so as to conform to the succeeding vowel. I may add that *tà-sǎ* in *ze-tà-sǎ* is the regular suffix of the plural. The *e* of the *ze* does not appear, in this case, to be affected by the *à* of the following *tà*.

This is very interesting. I have come across no similar instance of vocal harmony in any other Karen dialect, or, indeed, in any other Indo-Chinese language. It will be observed that the harmony is retrogressive—the vowel of one word governing that of the word that proceeds. It is well-known that vocal harmony is a prominent feature in Turkī, but here it is progressive, the vowel of the root governing the vowel of all the following suffixes (pronominal and other).

I should be glad to know if other instances of vocal harmony in Indo-Chinese languages has been observed by students who are more familiar with these languages than I am.

GEORGE A. GRIERSON.

CAMBERLEY.

April 19, 1920.

"JOMPON"

The origin of this familiar word for a kind of sedan-chair used in the Hill stations of Upper India has puzzled the authors of *Hobson-Jobson*, and even its indefatigable editor, Dr. Crooke. Several tentative explanations have been suggested, but, admittedly, none is satisfactory. May I add another?

The word is part of the regular vocabulary of Kāshmirī, where it appears under the form *zampāna*, which the Paṇḍits translate by the Sanskrit *yāpyayāna*—a word which the Amarakōśa explains as meaning "palanquin". *Yāpyayāna* would become *jappaāna* in Prakrit, which would develop into *jāpān* or *jāpān* in the modern Indian languages. The corresponding word for the latter in Kāshmirī would be *zampāna*.

GEORGE A. GRIERSON.

CAMBERLEY.

April 19, 1920.