Myanadi Stone Slab

Arlo Griffiths, Marc Miyake and Julian Karl Wheatley

Authors of digital edition: Arlo Griffiths, Marc Miyake, Julian Karl Wheatley

Identifier: DHARMA_INSPYU00032

Repository: Pyu (tfc-pyu-epigraphy)

File path: DHARMA_INSPYU00032.xml

Language: Pyu [Script (unspecified)]

Commit: 2026-09-09 14:27 (899538b), last modified 2026-09-09 14:27 (899538b)

Edition

〈1〉 [...] [1+]C [1+]C [1+](T) [1+]Ṅ [1+]C [ta]R [daṃ](V)[ḥ] [t]gaMṃ[ḥ] (daṃ)V(ḥ) [t]daVṃ(ḥ) (k)d[i]Lṁ j(i)ṁḥ gaṃḥ mdrauṄ ndiKṃ kli s(th/ḅ/v)uY kdloN roM joK sdaKṃ taR daVṃḥ [...]〈2〉 [...] CrVṄ [1+]L [2+]P [1+]Ṅ [1+]T [1+] CkVṄ [1+]N [1+]Ṅ (d)aVṃḥ _ taR daVṃḥ tgaMṃḥ daVṃḥ tdaVṃḥ kdiLṁ jiṁḥ gaṃḥ mdrauṄ ndiKṃ kli s(c/v)uY kdlo(N) ro(M) joK sdaṃ(K) taM pdaNṃḥ pdlauT tyaṄḥ tiṁ priṄḥ tgeNṃḥ tiṁ IP tliṄ giTṃ ce kkiṄṁ niNṁ yaṄ da daVṃḥ _ taR daVṃḥ tgaMṃ daVṃḥ tdaVṃḥ kdi(L)ṁ jiṁḥ gaṃḥ (m)dr(o)Ṅ ndiKṃ kli s(c/v)uY [...]〈3〉 [...] [1+]N [ḅi]Nṁḥ paYṁḥ ntu(l)(R)ḥ tṅaVḥ ñaḥ gi kdiVṃṁ mka _ tyaṄḥ tgoNṃḥ toY tva O kdiṃ gi naNḥ pṅaT tyaṄḥ tgoNṃḥ toY tva viṃṁ sguṄṃ kli ḅaT ḅaḥ gi (m)liTṁ mleṄḥ mliTṁ mleṄḥ pduRṃ taLṁ daṄṃṁ ḅaḥ gi teṄ pkaṄ _ le ṅuḥ gi ḅiNṁḥ tiḥ rya mliTṁ mleṄḥ dra hliṁḥ tiVṁ liṁ tiVṁ leṄḥ O khaḥ nba O paL praT O(N) pūṄ〈4〉 bu nsVT pVṄ g[i] d[i]Kṃ(ṁ) tguT gi ṭre phṅaN _ gi haVḥ pṭraT taR daVṃḥ pṛ kuL toY tkiRṁḥ O(n)(L) diṃ _ tyaṄḥ tiṁ priṄḥ tgeLṃḥ tiṁ IP tliṄ daṄṃṁ tiṁ tdaLṃ tiṁ tdaVṃḥ (t)ṛ vu tṛ daṄ piNṁ diTṃṁ ḅaḥ gi ṭloMḥ ta kruT ḅaḥ gi pduVṃ ta pṅaY _ le ṅuḥ tyaṄḥ tiṁ priṄḥ (t)geNṃḥ tiṁ IP tliṄ daṄṃṁ tṛ vu tṛ daṄṃ tiṁ tdaLṃ tiṁ tdaVṃḥ kṭriPṁ piNṁḥ gi diṃ(K)ṁ tguT gi ṭre phṅaN _ le ṅuḥ taR draNṃ kruT tyaṄḥ tiṁ priṄḥ〈5〉 tgeLṃḥ tiṁ IP tliṄ viTṃṁ sguṄṃ kli O tḅaYṁḥ tkaḥ O mliTṁ

mleṄḥ O mdruḥ (m)ra O (ṅ)oMḥ raNḥ O ndluP pr̥i gaTṃ si(N)ṁ giT ta raT siNṁ baRḥ gi draNṁḥ _ ḅaḥ gi skiR piṁ pūRṁḥ ḅaḥ gi kuP nhmoḥ tyaṄḥ tiṁ priṄḥ tgeNṃḥ tiṁ IP tliṄ viTṃṁ sguṄṃ kli O tḅaYṁḥ tkaḥ O ṅoMḥ raTḥ O mdruḥ mra _ (ḅaḥ g)i paK laḥ __ ḅaḥ gi ?ḥ _ ḅaḥ gi deLṃḥ mdraYḥ _ ḅaḥ giK phiKṁ phi〈ṁ〉 tiRṁ〈6〉 ḅaḥ gi sruT diṃ _ ḅaḥ gi pniP pr̥ hiṄ _ ḅaḥ gi saṁḥ O rgaVṃ niNṁ laḥ _ O hyaṃḥ niNṁ kaY _ tiṁ pdraT thaK kdiṃ ḅa tgaYṃ piṄṁḥ nkuL (t)ūM raT tka gi daṃḥ taK _ taR daVṃḥ tiṁ priṄḥ tgeLṃḥ tiṁ IP tliṄ O daVṃḥ pdiNṃṁ O ḅiNṁḥ paYṁḥ kiVṁ tliḥ loḥ raT dri(N)ṁ thaK kvuRṃ piTṁḥ gi bo daṃḥ _ tyaṄḥ tiṁ priṄḥ tgeLṃḥ tiṁ IP tliṄ daVṃ ti(ṁ) tdaLṃ gi daVṃ ta daṄṃṁ tiMṁ taV gi pdiTṁ pta _ tgoV ti(N)ṁ kaV O ḅiNṁḥ paYṁḥ pgauT hvuṃ kboT pi[T]ṁḥ gi pṅiT hvuṃ〈7〉 ḅiNṁḥ ḅiṁ loḥ gi riḥ thṅa _ ḅiNṁḥ daṃḥ loḥ gi naḥ kroṄ _ gaYṁḥ kdaṄ vo kaP kboT kboṄ naM kdiMṃṁ taR daVṃḥ pr̥ kuL toY tkiRṁḥ O praN ḅaḥ gi tgaYṃ tya〈Ṅ〉ḥ _ ta viṃṁ __ yaṁ dri nu hnaM t(d)aVṃḥ __ tkuL mūṄḥ niNṁ ki(R)ṁḥ O sguṃ ktuK kgaṃḥ nro(M)ḥ tiTṁ ba _ gaYṁḥ rliL ma viTṃṁ sguṄṃ kli taR ḅiNṁḥ taK ṭroMḥ _ taR ḅiNṁḥ tiMṁ ro(M) tiMṁ hliṁḥ [12+] _ taR ḅiNṁḥ tiMṁ kiLṁ tiMṁ diṃ _ mgauLṃ mcauṄ nma tiNṁ ṅaR tbiMṁ hmi〈8〉 la diNṃṁ taR ḅiṁḥ paYṁḥ nhmoK nhmoLḥ _ nhmu(Y)ḥ nḅaṄṁ tiNṁ giLṁ sdaṄṃ kciP tiṁ kdoLḥ la ḅaT taR ḅiNṁḥ paYṁḥ sgauLṃ kdiMṃṁ _ ntoR ndoṃ tlaRṁḥ tṅaT tiNṁ biMṁ la diNṃṁ taR ḅiNṁḥ paYṁḥ pdauṄṃ khnoḥ _ yaṁ nroMḥ ta kgoY tiRṁ gaṃ nkuL mūṄḥ tiNṁ kiRṁḥ tiNṁ ba mgeLṃ hi ta kraVṁḥ kroḥ ta tiNṁ daṃ(Ṅ)ṁ tiNṁ maT O pgaṃ dri _ ḅaḥ gi co(T) sa〈T〉 _ ḅaḥ gi pdaTṃ pvaY _ ḅaḥ gi koNḥ kaḥ [5+] mcuḥ yaṁ ñaḥ tiNṁ ba yaṁ dri _ maN ta viṃṁ taM coT saT〈9〉 O hnauT nr̥ hnaM mra nmiR tiNṁ li tiMṁ ṅoY kkiṄṁ tiṁ slaY la ḅiNṁḥ pa(Y)ṁḥ la mīNṁḥ kca la kdaṃ knuK piNḥ[11+] kpr̥ tiNṁ maT O kaṄ [7+] kṅaT tiMṁ gaṄ kdaṄ sguṄṃ priṄḥ _ khlaV tiṁ khliṄḥ ḅaḥ diNṃṁ daMṁ pdaKṃ〈10〉 ta viṃṁ yaṁ dri nr̥ hnaM tdaVṃḥ nroVḥ tiNṁ ba nruTḥ ngiLṃḥ kraVṁḥ tiṁ sgauKṃ taR ḅiNṁḥ roM ta _ tdaVṃḥ nr̥ hnaM ḅa kiTṁ tbaK la diNṃṁ [3+] ḅa diLṁ ||@

Commentary

1. <[daṃ]v[·ḥ] [t]daVṃ(ḥ) (k)d[i]Lṁ ṅ[i]ṁḥ>: this sequence was restored after material fully preserved in line 2.

1. <s[th/ḅ/v]uY>: the medial consonant is either misread or miswritten, cf. <scuY/svuY> which appears twice in l. 2.

1. <taR daVṃḥ>: the <ṃ> is marked rather higher than its usual position.

2. < tyaṄḥ tiṁ priṄḥ tgeNṃḥ tiṁ IP tliṄ>: the same sequence appears in l. 4.

2. <tgeNṃḥ>: cf. <tgeLṃḥ> elsewhere in this text.

3. </// .N (ḅi)Nṁḥ paYṁḥ>: restoration after occurrences of the sequence <ḅiNṁḥ paYṁḥ> in lines 6 and 8.

3. <ṫaVḥ>: should this be <tndaVḥ>? However, the turn to the bottom is not typical of medial <d>.

3. <viṃṁ sguṄṃ kli>: the same sequence recurs twice in line 5.

3. <pūṄ>: the parallel bar below the bottom line of <pu> might indicate that this akṣara is <AṄ> rather than <puṄ>; cf. the beginning of PYU 20, and lines 5 and 7 below.

4. <pVṄḥ>: the <p> has an unusual line in its bottom left corner.

4. <[t]geNṃḥ>: in identical sequences further on in this line, and in l. 2, this word figures as <tgeLṃḥ>. The presumptive <t> here is very imperfectly realized.

4. <gi d[i]Kṃ tgaN gi ṭre phṅaN>: restorations after material fully preserved further on in this line.

5. <viTṃṁ sguṄṃ kli >: the same sequence occured in line 3 as well as twice in this line.

5. <pūRṁḥ>: should this be read <ARṁḥ>? Cf. our note on <pūṄ> in l. 3.

5. <tyaṄḥ tiṁ priṄḥ tgeNṃḥ tiṁ IP nliṄ viTṃṁ sguṃṅ kli O tḅaYmḥ tkaḥ O>: this section repeats the last three akṣaras from line 4 and the first 8 from this line.

5. <ḅaḥ giK phiKṁ phi(ṁ) tiRṁ>: we presume the intended reading was <ḅaḥ gi phiKṁ phiKṁ tiRṁ>, with the two cases of <K> in immediate succession misplaced one akṣara to the left, and the <ṁ> of the second <phiKṁ> written next to, rather than on top of, its akṣara, and the whole akṣara <ti> plus its <ṁ> then raised substantially above the line, creating the impression that the unusually placed <ṁ> is an <ṃ> — which is unprecedented below a <t>.

6. <kvuRṃ and hvuṃ>: cf. the <u> allograph in <phvuṃ> ('day' in dates) in PYU 5 and PYU 6, and the same in <hvuṃ> found in PYU 16. This allograph of <u> occurs in the environment of <v>.

6. <mūṄḥ>: should this be read <AṄḥ>? Cf. our note on <pūṄ> in l. 3. The same word occurs in l. 8.

6. <sguṃ>: this should be possibly be edited as <sguṃ〈Ṅ〉>.

6. <ktuK>: perhaps the same as the syllable we read knuK in l. 9.

7. <nro[m]·ḥ>: cf. <nroMḥ> in l. 8 and and <nroVḥ> in l. 10. The <[m]·> is upside down.

7. <gaYṁḥ rliL ma viTṃṁ sguṄṃ kli>: what seems to be the same sequence appears in l. 9, there certainly without final consonant below <rli>.

7. <taR ḅiNṁḥ taK ṭroMḥ _ taR ḅiNṁḥ tiMṁ ro[M]>: cf. a parallel passage in PYU 19, l. 2. This should be possibly be edited as <ro〈M〉> or <ro(M)>.

8. <nroMḥ>: cf. <nroMḥ> in l. 7 and <nroVḥ> in l. 10.

8. <co[t]· sa〈T〉>: reading inferred from the occurrence of what we presume to be the same sequence at the end of the line.

8. <tiNṁ maT O>: the same sequence occurs in l. 9.

9. <ta viṃṁ taM>: is repeated just along the line. The <t> graphs differ slightly: several have the upside down wineglass shape but no loops, one has a clear loop. There does not seem to be a single feature among them that might suggest different graphemes, <n> versus <t>.

9. <gaYṁḥ rli ma viTṃṁ sguṄṃ kli>: what seems to be the same sequence appeared in l. 7, there apparently with a final consonant below <rli>.

9. <knuK>: perhaps the same as the syllable we read <ktuK> in l. 7.

9. <tiNṁ maT O>: the same sequence occurs in l. 9.

10. <nroVḥ>: cf. <nro[m]·ḥ> in l. 7 and and <nroMḥ> in l. 8. If these are the same word, the spellings could point to a sound change **-om* > *-ow* as in Tangut.

Bibliography

Recorded in Nyunt Han [Ññvan. han] *et al.* 2007, p. 13 who notes a broken top, but ten lines remaining. Moore 2009, pp. 111–2 remarks on a distinctive “r” and “i” in the inscription and cites San Win in finding the script similar to that of the Sriksetra gold plates. Sein Win [cin vaṅḥ] 2016, pp. 137–51 has eye drawings and a complete transliteration. Re-edited here from published photographs and our team’s RTIs.

Primary

Griffiths, Arlo, Marc Miyake & Julian K. Wheatley. 2018–03–26. “Corpus of Pyu inscriptions.” Zenodo. DOI: 10.5281/zenodo.1207290. [URL]. Item DHARMA_INSPYU00032.

Secondary

Naing Zaw [Nuiṅ jau]. 2011. *pyū nuiṅ ṅaṁ tau nhaṅ. pyū nuiṅ ṅaṁ sāḥ myāḥ [Pyu Civilization: the Regions and the Peoples]*. Yangon: Sīrivaccha cā pe [Sri Wissa Publishing House]. Page 524.