Halin Horseshoe Stone

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Edition

〈1〉 1 sīddhaM 2 || ktoY tiNṁ mu tiNṁ gaMṃḥ O tma knuY rla kaR graha O nhaYḥ tduY rliYṁ tmaYḥ O kdlaV mdiPṁ npa kdaṄṃ tnaV O daVṃḥ thaK nu loḥ sduKṃ sdaVṃḥ duKṃ kgoY nu hnaM mra tmiR tiNṁ li tiMṁ ṅoY kbo ḅa knaḥ tiNṁ kiRṁḥ ma tniṄ tniṄ〈2〉 toY toY tiMṁ ñaḥ vāṄṃ sgauLṃ pṅaT tiṁ priṄḥ tliṄ nīL nu hnaM cuK giTṃṁ kha ktoY kgoY tiTṁ maT viTṃṁ kli tduṄṃ mra tiMṁ ñaḥ gi roMḥ ndha knaṄṁ tiMṁ gaṃ ḅa coT ḅa saT viṃṁ _ taR daVṃḥ OṄ tiNṁ dliNṃṁ kli kgaṃḥ śritriviKgrama dra tdaVṃḥ nu vaLṃḥ maY viYṃṁ doṄḥ gaYṃḥ mayaḥ toY sridhara viTṃṁ taM paY(ṁ)ḥ tdaVṃḥ〈3〉 kṭloT roM tṅoK sdaKṃ taR ḅiNṁḥ tgaVḥ taK O kuL vuḥ tlaḥ kdaṄ mūṄḥ kjiKṁ tiNṁ ṅaM O pguṃ kdraPṁ piLṁḥ tdaVṃḥ kdaṄ priṄḥ taR ḅiNṁḥ tmu niMḥ diṃ yaṁ troMḥ tiNṁ (ba/kha) dri ḅaḥ ti saT pdrauLḥ ta thraṄḥ diNṃṁ taR ḅiNṁḥ kroLḥ giMṁ ti saṁḥ taR daVṃḥ (d)aṄṁ kni diNṃṁ taR ḅiNṁḥ hmuYḥ tguṄṃ taR meK taR haK diNṃṁ taR ḅiṁḥ ṅaYṁḥ sduṄ ta tiY saṁḥ taR daVṃḥ daṄṃṁ kni diNṃṁ〈4〉 taR ḅiNṁḥ sgauLṃ pgaṃḥ taR daVṃḥ śritriviKgrama OṄ tiNṁ dliNṁ kli kgaṃḥ dra taR daVṃḥ (tr̥/nr̥/nu) vaLṃḥ maY viYṃṁ doṄḥ gaṃḥ sridhara noM vīṃṁ gaYṁḥ O kli priṄḥ mra tiMṁ ñaḥ (v)iT(ṃṁ) ḅa phiKṁ pdaKṃ (p)daṄṃ tnaY tiṁ phaK piNṁḥ ca ksaḥ ḅa nh(li)ḥ kroNḥ troMḥ tiNṁ ba tkiNṁ (nu/tr̥) yaḥ ka haV ḅiNṁḥ saT pdroLḥ

daṅṁ ḅaḥ paYṁḥ tiṁ sṭliPṁ tiṁ knaṄ yaṁ dri gaYṁḥ (v)aṄṃ〈5〉 ti ñaḥ (nu/tr̥) tiṁ priṄḥ ḅa phiKṁ O daVṃḥ tdaVṃḥ ḅa phiKṁ O priṄḥ ta tiNṁ maN ktiṄḥ ta kraVṁḥ tiṁ sgauKṃ tiNṁ giLṁ kdla t(ma) tiNṁ (t)aR O ḅiNṁḥ nhmoK nhmoLḥ le viMṃ t(e) paT pdroLḥ taM daYṃḥ sruT [1+] vīṃṁ tiRṁ mu truK (sr̥/su) kiMṁ O kdaLḥ laM ḅiṁ (pr̥/pu) hṅuT ṭraṄ tiNṁ yaṄ hraṁ (kuN) naM O kdiṃ laM ḅiṁ knoL tiṁ phlaVḥ knuY rla kaR graha O daVṃḥ laM ḅiṁ knaMḥ tiṁ phi〈6〉 (m)diPṁ ndha kdaṄṃ tna O kdiṃ laM ḅiṁ pniḥ pṭraḥ thaK kaṄḥ [1+]ḥ O tnaḥ laM ḅiṁ ti(N)ṁ gu(V) ti(N)ṁ hrauT (tr̥/nu) h(r̥/u)M pra tmiR tiN li tiMṁ ṅoY O hauT (la)M ḅiṁ tiRṁ (ṭ)ra(Ṅ)ḥ kraK mla mraNḥ (tr̥/nu) (va)R (ta)R ḅiṁḥ (ka)R tla O tḅaṄ laM ḅiṁ tiṁ phṅaT koRḥ kaM tiṁ pguṃ kthoRḥ O nhmuYḥ la(M) ḅiṁ (tr̥/nu) miLṁ kdaṃ tiṁ priṄḥ kdaṄ daVṃḥ gi roMḥ nba na niNṁ maT tiMṁ gaṃ (kha/le) ṅuḥ kraL ksaR kkoRḥ kkaḥ〈7〉 vīṃṁ (tr̥/nu) hnaM tiNṁ giLṁ tiMṁ goLṃ tiMṁ ñaḥ O ḅiNṁḥ taMḥ ṅaRḥ paṄ laM ḅiṁ ṅaMḥ rma laM ḅiṁ hi ṅaT ṅiTṁ k(d)aṄ (O) kaP _____ ‖@

Commentary

1. *knuY rla kaR graha*: cf. the same sequence that appears in l. 5 below, while *rla* is found by itself in the urn inscriptions.

1. *kdaṄṃ*: the same word occurs at the beginning of l. 6; what may also be the same word occurs twice as *kdaṄ* in l. 3, and once each in l. 6 and 7.

2. *vāṄṃ*: the superscript graph is provisionally interpreted as a length mark, cf. the end of PYU 20. Alternatively, we could read *vīṄṃ*.

tliṄ: or read *(k)liṄ*?

2. *ndha*: very likely a botched *nba* — cf. *nba kdaṄṃṁ* at beginning of l. 6, and *kdaṄ … nba* at end of l. 6.

2. *knaṄṁ*: or should this be read as *kdaṄṁ*?

2. *saT viṃṁ*: perhaps the <T> is skewed to the left, in which case the intended reading would be *sa viTṃṁ*. Note the occurrence of *viTṃṁ* earlier in the line; but *saT* also occurs a few times. Emend to *saT viTṃṁ*?

2. *nu vaLṃḥ*: the same sequence occurs in l. 4 as well as in PYU 24.

2. *gaYṃḥ*: note the absence of <ṁ> in this word which figures as *gaYṁḥ* in PYU 16, l. 3 (an error for *gaYṃṁḥ*?); note the apparent absence of <Y> in the parallel passage in l. 4.

3. *kṭloT*: or should this be read as *kdloT*?

3. *tgaVḥ*: should this be emended as *tgaVṃḥ*? Or should we take the lower dot from *ḅiNṁḥ* here and read the preceding akṣara *ḅiNḥ*?

4. *gaṃḥ*: should this be emended as *gaYṃḥ*? Cf. l. 2.

4. *vīṃṁ*: the superscript graph is provisionally interpreted as a length mark, cf. l. 2. The same word recurs in l. 5 and 7.

4. *nh(li)ḥ*: the interpretation of this sign is very uncertain. The long descender merges with the leftward extension of the <r> element on the next akṣara, and it is thus unclear whether <r> is intended here too, or not. If not, then we must either be dealing with a botched (loopless) <u> or with an irregular downward extension of the <l>. We tentatively favor this last interpretation. Were one to assume combination of <u> and <i>, one would have to accept a combination otherwise unattested in Pyu script. Either way, scribal error is likely here.

4. *ba*: emend *ḅa*?

4. *gaYṃṁḥ*: cf. *gaYṃḥ* in line 1, *gaṃḥ* in this line, and *gaYṁḥ* in PYU 16, l. 3 (an error for *gaYṃṁḥ*?).

5. *?*: comparison with l. 4 *noM vīṃṁ* makes us search for *noM* before *vīṃṁ*; very faint traces of a possible vocalisation <o> seem detectable, but there certainly is no *M* below this illegible akṣara.

5. *(kuN)*: the interpretation of this sign with an unprecedented sign in the shape of an inverted S crossing through the <k>'s descender is entirely uncertain.

6. *(ka)R*: we very tentatively presume that what looks like <ṃ> under the next akṣara is a truncated right appendix for the present one, so we can read <ka> here.

6. *nhmuYḥ*: the same word figures in PYU 32, l. 8.

6. *ksaR kkoRḥ kkaḥ*: note the gemination of <k> after <r>.

7. For a similarly large gap before final punctuation, see PYU 20.

Phraseological Parallels

(1) *knuY rla kaR graha O*

(5) *knuY rla kaR graha O*

(1) *mdiPṁ npa kdaṄṃ tnaV*

(6) *(m)diPṁ ndha kdaṄṃ tna*

(1) *mra tmiR tiNṁ li tiMṁ ṅoY*

(6) *pra tmiR tiN li tiMṁ ṅoY*

(2) *viTṃṁ kli tduṄṃ mra tiMṁ ñaḥ*

(4) *kli priṄḥ mra tiMṁ ñaḥ (v)iTṃṁ*

(2) *OṄ tiNṁ dliNṃṁ kli kgaṃḥ*

(4) *OṄ tiNṁ dliNṁ kli kgaṃḥ*

(2) *dra tdaVṃḥ (tṛ/nu) vaLṃḥ maY viYṃṁ doṄḥ gaYṃḥ mayaḥ toY sridhara viTṃṁ taM paY(ṁ)ḥ tdaVṃḥ*

(4) *dra taR daVṃḥ (tṛ/nu) vaLṃḥ maY viYṃṁ doṄḥ gaṃḥ sridhara noM vīṃṁ gaY(ṁ)ḥ*

(3) *taR biNṁḥ / taR biNṁḥ tmu / diNṃṁ taR biNṁḥ (p/h)muYḥ / diNṃṁ taR biNṁḥ /*

(4) *taR biNṁḥ*

(6) *taR biNṁḥ*

(5) *ta tiNṁ maN*

(6) *na niNṁ maT*

Bibliography

First mentioned in ASB, citing the name <sri trivigrama> from the inscription. Luce describes the inscription in Luce 1985, pp. I, 65, 75 n. 26, 149, as “seven Tircul lines interlined with seven of Brahmi” (i.e., our sublinear finals), noting royal titles beginning in line 2 and adding bibliographic information. Sein Win [cin vaṅḥ] 2016, pp. 22–8 provides eye-drawing and new transliteration (in Burmese script). Re-edited here from published photographs and our team’s RTIs.

Primary

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