–6, 179–80, 183–4, 187–8, 191–2, 195–6, 198–9, 202–3, 206–7, 209–10 and 276–7.

Date: the third month in the cold season, the 11th day of waxing moon of the year B.E. 2518, C.S. 1336, a Saturday, one o'clock in the afternoon. The year corresponds with 1975 A.D.

Donors: see colophon folls 275–6, Ok Kham: Liñ Nun: and her elder sister Ok Loi Siñ Huiñ: from Chieng Tung as well as their relatives. These sisters had two books made, this one plus another entitled made, this one plus another that was called **sivalipakati**.

Copyist: somebody living in Pañ Luñ.

Language and script: Shan.

Rhyming system: kvām lav.

Maṅkalā sāra dipaṇi kyam: (treatise on the power of good works)

80

Cod.birm. 97. BSB, München

Tuik trā

Material: teak wood treated with sālō and glass inlay. **Appearance:** this is an ornamental wooden manuscript box on a matching wooden base. The wooden base is on four legs, and has been carved so as to suggest a wavy cloth. The four outer points of this ‘cloth’ have been broken off. There are signs of repair with nails. The front and sides have been treated with the sālō technique with inlay of green and silver round pieces of glass. The upper part shows a frieze with flower design. The wooden container is also treated with sālō, in the front two mythological dragon-like animals and on the sides a design with flowers and creepers. The covering lid has two identical panels, each with a flower in the middle, surrounded by intricate leaf patterns, creeper, and decorated with the sālō technique, the whole surrounded by a floral frieze, the floral frieze matches on the sides and front. The cover once was connected to the manuscript box with two hinges in the back, and on the front it once could be locked.

A photograph of this object is presented on p. 20 of this catalogue.

Size: the base part is 72,2 x 28,2 on the upper rim, at the middle 70 x 26,2, and at the lower edge of the wooden cloth imitation ca 82 x 38. The base is 22 high. When the whole structure is put together it is ca 37 cm high. The wooden container is 60 x 16,2 x 12,8 having a protruding lower rim 62,2 x 17,8 x 2,8. The lid is 60 x 16,2 x 3,2.

Ornamental bookcase

81

Cod.birm. 102. BSB, München

Phuin phe ce āñ

Material: this is an old yellowed piece of sālō paper, glued on to a base of a newer piece of white sālō paper of roughly the same size. **Size:** 37 x 55. Black ink is used for the text and some of the outlines of the drawings are executed with red, yellow and blue paint. **Appearance:** a central picture depicts two ladies sitting in a palace, between them a bovine. This bovine is symbolic for the legendary king Yi Kvai Kham in his palace. Eight diagrams are drawn around the central palace and five lines of text are written around near the rim of the paper.

The eight diagrams depict a three-headed elephant with rider, a cow, four birds, the naga, a female holding scales (symbol of good business), a circle with a hare (symbol of the moon), a basket with medicinal plants called ton wān (symbol of good health) and two ladies that walk arm in arm (symbol of love and sympathy).

Date: no date mentioned.

Language and script: Shan.

Paper travelling amulet

Remarks: this amulet is meant to give strength to its wearer, suitable for going out to do business, but also for going to war.

Mss **197, 206, 241, 256.**

82

Cod.birm. 105. BSB, München

Pap kiñ

Material: brownish sā paper, black ink, some text in pencil. Red crayon as well as red and yellow ink is used in the illustrations. **Size:** 34 x 56 x 1. **Cover:** light brown cotton cover 39 x 75, torn in various places. **Total number of folls:** 13. **Numbering:** none. **Lines:** varying number of lines per fol. **Appearance:** fol. 1 reverse blank. A final fol. has been cut off.

Condition: The paper is much yellowed and dirtied, some tearing, but in general the text in ink is legible. Most of the drawings are of an exceptional good quality. The parts that show a Buddha image have his clothes coloured in yellow.

Languages and scripts: Shan, Pali and Burmese written as a Shan pronounces it.

Date: no date mentioned.

Notebook with 'ten' and calendrical information

Remarks: as explained in the introduction the 'ten' (magical candle) is made by drawing a diagram on sā paper, steeping it in wax and burning it. This book contains many sorts of 'ten' as well as instructions of how to use them. On fol. 13 obverse is a calendrical text, explaining what will happen to whom at what age, including twenty-one small drawings of common scenes, a good example of Shan folk art.

83

Cod.birm. 106. BSB, München

Pap tup

Material: brownish white sā paper, black ink **Size:** 37 x 16,5 x 1. **Covers:** only front cover has been treated with black lacquer, partly strengthened by flaps on both sides. **Total number of folls:** 17. **Numbering:** none. **Link:** 15–6.

Condition: front cover bumped at corners. Fol. 1 has a hole in the margin, no text loss.

Date: no date mentioned.

Language and script: Shan.

Notebook with medicinal recipes and 'ten'

Remarks: the 'ten' on fol. 6 depicts Sivali, a monk depicted with begging bowl in a sling over the shoulder, holding in the right hand praying beads and stick, in the left hand a fan.

84

Cod.birm. 107. BSB, München

Pap tup

Material: brownish white sā paper, black ink, some illustrations have been filled in with green and red ink, a few words written in purple ink. **Size:** 40 x 15,5 x 2. **Covers:** thick black lacquered covers. **Total number of folls:** 25. **Numbering:** none. **Link:** at folls 21–2, sewn. **Lines:** 10 lines per half fol. **Appearance:** penciled margins and guide lines.

Date: no date mentioned.

Languages and scripts: a mixture of Shan and Burmese.

Notebook with medicinal recipes and ‘ten’

Remarks: fol. 1 upper half some drawings of spirits. Folls 12 and 18 depict ‘ten’ specifically for use in love magic. Fol. 14 a calendrical table.

85

Cod.birm. 108. BSB, München

Pap tup

Material: brownish-white sā paper, black and red ink, some pencil and red crayon. **Size:** 28,5 x 10 x 2. **Covers:** double paper covers dark red lacquer, on the front cover and on the back is the geometrical pattern of two bars and hourglass cut out. **Total number of folls:** 34. **Numbering:** none. **Condition:** the Ms. is much worn and has been extensively repaired with cellotape, inside a mixture of ink pencil texts and drawings, most of the ink drawings are of good quality, some of the text is in light red colour made with red crayon. Fol. 12 has a big black ink blotch that has soaked through to fol. 13. Fol. 30 some ink blotches.

Date: no date mentioned.

Language and script: Burmese as pronounced by a Shan.

Notebook with matters on tattooing

Remarks: fol. 2 gives a recipe for making magical ink with which people become invulnerable. On fol. 4 a list of syllables and the position on the body where they can be tattooed. Folls 24–9 text in reverse.

86

Cod.birm. 109. BSB, München

Pap tup

Material: grey-white sā paper, black ink. **Size:** 26 x 11 x 1.

Covers: black lacquered paper covers and blackened sides. **Total number of folls:** 21. **Numbering:** none. **Link:** 19–20. **Condition:** front cover upper right corner worn away.

Date: no date mentioned.

Language and script: Shan.

Notebook with matters on tattooing and list of medicines

Remarks: many small illustrations. Fol. 16 explanation of where on the body certain syllables ought to be tattooed. Folls 20–1 contains a list of medicines.

87

Cod.birm. 110. BSB, München**Pap tup**

Material: grey-brown sā paper, black ink and pencil, some illustrations filled in with red ink
Size: 30 x 12 x 2. **Covers:** black lacquered paper covers. **Total number of fols:** 33.
Numbering: none. **Links:** 22–3 and 28–9.

Date: no date mentioned.

Languages and scripts: Shan, one fol. Pali in Tai Khuen characters, some cipher code.

Notebook with medicinal matters, tattooing designs and calendrical tables

Remarks: the text is not written as a single document, with the text running through, but front side and backside were started as separate documents, so that one should read the backside independently. Folls 1–2 contain medicinal information. Fol. 14 has two lines in cipher code. Among the tattooing designs are turtles, a lizard, goats. Fol 18 a mnemonic table for the seven days of the week. Fol. 21 Pali text in Khuen characters. Fol. 22 upper half medicinal recipe, lower half hardly legible writing in pencil. Folls 24, 25 and 30 contain some words in cipher code.

88

Cod.birm. 111. BSB, München**Pap tup**

Material: brownish white sā paper, red and black ink, some pencil. **Size:** 39 x 18 x 3,5.
Covers: hard black lacquered covers and black painted sides. **Total number of fols:** 64.
Numbering: none. **Links:** 6–7, 10–1, 11–2, 17–8, 26–7, 34–5, 36–7, 40–1, 42–3, 45–6 and 60–1.

Appearance: right edges of front and back cover broken. Fol 1 left a small hole of about a square cm in the paper, a small part of text lost. Folls 50–7 blank. Fol. 64 some scribbles in pencil.

Date: no date mentioned.

Languages and scripts: Shan, Burmese and Pali.

Notebook with magical and medicinal information

Remarks: up till fol. 9 the language is Shan, fols 9 lower part till 11, and folls 13–9, is written in Burmese in the manner which the Shan pronounce it, folls 20–1 a Burmese Shan and Shan mixture, 22–3 Burmese, 24–6 Shan and Pali, 27– 9 Burmese and Pali, the rest is in Shan. Fol. 1 upper part illustration in black ink, right a monkey eating a banana, middle and left are two hands drawn, which are divided up in regions each with a word written in. These hands serve a traditional medicinal purpose. The document has many illustrations of magical candles, some tattooing designs and folls 33–43 a section on medicine. Also on folls 49–50 and 59–62 information related to traditional medicine.

89

Cod.birm. 112. BSB, München

Pap tup

Material: brownish sā paper, faded blue-black ink, some pencil writing. **Size:** 24 x 11,5 x 1. **Appearance:** some parts have been written over, other sections so faded that parts are illegible. **Covers:** no covers. **Total number of folls:** 10. **Numbering:** none. **Condition:** the Ms. has fallen apart in four sections, some repairs with cello tape, but some links were apparently falsely made, because text fragments do not fit over the cello tape link. Some folls have an interconnected text, but it would seem that the Ms. is incomplete and therefore the ten folls remaining cannot be reconstructed in their original order

Date: no date mentioned.

Languages and scripts: some folls written in Shan, others in Burmese as the Shan write it.

Fragments of a notebook with magical, calendrical and medicinal matters

Remarks: one illustration shows an elephant with numbers around for counting years, attached is a text on how to cure people who are addicted to opium. Another shows two diagrams of five by five squares indicating lucky and unlucky times of the day, the text to the right of these diagrams is in Shan rhyme, in svñ kiv khuiv. Some illustrations deal with tattooing, others show magical candles.

90

Cod.birm. 113. BSB, München

Pap tup

Material: brownish-white sā paper, black ink, the vowel signs i and u are often filled in with red ink. **Size:** 20,5 x 9,5 x 1,2. **Covers:** black lacquered covers. **Appearance:** pencilled margins left and right ca. 1 cm. **Total number of folls:** 23. **Numbering:** none. **Links:** 4–5, 6–7, 8–9 and 10–1. **Lines:** on folls without illustration 12 lines of text per half fol.

Date: no date mentioned.

Language and script: Shan.

Notebook with traditional medicine and tattooing designs

Remarks: fol. 1 upper half scribbles, fol 1 lower half-fol. 9 medicinal text. Fol. 10 scribbles. Folls 11–17 tattooing designs and magical candles. Folls 18–23 medicinal recipe.

91

Cod.birm. 114. BSB, München

Pap tup

Material: brownish sā paper, black ink **Size:** 18,5 x 8,7 x 1,4. **Covers:** black lacquered covers. **Appearance:** part of the cover edges and sides have fallen off. No margins. Fol. 26 lower half scribbles. **Total number of folls:** 26. **Numbering:** none. **Links:** 4–5, 7–8 and 17–8.

Date: no date mentioned.

Language and script: Shan.

Notebook with medicinal recipes and calendrical diagrams

Remarks: fol. 1 a text to say over food, so that it will increase its strengthening qualities. Folls 2-3 linking disease and the lunar months. Folls 4-7 medicinal recipes. Fol. 8 a spell. Fol. 9 magical candles. Folls 10-3 magical spells. Folls 14-17 magical diagrams related to lucky and unlucky times and their explanation. Fol. 18 medicinal text. Folls 20-26 magical diagrams related to lucky and unlucky times and their explanation. Fol. 26 lower half scribbling.

92

Cod.birm. 116. BSB, München

Pap kiñ

Material: brownish sã paper, pencil, black ink. **Size:** 26 x 31 x 1. **Covers:** sown in upper part grey cotton and 20 cm lower a red cotton cover sown on to this grey cover, total length of the cotton cover 46 cm. Some holes in the red cotton as well as some blue ink marks. **Appearance:** fol. 1 first six lines in pencil virtually illegible. Fol. 8 the back side a piece of 13 x 11 has been cut out and is missing. Fol. 9 lower third is missing, fol. 9 has a few pencil rough drawings, fol. 10 is blank. **Total number of folls:** 10. **Numbering:** none. **Links:** none. **Condition:** folls 7, 8, 9 and 10 have a hole of about 2 x 1,5, the hole matches one in the red cotton cover, but since it penetrates mainly through blank folls hardly any text loss.

Date: on fol. 8 is a spell, together with the information that the person writing it obtained this information from his teacher in the year C.S. 1290, the second month, the 12th day of waning moon, a Saturday. The year corresponds with 1929 A.D.

Languages and scripts: Shan and Burmese as a Shan pronounces it, some Tai Khuen.

Notebook with calendrical diagrams and tattooing designs

Remarks: fol. 1 text, half in Shan, half in Burmese as pronounced by a Shan, indicates on what days the ghosts like certain offerings. Diagram indicating good and bad days for marrying. Folls 2-4 tattooing designs, tigers, pigs, phī lu. Fol. 5-6 obverse, a table showing the days of the week and which type of wood is suitable for each day. Fol. 6 also shows a round diagram, to be copied, whilst uttering a text and burnt to become effective. Fol. 6 reverse drawings of tattooing designs in the form of tigers. Fol. 7 obverse, more tigers, accompanying text in Tai Khuen script. Fol. 7 reverse, more tattooing designs. Fol. 8, a text on good and bad times for travelling.

93-94

Cod.birm. 120. BSB, München

Pap tup

Material: brownish-white sã paper, black ink **Size:** 42 x 17 x 9. **Covers:** double paper gilded covers and gilded sides. **Total number of folls:** 142. **Appearance:** last fol. blank. The link at folls 17-8 is loose. This Ms. has no pencil marking at lines, one sign of its relative age. **Numbering:** none. **Links:** 11-2, 17-8, 23-4, 29-30, 30-1, 40-1, 56-7, 76-7, 81-2 and 108-9.

Lines: 9 per half fol.

Date: C.S. 1254, in the hot season, the 5th month, the 13th day of waxing moon, a Sunday, the middle of the day. The year corresponds with 1893 A.D.

Language and script: Shan.

93 **Cod.birm. 120.** BSB, München

Description see above, 93–94.

Rhyming system: saṃ kiv khuiv.

Donors: Carop Liñ, his wife and children in memory of the late Sañ Kan Moñ.⁶⁰⁴

Aloñ aliñtamā (about the Arindama)

Remark: the Bodhisattva Arindama was King of Benares at the time of the Sikhi Buddha (the twenty-second of the list of twenty-eight Buddhas).

94 **Cod.birm. 120.** BSB, München

Description see above, 93–94.

Donors: Carop Liñ, his wife and children in memory of the late Sañ Kan Moñ.

Rhyming system: saṃ kiv khuiv.

Anikcasapho (anicchā sabbadā)

Remarks: this text concentrates on the famous Buddhist tenet that everything is impermanent. The text which has been written on the back side of the Ms. has its own introductory section, mentioning the same donors as Ms. 93. In this introductory section it is mentioned that it took the scribe four days to write 70 fols.

95–96 **Cod.birm. 121.** BSB, München

Pap tup

Material: yellowish-white sā paper, black ink. Two lines in blue ink. **Size:** 39 x 17,5 x 6. **Covers:** gilded covers and sides. **Total number of fols:** 141. **Appearance:** no pencil used in marking margins or guide lines. **Numbering:** none. **Links:** 4–5, 28–9, 35–6, 76–7, 78–9, 82–3, 88–9, 94–5, 100–1, 104–5, 106–7, 112–3, 118–9, 121–2, 124–5, 130–1, 136–7 and 141. **Lines:** 9 per half fol.

Date: C.S. 1266, in the rainy season, the 9th month, the tenth day of waning moon, a Sunday, two o'clock in the afternoon, B.E. 2438. The year corresponds with 1904 A.D.

Donors: Luñ. Sañ Kan and Nañ Nuin and family.

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

⁶⁰⁴ From the text it is clear that Sañ Kan Moñ was the father-in-law of Carop Liñ

95 **Cod.birm. 121.** BSB, München

Description see above, 95–96.

Pāramī saypā: (the ten pāramī)

Remark: the text explains the ten transcendental virtues (giving, morality, relinquishing the world, wisdom, fortitude, endurance, truth, determination, charity and equanimity).

96 **Cod.birm. 121.** BSB, München

Description see above, 95–96.

Nān Kaṃ Sin (the story of Nān Kaṃ Sin)

Remarks: On fol. 48 is written in the margin with blue ink that here the story of Nañ Kaṃ Sin begins. On fol. 120 another remark in blue ink, probably written by some later reader, stating that the rest of the text can be skipped. See also Ms. 34.

97 **Cod.birm. 122.** BSB, München

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 41,5 x 20,5 x 9,5. **Covers:** double paper gilded covers and gilded sides, the gold almost worn off and red underground shining through. **Appearance:** Some weak links, some loose (151–2), but complete text. Pencilled margins and guide lines. First fol. upper half 8 lines boxed in with twice double line. Fol. 83 lower half blank, fol. 84 upper half blank. Folls 165–6 blank. **Total number of fols:** 166. **Numbering:** none. **Links:** Links: 2–3, 31–2, 37–8, 43–4, 48–4, 68–9, 75–6, 80–1, 88–9, 94–5, 100–1, 107–8, 116–7, 147–8, 151–2, 153–4 and 159–60. **Lines:** 11 lines per half fol.

Date: C.S. 1272, the cold season, the 12th month, the 10th day of waxing moon, a Saturday, at five o'clock in the afternoon the copying was complete. It is mentioned that this is the year B.E. 2454, with still 2546 years to go to the end of the era, the halfway mark of this era will be reached in 46 years. This year corresponds with 1910 A.D.

Donors: Ma Kyoñ Mai Kyoñ Sai husband and wife, living in Mae Phim Loi.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Anatta dvāra pakāsanī syuphoi (a commentary on anattā dvāra pakāsanī)

98 **Cod.birm. 123.** BSB, München

Pap tup

Material: white sā paper, black ink. **Size:** 40,5 x 17,5 x 7. **Covers:** double paper gilded covers and gilded sides. The gold has almost been worn off showing the red underlayer throughout. **Appearance:** fol. 1 upper half six lines boxed in with decorated frieze, plant creeper design filled in with red ink. Pencilled margins and guide lines. On fols 1–3 many vowel signs i and

v have been filled in with red ink. **Total number of folls:** not counted, because the Ms. has been wrongly repaired at several places. **Numbering:** none. **Links:** not recorded, because some links are wrongly glued together. **Lines:** 9 per half fol. **Condition:** Some water damage on folls 4-18 but text still readable.

Date: C.S. 1242, the first month 1, the 2nd day of waxing moon, a Saturday. The year corresponds with 1880 A.D.

Donor: Luñ Tañ Ke Suiv.

Language and script: Shan.

Kihī cāritta (gihi cāritta)

Remark: the text describes the proper conduct of householders.

99

Cod.birm. 124. BSB, München

Pap tup

Material: brownish-white thick sā paper, black ink. **Size:** 43 x 20,5 x 10,5. **Covers:** double paper gilded covers, and gilded sides, with the red lacquer undercoating showing through. **Appearance:** first fol. upper half 8 lines of text, boxed in with double margin. Fol. 118 lower half blank. Fol. 119 upper half blank. No pencil used for indicating margins or guide lines. **Total number of folls:** 234. **Numbering:** none. **Links:** 7-8, 18-9, 31-2, 34-5, 41-2, 48-9, 49-50, 55-6, 61-2, 74-5, 84-5, 87-8, 94-5, 95-6, 97-8, 107-8, 110-1, 116-7, 123-4, 133-4, 136-7, 146-7, 159-60, 166-7, 169-70, 172-3, 178-9, 185-6, 192-3, 199-200, 200-1, 209-10, 212-3, 215-6, 221-2, 224-5 and 231-2.

Lines: 9-10 per half fol., but on the last three folls some crowding. Fol. 234 has 26 lines.

Condition: the under left side has much rubbing damage with some paper loss, some links are loose, but the text is complete. Fol. 118, the words muiv sā that could no longer been read were added in pencil. Fol. 119 some text missing through damage. Some links very weak, some loose, but nevertheless the Ms. is complete.

Date: C.S. 1288, the rainy season, the 7th month, the 12th day of waning moon, a Sunday. The year corresponds with A.D.

Place of origin: Van Huai Pu, the eastern side of Muin Pai.⁶⁰⁵

Donors: Me Kyoñ Phrātaka Num and family.

Language and script: Shan.

Rhyming system: sam kiv khuiv tñ khai.

Mahosatthā ū:maṅka (Mahosadha and the tunnel)

Remark: this is the story about Mahosadha who saves King Vedeha by digging a tunnel. It concerns an episode from the Mahā-Ummagga jātaka.

⁶⁰⁵ Probably in the Northern Thai Province of Maehongson, cf. Ms. 102.

100

Cod.birm. 125. BSB, München

Pap tup

Material: greyish sā paper, black ink. **Size:** 40,5 x 17 x 7. **Covers:** double paper gilded covers and gilded sides. **Appearance:** fol. 1 upper part title. On fol. 4 the scribe accidentally repeated some lines; the superfluous words were later marked by a series of dots. **Total number of fols:** 165. **Numbering:** none. **Links:** 7–8, 16–7, 18–9, 22–3, 61–2, 84–5, 93–4, 96–7, 98–9, 102–3, 108–9, 114–5, 120–1, 123–4, 126–7, 132–3, 135–6, 138–9, 141–2, 154–5, 157–8, 160–1 and 163–4.

Lines: 9 per half fol. Fol. 83 upper half 10 lines, lower half blank. **Condition:** some insect damage in first half of the Ms. and on fols 34–8 much insect damage, also in text areas, but this does not impair readability.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Mangkalā sāraththa ruphoy (a look at mangala sāraddha)

Remark: the text deals with a commentary on the seat of auspiciousness.

101

Cod.birm. 126. BSB, München

Pap tup

Material: grey-yellowish sā paper, black ink. **Size:** 41 x 17,5 x 6. **Covers:** double paper gilded covers and sides. **Appearance:** no pencil marks for guide lines or margins. Fol. 1. three sections of text each boxed in. Marginal playful decoration on fols 12, 38, 50, 84, 119. Fol. 71 lower half blank, fol. 72 upper half blank. Fol. 143 blank. **Total number of fols:** 143. **Numbering:** none. **Links:** 76–7, 82–3, 88–9, 94–5, 100–1, 107–8, 113–4, 119–20, 125–6, 132–3 and 138–9. **Lines:** 9 lines per half fol.

Date: C.S. 1258, the 5th month, the 10th day of waning moon. The year corresponds with 1896 A.D.

Donor: Nañ Pī ñā I, she lives in the vicinity of Muiñ Pai.⁶⁰⁶

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.⁶⁰⁷

Caṃpūmaṅkyam (the cruel king of Jambu)

⁶⁰⁶ Probably in the Northern Thai Province of Maehongson, cf. Ms. 102. See also Ms. 99

⁶⁰⁷ The saṃ kiv khuiv in this document is rather short and pithy, a style that came into disuse after Cav Kañ Suiv.

102

Cod.birm. 127. BSB, München

Pap tup

Material: brownish-white sā paper, black ink. **Size:** 40,5 x 18 x 6. **Covers:** double paper gilded covers and gilded sides. **Appearance:** On the front cover there are some vague pencil marks of what must have been the title, what remains reads ...ñabe... Fol. 1 upper half blank. Guide lines and margins drawn in pencil. **Total number of folls:** not counted. because the Ms. possesses no numbering and is in disorder. **Links:** the Ms. has first link at 6–7, this link is also the first break in the Ms. **Lines:** 9 lines per half fol. **Condition:** A few folls have considerable water damage, but they are still readable. The Ms. has fifteen broken links, and is not in proper order. It is not sure if the Ms. is complete. A reconstruction attempt could still be made because the fifteen loose parts apparently belong to the one Ms.

Date: B.E. 2476, it is mentioned that there still will be (Buddhist) religion for another 2524 years. C.S. 1294, the hot season, the seventh month, the 14th day of waxing moon, a Saturday, 8 o'clock in the morning. The year corresponds with 1932 A.D.

Place: the copyist mentions that the merit of his work should go to the ruler of Muiñ Pai as well as the ruler of Chiangmai. This would indicate that the Ms. originates from Shan people living in Pai District in the the Province Maehongson, Northern Thailand.

Donors: Pi Carop Tan, Pā Kyoñ: Yuñ: and their children Nāñ:, Suk. and Khaṃ Vñ.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tāñ khai.

Puñabhetarāsī (puññavedarāsī)

Remark: the title is no longer legible on the front cover. It is repeatedly mentioned in the text, however.

103

Cod.birm. 128. BSB, München

Pap tup

Material: white sā paper, black ink. **Size:** 40.5 x 18,5 x 5,5. **Covers:** double paper gilded covers and sides. **Lines:** 9 lines per half fol. **Appearance:** first fol. upper half only six lines. Folls 14 and 71 lower half blank. Margins and guide lines in pencil. **Total number of folls:** 141. **Numbering:** none. **Links:** 74–5, 78–9, 82–3, 86–7, 90–1, 94–5, 98–9, 102–3, 106–7, 110–1, 114–5, 118–9, 122–3, 126–7, 130–1, 134–5 and 138–9. **Condition:** right hand side of the Ms. is damaged with paper loss on the right margin for the first ten folls, no text loss, front cover partly loose.

Date: B.E. 2477, whereby it is mentioned that there will be another 2523 years to the end of the era. C.S. 1295, in the rainy season, the 9th month, the 4th day of waning moon, a Wednesday, 3 o'clock in the afternoon. The year corresponds with 1933 A.D.

Donors: Sañ Kan: Ai. (the grandchild of Luñ Phrātakā Nuñ: Hon:) and his wife Me Kyoñ: Nañ: Mai, as well as their three children Nañ Caṃ, Khaṃ: Phan and Nāñ: Phan.

Copyist: his Pāli name is Kantarambha Dhambutarika, his Shan name Care: Nā: Tuiñ, from Muiñ Pai.⁶⁰⁸

⁶⁰⁸ Probably in the Northern Thai Province of Maehongson, cf. Ms. 102.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Jinathapakāsani dutiya (the second part of the jinattha pakāsani)

104

Cod.birm. 129. BSB, München

Pap tup

Material: pale yellowish sã paper, black ink. **Size:** 42,5 x 18,5 x 8. **Covers:** covers made of triple layer paper. both covers have been painted red with an outline of a floral and leaves design. These covers have the appearance as if a layer of decoration with the sã lo technique has been removed. **Appearance:** the sides show signs of gilding, the deeper layer of lacquer having come to the fore. First fol., upper part has only the title, lower part 9 lines. Fol. 96 upper half blank. Fol. 190 only four lines of text, fols 191–2 blank. No pencil used to indicate margins or guide lines. **Total number of fols:** 192. **Numbering:** none. **Links:** 5–6, 16–7, 18–9, 27–8, 38–9, 41–2, 49–50, 55–6, 64–5, 66–7, 77–8, 87–8, 88–9, 91–2, 98–9, 108–9, 111–2, 115–6, 119–20, 130–1, 148–9, 159–60, 170–1, and 181–2. **Lines:** 9 lines per half fol. **Condition:** some water staining no text loss.

Date: B.E. 2475, it is mentioned that there are another 2525 years remaining before the end of the era is reached. C.S. 1293, the 3rd month, the 14th day of waxing moon, a Sunday. The year corresponds with 1932 A.D.

Donor: no donor mentioned.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Jinatthapañcasethila (the Buddha and the five rich men)

Remarks: in the text the five rich men are named Jotika, Jadina, Mentika, Kakawanliya, and Napuna.

105

Cod.birm. 130. BSB, München

Pap tup

Material: yellowish sã paper, black ink. **Size:** 39 x 17,5 x 6,5. **Cover:** double layer black lacquered paper covers, black sides. **Appearance:** margins and guide lines drawn with pencil. Fol. 1 eight lines of text in triple boxing. Fol. 71 lower half blank, fol. 72 upper half blank. **Total number of fols:** 141. **Numbering:** none. **Links:** 4–5, 8–9, 11–2, 21–2, 38–9, 58–9, 65–6, 74–5, 85–6, 90–1, 97–8, 124–5 and 127–8. **Lines:** 9 per half fol. **Condition:** much insect activity, throughout the Ms. but it does not impair its reading.

Date: C.S. 1266, the 7th month, the 2nd day of waxing moon, a Wednesday, 3 in the afternoon, (on slip of paper, probably added by a later owner are the words 1266 June 2 Wednesday). The year corresponds with 1904 A.D.

Donor: Pã Sañ Mun, who lives at Viñ Muiñ Pai.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

Butthanussati samatha (Buddhānusati samatha)

106 **Cod.birm. 131.** BSB, München

Pap tup

Material: brown-yellow sā paper, black ink, some pencil. **Size:** 40 x 17 x 6,5. **Covers:** double paper hard gilded covers and gilded sides, the gilding almost totally worn off, particularly on the top side. **Appearance:** margins and guide lines drawn with pencil. Fol. 1 lower half blank. Folls 24–5 and 87–8 loose link. Fol. 72 lower half blank. Fol. 142 blank, fol. 143 has 4 lines of pencil writing. **Total number of folls:** 144. **Numbering:** none. **Links:** 5–6, 9–10, 11–2, 24–5, 37–8, 50–1, 62–3, 68–9, 83–4, 87–8, 100–1, 108–9, 113–4, 115–6 and 125–6. **Lines:** 10 per half fol. Fol. 1 upper part three lines, fol 141 has 7 lines. **Condition:** back cover is partly loose.

Date: CS 1261, the sixth month 6, the 12th day of waning moon, the afternoon. The year corresponds with 1899 A.D.

Donors: Pū Sīrā Khe, Pā Mun and family who live at Van Nā Pācat.

Language and script: Shan.

Rhyming system: kvām lav svñ kiv tññ khai.

Asupha phāwanā (asubha bhāvanā)

107 **Cod.birm. 132.** BSB, München

Pap tup

Material: yellowish-white sā paper, black ink. **Size:** 40 x 17,5 x 6,5. **Covers:** double paper gilded covers and gilded sides. **Appearance:** on some parts of front and back the gold has worn away, leaving red patches. No pencil used to indicate guide lines and margins. Fol. 66 lower half blank, fol. 67 upper half blank. **Total number of folls:** 131. **Numbering:** none. **Links:** 17–8, 65–6, 74–5, 78–9, 82–3, 86–7, 90–91, 94–5, 98–9, 100–1, 101–2, 105–6, 109–10, 113–4, 116–7, 120–1, 124–5 and 128–9. **Lines:** 9 per half fol., fol. 1 upper part three lines.

Date: no date mentioned.

Donor: Khun Moṇ who lives at Nññ Kham: at the village Van Ho.

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: svñ kiv khāt tññ khai.

Anuruddha vatthu (the story of Anuruddha)

Remarks: this is a text, which was taken from the Burmese and translated into Shan. On fol. 108 there is a drawing of a bird.

108–109

Cod.birm. 133. BSB, München

Pap tup

Material: very thick sã paper, somewhat yellowed with age, black ink, some colouring in
Size: 40,5 x 19 x 8. **Covers:** double paper gilded covers. **Appearance:** good handwriting. First fol. upper part 7 lines are boxed in and decorated with a floral design, coloured in with red and brown in the four corners. On fols 22 and 42 the paragraph signs have been filled in with red ink.

Total number of fols: 141. **Numbering:** fol. numbers ka kã but the system has been used irregularly. **Links:** 8–9, 17–8, 19–20, 23–4, 25–6, 29–30, 35–6, 40–1, 41–2, 43–4, 45–6, 47–8, 53–4, 57–8, 61–2, 66–7, 71–2, 75–6, 77–8, 81–2, 85–6, 89–90, 130–1, 131–2 and 136–7. **Lines:** 9 lines per half fol.

Remark: in the texts various locations are mentioned, such as the village of Tuiv. Luñ, the river Mrui and the Tiñ river.

108

Cod.birm. 133. BSB, München

Description see above 108–9

Date: various dates are mentioned in the Ms. On fol. 78, at the end of the first text is mentioned C.S. 1267, the cold season, the 3rd month, the 3rd day of waning moon. The year corresponds with 1906 A.D. A loose slip of paper has been added saying that the Ms. is Pa-O Shan, and the date Feb 1st 1267, a Thursday.

Language and script: Shan.**Rhyming system:** sam̐ kiv khuiv**Donor:** Pã Kyoñ Nvi.**Upāsakā tāyakā viniksaya:** (upāsakā dāyaka vinicchaya)

109

Cod.birm. 133. BSB, München

Description see above 108–9

Date: various dates are mentioned in the Ms. On fol. 139 is mentioned C.S. 1267, the 3rd month, the cold season, the 1st day of waxing moon, afternoon, a Thursday. The year corresponds with 1906 A.D. A loose slip of paper has been added saying that the Ms. is Pa-O Shan, and the date Feb 1st 1267, a Thursday.

Text: begins at fol. 79.**Language and script:** Shan.**Rhyming system:** sam̐ kiv khuiv.**Sīlasammukkhā** (sīlasammukkhā)

110 **Cod.birm. 134.** BSB, München

Pap tup

Material: white sā paper, black ink, one fol. pencil writing. **Size:** 44,5 x 18 x 5. **Covers:** special hard gilded covers. **Appearance:** red gilded sides. Some writing in pencil and ink scribbling on fol. 1. Fol. 71 blank Fol. 137 written in pencil. Folls 138–43 all blank. **Total number of folls:** 143. **Numbering:** none. **Links:** 74–5, 78–9, 82–3, 86–7, 90–1, 94–5, 99–100, 103–4, 108–9, 112–3, 116–7, 120–1, 124–5, 128–9, 132–3 and 136–7. **Lines:** 8 lines per half fol.

Date: C.S. 1281, which corresponds with 1919 A.D.

Donor: Khiñ Loi Man Huiñ living at Nam Ta Khik, the region of Bhamo.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

Pothipikhiyā (bodhipakkhiyā)

111 **Cod.birm. 135.** BSB, München

Pap tup

Material: white sā paper, black ink. **Size:** 41 x 18 x 7. **Covers:** hard gilded covers and sides. **Appearance:** folls 137–41 blank. **Total number of folls:** 141. **Numbering:** none. **Links:** 10–1, 16–7, 19–20, 31–2, 36–7, 42–3, 46–7, 52–3, 54–5, 55–6, 63–4, 69–70, 83–4, 101–2, 107–8, 113–4 and 119–20. **Lines:** 18 per fol., first fol. has 19 lines. Fol. 70 has ten lines, fol. 136 five lines. **Condition:** minor insect damage.

Date: C.S. 1254, B.E. 2436, the 2nd month, the 9th day of waxing moon. The year corresponds with 1893 A.D.

Donor: Khaṃ Kyan and family.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tññ khai.

Ānāpāna: syuphoi (commentary on the ānāpāna technique)

112 **Cod.birm. 136.** BSB, München

Pap tup

Material: white sā paper, black ink. **Size:** 39 x 17 x 5. **Covers:** special hard gilded covers and sides. **Appearance:** fol. 1 lower half and fol. 71 upper half blank. **Total number of folls:** 142. **Numbering:** none. **Links:** 5–6, 8–9, 14–5, 27–8, 33–4, 39–40, 58–9, 77–8, 90–1, 96–7, 121–2 and 139–40. **Lines:** 16 per fol., first fol. 19 lines, last fol. blank, 141 only four lines. **Condition:** some insect damage at the margin of the first and last fol. ls but no text loss.

Date: CS 1277, B.E. 2459, the 3rd month, the 4th day of waning moon, a Friday, midday. The year corresponds with 1916 A.D.

Donor: Cav Intā.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Puktha ma:hāvañ cav mangnan (Buddha mahāvañsa Lord Ananda)

113

Cod.birm. 137. BSB, München

Pap tup

Material: white sã paper, black ink. **Size:** 39,5 x 17 x 6,5. **Covers:** firm gilded covers, the back cover about one third is not gilded, with sã lo pattern, creeper and flower design. **Total number of folls:** 143. **Numbering:** fol. numbers in Shan system at left hand corner, until fol 58, then no pagination, the pagination is not wholly correct. **Links:** 18–9, 24–5, 30–1, 34–5, 36–7, 40–1, 47–8, 70–1, 84–5, 90–1, 99–100, 101–2 and 137–8. **Lines:** varying number of lines.

Condition: the Ms. has a small repair between folls 10–1. Some insect damage in the middle, but no text loss.

Date: B.E. 2465, whereby it is mentioned that in another 2535 years the era of the Buddha will have passed, the 10th month, the 11th day of waning moon. The year corresponds with 1922 A.D.

Donors: Nañ Chova and Mrui Care: Bui Vñ, who are a married couple from the town of Tan Yañ Mrui.

Language and script: Shan.

Rhyming system: kvãm lav.

Dibbopakāra kyaṃ (on dibbopakāra)

114

Cod.birm. 138. BSB, München

Pap tup

Material: white sã paper, black ink **Size:** 39 x 16,5 x 7. **Covers:** black lacquer on both covers and sides. **Total number of folls:** undetermined, incomplete Ms. **Numbering:** none. **Links:** most links are broken. **Lines:** 9 lines per half fol.

Condition: the Ms. has been broken at many links, it has been partially repaired by sewing broken links together, but some parts are missing.

Date: C.S. 1264, the hot season, the 4th month, the 12th day of waxing moon, a Tuesday, at the time of sunset. The year corresponds with 1903 A.D.

Donors: Ok Kyoñ Kū and Pū Kyoñ Kham̄ Ū and family.

Language and script: Shan.

Rhyming system: soṇ kiv khāt tãñ khai.

Kāyasuñ:ma sukta sañkaha kyaṃ (on the collection of admonitions sutta sanghaha)

115

Cod.birm. 139. BSB, München

Pap tup

Material: yellowish-white sã paper, black ink. **Size:** 44,5 x 18,5 x 5. **Covers:** double paper gilded covers, gilded sides. **Appearance:** guide lines and margins drawn with pencil. Fol. 73 upper half blank. Folls. 142 and 143 blank. **Total number of folls:** 143. **Links:** 4–5, 7–8, 11–2, 15–6, 20–1, 25–6, 29–30, 33–4, 37–8, 41–2, 45–6, 49–50, 57–8, 61–2, 65–6 and 69–70. **Lines:** 16 per fol (fol. 1 has 17), the last thirteen fol.ls of text have 22 lines, the author apparently fearing he would run out of space, as it is, he ended up with two blank folls in the end. **Condition:** a few folls have insect damage on the left hand side of the fol. but no text has been lost.

Date: C.S. 1283, the 7th month, the 10th day of waxing moon. The year corresponds with 1921 A.D.

Donors: Me Cañ Nuñ and Me Thao Nai Tuik Mun, who give the merit to Sañ Lun Kū and Ai Suiñ Vñ, deceased children of Me Cañ N`uñ.

Language and script: Shan.

Rhyming system: a mixture of saṃ kiv khuiv and saṃ kiv khuiv tãñ khai.

Silakhanta mahāmūla nippanasuk (silakhandha mahāmūla nibbānasutta)

116

Cod.birm. 140. BSB, München

Pap tup

Material: yellowish white sã paper, black ink. **Size:** 44 x 20 x 13. **Covers:** special hard gilded covers, front side decorated with the sã lo technique, a broad margin in creeper design, between an outer row of small glass inlaid pieces and a double rim of these glass pieces on the inside. In the middle the title. On the back cover a similar design, but empty central rectangle. **Appearance:** no pencil used to draw margins and guide lines. Gilded sides with the red underlayer shining through. **Total number of folls:** 278. **Links:** 2–3, 9–10, 16–7, 23–4, 30–1, 37–8, 44–5, 51–2, 58–9, 65–6, 72–3, 79–80, 86–7, 93–4, 100–1, 107–8, 114–5, 121–2, 128–9, 135–6, 146–7, 160–1, 167–8, 181–2, 189–90, 196–7, 203–4, 210–1, 217–8, 224–5, 231–2, 238–9, 245–6, 252–3, 259–60, 266–7 and 273–4. **Lines:** 10 per half fol. **Condition:** the Ms. has been drenched in naṃmen loñ, the oil to repel insects.

Donor: Phrātaka Cintā, who lives at the market near the Mae Ping, together with his family.

Copyist: Sayadaw Thatana Laba.

Date: C.S. 1279, B.E. 2461, in the rainy season, the 11th month, the 12th day of waning moon, a Wednesday. The year corresponds with 1917 A.D.

Language and script: Shan.

Rhyming system: svñ kiv khāt.

Phithamma khunikyam (on the seven abhidhammas)

Remarks: on the right side is written in white paint Abhidhamma Sañkañī. On fol. 8 the name of the sponsor, Phrātaka Cinta has been added in pencil. On fol. 110 is a coloured diagram in a red and blue frame. In the diagram are nine groups of three circles, each with a syllable. On fol

236 another drawing, but unlike that on fol. 110 it has not been coloured in. This second illustration contains eight times three circles.

117 **Cod.birm. 141.** BSB, München

Pap tup

Material: thick, yellowish sā paper, black ink. **Size:** 40,2 x 17,3 x 7. **Covers:** double paper gilded covers and sides. **Appearance:** margins and guide lines drawn with pencil. **Total number of folls:** 141. **Numbering:** k, ka etc. only on the front side, the first half of the Ms. **Links:** 82–3, 88–9, 94–5, 98–9, 103–4, 106–7, 112–3, 116–7, 118–9, 124–5, 130–1 and 136–7. **Lines:** 9 per half fol., first fol. upper half 5 lines. **Condition:** some insect and water damage no text loss.

Date: C.S. 1267, B.E. 2449, the 9th month, the 11th day of waning moon, a Thursday. The year corresponds with 1905 A.D.

Donors: Kyoñ Sañ Kvai, Me Kyoñ Nāñ Nu and family.

Language and script: Shan.

Rhyming system: kvām lav.

Tesanā sañkaha lak sit (new commentary on the sermon on Sañgāha)

118 **Cod.birm.142.** BSB, München

Pap tup

Material: thick yellowed sā paper, black ink. **Size:** 39,5 x 18 x 6. **Covers and sides:** double paper covers, somewhat darkened by handling. No gilding on covers or sides. **Appearance:** pencilled margins and guide lines. Last 3 folls blank. **Total number of folls:** 141. **Numbering:** none. **Links:** 4–5, 5–6, 13–4, 15–6, 17–8, 26–7, 31–2, 40–1, 43–4, 55–6, 63–4, 87–8, 91–2, 95–6, 97–8, 108–9, 111–2, 123–4, 130–1 and 132–3. **Lines:** 9 lines per half fol. **Condition:** right side some rubbing with paper loss, no text loss.

Date: C.S. 1268, the 1st month, the 11th day of waning moon, a Monday. The year corresponds with 1906 A.D.

Donor: no donor mentioned.

Language and script: Shan.

Rhyming system: svñ khiv khāt.

Sañvekavutthudīpanī dutiyā toi khā (sañvegavattthudīpanī, second part)

Remark: in Buddhist thought the sañvegas are the emotions that arise when contemplating the unpleasant aspects of existence.

119–120

Cod.birm.143. BSB, München

Pap tup

Material: thick yellowed sā paper, black ink. **Size:** 39,7 x 17,2 x 2,4. **Covers:** double paper gilded covers and gilded sides. **Appearance:** margins at both sides 3 cm, margins and guidelines not drawn with pencil. Much scribbling in the margins. Fol. 1 upper half six lines boxed in. **Total number of folls:** 45. **Numbering:** none. **Links:** 28–9, 34–5, 40–1 and 43–4. **Lines:** 9 per half fol. **Condition:** broken links at folls 34–5 and 40–1, the link at 43–4 is brittle, but the Ms. seems complete. On fol 38 huge ink blot, on fol 8 lower half right a part of the text has been patched over and been re-written.

Date: B.E. 2461, C.S. 1279, the 5th month, the 3rd day of waxing moon, a Wednesday one o'clock in the afternoon. The year corresponds with 1900 A.D.

Donors: Phrātakā Srā Po Tañkye, Me Phrātakā Kyoñ Cī and family from Muiñ Pai.

119

Cod.birm.143. BSB, München

Description see above, 119–120

Suktanibpāna kyam (sutta nibbana)

Language and script: Shan.

Rhyming system: svñ kiv khāt, judging by the style, possibly Cav Kañ Suiv, or one of his scholars.

Remark: this first text ends at end of fol. 41.

120

Cod.birm.143. BSB, München

Description see above, 119–120

Tuttiñsa kāya saṃsip pai svñ (the 32 parts of the body)

Language and script: Shan.

Rhyming system: saṃ kiv khuiv.

Remarks: another way of writing the title in this text is **dottiṃsa kāyakammatthān**. This second text begins on fol. 42 and is only three folls long.

121

Cod.birm.144. BSB, München

Pap tup

Material: thick sā paper, yellowed with age, black ink. **Size:** 40,4 x 17,6 x 7. **Covers:** gilded covers and sides. **Appearance:** no pencilled margins and guide lines. Fol. 1 upper half 5 lines, doubly boxed in. fol. 160 last seven lines in double margins. **Total number of folls:** 161. **Numbering:** none. **Links:** 18–9, 31–2, 44–5, 57–8, 70–1, 84–5, 97–8, 110–1, 123–4, 136–7, 149–50 and 155–6. **Lines:** 9 lines per half fol.

Date: C.S. 1254, B.E. 2436, the 7th month, the 14th day of waning moon, after breakfast time. The year corresponds with 1892 A.D.

Donors: Pu Kyoñ Sañ Vī and Me Kyoñ Kham.

Language and script: Shan.

Rhyming system: svñ kiv khuiv.

Mahāpajāpati kotami vatthu (on Mahāpajāpati Gotami)

Remarks: Mahāpajāpati Gotami is the name of the aunt and foster-mother of the Buddha. According to the tradition it was her wish to join the Saṅgha. The Venerable Ananda successfully intervened by the Buddha on her behalf.

Fol.1:

trā to cav mū nai lai cuiv mahāpajā
 paṭi kotami vatthu tī khā ho cav khav
 pin tānā: pu kyoñ sañ vī: me kyoñ kham
 phuv me: akyiv trā yvn hvt muiñ mahā
 nipban ti khā ho sāthū

122

Cod.birm.145. BSB, München

Pap tup

Material: thick yellowed sā paper, black ink. **Size:** 40,2 x 17 x 6. **Covers, sides:** double paper gilded covers and sides. **Appearance:** margins and guide lines not drawn with pencil. The beginning of each section is indicated with pencil in the left margin. Total number of sections: 16. **Total number of fols:** 142. **Numbering:** none. **Links:** 82–3, 88–9, 94–5, 100–1, 106–7, 112–3, 118–9, 124–5, 131–2 and 137–8. **Lines:** 10 lines per half fol.

Date: C.S. 1257, corresponding with 1913 A.D.

Donors: Prātakā Pan Phak Nvñ and Me Sañ Nañ Yuñ (brother and sister) and relatives. Kyoñ Mai Kham Lun and Po Nañ Kam (husband and wife) and their relatives and Khun Thun Vañ Kham in memory of the late Po Sañ Sira Sañ O.

Language and script: Shan.

Rhyming system: svñ khiv khāt tāñ khai.

Pikce savsī (the twenty-four paccayas)

Remark: in Buddhist philosophy these are the twenty-four conditions or causal relations.

123

Cod.birm.152. BSB, München

Pap tup

Material: brownish-white sā paper, black ink and some pencil, many illustrations have been coloured in with yellow and red ink. **Size:** 40 x 17 x 1,5. **Covers:** no special covers. **Appearance:** fol. 12 lower half blank. **Lines:** varying number of lines throughout the Ms.

Total number of fols: 24. **Condition:** front and back have much obvious damage with loss of text in the inner side, on the last fol. right hand side water damage, part fol. missing, some text three lines partly missing.

Language and scripts: Shan, but some small parts of text are in cipher code.

Notebook with medicinal, astrological and tattooing matters

Remarks: this is an unusually informative notebook. Hence some detailed information is here provided. Fol 1 upper half, a table for counting good and bad times, lower half a medicinal recipe, indicating ingredients, amounts and the instruction to choose a proper time to take the medicine. Fol. 2 various diseases and their remedies, including menstruation pains, headaches, hemorrhoids, skin pustules and what moment of the day what quantity of medicine ought to be taken. Fol. 3 a general medicine, called osatha atchuk, particularly suited for women, for example when a woman becomes too thin. Fol. 4 upper half, medicine to cure bad eyes and medicine to cure pain in the legs when walking, lower half begin the illustrations that can be tattooed, a spider, a lizard, five diagrams to be used for burning as ãñ. Fol. 5 magical candles (so-called 'ten'), one for love magic, one to induce luck, one to avoid getting in prison, one to win a battle. Fol. 6 upper half love magic, depicting woman and horse. Also instructions for making a phuin phe phã ãñ, including instructions for making the ink and what wood to use as writing instrument. Fol. 7 various instructions for black magic. Fol. 8 diagrams in pencil. Fol. 9 diagrams, and instructions in which direction to bury such a diagram. Fol. 10 the Chindamani and Sivali spells for inducing good circumstances. Fol. 11 diagrams to induce wealth. Fol. 12 calendrical diagrams. Some scribbling with pencil. Fol. 13 a calendrical table dividing people as to what day of the week they are born and specifying for each category times to avoid and times to maximise. Also a text, that should be inscribed on a metal sheet, rolled up and worn: no accidents will befall the wearer. Fol 14 spells and diagrams. Fol. 15 part of text in cipher code. Folls 16–24 further 'ten,' diagrams and spells.

124

Cod.birm. 161. BSB, München

Pap tup

Material: yellowed sã paper, black ink. **Size:** 43 x 20 x 12. **Covers:** hard gilded covers and gilded sides. The covers beautiful decorated with the sã lo technique, with silver and green glass inlay. The design consists of a broad marginal band decorated with twenty-three green-petalled flowers and connected through creepers. At the centre of each covers are three squares with a flower design. **Appearance:** no pencil marks in margins or guide lines. Fol. 134 lower half blank. **Total number of fols:** 271. **Numbering:** none. **Links:** 60–1, 104–5, 110–1, 123–4, 136–7, 137–8, 141–2, 146–7, 148–9, 149–50, 151–2, 153–4, 156–7, 161–2, 166–7, 171–2, 174–5, 181–2, 186–7, 191–2, 196–7, 202–3, 207–8, 209–10, 212–3, 217–8, 222–3, 227–8, 232–3, 237–8, 242–3, 245–6, 247–8, 252–3, 257–8, 262–3, 267–8 and 269–70. **Lines:** 9 lines per half fol. **Condition:** front cover is cracked in some places, the back cover is in better condition. The text has one broken link at fols 196–7. and fols 267–8 sown together, but is complete. Various links are in danger of coming apart.

Date: C.S. 1283, B.E. 2465 there being another 2535 years with religion remaining, the hot season, the 5th month, the 9th day of waxing moon, the middle of the day. The year corresponds with 1921 A.D.

Donors: Cãtakã Me Kyoñ: Nañ: Sue and Cãtakã Kham: Man, wife and husband, and family.

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv tãñ khai.

Jinṇatthapakāsaṇī (explaining the Conquerer)

Remark: the Conquerer is a common epithet of the Buddha.

125

Cod.birm. 162. BSB, München

Pap tup

Material: yellowish sã paper, black ink. **Size:** 41,5 x 18,5 x 8,5. **Covers:** red lacquered covers and sides, the pattern with relatively thick sã lo has twelve surrounding square flowers in the surrounding margin, linked with a creeper pattern, and in the centre a single round flower, each flower has silver glass petals, the hearts have various coloured hearts, the outer margin and inner margin have a continuous pattern of small ovals pressed into the sã lo. **Appearance:** these covers are unusual in various ways. In the first place there are no signs of gilding, something that can be expected of a text of this type. Secondly the sã lo has been applied in uncharacteristically broad wide bands, not the fine filigrane of traditional sã lo. Thirdly the glass inlay pieces are much bigger than the traditional ones. Since the text and the paper look genuine, it would seem that the covers have been recently manufactured, most probably not by a person who was steeped in Shan traditional culture. Fol. 74 lower half some scribbling in pencil. Fol. 147 lower half blank. No pencil used to draw margins or guide lines. **Total number of folls:** 147. **Numbering:** none. **Links:** 16–7, 79–80, 85–6, 91–2, 97–8, 103–4, 109–10, 115–6, 121–2, 127–8, 133–4, 139–140, 140–1 and 145–6. **Lines** 10 lines per half fol., first and last fol. upper half three lines.

Date: B.E. 2466, with another 2534 years still remaining in the Buddha era, C.S. 1284. The year corresponds with 1922 A.D.

Donors: Phrã:takã Kyoṇ: Yī, and Me Phrã:takã Kyoṇ: Phan.

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv.

Dhammamaṅkalã sãya tīpanī (dhammamangala nissaya dīpani)

Fol. 1, lines 1–2:

trã: to cav mū nai cam hik cuiv dhammamaṅkalã sãya tīpanī khav pin mahātãn kusuv
kuv phuv. ktuv. phrã:takã Kyoṇ: Yī – Me phrã:takã Kyoṇ: Phan luñ kuim yã sã sī

126

Cod.birm.163. BSB, München

Pap tup

Material: yellowish sã paper, black ink. **Size:** 40,5 x 18 x 8. **Covers:** firm gilded covers and gilded sides, the covers decorated with an outer marginal rim of thirty flowers connected with creeper pattern, second inner margin twenty small flowers plus four on the four corners. Five larger flowers similarly interconnected in the middle. The three layers are divided from each other with three boxing rectangles, all around with inlaid small glass pieces, first silver then

green then silver. Front and back covers are similar but not the same, the back central row has seven flowers, the middle surrounding one twenty, and the outer row twenty-four flowers, each series interconnected with floral creepers, and separated with rows of shiny small rounds, the outer silver then green then silver again. **Appearance:** at first in pencil double line for both margins, later on single line on both margins. Fol. 71 upper half blank. **Total number of fols:** 142. **Numbering:** none. **Links:** 11-2, 17-8, 30-1, 43-4, 73-4, 79-80, 91-2, 104-5, 108-9 and 118-9.

Lines: 9, later 11 lines per half fol., first fol. 9 lines in the upper part.

Date: C.S. 1273, B.E. 2455, the 6th month, the 8th day of waning moon. The year corresponds with 1911 A.D.

Donors: Luñ: Kyoñ: Kyā and Pā Kyoñ: Phvñ; they live near the market of the town of Muiñ Mok Mai (east of Muiñ Nai).

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Mahā satipaṭṭhān vatthu dutiya:toi: (mahāsatipaṭṭhāna vatthu Vol 2)

127

Cod.birm.164. BSB, München

Pap tup

Material: yellowish sā paper, black ink. **Size:** 39,3 x 17 x, 7. **Covers:** special hard gilded covers and sides. The covers carry a beautiful sā lo design with twenty-two flowers in high relief, one central green line in small round glass pieces, surrounded by eight high relief flowers and leaf pattern creeper pattern, then a silver border, followed by a margin also decorated with creepers flowers closed off with a border of green glass round pieces. **Appearance:** first fol. upper half blank, lower 6 lines in double boxing, at the outer rim of the half fol. with another four black lines close together, inner boxing hugging the text. Pencilled margins and guide lines. Fol. 71 lower part blank, fol. 72 upper half blank. Fol. 141 blank. **Total number of fols:** 141. **Numeration:** none. **Links:** 6-7, 12-3, 25-6, 38-9, 46-7, 54-5, 59-60, 63-4, 72-3, 74-5, 85-6, 91-2 and 97-8. **Lines:** 9 lines per half fol. **Condition:** front cover some damage on lower side, with some paper loss over the first and last ten fols. One corner bottom left has brown mark in margin. Part of the right corner of the Ms. has been gnawed by some animal, about 1 cm deep over three-quarters of the thickness of the Ms. without text loss.

Date: C.S. 1282, the 2nd month, the 14th day of waning moon, a Saturday, 8 o'clock in the morning. The year corresponds with 1921 A.D.

Donors: Cātakā Meu Sañ Kan Kaṃ and Nañ Lā with their daughter Nañ Ciñ Kham Phan.

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: saṃ kiv khuiv tãñ khai.

Tāna:gathā pārami khan vatthu (dāna gāthā pārami kaṇḍa vatthu)

128

Cod.birm.165. BSB, München

Pap tup

Material: pale yellow sã paper, black ink. **Size:** 39,8 x 17 x 6,2. **Covers, sides:** double layer plain gilded covers and gilded sides. **Appearance:** pencil margins and guidelines. Fol. 70 upper half blank. Fol. 130 one line text missing. **Total number of fols:** 139. **Numeration:** none. **Links:** 3–4, 9–10, 15–6, 21–2, 27–8, 3–4, 39–40, 41–2, 52–3, 58–9, 64–5, 78–9, 84–5 and 93–4. **Lines:** 10 lines per half fol., first fol. upper half eleven lines. **Condition:** the Ms. has a loose paper link at fols 64–5, but the text is complete, some gnawn parts at the side. no text loss. At fols 136–7 a thin part in the paper that could not be written on.

Date: C.S. 1275, the cold season, the 3rd month, the 6th day of waning moon, a Monday, at 7 o'clock in the early evening, B.E. 2457, still another 2543 years remaining in the Buddhist era. The year corresponds with 1914 A.D.

Donors: Catakã Pi Tã: Vn and his wife Me Catakã Nañ Kũ, living at Kun Yum.

Copyist: no copyist mentioned.

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv tãñ khai.

Desaṇa laṅkāra sassa baṇḍita vatthu (desanã lakāra sassa paṇḍita vatthu)

129–131

Cod.birm.166. BSB, München

Pap tup

Material: yellowish sã paper, black ink. **Size:** 40,7 x 17,6 x 7. **Covers, sides:** double layer plain gilded covers and gilded sides. **Appearance:** first fol. upper part fancifully boxed in, the boxing right and left like a four-layered pyramid, left and right pyramid provided with three flowers for a total of six flowers. Guide lines and margins drawn with pencil. Fol. 71 upper half blank. Fol. 141 blank. **Total number of fols:** 141. **Numbering:** none. **Links:** 10–1, 76–7, 83–4, 90–1, 97–8, 104–5, 111–2, 118–9, 125–6 and 136–7. **Lines:** 10 lines per half fol. Fol. 1 upper part 8 lines, fol. 70, lower half 1 line.

Copyist: no copyist mentioned.

Date: C.S. 1254, the 8th month, the 6th day of waning moon, 8 o'clock in the morning. The year corresponds with 1892 A.D.

Donors: Pũ Kyoñ and Nañ Nañ Mvn and family.

129

Cod.birm.166. BSB, München

Description see above, 129–131

Pakārana nanti saṅkaha kyam̐ (about pakaraṇa nandi saṅgāha)

Language and script: Shan.

Rhyming system: sam̐ kiv khuiv.

Remarks: fol. 58 a drawing of a small figure filled in with red colour. On fol. 133 the end of this text is reached.

130 **Cod.birm.166.** BSB, München

Description see above, **129–131**

Devout text without title

Languages and scripts: Burmese written as a Shan writes it and Shan.

Remarks: fols 133–40 contains a short prayer with Pali words translated in Burmese written as a Shan writes Burmese. The final one and a half fols are written in Shan.

131 **Cod.birm.166.** BSB, München

Description see above, **129–131**

Religious text without title

Appearance: in the Ms. lies a loose sheet of paper that has been placed there at a relative recent date. It is double sheet taken from a lined notebook, comprising one and a half fol. text in Shan, originally written in pencil, later written over with ink. **Size:** when folded open the sheet is 33,4 x 24,7. **Lines:** 25 lines on the left part of the sheet, 14 lines on the right.

Remarks: the text begins with how the eight Buddhas help to overcome all hindrances. Then it continues with a formal welcoming text, with expressions such as: it is a good and auspicious day for us to gather. It includes the commemoration of deceased persons. The text is to be chanted when there is a ceremony at home.

Date: C.S. 1337 corresponding with 1975 A.D.

Language and script: Shan.

132 **Cod.birm.167.** BSB, München

Pap tup

Material: brownish sā paper, black and red ink and some writing in pencil, illustrations often filled in with red and yellow ink and red, yellow and green crayon. The colouring in with ink and crayon apparently at some later stage. **Size:** 40,5 x 17 x 3. **Covers:** no covers. **Appearance:** text written in both directions. Fol. 1 upper half blank. **Total number of fols:** 47. **Numbering:** none. **Link:** 36–7. **Condition:** extensively repaired with paper restoration technique, the original fols were at some places so much damaged that some text loss had occurred.

Date: C.S. 1261. This year corresponds with 1899 A.D.

Language and script: Shan.

Notebook with medicinal and magical themes

Remarks: fol. 1 spell. Fol. 2 continuation spell, two small diagrams and a table listing medicines. Fol. 3 various tattooing designs, two of them depicting lions, eight phi lu, one boat. Folls 4–5 various ‘ten’, one of them depicting the Buddhist monk Sivali. Folls 6–8 tattooing designs, one ‘ten’. The depiction of a man on fol. 6. shows him with traditional tattoos on his legs. Fol. 9 shows, apart from one line about medicine, a large ‘ten’ in the form of a fish. The accompanying text tells that this ‘ten’, when made in the proper way on a cemetery, will be effective to cause rainfall. Fol. 10 one diagram and a medicinal table. Folls 16–20 various ‘ten’, fol. 21 calendrical diagrams. Folls 22–4 descriptions of illnesses and remedies, some text loss. Folls 25–27 ‘ten’, and folls 29–33 a text on illnesses. Folls 34–5 calendrical. Fol. 36 medicinal table, partly in pencil, one ‘ten’. Fol. 37 a large tattooing design for invulnerability with a depiction of eight Buddhist monks in the middle. Folls 38–45 various ‘ten’ and their explanations, some text loss. Folls 46–47 medicinal table, text incomplete.

133

Cod.birm. 169. BSB, München

Pap tup

Material: pale brown sã paper, black and red ink, some filling in with red ink. **Size:** 37,5 x 13 x 3,5. **Covers, sides:** wooden covers and red lacquered sides, brownish paper. The front and back covers are loose from the text. The covers are carved, the front a scene with a head of a Kinnari-bird in the middle, various animals on either side, left a monkey far right and left plant patterns dominate the scene, the back cover consists of a large central flower, with creeper and leaf design on either side. **Appearance:** double margins right and left, drawn in ink, many folls boxed in text, the boxing often filled in with red ink. **Total number of folls:** 45. **Numbering:** none. **Links:** 12–3 and 39–40. **Condition:** The document is incomplete. Folls 11 and 33 repaired.

Date: no date mentioned.

Languages and scripts: Shan, Tai Khuen, Pali written in Tai Khuen script and Burmese. One line of cipher code.

Notebook with medicinal and magical themes

Remarks: first fol. begins in the middle of a medicinal table that continues to fol. 3, ending in a ‘ten’. Folls 4–5 Pali and Burmese text, some diagrams. Fol. 6 again in Shan, a ‘ten’. Fol. 7 diagrams. Folls 8–21 many tattooing designs, some of them with instructions of where on the body they ought to be placed. Fol. 22 ‘ten’ and incomplete text. Folls 23–4 text partly in Tai Khuen, partly Shan. Fol. 25 ‘ten’ to be used when founding a building and instructions, written in reverse direction. Folls 26–7 text in Tai Khuen. Folls 28–34 ‘ten’, their explanations in Shan. Folls 35–6 medicinal table. Folls 37–43 miscellaneous ‘ten’ as well as diagrams, on fol. 43 one line of cipher code. Fol. 44 medicinal table, text incomplete.

134

Cod.birm. 170. BSB, München

Pap tup

Material: brownish sã paper, black and red ink. Red ink is extensively used for filling in illustrations and some whole folls of text writing as well. **Size:** 34 x 14,7 x 3. **Covers:** the covers are a double layer paper lacquered black, with two cut out pointed bars front and back.

Appearance: double line inked margins on both sides. **Total number of folls:** 46. **Numbering:** none. **Link:** 28–9. **Condition:** the Ms. has been professionally repaired, with a lost paper restoring technique, including a repair on the left side of the front cover and much repair on folls 22–4. Fol. 42 has a large red ink blot on the left side of the upper half.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with calendrical and magical themes

Remarks: fol. 1 red diagram, black tattooing designs and some explanatory text. Fol. 2 depiction of goats. Fol. 3 calendrical table and tattooing designs, text in Pali. Folls 4–6 text in Shan, depictions of nagas, a cow, a buffalo and fishes. Fol. 7 good and bad times for building a house. Folls 8–13 many diagrams and tattooing designs depicting, among other things, birds and a crocodile, fol. 13 also has some scribbling. Folls 14–8 diagrams for tattooing, including some depictions of tigers, and their explanation. Folls 19–21 various ‘ten’, text and drawing in red ink only. Fol. 22 a table for good and bad days of marriage. Folls 23–31 many drawings of tattooing designs including depictions of pigs, tigers and a lion. Folls 31–44 text and illustrations various ‘ten’ and tattooing designs in reverse.

135

Cod.birm.171. BSB, München

Pap tup

Material: grey-brown sã paper, black ink. **Size:** 40 x 17,5 x 2. **Covers:** black double layer lacquered front cover, no back cover. **Appearance:** fol. 6 upper part blank. **Total number of folls:** 36. **Numbering:** none. **Lines:** varying number of lines per fol. **Condition:** The Ms. has been extensively professionally restored with a missing paper restitution process. However, the link at folls 6–7 is wrongly made, even though all folls belong to the same Ms.

Date: no date mentioned.

Languages and scripts: Shan, Burmese as written by a Shan and Pali. Some words in cipher code.

Notebook with calendrical and magical themes

Remarks: folls 1–6 text with miscellaneous spells, many Pali words. Fol. 7 some texts to be inscribed on metal scrolls, to carry for personal protection. Fol. 8 calendrical table. Folls 9–10 text in reverse, Burmese as the Shan write it, a table with thirty kinds of magical power. Folls 11–8, various texts, some medicinal and using much Pali language, together with their Shan translation. Fol. 19 a magical diagram, text in reverse. Fol. 20 diagram and instructions how to make it. Fol. 21 various diagrams, one depicting Upagupta, one all thirty-three letters of the alphabet. Folls 22–3 diagrams, some words in cipher code. Folls 24–6 diagrams and text in Burmese and Shan. Fol. 27 words to be inscribed on small metal scrolls. Folls 28–32 various diagrams to be used in tattooing. Fol. 33 text reverses because of false link. Folls 34–6 spells in Burmese and Shan.

136

Cod.birm.172. BSB, München

Pap tup

Material: grey-brown sā paper, black and red ink. Some brown ink used in colouring in, and white paint to blot out one diagram. **Size:** 40,5 x 18 x 2,5. **Covers, sides:** double folded front cover with strengthening tape on the four sides, this lacquered front cover has been stapled on with a metal staple, to the next fol.. No back cover. The sides show traces of black lacquer. **Appearance:** very beautiful writing and drawings on most of the folls. **Total number of folls:** 48. **Numbering:** none. **Links:** 6–7, 12–3 and 18–9. **Condition:** the links at folls 6–7 is weak. Some illustrations have been coloured in brown, but this has been done in a rather smudgy and unprofessional manner compared to the illustrations that are left in the original red and black ink. Fol. 46 one diagram has been blotted out with white paint.

Date: no date mentioned.

Language and script: Shan.

Notebook with calendrical and magical themes

Remarks: folls 1–8 all contain various 'ten' and some explanations of their use. Fol. 9 partly in reverse. Folls 10–2 upper half calendrical. Folls 12–21 many 'ten' and related explanatory text. Fol. 22 calendrical tables. Folls 23–36 text in reverse. Fol. 23 tattooing designs. Fol. 24 medicinal table incomplete. Fol. 29 calendrical diagrams. Folls 30–3 various tattooing designs and spells. Folls 34–5 some scribbling. Fol. 36 a 'ten' and its instructions. Folls 37–42 medicinal tables. Folls 42–3 'ten'. Folls 45–6 medicinal table. Fol. 47 more 'ten'.

137

Cod.birm.173. BSB, München

Pap tup

Material: somewhat yellowed sā paper, black ink. Some filling in with pink and blue ink. **Size:** 43 x 19 x 5. **Covers:** shiny lacquered black covers and sides. **Appearance:** the folls that contain text have a margin left and right 1,5 cm. The vowel signs for i and v have often been filled in with pink colour, some numbers have been surrounded by a double circle of black, and then filled in with blue ink. The drawings have been made with great care. Some of the magical diagrams are of an unusually large format. **Total number of folls:** 67, none **Links:** 17–8, 34–5, 37–8, 42–3, 46–7, 51–2, 55–6, 59–60, 63–4 and 67–8. **Lines:** 9–10 lines per half fol. **Condition:** some water stains. Sides much bumped, front fol. has been repaired with cellotape, and on five further places (folls 17–8, 37–8, 56–7, 60–1 and 64–5) there are other repairs with cellotape.

Date: no date mentioned.

Owner: Sra Thak Loi Ai.

Languages and scripts: Shan, with occasionally some words in Burmese and some in Khuen script.

Notebook with auspicious and inauspicious times, an indigenous almanac and some tattooing designs

Remarks: fol. 1 large 'ten' to be used in love magic. Folls 1–12 contain a whole series of texts relating to housebuilding, describing, for example what are the auspicious types of wood with

which to build a house, in which direction to place the stairway, how to place the upright posts, information about the subterranean naga, how to interpret the omen when an owl lands on the roof, how to magically protect the rice in the storage house, what spells to say when a snake enters the house. Fol. 13 describes the good and bad times for travel. Folls 14–9 are chiefly concerned with illnesses and remedies. Fol. 20 divides people as to the weekday on which they are born and shows which combination of two categories are auspicious, which not. This table is used to check the suitability of prospective marriage candidates. Folls 21–9 deal chiefly with auspicious and inauspicious times for various types of activities. Folls 30–3 some tattooing designs. Fol. 34 some writing in pencil and scribbling. Folls 35–52 contain a rare text, in the form of a traditional type of almanac, describing six years per fol. and giving a short statement per year. Originally the series covered a hundred years and each year was indicated in Burmese, as written by a Shan. The original series of years began with 91, counting backwards, but near the end of the series, (the hundred-and-first entry) on fol. 51 the year is identified in the original handwriting as C.S. 1290. If the sequence may be read as uninterrupted, the series should have begun in C.S. 1189 (1827 A.D.). However, at some later time the numbers were overwritten with a new set of C.S. years and apparently the person doing so made a mathematical mistake, because the first entry was overwritten with C.S. 1200 (1838 A.D.) eleven years too late. These overwritten numbers have been heavily circled with black and blue ink, sometimes obliterating part of the accompanying text. To complicate matters further, the twenty-first entry (fol. 38), which, if the deductions above are valid, should correspond with 1848 A.D. was a year, so the almanac tells us, when King Mindon came to the throne. This event occurred, however, five years later, so that much more detailed study is needed before deciding on the historical value of this document. To give an inkling of the type of information in this almanac, a few samples are given. The year (overwritten) C.S. 1200 (maybe C.S. 1189 or C.S. 1194) has the following entry: this year beautiful women were taken to the King of Ava. In the 7th month, the 9th day of waxing moon an earthquake occurred. In C.S. 1201 (maybe C.S. 1190 or C.S. 1195) the Lord Nantha Kyothaṅ beleaguered Muiñ Tun, in the 3rd month there was an eclipse of the moon and in 4th month a solar eclipse. At the end of the series from the year identified as C.S. 1292 to 1307 (1930–1945 A.D.) the yearly entries are in a different hand, and in pencil. Folls 53–67 contain some tattooing designs.

Fol. 1 lines 1–2:

Pap luṅ nai cam pin pap hav Srā Thak Loi Ai tim wai, kyam tui koi koi nā:. pap luṅ. nai : mī kū myuiv yav ho⁶⁰⁹

138

Cod.birm. 174. BSB, München

Pap tup

Material: yellowish sā paper, black ink, some pencil. Some colouring apparently at a later date. **Size:** 42.5 x 18 x 3. **Covers:** simple double folded paper covers browned with smoke and handling on the outside. **Appearance:** the Ms. has pencil lines to guide the text. It is illustrated lavishly, drawings have been coloured in apparently at some later stage with inks that have partly soaked through to the text on the other side, colours used are yellow, red and mauve. Fol. 65 has only 4 lines of text, rest of Ms. blank. **Total number of folls:** 67. **Numbering:** none. **Links:** 3–4, 7–8, 11–2, 15–6, 19–20, 23–4, 27–8 and 31–2. **Lines:** 9 lines per half fol.

⁶⁰⁹ This book is a book of *Sra thak Loi Ai* who has written it, try to read the contents, in this book there is everything

Date: C.S. 1300, B.E. 2482, the 12th month, the 5th day of waning moon. The year corresponds with 1938 A.D.

Donor: Me Thai Phrā:takā: Kham: Huiñ: who lives at Tā Ton:⁶¹⁰.

Language and script: Shan.

Palamattha phuñ ciñ (various layers of paramattha)

Remarks: the text is one of a type of commentaries probably going back to the Paramatthadīpani of Thera Dhammapāla. It shows the heavens and hells in accordance with the principles of Buddhist cosmology. On fols 1–11 are drawings of the higher levels of existence, beginning with nibbāna down to the level of human existence. Fol. 1 shows a drawing of five pyramidal structures on a common base, filled in with yellow ink, with the identification the five parts of nibbāna (nibbān ñā: khān:). Fol. 2 the heaven called Nevasaṇa Saṇārattana, distance 160,000 kappa and the heaven called Akimciṇārattana, distance 80,000 kappa. On the subsequent fols various lower layers, all the time getting nearer our world. On fol. 8 the distance is no longer calculated in kappa, but in yojana. On fol. 9 the Tusita heaven is reached and on fol. 10 the Uyama and Tavatiṇsa heavens. On fol. 11 a depiction of the four worlds, one of which is the human world. On fols 12–4 show the various levels of underworld, beginning with Appāyaloka. While the heavens are symbolically indicated with the drawing of a simple palace, each underworld is shown in the shape of a cauldron. Fols 14–58 contain various texts, describing lists that are connected with Buddhist philosophy, apparently related to the Abhidhammapitaka. Fol. 35 has a diagram showing the eight directions. Fol. 36 describes four different ways of dying. Fols 59–63 a list of all the various levels drawn at the beginning of the Ms. Fols 64–5 the text to ask for the eight precepts.

Ms: 141.

139

Cod.birm. 175. BSB, München

Pap tup

Material: yellowish sā paper, much water staining, black and red ink, illustrations also filled in with yellow colour. **Size:** 40,5 x 17 x 0,7. **Covers:** lacquered paper covers, one third overlap with wavy cut-out. **Appearance:** the Ms. is devoted to a series of candles, beautifully written, filled in with red ink, yellow paint also. **Total number of fols:** 14. **Numbering:** none. **Condition:** throughout the condition of the document was so bad that much text loss through holes is apparent. These holes have been extensively fixed with a paper reconstruction procedure. On fol. 10 an ink blot partly covers a drawing.

Date: no date mentioned.

Languages and scripts: Shan, and much Burmese but written in the manner which a Tai Yai pronounces that language.

Notebook mainly devoted to 'ten'

⁶¹⁰ Thaton

140

Cod.birm. 176. BSB, München

Pap tup

Material: yellowed s̄a paper, black ink, some pencil. Many paragraph signs, and sometimes the vowel signs for i and v have been filled in with pink and yellow ink, illustrations filled in with pink and yellow ink. **Size:** 39 x 17,4 x 2. **Covers:** double layer paper with black lacquer covers and black sides, the back cover glue has disappeared. **Appearance:** margins and guide lines drawn with pencil. Fol. 19 blank. **Total number of fols:** 36. **Numbering:** none. **Links:** 24–5 and 30–1.

Date: no date mentioned.

Languages and scripts: Shan, some Khuen letters, some Burmese.

Notebook concerning astrology, traditional medicine and ‘ten’

Remarks: fols 1–6, various diagrams and their explanations. One deals with finding a good marriage partner, another on the auspicious times to travel, one gives the inauspicious and auspicious times of the month. Fols 7–10 give lists of medicinal ingredients. Fols 11–7 various ‘ten’, some to be used in love magic. Fols 17–8 a list of medicinal ingredients to be used against the bite of a wild animal, one further ‘ten’. Fols 20–8 medicinal lists and some ‘ten’. Fols 29–34 tables, among them one on which days plants will thrive, one connecting birthday and auspicious and inauspicious times. Fol. 35 medicinal recipe to cure coughing. Fol. 36 scribbling.

141

Cod.birm. 177. BSB, München

Pap tup

Material: yellowish s̄a paper, black ink. The vowel sign i and the paragraph signs filled in with purple ink. **Size:** 36,5 x 17,5 x 4,5. **Covers:** triple paper front cover and double back cover strengthened on all sides, covered with black lacquer, sides also blackened. **Appearance:** the Ms has been illustrated: fol. 1 has a drawing around the title, a plant-leaf pattern.

Some illustrations are embellished with purple ink as also the table double boxings. **Total number of fols:** 57. **Numbering:** none. **Links:** 2–3, 5–6, 12–3, 16–7, 23–4, 30–1, 40–1, 44–5 and 48–9. **Condition:** fols 12–3 sown, link at fols 16–7 loose.

Date: C.S. 1259, B.E. 2441 (mentioned on first fol.) The year corresponds with 1897 A.D. On the reverse side a second date is mentioned, namely that the text was read in C.S. 1276, the 10th month, the 1st day of waning moon. The year corresponds with 1914 A.D.

Languages and scripts: Shan, much Pali and some Burmese. Fol. 43 some cipher code.

Rhyming system: (various short texts) svñ kiv khāt.

Paramattha puṃ pyiñ uiñ cvo saṅkaha payoka puṃ ciñ (various long tables and various divisions of the paramattha)

Remarks: the text is one of a type of commentaries probably going back to the Paramattahādīpani of Thera Dhammapāla. Fols 1–12 are devoted to lists of philosophical categories, apparently related to the Abhidhammapitaka. The list gives for each category first the Pali name, then the Shan translation. Fols 13–4 lists the various levels of existence in Pali and

Shan. Folls 15–20 further lists in Pali and Shan. Folls 21–5 contains a prayer to the Goddess of knowledge *Cuṃ Phā Hū Siñ Puiñ* (*Cav Nañ Siñ Huv*). It begins with the text in Pali followed by a Shan version in the rhyming system *svñ kiv khāt*. Folls 26–8 a table with various *diṭṭhi*. Folls 29–52 contain many lists, such as the ten sorts of Pali, the eighty types of arhats, types of metal, jewels, an enumeration of former Buddhas and eighty-nine types of kamma. Folls 53–7 contain various short texts all in *svñ kiv khāt*, one the proper formula with which to welcome Buddhist monks, a spell with which to bless the water with which the face can be washed in the morning.

Ms: 138.

142 Cod.birm 178. BSB, München

Pap tup

Material: brownish *sā* paper, black and red ink. The illustrations also filled in with black and red ink. **Size:** 36 x 14 x 1,2. **Covers:** no covers. **Appearance:** the Ms. is browned by smoke and age. **Total number of folls:** 27. **Numbering:** none. **Links:** 2–3, 3–4, 4–5 and 9–10. **Condition:** front fol. once had been attached with cellotape, but now is loose. Folls 2–3 and 4–5 repaired with cellotape. The Ms. is incomplete. On fol. 1 at the right side some paper missing.

Date: no date mentioned.

Languages and script: Shan and Pali.

Notebook with tattooing designs and medicinal texts

Remarks: folls 1–4 diagrams drawn in red and black ink. Folls 5–13 chiefly tattooing designs, sometimes with instructions on where to tattoo them. Fol. 14 a list of medicinal ingredients.. Various designs, filled in with red and black ink. Folls 15–27 various spells, calendrical tables and instructions in Shan and a few lines of Pali.

143 Cod.birm. 179. BSB, München

Pap tup

Material: yellowish *sā* paper, black ink. The vowel signs *i* and *v* as well as the paragraph stops signs filled in with red and pink ink, illustrations filled in with mauve and greenish brown and red. **Size:** 36 x 13,7 x 2. **Covers:** no covers. **Appearance:** the outside of the Ms. having apparently long lost its covers, is much darkened by handling and smoke. From Fol. 11 onwards margins drawn with pencil. **Total number of folls:** 31 (including the outer folls). **Numbering:** none. **Link:** 8–9. **Condition:** first fol. some paper missing at right side and a small hole at the right side with minor text loss. The Ms. is incomplete. **Lines:** 7 lines per half fol.

Date: no date mentioned.

Languages and scripts: Shan and some Pali, a mixture Shan and Khuen script, on fol. 11 and fol. 18 some lines in cipher code.

Notebook with calendrical diagrams and instructions

Remarks: folls 1–10 diagrams and explanation, a mixture of Khuen and Shan. Folls 11–7 text

in reverse, mainly 'ten'. On fol. 15 some scribbling. On fol. 18 in blue biro the key to the cipher code has been written. Folls 19–21 spells, including one to be used in love magic. Folls 22–5 'ten', instructions in a mixture of Khuen and Shan. Folls 26–31 a mixture of magical diagrams and instructions.

144 **Cod.birm.181.** BSB, München

Pap tup

Material: grey-yellow sā paper, black and red ink. **Size:** 34 x 14,5 x 2,5. **Covers:** black lacquered front cover double layer paper, but now loose, black lacquer sides. Back cover missing. **Appearance:** fol 1 scribbling. **Total number of folls:** 41, **Numbering:** none. **Links:** 5–6, 25–6 and 31–2. **Condition:** front cover much worn. Some water staining throughout the Ms. Fol. 10 partly erased, fol. 11 partly sliced with a knife, fol. 31 paper damaged but no text loss.

Date: no date mentioned.

Languages and scripts: Shan and Khuen.

Notebook with calendrical data, tattooing designs and cak

Remarks: folls 1–9 contain a mixture of calendrical diagrams and 'ten', the instructions are mainly in Shan but some are written in Khuen. Fol. 10 has many cak, some partially filled in with red ink, one row of cak has been erased. Fol. 11 a 'ten'. Folls 12–15 various calendrical tables and instructions, such as what days are auspicious for marriage, for house-building or for buying cattle, partly written in Shan, partly in Khuen characters. Folls 16–17 'ten', diagrams and instructions. Fol. 18 almost wholly devoted to cak. Folls 19–27 various calendrical tables and explanation thereof. Fol. 28 'ten'. Folls 29–33 cak. Folls 34–41 various diagrams some 'ten'. Some of the instructions are written in a mixture of Shan and Khuen script.

145 **Cod.birm. 182.** BSB, München

Pap tup

Material: grey sā paper, black ink and pencil. Some illustrations coloured in with brown and yellow crayon. **Size:** 30 x 14 x 2,5. **Covers:** plain double layer black lacquered covers and sides. **Appearance:** guide lines drawn with pencil. **Total number of folls:** 43. **Numbering:** none. **Links:** 5–6, 11–2, 14–5 and 26–7. **Lines:** many folls 9 lines per half fol.

Date: no date mentioned.

Languages and scripts: Shan and some Khuen.

Notebook with medicinal texts, tattooing designs, cak and 'ten'

Remarks: fol. 1 opens with the formal greeting Sūrasattī and a list of medicinal ingredients. Folls 2–15 various spells, among them one on how to become invisible, another to invite the deities. Text and drawings on folls 16–20 in pencil. Fol. 21 one 'ten' drawn in ink, together with instructions. Folls 22–26 many spells, including some to harm enemies. Folls 27–39 chiefly 'ten', as well as instructions on how to make and use them. Fol. 40 cak. Folls 41–2 tattooing designs, including one depicting the monk Sivali.

146 **Cod.birm. 183.** BSB, München

Pap tup

Material: greyish s̄a paper, black ink, illustrations coloured in with red and black ink as well as, green brown, blue, yellow and violet modern paints as well as blue crayon. **Size:** 30,5 x 17 x 5. **Covers:** double paper covers, on the outside treated with dark brown shiny lacquer with a double lined rectangular pattern, connected at the four corners to the corners of the MS, reminiscent of the strengthening with four flaps, the dark brown colouring has also been applied to the sides. **Appearance:** the Ms. has an interesting series of traditional illustrations depicting daily life scenes. Margins and guide lines with metal style. **Total number of folls:** 133. **Numbering:** none. **Links:** 1–2, 18–9, 33–4, 36–7, 62–3, 63–4, 64–5, 72–3, 77–8, 82–3, 87–8, 92–3, 103–4, 109–10, 115–6, 118–9, 123–4 and 128–9. **Condition:** The MS has been improperly repaired with cello tape at folls 1–2, 36–7, 62–3 and 64–5 so that the text reverses at these places. The taped links at 63–4 and 103–4 do not impair the flow of reading. This is a Ms. worth restoring in the proper order.

Date: no date mentioned.

Languages and scripts: Shan and Khuen.

Notebook with astrological texts, illustrations and diagrams

Remarks: folls 1–10 contain some calendrical diagrams and related text. On folls 11–26 there is a series of drawings of daily scenes, each drawing illustrating what may be the fate of people born under a particular constellation. These scenes are numbered 1–38. These scenes are of interest to the student of traditional Shan culture, many of the men depicted with tattoos. There are scenes such as the working of a smith, complete with tools including the traditional bellows. One drawing shows a yoked ox, another a man smoking a pipe, yet another a dug-out boat. At fol. 26 the series is interrupted by the first falsely reconnected link, suddenly leading us into a text telling the auspicious times for various daily activities, such as sowing cloth, or working the field. Up to fol. 64 various calendrical diagrams and detailed explanations. Fol. 66 lists the names of the sixty year cycle. Folls 67–85 contain a mixture of Shan and Khuen script. The series of illustrations connected to constellations mentioned above then continues, showing, among others some depictions of the traditional dresses of women.

147

Cod.birm. 184. BSB, München

Pap tup

Material: pale grey-brown s̄a paper, varying colours, black ink and pencil, some illustrations filled in with green and red ink. **Size:** 30,5 x 13 x 2,5. **Covers:** black lacquered covers and sides. **Appearance:** fol. 25 blank. Margins drawn with a metal point. **Total number of folls:** 49. **Numbering:** none. **Links:** 6–7 and 19–20. **Condition:** front cover some insect damage. The Ms. has become greasy through handling.

Date: no date mentioned.

Languages and scripts: Shan and Khuen.

Notebook on traditional medicine, calendrical diagrams and tattooing

Remarks: fols 1–2 text in Khuen. Folls 3–11 text in Shan, on traditional medicine. Folls 12–9 text in Khuen, some calendrical tables. Fol. 20 a mixture of Shan, Khuen and Burmese. Folls 21–4 ‘ten’. Fol. 26 (in pencil) a list of medicinal ingredients. Fol. 27 traditional medicine. Folls 28–9 ‘ten’, these written in Shan. Folls 30–3 tattooing designs, including a recipe of how to prepare the tattooing ink. Folls 34–46 various ‘ten’ in Shan and Khuen.

148

Cod.birm. 186. BSB, München

Pap tup

Material: brownish sā paper, black and red ink. **Size:** 29 x 11,5 x 1,6. **Covers:** black lacquered covers and sides, the covers have lost the strengthening panels on all four sides, front and back, leaving only the middle original black lacquer rectangle in the middle. **Total number of folls:** 23. **Numbering:** none. **Link:** 17–8. **Condition:** the Ms. has been repaired with a paper restitution technique.

Date: no date mentioned.

Languages and scripts: Shan and Burmese as written by a Shan.

Notebook with magical spells, tattooing designs and cak

Remarks: fols 1–12 is devoted to spells. Fol. 13 has magical diagrams and ‘ten’. The spells on fols 14–16 are in Burmese as a Shan writes this language. Folls 17–8 drawings of various cak. Folls 19–22 instructions in Burmese and Shan on how to make the ‘ten’ effective.

149

Cod.birm. 187. BSB, München

Pap tup

Material: grey-yellow sā paper, black ink and pencil, some illustrations filled in with red and yellow crayon **Size:** 30,5 x 13 x 2. **Covers:** no covers. **Total number of folls:** 46. **Numbering:** none. **Links:** 12–3, 20–1 and 43–4. **Condition:** the Ms. is incomplete, repaired with cellotape (links 12–3 and 43–4) but the taped links do not match the text.

Date: no date mentioned.

Languages and scripts: Shan, Pali, some Khuen and Burmese as Shan write it.

Notebook with magical spells, diagrams and tattooing designs

Remarks: in the whole text Shan and Khuen writing is irregularly mixed. Spells, tattooing designs and magical diagrams occur without apparent order, just as ink and pencilled segments alternate disorderly. Therefore it would appear that the notebook was filled sporadically. In fols 5–23 tattooing instructions and designs prevail. Folls 24–8 has chiefly information concerning traditional medicine. Folls 29–32 deals with auspicious and inauspicious times. Folls 33–45 chiefly show a wide variety of magical candles (‘ten’).

150

Cod.birm. 188. BSB, München

Pap tup

Material: brownish sā paper, black ink and pencil. **Size:** 27 x 10,3 x 2. **Covers:** dark brown covers, the four strengthening flaps on front and back have fallen off. **Appearance:** from fol. 17 text in reverse. **Total number of folls:** 29. Numbering: none. **Link:** 22–3. **Condition:** bumped in the corners, some water stains.

Date: no date mentioned.

Language and script: Shan.

Notebook with traditional medicine and astrology

Remarks: folls 1–3 medicinal lists of ingredients. Fol. 4 ‘ten’ and related spell. Fol. 5 a text relating the four elements (earth, wind, water and fire) to health. Folls 6–16 various health issues and kinds of medicine. The text in the rest of the Ms. is in reverse, dealing with auspicious and inauspicious times.

151

Cod.birm. 189. BSB, München

Pap tup

Material: grey sā paper, black and brown ink. **Size:** 27.5 x 10.2 x 1.8. **Covers:** black-lacquered covers, with strengthening at the margins. **Appearance:** the margins have been drawn with ink, three lines close close together at either side. **Total number of folls:** 29. **Numbering:** no page numbers. **Link:** 22–3. **Condition:** back cover has some damage at the left side with some paper loss.

Date: C.S. 1256 or 1258 (not clearly written), the 10th month, the 13th day of waxing moon, a Monday. The year corresponds with 1894 or 1896 A.D.

Language and script: Shan.

Notebook with magical diagrams and protective formulae

Remarks: folls 1–4 are devoted to an illustration in black and brown colours and an accompanying text. The illustration depicts an altar with gifts for the mythological teachers, on the altar are four water-pots, four incense stick containers, four double candles, four bowls with dry tea, banana leaves, tobacco, four cigarettes, four bunches of bananas, four pieces of silver, all these are mentioned in the accompanying written text, the drawing shows the altar with all these ingredients as well as two flags and a coconut. Folls 5–9 diagrams and their explanation. Folls 10–2 invocations to the traditional teachers and the nine legendary rulers. A formula to ward off danger. Fol. 14 the method of invoking the unseen powers. Fol. 15 illustration of a creature that has the body of a tiger and the head of a woman. Fol. 16 diagrams. Folls 17–8 list of medicinal ingredients. Folls 19–28 a variety of protective formula, among others a spell to bless water with which to rub the head, the text to strengthen the vital essence (khvan), chasing away evil spirits and calling the powers of nature to assist and strengthen.

152

Cod.birm. 190. BSB, München

Pap tup

Material: brownish sã paper, black ink. **Size:** 25.3 x 10 x 1,4. **Cover:** simple sã paper covers, treated with black lacquer, but the strengthening pieces of front and back cover have disappeared, but the cut out part of the inner picture frame is still visible in somewhat darker middle bar. **Appearance:** no pencilled margins or side lines. **Total number of folls:** 23. **Numbering:** none. **Links:** 11–2, 13 (middle of fol.), 20 (middle of fol.) and 22 (middle of fol.).

Condition: all weak links have been strengthened with cellotape, back cover also fastened with cellotape but the Ms. is complete.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with traditional medicine, astrology, tattooing designs and cak

Remarks: folls 1–3 medicinal ingredients. Folls 4–6 various cak and instructions. Fol. 7 diagrams, list of medicinal plants, one cak. Folls 8–14 various cak, one 'ten', together with matching formulae. Folls 15–23 calendrical tables, some tattooing diagrams and various protective formulae, some in Pali.

153

Cod.birm. 191. BSB, München

Pap tup

Material: yellowed sã paper, black ink and pencil. Some illustrations filled in with red, green, brown and yellow crayon. **Size:** 26 x 11 x 4,2. **Covers:** black lacquer covers with marginal oblong and geometrical pattern pressed in the lacquer, front cover more elaborate than back cover. **Appearance:** where only text the margins are indicated on both sides with double pencil line, on the back side inked margins, also pencilled remarks on left margin, text mainly in ink. Fol. 35 a correction with white paint blotting out of part of two lines. **Total number of folls:** 70. **Numbering:** no page numbers. **Links:** 33–4, 53–4, 62–3 and 68–9.

Condition: a skillfully drawn and written Ms.

Dates: C.S. 1259 the 3rd month, the 1st day of waning moon, a Saturday, an afternoon. a day that an eclipse of the sun took place, this was the day that the scribe finished the Ms. (this was written on fol. 36 lower half). The year corresponds with 1898 A.D. A second date is pencilled on fol 52, namely C.S. 1268, the 12th month, the 8th day of waning moon (1906 A.D.). To this pencilled note is added that on that day a monthly payment of 20 unspecified units is due.

Languages and scripts: Burmese as the Shan write it, on inside back cover some Tai Khuen writing.

Notebook with protective formulae, 'ten' and traditional medicine

Remarks: folls 1–17 a series of protective spells, invoking the power of the Buddha. Folls 18–23 various 'ten'. Fol. 24 diagram for diagnosing illness. Folls 25–8 protective spells. Folls 29–30 some medicinal lists. Folls 31–6 various protective spells. Folls 37–69 is dominated by a great number of tattooing designs and accompanying instructions. Among the drawings there are various pigs, tigers, cats, goats, lizards, birds and a snake.

154

Cod.birm. 192. BSB, München**Pap tup**

Material: grey sā paper, black ink. **Size:** 25.7 x 9,4 x 1,4. **Covers:** brownish lacquered covers and sides. **Appearance:** many illustrations have been coloured in, probably at a recent date, with modern bright paints, in the colours green, blue, red and brown. **Total number of folls:** 29. **Numbering:** none. **Link:** 22–3. **Lines:** 12 lines per fol. **Condition:** front and back cover as well as fol. 2 attached with cello tape.

Date: no date mentioned.

Languages and scripts: a mixture Shan, Khuen and Burmese as written by a Shan.

Notebook with incantations and magical diagrams

Remarks: folls 1–8 inviting the deities, written in Khuen script. Folls 9–28 many diagrams, mainly 'ten', most of the instructions written in Shan, but on folls 18, 19, 21 and 22 some Khuen script. The 'ten' on fol. 21 contains a depiction of Sivali. Folls 27–8 some diagrams, the final one with accompanying text in Khuen script.

155

Cod.birm. 193. BSB, München**Pap tup**

Material: yellowed sā paper, black ink and pencil, some white paint and red biro. **Size:** 25 x 11,5 x 2,7. **Covers:** double paper covers, on the outside much darkened from frequent handling. **Appearance:** margins and guide lines drawn with pencil. Some corrections with white paint. **Total number of folls:** 56. **Numbering:** none. **Links:** 36–7, 45–6, 49–50 and 54–5.

Date: no date mentioned.

Languages and scripts: Shan and Khuen mixture.

Notebook with astrology and tattooing designs

Remarks: folls 1–3 inviting the deities, written in Khuen script. Folls 4–7 various 'ten' and calendrical diagrams, the accompanying text in Shan. Folls 8–9 miscellaneous diagrams and tattooing designs, some of the text in reverse. Fol 10 a list of where the thirty-three letters of the alphabet ought to be tattooed, for example: the sign Jha is suitable on the lips, the chest, the waist and the navel, Pa can be tattooed on the brow, Ya is effective on the tongue. Folls 11–14 diagrams and several 'ten' together with instructions. Fol. 15 three diagrams, the text a mixture of Shan and Khuen writing. Fol. 16 text in reverse, inviting the deities. Folls 17–21 chiefly 'ten'. Fol. 22 a diagram and text in Khuen script. Folls 23–30 a miscellany of diagrams, 'ten', tattooing designs and scribbles in Shan and Khuen. Folls 31–56 are almost wholly devoted to 'ten' and accompanying instructions, one of the 'ten' on fol. 35, and some text on fol. 44 blotted out with white paint.

156

Cod.birm. 194. BSB, München

Pap tup

Material: yellowed sā paper, black ink, some pencil. **Size:** 22 x 10 x 1. **Covers:** no covers, outer pages much worn and darkened by handling. **Appearance:** signs of various knife cutting on front and back cover. **Total number of folls:** 26. **Numbering:** none. **Links:** 4–5 and 11–2.

Date: no date mentioned.

Languages and scripts: Shan, Khuen (and some cipher code on fol. 6).

Notebook with magical and calendrical information

Remarks: folls 1–2 opening formula in pencil. Fol. 3 depiction of Sivali, accompanying text in Shan and Khuen. Folls 4–10 various diagrams and text, some of them on auspicious and inauspicious times. Folls 11–12 'ten' and instructions. Fol. 13 scribbling in pencil. Folls 14–5 a spell in Khuen and Shan. Folls 16–21 calendrical diagrams and accompanying explanatory text. Fol. 23 'ten' and instructions. Fol. 24 medicinal ingredients. Fol. 25 a list of people, written in pencil, together with how much they owe each other in manual service. Fol. 26 scribbling.

157

Cod.birm. 195. BSB, München

Pap tup

Material: brown-yellow sā paper, black ink. **Size:** 21,2 x 9,2 x 1,5. **Covers:** black lacquered covers and sides. **Appearance:** on many folls double line margins drawn with ink. Most diagrams embellished with red ink. Good handwriting. **Total number of folls:** 23. **Numeration:** no page numbers. **Link:** 8–9. **Condition:** the Ms. is rather darkened with age and smoke.

Date: no date mentioned.

Language and script: Shan.

Notebook with magical diagrams and cak

Remarks: folls 1–7 magical diagrams and explanatory text. Fol. 7 'ten', depicting the Buddha and some monkeys. Folls 8–12 a devout text. Fol. 15–23 magical diagrams and explanatory text.

158

Cod.birm. 196. BSB, München

Pap tup

Material: yellowed sā paper, black and red ink. Some illustrations also marked with mauve colour. **Size:** 22 x 10,2 x 1,3. **Covers:** no covers. **Appearance:** the outer sides having been darkened and greasy with use. On the front cover is a small diagram with twenty-five squares in faded ink. **Total number of folls:** 24. **Numeration:** none. **Link:** 6–7. **Condition:** some insect damage throughout the Ms.

Date: no date mentioned.

Languages and scripts: Shan and some Khuen.

Notebook with magical diagrams, medicinal texts and cak

Remarks: fol. 1 some medicinal ingredients and magical diagrams. Folls 2–3 diagrams and explanatory text. Folls 4–5 ‘ten’ with instructions. Folls 6–11 various diagrams and their explanation. Folls 12–15 some medicinal recipes, a few lines in Khuen script. Folls 16–17 cak and diagrams, the explanations in Shan and Khuen. Fol. 18 medicinal list and a spell for invisibility. Folls 22–3 cak. Folls 24–5 various formulae in ink and in pencil.

159

Cod.birm. 198. BSB, München

Pap tup

Material: yellowish sã paper, black and red ink, pencil. **Size:** 24 x 10 high, 2 thick, **Covers:** black shiny lacquer front cover, back cover missing. **Total number of folls:** 26. **Numbering:** none **Links:** 1 in the middle cellotaped, 3 also, 25–26. **Condition:** the Ms. has been repaired at folls 1, 3, 25 and 26 with cello tape. One side shows signs of smoke damage. Fol. 3 is very dirty and seems to have been an old broken link that has been cellotaped at some later period.

Date: (fol. 26) C.S. 1262, the 12th month, the 5th day of waning moon. The year corresponds with 1900 A.D.

Languages and scripts: Shan and Burmese as written by a Shan.

Notebook with tattooing designs, cak and medicinal spells

Remarks: fol. 1 upper half two tigers as tattooing designs, lower half eight cak and instructions of how to use them, detailing the tattooing ink ingredients as well as the oils to be applied when inserting the cak under the skin. Folls 2–13 are almost wholly devoted to cak. Fol. 14 medicinal list written in pencil and in ink. Folls 15–26 are written in reverse, fol. 26–5 beginning with medicinal information in Shan, followed by medicinal recipes in Burmese as the Shan write it. The remainder of the Ms. is filled with devout texts, much of it in pencil and in the Shan language.

160

Cod.birm. 199. BSB, München

Pap tup

Material: brownish sã paper, black ink. Paragraph marks filled in with red ink. **Size:** 22.5 x 9,5 x 2,2. **Covers:** lacquered covers and sides, the front cover has strip of strengthening at lower margin, the black lacquer has in most places been worn away, exposing the red undercoating. **Appearance:** margins are indicated with double lines drawn with pencil. **Total number of folls:** 45. **Numbering:** none. **Links:** 7–8, 10–1, 24–5 cellotaped and 27–8. **Condition:** the right and left side of the Ms. have been treated with some yellow paint, which has soaked in about 1 mm into the paper, probably at some recent date. This Ms. was originally written on both sides cover to cover by a single person, the handwriting is consistently good and carefully executed. The scribe left a small room at the end of almost each paragraph, which he filled in with red ink. On the front cover some recent rough blue biro scribbling.

Owners: two names occur, Pan Nū and Nañ Liñ. After their names is written a sentence to the intent that anyone who likes the contents of the Ms. may use it as to his own profit. On fol. 23 there is a note stating that the owner Pan Nū lives in the District Mae La On, which location is in Maehongson Province, Thailand.

Languages and scripts: Shan, Pali and Burmese as written by a Shan.

Date: no date mentioned.

Notebook with devout texts

Remarks: folls 1–3 on the value of Buddhist prayers. Folls 4–5 a mixture of Shan and Burmese. Folls 5–15 Shan and Pali devout text. Fol 16 part of the text boxed in. Folls 17–23 further devout texts, beginning in Shan, ending in Burmese. Folls 25–38 contain many diagrams and ‘ten’ as well as instructions on how to use them. Folls 39–42 some devout texts in Shan and Burmese. Folls 43–5 some ‘ten’.

161

Cod.birm. 200. BSB, München

Pap tup

Material: whitish sā paper, black ink. Some filling in with green ink. **Size:** 23,7 x 9,5 x 3. **Covers:** black-brown covers. The front one has in the middle a rectangular space free of lacquer on which with black ink a flower has been drawn. On the back side there is also a rectangle free of lacquer with the remainder of gold leaf still visible at places. **Total number of folls:** 47. Numeration: none. **Links:** 8–9 and 31–2.

Date: C.S. 1325, B.E. 2506 (fol. 1). This year corresponds with 1963 A.D.

Languages and scripts: much Tai Khuen, but also a few lines of Shan and Burmese as written by a Shan.

Notebook with calendrical and medicinal information

Remarks: folls 1–9 some ‘ten’ and instructions in Khuen. Fol. 10 has four lines of Shan, fol. 11 five lines of Shan writing. Fol. 12 the text reverses from here. Folls 14–5 some diagrams relating to love magic. Fol. 19 a calendrical diagram. Folls 21–2 much text in Shan and Burmese as written by a Shan. The remainder of the text consists of some diagrams and instructions of how to use them. Fol. 40 has a prayer with some lines of Shan.

162

Cod.birm. 201. BSB, München

Pap tup

Material: brownish sā paper, black ink and pencil. Illustrations also marked with red, yellow, green and purple ink. **Size:** 22 x 9 x 2,5. **Covers:** double layer paper covers, of which the glue has been lost, so as to leave only single layer which shows signs of having been lacquered, lacquer almost wholly worn off, the red undercoat also partially worn off so that the underlying paper is visible. **Appearance:** margins drawn with pencil. The whole Ms. is carefully and skilfully drawn. Folls 39–40 blank. **Total number of folls:** 41 not counting the loose cover parts. **Numbering:** none. **Links:** 6 (middle of the fol.) and 24–5. **Condition:** fol. 33 some water damage.

Date: no date mentioned.

Languages and scripts: Shan and Burmese as written by a Shan.

Notebook with cak and other magical diagrams

Remarks: fols 1–32 are chiefly devoted to cak (the round designs to be engraved upon a piece of metal, preferably gold or silver. These protective amulets are inserted under the skin. The notebook shows what a wide variety of cak can be made, many of them for specific magical purposes, each type with specific instructions in order to make them effective. Many cak depict sacred syllables, or numbers, others contain the drawing of a lizard, a tiger, a goat, a lion, a bird, a hare, a monkey, a deer, a yogi holding a ring, a woman, a naga or a horse. Various calendrical tables have been added, on the free spaces, such as the inside covers (fol. 1 and fol. 22). At the end of the Ms. there are some miscellaneous topics: fol. 30 a medicinal recipe, fol. 34 tattooing designs and some fairly clumsily written spells. Fol. 41 some scribbling.

163

Cod.birm. 202. BSB, München

Pap tup

Material: yellowed sā paper, black ink and pencil, the final 5 fols written with blue ink that has much faded. **Size:** 21 x 9 x 1,8. **Covers:** double paper covers with black shiny lacquer on front and back, the protective margins of the front and back cover have almost wholly been lost so that the underlying grey paper is laid bare. **Appearance:** many fols have guide lines and margins drawn with pencil. **Total number of fols:** 37. **Numbering:** none. **Link:** 25–6. **Condition:** some insect damage on fols 1–7 and 30–7.

Date: no date mentioned.

Languages and scripts: Shan, Pali and Burmese as written by a Shan.

Notebook with magical formulae and diagrams

Remarks: fols 1–7 devout texts in Shan, Pali and Burmese as written by a Shan. Fols 8–11 calendrical diagrams and explanatory text. Fols 12–6 devout text in Shan. Fol. 17 'ten'. Fol. 18 diagrams and formulae. Fol. 19 list of people who owe debts, written with pencil. Fols 20–3 devout text in Shan and Burmese. Fols 24–37 a miscellany of magical diagrams and a few 'ten'.

164

Cod.birm. 207. BSB, München

Pap tup

Material: yellow-grey sā paper, black ink, coloured illustrations with red blue and yellow ink. Some paragraph signs embellished with red ink. **Size:** 40 x 17,5 x 0,8. **Covers:** the Ms. possesses only the original front cover, it is a doubly folded page to which an extra strengthening layer has been attached, in this outer layer two pointed bars have been cut out, inside the bars the lacquer has a reddish hue, the outer layer is black lacquered, about half the outer layer has been preserved, the rest is missing. The back cover has been added later, see below. **Appearance:** the Ms. has coloured margins drawn in ink which have been filled in with colours to form red and blue bands. The drawings and the handwriting are very skilfully executed. **Total number of fols:** 13. **Numbering:** none. **Condition:** the Ms is incomplete, a final fol. has been added to the Ms at some later time, which is 38,5 x 14,6 and which, judging by the handwriting on the fol. does not belong to the Ms. This last loose fol. shows a 'ten' and has been the final fol. of a different Ms. for the back is brown in colour and shows traces of

lacquer. Right side much bumped. This is a fragment of a larger Ms. which was broken off at the first link.

Language and script: Burmese as Tai Yai writes it.

Date: C.S. 1243.⁶¹¹ The year corresponds with 1881 A.D.

Fragment of a notebook with incantations and ‘ten’

Remarks: fols 1–6 a devout text, inviting the deities. Fols 7–13 consist of a series of beautifully drawn ‘ten’, among them two with a depiction of Sivali.

165

Cod.birm. 208. BSB, München

Pap tup

Material: yellow-grey sā paper, black and red ink. Many illustrations decorated with red ink. **Size:** 23.5 x 12 x 3. **Covers:** no covers, front and back much darkened and greasy with wear. The sides have been lacquered black. **Appearance:** many fols have double lines drawn in ink to indicate the margin, guide lines have been drawn with a metal style. Throughout the Ms the vowel signs for i and v are often filled in with red ink. **Total number of fols:** 43. **Numbering:** none. **Links:** 3–4, 8–9, 10–11, 22–3, 23–4, 27–8, 31–2 and 42–3. **Condition:** front cover and fol. 1 upper left piece of paper missing which on fol. 43 results in some text loss. The links 3–4 and 27–8 have been sewn together, the links 10–1, 22–3, 23–4, 31–2 and 42–3 are repaired with cellotape.

Date: no date mentioned.

Language and script: Shan.

Notebook with magical diagrams, tattooing designs and medicinal recipes

Remarks: fols 1–2 show a mixture of calendrical diagrams, a medicinal recipe and tattooing designs. Fols 3–7 a devout text. Fol. 8 a ‘ten’ and explanation of how to use it. Fols 9–10 explanatory texts, on fol. 10 in reverse. Fol. 11 the thirty-three letters for tattooing, a ‘ten’. Fols 12–20 medicinal recipes and explanatory text. Fols 21–32 chiefly tattooing designs and magical diagrams. Fol. 33 a spell to be used with medicine. Fols 34–5 calendrical table and explanation, text in reverse. Fol. 36 medicinal ingredients. Fols 37–9 ‘ten’. Fols 40–3 auspicious and inauspicious times.

166

Cod.birm. 209. BSB, München

Pap tup

Material: brown-yellow sā paper, black ink, occasional use of some red ink and some pencil. **Size:** 28 x 10 x 2. **Covers:** no covers. **Appearance:** the Ms. was apparently soaked in nammen, this explains the relatively dark colour of the paper. Fol. 1 has some cipher code. **Total number of fols:** 45. **Numbering:** none. **Link:** 35–6. **Condition:** the Ms. has obviously been kept some time in a smoky surrounding for the outer leaves have been much blackened. A repair at fol. 15 connects fols that do not belong together. Further repairs with cellotape at 28–9 and 29–30.

⁶¹¹The number 3 has been corrected, originally the year was C.S. 1242.

The MS has been repaired with cellotape and to judge from the discolouring of the paper on both sides of the link, the link was wrongly made.

Date: (fol. 35) C.S. 1325. This year corresponds with 1963 A.D.

Languages and scripts: Shan, Khuen, Pali and Burmese as written by a Shan, one line in cipher code.

Notebook with devout texts, medicinal information and tattooing designs

Remarks: fol. 1 a list of medicinal ingredients. Folls 2–7 miscellaneous texts, including a list of paccaya (conditions). Text in Shan, Pali and Khuen. Fol. 8 medicinal list. Folls 9–11 miscellaneous texts including one inviting the deities. Fol. 12 Pali and Shan text. Folls 13–4 dogs who show symptoms of illness and instructions of how to treat them. Folls 15–22 spells. Folls 23–24 practical instructions, among others on directions for house building. Fol. 25 diagrams and a 'ten' with instructions. Folls 26–8 various calendrical diagrams and some tattooing designs, some of these drawn in pencil. Fol. 29 a 'ten'. Folls 30–44 mainly tattooing designs showing an elephant, cats, tigers, pigs and one eel. Fol. 45 some small tattooing designs with instructions of whether they have to be tattooed on the right or on the left side of the body.

167

Cod.birm. 210. BSB, München

Pap kiñ

Material: pale brown sã paper, black ink. **Size:** 25,5 x 34 and 1,5 cm at the binding. **Cover:** yellow cotton for the first 7–8 cm sown on the binding, the rest of the cover is a grey piece of cotton, 8 cm red then sown on a greyish cotton of 57 x 28, worn at the sides, remains of a red outer cloth still visible. **Appearance:** some of the illustrations very skilfully executed. **Total number of folls:** 45, folded at the right hand side. **Numbering:** fol. numbers on the reverse, in the middle upper margin. **Lines:** varying number of lines per fol. **Condition:** first fol. lost, some damage and paper loss on second fol.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: kvãm svñ kiv khât and kvãm si kho.

Notebook with auspicious and inauspicious times

Remarks: fol. 1 missing. Fol. 2 obverse drawing of an elephant, surrounded by numbers, the accompanying text (in kvãm svñ kiv khât) indicates auspicious and inauspicious times. Fol. 2 reverse text about the months and house-building. Folls 3–5 a text dividing people as to the month they are born and listing good and bad times, followed by a list according to the day of birth and what constitutes good and bad times. Fol. 6 text (in kvãm si kho) on times for planting rice, on the direction of the door in a house and the positioning of the cooking area in a house. Folls 7–9 depicts four years per fol. according to the twelve-year cycle: ceu, pav, yi, mav, si, seu, siñ, mut, seu, hav, sat and keu. Fol. 10 a text telling what happens to people dividing them up according to this twelve-year cycle. Folls 11–2 depict twenty-four daily scenes, and on folls 13–4 their interpretation for men and women separately. Fol. 15 obverse calendrical tables. Fol. 15 reverse and fol. 16 medicinal list. Folls 17–20 days of the week and auspicious times. Fol. 21 illustration of the twelve-year cycle. Folls 22–5 lists of auspicious

and inauspicious times according to the year, the month and the day of birth. Fol. 26 auspicious combinations for marriage selection and the best times for house building. Fol. 27 what clothes to wear on what day and where to seek a residence in according to the day of birth. Folls 28–31 what plants to grow, what to avoid when building a house. Folls 32–33 auspicious times for rice growing, travelling, marrying and where to dig the holes for the house-posts. Folls 34–45 medicinal section and health issues.

168 **Cod.birm. 211.** BSB, München

Pap

Ms. bound on the left in European style, folded double on the right side

Material: brownish-grey sã paper, black ink and pencil. **Size:** 15 x 24 from upper edge till bottom long, 0.5 thick at the binding. **Appearance:** 13 cm from the top in the binding a hole has been made through which a cotton rope ring has been made, so that the Ms. can be hung at the loop. **Covers:** covers front and back are missing. **Total number of folls:** 16, folded at the right hand side. **Numbering:** numers on the back, in the middle upper margin. **Lines:** 15 lines indicated with pencil on the outer foll which is the second, but 16 lines on other folls that have been provided with text, on folls with illustrations no pencil lines.

Date: no date mentioned.

Languages and scripts: Shan, Khuen and Burmese as written by a Shan.

Notebook with magical diagrams, formulae and medicinal information

Remarks: folls 1–2 inviting the deities, devout text, Burmese as a Shan writes it. Fol. 3 Khuen script. Folls 4–6 Shan, Pali and Khuen mixture. Folls 7–8 various magical diagrams. Fol. 9 a diagram to indicate diseases and therapies, on the reverse side the diagram is incomplete. Fol. 10 continuation of text in Shan and diagrams. Fol. 11 some scribbling and nine lines in Shan written sideways. Folls 12–3 various formulae in Shan and Khuen script. Folls 14–5 twice a ‘ten’ and a medicinal list of ingredients in Shan.

169 **Cod.birm. 212.** BSB, München

Pap kiñ

Material: browned sã paper, black ink. **Size:** 28 x 35 and 0,4 cm thick at the binding. **Covers:** no cloth cover. **Lines:** varying lines per front or back of the fol. **Appearance:** illustrated with diagrams. **Total number of folls:** 9, folded at the right hand side. **Numbering:** none. **Condition:** the Ms shows signs of having long been kept in a smoky surrounding, parts of margins blackened. The reverse of fol. 2 missing.

Date: no date mentioned.

Languages and scripts: Shan, Khuen and Pali.

Notebook with astrological and medicinal information

Remarks: folls 1–2 obverse, devout text, written in Khuen script. Folls 3–4 various texts, among them a list of medicinal ingredients and a formula to bless water which is then rubbed on the head. Folls 5–6 miscellaneous texts, among them one asking for good luck and one

determining in which direction to go, arranged as to the day of birth. Folls 7–9 medicinal lists and a text calling the life essence (khvan).

170 **Cod.birm. 213.** BSB, München

Pap kiñ

Material: pale grey-brown sā paper, black ink, and red, orange and brown crayon. One drawing in blue biro. **Size:** 13,7 x 25 and 0,8 cm thick at the binding. **Covers:** covers have been lost. **Appearance:** first foll front half is missing, last foll missing. This small Ms. has many illustrations which have a rather simple and informal character, various have been coloured in with red, orange and brown crayon, possibly at some later date. **Total number of folls:** 19, folded at the right hand side. **Numbering:** none. **Condition:** the colouring has often rubbed off on parts of the Ms. where it was not intended.

Date: (fol. 9 reverse) C.S. 1289. The year corresponds with 1927 A.D.

Owner: Crā Nān Ciñ identified himself as the owner. He obtained the Ms. in Muin Yanghwe, from Crā Pe., he gave 100 (Rupee) for it.

Language and script: Shan.

Notebook with magical spells, calendrical diagrams and tattooing designs

Remarks: fol. 1 some scribbling. On folls 2–8 are a series of drawings, eighteen of them are depicted front and back side, so that they may be intended to be drawn on front and back of some unspecified object. On fol. 9 reverse short description of how the owner obtained this Ms. Folls 10–14 a variety of diagrams, in which letter and syllable combinations prevail. Also there is a list mentioning sixteen places where on the body exactly such letters and syllables can be tattooed. Folls 15–8 calendrical tables and a devout text. Fol. 19 list of places where to tattoo and list of ten Buddha images to be tattooed.

171 **Cod.birm. 215.** BSB, München

Pap kiñ

Material: grey-brown sā paper, black ink. **Size:** 27 x 33 and 0,5 cm thick at the binding. **Covers:** cotton protective cloth with plain white linnen lining, outer cloth is light purple, displaying a regular pattern of leaves. **Appearance:** first foll outer cover 19 lines text, boxed in with a complex multiple boxing-pattern. No tone marks. No margin lines, no pencilled guide lines. Fol 8 reverse blank. **Total number of folls:** 8 folls, folded at the right hand side, **Numbering:** none. **Condition:** some holes in the cover, lower part blackened and greasy. **Lines:** varying throughout the Ms between 20 and 23 per obverse or reverse.

Date: no date mentioned.

Language and script: Shan.

Donor: Nañ Thvn, from Van Tum

Rhyming systems: the introductory part in svñ kiv khāt, the main text a kvām vok 11 to.

Kammathān (kammaṭṭhāna)

Remarks: this text is used during the *poi luin sipsvñ*, the ceremony to celebrate the end of lenten period. It is a devout text, dealing with the impermanence of all things. This text is appropriate for young people. It can be accompanied by various musical instruments, a small orchestra. On fol. 7 reverse, line 19 the text comes to an end. Here the donor *Nañ Thvn* is mentioned once more. Some pencilled lines follow.

172 **Cod.birm. 216.** BSB, München

Pap kiñ

Material: pale brown *sā* paper, black and red ink and pencil. Often the vowel sign *i* has been filled in with reddish ink. **Size:** 26 x 35,5 and 0,5 cm thick at the binding. **Covers:** no protective cover. **Appearance:** fols 1 reverse, 2 reverse and 7 reverse are written across the page. Several fols seem to be written first in pencil and then overwritten with ink. **Total number of fols:** 8, fol. 1 folded at the left side, all other fols at the right hand side. **Numbering:** none. **Condition:** last foll left lower part missing.

Illustration: first fol. obverse has a complex drawing: in the centre of the page a figure in a halo, apparently a heavenly character not unlike *Arayametteya*, on the right side. Low on the page an angel-like figure with wings, holding in the right hand a rectangular object, upper right corner some flower-like decorations, all these illustrations are in black ink and filled in with red ink.

Date: no date mentioned.

Languages and scripts: Shan and Burmese, some Pali.

Phrase book Burmese-Shan

Remarks: fol. 1 reverse has fourteen lines of text written in pencil, arranged in three columns. On fol. 2 and following the columns are continued, but often the author has not kept to the columns. The phrases deal with practical situations, translating phrases such as: Where do you come from? I come from Mandalay. Fols 7 and 8 contain some information on herbal medicine as well as some short Pali prayers.

173–174 **Cod.birm. 217.** BSB, München

Pap kiñ

Material: pale brown *sā* paper, black ink. **Size:** 36,5 x 54,5 and 0,7 cm thick at the binding. **Covers:** the original cotton cover has been lost, remnants visible at the binding. **Appearance:** pencilled margin right and left drawn with pencil. Fol. 16 obverse blank, reverse side missing and blank. **Total number of fols:** 16, folded at the left hand side. **Numbering:** none. **Lines:** most fols 27 lines per side, drawn with pencil. Fol. 15 reverse has 16 lines, fol. 1 obverse has 29 lines, tapering off in single words, the last ten lines each a single word. **Condition:** fols 1–2 blackened by age and handling. Fols 14–6 some damage right upper side.

Date: no date mentioned.

Donors: *Sañ Kan*: *Cham Khav* and his wife *Ok Sañ Kan*: *Khiñ* and relatives, living at *Van Nam Mo San* to commemorate their deceased mother and deceased children, may they all see *Metteya*.

Language and script: Shan.

Rhyming system: sam̄ kiv khuiv.

Lik sukta: nippanā tañ: lik: huw: tham: pong: kan (the suttanibbāna and the headings of the Dhamma combined)

173 **Cod.birm. 217.** BSB, München

Description see above, 173–174

Lik sukta: nippanā (the suttanibbāna)

174 **Cod.birm. 217.** BSB, München

Description see above, 173–174

Lik: huw: tham: (the headings of the Dhamma)

Remarks: on foll 11 obverse in the middle begins the second text. The latter part of this text deals with Mahathe, with this term the Shan refer to the Mahāthera Upagupta, the legendary monk who lives in the ocean and who has the magical power to fly through the air and appear as a Buddhist monk with a begging bowl. At the festival of the end of Buddhist lent there can be a ceremony with a floating platform on the river, on which the image of Upagupta has been fastened.

175 **Cod.birm. 218.** BSB, München

Pap kiñ

Material: yellow-brown s̄a paper, black ink. **Size:** 31 x 53 and 0,4 cm thick at the binding. **Covers:** no protective cloth cover. **Appearance:** margins and guide lines drawn with pencil. Fol. 5 reverse blank. **Total number of folls:** 5, folded at the right hand side. **Numbering:** none. **Lines:** fol. 1 obverse four lines text. Others 29 lines per obverse and reverse.

Date: (fol. 5 obverse, line 16) C.S. 1297, B.E. 2479, on 5a three lines in Khuen pencilled

Donors: (fol 1 obverse) Po I Kham; Mat and Me I Kham; Mat who live at Van Me Ai.

Languages and scripts: Shan, three lines of Khuen.

Rhyming system: kvām lav.

Samiñ: cav mantale: (the Lord of Mandalay)

Remark: this history of the ruler of Mandalay is a well-known devout story.

176 **Cod.birm. 219.** BSB, München

Pap kiñ

Material: pale brown s̄a paper, black ink. **Size:** 28 x 24,4 and 0,9 cm thick at the binding.

Covers: no protective cover cloth. **Appearance:** first foll much darkened. Fol 1 reverse blank. Margins drawn with pencil. **Total number of folls:** 28, folded at the right hand side. **Numbering:** none. **Lines:** 11 per half fol. Fol. 1 obverse boxed in 7 lines text. **Condition:** back cover blank partly torn.

Date: no date mentioned.

Author: (fol. 3 obverse) tells that the author is the pupil of a teacher who comes from Muñ Pup.

Donor: (fol 1 obverse) Nañ Mya and family, living at Van Kye Noi.⁶¹²

Language and script: Shan.

Rhyming system: kvām vok.

Āyuñ kyok pā (the six senses)

Remark: this is a didactic text, the six senses are eyes, ears, nose, mouth, body and mind. They are symbolically referred to in this text as six horses that need to learn to obey. On fol. 28 it is mentioned that this text is based on the Abhidhammacittagāthā Dhātugāthā Yamaka.

177

Cod.birm. 220. BSB, München

Pap

(booklet in European style, bound on the left)

Material: brownish-white sā paper, black ink. **Size:** 18,8 x 25,5 and 0,7 cm thick at the binding. **Covers:** brown paper covers bound with black thread. **Appearance:** on some folls the margins and guide lines have been drawn with crayon. **Total number of folls:** 9. **Numbering:** none.

Date: no date mentioned.

Languages and scripts: Shan and Burmese.

Notebook with magical formulae and drawings

Remarks: folls 1–4 contain a mixture of spells and drawings. One table indicates the right times for particular actions. One long spell is to bless the water with which to wash the hair, and below it a short version. Another spell is to prevent being spoken to by enemies. Folls 5–9 are written in reverse order. They have, among other things a list of days of the month connected with points of the body where one is particularly vulnerable. Other diagrams deal with auspicious and inauspicious times of the month.

178

Cod.birm. 221. BSB, München

Pap kiñ

Material: brownish sā paper, black ink, some writing in pencil. **Size:** 17,5 x 25 and 0,7 thick at the binding. **Covers:** no special protective cloth cover. **Total number of folls:** 15, folded at the right hand side. **Numbering:** none. **Condition:** fol. 14 reverse and fol. 15 partly missing.

⁶¹² This is on Thai territory in Chiangmai Province, District Chiengdaw.

Language and scripts: Shan, some words written in Khuen script.

Date: no date mentioned.

Notebook with protective spells and diagrams

Remarks: fols 1–2 various spells, among them one to cause guns to misfire, another to kill an enemy. Fol. 3 some symbol to be tattooed plus instructions on where on the body they are most effective. Fols 4–7 various spells, among them one to prevent enemies from becoming dangerous, another to prevent thieves robbing a house, another to protect against attacks. Fols 8–10 lists of auspicious and inauspicious times. Fols 11–2 medicinal list. Fols 13–5 more spells.

179

Cod.birm. 222. BSB, München

Pap kiñ

Material: brown, rather dirty sā paper, black ink and some pencil. **Size:** 17 x 26 and 0,5 cm thick at the binding. **Covers:** no protective cloth cover. **Total number of fols:** 8, the first six folded at the right hand side, the final two folded on the left. **Numbering:** none.

Condition: two fols have been cut off at the end. Fol. 8 reverse has some damage with the loss of some words.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: kvām māk.

Notebook with a copy of a poem

Remark: this is a romantic poem, expressing feelings of love for E Svi Siñ Mya Nañ Ciñ.

180

Cod.birm. 223. BSB, München

Pap kiñ

Material: brown, rather dirty sā paper, black ink. **Size:** 17,8 x 33 and 0,4 cm thick at the binding. **Covers:** back cover 43 cm long. **Total number of fols:** 7, fols 1–5 folded at the right hand side, fols 6–7 on the left. **Numbering:** none. **Condition:** foll 4 is torn, foll 5 partly torn loose at the side.

Date: no date mentioned.

Languages and scripts: Shan, some Khuen.

Notebook with protective spells and diagrams

Remarks: fol. 1 a spell to increase the effectiveness of a weapon, one cak that will cause enemies to become ineffectual. Fol. 2 two 'ten' and instructions, partly written in Khuen script. Fols 3–4 a tattooing design in the shape of a pig, one 'ten' and various āñ. Some lines in Khuen script. Fol. 5 a 'ten' to be used in love magic, plus instructions of how to use it. Several lines in Khuen script. Fol. 6 a depiction of the footprint of the Buddha, text partly in Khuen. Fol. 7 a large 'ten' and instructions in Shan.

181

Cod.birm. 224. BSB, München

Pap kiñ

Material: brown sã paper, black ink. **Size:** 26 x 47,5 and 2 cm thick at the binding. **Cover:** the covering protective cloth has been lost. **Total number of folls:** 29, first four and last two folls missing folds have disappeared, worn away. **Numbering:** none. **Lines:** 13 per fol. obverse and reverse. **Condition:** the document is rather old, a little insect wear, signs of aging at the sides, small bits of text missing throughout the Ms. A small hole in fol. 2, fol. 13 a large piece of paper missing. Folls 15–6 upper part missing fol. 18 lower part missing, fol. 22 reverse a small part missing.

Peculiarity: reverse side of the folls are written in the same direction as obverse.

Language and script: Shan.

Date: no date mentioned.

Rhyming system: kvãm vok.

A history of Muiñ Chũkv⁶¹³ (conjectory title, the title page is missing)

182

Cod.birm. 225. BSB, München

Pap kiñ

Material: brownish yellow sã paper, black ink. Some filling in of vowel signs and paragraph signs with red and blue ink. **Size:** 27,5 x 31,5 and 0,8 cm thick at the binding. **Cover:** no protective covering cloth. **Appearance:** On fol. 1 the vowel sign i has been filled with blue ink. Fol. 1 all 14 lines of text boxed in with blue ink. Paragraph signs on fol. 4 obverse, 5 obverse, 6 obverse and 11 reverse are embellished with red and blue ink. No pencil margins, no pencil lining. Fol. 17 some illegible traces of writing. **Total number of folls:** 17 folls, folded at the right hand side. **Numbering:** numbers middle of the upper margin. **Condition:** front page missing. Folls 9–17 part of right lower pages missing.

Date: C.S. 1280, B.E. 2462. The year corresponds with 1918 A.D.

Language and script: Shan.

Rhyming system: kvãm vok kav to.

Devout text without title

Remarks: this is a devout text about meditation and how the world is unsatisfactory, about merit making and death.

183

Cod.birm. 226. BSB, München

Pap kiñ

Material: brownish-grey sã paper, black ink and pencil. **Size:** 12,9 x 17,5 and 0,8 cm thick at the binding. **Cover:** no protective covering cloth. **Appearance:** fol. 12 reverse and fol. 13

⁶¹³ Chũkv lies south of Bhamo.

blank. **Total number of folls:** 18, all folls folded at the bottom. **Numbering:** none. **Condition:** last fol. damaged on the lower right, no apparent text loss.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with spells and ‘ten’

Remarks: folls 1–5 various gāthā in Pali and Shan. Folls 6–7 various ‘ten’. Folls 8–12, spells some of them relating to love magic. Fol. 14 more magical formulae, illustrations of large conch shells, together with instructions how to influence the desired person. Fol. 15 more love magic, using wood from a cremation site. Folls 16–8 scribbling and some notes.

184

Cod.birm. 227. BSB, München

Pap kiñ

Material: brownish grey sā paper, rather dirty paper, black ink. **Size:** 26 x 30,3 and 0,8 cm thick at the binding. **Covers:** no protective cloth cover. **Appearance:** the text is written in heavy black letters, boxed in with double boxing, some decoration with small rounds. **Total number of folls:** 14, folded on the left. **Numbering:** none. **Condition:** originally the Ms. was three folls larger, two first folls and a final one have been cut away. What is now fol. 1 shows much damage, large parts torn away with some text loss. fol. 2 obverse right side lower part missing, further damage to folls 6, 8, 10, 11, 13 and 14.

Date: (on title page) C.S. 1273. The year corresponds with 1911 A.D.

Language and script: Shan and some Burmese.

Loka kyam (esoteric knowledge)

Remarks: the Ms consists of a complex a calendrical table and its practical applications, in particular how to calculate what will be auspicious and inauspicious times for building a house, or going on a voyage.

185

Cod.birm. 228. BSB, München

Pap kiñ

Material: brown, rather dirty thick sā paper, black ink, some filling in with red ink. **Size:** 25 x 30,5 and 1 cm thick at the binding. **Cover:** dark purple piece of cotton 50,5 cm long has been sown onto the front as protective cover. **Appearance:** fol. 1 some vowel signs i filled in with red ink. Fol. 1 reverse blank. Fol. 4 reverse has one line of pencilled writing, rest is blank. Fol. 14 blank. Margins and guidelines drawn with a metal style. **Total number of folls:** 14, folded at the right hand side. **Numbering:** none. **Lines:** 16 lines per obverse and reverse. **Condition:** fol. 1 some damage at the right upper side, but no loss of text. Folls 13–4 partly torn.

Date: no date mentioned.

Donor: Po Sañ Canta and family living at Nā Pā Kav.

Language and script: Shan.

Rhyming systems: kvām yvp yvn, and eighteen lines of kvām ha kho.

Shan poetry (untitled)

Remarks: fol. 1 obverse has an introductory blessing of eleven lines of text, surrounded with a decorative border. Fol. 2 obverse continues with a gāthā, inviting the deities, mentioning Upagupta and the arhats. The actual poem begins on fol. 3 obverse, line 11 with a depiction of the land of Cav Kinnāra, a wealthy land with prosperous traders and a magnificent palace. Then the chief characters are introduced, an evil and corrupt minister and the hero, a young man named Tulā, who was as yet unmarried. One day Tulā's father had to go on a long trading voyage, leaving Tulā and his grandmother at home... This type of poetry is descriptive of the natural surroundings, mentioning the hills and mountains, and induces occasionally feelings of sadness.

186

Cod.birm. 229. BSB, München

Pap kiñ

Material: brownish yellow sā paper, black ink. Illustrations filled in with red, yellow and blue ink. **Size:** 26,3 x 70,5 and 0,8 cm thick at the binding. **Cover:** protective cloth cover has been lost. **Appearance:** traditional drawings skillfully drawn. **Total number of folls:** 10, folded at the right hand side. **Numbering:** none. **Condition:** first sheet has been lost, fols 5, 7, 8, 9, and 10 partly torn. Edges much worn, damaged at fol. 1 lower left and fol. 2 lower margin. Fol. 3 obverse two inkblots in the middle of the fol. Fol 9 obverse right corner missing. Fol. 10 reverse lower part missing.

Date: no date mentioned.

Owner: on fol. 3 obverse the name of the trader Pi Sañ Yi is mentioned, probably the person for whom the text was created.

Languages and scripts: Shan, some Pali and Burmese.

Notebook with 'ten' and instructions to practise magic

Remarks: fols 1–5 mainly devoted to 'ten' often with instructions. One 'ten' is suitable for assisting when constructing a building. Two contain a depiction of Upagupta. One (depicting a man with a vagina instead of a mouth) is intended to prevent people gossiping. Sometimes there is a recipe for making the ink with which to re-draw the 'ten', the ingredients being various plants as well as blood obtained from a corpse. Fols 6–7 gāthā in Pali and Shan explanation. Fol. 8–9 list of dangerous days and further 'ten' together with instructions in Burmese and Pali.

187

Cod.birm. 230. BSB, München

Pap kiñ

Material: brownish-grey sā paper, black and red ink. **Size:** 24,5 x 30,8 and 0,4 cm thick at the binding. **Cover:** no protective cloth cover. **Appearance:** fol 1 has a drawing of a phalū-spirit who flies through the air, holding in the right hand a spear and a club in the left. Back cover has illustrations in black and red ink depicting a naga with a princess on his back, (lower half) a monkey with trees on his left and right, the right hand tree drawn with a bird on top. **Total**

number of folls: 16, folded at the left hand side. **Numbering:** on folls 8, 11 and 12 upper middle margin. **Condition:** first three folls and folls 15 and 16 are extensively repaired using the paper substitution method.

Owner: Me Kham Ko (mentioned on front cover).

Date: no date mentioned.

Language and script: Shan.

Phalūvikchā (knowledge of the phalū-spirits)

Remarks: folls 1–4 have a miscellany of 'ten', magical diagrams and cak, often with instructions for their use. Two of these 'ten' are to counteract food poisoning. Fol. 5 contains the drawing of a monstrous spider together with instructions. Folls 6–16 depictions of magical diagrams, deities, a table indicating good and bad days in the sixty-day cycle for marriage, several further 'ten' and short instructions for using them.

188

Cod.birm. 231. BSB, München

Pap kiñ

Material: brownish sā paper, black ink, colouring with red, blue and yellow crayon. **Size:** 31 x 52 and 0,5 cm thick at the binding. **Covers:** no protective cloth cover. **Appearance:** beautifully coloured in. Fol. 10 reverse blank. **Total number of folls:** 10, folded at the right hand side. **Numbering:** none. **Condition:** folls 1, 9 and 10 have been repaired with the paper restitution method. Some text and parts of the illustrations are missing. Fol. 10 reverse blackened with dirt.

Date: no date mentioned.

Languages and scripts: Shan and Khuen mixture.

Notebook with tattooing designs and cak

Remarks: folls 1–5 many drawings of tattooing designs and accompanying gāthās written in a mixture of Shan and Khuen scripts. These designs are rather varied, not only animals, such as a bird, a horse, tigers, monkeys and a pig, but also lotus flowers and faces made up of the ten ciphers. The instructions mention how to make the tattooing ink, where the tattoos can be placed on the body and what the benefit will be. In addition there are a series of 'ten' above the illustration is a gāthā in triangle shape, below five lines of writing, mixture of Shan and Khuen letters throughout the gāthā a mixture of Shan and Khuen. Folls 6–9 are chiefly devoted to 'ten' and instructions of how to make and use them. Fol. 10 diagrams and a cak.

189

Cod.birm. 237. BSB, München

Phuin phe ce añ

Material: brown-yellow sā paper, black ink, red filling in, one sheet. **Size:** 49 x 44,8.

Appearance: no writing on the back of the sheet. **Condition:** much oil staining over the sheet. Some holes have been worn along the folds of the sheet. These and the signs of frequent handling on the back of the sheet show that the sheet has often been folded and worn as a personal amulet.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

In the middle of the sheet is a depiction of an elephant holding a pair of scales. Underneath to the left and to the right of the elephant are three times three containers (here to be understood as symbols of wealth). In the four corners other animals, also holding scales. The sheet also has eleven lines of text in Pali and Shan. The gist of of this text is the wish that the bearer of this sheet will have business success, that the protective power of the five mahāsethi accompanies him. This cloth will make business prosper, when dealing with customers they will feel friendly.

190

Cod.birm. 239. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, red and brownish-yellow colouring in, one sheet. **Size:** 49 x 56. **Appearance:** no writing on the back. **Condition:** some holes have been worn along the folds of the sheet.

Date: no date mentioned.

Language and script: the text is in Pali, in the way the Shan write it.

Paper amulet

Remarks: in the middle a diagram of nine by nine squares. Twenty-one of these form diagrams in their own right, having sixteen squares, each containing a syllable. The remaining sixty large fields contain a symbolic depiction each, some of them multiple symbols. In the middle fields at the upper side there are five Buddhas, lower left and right each five warriors carrying each a weapon. On the left lower side are pictures of animals: seven nagas, three lions. Lower right ten monks carrying prayer beads. At the upper right ten warriors, upper left eight monks carrying flowers. Further there are the symbols of sun and moon, rabbit and peacock. Remarkable is that all humans and Buddha images are depicted without facial features. The diagram of eighty-one squares is surrounded by a single line of gāthā. Along the outer rim of the paper there is a series of square diagrams of twenty five fields each. Three of these are held by naga, rat and tiger, five standing free, inside are depictions of fourteen warriors, one with a face of a garuda, three flowers, one conch shell, smaller diagram with four fields and one elephant. The document will help the wearer, when he lives according to the rules there will be no trouble. The depictions are arranged symbolically. For example, the rabbit is symbolic for the night, the peacock stands for daytime, the conch shell is the symbol for wealth, the flowers stand for luck.

191

Cod.birm. 240. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, one sheet. **Size:** 56,7 x 54,7. **Appearance:** no writing on the back of the sheet. **Condition:** some holes have been worn along the folds of the sheet. The upper side has been torn off with loss of some writing.

Date: no date mentioned.

Languages and scripts: inner part writing in Pali, outer in Burmese as the Shan write it.

Paper amulet

Remarks: the illustration centres on a diagram of nine by nine fields with sacred syllables, surrounded by a Pali gāthā. On the eight sides radiating from the centre are eight deities, positioned towards the eight directions. These deities carry bow and arrow right and left a left a vī siñ, a magic fan, the four in the intermediate regions carry a thundering weapon and magical fan, each deity has a diagram with twenty-five fields at his feet. On the outer edge there are three lines of writing surrounding the whole picture, written in Burmese and Pali, as the Shan spell these languages. The gist of the text is a devout wish to let all danger disappear.

192

Cod.birm. 241. BSB, München

Phuin phe ce āñ

Material: brown-yellow sã paper, black ink. Yellow and greenish-brown paint. One sheet. **Size:** 22,3 x 29,3. **Appearance:** no writing on the back of the sheet. **Condition:** some small holes.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the central part of the sheet is dominated by four pictures of the monk Upagupta, arranged towards the northeast, the northwest, southeast and southwest. Near these Upaguptas are depictions of some nature. These are symbolic representations of the four continents of Buddhist cosmology, each continent depicts Upagupta sitting in a palace with a roof of three stories. Also there are four depictions of temples, to the west one of emerald, to the east one of copper, the southern one is of silver, the northern one is golden – the identifications are written in Shan, the whole is surrounded by a gāthā in Pali.

193

Cod.birm. 243. BSB, München

Phuin phe ce āñ

Material: brown-yellow sã paper, black ink, red and brown filling in, one sheet. **Size:** 40,6 x 40,3. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: this cloth contains a diagram with nine fields, the central one further divided into nine. This central one has in the middle field some letters, the surrounding other eight fields contain some syllables. The outer eight large fields contain pictures of Arahats, one for each direction of the compass. The Arahats of the cardinal directions are sitting, in the four directions between they are depicted in reclining position. Along the outer border there is one

line of writing in Shan, containing a recipe telling how to prepare sacred ink as well as a gāthā to be used generally for protection.

194 **Cod.birm. 244.** BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, red and yellow filling in, one sheet. **Size:** 43 x 41,3. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds.

Date: no date mentioned.

Languages and scripts: Burmese and Pali written as a Shan pronounces them.

Paper amulet

Remarks: this sheet has a central magical diagram with fifty-six fields surrounded at the four cardinal directions by four smaller diagrams of five-by-five squares all containing ciphers. On each of these five-by-five diagrams is a depiction of a deity riding an animal, (respectively a bird, an elephant, a naga and a ñuik. The directions in between are filled in with four more deities, each also on a 25–fielded diagram, riding a cow, a rat, a tiger, and a cat. The open spaces between are filled in with small cak. The four corners contain a small drawing resembling a human shape. The whole is surrounded by three lines of writing boxed in, written in Shan-Burmese. The text refers to the animals and their connection with the various days of the week. Tuesday is connected with the lion, for example and an individual born on a Tuesday has a special relationship with that part of the document. The text gives also some general calendrical sacred information.

195 **Cod.birm. 245.** BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, red filling in, one sheet. **Size:** 62 x 50. **Appearance:** no writing on the back of the sheet. **Condition:** some red stains, some oil stains, some small holes along the folds, one diagram with sixteen fields has been blotted out with white paint and newly drawn.

Date: no date mentioned.

Languages and scripts: Burmese and Pali written as a Shan pronounces them.

Paper amulet

Remarks: this paper contains a diagram with fifteen fields, arranged in three rows of five. Each of the fields containing a drawing and a magical symbol. The whole sheet is intended to give a wide variety of powers to the wearer. Upper row: a warrior, a person holding scales, a Brahma holding a snake, the Buddhist forest-monk Sivali holding a stick, a fan and begging bowl, and a depiction of the sun. Second row: a symbolic outline of a person, the so-called ‘water human’ (kon nam) and naga, a shape of a drowned person with the hands blocking their sight (pit tā) with the goddess of water, Indra and his magic weapons, a three-headed elephant, and a Buddhist monk. On the last row a lion, a human with double lion body, Mara, a demon and the moon. The whole is surrounded by a line of text in Pali and Burmese as written by a Shan.

196

Cod.birm. 247. BSB, München

Phuin phe ce āñ

Material: brown-yellow thick sā paper, black ink, red filling in, one sheet. **Size:** 29 x 45,5. **Appearance:** no writing on the back of the sheet. There is a blackened, greasy section on the back, the result of handling the document whilst it has been folded. **Condition:** some small holes along the folding lines.

Date: no date mentioned.

Language and script: Pali written as the Shan write it.

Paper amulet

Remarks: this paper is dominated by fifteen fields, ranged in five rows of three each, underneath these fields there are seven pictures of identical stylised plants. The upper three fields contain a picture of a couple embracing, the symbol representing the moon and that for the sun. All remaining twelve fields show the same female figure. She holds an object in her hand, in each of the depictions a different one. The female figure is the Shan Goddess Nañ Siñ Huv. The twelve depictions represent the twelve branches of knowledge for which she is famous.

Mss 199, 311, 321

197

Cod.birm. 248. BSB, München

Phuin phe phā āñ

Material: brown-yellow cotton cloth, black ink, red filling in, one sheet. **Size:** 30.5 x 38. **Appearance:** no writing on the back of the sheet. **Condition:** some tiny holes along the folding lines, some oil stains.

Date: no date mentioned.

Languages and scripts: Shan and Pali written as the Shan write it.

Cloth amulet

Remarks: this cloth has a picture of a legendary Shan King named Cav Yi Kvai Kham, the Lord Golden Buffalo. He is here shown on top of a diagram with nine fields as well as some sacred ciphers arranged around him. This king is a legendary ruler who comes from Muñ Mao. To the left and right of this king a female figure is depicted. The powerful syllables Ka Gha Na and La are drawn in the four corners. At the rim of the sheet there are three lines of writing in Shan and Pali. Their meaning is approximately the following: May the power of Yi Kvai Kham, which has been awarded to this king by the deities (sāñ), help you (the wearer) in various ways. When you go on the water, this king has the power to cause the water animals to help you. When you enter a palace, the people there will trust you.

Mss 81, 206, 241, 256.

198

Cod.birm. 249. BSB, München

Phuen phe phā āñ

Material: dark brown-yellow cotton, black ink, one sheet. **Size:** 46 x 43. **Appearance:** no

writing on the back of the sheet. **Condition:** some small holes along the folding lines.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Cloth amulet

Remarks: this cloth consists of a depiction of the deity Indra holding magical weapons and riding a three-headed elephant. Under the figure is written Um̐ Matta Svāha. Indra is surrounded by six small diagrams with ciphers, one stringed musical instrument, one set of bow and arrow and a conch shell. The whole is surrounded by writing, arranged along the outer border, three lines deep.

The text, like many others found on cloth and paper amulets, reveals some of the concerns of the Shan. This one tells that the bearer of this cloth will have power, people will help him, when the wearer wants something, he will succeed, if someone wants to do evil to him, that will not succeed. When someone meets with aggression, the voice of the wearer will sound like music, adversaries will become mellow, everyone will like the bearer.

199

Cod.birm. 251. BSB, München

Phuin phe phā āñ

Material: lightly-yellowed cotton, black ink, red and blue filling in, one sheet. Size: 45,7 x 51.

Appearance: no writing on the back of the sheet. **Condition:** one corner with some text missing, a few tiny holes.

Date: no date mentioned.

Languages and scripts: Pali and Burmese as a Shan writes it.

Cloth amulet

Remarks: the central theme of this cloth is Nañ Siñ Huv. In the middle is a diagram of ten by ten fields, around this are twelve fields, coloured red, surrounding this are four blank fields, this central complex of diagrams is surrounded by a line of gāthā, and around all this are twelve depictions of the Goddess. On each of the four corners there is a lizard with split tail. Along the rim are six lines of writing in Pali and Burmese in the Shan manner and the whole is finally closed off with a single red line. This cloth is designed with the aim of fostering areas of wisdom and knowledge. It is not for power and aggression, the user of the document will feel that it helps him or her to be intelligent. The cloth may assist a person doing an exam or solve problems to do with trading.

Mss 196, 311, 321

200

Cod.birm. 252. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, red and yellow filling in, one sheet. Size: 54,5 x 75,5. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds. Lower left corner damaged. Small repairs middle upper and middle lower part.

Date: no date mentioned.

Languages and scripts: Pali as the Shans write it.

Paper amulet

Remarks: this paper shows a large Buddha footstep symbol.⁶¹⁴ The right foot is here represented. The five toes are decorated with conch shells, underneath are one-hundred and eight symbols, in the heel is written *namotassa* etc. Surrounding the foot are two nagas.

201

Cod.birm. 256. BSB, München

Phuin phe phā āñ

Material: light grey cotton, black faded ink, red yellow and blue filling in, one sheet. **Size:** 61,5 x 68,5. **Appearance:** no writing on the back of the sheet. The cloth has been substantially rounded at the corners, so as to give the whole an eight-sided appearance.

Date: no date mentioned.

Languages and scripts: Pali as written by Shan on the outer edge Pali as written by Khuen.

Cloth amulet

Remarks: this cloth consists of a central diagram with a Buddha surrounded by four female figures in the four corners. A layer of writing surrounds these five, which has been divided in sixteen boxes, linked outward to the directions of sixteen cities, each of them symbolically depicted as a wall surrounded by a palace roof. They are named: Kosampi, Matula, Kapilavatthu, Campanagara, Koriya, Baranasi, Pataliputta, Vesali, Chanaka, Pāthā, Mithila, Cetutrā, Saṅsarakon, Takkasila, Sawathamyaṃ and Karinkaraja. On the outer edge there is writing in Pali as the Khuen write it. This is a paper amulet for travel, particularly when one goes trading far away. When one enters a city the Pali text tells you on which day would be the best one to enter a particular city.

202

Cod.birm. 257. BSB, München

Phuin phe phā āñ

Material: grey cotton, black ink, some yellow filling in, one sheet. **Size:** 47 x 43,5. **Appearance:** no writing on the back of the sheet. The whole cloth has been sown around at the edges. At the four corners short red cords have been sown on, some 4 cm long. Around these cords metal scrolls, 2,5 cm long have been rolled. At the middle of the upper side an additional smaller red cord has been sown on, also with a scroll ca. 1 cm long.

Date: no date mentioned.

Languages and scripts: Shan and Pali as written by Shan.

Cloth amulet

⁶¹⁴ For the background to this important symbol, its meaning and the period it became popular in Mainland Southeast Asia, see A.B. Griswold and Prasert ṇa Nagara, "The Epigraphy of Mahādharmarājā I of Sukhodaya", *passim*.

Remarks: high at the upper side of the sheet are depictions of five objects in containers, which have been coloured brightly yellow. In Shan writing the syllables Phra, Phvñ, To and U have been written between these five containers. These depictions are symbolic for the famous five golden Buddha statues which can be found near Lake Inle. Directly under these symbolic five Buddhas is a depiction of a lotus, flanked by symbolic candles. The rest of the sheet is filled up with an assembly of magical diagrams, thirteen larger ones and a scattering of smaller ones, there are also various gāthās in Pali. The lower part is dominated by two demons with swords in their hands. The largest symbol is a tiger at the right hand corner. The four corners are marked with four small circles.

203

Cod.birm. 258. BSB, München

Phuin phe ce āñ

Material: brown-yellow sã paper, black ink, one sheet. **Size:** 41 x 61. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the middle fold.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: this cloth contains three separate illustrations. Towards the left upper side of the sheet is a large Buddha in the attitude of calling the earth to witness. To the right and left of this Buddha a decoration framed in a text, five lines deep that intermingle at the corners with four diagrams having sixteen fields each and that have been filled with syllables. The upper text praises the Buddha, the lower text relates how Mara tried in vain to stop the Buddha from reaching enlightenment. The second illustration is situated towards the right upper side of the sheet. It presents a diagram filled with nine depictions, the central one is Ariyametteya, the remaining eight are Arahats, the name of each, together with their place of residence has been written on the sheet. Around this diagram is the depiction of four fishes, indicating that this picture is of cosmic scale. Below in the lower right hand corner is the third illustration, a diagram with various lines of sacred syllables.

204

Cod.birm. 259. BSB, München

Phuin phe ce āñ

Material: brown-yellow sã paper, black ink, some light red filling in, one sheet. **Size:** 46 x 55,5. **Appearance:** no writing on the back of the sheet. Some pencil scribbling and illegible writing. **Condition:** one small hole near the centre.

Date: no date mentioned.

Language and script: Pali as a Shan writes it.

Paper amulet

Remarks: this diagram has a cross in the centre. At the four spaces thus created are four drawings of men, each of them being carried by a power, three of the carriers are demons, one is a naga. In between are four small diagrams with sacred syllables. The four figures are enclosed by the drawing of a canopy and some lines of writing.

205

Cod.birm. 260. BSB, München

Phuin phe ce āñ**Material:** brown-yellow sā paper, black ink, red and yellow filling in, one sheet. **Size:** 39 x 39.**Appearance:** no writing on the back of the sheet. The sheet is densely filled with illustrations.**Date:** no date mentioned.**Language and script:** Pali as a Shan writes it.**Paper amulet**

Remarks: the paper has a central diagram of nine by nine fields, filled in with ciphers. This central diagram is surrounded by eight smaller ones each having twenty-five fields. Radiating out from these eight diagrams are depictions of Buddhas in all eight directions, each sitting on an animal. Flanking each Buddha figure are further small diagrams. The spaces left over have been filled in with a dense crossed pattern of lines drawn in ink. The Buddha on the east rides a tiger, on the southwest a lion, the southern one an elephant, southwest the naga in human shape, the one on the west a rat, at the northwest on Mara, the northern one a hare, and the one on the northeast a Garuda. These eight figures relate to an eightfold division of birthdays, whereby the Wednesday has been divided into two, here the Wednesday morning being shown south, with the Buddha riding an elephant, and the Wednesday afternoon and evening being represented by the Buddha subduing Mara. The whole illustration is boxed in by triple boxing lines. Such an amulet is used when going on a risky travel and the owner of the amulet can go to a monastery, perform a merit-generating act and distribute the merit in all eight directions. The bearer does this mentioning each direction by name. Where the bearer begins depends on birthday and stage of life. For example, someone born on Sunday will start in the first phase of life at the northeast. At his second stage of life, the teenage years, he or she will begin with the tiger, and so forth. Such a document, in particular the choice of ciphers and syllables in the diagrams are custom-made.

206

Cod.birm. 261. BSB, München

Phuin phe phā āñ**Material:** brown-yellow cotton cloth, black ink, red, greenish-brown and purple filling in, one sheet. **Size:** 66 x 59,5. **Appearance:** no writing on the back of the sheet. A skilfully drawn and informative document. **Condition:** one hole.**Date:** no date mentioned.**Languages and scripts:** Shan, some Pali, and Burmese as a Shan writes it.**Cloth amulet**

Remarks: at the centre of the cloth is a depiction of a male person flanked by three women on either side. Surrounding this scene is a circle with dense Shan writing, ten lines thick referring to the deity (sañ), who empowers Cav Yi, the legendary king of Muin Mao named Cav Yi Kvai Kham. At the end of this text is a long list of numbers, these are used to determine whether the days of birth of persons who want to marry indicate whether they will be suited to live together. Surrounding the text is another circle with pictures of thirty women all in the same posture, holding their hands reverently in front of the chest, they are numbered from one to thirty. At the upper margin there are four lines of writing in Burmese as the Shan write it, and

at the lower margin another three lines. The four corners are filled in with four drawings, upper ones couples, surrounded by three layers of written gāthās and good wishes. The style of these latter texts is somewhat like: Please let the deities such as Liṅdvṅ and Nañ Siñ Huv assist in letting them love throughout life till they die. The two drawings in the lower corners depict single women surrounded by syllables.

Mss 81, 197, 241.

207

Cod.birm. 262. BSB, München

Phuin phe ce āñ

Material: grey sā paper, black ink, red and grey filling in, one sheet. **Size:** 25 x 32. **Appearance:** no writing on the back of the sheet. The document is kept in a cellophane wrap, the upper side ca. 1 cm folded over.

Date: no date mentioned.

Languages and scripts: Pali and Burmese as the Shan write it.

Paper amulet

Remarks: this paper has a depiction of a mythological composite animal. It has elements of the cow, a naga, an elephant and a bird. This creature is surrounded by some small gāthās and ciphers which have been embellished with red and grey colouring in. Underneath and partly besides this animal are nine diagrams each of them having nine fields, filled in with ciphers, each boxed in and the boxing itself coloured, one diagram red, eight grey. Presumably the red one represents the moment of birth of the person for whom this document was made. The whole is surrounded by a double line of writing, full of gāthās in Pali and Burmese, partly boxed in. The text identifies the central composite animal as kya chi (the great tiger). Such a document is believed to help increase the power and attractiveness of the owner.

208

Cod.birm. 263. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, one sheet. **Size:** 28,2 x 28.

Appearance: no writing on the back of the sheet. **Condition:** some small holes.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: this paper has thirty identical pictures of a goat each of them depicted with its head turned upwards. These thirty are arranged in a grid of six fields broad and five fields down. The whole is boxed in and surrounded by a double line of writing. In the text the word pe (goat) is linked with pe (to prevail, to win), both words having the falling tone. It says, among other things: may this symbol of winning conquer a group of a hundred elephants. The text also refers to the veneration of the legendary king of Muñ Se. The document is typically carried by males, its chief aim is to strengthen the purposefulness and effectiveness of the bearer.

Mss 211, 213, 223, 225, 231, 233.

209

Cod.birm. 264. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, some red and water stains, black ink, red filling in, one sheet. **Size:** 24,5 x 30,5. **Appearance:** no writing on the back of the sheet. **Condition:** some small holes along the folds.

Date: no date mentioned.

Languages and scripts: Pali, interspersed with a few words of Burmese, written as Shan writes it and some letters written in Khuen script.

Paper amulet

Remarks: this is a simple document, depicting one naga with its head looking towards the left. Between the head and the tail of this naga are six lines of text. This text consists of a gāthā, chiefly using the Pali language. It is a document particularly suited to be used by a male. Its effectiveness is believed to lie with success in trade, but it can also be used in other situations where one needs to overcome an obstacle.

210

Cod.birm. 265. BSB, München

Phuin phe ce āñ

Material: brown sā paper, black ink, one sheet. **Size:** 54 x 34. **Appearance:** no writing on the back of the sheet. This paper contains an illustration in the form of a large diagram as well as a blank upper half. Apparently the paper was folded in such a manner that the blank part formed the outside, for it is much darkened and greasy with use.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the diagram has a small central square filled in with four lines of text referring to the throne of the Buddha. Radiating outwards from this central point are two concentric layers. In the first circle there are symbolic depictions of places, connected by seven roads leading from the centre outwards, and each of these places is described (for example, eastwards to a distance of twelve vā distance, there lies the monastery Pe, with a large Bodhi tree, the region of Brahma Sahampati, to the southeast is a road that lasts one month of travel before reaching the country of Cetuktra). No road leads to the west, for it is the direction of death. The second circle consists of sixteen countries, all named, such as Vesali Kosampi, Kapilavatthu, Pataliputta and Mithila. The eight animals of the different directions are mentioned in the text at the outer rim. The amulet is known as the one leading to success in all ten directions.⁶¹⁵ Before going on a difficult travel, one should activate the power of the amulet by performing a meritorious deed at a monastery and speaking the appropriate gāthā.

⁶¹⁵ In Shan cosmography the ten directions refer to the four cardinal ones, the four intermediate regions as well as the directions upwards and down.

211

Cod.birm. 266. BSB, München

Phuin phe ce āñ

Material: grey sā paper, black ink, faded red filling in, one sheet. **Size:** 25,5 x 32,7. **Appearance:** no writing on the back of the sheet. Some sections of writing and drawing in red have totally faded away to a pinkish illegible shade. **Condition:** two holes with minor text loss.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the paper has one dominant frequently used symbol, namely the goat, a symbol of power, connected with Muiñ Se and with its homonym, the word for 'to prevail'. In the centre of the sheet is a small circular diagram in nine fields, each carrying a syllable. Surrounding this diagram is a circle with thirteen goats, this circle itself surrounded by a second ring of twenty goats and a human figure, identified as Um Vi Siñ Suiv. The whole is surrounded by two-and-a-half lines of Shan writing. In the text there is reference to the thirty-three goats that are depicted. The four corners are dominated by four embracing couples and faded red diagrams. The amulet is believed to help a man succeed, not only in business transactions, but also in matters concerning love.

Mss 208, 213, 223, 225, 231, 233.

212

Cod.birm. 267. BSB, München

Phuin phe ce āñ

Material: brown-yellow thick sā paper, black ink, red, yellow, dark brown and black filling in, some pencil sketching, one sheet. **Size:** 52 x 54,5. **Appearance:** no writing on the back of the sheet. Skilfully drawn. **Condition:** three small holes along the folds.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the paper consists of an eight-sided diagram. In the centre is a diagram with nine fields containing ciphers, surrounded by a line of gāthā in Pali, which has been boxed in. This is surrounded by eight sets of further gāthās, each of them boxed in. On each of the eight texts is a diagram of five by five fields on which a deity, holding in the right hand a thunder ring (tuñ siñ) and a different weapon, such as a spear or bow and arrow in the left. Each of the deities is surrounded with a double border. The space between the eight deities is filled in with round diagrams containing sacred syllables. The whole is surrounded by double wavy line of text in which it is declared that dangers will disappear and that the bearer will overcome all obstacles. The text is boxed in with a double line. At two of the four edges there is some rough decoration executed with pencil.

213

Cod.birm. 268. BSB, München

Phuin phe ce āñ

Material: brown-yellow thick sã paper, black ink, some some signs of pencil. Red filling in the boxing parts, one sheet. **Size:** 48 x 57. **Appearance:** no writing on the back of the sheet. On three corners there is a small thread attached, presumably originally some metal scrolls had been attached. **Condition:** four small holes along the folds.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the paper is dominated by the symbol of the goat. These goats are in a diagram of six by five, for a total of thirty, each of them separated from the others by a screen of ciphers boxed in, the boxing filled in with red ink. The whole is surrounded by a text, four lines deep, and that again boxed in with a final double line. The text contains a series of statements concerning prevailing in difficult circumstances. The gist of the text is: I shall overcome difficulties, when various mighty persons attack, I shall overcome them, when having to sell, I shall succeed with the help of the power, multiplied by thirty.

Mss 208, 211, 223, 225, 231, 233.

214

Cod.birm. 269. BSB, München

Phuin phe ce āñ

Material: grey-brown sã paper, brown filling in, one sheet. **Size:** 42,6 x 50. **Appearance:** no writing on the back of the sheet. **Condition:** many holes along the folds, one small square of 5,5 x 5,5 has disappeared with some text loss.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the paper consists of a composite figure. In the centre is a diagram of eight by eight squares with sacred syllables. Apparently this symbolises the various directions, for the western direction (inauspicious while it is the place where the sun sets and associated with death) is blocked off by a line of crosses. This central square is surrounded by four further diagrams of five by five squares on the four sides, in the open spaces between there are yet another four diagrams of twenty-five squares. These eight encircling blocks are the bases of eight animals positioned in the eight directions. The tiger is in the east, the white elephant south, the rat is west and the hare is depicted in the north, in the zones between are the lion, the naga, the black elephant and the garuda. The tiger is depicted carrying a small diagram with five syllables, namely Saṃ Kuṃ Pa Ma and Ya. These stand for the five Buddhas: Saṃ is the final syllable of Kukusaṃ, Kuṃ is Konakum, Pa is Kassapa, Ma is Gotama and Ya stands for Ariyamettraiya. At the rim of the paper there are a further sixteen diagrams, the whole is surrounded by some Shan writing running more than two times around the paper in a clockwise direction. The text is in Shan with some Pali words added, they contain a general invocation to the Buddha, the Dhamma and the Saṅgha for protection. At the very edge there is a double margin line.

215

Cod.birm. 270. BSB, München

Phuin phe ce āñ

Material: brown-yellow s̄a paper, black ink, red and brown filling in, one sheet. **Size:** 32,2 x 43. **Appearance:** writing also on the back of the sheet. **Condition:** some holes along the folds. Some water staining, one ink stain.

Owner: Viyathu.

Date: no date mentioned.

Language and script: Pali as the Shan write it.

Paper amulet

Remarks: on the back of the sheet is written: *kā kvñ Viyathu*. This means: Antidote to animal bites of Viyathu. If Viyathu is the name of the original owner of this amulet, he probably was born on a Monday while the corresponding number 2 is in a dominant position in this *ce āñ*. This paper has a picture of a tiger in the middle surrounded by eight numbers and twelve small diagrams, leaving four small open spaces in the four cardinal directions. The tiger and surrounding symbols is surrounded by a rectangle, tilted forty-five degrees, which in turn is fitted in a rectangle that runs parallel to the sides of the sheet. Inside the latter rectangle is a single line of writing, containing standard Pali *gāthās*. The four spaces between the rectangles are filled in with diagrams filled in with ciphers and syllables.

216

Cod.birm. 271. BSB, München

Phuin phe phā āñ

Material: greyish-yellow cotton, black and red ink, red and yellow drawings, one sheet. **Size:** 72,5 x 44. **Appearance:** no writing on the back of the sheet. The colour of the ink is somewhat faded. **Condition:** some small holes.

Date: (written on top) C.S. 1284. The year corresponds with 1922 A.D.

Language and script: Shan.

Cloth amulet yā vichai tin thvñ (medicine in the form of a golden footprint)

Remarks: the cloth consists of the drawings of two footprints with lotuses on the heels and the rest of their surfaces filled up with a multitude of small fine lines in various directions. These footprints are flanked by two hands also provided with a comparable network of small red lines. Both footprints and hands have been provided with a golden sheen. Between the drawings of the feet is a line of faded red writing, between feet and hands there are two further short lines of writing. A further line of writing surrounds the four prints and there is one important line of writing on top.

The amulet is regarded as a holy object, particularly suited to protect a traveller. The writing between left hand and left foot reads from *yā vichai tin thvñ*. At the right side the words *yā vichai* are repeated and the eight numbers of the complete week (Wednesday having two numbers). In the line of writing surrounding the prints is the name of the Buddhist monk who drew this, *Cavphrarātkhrū Mahāsīṅkha Thammarattana Kuruvutthi Seri Uttama Sumphromma Panya Khattiya Mani Thammarācha Rāchavvāsa Phiksū* of the Monastery *Lvi Lvñ, Muñ Svāt*. It also mentions that the footprints have 599915 lines.

217

Cod.birm. 272. BSB, München

Phuin phe phā āñ

Material: orange cotton, black ink, one sheet. **Size:** 45 x 38. **Appearance:** no writing on the back of the sheet.

Date: no date mentioned.

Languages and scripts: Pali and Burmese as written by Shan.

Cloth amulet

Remarks: on the cloth is depicted a complex composite diagram. In the centre there is a small diagram with nine fields, filled in with sacred syllables. Towards the four cardinal directions are four Buddhas, each depicted on a box in which the Shan renderings of the names of the four most recent Buddhas: Kokasa, Kholakamana, Kassapa and Gotama are written (in Pali these are Kakusandha, Koṇāgamana, Kassapa and Gotama). Between them there are four further diagrams with nine fields filled with syllables, these latter diagrams are held by eight intertwined nagas. The whole is boxed in by two sets of double lines with a line of writing in between. On the four corners there are four further diagrams each with nine fields. The text is Pali and Burmese words as written by a Shan. This amulet is used with travel, for general protection, suitable for both men and women.

218

Cod.birm. 274. BSB, München

Phuin phe ce āñ

Material: yellowed sā paper, black ink, yellowish filling in, one sheet. **Size:** 45 x 28. **Appearance:** no writing on the back of the sheet. **Condition:** some holes.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the sheet of paper depicts thirty goats, arranged in three rows of ten. This grid is boxed in and surrounded by two layers of writing. Like the other amulets of this type, the goat is a well-known Shan symbol of power and endurance. The text refers twice to the power of the deities (Cav Thiñ), it also refers to Muiñ Pai,⁶¹⁶ and mentions that where I go I shall succeed.

219

Cod.birm. 275. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, some black filling, some red colour on part of text rubbed in, one sheet. **Size:** 63 x 50. **Appearance:** no writing on the back of the sheet. Some guide lines in pencil. **Condition:** some holes along the folds. A piece of some 3 x 10 is missing.

⁶¹⁶ This Muiñ Pai is in the Shan States and should not be confused with Mueang Pai in the Thai Province of Maehongson.

Date: the ciphers 1230 are written at the lower edge of the sheet. Possibly this is a reference to C.S. 1230. This year would correspond with 1868 A.D.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: there are three 'ten' (magical candles) drawn on the left half of the sheet. Above these candles there are seven lines of text, some further text below them. On the right half of the paper there are a further twenty lines of writing and a final small candle. The middle one of the three large candles left includes a picture of Cav Sivali, above the flanking candles is a drawing of a female, the right one of them holding a cigar in her right hand. The text explains the use of the 'ten', the left one can be used to cure sick people, by taking some of the clothing of the patient, drawing the 'ten' on it, dipping it in wax and burning it. If this does not work, then the afflicted person should try change his sleeping position to the northeast. The middle Sivali 'ten' is good for people who are going trading. The instruction tells to take a piece of clothing of the trader, draw the 'ten' and act as described above. The text specifies how to obtain the wax and how much ought to be used in manufacturing the candle in order to be effective. The right 'ten' is specifically for use on the festival at the end of Buddhist lent. It is best suited for love magic, also here the cloth of the person to be wooed should function as the medium on which to draw the picture.

220

Cod.birm. 276. BSB, München

Phuin phe ce āñ

Material: dark brown sã paper, black ink, one sheet. **Size:** 29 x 64. **Appearance:** no writing on the back of the sheet. The discolouring of the sheet is rather uneven: one side much darker than the other. **Condition:** some holes along the folds.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the illustration is dominated by has a drawing of a huge symbolical plant (which stands for the bodhi tree) and a candle (symbolical for the Tipitaka). On both sides of the bodhi tree are two lines of writing. The text explains the cosmic size of the tree, mentioning the enormous amounts of earth water and air under the tree, as well as its width and height. The depiction indicates various layers of the gigantic tree, symbolic of aspects of the Buddhist teaching and philosophy. The lowest level refers to a levels where there is no evil, no anger and no illness, above it the four Buddhist virtues reign (metta, karuna, mudita and upekkha), above that a layer without viññāna, the final one without death. The leaves of the tree stand for the various parts of the Buddhist scriptures.

221

Cod.birm. 277. BSB, München

Phuin phe ce āñ

Material: brown-yellow sã paper, black ink, red and brown filling in, one sheet. **Size:** 42,5 x 62,5. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds.

The four corners have been cut off to a distance of ca. 4–5 cm from the corners. Some cellophane repair on the back.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: this paper is dominated by a large drawing of footprint of the Buddha. The toes are uppermost. Under the five toes are one-hundred-and-eight symbols, drawn in a grid of nine layers of ten followed by eighteen further ones arranged along the heel. The footprint is held by two intertwining nagas. Above the footprint is a depiction of a Buddha flanked by two worshippers. The whole is surrounded by a double line of a gāthā filled with good wishes, such as: let there be much luck and power and may you go everywhere without danger.

222

Cod.birm. 278. BSB, München

Phuin phe ce āñ

Material: grey-yellow sā paper, black ink and some pencil, red and black filling in, one sheet. **Size:** 32 x 45,5. **Appearance:** no writing on the back of the sheet. Some outlines drawn in pencil. **Condition:** rather large holes along the folds. Near the lower edge a larger part of ca. 12 x 2,5 is missing, with some text loss.

Date: no date mentioned.

Language and script: Pali as written by a Shan.

Paper amulet

Remarks: the sheet is dominated by the image of a big Buddha sitting on a lotus, surrounded by a circle of lotus leaves. Inside this shape of a Buddha there are depictions of nine further small Buddhas, one at the forehead, one in the meditating hand, and seven in the face (one for each eye, one for each nostril, one for the mouth and one for each ear). There is a line of text running around the large Buddha, the whole is boxed in a double line. The text is wholly in Pali as a Shan writes it. The purpose of the amulet is to increase wealth and induce good luck.

223

Cod.birm. 279. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, black filling in, one sheet. **Size:** 40 x 40. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds.

Date: no date mentioned.

Language and script: Pali as a Shan writes it.

Paper amulet

Remarks: this paper is dominated by a diagram with a grid of six by five fields, in each field a depiction of a goat, for a total of thirty goats. To the right of this grid there is a symbolic drawing that strongly reminds of the upper part of the footprint of the Buddha, with words written in the toes, from left to right Buddha, Dhamma, Saṅgha, Alcariya and Mātapitu. Left of

the goats a gāthā. Underneath the grid is a further text of gāthās, written in zigzag fashion, the left-over spaces filled in with black ink. To the left and right of this text there are smaller diagrams, and a few boxed in words, taken from famous Buddhist gāthās, such as itipiso and savākkhāto supāṭipanno. At the outer margin of the sheet is a double layer of Pali gāthās boxed in.

Mss 208, 211, 213, 225, 231, 233.

224

Cod.birm. 280. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, one sheet. **Size:** 39,5 x 41,5. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the paper contains one large depiction of a cosmic lotus. Central is a circle with four stylised Buddha figures, surrounded by a circle with eight stylised Buddha figures, all of these filled in with sacred syllables. Then there are four layers of borders, two of these filled in with dense crossed lines, then follow eight large lotus leaves, each leaf containing five small Buddha figures. The space between these petals has been filled in with a second row of petals, each containing a small magical diagram. Every one of these outer petals is surmounted by a stylised bird.

225

Cod.birm. 281. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, one sheet. **Size:** 25,5 x 55. **Appearance:** no writing on the back of the sheet. **Condition:** some fairly large holes along the folds.

Date: no date mentioned.

Language and script: Pali as Shan write it.

Paper amulet

Remarks: the paper is dominated by a series of thirty-two squares. Two of these are filled in with diagrams each having nine fields in which ciphers, the rest with goats. Probably the owner is born on Tuesday, for the number three is dominant in these diagrams. The goat is a common symbol of power, not only by virtue of his vigorous, aggressive nature, but among the Shan also because the word for 'to prevail' (pe) is homonym with the word for 'goat'. Surrounding these central thirty-two squares are further diagrams and the names of twenty-eight Buddhas.

Mss 208, 211, 213, 222, 231, 233.

226

Cod.birm. 282. BSB, München

Phuin phe ce ān

Material: oval brown-yellow sā paper, pencil, one sheet. **Size:** 24,5 x 13. **Appearance:** no writing on the back of the sheet. The amulet had been folded in such a way that two sections on the back formed the outer sides. The piece has been handled so much in folded position that grease has permeated the paper, at these two places, through to the front side. **Condition:** some small holes along the folds.

Date: no date mentioned.

Language and script: Pali as a Shan writes it.

Paper amulet

Remarks: this paper has been embellished with a single magical diagram and a surrounding text. The diagram is dominated by three figures sitting one above the other. The top one is the Buddha in the position of calling the earth to witness. Underneath are two demonic figures. Undoubtedly the amulet is inspired by the famous episode whereby the Buddha conquers Mara and all evil that Mara represents. This is the moment of enlightenment. In this instance the amulet derives power by showing how good conquers evil and the wearer hopes thus to avoid problematic situations or, when encountering them, that he will be able to overcome them.

227

Cod.birm. 283. BSB, München

Pap tup

Material: brown-yellow sā paper, black ink, illustrations filled in with blue red pink, purple colour, probably later coloured in, margins also filled in with pink. **Size:** 20,8 x 13,8 x 5,3. **Covers:** no covers. **Appearance:** margins indicated with pencil lines. **Total number of folls:** 46. **Numeration:** none **Link:** 8–9. **Condition:** first page of the Ms. must be missing, judging from the number on the first illustration. Some folls have been repaired and attached with cellophane.

Date: no date mentioned.

Language and script: Shan.

Notebook with calendrical, magical and medicinal information

Remarks: on folls 1–21 there is a series of depictions of scenes, sometimes accompanied by a short text, being descriptions of what a year might have in store. These scenes are of interest in that they depict a great variety of scenes of traditional life. The series is numbered and apparently the beginning scenes have been lost. On fol. 21 another calendrical text has been written. Fol. 22 a list of medicinal ingredients. Folls 23–6 various 'ten'. Folls 27–34 chiefly tattooing designs and instructions. Folls 35–46 mainly 'ten' and magical diagrams.

228

Cod.birm. 289. BSB, München

Pap tup

Material: brown-yellow sā paper, black ink diagrams and paragraph signs filled in with red,

many illustrations coloured in green, red, black yellow ink. **Size:** 46,5 x 18,2 x 1,3. **Covers:** no covers. **Appearance:** the Ms. contains some quite interesting traditional illustrations.. Margins left and right 2,2 cm. **Total number of folls:** 17. **Numbering:** none. **Links:** 2–3, 6–7 and 12/-3. **Lines:** dense writing 24–7 lines of writing on those pages that only have text. **Condition:** some insect damage, folls 2–3 and 2–4 have been sown together. The sown link at folls 6–7 and the connection between folls 10 and 11 are wrong, linking unrelated pieces of text. Some of these illustrations (such as those on fol. 4 reverse and fol. 5 obverse) have been severely damaged, they appear to have been deliberately rubbed out or at least smudged beyond recognition.

Date: no date mentioned.

Language and script: Shan and Burmese as a Shan writes it.

Notebook concerning auspicious and inauspicious times

Remarks: folls 1–7 a series of depictions of scenes, sometimes accompanied by a short text, (comparable with the series of Ms. 227) being descriptions of what a year might have in store. Some of these illustrations are of interest for students of Shan culture. Folls 8–11 diagrams related to auspicious and inauspicious times and explanatory text. Folls 12–3 instructions regarding the good times for house-building. Folls 14–7 calendrical tables and explanation in Burmese as the Shan write it.

229

Cod.birm. 375. BSB, München

Pap tup

Material: yellowish-white sā paper, black ink and pencil. Some red ink. **Size:** 36 x 12,5 x 1,5. **Covers:** front simple paper end with incomplete flower and leaf decoration, **Appearance:** the glued-on sections at the margins of the front cover have all fallen off, no back cover. The Ms. is incomplete, ending in mid line. Guide lines drawn with pencil. **Total number of folls:** 36. **Numbering:** none. **Links:** 23–4 and 29–30.

Condition: some smoke damage

Languages and scripts: Khuen as a Shan writes it, and some Shan

Notebook with calendrical and ‘ten’

Remarks: fol. 1 ‘ten’ and instructions in Khuen. Folls 2–5 diagrams and explanatory text in Shan and Khuen. Folls 6–7, ‘ten’ and instructions in Khuen. Folls 8–16 a variety of magical diagrams and explanations of how to use them. Folls 17–36 mainly ‘ten’ and instructions. both in Khuen and in Shan.

230

Cod.birm. 379. BSB, München

Pap tup

Material: yellow-grey sā paper, black and red ink, red filling in., some in pencil. **Size:** 40,5 x 17,5 x 2,5. **Covers:** no covers. **Appearance:** some black ink written over in red. **Total number of folls:** 45. **Numbering:** none. **Links:** 5–6, 12–3, 17–8, and 39–40. **Condition:** beginning and end of this Ms. missing. Links at 5–6 and 39–40 repaired by sewing. Fol. 8 obverse a large ink stain.

Date: (on fol. 22) C.S. 1271, the 10th month, the 7th day of waxing moon. The year corresponds with 1909 A.D.

Languages and scripts: Shan, and some Pali as well as Burmese as Shan write it.

Fragment of a notebook with ‘ten’ and calendrical information

Remarks: fols 1–7 ‘ten’, on fols 3 and 7 the ‘ten’ contains a depiction of Sivali. Fols 8–19 diagrams and explanations in Shan and Burmese as a Shan writes it, also a text inviting the deities. Fols 20–45 chiefly ‘ten’ and detailed instructions with what ingredients, with which spells and for what occasions to use them.

231 Cod.birm. 383. BSB, München

Phuin phe phā āñ

Material: grey-white cotton, black ink, some faded red filling, one sheet. **Size:** 31,2 x 38,4.

Appearance: no writing on the back of the sheet. A skilfully drawn and informative document. No writing on the back of the sheet, but signs of it having been folded to approximately 9 by 8 cm and worn. **Condition:** one hole. Some small rust stains.

Date: no date mentioned.

Languages and scripts: Shan, some Pali, and Burmese as a Shan writes it.

Cloth amulet

Remarks: this sheet shows the grid of six by five depictions of goats so common among the Shan. This grid is also surrounded by three lines of writing. A peculiarity is that some of these goats are depicted heaving the right hoof. The surrounding text mentions the power of Muñ Mun, one of the middle-size Shan towns.

Mss 208, 211, 213, 223, 225, and 233.

232 Cod.birm. 387. BSB, München

Phuin phe phā āñ

Material: brown-yellow cotton, black ink, red and blue filling in, one sheet. **Size:** 49,5 x 48,5.

Appearance: no writing on the back of the sheet. **Condition:** the sheet has once been drenched in oil. Some rust stains. Some very small holes.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: svñ kiv khāt

Cloth amulet

Remarks: the illustration is dominated by a central figure, who is named in the surrounding text. It concerns Cav Mano. This Cav Mano has a small a diagram with sixteen fields and under him another diagram of seven by seven fields, all filled in with ciphers. The Cav is smoking a water pipe, the face is left blank. He is depicted sitting in a stylised palace, which is decorated with various other diagrams. The whole is surrounded by four lines of text. This text, in traditional svñ kiv khāt was read by Chaichuen Kamdaengyodtai and recorded on tape.

233

Cod.birm. 389. BSB, München

Phuin phe ce āñ

Material: yellow-grey sā paper, black ink, one sheet. **Size:** 30,2 x 27,5. **Appearance:** no writing on the back of the sheet. **Condition:** the sheet has been folded to a 9 x 8 size and much worn around. Some rust staining over the sheet. Some small holes with text loss at right lower corner.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: soñ kiv.

Paper amulet

Remarks: the sheet has a central grid of five by six fields, each of which contains the depiction of an identical goat, for a total of thirty goats. The amulet varies from others of this type in that some syllables have been added to each of these goats. Mostly it concerns the **ti pū ā** sequence, but the combination **nā ba ra** also occurs. The whole is surrounded by a double line of writing. This text is solely concerned with giving power to the wearer.

Mss 208, 211, 213, 223, 225, 231.

234

Cod.birm. 394. BSB, München

Pap tup

Material: yellowish sā paper, black ink, some pencil writing. **Size:** 21 x 9 x 3,5. **Covers:** front and back covers made of folded double layer paper covered on the outside with black lacquer, sides are also treated with black lacquer. **Appearance:** pencilled double line margins and guide lines. **Total number of folls:** 63. **Numbering:** none. **Links:** 15–6, 27–8, 39–40, 43–4 and 51–2. **Condition:** the links at folls 15–6 and 39–40 have been repaired by sewing.

Languages and scripts: Shan and Pali

Notebook with ‘ten’ and calendrical information

Remarks: on fol. 1 there are some pencilled notes in Shan, apparently written down at a more recent time than the manuscript itself. While the context of that what was written fails, the meaning of these jottings remain unclear. While they contain calendrical data, a translation follows: In the 3rd month on the 7th day of waxing moon (it) will disappear. The 11th day of waxing moon Muiñ Cit, on the 13th day, Muiñ Nai. Folls 2–14 show many drawings of ‘ten’ as well as lengthy instructions on how to use them. Folls 15–63 contain a miscellaneous set of diagrams and tables, indicating auspicious and inauspicious times, together with explanations and appropriate gāthās.

235

Cod.birm. 396. BSB, München

Pap tup

Material: yellow-grey sā paper, black and red ink, some red and blue filling in. **Size:** 34 x 12,3 x 3. **Covers:** double paper folded covers, treated with black lacquer. **Total number of folls:**

45. **Numbering:** none. **Links:** 2–3, 14–5, 18–9, 37–8, 51–2 and 54–5. **Condition:** edges bumped, front cover some parts rubbed away, some repairs at front and back cover.

Languages and scripts: Shan, some Pali and Burmese as Shan write it.

Notebook with tattooing, calendrical and magical information

Remarks: the Ms. is only partly filled with authentic tattooing and other magical designs. Many fols were originally left blank and these have at various subsequent times been filled with rough drawings and scribbling. In fols 1–21 the tattooing designs dominate, with depictions of tigers, one crocodile, monkeys, cats, pigs and some birds as well as some cak.

236

Cod.birm. 397. BSB, München

Pap tup

Material: yellowish-grey s̄a paper, black ink, red fillings in. **Size:** 24 x 9,2 x 1,5. **Covers:** the outside covers consist simply of a single layer of s̄a paper that has been lacquered. The sides are not lacquered. **Total number of fols:** 17. **Numbering:** none. **Links:** no links. **Condition:** a hole at the margin of fol. 9. Some pencil marks on inner side of the last fol.

Languages and scripts: Shan and Khuen.

Notebook with gāthās and topics concerning magic

Remarks: the chief information concerns gāthās, such as words with which to bless water before drinking it, or spells with which a person who has to face a legal proceeding obtains strength and improves his chances of success. Fols 1–3 contains the Upagupta gāthā, suitable to be uttered before meeting important personages, assuring that the person uttering it will make a favourable impression. Fols 4–9 also contain diagrams and explanatory text in Shan and Khuen. Fol. 10 has some scribbling. Fols 11–6 gāthās. Fol. 17 some ‘ten’.

237

Cod.birm. 412. BSB, München

Pap kin

Material: grey-brown s̄a paper, black ink. **Size:** 27,8 x 35,0 and 0,5 cm thick at the binding. **Cover:** no protective cloth cover. **Appearance:** this Ms. has no proper binding, in the middle there is simply a rope drawn through the fols. Fol. 8 reverse blank. **Total number of fols:** 8, folded at the left. **Numbering:** none.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with ‘ten’ and calendrical diagrams

Remarks: fols 1–3 contain some ‘ten’ and instructions. Fols 4–5 a diagram for calculating auspicious and inauspicious times. Fols 6–7 observe a ‘ten’ and instructions and the remainder of the Ms. calendrical has tables to calculate auspicious and inauspicious times.

238

Cod.birm. 418. BSB, München

Phuin phe ce āñ

Material: thin brown-yellow sā paper, black ink, black filling in the centre, one sheet. **Size:** 39,6 x 36. **Appearance:** no writing on the back of the sheet. **Condition:** clear signs that the document has been kept folded up in a small rectangle, but little sign of handling.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the sheet provides a complex diagram. In the middle a square divided in thirty-three triangles. These contain all thirty-three letters of the Pali alphabet. For the central triangle the sign for the sound 'dha' has been selected, and this sign has been given additional prominence by the fact that someone has drawn a thick black line around it. The diagram is surrounded by two-and-a-part lines of writing. The text refers to the fact that the whole of the sacred Buddhist writing has been written with the use of these thirty-three letters. Beyond the text are another sixteen diagrams which in their turn are surrounded by a double line of text, including some gāthās. This second text is surrounded by yet two more lines of text, giving instructions of how this drawing will protect its owner. The choice of the central syllable 'dha' is made by the religious specialist who made this amulet taking some aspect of the owner into account, such as his name or the time of his birth. Like many amulets, it is made for a particular individual.

239

Cod.birm. 422. BSB, München

Phuin phe ce āñ

Material: brown-yellow sā paper, black ink, red filling in, some pencil writing, one sheet. **Size:** 42,5 x 32,5. **Appearance:** one line of writing on the back of the sheet in pencil. **Condition:** some holes, involving some text loss. The back side shows clearly that the sheet has been much handled in folded state.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: unusually, there is a line writing on the back of the sheet. Written is ñuin kav khav khan pi pai cup tañ siñ than lvñ an kav suiv kai am vā. This is a statement about money transactions concerning the price of rice, the things bought, not including the price (obtained for) chickens. Apparently the owner was a Shan trader who used the back of his amulet to jot down some notes. The sheet contains three separate diagrams. At the lower right-hand side is a diagram arranged in the eight directions, surrounded by depictions of four Arahats, namely Upagupta, Dhammasara, Ceyasiñ and Kammase. The diagram in the lower left position is in the form of a waggon, flanked by two elephant-headed creatures. The remaining, upper diagram is in the shape of a ship, surrounded by three figures. One is apparently a mighty ruler, standing on a diagram of his own the other two would seem to be warriors. The chief symbolism of this amulet is to provide the bearer with travel protection, the waggon being for assistance whilst travelling on land, the ship for all movement on rivers. The amulet contains also three lines of gāthās in the Shan language, written in pencil.

240

Cod.birm. 423. BSB, München

Phuin phe ce āñ

Material: brown-yellow thick sã paper, black ink and pencil writing, red filling in, one sheet. **Size:** 49 x 29,8. **Appearance:** some writing on the back of the sheet in pencil. **Condition:** the sheet shows clear signs of having been folded up and much carried about and handled in the folded position. Some stains. Some holes with minor text loss.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the back of amulet contains two statements concerning auspicious and inauspicious times. Upper left, it says that in the first, second and third month the Thursday and Saturday are good days. Below, on the right hand side a similar small table, indicating inauspicious days.

The front side of the sheet has the depiction of four separate 'ten'. The one on the left depicts a demon standing on a cipher diagram, surrounded by gāthās. Above this 'ten' a written instruction referring to the beeswax that is needed to manufacture the candle. The second 'ten' consists of a relatively small depiction of a human head, surrounded by gāthās, referring again to the wax. On the right half of the sheet are a further two 'ten', the one furthest to the right another demon, this time with diagrams on top and below. These 'ten' are personalised, the bearer being able to follow the instructions, to make one of the candles, and to burn it as the occasion demands.

241

Cod.birm. 426. BSB, München

Phuin phe ce āñ

Material: pale-yellow sã paper, black ink, some red filling in, one sheet. **Size:** ca 52 x 82,5. **Appearance:** no writing on the back of the sheet. On the front some guide lines drawn with pencil. **Condition:** clear signs of the document having long been folded tightly and much handled and carried about.

Date: no date mentioned.

Languages and scripts: Shan and some Pali phrases.

Paper amulet

Remarks: the sheet contains three panels, the middle panel is dominated by a figure, who can easily be recognised as Yi Kvai Kham. He is standing with his arms stretched out and depicted with five women on either side. Underneath him are two animals, above him a three-headed elephant ridden by a lord, who is recognisable as Cav U Tiñ, the Lord of the Magical Lute, the legendary king of Muiñ Mao Luñ. Underneath, low on the page (still in the middle panel) a double naga and a frog, symbolic of the watery world beneath. The side panels are each filled with five symbolic figures, the lowest being another frog on the right and a deity left. Here and there is a short phrase in Pali. The three panels are surrounded by double line of text in Shan, with utterances such as: I have much power, where I go I shall succeed, when I meet women they will love me, when I enter a palace the king will accept me, riches of all kinds will come to me.

Mss. 81, 197, 206, 256.

242

Cod.birm. 429. BSB, München

Phuin phe ce āñ

Material: brown-yellow s̄a paper, black ink, some pencil guide lines, one sheet. **Size:** 44,1 x 43. **Appearance:** no writing on the back of the sheet. **Condition:** signs of the document having long been folded tightly and much handled and carried about, such as discolourings on the back and some small holes on the paper folds.

Date: no date mentioned.

Languages and scripts: Shan and some Pali phrases.

Paper amulet

Remarks: the upper part of the drawing in the central part of the sheet is relatively empty, having only four diagrams, each of three by three fields. The lower half is dominated by a drawing of an arhat, Sañkace, holding a begging bowl. This arhat sits on a symbolic throne, filled up with ciphers and short text in Pali. Left and right there are two female dancers, at their feet small fish-like symbols with a small gāthā written in Pali. In the upper half are four small diagrams each having nine fields. The whole is surrounded by three lines of Shan, a text beginning with: Om, I am Sañkace, let people, on whatever days they may have been born love me.

Ms. 248.

243

Cod.birm. 437. BSB, München

Pap tup

Material: greyish-yellow s̄a paper, black and some red ink, with red and some brown fillings in. One sheet. **Size:** 21,2 x 9,2 x 1,3. **Covers:** simple glued double layer paper covers. **Appearance:** a densely and skilfully written document. **Total number of fols:** 22. **Numbering:** none. **Links:** 10–1, 12–3 and 17–8. **Condition:** the paper is greasy from much handling.

Date: no date mentioned.

Languages and scripts: Shan and some Pali.

Notebook with calendrical and magical information

Remarks: the document contains a miscellany of diagrams, 'ten' and detailed instructions of how to use them. Each of the 'ten' is designed for a particular type of problem or situation, and the instructions sometimes specify, for example, how much wax must be used in the manufacture of the magical candle.

244

Cod.birm. 438. BSB, München

Pap tup

Material: yellowish-brown s̄a paper, black ink, red and yellow filling in, some pencilled sketches. **Size:** 18,5 x 8,5 x 2,0. **Covers:** simple shiny black lacquered outsides. **Appearance:** these shiny fronts have been added at some later time. They apparently were cut from a

different Shan Ms. They were then newly lacquered and were attached with cellophane. In contrast, the sides of the Ms have the reddish colour of old lacquer. **Total number of folls:** 52. **Numbering:** none. **Link:** 44–5. **Condition:** on fol. 46 an ink stain.

Date: no date mentioned.

Languages and scripts: Shan and some Pali.

Notebook with tattooing symbols and diagrams

Remarks: folls 1–10 contain depictions of tattooing symbols, the symbol of the pig dominating. Folls 11–24 chiefly diagrams and their use. The diagrams on Fol. 16 are specifically against being bitten by animals. Folls 25–52 contain a mixture of gāthās, diagrams and tattooing symbols, prominent among them the depiction of the pig, the cat and the monkey.

245

Cod.birm. 439. BSB, München

Pap tup

Material: yellow-brown sā paper, black ink, some pencil. There are red, yellow green orange fillings in. **Size:** 22,5 x 10,5 x 1,5. **Covers:** no covers, the outer front side is written on in black ink **Appearance:** the front side of the Ms and part of the back run have the margins indicated with multiple inked lines. **Total number of folls:** 21. **Numbering:** none. **Link:** 16–7. **Condition:** exposed pages much darkened and greasy with handling. Some repair, at fol. 1 and fol. 11.

Date: no date mentioned.

Languages and scripts: Shan, and some Pali.

Notebook with spells, diagrams and tattooing designs

Remarks: folls 1–2 gāthās. Fol. 3 tattooing designs. Folls 4–12 a long double column, the upper part filled with one-hundred-and-one identical human figures, the lower one various tattooing designs, cipher diagrams and cak. In the centre of the double column, at folls 7 reverse and 8 obverse a diagram with Sivali and a wealthy man. The text refers to magical might and fearful power. Fol. 13 a diagram and text on how to become wealthy. Folls 14–22 further diagrams and instructions as to their use.

246

Cod.birm. 440. BSB, München

Phuin phe ce āñ

Material: pale-yellow sā paper, black ink, red and yellow filling in, one sheet, some white paint to hide some lines that have been drawn too long. **Size:** 34 x 33,3. **Appearance:** no writing on the back of the sheet. **Condition:** some small holes. From the appearance of the back can be deduced that this sheet has been kept folded up and two squares show where the outsides of the folded packlet were as well as that it has been handled and carried about much as a travelling amulet.

Date: no date mentioned.

Language and script: Pali words as a Shan writes them.

Paper amulet

Remarks: the sheet has a central round diagram surrounded by a gāthā and the four most recent Buddhas, Kokassan, Konakuñ, Kassapa and Gotama (P. Kakusandha, Koṇāgamana, Kassapa and Gotama), the names of each of these Buddhas are written underneath. All four are shown in the same position of calling the earth to witness. Between the Buddhas a drawing of a cetiya. At the four corners there are triangular diagrams filled in with sacred syllables, thirty-two syllables per diagram. The whole is surrounded by multiple boxing in black ink. The prelast layers of boxing are connected in the four corners with a leaf-design.

247

Cod.birm. 442. BSB, München

Phuin phe ce āñ

Material: pale-yellow sā paper, black ink, one sheet. **Size:** 30,5 x 54. **Appearance:** no writing on the back of the sheet. The text is rather clumsily written. **Condition:** this sheet has been kept folded up and two squares show where the outsides of the folded packet were as well as that it has been handled.

Date: around the depiction of the crocodile is written: Sakkaraj 1314 khu, van: thut hu: av van: 2 (Monday), luin hā sam kham. Hav: sip kū:, van: 3 (Tuesday) inkā ho. At the top of the sheet is written: Luin 8 loñ 4 kham. Another short sentence at the top: van lai van 1. Of these various calendrical data the first one contains a date: C.S. 1314, the 5th month, the 3rd day of waxing moon. The year corresponds with 1952 A.D.

Languages and scripts: Shan, Pali and Burmese words as a Shan writes them.

Paper amulet

Remarks: the sheet contains a picture of a large crocodile with its tail turned towards the left. The crocodile is covered in clumsily executed symbols that have the appearance of being a sort of writing that was copied by somebody who did not know the script and had absolutely no idea of the meaning of what he wrote. This sheet is obviously a copy of some other document because the copier has written the day of copying in large letters at the bottom of the page. At the left side is a gāthā which may be translated as: please let much success come.

248

Cod.birm. 449. BSB, München

Phuin phe ce āñ

Material: grey-yellow sā paper, black ink, red, purple and brown-yellow filling in, some vowel signs i filled in with red ink, one sheet. **Size:** 54,3 x 35. **Appearance:** no writing on the back of the sheet. Some pencil sketch marks. **Condition:** this sheet has been kept folded up and two squares show where the outsides of the folded packet were as well as that it has been handled. Some stains.

Date: no date mentioned.

Languages and scripts: Shan, Pali and Burmese words as a Shan writes them.

Paper amulet

Remarks: the paper is dominated by an arhat, named Sangkace depicted with begging bowl.

Flanking the arhat are six women on either side. All women having their eyes turned towards the arhat, five of the women who are depicted at the left side of the sheet are depicted waving a bent stick in the air. Underneath these thirteen figures are red dotted lines that run into the surrounding text. This text is arranged in an oval shape, surrounding the group, underneath and besides there are three layers of text, at the upper side four lines. The innermost layer consists of ciphers. At the four corners of the sheet four birds are depicted, each of them identified in Shan writing. The upper left bird is identified as *kā vav*, the one at the upper right *nuk iñ*, the bird on the lower left is a *kā siñ*, and the one at the lower right is a *lañ tin*.

Ms. 242.

249

Cod.birm. 450. BSB, München

Phuin phe ce āñ

Material: thin grey *sā* paper, black ink, black and purple filling in, also purple filling in of the vowel signs *i* and *v*. Single sheet. **Size:** 69 x 46,3. **Appearance:** no writing on the back of the sheet. **Condition:** although the paper shows various folding lines, there is hardly any of the tell-tale smudging of the back that would indicate that it was handled as an amulet and worn around. Instead it would seem to have been kept folded up in some protected location from the moment of manufacture. No holes, some staining.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the paper is dominated by a three-headed elephant ridden by a figure that must be the legendary Cav U Tiñ, because he holds his three-stringed lute in the right hand. A servant holds an umbrella above his head as a sign of his rank. Various symbols and human figures fill up the whole centre of the page, among them two birds, *kā vav* and the *lañ tin*.⁶¹⁷ There is a depiction of a deity at each of the two upper corners, and of female deities at the two lower corners. The whole is surrounded by boxed in text three lines deep. This text does refer to Cav U Tiñ and his musical instrument, he brings success in matters concerning love and helps the traveller, so that he meets with no accidents.

250

Cod.birm. 452. BSB, München

Pap kiñ

Material: yellow-brown *sā* paper, black ink some pencil, some red filling in of the decorations and the vowel signs *i* and *v*. **Size:** 26 x 31,5 and 0,8 cm thick at the binding. **Covers:** no protective cloth cover. **Appearance:** smudging of the outer pages. Margins and guide lines drawn with pencil. **Number of folls:** 10, folded at the left hand side. **Numbering:** none. **Condition:** between folls 9 and 10 one fol. torn out. Fol. 10 partly torn.

Date: no date mentioned.

⁶¹⁷ The latter bird falsely identified as *sañ*

Languages and scripts: Shan and Khuen mixed.

Notebook with diagrams and gāthās

Remarks: fol. 1 pencil writing, partly illegible. Folls 1–10 various gāthās, 'ten', diagrams and explanations.

251

Cod.birm. 455. BSB, München

Phuin phe ce āñ

Material: thin brown-yellow sã paper, black ink, black filling, one sheet. **Size:** 52 x 32,5.

Appearance: no writing on the back of the sheet. **Condition:** some holes. at the folding edges. The document has been handled and carried about much as a travelling amulet.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Paper amulet

Remarks: the illustration on the sheet is dominated by the theme of a symbolic depiction of a vehicle on ten wheels, each wheel a cak divided by a cross into four fields. In the middle of the vehicle the Buddha is depicted, sitting on a three-layered throne, which is supported by two nagas. On the right side of the vehicle is a diagram and some lion-headed figures. Left of the vehicle a depiction of a symbolic tree with three layers of leaves, the symbol of the Tipiṭaka. In the open spaces some further symbols have been drawn, such as a round diagram, the fan of Sivali, a water container, and a candle.

252

Cod.birm. 458. BSB, München

Phuin phe ce āñ

Material: grey sã paper, black ink, one sheet. **Size:** 15,3 x 26. **Appearance:** no writing on the back of the sheet. **Condition:** the document has been handled and carried about folded up as a travelling amulet.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Paper amulet

Remarks: generally this sheet is to avert danger. The sheet contains on the upper half a picture of a demon holding two cak, sitting on a cak and having two further cak, one between elbow and knee and one in the right lower space, for a total of five cak. This is surrounded by ten small diagrams having nine fields each. On the lower half of the sheet is a depiction of a naga, and various diagrams. Surrounding this is a single line of text in Shan, mentioning that dangerous situations will be overcome.

253

Cod.birm. 467. BSB, München

Phuin phe ce āñ

Material: yellow-brown s̄a paper, black and red ink, red filling in, one large single sheet. **Size:** 82 x 74,2. **Appearance:** no writing on the back of the sheet. **Condition:** four holes. Two much darkened sections on the back show that notwithstanding its relatively large size it has been folded up and used as a travelling amulet.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Paper amulet

Remarks: in general this sheet is to bring luck in trade and with women. The large sheet contains many well executed scenes, symbols and diagrams, arranged in the central rectangular space. The dominating one on the middle left of the ce āñ is Cav Yi Kvai Kham, who is depicted four times, once as buffalo-headed figure, three times in human shape. As usual he is surrounded by women. On the left side of the sheet is a Cav U Tiñ on his three-headed elephant. In addition there are many others symbols, five times a person holding scales, (standing for good trade), the sun, the moon, a horse, a rat, two times a depiction of fire, a peacock, a stupa with the birds k̄a vav and lañ tin, a tiger, a lion, a crocodile, two kinnaris, a lizard with double tail, a man and woman in a blanket and two elephants twice. This is an unusual medley of themes, not so well ordered around an universal theme like most of the ce āñ. The whole miscellany is surrounded by five lines of writing interspaced by ten diagrams having sixteen fields each, four to the right, four left, one central above and one central below. The text refers specifically to Yi Kvai Kham, and nuk k̄a vav and lañ tin.

254

Cod.birm. 470. BSB, München

Pap kiñ

Material: grey-brown s̄a paper, black ink. **Size:** 34 x 49,5 and 3,5 thick at the binding. **Cover:** no protective cloth cover. **Appearance:** the margins are ca 4,5 cm broad. No pencil used to draw margins or guide lines. This appears to be a very old text, for the scribe has used no tone marking and the spelling of some words is rather irregular. **Total number of folls:** 120, folded at the right hand side. **Numbering:** numbers at the top of the page, many corrections in the numbering. **Lines:** 21 per obverse and reverse. **Condition:** trace of a former front page still at the binding. Much waterstaining in the lower part of the whole Ms. The first twenty folls some paper loss at the right margin, involving minor text loss on fol. 1 and fol. 3 obverse. A part of folls 111–20 has been torn off with much text loss.

Date: no date mentioned.

Donor: possibly on the missing title page.

Copyist: (fol 1 obverse, line 18) Care Cantā of the village Huv Nvñ, near Muiñ Svñ.⁶¹⁸ On fol. 23 reverse he mentions that he is a pupil of the famous Cav Kañ Suiv of Viñ Lav.

Language and script: Shan.

⁶¹⁸ South of Chiang Hung

Rhyming system: soñ khiv khāt.

Sihā Cakkyā (the lion of the Sākyas)

Remarks: the title is repeatedly referred to in the text, for example on fol. 40 reverse and fol. 41 obverse. It is a devout text, dealing with the thirty pāramī and the six guṇa.

255

Cod.birm. 476. BSB, München

Phuin phe ce āñ

Material: grey-yellowish sā paper, black ink, red and yellow filling in, one sheet. **Size:** 44,5 x 31. **Appearance:** no writing on the back of the sheet. **Condition:** some holes. The document has been handled and carried about folded up as a travelling amulet.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Paper amulet

Remarks: the sheet is dominated by the character of Cav U Tiñ, the legendary lute player, sitting at the left side of the central drawing space, on a throne with the symbols of sun and moon. A canopy above his head is replete with magical syllables. In the middle of the sheet his vehicle, the three-headed elephant. At the lower right side of the sheet is a diagram with thirty-two fields, with four arrows and a flying discus. Some smaller diagrams, a conch shell and a bow fill up some of the open space. Surrounding two lines of Shan text, with expressions such as: may my power be larger than Meru, may my words be stronger than all poison, may my power be larger than a thousand rulers.

256

Cod.birm. 477. BSB, München

Phuin phe ce āñ

Material: dark brown-yellow sā paper, black ink, and black red filling in, one sheet. **Size:** 27,8 x 29,5. **Appearance:** no writing on the back of the sheet. **Condition:** some holes along the folds in the paper, much wear. The folds and smudging show that this little sheet has been much handled in a folded up state as a travelling amulet.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Paper amulet

Remarks: the sheet is dominated by the character of Cav Yi Kvai Kham, holding two women, one on the right and one on his left side. He is sitting on a symbolic throne with ciphers and a small diagram. This central scene is surrounded by three lines of text. On the outside is a standing picture of a heavily armed lord, possibly another depiction of Yi Kvai Kham. The remaining three corners are filled in with depictions of plants. At the outer rim triple lines form the margin. The multiple symbolism is apparent, central is a symbol for having success in love matters, but also in an extended sense for winning over people. The weapons are there to help the bearer of the document to win in difficult situations, and the three plants may well stand for medicinal power.

Mss **81, 197, 206, 241.**

257

Cod.birm. 488. BSB, München**Pap tup**

Material: yellow-brown sā paper, black and some red ink, some blue crayon, some pencil. **Size:** 41 x 15 x 1,2. **Covers:** double paper, lacquered black on the outside and sides, the covers strengthened only at one side. **Appearance:** guide lines drawn with a metal style. **Number of folls:** 22. **Link:** 7-8. **Condition:** front cover once attached with cellophane but now loose. The back cover is still attached with a piece of cellophane. On fol. 7 and fol. 16 large black ink stains.

Date: no date mentioned.

Languages and scripts: Shan and some Pali.

Notebook with calendrical tables and magical diagrams

Remarks: folls 1-8 are chiefly devoted to gāthās and one calendrical table. Fol. 9 'ten'. Folls 10-22 a miscellaneous set of diagrams, gāthās, calendrical tables and explanations of how to use the tables.

258

Cod.birm. 490. BSB, München**Pap tup**

Material: yellow-brown sā paper, black ink, some blue crayon, some scribbling in red and blue biro. **Size:** 37 x 13,8 x 1,4. **Covers:** double paper, lacquered black on the outside, covers strengthened at all sides. **Appearance:** guide lines drawn with pencil, double margin lines on some folls drawn with ink. **Total number of folls:** 36. **Links:** 5-6, 16-7 and 18-9. **Condition:** left side on front cover one strengthening piece missing.

Date: no date mentioned.

Languages and scripts: Shan and Burmese.

Notebook with medicinal recipes and calendrical tables

Remarks: folls 1-2 contain calendrical tables. Folls 3-19 various topics concerning traditional medicine, dealing for example with types of fever. Folls 20-7 lists of ingredients in Burmese and with a Shan translation added. Folls 28-36 continuation traditional medicine, chiefly dealing with diagnosis.

259

Cod.birm. 491. BSB, München**Pap tup**

Material: white sā paper, black ink some red filling in. **Size:** 23,5 x 9,3 x 0,3. **Covers:** no covers: the Ms. is only a text fragment. **Total number of folls:** 12. **Links:** no links. **Condition:** the Ms. begins with a broken link, obviously long broken what is now the covering page is blackened and greasy with wear, the original writing now illegible.

Date: no date mentioned.

Language and script: Shan.

Fragment of a notebook with traditional medicine

Remarks: on fols 1–3 is the end of a medicinal section, referring to the use of a medicine, the ingredients of which must have been in the missing part of the text. Fol. 3 reverse, 4 and 5 various ‘ten’. Fol. 6–7 diagrams and gāthās. Fols 8–12 medicinal text.

260

Cod.birm. 495. BSB, München

Pap tup

Material: yellow-brown sā paper, black ink, some writing and drawing with pencil, some red filling in. **Size:** 12,6 x 13,8 x 3,4. **Covers:** no front covers, the beginning of the Ms. fails. A back cover has been sown on. This back cover has once been lacquered, the lacquer now almost wholly worn off. **Appearance:** guiding lines drawn with pencil. **Total number of fols:** 66. **Links:** 43–4, 53–4 and 61–2. **Condition:** some damage with paper loss, much water damage smudging with red and black ink stains on many pages. Fol. 1 torn and badly damaged. Some repairs with glue on fols 2, 17, 18, 19 and 20. The link at 53–4 is repaired with cellophane and here the text does not match.

Date: no date mentioned.

Languages and scripts: Shan mixed with some Khuen and Burmese as the Shan write it.

Notebook with calendrical tables, āñ and traditional medicine

Remarks: in fols 1–7 miscellaneous calendrical tables and traditional medicinal texts. Fols 8–15 chiefly āñ designs and accompanying spells. Fols 16–18 calendrical table and a ‘ten’, some āñ. Fols 19–23 diagrams to be used for medicinal diagnostic purposes, one āñ Sivali which is used for love magic. Fols 24–29 about interpreting types of cows, about how to breed cattle, how to heal horse diseases. Fols 30–34 some āñ, medicinal text about curing headaches. Fols 35–49 miscellaneous diagrams, āñ, ‘ten’, gāthās, instructions and short medicinal texts. Fols 50–66 deal more with devout matters, such as formulae with which to share merit, the methods of making Buddha images and how to found a cetiya.

261

Cod.birm. 496. BSB, München

Pap tup

Material: yellow-brown sā paper, black ink, some pencilled lines, filling in with red ink. **Size:** 19,8 x 10,1 x 0,9. **Covers:** the covers have been much darkened with handling, vaguely some design can be seen on the front and back page, and also it can still be discerned that once there must have been a strengthening strip of material glued on which long has fallen off. **Number of fols:** 15. **Links:** no links. **Condition:** many red stains, some smudging with red ink.

Date: no date mentioned.

Language and script: Shan.

Notebook with ‘ten’, āñ and calendrical drawings

Remarks: fols 1–3 diagrams and explanatory text. Fol. 4 ‘ten’ and instructions. Fol. 5 various āñ. Fols 6–11 chiefly ‘ten’ and instructions. Fols 12–5 a mixture of ‘ten’ and āñ.

262

Cod.birm. 498. BSB, München**Pap tup**

Material: yellowish sā paper, black ink, two lines of blue ink, very minor red and yellow filling in some pencil doodling. **Size:** 29,3 x 12,7 x 2. **Covers:** no front cover, back cover double paper now loose. **Appearance:** some scribbling drawn on back cover. **Number of folls:** 49. **Links:** 2–3, 3–4, 5–6, 7–8, 9–10, 11–2, 15–6, 17–8, 19–20, 21–2, 23–4 and 37 (in the middle of the fol.). **Line:** nine lines per half fol. **Condition:** the beginning of the Ms. is missing, folls 1–13 have some damage at the upper margin, as if rodents have gnawed at the Ms. but with only minor text loss on the first page. The link at the middle of fol. 37 is badly made, some text loss.

Date: no date mentioned.

Language and script: Shan.

Notebook with ‘ten’, āñ and traditional medicine

263

Cod.birm. 499. BSB, München**Pap tup**

Material: yellow-brown sā paper, black ink. Some red and dark brown and blue filling in, some pencil. On fol. 9 the figures are filled in (probably quite recently) with blue red, orange and brown crayon. **Size:** 40,5 x 16,7 x 1,5. **Covers:** black shiny lacquered paper, sides also treated with black lacquer, front cover double paper, back cover a single sheet. **Appearance:** the guide lines and some margins are drawn with pencil. **Number of folls:** 31. **Links:** 8–9, 20–1 and 30–1. **Condition:** the lacquer on the covers is much wrinkled and uneven as if had been at one time exposed to excessive heat. The back cover has some cracks in the lacquer, a hole and one corner is missing. The link at folls 8–9 has been repaired with cellophane. Minor water stains.

Owners: Sālā Sañ Cai and Nañ Kham who live at Muñ Yvn.⁶¹⁹

Date: no date mentioned.

Language and script: Shan.

Notebook with āñ, ‘ten’ and traditional medicine

Remarks: fol. 1 various āñ. Fol. 2 some tattooing designs suitable to be tattooed on the face. Folls 3–8 various āñ and instructions (on fol. 4 diagrams, one with a depiction of the legendary Cav U Tiñ). Fol. 9 a diagram with eight deities arranged in the eight directions, central is the goddess Nañ Siñ Huv. Fol. 10 ‘ten’, and, written with a blue biro the names of what probably once were owners of this notebook. Folls 11–6 various āñ and instructions. Folls 17–31 a mixture of diagrams, ‘ten’, āñ, instructions and some sections dealing with traditional medicine.

⁶¹⁹ South of Thaton

264

Cod.birm. 501. BSB, München

Pap tup

Material: yellow-brown s̄a paper, black ink on the first five fols, all the reverse in pencil and some purple crayon. Some blue, green and yellow filling in. **Size:** 21,6 x 9,4 x 0,5. **Appearance:** no covers, outer sides brown and greasy from handling. **Number of fols:** 10. **Condition:** this is a fragment of a notebook, fol. 1 is repaired with cellophane, but the connection is false, the text does not match.

Date: no date mentioned.

Languages and scripts: Shan and some Pali.

Fragment of a notebook on magic

Remarks: fol. 1 auspicious and inauspicious times. Fol. 2 diagram and explanation, about how to recognise a propitious piece of land. Fol. 3 several āñ, one in the shape of a bird, 'ten' and a small diagram to be drawn on the fingernail for luck when trading. Fol. 4 'ten' to be made and burnt for luck when trading. Fol. 5 some scribbling in ink and in pencil. Fol. 6 notes regarding traditional medicine. Fol. 7 rough diagrams and āñ. Fols 8–9 text of a romantic song. Fol. 10 some notes regarding auspicious and inauspicious times.

265

Cod.birm. 503. BSB, München

Pap tup

Material: grey s̄a paper, only pencil writing. **Size:** 19,7 x 9,4 x 0,5. **Covers:** no covers. **Appearance:** a fragment of a larger Ms. The present outer sides somewhat worn with wear, but it is still visible that they once formed part of a larger Ms. because still vaguely visible on the front is a 'ten' with its outline in red ink, on the back side of the fragment a demon and part of a table. **Number of fols:** 13. **Condition:** on fol. 2 some repairs in the text with white paint.

Date: no date mentioned.

Languages and scripts: Shan, Pali, and some Khuen.

Fragment of a notebook on magic

Remarks: fol. 1 gāthās in Shan. Fol. 2 a demon and āñ with Khuen script. Fol. 3 'ten', instructions of how to manufacture and use it in Shan and Pali. Fols 4–5 demons and āñ. Fols 6–7 a diagram for determining good marriage combinations as well as a list of medicinal ingredients. Fol. 8 diagram and gāthā. Fols 9–19 a list of medicinal ingredients and herbs. Fols 12–3 calendrical table and 'ten'.

266

Cod.birm. 504. BSB, München

Pap tup

Material: yellow-brown s̄a paper, black ink, some pencil. **Size:** 23,5 x 10 x 1. **Covers:** no covers. **Appearance:** fragment of a larger document, front and back much worn and darkened with wear, vaguely a text visible on front and back but now illegible. **Number of fols:** 21. **Condition:** some water damage in the middle through the whole document. Fol. 4 has been

glued double. Back side one corner missing, some text loss.

Date: no date mentioned.

Language and scripts: Shan and some Khuen.

Fragment of a notebook on magic

Remarks: fols 1–2 various āñ in Shan and Khuen. Fol. 3–20 chiefly diagrams and explanations in Shan (on fol. 12 Shan and Khuen script mixture). Fol 21 ‘ten’.

267

Cod.birm. 511. BSB, München

Pap tup

Material: yellow-brown sā paper, black and faded purplish-red ink and pencil. Some scribbling with pencil and crayon. **Size:** 19,5 x 12,5 x 2,2. **Covers:** double layer paper covers that once had been strengthened on all four sides and then lacquered with shiny black lacquer, subsequently on the front side almost all strengthening parts have fallen off, leaving a small part of lacquer still visible. **Appearance:** sides painted red, probably at a recent date, some of the red colour has seeped through from the sides into the paper. **Number of fols:** 32. **Link:** 10–1.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with āñ, cak and related gāthās

Remarks: fols 1–13 are chiefly devoted to āñ for a variety of purposes, such as to increase wealth, to protect against attacks by animals, to increase the popularity of a person, to make gains when trading and to ensure success in love matters. Fol. 14 has a series of cak which can be tattooed or engraved on precious metal and inserted under the skin. Folls 15–7 further āñ. Folls 18–31 a series of gāthās in Shan and Pali. Fol. 32 a final gāthā and some scribbling in pencil.

268

Cod.birm. 512. BSB, München

Pap tup

Material: yellow-grey sā paper, black ink, some pencil writing. **Size:** 21,5 x 12,8 x 2,2. **Covers:** double layer paper, lacquered shiny black. **Appearance:** guide lines drawn with pencil. **Number of fols:** 45. **Links:** 6–7, 19–20, 30–1 and 38–9. **Condition:** some insect damage. Some corrections with white paint. Link 6–7 is sown, apparently the wrong pages having been joined. The link 39–9 is loose. Folls 40–1 have been repaired by sowing them together.

Date: no date mentioned.

Languages and scrips: Shan, Burmese as a Shan writes it and some Pali.

Notebook with āñ, ‘ten’ and related gāthās

Remarks: in the Ms. lies a loose sheet of paper 20,5 x 11, with the picture of a carefully drawn ‘ten’ and no writing on its back. Apparently this has been placed in the document by a former

owner of the Ms. This separate sheet is a yellow-grey sā paper, not unlike that of the Ms, written on in black ink. Folls 1–2 ‘ten’ and the accompanying spells. Folls 3–45 chiefly āñ and ‘ten’ and instructions as to their purpose and how to use them. Several of them specifically for love magic.

269 **Cod.birm. 513.** BSB, München

Pap tup

Material: yellow-grey sā paper, black ink and red filling. **Size:** 20,8 x 9,4 x 1,6. **Covers:** double layer paper covers, outer cover worn dark brown one vague line of writing mostly illegible. **Appearance:** margins marked with double black lines, the space between them filled in with red ink. **Number of folls:** 35. **Links:** 16–7 and 31–2. **Condition:** the Ms. has one corner bumped. It is broken at folls 22–3, 23–4 and 24–5. Back cover sown on with red cotton thread.

Date: no date mentioned.

Languages and scripts: Shan and some Pali.

Notebook with cak, ‘ten’ and related gāthās

Remarks: folls 1–9 are chiefly filled with a variety of cak, sometimes with instructions on the exact place on the body where the design ought to be tattooed or, after being put on metal, inserted under the skin. Folls 10–6 chiefly ‘ten’. Folls 17–8 more cak. Folls 19–32 mainly gāthās. Folls 33–5 some ‘ten’ and instructions.

270 **Cod.birm. 514.** BSB, München

Pap tup

Material: off-white sā paper, text and illustrations partly written and drawn with black ink, partly with pencil. **Size:** 18,6 x 8,8 x 1. **Covers:** double folded paper front cover, lacquered, front cover with a cut-out central pointed bar design. No back cover. **Appearance:** the front cover has a brownish colour. Guide lines and margins drawn with pencil. **Number of folls:** 16. **Links:** no links. **Condition:** some white paint to correct textual errors on fol. 2.

Date: no date mentioned.

Languages and scripts: Shan, and occasionally Khuen and Shan mixed.

Notebook with āñ, ‘ten’ and related gāthās

271 **Cod.birm. 515.** BSB, München

Pap tup

Material: brownish sā paper, black ink, some pencil. **Size:** 20,7 x 9,7 x 1,2. **Covers:** only front cover. Of this cover half of the strengthening edges have long been worn off. **Appearance:** the illustrations have been coloured in roughly, apparently at the later date with pink ink that soaked right through the pages. **Number of folls:** 16. **Links:** no links. **Condition:** back page much darkened by use, incomplete MS, back part of the document apparently long lost.

Date: no date mentioned.

Language and script: Shan.

Fragment of a notebook with tattooing designs, āñ, ‘ten’ and gāthās

Remarks: fol. 1 calendrical diagram. Folls 2–5 tattooing designs, the symbol of the pig on all folls. Folls 6–16 various diagrams, āñ, ‘ten’ and gāthās.

272

Cod.birm. 517. BSB, München

Pap tup

Material: pale yellow sā paper, black ink. **Size:** 23,5 x 10,3 x 1,6. **Covers:** lacquered paper covers, each strengthened with a sheet of partly rusted metal. **Appearance:** guide lines and margins drawn with pencil. Fol 11 lower half, fol. 12 and fol. 13 upper half, as well as fol. 33 blank. **Total number of folls:** 37. **Condition:** front cover some damage at right upper side. Back cover some damage in the middle. Fol 1 has some rust marks. On fol. 10 text partially obliterated with whitener. Fol. 37 some rust marks.

Date: most probably (fol. 25) C.S. 1290. The year corresponds with 1928 A.D.

Languages and scripts: Shan, some words Khuen, some cipher code.

Notebook with calendrical tables, āñ, ‘ten’ and traditional medicine

Remarks: folls 1–4 devout opening text, inviting the deities. Folls 5–6 ‘ten’ and instructions. Fol. 7 a symbolic depiction of Nañ Siñ Huv, the depiction made out of all thirty-three letters of the Pali script. Folls 8–11 diagrams and related texts. Folls 13–5 various āñ, ‘ten’ and tattooing designs of birds and lizards. Folls 16–7 devout text with depiction of a worshipper and Cav U Tiñ, the legendary ruler of Muiñ Mao. Fol. 18 calendrical. Folls 19–21 medicinal, among other things instructions for women after having delivered a child. Folls 22–4 āñ, calendrical text and gāthā. Folls 25–31 a text describing auspicious and inauspicious times, describing the twelve months of the year. At the end of the text is given the date, as well as that the text was copied from Vicintā who lives at the village of Na Niv. Folls 32–7 various diagrams and gāthās.

273

Cod.birm. 521. BSB, München

Pap meu pe

Material: palm leaf, yellowish-brown, 2 punch holes. **Size:** 49,2 x 5,1. **Covers:** upper and lower dark brown covers, made of teak wood. Size of the covers 51,4 x 5,7 x 1.

Appearance: the wooden covers are undecorated. Thirty-four leaves are single pieces, the first and the last leaf have been specially strengthened, these two consist of three leaves that are sown together. Many folls have beautiful decorations of animals, surrounded by sacred syllables in typical Shan style. Margins ca. 4,5 cm. **Total number of folls:** 36, including front and back triple ones. **Numbering:** in the margin with the ka kā ... system. It shows that all folls stem from one original text, but also that the Ms. is in total disorder and incomplete. **Lines:** most folls 8 lines of writing on obverse and reverse. **Condition:** some water stains on the covers. The front cover has an oblique hole of approximately 2 cm diameter where a knot in the wood has come loose and has fallen out. This is where one of the punch holes should have

been. The original strings have been lost and the Ms. is provisionally held together with the help of a cotton cord, ca. 95 cm. long, wrapped around.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Part of a palm leaf collection of diagrams, āñ and appropriate gāthās

274

Cod.birm. 522. BSB, München

Pap meu pe

Material: palm leaf, yellowish-brown, 2 punch holes, two words of writing in red ink (fol.4). **Size:** 26 x 7x 1,9. **Covers:** no special wooden covers. The first three leaves have been sown together and have apparently always served as outer layer of the document, as shown by the discolouring, wear and the position of the thick knot of the end of the rope that holds the Ms. together. **Appearance:** beautifully executed traditional drawings. Binding rope ca. 54 cm. **Total number of folls:** 32. **Numbering:** none. **Condition:** much worn at the sides. Ca. 54 cm of what presumably is the original binding rope still present. Parts of folls 3, 4 and 5 missing, their present order not necessarily the original one. Fol. 25 some text missing.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Notebook with āñ, cak, tattooing designs and gāthās by Srā Vñsā

Remark: on fol. 4 in red ink are the words Srā Vñsā. This is the name of a person who is skilled in traditional knowledge, presumably the one who engraved these leaves.

275

Cod.birm. 523. BSB, München

Pap meu pe

Material: palm leaf, yellowish-brown, 2 punch holes. **Size:** 23,6 x 7,4 x 0,8. **Covers:** no wooden covers. **Appearance:** the original rope still there, ca. 44 cm, with a thick knot at one end, very skilfully executed drawings. **Total number of folls:** 20. **Numbering:** the system ka, kā ... has been used, showing that the present Ms. is incomplete and in total disorder. **Condition:** incomplete Ms. Corners worn, folls 3, 4 and 5 part of the fol. broken off with much text loss.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Fragment of notebook with āñ, cak, 'ten', tattooing designs and gāthās

Remarks: a miscellany of diagrams, tattooing designs and spells. There are recipes for making tattooing ink, one mentioning as ingredient the gall of humans and tigers. The tattooing designs include tigers, lions and nagas. One of the diagrams is to inscribe, with the appropriate spell, on a betel leaf. After chewing it, one will be able to negotiate successfully.

276

Cod.birm. 524. BSB, München**Pap tup**

Material: grey-white s̄a paper, black and red ink. Illustrations filled in with red, yellow, black and brown ink. **Size:** 16 x 8 x 2,8. **Covers:** front outer leaf black lacquer. **Appearance:** some scribbling on fol. 26. The inner side of the back cover has been painted black. **Total number of folls:** 53. **Links:** 1–2, 3–4, 7–8, 9–10, 12–3, 15–6, 18–9. 20–21, 34–5, 35–6, 43–4 and 48–9.

Condition: on many folls both text and illustrations partly rubbed away with age. The link 18–9 repaired by sewing. Folls 37–8 smudging.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Notebook with tattooing designs and related texts

Remarks: depictions of tigers and cats prevail, but there are also designs, based on birds, an insect, some cak and a horse.

277

Cod.birm. 525. BSB, München**Pap tup**

Material: yellow-grey s̄a paper, black and red ink. Some fillings in with red ink and with yellow and orange crayon. **Size:** 25 x 11 x 1. **Covers:** no covers. **Total number of folls:** 23. Numbering: none. **Links:** at 7–8 and 19–20. **Condition:** text fragment, outer pages much darkened by handling, some text still visible. The fragment has been extensively repaired with the paper substitution method. Folls 5–6 large ink stain.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with tattooing designs, āñ and ‘ten’

Remarks: folls 1–2 gāthās and āñ. Folls 3–5 tattooing designs, the symbol of the pig dominating, and instructions. Fol. 6 āñ. Folls 7–11 various tattooing designs, among them pigs, an elephant, a spider, a monkey, a naga and a tiger. Fol. 12 depiction of a human body divided into sections and a list, indicating what it means when one feels something unusual, such as a tic in a particular body part. Folls 13–5 instructions on how to become rich. Folls 16–23 chiefly ‘ten’ and instructions of how to manufacture them.

278

Cod.birm. 526. BSB, München**Pap tup**

Material: yellowish-brown s̄a paper, black ink, some pencil. Some red ink and whitener, probably added at some recent date. **Size:** 29,5 x 11,6 x 2. **Covers:** black paper covers glued on a text fragment, apparently at some later time, the front cover is glued on an illustrated side of the text, on the back cover are nine lines of writing in kaṃ ku that do not relate to this Ms. **Appearance:** the illustrations not very skilfully drawn. Fol. 10 and 32 lower half scribbling

with pencil. **Total number of folls:** 34. **Numbering:** none. **Condition:** right upper edge in half the Ms. missing, but only minor text loss on fol. 1, later on parts were apparently already missing when it was first written. Folls 25–6 sown together.

Date: no date mentioned.

Languages and scripts: Shan, Burmese as the Shan write it and Pali.

Notebook with cak, 'ten' and tattooing designs

Remarks: folls 1–6 gāthās and five cak. Folls 7–9 chiefly tattooing designs. Folls 11–21 chiefly cak and 'ten'. Folls 22–33 chiefly tattooing designs. Fol. 34 'ten'.

279

Cod.birm. 527. BSB, München

Pap tup

Material: black sã paper, written on with white kaṃ ku. **Size:** 37,2 x 12,4 x 0,9. **Covers:** front cover loose, this front cover has a double, partly overlapping strengthening flap, back cover plain. **Total number of folls:** 21. **Numbering:** none.

Date: no date mentioned.

Copyist and/or owner: Sañ Ñui.

Languages and scripts: Burmese as the Shan write it and Pali.

Untitled text about the dhamma

Remarks: opening words: jeyyātu yasmim̃ ca gāma cetta bodhisatto paṭivassati.... Final words: pu di ā hnañ prañ cum̃ i. In one of the margins in pencil the personal name Ñui has been written, this name also occurs in Ms. 280.

280

Cod.birm. 528. BSB, München

Pap tup

Material: black sã paper, written on with white kaṃ ku. **Size:** 39,2 x 13,8 x 1. **Covers:** paper covers flaps with wavy border pattern. **Appearance:** margin line on the left, drawn in white kaṃ ku at 2,5 cm. Fol. 20 reverse blank. Folls 21–2 some unskilful writing. **Total number of folls:** 22. **Numeration:** none.

Date: (fol. 22) C.S. 1236, the 10th month, the 9th day of waxing moon. The year corresponds with 1874 A.D.

Copyist and/or owner: Sañ Ñui.

Language: Burmese as the Shan write it.

Vinañcu (vinaya, the fourth part)

Remarks: on front cover written in white kaṃ ku: vi nanna cu. On fol. 22 mentions date and copyist and/or owner in a final neatly written line of writing. This name also occurs in Ms. 279.

281

Cod.birm. 529. BSB, München

Pap tup

Material: black s̄a paper, written on with white kaṃ ku. **Size:** 29,5 x 10,5 x 1,2. **Covers:** strengthened paper covers, from the strengthening flap a narrow straight band has been cut away. **Total number of folls:** 22. No page numbers. **Condition:** some insect damage without text loss.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it and Pali. One line of cipher code.

Notebook with āñ, gāthās and tattooing designs

Remarks: folls 1–5 chiefly āñ. Folls 6–12 chiefly gāthās. Folls 13–22 diagrams and tattooing designs. On fol. 22 one line in cipher code.

282

Cod.birm. 530. BSB, München

Pap Tup

Material: black s̄a paper, written on with white kaṃ ku. **Size:** 37,1 x 13,2 x 1,1. **Covers:** shiny black lacquered double paper covers with (vaguely visible) a cut-out pattern of two bars and hourglass in the middle. **Total number of folls:** 24. **Numbering:** none.

Condition: some insect damage in the middle and on the back of Ms. Some rodent gnawing in the middle with some text loss and on one corner without text loss.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Notebook with devout text, diagrams, āñ and gāthās

Remarks: folls 1–9 text on various types of moral behaviour. Folls 10–8 chiefly diagrams, āñ and instructions as to their use. Folls 19–24 gāthās for daily use and some further diagrams.

283

Cod.birm. 531. BSB, München

Pap tup

Material: black s̄a paper, written on with white kaṃ ku. **Size:** 45,8 x 17,7 x 1,1. **Covers:** only one black lacquered front cover with 5 cm overlap as strengthener. No back cover. **Appearance:** fol. 1 upper half and fol. 13 blank. **Total number of folls:** 13. **Numeration:** none. **Links:** 1–2 and 7–8. **Condition:** considerable insect damage without text loss. Some water damage with some text loss. Front cover partly sown on.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it, some Pali.

Notebook with philosophical cosmological tables

Remarks: folls 2–6 after a syllabic formula related to divisions of the Abhidhammapiṭaka follows a series of long tables. At first various sections representing philosophical ideas. Folls

7–10 a depiction of the various layers of Buddhist cosmology. Folls 11–2 circular diagram depicting stages of meditation.

284 **Cod.birm. 532.** BSB, München

Pap tup

Material: black sã paper, written on with white kaṃ ku. **Size:** 44,4 x 16,5 x 1,2. **Covers:** shiny black paper covers with strengthening flap front and back. **Appearance:** the back side is inscribed in reverse. **Total number of folls:** 19. **Numbering:** none. **Condition:** some minor water damage. Fol. 4 some text loss through water damage. Fol. 18 some text partially erased. Some folls including front and back cover sown together.

Date: various dates written in contract notes, the first contract is dated C.S. 1227, the 8th month, the 12th. day of waxing moon. The year corresponds with 1865 A.D.

Language and script: Burmese as the Shan write it.

Notebook with calendrical tables, religious texts and contracts

Remarks: folls 1–9 chiefly diagrams and explanatory texts concerning auspicious and inauspicious times. On fol. 5 there are also two lines with a note about a contract. Folls 10–19 has been written in reverse order. Fol. 19 begins with a formal contract, made up on front of the village elder of Yo Tvn, stating that for a duration of fourteen years, till the year C.S. 1241 Hrve Luñ is in debt. Hrve Luñ borrows fifteen tuñ baskets full of rice for consumption. When Hrve Luñ fails to give back the loan in the form of rice or sticky rice, he will pay the borrowed rice back according to the market price. The signature Hrve Luñ is written at the side of the contract. Fol. 18 contains five other contracts, one partially rubbed out. Fol. 17 medicinal notes. Folls 16–13 a devout text about ways to obtain merit. Folls 12–10 some tables and various notes about payments including further contracts. Fol. 10 also contains a diagram connected with auspicious times for housebuilding.

285 **Cod.birm. 533.** BSB, München

Pap tup

Material: black sã paper, written on with white kaṃ ku. **Size:** 41,3 x 14,5 x 1,0. **Covers:** only one black paper front cover with overlap and wavy cut out as decorated strengthener, no back cover. **Appearance:** left margin 2,4 cm. right side varying. **Total number of folls:** 21. **Numbering:** none. **Condition:** some water damage throughout, considerable text loss. Last fol. loose.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it and Pali.

Notebook with calendrical diagrams and texts

Remarks: folls 1–5 devout text. Folls 6–12 calendrical diagrams, explanatory text and ‘ten’. Folls 13–21 some text with predictions and calculations of auspicious and inauspicious times.

286

Cod.birm. 534. BSB, München

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 32,5 x 11,5 x 1,3. **Covers:** only a black lacquered front paper cover, front cover overlap and wavy cut-out as decorated strengthener, no back cover. **Appearance:** irregular margins. **Total number of folls:** 21. **Numbering:** none. **Condition:** some water damage.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it and Pali.

Notebook with devout texts, āṅ and traditional medicine

Remarks: folls 1–3 contain an exposition on the kammatṭhānas in Burmese as a Shan writes it. Folls 4–7 various āṅ and instructions on their use. Folls 8–10 a text on the dhamma. Folls 11–21 a mixture of gāthās, some lists of medicinal herbs and diagrams.

287

Cod.birm. 535. BSB, München

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 32,9 x 12,5 x 1,2. **Covers:** shiny black lacquered front and back double paper cover. Both show the cut-out double bar and hourglass pattern. **Appearance:** margins indicated by double lines left and right drawn with white kaṃ ku, 2,5 cm from the edge. The text between folls 13 and 20 is written in reverse. **Total number of folls:** 20. **Numbering:** none.

Date: on fol. 1 two dates are written. C.S. 1298. Underneath in a different handwriting stands C.S. 1289. The first date corresponds with 1936 A.D. The second one with 1927 A.D. On the reverse side another date C.S. 1300, the 8th month, the 13th day of waning moon, Sunday morning. The year corresponds with 1938 A.D.

Author and/or copyist: a monk at Kyoṅ Pvk Ta.

Languages and scripts: Burmese as Shan write it and Pali.

Three discourses on the Abhidhamma

Remarks: the text on the reverse side was apparently written at least two years after the text on the front side had been completed. On fol. 12, in Shan is also written that the monastery Pvk Ta possesses a large Buddha image, as well as the information that in C.S. 1299, the 6th month, the 5th day of waning moon, a Wednesday, the abbot of Kyoṅ Pvk To died at the age of 85, forty-five of these he had spent as a Buddhist monk.

288

Cod.birm. 536. BSB, München

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 32,9 x 12,5 x 1,2. **Covers:** black lacquered front and back paper cover, in front and back decorated with a cut-out double bar plus larger middle bar. **Appearance:** margins drawn with white kaṃ ku, 2,5 cm from the edge at the left, 3,2 cm at the right side. **Total number of folls:** 22. **Numbering:** none. **Condition:**

the lacquer on the covers worn off in parts through handling. fols 1–2 loose through much wear.

Languages and scripts: Burmese as Shan write it and Pali. Some words in cipher code.

Date: no date mentioned.

Notebook with diagrams, āñ, ‘ten’ and explanatory texts

289 **Cod.birm. 537.** BSB, München

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 36,7 x 12,3 x 0,6. **Cover:** black shiny lacquered front paper cover 3,3 cm overlap, no back cover. **Appearance:** this is only the beginning of the Ms. for what functions as back cover was part of the text. The latter part has been lost for a considerable while, for the remaining last page is dark and greasy. Signs of the original text, now illegible are still visible. **Total number of fols:** 14. **Numbering:** none. **Condition:** fol 13 some text rubbed away.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it and Pali.

Fragment of a notebook with tattooing designs and devout Buddhist texts

Remarks: fols 1–6 various tattooing designs and explanatory text. Fols 7–8 scribbling. Fols 9–14 gāthās and Buddhist prayers.

290 **Cod.birm. 538.** BSB, München

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 36,8 x 12,8 x 0,8. **Covers:** no covers, some lines of writing on the outer fol., also three diagrams vaguely visible on the outside, but illegible. **Total number of fols:** 13. **Numbering:** none. **Condition:** two corners bumped, some rubbing of outer fols: the kaṃ ku text and the illustrations are partly rubbed away.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it, some Pali.

Notebook on magical tattooing

Remarks: on fol. 3 there is a diagram with the symbol of Mount Meru, the accompanying text is almost illegible. Fol. 10 some cak.

291 **Cod.birm. 539.** BSB, München

Pap tup

Material: black sā paper, written on with white kaṃ ku. **Size:** 29,8 x 12 x 1,2. **Covers:** no covers, the Ms. is incomplete. **Appearance:** front fol. has twelve lines of writing on outside,

homage to Buddha. Where there are full text pages there are margins, right 1,5, left 2,5 cm. Back fol. has 13 lines of text. **Total number of folls:** 19. **Numbering:** none. **Condition:** two corners bumped, some rubbing of outer pages.

Date: (fol. 17) two dates mentioned, the older C.S. 1267, and below that another, newer date C.S. 1268, the 12th month, the 8th day of waning month. The years correspond with 1906 and 1907 A.D. respectively.

Languages and script: Burmese as Shan write it and some Pali.

Notebook with short texts on religion and calendrical reckoning

Remarks: folls 1–4 devout text in Pali and Burmese. Fol. 5 calendrical diagram and instructions. Folls 7–8 text in reverse direction. Folls 8 and 10 some scribbling and devout texts. Fol. 11 calendrical table and text. Fol. 18 end of devout text, rest of the Ms. scribbles.

292

Cod.birm. 540. BSB, München

Pap tup

Material: black sã paper, written on with white kaṃ ku. **Size:** 29,3 x 13 x 1,1. **Covers:** paper covers with overlap, the edge a wavy line. **Appearance:** margins indicated with white kaṃ ku on the left side, varying distance of 1,5–2 cm. Fol. 12 upper half scribbling. **Total number of folls:** 22. **Numbering:** none. **Condition:** cut away front and back, much rubbing, some part of the overlap is missing front and back. Cover sewn on.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it and Pali.

Notebook with tattooing designs cak, āñ and ‘ten’

Remarks: fol. 1 tattooing design and related text. Fol. 2 diagram to be used for increasing the banana harvest. Folls 3–7 tattooing designs, chiefly cats and tigers together with explanatory text. Folls 8–13 chiefly gāthās. Folls 14–5 tattooing designs. Fol. 16 cak and diagrams. Folls 17–22 various āñ and cak.

293

Cod.birm. 541. BSB, München

Pap kiñ

Material: yellowish-brown sã paper, black ink, some pencil. Filling in with red ink. **Size:** 32,3 x 24,5 and 0,7 cm at the binding. **Covers:** no protective cloth cover. **Appearance:** fol. 1 reverse right half cut off. Fol. 15 reverse missing. **Total number of folls:** 15. **Condition:** lower part of all pages worn away till deep into the text, sides also much worn, final part almost wholly detached from the binding.

Date: no date mentioned.

Language and script: Shan.

Notebook with tattooing designs, āñ and traditional medicine

Remarks: folls 1–3 tattooing designs, mainly cats and tigers. Fol. 4 list of vulnerable body parts during the month, medicinal recipe and āñ. Folls 5–11 various āñ, ‘ten’ and calendrical diagrams. Folls 12–5 tattooing designs and traditional medicine.

294

Cod.birm. 542. BSB, München

Pap kiñ

Material: pale-yellow sã paper, black ink, with blue red ink fillings of the vowel signs i and v. Illustrations filled in with yellow and red colour. Some pencil writing. **Size:** 25,5 x 32,2 and 0,5 cm at the binding. **Covers:** paper covers. **Appearance:** some pencil writing, and the drawings of two cats in ink on the front cover. A piece of rope has been attached 6 cm from upper edges, so as to form a loose loop with which the text can be hung. **Total number of folls:** 14, folded on the right side. **Condition:** damage on the middle of the right hand side of front cover, this damage is also on the front folls with some text loss on fol. 1 reverse and fol. 2. Covering paper darkened through much handling.

Date: no date mentioned.

Languages and scripts: Shan and Pali.

Notebook with magical protective devices

Remarks: fol. 1 obverse a Pali gatha in pencil, fol. 1 reverse medicinal recipe. Fol. 2 kham kav to invite the deities. Folls 3–4 chiefly gãthãs. Folls 5–6 medicinal information and a formula to be said over the earth before building a house. Fol. 7 ãñ to be used in love magic. Fol. 8 calendrical table and a medicinal recipe (in pencil). Fol. 9 tattooing design based on a depiction of a pig. Some protective ãñ, one of them to be rolled into a cigarette. Fol. 10 kham kav. Folls 11–4 ‘ten’, medicinal recipes and protective diagrams with their appropriate spells.

295

Cod.birm. 544. BSB, München

Pap kiñ

Material: brown-yellow sã paper, soaked in oil for insect protection, black ink, some pencil. **Size:** 26,5 x 35 and 0,8 cm at the binding. **Cover:** protective cloth cover, 30,7 x 36,5 partly torn. **Appearance:** various margin lines right and left, left sometimes double lines in ink, elsewhere single in pencil. Guide lines drawn with pencil. Fol. 22 reverse blank. **Total number of folls:** 22, folded on the right. **Numbering:** none. **Condition:** lower part of the folls worn, on fol. 1 with minor text loss.

Date: no date mentioned.

Languages and scripts: Shan, some Pali, some cipher code throughout the text.

Notebook with diagrams and texts for magical protection

Remarks: fol. 1 reverse some flower designs in pencil. 1 obverse blank but for a frame with pencilled flower designs. Folls 2–3 kham kav addressing Nañ Siñ Huv in which the rhyme system of kiv hã kho is used. Fol. 3 reverse medicinal. Fol. 4 text to be recited when binding the cotton siñcana cord around the wrist for protection. Fol. 5 ãñ and explanatory text. Folls 6–7 medicinal. Folls 7–8 kham kav (pãramitãjayãsutta). Folls 9–15 texts to be recited for protection, such as against dog bites, to bless a stick before using it as a weapon or to utter over a sleeping mat before reposing on it. Fol. 16 a ‘ten’ and instructions. Folls 17–20 ãñ and related texts. Folls 21–2 a ‘ten’ and instructions.

296

Cod.birm. 545. BSB, München

Pap tup

Material: yellow-brown sã paper black ink, pencil. Illustrations filled in with red ink. **Size:** 38,2 x 12,8 x 1,2. **Covers:** black double paper covers decorated with the cut-out pattern of two bars and hourglass. **Appearance:** some scribbling on folls 8–9 and fol. 11. **Total number of folls:** 22. **Numbering:** none. **Condition:** some damage at the sides, minor text loss. The covers have white crayon writing on the inside and have been sown on the main body of the Ms., apparently they stem from a different Ms. and have been added at some later time. Fol. 6 some blotting out with whitener. Fol. 11 almost loose.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Notebook with tattooing designs and instructions

Remarks: folls 1–2 tattooing designs, mainly cats. Folls 3–4 chiefly cak. Folls 5–10 chiefly tattooing designs and instructions. The tiger and the cat dominate among the designs. Folls 13–22 continuation of a great variety of tattooing designs, including monkeys and pigs.

297

Cod.birm. 546. BSB, München

Pap Tup

Material: yellow-brown sã paper, black ink, red filling in of illustrations and paragraph signs. **Size:** 28,5 x 11 x 2,8. **Covers:** no covers. **Total number of folls:** 45. **Numbering:** none. **Condition:** the whole Ms. has been sown together extensively at various times. At fol. 10 and fol. 37 the sown link connects text that does not belong together. Fol. 28 an ink stain.

Date: no date mentioned.

Language and script: Burmese as Shan write it. Various instances of the use of the cipher code.

Notebook with tattooing designs and instructions

Remarks: this Ms. has a rich variety of illustrations, demonstrating the wide range of designs that lend themselves to be tattooed. Apart from the popular tiger, pig and cat that also occur in numerous books with tattooing designs, there are warriors, demons, khon nam, many cak, elephants and goats.

298

Cod.birm. 547. BSB, München

Pap tup

Material: brown-yellow sã paper, black ink red filling in. **Size:** 29,4 x 11,5 x 1,5. **Covers:** outer sides had originally been strengthened by double layer, these outer layers have fallen off, leaving the decorative cut-away patterns, two bars and hourglass and one thick bar still covered with lacquer. **Appearance:** sides show traces of brown lacquer. **Total number of folls:** 21. **Numbering:** none. **Condition:** many insect holes, but no text loss. The back cover has been glued on at some later time.

Date: no date mentioned.

Language and script: Burmese as the Shan write it.

Notebook with tattooing designs

Remarks: fol. 1 diagram and instructions. Folls 2–21 chiefly tattooing designs and instructions. The tiger and cat are the dominant symbols used, but occasionally also a lizard, some cak and a bird.

299

Cod.birm. 548. BSB, München

Phā āñ piktan

Material: grey-brown cotton cloth, black ink. The designs have been filled in with black, yellow, brown, red, green and white paint. One sheet. Four triangular flags made of shiny golden-coloured cotton. **Size:** the central cloth 84,5 x 82,2. Each flag has a base of 18 cm and sides of about 80 cm. **Appearance:** two sides of the central cloth are seamed. The four corners have been tightly bound with a small piece of rope, at one corner an additional long yellow rope. No writing on the back of the sheet. Three of the flags have been roughly attached with staples. One flag is loose. **Condition:** rust staining across the sheet.

Date: no date mentioned.

Languages and scripts: Shan and Pali words.

Decorated canopy with four flags

Remarks: the long yellow-coloured rope attached at one of the corners shows how the cloth has been fastened, presumably above a Buddha image. The central canopy is dominated by a circular design depicting a central Buddha figure seated under the Bodhi tree. This is surrounded by various coloured layers of petals indicating a symbolic lotus. At the edge of this lotus are written some variations on the itipiso bhagavā theme. These again are surrounded by eight petals of the leaves of the Bodhi tree. The space between these eight leaves is used to depict various complex symbols: 1. the four lokapālas, 2. three lions, 3. nine wise men, 4. sun and moon, 5. seven nagas, 6. six times Vishnu, 7. a yakkha, and 8. eight arhats. The whole of this complex is in its turn surrounded by a ring of ciphers, and this in its turn by a Pali gāthā. To complete it all the four corners have been decorated with four cipher diagrams of twenty-five fields each. As for the flags, one of them has a depiction of the kinnari (a bird with the head of a woman) on a diagram of nine fields, together with a text in Pali. Another flag shows a warrior with bow and arrow in a similar diagram with nine fields and Pali text. The third a depiction of a yakkha in such a diagram and the fourth a hunter with tattooed thighs carrying a sword, with a diagram underneath that has four extra fields towards the four cardinal directions.

300

Cod.birm. 549. BSB, München

Pap tup

Material: yellow-brown sā paper, black ink. Illustrations filled in with red ink. **Size:** 30,8 x 10,6 x 1,1. **Covers:** covers have been partly folled double with wavy line cut out, covers and sides blackened with lacquer. **Total number of folls:** 24. **Numbering:** none.

Date: no date mentioned.

Language and script: Burmese as Shan write it.

Notebook with tattooing designs and instructions

Remarks: the whole Ms. is devoted to traditional tattooing. The tiger and cat is the most frequently depicted symbol, but there are also snakes, birds, warriors, cak and flags. Among the textual parts on fols 14–7 is a kham kav to the goddess Nañ Siñ Huv.

301

Cod.birm. 550. BSB, München

Phā āñ piktan,

Material: brown-yellow cotton cloth, black ink writing. The illustration in red, blue, green, light-blue, black and orange paint. **Size:** 90,5 x 93,5. **Appearance:** one sheet, at three of the four corners a piece of rope still hangs, ca 70, 32 and 11 cm in length. Along the outer rim a rope has been sown, 2 cm wide on all four sides. Such a rope is also used to bind the wrapping in which Tripitaka books are held. No writing on the back of the sheet, but a large circular reddish-brown stain is visible, being the result of a partial soaking through of the underground for the painting on the front. **Condition:** some staining over the sheet, some holes

Date: no date mentioned.

Languages and scripts: Pali as a Shan writes it and Shan.

Decorated canopy

Remarks: the decoration on this sheet dominated by a large wheel with twelve spokes. In the hub is a central Buddha on a throne under a Bodhi tree surrounded by a layer of text in Pali (Um namu Buddhanubhāvena etc.). Surrounding this in the spaces between the twelve spokes a warrior, the group of the first five arhats after the Enlightenment and in the ten remaining spaces each a single arhat. These are surrounded by the text Itipi so bhagavā arahañ sammā sambuddho etc. Surrounding this again twelve group scenes, each one provided with a caption. They comprise a yakkha, five deities, seven nagas, three lions, five Vishnus, five Brahmas, four deities, eight arhats, the sun and moon, five Indras and nine deities. In the four corners are four deities each of them provided with a name: Kuvera, Virupakkha, Virunaka and Tacaravi. The whole is boxed in a final square with concepts related to Buddhist philosophy, such as the ten pāramī.

Ms. 319

302

Cod.birm. 551. BSB, München

Pap kiñ

Material: thick yellowish sā paper black ink, pencil and some blue ink. **Size:** 21 x 42,2 and 1 cm thick at the binding. A knotted rope loop has been attached in the middle of the binding part. Margin lines at 1,5 cm drawn with pencil. **Covers:** paper covers front and back, some rough notes written in ink and pencil on front and back, front cover 3 cm shorter than the other pages. **Appearance:** fol. 6 lower half and fol. 7 blank. **Total number of fols:** 15. **Numbering:** none. **Condition:** some water stains at lower part of the Ms.

Date: no date mentioned.

Languages and scripts: a mixture of Shan, Burmese, Khuen and Pali.

Notebook with āñ and ‘ten’

Remarks: fols 1–4 gāthā, āñ, and ‘ten’ in Shan, Khuen and Burmese. Fols 5–6 traditional medicine and love magic. Fols 8–11 ‘ten’ and instructions in Pali, Khuen script. Fols 12–3 Shan and Khuen predictions. Fol. 14 rough notes and scribbling.

303

Cod.birm. 552. BSB, München

Pap kiñ

Material: yellow-brown sā paper, black ink. **Size:** 22,3 x 16,7 and 0,4 cm thick at the binding. **Covers:** no covers. **Appearance:** margins drawn with pencil, 2,3 cm right, 2,2 cm left. **Total number of fols:** 9. **Numbering:** none. **Lines:** 8–9 text per half fol. **Condition:** minor insect damage in margin region. Between fols 5 and 6 one fol. missing Fols 8–9 left part missing with considerable text loss.

Date: no date mentioned.

Languages and scripts: Shan and Khuen.

Notebook with ‘ten’ and related matters

Remarks: fols 1–3 instructions for making various types of ink for drawing differing types of ‘ten’. Fols 4–7 ‘ten’ and appropriate spells. Fols 7–8 some gāthās and scribbling. Fol. 9 ‘ten’ and instructions in Khuen script.

304

Cod.birm. 553. BSB, München

Pap kiñ

Material: yellow-brown sā paper, black ink, some pencil. **Size:** 31,3 x 50,3 and 0,3 cm thick at the binding. **Covers:** no covers. **Appearance:** margins drawn with pencil, 1,5 cm from the edge. **Total number of fols:** 6, folded at the right side. **Numbering:** none. **Condition:** lower part of Ms. worn away with text loss. Fol. 6 some holes with text loss. From evidence in the binding it appears that the Ms. is incomplete, a front and the back fol. has been cut off.

Date: no date mentioned.

Language and script: Shan.

Rhyming system: kvām loñ khun.⁶²⁰

Dānadāsa (on the benefit of dāna)

Remarks: fol. 1 some diagrams and scribbling in pencil and ink. Fols 2–5 text about various ways of making merit. Fols 5–6 text in pencil a romantic poem concerning love.

⁶²⁰ khuñ refers to the river Khong.

305

Cod.birm. 554. BSB, München

Pap tup

Material: yellow-brown sã paper, black ink and pencil, some blue biro. Filling in with red ink. **Size:** 29 x 13,9 x 1. **Covers:** no special covers. **Appearance:** on the front a rough drawing in ink depicting a turbaned male kneeling. **Total number of fols:** 18. **Condition:** the text has been extensively repaired with the paper substitution method. Folls 6–7 are sown together. On the back some ink stains and scribbling.

Date: no date mentioned.

Languages and scripts: Burmese as the Shan write it and Pali.

Notebook with traditional medicine, devout text and tattooing designs

Remarks: fol. 1 in pencil list of medicinal herbs, gãthã and a small diagram. Folls 2–9 a text about the time when the Buddha lived in the country Vaisali. Fol. 10 some scribbling. Folls 11–8 chiefly 'ten' and tattooing designs.

306

Cod.birm. 557. BSB, München

Phuin phe phã ãñ

Material: pale-yellow cotton, faded brown ink. **Size:** ca. 214 x 83. **Appearance:** some smaller holes. No writing on the back of the sheet. **Condition:** one big hole in the middle with the loss of some text and drawing, much water staining.

Date: no date mentioned.

Languages and scripts: Burmese and Pali as the Shan write it.

Stellar chart

Remarks: the sheet apparently must have been the private property of an astrologer (mo kãlã). It is a skilfully drawn document. On the left side there are symbolic depictions of sun and moon and a text describing lunar and solar eclipses. The rest of the sheet consists of a huge table, divided in twelve sections, one for each month, beginning with April. Explanatory expressions are written in Pali at the lower rim, in Burmese at the upper side of the sheet. At both upper and lower edges of the written text is a series of numbers, beginning with 1 at beginning of April and ending with 361 at the upper end. Numbers also run up and down from the middle at each month standing for the divisions of the visual night sky. For each month there is a symbolic depiction of stellar formations, in the shape of figures, marked by little rounds that are linked by lines. Many of the stellar formations are large, often crossing the lines that divide the months. Many stellar groups have been named.

307

Cod.birm. 558. BSB, München

Phuin phe ce ãñ

Material: brown-yellow sã paper, black ink, red filling in, one sheet. **Size:** 56 x 55.

Appearance: No writing on the back of the sheet. **Condition:** dark stains at segments of the back show that it has been used as a travelling amulet, this staining has partly gone through the thin paper. There are some holes with some loss of text and illustration.

Date: no date mentioned.

Languages and scripts: Burmese as Shan write it and some Tai Khuen influence in the Shan writing, a mixture of Shan and Khuen.

Paper amulet

Remarks: the sheet has a central diagram with twenty-five fields, depicting the twenty-four paccayas plus a central one, written in Khuen. This is surrounded by the symbols for sun and moon, as well as five smaller diagrams. This in turn is set in a diagrammatic frame of twenty-eight spaces, symbolic of all twenty-eight Buddhas plus four larger spaces at the four corners. This in turn is surrounded by a frieze of goats and four human shapes, made up from ciphers. Each of the goats and human shapes is surrounded by a gāthā. Along the outer rim of the sheet is a double line of writing in Burmese as the Shan write it. This text refers to the fact that all these symbols added up reach the auspicious number one-hundred-and-eight.⁶²¹

308

Cod.birm. 559. BSB, München

Suiv āñ

Material: white colour cotton, written on with black ink. **Size:** front, 57 front from top to waist, 56,5 at the back, width of a front panel 26,4, the sleeve 18 wide, at the neck 10 cm wide. **Appearance:** no buttons. The whole shirt consists of two layers. The whole of the outer layers front and back are blank, on the inside, however, one notices that it is covered with magical designs. These, however, are all in reverse, for it is only that what has seeped through the cloth by the person making this suiv āñ. We are here dealing with a hidden suiv āñ. Only when one turns the shirt inside out the black drawings and text become legible throughout. **Condition:** some rust stains.

Languages and scripts: Pali and Burmese as a Shan writes it.

Decorated shirt

Remarks: the front side is dominated by a huge insect-shaped diagram, surrounded by cak, diagrams and auspicious words. The back side has a central diagram of seven by seven fields, surrounded by eight smaller diagrams and four figures. The open spaces on the back are filled in by regular diagrams and texts, the whole is boxed in and surrounded by a line of text. This in turn is surrounded by a frieze of āñ and cak.

309

Cod.birm. 560. BSB, München

Suiv āñ

Material: yellow-brown colour cotton, with lining, written on with black ink, red filling. **Size:** 50,8 front from top to waist, 49,2 at the back, width one half 26,7. Sleeve 23,5 wide, neck 9 cm wide. **Appearance:** outside densely drawn over. At the right hand side lower edge of the shirt a small metal object has been sewn in the shirt.

Language and script: Pali as a Shan writes it.

⁶²¹ The number 108 symbolises an ideal complete number, probably because it represents in a special way the numbers 1, 2 and 3, for it is $1 \times (2 \times 2) \times (3 \times 3 \times 3)$.

Decorated shirt

Remarks: the upper neck and shoulder region are inscribed with the names of all twenty-eight Buddhas from Tariṅkara to Ariyametteya. The front side left and right is dominated by a rectangular panel in which human-shaped symbols are surrounded by diagrams. The lower part of the front panels each have a tiger holding a flag. The free space is filled up with circular symbols. The smaller diagrams on the front panels are somewhat unusual in that instead of showing nine fields equally distributed, the upper left and right ones are missing. Since there are thirty of these diagrams, this may well be a symbolic depiction of the thirty goats, an appropriate powerful symbol.

The back part has a central diagram with four arhats surrounded by small diagrams with four fields each, carrying a syllable, as well as Pali text. Above a series of tigers holding flags, round symbols and the whole set in a double layer of text.

310**Cod.birm. 561.** BSB, München**Phuin phe piktān**

Material: grey-yellow cotton, black ink, red blue yellow, brown and black filling in, one sheet. **Size:** 87,6 x 87,3. **Appearance:** no writing on the back of the sheet. On the four corners a rope has been tied, between 41 and 47 cm in length, two opposing sides have been seamed at the edge. **Condition:** staining over the sheet, some holes have been worn along the folds of the sheet.

Date: no date mentioned.

Language and script: Pali as a Shan writes it.

Decorated canopy

Remarks: in the middle is a depiction of an eight-sided lotus space, in which four Buddhas are depicted, surrounded by twelve arhats. The spaces between are filled in with syllables. The whole surrounded by the twenty-four paccayas. The lotus has eight leaves, filled in with four dead Upaguptas, and four living ones. The space between the leaves has been filled in by diagrams with twenty-five fields each and standing on these diagrams are the eight symbols of the eight directions, (the tiger being shown in the southern direction). At two of the tips of the lotus petals are depictions of Sivali, the remaining space is filled in with a colourful collection of symbols, diagrams, gāthās, deities, warriors, Naṅ Siṅ Huv, a tiger, a cat and a wealthy man.

311**Cod.birm. 562.** BSB, München**Phuin phe phā āñ**

Material: brown-yellow cotton, black ink. **Size:** 41,7 x 41,1. **Appearance:** all four edges have been sown around. No writing on the back of the sheet. **Condition:** rust stains. Some small holes.

Date: no date mentioned.

Language and script: Pali as the Shan write it.

Cloth amulet

Remarks: the sheet has a central diagram with sixteen fields, filled with syllables. This is surrounded by twelve drawings of Nañ Siñ Huv, each one boxed in, symbols of the various branches of learning. This in turn is surrounded by a line of writing, which at one stretch becomes double. Finally the whole is boxed in with triple line. Such a cloth may be used by men, women and children, all can profit by worshipping the Goddess of knowledge.

Mss 196, 199, 321

312 **Cod.birm. 563.** BSB, München

Suiv āñ

Material: greyish cotton, single layer, black ink, at the front filled in with red ink. **Size:** front top to bottom 54,1, width front panel at widest part 19,6, length at back 53,9, width 45,9, diameter sleeve 18,5, diameter neck 11,8. **Appearance:** edges seamed. **Condition:** minor rust stains and some small holes, no text loss.

Language and script: Pali as Shan write it.

Decorated shirt

Remarks: the front panels are dominated by diagrams all filled with alphabets. Altogether on front and back the alphabet is twenty-four times wholly depicted, symbolic for the twenty-four paccayas. Between the diagrams there are strings of well-known devout Pali sentences such as Itipi so bhagavā arahañ sammā sambuddho. Some cak fill in the open spaces. On the back the middle vertical space is filled with a series of thirteen diagrams each having nine fields. At the top of this series are two further diagrams. High on the shoulder region Pali sentences like Itipi so bhagavā arahañ sammā sambuddho. The shoulder blade regions are marked by two large diagrams. Below these, seven further diagrams, each with the whole alphabet and a different middle one. The open space is filled in with cak and Pali texts.

313 **Cod.birm. 564.** BSB, München

Phuin phe phā āñ

Material: brownish cotton, black ink, one sheet. Filling in with red ink. **Size:** 44,7 x 42,3. **Appearance:** no writing on the back of the sheet **Condition:** minor staining over the sheet, some small holes.

Date: no date mentioned.

Language and script: Pali words as Shan write them.

Cloth amulet

Remarks: the sheet has a central diagram with the thirty-three letters of the alphabet, the central one being accentuated. This is surrounded by diagrams of eight by eight fields filled with ciphers, the boxed in double lines are filled with red ink. These are surrounded in the four cardinal directions by four sitting Upaguptas each of them in a symbolic depiction of a monastery. The spaces between have been filled with some symbols connected with the sea and small diagrams each having nine fields fill in the space between. No boxing of the outer side. This amulet is mainly used to help obtain wealth. Upagupta is associated with wealth, for if one meets him accidentally and fills his begging bowl wealth will ensue.

314

Cod.birm. 565. BSB, München

Phuin phe piktān

Material: yellow-brown cotton, black ink, filling in with red ink. One sheet. **Size:** 87,9 x 83,9. **Appearance:** no writing on the back of the sheet. Much red filling in. The sheet has been seamed with a rough hand-stitch using bright red cotton thread. On three of the edges a short rope extends from the seam. **Condition:** some smudging. Some small holes. One edge missing with minor text loss. Minor staining.

Date: no date mentioned.

Language and script: Pali as a Shan writes it.

Decorated canopy

Remarks: the sheet has a central diagram fifteen by fifteen fields each holding a sacred syllable, boxed in doubly with a line of Pali writing between, summing up the twenty-four paccayas. Four Buddhas are depicted in the four cardinal directions. They represent the most recent Buddhas, namely Kakusandha, Koṇāgamana, Kassapa and Gotama. The regions between the Buddhas have been filled up with small round diagrams. At the four corners of the cloth are four depictions of a deity, one of them identified as Intha (Indra), each of these deities is surrounded by many cak and diagrams. Along the rim of the canopy there is another text boxed in also in Pali.

315

Cod.birm. 566. BSB, München

Phuin phe piktān

Material: golden-brown cotton, black and red ink, red and green and black filling in. **Size:** 49 x 49,5. **Appearance:** one sheet, seams at three sides the four corners have a small rope loop to which at three of the four loops a string has been knotted, the length of these strings are respectively 76,5, 74,5 and 87 cm. No writing on the back of the sheet.

Language and script: Pali as Shan write it.

Decorated canopy, possibly doubling as travelling amulet

Remarks: the sheet is decorated with a complex frame of black squares, each with a red sacred syllable. In the centre there are the four Buddhas (Kakusandha, Koṇāgamana, Kassapa and Gotama), surrounded by twelve arhats. Near the corners of this frame are six symbolic figures and the whole is boxed in with a double line and a line of writing in red ink. The writing consists of the beginning of the list of the twenty-four paccayas. The golden colour represents a golden sky. This is a relatively small piece to have been used as canopy. The discoloured patches on the back would indicate that this has been used as a travelling talisman.

316

Cod.birm. 567. BSB, München

Phuin phe phā ān

Material: dark grey thick rough cotton, black ink. One sheet. **Size:** 48,5 x 81,8. **Appearance:** upper and lower end seamed. No writing on the back of the sheet. **Condition:** various holes with some text loss in the lower middle part of the sheet, some of them partly repaired.

Date: no date mentioned.

Languages and scripts: Shan and some Pali words.

Cloth amulet

Remarks: the sheet has the naga as dominant symbol. In the centre is a diagram of six by six fields with syllables. At the four corners further smaller diagrams of three by three fields have been added. Four pairs of intertwined nagas, holding round diagrams, fill up the spaces between. A thick band of writing, four lines deep surrounds the whole scene. The rest of the space is filled up with various syllables of the alphabet, short gāthās and small diagrams. This piece of cloth shows no sign that it was used as travelling amulet, apparently it was kept in a stationary position.

317

Cod.birm. 568. BSB, München

Suiv āñ

Material: yellowish cotton, written on with black and red ink. Red, yellow, green and black filling of the two front and the two back figures, possibly at later stage. **Size:** 47 top to bottom front, width front half 22,2, width front half at waist 19,1, arm diameter 20, diameter neck 15 cm, and the length of back panel 44. **Appearance:** the shirt is made of two layers, only the outer layer is written upon. Some of the letters have been overwritten with black ink, this latter black ink was not water proof and has run out with some faded and illegible smudging. The suiv has been long kept folded inside out, and may have been used also as a travelling amulet, because particular parts of the cloth are much darkened by grease and handling. **Condition:** a hole at the left shoulder but no text loss.

Date: no date mentioned.

Language: Pali as the Shan write it.

Decorated shirt

Remarks: this shirt can be worn with the magic inscriptions on the outside or reversed, with the magic inwards. The dominance of the depiction of women on the front side gives rise to the thought that this protective shirt was specifically made for a woman. It is not unusual for a Shan woman to be drawn into warfare. This suiv āñ has been decorated with many diagrams filled up with numbers and syllables, but front and back are dominated by human figures, on the front side females, on the back males. The front females are surrounded by cak and the symbols of sun and moon, the males on the back carry much less of these surrounding symbols. The syllables in the diagrams are devoutly Buddhist, often referring to the Three Gems.

318

Cod.birm. 569. BSB, München

Suiv āñ

Material: grey-yellow cotton, written on with black and red ink. **Size:** 43 top to bottom front, width front half 25,2, width front half at waist 20,5, arm diameter 15, diameter neck 10,2 cm, length of back panel 42,4. **Appearance:** the shirt has two layers, plus an extra inner layer separately sown inside. This inner layer has a large diagram in red ink. The outer suiv is decorated on front and back in black ink. **Condition:** some repair in various places.

Language and script: Pali.

Decorated shirt

Remarks: the left front panel is dominated by a three-headed tiger depicted above various cak. On the right side there is a ten-headed warrior cak on his right. Above tiger and warrior each a complex diagram. The back central space is dominated by a diagram of the four Buddhas (Kakusandha, Koṇāgamana, Kassapa and Gotama). Also their initials are marked in a complex letter diagram, many diagrams fill up the whole back along the neck line. Six warriors are also depicted. The devout Buddhist phrase *Itipi so bhagavā...* occurs many times.

The red design on the inner back shows again a diagram that is dominated by the initials of the four Buddhas in a complex syllable formation, four minor diagrams around also have these initials in central places.

319

Cod.birm. 570. BSB, München

Phuin phe piktān

Material: brown-cotton, black ink, red and black filling in. One sheet. **Size:** 105 x 88,5. **Appearance:** the cloth has a rope sown along all the four edges. The knots of the four further holding ropes at the four corners are still there but these have been cut off at the knots. No writing on the back of the sheet. **Condition:** much staining over the sheet, several small holes.

Date: no date mentioned.

Language and script: Pali.

Decorated canopy

Remarks: the sheet has in the centre of a huge wheel with twelve spokes. Central is a Buddha conquering two nagas, his hand in *bhumisparsamudra*. Around this scene various devout Buddhist phrases, such as the Three Refuges. Around twelve scenes, such as the ten arhats, the five first disciples of the Buddha and each of the ten arhats, each of them with their name, as well as a Pali *gāthā*. The second ring of scenes consists of a more varied set of scenes such as eight arhats, three lions, an elephant, seven nagas, three singhas, three yakas, nine wise men, a *yakkha* on a horse, three devata. Surrounding the wheel a line of Pali. The rest of the sheet up till the four edges is filled up with a large number of cipher and letter diagrams.

Ms. 301

320

Cod.birm. 571. BSB, München

Suiv āñ

Material: brown-yellow cotton, decorated with black ink and red filling. **Size:** front length 49, width panel at waist 20,2, width at sleeve 16,8, diameter sleeve 17,5, diameter neck 10, back length 48. **Appearance:** the whole shirt is double layered, the inner layer a rough brown cotton, the outside a much finer material. The whole outer layers front and back are covered with magical designs. **Condition:** Some larger holes with some loss of text and patterns. The holes have been patched from the inside with pale orange-yellow patches, the sewing of patches was done with the help of a sewing machine. The stiches with white thread clearly visible through the whole double layers into the patterns. Two small red wax stains.

Language and script: Pali as Shan write it.

Decorated shirt

Remarks: the front panels are almost mirror images, below are depictions of a naga, yakkha, and lion, above the lions each a Cav U Tiñ, above the nagas each a large diagram. Even higher above these latter diagrams on each side central front a three-headed deity with a Brahma at the side, above Cav U Tiñ, at the top right-hand-side the symbol of the sun, on the left a symbolic moon. On the back the middle parts are dominated by a three headed elephant on a crocodile, surmounted by an elephant-headed figure flanked by bird-headed figures. Below a yakkha on double diagrams, flanked by smaller yakkhas and mythical lions at the sides. Above the lions are nagas, and above the nagas on both sides of the back panel a Brahma figure, the rest of the back is filled up with diagrams with syllables and ciphers. This shirt may have been made for a woman.

321

Cod.birm. 572. BSB, München

Phuin phe cē āñ

Material: brown sã paper, black ink, purple and black filling in, one sheet. **Size:** 60 x 51. **Appearance:** no writing on the back of the sheet. **Condition:** staining over the sheet, some holes. This sheet was repaired with cellotape on the back, which had a detrimental effect, tearing parts of the text.

Date: no date mentioned.

Language and script: Shan.

Paper amulet

Remarks: the sheet is dominated by Cav Yi Kvai Kham, here depicted as a figure with buffalo head, holding a woman in each arm. A further twelve women surround the central group. Above are four birds. The scene is surrounded by twelve lines of writing in Shan. The text concerns the usual good wishes, that all may go according to the laws, and as the Buddha has taught us, but also a reference to the various branches of knowledge of Nañ Siñ Huv, so that it is clear that these are depicted in the form of the twelve females.

Mss 196, 199, 311

322

Cod.birm. 573. BSB, München

Phuin phe ce āñ,

Material: pale-yellow sã paper, black faded ink, red and blue filling in, one sheet. **Size:** 48,5 x 54,6. **Appearance:** no writing on the back of the sheet. **Condition:** some staining over the sheet.

Date: no date mentioned.

Language and script: Pali as Shan write it.

Paper amulet

Remarks: the sheet is dominated by the depiction of an arhat holding a begging bowl. This

arhat is flanked by two people. This scene is surrounded by eight double tailed lizards as well as eight nagas, symbolic for wealth from all sides. Above and below the arhat there are some small diagrams. The whole is surrounded by six double-letter combinations forming a table with which one may calculate which categories of birthdays go well together. Also there are three lines of Pali writing. The chief purpose of the sheet is to have success and become wealthy.

323**Cod.birm. 574.** BSB, München**Phuin phe ce āñ**

Material: pale-yellow sā paper, black ink, brown-red and yellow filling in, one sheet. **Size:** 42,3 x 39,7. **Appearance:** no writing on the back of the sheet. **Condition:** some staining over the sheet. Two small holes.

Date: no date mentioned.

Languages and scripts: Pali as Shan write it.

Paper amulet

Remarks: the sheet is dominated by the symbol of the double-tailed lizard, repeated various times. One of these lizards is in the middle surrounded by a circle of Pali. A circle of four such lizards biting each other in the tail surrounds the central one. In the eight directions there are further double-tailed lizards, surrounded by a Pali text. The outer side of the sheet has a double line of writing. The whole is boxed in with an edging that has been marked with red-brown paint. The symbol of the double-tailed lizard stands for love, success and the acquisition of wealth.

324**Cod.birm. 575.** BSB, München**Phuin phe ce āñ**

Material: grey-yellow sā paper, black ink, red and yellow filling in, one sheet. **Size:** 28,4 x 34,2. **Appearance:** no writing on the back of the sheet. Discolouring on the back in parts show that it has been used as travelling amulet. **Condition:** some small holes, mainly at the folds of the paper.

Languages and scripts: Pali as Shan write it, Shan, as well Burmese as Shan write it.

Date: no date mentioned.

Paper amulet

Remarks: the sheet is dominated by a diagram and the usual series of animals in the eight directions. On the upper part of the sheet there are three cipher diagrams and some text, the upper two lines in Burmese characters, relating to the left diagram, the rest is in Shan. The whole is surrounded by six double letter combinations indicating what types of birthdays form auspicious combinations. Three lines of Pali writing end the sheet.

325

Cod.birm. 576. BSB, München

Phuin phe phā āñ

Material: yellow-brown cotton, black ink, red filling in, one sheet. **Size:** 45,7 x 46,5. **Appearance:** no writing on the back of the sheet. **Condition:** some staining over the sheet.

Date: C.S. 1296 (1934).

Sponsor: Pho Ok Sañ Kyañ.

Author: the abbot of Viñ Muiñ Hān.

Languages and scripts: Pali as Shan write it, Shan and Khuen.

Cloth amulet

Remarks: the sheet is dominated by the prints of two hands and two feet. In the centre a circular syllable diagram, surrounded by four sets of sacred syllables, Mata Pitu Upathānam, may the merit of the parents come and help. In the four directions between are the depictions of two hands and two feet in which the patterns of the lines in hands and feet have been accentuated. The upper line of text is Shan as the Khuen write it, the second line Pali as Shan write it, the rest in Shan. In this upper line are a date, the name of the monk who made this illustration as well as the person for whom it was made. The text also mentions that this is a hatta pāta yukkala, which gives metta to Pho Ok Sañ Kyañ, let no danger come to him, let him not get ill, let him be reborn well.

326

Cod.birm. 577. BSB, München

Phuin phe phā āñ

Material: grey-yellow cotton, black faded ink, black filling in, one sheet. **Size:** 24,8 x 21,6.

Appearance: no writing on the back of the sheet. **Condition:** some staining, possibly cello-tape marks, some small rust marks, some water stains, but no sign that it has been used as travelling amulet, probably it was all the time kept at home.

Date: no date mentioned.

Language and script: Pali as the Shan write it.

Cloth amulet

Remarks: the sheet is dominated by what looks like an arhat, but he is shown in the posture of Yi Kvai Kham, standing between two women. All three are standing on three syllable diagrams of three by three fields each. On the left side of the sheet the picture of an open begging bowl. This all is surrounded by two lines of writing, in the lower part the author had apparently run out of text.

327

Cod.birm. 578. BSB, München

Phuin phe ce āñ

Material: brown sā paper, black ink, red brown black yellow and blue filling in, one sheet. **Size:** 50 x 61,5. **Appearance:** no writing on the back of the sheet. Rather roughly drawn.

Condition: some staining over the sheet, many holes worn along the folding lines, greasy part on the back, apparently much used as travelling amulet.

Date: no date mentioned.

Languages and scripts: Shan, Burmese as a Shan writes it and Pali.

Paper amulet

Remarks: the sheet is dominated by a square with writing in Shan and Pali, surrounded first by a boxed in text in Shan and Burmese as the Shan write it, and then surrounded by thirty couples. The thirty men and women stand probably for all thirty nations. In each of the four corners a deity. The outer rim is surrounded by various diagrams. At the lower border depictions of Nañ Siñ Huv, Cav U Tiñ with an elephant, another Nañ Siñ Huv, a demon, an embracing couple and a final demon. Central text is to the intent of: 'People who see me will love me'.

328

Cod.birm. 579. BSB, München

Phuín phe phā āñ

Material: grey-yellow cotton, black ink, one sheet. **Size:** 180 x 97. **Appearance:** no writing on the back of the sheet. **Condition:** some small rust marks, some damage along a fold, some large brown stains, probably oil.

Date: no date mentioned.

Language and script: Pali as the Shan write it.

Cloth amulet

Remarks: the sheet has two complexes of diagrams, one on the left side of the sheet, one on the right. On the left side the diagram is dominated by eight nagas depicted in a circular frame, surrounded by Pali text. On the right side, a diagram with four nagas and four Buddhas, surrounded by various syllables diagrams, devoted often to the Three Refuges. The purpose of this sheet is mainly to live peacefully, something to be kept at home for that purpose.

329

Cod.birm. 580. BSB, München

Pap tup

Material: brown-grey sã paper, black ink, one line written with red biro, also much writing in pencil. Some brown and yellow crayon in illustrations. **Size:** 20 x 10,2 x 0,7. **Covers:** no covers. **Total number of folls:** 16. **Numbering:** none. **Links:** no links. **Condition:** outer pages much worn, under side greasy with handling. Some ink stains.

Languages and scripts: Shan, some Pali and Burmese as Shan write it.

Notebook with poetry, calendrical and magical information

Remarks: folls 1–8 text in Shan written with pencil, poetry khvãm vak style. Fol. 9 some scribbling in ink and crayon. Folls 10–11 writing in pencil, playful drawings. Folls 12–6 tattooing designs, cak and 'ten'.

330 **Cod.birm. 581.** BSB, München

Pap tup

Material: black s̄a paper, written on with white kaṃ ku. **Size:** 39,2 x 12,3 x 1,3. **Covers:** double paper lacquered red, with decoration cut out in the two pointed bars and hourglass pattern. **Appearance:** margins at ca 3 cm. The back of the Ms. has been written in reverse. **Total number of folls:** 24. **Numeration:** ka-kaṃ on the first twelve folls. **Links:** no links. **Condition:** minor insect damage.

Date: fol 13 has a date C.S. 1262) the 9th month, 6th of waning moon, a Tuesday. This was the date when the text up to fol. 13 had been completed. The year corresponds with 1900 A.D. Fol. 24 has three later dates, the first of these is B.E. 2470, C.S. 1288, month 1, 10th waning, a Wednesday in the morning. The year corresponds with 1926 A.D. Two later owners have put in a date, C.S. 1301 (1939 A.D.), and finally C.S. 1304 (1942 A.D.).

Language and script: Burmese as the Shan write it.

Notebook with medicinal and devout texts

Remarks: fol. 1 list of medicinal ingredients, and beginning of devout text concerning the Abhidhamma. Folls 2–12 continuation of the devout Abhidhamma text. Folls 13–24 medicinal list and text concerning the merit of King Asoka.

331 **Cod.birm. 582.** BSB, München

Pap tup

Material: black s̄a paper, written on with white kaṃ ku. **Size:** 38,5 x 13 x 0,7. **Covers:** double paper covers with a cut-out decoration of the pointed bars and hourglass pattern. **Appearance:** margins 2,6 left 2,3 right. **Total number of folls:** 24. **Numbering:** none. **Link:** 23–4.

Date: no date mentioned.

Language and script: Burmese as Shan write it.

The power of medicinal ingredients, part three

332 **Cod.birm. 583.** BSB, München

Pap tup

Material: yellow-grey s̄a paper, black ink and pencil. Filling in with red pink, black, grey and dark blue. **Size:** 38,5 x 12,9 x 1,8. **Covers:** no covers. **Appearance:** sides show traces of black lacquer application. Guide lines in pencil. Incomplete fragment. Fol. 32 lower half blank. Fol. 33 blank. **Total number of folls:** 44. **Condition:** water staining. Extensively but inexpertly repaired with paper patches.

Date: extrapolated from the first calendrical table, C.S. 1265. This year corresponds with 1903 A.D.

Language and script: Burmese as Shan write it.

Fragment of notebook with horoscopes, traditional medicine and ‘ten’

Remarks: folls 1–15 contains a kind of illustrated perpetual horoscopic calendar. The complete series consists of thirty sets of four years, each of them named, each of them provided with an illustration and a short description of what types of things might characterise that year. It can be assumed that the first set of four may be found behind the glued-on paper that strengthens the outer cover, and if this assumption is right, it the hidden years will be C.S. 1145, 1175, 1205 and 1235. The second set (of which only the final three years are visible) deals with C.S. 1146, 1176, 1206 and 1236, and so on till the final set of C.S. 1175, 1205, 1235 and 1265. This means that the complete table covers 120 years from C.S. 1145–1265, corresponding with 1783–1903 A.D. The illustrations, depicting a great variety of daily scenes and situations, are of interest to the student of traditional Shan culture. Folls 16–21 another calendrical table, also describing what may occur in particular years, but without the specifications of the C.S. dates. The end of the table is glued over with paper. The table is incomplete, a further ten years failing. Fol. 23 horoscopic table, related to the day of the week a person is born. Folls 24–7 further tables, one dealing with auspicious marriage combinations, one giving the good and bad days of the month. Folls 28–35 those folls that have been written on chiefly contain medicinal recipes and lists of ingredients, all written in pencil. Folls 36–44 chiefly ‘ten’ and related instructions.

333

Cod.birm. 584. BSB, München

Pap tup.

Material: yellow-grey sā paper, black ink, some red ink, some pencil, some red biro. A few red crayon fillings. **Size:** 39,1 x 12,8 x 0,9. **Covers:** double paper covers, black lacquer, decorated on front and back with the pointed bars and hourglass design. **Appearance:** margin drawn with pencil at the left, 2,2 cm. **Total number of folls:** 22. Numeration: none. **Condition:** front page left under corner minor damage, corners bumped.

Owner: U La Po.**Date:** C.S. 1294. This year corresponds with 1932 A.D.**Language and script:** Burmese as the Shan write it.**Notebook with tattooing designs**

Remarks: folls 1–10 a mixture of scribbling and tattooing designs, only the symbol of the tiger and the cat are used in various different forms, with occasional instructions. On fol. 11 some scribbling and in blue ink the name of a person, probably a former owner. He is U La Po of the State of Nyawngshwe, District Tuñ Lui, Village Tvñ Phui Lvñ. Folls 12–9 more tattooing designs and some scribbling the symbol of the cat dominating. On fol. 20, in red biro the date C.S. 1294, as well as Oñ Pā E, the name of the person who drew a small tiger in red ink on this fol. Folls 21–2 scribbling.

334

Cod.birm. 585. BSB, München

Pap tup

Material: yellowed sā paper, black ink. Red, orange yellow and grey fillings. **Size:** 39,9 x 17,3 x 1,6. **Cover:** double paper front cover, treated with black lacquer, back cover missing, on the page at the under side has a rough drawing of two humans in blue ink. **Appearance:** guide

lines drawn with pencil. **Total number of folls:** 35. **Numbering:** on fol. 22 is a fol. number 4, underlining the fact that the text consists of fragments that were falsely put together. **Links:** 2–3, 8–9 and 20–1. **Condition:** front cover upper right edge missing. Repairs with white paper glued on folls 10–1 (a false repair), 14–5 (false repair), fol. 16 (another break in the text), 22–3 and 26–7. This Ms. is composed of various fragments which have been falsely glued together, one fragment is in the Pa-O Language, a minority around Taunggyi.

Date: no date mentioned.

Languages and scripts: Burmese as the Shan write it, Shan, and Pa-O writing⁶²² their own language with Shan characters.

Fragments of a notebook with calendrical tables

Remarks: folls 1–2 contains a pencilled calendrical table beginning with C.S. 1220 to 1334, apparently in some disorder. There are a further seven figures (one for each day of the week) with ciphers added which form the key to the use of the calendrical table. Folls 2–9 is devoted to parts of an illustrated perpetual horoscopic calendar depicted in sets of four years, each of them named with a short description of what types of things might characterise that year. It can be reconstructed that the complete table covered 120 years from C.S. 1176–1296, corresponding with 1814–1934 A.D. At fol 10 is a false repair and somebody attempted with a rough drawing to complete the horoscopic calendar described above. Fol. 11–4 part of another calendrical table, broken off by another false repair. Fol. 15 part of a horoscopic calendar not unlike that of folls 2–9, but in five columns, beginning with the years C.S. 1190, 1220, 1250, 1280 and 1310 (respectively 1828, 1858, 1888, 1918 and 1948 A.D.). Fol. 16 text does not match. Folls 17–8 calendrical tables and text in Shan. Folls 19–22 chiefly scribbling. Folls 23–8 chiefly devoted to 'ten' and instructions in Pa-O and Shan. Folls 29–34 scribbling, some diagrams and text in Burmese as the Shan write it.

335

Cod.birm. 587. BSB, München

Phuin phe piktān

Material: brown-yellow cotton, in the centre, black ink, red, yellow blue-green orange filling in, one sheet. **Size:** 85,5 x 83,2. **Appearance:** no writing on the back of the sheet. **Condition:** various small holes, some rust stains, no text loss.

Date: no date mentioned.

Language and script: Shan.

Decorated canopy

Remarks: the sheet has a central Buddha sitting on a throne under Bodhi tree. Indicated next to the Buddha is the legendary Middle Country as well as the width and length of this country. The four directions are written around him, at his right is the direction South, North is above his head. Surrounding this Buddha and text is a circular band, divided in sixteen segments, symbolic for the sixteen regions of the world. There are indications of the distances between the centre and these regions. The regions are, beginning in the south and turning westwards, Saṅghanagara, Cetuttara, Mithilā, Pāvā, Pāṭaliputra, Vaiśālī, Rājagṛha, Banāras, Campā,

⁶²² The Pa-O are one of the chief divisions of the peoples who are probably best known as the Karens. The Shan call the Pa-O with the name Toñ Sū, apparently borrowed from the Burmese word Taungthu.

Kapilavastu, Koliya, Kauṣāmbī, Patuma, Karinkara, Srāvastī and Taksasilā. Most of these regions are readily identified as referring to towns or peoples in connection with the life of the Buddha. The animal symbols are buffaloes, monkeys, lions, kinnari, parrots, ducks, pigs, peacocks, bulls and various other types of birds. The distances vary from one day to two months of travel from the centre to the outer regions. Altogether an interesting symbolic depiction of the regions of the world as seen from a Buddhist perspective.

A. WORKS

- A history of Muñ Chuñkuv 181
 A teaching text in order to learn Tai Mao script 66
 A(pith)ammā cit kyaṃ 33
 Ānāpāna: syuphoi 111
 Āyuñ kyok pā 176
 A:phithammā viphañ 60
 Abhidhammacittagāthā Dhātugāthā Yamaka 176
 Aloñ aliñtamā 93
 Anatta dvāra pakāsanī syuphoi 97
 Anikasapho 94
 Aniruddha vatthu 107
 Aphithamsaṅkhaha, suttasaṅkhaha, vinayasaṅkhaha 11
 Apīthammā thātūkāthā 61
 Apithammā kāthā vathū 62
 Asupha phāwanā 106
 Butthanussati samatha 105
 Campūmaṅkyam 101
 Cloth amulet 197
 Cloth amulet 198
 Cloth amulet 199
 Cloth amulet 201
 Cloth amulet 202
 Cloth amulet 206
 Cloth amulet 217
 Cloth amulet 231
 Cloth amulet 232
 Cloth amulet 311
 Cloth amulet 313
 Cloth amulet 316
 Cloth amulet 325
 Cloth amulet 326
 Cloth amulet 328
 Cloth amulet yā vichai tin thvñ 216
 Dānadāsa 304
 Dānavisphana dīpanī 77
 Decorated canopy 301
 Decorated canopy 310
 Decorated canopy 314
 Decorated canopy 319
 Decorated canopy 335
 Decorated canopy with four flags 299
 Decorated canopy, possibly doubling as travelling amulet 315
 Decorated shirt 308
 Decorated shirt 309
 Decorated shirt 312
 Decorated shirt 317
 Decorated shirt 318
 Decorated shirt 320
 Desaṇa laṅkāra sassa baṇḍita vatthu 128
 Devout text without title 130
 Devout text without title 182
 Dhamma:liṅkālu: 6
 Dhammamaṅkalā sāya tīpanī 125
 Dibbopakāra kyaṃ 113
 Fragment of a notebook on magic 264
 Fragment of a notebook on magic 265
 Fragment of a notebook on magic 266
 Fragment of a notebook with 'ten' and calendrical information 230
 Fragment of a notebook with āñ, cak, 'ten', tattooing designs and gāthās 275
 Fragment of a notebook with calendrical tables 334
 Fragment of a notebook with horoscopes, traditional medicine and 'ten' 332
 Fragment of a notebook with incantations and 'ten' 164
 Fragment of a notebook with magical diagrams and tattooing designs 2
 Fragment of a notebook with tattooing designs āñ, 'ten' and gāthās 271
 Fragment of a notebook with tattooing designs and devout Buddhist texts 289
 Fragment of a notebook with traditional medicine 259
 Fragments of a notebook with magical, calendrical and medicinal matters 89
 Fragments of a tattooing manual 21
 Indigenous passport 68
 Jhanthā na: pā: 78
 Jinatthapakāsanī dutiya 103
 Jinatthapañcaseṭhila 104
 Jinṇatthapakāsanī 124
 Kālā kav chan 57
 Kāthā vatthū 36
 Kāyasuñ:ma sukta saṅkhaha kyaṃ 114
 Kammathān 171
 Khvām yāt nam 49
 Kihī cāritta 98
 Lik cañ phuik nā liñ 75
 Lik cav asubhabhāvanāyāna kyaṃ 5
 Lik cav cav tvai: ṇav maṅkala 10
 Lik huv tham luñ 42
 Lik peta:kat cū 45
 Lik phuñ nai cam lañ kam sin 34
 Lik sukta: nippanā 173
 Lik tham cav sithat catto aloñ phra: 9
 Lik: huv: tham: 174
 Loka kyaṃ 184
 Lokatham pit, pālādūkkhanā kyaṃ 54
 Mahā satipaṭhān vatthu dutiya:toi: 126
 Mahāpajāpati kotami vatthy 121

- Mahosatthā ū:maṅka 99
Maṅkalā sāra dipaṇi kyam: 79
Maṅkalā sārathā ruphoy 100
Maṅkalā tikā 69
Mathupiṅtika 12
Nāñ Kaṃ Sin 96
Nānākaṇavisesadhammapakāsītadīpaṇi 7
Nañ Muv Lvñ 52
Nippannā sut 67
Nībpan, rhve lan: silakhan: 74
Notebook concerning astrology, traditional medicine and 'ten' 140
Notebook concerning auspicious and inauspicious times 228
Notebook mainly devoted to 'ten' 139
Notebook on magical tattooing 290
Notebook on traditional medicine, calendrical diagrams and tattooing 147
Notebook with 'ten' and calendrical diagrams 237
Notebook with 'ten' and calendrical information 234
Notebook with 'ten' and calendrical information 82
Notebook with 'ten' and instructions to practise magic 186
Notebook with 'ten' and related matters 303
Notebook with 'ten', āñ and calendrical drawings 261
Notebook with 'ten', āñ and traditional medicine 262
Notebook with a copy of a poem 179
Notebook with āñ and 'ten' 302
Notebook with āñ, 'ten' and related gāthās 268
Notebook with āñ, 'ten' and related gāthās 270
Notebook with āñ, 'ten' and traditional medicine 263
Notebook with āñ, cak and related gāthās 267
Notebook with āñ, cak tattooing designs and gāthās by Srā Vñsā 274
Notebook with āñ, gāthās and tattooing designs 281
Notebook with astrological and medicinal information 169
Notebook with astrological texts, illustrations and diagrams 146
Notebook with astrology and tattooing designs 155
Notebook with auspicious and inauspicious times 167
Notebook with auspicious and inauspicious times, an indigenous almanac and tattooing designs 137
Notebook with cak and other magical diagrams 162
Notebook with cak, 'ten' and related gāthās 269
Notebook with cak, 'ten' and tattooing designs 278
Notebook with calendrical and astrological matters 58
Notebook with calendrical and magical information 243
Notebook with calendrical and magical themes 134
Notebook with calendrical and magical themes 135
Notebook with calendrical and magical themes 136
Notebook with calendrical and medicinal information 161
Notebook with calendrical data, tattooing designs and cak 144
Notebook with calendrical diagrams and 'ten' 229
Notebook with calendrical diagrams and instructions 143
Notebook with calendrical diagrams and tattooing designs 92
Notebook with calendrical diagrams and texts 18
Notebook with calendrical diagrams and texts 285
Notebook with calendrical information and magical diagrams 25
Notebook with calendrical tables and magical diagrams 257
Notebook with calendrical tables, āñ and traditional medicine 260
Notebook with calendrical tables, āñ, 'ten' and traditional medicine 272
Notebook with calendrical tables, religious texts and contracts 284
Notebook with calendrical, magical and medicinal information 227
Notebook with devout text, diagrams, āñ and gāthās 282
Notebook with devout texts 160
Notebook with devout texts, āñ and traditional medicine 286
Notebook with devout texts, medicinal information and tattooing designs 166
Notebook with diagrams and gāthās 250
Notebook with diagrams and texts for magical protection 295
Notebook with diagrams, āñ, 'ten' and explanatory texts 288
Notebook with gāthās and topics concerning magic 236
Notebook with incantations and magical diagrams 154
Notebook with information concerning magical tattooing 20
Notebook with magical and calendrical information 156
Notebook with magical and calendrical texts and diagrams 17
Notebook with magical and medicinal information 88
Notebook with magical diagrams and cak 157
Notebook with magical diagrams and protective formulae 151
Notebook with magical diagrams, formulae and medicinal information 168
Notebook with magical diagrams, medicinal texts and cak 158
Notebook with magical diagrams, tattooing designs and medicinal recipes 165
Notebook with magical formulae and diagrams 163
Notebook with magical formulae and drawings 177
Notebook with magical protective devices 294
Notebook with magical spells and diagrams 72
Notebook with magical spells, calendrical diagrams and tattooing designs 170
Notebook with magical spells, diagrams and tattooing designs 149
Notebook with magical spells, diagrams, medicinal

- information and tattooing designs 71
- Notebook with magical spells, tattooing designs and cak 148
- Notebook with matters on tattooing 85
- Notebook with matters on tattooing and list of medicines 86
- Notebook with medicinal and devout texts 330
- Notebook with medicinal and magical themes 132
- Notebook with medicinal and magical themes 133
- Notebook with medicinal matters, tattooing designs and calendrical tables 87
- Notebook with medicinal recipes and 'ten' 83
- Notebook with medicinal recipes and 'ten' 84
- Notebook with medicinal recipes and calendrical diagrams 91
- Notebook with medicinal recipes and calendrical tables 258
- Notebook with medicinal texts, tattooing designs, cak and 'ten' 145
- Notebook with medicinal, astrological and tattooing matters 123
- Notebook with miscellaneous Buddhist chanting 73
- Notebook with philosophical cosmological tables 283
- Notebook with poetry, calendrical and magical information 329
- Notebook with protective formulae, 'ten' and traditional medicine 153
- Notebook with protective spells and diagrams 178
- Notebook with protective spells and diagrams 180
- Notebook with short texts on religion and calendrical reckoning 291
- Notebook with spells and 'ten' 183
- Notebook with spells, diagrams and tattooing designs 245
- Notebook with tattooing and other magical information 16
- Notebook with tattooing designs 22
- Notebook with tattooing designs 298
- Notebook with tattooing designs 333
- Notebook with tattooing designs and cak 188
- Notebook with tattooing designs and instructions 24
- Notebook with tattooing designs and instructions 26
- Notebook with tattooing designs and instructions 27
- Notebook with tattooing designs and instructions 28
- Notebook with tattooing designs and instructions 296
- Notebook with tattooing designs and instructions 297
- Notebook with tattooing designs and instructions 300
- Notebook with tattooing designs and magical formulae 14
- Notebook with tattooing designs and medicinal information 23
- Notebook with tattooing designs and medicinal texts 142
- Notebook with tattooing designs and other magical information 15
- Notebook with tattooing designs and related texts 276
- Notebook with tattooing designs, āṅ and 'ten' 277
- Notebook with tattooing designs, āṅ and traditional medicine 293
- Notebook with tattooing designs, cak and medicinal spells 159
- Notebook with tattooing designs, cak, āṅ and 'ten' 292
- Notebook with tattooing symbols and diagrams 244
- Notebook with tattooing, calendrical and magical information 235
- Notebook with traditional medicine and astrology 150
- Notebook with traditional medicine and tattooing designs 90
- Notebook with traditional medicine, astrology, tattooing designs and cak 152
- Notebook with traditional medicine, devout text and tattooing designs 305
- Onkhyañ shitpā: 70
- Ornamental bookcase 80
- Pāramī saypā: 95
- Pakāraṇa nanti saṅkaha kyaṅ 129
- Palamattha phuṅ ciṅ 138
- Paper amulet 189
- Paper amulet 190
- Paper amulet 191
- Paper amulet 192
- Paper amulet 193
- Paper amulet 194
- Paper amulet 195
- Paper amulet 196
- Paper amulet 200
- Paper amulet 203
- Paper amulet 204
- Paper amulet 205
- Paper amulet 207
- Paper amulet 208
- Paper amulet 209
- Paper amulet 210
- Paper amulet 211
- Paper amulet 212
- Paper amulet 213
- Paper amulet 214
- Paper amulet 215
- Paper amulet 218
- Paper amulet 219
- Paper amulet 220
- Paper amulet 221
- Paper amulet 222
- Paper amulet 223
- Paper amulet 224
- Paper amulet 225
- Paper amulet 226
- Paper amulet 233
- Paper amulet 238
- Paper amulet 239
- Paper amulet 240
- Paper amulet 241
- Paper amulet 242
- Paper amulet 246
- Paper amulet 247

- Paper amulet 248
Paper amulet 249
Paper amulet 251
Paper amulet 252
Paper amulet 253
Paper amulet 255
Paper amulet 256
Paper amulet 307
Paper amulet 321
Paper amulet 322
Paper amulet 323
Paper amulet 324
Paper amulet 327
Paper travelling amulet 81
Part of palm leaf collection of diagrams, āñ and appropriate gāthās 273
Phalūvikchā 187
Phīthamṇā kyaṃ poñ 43
Phithamṇā pathan 63
Phithamma khunikyam 116
Phrase book Burmese-Shan 172
Pice aphithamā tukkatikka kyaṃ 50
Pikce savsī 122
Pit liñ 'vk yvt 8
Pothipikhiyā 110
Pramattha puṃ pyīñ uñ cvo saṅkaha payoka puṃ siñ 141
Puktānussatti 38
Puktavañ 29
Puktha ma:hāvañ cav mangnan 112
Puñabhetarāsī 102
Religious text without title 131
Sabbūlācātaka-vatthu 3
Samiñ: Cav Mantale: 175
Sampiṇḍanadīpakavatthu 76
Saṅvekavutthudīpanī dutiyā tai khā 118
Saraṇā suphoi 55
Shan poetry 185
Sīlakhanta mahāmūla nippanasuk 115
Sīlasammukkhā 109
Sihā Cakkyā 254
Sīlaphvañ tñāphvañ 46
Stellar chart 306
Suk ma:hāvā 59
Suktā nippānā 44
Suktā nippānā 47
Suktā nippānā 48
Sukta:nippānā, mvn tham 53
Sukta:nippānā: 30
Suktanībpāna kyaṃ 119
Sutsīla kham 37
Suvannasim sādha 13
Suvatta:kumara: 51
Tāna:gathā pārami khan vatthu 127
Tai Mao, Shan and Pali systems of writing 32
Tesanā saṅkaha lak sit 117
Text about the dhamma without title 279
Thātukāthā 39
Thamma rāsī 56
Thammāvūñlā kham 35
The power of medicinal ingredients, part three 331
Three discourses on the Abhidhamma 287
Tuttiñsa kāya saṃsip pai svñ 120
Upāsakā tāyakā viniksaya: 108
Venema:hāvā 40
Vesantarājātōkyam: 4
Vessandarā jātaka jātto krī: vatthu dutiyato: 19
Vīceyāthamma cav ho nuin 31
Vinañcu 280
Vine cūravā 64
Vinepācīk tikhā 41
Vinepārācīkkaṃ 1
Vineparivā: 65

B. AUTHORS

- Care: Nā Tuiñ, see Nā Tuiñ
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Cav Ko Li, see Ko Li
Cavphraratchkrū Mahāsīñkha Thammarattana
Kuruvutthi Seri Uttama Sumphomma Panya
Khattiya Mani Thammarācha Rāchavvāsa
Phiksū 216
Cre Iñta 13
Dhammadinna 11
Dhammuddharika Kandharambha 77, 103
Kañ Suiv 10, 254
Ko Li 59, 61, 62, see also Srirā Muiñ Pan
Kunasara 11
Los Ai, see Thak Loi Ai
Nāna Vacī Rupa Iñta 13
Nā Tuiñ 77, 103
Srirā Muiñ Pan 61, 62, see also Ko Li
Thak Loi Ai 137
Thammatiñna 11

C. SCRIBES, DONORS AND FORMER OWNERS

Abbreviations: S Scribe, D Donor or Sponsor, O former owner

- Ai Cam (D) 37
 Ai Kham: Lū (D) 5
 Ai Khik Cā (D) 35
 Ai Ko (D) 35
 Ai Sañ Ciñtā (D) 77
 Ai Suiñ Vñ (D) 115
 Ai Uiv Huin Lviv (S) 31
 Cai: Kyan (D) 77
 Cai: Moñ (D) 19
 Care Van It (S) 75
 Care Cantā (S) 254
 Carop Liñ (D) 93, 94
 Cav Intā (D) 112
 Cav Kiktisaravanna (S) 29
 Cātakā Kham: (D) 124
 Cātakā Kyoñ: Phuv: (D) 69, 70
 Cātakā Me Kyoñ: Nañ: Suiv (D) 124
 Cātakā Me Sañcakkā Huin: Kham: (D) 74
 Cātakā Meu Sañ Kan Kam (D) 127
 Cātakā Pi Tā: Vñ (D) 128
 Ciñtā (S) 46
 Cit Cham (S) 38
 Crā Nān Ciñ (O) 170
 Cre Iñta (S) 13
 E Cai (D) 43, 44
 E Say (D) 8
 Indā (S) 19
 Kam Siñ (D) 9
 Kham Suiv (D) 5
 Kham Vñ (D) 102
 Kham: Phan (D) 103
 Kham Kyan (D) 111
 Khiñ Kyoñ: N+at (D) 4
 Khiñ Loi Man Huiñ (D) 110
 Khiñ: Kroñ: (D) 5
 Khiñ: Loi Lai: Kham: (D) 76
 Khun Moñ (D) 107
 Khun Thun Vañ Kham (D) 122
 Kun: family (D) 29
 Kyoñ Charā Visa (D) 78
 Kyoñ Mai Kham Lun (D) 122
 Kyoñ Sañ Kvai (D) 117
 Luñ. Sañ Kann (D) 95, 96
 Luñ: Hiñ Lvai (D) 8
 Luñ: Kyoñ: Kyā (D) 126
 Ma Kyoñ (D) 97
 Mai Kyoñ Sai (D) 97
 Mai Siñ Man Huiñ (D) 60
 Me Cañ N?uñ (D) 115
 Me Cātakā Nañ Kū (D) 128
 Me I Kham: Mat (D) 175
 Me Kham Ko (O) 187
 Me Kyoñ Kham (D) 121
 Me Kyoñ Nāñ Mu (D) 117
 Me Kyoñ Phra'taka Num (D) 99
 Me Kyoñ: Nañ: Mai (D) 103
 Me Kyoñ: Nvt (D) 4
 Me Ok Kyoñ (D) 48
 Me Phrātaka Kyoñ Ci (D) 119, 120
 Me Phrā:takā Kyoñ: Phan (D) 125
 Me Pracātaka Kyoñ Vay (D) 19
 Me Thao Nai Tuik Mun (D) 115
 Me Sañ Nañ Yuñ (D) 122
 Me Sañ U (D) 13
 Me Thai Phrā:takā: Kham: Huiñ: (D) 138
 Me Thav Kamnan Vi (D) 9
 Mī (O) 24
 Moñ Ñi (S) 33
 Mrui Carè: Bui Vñ m(D) 113
 Ñāna Vaci Rupa Iñta (S) 13
 Nai Cā:takā: Sañ Kann (D) 55
 Nai Khav Cai (D) 43, 44
 Nai Kroñ: (D) 5
 Nai Phrātakā Mai Siñ (D) 61
 Nai Sañ Suriya: (D) 38
 Nai: Loi No Siñ (D) 76
 Nai: Mun (D) 56
 Nai: U (D) 8
 Nañ Cam (D) 103
 Nañ Chova (D) 113
 Nañ Ciñ Kham Phan (D) 127
 Nañ Kham (O) 263
 Nañ Kham Muñ (D) 12
 Nañ Lā (D) 127
 Nañ Liñ (O) 160
 Nañ Luin Kham (D) 19
 Nañ Mun Cam Hom (D) 59
 Nañ Mya (D) 176
 Nañ Nañ Mvn (D) 129, 130
 Nañ Ñuin (D) 95, 96
 Nañ Pi Ñā I (D) 101
 Nañ Thvn (S) 171
 Nañ Yuñ Lan (D) 3
 Nañ: Sā. (D) 5
 Nañ: U: (D) 77
 Nāñ Phuñ: (D) 69, 70
 Nāñ: (D) 102
 Nāñ: Phan (D) 103
 Nen Ai Cañ (S) 37
 Ok Kham: Liñ Nun: (D) 79

- Ok Kyoñ: Kū (D) 114
 Ok Loi Siñ Huiñ: (D) 79
 Ok Sañ Kan: Khiñ (S) 173, 174
 Oñ Pā E (S) 333
 Pakā Po Mvñ Kyoì (D) 33
 Pan Nū (O) 160
 Pan Tì (D) 46
 Pā Kyoñ Nvi. (D) 108, 109
 Pā Kyoñ: Phvñ (D) 126
 Pā Kyoñ: Yuñ: (D) 102
 Pā Mun (D) 106
 Pā Sañ Mun (D) 105
 Phakā Kham Huiñ. (D) 6
 Phākā Cai (D) 63
 Pho Ok Sañ Kyan (D) 325
 Phrātakā Chai Luñ (D) 12
 Phrātakā Cintā (D) 116
 Phrātakā Kham Svn (D) 65
 Phrātakā Mun Svñ (D) 39, 40, 41, 42
 Phrātakā Mvñ (D) 48
 Phrātakā Pan Phak Nvñ (D) 122
 Phrātakā Pu Mai (D) 50
 Phrātakā Sirā San. Kann. Yuv (D) 54
 Phrātakā Srā Po Tañkye (D) 119, 120
 Phrātakā Tham Nuin (D) 61
 Phrā:ama Me Kyoñ Cum: (D) 5
 Phrā:takā Kham: Svn: (D) 6
 Phrā:takā Kyoñ: Yì (D) 125
 Phrā:takā Ma Nañ: Kham: Yuñ. (D) 6
 Pì Carop Tan (D) 102
 Pì Phrā:takā Kyoñ: Phuñ: (D) 5
 Pì Sañ Yi (O) 186
 Pì Sañvi Yvt Kham: (D) 8
 Po Cam Myuv Van (D) 62
 Po I Kham: Mat (D) 175
 Po Nañ Kam (D) 122
 Po Nuin (D) 45
 Po Puin Srā Olta (D) 19
 Po Sancakkā Lāv: Yì (D) 74
 Po Sañ Canta (D) 185
 Po Sañ Muiñ Tat (D) 30
 Po Sañ Sira Sañ O (D) 122
 Poñ Nā (D) 35
 Pu Hiñ (D) 47
 Pu Kyoñ Lam (D) 3
 Pu Kyoñ Sañ Vī (D) 121
 Pu Loi Huiñ (D) 54
 Pū Kyoñ Kham U (D) 114
 Pū Kyoñ (D) 129, 130
 Pū Sirā Khe (D) 106
 Pu: Lvai Svai: Kham (D) 11
 Sañ Cai Toñ Yvā: (D) 30
 Sañ Care (D) 1
 Sañ Ca:re Khuiv Kham (D) 61
 Sañ Ciñta (D) 13
 Sañ Kann Moñ (D) 93, 94
 Sañ Kan: Ai (D) 103
 Sañ Kan: Cham Khav (S) 173, 174
 Sañ Lun Kū (D) 115
 Sañ Nui (S and/or O) 279, 280
 Sayasaw Thatana Laba (S) 116
 Sālā Sañ Cai (O) 266
 Srā Thak Loi Ai (O) 137
 Srā Vñsā (S) 274
 Sui Cin (D) 19
 Suk. (D) 102
 Tan Ke Num (D) 51, 52, 53
 Toñ Kham (S) 29
 U La Po (O) 333
 Vicintā (O) 272
 Viyathu (O) 215
 Yāla:kumsi (S) 31
 Ye Hvm In (D) 37
 Yvt Kham Luin (D) 64
 Yvt Nuin Lū (D) 75

D. GEOGRAPHICAL NAMES

Names of monasteries are marked with (M)

- Bhamo 110, 181
Chiang Tung 79
Chiangdaw 176
Chiangmai 102, 176
Cun To 48
Huñ Sañ 39, 40, 41, 42
Huv Nvñ 254
Huv Phai Van Kvñ: 8
Inle 202
Kampocaratha 5
Khuiv Kvai 3
Kiñ To 56
Kun Yum 128
Kvñ Viñ 47
Kyoñ Hiñ (M) 75
Kyoñ Lvi Lvñ (M) 216
Kyoñ Pvk To (M) 287
Kyoñ Pvñ Ta (M) 287
Kyoñ To Yā (M) 43, 44
Kyoñ Umlun (M) 31
Lankavadi 5
Liñka'vatī 5
Mae La On 160
Mae Phim Loi 97
Mae Ping River 116
Maehongson Province 19, 102, 160, 218
Man Kun 4
Man Mun 13
Man Sū 64
Mongkung 5
Mrui River 107
Muiñ Chuñkuv 181
Muiñ Mok Mai 126
Muiñ Mun 231
Muiñ Nañ 10
Muiñ Pai 99, 101, 103, 105, 119, 120, 218
Muiñ Pan 59
Muiñ Pup 176
Muiñ Se 208
Muiñ Svāt 216
Muiñ Svñ 254
Muiñ Yvn 263
Muiñ: Kuiñ (Mongkung) 5
Muiñ: Nai: 19, 69, 70
Muiv Miu 13
Mut Hai: 10
Mvkmāi District 4
Mvñlav: Mountain 4
Noñ Kham: 107
Na Niv 272
Na San 50
Nā Pā Kav 185
Nam Liñ 29
Nam Ta Khik 110
Nantapura Caturampa Amyavati 19
Nvñ Sam 1
Pai District 102
Pañ Cuñ 46
Pañ Lo 55
Pañ Luñ 79
Pvk Kuñ District 55
Pvk Sirā 59
Pvk Tuik 12
Tā Ton: 138, 263
Tan Yañ Mrui 113
Taunggyi 334
Thaton, see Tā Ton:
Tin River 107
Tuiv. Luñ 107
Tuñ Lui District 333
Tvñ Phui Lvñ 332
Uiñ Man Phuññ District 5
Van Dvn (M) 13
Van Ho 107
Van Huai Pu 99
Van It 75
Van Kye Noi 176
Van Me Ai 175
Van Nā Mak Uin 51, 52, 53
Van Na' Pa'cat 106
Van Nam Mo San 173, 174
Van Nam Tuñ Luñ 78
Van Pahak 29
Van Tum 171
Viñ Me Tuk 11
Viñ Muiñ Hān 324
Viñ Muiñ Nai 12
Viñ Muiñ Pai 105
Yawnghwe 170, 333
Yo Tvñ 284

E. DATES OF MANUSCRIPTS

1855: 21	1903: 68
1863: 46	1904: 105
1864: 58	1904: 95
1865: 284	1904: 96
1868: 219	1905: 117
1871: 1	1905: 70
1874: 280	1906: 108
1874: 38	1906: 109
1880: 98	1906: 118
1881: 164	1906: 291
1883: 31	1906: 66
1885: 29	1906: 67
1886: 63	1908: 50
1887: 45	1908: 57
1889: 37	1909: 230
1889: 65	1910: 97
1890: 30	1911: 126
1890: 33	1911: 184
1890: 43	1911: 77
1890: 44	1913: 122
1890: 55	1913: 5
1890: 62	1914: 128
1892: 121	1915: 56
1892: 129	1916: 112
1892: 130	1916: 4
1892: 18	1917: 116
1892: 39	1918: 182
1892: 40	1919: 110
1892: 42	1920: 76
1893: 111	1921: 115
1893: 41	1921: 124
1893: 93	1921: 127
1893: 94	1922: 125
1894 or 1896: 151	1922: 216
1895: 47	1923: 75
1896: 101	1926: 99
1897: 141	1927: 170
1898: 153	1928: 272
1899: 106	1928: 78
1899: 132	1929: 8
1900: 119	1929: 92
1900: 120	1931: 74
1900: 159	1932: 102
1900: 330	1932: 104
1900: 6	1932: 333
1900: 69	1933: 103
1903: 114	1933: 13
1903: 332	1934: 325
1903: 59	1935: 10
1903: 61	1935: 175
1903: 64	1936: 287
	1938: 138

Appendix E

1939 | 19
1952 | 247
1963 | 161
1963 | 166

1967: 9
1975: 131
1975: 79

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MIK I 4158: **37**
MIK I 4159: **38**
MIK I 4160: **39**
MIK I 4161: **40**
MIK I 4162: **41**
MIK I 4163: **42**
MIK I 4164: **43–44**
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MIK I 4166: **46**
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Hs.or 8306: **6**
Hs.or 8307: **7**
Hs.or 8308: **8**
Hs.or 8309: **9**
Hs.or 8310: **10**
Hs.or 8311: **11**
Hs.or 10381: **12**
Hs.or. 10382: **13**
Hs.or 10324: **14**
Hs.or 10325: **15**
Hs.or 10326: **16**
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Appendix F

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VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN IN DEUTSCHLAND

Im Einvernehmen mit der Deutschen Morgenländischen Gesellschaft.
Begründet von **Wolfgang Voigt**, fortgeführt von **Dieter George**, im Auftrag der Akademie der Wissenschaften in Göttingen
hrsg. von **Hartmut-Ortwin Feistel**.

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- Stand Dezember 2002 -

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