

The Luminary Craze: Exploring Fashionable Light Cart Culture in Sagaing Region

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Abstract

The light cart, an emblem of ingenuity and practicality, has deeply woven itself into the fabric of Myanmar's rural landscape and cultural identity. This paper offers a glimpse into the history, significance, and multifaceted roles of light carts in Sagaing region. Originating in ancient times, light cart emerged as a response to the diverse terrains that characterize Myanmar's topography. Craftsmen honed their designs, creating carts that could navigate narrow pathways, steep slopes, and bustling marketplaces with finesse. They symbolize resourcefulness, community cooperation, and cultural identity. They are not merely modes of transportation but artifacts of resilience, deeply integrated into rituals, festivals, and local lore. Efforts to preserve the craftsmanship and knowledge associated with light carts underscore their enduring importance. As Myanmar navigates contemporary challenges, the history of light cart offers insights into sustainable development practices, cultural preservation, and the coexistence of tradition with modernity. The light cart emerges not merely as a utilitarian tool, but as a testament to the harmonious interplay between culture, geography, and human innovation in the dynamic tapestry of Myanmar's history.

Keywords: Light-cart, creation, changes, challenges, culture

Introduction

Bullock carts have historically been used for various purposes, including agricultural tasks, transportation of goods, and carrying people in some cases. The design of a bullock cart varies, based on its intended use and the cultural context of the region. In many parts of the world, bullock carts have been an integral part of rural life and transportation systems, especially in areas with limited infrastructure or difficult terrains. They have served as essential tools for plowing fields, transporting harvested crops, moving goods between villages and markets, and carrying people for short distances. Bullock carts have played a significant historical and cultural role, often symbolizing themes of labor, resilience, and the relationship between humans and animals.

Before the advent of modern transportation infrastructure, bullock carts were commonly used for transporting goods and people over short to medium distances. They were especially useful in areas with challenging terrain, where mechanized vehicles were not feasible. In recent decades, the role of bullocks in Myanmar's agriculture and transportation sectors has started to shift due to technological advancements and changing economic conditions. Mechanized farming

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equipment and modern transportation options have become more accessible, leading to a gradual decline in the reliance on bullocks.

Throughout Myanmar's extensive history, there exists little recorded evidence about the cart's initial invention and usage. In its early stages, the cart's wheel was a rudimentary piece of craftsmanship, quite distinct from the wheels of today. Wooden planks were assembled and shaped into a circular form. However, during long-distance travels, this wheel design exhibited shortcomings; the wooden planks would often become loose and weakened, necessitating frequent strengthening efforts. Over time, the wheel underwent gradual evolution, resulting in the contemporary wheel design that we recognize today, fortified by wooden spokes and iron bands. (Than Than Htay, 2016).

This study aims to explore the elements employed in decorating carts for ceremonies, specifically focusing on how decorative light carts were adorned with Myanmar handicrafts and innovations. As Myanmar modernizes, there is a growing recognition of the need to preserve traditional practices and cultural heritage.

Aim, Objectives and Research Question

The aim of this paper is to comprehensively understand the historical, cultural, and practical implications of light carts in Myanmar and their significance in shaping social interactions. The specific objectives are to explore the different kinds of cart use in Myanmar and to find out the craftsmanship and design innovations associated with light carts, considering their adaptability to various terrains and local needs. The research questions are: what is the historical background of light carts in Myanmar and how have they evolved over time?

Research Methodology, Population, Area and Period

This research used descriptive study design. Both primary data and secondary data were used in this paper. Primary data were collected from direct personal interview with their family including makers and bullock-cart making cottage industry. The secondary source of the data includes books, journals, and newspapers, published and unpublished research work and internet/online study. Book research, library research and field research are carried out in order to collect necessary information for this research. Thirty people were interviewed. They are the owner of cart making cottage industry, cart maker, their families, and cultivators. Research area is in *Ohntaw* village, Sagaing Township, Sagaing Region. Study period was from 2017 to 2018.

Literature Reviews

Edward Burnett Tylor, a British anthropologist, presented a comprehensive definition of culture as "a complex whole of Man's acquired capabilities and habits, including knowledge, belief, art, morals, law, and custom" (Tylor, EB, 1907). Malinowski, another British anthropologist, referred

to "all the major components that bind men together in society, which include inherited artifacts, implements, and consumer goods, and termed them as culture objects" (Malinowski, 1957).

Cultural change is a concept that denotes some internal and external factors leading to change in the cultural pattern of societies. It can be material as well as non-material in nature. Cultural change may come from many sources but most of them come through contact with other culture, inventions and internal adjustment of culture.

Different Kinds of Cart in Myanmar

The cart is defined as a vehicle pulled by man or animal. Besides, the cart is mainly divided into two categories: cart carrying goods and merchandise, and the Light-cart for travelling (Myanmar encyclopedia volume 12).

In our ancient Myanmar society, different types of carts were used for various purposes. Many people would come to pagoda festivals with thousands of carts, each of which came in various forms. The following types of carts have been identified in the book 'Myanma Cart' (မြန်မာ့လှည်း). (Additionally, these carts were categorized into seven different kinds based on their structural forms:

1. Solid cart-wheel fashioned by joining slabs of timber (*gja bi*) (ချပ်ဘီး/ချပ်ဘိန်း လှည်း)
2. Bullock cart with spokeless wheel (*Be zat Hle*) (ဘီးစပ်လှည်း)
3. Bullock cart body with high side-railings (*Wet chan Hle*) (ဝက်ခြံလှည်း)
4. *Gon Hle* (ဂုဏ် လှည်း)
5. *Daing Hle* (ဒိုင်လှည်း)
6. *Ywet Hle* (ရွက်လှည်း)
7. *Sa Htaung* (စထောင်လှည်း) (Cittia, 1994).(see figure 1)

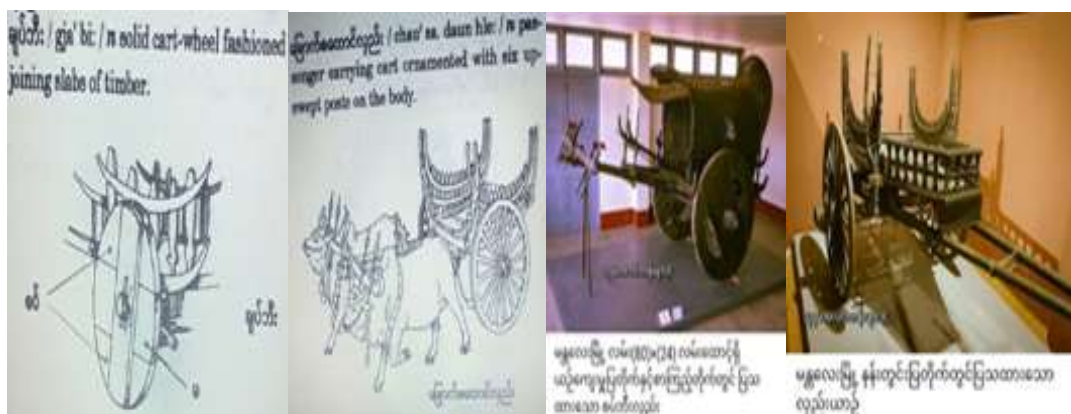


Figure.1 Different kinds of cart

Likewise, in the past there were seven kinds of carts commonly used by the people in old Myanmar society. 1. Box cart(ဘီဒိုလှည်း), 2. Buggy(ဘာဂီလှည်း), 3. Bullock-cart(နွားလှည်း), 4. Buffalo-cart(ကျွဲလှည်း), 5. Horse-cart(မြင်းလှည်း), 6. Elephant-cart(ဆင်လှည်း), 7. Light cart(လှည်းယဉ်).

In Myanmar society, different carts have had distinct names since the days of the Myanmar Monarchy. During the final Konbaung Period, King Thibaw, the last monarch, was dethroned in November 1884. The British transported King Thibaw in a box cart to the Gawein Jetty, from where he was deported to India. This event is a notable episode in Myanmar history and has been depicted in Myanmar paintings, featuring the box cart with King Thibaw.

The role of the Myanmar bullock cart became increasingly prominent during successive periods such as the Ratanabon period (1878-1885), the British colonial period (1885-1947), and the post-independence government up to the Revolutionary Council Government in 1962. These periods witnessed changes that led to the cart's greater involvement in public works.

During the Burma Socialist Programme Party (BSPP) period, bullock cart races and cattle beauty contests were held with capacity crowds at the foot of the Mandalay Hill, as noted by the author Cittra in the 1994 book "Myanmar Hle"

Role and Function of Light Cart

The Light Cart is used for limited ceremonial roles rather than transporting goods and merchandise. There are two forms of the Light Cart: the two-seater and the five-seater Light Cart. This vehicle is graceful, swift, and pleasing to the eye, and it has been valued by successive generations of Myanmar.

The Light Cart has existed in various historical periods, including Bagan, Innwa, Pinya, and the Konbaung Periods. While times have changed, the affection for the light cart as an artistic object remains constant. In rural areas, the affluent employs vehicles like these in auspicious occasions, such as transporting Sayadaws and monks for religious ceremonies, conveying brides and grooms, and parading prospective young monks around the village (see figures 2, 3).



Fig. 2 Pre-colonial Burmese cart with one type of slab-wheel

<https://www.researchgate.net>



Fig. 3 Cart-1885 Vintage Myanmar

<https://www.pinterest.com>

Regarding the Light Cart, numerous Myanmar handicrafts are employed to enhance the beauty of this small vehicle. Another notable characteristic of the Light Cart is its swiftness in

reaching the desired destinations (Nyunt & Phay, p. 47, 1972). In the eras of the Kings such as Bagan, Innwa, Pinya, and the Konbaung Periods, the Light Cart was reserved for aristocratic use. Following the demise of the monarchy, the Light Cart has continued to be employed in various forms up to the present day. During the day of monarchy even the rich had no right to use the Light Cart, and the 75 years old cart maker said

"The Light Cart is not for the common people, it is used by the prince and princesses. When I was 12 years old I saw *Shin Pyu* ceremony (novitiation ceremony) by the people from the palace".

Likewise, another 73 years old cart maker said

"In the past only the king's relatives could use the Light Cart, especially the king's daughters. The king's son rode the elephant to the ordination ceremony to become a novice monk, two guards riding horses in front and at the back of the prince. The king's daughter rode the Light Cart, follow by other small Light Cart to the ear-boring ceremony and that is why the expression "*Hsin Si Myin Yan*" (ဆင်စီးမြင်းရုံ) comes about."

The Light Cart cottage industry is traditionally done in the villages, *Magyisin, Thalunphyu, Kywelue, Ohobo, Ohntaw* and *Ywa Htaung* in the Sagaing Region.

The Light Cart and It's Ornamentation

In various locations, ornaments that grace the beauty especially of the light carts are called by different names, namely: Hyein Oke (ထိပ်အုပ်/Forehead cover) Cha Kone (ချပ်ကုံး/dropping thread) Let Khun Part (လက်ခွံပတ်/Part Kyo) (Encircling Chord) Boh Thaing (ဘို့သိုင်း/Boh Si-Wan Part) Something slump across the hump of the cattle Doo Taik (ဒူးတိုက်/Three tier tassel) (see figure 4)



Figure.4 Ornamentations of ox and light cart

Challenges in Cart Making Industry

The cart culture underwent socio-economic, climatic, and environmental changes that posed challenges to the cart industry, directly impacting the cart and light cart culture in Myanmar.

The builders within the cart industry also experienced shifts in their mentality: their perceptions and evaluations of carts, their beliefs, and the evolving criteria. In essence, the non-material culture was also evolving with the times. From these new perspectives emerged the new light cart, featuring attractive designs and innovative concepts rooted in old traditions. Thus, a new material culture came into existence. The new socio-economic environment gave rise to a modern-faced light cart. Therefore, it could be said that the material and non-material cultures were mutually complementary throughout the process of change in the cart culture.

Starting the Use of Gold and Silver Decorated Light Carts

As the Industrial Age progressed in Myanmar, the utilization of machines in economic, social, and farming sectors grew in tandem with the economy's advancement. Consequently, the use of bullock carts for farm work in the past was supplanted by machines, and similarly, the employment of light carts for transportation in the social sector diminished as mechanized vehicles took the place of traditional carts. This transition resulted in the gradual fading of the light cart's role, once a cherished symbol of Myanmar culture, even within rural regions. The political and socio-economic changes following Independence also posed a threat to the cart industry's survival. Cart-makers were compelled to seek alternative means of livelihood, leading to modifications in the design and decoration of light carts for use in special social occasions (see figure 5).



Figure.5 Decorated light carts

In the early period, prior to the ornamentation of light carts, rural farmers and cart users would offer their light carts for parading novice-to-be monks (*Shin Laung*/ရှင်လောင်း: (during the initiation ceremonies). Since these light carts were not extensively utilized for daily transportation, they were repurposed for this purpose. A fifty-seven-year-old individual who worked in the cart transport business recounted the following:

"before the appearance of gold and silver gilded light carts, these vehicles were at fist festooned with floral decorations light the decorated pavilions in *Anyar* (Upper Myanmar) regions for donations and wedding occasions, renting them for a considerable fee".

"village started making his old cart and gilded it and donated it to his village. Other cart drivers like it and people from other villages like it, and as more and more buyers / tenants become more competitive, I have to make different models from year to year," (see figure 5).



Figure.6 Ancient light cart with Myanmar's handcraft

In the past, the integral components of the carts, such as the *Hsaung Pann Eain*, *Hle Eain Cout*, and *Hle Oo Hgnet*, were adorned with wooden sculptures meticulously carved by the cart-maker himself. The wooden embellishments were inspired by the *Chauk-Has-Htaung* (ခြောက်စထောင့်) light cart model. However, in the present day; several challenges have emerged that have impacted the traditional cart-making process. These challenges include the scarcity of hardwood raw materials, limitations in available space for crafting areas due to fireplace requirements for making wooden fork stands, bureaucratic delays in obtaining licenses for cart-making, and the absence of clear laws governing the cart industry. Consequently, cart makers now source ornaments from the ready-made market, purchasing them from master craftsmen or placing orders for the necessary ornament parts.

The models of the gilded carts were replicated from those utilized during the reign of the Myanmar monarchy, while the decorations drew inspiration from illustrations of the Vesantara Drama (Zat Taw Gyi Hse Bwe/ Ten Great Dramas from Jataka Tales or Buddha Birth Stories). The box cart model, adorned with themes such as Karaweik and Hinthia (Mythical birds), Naga (mythical king of serpents), Chinthe (mythical lion), Angels reaching for the stars, and the Myanmar drum music troupe, experienced a resurgence in popularity.

According to a 52-year-old cart driver who is involved in both selling and renting carts, the evolution of light carts can be summarized as follows:

"The popularity of gold and silver carts started around 2011. The cart driver *Apo Nyan* from *Ma Kyi Sin* village started making his old cart and gilded it and donated it to his village. Other cart drivers like it and people from other villages like it. Since more and more buyers / tenants become more competitive, I have to make different models from year to year,"



Figure.7 Readymade handcraft sculptures of decorated light cart

In the present day, miniature light carts have become favored souvenirs for State leaders during their diplomatic missions. Citizens traveling abroad for trade purposes also offer these miniature light carts as symbols of goodwill and friendship to their foreign hosts. Additionally, at tourist destinations like Bagan and Chaung Thar, ornamented carts serve as prominent attractions, capturing the attention of foreign visitors. It's worth noting that light carts continue to be cultural cornerstones in the Myanmar imagination (see figure 8).



Figure.8 Myanmar toy carts

It should be noted that individuals who value tradition or consider themselves traditionalists take pride in utilizing decorated light carts for their significant events such as initiation and ear-boring ceremonies, weddings, and other important occasions. Within hotels, restaurants, and the interior decor of living rooms, miniature models of light carts remain cultural symbols in the minds of the Myanmar people. Furthermore, toy carts can be found in pagoda festival toy shops and are also available in Myanmar handcraft stores throughout the country.

Matters Concerning the Rental of Stylish Light Carts

In the past, light carts were a symbol of status for prosperous rural families. Presently, however, adorned light carts have found renewed purpose in initiation and wedding ceremonies and thus it is rekindling the traditions of the past. As these decorated light carts are often rented for such occasions, the commercial aspect of this rental business involves the collaboration of three

parties: the light cart owner, the oxen owner, and the motor-car transport operator. For significant events like the grand donation (*Ah-hlu*) ceremony, which necessitates the use of numerous splendid light carts to parade Maung Shin Laung (novices-to-be) through villages or towns, the cooperation of the oxen owner and the cart proprietor becomes essential for the smooth execution of the procession (see figure 9).



Figure.9 Preparation for a long-distance transport of decorated light carts

Attitudes and Mentalities of Cart Users

In the past, affluent rural families proudly showcased their wealth and status through the use of light carts. These carts served as transportation for attending significant religious and social events, including the novitiation and Ear-boring ceremonies (*Shin Pyu Nar Tha Mengala*) for their own sons and daughters, as well as those of others within their community. These ceremonies were marked by grandeur, with novices-to-be parading on decorated horses and ear-boring girls adorned like princesses, riding in ornate light carts. Additionally, the royal entourage that followed would dress in a manner reminiscent of the ancient Myanmar kings' processions. In some (*Ah-hlu*) processions, elephants were even utilized, adding prestige honor to the donation—a once-in-a-lifetime event for some.

Consequently, in the present day, ornate and stylish light carts are indispensable for solemn religious and significant social occasions. Traditional culture has been rekindled under the new social and economic circumstances.

In the past, the cart master builders were skilled in the art of ten Myanmar handicrafts. They themselves sculpted the wood raw material, using the best quality wood free from defects for the construction of the cart. Thus, it was established that a cart builder must possess the skills and knowledge of past master cart-builders. In contemporary Myanmar society, all the gold and silver gilded light carts are adorned with new available innovations. However, these innovations are rooted in Myanmar's traditional culture.

The cart industry of *Ohndaw* (အုန်းတော) village suffered effects similar to those of the Myanmar cart industry mentioned earlier. The light carts have been transformed into gold and silver gilded ones, intended for use in social and religious occasions. However, these carts are predominantly seen by the people as cultural icons of Myanmar's cart culture, rather than being considered economically viable units. The same reasons, including scarcities of hardwood and deforestation, are factors affecting the cart makers and users in *Ohndaw* (အုန်းတော) village, the sample size of this research paper.

Discussion

This research conducted to comprehensively understand the historical, cultural, and practical implications of light carts in Myanmar and their significance in shaping social interactions. The specific objectives are to explore the different kinds of cart use in Myanmar and to find out the craftsmanship and design innovations associated with light carts, considering their adaptability to various terrains and local needs.

In this study, it was observed that with regard to the practice of cart culture, Ohndaw (အုန်းတော) (village stands out as one of the villages in Myanmar that employs bullock carts and light carts. Furthermore, this village has been utilizing stylish light carts since 2011.

According to Tylor and Malinowski, the culture of any people or nation comprises many factors: customs, traditions, attitudes, values, norms, ideas, symbols, knowledge, beliefs, art, morals, laws, inherited artifacts, implements, and consumer goods, all of which are collectively referred to as objects (Tylor, EB, 1907) (Malinowski, 1988). The research on the cart and light cart industry, it is important to note that many factors explained by these two scholars can be identified in the operation of the cart industry.

In the historical context of Myanmar society, various models of carts were utilized, distinguished by their structures and functions. It has been observed that there were generally seven kinds of carts: the solid cart wheel (Chut Be), spokeless wheel cart (Be Zet Hle), Wet Chan Hle (with high side railings), Gon Hle, Ywet Hle, Sa Htaung Hle, Box Cart, and Buggy. Additionally, it has been noted that some carts were named after the animals used in conjunction with the term "cart," while others had specific names associated with the towns where they were produced, such as the Pago Cart associated with a certain town.

This demonstrates that, in the past Myanmar society, carts were distinguished by names corresponding to their robust functions—carts designed for carrying merchandise and light carts intended for transporting people. Another intriguing aspect of the light cart or Hle Yin is that only affluent rural families could afford to own such carts, as they served as status symbols showcasing their wealth.

In the village of *Ohndaw* (အုန်းတော), numerous affluent villagers utilized carts or light carts to transport monks and other revered items to their homes, or to partake in events such as weddings and other social gatherings. Consequently, well-to-do parents employed light carts in their children's weddings and also to bring monks and religious articles. It was discovered that only a handful of families possessed such wealth and prestige within their communities. Similarly, in *Ohn daw* village, it is learned that carts are still used in their village for donations, weddings and other short trips.

In the contemporary Myanmar society all the gold and silver gilded light carts are ornamented with the available new innovations, but all new innovations are based on Myanmar

traditional culture. The cart industry at *Ohndaw*(အုန်းတော), in the Sagaing Division, had changed in accordance with the changing times owing to many combined short-term and long-term changes such as deforestation, difficulties in acquiring timber material, and changing forms of social system, and so the *Ohndaw* (အုန်းတော) itself had to change in conformity with the prevailing social environment.

In the *Ohndaw*(အုန်းတော), the use of light carts has evolved in line with the changing needs of the times. In the past, light carts were primarily employed for personal or family transportation during religious and social events. In the present day, well-to-do families in *Ohndaw* (အုန်းတော) village have shifted their approach, no longer purchasing light carts as personal property, but instead opting to rent elaborately decorated, gold and silver gilded light carts for their special occasions. Consequently, the rental of ornamented light carts has become a small-scale economic enterprise, with three or more carts available for hire.

It has been observed that while a few individuals acquire ornamental light carts as cultural symbols for preservation, the majority of cart acquisitions are for the purpose of renting, often operating as a family enterprise. And the cart-renting, though as a small scale, is the cooperation of three more light cart owner, cattle owner and car transport owner.

In *Ohndaw* (အုန်းတော) village, there are individuals engaged in the business of renting ornamented gold and silver light carts as a small-scale venture. However, they encounter numerous challenges, including a scarcity of raw materials and limited space for cart production, high taxes, and various forest laws and regulations. As a result, a study has revealed that the cart industry and cart makers are putting in considerable effort to overcome these significant obstacles in order to sustain their livelihood and preserve the traditional Myanmar cart culture.

Conclusion

In the historical context of Myanmar society, various models of carts were utilized, each recognized for its distinct structure and purpose. This observation underscores the fact that in the past, within Myanmar society, carts were identified by names corresponding to their robust functions—carts designed for transporting merchandise and light carts intended for conveying people. Another intriguing aspect of the light cart or Hle Yin is that only affluent rural families could afford to possess such carts, which served as status symbols representing their wealth.

The scale and artistry of cart-makers also depended on the abundance or scarcity of natural resources. Consequently, it has been observed that agrarian farm workers are directly connected to or dependent on this natural balance. Given the interdependency between the cart industry and agricultural work, it becomes apparent that the future of the cart industry appears rather bleak.

In *Ohndaw* (အုန်းတော) village, the use of light carts has adapted to the changing needs of the times. In the past, light carts were utilized for personal or family transportation during religious

and social events. Presently, affluent families in Ohn Daw village no longer purchase light carts as personal property, instead opting to rent ornamented, gold, and silver gilded light carts for their special occasions.

In summary, Myanmar's ingenuity in constructing these straightforward vehicles has made them an essential aspect of both work and leisure within the country's social life, serving both royalty and common citizens. They remain integral to Myanmar's rural communities and are a fundamental component of its culture. Furthermore, they showcase the skills of our ancestors. Considering the significance and influence of these unassuming Light Carts on the preservation of Myanmar's culture, methods to safeguard this genuine Myanmar symbol need to be identified, regardless of the challenges that may arise in the future.

Recommendation

Collaborate with cultural heritage organizations, local communities, and governmental bodies to raise awareness about the importance of light carts in Myanmar's history. By highlighting their cultural significance, steps can be taken to ensure their continued recognition and protection.

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[4] မင်းညွန့်၊ ရွှေဘိုဦးဝင်းဖေ၊ ၁၉၇၂ခုနှစ်၊ နိုဝင်ဘာလ၊ လှည်းယဉ်ကြော့၊ ဇောတိကပုံနှိပ်တိုက်၊ ပထမအကြိမ်။

[5] မြန်မာအဘိဓာန်အကျဉ်းချုပ်၊ အတွဲ-၂-၃-၄-၅-၆-၇-၈-၉-၁၀-၁၁-၁၂-၁၃-၁၄-၁၅-၁၆-၁၇-၁၈-၁၉-၂၀-၂၁-၂၂-၂၃-၂၄-၂၅-၂၆-၂၇-၂၈-၂၉-၃၀-၃၁-၃၂-၃၃-၃၄-၃၅-၃၆-၃၇-၃၈-၃၉-၄၀-၄၁-၄၂-၄၃-၄၄-၄၅-၄၆-၄၇-၄၈-၄၉-၅၀-၅၁-၅၂-၅၃-၅၄-၅၅-၅၆-၅၇-၅၈-၅၉-၆၀-၆၁-၆၂-၆၃-၆၄-၆၅-၆၆-၆၇-၆၈-၆၉-၇၀-၇၁-၇၂-၇၃-၇၄-၇၅-၇၆-၇၇-၇၈-၇၉-၈၀-၈၁-၈၂-၈၃-၈၄-၈၅-၈၆-၈၇-၈၈-၈၉-၉၀-၉၁-၉၂-၉၃-၉၄-၉၅-၉၆-၉၇-၉၈-၉၉-၁၀၀-၁၀၁-၁၀၂-၁၀၃-၁၀၄-၁၀၅-၁၀၆-၁၀၇-၁၀၈-၁၀၉-၁၁၀-၁၁၁-၁၁၂-၁၁၃-၁၁၄-၁၁၅-၁၁၆-၁၁၇-၁၁၈-၁၁၉-၁၂၀-၁၂၁-၁၂၂-၁၂၃-၁၂၄-၁၂၅-၁၂၆-၁၂၇-၁၂၈-၁၂၉-၁၃၀-၁၃၁-၁၃၂-၁၃၃-၁၃၄-၁၃၅-၁၃၆-၁၃၇-၁၃၈-၁၃၉-၁၄၀-၁၄၁-၁၄၂-၁၄၃-၁၄၄-၁၄၅-၁၄၆-၁၄၇-၁၄၈-၁၄၉-၁၅၀-၁၅၁-၁၅၂-၁၅၃-၁၅၄-၁၅၅-၁၅၆-၁၅၇-၁၅၈-၁၅၉-၁၆၀-၁၆၁-၁၆၂-၁၆၃-၁၆၄-၁၆၅-၁၆၆-၁၆၇-၁၆၈-၁၆၉-၁၇၀-၁၇၁-၁၇၂-၁၇၃-၁၇၄-၁၇၅-၁၇၆-၁၇၇-၁၇၈-၁၇၉-၁၈၀-၁၈၁-၁၈၂-၁၈၃-၁၈၄-၁၈၅-၁၈၆-၁၈၇-၁၈၈-၁၈၉-၁၉၀-၁၉၁-၁၉၂-၁၉၃-၁၉၄-၁၉၅-၁၉၆-၁၉၇-၁၉၈-၁၉၉-၂၀၀-၂၀၁-၂၀၂-၂၀၃-၂၀၄-၂၀၅-၂၀၆-၂၀၇-၂၀၈-၂၀၉-၂၁၀-၂၁၁-၂၁၂-၂၁၃-၂၁၄-၂၁၅-၂၁၆-၂၁၇-၂၁၈-၂၁၉-၂၂၀-၂၂၁-၂၂၂-၂၂၃-၂၂၄-၂၂၅-၂၂၆-၂၂၇-၂၂၈-၂၂၉-၂၃၀-၂၃၁-၂၃၂-၂၃၃-၂၃၄-၂၃၅-၂၃၆-၂၃၇-၂၃၈-၂၃၉-၂၄၀-၂၄၁-၂၄၂-၂၄၃-၂၄၄-၂၄၅-၂၄၆-၂၄၇-၂၄၈-၂၄၉-၂၅၀-၂၅၁-၂၅၂-၂၅၃-၂၅၄-၂၅၅-၂၅၆-၂၅၇-၂၅၈-၂၅၉-၂၆၀-၂၆၁-၂၆၂-၂၆၃-၂၆၄-၂၆၅-၂၆၆-၂၆၇-၂၆၈-၂၆၉-၂၇၀-၂၇၁-၂၇၂-၂၇၃-၂၇၄-၂၇၅-၂၇၆-၂၇၇-၂၇၈-၂၇၉-၂၈၀-၂၈၁-၂၈၂-၂၈၃-၂၈၄-၂၈၅-၂၈၆-၂၈၇-၂၈၈-၂၈၉-၂၉၀-၂၉၁-၂၉၂-၂၉၃-၂၉၄-၂၉၅-၂၉၆-၂၉၇-၂၉၈-၂၉၉-၃၀၀-၃၀၁-၃၀၂-၃၀၃-၃၀၄-၃၀၅-၃၀၆-၃၀၇-၃၀၈-၃၀၉-၃၁၀-၃၁၁-၃၁၂-၃၁၃-၃၁၄-၃၁၅-၃၁၆-၃၁၇-၃၁၈-၃၁၉-၃၂၀-၃၂၁-၃၂၂-၃၂၃-၃၂၄-၃၂၅-၃၂၆-၃၂၇-၃၂၈-၃၂၉-၃၃၀-၃၃၁-၃၃၂-၃၃၃-၃၃၄-၃၃၅-၃၃၆-၃၃၇-၃၃၈-၃၃၉-၃၄၀-၃၄၁-၃၄၂-၃၄၃-၃၄၄-၃၄၅-၃၄၆-၃၄၇-၃၄၈-၃၄၉-၃၅၀-၃၅၁-၃၅၂-၃၅၃-၃၅၄-၃၅၅-၃၅၆-၃၅၇-၃၅၈-၃၅၉-၃၆၀-၃၆၁-၃၆၂-၃၆၃-၃၆၄-၃၆၅-၃၆၆-၃၆၇-၃၆၈-၃၆၉-၃၇၀-၃၇၁-၃၇၂-၃၇၃-၃၇၄-၃၇၅-၃၇၆-၃၇၇-၃၇၈-၃၇၉-၃၈၀-၃၈၁-၃၈၂-၃၈၃-၃၈၄-၃၈၅-၃၈၆-၃၈၇-၃၈၈-၃၈၉-၃၉၀-၃၉၁-၃၉၂-၃၉၃-၃၉၄-၃၉၅-၃၉၆-၃၉၇-၃၉၈-၃၉၉-၄၀၀-၄၀၁-၄၀၂-၄၀၃-၄၀၄-၄၀၅-၄၀၆-၄၀၇-၄၀၈-၄၀၉-၄၁၀-၄၁၁-၄၁၂-၄၁၃-၄၁၄-၄၁၅-၄၁၆-၄၁၇-၄၁၈-၄၁၉-၄၂၀-၄၂၁-၄၂၂-၄၂၃-၄၂၄-၄၂၅-၄၂၆-၄၂၇-၄၂၈-၄၂၉-၄၃၀-၄၃၁-၄၃၂-၄၃၃-၄၃၄-၄၃၅-၄၃၆-၄၃၇-၄၃၈-၄၃၉-၄၄၀-၄၄၁-၄၄၂-၄၄၃-၄၄၄-၄၄၅-၄၄၆-၄၄၇-၄၄၈-၄၄၉-၄၅၀-၄၅၁-၄၅၂-၄၅၃-၄၅၄-၄၅၅-၄၅၆-၄၅၇-၄၅၈-၄၅၉-၄၆၀-၄၆၁-၄၆၂-၄၆၃-၄၆၄-၄၆၅-၄၆၆-၄၆၇-၄၆၈-၄၆၉-၄၇၀-၄၇၁-၄၇၂-၄၇၃-၄၇၄-၄၇၅-၄၇၆-၄၇၇-၄၇၈-၄၇၉-၄၈၀-၄၈၁-၄၈၂-၄၈၃-၄၈၄-၄၈၅-၄၈၆-၄၈၇-၄၈၈-၄၈၉-၄၉၀-၄၉၁-၄၉၂-၄၉၃-၄၉၄-၄၉၅-၄၉၆-၄၉၇-၄၉၈-၄၉၉-၅၀၀-၅၀၁-၅၀၂-၅၀၃-၅၀၄-၅၀၅-၅၀၆-၅၀၇-၅၀၈-၅၀၉-၅၁၀-၅၁၁-၅၁၂-၅၁၃-၅၁၄-၅၁၅-၅၁၆-၅၁၇-၅၁၈-၅၁၉-၅၂၀-၅၂၁-၅၂၂-၅၂၃-၅၂၄-၅၂၅-၅၂၆-၅၂၇-၅၂၈-၅၂၉-၅၃၀-၅၃၁-၅၃၂-၅၃၃-၅၃၄-၅၃၅-၅၃၆-၅၃၇-၅၃၈-၅၃၉-၅၄၀-၅၄၁-၅၄၂-၅၄၃-၅၄၄-၅၄၅-၅၄၆-၅၄၇-၅၄၈-၅၄၉-၅၅၀-၅၅၁-၅၅၂-၅၅၃-၅၅၄-၅၅၅-၅၅၆-၅၅၇-၅၅၈-၅၅၉-၅၆၀-၅၆၁-၅၆၂-၅၆၃-၅၆၄-၅၆၅-၅၆၆-၅၆၇-၅၆၈-၅၆၉-၅၇၀-၅၇၁-၅၇၂-၅၇၃-၅၇၄-၅၇၅-၅၇၆-၅၇၇-၅၇၈-၅၇၉-၅၈၀-၅၈၁-၅၈၂-၅၈၃-၅၈၄-၅၈၅-၅၈၆-၅၈၇-၅၈၈-၅၈၉-၅၉၀-၅၉၁-၅၉၂-၅၉၃-၅၉၄-၅၉၅-၅၉၆-၅၉၇-၅၉၈-၅၉၉-၆၀၀-၆၀၁-၆၀၂-၆၀၃-၆၀၄-၆၀၅-၆၀၆-၆၀၇-၆၀၈-၆၀၉-၆၁၀-၆၁၁-၆၁၂-၆၁၃-၆၁၄-၆၁၅-၆၁၆-၆၁၇-၆၁၈-၆၁၉-၆၂၀-၆၂၁-၆၂၂-၆၂၃-၆၂၄-၆၂၅-၆၂၆-၆၂၇-၆၂၈-၆၂၉-၆၃၀-၆၃၁-၆၃၂-၆၃၃-၆၃၄-၆၃၅-၆၃၆-၆၃၇-၆၃၈-၆၃၉-၆၄၀-၆၄၁-၆၄၂-၆၄၃-၆၄၄-၆၄၅-၆၄၆-၆၄၇-၆၄၈-၆၄၉-၆၅၀-၆၅၁-၆၅၂-၆၅၃-၆၅၄-၆၅၅-၆၅၆-၆၅၇-၆၅၈-၆၅၉-၆၆၀-၆၆၁-၆၆၂-၆၆၃-၆၆၄-၆၆၅-၆၆၆-၆၆၇-၆၆၈-၆၆၉-၆၇၀-၆၇၁-၆၇၂-၆၇၃-၆၇၄-၆၇၅-၆၇၆-၆၇၇-၆၇၈-၆၇၉-၆၈၀-၆၈၁-၆၈၂-၆၈၃-၆၈၄-၆၈၅-၆၈၆-၆၈၇-၆၈၈-၆၈၉-၆၉၀-၆၉၁-၆၉၂-၆၉၃-၆၉၄-၆၉၅-၆၉၆-၆၉၇-၆၉၈-၆၉၉-၇၀၀-၇၀၁-၇၀၂-၇၀၃-၇၀၄-၇၀၅-၇၀၆-၇၀၇-၇၀၈-၇၀၉-၇၁၀-၇၁၁-၇၁၂-၇၁၃-၇၁၄-၇၁၅-၇၁၆-၇၁၇-၇၁၈-၇၁၉-၇၂၀-၇၂၁-၇၂၂-၇၂၃-၇၂၄-၇၂၅-၇၂၆-၇၂၇-၇၂၈-၇၂၉-၇၃၀-၇၃၁-၇၃၂-၇၃၃-၇၃၄-၇၃၅-၇၃၆-၇၃၇-၇၃၈-၇၃၉-၇၄၀-၇၄၁-၇၄၂-၇၄၃-၇၄၄-၇၄၅-၇၄၆-၇၄၇-၇၄၈-၇၄၉-၇၅၀-၇၅၁-၇၅၂-၇၅၃-၇၅၄-၇၅၅-၇၅၆-၇၅၇-၇၅၈-၇၅၉-၇၆၀-၇၆၁-၇၆၂-၇၆၃-၇၆၄-၇၆၅-၇၆၆-၇၆၇-၇၆၈-၇၆၉-၇၇၀-၇၇၁-၇၇၂-၇၇၃-၇၇၄-၇၇၅-၇၇၆-၇၇၇-၇၇၈-၇၇၉-၇၈၀-၇၈၁-၇၈၂-၇၈၃-၇၈၄-၇၈၅-၇၈၆-၇၈၇-၇၈၈-၇၈၉-၇၉၀-၇၉၁-၇၉၂-၇၉၃-၇၉၄-၇၉၅-၇၉၆-၇၉၇-၇၉၈-၇၉၉-၈၀၀-၈၀၁-၈၀၂-၈၀၃-၈၀၄-၈၀၅-၈၀၆-၈၀၇-၈၀၈-၈၀၉-၈၁၀-၈၁၁-၈၁၂-၈၁၃-၈၁၄-၈၁၅-၈၁၆-၈၁၇-၈၁၈-၈၁၉-၈၂၀-၈၂၁-၈၂၂-၈၂၃-၈၂၄-၈၂၅-၈၂၆-၈၂၇-၈၂၈-၈၂၉-၈၃၀-၈၃၁-၈၃၂-၈၃၃-၈၃၄-၈၃၅-၈၃၆-၈၃၇-၈၃၈-၈၃၉-၈၄၀-၈၄၁-၈၄၂-၈၄၃-၈၄၄-၈၄၅-၈၄၆-၈၄၇-၈၄၈-၈၄၉-၈၅၀-၈၅၁-၈၅၂-၈၅၃-၈၅၄-၈၅၅-၈၅၆-၈၅၇-၈၅၈-၈၅၉-၈၆၀-၈၆၁-၈၆၂-၈၆၃-၈၆၄-၈၆၅-၈၆၆-၈၆၇-၈၆၈-၈၆၉-၈၇၀-၈၇၁-၈၇၂-၈၇၃-၈၇၄-၈၇၅-၈၇၆-၈၇၇-၈၇၈-၈၇၉-၈၈၀-၈၈၁-၈၈၂-၈၈၃-၈၈၄-၈၈၅-၈၈၆-၈၈၇-၈၈၈-၈၈၉-၈၉၀-၈၉၁-၈၉၂-၈၉၃-၈၉၄-၈၉၅-၈၉၆-၈၉၇-၈၉၈-၈၉၉-၉၀၀-၉၀၁-၉၀၂-၉၀၃-၉၀၄-၉၀၅-၉၀၆-၉၀၇-၉၀၈-၉၀၉-၉၁၀-၉၁၁-၉၁၂-၉၁၃-၉၁၄-၉၁၅-၉၁၆-၉၁၇-၉၁၈-၉၁၉-၉၂၀-၉၂၁-၉၂၂-၉၂၃-၉၂၄-၉၂၅-၉၂၆-၉၂၇-၉၂၈-၉၂၉-၉၃၀-၉၃၁-၉၃၂-၉၃၃-၉၃၄-၉၃၅-၉၃၆-၉၃၇-၉၃၈-၉၃၉-၉၄၀-၉၄၁-၉၄၂-၉၄၃-၉၄၄-၉၄၅-၉၄၆-၉၄၇-၉၄၈-၉၄၉-၉၅၀-၉၅၁-၉၅၂-၉၅၃-၉၅၄-၉၅၅-၉၅၆-၉၅၇-၉၅၈-၉၅၉-၉၆၀-၉၆၁-၉၆၂-၉၆၃-၉၆၄-၉၆၅-၉၆၆-၉၆၇-၉၆၈-၉၆၉-၉၇၀-၉၇၁-၉၇၂-၉၇၃-၉၇၄-၉၇၅-၉၇၆-၉၇၇-၉၇၈-၉၇၉-၉၈၀-၉၈၁-၉၈၂-၉၈၃-၉၈၄-၉၈၅-၉၈၆-၉၈၇-၉၈၈-၉၈၉-၉၉၀-၉၉၁-၉၉၂-၉၉၃-၉၉၄-၉၉၅-၉၉၆-၉၉၇-၉၉၈-၉၉၉-၁၀၀၀-၁၀၀၁-၁၀၀၂-၁၀၀၃-၁၀၀၄-၁၀၀၅-၁၀၀၆-၁၀၀၇-၁၀၀၈-၁၀၀၉-၁၀၁၀-၁၀၁၁-၁၀၁၂-၁၀၁၃-၁၀၁၄-၁၀၁၅-၁၀၁၆-၁၀၁၇-၁၀၁၈-၁၀၁၉-၁၀၂၀-၁၀၂၁-၁၀၂၂-၁၀၂၃-၁၀၂၄-၁၀၂၅-၁၀၂၆-၁၀၂၇-၁၀၂၈-၁၀၂၉-၁၀၃၀-၁၀၃၁-၁၀၃၂-၁၀၃၃-၁၀၃၄-၁၀၃၅-၁၀၃၆-၁၀၃၇-၁၀၃၈-၁၀၃၉-၁၀၄၀-၁၀၄၁-၁၀၄၂-၁၀၄၃-၁၀၄၄-၁၀၄၅-၁၀၄၆-၁၀၄၇-၁၀၄၈-၁၀၄၉-၁၀၅၀-၁၀၅၁-၁၀၅၂-၁၀၅၃-၁၀၅၄-၁၀၅၅-၁၀၅၆-၁၀၅၇-၁၀၅၈-၁၀၅၉-၁၀၆၀-၁၀၆၁-၁၀၆၂-၁၀၆၃-၁၀၆၄-၁၀၆၅-၁၀၆၆-၁၀၆၇-၁၀၆၈-၁၀၆၉-၁၀၇၀-၁၀၇၁-၁၀၇၂-၁၀၇၃-၁၀၇၄-၁၀၇၅-၁၀၇၆-၁၀၇၇-၁၀၇၈-၁၀၇၉-၁၀၈၀-၁၀၈၁-၁၀၈၂-၁၀၈၃-၁၀၈၄-၁၀၈၅-၁၀၈၆-၁၀၈၇-၁၀၈၈-၁၀၈၉-၁၀၉၀-၁၀၉၁-၁၀၉၂-၁၀၉၃-၁၀၉၄-၁၀၉၅-၁၀၉၆-၁၀၉၇-၁၀၉၈-၁၀၉၉-၁၁၀၀-၁၁၀၁-၁၁၀၂-၁၁၀၃-၁၁၀၄-၁၁၀၅-၁၁၀၆-၁၁၀၇-၁၁၀၈-၁၁၀၉-၁၁၁၀-၁၁၁၁-၁၁၁၂-၁၁၁၃-၁၁၁၄-၁၁၁၅-၁၁၁၆-၁၁၁၇-၁၁၁၈-၁၁၁၉-၁၁၂၀-၁၁၂၁-၁၁၂၂-၁၁၂၃-၁၁၂၄-၁၁၂၅-၁၁၂၆-၁၁၂၇-၁၁၂၈-၁၁၂၉-၁၁၃၀-၁၁၃၁-၁၁၃၂-၁၁၃၃-၁၁၃၄-၁၁၃၅-၁၁၃၆-၁၁၃၇-၁၁၃၈-၁၁၃၉-၁၁၄၀-၁၁၄၁-၁၁၄၂-၁၁၄၃-၁၁၄၄-၁၁၄၅-၁၁၄၆-၁၁၄၇-၁၁၄၈-၁၁၄၉-၁၁၅၀-၁၁၅၁-၁၁၅၂-၁၁၅၃-၁၁၅၄-၁၁၅၅-၁၁၅၆-၁၁၅၇-၁၁၅၈-၁၁၅၉-၁၁၆၀-၁၁၆၁-၁၁၆၂-၁၁၆၃-၁၁၆၄-၁၁၆၅-၁၁၆၆-၁၁၆၇-၁၁၆၈-၁၁၆၉-၁၁၇၀-၁၁၇၁-၁၁၇၂-၁၁၇၃-၁၁၇၄-၁၁၇၅-၁၁၇၆-၁၁၇၇-၁၁၇၈-၁၁၇၉-၁၁၈၀-၁၁၈၁-၁၁၈၂-၁၁၈၃-၁၁၈၄-၁၁၈၅-၁၁၈၆-၁၁၈၇-၁၁၈၈-၁၁၈၉-၁၁၉၀-၁၁၉၁-၁၁၉၂-၁၁၉၃-၁၁၉၄-၁၁၉၅-၁၁၉၆-၁၁၉၇-၁၁၉၈-၁၁၉၉-၁၂၀၀-၁၂၀၁-၁၂၀၂-၁၂၀၃-၁၂၀၄-၁၂၀၅-၁၂၀၆-၁၂၀၇-၁၂၀၈-၁၂၀၉-၁၂၁၀-၁၂၁၁-၁၂၁၂-၁၂၁၃-၁၂၁၄-၁၂၁၅-၁၂၁၆-၁၂၁၇-၁၂၁၈-၁၂၁၉-၁၂၂၀-၁၂၂၁-၁၂၂၂-၁၂၂၃-၁၂၂၄-၁၂၂၅-၁၂၂၆-၁၂၂၇-၁၂၂၈-၁၂၂၉-၁၂၃၀-၁၂၃၁-၁၂၃၂-၁၂၃၃-၁၂၃၄-၁၂၃၅-၁၂၃၆-၁၂၃၇-၁၂၃၈-၁၂၃၉-၁၂၄၀-၁၂၄၁-၁၂၄၂-၁၂၄၃-၁၂၄၄-၁၂၄၅-၁၂၄၆-၁၂၄၇-၁၂၄၈-၁၂၄၉-၁၂၅၀-၁၂၅၁-၁၂၅၂-၁၂၅၃-၁၂၅၄-၁၂၅၅-၁၂၅၆-၁၂၅၇-၁၂၅၈-၁၂၅၉-၁၂၆၀-၁၂၆၁-၁၂၆၂-၁၂၆၃-၁၂၆၄-၁၂၆၅-၁၂၆၆-၁၂၆၇-၁၂၆၈-၁၂၆၉-၁၂၇၀-၁၂၇၁-၁၂၇၂-၁၂၇၃-၁၂၇၄-၁၂၇၅-၁၂၇၆-၁၂၇၇-၁၂၇၈-၁၂၇၉-၁၂၈၀-၁၂၈၁-၁၂၈၂-၁၂၈၃-၁၂၈၄-၁၂၈၅-၁၂၈၆-၁၂၈၇-၁၂၈၈-၁၂၈၉-၁၂၉၀-၁၂၉၁-၁၂၉၂-၁၂၉၃-၁၂၉၄-၁၂၉၅-၁၂၉၆-၁၂၉၇-၁၂၉၈-၁၂၉၉-၁၃၀၀-၁၃၀၁-၁၃၀၂-၁၃၀၃-၁၃၀၄-၁၃၀၅-၁၃၀၆-၁၃၀၇-၁၃၀၈-၁၃၀၉-၁၃၁၀-၁၃၁၁-၁၃၁၂-၁၃၁၃-၁၃၁၄-၁၃၁၅-၁၃၁၆-၁၃၁၇-၁၃၁၈-၁၃၁၉-၁၃၂၀-၁၃၂၁-၁၃၂၂-၁၃၂၃-၁၃၂၄-၁၃၂၅-၁၃၂၆-၁၃၂၇-၁၃၂၈-၁၃၂၉-၁၃၃၀-၁၃၃၁-၁၃၃၂-၁၃၃၃-၁၃၃၄-၁၃၃၅-၁၃၃၆-၁၃၃၇-၁၃၃၈-၁၃၃၉-၁၃၄၀-၁၃၄၁-၁၃၄၂-၁၃၄၃-၁၃၄၄-၁၃၄၅-၁၃၄၆-၁၃၄၇-၁၃၄၈-၁၃၄၉-၁၃၅၀-၁၃၅၁-၁၃၅၂-၁၃၅၃-၁၃၅၄-၁၃၅၅-၁၃၅၆-၁၃၅၇-၁၃၅၈-၁၃၅၉-၁၃၆၀-၁၃၆၁-၁၃၆၂-၁၃၆၃-၁၃၆၄-၁၃၆၅-၁၃၆၆-၁၃၆၇-၁၃၆၈-၁၃၆၉-၁၃၇၀-၁၃၇၁-၁၃၇၂-၁၃၇၃-၁၃၇၄-၁၃၇၅-၁၃၇၆-၁၃၇၇-၁၃၇၈-၁၃၇၉-၁၃၈၀-၁၃၈၁-၁၃၈၂-၁၃၈၃-၁၃၈၄-၁၃၈၅-၁၃၈၆-၁၃၈၇-၁၃၈၈-၁၃၈၉-၁၃၉၀-၁၃၉၁-၁၃၉၂-၁၃၉၃-၁၃၉၄-၁၃၉၅-၁၃၉၆-၁၃၉၇-၁၃၉၈-၁၃၉၉-၁၄၀၀-၁၄၀၁-၁၄၀၂-၁၄၀၃-၁၄၀၄-၁၄၀၅-၁၄၀၆-၁၄၀၇-၁၄၀၈-၁၄၀၉-၁၄၁၀-၁၄၁၁-၁၄၁၂-၁၄၁၃-၁၄၁၄-၁၄၁၅-၁၄၁၆-၁၄၁၇-၁၄၁၈-၁၄၁၉-၁၄၂၀-၁၄၂၁-၁၄၂၂-၁၄၂၃-၁၄၂၄-၁၄၂၅-၁၄၂၆-၁၄၂၇-၁၄၂၈-၁၄၂၉-၁၄၃၀-၁၄၃၁-၁၄၃၂-၁၄၃၃-၁၄၃၄-၁၄၃၅-၁၄၃၆-၁၄၃၇-၁၄၃၈-၁၄၃၉-၁၄၄၀-၁၄၄၁-၁၄၄၂-၁၄၄၃-၁၄၄၄-၁၄၄၅-၁၄၄၆-၁၄၄၇-၁၄၄၈-၁၄၄၉-၁၄၅၀-၁၄၅၁-၁၄၅၂-၁၄၅၃-၁၄၅၄-၁၄၅၅-၁၄၅၆-၁၄၅၇-၁၄၅၈-၁၄၅၉-၁၄၆၀-၁၄၆၁-၁၄၆၂-၁၄၆၃-၁၄၆၄-၁၄၆၅-၁၄၆၆-၁၄၆၇-၁၄၆၈-၁၄၆၉-၁၄၇၀-၁၄၇၁-၁၄၇၂-၁၄၇၃-၁၄၇၄-၁၄၇၅-၁၄၇၆-၁၄၇၇-၁၄၇၈-၁၄၇၉-၁၄၈၀-၁၄၈၁-၁၄၈၂-၁၄၈၃-၁၄၈၄-၁၄၈၅-၁၄၈၆-၁၄၈၇-၁၄၈၈-၁၄၈၉-၁၄၉၀-၁၄၉၁-၁၄၉၂-၁၄၉၃-၁၄၉၄-၁၄၉၅-၁၄၉၆-၁၄၉၇-၁၄၉၈-၁၄၉၉-၁၅၀၀-၁၅၀၁-၁၅၀၂-၁၅၀၃-၁၅၀၄-၁၅၀၅-၁၅၀၆-၁၅၀၇-၁၅၀၈-၁၅၀၉-၁၅၁၀-၁၅၁၁-၁၅၁၂-၁၅၁၃-၁၅၁၄-၁၅၁၅-၁၅၁၆-၁၅၁၇-၁၅၁၈-၁၅၁၉-၁၅၂၀-၁၅