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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. I. 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 Kaeokampha, 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 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 loan-words are treated like ordinary Yuan. Yuan words in the translation are underlined. 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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2 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 to 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 is 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 manglalakatha // Nama Buddhahayam sudhpam
(suddham?) dumham (Pankaeo: sukhadham tumam) // Sarirajatadhatu
Sarirajatadhatu

Glory good fortune! // (This is) a glorious auspicious text. // Homage to the
Buddha (Pankaeo: 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 yan
Savior, (in the form of) the wonderful relics of the Conqueror // Sadhavo listen
uppattinidanân cu sariradhatu na Cumbhataram d’ai tra-an³ (Sanguan : t’an) nai
all you good persons, you should listen to this story-of-happenings of the placing
mahakra
of the sariradhatu (bodily relics) in the Cumbha Temple (arama), (which tells) of
the great

¹ 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 dán n’i // eko puriso yàn mi jay phu n’in jiva Nandaprya pen lu (luk) jav Cumbhita puad d’ai 10 vassa luad d’ai miaödssaha (ussaha) sud riar nai Vàd

-mbhita Temple, as follows: // Eko puriso, there was a man named Nandapaña, 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 gö pen ân thau kae lae kh’a cau c’ yu sukkh 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 hua4 (tam cai ân haen kh’a jalaè va ân di Brya Lôk Gam c’in klav mi va (Sanguan: phi v’a) gó tam cai ân mák 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 mák 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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4 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 mák boencai h’äen min din va ân laev Brya Lôk Gam gö hi j’än blay n’in ban n’in hi m’la tua l hi dan p’av boen (Sanguan: b’ä) 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 tön h’än lae // di nàn Nandaprya bi lian d’ai r’a (Sanguan: la) bhasakkan (bhasakara) tae Brya Lôk Gam ha’ (hak) hi nän màn c’än 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 nän bay t’ai vian nagn prahman 2 yojnah play pen va d’ai hmîr 6 blan play 600 va dan gö ma tän yu pen thau mian Cumbhita di nän hän 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’an tän 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 käp 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 Cumbhí-

2A.2 -ta nän màn luad kh’o tan pan cim thau mian hän lae // puna (puna) mia bay lur kha cin juar kän san vàd khiankänhän lae // dan phu jì Nandaprya thau mian nän san vàd 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 nän hän lae// hed va dan hän cetiya cau ha’ (hak) mi dae kör hän lae // cay phu jiva ay Com Blae nän man gò 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’an mia kho ua Bra Buddha rup c’au tön h’aen Vàd Pla Blav (Sanguan: P’a Br’ay) 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 năm da han hua Bra Buddha rup cau nan b’o’k (b’ok) gam dan muar nam nák khau gôn dla’y l’uad va Bra Buddha rup cau tôn năn va Bra Cau Hua Gem va ăn hân lae // man gô ua ma v’ai yân văd

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 năn h’an lae// tato param bay hn’a t’ae năn pó nan dau d’ai n’am gó n’on thuam văd aram d’a’n ay Com Blae d’ai s’an cetiyah kâp dan kambaen n’am thuam gó glan blân b’ai hân lae // mia năn 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’ai mian cin va kâp kae ay Com Blae va dân ni dukra sahay c’au cun ua Bra Buddha rup cau ma vai văs bôn cin kăn din va ăn di năn 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 án gó đi năk lae va ăn laev kh’a c’in brom kăn j’uay kăn ua Bra Buddha rup cau ma r’om kăn v’ai yăn văs pôn di n’an hân laev kha c’in juar j’uay kăn p’laen văs pôn năn 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 văs gyaer hyai lau hân lae kha c’in sai jiva Vàt Com Bi Lian tam ci haen dăn kh’a 2 năn hân lae tato rian n’an bái pó 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 king⁵ brought

2B.5 *hmū ribol sakkalasena (sakala-)* khǐn ma va c’rop c’plōn ua mian va an c’rōp jon jan bo cau Han Tae D’on lae (Sanguan adds: nan) ānyān dron gambhaman (gabbha-) cau mian han nai d’on nan gō k’la han nāk nan gō hrōm rian

an army up to fight and take the city, and engage in elephant combat. The father of Prince Han Tae Tong⁶ and the lady⁷ 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 khrō sry (soy? cray?, Sanguan omits) khāp hmū ribōl ma o’ (ok) rōp hi ti yān turiyanantri 6 (Sanguan: 5) cambv’ (cambuak) laev hi kh’auti fhur lae l’ak foey m’ai ti di rōn ho kh’au va brya cau ma dān laev lae va ān di nān brya tai d’ai yin hān mi nān nāk kh’au gō

…………?………… (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 hrāk glar bay hni lon nam bai mae cau mian Han Tae D’on rai jon j’an tai hrāk glar tōk di nān m’ak nāk di nān cin d’ai sai jīva Mahasrunk (-sanuk) b’ia ān lae // di nān

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 ān nān gō cin rip ua ribol sena ma kāp bo cau mian Har Tae D’on ba kān mai rai kh’ā soek khau kua gō lo-

King Lok Kham heard this news and he hurried to bring and 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 nān bra pen cau mian Lōk cin tham va pan bi lian gu hni ai ja va ān khau gō hv’ai po’ (pok) va kh’ā kae cau hnia hua p- fled in defeat. There King Lok asked, « Where is my attendant’s village? » He (a

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⁵ The king of Ayudhya of Siam; Pankaeo gives his name as Paramatrailokanatha.
⁶ Literally, Brave-From-The-Womb.
⁷ 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 yán di h’aen Cumbhita hni lae va ân brya gó cuap bi lian haen tôn yán pan Cumbhita di nān dae h’ān lae nān brya lōk gam hvai (Sanguan: v’ai) Nan Rajadevi kāp 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 hān suar brya kāp bo cau mian Har Dae (sic) D’on ua hmu ribōl

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 dān klon kh’au poe k’ān nan Camadevi s’an nān d’uay â’n sāp kir (Sanguan: chap blân) nāk th’ā brya c’au tôn h’ān lae bra pen c’au mian Lōk Gam bai lai kh’a soek lee gin ma c’i’n khau 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 nāk lae v gō cin j’uay kān rīcchan (ricsan) s’an plaen cetty cau hi nam lae v brya gō cin uá 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 nān 5 bra ógn (òng) hān lae // brya kāp Nan Rajadevi j’uay kān s’an paen pua ra thuār lae v brya cin tham bi lian va dān n’i vata sathana di ni mi ji dān r’ān ja va

had built, 5 (of them). // The King and Queen Rajadevi together built it fully. Then the king asked the attendant thus, « Vāta, 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’ād Cumbhita va ân lae māp (?. Sanguan: pāt) ni gō prakōt va Vās Com Bi Lian va â’n di hli lae // bra pen c’au mian lōk 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 thoent di ni pen jeey/mangala jamna kh’a soek satru h’aen r’au jav mian Bin Cian hM’ai ma ma’k nak tra d’ai yin khram 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 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.2 gô blay hni t’ae klai di hli day dav brya tôn d’ai ân c’koet ma sip jia rajavônsa r’au bay hn’a lur pin (Sanguan: m’aen) d’ai svoey rajakan pan mian bin rau n’tôn

4A.3 d’ai pânkoed cai sai sàddha yin di d’uay k’aev dàn 3 ma’k nak lae ma loek yôk yo s’an plaen sasna nai sathar di n’i hmi ( Sanguan: hm’in) kh’a soek hòn tai gô c’d’ai ma kh’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’aeek mi laev lae su cun sai ji vâd di n’i va Vâd Com Bin Jeyamangala va â’n doeh hed va di ni pen com d’oy day ân l

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

4B.1 -devi gô vaes vâd prâsdåssin (pradaksina) laev gô hv’ai am la Bra Buddha C’au laev gô sôn bi lian h’aen tôn laev gô mia su di yu svoey raja sri sappati (sampatti) nai gara (nagara) puri Sri Bin Jaîyy/ Jian hMai h’aen tôn d’uay svassdi ân 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 jian 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 dlâ’y gô kho j’an kâp dàn m’ôn d’ôn grian j’ân don fhân v’ai yân hna’ vâs h’ân lae /:// athakale nai kal bay hn’a tae nân mi mahathera c’au tôn 1 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’ôn) d’ôn kho j’an grian d’ôn dàn 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 ther a 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 1 ji Bu(ddha)gambhira pen lu’ (luk) jav Cumbhita d’ai mia sud riar yân Vâd

The ther a 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 nák puñña/ dlâ’y b’ai nimônt/ ua ma yu ráksa Bra Buddha Cau c’in jâk juar nák puñña/ slan vihara hlân 1 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, 8th day of the waxing moon, Sunday, at breakfast time.
5A.2 mahathera cau yu upattha'k (uppathaka) râksa Bra Buddha Cau tam ayu h’aen tôn d’ai 98 pli luad sian ayu cutti tay b’ai lae // tato thãs nán mi ph’a khav phu I bay (Sanggan: pay) lu’ hlar ay Co-

The mahathera stayed as care-taker (uppathaka), 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 kän mia radhana nimant/ ua mahathera c’ai tôn I jiva Parami pen lu’ jav Hua Phay 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 Vâs Gu Khav Nagor yu râksa Bra Buddha C’au yân 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 jàk ju-

-vô, 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 nâk puññ/ dlay s’lan plaen gò pó 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 cedî bra cau v’ai h’ân // rian n’ân nay ay noy nân tay màn lu’ màn ph’u I jiva Nay Có Nòy

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 nâk punn/ dlay c’in brom kän mia po’ k’ae c’au va c’ s’an vihar gò pai d’ai s’an c’in mia po’ kae (c’aiu) mian (Han)sidâs (Pankaeo: Harsirât) lae cin

who was a servant of Lord Daen Kham8 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,

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8 Literally, Lord Golden Pedestal. Is this the name of a prince or a Buddha image?
5B.2 c’hi amunat hi s’an yôn uposatha kor nai pli poek sed diar 11 ben men vàn 1 sakraj d’ai 870 tua vàn 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 vàn (Sanguan adds: sau/) daiy kâd hmauraksa 9 tua (Sanguan: rks/ 19 tua) gô laev pua ra muarcu prakan laev // bra
-sitit came to build a great (royal: luang) vihara in the year Kat-sai, Sakaraja 873 (AD 1510), month 4; 8th 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 sarirdhatu (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 sarirdhatu) 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 nák puñ/ dla’y c’in brom kân bai raddhana nimônnt/ cau tôn jiva Dhammacandamani-cinta ma brom yu uppathak 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 nák puñ/ dla’y s’an gohra (guha) bra cau nai pli ka’p sân diar 5 ok 2 gam vàn 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)9 for the Lord (Buddha) in the year Kap-san, month 5, 2nd day of the waxing moon, day 3, Tai Ruang-rua, Sakaraja 888 (AD 1520), late morning.// Ta-

6A.2 -to rian nân lau yôn mi mahasami tôn jiva Dhammacinta kâp dàn mahaparakak(gami) ji Nanavansa c’in jak juar nák puñ/ dl’ay san mahacetiya
 to, after that there was a mahasami named Dhammacinta, and a mahaparakak(-gami) (arahat) named Nanavamsa who invited the faithful to build a mahacetiya.

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9 This would be a niche in which a Buddha-image is installed.
6A.3 c’au nai di nan hi prakôt nai pli kót ŋi 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 kMai gi ji Bra Mian K’aevva c’s’an mahacetiya c’au yân Vás Com Bin Jaiyamgala bra pen cau gó 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 káp day brya khur saen khur hmir rom dán muar d’ai noen 2 ban 6 roy 7 (Sanguan: 2,707) p’ad foen (f’ian) noes hnya2a (hie hv’an) s’an mahacetiya c’au lae brom Bra Sangha c’au dla’y káp dán nak 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 kán ko cetiyah cau luan tin dharani hv’an 9 va luau sun 17 va nam nák sin din la id (Sanguan: lah ith) 6 saen k’or sin noen dan muar 7 ban

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 kán pracu dhatu káp dán Buddha rup bra cau dán muar nai cetiyah cau năn mi dhatu Bra Buddha C’au án ha’ sradec ma prakót nai kot (kosa) kaev 9 bra ògn

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 nák bra dhatu án sramutti (samutti) mi 5 hmir play 349 (Sanguan: 359) bra ògn bra k’aev c’au mi 60 bra ògn (sic انون) bra gam c’au mi 20 bra ògn bra noen c’au mi 50 bra agn (sic, อน)

(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 jahnu* 200 ôn bra c’au dán muar go ua kh’au pracu v’ai n’ai mahacetiyah 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’aev 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, 13th 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 hán uppattha’k ráksa Bra Buddha rup c’au kâp dân na khvæd kot-hmay khéd daen di sima v’aiy 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 command10. 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’uay 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 city11 to take the Buddha image and place it in the great (royal ; luang) vihara

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10 Literally, “took the command on his head”.
11 *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 dîla’y lae laev gôn nai kâp dàn gôn c’au mian Nagor J’âypuri brom kân kot-hmay dikhed 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’ ú maen’am pen daen nân pen khed Vâs Com Bin Jayamangala sin lae // nai pî 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 sradecce/ 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, 12th 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 Jaïy 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 nâm ni mì gôn 25 gôn jay 15 // saddha nàk 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 n’ân mi dhatu Bra Buddha C’au ân ha’ sradec na prakôt yu nai kot k’aev mi 9 bra ôgn nam nák 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 (sammatt?) 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 jahnuia 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 /:// sakkara j’aii 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 Miang-
met, month 5, 2nd day of the waning moon, day 4, Tai Kap-

8A.2 si // hmay mi khnàn jumbu d’ai ri rân slan khiar yàn damnàn (sic) dhat cau
Cumbhita giva Com Bin J’aiy vâi glam ju jottaka (jotaka, or jotika) sasna 5000 bhavasa (vassa) kho pen pracaï (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 12kriya an klav tamnan gô laev dau ni kor lae
The telling of the chronicle is done.

12 This line is pencilled in above 8A.1.
The following is an addendum in a different hand

9A.1 Culasakaraj d’ai 1271 tua pli kâd r’au yi raem 13 gam men văn 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 Phvey 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 hòn bay no’ saddha phu th’au phu hnum/ ju phu ju gôn gô d’ai ba kân san u-
Pu Dài, 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’â dla’ d’ai do // sakraj d’ai 1278 tua pli
-aposatha 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 văn 3 d’aiy poek san du c’au Sunanda pen g’lau tid kâp d’uay sik yôm ju tôn hòn 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’ nibhanapaccayo hontu (me)Metteyyasantiko anagate nibbanam paramam sathā
-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’ae klan tua hna jom jaem 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 gò 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 gò 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.
Chronicle of the Holy Relic at Com Ping (Tamnan Vad Bra Dhatu Con Bin)