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**CHRONICLE OF THE HOLY RELIC  
AT COM PING  
(*Tamnan Vad Bra Dhatu Com Bin*)**

This is a transliteration of the recension of the *Tamnan Vad Bra Dhatu Com Bin* (*Tamnan Wat Pha Dhatu Com Ping*) belonging to Wat Com Ping in Na Kaeo Sub-District, Lampang Province. I have also been able to consult a recension belonging to Wat Cedi Luang in Chiangmai City, which has been transliterated into Thai characters and published by Sanguan Chotisukharat in his *Prahjum Tamnan Lanna Daiy*, vol. 1. The published version is based on a copy made some 50 years later than the palm-leaf manuscript in Com Ping village. The two texts are generally quite close, but I have indicated difference in a few spots, referring to the published version as “Sanguan”. I have also noted the places where I have used Sanguan to clarify difficult passages. I also consulted a translation of the chronicle into modern Thai and printed in the form of a small pamphlet distributed at Wat Pha’ Dhatu Com Ping. Judging from its contents, it seems that this translation was made from a different manuscript, which I have not seen, although it also appears that the translator supplemented the text of the manuscript with information from his own knowledge of local history. The translator was Pankeo Kaekampha, the abbot of the wat. I have indicated references to his translation as ‘Pankaeo’.

I have endeavoured to transcribe the text exactly as written. Such a task, however, inevitably involves making certain judgements as to what the native copyist intended, since what is written is not always altogether clear. Much of the

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problem is due to the often ambiguous nature of the Tai Yuan script and the lack of standardized spelling. I have generally striven for a ‘generous’ interpretation of the manuscript, that is, one which tends towards orthographically correct Thai Yuan, rather than a reading which records every last mistake exactly as it appears. For instance, it is very easy in Yuan script to make ‘i’ (short ‘i’ plus tone-mark) look like ‘i’ (the middle high vowel), and in fact Jumbu (the copyist of this manuscript) does not distinguish them at all. I have generally tried to use the “correct” form, guided always by the context. On the other hand, Jumbu (like most Yuan scribes) does not distinguish long and short ‘i’ and neither do I. The general rule is: if it is a question of vowel quantity, I ignore the error, if it is a question of quality, I make a generous reading.

There are a number of difficult and unclear words and passages in this manuscript. In northern Thailand I was often told that « You have to know what the scribe meant to say to read what he wrote ». Unlike native scholars, I unfortunately do not know what the scribe meant, since I have neither their fluency in the language and nor their vast experience with the literature. I have therefore occasionally had to resort to guess-work. I have flagged the more doubtful spots with question marks.

I use the following typographical convention in the transcription: the main body of the Yuan text is in roman characters with diacriticals and ‘Pali’ passages are underlined. Translations of Pali passages are underlined. Pali and Sanskrit loanwords are treated like ordinary Yuan. Yuan words in the translation are underlined<sup>2</sup>. The transliteration of Yuan follows the standard graphic system with a few changes. The back high vowel is represented by ‘I’ and the open ‘o’ by ‘o’. Tone marks are indicated as ‘ (first tone mark; Thai *m’ai eka*, Yuan *m’ai yok*) and ‘ (second tone mark; Thai *m’ai do*, Yuan *m’ai sat*). They immediately follow the consonant over which they appear in the manuscript. For example, *p’an* is the word for « village » (*ban*). Due to the limitations of the computer printer short ‘a’ (Yuan *m’ai kâk*) is represented by â and short ‘o’ by ô (Yuan *m’ai kôn*). The final-stop mark (Thai *karânt/*, Yuan *ra h’am*) appears as / . I have not added punctuation marks to the text. The original section markers are indicated by vertical lines (eg.//).

A question mark in parentheses indicates that although the preceding word is written clearly enough, its meaning is obscure. A question mark following a word in parentheses indicates a possible alternate reading. Words and parentheses are clarifications of the text. For instance *sudhpam (suddham? saddhamma?)* shows

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<sup>2</sup> I offer my grateful thanks to Prof. Masatoshi Nagatomi for his help in translating the Pali passages. Any errors in the translation are entirely my responsibility.

that the scribe definitely wrote “*sudhpam*” but probably meant *suddham* which would be a common enough mistake in Yuan. Or he could have meant *saddhamma*, a much less likely but not impossible mistake. On the other hand, “*samutti (sammati?)*” means that either of the two readings is possible. And, “*po (pok)*” indicated that the scribe wrote “*po*” and definitely meant “*pok*”. I also occasionally suggest additions to the text, which seem to be required by the sense of the passage. A question mark in the translation shows that I am doubtful of the meaning of a word or phrase. Ellipses with a question mark show that I have left a doubtful phrase untranslated. I have sometimes put possible interpretations in parentheses, usually guided by the modern Thai version of the chronicle written by the monk Pankaeo. I also use parentheses top indicate the Yuan or Pali original of a word. Square brackets in the translation indicate small additions necessary to make the translation flow better in English. Most Yuan names and words in the translation appear in a phonetic spelling rather than transliteration.

Finally, there is one matter concerning the translation itself. This is the meaning of the very important term “*b'i l'ian*” which I translate as “attendant”. This is the title, and frequently the term of reference used for Nandapañña, the main figure of the chronicle. The literal meaning of the term in Yuan is “elder sibling who nurtures”. If Nandapañña had been a woman, I would not have hesitated to translate the term as “nanny”. There is, however, no male equivalent for this word in English. “Babysitter” seems insufficiently serious, and “mentor” seems too serious, so I have decided to make do with “attendant”.

1A.1 *Sri svassdi // Subhava mamglalakatha // Nama Buddahayam sudhpam (suddham?) dumham (Pankaeo: sukhadham tumam) // Sarirajatajinadhatu naratam ekacaturō dvaddha dve koti samkhya va saddhavati namani sabbam ji-*

Glory good fortune ! // (This is) a glorious auspicious text. // Homage to the Buddha (Pankeo: Himself the possessor of happiness) // Faithfully I bow down to the true bodily relics of the Conqueror, numbering 84 *koti*: (viz.) the entire

1A.2 – *nadhatusettham // Sadhavo dukra sappurisa cau dlay cun fan yan uppattinidanān cu sariradhatu nai Cumbhataram d'ai tra-an<sup>3</sup> (Sanguan : t'ân) nai mahakra-*

Savior, (in the form of) the wonderful relics of the Conqueror // Sadhavo listen all you good persons, you should listen to this story-of-happenings of the placing of the *sariradhatu* (bodily relics) in the Cumbha Temple (*arama*), (which tells) of the great

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<sup>3</sup> Is this a Siamism for *tron* ? The manuscript is a bit early for Siamese influence to be shown.

1A.3 -satt/ *Cau Lôk va tôn svoey rajasampatti nai mian ân mi di klai mae nam ramin mi jiva Mian Bin Jian hMai lae c' d'ai ma hv'ai jinadhatu Bra Buddha Cau nai cu-*

king, King Lok (Tilok) (who) reigned in the city which is near the River Raming, whose name is Ping City Ciang Mai, and came to pay homage to the relics of the Conqueror, the Lord Buddha, in Cu-

1A.4 -mbhitaram mi dân n'i // *eko puriso yân mi jay phu n'in jiva Nandaprya pen lu (luk) jav Cumbhita puad d'ai 10 vassa luad d'ai miaôdssaha (ussaha) sud riar nai Vâd*

-mbhita Temple, as follows: // *Eko puriso*, there was a man named Nandapañña, who was a son of Cumbhita people, who had been ordained for 10 rainy-seasons and finished exerting himself at studies at Wat

1A.5 *Suar do' (dok) M'ai hLuan mia lur man sik (sik) o' (ok) khau pen rajapurisa luad d'ai pen bi lian rajaputt/ Cau Fa Lôk lae cau raja kumman (kumara) nân rajaputt/ cau d'ai rajabhisek*

Suan Dok Mai Luang. Later he laicized and entered into royal service as the attendant of the Rajaputra Prince Lok. When that prince had been anointed

1B.1 *pen brya laev va c' hi pi liang tôn (Sanguan adds: kin mian man p's'u kin mân cin kl'av tân n'i) kh'a kae cau hnia hua kh'a ni gô pen ân thau kae lae kh'a cau c' yu sukhh h'or (Sanguan: y'on) puññ'somban (punnasambhara) cau*

and was king (from Sanguan: he wanted to have his attendant go rule [a city somewhere]). But, he didn't want to rule, and said: "I, the servant of the lord above (our) heads, am old now and would like to have contentment, and ask permission of the

1B.2 *hnia hua<sup>4</sup> (tam cai ân haen kh'a jalae va ân di Brya Lôk Gam c'in klav mi va (Sanguan: phi v'a) gô tam cai ân mâk haen min c' doeh va ân lae brya cin tham mân va thi (Sanguan: phi v'a) ân min c'yu di dai ân ja pi lian Nandabrya (sic) cin hvai brya va kh'a kae c'au hnia hua) kh'a mâk prathan grai kho anuññad ajna haen cau hnia hua mia yu nai pan nati h'aen kh'a ân jiva Cumbhitanagon bôn (Sanguan: b'on) di hli lae va â'n*

Lord above our heads, to do as I desire. King Lok Kham said « Do as you desire ». The king then asked, « Where do you wish to live ? »

The attendant Nandapanna bowed down to the king and said, « I, the servant of

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<sup>4</sup> The following bracketed passage is an interlinear addition, which was somewhat difficult to read. It appears that the copyist had skipped a line of the original and added this afterwards.

the lord above our heads,) would like to ask royal permission of the lord above (our) heads to live in the village of my family, which is named Cumbhita-nagara. »

1B.3 *brya va phiva ân gô tam c'ai ân mâk boencai h'aen min din va ân laev Brya Lôk Gam gô hi j'an blay n'in ban n'in hi m'la tua 1 hi dan p'av boen (Sanguan: b'ia) bo jai soy pen pari-*

The king said, « Do as your heart desires. » And King Lok Kham gave him elephants, one male and one female; one horse; a retinue of male subjects;

1B.4 *va(r) hi pan s'uay yan d'on pen pan s'uay k'ae bi lian tôn h'ân lae // di nân Nandaprya bi lian d'ai r'a (Sanguan: la) bhasakkan (bhasakara) tae Brya Lôk Gam ha' (hak) hi nân mân c'in ma yu*

and he gave his attendant the Karen village Tong, to be a revenue village. Nandapañña, having taken leave of the royal splendour (*bhasakara*) of King Lok Kham, came to live

1B.5 *di ân va Cumbhita nân bay t'ai vian nagon prahman 2 yojnah play pen va d'ai hmir 6 blan play 600 va dan gô ma tân yu pen thau mian Cumbhita di nân hân lae parabhage nai suar bay*

in Cumbhita, which is south of the city (*wiang*) Nagara about 660 spans (*wa*) more than 2 leagues. He came to be the chief of Cumbhita there. *Parabhage*, sometime later

2A.1 *hn'a tae n'ân tân mi jay phuljiva ay Com Blae hed koed pen nai mian Blae man doen ma ga khay kin d'ai ma' g'ur goey pen missahay kâp d'uay bi lian Nandaprya thau mian Cumbhi-*

there was a man named Ai Com Pae, because he was born in Pae (Phrae), who walked there as a trader and became a friend of the attendant Nandapañña, the chief of Cumbhi-

2A.2 *-ta nân mân luad kh'o tan pan cim thau mian hân lae // punna (puna) mia bay lur kha cin juar kân san vâd khiankân hân lae // dan phu jî Nandaprya thau mian nân san vâd pôn di nan Ca-*

-ta. He asked permission to build a house next to the chief of the town there.// Later they agreed to hold a contest of building temples (*wat*).// The one named Nandapañña, the chief of the town built his wat up where Queen Ca-

2A.3 *-mmadevi san cedi kuam dhatu Bra Buddha Cau nân hân lae// hed va dan hân cetiya cau ha' (hak) mi dae kor hân lae // cay phu jiva ay Com Blae nân man gô san*

-madevi had built a *cetiya* containing relics of the Lord Buddha there.// Because he saw a *cetiya* there from former times.//The man named Ai Com Blae built

2A.4 *haen lum cim rim mae n'am h'an man san cetiya vihan kâp tân klamb'aen puar muar laev m'ân mia kho ua Bra Buddha rup c'au tôn h'aen Vâd Pla Blav (Sanguan: P'a Br'av) hua vian nagor m-*

down below on the bank of the river there. He built a *cetiya*, *vihara*, and wall. And he asked (permission) to bring a Buddha image from Wat Pa Pao in the city (Lampang)

2A.5 *-a tôn 1 tôn bra cau nân da han hua Bra Buddha rup cau nan b'o'k (b'ok) gam dân muar nam nâk khau gôn dla'y l'uad va Bra Buddha rup cau tôn nân va Bra Cau Hua Gem va ân hân lae // man gô ua ma v'ai yân vâd*

one image, which had gold spread over its head and was very beautiful. The people called that Buddha image the Golden-Headed Lord.// He brought it and placed it in the *wat*

2B.1 *di nân h'ân lae// tato param bay hn'a t'ae nân pô nan dau d'ai n'am gô n'on thuam vâd aram ân ay Com Blae d'ai s'an cetiyah kâp dân kambaen n'am thuam gô glan blân b'ai hân lae // mia nân Nandaprya*

there.// *Tato param* not long thereafter the water (of the river) flooded the *wat* which Ai Com Pae had built, *cetiya* and wall, the flood waters destroyed them.// Then Nandapañña,

2B.2 *th'au mian cin va kâp kae ay Com Blae va dân ni dukra sahay c'au cun ua Bra Buddha rup cau ma vai vâs bôn cim kân dân va ân di nân ay Com*

the chief of the town spoke with Ai Com Pae, saying, « Listen, friend, you should bring the Buddha image to the upper *wat*. » Ai Com

2B.3 *Blae phi ân gô di nâk lae va ân laev kh'a c'in brom kân j'uaý kân ua Bra Buddha rup cau ma r'om kân v'ai yân vâs pôn di n'ân hân laev kha c'in juar j'uaý kân p'laen vâs pôn nân hân lae hi pen*

Pee thought this was good. The two of them cooperated in bringing the Buddha image and combining their resources in the upper *wat*. They then co-operated building the upper *wat* there to be

2B.4 *vâs gyaer hyai lau hân lae kha c'in sai jiva Vâtt Com Bi Lian tam ci haen dân kh'a 2 nân hân lae tato rian n'ân bai pô nan d'au dai raja brya tai ua*

a large *wat*, and they named it Wat Com Pi Liang, after their names. *Tato*, not

long after that the southern king<sup>5</sup> brought

2B.5 *hmu ribol sakkalasena (sakala-) khin ma va c'rop c'plôn ua mian va an c'rop jon jan bo cau Han Tae D'on lae (Sanguan adds: nan) ânyân dron gambhaman (gabbha-) cau mian han nai d'on nan gô k'la han nâk nan gô hrôm rian*

an army up to fight and take the city, and engage in elephant combat. The father of Prince Han Tae Tong<sup>6</sup> and the lady<sup>7</sup> who was still pregnant with the lord who was brave in the womb, the lady was very brave. The lady put on the equipment

3A.1 *khro sry (soy? cray?, Sanguan omits) khâp hmu ribôl ma o' (ok) rôp hi ti yân turiyanantri 6 (Sanguan: 5) cambv' (cambuak) laev hi kh' auti fhur lae l'ak foey m'ai ti di ron ho kh'au va brya cau ma dân laev lae va ân di nân brya tai d'ai yin hân mi nân nâk kh'au gô*

.....?..... (and) sent out the army to fight, beating 6 kinds of instruments, and had them beat the dust and drag (pieces of) wood, and shout. They (the enemy) thought that the king (of Ciang Mai) had come. When the southern king heard all that

3A.2 *hrâk glar bay hni lon nam bai mae cau mian Han Tae D'on rai jon j'an tai hrâk glar tôk di nân m'ak nâk di nân cin d'ai sai jiva Mahasrunk (-sanuk) b'ia ân lae // di nân*

he fled down the river. The mother of Lord Han Tae Tong chased them on an elephant and fought them. The Southerners were defeated and many fell there. They therefore called the place "Mahasanuk" (Great Fun). // Then

3A.3 *bra pen c'au Brya Lok Gam d'ai yin l(?) pravatti khrav san ân nân gô cin rip ua ribol sena ma kâp bo cau mian Har Tae D'on ba kân mai rai kh'a soek khau kua gô lo-*

King Lok Kham heard this news and he hurried to bring an army, together with the father of Lord Han Tae Tong, to fight off the (Southern) soldiers. They (the Southerners) were afraid and

3A.4 *-n hni blay bai sin lae bai joen di nân bra pen cau mian Lôk cin tham va pan bi lian gu hnai ja va ân khau gô hv'ai po' (pok) va kh'a kae cau hnia hua p-*  
fled in defeat. There King Lok asked, « Where is my attendant's village ? » He (a

<sup>5</sup> The king of Ayudhya of Siam; Pankaeo gives his name as Paramatrailokanatha.

<sup>6</sup> Literally, Brave-From-The-Womb.

<sup>7</sup> Pankaeo gives their names as Prince Min Dong Nagara (C'au hM'in T'on Nagara) and Lady Sri Miang (Nan Sri Mian).

person there) bowed down and said, “I (am) the servant of the Lord above our heads :

3A.5 *-an bi lian cau hnia hua mi yân di h'aen Cumbhita hni lae va ân brya gô cuap bi lian haen tôn yân pan Cumbhita di nân dae h'ân lae nân brya lôk gam hvai* (*Sanguan*: *v'ai*) *Nan Rajadevi kâp plôn*

the village the Lord above our head's attendant is Cumbhita. » The king went to visit his attendant in Cumbhita village there. Then King Lok Kham left Queen Rajadevi and

3B.1 *grua v'ai hân suar brya kâp bo cau mian Har Dae* (sic) *D'on ua hmu ribôl bai laitam kh'a soek h'ân lae // Nan Rajadevi yu di nân gô s'an cetiya ân 1 d'ai 10 va kuam hlân k'au nam nâk pen*

his family there. The king with the father of Lord Han Tae Tong took the army to chase after the (Southern) soldiers. // Queen Rajadevi stayed there and built a *cetiya* 10 *wa* (wide) covering the old one. It was very beautiful

3B.2 *dân klon kh'au poek ân nan Camadevi s'an nân d'uy â'n sâp kir* (*Sanguan*: *chap blân*) *nâk th'a brya c'au tôn h'ân lae bra pen c'au mian Lôk Gam bai lai kha soek lee gin ma c'in kha bai hvai Bra*

(shaped) like a pile of unmilled rice, which Queen Camadevi had built there. Immediately that lord and King Lok Kham went to chase off the (Southern) soldiers. (When he) returned he entered (the temple) and worshipped the

3B.3 *Buddha Cau gmi (go mi ) c'ai yin di ma'k nâk laev gô cin j'uy kân ricchan (ricsan) s'an plaen cetiy cau hi nam laev brya gô cin ua dhatu Bra Buddha Cau ma pracu v'ai nai cedi gam ân tôn*

Buddha image. Their hearts were greatly gladdened and they thus co-operated building a *cetiya* even more beautiful. The king (had) relics of the Lord Buddha brought and put in the golden *cetiya* which he

3B.4 *s'an hmai nân 5 bra ôgn (ông) hân lae // brya kâp Nan Rajadevi j'uy kân s'an paen pua ra thuar laev brya cin tham bi lian va dân n'i vata sathana di ni mi jì dân r ân ja va*

had built, 5 (of them). // The King and Queen Rajadevi together built it fully. Then the king asked the attendant thus, « *Vata*, what is the name of this place ? »

3B.5 *ân bi lian cin hvai va kh'a k'ae cau hnia hua tam t'ae kor v'âd Cumbhita va ân lae mâp* (?), (*Sanguan*: *pât*) *ni gô prakôt va Vâs Com Bi Lian va ân di hli lae // bra pen c'au mian Lôk c'in plôn ajña*

The attendant bowed down and said, « I am the servant of the lord over our heads – formerly Wat Cumbhita, but now it is known as Wat Com Pi Liang. » // King Lok then commanded:

4A.1 *va raek tae ni bai va ân hed va bra agn r'au ma thoen di ni pen jeyy/mamgala jamna kh'a soek satru h'aen r'au jav mian Bin Cian hM'ai ma ma'k nâk tra d'ai yin khrao sar r'au ma kh'a soek*

« Henceforth, since we have had an auspicious victory (*jayamamgala*) at this place, defeating the soldiers of our enemy, many men of Ping City Ciang Mai came here, having heard the news, we came and the (enemy) soldiers

4A.2 *gô blay hni t'ae klai di hli day dav brya tôn d'ai ân c'koet ma sip jia rajavônssa r'au bay hn'a lur pin (Sanguan: m'aen) d'ai svoey rajakan pan mian bin rau n'i tôn*

fled away. Whatever lord will be born to continue our royal lineage (*rajavamsa*) in the future, he will enjoy the reign over this city of ours,

4A.3 *d'ai pânkoed cai sai sâddha yin di d'uay k'aev dân 3 ma'k nâk lae ma loek yôk yo s'an plaen sasna nai sathar di n'i hmi ( Sanguan: hm'in) kh'a soek hôn tai gô c'd'ai ma khrao ap hmi (Sanguan: phap hm'in) di hli ja day*

whatever one is born with a heart full of faith and gladness in the 3 Gems, and upholds and builds the religion in this place. The multitude of Southern soldiers will be crushed.

4A.4 *hed va yejy/ (jeyy/) jamma h'aen rau h'r'aek mi laev lae su cun sai ji vâd di n'i va Vâd Com Bin Jeyyamangla va ân doeh hed va di ni pen com d'oy day ân l*

It is because of our victory (here). Therefore, you should give this place the name “Wat Com Ping Jayamangala”, or these reasons: one, it is the top of a mountain ;

4A.5 *Mian Bin rau gô ha'ma s'an ân l lau rau ma rod di n'i pen jeyyamangla jana kh'a soek satru ma'k nâk lae va ân laev brya gô hv'ai nôp grôp yam puja sakkara ma'k nâk lae n'ân Nan Raja-*

(another) one, we, Ping City came and built it. We came here and had an auspicious victory, defeating many enemy soldiers. » Then the king venerated and worshipped (there), and Queen Raja-

4B.1 *-devi gô vaes vâd prâsdâssin (pradaksina) laev gô hv'ai am la Bra Buddha C'au laev gô sân bi lian h'aen tôn laev gô mia su di yu svoey raja sri sappati (sappatti) nai gara (nagara) puri Sri Bin Jaiyy/ Jian hMai h'aen tôn d'uay svassdi vân nân lae*

-devi circumambulated the *wat*, (and they) worshipped and took leave of the Lord Buddha, instructed his attendant, and returned to where he reigned in the city of *Si Ping Jaya Ciang Mai*, with good fortune on that day.

4B.2 // *tato thâs nân bi l'ian phu ji va Nândabrya th'au mian nân gô yu ju sasna Bra Buddha Cau di nân sin trap to d'au ayu haen tôn dai 80 pli cutti tay b'ai laev*  
*Tato*, then the attendant, named Nandapañña, the chief of that town, stayed there supporting the religion of the Buddha to the extent of his life-span (*ayu*), 80 years; when he died.

4B.3 *lae kh'au dla'y gô kho j'an kâp dân m'on d'on grian j'an don fhân v'ai yân hna' vâs h'ân lae /:/ athakale nai kal bay hn'a tae nân mi mahathera c'au tôn l jiva ma-*

(Then) they (his descendants took) his elephant hook and golden gong and golden elephant equipment and buried them in front of the *wat* there.// *Athakale* at a later time there was a *mahathera* named Ma-

4B.4 *-ha Aññakondañña-thera pen cau vâs yu raska Bra Buddha C'au hi bai khud ua man (m'on) d'on kho j'an grian d'on dân m'uar o' (ok) ma hlo pen Bra Buddha rupp*

-ha Aññakondañña-thera, who was the abbot of the *wat*, taking care of the Buddha's religion), (who) had the golden gong, elephant hook and golden elephant equipment all dug up and cast into a Buddha image.

4B.5 *c'au h'ân lae thera c'au go yu tam ayu d'ai 80 6 (? , Sanguan: 80) pli gô sin ayu cutti b'ai hân lae tato rian nân b'ai yân mi mahathera cau tôn l ji Bu(ddha)gambhira pen lu' (luk) jav Cumbhita d'ai mia sud riar yân Vâd*

The *thera* lived according to his life-span, 80 years, when he exhausted his life-span and expired. *Tato*, after that there was a *mahathera* named Buddhagambhira, who was the son of Cumbhita people. When he had completed studying at Wat

5A.1 *Suar Do' M'ai hLuan Jian hM'ai lae nâk puññ/ dla'y b'ai nimônt/ ua ma yu râksa Bra Buddha Cau c'in jâk juar nâk puññ/ slan vihar hlân l nai pli kâd s'ai diar 5 o'8 ( Sanguan: 11) gam vân aditr/ yam kon thay (Sanguan: klon nay) v'ân nân lae*

Suan Dok Mai Luang in Ciang Mai, the faithful (*nak puñña*) went and invited him to come and take care of the Buddha('s religion). (He, in turn) invited the faithful to build a *vihara* in the year Kat-sai, month 5, 8<sup>th</sup> day of the waxing moon, Sunday, at breakfast time.

5A.2 *mahathera cau yu uppttha'k (uppathaka) rākṣa Bra Buddha Cau tam ayu h'aen tōn d'ai 98 pli luad sian ayu cutti tay b'ai lae // tato thās nān mi ph'a khav phu 1 bay (Sanguan: pay) lu' hlar ay Co-*

The *mahathera* stayed as care-taker (*upathaka*), taking care of the Buddha ('s religion) according to his life-span, and reaching 98 years he exhausted his life-span and died.// *Tato* after that there was a white-robed ascetic (*pha khao*) who was a descendant of Ai Co-

5A.3 *-m Blae kâp ph'a khav hmôn ph'a khav ay noy ph'a khav hmian kh'au brom kân mia radhana nimant/ ua mahathera c'au tōn 1 jiva Parami pen lu' jav Hua Fhay La-*

-m Pae, along with the white-robed ascetic Mon, the white-robed ascetic Ai Noi, and the white-robed ascetic Miang Khao, together invited a *mahathera* named Parami, who was a son of people from Hua Fai La-

5A.4 *-vo ma yu Vās Gu Khav Nagor yu rākṣa Bra Buddha C'au yān Com Bin h'ân lae min n'ân mahacedi ân Nan Rajadevi s'an n'ân blân sia h'ân lae mahath'era cau ga jāk jua-*

-vo, to come to Wat Ku Khao Nagara, and stay and take care of the Buddha('s religion) at Com Ping there. At that time the *cetiya* which Queen Rajadevi had built was in disrepair and the *mahathera* invited

5A.5 *-n nāk puññ/ dlay s'lan plaen gô pô lu' (lu) d'ai c'in b'ai po' k'ae Roy Yi by' (buak) roen hluan c'in ma s'an vihar noy k'uam cedi bra cau v'ai h'ân // rian n'ân nay ay noy nân tay mân lu' mân ph'u 1 jiva Nay Cōd Nōy*

the faithful to build (a new one); but they did not succeed. So (they) went and informed Roi Yi of the royal household, who came and built a little *vihara* covering the *cetiya* there.// After that, Ai Noi died, and his son named Master Cot Noi

5B.1 *pen kh'a bra cau daen gam h'ân lae nāk punn/ dlay c'in brom kân mia po' k'ae c'au va c' s'an vihar gô pai dân d'ai s'an c'in mia po' kae (c'au) mian (Han)sidās (Pankao: Harsirāt) lae cin*

who was a servant of Lord Daen Kham<sup>8</sup> there, and the faithful together told the Lord that they were going to build a *vihara*. They could not finish the *vihara* and they told Lord Hansitat,

<sup>8</sup> Literally, Lord Golden Pedestal. Is this the name of a prince or a Buddha image ?

5B.2 *c' hi anumat hi s'an yân uposatha kor nai pli poek sed diar 11 ben men vân l sakraj d'ai 870 tua vân laev hân lae // rian nân c'au mian Han*

who gave permission to build an *uposatha* first, in the year *Poek-set*, full moon of month 11, Mon day 1, Sakaraja 870 (AD 1508).// After than Prince Han-

5B.3 *-sidâs c'in ma s'an vihar hluan n'ai pli kâd s'ai sakraj d'ai 873 tua nai diar 4 (Sanguan: 5) raem 8 vân (Sanguan adds: saur/) daiy kâd hmauraksa 9 tua (Sanguan: rks/ 19 tua) gô laev pua ra muarcu prakan laev // bra*

-sitat came to build a great (royal: *luang*) *vihara* in the year *Kat-sai*, Sakaraja 873 (AD 1510), month 4; 8<sup>th</sup> day of the waning moon, Tai day Kat-man, complete with all things.

5B.4 *mahathera cau tôn jiva Parami gô yu uppatha'k râksa sariladhatu (sarira-) Bra Buddha Cau sin cira kar (kala) nan trap to dau ayu h'aen tôn d'ai 95 pli gô sin ayu*

A *mahathera* named *Parami* stayed there as care-taker taking care of the bodily relic *sariradhatu*) of the Buddha, to the end of the long time making up his life-span, at 95 years, exhausting his life-span

5B.5 *cutti tay b'ai hân lae // tato thas nân lau pô nan dau dai nâk puññ/ dla'y c'in brom kê bai raddhana nimônnt/ cau tôn jiva Dhammacandamani-cinta ma brom yu uppatthak râksa*

he died.// Tato, not very long after that the faithful went to invite the lord (monk) named *Dhammacandamanicinta* to come join as care-taker taking care

6A.1 *Bra Buddha Cau c'in jâk juar nâk puññ/ dla'y s'an gohra (guha) bra cau nai pli ka'p sân diar 5 ok 2 gam vân 3 d' aiy ruan rau sakraj d'ai 888 tua yam nan tud jay (Sanguan: tut j' ay) laev pua ra muar lae// ta-*

of the Buddha. He invited the faithful to build a cave (*guha*)<sup>9</sup> for the Lord (Buddha) in the year *Kap-san*, month 5, 2<sup>nd</sup> day of the waxing moon, day 3, Tai *Ruang-rau*, Sakaraja 888 (AD 1520), late morning.// Ta-

6A.2 *-to rian nân lau yân mi mahasami tôn jiva Dhammacinta kâp dân mahaparaka(gami) ji Nanavansa c'in jak juar nâk puññ/ dl' ay san mahacetiayah*

to, after that there was a *mahasami* named *Dhammacinta*, and a *mahaparaka(-gami)* (*arahat*) named *Ñanavamsa* who invited the faithful to build a *mahacetiya*.

<sup>9</sup> This would be a niche in which a Buddha-image is installed.

6A.3 *c'au nai di nan hi prakôt nai pli kôt ñi sakraj d'ai 894 tua nai diar 5 ben van 1 d'aiy boek s'en bra mahathera c'au dan 4 (Sanguan: h'a) kap den nak puñ/dlay brom k'an c'in mia po'*

there in the year Kot-ni, Sakaraja 894 (AD 1531), full moon of month 5, day 1, Tai Poek-sen. The 4 (sic) *mahathera* together with the faithful went to tell

6A.4 *mia hv'ai sa maharaja c'au phaen din mian Bin Jian hMai gi ji Bra Mian K'aevva c's'an mahacetiayah cau yân Vâs Com Bin Jaiymamgala bra pen cau gô yin*

and pay homage to the Maharaja, the king of Ping City Ciang Mai, named Pha' Miang Kaeo, that they were going to build a *mahacetiya* at Wat Com Ping Jayamangala. The king

6A.5 *di ma'k nak c'in plôn rajadan ma kâp day brya khur saen khur hmir rom dân muar d'ai noen 2 ban 6 roy 7 (Sanguan: 2,707) p'ad foen (f'ian) noes hvnia2a (hie hv'an) s'an mahacetiayah c'au lae brom Bra Sangha c'au dla'y kâp dân nâk puññ/*

was very glad, and entrusted royal gifts (*rajadana*) with some officials, altogether 2 thousand 6 hundred 7 (2607) *baht* of silver to be spent for building the *mahacetiya*. So, the Sangha and faithful together

6B.1 *dla'y brom kân ko cetiyah cau luan tin dharani kv'an 9 va luau sun 17 va nam nâk sin din la id (Sanguan: lah ith) 6 saen k'or sin noen dan muar 7 ban<sup>A</sup> (Sanguan: 6,000) van nan l'ae // Bra Sangha c'au dla'y kap nak pun/ khun dhamm/ dla'y bro-*

built a *cetiya*, which was 9 *wa* wide on the ground, and 17 *wa* high, and very beautiful, using 6 hundred-thousand bricks, and using 7 thousand silver that day.// The Sangha together with the faithful worthy religious (? *khun dhamma* ; Sanguan omits) together

6B.2 *-m kân pracu dhatu kâp dân Buddha rup bra cau dân muar nai cetiyah cau nân mi dhatu Bra Buddha C'au ân ha' sradec ma prakôt nai kot (kosa) kaev 9 bra ôgn*

interred relics (*dhatu*) and Buddha images in the *cetiya* there. There were relics of the Buddha, who had journeyed there, in 9 gem caskets

6B.3 *nam nâk bra dhatu ân sramutti (samutti) mi 5 hmir play 349 (Sanguan: 359) bra ogn bra k'aev c'au mi 60 bra ôgn (sic ôn) bra gam c'au mi 20 bra ôgn bra noen c'au mi 50 bra agn (sic, ôn)*

(which were) very beautiful. The relics placed in common (? *samutti*) were 5 ten

thousand plus 349. There were 60 gem Buddha images (lit., lords, *c'au*). There were 20 gold images. There were 50 silver images.

6B.4 *bra don c'au bra jahnuua 200 ôn bra c'au dân muar go ua kh'au pracu v'ai n'ai mahacetiayah c'au dan muar di hli lae // nai pli kot c'ai sakraj d'ai 902 tua nai diar*

There were 200 brass and lead images. They were all taken and placed inside the *mahacetiya*.// In the year Kot-cai, Sakaraja 902 (AD 1540), month

6B.5 *12 raem 13 gam van 3 daiy moen r'au yam k'on (Sanguan: k'on) nay Somdecc/ Maharaja C'au Phaen din Bra Mian K'ae v Bra Buddha rup c'au ton nin n'am hnak saen 5 hmir ban d'on bia c'h'i nam ma v'ai nai Vad*

12, 13<sup>th</sup> day of the waning moon, day 3, Tai Moeng-rau, at breakfast time, Somdet Maharaja King Pha' Miang Kaeo brought a Buddha image weighing a hundred thousand (and) 5 ten thousand (and) a thousand (151,000) brass to place in Wat

7A.1 *Com Bin Jeyyamangala kap dan kh'a grua nin bia hi pen na cân hân uppattha'k rāksa Bra Buddha rup c'au kâp dân ma khvaed kot-hmay khed daen di sima v'ay cin plôn raja ajña lôn v'ai kae Saen*

Com Ping Jayamangala along with a family of servants to be attendants looking after the Buddha image, and came to establish the boundary stones (of the *wat*). He gave the royal command to Saen

7A.2 *hLuan Binjay râp ajña dun sai hua cin hi n'am Bra Buddha rup cau kâp dân raja ajña tai kae jav (Sanguan: pai h'ai k'ae c'au) mian Nagor Jaiy cin râp raja ajña dur*

Luang Pingcai, who received the royal command<sup>10</sup>. He had the Buddha image and the royal command taken to the people (Sanguan: lord) of Nagara Jaya, who received the royal command

7A.3 *s'ai hua laev hi an hn'ansi laev (Sanguan: v'a) kha go tam bra raja ajña bra pen c'au lae va a'n laev go taen gon ma kap d'uy gon nai (vian) bai n'am ua Bra Buddha rup c'au ma vai nai vihan hluan*

on his head. And had (him) the read the document (order). (*Sanguan*: He said) «I follow the royal order». He appointed people, along with people from the city<sup>11</sup> to take the Buddha image and place it in the great (royal ; *luang*) *vihara*

<sup>10</sup> Literally, “took the command on his head”.

<sup>11</sup> *Khon nai* ; taking this to mean “*khon nai wiang*”. This probably refers to Lampang city.

7A.4 Com Bin Namgala hi pen di hvai lae puja sakkara kae gôn lae devada dla'y lae laev gôn nai kâp dân gôn c'au mian Nagor J'aiypuri brom kân kot-hmay di khed lae

at Com Ping Mangala to be an object of worship for men and gods. The people from the city together with the princes (*gon c'au*) of Nagara Jayapuri established the boundaries

7A.5 fhan srima (*sima*) v'ai dan hnia 2 roy va dan t'ai 2 roy va dan v'ân tôk dan hluan dan vân o' ua maen'am pen daen nai nân pen khed Vâs Com Bin Jaiymangala sin lae // nai pli ka hmau sakraj d'ai 905 tua

and placed the boundary-stones (of the *wat*). On the North 2 hundred *wa*, on the South 2 hundred *wa*, on the West the royal highway, on the East the river was the boundary of Wat Com Ping Jayamangala.// In the year Ka-mao, Sakaraja 905 (AD 1542),

7B.1 diar ni o' 12 gam v'ân 7 d'aiy k'ap san yam dian vân lae sômdecc/ maharaja c'au phaen din sradec/ o' ma yu ron klan laev plôn ajña k'ae Saen hLuan Tin Jian (Sanguan: tin j'on ti-) Tinandabheri hi gad na v'ai

month 2, 12<sup>th</sup> day of the waxing moon, day 7, Tai Kap-san, noon time, Somdet Maharaja the king entered the central pavilion and gave his royal command to Saen Luang Tin Ciang Tinandabheri to divide the rice fields

7B.2 pen na rajadan kâp Vâs Com Bin Jaiy Nagor lan 5 saen hi pen na Bra Buddha C'au vihan hluan 4 saen hi pen na cetiyah 2 saen hi pen dhamm 4 hmir hi pen

as a royal gift, for Wat Com Ping Jaya in Lampang (Nagara) one million, 5 hundred-thousand, as fields for the Buddha in the great *vihara* 4 hundred-thousand (Sanguan: 410,000), as fields for the *cetiya* 2 hundred-thousand, for the *dhamma* 4 ten-thousand (Sanguan: 50,000), as

7B.3 na uposatha 50,000 na hi pen na cân hân Bra Sangha 400,000 na hi pen na nay vâs 2 saen hi tâd gôn v'ai kâp vâs 15 grua nai ni mi gôn 25 gôn jay 15 // saddha nâk puñ

fields for the *uposatha* 50,000 (Sanguan: 150,000), as fields for the *Sangha* 400,000 (Sanguan: 40,000), as fields for the masters of the *wat* (? *nay vas*) 2 hundred thousand, and placed 15 families with the *wat* (as subjects), amounting to 25 people, 15 males.// The congregation of the faithful

7B.4 *khur dhamm/ dlay brom kân pracu dhatu dân Buddha rup c'au muar nai cediya n'ân mi dhatu Bra Buddha C'au ân ha' sradec ma prakôt yu nai kot k'aev mi 9 bra ôgn nam nâk bra dha-*

together placed relics and Buddha images in the *cetiya*. There were relics of the Lord Buddha, who had journeyed there, in 9 gem caskets. The weight of the rel-

7B.5 *-tu â'n samutti (sammatti ?) mi 5 hmir 359 bra ôgn bra k'aev mi 60 bra ôgn bra gam c'au mi 20 bra ôgn bra noen c'au mi 50 bra ôgn bra d'on bra jahnu mi 200 bra ôgn dân m'uar gô ua khau*

- ics placed in common (*samutti*) was 5 ten-thousand (and) 359. There were 60 gem images, 20 gold images, 50 silver images, 200 brass and lead images. All were

8A.1 *pracu vai nai mahacetiya c'au dan muar di hli lae !:// sakkaraj d'ai 1228 (1248 ?) tua pli mian med diar 5 raem gam 2 gam na van 4 daiy kap*

placed in the *mahacetiya* together. !:// Sakaraja 1228 (AD 1865), the year Miangmet, month 5, 2<sup>nd</sup> day of the waning moon, day 4, Tai Kap-

8A.2 *si // hmay mi khnan jumbu d'ai ri rân slan khiar yân damnan (sic) dhat cau Cumbhita giva Com Bin J'aiy vaiy glam ju jottaka (jotaka, or jotika) sasna 5000 bhavasa (vassa) kho pen praci (paccaya) k'ae*

-si.// The (person) named Jumbu wrote (copied) this chronicle of the relic of Cumbhita, that is Com Ping Jaya, words for the illumination of the 5000 year religion. May they be instrumental in

8A.3 *kh'a trap to dau thoen amata mahanagala (-nagara) nerabban (nibbana) cau dae di hli nican (niccam) dhuram dhuvam nibbanapacayo (paccayo) hontu me dli doe ///*

helping me towards the deathless city of nirvana! May there be permanent, long lasting conditions for nirvana for me !

8A.0 <sup>12</sup>*kriya an klav tamnan gô laev dau ni kor lae*  
The telling of the chronicle is done.

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<sup>12</sup> This line is pencilled in above 8A.1.

**The following is an addendum in a different hand**

9A.1 *Culasakraj d'ai 1271 tua pli kâd r'au yi raem 13 gam men vân 6 d'aiy kap san mi du c'au Sunanda Vâd Com/ Bin pen (pen) g'lau brom/ kap*

Culasakaraja 1271 (AD 1908), the year Kat-rau, month two, thirteenth day of the waning moon, Monday 6, Tai day Kap-sang, the monk Sunanda along with

9A.2 *d'uay du c'au Ariya Vad Na Saen lae du c'au Vôn Vâd Pla Thae lae Vâd Na K'aev Vad Na Kim Fhvay (Fhay) Vân Tok Vân (for Vâd) Na Kim Fhvey Vân o' Vâd Sôp Tam Vâd Had*

the monk Ariya from Wat Na Saeng and the monk Wong from Wat Pa Thae, and (monks from) Wat Na Kim West, Wat Na Kim East, Wat Sop Tam (and) Wat Hat

9A.3 *Pu day du c'au dla' tan tôn pen g'lau tid kâp d'uay sik yôm ju tôn hôn bay no' saddha phu th'au phu hnum/ ju phu ju gôn gô d'ai ba kân san u-*

Pu Dai, these monks, along with the lay disciples, with faith all the people, old and young came together and built an u-

9A.4 *-pposôt hlân ni vaiy di bra dhatu c'au cumbhitaram vai glam ju buddha sasna kho pen pracai k'ae ph'u kh'a dla' d'ae doe // sakraj d'ai 1278 tua pli*

-posatha at the reliquary-temple of Cumbhita for the betterment of the Buddha's religion. May this be a factor (for nirvana) for us. // Sakaraja 1278 (AD 1915), the year

9A.5 *rvay si diar 6 raem 3 gam men vân 3 d'aiy poek san du c'au Sunanda pen g'lau tid kâp d'uay sik yôm ju tôn hôn bay no' mi phu th'au phu hnum/ d'ai be kan san ko Buddha rup c'au v'aiy nai uppo-*

Rai-si, month 6, third day of the waning moon, Monday 3, Tai poek-sang. The monk Sunanda, together with the lay disciples, old and young, went together to make a Buddha image and placed it in the upo-

9B.1 *-sôdh mi du c'au Dhammalanka pen sla ko vaiy pen di hv'ai k'ae gon lae devada dla' nibbanapaccayo hontu (me)Metteyyasantiko anagate nibbanam paramam sukham*

-satha. The monk Dhammalanka was the sculptor who made it, as an object of worship for men and gods. May there be conditions for Nirvana (for me) in the future presence of Metteyya. Nirvana is the highest happiness.

9B.2 *culasakkaraj d'ai 1279 tua pli mian sai saddha du c'au Sunanda pen g'lau sik yom dla' saddha dân muar d'ai k'aev lae hâk han gam ma tid*

Culasakaraja 1279 (AD 1917), the year Miang-sai. By their faith, the monk Sunanda and the lay disciples brought glass, lack, and gold leaf to stick

9B.3 *daen kaev lae hn'aep klan tua hna jom jaem thaem sian noen 2 roy 72 thaep Noy Kaev pen jla ton lae nibbanam paramam sukkham //*

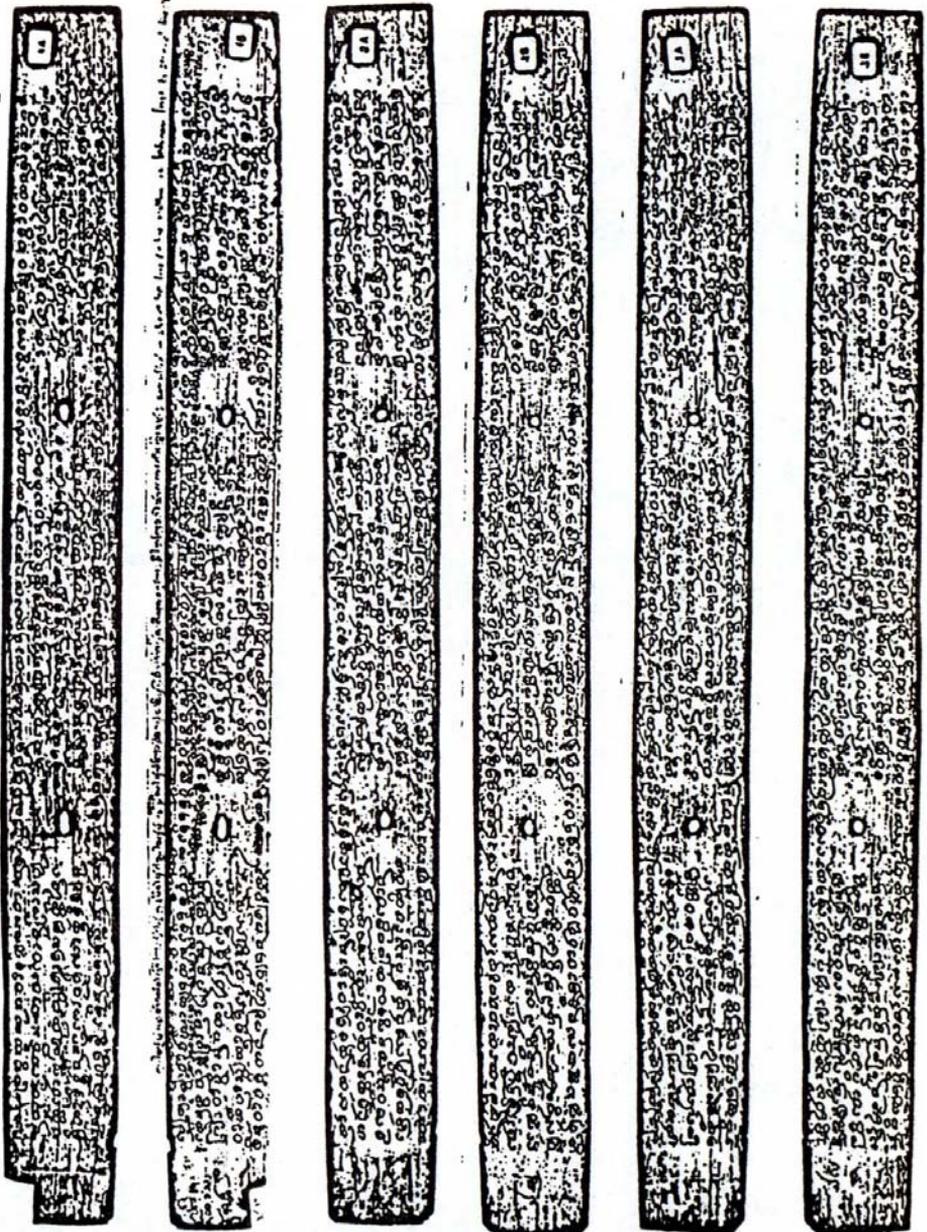
on the Gem Stand (base of the Buddha image) and on the body and face (of the image), and repaired (it), spending 2 hundred 72 silver rupees (*thaep*). Noi Kaeo was the craftsman. Nirvana is the highest happiness. //

9B.4 *culasakraj d'ai 1280 tua pli poek san diar 10 pathama o' 8 gam van dis yam tud jay ey/ suar (for Aisuar ? = Isvara) yin yod bha (for bra) dhatu c'au hak sia kaev yod gô sa*

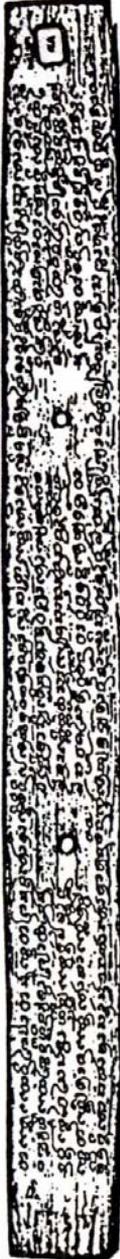
Culasakaraja 1280 (AD 1918), the year Pock-sang, month 10, first, eighth day of the waxing moon, Sunday, the hour late morning. The top of the reliquary broke and the glass on the top

9B.5 *-d'en (-den) hay ha po d'ai du c'au Sunanda dan gô d'ai ua kaev dan sai go d'ai jak juar du c'au dla' sik yôm dân muar saddha dla' mi plhu th'au hnum ju phu jay yin dai tid gam jom jaem // nibbanam paramam sukkham.*

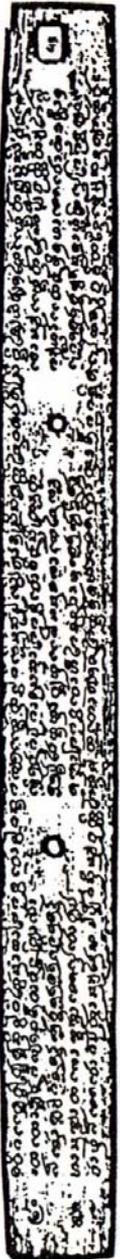
was entirely lost. The monk Sunanda gave glass and invited all the monks and lay disciples, old and young, men and women, to stick gold and repair (the reliquary).// Nirvana is the highest happiness.



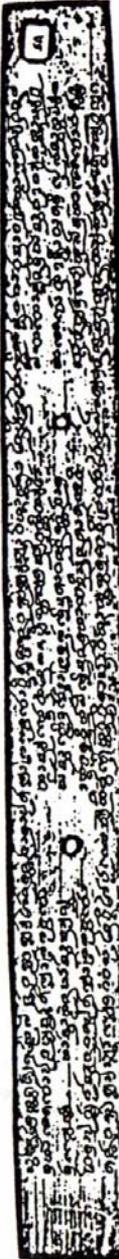
43

A long, narrow fragment of a papyrus scroll, oriented vertically. It contains several lines of ancient Greek text written in a cursive hand. The fragment is heavily damaged, with many characters missing and the ink faded. A small square box with the number '43' is located at the top left corner.

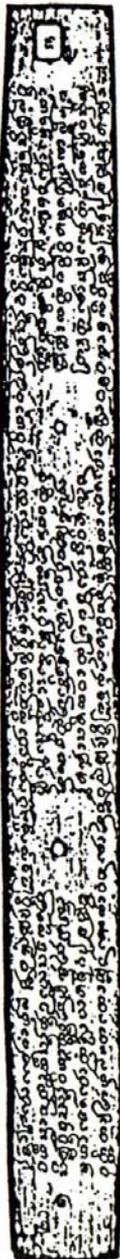
44

A long, narrow fragment of a papyrus scroll, oriented vertically. It contains several lines of ancient Greek text written in a cursive hand. The fragment is heavily damaged, with many characters missing and the ink faded. A small square box with the number '44' is located at the top left corner.

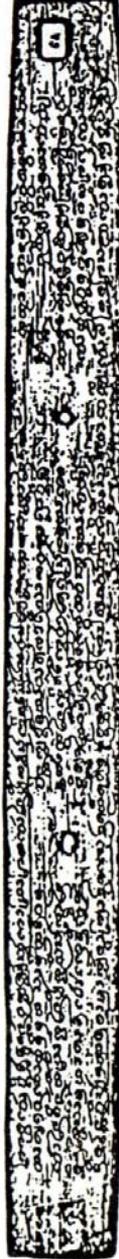
45

A long, narrow fragment of a papyrus scroll, oriented vertically. It contains several lines of ancient Greek text written in a cursive hand. The fragment is heavily damaged, with many characters missing and the ink faded. A small square box with the number '45' is located at the top left corner.

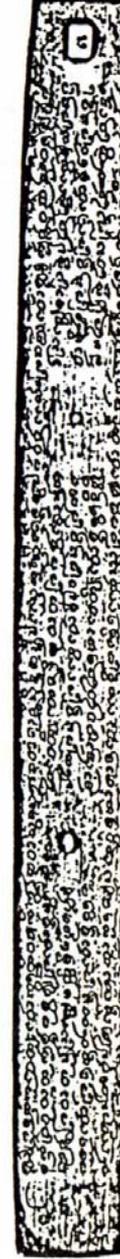
46

A long, narrow fragment of a papyrus scroll, oriented vertically. It contains several lines of ancient Greek text written in a cursive hand. The fragment is heavily damaged, with many characters missing and the ink faded. A small square box with the number '46' is located at the top left corner.

47

A long, narrow fragment of a papyrus scroll, oriented vertically. It contains several lines of ancient Greek text written in a cursive hand. The fragment is heavily damaged, with many characters missing and the ink faded. A small square box with the number '47' is located at the top left corner.

48

A long, narrow fragment of a papyrus scroll, oriented vertically. It contains several lines of ancient Greek text written in a cursive hand. The fragment is heavily damaged, with many characters missing and the ink faded. A small square box with the number '48' is located at the top left corner.

