

ASAP 1000

GRAMMAR

OF THE

SHAN LANGUAGE;

BY

REV. J. N. CUSHING, D. D.

RANGOON:
AMERICAN BAPTIST MISSION PRESS,
P. D. PHINNEY, SUPT.
1887.

Second Edition. . . . 500.



P R E F A C E .

The first edition of this Grammar was published in 1871. Since that time only a very few persons have given any attention to the study of the Shan language. The recent annexation of the Shan country to the British Empire brings Europeans into direct relations with the Shans and creates a greater demand for a knowledge of their language than has ever existed before. A thorough revision and enlargement of this Grammar has been made to meet this demand.

In giving examples to illustrate the different principles and forms of the language, the aim has been to select those words in most common use, that the student might not be perplexed by words with whose meaning he would not be likely to be familiar.

The transliteration of the Shan words has been conform- ed, with few exceptions, to the rules for the translit- eration of Burmese words, prescribed by the English government, but special provision has been made for the representation of several sounds which do not exist in Burmese.

It may seem that undue prominence has been given to the consideration of Shan poetry, but it is desirable to treat this subject somewhat freely, because very little native prose writing exists and the mass of Shan books are written in the metrical style.

Rangoon, 14th Oct., 1887.

J. N. CUSHING.

INTRODUCTION.

THE Tai family extends from the Gulf of Siam northward into Yunnan and thence westward to Assam. It comprises several divisions, viz: the Siamese, Laos, Lau, Burmese Shan, Tai Mau or Tai Khè (called Chinese Shans), Khamti and Ahom. The Siamese form the southern half and the Laos the northern half of the Kingdom of Siam, which is now the only independent Tai State. The Lau are found chiefly beyond the Cambodia river and are tributary to Siam. The Burmese Shans occupy the mountainous country which extends northward from the Laos country to Yunnan and westward from the Cambodia river to Burma Proper, and were tributary to the King of Burma until the annexation of his territories by the British in 1885. The remnants of large Shan communities also exist in the region west of the Upper Irrawaddy. The Tai Mau or Tai Khè are found on the extreme northeast of Burma and in Yunnan, and are for the most part tributary to China. They are called by the Burmese, Chinese Shans (ရှမ်းတူရိ), which is the signification of Tai Khè (တဲခိ), one of the names which they adopt. The Khamti are found in the north of Burma and on the borders of Assam. The Ahom are extinct as a separate people. In the thirteenth century they overran and subjugated Assam, and in less than three hundred years became completely merged in the conquered Hindu population.

Without doubt the original home of the Tai family was Southern China, whence the different divisions migrated at various times as internal dissensions or the outside pressure of the conquering Chinese drove them forth. Such slight traditions concerning their origin as the Tai people retain, point in this direction, while their marked affinity to the Chinese in language and personal characteristics is strong proof of their relationship to that people.

It is probable that the earliest regions occupied by the Tai were in the upper part of Burma. The Siamese, who are the latest division to emigrate and settle in their present home, call themselves Htai Noi or Little Tai and name the Laos Htai Niai or Great Htai. The Laos, in turn, use the term Great Tai to designate the Shan communities farther to the north. The appellation Tai Lông, which is the equivalent of the Siamese Htai Niai really belongs to the Shans of Northern Burma, and is accepted by them. This would seem to indicate that that region is recognized as the one occupied by that portion of the race which made the earliest migration.

It is certain that in many regions the representatives of this family have lost greatly in numbers, power and influence. Indeed, in some places they have disappeared altogether before alien races, leaving the names of localities as a possession to their successors. The once strong principalities in Upper Burma which not only maintained their independence for a long time, but once gave a dynasty to Ava, retain only a shadow of their former importance.

The name Tai (တို) is appropriated by each division

except the Siamese, who use the aspirated form and call themselves Htai (တို'), or Thai, as some would write the name in Roman characters. The Siamese give the meaning of "free" to this name. Bishop Pallegoix says that "probably during the reign of phra: Ruàng who shook off the yoke of the Cambodians in the year 1000 of the era of phra: Khôdôm, the Siamese assumed the name of thăi, free, and therefore call their language phasâ thăi; language of the free."* If "free" was the original signification of the name applied to the whole family, the northern divisions have lost it in the unaspirated form. Many inquiries made in different parts of the Shan country which I have visited, have failed to obtain any evidence that the same meaning is attached to the name by the Shans as by the Siamese; neither have I been able to elicit any satisfactory explanation of the word from the Shans. It may be that the Siamese changed the form of the name by adopting the aspirated *t*, so as to have it embody a meaning commemorative of some great event in their history. As the unaspirated form of the name is employed by all the divisions of the Tai family except the Siamese, it is natural to suppose that *that* is the original form until some positive evidence to the contrary can be adduced.

The language of the different divisions of the Tai family came from a common source. In process of time,

* Probabiliter sub regno phra: Ruàng qu'excussit jugum Cambodiensium anno 1000 eræ Phra: Khôdôm, Siamenses usurpaverunt nomen thăi, liber, et idèo vocant linguam suam phasâ thăi; lingua liberorum Gram. Ling. Thăi, Cap. I, pag. I.

the speech of each division was not only modified by the inevitable changes arising from a separate life as a people, but was considerably affected by the language of the people among whom it settled. In Zimnè among the Laos, and in Bangkok among the Siamese, much of the common language of daily intercourse is essentially the same as the Shan. In the "*Bangkok Calendar*" of 1863, almost all the names of fruits given are the same as those current in Monè, Theinnee, and Kaing Tung. Not only are many words identical, but not a few words have come to be distinguished by the aspirated and unaspirated letters, e. g., the Shans say ဂုၤ *kōn*, *man*, while the Laos say ဂုၤ *khōn*. Again in the book language, couplets of words are very frequently used to express one idea. One word of the couplet is used by the Shan in familiar conversation, and the other word is generally confined to books, while the book word is the one employed by the Laos in daily intercourse: e. g. ငီၤ *ngām* is a couplet used in books to signify *good*. ငီၤ *ngām*, however, is always used by the Shans in common conversation, while ငီၤ *ngām* is the common word employed by the Laos. Another class of words is distinguished by mere *tonal* differences. Still another class shows a phonetic change of the initial consonant, e. g. *b* among the Laos for *m* among the Shans, as *bāng*, *light*, *not heavy*, for *māng* (ဝဲ); or *f* for *hp*, as *fai* for *hpai* (ဝဲ) *fire*. The Siamese in some cases introduce a compound consonant where the Shans use a simple one, e. g. *kr* for *k*, as *krāng*, *the middle*, for *kāng* (ဝဲ), or *pl* for *p*, as *plek*, *to differ*, for *pek*. The Tai Mau exhibits

less marked dialectic differences from the Shan than the Siamese and Laos do. They employ *f* frequently in place of *hp*, and have words not found among the other divisions of the Tai family. The members of this family on the borders of Assam also have their distinctions of language. In a small "Catechism" published in their language by Revd. Dr. Brown at Sadiya in 1883, there are not only several words and idioms peculiar to them, but also a class of words in which the initial *co l* is exchanged for *co n*, e. g. ခိုၤ *nūn* for လိုၤ *lūn*, *moon*, ခဲၤ *nau* for လဲၤ *lau*, *star*, etc. This similarity of language among the divisions of the Tai family is a sure evidence that there was originally a common language from which the present diversity has sprung.

The different divisions of the Tai family have alphabets of their own, all of which are derived more or less remotely from the rock-cut Pali of India. The Siamese alphabet bears very little resemblance to the others. "It is", says Revd. Dr. Jones, "evidently a modification, or perhaps a simplification of the Bali character of Camboja." This is true, although according to Bishop Pallegoix,* legendary Siamese history affirms, that a certain king introduced the use of letters; and Bastian reports "a stone inscription" from Ayuthia, the ancient capital of Siam, which ascribes the invention of the Siamese alphabet to the action of a former

* "Phra: Ruàng cum magno Sinensium comitatu reversus characteres linguæ Thāi instituit." etc. Gram. Ling. Thāi, Cap. 26, pag. 159.

king in the following words: "In former times there was no written character of the Thai, when the era dated 1205, in the year of the horse, the father-benefactor, Ram Kham Heng, having consulted with the learned teachers, established the letters of the alphabet for the Thai, which have existed from the time when the king arranged them for use."* The Lau alphabet is drawn from the same source as the Siamese, but with very much less change. The Laos alphabet is derived from the Talaing or Mon but it has been considerably modified. The Burmese Shans obtained their alphabet from the Burmese, one half of their letters being identical in form with the Burmese letters. Like the Burmese characters they are *circular*. One native tradition affirms, that, after the establishment of Buddhism in the Shan country, a Shan priest came down to Burma, learned Pali and Burmese, devised the present alphabet and translated some of the sacred books into Shan. Even the names of some of the characters used in writing were adopted without translation. The letters of the Tai Mau alphabet are essentially the same as those of the Burmese Shans with two additional characters, *f* and *ch*, but they are *diamond-shaped* instead of *circular*, a thing which the Tai Mau attribute to Chinese influence. Thus where the Burmese Shan would write ∞ *ht*, the Tai Mau would write $\diamond\diamond$. Though this principle affects the form of every letter of the alphabet and the vowel accidents, a skillful Burmese Shan reader is able,

* Article by Bastian in Journal of A. S. Bengal, Part I. No. 1, 1865.

with attention, to read a Tai Mau book. The Khamti and Ahom alphabets for the most part resemble the Shan. Several of the letters have a considerable modification of form, but do not lose their family likeness. One peculiarity in Khamti writing is the use of a large black dot in the construction of the consonants.

It should be noted that among the Burmese Shans there are unimportant local differences in the use of words in some districts, as $\zeta\delta$ *ngō* for $\zeta\delta$ *wō*, an *ox*, or $\delta\alpha\delta$ *win* for $\delta\alpha\delta$ *min*, to *fly*. The Shans of Kaing Tung call themselves Khün ($\zeta\delta\delta$), and those of Kaing Hong call themselves Lü ($\zeta\delta\delta$). In these two provinces the results of Laos influence on the language are apparent. A part of the men are familiar with the Shan characters and use them in writing, while an equal number employ a modification of the Laos characters.

Although the Shan language is essentially monosyllabic, it has some dissyllables of its own, besides having absorbed many polysyllabic words of Burmese and Pali origin. Under the influence of many years of subjugation to Burma, Burmese words have been introduced and domesticated. The reception by the Shans of their religious books from the Burmese has been also an abundant source of addition of both Burmese and Pali words. Indeed their religious language is a mosaic of Shan, Burmese, and Pali. E. g. the following is a common formula of adoration:— $\text{အော့်တၢ်သံသိံးမိင်္ဂ$ သိပိသိတိင်ဝ် ။ ယွင်ယံရတိတၢ်အေၤ ။ ဝ်ဂုဏ်တၢ် သိဒုင် ။ "(I ask) permission three times. (I) slowly raise my hands (lit. hands with ten fingers) in worship. (I) reverence th

precious. (I) pay homage and worship." Here *အာရံ* *အာယ* (သြကာယ), *ရတိတဇာ* (ရတနာ) *တုခင်တု* (တန္တုနာ) are of Pali derivation; *သိဗုင်* is the Burmese *ရှိခိုးသည်*. The remaining words are Shan.

A very few of the Shan books are written in the common language of life, and are called *လိင်္ဂဝတ်*, i. e. books in the colloquial style. The greater portion are written in a style more or less metrical, and are called *လိင်္ဂရှင်*, i. e. books in the preaching style. In these the words are arranged to produce a smooth, melodious sound to the ears of the hearer. To effect this object, many words are used which are not employed in daily life and are called *ပွန်* and *ပွဲ*, *flowers* and *leaves*. To such an extent is the insertion of these words sometimes carried, that an ordinary listener fails to understand fully what is read. From this fact, a beginner in the study of the language can receive but little benefit in trying to read the native books, if he only desires a knowledge of the colloquial language.

The Shan language is written from left to right like the English, but differs in this respect, that it allows no separation between the words.

GRAMMAR.

CHAPTER I.

OF THE ALPHABET.

1. The Shan Alphabet consists of ten vowels and nineteen consonants.

VOWELS.

2. The names and powers of the vowels are as follows:—

| Power when standing alone. | Powers when followed by a final consonant. |
|-----------------------------------|--|
| <i>အာ</i> a short, as a in quota. | <i>c. s.</i> a, a rather obtuse sound.* <i>o. s.</i> ā, a broad sound, as a in lard. |
| <i>အာ</i> ā long, as a in father. | |
| <i>အိ</i> i short. | <i>c. s.</i> ī, as i in the French, élite. <i>m. s.</i> i short, as i in lip; or ī, as ay in lay. <i>o. s.</i> e short, as e in met. |

* An explanation of *c. s.*, *m. s.*, and *o. s.* will be found in the chapter on Tones.

အိ i long, as i in police.

အု u short, as oo in good.

c. s. ဝဲ, as oo in loot.

o. s. ဝဲ, as o in pope.

Exceptions: When followed

by ဝဲ, the *c. s.* vowel

sound is modified to uī

or wī, and the *o. s.*

vowel sound to ue or

we as ဝဲ *c. s.* k-wī

and ဝဲ *o. s.* k-we.

The semi-vowel tone

which appears in this

combination, may be in-

dicated by a hyphen, as

ဝဲ t-we, *to look*.

အူ ú long, as oo in too.

အဲ *c. s.* e, as ay in may.

o. s. é, as in the French

fève, or e in the Eng-

lish eh!

အိ *c. s.* ai, as ai in aisle.

o. s. a'i, the same sound

with a broader pronun-

ciation.

အော့ aw short, as o in often.

အော့ a'w long, as aw in dawn.

3. The three vowel sounds of အိ and the second vowel sound of အု in a closed syllable and the two vowel sounds of အဲ, when combined with a consonant,

are often preceded by a semi-vowel tone, nearly equal to short *y*. Thus ခဲ, *2c*, *to be small in quantity*, is pronounced k-e instead of ke. In ခဲ, *3o*, *mother*, the semi-vowel tone is much less distinct. The presence or absence of this semi-vowel tone in any case must be learned from a native, for there is no recognition of it in the written form of words.

4. Besides the vowels, there are five diphthongs and one triphthong. Their names and powers are as follows:—

အဝဲ *c. s.* au, as ow in how.

o. s. a'u, the same sound with a broader pronunciation,

အိဝဲ *c. s.* i-ú.

m. s. i-ó, as io in punctilio.

o. s. i-au.

အဝဲ ó long, as o in hope.

အိဝဲ *c. s.* ü, as in the German, Glück.

o. s. ö, as in the German, Löwe.

There is nothing in English corresponding to these two sounds.

အိဝဲ oi, as oi in voice.

အိဝဲ aeu or aü, nearly like u in lull.

VOWEL SYMBOLS.

5. The vowels when combined with consonants are represented by symbols.

6. The vowel *၂* is inherent in every consonant, and therefore has no distinctive symbol.

7. The following table exhibits the form of the vowel symbols and their positions with reference to a consonant,—

| Vowel. | Symbol. | Name of Symbol. | Meaning. * | Position. |
|--------|---------|------------------|--|----------------------|
| ၂ | ၂ | ချ၂း | put down | after. |
| ၂ | ၀ | တင် | place upon | above. |
| ၂ | ၁ | တင်ခတ်ဒိတ် | | above. |
| ၂ | ၂ | တိုတ်သိတ်း | one line drawn | below. |
| ၂ | ၂ | တိုတ်သွင်သိတ် | two lines drawn | below. |
| ၂ | ၂ | သင်ထိုင်-သတ် | | before, above. |
| ၂ | ၂ | ၂'ခိုခင် | | above. |
| ၂ | ၂-၂ | သင်ထိုင်-ချ၂း | placed in a raised | before, after. |
| ၂ | ၂-၂ | သင်ထိုင်-ချ၂းသတ် | position | before, after. |
| ၂ | ၂ | ဝသတ် | | after. |
| ၂ | ၂ | တင်ဝသတ် | | above, after. |
| ၂ | ၂ | တိုတ်ဝသတ် | | below, after. |
| ၂ | ၂ | တိုတ်တင်ဝသတ် | suspended, placed in a raised position | above, below, after. |
| ၂ | ၂ | ၂'ခိုခင် | awry | below, above. |
| ၂ | ၂ | ၂င်ဒိတ် | | above, below. |

CONSONANTS.

8. The names and powers of the consonants are as follows:—

* Part of the names are Burmese written in Shan characters and have lost their original signification,

| | | |
|---|-----|--|
| ၂ | ka | k, as in kept. |
| ၂ | kha | k aspirated. |
| c | nga | as the final ng in gang. No representative in English. |
| ၀ | sa | s. In a few districts it is pronounced ch. |
| ၁ | hsa | s aspirated. |
| ၂ | nya | ny. |
| ၂ | ta | t. |
| ၀ | hta | t aspirated. |
| ၁ | na | n, as in name. |
| ၂ | pa | p. |
| ၂ | hpa | p aspirated. |
| ၁ | ma | m, as in man. |
| ၀ | ya | y, as in yard. |
| ၂ | ra | r, as in ray. |
| ၀ | la | l, as in lap. |
| ၀ | wa | w, as in want, but somewhat inclining to v. |
| ၁ | hsa | s, aspirated. |
| ၂ | ha | h, as in harp. |
| ၂ | a | a, as in amend. |

9. The seventeenth letter *၁* is identical in form and sound with the fifth, though Shan custom always inserts it in the alphabet. Perhaps it once had a distinct sound of its own. It is possible that it has been retained in the Shan alphabet on account of a custom connected with the naming of children which the Shans

doubtless adopted from the Burmese. According to this custom, the letters of the alphabet are distributed among the days of the week. The name of a child born on any one day must begin with one of the letters assigned to that day. This second ω , hsa, takes the place of the Burman ω , tha, in the distribution of the letters among the days of the week which would otherwise be incomplete.

10. There is no character to represent the sound *b*, though in the colloquial it is frequently used in words written with an initial ω , e. g. *bāng* for $\omega\delta$, *māng*; *bau* for $\omega\delta$ *mau*. There are also no representatives of *d*, *f*, *g*, or *j*, in the language. Words beginning with η are often pronounced and written as if they began with ω , many Shans finding it impossible to articulate the consonant η .

11. The consonants may be classified as follow:—

1st. Gutturals ω ω c .

2nd. Palatals ω ω φ .

3rd. Dentals ω ω ω .

4th. Labials ω ω ω .

5th. Liquids ω η ω ω .

6th. Aspirates η ω .

12. ω and ω might be classed as dental sibilants. ω is a consonant when it is the base to which vowels are attached. Otherwise it is a vowel.

COMPOUND CONSONANTS.

13. Compound consonants are formed by uniting ω , η and ω , with other simple consonants, and are represented by symbols as follows:—

| Letter | Symbol. | Name of Symbol* | Combined with ω . | Power. |
|-----------------------|----------|-----------------------------------|--------------------------|--------|
| ω | ω | ယပိင် ya-ping. | ω | kya. |
| η | ω | ယရိင် ya-rit. | ω | kra. |
| ω | ω | ဟ' hwai, suspended. | ω | kaw. |
| ω | ω | ကွတ်တို kwak-tūl, an under curve. | ω | kwa. |
| ω and ω | ω | ယပိင်ဟ' ya-ping-hwai. | ω | kyaw. |

CHAPTER II.

CONSTRUCTION OF SYLLABLES.

14. In the construction of syllables, consonants may be divided into three classes, viz: Simple Initial Consonants, Compound Initial Consonants, and Final Consonants.

* The names from the Burmese have lost their original signification.

COMBINATION OF SIMPLE INITIAL CONSONANTS AND VOWELS.

15. The Simple Initial Consonants are those embraced in the table of consonants.

16. This class of consonants combines with the vowels according to the following table:—

| Vowels. | Symbol. | Combined with ၀. | Power. |
|---------|---------|---------------------|-------------------|
| အ | ၂ | ၀၂ | kā. |
| အိ | ၀ | ၀ိ | ki. |
| အီ | ၁ | ၀ီ | kī. |
| အု | ၂ | ၀ု | ku. |
| အူ | ၂ | ၀ူ | kū. |
| အေ | ၎ | ၀ေ | ke or kè. |
| အော | ၎ | ၀ော | kai or ka'i |
| အေ၂ | ၎-၂ | ၀ေ၂ | kaw. |
| အေ၂ | ၎-၂ | ၀ေ၂ | kaw. |
| အဝ် | ဝ် | ၀ဝ် | kau or ka'u |
| အိဝ် | ဝ် | ၀ိဝ် | kī-ū, kī-o, kī-āu |
| အုဝ် | ဝ် | ၀ုဝ် | kō. |
| အူဝ် | ဝ် | ၀ူဝ် | kū or kō. |
| အိ့ | ့ | ၀ိ့ | koi. |
| အိ့ | ့ | ၀ိ့ | keau or aü |

17. In like manner we have ခ၂ မိ မီ ခု ခူ ခေ ခော
ခေ၂ ခေ၂ ခဝ် မိဝ် မီဝ် ခိ့ ခိ့။ င၂ ငိ ငီ ငု ငူ ငေ ငော ငေ၂ ငေ၂ ငဝ်
ငိဝ် ငိဝ် ငိ့ ငိ့ etc.

COMBINATION OF COMPOUND INITIAL CONSONANTS AND VOWELS.

18. The Compound Initial Consonants are those embraced in the table of compound consonants.

19. This class unites with only a portion of the vowel sounds. ယဒိင. combined with a consonant, may unite with all the vowel sounds except အဝ်, အိဝ်, and အိ့; e. g. ဂျာ, kyā, ဂျိ, kyī, ဂျု, kyū, ဂျူ, kyū, ဂျေ, kye or kyè, ဂျော, kyai, ဂျော့, kyaw, ဂျော့, kyaw, ဂျာဝ်, kyō, ဂျိဝ်, kyü, or kyö. The combinations in use, however, are comparatively few.

20. ယဒိလ် combines with အ၂ only: e. g. ကြ၂, krā.

21. ဂွံ' combines with အ၂ and အ' only; e. g. ကွ၂, kwā and ကွ', kwai.

22. ဂွံ' combines with အ၂ and အ' only; e. g. ကွ၂, kwā, and ကွ', kwai.

23. ယဒိဂွံ' does not combine with any vowel, and occurs only in syllables closed by a final consonant. It is found only in a few words of Burmese origin, as ကျွင်, kyawng, a *kyoung*, ကျွတ်, khawt, *to save*.

FINAL CONSONANTS.

24. A final consonant is one which, having been deprived of its inherent vowel အ, stands at the end of a syllable. The sign (်) *hsat*, indicates that the consonant has lost its inherent vowel sound, and is final. This sign is placed over the consonant; e. g. ကိ, kī.

25. The final consonants are nine in number, ဝ င ဝ ဝ ဝ ဝ ဝ ဝ ဝ ဝ

26. Final consonants modify the sound of the preceding vowels. There is great poverty in the representation of the quantity of vowels in closed syllables. The same vowel sign is used to express two or three different powers of one vowel. The following table represents the modifications of vowels which take place in all possible forms of closed syllables. Some of these closed syllables have two series of tones and others have three series of tones, which will be explained in the chapter on Tones.

| | |
|---------------------|----------------------|
| ကံ kak, kāk. | ကံ ကang, kāng. |
| ကိ kīk, kēk, kek. | ကိ kīng, kēng, keng. |
| ကု kûk, kōk. | ကု kûng, kōng. |
| ကွ kauk. | ကွ kaung. |
| ကူ kūk, kōk. | ကူ kûng, kōng. |
| ----- | ----- |
| ကိတ် kīt. kit. | ကိတ် kīn, kēn. |
| ----- | ----- |
| ----- | ----- |
| ----- | ----- |
| ----- | ----- |
| ကတ် kat, kāt. | ကတ် kan, kân. |
| ကိတ် kīt, kit, ket. | ကိတ် kīn, kin. |
| ကုတ် kût, kōt. | ကုတ် kûn, kōn. |
| ကွတ် kaut. | ကွတ် kaun. |
| ကူတ် kūt, kōt. | ကူတ် kûn, kōn. |

| | |
|---------------------|---------------------|
| ကပ် kap, kāp. | ကမ် kam, kām. |
| ကိပ် kīp, kip, kep. | ကိမ် kīm, kim, kem. |
| ကုပ် kûp, kōp. | ကုမ် kûm, kōm. |
| ကွပ် kaup. | ကွမ် kaum. |
| ကူပ် kûp, kōp. | ကူမ် kûm, kōm. |

ကဝ် kow, ko'w.
 ကိဝ် kī-û, kī-ō, kī-ow.
 ကုဝ် kō.

 ကိဝ် kü, kò.

27. To the final consonants should be added the characters (°) called *cō*, *sam*, and (°) called *cōccōt*, *sam hsāt*.

28. (°) is placed over the consonant with which it is combined, and has the power of a final *u*; e. g. *ကံ*, *am*, or *ām*; *ကု*, *kûm*, or *kōm*; *ကွ*, *kaum*; *ကူ* *kwam*.

29. (°) is placed over the consonant with which it is combined, and has the power of *o*; e. g. *ကိ*, *kīm*, *kim*, or *kem*; *ကိ*, *sīm*, *sim*, or *sem*.

30. Note 1st. Though the Shan language is written according to sound, there is some variety among writers in the spelling of some of the forms. This variety however is chiefly confined to the following forms, *ကမ်* or *ကံ*, *ကိမ်* or *ကိ*, *ကုမ်* or *ကု*, *ကွမ်* or *ကွ*, *ကူ*, or *ကူ* and *ကိ* or *ကိ*. There is no authoritative standard, but usage inclines to the abbreviated forms in the first four cases.

တတ် ဘုတ် နိုတ် ဘခင် ဘုခင် နိုခင် ဘဝ် ဘုဝ် နိုဝ် ဘမ် ဘုမ် နိုမ် ဘဝ်
နိုဝ် နို ဘုဝ် ဘုဝ် ဘုခင် ဘု ဘို ဘျင် ဘျခင် ဘျဝ်.

39. One combination in which closed syllables are formed with the vowel ဝ, has three series of tones. As native scholars only recognize the တုတ်သုတ် and အာသုတ် series, for the sake of convenience. I have named the third series, the *mediate series* since its vowel sound occupies a middle position between the vowels of the closed and open series. Although this third series is not recognized as a distinct series by native scholars, it is of great importance that it should be noted by foreigners who study the language and wish to speak it correctly.

40. The following forms admit of three series of tones. နိဝ် နိဝ် နိည့် နိတ် နိခင် နိဝ် နိမ် နိ. In good usage, however, နိည့် and နိခင် are restricted to two series each, having only the *mediate series* in common.

41. The tones in this Grammar are indicated by English numerals in the order in which the tones are described in § 35. The series of tones are indicated by c. s. for closed series, m. s. for mediate series, and o, s. for open series.

42. In only a few combinations does every tone have a meaning. The following table illustrates this, and also gives some idea of the relation of the tones, according to the order given in § 35.

1st. A combination in which every tone has a meaning, as ဘဝ်, *vid* § 38.

(a) တုတ် သုတ် class.

4 ဘဝ် *to be rendered indifferent to evil results by a spirit.* 5 ဘဝ် *an owl.*

1 ဘဝ် *I.*

3 ဘဝ် *nine also to tie a knot of hair.*

2 ဘဝ် *to be old.*

(b) အာ သုတ် class.

4 ဘဝ် *common balsam plant.*

5 ဘဝ် *a kind of mill.*

1 ဘဝ် *the butea tree.*

3 ဘဝ် *the leg from the knee to the ankle.*

2 ဘဝ် *to complain of, or regret the loss of a person.*

2nd. A combination in which only a part of the tones have a meaning, as ဝခင်.

(a) တုတ် သုတ် class.

4 ဝခင် *a day.*

5 ဝခင် _____

1 ဝခင် _____

3 ဝခင် *a kind of coarse cloth.*

2 ဝခင် _____

(b) အာ သုတ် class.

4 ဝခင် *to endeavor to form a party for mutual assistance in work.*

5 ဝခင် _____

1 ဝခင် *to be sweet, also, kempferia.*

3 ဝခင် *a village.*

2 ဝခင် *a shallow bowl, also, to scatter or sow seed.*

3rd. Example of §37.

၄ ငှါ *we two.*

၁ ငှါ *to seek.*

၃ ငှါ *five.*

၂ ငှါ *a shower, also, to warm with the breath.*

၅ ငှါ *a precipice.*

43. The Siamese has five tones and the Laos six tones which are accurately indicated in their systems of writing. In the Shan there is a remarkable absence of tonal signs in the writing of the language. With the exception of (၃) called မှဲခဲ, which is sometimes used to indicate the high tone, there are no signs to guide the reader. The following sentences are sometimes employed by Shans to familiarize a pupil with the absence of tonal signs, and furnish a good exercise for practice in this respect.

တံတံမံရှံသံ။ တံခဲခဲခဲခဲတံ။ ပံထံခဲတံထံ။ ပံခဲထံတံခဲထံခဲ။

- တံ grave tone တုမ်သုမ် class, a hen.
- တံ “ “ “ “ *to move lengthwise.*
- မံ emphatic “ “ “ *a tree.*
- ရှံ high “ “ “ *an eugenia tree.*
- ထံ natural “ ဆါသုမ် “ *any thing long as a line, (here applied to the pendent branches.)*

Translation: The hen moves along (a branch of) the long (branched) eugenia tree.

- တံ high tone, တုမ်သုမ် class, a Shan.
- ခဲ “ “ ဆါသုမ် “ Monè.
- ခဲ natural “ “ “ to sell.
- ခဲ grave “ တုမ်သုမ် “ an egg.
- တံ “ “ “ “ a hen.

Translation: A Monè Shan sells hen's eggs.

- တံ natural tone တုမ်သုမ် class, to go.
- ထံ straightforward “ “ “ to obtain.
- ခဲ grave “ “ “ an egg.
- တံ “ “ “ “ a hen.
- ထံ high “ ဆါသုမ် “ to be variegated. speckled.

Translation: (He) goes (and) obtains the eggs of a speckled hen.

- တံ natural tone, တုမ်သုမ် class, to go.
- ခဲ “ “ ဆါသုမ် “ to sell.
- ထံ grave “ “ “ a side.
- တံ high “ တုမ်သုမ် “ a Shan.
- ခဲ “ “ ဆါသုမ် “ Monè.
- ထံ straightforward “ တုမ်သုမ် “ to obtain.
- တံ “ “ ဆါသုမ် “ to be easy.

Translation: (He) goes (and) sells to Monè Shans (and) obtains (money) easily.

CHAPTER IV.

ABBREVIATIONS AND PUNCTUATION.

ABBREVIATIONS.

44. The following Abbreviations are very common:—
ခွံါ for ခွံါ၁ါ.
5

- ကျော် “ တော်ယင်.
 ခေင် “ ခေင်ခေ.
 မိတ်၂ “ မိတ်တ၂.
 မိင် “ မင်ဒိး.
 ခေ “ ခေယံ.
 ဟ် “ အုတ်, the vocative affix (always).

45. The doubling of the final sign of the word denotes the repetition of the word; e. g. (၂) in လိ၂ for လိ၂လိ၂; (၂) in ခေ for ခေခေ; (၂) in ဟ် for ဟ်ဟ်; and (၂) in လိ for လိလိ.

PUNCTUATION.

46. The mark ၂ called မိ၂, a *barrier*, denotes the close of a sentence. The double mark ၂ ၂ is often used to separate paragraphs.

47. The ends of paragraphs and sections are frequently ornamented by flourishes. In writing titles and names of persons addressed, a flourish is often used.

48. The native method of expunging words is to put a dot in each letter, as, ခေ.ဝေ.ခေ.

CHAPTER V.

CLASSIFICATION OF WORDS.

49. Shan words may be etymologically classified as Nouns, Pronouns, Adjectives, Verbs, Adverbs, Prepositions, Conjunctions and Interjections.

NOUNS.

50. Nouns are divided as in other languages into Proper Nouns and Common Nouns.

51. Proper nouns are the names of persons, towns, etc. as ယင်ခဲ, 2o, 4c, Hsāng Kham: ယခဲ, 4o, 3c, Legya. The names of countries, cities, towns, rivers, etc. when properly spoken, always have the word country, city, etc. prefixed, as မိုင်ယခဲ (lit. *country of Legya*).

52. Common nouns may be divided as follows:—

1st. Primitives, as ခေ, 5o, a *bird*; ယခဲ, 4c, *fire*; မိုင် 4o, a *boat*.

2nd. Compound nouns. These are formed, by uniting,

(a) two nouns, as လိခေမိုင်, 1c, 4o, *the world*; ယခေ, 3c, 4o; *the master of a house*; မေ၂ခေ, 3c, 5c, a *water-jar*.

(b) a noun and a verb, as ခေခေ, 4o, 5c, a *messenger, servant*.

(c) a verb and a noun, as ယခေလိ၂ 3o, 4m, a *blacksmith*.

(d) a noun, a verb and a noun, as ခေခေလိ၂မ, 4o, 5m, 5c, a *horse-keeper*.

3rd. Derivative nouns. These are formed by prefixing certain particles to verbal roots, viz:

(a) တေ, 4o, as တေခေ, 4o, 1c, *food*, in which တေ is prefixed to the verb ခေ, *to eat*; so also, တေခေ, 4o, 4m, *work*, from the verb ခေ, *to do, to work*.

(b) တီ, 3c, denoting the place of the action of the verb, as တီကိုင်, 3c, 1c, *place of eating* i. e. *a table*; တီခင်း, 3c. 3c, *a chair*.

(c) အခင်း, 1c, the relative particle, as အခင်းတတ်, 1c, 4c, *cold*; or *what is cold*; အခင်းလိင်, 1c, 4c, *light*. This might be considered a pronominal clause used substantively.

(d) တင်, 4c, and အခင်း, 1c, are used conjointly, as တင်အခင်းပိတ်အခင်းလိင်, 4c, 1c, 5c, 1c, 1c, *deception*.

4th. Nouns of foreign derivation. These have been introduced directly from the Burmese and indirectly from the Pali through the Burmese, as အသက်, 5c, 3c, *life*, from the Burmese (အသက်), and ခင်္ဂါပခင်း, 3c, 2c, *nigban*, from the Pali through the Burmese.

NUMBER.

53. Nouns may be either singular or plural. Sometimes nouns are used in a generic sense, and are of the common number, as ဝှင်ရှ်ယပ်အော်, *the oxen have disappeared*.

54. Sometimes the singular number is expressed by the numeral one ခု, 3c, and the auxiliary appropriate to the noun, as ဘုခင်းခါး[ခု], *one man*, i. e. *a man*. Vide Numeral Auxiliaries.

55. The plural may be either general denoting merely the fact that there are several objects, or definite, denoting a particular number of objects before the mind or under the eye.

1st. The general plural is formed :

(a) by the use of တင်ထီ, 4c, 1c, as ဘုခင်းတင်ထီ, *men*. In native books ထီ, 1c, is often used alone, as ဘုခင်းထီ.

(b) by affixing the pronoun ခင်, 1c, *they*, as ဘုခင်းခင်, *men*.

(c) by affixing the adjective အံ, 5c, *many*, as ဘုခင်းအံ, *men*.

2nd. The definite plural is formed,

(a) by the use of ထီ, 4c, *a company*, which is sometimes prefixed to the noun as ထီဘုခင်း (အံ), *men*, but is more generally affixed, as ဘုခင်းထီ (အံ), *men*. This particle never stands alone with the noun, but is always followed by အံ, 5c, or အခင်း, 5c, as the noun is conceived to be near or remote. It is not properly used unless the objects have been already mentioned or are prominent before the eyes or the mind.

(b) by the use of ထီ, 5c, *a company* or *collection*, in the same manner as ထီ, 4c.

GENDER.

56. Many Shan words are of common gender, as လှ်, 3c, *a child*, ထီ, 4c, *a grandchild*; ခါး, 3c, *a slave*.

57. The masculine and feminine genders are distinguished,—

1st. by different words, as

- ပေၵ်, 3c, *father*, ခမ်, 3o, *mother*.
- ဟံၵ်, 1c, *husband* ခမ် 4c, *wife*.
- ပူ, 2c, *grandfather*, ခေ, 4o, *grandmother*.
- ထံၵ်, 3c, *lord*, ခေၵ်, 4o, *lady*.

2nd. by affixes. ထံ, 4o, and ထံၵ်, 4c, are used to distinguish gender of the human species, while ပေၵ်, 3c, and ခမ်, 3o, are used to distinguish that of the brutes, as

- ဟံထံ, 3c, 4o, *a male*, ထံထံၵ်, 3c, 4c, *a female*.
- ထံထံထံ, 3c, 4o, *a son*, ထံထံထံၵ်, 3c, 4c, *a daughter*.
- မၤပေၵ်, 1c, 3c, *a dog*, မၤခမ်, 1c, 3o, *a bitch*.
- ဟံထံ, 2c, 3c, *a cock*, ဟံခမ်, 2c, 3o, *a hen*.

3rd. Some nouns appear to be feminine because they have ခမ်, 3o, prefixed, as ခမ်မိုၵ်, *the thumb*; ခမ်တီၵ်, *the great toe*.

CASE.

58. Shan nouns have no declension by which different cases may be distinguished. Certain particles are used to indicate the relations of case, but there is no change of the noun itself by inflection. Most of these particles are frequently omitted in colloquial use.

59. The following paradigm may aid the student in apprehending the use of these particles:—

| Case. | Particles. | Singular. | Plural. |
|-------|------------------------------|--|---|
| Nom. | ခေ or ခေခမ် ထံ, and ထံၵ်, | ဟံခမ်, ဟံခမ်ခေ, ဟံခမ်ထံ, ဟံခမ်ထံၵ်. | man. “ “ “ ဟံခမ်တင်ထံ, ဟံခမ်တင်ထံခေ, ဟံခမ်တင်ထံထံ, ဟံခမ်တင်ထံထံၵ်. |
| Gen. | none | — ဟံခမ်, | of man. — ဟံခမ်တင်ထံ, of men. |
| Dat. | တီၵ်, and ဟံတီ, | တီၵ်ဟံခမ်, ဟံတီဟံခမ်, ဟံတီတီဟံခမ်, | to a man. “ “ တီၵ်ဟံခမ်တင်ထံ, ဟံတီဟံခမ်တင်ထံ, ဟံတီတီဟံခမ်တင်ထံ. |
| Acc. | ထံၵ်, | ဟံခမ်, ဟံခမ်ထံၵ်, | a man. “ ဟံခမ်တင်ထံ, ဟံခမ်တင်ထံထံၵ်. |
| Abl. | ဟံတီ, | ဟံတီဟံခမ်, | from man. ဟံတီဟံခမ်တင်ထံ, from men. |
| Voc. | ထံ, ဟံ \|\| | ထံဟံတီဟံခမ်, ဟံခမ်ဟံ \|\| man! | ထံဟံတီဟံခမ်တင်ထံ, ဟံခမ်တင်ထံဟံ \|\| men! |

REMARKS ON PARADIGM.

60. The nominative case is often used without any distinctive particle, as ဟံခမ်ထံထံခေ, *man dies*. ခေ, 5c, for near objects and ခေခမ်, 5c, for remote objects are much used as nominative affixes both in the colloquial and written language, and have a slight definitive power, as ထံၵ်ခေခမ်ထံထံထံခေ, *the teacher speaks good*

words. ထိုင်, 1c, has a distinctive power and brings the noun into prominent notice, as ဘုရားထိုင်လိထွံအပ်တြါး ထင်အော်, *man (or cs for man, he) ought to obey the divine law.*

ထံ, 4c, is more strongly distinctive and also generally more or less adversative, as တင်ဂြိတ်မခင်ထံအံလိဂွံ။ တင်ဂြိတ်တင်ထံလိအော်, *his work is not good; my work is good.* Both ထိုင် and ထံ are also frequently equivalent to *as to, in regard to, concerning*, a verb being understood, as ထွင်အံထံ, 3c, 5c, 4c, *as to the fact, reason, (it is thus).*

61. The genitive or possessive case has no distinctive sign, and is formed by placing the noun denoting possession after the noun denoting the thing possessed: as ရှေ့ထင်ထံ, *a prince's palace; လိတ်တေအောင်, that man's book; ထံတူဂြိတ်, a door of a house.*

62. တီ, 3c, a *place*, is the proper particle to use with the dative or indirect object, as ဝခင်ပိုင်တီမခင်တ, *give money to him. ငှင်, 4c, a portion, share*, which has primarily a distributive sense, is also used, but in a much more restricted manner, for it is confined to cases where the idea of subsequent right of possession by the indirect object is more or less involved, as ထင်ထံအံဝခင်မတိုင် နှင်တေအောင်အော်, *the prince gave a pony to that person.* Frequently no particle is used, as ပိုင်ထိုင်ဝခင်မခင်တ, *give him money; လိတ်အံဝခင်မခင်တ, give him this book.*

63. The accusative or objective case is commonly used without any distinctive particle, and its natural place is after the verb which governs it, as အင်အံမူးလူ,

bring water; ဝခင်လိတ်အံတီမခင်တ, give him this book. The particles ထိုင်, 1c, and ထံ, 4c, are used to indicate the accusative case in the same manner and with the same distinctions as with the nominative, as ဘုရားထိုင်အောင်ထိုင် ထင်ထံပိုင်အံထံခင်မိတ်ထင်အော်, *the Monè prince executed the men.* The object *towards* which motion is directed may be indicated by the simple accusative, as မခင်ဂွါပိုင်အော်, *he goes to the city;* or by prefixing the particles တီ, 3c, ဘုတီ, 3c, 3c, or ထူ, 4c, to the noun, as မခင်ဂွါတီပိုင်အော်, မခင်ဂွါဘုတီပိုင်အော်, မခင်ဂွါထူပိုင်အော်, *he goes to the city.*

64. The ablative relation is indicated by ဘုတီ, 3c, 3c, or ဘုအံ, 3c, 4c, when the context gives it the sense of *from, away from*, as ဘင်ခါလုတ်ဘုတီပိုင်မခင်မူး, *I come from his house. ထံ 1c, a particle denoting separation from*, is also used, as ထင်ထံအောင်ထံထင်မူးထင်, *the prince has come out of the city.*

65. NOTE. The distinction between ဘုတီ as used in the dative and ablative depends on the verb used in the context. ဘု and တီ literally mean *place*, and when they are used as particles with a noun, denote either the *source* or *object* of the action. Hence they are equivalent to *from* or *to* according as the verb used in the context denotes which relation subsists. Examples:—သင်မြတ်လုတ် ဘုတီပိုင်မူးထင်, *Sāng Myāt has come from the house; ဘုအံခင်မူးထင်ဘုတီပိုင်ထံခါထင်, that evil man has gone to Legya city.*

66. The vocative case may be expressed by the

simple noun, as ဒီခွင်, *brother!* or by affixing the vocative sign ၵျ်, 4o, as ၵျ်တင်လံ့ခင်ၵျ်, *men!*

CHAPTER VI.

PRONOUNS.

67. Pronouns have no inflectional changes of form to indicate gender or case. The relations of case are expressed in the same manner as those of nouns.

PERSONAL PRONOUNS.

FIRST PERSON.

68. ၵဝ်, 1c, ၵဝ်ခၢ, 1c, 3c, တူ, 1c, တူခၢ, 1c, 3c, ခၢ, 3c, and ခၢလဝ်, 3c, 3c, signify *I*, masculine or feminine. ၵဝ်, 4c, and ၵဝ်ခၢ, 4c, 3c, signify *we*, masculine or feminine.

ၵဝ်, 1c, is used by a superior in addressing an inferior. It is also used by equals in familiar conversation.

ၵဝ်ခၢ, 1c, 3c, is used by equals in polite conversation; by inferiors addressing their superiors; and by superiors in addressing their inferiors politely.

တူ, 1c, and တူခၢ, 1c, 3c, are used respectively like ၵဝ်, 1c, and ၵဝ်ခၢ, 1c, 3c, but prevail among the more northern parts of the Burman Shan principalities.

ခၢ, 3c, *a servant*, and ခၢလဝ်, 3c, 3c, ခၢလဝ်ၵဝ်, 3c, 3c, 4c, *servant of our lord*, are used in addressing superiors.

ဒိဒိဒိခၢ, 4c, 1m, 3c, is used in the same way as ခၢလဝ်ၵဝ် in addressing princes.

ၵဝ်, 4c, is used by superiors in addressing inferiors, and by equals in familiar conversation.

ၵဝ်ခၢ, 4c, 3c, is used by inferiors in addressing superiors, and by equals in polite conversation.

SECOND PERSON.

69. ဣ, 4c, လဝ်, 3c, and လဝ်ၵဝ်, 3c, 4c, signify *thou*. သူ, 1c, and သူလဝ်, 1c, 3c, *ye* or *you*.

ဣ, 4c, is used by a superior in addressing an inferior, or by equals in familiar conversation.

လဝ်, 3c, *lord*, and လဝ်ၵဝ်, 3c, 4c, *our lord* (like the English "my lord"), are used by inferiors in addressing superiors, and by equals in polite conversation or when they have a desire to conciliate. They are always used in addressing deity, priests, and rulers.

ဣလဝ်, 4c, 3c, is used among the Northern Shans.

သူ, 1c, is used in addressing equals or inferiors.

သူလဝ်, 1c, 3c, is always used by inferiors in addressing superiors.

NOTE. The plural form သူ, 1c, is frequently used in politely addressing a single person.

THIRD PERSON.

70. ဗခင်, 4c, signifies *he, she, or it*. ဗခင်လဝ်, 4c, 3c, is honorific, and is used for males or females of rank.

ခင်, 1c, *they* is used without respect of rank, though ခင်လဝ်, 1c, 3c, is frequently employed in speaking of persons of rank.

71. NOTE. တင်လံ့, 4c, 1o, and လံ့ (ခင်), 4o, 5c, plural signs attached to nouns may be joined to the

plural pronouns, as ၎်းၤခါလိုင် (ခေ), *we*; သူလိုင် (ခေ), *you*; ခပ်တင်သေ, *they*.

POSSESSIVE PRONOUNS.

72. The possessive pronouns are formed by affixing the personal pronouns to the nouns without any change of form, as ပျီခင် ၵပ်းခါ, 4o, 1c, 2c, *my house*.

REFLEXIVE PRONOUNS.

73. The reflexive pronouns တုပ်ၵပ်, 1c, 2c, and တုပ်ထပ်ၵပ်. 1c, 3c, 2c, *one's self*, may be of masculine or feminine gender, and of either person, as ၵပ်းခင်တုပ်ထပ်ၵပ်, *I myself ought not to do it*; ၎်းပျီခင်တုပ်ထပ်ၵပ်, *love others as yourself*.

တုပ်, 1c, with a personal pronoun appended is used in a reflexive sense, as တုပ်ခပ်ပခင်ပျီခင်တေ, *they themselves give money*.

ၵပ်, 2c, and ထပ်ၵပ်, 3c, 2c, *one's self*, may be of either masculine or feminine gender, and are confined to the second and third persons. ၵပ်, 2c, is found only in books written in a metrical form. ထပ်ၵပ်, 3c, 2c, is more respectful than တုပ်ၵပ်, 1c, 2c.

RELATIVE PRONOUN.

74. The only word which supplies the place of a relative pronoun is ၵပ်း, 1c, which may be rendered *who*, *which*, or *what*, according to the connection.

This is affixed to its antecedents, as ၵပ်းပျီခင်တေ, 4o, 1c, 3o, 3c, 5c, *the man who writes the book*.

INTERROGATIVE PRONOUNS.

75. These are the following:—

ထွဲ, 1c, and ထွဲထွဲ, 3c, 1c, *who?* or *whom?*

ထွဲ, 1c, and ၵပ်း, 1c, 1c, *which?* and *what?*

သင်, 1c, ၵပ်း, 3c, 1c, and ၵပ်းသင်, 3c, 1c, *what?*

CHAPTER VII.

ADJECTIVES.

76. Shan adjectives are of four kinds, Simple, Verbal, Pronominal, and Numeral.

SIMPLE ADJECTIVES.

77. Simple adjectives are those which are underived from any other part of speech, as လိပ်, 1m, *single*, ပျီခင်လိပ်, 4o, 1m, *a single house*; ပုခင်, 5c, *yonder*, ပျီပုခင်, 4o, 5c, *yonder boat*.

To this class belong adjectives derived from the Pali language.

This class is not susceptible of comparison.

VERBAL ADJECTIVES.

78. Verbal adjectives are those which, while denoting some quality of a noun have the verb *to be* inherent in them, as ထွဲ, 2o, *white*, or, *to be white*; ထွဲ, 1c, *good*, or, *to be good*.

They may be joined directly to the noun, as *ကုန်လီ*, 4o, 1c, *a good man*; or, they may have *အာန်*, 1c, prefixed, as *ကုန်အာန်လီ*, *a good man*. The latter should be regarded as a relative clause.

COMPARISON OF ADJECTIVES.

79. Comparison is not made by any changes in the form of the adjective itself, but by other words.

80. An imperfect degree of comparison is expressed by reduplicating the adjective and prefixing *ရှံ*, 5o, *rather*, as *ရှံလီလီ*, *rather good*; *ရှံခိုခိုခိုခို*, *about the same*.

81. The comparative degree is expressed by the use of the particle *သေ*, 1c, as *ရှိုခင်ခေလီသေရှိုခင်ခေခေခေ*, *this house is better than that house*. The particles *ခိလို*, 4o, and *ယိင်*, 3m, are used to intensify the comparison as *ခေခိုခေခေခိလိုယိင်ခေခေ*, *this ink is much blacker*—(i. e. *than some other*).

82. The superlative degree is expressed by the use of *သေခိုခေ*, (lit *than others*), as *ရှိုခင်ခေလီသေခိုခေ*, *this house is the best*. Sometimes *လိုဝ်*, 1o, *တွမ်*, 4c, or *ခေ*, 2c, are inserted, as *မြတ်လိုဝ်တွမ်သေခိုခေ*, or *မြတ်ခေသေခိုခေ*, *the most excellent*.

83. Sometimes, in emphatic language, the particles for expressing the comparative degree are combined with those of the superlative degree, as *ယိင်ခိလိုလီသေခိုခေ*, *the very best of all*.

PRONOMINAL ADJECTIVES.

84. Pronominal adjectives may be divided into the following classes:—

1st. Demonstrative, *ခေ*, 5c, and *အာန်ခေ*, 1c, 5c, *this*, as *ကုန်ခေ*, or *ကုန်အာန်ခေ*, *this man*.

ခေခေ, 5c, or *အာန်ခေခေ*, 1c, 5c, *that*, as *ရှိုဝ်ခေခေ*, or *ရှိုဝ်အာန်ခေခေ*, *that boat*.

2nd. Distributive, *ကူ*, 3c, *every*, as *ကူရှိုခေ*, *every house*; *ကူလိုဝ်ကူလိုဝ်*, *every thing*.

ဟိုခေဝါ, 1c, 2c, 3c, *ဟိုလိုခေဝါ*, 3c, 1c, 2c, 3c, *ဟိုလိုသေခေဝါ*, 3c, 1c, 1c, 2c, 3c, *whosoever*.

အာန်လိုခေဝါ, 1c, 1c, 2c, 3c, *အာန်လိုသေခေဝါ*, 1c, 1c, 1c, 2c, 3c, *whichever or whatever*.

ကုသေခေခေဝါ, 3c, 1c, 1c, 2c, 3c, *whatever*.

သေ, 3c, *each*, as *သေခေ*, 3c, 5c, *သေခေခေ*, 3c, 5c, 5c, or *သေခေသေခေ*, 3c, 5c, 3c, 5c, *each person*.

ရှိုယိုရှိုခေခေ, 4c, 1c, 4c, 4c, (a dative form) *to each, separately, individually*.

3rd. Reciprocal, *ခေခေခေခေ*, 5c, 3c, 3o, 5c, 3c, *one another*.

4th. Indefinite, *သေ*, 1c, in combination, *any*, as *သေခေခေခေ*, 1c, 5c, 1c, 4o, *any one*; *သေလိုဝ်သေခိုခေ*, 1c, 5o, 1c, 1o, *anything*.

တင်, 2o, *other*, as *တင်တီ*, 2o, 3c, *another place*; *တင်ခေ*, 2o, 5c, *another person*; *တင်ခိုခေ*, 2o, 4o, *another country*; *ကုန်တင်ခေ*, 4o, 2o, 5c, *another man*.

ခိုခေ, 3o, *others*.

ရှို, 4c, *both, we two*, used only in the first person.

ခွင်ခေ, 1c, 1c, *both*, used in speaking of two persons.

ခွင်ခိုခေ, 1c, 1o, *both*, used in speaking to two persons.

sons.

တင်သွင်ဂေါ, 4c, 1c, 5c, *both* (used of persons), and
 တင်သွင်အာင်, 4c, 1c, 1c *both* (used of things).
 ခံပိုင်, *some*.

တင်သိင်, 4c, 3m, တင်လှင်, 4c, 1o, ဘ, 3c, ဘဒီး 3c,
 4c, *all*. တင်, 4c, placed before a noun denotes the *whole*
 of it, as တင်ပိုင်, 4c 4o, *the whole house*; တင်ပိုင်, 4c, 4m,
the whole city.

5th. Correlative, ခင်, 2c, and လိုင်, 5o, in com-
 position, *such*.

ခင်ခင်, 2c, 1c, လိုင်ခင်, 5o, 1c, လိုင်ခင်ခင်, 5o,
 2c, 1c, *such, of this sort*.

ခင်ခင်, 2c, 1c, လိုင်ခင်ခင်, 5o, 1c, လိုင်ခင်ခင်ခင်,
 5o, 2c, 1c, *such, of that sort*.

လိုင်ခင်, 5o, 2c, လိုင်ခင်အာင်, 5o, 2c, 1c, *such as*.
 ခင်ပိုင်, 2c, 1c, လိုင်ပိုင်, 5o, 1c, လိုင်ခင်ပိုင်, 5o, 2c, 1c,
of what sort?

ခင်လှိုင်, 1c, 1c, လ (အာင်), 1o, 1c, *how many?*
 ထာင်ခင်, 3c, 5c, *so much*.

ထာင်လှိုင်, 3c, 1c, *how much?*

ဘပိုင် 3c, 1c, *how great?*

NUMERAL ADJECTIVES.

CARDINALS.

85. The digits are written as in Burmese, ဝ ၂ ၃ ၄
 ၅ ၆ ၇ ၈ ၉ ၀။

| | | |
|------|---------------------------|-----------------------------|
| 1 | ၁ ခိုင် or ၁, 3c, | <i>one.</i> |
| 2 | ၂ သွင် 1c, | <i>two.</i> |
| 3 | ၃ သံ 1o, | <i>three.</i> |
| 4 | ၄ သီ 2c, | <i>four.</i> |
| 5 | ၅ ပါ 3c, | <i>five.</i> |
| 6 | ၆ ပှ် 4o, | <i>six.</i> |
| 7 | ၇ လိတ် 4m, | <i>seven.</i> |
| 8 | ၈ ပိတ် 2o, | <i>eight.</i> |
| 9 | ၉ ဝင် 3c, | <i>nine.</i> |
| 10 | ၁၀ သိပ်း 4c, 3c, | <i>ten.</i> |
| 11 | ၁၁ သိပ်းအိတ် 4c, 4m, | <i>eleven.</i> |
| 12 | ၁၂ သိပ်းသွင် 4c, 1c, | <i>twelve.</i> |
| 13 | ၁၃ သိပ်းသံ 4c, 1o, | <i>thirteen.</i> |
| 14 | ၁၄ သိပ်းသီ 4c, 2c, | <i>fourteen.</i> |
| 20 | ၂၀ ထာင်း 4o, 3c, | <i>twenty.</i> |
| 21 | ၂၁ ထာင်းအိတ် 4o, 4m, | <i>twenty-one.</i> |
| 22 | ၂၂ ထာင်းသွင် 4o, 1c, | <i>twenty-two.</i> |
| 30 | ၃၀ သံသိပ် 1o, 4c, | <i>thirty.</i> |
| 40 | ၄၀ သီသိပ် 2c, 4c, | <i>forty.</i> |
| 50 | ၅၀ ပါသိပ် 3c, 4c, | <i>fifty.</i> |
| 60 | ၆၀ ပှ်သိပ် 4o, 4c, | <i>sixty.</i> |
| 70 | ၇၀ လိတ်သိပ် 4m, 4c, | <i>seventy.</i> |
| 80 | ၈၀ ပိတ်သိပ် 2o, 4c, | <i>eighty.</i> |
| 90 | ၉၀ ဝင်သိပ် 3c, 4c, | <i>ninety.</i> |
| 100 | ၁၀၀ ဝက်း 2o, 3c, | <i>one hundred.</i> |
| 101 | ၁၀၁ ဝက်းခိုင် 2o, 1o, 3c, | <i>one hundred and one.</i> |
| 200 | ၂၀၀ သွင်ဝက် 1c, 2o, | <i>two hundred.</i> |
| 1000 | ၁၀၀၀ ပိုင်း 1m, 3c, | <i>one thousand.</i> |

| | | | | |
|----------|----------|--------------|-------------|------------------------------|
| 1001 | ၁၀၀၁ | ရှင်ပာဆိုင် | 1m, 1o, 3e, | <i>one thousand and one.</i> |
| 2000 | ၂၀၀၀ | သွင်ရှင် | 1e, 1m, | <i>two thousand.</i> |
| 10000 | ၁၀၀၀၀ | မိုးခါး | 2e, 3e, | <i>ten thousand.</i> |
| 20000 | ၂၀၀၀၀ | သွင်မိုးခါး | 1e, 2e, | <i>twenty thousand.</i> |
| 100000 | ၁၀၀၀၀၀ | သိရ်ခါး | 1o, 3e, | <i>one hundred thousand.</i> |
| 200000 | ၂၀၀၀၀၀ | သွင်သိရ် | 1e, 1o, | <i>two hundred thousand.</i> |
| 1000000 | ၁၀၀၀၀၀၀ | လခါး | 5o, 3e, | <i>one million.</i> |
| 2000000 | ၂၀၀၀၀၀၀ | သွင်လခါး | 1e, 5o, | <i>two millions.</i> |
| 10000000 | ၁၀၀၀၀၀၀၀ | ဂုတ်တော် | 3e, 2e, 3e, | <i>ten millions.</i> |
| 20000000 | ၂၀၀၀၀၀၀၀ | သွင်ဂုတ်တော် | 1e, 3e, 2e, | <i>twenty millions.</i> |

ORDINALS.

86. Ordinal numerals of Pali origin are in common use. Ordinals are also made by prefixing ထုခါးထိုင်, 3o, 1e, to arrive at, to the cardinal numerals.

| Pali. | Shan. | English. |
|----------|---------------------|--|
| ပထမ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်—ခါး, 3o, 1e, 3e, <i>first.</i> |
| တတိယ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်သွင်, 3o, 1e, 1e, <i>second.</i> |
| တတိယ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်သိ, 3o, 1e, 1o, <i>third.</i> |
| လတတိယ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်သိ, 3o, 1e, 2e, <i>fourth.</i> |
| ပိရ်လမ, | 2m, ၅e, ၅e, | ထုခါးထိုင်ရှု, 3o, 1e, 3e, <i>fifth.</i> |
| သထမ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်ရှုဂါး, 3o, 1e, 4o, <i>sixth.</i> |
| သတ်တမ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်လိတ်, 3o, 1e, 4m, <i>seventh.</i> |
| အထမ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်ပိတ်, 3o, 1e, 2o, <i>eighth.</i> |
| အဝမ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်ဂါး, 3o, 1e, 3e, <i>ninth.</i> |
| တသမ, | ၅e, ၅e, ၅e, | ထုခါးထိုင်သိပိ, 3o, 1e, 4e, <i>tenth.</i> |
| အေဂါတသမ, | 2e, 2e, ၅e, ၅e, ၅e, | ထုခါးထိုင်သိပိအိတ်, 3o, 1e, 4e, 4m, <i>eleventh.</i> |
| တွာတသမ, | 2e, ၅e, ၅e, ၅e, | ထုခါးထိုင်သိပိသွင်, 3o, 1e, 4e, 1e, <i>twelfth.</i> |
| တေဂါသမ, | 2e, ၅e, ၅e, ၅e, | ထုခါးထိုင်သိပိသိ, 3o, 1e, 4e, 1o, <i>thirteenth.</i> |

NUMERAL AUXILIARIES.

87. A numeral is usually united to a particle, either a substantive or verbal root, denoting some rank of being, some form of object or some quality in the noun to which it belongs.

88. If only *one* is denoted, the particle is prefixed to the numeral, as မတုဝ်း, *one pony*. In all other cases the particle is affixed to the numeral, as မာ်လွာ်ရှု, *five oranges*. With *ten, twenty, one hundred,* etc., the particle may be omitted, as ဝင်သဝ်း, for ဝင်သဝ်တုဝ်, *twenty oxen*. In this case the numeral ခါး, *one*, is used to show completeness in a round number.

89. The three most important numeral auxiliaries are the following:—

- ဟေ, ၅e, Applied to rational beings, as ဂုခါးသိဟေ, *four men*.
- တုဝ်, 1e, *a body*. Applied to animals, as ဝုသိတုဝ်, *three serpents*; ဝင်တုဝ်, *one ox*.
- အခါ, 1e. Applied to inanimate things, as တီခါသိအခါ, *three chairs*.

90. The following list comprises a large number of numeral auxiliaries in common use, but is not complete:—

- ဂါး, 3o, *a stem*. Applied to things with stems, as ဝင်ပိတ်ဂါး, *eight lily stems*.
- ပိင်, 2e, *a branch*. Applied to the branches or stalks of trees and plants, as မွာ်သွင်ပိင်, *two stalks of flowers*.

- ရှု, 3c, *a pair.* Applied to things in pairs, as မိဝ်
တိမ်ရှု, *five pairs of sandals.*
- ဂွပ်, 4c, *a bunch.* Applied to bunches of plantains,
as ဂုဏ်သိဂွပ်, *four bunches of
plantains.*
- ဂွပ်, 2c, *to gather up* Applied to quantities measured
with both hands by both hands, as ခပ်သင်သွင်ဂွပ် *two
curved and united.* *double handfulls of rice.*
- မိပ်, 4o, *to be flat.* Applied to flat things, as ဝေင်ရှု
မိပ်, *six sheets of paper.*
- ခုဏ်, 2o, *a coil.* Applied to rings, bands, and
things of like kind, as ခုဏ်တိမ်
ရှု, *six anklets.*
- ခေပ်, 3c, Applied to words, speech, as ခွဲ
ခေပ်, *five words.*
- မိုဏ်, 4o, *a creeper.* Applied to creepers, strings of
beads, and things of like kind, as
မာ်ခေပ်ရှု, *six rosaries.*
- ခွမ်, 1c, Applied to individual things
usually existing in pairs, as မာ်တု
ခွမ်, *one eye; မိပ်တိမ်သံခွမ်, three
sandals.*
- လိပ်, 4o, *an assembly.* Applied to companies of men, as
ဂုဏ်သံလိပ်, *three companies of men.*
- သိပ်, 3c, *a small*
split. Applied to things made of small
pieces, to steps of a ladder, to the
teeth, etc., as ခေင်ဝံဂပ်သိပ်, *a ladder
of nine steps; မိပ်ရှုသိပ်, five teeth.*

- သိဏ်, 3 m, *a string.* Applied to anything long, as ခုဏ်
ရှုသင်သိဏ်, *twenty hairs; တင်သီသဏ်,
four roads.*
- ယူ, 2c, Applied to deities and pagodas, as
ကြီးသံယူ, *three gods.*
- တိင်, 2 m, *to carry*
on the head. Applied to burdens borne on the
head, as ထိုဏ်သိတိင်, *four loads of
firewood* (i. e. that can be carried
on the head).
- တုင်, 3o, *a field.* Applied to lowland rice-fields, as
ခေင်ရှုတုင်, *six rice-fields.*
- ထိပ်, 1o, *an extend-*
ed line. Applied to things long and straight,
as တုဏ်မံရှုထိပ်, *five rows of trees.*
- ဝဏ်, 3c, Applied to highland rice-fields, as
ရှုဝပ်ဝဏ်, *nine mountain rice-fields.*
- ဝုး, 4c, Applied to deities, ecclesiastics,
rulers, and religious precepts, as
ထပ်မုဏ်သွင်ဝုး, *two priests; ခုဏ်ရှု
ခွဲဝုး, five kings.*
- မိတ်, 2c, *a skein.* Applied to skeins, as ဂုဏ်မိတ်မိတ်,
eight skeins of cotton.
- ထိဏ်, 2o, Applied to boards, as မိဏ်သွင်ထိဏ်,
two boards.
- ထိုဏ်, 1c, Applied to books, articles of cloth-
ing, mats, etc., as သတ်သံထိုဏ်, *three
mats; လိပ်သိထိုဏ်, four books.*
- မာ်, 3o, Applied to knives, needles, hoes,
etc., as ထပ်မိတ်မာ်, *eight dahs; မိ
ရှုမာ်, five needles.*

- မုက်, 5c, *a company.* Applied to men and animals, as ဝိုင်ရှက်မုက်, *six herds of oxen.*
- ခမ်, 3o, Applied to bodies of water, as ခမ်ရှင်လှိုင်လိတ်ခမ်, *seven rivers.*
- စွဲ, 1c, *a leaf.* Applied to leaves, flat dishes, etc., as ဝခမ်ပိတ်စွဲ, *eight plates.*
- ထင်, 1c, Applied to buildings, as ရှိခမ်သံထင်, *three houses.*
- ထပ်, 4c, Applied to guns, as ဘွင်သီထပ်, *four guns.*
- ထိ, 4c, *anything cylindrical.* Applied to boats, ရှိခမ်လိတ်, *nine boats.*
- လှက်, 3c, Applied to things conceived as round, or cubical, as mountains, fruit, cups, etc., as လွှဲသံလှက်, *three mountains; မက်ဂျာလှက်, nine guavas.*
- လှိုင်, 2o, *a blossom.* Applied to things conceived as spread open, or capable of being spread open, as flowers, umbrellas, fans, as စွဲလိတ်လှိုင်, *seven flowers; ဝိသွင်လှိုင်, two fans.*
- လွှဲ, 4c, *a spot, place.* Applied to apartments in a rice-field, chess-board, etc., as ခမးသပ်လွှဲ, *twenty apartments of a rice-field.*
- လိ, 3o, Applied to long things, as သပ်ရှက်လိ, *six posts.*

- မိ, 1c, Applied to bunches of plantains, as ဘုရင်ခမ်မိ, *nine bunches of plantains.*
- ရှခမ်, 5o, Applied to anything in storeys, as ရှခမ်သံရှခမ်, *a house with three storeys.*
- ရှင်, 4o, *a head of grain.* Applied to grains, as ခပ်ခမ်ရှင်, *six ears of corn.*
- ရှင်, 2o, Applied to things conceived as round, or cubical, as mountains, fruits, eggs, as လွှဲသံရှင်, *three mountains.*
- ရှု, 4c, *a hole.* Applied to openings, as ထပ်တူရှု, *five doors.*
- ရှု, 2c, *a bundle.* Applied to bundles, as ဘိုဝ်သီရှု, *four bundles of salt.*
- ရှု, 4o, *a stock or branch.* Applied to branches of plantain fruit, as ဘုရင်ခမ်ရှု, *nine branches of plantain fruit.*
91. Some of these numeral auxiliaries may be used interchangeably, as လှက်, 3c, ရှင်, 2o, as မက်လွက်သံလှက်, or မက်လွက်သံရှင်, *three oranges.*
92. Sometimes the noun itself is repeated as a numeral auxiliary, as မိင်ရှက်မိင်, 4m, 4o, 4m, *six cities.*
93. Common nouns employed to qualify a preceding noun are used adjectively, as ဘွင်ထွင်, 4c, 1c, *a brass cup; လှိုင်ခံ, 3c, 4c, a golden umbrella.*

CHAPTER VIII.

VERBS.

94. Shan verbs may be either transitive, as ၵ်, 5c, *to love*, ဝ, 5c, *to destroy*, or intransitive, as ၵ်, 2c, *to go*, ဝ, 5c, *to be destroyed*. Some verbs are used in an active or passive sense, according to the demand of the context, without any change of form.

95. There is no formal conjugation of the verbs; but the accidents of mood and tense are expressed by the use of particles, the form of the verb never undergoing any change.

96. The following paradigm indicates the most common forms of the verb:—

| | | |
|----------|-----------------------------|---------------------------------|
| ၵ် | 2c, go. | Indicative, Present Indefinite. |
| ၵ်ယု | 2c, 2c, is going. | “ Present Definite. |
| ၵ်ယဝ် | 2c, 5c, has gone. | “ Past Indefinite. |
| | <i>did go.</i> | |
| { | ၵ်ယဝ်ယဝ်, 2c, 5c, 5c, | } has gone. “ Past Definite. |
| { | ဝ်ၵ်, 3c, 2c, | |
| { | ဝ်ၵ်ယဝ်, 3c, 2c, 5c, | |
| | <i>did go.</i> | |
| တၵ်ၵ် | 4c, 2c, will go. | “ Future Indefinite. |
| တၵ်ၵ်ယဝ် | 4c, 2c, 5c, will have gone. | “ Future Definite. |
| ၵ်တ | 2c, 5c, go. | Imperative. |
| ဝ်ၵ် | 4c, 2c, if (I) go. | Subjunctive. |
| ၵ်လ် | 2c, 3c, can go. | Potential. |
| တၵ်လ်ၵ် | 4c, 3c, 2c, must go. | “ |

REMARKS ON PARADIGM.

97. ဝ, 2c, *to dwell, remain*, affixed to a verb, denotes *present continuance*, or *existence* of an action or state.

ယဝ်, 5c, *done, finished*, affixed to the verb denotes what is *past or finished*. It may denote a completed act, or one whose beginning is completed although the act is still going on.

ယဝ်ယဝ်, 5c, 5c, affixed to a verb, or ဝ်, 3c, *to get, obtain*, prefixed to a verb, denotes an act *wholly completed* in the past. When ဝ်, 3c, is affixed to the verb, it denotes, *can, be able*, and corresponds to the potential mood. With this form the negative sometimes precedes the principal verb, as ဝ်ၵ်လ်, 2c, 2c, 3c, *cannot go*; and sometimes is thrown between the verb and the particle, as ဝ်ၵ်လ်, 3c, 2c, 3c, *cannot say*. ဝ်, 3c, with တၵ်, 4c, prefixed, expresses necessity, *must*. In the negative form တၵ် is omitted, as ဝ်လ်ၵ်, 2c, 3c, 2c, *he must not go*.

တၵ်, 4c, prefixed to the verb, denotes future time. In colloquial language, it is pronounced တၵ်, 4c, and sometimes written thus. It is occasionally written ဝ်, 4c, in books.

တၵ်—ယဝ်, 4c, 5c, denotes a future act completed in the future.

ဝ, 5c, is a strictly imperative affix. It is used towards equals and inferiors, but is disrespectful towards superiors.

ဝ်, 4c, is equivalent to the conditional *if*. ဝ်, 1c, may be used as a closing particle for a clause beginning

with ဝေ့. A clause ending with ယဝ်, 5c, when preceded by a conditional clause, has a past potential force, as ဝေ့မးဝေ့ဝိုင်, တာ်မးယဝ်, *if he were coming, he would have come.*

PASSIVE VERBS.

98. Some verbs have only a passive signification, as လှ, 5c, *to be destroyed.*

99. There is no distinct passive form for the verb, but the passive voice may be expressed in many cases by the following methods,—

1st. by ခံ, 2o, *to suffer*, followed by a verbal noun, as မာ်ခံတင်အာ်ခိ်ကိ်ဝိုင်ဝေ့, *he is persecuted.*

2nd. by ဖွတ်ထိုင်, 3c, 1c, *to arrive*, followed by a verbal noun, as ခပ်ဖွတ်ထိုင်တင်လှတင်လိ်ယဝ်, *they have been destroyed.*

3rd. by မိခင်, 1m, *to become*, followed by a verbal noun, as တုပ်ခံမိခင်အာ်တူအာ်ခင်, *this body is rotten.*

VERBAL PARTICLES.

100. These may be classified as follows:—Assertive, Temporal, Imperative, of Number, Interrogative, Euphonic, and Qualifying.

ASSERTIVE PARTICLES.

101. အိုင်, 3o, a simple assertive affix, colloquial, as မာ်ခွါအိုင်, *he goes.*

| | | | | |
|-------------|---|---|---|-------------|
| အော်, 3c, | “ | “ | “ | polite. |
| ဝေ့, 1c, | “ | “ | “ | like အိုင်. |
| လှိုင်, 1o, | “ | “ | “ | “ “ |
| ရှော်, 3c, | “ | “ | “ | “ အော်, |

most frequent in the northern Shan principalities.

TEMPORAL PARTICLES.

102. ဝေ့ဝေ့, 5c, 1m, *from the first of*, sometimes ဝေ့, 1m, alone, as ဝေ့ဝေ့ဝိုင်အာ်မာ်ခိုင်, *from the first of his hearing*; in the colloquial, ဝေ့ often becomes ဝေ့, 1m.

ဝေ့, 2c, a verbal prefix denotes present time of doing, as မာ်ဝေ့ဝိုင်, *he is doing*. When it follows ယဝ်, 5c, it denotes the beginning of an act after the completion of another, as မာ်ခိ်ယဝ်ဝေ့ခွင်လှိုင်, *having eaten he slept.*

ဝေ့ယဝ်, 1c, 5c, denotes an action completed, and is an equivalent of the past participle in English, as မာ်ရှော်ဝေ့ယဝ်လှိုင်ဝေ့ဝေ့, *he having seen it, was very happy.*

ဝေ့တာ်, 1c, 4c, ဝေ့တာ်—ယဝ် 1c, 4c, 5c, *about or, on the point of*, denotes the near completion of an action or state, as မာ်ဝေ့တာ်, *he is about to go.*

ဝေ့ခိ်, 5c, denotes present action, as မာ်ဝေ့ခိ်လှိုင်, *he is going*. It is frequently used with ယဝ်, 4c.

ဝေ့, 2c, with the negative before it, signifies *not yet*, as မာ်ခိ်ဝေ့, *he is not yet gone.*

ယဝ်, 4c, denotes present continuance of being or action, as မာ်ယဝ်ခိ်လှိုင်, *he is still eating.*

လှိုင်, 4c, 2c, *again*, is mostly used with future particles, as မာ်တာ်လှိုင်, *he will go again*. Sometimes it loses its distinctive meaning, and becomes simply a sign of the future.

IMPERATIVE AFFIXES.

103. ဝေ့, 3o, like ဝေ့, is strictly imperative and is used in addressing equals or inferiors.

လူ, 1c, is more respectful than တ, 5c.

အေး, 4c, is used in the colloquial, as အျှင်ထူးရှိတံခင် တအေး, *strive to do the work.*

သေ, 1c, a forcible imperative, as အှုသေ, *go away.*

သေဝံ, 1c, 4c, သေဝံတီချ, 1c, 4c, 3c, 3c, are used in addressing deities, priests, and also for conciliating equals.

မိတ်တော်, 4c, 3c, is placed before a verb with the same force, as သေဝံ, 1c. 4c.

ရှိ—တ, 3c, 5c, is a causative imperative, indicating authority, as ရှိမခင်ဂျတ, *make him go.* This combination may be used in a precative sense, by a superior to an inferior as ရှိမင်ဂလုဒီးခိုင်သူတ, *may a blessing be upon you.*

ရှိ—သေဝံလုဂ်, * 3c, 1c, 4c, 3c, is a respectful causative imperative. တီချ, 3c, 3c, is added to it in addressing deities, and exalted rulers.

ယုလေ, 2c, 1c, or ယုလေ, 2c, 1c, is prefixed to the verb to denote a prohibition, as ယုလေမခင်, *do not eat.* Sometimes an imperative affix is appended, as ယုလေ တုဂ်တ, *do not look.*

ယုမခင်, 2c, 4c, (from the almost obsolete verb ယု, 2c, *to do away with*), signifies, *suffer him*, i. e. *let him alone.* It is in constant use in the form ယုမခင်တ, 2c, 4c, 5c, *let him alone.* When used with a verb, it is affixed, as မိခင်ယုမခင်တ, *let him eat.*

The first person plural imperative is formed by affixing the particle တ, 5c, and the first person plural pro-

* Sometimes written လိုး.

noun ရှင်, 4c, to the verb, as အှုတရှင်, *let us go.* Often in colloquial language ရှင်, 4c, only is affixed, as ဝိုင်ရှင်, *let us eat.*

OF NUMBER.

104. There is no particle which denotes the simple plural of the verb. အခင်ခင်, 1c, 1c, is used in many cases where a body or class of people do some act or thing, but it has more of the idea of action *enmasse* than of a plural.

ခင်, 1c, gives a reciprocal signification to the verb, as ရှင်တဂ်ရှိတံခင်, *we will do together.*

INTERROGATIVE PARTICLES.

105. ရှိ, 4c,* direct interrogative affix, as မခင်ရှိရှိ, *does he know?*

ခင်, 2c, “ “ “ မခင်ရှုယင်
ခင်, *has he gone?*

လေ, 3c, indirect “ “ မခင်ရှုတု
လှိုင်လေ, *where is he going?*

* The interrogative particle ရှိ, the imperative particle အေး, the vocative particle ဟို, and a few other terminal particles have a peculiarity in their pronunciation. They are represented as being of the fourth tone. In the pitch of the voice with which their pronunciation begins they are of the fourth tone, but they are unlike words of that tone, in the fact that their pronunciation ends with a downward inflection of the voice. These words are too few in number to form a

106. Several particles soliciting acquiescence may be inserted here. They are ခေၼ်, 1c, ခေၼ်, 1c, ထံ့ခေၼ်, 4o, 1c, as မခေၼ်ထံ့ဗိုခေၼ်ထံ့ခေၼ်, *he has obtained money, has he not?*

EUPHONIC PARTICLES.

107. ခၢ, 3c, is polite, as တၢၢ်ခေၼ်လိခၢ, *this road is good.*

ထီခၢ, 3c, 3c, is very respectful, and is used in addressing deities, princes, and persons of consequence, as ထံ့ဂၢၢ်ထံ့ထီခၢလိထီခၢ, *thou speakest well.*

QUALIFYING PARTICLES.

108. Many of these particles are verbs. They are as follows:—

ဒိၣ်ထံ့, 2o, 4c, *to be certain, sure*, as ဒိၣ်ထံ့ထံ့ဒိၣ်ထံ့ခေၼ်ထံ့, *it is certainly so.* ထံ့, 4c, is used alone in like manner.

နံ့ 2c, *to be enough*, as နံ့ထံ့ထံ့ခေၼ်ထံ့ထံ့, *the men have eaten enough.*

ဝံ့, 5c, *to exert one's self*, ဝံ့ထံ့ထံ့ခေၼ်ထံ့, *the king exerts himself to conquer the city.*

ခခံ, 5o, *to be lazy, averse to*, as ခခံထံ့ထံ့ခခံထံ့, *the child dislikes to do.*

sixth class of tones. Doubtless their peculiarity of pronunciation is due to that modulation of the voice natural in the use of these particular particles which solicit more or less immediate attention on the part of those to whom they are addressed.

ခေၼ်, 4o, *probably*, as မခေၼ်ထံ့ခေၼ်ထံ့, *he will probably die.*

ခံ့, 3c, or ခံ့, 3c, *to wish, desire*, as ခံ့ထံ့ထံ့ခံ့ထံ့, *I want to see.*

ခိုခေၼ်, 4c, *to return*, used to signify a repetition of an act, as ခိုခေၼ်ထံ့, *to do again.*

ခေၼ်, 3c, *to be easy*, as ခေၼ်ထံ့, *to do easily.*

ထံ့. 3o, *to be able*, signifying inherent or natural ability, as မခေၼ်ထံ့, *he is able to go, can go*; also, *to be skilled in, know how*, signifying acquired ability, as မခေၼ်ထံ့ထံ့ထံ့, *he is skilled in making books.* ထံ့ is also used to denote what is customary, as နံ့ထံ့ထံ့ထံ့ထံ့

ထံ့, 5c, *again*, as မခေၼ်ထံ့, *again he goes*, denoting an action or state additional to one already mentioned.

ထံ့, 3m, *to come to an end*, used to signify wholly, as ထံ့ထံ့ထံ့ထံ့, *the rice is entirely eaten up.*

ထံ့, * 1c, a particle, denotes something accomplished by separation, as မခေၼ်ထံ့ထံ့ထံ့, *he has gone away from this place.*

* ထံ့, is very widely used. Its separative force is seen in the ablative sense with which it is used in connection with nouns, § 64 ; in the composition of the indefinite pronoun, § 84 ; in the comparison of adjectives, § 81 ; and in verbal relations as ထံ့ထံ့, ထံ့ထံ့, ထံ့ထံ့, and the imperative endings ထံ့ and ထံ့. It never loses its fundamental idea although it is difficult sometimes to express it in an English translation.

သို့, 2c, to put in, place in, signifies actual contact with the thing towards which the action is directed, as အပ်ခံ့ထိက်သို့ကျခိုင်လိခင်ခေတ, sprinkle water upon this earth.

တခင်, 4c, to be free, at leisure, as ကျခင်ခင်အံတခင်ဂြိတ်, that person was not at leisure to do; ဝင်ချအံတခင်ကျလှ, I cannot find time to go.

တပိ, 3o, used only with the negative အံ, signifies, it is not necessary, there is no occasion, as အံတပိယပ်လှ, there is no occasion to be distressed; အံတပိကျ, it is not necessary to go.

တော်, 2c, to strike together, as ခပ်လတ်တော်ကခင်, they talk together.

တော်ထိုင်ရှုတ်, 2c, 1c, 3c, from the above and ထိုင်ရှုတ်, to arrive, used to signify until, as တော်ထိုင်ရှုတ်မခင်ကျ, until he goes.

ထခင်ပေါ်, 3c, 4c, to be sufficient, is used in the sense of already, as မခင်မးတခင်ပေါ်လှလိုခင်းယပ်, မခင်အံမးကျတီဂြိုခင်ခေ, he has arrived a month already, and has not come to this house; ခွဲတခင်ပေါ်ယပ်မးယပ်, ခွဲအံရှုကျသင်, thou hast come to mature age already and dost know nothing.

ထိင်, 3o, to add to, denotes further consecutive action. It is also used to express the repetition of the same act.

ထုန်, 2c, to be proper, suitable, as ထုန်ဂြိုဂြိုခင်ခေ, it is proper to watch this house. Sometimes ထိ is joined to it, as ထုန်ထိဂြိတ်, it is suitable to do.

ထိုန်, 3o, to be worthy, as နုခင်ဂြိုခင်ထိုန်ခံတင်တံကျ, this evil man is worthy to receive death.

ခင်ခင်, 2c, 2c, signifies as usual, as formerly, as, ခပ်တီခင်ခင်, they write as usual.

ဝခင်, 1c, to give, is used to signify permission, as ဝခင်ကျခင်ခံ, permit him to go.

ဒခင်, 1m, to become i. e. to be practicable, as အံဒခင်ကျ or အံကျဒခင်, it is not practicable to go.

ပေါ်, 4c, to be enough, used like နံ.

ပေါ်လှ, 4c, 4c, used like ထခင်ပေါ်.

ပွဲကခင်, 5c, 1c, to join together, as ခပ်ပွဲကခင်ဂြိတ်, they join in doing.

မိဂ်, 3o, to hit, denotes carelessness or fault, as မခင်ဂြိတ်မိဂ်ယပ်, he did it (i. e. through carelessness).

မော်, 1c, to know how to do, to be skilled in, denotes acquired ability as မခင်မော်တီလိန်, he is skilled in writing books.

ယပ်, 2o, to be hard, difficult, as ဂြိတ်ယပ်, to be difficult to do.

ထိ, 1c, to be good, well, as မခင်ထိခင်ယပ်ယပ်ကျ, it is good for him to take medicine. It may be used to signify ought.

ဝ, 5c, to place, gives the idea of completeness to an action, as မခင်ရှိုဝ်မော်ခခင်, he covered that chatty. With ယပ်, 5c, it denotes an act completed in the past, as နံအခင်ခင်လတ်ဝ်တီသူယပ်ခခင်, words which I spoke to you. With ဒီးယူ, 4c, 2c, the idea of permanent condition is prominent, as သပ်ပုန်ဝ်ဒီးယူကျတီဂြိုခင်, the posts are standing at the house.

ဂုတ်, 4c, to dare, as မခင်ဂုတ်တိုန်ကျ, he dares to fight.

ဂုခင်, 1o, ditto.

ဂြို, 3c, to cause, as ပေါ်ခေဂြိုလုန်ထံမခင်ကျပိင်ကျ, the father causes his son to go to the city.

အင် *to aim at, intend to*, as အင်ၼိတ် *to intend to do*.
 109. မး, 4c, *to come* and ဣ, 2c, *to go*, are appended to a verb to convey the idea of progress, as တုခ်မ'အ'ဃှ် မးယှ်, *the tree is growing*; မာခ်အင်ဣယှ်, *the fruit is rotting*. With ယဝ်, 5c, it is used to denote an action completed in the past as လွင်တင်အခ်မခ်ၼိတ်မးယဝ်အခ်, *that which he did*; ခုင်အခ်မခ်သိုဝ်မးယဝ်အခ်, *goods which he has bought*.

110. Possibility is denoted by the following idiom, ဝေၼ်မး တာမ်မး၊ ဝေၼ်အံမး၊ အံမး, *he may come* (lit. *If he comes, he will come. If he comes not, he comes not*).

VERBS IN DEPENDENT CLAUSES.

111. A verb in its simple form or in its relations of mood and tense, is generally used in a substantive manner when it is found in a dependent clause. အခ်, 1c, is always essential for the completeness of the clause in such a case. Sometimes, especially in conversation, this particle is omitted, but it is always to be understood. Such substantive clauses take လိုဝ်, 1c, ထံ, 4c, and other particles like a noun, as အခ်မခ် ဣအခ်လိုဝ်လိယဝ်အေၼ်, *it is well that he goes* (lit. *his going is well*).

the reason or fact of ဝင်ခါၼ် လွင်* အခ် မခ် ယဝ်တိုခ် အခ်ယှ်အေၼ်,

* အဣင် is widely adopted into the colloquial from the Burmese အကြောင်း with precisely the same meaning as လွင်.

I know the fact that he destroys others.

that လွင်တင် အခ်မခ်ၼ်ဂါဂုခ် အခ်လိုဝ်၊ ဝင်ခါၼ်အေၼ်,

I know that he loves men.

do. မခ်ခိၼ်ဂါၼ်ဣၼ်တိဝ်ဂုခ်ဂုခ်အေၼ်, *he sails* (lit. *rides*) *in a boat that he may go to Rangoon.*

in order that မခ် သိုဝ်ဝ်သဝ်သိဝ်သိလိၼ်လိၼ်တိုခ်ဂုခ် လင်ခါၼ်အေၼ်, *he bought fourteen posts in order to build a house.*

do. လွင် အင်ၼ် တာမ် လွတ် တင် တုတ်ခလိုဝ် မခ်တာမ်ထံ့အခ်တိုခ်အေၼ်, *he must be obedient in order that he may be free from trouble.*

do. လွင် အင်ၼ် တာမ် ထံ့ မိး ဂုသုင်အဣၼ် လိုဝ်မခ်ထံ့လူသင်ဂုခ်အံအေၼ်ယဝ်, *he has offered a great many priest's robes in order that he might have merit.*

according as လိၼ်တိုတ်ဂါၼ်အခ်မခ်ဝါအခ်အေၼ်, *it is well to do as he says.*

in the same manner as ဣတတ်ထံ့ထံ့လိၼ် မိုခ်လိုဝ်အင်အခ် မခ်ထံ့ထံ့လိၼ်အခ်အေၼ်, *thou must read in the same manner as he reads.*

because ပိုဝ် အခ်ဂေၼ်အေၼ် မိခ်လိၼ်, *because this person is sick.*

| | |
|---------|--|
| because | ရွတ်ပိုင်အောင် ပြိုခင်လှလေ, <i>because the house is ruined.</i> |
| when | မိုင်အောင်တုတ်မခေခင်, <i>when he fell from the pony (lit. time of his falling).</i> |
| do. | မိုင်လှ်တင်ခါတုတ်, <i>when I shall look (colloquial).</i> |
| while | ခင်မိုင်အောင်ရွာပိုင်ယူခေခင်လိုင်, <i>while he was going to the city (lit. in his going to the city;)</i> ခင်မိုင်အောင် မခင်ယင်တိုက်ဂိုတ်ယူခေခင်လိုင်, <i>while he is doing.</i> |
| do. | လုပ် အောင် မခင်ယူ မိုင်တံခေခင်မခင်အံခေခင်, <i>while he lived in Shan-land, he did not have fever.</i> |
| before | လုပ် အောင်မခင်အံပံရွာခေခင်လိုင်, <i>before he goes (lit. time of his not yet going).</i> |
| after | လိုခင်သေ ထင်တေ တေ တေ ယင် ခေခင်, <i>after Gaudama died.</i> |

CHAPTER IX.

ADVERBS.

112. Adverbs are generally placed after a verb as မခေခင်လိလှ်လှ်, *the pony runs fast.*

113. Adverbs of time are sometimes placed before, and sometimes after the verb, as တေဂ်လိင်ခေခင် အံရွာလှ်, *now I cannot go.*

114. Adverbs are placed after adjectives to intensify their meaning, as နှင်နှ်တေတေ, *very ugly.*

115. Adverbs and words used adverbially may be classified as follows:—

116. FIRST. ADVERBS OF PLACE.

(a) Interrogative, ဘုလှ်, 3c, 1c, *where? or whence?* as မခင်ရွာဘုလှ်, *where is he going?* မခင်လှ်မေးဘုလှ်, *whence does he come?*

(b) Those formed by prefixing ဘု, 3c, as ဘုခေခင်, 3c, 3c, *here;* ဘုခေခင်, 3c, 3c *there;* ဘုခေခင်, 3c, 3c, *outside.* တေ, 4o, ဝု, 3c, ထံ, 2o, are used in the same manner as ဘု, as တေခေခင်, 4o, 1o, *above;* ဝုထင် 3c, 1c, *beneath;* ထံခေခင်, 2o, 3c, *before, ahead.*

117. SECOND. ADVERBS OF TIME.

(a) Interrogative မိုင်လှ်, 3o, 1c, as တေဂ်ဂိုတ်မိုင်လှ်, *when will he do it (lit. what time)?*

(b) Irregular forms in common use:—

မိုင်ခေခင် 3o, 5c, *to-day.*

မိုင်ဝု, 3o, 4c, *yesterday.*

ခံဝု, 3c, 4c, *last evening.*

ခင်ဝု, 1c, 4c, *yesterday morning.*

မိုင်သိုခေခင်, 3o, 4c, *day before yesterday.*

ခံသိုခေခင်, 3c, 4c, *night before last.*

ခင်သိုခေခင်, 1c, 4c, *day before yesterday morning.*

မိုင်ယုတ်, 3o, 3c, *to-morrow.*

ခံယုတ်, 3c, 3c, *tomorrow evening.*

ခင်ယုတ်, 1c, 3c, *to-morrow morning.*

မိုင်မိုင်, 3o, 4c, *day after to-morrow.*

မိုက်ခိုင်း, 3o, 3c, *two days after to-morrow*.
 တင်တင်, 4c, 4c, *all day*.
 မိုက်လိင်ခေ, 3o, 1m, 5c, *now*.
 တော်လိင်ခေ, 3c, 1m, 5c, *do*.
 ယံင်, 4o, 1m, *do*.
 ထင်ခေ, 2c, 5c, *do*.
 ခံလိင်, 4c, 1m, *immediately*.
 မိုက်ခေ, 3o, 3c, *just now (past)*.
 ဒီခေ, 1c, 1o, *last year*.
 ဒီအခေ, 1c 1c, *year before last*.
 မိုက်ခေ, 3c, 1c, *then, at that time*.
 မိုက်တုထယံခေ, 3o, 2c, 5c, 4o, 1c, *do*.
 လော့, 4c, 3c, *soon*.
 အံ့ရှင်, 2c, 1c, 4c, *do*.
 အံ့ရှင်အံ့ခေ, 2c, 1c, 2c, 4o, *do*.
 လာံသံ, 1o, 5c, *again, once more*.
 အခေတင်, 1c, 4o, *before*.
 အခေခေ, 1c, 5c, *formerly*.
 မိုက်အခေခေခေ, 3o, 1c, 5c, 1c, *do*.
 မိုက်အခေတင်ခေ, 3o, 1c, 4o, 1c, *do*.
 ခံလိုခေ, 4c, 4c, *afterwards*.
 ပွက်လိုခေ, 3c, 4c, *do*.
 ထပ်လိုခေ, 2c, 4c, *do*.
 လိုခေခေ (or ခေခေ), 4c, 5c, *do*.
 လိုခေထင်ထင်, 4c, 1c, 4c, *the very last*.
 ရှိုင်းထင်, 1c, 5c, *long (time)*.
 မင်ထင်, 1o, 2c, *sometimes*.
 မင်ပွက်, 1o, 3c, *do*.
 မင်ခေ, 1o, 4c, *do*.
 အံ့ရှင်လာံထင်, 2c, 5c, 3c, 2c, *many times, often*.

တုထင်, 2c, 2c, *continually*.
 သေသေ, 2c, 2c, *do*.
 အံ့ထင်, 2c, 2o, *do*.
 အံ့ထင်, 2o, 3o, *do*. (from the Burmese မပြတ်).
 ခုခံထင်ထင်ထင်ထင်, 3c, 2c, 2c, 2c, 2c, 1o, 1o, *forever*.

118. THIRD. ADVERBS OF MANNER.

(a) Proper adverbs, as ထင်ထင်, 1o, 1o, *in vain*; တိတိ, 3o, 3o, *certainly*; ခေခေ, 2c, 1c, or ခေခေခေ, 2c, 1c, 1c, *together*.

(b) Single verbs used as adverbs, as ရှို, 5o, in မခေ ရှို, *he does wickedly*.

(c) Single verbs reduplicated, as ခေခေ, 3o, 3o, in မခေထင်ခေ, *he speaks easily*; and ထင်ထင်, 4c, 4c, in မခေ ထင်ထင်, *the pony runs quickly*. Sometimes adverbs of this class have an emphatic force, as လှက်ခေခေရှိုထင်ထင်, *the child does very well*.

(d) Compound roots reduplicated, as ထင်ထင်ခေ, 1c, 1c, 4o, 4o, *well*; ထင်ထင်ထင်ထင်, 3c, 3c, 3c, 3c, *truly*; တိတိထင်ထင်, 5c, 5c, 5c, 5c, *in great variety*; အိတ်အိတ်အိတ်အိတ်, 4c, 4c, 4c, 4c, *very small and abundant*.

(e) Compound roots separated by the reduplication of the verb modified, as မခေရှိုခေရှို, *he works quickly*; မခေခေခေခေ, *this person speaks ambiguously*.

119. FOURTH. ADVERBS OF NUMBER.

These are formed by cardinal numbers prefixed to ခေ, 4c, ပွက်, 3c, or ထင်, 2c, *a time*, as ထင်ပွက် or ထင်ထင်, *two times*. There is an exception to this rule when *one time* is to be indicated. Then the cardinal is affixed,

as ဘဲး, ပွဲး, or ထဲး. The form သဲး, သဲးပွဲး, သဲးထဲး, ဘဲးပွဲး, ပွဲးထဲး, and ထဲးပွဲး also denote *once*.

120. FIFTH. ADVERBS OF COMPARISON.

- မိုဝ်း, 1o, 1c, *the same, alike.*
- ပိုဝ်း, 1o, 1m, 1c, " "
- ခေဝ်း, 4o, 1m, 1c, " "
- ပိဝ်း, 4m, 1c, *equally.*
- ပိုဝ်း, 3o, 1c, *differently.*
- ပို, 5o, *rather or about.*
- မိုဝ်းပိုဝ်းခေဝ်း (or ခေဝ်း), 1o, 5o, 2c, 1c, *thus.*

121. SIXTH. ADVERBS OF EMPHASIS.

- ဝိဝ်း, 2o, *very*, prefixed, infrequent.
- ခိဝ်း, 4o, " "
- ထဲး, 2c, " " infrequent.
- ဝေဝေ, 5o, 5o, " affixed.
- ခေ, 2c, " "
- ခိဝ်း, 2o, " "
- ထဲး, 5c, 5c, " "

လုဝ်း 1o, 1o, denotes a great deal of emphasis, as မခေဝ်းပိုဝ်းလုဝ်း, *he does badly indeed*; မခေဝ်းထဲးလုဝ်း, *rejoices greatly*. The words of this couplet are sometimes separated, as ဘဲးပွဲးခေဝ်းလုဝ်းလုဝ်း, *his sins are many indeed*.

မခေဝ်းမလု, 5c, 2c, 5c, 2c, is used like လုဝ်း, as ပိုဝ်းမခေဝ်း, *exceedingly tired*; ဝိဝ်းမခေဝ်းမလု, *to eat inordinately*.

ဝေဝေ, 5o, 3c, is intensive, as မခေဝ်းထဲးဝေဝေ, *he goes (i. e. with energy)*. It is also used with words express-

ing number, as မခေဝ်းထဲးလုဝ်းလုဝ်း, *he buys very many oxen*.

လုဝ်း, 1o, 5o, expresses astonishment, ဘဲးမခေဝ်းပိုဝ်းခေဝ်းလုဝ်း, *this wealthy man has stolen goods!*

122. SEVENTH. ADVERBS OF NEGATION.

These are ဘဲး, 2c, and မ, 2c, which are prefixed to the verb, as ဘဲးဝေ, *it is not good*; မခေဝ်းမလု, *he does not sleep*. The affix ဘဲး 4c, or ဘဲး, 4o, is much used, as ဘဲးခေဝ်းခေဝ်းပိုဝ်း, *this man does not act badly*. သဲး, 3o, is used in the same manner, as ဘဲး.

Emphatic negation is expressed by the use of ဘဲး ဘဲး, 4c, 4c, at the end of a sentence, as မခေဝ်းဘဲးဘဲး, *he has no money at all*.

ထဲး, 5c, သု, 3c, and ထဲး, 3o, with the negative prefixed, signify *never*, as ဘဲးဝေဝေခေဝ်းခေဝ်းထဲး, *this blind man never saw any thing*; ဘဲးခေဝ်းထဲးခေဝ်း, *they never speak thus*; ထဲးခေဝ်းထဲးခေဝ်း, *the rain never leaks through this roof*. သဲးပွဲး, 1c, 3c, and သဲးထဲး, 1c, 2c, are frequently added to give emphasis to the assertion, as ဘဲးထဲးခေဝ်းထဲး, *he never did it once*.

ဘဲး, 2c, 4c, is used to express *not only*, as မခေဝ်းဘဲး ဘဲးထဲးခေဝ်းထဲး, *he not only gave one hundred rupees to that person, but also built a house for him*.

ထဲး—ဘဲး, 3c, 3c,—2c, *not even*, as ထဲးဘဲးထဲး, *not even the teacher scolds me, but you scold me!*

123. EIGHTH. PRONOMINAL ADJECTIVES USED AD-
VERBIALY.

ခင်ခင် (orခင်ခင်), 2c, 1c, လိုဝ်ခင် (orခင်ခင်), 5o, 1c, thus.
ခင်ရှိုဝ်, 2c, 1c, လိုဝ်ရှိုဝ်, 5o, 1c, လိုဝ်ခင်ရှိုဝ်, 5o, 2c, 1c,
how?

ကွပ်ပိုင်လိုဝ်ခင်ရှိုဝ်လေ, 3c, 3o, 5o, 2c, 1c, 3o, wherefore?

ကွပ်လွင်လိုဝ်ခင်ရှိုဝ်လေ, 3c, 3c, 5o, 2c, 1c, 3o, "

ခင်လုံ, 1c, 1c, လ (ခင်ခင်), 1o, 1c, how many?

ထာခင်ခင်, 3o, 5c, so much.

ဂူ, 3c, every, as ဂူဝင်, 3c, 4c, daily; ဂူတီဂူလိလုံ,
3c, 3c, 3c, 1c, everywhere.

လေ, 3c, each, as လေပွတ်လေပွတ်, each time; လေ
ပွတ်လေခိတ်, each time a little.

A frequent use of the verb ရှိတ်, 4m, to do, with some
of this class of adverbs, and also with the pronoun ထင်,
1c, may be noticed in this connection.

ရှိတ်ရှိုဝ်လေ, 4m, 1c, 3o, why? wherefore? as ရှိတ်ရှိုဝ်
လေကွါကွါခင်ခင်, why do you go there?

ရှိတ်ခင်ရှိုဝ်, 4m, 2c, 1c, why? wherefore?

ရှိတ်ထင်လေ 4m, 1c, 3o, " "

ရှိတ်ထင်လေ — ခင်ရှိုဝ်, 4m, 1c, 3o, — 2c, 1c, why?
wherefore?

ရှိတ်လိုဝ်ခင်ရှိုဝ်လေ — ခင်ရှိုဝ်, 4m, 5o, 2c, 1c, 3o, — 2c, 1c,
why? wherefore?

လိုဝ်, 1c, sometimes stands at the beginning of a sen-
tence, and has the force of why? as expressive of more
or less astonishment or condemnation, as the following
sentence from the Thút Nigban shows, လိုဝ်ခင်ခင်ခင်ခင်ခင်
ခင်ခင်ခင်ခင်ခင်ခင်, why did he not exert himself to be skilled
in religious duty.

124. MISCELLANEOUS.

ဂေါ, 4c, also, as မခင်ဂေါကွါကွါလေ, he also has gone.

ကွပ်, 4c, or ကုလုံ, 4o, only.

ကွပ်မခင်, 4c, 4c, alone, by himself or itself.

လေခိတ်, 1c, 4c, a little.

ခိတ်ခိတ်, 4c, 3c. very little.

လေခိတ်လေခိတ်, 3c, 4c, 3c, 4c, little by little.

လေခိတ်လေခိတ်, 3c, 4c, 3c, 3c, " "

ခင်ခင်, 2c, a diminutive ending is used to denote a
very small amount, as လိတ်လိတ်ခင်ခင်, very small; ခိတ်
ခိတ်ခင်ခင်, a very little.

ထိပ်, 1o, to arrive, is used adverbially in the sense
of very, as လိတ်ထိပ်, very small; လှိုင်ထိပ်, very large.

CHAPTER X.

PREPOSITIONS.

125. Prepositions always precede their nouns, as
ခင်လုံလွင်, on a mountain; ခင်ရှိုခင်, in a house.

126. A few words are simple prepositions; but
many words used as prepositions are nouns or verbs.

127. SIMPLE PREPOSITIONS.

ကွပ်, 3c, on account of (with nouns).

ပိုင်, 3o, " " (with verbal clauses
used substantively).

ကွပ်ပိုင်, 3c, 3o, " " (used in both the
above relations).

ထင်, 4c, with, by means of.

လုၵ်, လုၵ်, or လုၵ် 3o, *together with, by means of.*
 လုၵ်တၢ်, 3o, 4c, “ “
 လုၵ်တၢ်တၢ်, 3o, 1c, 4c. “ “
 တံ, 3c, *according to.*
 ငှၢ်, 4c, *to* (dative prefix).

128. NOUNS USED AS PREPOSITIONS.

အိုၵ်, 1o, *upper portion, above, over.*
 တိုၵ်, 3c, *under portion, under, beneath.*
 အၵျ, 3c, *face, before, in front of.*
 အၵျိ, 3c, *outside, without, outside of.*
 အိုၵ်, 4c, *inside, within, in.*
 ဝၢ်, 1c, *back, behind.*

To the prepositions just mentioned, တၢ်, 3c, တၢ်, 3c, တၢ်, 4o, and တံ, 2o, are frequently prefixed without affecting the meaning.

တၢ်, 3c, *a part, for.*
 တံ, 4c, *nearness, by, near, about.*
 တၢ်, 1o, *middle space, between, betwixt.*
 တံ, 3c, 1o, “ “ “
 တံ, 3o, 1o, “ “ “

129. VERBS USED AS PREPOSITIONS.

တံ, 3o, *to be among, in the midst of.*
 တံ, 1c, *to be near, near.*
 တံ, 5c, *to be beyond, beyond.*
 တံ, 4m, 1c, *to be equal, equal to.*
 တံ, 1o, 1c, *to be the same, like.*
 တံ, 1c, 3c, *to arrive, until.*
 တံ, 2c, 1c, 3c, “ “
 တံ, 3c, *to be under, below, beneath.*

130. ငှၢ်တၢ်, 5o, 3c, *until*, composed of the noun ငှၢ်, 5o, *a storey, one in a series*, and တၢ်, 3c, from တၢ် တံ, 3c, 1m, *now*, is used chiefly with nouns denoting *time*.

အိုၵ်တၢ် 1c, 3c, is used in the same sense as ငှၢ်တၢ်, *until*.

131. လုၵ်တံ, 2c, 2o, 3c, 4c, is used to express the English *against*, as ခၢ်လုၵ်တံ တၢ် ငှၢ်တၢ်တံ တိုၵ်တံ, *they fought against us*.

132. The pronominal adjective တံ, 2c, is used as a preposition, *in accordance with, according to*. It combines with other words to express the same meaning, as တံ, 3c, 2c; တံ, 4c, 2c; တံ, 4c, 3c, 2c; တံ, 3o, 5o, 2c; တံ, 3o, 3c, 2c; တံ, 3o, 4c, 2c.

133. တံ, 1o, 1c, a *substitute*, is occasionally used to denote *instead of*.

134. *Concerning* may be expressed by တံ, 3c, လုၵ်, 3o, or their combination လုၵ်တံ, 3o, 3c. လုၵ် 3o, denotes a close, immediate relation between the action and that to which it pertains. With တံ, 3c, the relation may be near or remote.

CHAPTER XI.

CONJUNCTIONS.

135. Conjunctions are placed at the beginning of the members of a sentence which they unite to other members, as တံ, 3c, *if he goes, it is well*; တံ, 3c, *that soldier went and killed three men*; တံ, 3c, *men and women*.

136. As in the case of prepositions, there are proper conjunctions and words used in a conjunctive sense.

137. COPULATIVE CONJUNCTIONS.

- တင, 4c, *and* (lit. *with*).
- အိပ်, 2c, *and*.
- အိပ်တင, 2c, 4c, *and*.
- လေ, 3o, *and*.
- တင—တင, 4c, 4c, *both—and*.
- ဝံလိုင, 1o, 1c, *besides, furthermore*.
- လိုငသေအ (or အေ), 1o, 1c, 5c, *moreover*.
- အွပ်သေအ (or အေ) 3c, 1c, 5c, “

138. ADVERSATIVE CONJUNCTIONS.

- အိုတ, 4c, 3c, or အိုတ, *but, nevertheless*.
- အိုလိုင, 4c, 1c, or အိုလိုင, “ “
- အိုလပ်, 4c, 1c, “ “
- အိုလိုင, 4c, 1c, “ “
- အိုလပ်, 4c, 4c, “ “
- မိပ်, 5m, *though, although*.
- မိပ်တ, 5m, 3c, “ “
- မိပ်တိ, 5m, 3c, “ “
- မိပ်လပ်, 5m, 4c, “ “
- မိပ်သံ, 5m, 5c, “ “
- မိပ်သံ—သေတ, 5m, 5c, 1c, 4c, “
- မိပ်အေတ, 5m, 1c, 4c, *nevertheless*.
- အိုတ, 4c, 3c, “
- အိုတအေ, 4c, 3c, 1c, “
- အိုတအေသေတ, 4c, 3c, 1c, 1c, 4c, “
- မိပ်တအေသေတ, 5m, 3c, 1c, 1c, 4c, “

- တေတတအေသေတ, 3c, 3c, 1c, 1c, 4c, *nevertheless*.
- အိုတအေသေတ, 3o, 3c, 1c, 1c, 4c, “
- သေလ, 1o, 1o, *to grudge*. “
- အေအေ, 2c, 1c, *or, on the contrary* (lit. *not that*).
- ပေအေအေ, 4c, 2c, 1c, *or* (lit. *if not that*).
- အေအေတ, 2c, 1c, 4c, “
- လေသင—လေသင, 3o, 1c,—3o, 1c, *either—or*.
- သေအေတ—သေအေတ, 1c, 2c, 3c—1c, 2c, 3c, *whether—or*.
- သေတတ—သေတတ, 1c, 4c, 2c,—1c, 4c, 2c, “

139. ILLATIVE CONJUNCTIONS.

- ပိုင်အေလေ, 3o, 1c, 3o, *therefore*.
- ပိုင်အေလေ, 3o, 1c, 2c, “
- အိုတအေလေ, 3c, 4c, 5c, 3o, “
- အိုတအေ, 4o, 4c, “

140. TELIC CONJUNCTIONS.

- လွင်အေပိုင်, *that*, 3c, 2c, 1c, prefixed to the future tense, § 111.
- အေပိုင်, 2c, 1c, “ “ “ “ “
- ဟ, 3c, *that, in order that*.
- ဟလ, 3c, 3c, “ “ “
- ထေပေဟ, 3c, 3c, 3c, “ “ “

141. CONDITIONAL CONJUNCTIONS.

- ပေဟ, 4c, *if*.
 - သင, 1c, “
- သင is used when the conditional clause refers to something past, as တပ်အေဒီးပိုင်။သငတပ်အေလိုင်တပ်အေအိုယပ်အေဟ။ လိုအေအေအိတ်း, ပေဟတပ်အေလိုင်, တပ်တပ်အေအိုအေဟ, *I have no money. If I had had any, I would have sent it. After a little, if I have any, I will send it.*

142. The conjunctive relations expressed in English by *when, because, etc.* are noted in § 111.

CHAPTER XII.

INTERJECTIONS.

143. Some of the most common particles used as interjections are the following:—

၀တ်၀ျ, 5c, 3c, *fortunate!* as *၀တ်၀ျ၀င်၀ျအံ့၀ျတင်၀ေခင်, fortunate! I did not go that road.*

ဒိ၀်ခေ်, 1m, 3o, *alas!*, as *ဒိ၀်ခေ်ယ၀်၀်ဒိးဒိးတ၀်ထီတ၀်ယ၀်လ၀်ပေ် alas! thou hast offended!;* *ဒိ၀်ခေ်တေ်၀်သ၀်မ၀်းမိ၀်၀ျး လိ၀်တ၀်ထီယ၀်, if thou hadst come yesterday, thou wouldst have met with evil.*

၀ျ၀ု 2c, 5c, (Burmese *သာခု*) *well done.*

ခေ်, 3c, *there!* pointing to an object.

ယေျ, 5c, *here take it!*

ယေ်, 3c, *thus!*

၀်, 5o, expressive of disapprobation.

အလ၀်, 5c, 4c, expressive of surprise or distrust.

အလ၀်လ၀်, 5c, 4c, 4c, expressive of much surprise or distress.

အ၀်, 1c, *O!*

အေ်, 1c, *O!*

အေ်, 3c, polite, expressing approbation.

အိ၀်, 3o, familiar, expressing approbation.

၀ျ 4o, the vocative particle.

CHAPTER XIII.

PROPER COUPLETS.

144. Couplets of words used to express a single idea are numerous in the Shan language. They are used to give beauty to the style, and often conduce to its perspicuity.

145. Couplets may be divided into several classes:—

1st. Couplets in which both words are of the same signification; as

လိင်် *to be good.*

လွံ့တု၀် *to look at.*

ထိ၀်တု၀် *to arrive at.*

သိ၀်ပျေ် *to be happy.*

လုလိ၀် *to be destroyed.*

မ၀်းမိ၀်ယ၀် *stones.*

တု၀်လိ၀် *to transgress.*

အိ၀်ပိ၀် *to trust.*

တု၀်တု၀် *to be filthy.*

၀်းဒိ၀် *to hinder.*

ထ၀်မေ် *to be skilled in.*

မု၀်ထ၀် *to be pure.*

မ၀်းမိ၀် *to be firm, stable.*

2nd. Couplets in which the words are related in meaning, but the weaker word of the couplet loses its signification in that of the stronger; as

တု၀် *to understand.*

တိအိ၀် *to arrest.*

ဝိခေ်အိ၀် *to listen to.*

ခုပ်မုပ် *to prostrate one's self.*
 ဂှ်မိုက် *to be wicked.*
 ဂွဲထျ *to watch for.*
 ခံအပ် *to receive.*

3rd. Couplets in which the particular signification of either word is not retained, but the general signification of both is represented; as

လိအင်ပိုင် *the world.*
 ဒီအွင် *brethren.*
 လုက်လအင် *descendants.*
 ယံဂွင် *to be spacious.*

4th. Couplets in which words of the same meaning are separated by the repetition of the word on which the couplet depends; as

ခွဲထိုအင်ခွဲခိုင် *in the jungle.*
 ဂှိတ်ခအင်ဂှိတ်ဝ် *to do quickly.*
 ဂူခိုင်ဂူယံ *every time.*
 ဂူလုဂ်ဂူယံ “
 ဂှိတ်ဂှိတ်ဂှိတ်ဂှိတ် *to do bravely,*

5th. Couplets in which words of related meaning are separated by the repetition of the word on which the couplet depends; as

ခုင်အပ်ခုင်အေ *heavy burdens.*
 လိင်ဂှ်လိင်ဂှ် *to understand quickly.*
 လွတ်ဝအင်လွတ်မိုင် *to spread throughout a country.*
 မိအင်မိတ်မိအင်မွတ် *to be fine, like seeds.*
 အအင်ယို.အအင်ခပ် *what is white.*
 တိ.မိ.ခပ်.တိ.ခုပ် *food.*
 သွအင်လိက်သွအင်လ် *to study books.*

6th. Couplets separated by possessive pronouns; as
 ဂှိအင်မအင်လေ်မအင် *his house.*
 မိင်မအင်ဂအင်မအင် *its branches.*
 လုက်မအင်လအင်မအင် *his descendants.*

7th. Double couplets in which all the words are related in signification; as

သိုပ်သိုပ်တမ်တမ် *continuously.*
 လိတ်ထံလိတ်ထုဂ် *to examine, investigate.*
 မုင်ထျမွင်ထျ *to hope for.*

8th. Double couplets in which the words in either couplet are related in meaning, but the members of the couplets are separated and follow each other alternately; as

လုင်ပူပအင်ပေ် *time of our ancestors.*

9th. Couplets in which the words have no signification when used separately; as

သွပ်သိပ် *to whisper.*
 လွက်လိက် *rolling, as a vessel in the water.*
 လုင်လင် *an intensive affix.*

10th. Compound couplets in which the words have no signification when used separately: as

တိတိတေျတေျ *in great variety.*
 ဂွက်ဂွက်မိက်မိက် *doing a little here and there amid abundance of work.*
 အတ်အတ်အိတ်အိတ် *squeakingly, like a door.*

CHAPTER XIV.

PHONETIC COUPLETS.

146. Phonetic couplets, ဂွဲသိုပ်, 4o, 2c, are formed

by joining a syllable which has no meaning in itself to a word for the sake of the effect which the additional sound will produce. Such added syllables are always formed by a fixed law. Except in a few cases like သုန္ဒဝ္ဋ, *to be in a disordered condition*, they are not in very frequent use and are heard chiefly in the conversation of old women and children. When they are employed, it is generally through the influence of anger, a desire for fun, or some feeling which seeks to express itself in a many-worded form.

147. In the phonetic couplet, the added syllable always has the same consonants as the syllable to which it is joined, the variation being only in the vowels employed. The vowel of the word which takes the couplet has an affinity for some one vowel or certain vowels and for no others. If it has an affinity for two or three vowels, a particular one of these vowels to which it seems to have a greater affinity than to the others is generally employed in preference to the others, so that the others may be considered as practically excluded from use.

148. The syllable ဝ having the vowel ဝ may be followed by a syllable containing the vowel ဝ, for its phonetic couplet, as ဝ, ka, ဝ, *to trade* takes ဝ, as its phonetic couplet. ဝ ကာ may take ဝ.

On the other hand ဝ, ki, takes ဝ, and ဝ, kī, takes ဝ. ဝ ku, takes ဝ and ဝ, kú, takes ဝ.

ဝ, ke, kè, may take ဝ, ဝ, or ဝ, but ဝ is the most commonly used couplet.

ဝ, kai, ka'i, takes ဝ.

ဝ, kaw, may take ဝ, ဝ, or ဝ, but ဝ is the commonly used couplet.

ဝ, kang, ဝ, kāng, ဝ, kīng, ဝ, kēng, ဝ, kawng, as words, may attract to themselves syllables containing each other's vowels with one exception. ဝ, kēng, of the mediate series, may take as a phonetic couplet, syllables containing the other vowels of this group, but is itself never used as a phonetic couplet. Moreover, ဝ, kīng, of the closed series when it uses ဝ as a phonetic couplet chooses that pronunciation of the syllable which belongs to the closed series, as ဝ, kang, and not kāng; while ဝ, kēng or keng choose that pronunciation of the syllable which belongs to the open series, as ဝ, kāng and not kang.

Thus ဝ, both in the closed series kang, and in the open series kāng, commonly takes ဝ kīng, although it may take ဝ, keng, and ဝ, kawng. ဝ, kīng usually takes ဝ, keng; ဝ, kēng, usually takes ဝ, kāng; ဝ, keng, usually takes ဝ, kīng; and ဝ, kawng usually takes ဝ, keng.

These remarks are true of all closed syllables ending in ဝ, ဝ, ဝ, and ဝ, which are formed with the vowel ဝ, and allow of the three series of tones.

In closed syllables formed with the vowel ဝ, as ဝ, ဝ, ဝ, ဝ, and ဝ, wo, is belonging to the closed series of tones prefer phonetic couplets of the same series of tones, while words belonging to the open

series of tones manifest a similar preference for phonetic couplets of the open series of tones.

Thus ကုၼ်, kûk, takes ကၼ်, kak, while ကုၼ်, kōk, prefers ကၼ်, kāk.

ကဝ်, kau, ka'u, takes ကိဝ်, kī-u.

ကိဝ်, kī-u, takes ကဝ်, kau.

ကိဝ်, kī-o, kī-au, takes ကဝ်, ka'u.

ကုၼ်, kwi, takes ကိ, kai.

ကုၼ်, kwe, takes ကိ, ka'i.

ကဝ်, ko, takes ကၼ်, kā.

ကိၼ်, küng, usually takes ကၼ်, kang, and ကိၼ်, köng, takes ကၼ်, kāng, but both may take ကိၼ်, kīng, ကိၼ်, keng, or ကိၼ်, kawng.

ကိ, kau, takes ကိ, ki.

149. A compound phonetic couplet is formed by placing after the word an open syllable formed of its initial consonant and the vowel ^o, and then repeating the word and its natural phonetic couplet. The open syllable always has the third tone whatever may be the tone of the word itself, as သုၼ်သီသုၼ်သၼ်, hsûk hsi hsûk hsak, 5c,3c,5c,5c, to be in a disordered condition; လွၼ်လီလွၼ်လီ, lawk li lawk lek, 4c,3c,4c,4o, to be shaken about

150. In compound substantive and verbal forms the phonetic couplet is separated from the syllable to which it belongs by the repetition of the first syllable of the compound word, as မၼ်ကိၼ်, māk keng, 2o, 4o, a tamarind, becomes မၼ်ကိၼ်မၼ်ကိၼ်, māk keng māk kāng; မိၼ်ပူ, pin hū, 1m,4c, to have holes, becomes မိၼ်ပူမိၼ်ပူ, pin hū pin hā, 1m,4c,1m,4c.

151. Phonetic couplets may be the empty forms of words which became obsolete long ago. Very slight presumptive evidence of this has been furnished by a recent comparison of some Shan and Chinese vocabularies. Yet there is much probability that these couplets have arisen from the tonal character of the language and supply a demand for a more earnest and emphatic form of expression than any afforded by simple words.

CHAPTER XV.

IDIOMATIC CONSTRUCTIONS.

152. Besides couplets there are some idiomatic constructions which it is proper to notice, as they are of daily occurrence in the use of the language. The following paragraphs embrace the most common.

153. ကုၼ်, 4o, *man*, is frequently used in the composition of words, as ကုၼ်မိၼ်, *countryman*; ကုၼ်လွၼ်, *a messenger*; ကုၼ်ပူၼ်ကုၼ်လေၼ်, *a member of a household*; ကုၼ်ပူၼ်, *a boatman*; ကုၼ်ပူၼ်, *a porter*.

154. မၼ်, 2o, *fruit*, is always used in specifying the names of different fruits, as မၼ်ကွၼ်, *an orange*; မၼ်မုၼ်, *a mango*; မၼ်မုၼ်, *a peach*; မၼ်မုၼ်, *a cherry*; မၼ်မိၼ်, *an apple*; and also of many vegetables, as မၼ်ပူၼ်, *a pumpkin*; မၼ်ပူၼ်, *the brinjall*.

155. မိ, 5c, *a tree*, or its cognate တုၼ်, *a tree*, are always used in specifying the names of trees, as မိပူၼ်, *the pine tree*; မိပူၼ်, *Ficus Indica*; မိသုၼ်, *the paper tree*; မိပူၼ်, *the black-varnish tree*; တုၼ်မၼ်ဝၼ်, *the jack tree*; တုၼ်မၼ်, *the rice plant*; တုၼ်မၼ်မုၼ်, *the mango tree*.

156. ခံ, 5c, *water*, is frequently used in composition, as ခံယိုင်း, *honey*; ခံခိုင်, *tea*; ခံမခင်, *oil*; ခံတု, *tears*; ခံခံ, *milk*; ခံတုခင်, *sap*; ခံခိုက်, *ink*.

157. ခံ, 5c, is prefixed when any body of water is mentioned, as ခံရှင်, *a river*; ခံပင်လယ်, *a sea*; ခံမော်, *a well*; ခံခွင်, *a lake*; ခံဂုင်, *the Salween*.

158. In the use of many verbs ခံ, 5c, is affixed as an accusative of synecdoche, as အပ်ခံ, *to bathe*; ယံခံ, *to dive*; ယွင်ခံ, *to float down a stream*; လှုပ်ခံ, *to swim*; လှော်ခံ, *to wash*; ယူခံ, *to float on the surface*.

159. ထွဲ, 1c, *the mind*, is often affixed to a verb like ခံ, in § 158, as လှော်အောင်ခံထိုက်ခါ, *this child rejoices much*. It often gives a passive signification, as မခံတုခင်, *the pony is frightened* (lit. *falls as to his mind*); ယပ်ထွဲ, *to be distressed*.

160. Sometimes verbs are doubled to express frequency of action, as ညှိညှိမူးမူး, *to be continually going and coming*.

161. *To be free from*, is expressed by the verb ထွတ်, 3c, *to be free* and the preposition တင်, 4c, *with*, as မခင်လင်ထွတ်တင်တင်, *he is free from death*, i. e. *immortal*. အံမီး, 2c, 4c, is used in a similar way, as အံမီးတိတ်တိတ်, *without beginning or end*; တင်လိပ်တင်ထပ်တင်, *without sickness, old age, and death*.

162. *Nothing* is expressed by a circumlocution, embracing a negative, a verb, and an interrogative pronoun, as အံမီးဘုသင်ခွံ, *there is nothing*; အံဂျုဘုသင်, (*he*) *seeks nothing*; ခပ်ခါအံလတ်ဘုသင်, *I said nothing*.

163. In questions asking *whence*, the verb လှော်, 5c, *to arise*, is frequently inserted, as လှော်မူးဘုသင်, *where does he come from?*

164. In many cases where the preposition *with* would be used in English, the verb အပ်, 1c, *to take*, is employed, as မခင်အပ်မိက်တိုက်ခိုင်ခိုင်, *he lines this jacket with cotton cloth*; ဘုခင်အပ်ခိုင်ခိုင်ခိုင်ခိုင်, *this person bought that house with money*.

165. ဝူးတင်, 4c, 4c, *to have along with*, and မီးတင်, 4c, 4c, *to have with*, are frequently used to express *together with*, as ခုခင်ဂျော်ခိုင်ဝူးတင်ဘုခင်ခိုင်ခိုင်ခိုင်, *the king goes together with many soldiers to conquer the Shan country*.

166. The following correlative construction is frequent, ယူထွဲသေအံဝါဘုအခင်—ဘုအခင်, as ယူထွဲသေအံဝါ, ဘုအခင်လတ်တံ့ ထိုင်ခင်ခင်, ဘုအခင် အံလိ, *whoever speaks such words, is not a good person*.

167. An idiom denoting *uncertainty* is expressed by the affirmation and denial of a thing in the same sentence, as အခင်ဘု, ဘု။ အခင်အံဘု, အံဘု, *those who go, go; those who go not, go not*, i. e. *some may or may not go*.

168. *Many times*, denoting an indefinite number, may be expressed by အံလံဝါ, *cannot tell*, as ဝှက်အံလံဝါ, *many times*; or, by အံရှု, *not know*, as အံရှုလံပွက်, *many times*; အံရှုလံခိုင်လံခိုင်, *many times*; အံရှုလံပွက်အံခင်, *many times*.

169. The expression တက်တံ့, 4c, 1c, *shall die*, is used to denote any excessive feeling, as ပျော်တက်တံ့, *happy*.

py shall die, i. e. very happy ; နှိုဝ်တတ်တံ, tired to death, i. e. very tired.

170. There is no particle to express without in the Shan language. It may be expressed sometimes by a verb in the negative preceding the principal verb, also in the negative, as ဟ်ယင်အံထုပံထုခင်လေ်အံဂ္ဂုတင်ခေ်တံ, (I) cannot go this road without meeting robbers.

171. In quotation, the verb ဝါ, 3c, to tell, to say, is both prefixed and affixed to the words quoted, as မခင် ဝါ ဟ်တတ်ဂ္ဂုတင်ခင်အေ် ဝါခင်ခေ်အေ်, he says I will go there. Frequently the final verb is omitted.

172. ဝါခေ်, 3c, 1c, lit. saying thus, is used for that, as ခင်သိုဝ်အင်ပုဂ္ဂိုလ်ယင်ဝါခေ်ဟ်ဂ္ဂုအေ်, I know that they have bought dried fish.

173. လှ်, 1c, is a particle used in enumerating objects, as ဟ်ခင်ဂ္ဂိုဏ်အင်ခင်မီးတီခင်လှ်၊ ခင်တီခင်လှ်၊ သတ်လှ်၊ မေ်လှ်အေ် in that house there are chairs, tables, mats, and chatties.

CHAPTER XVI.

PROSE.

174. Very few specimens of prose are to be found in Shan books. The prose which exists is very crude in style. The Laos and Siamese have quite an extensive prose literature, but the northern divisions of the Tai family prefer the metrical style which prevails so extensively among them. Consequently no attention has been given to prose composition.

175. The following is a page of prose found in the Pitagat Su, a book written by the priest Nawssā (ခေ်လါ) in the metrical style, with the single exception of this page.

ခေ်တံ၊ သုယခေ်လိဏ်အေ်။ လင်လှ်ခွခင်လှ်လှ်ခင်လှ်သုတေ်
သုဗြတ် ပိင်လှ်သိ သုဂ်ခမိင် တင်လှ်။ ယင်ဟိုဝ်လီ ဟိုဝ်ပိခင် ဟိုဝ် ယိလှ်
ဟိုဝ်နီ ဟိုဝ်လှ် ခင်ဟ်ပခင် မဟ်ယုဝ် ဝါခေ်တံ။ နှ်လှ် အင် ဩဂ္ဂ တေ် လင်
လှ်ခင်ခေ်တံ။ လက်နှ် ယိတ်အင်လှ်အင် တုလှ်အင် ထွံအင်လီလီတံ။ ဩဂ္ဂ
ပိခင်လင် သွခင်ပခင်အဟ်ပမိ၊ အဟ်ပမိ သွခင်ပခင်တုယဟ်၊ တုယဟ်
သွခင်ပခင်သေ် ခေ်တံ၊ သေ် ခေ်တံသိဟ်တု သွခင်ပခင် မွတ်ဟ်လှ်ပုဂ်
တံ။ လင်ခင်ဂ္ဂုတုခင်ခေ် သိုဝ်သက်ဟ်ခင်မုးခင်ဂုခင်လံပုဂ္ဂိုလ်ခေ် တေ်
တိုက်သင်ခါယခေ်တင်ခင်ခင်ပုဂ်တမိပုဂ်ပြေခခင်အေ်။ လှ်ခင် ခခင်
လင်သံခံခင်ဂုခင်သိုဝ်ခင်လင်မုဂ်ခင်တထေ်တုခင်မု၊ အဟ်တမိယုတုခင်မု၊
အဟ်တီယုတုခင်မု၊ သံပုးလုးလုး။ ယတ်တုခေ်မတုခင်မု။ ဝံခခင်
လင်သံခံမုးဂုခင်လံပုတိတ်။ တမိဟ်ခိတုတုခင်မု၊ ဝံခခင်လံမတုမိတု
တုခင်မု၊ တင် လင်ခေ်မတုတုခင်မု၊ အဟ်ပတိတ်သ တုခင်မု၊ ပုဂ်ပထေ်ဝါ
တုခင်မု၊ အဟ်မိတုခင်မု၊ အဟ်ယုသုယတုခင်မု၊ တိတ်သထေ်တုခင်မု၊ လုလ
တေ်ဝါတုခင်မု။ ခေ်တံ၊ ခင်လင် ဩဂ္ဂတပေ် သိုဝ်သိုဝ်သက်သက် ဟ်ခင်မုး
အေ်။ မိုဝ်အခင်ဩဂ္ဂပိခင်လင် အင်ခင်ဟ်ပခင်လံ၊ သက်ဟ်လိလှ်ပဟ်ပ
သိုဝ်ဂုဂ်ခင်လေ်၊ ပိတံ ဂုင်မဝ်လှ်ခင်ဂုဂ်မုခင်တခင်အင်ဟ်တခင်တံဂုယီ၊
ယံခိုင်သို၊ ဂုင်အခင်ပုဂ်လေ် ဟ်တေ် လင်လံ၊ ပေ် ခခင်တိုခံယင်။ ခေ်
ဟေ်ခံပုလိတ်တခင် လင်တက်ဂုခင် တင်ခင် ဂုင်ယီခင် ပုဂ်လေ် လိတ်
တခင်။ တေ်လေ် တိတ်ပိခင် ယံမံယင်၊ ပိခင်ထတ်ယင်။ ခေ် ဟေ် ပုဂ်
လေ်လိတ်တခင်။ တက်မုး မိင်ထတ်တီ ဟ်ခင်ဟေ် လှ် သင် တခင်။ လင်ရ
ဂုခင်ခင် လင်တက်ခင်အင်ခင်ခင်ခင်ခင် အေ်တသတ် ဟ်ခင် ရါလှ်အေ်၊
အင်လီလှ်ခင်ဟ်မင်လှ်ဂုတခင်ယူတံတိခင်လှ်ပခင် ခေ်တံဟ်ဟ် အေ်။
ဟ်ဂုဟ်ထံတုခင် မံ သရေ်ခခင်၊ မံလီခိဟေ်ဝါ၊ မဂ္ဂဟတ်သပိပိခင်
တုခင်သင်ခါဂုဟ်၊ သင်ခါယခေ်တင်ခင်ခင်လှ်လှ်တိုခင်သံလင်ယင်။ လှ်ခင်
ခခင်ဝံလင် ဩဂ္ဂပိခင်လင် အင်ခင်ဟ်ပခင်လှ်ပိ၊ လင်ရဂုခင်ခင်သံ
ခိုင်အင် ခခင် ဂေ် ခံ ဟ်လသေ် ဟ်မင်တံခင်ခင် ဂုလှ်သုလီ၊ လင်ယတ်

သမဇေဝိဒါနတုခင်သင်ချ လိတ်ပက်ယူတံ မခင်၊ ဘုရား၊ ရှု မင်အော့။
 ထင်တက်တုတိယ သင်ချယာအေ တင်ပိတ်လိုခင် ထင်ယပ်။ လိုခင်အခင်
 ဝံလင်ဖြူး ဒါခင် ထင် ခင်ခင်ပင်လံ သွင်ပက်ပံ သိပိဂ္ဂါဒါခင်၊ သက်
 ဝါရိလံ သိ ပက်ပံ သိသိပိပံ တုဝ်၊ ထင်ခင်ခင်အိင်ခင်ခင်ရှု ခံသိရိထံမ
 သော့၊ ခိုင်ပုတရိပုဂ်ပြေ၊ တတိယသင်ချယာအေ တင်လံ မင်လိုခင်
 ထင်ယပ်အော့။ ဝံသေသင်ချယာအေ တင်ယပ်ခော့၊ ထင်မွှာဂါလိ ပုဂ်
 တတိယသ ထင်တက်မင်တုလို ဂုခင်ဂုလေ ဝါ၊ သာသော တော့ ထင်
 ထင်ဂု၊ ခင်လိုခင်မားခေ ခင်တွင်သိပိဂ္ဂါခိုင် အံတော်အံတင် ဝံအော့။
 တက်ခိုင်တော် တံထင်ပုဂ်ခင်ခိုင်လှင် တင်သိင်ယပ်။ ထင်မွှာဂါလိ ပုဂ်
 တထင် ခခင်ခင် ထင်ရှုပက်ပံ ရှုပု လင်တက်ဂု တံထင်ပုဂ် တင် လှင်
 ထင်မဂ်တတိဂ်တင်ခိုင်ခိုင်တော်တံ ခင်သိင်ခင်၊ ထင်ထင်ခင်ရှု ခံတော်
 ခင်ပိယတိဂ်သိခင်ခင်ခင်ခိုင်လှင်ယပ်အော့။

This is the order of the transmission of the (Buddhist) religion. Let all princes and princesses, the righteous, the excellent, the wise who are longing for goodness, happiness and nirvana follow the law of this book. Let them certainly give attention and obey well. The deity (Gaudama) taught Upari, Upari taught Tayaka, Tayaka taught Thawnaka, Thawnaka-Hsikkawa taught Mawkkalipōkta. These five persons succeeded one another on the island of Sambudipa until the Council of Pataripok (Pataliputra). Afterwards the three priests Mahinda, Oktariya and Oktiya crossed to Ceylon. Hpattanama (succeeded them). Afterwards Tarekita crossed to Sambudipa. After him were Htammawarita, Khe-ma. Upateksa, Pokpahtewa, Upari, Ahpahsaya, Tekhsa and Sulatewa These teachers and disciples followed one another. The time that the deity took nirvana was the year 116, the Shan year Hùng Maw, the full moon of the 6th month, on Tuesday, the Shan day Hai Yi, at morning twilight. His body was like a golden log. After a feast of seven days he was placed upon the funeral pile and was worshiped seven days. Then fire burst forth and consumed him and he became relics. Then the rahans went to King Asatahsat in Rāhsakyō (Rājagriha). From the 9th month the 5th day of the waning moon, they dwelt at the foot of the mountain Pannawakta. A tree which is called

(in Shan) Mai Li, stood by the mouth of the cave. The excellent Kathaba (Kasyapa) was the head of the five hundred rahans who formed a Council of priests in the third month. Again, after the deity had taken nirvana one hundred years, the rahans resorted to King Kalesawka in Wethali. The rahan Yat-hsa was the head of seven hundred rahans in the village of Karikara-mangkyaw. This second Council lasted eight months. After the Council, Mawkkalipōkta saw by his wisdom that the divine religion would not endure in the sixteen countries but would spread forth into the regions (*lit.* the jungle villages) beyond the great realm (i.e. the sixteen countries). Mawkkalipōkta appointed five hundred and five rahans to go to the regions beyond. Mahinda was made their head when they went to Ceylon in the reign of King Dewanam-piya-tekhsa.

176. The following letter from the Thibaw Saubwa furnishes an example of epistolary prose.

ဟံပေ ငရတတိုင် အင်ပွင်သိုင် ခိုင်သိပေ မေ ဝိုင်ပွင် ထင်ထံလှင်
 အိဂ်ခင်ခိုင်ခိုင် ဝိုင်လိလိလိ မခင်ပြခင် ဂ္ဂုတ်ခိုင်ထိုင် ဩ လှင်လှင်ခိုင်
 ယခင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင် ဝိုင်ထုပ်ရှင်ခင်ခင်တံမခင်တလေထင်၊ သက်
 ခရိလံ ၁၂၄၈ တုဝ်ဝခင်လိုခင်သိခိုင် လိတ်ခံ တင်မခင်တလေ အလေပိုင်၊
 လိတ်ပုဂ်လှင်၊ ဩ ဂုခင်ထုပ်ရှင်ခင်ခိုင် မား။ အခင်လှင်သေခင် ပိုင်ခင်
 ရတခင်ခိုင်ခိုင်ထုပ်ရှင်ခင်ခင်ခင်ခင်ခင် အိဂ် ခိတ်တု၊ ဩ လှင်
 ပုဂ်လှင်လှင် ခိုင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင် ထင်ခိုင်ခိုင်။ ဝခင်လိုခင်သိလှင် ဂ္ဂုတ်
 ခိုင်ထုပ်ရှင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင် ဝိုင်ထုပ်ရှင်ခိုင်ခိုင်ခိုင်။ အခင်
 ဝခင်သိပင်လိဂ်ပင်လိ မား ဂ္ဂုတ်ထိုင်၊ ဒါခင်အခင် ထိုင်ထိုင်ထိုင်။ အခင်
 ဝခင်လှင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင် ထိုင်လှင် ထိုင်လှင် ထိုင်လှင်
 ဝခင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင် ဝိုင်ထုပ်ရှင်ခိုင်ခိုင်ခိုင်ခိုင်ခိုင်

The Saubwa and Princess of Thibaw, Oñgbaung in the country of Camboza, the place of celebrated gems, send a friendly and genuine letter to Teacher Cushing of Rangoon. After we had met one another in Mandalay, on the 7th day of the waxing moon of the 4th month of 1248, I, accompanied by the Deputy Commissioner of Mandalay, a

military officer and a doctor returned. Because I trusted in the three gems, the qualities of my princely father and mother and received abundantly the love of the Teacher which accompanied me, I was in happy circumstances. On the 6th evening of the waning moon of the 4th month, I arrived in my country which was peaceful and happy. The letter which arrived with the news that the Teacher was well made me rejoice very much. From this time forward, consider me as an own disciple. Be things good or bad, let me always hear from you. Therefore I have forwarded this friendly and genuine letter.

177. The following is an official document issued by the Theinni Saubwa.

ရှင်ဟူ ပိခင် ထပ်၊ သိပ်ရဌမဟာဝံသသေဌပဝရသုဓမ္မရာဇာ၊ တိုခင် သိင်တိုခင်ခံသိုဝ်လံပ်၊ မိခးအခိင်တေဂို လိက်ဟိုဝ်လံပ်ထိုခင်လုံသိုလိင်၊ ဟံၤလုင်ပုင်မွက်၊ ဟိုဝ်ခိုင်၊ ပုင်ခိုင်၊ အတုင်ဂုခင်၊ မြိုင်လၢရေ၊ ရှင်ဂိုင်းထမုင်၊ ဝိခင်ခိုင်၊ ခိုင်သိုလုံဗီ၊ သူတင်လံပိခင်ဂွံထပ်၊ ရှင်ဟူပိခင်ထပ်လုင်မၤအစပ် သၤအစပ်ရှင်၊ ခးလၢးလူတံခိုင်အၤဝရေဂိုခံ၊ ထိုင်မၤဗီထိုင်သိုခင်ခေ၊ သက်ဂခိလံသို ၁၂ ဂုဂတုင်ဝခင် လိုခင်သိပ် အိတ်ခိုင်ရှာခံ၊ ထပ်ထင်သက် တခင်၊ လက်ခင်ထက်ကျါ၊ ထပ်တုခင်မုခင်ဟိုခင်ရှေဂိုခံ၊ ထက်ထိုကျါထို၊ ရှက်ရှိုထိုတုခင်လေ၊ ဝါခင်အခင်ခင်ခိခင်ယုင်ထာထာ၊ ခံသိင်ထပ်ခံ၊ ဝိုခင်သိုဝ်ခိုင်ထပ်၊ လက်ထပ်လံလု၊ သိုဝ်ပွင်ခိုင် သိုလုံဗီလုင် အမခင် ခခင်၊ ထင်တက်ပုင်အပ်ထပ်ပခင်အခိင် တေဂို တရွိုင် ထၢ လေခံတခင် သိပ်၊ အထူးကြီးစာရာကြီး၊ ထီဖြူ၊ ရာဇပတ္ထိုင်၊ မင်းမြေခက်တန်းဆာငါး ပါးဆင်မြင်ရေထာ၊ သးစာတေဝ်မူ *၊ ရှ်ခိုင်ခိုင်ပိုတ်ထံၤမွင်ရှင် ခံခင် သိုဝ်ခိုင်၊ ပိုင်ခါထံတံခိုင်၊ ပိခင်ထပ်ထီ ခါထပ်ဂုခင်သိုထို၊ မိခးမၤ ခခင်ခေလေ၊ သက်ဂခိလံ ၁၂ ဂုဂတုင်လိုခင်သိုခံသိုခံ၊ တက်လုက်သေဝါ ထီပိုင်အၤဝရေဂိုခံခပ်တံခင် ဝိုခင်ခိုင် အမခင် ခခင်ပိခင်ထပ်။ သူထံပု ဝင်သိုဝ် ခခိုင် တင်သိင်တင်လုင်တေဂို၊ ဝါခင်အခင်ခခင်ခါသိုထံထာ

*This line is in Burman and is evidently a quotation from the palmleaf of the royal order.

ထံၤ တိုခင်ထီပိုင်တို၊ ရှေထူထီထံထာရှင်ဟူပိခင် ထပ်မိခး ခခိုင်မွင်ရှင် မိင်၊ အံလုင်အံ လိုမ်အံပေအံပိတ်လီထိုမၤ၊ လှဲခခင်၊ ရှခင်တိဝါခခိတ် ပွင်ထက်သွင် ပခင်ခါထပ်ထီပိုင်ထီ၊ မချေဂို ဂုခင်ချေဂို လုင်မၤရှပ်မွင် ရှင်ဟူ ပိခင်ထပ်ထံခိုင်အၤဝရေဂို ခံခခင်ခခင်ဟိုထိုရှင် ထိုရှင် မခင်ထာပေ ရှ်ထိုင်ရှ်ခခင်ခခင်ပိခင် ထီထပ်။ လိက်ထိုထံပုထိုင်။

၁၂ ဂုဂတုင်လိုခင်သိပ်အိတ်ခိုင်သိပ်ခံအခိင်ထပ်ပုင်။

We the Lord Thi-wi-ra-hta-ma-hā-wun-tha-thit-tā-pa-wa-ra-thu-dhamma-rāzā, of a gemmed and golden lineage, Hsō-hsām-hpa, issue and order, a great letter, stamped with red sending it forth and commanding our Ministers, Military Officers, Atwinwun, Scribe, Hēngs and Hta-mongs in Hsenwi (Theinni) that you may hear. We, the Lord, have come down to acquire distinction by paying court at Ava where the royal palace is. In this current year, 1238, the 5th day of the waxing moon of the 1st month, the Lord of the White Elephant and of the Sekyah weapon, the Glorious King, was pleased with us and loved us, and, as we belong to the race of the gemmed egg and the golden seed, the lineage of a Saubwa and are truly the son of a Saubwa of Hsenwi, issued to us a royal order of a line upon a palm leaf with the golden seal. He gave us great rank, a white umbrella, a throne, the five articles of regalia, elephants, ponies and carriages. He permits us to return and occupy the golden palace, rule the country and be the Lord of its thousands of inhabitants. Therefore in this year 1238, on the 3d day of the waxing moon of the 3rd month, we shall certainly leave Ava, the city of the golden palace, and return. Let all of you who dwell in the country (Theinni), according as you are true servants who rebel not (///. the soles of whose feet return to and tread the earth), and the grace and truth of your Lord is in your hearts and you have never forgotten them nor cast them away, prepare presents, provisions, the expenses of the journey, ponies, and bearers and come down and convey your Lord from Ava quickly. Let each one not delay. It is well that this should be certainly done. The order is given.

This order is given on the 10th day of the waxing moon of the 11th month in the year 1238.

CHAPTER XVI.

POETRY.

178. The Shan language favors poetical composition by the modulation of its tones, and the abundance of its synonyms. Almost all religious books are written in a metrical style, and called လိာ်ရှ်, i. e. books in the *preaching* style. These books may be divided into two classes, viz. books which are written in a measured prose, and those which are properly poetical.

Shan books may also be divided into two other classes, viz. လိာ်ပွတ်, i. e. books in whose composition redundant words are not extensively employed; and လိာ်ပွတ်, i. e. books in which many synonymous words are inserted, for the purpose of rendering the style ornate.

179. Among the early metrical writers are Saumûn Htwe (ထင်ပုခင်ထွတ်), Saumûn Ngün (ထင်ပုခင်ပိုင်), and Htam-ma-ting-na (ထံမတိုင်ခေ), who belonged to Theinni and were members of the Buddhist sect called Kōng Lōng (ကိုင်းလွင်). Among later writers, are Man Hpai, (မခင်ပိုင်) of Monè, Kāng Hsö, of a small district east of the Salwen bearing that name, both of them belonging to the Kōng Lōng sect, Nā Lōng (နာလွင်), of Monè, and Kawri (ကော်ရီ), of Mōng Pon near Monè. Kāng Hsö died about thirty years ago. He is said to have written more than a hundred books, the most of which are religious tales. Kawri, whose real name was Kūngna

(ကုင်းခေ), died in the reign of King Mindûn. He wrote about seventy books which treated principally of the divine law, its observance and reward. Nā Lōng, who died about sixteen years ago, at the age of ninety, wrote on the same subjects. The style of all these writers is very involved.

180. Metrical composition has two general kinds of style, the ပွတ်, 4o,4c, in which the thought is expressed tersely in a few words, and the ပွတ်, 4o,4o, in which words are multiplied and the expression is extremely tautological.

181. In metrical books the lines are never written in the form of verse, and the page presents the same appearance as it would if it were prose.

182. The Shans cannot be called a musical people. In this respect they are inferior to the Laos and Siamese who are very fond of music. There are some written Shan *songs*, but songs are generally improvised for the occasion.

183. Many metrical books are written in lines containing an unequal number of syllables, the last word of the first line of a couplet rhyming with a word near the close of the second line, generally the third word from the end. These words rhyme both in sound and in tone. Books written in this style are said to be အံဝမ်းရှ်, *not sweet to the ear*, and are not so generally used for reading before a public company as for private reading.

184. The following selection from the Thât Nigbân, arranged in form of verse with a free translation, furnishes a good illustration.

အလေလတ်လုဂ်ရွှင်ဂိဝ်လိမ္မာယှိဝ်ထွါ။

Thus it is related of the great lord, the great, glorious god,
ရှေ့သွာန်ထံသိင်ခေ်တြးဆွတ်မိ။

Who preached the precious law of deliverance from sorrow.

ဝါၤဘၣ်ခုခိဂ်သိသံမ္မာသိသံခါ။

He said, Lordly and renowned priests,

လိုဝ်တၢ်ယၢ်ထီၤဂုၤခိခိၣ်။

Laymen, nats and men under the heaven,

လွင်ၤမၤခေၣ်တံၤသုၣ်ပၤ။

There are three evil acts of the mind.

သံၣ်ခိၣ်ခေၣ်ပိုင်တြးထီၣ်လွင်။

He who breaks the law in the line of thought in his heart,

ရှာၣ်ပိုင်လိၤတၢ်ခိၣ်ခိၣ်ခိၣ်မၤခိၣ်ခိၣ်။

Sees that others are better than himself in every respect,

အံၤလှူၤလှူၤအံၤတၢ်တံၤခိၣ်ခိၣ်။

And plans to destroy them, casting them down,

သိၣ်ခိၣ်ခိၣ်ခေၣ်ခါ။

Envying them in his heart,

ထီၣ်ပိုင်တြးမၤပေၣ်လေၣ်တၢ်ခါ။

Transgresses the law, and that by no means a little.

ဒိၣ်ခိၣ်ခိၣ်ခိၣ်လွင်လေၣ်ရှေ့ခံပၤရၤ။

Thus it was in the great, royal country Pā-rā-na-hsi,

လၢ်ထီၣ်တံၤသိၣ်ပၤလၢ်ထီၣ်ထွါ။

The era of Kathaba the Buddha.

ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

Then I the great Lord, whose glory shines, and am gentle-minded.

လၢ်မိခိၣ်လၢ်ထီၣ်မၤဂၢၤကုၤခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

Was a poor child without a father ;

ကွဲၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

But I had a mother, who was old.

ဝံၣ်ရှၢ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

I, the son, flesh of my mother, was compelled to go about seeking food earnestly.

ယူၣ်တံၤပၤရၤခေၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

I dwelt in the broad country Pā-rā-na-hsi, near the city,

တိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

A place which was a level and fine champaign.

ယံၤခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

Then, I, who was to be a deity, was ten years old.

ရှၢ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

My form was as if it had escaped from the great heavens, the mansion of the clouds, and descended.

လၢ်လိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

And I had the name of Lak-kha-nā Hsük-tā, and was gentle-minded,

ကွဲၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

But I was mindful to go and beg food to eat and continue life.

လၢ်လိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

My mother was blind,

မၤလၢ်မုၣ်လိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

And could not behold the heavens nor see any place.

ဝံၣ်ရှၢ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

I, Hsük-tā Lak-kha-nā, her son, was compelled,

ပံၣ်ခါပံၣ်ခါခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

To go about seeking and begging daily to feed my mother.

ရှၢ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

Houses north and south,

ရှၢ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

Houses far and near,

ဝံၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

East and west,

တၢ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်ခိၣ်။

(To) all houses I went about, begging everywhere.

ပံင်အင်အိတ်အေရှင်၊
 South and north,
 ဂူတိဂူပံင်ပွင်ချယွမ်း၊
 Every where I went seeking and begging,
 လှိုင်မင်ယိုသေပျရၤအသီဂူအင်လိုင်ဂွင်ဂူအင်ဂိုအင်။
 Places, which were not larger than the spacious and popu-
 lous country of Pā-rā-na-hsi.
 ပိုင်ဂင်ယွမ်းဂိအင်ဂူအင်မိုအင်လွတ်သိုင်။
 Because I begged food daily and nightly everywhere.
 အင်လီပင်ဂင်သီပိုင်ရှၤအေ၊
 From the time (I was) four or five years old,
 ရှၤလိတ်အသက်ရှၤတိုဝ်တိယွမ်းဂိအင်တေ်ယင်။
 Six or seven years, I was one who begged food.
 အပ်ထုအင်သီပိတ်လေ်၊
 Full four years,
 အလွင်ယွမ်းဂိအင်လိုင်လၢခံမ်အူ။
 I, who was to be a deity, begged food to feed my mother,
 etc.

185. In metrical books, the first line of a couplet is called ခွံတုင်, 4o,1c, from တုင်, 1c, *the body*, and the second line, ခွံယံ, 4o,1c, from ယံ, 1c, *a cover*. The first line of the couplet is also called ခွံတင်, 4o,3c, from တင်, 3c, *to be in an erect position*, and the second line ခွံရှပ်, 4o, 4o, from ရှပ်, 4o, *to cover*.

186. When two lines rhyme, the verse is called သွင်ဒိင်, 1c,1c, from ဒိင်, 1c, *a strand* (of rope). When three lines rhyme, the verse is called သိဒိင်, 1o,1c.

187. One style of metrical composition is called ခွံရှၤခေၣ်, 4o,3c,3c, *five-syllabled*, because the lines are composed of five syllables. When written in the သွင်ဒိင် form of verse the last word of the first line of a couplet rhymes, as a rule, with the third word of the second

line in both sound and tone, although occasionally a writer uses the second or fourth word of the second line for the rhyme. In the သွင်ဒိင် form, the first line is the ခွံတင်, and second line is the ခွံရှပ်.

When the သိဒိင် form of verse is used, the last word of the first line of the triplet rhymes with the third word of the other two lines of the triplet, while the last word of the third line begins a new set of rhymes with the third word of the next two lines. The first line of a triplet is the ခွံတင်, and the second line is its ခွံရှပ်. The third line of the triplet serves a double purpose. It not only contains the third rhyme of the triplet in its third word, but, being the ခွံတင် for the next line its final word begins a new set of rhymes. The third line is thus the last line of one triplet of rhymes and the first of another.

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

In ခွံရှၤခေၣ် the tones are treated as high or low relatively. Thus, if the fourth tone is the high tone used, the third and second tones are treated as low; but

sometimes the third tone is treated as high, and then the second tone only is regarded as low.

Occasionally, in *စွဲ၍ခေ၍*, a word belonging to one series of tones is made to rhyme with a word belonging to another series of tones, as *မော့တမထံတံးခင်ရှင်ခံတိၣ်* ၂၆, where *တံ*, 4a, is made to rhyme with *ခံ*, 4c. Sometimes there is no rhyme with a following line, when the thought of the writer is completed by the line.

By a poetic license, the proper tone of a word is sometimes changed to meet the demands of the rhythm, as *ခွင်*, 5a, is changed to *ခွင်*, 4a, in *ရွှင်ပူၣ်ထူၣ်ပခင်ခွင်*. The tones of syllables belonging to polysyllabic words of Pali derivation are more frequently changed than the tones of other words, for otherwise it is difficult to make them always conform to the requirements of the rhythm.

188. The following is an example of *စွဲ၍ခေ၍*, which for the easier comprehension of the student is written in the form of verse, instead of the usual prose form. This example belongs to the *သွင်၂၆* form of verse.

- မော့ၣ်တသသံတံး* (I ask) permission three times.
- မိုင်သိပိလံတိၣ်ဝံ* (I) raise my hands in worship.
- ယွင်ယံရတ်တခေ* (I) reverence the precious.
- ဝံပုခင်တၢ်သိခွင်* (I) pay homage and worship.
- ထိတ်သိုၣ်ထိုင်ခိုင်သံ* To persons of the seven degrees of relationship of my race,
- လီလိပိတံပုၣ်သိၣ်* All the living and the dead,
- ရှင်ပိုင်ပေၣ်အိၣ်ခေ* First of all to my father and mother,
- ထြၢ်ခေတုၣ်ခေ* To my teacher and guide,
- ခွင်ခေအိၣ်ခေလွံ* To those in the water and on the land,

ပတ်မုတ်ကွံပုၣ်သိၣ် All entirely,
တုၣ်မိုင်တမိုင်သခင် To insects and beasts,
အံၣ်အုၣ်အိၣ်တံး Without any being left,
ပုၣ်ခေၣ်ယတင်လုၣ် All rational beings,
ခွတ်ဝင်ပုၣ်ပုၣ်သိၣ် Gathering together as a whole,
ထီၣ်သုၣ်သခေ To nats who guard religion,
ယိုၣ်ခေမိတ်တပုၣ်ခေထိုင် (I) send forth love to reach (them).

The eighth line is no exception to the rule, for the word *ထြၢ်* is made a dissyllable for the sake of the metre.

189. The following extract from a Thamaing of Shway Dagong, is an example of *စွဲ၍ခေ၍* written in the *သံ၂၆* form of verse.

*မော့ၣ်တသသံတံး*ယုၣ်မိုင်တံတင်ၣ်ဝံ။ သိပိမိုင်လံသွင်ယံ။ ဝံမော့ၣ်
တၢ်ယံခင်။ ထုၣ်တံယံပိခင်မၤ။ ထြၢ်ပေၣ်ၣ်ၣ်ထိုင်။ ပိုင်လၢၣ်ကွၢ်တသခင်။
ခင်ခေၣ်ပခင်ပိုင်ခံ။ တွင်မုၣ်မခင်ခွင်ရှင်။ ထပ်ဝင်ပုၣ်ပုၣ်တိၣ်။ ထံလုၣ်
ထိုင်မေၣ်ထီ။ ထိုက်ပိုင်ထိုင်ပိုင်ရှင်။ ခွၢ်ခေၣ်လိပိခိုင်မုၣ်ခေ။ မိုပိုင်ကုၣ်ခေ သံ
တိၣ်။ ထပ်လုၣ်ခေသိပိသိသွၣ်။ ရှိုင်ခင်အုၣ်သုၣ်ရှင်။ ဝံခေၣ်ယုၣ်မိုင်ပိုင်ရှင်။
ခခေထိုင်ခိုင်ယံမြတ်။ သံလံထိုင်ခိုင်ကျၢ်။ လေၣ်ထိုင်ယံပိုင်ခိုင်သိုၣ်။ မော့
ခေၣ်ကုၣ်ထြၢ်။ ပုၣ်ခွၢ်ခေခိုင်လိတ်။ ထံလုၣ်ထိမိၣ်သု။ ရွှင်ပူၣ်ထူၣ်
ပခင်ခွင်။ တတ်သပိပင်သိၣ်။ ဝင်ထိုင်ခေၣ်သခေၣ်။ ခံလိၣ်ခင်ယုၣ်တၢ်။
ထပ်အံၣ်သုၣ်ခေၣ်ဝုၣ်ထီထံ။ etc.

I ask permission thrice. I raise my hands with the fingers and palms (joined) and place them up n my head and worship the glorious one. During the existence of this cycle of nature, five gods will appear. The first, Kaukathan, has entered nirvana the golden city. He gave his genuine and celebrated walking staff to the Bilu, Maupi, because he was worthy to treasure it up for a long period of time. The staff was smooth, its circumference was three spans of a man's hand. Its length was fourteen cubits. A lustre of exceeding brilliancy came from it. Long afterwards, at the ex-

cellent time when (men) again found the earth happy, Gaunagong delivered his water-dipper to the Bilu Hti-m k-hsa. The great Buddha permitted him (to take charge of it). Kathaba, lustrous as a jewel, (precious) as red gold, after he had entered nirvana, delivered his bathing garment to the Bilu, Hsu-re.wā, etc.

190. Another style of metrical composition consists of lines of four syllables, called *တို့သီချေ*, 4o,2c,3c, *four-syllabled*. In this metrical style, the last word of a couplet rhymes with the second word of the second line of the couplet. The tone of the last word of one line also determines the tone of the first word of the next line, i. e. if one line ends with a word of a high tone, the next line must begin with a word of a low tone, or *vice versa*.

191. The following specimen of *တို့သီချေ* is an extract from an address made by elderly persons to young people thrice a year (the New Year, the beginning and the close of Lent). when they come with presents to request the pardon of their elders for any faults which they may have committed.

ထင်အံ့လှက်ထမ်း။ နှစ်ယံအိမ်မိတ်အေး။ နှစ်ယံအိမ်တော်။ နှစ်ယံထေရ်
ခပ်ရှေ့။ ငှက်ထေရ်ယံငယ်။ မိတ်ရှင်ထင်အံ့။ တစ်ထံပုတ်ဝင်။ မိတ်တင်
ဖြတ်တံ။ မိတ်တံတုပ်ထိတ်။ etc.

Now children and grandchildren, because you fear poverty hereafter, you fetch flowers and bundles of rice and begging pardon, offer them reverently. I (our body) will now loose and cast down the penalty of sin, the result of transgression, etc.

192. The following selection is a combination of *တို့သီချေ*, and *တို့ရှာချေ*.

အာယုအသက်ယိုခင်း၊ မိုခင်းပခင်းသိုခင်းခင်လတ်၊ မုခင်းယိုခင်းကိုခင်းလတ်
ကျွန်တော်တို့မိုခင်းခို၊ ဝခင်းခေရှင်လီ၊ ပတိယံအေး၊ လက်လီမိင်ရာလီင်
သို့၊ ယိုရှာခင်းအွခင်းယွင်း၊ ထွတ်ထိုင်ရှင်ရှင်၊ သတင်ရှင်ရှင်၊ သာယာထင်ယာဝံ၊
etc.

Long life, such as they say was formerly, glory, abundant as that of the Sekyah and the nats, beauty, wisdom which enlightens, and which, all who behold, praise, spread abroad and make celebrated, may these never cease from you.

193. Much of the most involved metrical writing is based upon the principles which appear in the *တို့ရှာချေ* သံဝိဂ္ဂ. In such writing the *တို့ရှာချေ* သံဝိဂ္ဂ is the framework to which the rest of the composition is attached. An analysis of the next specimen of metrical writing will illustrate this.

194. The following example belongs to the style called *တို့မိင်တို့ခွခင်း*, 4o,3c,4o,4c, so named because the style is supposed to move uniformly forward like a ball over a smooth surface.

အံ့ လေ တစ် မး လတ် လှုပ် သင် ချေ၊ ချေ တွက်၊ ပတ် လှုပ်၊
1c, 4o, 4c, 4c, 3o, 3o, 2c, 2c, 2c, 3o, 3o, 3c,
ရှင် ရှပ်၊ ရှပ် ယိုခင်း၊ ဟူ ရှိ လိင်း၊ ခေင် ဝေင်၊ ပေင် ရှခင်း၊
3c, 2c, 2c, 3c, 5c, 3c, 3o, 1o, 2c, 4c, 1c,
— ခင် ဟု နှစ် တေ အ နှစ်၊ ပွင် တုတ်၊ ယုတ် ရှ၊ ယု သု၊
2c, 3c, 3c, 2c, 5c, 4c, 4c, 4c, 4c, 1c, 1c, 1c,
ဂ ခေင်း၊ ခခင်း မုခင်း၊ ခခင်း ထေင်၊ ပေင် ဒီး၊ ထို ထိတ် အခင်း၊
5c, 4o, 4o, 4o, 4o, 4c, 4c, 4c, 2c, 4m, 1c,

မခင် မိဇ်။ — လာ သံ တုင် ဂျါ၊ မျး လွင်၊ သွင် တိင်၊ တုင် မုခင်၊
 2o, 3o, 4o, 5e, 4e, 4e, 4e, 4e, 4e, 1m, 1e, 4o,
 ခုခင် လော့၊ အင် ခေရ်၊ တွင် ပွင် ဘခင်၊ သိပိ သိ။ — လာ ဝါ
 4o, 4e, 1e, 4e, 3o, 4e, 1e, 4e, 2e, 3e, 3e.
 ခေရ် တိ၊ လိ အွင်၊ ဂွင် ထတ်၊ ပတ် ပုင်၊ ခုင် တေရ်၊ ဝေရ်
 4e, 5e, 5e, 2e, 2e, 3o, 3o, 3e, 3e, 2e, 2e,
 ခာ၊ ဝာ တိ ထွံ၊ ဖြိ ဖြိ၊ ခေင် ရှင်။ — မိုခင် ခေင်၊ ထင် ခော်၊
 3e, 5e, 3e, 3e, 2e, 2e, 1o, 4e, 1o, 2e, 2e, 3e,
 လာ ထပ်၊ တုင် ဂျါ၊ ထာ သာ၊ သုင် ရာ၊ ဝ ဂျာ် ပွံ၊ ထိတ်
 3e, 3o, 4e, 2e, 2e, 2e, 2e, 5e, 5e, 2o, 3e, 4m,
 လိ၊ အင် လွင်။ — လာ ဝါ ပ ခေရ် တိ၊ မီး ခော်၊ မာ သိင်၊
 2e, 1e, 4e, 3e, 3e, 5e, 4e, 5e, 4e, 1e, 1e, 1o,
 ဖြါ၊ ဖြါ၊ ထိ၊ ခေင် ပခင်၊ ထွံ ဖွံ၊ တွံ ထုင်၊ ခေင် အ အွင်၊
 4e, 4e, 1o, 1o, 1e, 4e, 4e, 4e, 4e, 2e, 5e, 4e,
 တိ ထွံ။ — တေ ထပ် သူ ဂျါ သူ ခေရ်၊
 3e, 3e, 5o, 3e, 1e, 2e, 1e, 4e.

It is impossible to give a literal translation, but the following is the substance of the Shan.

I will tell you concerning the reckoning of an Athinchaya (သင်ချေ) that you may know. As for a ဘင်တေ (i. e. ten millions), according to the custom of numbers, it has seven ciphers. Then if you add and place other ciphers until there are fourteen, it is called a ခေရ်တိ, as was declared by the divine lips (of Gaudama) with truth in order to show us. In the same manner add ciphers until there are seven more and the number is called ပခေရ်တိ, as the gemmed thread of the law shows, following in the line of the custom of books.

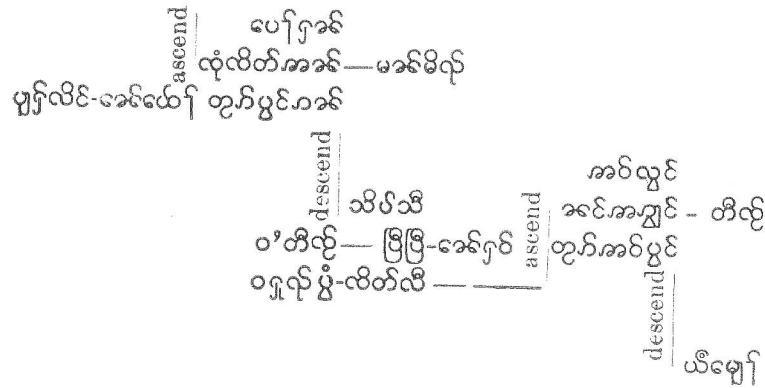
In the analysis of the construction of this example of metrical writing we must first note the ဂျါခေရ်သိပိင်

which forms its framework. Separating these words from the body of the writing, we have

- ဂျါ ဂျါ-ခေင်ထေရ် — ပေရ်ခေင်
 5e, 3e, 3o, 1o, 2e, 4e, 1e,
- ထံ ထိတ်အခင် - မခင်မိဇ်
 2e, 4m, 1e, 2o, 3o,
- တွင် ပွင် ဘခင် — သိပိသိ
 3o, 4e, 1e, 4e, 2e,
- ဝာ တိ ထွံ - ဖြိ ဖြိ-ခေင်ရှင်
 5e, 3e, 3e, 2e, 2e, 1o, 4e,
- ဝ ဂျာ် ပွံ-ထိတ်ထိ — အင်လွင်
 5e, 2o, 3e, 4m 2e, 1e, 4e,

The only difference from ဂျါခေရ်သိပိင် is found in the ဂျါတင် or first line of a couplet where seven syllables occur, when that line is composed of words of low tones, as ဂျါဂျါခေင်ထေရ်ပေရ်ခေင်; but this is really no exception, for in such lines the first three syllables are treated as one. With this explanation of the exceptional use of such extra syllables in certain lines, it is evident that the rhymes are formed as in ဂျါခေရ်သိပိင်, the last word of one line of a triplet rhyming in sound and tone with the third word of the next two lines and the last word of the third line forming a new rhyme with the proper words in the next two lines.

The following table illustrates the tonal relation of the lines.



The first line or *တံတင်* begins with low tones but ascends to high tones at the close, which continue in the second line or *တံရှုတ်*. The third line also begins with high tones and contains a third rhyme *အင်း* which is also high, but as this line is also the *တံတင်* of which the next line is the *တံရှုတ်*, the rhythm demands a descent to low tones at the close.

In all the lines of the framework the first three words are used to mark the close of the long lines in the body of the composition and the appearance of the rhyme.

Each one of the lines of the *တံတင်* framework is only the end of a much longer line by the character of which the several styles of metrical writing which have this framework in common are distinguished. Thus *ပျဉ်လိင်းအင်းဝင်းပေါ်၎င်း* is only the termination of the line which begins *အေလိတ်တင်မုး*. The example given above is called *တံတင်* on account of the structure of part of the lines not included in the

တံတင် part of the line. The first part of each line is not considered metrical, as *အေလိတ်တင်မုး* etc.

The rest of the line as far as *ပျဉ်လိင်း* is made up of couplets of words, the last word of one couplet rhyming in sound and tone with the first word in the next couplet as *သင်းချို၊ ရေတုတ်၊ ဝတ်လွင်* etc. where *ချို* rhymes with *ရေ*, and *တုတ်* with *ဝတ်*. This construction of the consecutive couplets gives the name of *တံတင်* to this style of writing. The part of the line containing these couplets may be short or long according to the skill or desire of the writer.

It should also be noted that if the words of the metrical part of the first line have low tones, as *သင်းချို*, 2c, 2c, etc. the words of the corresponding part of the second line have high tones, as *အင်းလွင်*, 5c, 4c, 4c, 4c, etc. The voice however naturally strikes out upon low tones at first and hence a metrical composition generally begins with that class of tones.

Occasionally a writer is unable to continue the perfect rhyming of the couplets of words, as *အင်း* 5c, 4c, in the second line.

195. The following is an example of the style called *တံတင်*, 4c, 3c, 1c, 1c. It differs from the preceding style only in the character of the couplets of words in that part of each line which precedes the *တံတင်* part of the line. In this part, the couplets of words are so arranged that in two couplets of words the last word of one couplet rhymes with the last word of the other couplet in sound and tone, as *ရှုတ်*, *အင်း*, *တုတ်*, *ပွင်*, *ရှုတ်*, *အင်း*, where *ရှုတ်* rhymes with *အင်း* and *ပွင်* with *ရှုတ်*.

ခေ' လေ လ' သံ နှိတ် မိုခ် ပိုင် ခေ' ဣ' ဣ'၊ အပ် တွံ၊ တပ်
 1c, 4o, 4o, 5c, 4m, 1o, 1o, 1c, 4c, 4c, 1c, 4c, 4c,
 ပွါ၊ ခေ မါ၊ လိတ် အခ်၊ ခေ ပခ်၊ ပေါ် လိင်၊ သီ ပိင်၊ တွပ်
 4c, 1c, 4c, 4m, 1c, 1o, 1c, 4c, 4o, 4c, 4o, 3o,
 အပ် လွင်၊ သီ မျော်၊ — လ' ဝါ ခေ ဣ တ၊ ပုတ် ပတ်၊ လတ်
 1c, 4c, 3m, 2c, 3c, 3c, 5c, 5c, 5c, 3c, 3o, 3o,
 အွတ်၊ မွတ် ပျ၊ ထံ မ၊ လျ လွင်၊ နှံ သွင်၊ ယေ ထုတ်၊ တိုင် ခေ၊
 2c, 2c, 5c, 2c, 5c, 2c, 2c, 4o, 2c, 4c, 3c, 2o, 3c,
 ဖွင် ယေ လတ်၊ သူ ထော၊ ခပ် တွင်။ — နှိတ် ခေ ခေ' လေ၊
 5o, 2c, 2o, 2c, 2c, 1c, 4c, 4m, 2c, 5c, 3o,
 မိုခ် ထိင်၊ မပ် နှိင်၊ နှံ အွတ်၊ ခေ မွတ်၊ ခေ လတ်၊ လိ မတ်၊
 3c, 3o, 2c, 3o, 4o, 2c, 1o, 2c, 3c, 3o, 1c, 3o,
 ခေ ခေ ဣ တ၊ ပျ အွတ် ခေ၊ နှံ ယေ၊ မီး ခေ'၊ — အ ခေ
 2m, 5c, 5c, 5c, 5c 2c, 3c, 4o, 2c, 4c, 1c, 5c, 4c,
 ယ ခေ၊ ဟပ် တံ၊ ထိုင် ထံ၊ တခ် ခေ၊ ပိုင် အခ်၊ တြါ၊
 5c, 2c, 4c, 4o, 4o, 4o, 4c, 1c, 1o, 1c, 4c,
 လျတ် ပျါ၊ ဝိ မိတ် မ'၊ မပ် ပိုင်။ — ပိင် တု၊ မီး မါ၊ နှိတ်
 4c, 4c, 2c, 4c, 1c, 2c, 3o, 2c, 5c, 4c, 4c, 4c,
 ပျါ၊ ပိုင် ခေ၊ ခေ ပခ်၊ တ' နှိတ်၊ တခ် သပ်၊ မိုင် လွှံ၊ တွင်
 4c, 1o, 1c, 1o, 1c, 4c, 4c, 4c, 4c, 4o, 1c, 1c,
 သွံ၊ ခုတ် ဝေ၊ ပိခ် ဝေ၊ လွှံ တခ် ယ'၊ ဟပ် ခွင်၊ —
 1c, 4o, 4o, 1m, 4o, 5c, 4o, 1c, 3c, 2o,
 အ ပူ တ၊ ယိုင် နှံ၊ နှံ မိုင်၊ ပွါ၊ အွတ်၊ အပ် ထွတ်၊ ပျါ၊
 5c, 2c, 5c, 3o, 3c, 3o, 3c, 4c, 2c, 1c, 2c, 4c,
 လတ်၊ နှိ မတ်၊ ပိင် နှံ၊ တွင် ထွံ၊ ဝ' နှံ ယူ၊ လိင် လင်၊ ယိုင်
 3o, 3c, 3o, 4o, 2c, 4c, 2c, 5c, 3c, 3c, 4o, 2o, 1c,
 မခ်၊ တ ဝခ်—သူ နှိ သူ ခေ၊
 4c, 5c, 4c, 1c, 2c, 1c, 4c.

This is a continuation of the preceding metrical lesson in Numeration,

196. နှံပွတ်လှင်လှင်, 4o,4c,4c, 4c, differs from the two styles just treated, only in the fact that no attempt is made to employ any form of rhyming couplets of words in the construction of that part of the lines which precedes the နှံရှာခေသံဟိင် part. Consequently the style is terse. The following example will illustrate this.

ခေ' လေ လ' သံ ခေ ခု ပူ တ၊ ယိုင် နှံ၊ သံ ထပ် ထိင်၊
 1c, 4o, 4o, 5c, 5c, 5c, 2c, 5c, 3o, 3c, 5c, 3o, 3o,
 လျော် ဝင်၊ မီး ခေ၊ — အ နှ နှ၊ လ' လိုင်၊ လုပ် ထွံ၊ နှိတ် ထပ်
 4c, 2o, 4c, 1c, 5c, 5c, 5c, 4o, 1c, 4o, 4c, 2o, 4c,
 အခ်၊ မခ် မိတ်။ — အ တ တ၊ လ' မီး၊ သူ ဟပ်၊ နှိတ် နှါ၊ နှိ
 1c, 2o, 3o, 5c, 5c, 5c, 4o, 4c, 1c, 1c, 4c, 4c, 3c,
 ပေါ် နှတ်၊ လိင် ထီ။ — အ ဝ ဝ၊ ယိုင် နှံ၊ နှံ အွတ်၊ ဝေ
 4c, 1c, 3o, 2c, 5c, 5c, 5c, 3o, 3c, 4o, 2c, 5o,
 ခေ ဝါ၊ လိ ဝေ၊ ထွံ တင်။ — လျော် ဟခ် တိ ဟ၊ သံ မိုခ်
 2c, 3c, 1c, 2c, 4c, 4o, 4c, 2c, 5c, 5c, 5c, 3c,
 ထိင်၊ ဖြိ ဖြိ၊ လုပ် ထွံ။ — အ ဝ လ၊ လ' လိုင်၊ ယင် မီး၊ သိတ်
 3o, 2c, 2c, 4o, 4c, 5c, 5c, 5c, 4o, 1c, 4c, 4c, 2m,
 ယူ နှံ၊ ပေါ် ထပ်။ — နှ မ တ၊ လုပ် ထွံ၊ ပိုင် ခေ'၊ ခေ
 1c, 4c, 2c, 3o, 5c, 5c, 5c, 4o, 4c, 1o, 1c, 4c,
 နှံ၊ တွပ် ပွံ ပွံ၊ သီ မျော်၊ — ပိုင် တ ခု ဟ၊ ယိုင် နှံ၊ သံ
 4o, 3o, 4c, 4c, 3m, 2c, 2c, 5c, 5c, 5c, 3o, 3c, 5c,
 မိုခ် ထိင်၊ ဝိ လျော်၊ ထွံ လုပ် ခေ နှံ။ — ဝ တွင် မ၊ လင်
 3c, 3o, 2c, 2c, 4c, 3o, 4c, 4o, 5c, 2c, 5c, 3c,
 လတ်၊ ဝ' နှိ လိင်၊ လ' ပေါ်၊ ဟပ် တံ။ — ဟ လျ ခေ၊ မီး
 3o, 5c, 3c, 3o, 4o, 2c, 4c, 4o, 5c, 2c, 5c, 4c,
 မါ၊ ပိုင် ခေ'၊ မိင် နှိတ်၊ မျော် တုတ် နှံ၊ တိုင် ထုတ်။ — မ နှ ဟ လျ
 4c, 1o, 1c, 4c, 4c, 2c, 4o, 4o, 2o, 3c, 5c, 2c, 5c, 2c,
 ခေ၊ လ' လိုင်၊ ယင် မီး၊ နှိတ် မခ်၊ ဝ' လိ ဝေ၊ မိုခ် နှံ၊ လင်
 5c, 4o, 1c, 4c, 4c, 4c, 4c, 5c, 1c, 4o, 3c, 2c, 2c,

တက် လာ နှုတ် အ သင် ချော၊ ရေ တွက်၊ သွင် ရာ၊ မီး တီး ပက်
 4c, 3c, 3c, 5c, 2c, 2c, 2c, 3o, 2c, 5c, 4c, 1m, 2o,
 ဟံ၊ သီ သိပ်၊ တ ရာ၊ လေ သေ၊ ခေ နှင်၊ ခြေ မင် ယွံ၊ သင် ချာ၊
 1o, 2c, 4c, 5c, 5c, 4c, 2o, 2o, 3o, 5c, 3c, 3c, 2c, 2c,
 လီ မတ် လီ တွင်။
 1c, 3o, 1c, 4c,

This is a further continuation of the metrical lesson in Numeration.

197. နှိုလှော်ဂေ၊ 4o,4c,4o, or နှိုသခင် (Burmese သန်း) 4o,4o, is a mixture of the နှိုကိုင်နှိုခွင် and the နှိုကိုင်ကိုင် သွင် styles. In the first line some of the rhyming couplets of words follow the first of the two styles, as ရေတွက်၊ပက်ထက်၊ and others follow the second, as ပခင်တိ၊ဂိ။

ခင် ခေ ခေ လှော် အ သင် ချော၊ ရေ တွက်၊ ပက် ထက်၊ ခက်
 2c, 5c, 3c, 3o, 5c, 2c, 2c, 2c, 3o, 3o, 3c, 3c,
 အက်၊ ယု သု၊ ဖြို မု၊ မိုင် တို၊ ပော် နှို၊ သူ တော်၊ ပခင် တိ၊ ဂ ဝိ၊
 2c, 2c, 2c, 2c, 3c, 4o, 3c, 4c, 3c, 2c, 2c, 5c, 5c, 5c,
 သခင် သူ၊ ယူ သင်၊ ပိုင် နှင်၊ နှင် ခွင်၊ လိင် ပင်၊ နှု လွင်၊ ခွင်
 4o, 2c, 2c, 3o, 4m, 3o, 4c, 2o, 4o, 2o, 5c, 3c, 4c,
 နှို၊ သင် ချော၊ ရေ အခင်၊ လာ တခင်၊ နှု တီ လှို၊ မခင် ယု၊
 3c, 2c, 2c, 2c, 2o, 1o 2o, 5c, 3c, 3c, 2o 2c,
 လခင် နှင်။ မိုင် နှင်၊ — သုလှော် ဝ၊ မိုင် ခေ၊ လာ ခေ၊ နှို ဝိ၊ လှ
 4o, 4c, 4c, 4c, 2o, 5c, 4o, 4o, 4o, 4c, 4m, 1c, 1c,
 လီ၊ တုလှော် ယိင်၊ နှို အခင်၊ လီ နှင်၊ လီ လိင်၊ ပိုင် သွင်၊ ဝင်
 1c, 4o, 4m, 4m, 1c, 1c, 1c, 1c, 4o, 4o, 4o, 4o,
 ခွင်၊ နင် လှို၊ လှို မခင်၊ ယိင် တခင်၊ ပြခင် အင် လှင် လှော်
 4c, 1o, 1c, 1c, 4c, 4m, 4c, 2o, 1c, 4o, 2c,

ထက်၊ တိုင် ခက်၊ တေ ယင်။ နာ ခေ ခေ လှော် အ သင်
 3c, 2o, 3c, 5o, 3c, 3c, 5c, 1o, 3o, 5c, 2c,
 ချော ယ၊ အ လာ၊ ပုခင် ခင်၊ လှိုင် အခင်၊ အံ နှင်၊ တီ မခင်၊
 2c, 5c, 5c, 5c, 3c, 1c, 4o, 1c, 2c, 1c, 3c, 2o,
 တီ မိုင်၊ သ လှော် ခြို၊ နှိုလှော် လှော်၊ လေ တပ် ဟု ရ မီး၊ သံ
 3c, 3o, 5c, 4c, 4c, 4c, 4c, 5c, 3o, 2c, 5c, 2c, 1o,
 သိပ်၊ ယိပ် လှို၊ သူ နှို၊ လေ နှို၊ လှိုင် နှင် ယွင် လှိုင်၊
 4c, 4c, 4c, 4c, 4c, 4c, 4c, 4c, 1c, 4c, 1c,
 လီ နှို၊ ခင် ပခင်၊ သုတ် ခခင်၊ မိုင် လှို၊ နှို ခခင်
 1c, 1c, 3c, 4c, 4c, 4o, 4o, 1c, 1c, 1c, 4o,
 ဝင်၊ ခင် အခင်၊ နှို လာ၊ မိုင် ပိုင်၊ နှင် ယု၊ မိုင် ခခင်၊ မိုင်၊
 4o, 4o, 1c, 1o, 1o, 1o, 1o, 4o, 4c, 3c, 1c, 4c,
 အင် နှို။
 3o, 2c.

This example is the conclusion of the metrical lesson in Numeration. The whole lesson furnishes four distinct styles of metrical writing which are widely used.

198. Another form of metrical composition is called နှိုမော်တု၊ 4o,1c,2c. တု is derived from the Burmese ခာတာ, a duty which is supposed to belong to certain supernatural beings for three days at the beginning of the Burmese New Year. The songs written in this style are sung in the first month of the Burmese year, when a young women on one side and several young men on the other side sing alternately. The following song is the response of a young man.

The *၂်မေၢ်တၢ်* follows the general rule of Shan poetry, that when the words of one line begin with low tones and end with high tones, the words of the next line begin with high tones and end with low tones or *vice versa*. The peculiarity of this form of poetry consists in the addition of a subordinate line of four syllables called *၂်တၢ်ခဲ*, 4o,2o,3e, to the *၂်ဂွၢ်* or second line of a couplet when that line ends with words of low tones. The last word of this added line rhymes with the last word of the *၂်ဂွၢ်*. The *၂်တၢ်ခဲ* is never used when the *၂်ဂွၢ်* ends with words of high tones. At the beginning of the following example, *လံၤပေၢ်မ့ၢ်ဂွၢ်အုၢ်ခၢၣ်ဝၣ်* is *၂်တၢ်* and *ယၢ်တၢ်လၢၣ်ဂၢၢ်မ့ၢ်လံၤပၣ်ပျၢ်မုၢ်ခၢၣ်* is *၂်ဂွၢ်* and ဝၣ် rhymes regularly with ပၣ်; but we have *လွံၣ်ခၢၣ်ယုၣ်ထုၢ်ခၢၣ်* added as *၂်တၢ်ခဲ* in which ထုၢ်ခၢၣ် rhymes with မုၢ်ခၢၣ်.

လံၤပေၢ်မ့ၢ်ဂွၢ်အုၢ်ခၢၣ်ဝၣ်—ယၢ်တၢ်လၢၣ်ဂၢၢ်မ့ၢ်လံၤပၣ်ပျၢ်မုၢ်ခၢၣ်၊
 လွံၣ်ခၢၣ်ယုၣ်ထုၢ်ခၢၣ်။—မၤဂၢၢ်၂်ဂၢၢ်ဒီးခၢၣ်မၤဂၢၢ်၂်၊ မၤဂၢၢ်၂်ဂၢၢ်ဒီးခၢၣ်မုၢ်ခၢၣ်ပိုင်
 ပိုင်မၤဂၢၢ်အိုင်၊—သၢၣ်အံၤထိုင်ပေၢ်ဂၢၢ်သၢၣ်ခိၣ်ခၢၣ်၊ခၢၣ်ခၢၣ်လၢၣ်မုၢ်ခၢၣ်။—
 မၤဂၢၢ်၂်ဂၢၢ်၂် မုၢ်ခၢၣ်ပိုင်ပိုင်မၤဂၢၢ် သတ်၊—ခၢၣ် အတ် လတ် သေလေ
 သၢၣ်ခၢၣ်။—ပိုင်တုၤသၢ်အုၢ်ခၢၣ်ပိုင်တုၤသၢ်၊—ပိုင်တုၤလၢၣ်ခိၣ်ခၢၣ်
 နူၣ်လၢၣ်ဝၣ်၊ တၢ်ထၢၣ်ပိၣ်ခၢၣ်ပိုင်၊ဂွၢ်မၤလီၤခိၣ်ခၢၣ်။—ပိုင်တုၤသၢ်အုၢ်ခၢၣ်
 ပိုင်တုၤသၢ်၊—ပိုင်တုၤထုတ်ထုတ်ပွၣ် မိၣ်ထၢၣ်၊တၢ် ထၢၣ်ပိၣ်ခၢၣ် ဂွၢ်ခၢၣ်
 ခၢၣ်။—အံၤခၢၣ်ပိုင်တုၤသၢ်ခၢၣ်တၢ်ဂွၢ် သေခၢၣ်ခၢၣ်။—ဂွၢ်ဂၢၢ်လၢၣ်
 ယုၣ်ခၢၣ်တၢ်ဝၣ်ခၢၣ်လၢၣ်၊သၢ်ဂၢၢ်သွၣ်ဂၢၢ်၊ခၢၣ်ယိၣ်ခၢၣ်။—အံၤခၢၣ်
 ပိုင်တုၤသၢ်ခၢၣ်ခၢၣ်ဂွၢ်တၢ်ခၢၣ်တၢ်၊—ဂွၢ်ဂၢၢ်လၢၣ် ယုၣ်ခၢၣ်တၢ်ဝၣ်
 ခၢၣ်ခၢၣ်၊သၢ်ဂွၢ်သွၣ်ဂွၢ်။—အံၤခၢၣ်ပိုင်တုၤခၢၣ် တွၣ်မသုၣ်
 ဗြိၣ်ဂၢၢ် ဂွၢ်
 ပၤဂၢၢ်။—အံၤခၢၣ်ပိုင်တုၤသၢ်သၢ်ပိုင်ခၢၣ် အံၤသိုင် လုၣ်၊ တၢ်ထၢၣ်ပိၣ်ခၢၣ်
 ပၤတၢ်ဂၢၢ်ပိၣ်ခၢၣ်။—အံၤခၢၣ်ပိုင်တုၤခၢၣ်ပၤဂၢၢ်ဂွၢ်ခၢၣ် တွၣ်မသုၣ်
 ဗြိၣ်။—အံၤ ခၢၣ်ပိုင်တုၤ ထိုၣ် အၤဝဲပိၣ်ဂၢၢ်တၢ်ခၢၣ်ထီ၊ တၢ်ခိၣ်ခၢၣ် ယုၣ်
 ခၢၣ်၊ဂွၢ်ခၢၣ်။—

The lady has laid down the China champac flower (of her speech) which smells so sweetly. There yet remain ourselves (to sing) who are yellow champac flowers and we will follow with pleasure (the songs of) our sister who has come to full age. Let us now begin to sing. The beginning of our song is like the beginning of a great wicker rice bin. The words which we weave will not be reached (in their height) without a ladder to climb. O delicate, slender and lovely maid. The beginning of our words are like the beginning of a mat when one must sit sprawlingly to weave. For what are people assembled? Are they gathered together on account of the beautiful one who is like a bud made from the substance of the ဝၣ် plant. Will she become the wife of some one, like a staff which is bound (with another)? For what are people assembled? Are they gathered together to the one who has graceful and active arms, and will she become a wife? Or are they assembled at the bazaar which thou, lady, hast made? Let us ask thee that we may sell plates in it once or twice, thou who laughest so readily. Or are they assembled at the bazaar which thou, lady, hast made? Let us ask that we may sell an ear or two of maize in it. Or are they assembled by the tea of Taunggyi of the Golden Country and the salt of Pegu? Or are they assembled by the precious virgin, the loved daughter, to ask, wilt thou become the wife of another? Or are they assembled by the salt of Pegu and the tea of Taunggyi of the Golden Country? Or are they assembled by the Ayan tray with smooth rim and closely placed feet in order to ascend (the house) and ask for thee in marriage.

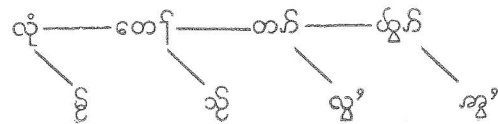
199. The *၂်မေၢ်၂်လုၣ်*, 4o,1e,4o,1o, words skilful and great, may be compared to Alexandrine verse in the length of its stanzas and their intricate structure. The example which follows, consists really of only one couplet composed of a *၂်တၢ်* and a *၂်ဂွၢ်*. Both of these are made up of two parts, the *၂်တၢ်* and *၂်ဂွၢ်* proper, and an addition called in both cases *သိုၣ်ယုၣ်*, 2e,3e, continuous twigs. The native fancy on which the

သိုဟ်ယွတ် is based is the growth of twigs of trees, those of one year shooting forth from those of the preceding year. It is not difficult to perceive this fancy in the structure of the သိုဟ်ယွတ်.

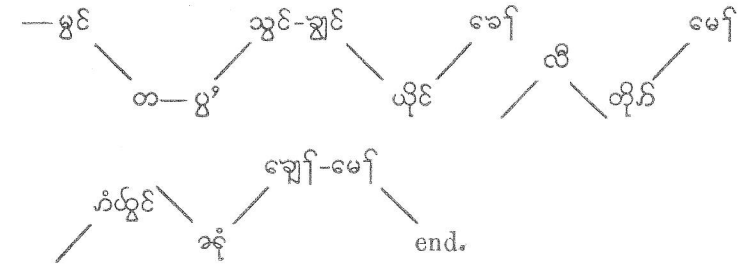
In the example which follows, the first part of the ခုံတင် ends with ဖြိုင် in the eighth line, while its သိုဟ်ယွတ်, or second part ends with ဝင် in the tenth line. The ခုံရှုပိ begins and its first part, ends with ဝင် in the fifteenth line, while its သိုဟ်ယွတ် or second part, ends with the stanza.

The first part of both the ခုံတင် and the ခုံရှုပိ is made up of many short lines having an *even* number of syllables, four, six or more. The only rule for the rhyme seems to be that the last word of a line must rhyme with the second, fourth, or some other even-numbered syllable of the next line. The close of the first part of both the ခုံတင် and the ခုံရှုပိ is heralded by a line or two having an odd number of syllables as ငံမိုခင်ယိုင်ထေ်ခိင် in the ခုံတင် of the following stanza.

The သိုဟ်ယွတ် or second part of both the ခုံတင် and the ခုံရှုပိ is composed of many short lines having an *uneven* number of syllables. In the ခုံတင်, the last words of the lines of the သိုဟ်ယွတ် rhyme, and are always of a different class of tones from that of the initial words. This is shown by the following table which gives the initial and final words.



On the other hand in the သိုဟ်ယွတ် of the ခုံရှုပိ, all the rhymes have high tones as will be evident by comparing the following table with the stanza itself.



Here မွင် and သွင်, and ခေ,မေ and ချေ rhyme. Subordinate rhymes are used according to the fancy of the writer. Thus an example of the ဝိခင်သံ occurs in the rhyme of တ and ချ, and examples of ဝိခင်ခါ appear in the rhymes of သွင် and ခွင်, and of ချေ and မေ.

If a second stanza followed, the use of the tones in all its parts, principal and subordinate, would be the reverse of their use in the stanza which has been considered.

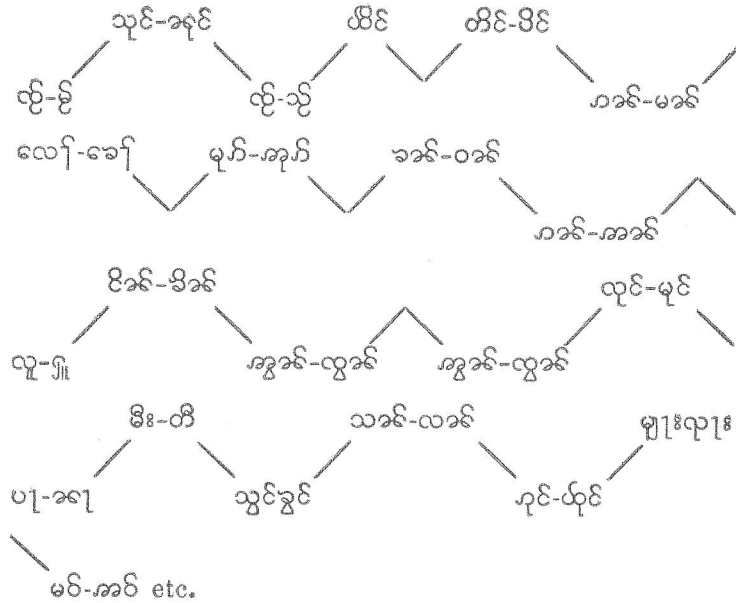
ဝိတခိယၤမး၊ ခပ်မိုင်ခိုင်လံပျော်လူ့အခါတၢ၊ ယတ်သယတ် သေၤ၊ သိင်မေၤသိင်ခုံလုံမျှၤတက်ချၤခပ်ၤ၊ မိတ်တၢလံထုခါ၊ အထုခါတင် လှိ၊ ဝိင်ဗွဲယၤအူ၊ လိက်ဂူ့တံသခါ၊ လွံလုလုသင်၊ ဟူခါရှုပိယုခါ၊ ဟူခါအုခါ တက်ခါ၊ မိုင်ရှုပိအုခါ၊ ခုခါသင်တက်တံခါသိုခါ၊ ယံလိုင်လွံလွံတက် ဂှံလွံလွံ၊ ယုခါယုတံယွင်၊ တုလုလုခိုင်ခံပေၤ မွင်မိုတ်မုပိ၊ ယုင်ဂုပိတက် လပ်ၤဂှိလိုင်လုံခါ၊ ယုင်ဂှံတက်ယံလုဝခါလွံတင်၊ တံယင်တက်ပွင်တခါ ငခါ၊ ဟူခါခိုင်တက်လခါယိုင်တွင်ဂှိတ်လုံခါ၊ တုလုလုခိုင်တိုက်မုပိအုခါ တိုခါ၊ သံမိုခင်ယိုင်ထေ်ခိင်၊ ယုင်ခံငှက်ခေၤဂှိပိလွံတုင်လေၤ၊ လုံထုပိလုံ

ထွင်မာ်ကွာန်ဗွဲ၊တော့လိင်တုန်ဂြိုင်းသွဲ၊တက်ပိုင်ယိုတ်ဂြိုင်းခင်လွံလွံ၊ ဟွက်
ယိတ်ပုန်လုင်အွဲပိုင်ထာန်အံပင်။-တပွင်လဗျေကျော်၊တော့ပွဲတတကူက
သုင်၊အယုင်တုသုင်တုခွင်ပွင်တဝ်၊ ခိုင်အာန်ဂုန်ထပ်တက်ပွဲလေကန်
သွက်တော်ဂြိုင်းတု၊ အချေပိုင်အာန်ပိုင်တက်လေကန်ခုတ်တီလေပြင်ခေး
ဂှ်၊ဟံမာ်ပွဲခင်ထိုခင်၊ ခိုင်အာန်ပိုင်တက် ပိတ်ဂိုန် ထံပံ၊ ထွင်ယု
ခေး ဂှ်၊ အူယိတ်ပန်မခင်၊ ပိုင်ခင်ဝန်ဟံ သွံလွံတိုက်၊ ခင်ယိုက်လုခင်
တတ်၊ တော်ခတ် လွက် ထာန်တင်တီယိပ်ကင်တုင်ခေးပင်၊ နွင်ပိုင်တက်
ထပ်ဟံပွင်။ ထိုင်ခိုင်ပိတ်လုင်တ၊ ခုင်ယုင်ချေထိပ်ပင် ကွန် သိကျုးပွဲ၊
လုင်လိုင်သိလုသွင်၊ နွင်ခင်ပိုင်ယိုင်ထိပ် ခေး၊ လိကျော် ခေဂှ်ခင်အုတုင်
ပိုင်တက်သွံခေး တိုက်၊သိုင်ဂှ်ခင်အုခင်မေ့။ ဟံပွင်ထမိုင် ဟံယိုင်တိုင်
ဂှ်ခင်ပွင်လင်ခု၊ပေ့ထာန်ခင်ချေ၊မေ့လိပ်လွံတံလိလုဂှ်လိလုခေး၊
မုးယင်။

I will consider and compare (words) concerning seeds and try to sing. With a well-rounded voice I will compare and search for good language in order to conquer (*lit.* break). I will cause my love to shine. The skill of my mind, trusting the fragrant screw-pine and the tender *ဟု* tree flowers (offerings to the nats), will devise excellent words concerning the New Year, the beginning of the rains. The noisy thunderbolt will resound in the world. At that time the lordly brahmahs take the thunderbolt and cast it down. The smouldering fires upon the mountains slowly disappear, the rain comes down gently and the golden country is obscured. The herds of oxen wander in search of tender grass-shoots by marshy places. The herds of buffaloes paw (the earth) to divine (their future) as they go. Shans and Karens plan for work and men cut down trees to clear the fields. As we look, the country is darkened (by clouds) and is deep colored like green satin. The golden peacock raises its slender neck and goes about in the field. The wind blows the bending leaves in the green jungle which stretches along the mountains. The rain descends in fine drops, close together, so that the air is not clear. In the period from April to October, is the time when old men have the custom of religious observance for the beginning

of Lent, when men dig and clear the fields and burn the mounds of rubbish, when they plough and break up the earth in upland and lowland fields and in gardens, and sow the seed in the compartments, when the clear water glides down and the ridges of the rice fields are broken, and when men clear out the paddy fields and fresh beams are placed for the strengthening of the dams. This is the time of rain, the time of leaky houses and driving storm, when the thunderbolt descends and strikes the thousands of clustered tree branches, when the water stands neck deep, when it is pleasant to look at the delicate women transplanting the rice-plants and hear the noise (of their talking). Some of them have their skirts askew, showing their tender calves, so white and smooth and sing as they walk around (the ridges of) the rice-field.

200. Another style of metrical composition is called *ခွဲကျော်*, 4o,5c, *courting songs*. In native fancy this style is supposed to be modeled after a *wine* or *creeper*, and to represent its twinings and windings. The lines are short and have an *odd* number of syllables. There is generally an alternation of rhymes in low and high tones, although a writer sometimes allows himself the license of following a rhyme of words of high tones by another rhyme of high tones or of following a rhyme of words of low tones by another rhyme of low tones. There is also no regularity in the number of the word in the *ခွဲဂွတ်* or second line of a couplet with which the last word of the *ခွဲတင်* or first line of the couplet rhymes. It may rhyme with the first second or any other word of the *ခွဲဂွတ်* line according to the liking of a writer. The following table will illustrate these remarks, if the table is carefully compared with the song which follows.



ခံလှောင်ငွေ၏။ ခံမွှောင်လှို၊ ပခင်ဗွဲတီခခင်သုင်၊ ထခင်ပေဂ် အံပေဂ်လှိုင်
 ခရင်ဂါခင်လှို၊ တါခင်သိုခိုင်ခခင်အံထိင်၊ အဂ်တါတံလေ၊ အဂ်တါတိုင်၊
 အဂ်တါဂြိုတ် တင်ပိုင်လှဂခင်၊ သီခခင်မခင်တါ မခေဂ်လေဂ်၊ ခေဂ်သီ
 ယဂ်ခခင်မုဂ်၊ ကုဂ်သီယဂ်ခခင် ခခင်၊ လံဝခင်သံလှိုင် အံဂျါး ကခင်၊
 လှိုင်အခင်မိးတါ ဂှိုင်ပေဂ်လှိုင်လှိုင်လှိုင်လှိုင်၊ မိးဂှိုင်ပေဂ်လှိုင်လှိုင်လှိုင်၊ ဂှိုင်ခခင်
 ဝိုင်ခခင်တခင်အခင်၊ အခခင်လတ်ခခင်လတ်ဂြိုင်လှိုင်၊ လတ်တဂ်မုးလှိုင်
 ဂြိုင်လှိုင်လှိုင်တခင်အခင်၊ လှိုင်လှိုင်တဂ်ခခင်တင်သွင်လှိုင်၊ ကုဂ်မုင်ခတ်တီ
 ပါ၊ ဝါသခင်ဂြိုင်ခေဂ်လှိုင်မိး၊ ကတီသံလှိုင်အခင်လှိုင်သွင်ယဝါခခင်လှိုင်
 သခင်၊ တင်လခင်ခခိုင်လတ်ယခင်ဂုင်၊ လှိုင်ဟုင်ဂုခင်ခခင်မျါး၊ ယိပ်သုပဂ်ဂျါး
 ဂါလသျါးဂုခင်ဟုင်၊ တဂ်ဂြိုတ်တင်လှိုင်ခေဂ် အံခခင်၊ ဂှိုင်ဂှိုင်ခတ်ယိဂ်လေ
 ခခင်ဝခင်၊ အဂ်လခင်ဝလှိုင်ဂြိုင်၊ ဂင်ခိုင်ခခင်သံခခင်လှိုင်လှိုင်၊ ဂင်
 ခခင်သံဂှိုင်ခခင်ခခင်။

Shining gold, golden yolk of my soul, flowers for my use (i. e. my adornment). I am not able to conquer

my anxiety of mind. Thine eye is clear as the water in a water-jar. I can only look at thee. I can make love to thee with my eye only.

Thy nipples are slightly swelled like knots on a cane of elephant grass. Thy neck is covered with the powder of the soap acacia nut. Thy bosom is rubbed with aromatic powder. Our destinies do not meet together. Although I have eyes, they can dwell with thee only in looks. Although I have ears, they can dwell with thee only in listening. Another has bespoken thee before me. Is this life one in which we can be friends only? Let our next life be arranged for beforehand.

Thy two breasts rise like round bundles. Thy chest is covered with velvet. We have a liking for each other, but we have no pledge to one another.

Thy turban is red and variegated. In Rangoon there are many men. Thou wilt go there and take a wild and worthless man who will fail in whatsoever he does, who will only know how to lie down quietly and sleep all day, who is erect (i. e. not bent from labour), who will retire late at night, a thing to be feared and in the morning will again lie down and sleep during the day.

201. The လိဂ်မဂ်, 3c, 2c, is not a separate style of metrical composition, but is the term applied to a class of writings which describe something poetically in what is intended to be a friendly epistle or a love letter. The following example belongs to the ဂှိုင်ခခင်ခခင် style of poetry but any rythmical style may be used.

ဂုခင်ဂုခင်သွင်အခင်လင်ဂါ၊ လှိုင်လှိုင်ပိဂ်၊ ဝိုင်ခခင်ခေဂ်လတ်အခင်
 ခခင်၊ လခင်အံသုင်လှိုင်၊ ပွင်လှိုင်တီပွင်လှိုင်သပိဂ်ယိဂ်၊ လှိုင်ဂှိုင် အ
 သခင်ပိုင်ပွင်၊ လခင်ခွင်ဂှိုင်၊ ငဝ်ယဝ်ငဝ်တွင်၊ တါသွင်ခခင်အခင်၊ ခခင်
 ခခင်ဂုခင်ပွင်ပိုင်လှိုင်၊ မုဂ်ဂုခင်တီဂ်ခခင်လေ၊ အခင်ခခင်ခခင်လှိုင်၊ ဝိုင်
 သုဂ်သီအဂ်၊ ခခင်သပိဂ်ခခင်၊ အခိုင်ငဝ်လံ။ etc.

Poetry which waves like a long string of flowers, the great mina bird speaks (when), going under the thick forest, he reaches Mawk Yawt, the cultivated maiden. Her form is beautiful. In her ear she wears a roll of beaten gold, which glitters brilliantly. Her eyes are delicate and open gently. She is white as fine-dressed cotton, in preparing which ten thousand instruments were broken. She is like polished silver, which was refined in a thousand crucibles, standard silver, etc.

202. The various kinds of Shan metrical writing are overloaded with words of Pali, Burmese, Laos and even Chinese derivation. This feature of their books is regarded by the Shans as adding to the beauty of the style, but it has had considerable influence in bringing a simple prose style into disrepute. It also enhances the difficulty of reading metrical books for one who understands the colloquial Shan only.

THE END.

INDEX.

| | PAGE |
|---|------|
| Abbreviations, | 25 |
| Adjectives, | 37 |
| Adverbs, | 60 |
| " of Comparison, | 64 |
| " " Emphasis, | 64 |
| " " Manner, | 63 |
| " " Negation, | 65 |
| " " Number, | 63 |
| " " Place, | 61 |
| " " Time, | 61 |
| Alphabet, | 9 |
| Alphabets of the Tai, | 5 |
| Assertive Particles, | 50 |
| Case, | 30 |
| Classification of Consonants, | 14 |
| Closed Syllables, | 18 |
| Combination of Compound Initial Consonants and Vowels, | 17 |
| " " Simple " " | 16 |
| Comparison of Adjectives, | 38 |
| Compound Consonants, | 15 |
| Conjugation of Verbs, | 48 |
| Conjunctions, | 69 |
| Consonants, | 12 |
| Divisions of the Tai Family, | 1 |
| Euphonic Particles, | 54 |

| | | |
|----------------------------------|------|-----|
| Example of ခွဲကျေ, | .... | 112 |
| “ “ ခွဲသီခေါ်, | .... | 96 |
| “ “ ခွဲမော်ခွဲလှိုင်, | .... | 109 |
| “ “ ခွဲမော်တူ, | .... | 106 |
| “ “ ခွဲရှာခေါ်သံဒိင် | .... | 95 |
| “ “ ခွဲရှာခေါ်သွင်ဒိင်, | .... | 94 |
| Extract from the Pitigat Su. | .... | 83 |
| Final Consonants, | .... | 17 |
| Five-syllabled Verse, | .... | 92 |
| Foreign Words adopted, | .... | 7 |
| Four-syllabled Verse, | .... | 96 |
| Gender | .... | 29 |
| Idiomatic Constructions, | .... | 79 |
| Imperative Particles, | .... | 51 |
| Interjections, | .... | 72 |
| Interrogative Particles, | .... | 53 |
| “ Pronouns, | .... | 37 |
| Kinds of Metrical Composition, | .... | 89 |
| Letter of Thibaw Saubwa, | .... | 85 |
| Metrical Couplets, | .... | 92 |
| “ Writers, | .... | 88 |
| Nouns, | .... | 27 |
| Number of Nouns, | .... | 28 |
| Numeral Adjectives, | .... | 40 |
| “ Auxiliaries, | .... | 43 |
| Order of the Theinni Saubwa, | .... | 86 |
| Original Home of the Tai Family, | .... | 2 |

| | | |
|---|------|----|
| Passive Verbs, | .... | 50 |
| Personal Pronouns, | .... | 34 |
| Phonetic Couplets, | .... | 75 |
| Poetry, | .... | 88 |
| Possessive Pronouns, | .... | 36 |
| Prepositions, | .... | 67 |
| Pronominal Adjectives used Adverbially, | .... | 66 |
| Pronouns, | .... | 34 |
| Proper Couplets, | .... | 73 |
| Prose, | .... | 82 |
| Punctuation, | .... | 26 |
| Qualifying Particles, | .... | 54 |
| Reflexive Pronouns, | .... | 36 |
| Regions first occupied by the Tai, | .... | 2 |
| Relationship of the Tai Languages, | .... | 3 |
| Relative Pronouns, | .... | 36 |
| Selection from Thút Nigban, | .... | 83 |
| Signification of Tai, | .... | 2 |
| Simple Adjectives, | .... | 37 |
| Temporal Particles, | .... | 51 |
| The Letter ဝ, | .... | 13 |
| Tones of the Shan Language, | .... | 20 |
| Triple Rhymes, | .... | 93 |
| Verbal Adjectives, | .... | 37 |
| Verbs, | .... | 48 |
| Verbs in Dependent Clauses, | .... | 58 |

| | | |
|------------------|-----|-----|
| Vowels, | ... | 9 |
| Vowel Symbols, | ... | 11 |
| စုံကိပ်ကိပ်သွင်, | ... | 101 |
| စုံကိပ်စုံခွင်, | ... | 97 |
| စုံချေ, | ... | 111 |
| စုံသင်, | ... | 104 |
| စုံသိခေ, | ... | 96 |
| စုံတင်, | ... | 92 |
| စုံတင်ခံ, | ... | 106 |
| စုံပွတ်ယုတ်ယုတ်, | ... | 103 |
| စုံမေ့စုံလှင်, | ... | 107 |
| စုံမေ့တၢ, | ... | 105 |
| စုံလေ့လေ့, | ... | 104 |
| စုံရှုခေ, | ... | 92 |
| စုံရှုတ်, | ... | 92 |
| သံကိပ်, | ... | 93 |
| သွင်ကိပ်, | ... | 92 |
| သိုတ်ယုတ်, | .. | 104 |
| လိပ်မိပ်, | ... | 114 |