

NOTES ON THE SIAMESE THEATRE

by

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WITH A BRIEF INTRODUCTION

by

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The commentary by His late Majesty King Rāma VI on the Theatre of Siam, published as Group XIV in *Siam and its Productions, Arts, and Munufactures; a Descriptive Catalogue of the Siamese Section at the International Exhibition of Industry and Labour held in Turin April 29-November 19, 1911* edited by Colonel Gerini, classified contemporary entertainments into five types: the *Liké*, the *Hun*, the *Naṇ*, the *Lagor* and the *Khōn*. The *Liké*, derived from some kind of Islamic recitation, had been popularised, losing its original purport of religion and becoming merely a parody of the more dignified and graceful *Lagor*. The *Hun* was at the time of the King's writing, and very much more so now, almost non-existent. It survived in a simplified form of the *Hun Krabok* (cylindrical marionettes) with a contemporary repertoire to suit the more popular taste as the *Norā* of the Peninsula resorts now to topics of present-day happenings: as the *coup d'état* of 1932 with its leader represented as a clown. The *Naṇ* proper has almost disappeared, though like the *Hun* it survives in name through the southern variety called *Naṇ Taluṇ* which bears no resemblance to its classical prototype save that it too is exhibited on a screen.

The royal author went on to describe the *Lagor* and the *Khōn* which he rightly considered as the legitimate drama. The material here has been carefully studied and so well presented that there is hardly anything to add or improve upon. When the King wrote, however, it was still commonly assumed that our *Rāmākien* had been derived from Vālmiki's *Rāmāyana*. Since, much additional research

has led to a general agreement among scholars that the epic of Rāma, the Indian hero, predates even the forming of the Sanskrit classic—as evidenced by its comparatively cruder material. In its peregrination through Indonesia and Malaya it acquired many episodes of local myths and semihistorical data and also the Sanskrit byetales found in what came to be written as the mediaeval Sanskrit dramas, such as the *Uttara-Rāmacarita* and the screen text of *Hanumān-nāṭaka*.

What the King wrote with such distinctive scholarship was an attempt to trace our story of Rāma to the classic *Rāmāyana* of Vālmiki. That he must have studied all that was available at the time is apparent from his catalogue of the *Rāmakien* characters. Except for misdirection, then, the commentary may be regarded as reliable and a good summary of all that was known then of Siamese dramatics.

D.

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There are, at the present time, many forms of entertainments in Siam. Barring such as have frankly been adopted from Europe in recent years, there still remain many others which may be considered indigenous, and may be classified as follows :—

1. The *khôn* or masked drama.
2. The *lagor* (commonly written *lakhôn*) or ordinary drama.
3. The *likē*.
4. The *hûn* or marionettes.
5. The *nâng* or transparencies.

These, with the exception of the *likē*, are the genuine ancient forms of Siamese entertainment. Of these by far the most interesting and most worthy of consideration are the *khôn* and the *lagor*, which will therefore be a little more fully treated later on. The rest may be dismissed in a few words.

Likē.—The *likē* is the form of entertainment now most regularly presented. Its origin is curious. It was at first merely a form of religious worship, indulged in by a certain section of Muhammadan Malays, and in no way resembled the form which is to be seen at the present day. In the original *likē* devotees or dervishes were seated in a ring, and chanted certain prayers or hymns to the accompaniment of tom-toms or large tambourine-like drums called *ramanā*. Occasionally there were solos. Later, the irreverent amongst the Malays improved upon the original *likē* by interlarding jokes into the solos. The Siamese, seeing the humorous side of the affair, began to imitate the *likē* performance. This was how the *likē* obtained its footing as a form of secular entertainment. It went on developing, losing more and more of its original character, until it finally reached its present form, which is nothing more than a sort of parody of the more dignified and graceful *lagor*. The performers in the *likē*, as now played, are for the most part clowns who sing and dance in a very indifferent manner, but as they generally contrive to be funny, in a sort of rough fashion, they are popular with a certain class of people who are not very discriminating in their taste.

Hûn.—The *hûn* (literally 'model'), or 'marionettes', is very seldom seen nowadays, and in point of fact even when it is presented

it seldom draws a good audience. Everything points to its being painfully out of date. The figures, however, are often genuine works of art, being carefully made, and correctly dressed in almost every detail. They are manipulated by means of a number of threads, concealed within the figures, and are pulled from below, not from above, as is the case with European marionettes. They are by no means easy to manipulate, and practically the only people who can do so are those belonging to the royal troupe. The plays represented are mostly classical dramas, which, if anything, further tends towards the *hún*'s want of favour among present-day audiences. There is, however, a more popular form of *hún*, known as *hún krabawke* (literally 'cylindrical model'), which is a sort of Punch and Judy show, the figures being manipulated in the same manner as Punch and Judy figures. The plays represented by the *hún krabawke* are usually of the lighter kind, and are therefore rather more popular than the legitimate *hún*.

Náng.—The *náng* (literally 'skin' or 'hide'), or transparencies, is a form of entertainment which still finds favour amongst a large section of the public, and such shows are often seen at the more important cremations. The transparencies are frequently real works of art. Figures are beautifully drawn and embossed upon pieces of skin and beautifully painted, so that they form perfect decorative pictures. They are each mounted on two sticks by which the transparent picture could be help up. A large screen of white sheet is fixed up with lights behind, and the transparencies are displayed against the screen, either from within or without. These pictures represent various characters in drama, principally figures in the *Rāmāyana*. The words of the drama played are recited by a chorus, the transparencies being moved about in accordance with the words by men who are generally accomplished dancers, as they are required to dance while they move the pictures.

The *náng* is certainly not a very exciting form of entertainment, but it is one to be enjoyed by those who do not mind taking their pleasures in a placid manner. There is, however, another kind of *náng* known as the *náng talung* (from the fact that they were originally played by the natives of Badalung or Talung). The figures of the

nàng talung are smaller, and some are so constructed as to have one of the arms movable. They are on about the same level as the *hún krabawk*, and are about as popular. All kinds of light drama are presented by the *nàng talung*, the manipulators of which generally are themselves singers and comics, who often raise roars of laughter.

The Drama

Having disposed of the miscellaneous entertainment, we may now come to the Drama proper. The Siamese theatre may be classified under two distinct typical heads, namely, the *khôn* and the *lagor*. These two types, though differing from one another, have many things in common, and these may be mentioned first.

The *Theatre* where the *khôn* and *lagor* are performed is anything but an elaborate building. It possesses the beautiful simplicity of an ancient Greek theatre, only more simple still. Neither stage nor scenery is required, and very little stage furniture is used. The chief requirement is a clear space where the dances and actions can be performed adequately. A wide bench is provided at either end of the clear space to form a throne for the chief personages. When the scene is supposed to be a garden trees are placed at regular intervals about the arena, or when it is a bedroom scene a screen is placed somewhere as a conventional sign thereof, and so on.

Costumes and *properties*, however, are very elaborate, and are made as accurately as possible. The costumes are made to resemble those worn in Siam in the olden times, and have not changed during successive generations, because they have been found most picturesque and suitable. The costume for a royal personage consists of a pair of embroidered breeches, a loin cloth worn outside the breeches held in place by a broad sash, over which again is worn a jewelled belt; a tight-fitting jacket embroidered with gold, with large embroidered epaulettes, and a jewelled collar. Certain ornaments are worn across the breast, and bracelets, armlets, and rings are also worn; sometimes embroidered breast-pieces are donned to represent armour; a crown or coronet completes the costume. Other male personages are similarly, but less elaborately, arrayed. The costume for female characters

consists of a cloth worn like a skirt, reaching down well below the knee, with an embroidered scarf draped over the shoulder. For ornaments there is a jewelled collar, a necklet, bracelets, armlets, anklets, and rings. Queens or royal personages wear crowns or coronets; others have various kinds of head-dresses suitable to their rank and station. There is no attempt at making up the face, which is only thickly powdered. Those who play what may be termed 'character-parts', such as demons, monkeys, or yogis, wear distinctive masks of different colours and designs. The treatment of these masks is purely conventional, no attempt being made to have them life-like; but each mask is a good example of Siamese decorative art, and is distinctive and characteristic, so that each character may at once be recognized by the mask worn by the actor. A fuller description of these masks will be found in the latter part of this paper. All properties such as weapons, chariots, and so on, are very elaborately made.

Animals, when they appear, are easily known by their masks. These animal masks are really very well made, and are sometimes quite true to nature. There is, however, scarcely any further attempt at naturalness beyond the masks, as the actors who play the rôles of animals simply wear a pair of loose trousers, and a jacket of a colour somewhere near the real colour of the animals they represent, but it need not necessarily be a very faithful copy.

Besides the above there are some miscellaneous characters which are costumed in a manner suitable to each. In these cases it is permitted to each individual actor to dress up his own part to a very great extent.

The *Music* is an important feature of the Siamese drama, but as it is a branch of study in itself it would be obviously impossible to do anything but just touch upon it slightly here. The music, like practically everything else connected with the Siamese theatre, is somewhat strictly bound by tradition. Although 'singing tunes' may be altered and arranged to suit each individual theatrical manager's taste up to a certain extent, those which we may call 'action tunes' are quite unalterable. Each 'action tune' is a conventional sign in itself, and is

indissolubly connected with certain dances or actions. Thus, there is a 'walking tune', a 'marching tune', a 'laughing tune', a 'weeping tune', an 'anger tune', and so on. When the orchestra strikes up one of these tunes the actor knows at once what he is supposed to do, and dances or acts accordingly. Some of these tunes are really very expressive of the action they denote, but of course it is imperative that one should first have learnt to understand the character of Siamese music, when these tunes will be duly appreciated at their true value.

Songs are not, as a rule, sung by the actors themselves, as it is practically impossible to sing and execute the accompanying elaborate dances and posturing required at the same time. Experiments have of late years been often tried, but they have not been attended with any considerable amount of success. Since this is so, it is more usual to have the songs sung by a troupe of singers, the actors merely dancing and posturing to illustrate the words sung. This plan, though it may seem strange to foreigners, works extremely smoothly, and appears to the Siamese to be perfect.

This is not the place to give an elaborate description of Siamese musical instruments, but it may be noted that, for theatrical purposes, the orchestra is made up of the following instruments :—

1. *Ranād ēk*, or the alto xylophone.
2. *Ranād thum*, or the basso xylophone.
3. *Ghōng yāi*, or the large (basso) gongs.
4. *Ghōng lek*, or the small (alto) gongs.

These two latter instruments consist of circular frameworks, upon which are hung a set of gongs graduated to scale.

5. *Pi nai*, or the alto flageolet, a kind of harsh oboe.
6. *Pi nawk*, or the basso flageolet, a kind of harsh oboe.
7. *Ta'phôn*, a kind of tom-tom.
8. *Klōng thad*, a set of three drums.

The above are the most important component parts of the orchestra, but certain other minor instruments may be added if required.

Having now prepared the ground, so to speak, we may go on to mention the essential difference between the two forms of Siamese drama.

Khôn.—The *khôn* is a form of drama that is undoubtedly of ancient origin, wherein practically all the actors, except those playing female parts, wear distinctive masks. As a rule women do not play in the *khôn*, even the female parts being taken by men. The dancing and posturing are both graceful and expressive, grace and expression being very nicely combined. Not only the arms and hands but the whole body has to be used, and it is no exaggeration to say that a great deal of muscular exertion is required to perform the dances and postures in the proper way. The training of a *khôn* actor is both long and tedious. In the first stages it resembles a very thorough gymnastic training. It takes the best part of a year, sometimes longer, before an actor attains anything like proficiency.

Taking the fact of the strenuousness of the dancing and posturing into consideration, it is obviously impossible for the actor to sing or speak his own lines; besides, even if he were not too tired to do so, the mask he wears would effectually prevent him from being heard clearly. Therefore, his lines are spoken for him by a chorus, the actor suiting his actions to the words. There are also certain occasions when the actor relies upon pantomime to express his words, and such pantomimic action could be as expressive as words when performed by a first-rate actor.

The plays presented by the *khôn* are always some portions of that great Indian epic, the *Rāmāyaṇa*, the whole of which has been done into Siamese.

Lagor.—The *lagor* (or more commonly, but quite erroneously, *lakhōn*) is also a very ancient form of drama. In this the players do not wear masks unless they represent the parts of demons, monkeys, or some being other than human. Both men and women take part in *lagor* performances, but they do not play together as a general rule. Indeed, in what may be termed genuine *lagor*, all characters, male and female, are played by women, with the exception of clowns, who are men. As is to be expected, grace rather than strenuousness characterizes the dances and posturings of a *lagor* player, and the arms and the hands play more prominent parts than the lower limbs. In training a *lagor* player more attention is paid to training the body to move gracefully than to muscular exertion. As the strong point of the *khôn*

is its strenuous virility, so is grace of action the strong point of the *lagor*.

The *lagor* may be termed a singing drama, but this does not mean that the players themselves sing. A choir sings; the players act and dance to suit the words. The players may, however, speak certain lines for themselves.

Besides the serious *lagor*, there is also the *lagor talok* or Comic Drama, in which men and women play together, and nearly all sing their own solos, aided by the choir. This is an excellent form of entertainment, and provides a good deal of fun; but unfortunately it has almost practically been ousted by the more vulgar *likē*, which is much easier to act, and requires practically no previous training.

There are also two other primitive forms of *lagor*, known as the *lagor c'hātrī* and the *manōrā*. Of these, the *manōrā* is the more primitive, and therefore, probably, the more ancient form; it is still extensively performed in the southern provinces of Siam. The *c'hātrī* is said to be also of southern origin, in which case it is probably an improved form of *manōrā*, although the writer prefers the more simple and primitive *manōrā* to the *c'hātrī*. The very primitiveness of the *manōrā* is its chief attraction. Everything in it is so unaffectedly simple and unostentatious, but it cannot be denied that, like plain food, it does not please every one equally.

The plays presented by the *lagor* are many and various, since tradition does not bind it to the representation of the *Rāmāyaṇa* alone as in the case of the *khôn*. Siamese dramatic literature is not extensive, so that practically no new pieces are ever seen. Virtually all the best pieces have attained the rank of classics. Stories from Indian mythology and epics provide the sources of drama, although there are some genuine and original Siamese tales of great merit and popularity, notably the *Khun C'hāng Khun P'hên* and the *Krāi Thōng*, which are both tales of the latter period in the history of Ayuthia.

Having given a brief outline of the condition of the genuine Siamese Drama, we now proceed to give a list of the principal characters appearing in the *Rāmāyaṇa*, which list will at the same time serve as a sort of catalogue of the collection of theatrical masks presented here in the Pavilion of the Kingdom of Siam at this Exhibition.

List of Characters in the Rāmāyaṇa¹

N.B. Proper names within parentheses represent the Sanskrit form of such as are given in black type, whenever the latter in their Siamese spelling differ from the original Sanskrit ones. A short description of the mask worn, etc., is added at the end of each respective entry.

1. Celestials

1. Śīva, the chief of the gods; white, crowned.
2. Umā Bhagavatī, wife of Śīva; proper, crowned.
3. Mahēśvarī, id.; id.
4. Sarasvatī id.; id.
5. Khanda Kumāra (*Skanda*), son of Śīva; golden; six faces, twelve hands.
6. Vighaṇēś (*Gaṇēśa*), id.; dark brown, elephant-headed.
7. Vināya (*Vināyaka*), id.; id.
8. Chitu-pāda, minister to Śīva; dark red, uncrowned.
9. Id., id.; id.
10. Chitu-rāja (*Chitra-ratha*), id.; golden, uncrowned.
11. Chitu-sēn (*Chitra-sēna*), id.; light red, uncrowned.
12. Viṣṇu or Nārāyaṇa, one of the gods of the Hindu Trilogy; deep azure, crowned; four arms, hands holding a conch trumpet, a wheel, a short trident, a club.
13. Śīri (*Śrī*), wife of Viṣṇu; proper, crowned.
14. Lakṣmī, id.; id.
15. Brahma (*Brahmā*), one of the gods of the Hindu Trilogy; white; four faces, eight arms.
16. Indra, regent of the Firmament; green, crowned.
17. Suchitrā, wife of Indra; proper, crowned.
18. Sujātā, id.; id.
19. Sudharmā, id.; id.
20. Sunandā, id.; id.

1 Siamese version, or rather adaptation of the poem, called *Rāmakiṇ*, (*Rāma-kīrti*), which, as may be seen from some of the footnotes appended to this list, considerably differs in some matters of detail from the two well-known Sanskrit recensions of the poem in India. It would be too long and rather out of place to discuss here the causes which gave rise to such discrepancies in the Siamese version. Suffice it to say that some of these are distinctly traceable to Buddhist influences. (G.E.G.)

21. Arajun (*Arjuna*), celestial warrior; golden (or proper), crowned.
22. Mātulī (*Mātali*), Indra's charioteer, lent to Rāma during the war; white, crowned.
23. Vēsu-nāṇa (*Viśva-jnāṇa*), minister to Indra; yellow.
24. Visu-karma (*Viśvakarman*), celestial armourer; green, turbaned.
25. Maṇī-Mēkhalā, a sea-goddess (see also No. 229); azure (not masked, but painted).
26. Āditya, the sun; red.
27. Chandra, the moon-god; white.
28. Angār (*Angāraka*), or Mars; pink.
29. Budh (*Budha*), or Mercury, son of Śiva; green.
30. Brihas (*Bṛihaspati*), or the planet god Jupiter; yellow.
31. Śukra, or the planet god Venus; light yellow.
32. Saura, or the planet god Saturn; black.
33. Rāhu, the god of meteors and a personification of the eclipse and ascending node; purple.
34. Kētu, a malignant god and a personification of the descending node; golden.

N.B. The nine gods mentioned above, from Āditya to Kētu, form the 'Nava graha Devā' or 'Nine Gods of Destiny', so called because they are supposed to take turns in watching over the destiny of each and every man.

35. Vāyu, the god of Wind (Eolus); white.
36. Agni, the Fire-god; red.
37. Kāla, Kālī (or *Durgā*), a malignant deity (Time, Fate, Ill-luck);¹ dark sepia.
38. Vanaspati, god of the forests (Sylvanus); light yellow.
39. Smudr (*Samudra*), the ocean; sea-green.
40. Hima-bānta (*Himavat*, *Himavanta*), the god of the Himālayan forest and king of mountains; dark rose.
41. Viruṇ (*Varuṇa*), the rain and the sovereign of waters (a sort of Neptune); azure.
42. Mahā Jaya, god of Victory;² yellow.

1 *Kāla* (Time, Fate, Death) is a form of Yama; *Kālī* (the Black) or *Karālī* (the Dreadful) is *Durgā*, the terrible form of Mahādevī, wife of the god Śiva; *Kālī* is the spirit of evil or ill-luck personified. (G.E.G.)

2 Perhaps identical with *Jaya* or *Jayanta*, the son of Indra. (G.E.G.)

43. Virūl-haka, the chief of the Kumbhaṇḍas and regent of the South; dark purple.
44. Virūl-pakṣa (*Virūpākṣa*), chief of the Nāgas and regent of the West; light purple.

2. Mortals, descendants of the Gods

45. Anōmātan (= *Raghu*), king of Ayuddhyā or Ayodhyā, son of Viṣṇu; white (or proper), crowned.
46. Maṇi-kēsara (*Maṇi-kēśarā*?), queen to the above; proper, crowned.
47. Ajapāl (*Ajapāla* or *Aja*), king of Ayodhyā, son of Anōmātan (*Raghu*); white (or proper), crowned.
48. Dēva-Apsara (*Dēvī*?), queen to the above; proper, crowned.
49. Daśaratha, king of Ayodhyā, son of Ajapāl (*Aja*); white (or proper), crowned.
50. Kansuriyā (*Kauśalyā*), queen to Daśaratha; proper, crowned.
51. Kaya-kēśī (*Kaikēyī*), id. (this lady was the cause of Rāma being exiled from his kingdom); id.
52. Smudā (*Sumitrā*), queen to Daśaratha; id.
53. Rāma, king of Ayodhyā, son of Daśaratha and Kansuriyā (*Kauśalyā*), incarnation of the god Viṣṇu; green, crowned.
54. Bharat (*Bharata*), regent of Ayodhyā during Rāma's exile, son of Daśaratha and Kaya-kēśī (*Kaikēyī*); red, crowned.
55. Lakṣaṇa or Lakṣman (*Lakṣmaṇa*), son of Daśaratha and Smudā (*Sumitrā*), Rāma's comrade during his exile and his lieutenant in the war; golden, crowned.
56. Satrud (*Śatrughna*), id., companion to Bharat; light purple, crowned.
57. Makuṭ (*Kuśa*), son of Rāma and Sītā; green.
58. Lava, id.; id.
59. Sumantan (*Sumantra*), chief councillor to Daśaratha; proper, uncrowned.

3. Mortals, other than those of Heavenly descent

60. Roma-bata (*Romapāda*), king of Bada Visaya (Anga); white (or proper).
61. Aruṇvatī (*Śāntā*), daughter of Romabata (*Romapāda*); proper.

62. The king of Kayakēs (*Kaikēya*), father of Queen Kayakēśī (*Kaikēyī*);¹ white (proper).
63. Kēśinī, queen of Kayakēs (*Kaikēya*), mother of Kayakēśī (*Kaikēyī*); proper.
64. Janaka Chakravatti (*Chakravartī*), king of Mithilā (the capital of the Videha country), who adopted Sītā as his daughter; white (or proper).

4. Ṛṣi (Hermits or Anchorites) mentioned in the Rāmāyaṇa

N.B. All Ṛṣi masks, unless otherwise stated, are of the proper colour.

A. *The four who took part in the founding of Ayodhyā*

65. Achanda-Gāvi.
66. Yuddha-Akkhara.
67. Daha (*Dakṣa* ?).
68. Yāga (*Yajna* ?).

B. *The four who brought life to Mandodevī, (Mandodarī, see No. 117)*

69. Roma-Sinha.
70. Vatanta.
71. Vajira (*Vajra*).
72. Viśuddhasa.

C. *The ṛṣi who brought Kāl-Achnā (Ahalyā, see No. 246) to life*

73. Gotama.

D. *The five who brought about the incarnation of Viṣṇu, causing Rāma to be born*

74. Palaya-Kota (*Ṛṣya-Śringa*); deer-faced.
75. Svāmitra (*Viśvāmitra*).
76. Vaj-aggi.
77. Bharadvāja.
78. Vasiṣṭha.²

1 This king bore the name of *Aśva-pati*, and it was he who educated his nephew Bharata. (G.E.G.)

2 According to both Sanskrit versions of the *Rāmāyaṇa*, the chief priests who performed the sacrifice (*aśva-medha*) with brought about the birth of Rāma were : *Ṛṣya-Śringa*, *Vasiṣṭha*, *Suyajna*, *Vāmadeva*, *Jāvālī*, and *Kaśyapa*. *Viśvāmitra* and *Bharadvāja* had nothing at all to do with it. (G.E.G.)

E. *Those encountered by Rāma during his travels*

79. Sudama Tāpasa (*Atri ? Sutīkṣṇa ?*).
 80. Sukhai Tāpasinī (*Anasūyā ? Savarī*), a female hermit.
 81. Aggata (*Agastya*, on Mount Kunjara, north of the Vindhya).
 82. Śarabhanga, in Daṇḍaka forest.

F. *The Holy Man of Mithilā*

83. Sudāmanta (*Sudāman*).

G. *The Holy Man of Khitkhin (Kīṣkindhya)*

84. Angata.

H. *The three Holy Men of Lankā*

85. Nārada.
 86. Gomuda.
 87. Kāl Tāpasa.

I. *The three Holy Men of the Trikūṭa (Chitra-kūṭa ?) Mountain*

88. Sumēdha (*Vālmīki ?*).
 89. Amara-mēśa.
 90. Paramēśa.

J. *The Holy Man of the Marakat (Malaya ?) Mountain*

91. Disbhaya.

K. *The Holy Men of Kailās (Kailāsa) Mount*

92. Gāvin.
 93. Sukha-Vaḍḍhana (*Śukla-varḍhana ?*).

L. *The Holy Man of Kaya-kēs (Kaikēya)*

94. Govin (*Govinda ?*).

M. *The Holy Man of the Kālāvās (Kraunchālaya ?) Forest*

95. Vaj-mṛiga (*Matanga ?*).

N. *The Holy Men whom Hanumān encountered on his way to deliver Rāma's token to Sītā*

96. Jaṭila.
 97. Nārada (the same as No. 85 ?).

5. The Descendants of Brahma

98. Mahā Ajatā Brahma (*Brahmā* the *Prajāpati*), otherwise known as Chaturbaktra ('the four-faced'), king of Lankā (Ceylon) and ancestor of the Demon-King of that island; white, shaped like Brahma (see No. 15).
99. Malikā, queen to the above; proper, crowned.
100. Lastīan Brahma (*Pulastya*), the first Demon-King of Lankā, son of Ajatā (No. 98); white, four arms.
101. Śrī Sunandā (*Idaviḍā*), queen to Lastīan; proper, crowned.
102. Chitra-Māli, id.; id.
103. Suvarṇa-Mālaya, id.; id.
104. Vara-prabhai, id.; id.
105. Rajatā (*Nikaṣā* or *Kaikasī*), id.; id.
106. Kubēran (*Kuvēra*), king of Kālapakṣa and of the Yakṣas, also the god of Wealth; son of Lastīan (*Pulastya-Viśravas*)¹ and Śrī Sunandā (No. 101); light purple, crowned.
107. Dabnāsura (*Tapana*?), king of Chakravāla, son of Lastīan and Chitra-Māli (No. 102), slain by Rāma; dark red, crowned.
108. Asdhātā(?), king of Askan, son of Lastīan and Suvarṇa-Māli (No. 103); white, crowned; four faces, eight arms.
109. Māran (?), king of Solas (Cholas, Sodhas?), son of Lastīan and Vara-prabhai (No. 104); golden, crowned.
110. Rāvaṇa, also called Daśakanṭha ('the Ten-Necked'), Daśa-Śīra ('the Ten-Headed'), etc., king of Lankā, son of Lastīan (*Pulastya-Viśravas*) and Rajatā (*Nikaṣā* or *Kaikasī*, No. 105), the principal enemy of Rāma; green (or sometimes gold); ten faces, twenty arms.

1 In the place of Viśravas the Siamese version has, as a rule, his father Pulastya (in Siamese *Lastīan*) the *Prajāpati* (mind-born son of Brahmā), Pulastya's wife was *Prīti*; whereas Viśravas' wives were *Idaviḍā*, or *Ilaviḍā* (the mother of *Kuvēra*, No. 106), and the *rākṣasī* *Nikaṣā* or *Kaikasī* (mother of Rāvaṇa, No. 110, *Kumbha-karṇa*, No. 111, *Vibhīṣana*, No. 112, and *Sūrpa-nakhā*, No. 116). The Siamese version makes Rajatā (*Nikaṣā*) to be also the mother of Khara (No. 113), *Dūṣaṇa* (No. 114), and *Trisīras* (No. 115). On the other hand, the *Mahābhārata* mentions three concubines of Viśravas, viz. (1) *Puṣpotkaṭā* (mother of Rāvaṇa and *Kumbha-karṇa*), (2) *Mālinī* (mother of *Vibhīṣana*), and (3) *Rākā* (mother of Khara and *Sūrpa-nakhā*). (G.E.G.)

111. Kumbha-karṇa, viceroy of Lankā, son of Lastīan (Pulastya-Viśravas) and Rajatā (Nikaṣā); he is by far the most noble-minded of the rākṣasas of Lankā; green, un-crowned (this to show the simple honesty of his character).
112. Bibhēk (*Vibhīṣana*), son of Lastīan (Pulastya-Viśravas) and Rajatā (Nikaṣā). He was bitterly opposed to the war, foreseeing therein the ruin of Lankā; was banished by Rāvaṇa, and took refuge with Rāma, by whom he was subsequently invested with the sovereignty over Lankā. Green, crowned.
113. Khara, king of Romagal, son of Lastīan (No. 100) and Rajatā (No. 105), slain by Rāma; green, crowned.
114. Dūṣaṇa, king of Janapada (Janasthāna), son of Lastīan (No. 100) and Rajatā (No. 105), slain by Rāma; purple, crowned.
115. Trīśira (*Trīśiras*), king of Maja-vāri (Majerika ?), son of Lastīan (No. 100) and Rajatā (No. 105), slain by Rāma;¹ white, crowned; three faces, six arms.
116. Sūrpa-nakhā, daughter of Lastīan (No. 100) and Rajatā (No. 105). She was to a certain extent the cause of the war, since it was she who first spoke to Rāvaṇa of Sītā's beauty and egged him on to steal her from her husband. Green, uncrowned.
117. Mando-devī (*Mandodarī*), queen to Rāvaṇa, also at one time the wife of Bālī, king of Khitkhin (Kiṣkindhya); proper, crowned.
118. Aggī (*Āgnēyī* ?), queen to Rāvaṇa, daughter of the Serpent-King Kāla-nāga (No. 294); proper, crowned.
119. Raṇa-baktra (*Megha-nāda*, *Rāvaṇi*), better known as Indrajit ('Indra's conqueror'), prince of Lankā, son of Rāvaṇa and Mando (Mandodarī, No. 117), slain by Lakṣmaṇ; green, crowned.
120. Bāinā-Sūryavaṇśa (*Vaina*, *Vaiṇya* ?), son of Rāvaṇa and Mando (No. 117); id.
121. Sītā, daughter of Rāvaṇa and Mando (No. 117), incarnation of the goddess Lakṣmī. By the advice of astrologers her

1 This is the Trīśiras mentioned in Araṇya-kāṇḍa (third canto of the *Rāmāyaṇa*), who should not be confounded with his namesake, also three-headed, sometimes called *Trīśikha* (a son of Rāvaṇa), referred to later on in Yudha-k. (sixth canto) as killed by Hanumān. (G.E.G.)

parents, deeming her harbinger of ill-luck, had her cast into the sea, but she was picked up by Janaka, king of Mithilā, adopted by him, and married to Rāma.¹ Rāvaṇa, unaware of her identity, became inflamed with her beauty and stole her from her husband, thus bringing about the great war. Proper, crowned.

122. Kralaya-Kalpa, son of Rāvaṇa and Aggī (No. 118); orange, crowned.
123. The Ten Charioteers, sons of Rāvaṇa by different concubines; variously coloured, all crowned.
124. The Sahassa Kumāra (*Sahasra-kumārā* or 'Thousand Princes'), sons of Rāvaṇa by various concubines; id.
125. Dasa-girivaṇ (*Daśagrīva?*), son of Rāvaṇa by a female elephant²; green, with a trunk for nose, crowned.
126. Dasa-giridhara, brother of the above; dark red, same nose as above, crowned.
127. Suvarṇa-macc'hā (*Suvarṇa-matsya* or 'Gold Fish'), daughter of Rāvaṇa by a princess of the sea; golden, a mermaid.
128. Chandavatī, wife of Kumbhakarṇa (No. 111); proper, crowned.
129. Gandha-Mālī, concubine of Kumbhakarṇa (No. 111); proper, coronetted.
130. Trijaṭā (*Trijaṭā*), wife of Bibhēk (Vibhīṣana, No. 112); proper, crowned.
131. Benya-kāya (*Pancha-kāyā?*), daughter of Bibhēk and Trijaṭā; played an important part in a desperate ruse engineered by Rāvaṇa, by which he thought to end the war, but unsuccessfully; became the wife of Hanumān; id.

- 1 Here is a glaring instance of marked discrepancy between the Siamese and Sanskrit recensions of the poem. In the *Rāmāyaṇa* (Bāla-kāṇḍa) King Janaka says : 'As I was ploughing my field, there sprang from the plough a girl, obtained by me while cleansing my field, and known by name as *Sītā* (the "furrow"). This girl sprung from the earth grew up as my daughter.' Elsewhere in that epic *Sītā* is styled *Ayonijā*, 'not born from the womb.' Hence the story in the Siamese version of her having been born from Rāvaṇa and cast into the sea, whence she was saved by King Janaka, seems to be a Buddhist accretion, as it savours distinctly of Jātaka lore. (G.E.G.)
- 2 The sons of Rāvaṇa, explicitly mentioned as such in the *Rāmāyaṇa*, are, besides Indrajit : *Devātaka*, *Narāntaka*, *Atikāya*, (No. 150 of this list?), and *Triśīras* (see note to No. 115 above). (G.E.G.)

132. Suvarṇa-kanyumā, wife of Indrajit (No. 119); proper, crowned.
133. Yāmali-Varṇa, son of Indrajit (No. 119); and Suvarṇa-kanyumā; green.
134. Kanyuvēk, id.; id.

6. Rāksasas (Demons) of Lankā

135. Kākanāsura (the 'Crow Demon'=Tārakā), a female relative of Rāvaṇa. She had the power of transforming herself at will into a gigantic crow, and as such made raids upon the holy men studying under the Ṛṣis Vasiṣṭha and Svāmitra (Viśvāmitra). She was slain, on one of these raids, by Rāma, then a young boy and pupil of the Ṛṣi last named. Dark purple; a demon mask with a crow's beak; uncrowned.
136. Svāhu (*Subāhu*, *Suvahu*), son of Kākanāsura (Tārakā), slain by Rāma in attempting to avenge his mother's death; green, crowned.
137. Mārīch (*Mārīcha*), son of Kākanāsura (Tārakā). Commanded by Rāvaṇa to assume the form of a golden stag to lure away Rāma and Lakṣmaṇ, while Rāvaṇa, disguised as a Ṛṣi, visited Sītā and carried her off. Mārīch was shot and slain by Rāma; white, crowned.
138. Kēśrā (*Kēśarā* ?), wife of Mārīch; proper, crowned.
139. Nanyavik, son of Mārīch; green.
140. Vāyuvēk, id.; indigo blue.
141. Jīuhā (*Jīvha*), husband of Sūrpa-nakhā (No. 116); brick red, crowned.
142. Kumbha-kās, son of Jīuhā and Sūrpa-nakhā (No. 116); dark red, crowned.
143. Atura-Pisāch (?-*Piśācha*), a female demon; light red, uncrowned.
144. Varāṇisura (*Varaṇā* ?), id.; green, uncrowned.

7. The Chief Officers of State and Councillors of Lankā

N.B. All uncrowned.

145. Mahodara, Rāvaṇa's chief minister; green.
146. Paunāsura (*Mahāpārśva* ?), id.; white.
147. Bhānurāj (*Bhānuratha* ?=*Kumbhahanu* ?), green.

148. Vēramba (?); light red.
149. Sukrasāra (*Śuka* or *Śukanāsā* ?), disguised himself as a monkey and entered Rāma's camp, was found out and ignominiously punished; green.
150. Iddhi-kāya (*Atikāya*); light purple.
151. Mahā-kāya (*Mahākāya*); dark purple.
152. Asura Kampan (*Kampana* ?)¹; green.
153. Varavāsura (*Vajramusti* ?); dark red.
154. Nanda-chitra (?); indigo grey.
155. Nanda-bairī (?); blue black.
156. Kāruna-rāj (?); light red.
157. Sukhāchara (*Sukarṇa* ?), deserted from the field of battle, subsequently compelled to transform himself into the semblance of Sītā, in which character he was beheaded by Indrajit on the battle-field, which caused Lakṣmaṇ to pause in his attack; green.
158. Kāla-sūra (*Kāla-nēmi* ?); black.
159. Nanda-sura (?); white.
160. Raṇa-sakdi (*Raṇa-śakti* ?); pale orange.
161. Raṇa-siddhi; dark brick red.
162. Nanda Yakṣa; dark blue.
163. Roma-chakra; red.
164. Bada-kāvī (*Vadha-kāvya* ?); yellow.

8. Guardians and Outpost Officers of Lankā

N.B. All uncrowned.

165. Kumbhūsura, outpost officer at Mount Marakat;² green.
166. Ṛiddhi-kāra, guardian of the aerial frontier; light red.
167. Sāranta-dūta (*Sāraṇa*), chief of the scouts; white.
168. Vijuta (*Vidyut*=*Vidyuggihva* ?), guardian of the sea-shore; pink, shaded with crimson.
169. Vāyu-baktra, *ibid.*; bluish grey.
170. Akas-talaya (*Prahasta* ?), guardian of the city of Lankā; light red; four faces, eight arms.
171. The Ocean Demon, a female (*Sinhikā*), guardian of the ocean frontier; dark red.

1 In the *Rāmāyaṇa* three rākṣasa chiefs are referred to with similar names, namely, *Kampana*, *Akampana*, and *Sankampana*. (G.E.G.)

2 Either *Kumbha* or *Nikumbha*, both sons of Kumbhakarṇa (No. 111). (G.E.G.)

9. The Descendants of Brahmā in Pātāl (Pātāla, the Lower World)

172. Saha-malivan, king of Pātāl (Pātāla, the Underworld), ancestor of the Rākṣasa kings of Pātāl, white, shaped like Brahma, with four faces and eight arms.
173. Mahā-Yama Yakṣa (*Yama*),¹ king of Pātāl, son of the above, first Rākṣasa king (a sort of Pluto or Minos); red.
174. Chanda-prabhā, queen to Yama Yakṣa; proper, crowned.
175. Maya-rāva (*Maya*²), king of Pātāl, son of Yama Yakṣa. Allied himself to his cousin Rāvaṇa of Lankā, and carried off Rāma from the camp to the Lower World. Hanumān followed Rāma, whom he rescued, and Maya-rāva was slain by the monkey-chief. Light purple.
176. Birā-kuan (*Vajra-kāmā*), daughter of Yama Yakṣa. It was with her help that Hanumān was able to effect an entrance into the place where Rāma was kept prisoner; proper, crowned.
177. Vaya-vik (?), son of Birā-kuan (*Vajra-kāmā*). He was kept prisoner by his uncle Maya-rāva (No. 175), until freed by Hanumān. He was invested by the monkey chief with the kingdom of Pātāl, after having sworn to observe neutrality in the war between Rāma and his cousin of Lankā. Dark purple, crowned.

10. The Chief Officers of State in Pātāl

178. Chitra-kula (*Chitra-gupta*), the recorder; sable.
179. Chitra-bairī; white.
180. Tri-Bada; dark red.
181. Megha-nāda; dark grey.

11. The Descendants of Brahmā in various kingdoms, i.e. outside Lankā

182. Rajatā-sura, consort of King Khara of Romagal (No. 113); proper, crowned.
183. Mankara-karṇa (*Makarākṣa*), prince of Romagal, son of Khara, slain in the war by Rāma; supposed to be the

1 Here Viprachitti, king of the Dānavas, seems, however, to be implied, who was father to the next. (G.E.G.)

2 Evidently *Maya*, son of Viprachitti. He was the father of both *Vājra-kāmā* (No. 176) and *Mandodarī* (No. 117), wife of Rāvaṇa. He was, moreover, the architect and artificer of the Asuras. (G.E.G.)

incarnation of the bull Darabhī (*Dundubhi*, No. 299); green, crowned.

184. Sēṅg Āditya (*Amśa* ?), prince of Romagai, son of Khara (No. 113), slain in the war by Rāma. He possessed a burning-glass, with which he could destroy his enemies, but the glass was obtained by a ruse by Angada from the god Brahmā before its owner could make use of it. (The name of this character is an entirely Siamese one, meaning 'sun rays'; original Sanskrit name unknown.) Red, crowned.
185. Vichitra-Bairī, Military Governor to Sēṅg Āditya. It is not clear whether he was of Brahma descent or not. Green, uncrowned.
186. Viruṇya-Champang (*Varuṇya* ?), king of Janapada (*Jana-sthāna*), son of King Dūṣaṇa (No. 114). He made a long fight with Rāma and his forces, but seeing himself vanquished, he ran away and hid in a bubble in the sea, where Hanumān pursued and finally slew him. Dark blue.
187. Viruṇya-mukha (*Varuṇya-mukha*), son of Viruṇya-Champang. Commanded a small force against Lakṣmaṇ, who captured him, but let him go on account of his extreme youth. The boy subsequently joined the army of his cousin Indrajit (No. 119), and was placed in temporary command, disguised as Indrajit, whilst the latter hid himself amongst the clouds to let loose his serpent noose against Lakṣmaṇ. Green, a young boy with a topknot.
188. Trī-mēgha (*Trimēgha*), son of King Trisira (*Trisīras*, No. 115), of Maja-Vārī; dark red, crowned.

12. The Allies of Rāvaṇa (all Rākṣasas)

N.B. These were nearly all slain in the war.

189. Chakravati (*Chakravartī*), king of Malivan; white; four faces, eight arms.
190. Vajñī-sura (*Vājñī* ?), consort of the above; proper, crowned.
191. Suriyā-bhava (*Sūrya-bhava* ?), son of Chakravati; red, crowned.
192. Pralaya-chakra (?), son of Chakravati; light purple, crowned.

193. Nanyu-baktra (?), id.; green, crowned.
 194. Ratana-mālī, daughter of Chakravati; proper, crowned.
 195. Subin (*Supina*, *Suvinda* ?); green.
 196. Viṣṇu-rāj; blue purple.
 197. Vaya-Krai sura (*Vyāghra* ?); dark purple.
 198. Asura-batra; black, white hair.
 199. Māra-krapil (*Mara-kapila*); red.
 200. Mēghāsura; dark grey.
 201. Nanda-kāra; indigo blue.
- The above seven are the chief state officers of Malivan.
202. Asura Rāhu, air scout of Malivan; green, uncrowned.
 203. Magha-vāl (*Maghavān*), guardian of the fire frontier of Malivan; dark red, uncrowned.
 204. Kāla-sura, guardian of the water frontier of Malivan; black, uncrowned.
 205. Satalung, king of Chakravāla; light red, crowned.
 206. Baichitrāsura (*Vicitra* ?), king of the Asuras of Mount Trikūṭa (*Trikūta*) below Mount Sumeru; white, crowned.
 207. Śraddhāsura, king of Astanga; bright red, crowned.
 208. Haskama-Māra (?), king of Turam (*Toraṇa* ?); dark purple; seven faces, crowned.
 209. Mahāpāl-Bēdhāsura, king of Mahā-Chakra; green, uncrowned.
 210. Mūla-balam (*Mūla-bala* ?), viceroy of Pāngtāl (*Pāṇchāla* ?), green; four faces, uncrowned.

13. Other Rākṣasas

211. Sahassa-tija (*Sahasra*-?), king of Pāngtāl (*Pāṇchāla* ?). Though not originally a sworn ally of Rāvaṇa, he was drawn into the war on account of his brother Mūlabalam (No. 210), was befooled, and finally slain by Hanumān. White; one thousand faces and two thousand arms.¹ (Needless to say, masks are not really made with a thousand faces.)

¹ Is it here a question of *Kārtavīrya*, king of the *Tālajangha* (= *Pāngtāl* ?) people, who also rejoiced in a thousand heads and one or two thousand arms? This many-headed potentate was, however, killed by Paraśu-Rāma. (G.E.G.)

212. Vaitāl (*Vaitāla*, *Vetāla*), king of Kururath (*Kuru-rāṣṭra*), an ally of Chakravati (No. 189); pale indigo blue, crowned.
213. Trī-puram (*Triṣura*), king of Soranagara (*Sora* or *Chola*?). Was also drawn into the war and met his death therein; black, crowned.
214. Anurāj, king of Mahā-Sinkhara (*Śikhara*); light yellow, crowned.
215. Ratanā (*Ratnā*?), consort of Anurāj; proper, crowned.
216. Chanda-vatī, daughter of Anurāj; proper, crowned.
217. Dinda-sura (?), a councillor of Mahā-sinkhara; dark grey.
218. Nanda-kāra, keeper of Anurāj's garden; dark red.
219. Kuvēnu-rāj (*Kuvēnu*?), king of Kālvudh (*Kālava*?); white, crowned.
220. Trī-pakkan (?), son of Kuvēnurāj; green, white.
221. Kālvaka (*Kālavaka*), minister to Kuvēnurāj; black, uncrowned.
222. Kālchakra (*Kālachakra*), minister to Kuvēnurāj; dark grey.
223. Gandharva, king of Tissaśrīsin; green, uncrowned.
224. Chandā, consort of Gandharva; proper, crowned.
225. Viṇa-batta, son of Gandharva; green, crowned.
226. Asura Vāyu-baktra (*Vāyubaktra*), king of Mahā Vajira-dhānī; white, crowned; is an Asura down to the waist, but the lower part of his body is that of an eagle with nine tails, and is also provided with wings upon the arms.
227. Virūḥhaka, king of Mahā Andakāla-nagara (*Andhra*, *Andhakāraka*?); very dark blue; all his ornaments are made up of poisonous serpents.

14. Celestial Asuras

228. Malivakka Brahma (*Mālyavat*), subsequently named *Maliva*, *Rāja* by Śiva, who invested him with the sovereignty over the Celestial Gandharvas¹ (celestial musicians). He was the brother of Chatur-baktra, the first king of Lankā (No.

¹ Their king is *Chitra-ratha*, the same personage as above, but with a different name? According to the *Rāmāyaṇa* Mālyavat was the maternal grandfather of Rāvaṇa. (G.E.G.)

98), and friend of King Ajapāl of Ayodhyā (No. 47), also a relative of King Sahamalivan of Pātāl (No. 172). He was invited by his grand-nephew Rāvaṇa to act as arbitrator between Rāvaṇa and Rāma. Having summoned both parties to appear before him, Malīva-Rāja, with strict impartiality, gave his award against his nephew, ordering the latter to return Sītā to Rāma. But Rāvaṇa refused to abide by this decision; so, with a curse upon his own nephew and blessing upon the grandson of his great friend, Malīva-Rāja washed his hands of the matter for ever. After that, the war was resumed, and waged to the bitter end. White; Brahma-shaped, four faces.

229. Rāma-Sura (*Paraśu-Rāma*, or 'Rāma with the axe'), a celestial demon, who is supposed to cause thunder by hurling his battle-axe at Mēkhalā (see No. 25) in order to obtain the jewel (lightning), with which she for ever lures him. He was vanquished by Rāma, whom he tried to stop on his way back from Mithilā with his bride. Green, crowned.
230. Asura-Parata (*Prātaḥ*, *Prahlāda*, or *Prahrāda* ?); dark purple, crowned.
231. Virāva (*Virādha*), a particularly ferocious demon, who was vanquished and slain by Rāma and Lakṣmaṇ on their journey from Ayodhyā to the seashore, before the war began; dark purple, uncrowned, his body covered with long spirally curly hair.
232. Hēranta (*Hiraṇya* ?); light purple, crowned.
233. Hiranta-yakṣa (*Hiraṇyākṣā*). This personage really belongs to another story, namely the legend of the *Varāha Avatār*, when Viṣṇu appeared as a boar to fight and kill him, but the legend is incorporated with the *Rāmāyaṇa*; golden, crowned.
234. Praduta-danta (?); dark red, crowned.
235. Asura-Baktra (*Vaktrayodhīn* ?); light red, crowned.
236. Nandu (*Nandīśvara* ?), the porter of the gods; green, uncrowned.

15. Demons who have been condemned by the three chief gods for various offences

237. Pak-lan (?); green, uncrowned.
 238. Kumbala (*Kabandha*), delivered by Rāma; green, crowned; had a body only down to the waist.¹
 239. Asura Nandakāla (*Nandi*), the porter of Kailāsa, was condemned by Śiva to become the bull Darabhā (see No. 297); blue grey, uncrowned.
 240. Kumbhanurāj (?); bright red, crowned.

16. Apsaras (Celestial Nymphs) who have been condemned by the three chief gods and delivered by Rāma or his warriors

N.B. All proper, unless otherwise stated.

241. Pusa-māli, living at Māyan.
 242. Vānarī, living near Mount Ākāśa Giri.
 243. Sauvarī, living at Sāravana (*Śālayana*?).
 244. Suvarṇa-māli, living by the shore of the Mahā-Nadī.
 245. Yakṣa Akṣamūki, a female demon; green, demon mask.

17. Mortal Ancestresses of Monkeys

246. Kāla-achanā (*Ahalyā*), wife of the Ṛṣi Gotama, who brought her into being by means of occult powers. Misconducted herself with the gods Indra and Āditya, by whom she had Bālī (No. 249) and Sugrīva (No. 253);² proper.
 247. Savāhā (*Svāhā*), daughter of Gotama and Kāla-achanā (*Ahalyā*). For having made her father acquainted with her mother's infidelity she was condemned by her mother to stand on one foot and feed only on air until she should bear a white monkey. She subsequently became the mother of Hanumān (No. 256) by the god Vāyu (god of the Wind)³. Id.

1 *Kabandha* ('the headless') was, as his name implies, a monster without head. This was owing to Indra, when he punished him, having driven his head and thighs into his body. Originally a Gandharva, he was reborn in such a state after his body had been cremated by Rāma. (G.E.G.)
 2 According to the Sanskrit *Rāmāyaṇa* (Yuddha-kāṇḍa, iv) the mother of both Bālī and Sugrīva was Bālā by Āditya or Indra. See also next note. (G.E.G.)
 3 The mother of Hanumān by Vāyu was *Anjanā*, who seems to be the *Kāla-achanā* of the Siamese version. (G.E.G.)

18. Vānaras (Monkeys)

A. The Nine Chieftains

248. Jāmbuva-Rāja (*Jāmbavat*), a general and councillor of Rāma, appeared from a bamboo in front of the hermitage of the Ṛṣi Sukhavaḍḍhana (No. 93);¹ bright red, crowned.
249. Kākās, subsequently named Bālī by Śiva, king of Khitkhin (*Kiṣkindhya*), son of Indra and Kāla-achanā (No. 246), acted unjustly to Sugrīva (No. 253) and was slain by Rāma; green, crowned.
250. Tārā, wife of Bālī. She was given by Śiva to Sugrīva and entrusted to Bālī to be conducted to his brother. But Bālī was false to his trust and took her to wife himself. Proper, crowned.
251. Angada, prince of Khitkhin (*Kiṣkindhya*), son of Bālī by Mando (No. 117), whom Bālī forcibly took from Rāvaṇa.² His dying father commanded him to take service with Rāma, and he became one of Rāma's generals. Green, crowned.
252. Jambhūbān (*Tāra*), Rāma's general, brought into being by Śiva and given to Bālī, who adopted him as a son; dark rose, crowned.
253. Sugrīva, viceroy and subsequently king of Khitkhin (*Kiṣkindhya*), son of Āditya and Kāla-achanā (No. 246), Rāma's chief general and councillor; red, crowned.
254. Mahā Jambhū (*Mahā Jambu* ?), king of Jambhū, an ally of Rāma; dark blue.
255. Uttarā, consort of Mahā Jambhū; proper, crowned.
256. Hanumān, the most trusted general of Rāma, son of Vāyu and Svāhā (*Anjanā*);³ white, uncrowned.

1 In the Sanskrit recensions of the *Rāmāyaṇa* Jāmbavat was king of the bears, and it was with an army of these animals that he aided Rāma to invade Lankā. (G.E.G.)

2 According to the *Rāmāyaṇa* (*Kiṣkindhya-kāṇḍa*, xxi) Angada was 'born of Tārā'. As regards, however, his brother Tāra, I can find no explicit mention of his maternal descent. (G.E.G.)

3 In the Sanskrit *Rāmāyaṇa* (*Sundara-kāṇḍa*, ii) the birth of Hanumān is related as having taken place from Anjanā, who had formerly been the apsara Punjikasthālā. (G.E.G.)

257. Asura P'hat (*Vāta* ?), son of Hanumān and Benya-kāya (*Pancha-kāyā* ?); light yellow; the face of a monkey but hair of a demon (i.e. curly); uncrowned.
258. Macchānu (*Matsyānu* ?), son of Hanumān and Suvarṇa-Macc'hā (No. 127, *Suvarṇa-matsya*, the golden mermaid); white, uncrowned; a monkey, but has a fish tail.
259. Nila-batta, son of the god Kālī (No. 37, *Kāla*), but adopted as a nephew by King Mahā Jambhū (No. 254). He started out with Rāma's forces, but quarrelled with Hanumān, whereupon Rāma made him regent of Khitkhin (*Kiṣ-kindhya*), with orders to send constant supplies to the front. Dark sepia, uncrowned.
260. Nila-Nala (*Ñīla*), a general of Rāma, son of the god Agni (No. 36); light red, uncrowned.
19. 'The Eighteen Coronets,' i.e. eighteen princes of Jambhū and Khitkhin, all officers in Rāma's forces
- N.B. All uncrowned.
261. Nila-pānan (*Panasa* ?), incarnation of the god Rāhu (No. 33); sepia.
262. Nila-ēk, (*Ñīla*), incarnation of the god Bināya (No. 7); copper-coloured.
263. Nila-Khanda (*Nilakaṇṭha* ?), incarnation of the god Vighanēs (No. 6); dark red.
264. Kummitan (*Krathana* ?), incarnation of the god Kētu (No. 34); golden.
265. Visanta-rāvi (*Vinata* ?), incarnation of the god Angār (No. 28); crimson lake.
266. Gomud (*Kumuda* ?), incarnation of the god Hima-bānta (No. 40); faded rose.
267. Nila-rāj (*Nala* ?), incarnation of the god Smudr (No. 39); sea green.
268. Vimala-vānara (*Vidyunnāla* ?), incarnation of the god Saura (No. 32); black.
269. Nila-pāsan (*Vṛiṣaparvan* ?), incarnation of the god Śukra (No. 31); light yellow.

270. Mālunda-Kesara (*Mēinda* ?), incarnation of the god Bṛihas (No. 30); light purple.
271. Surasēn (*Suṣēṇa*), incarnation of the god Budh (No. 29); he was the physician in Rāma's army; bright red.
272. Śatabali, the scribe, incarnation of the god Chandra (No. 27); white.
273. Kēyūra, incarnation of the god Virūḷhaka (No. 43); dark purple.
274. Māyūra, incarnation of the god Virūpākṣa (No. 44); light purple.
275. Kēsara-damālā (*Kēsari* ?), incarnation of the god Vanaspati (No. 38); light yellow.
276. Śūrakāra (*Sūryākṣa* ?), incarnation of the god Mahā-jaya (No. 42); yellow.
277. Vaya-putra (*Hēmākūṭa* ?), incarnation of the god Varuṇa (No. 41); dark grey.
278. Jayambavān (*Jāmbavan* ?), the standard-bearer; incarnation of the god Īśāna (=Śiva, No. 1); he is the standard-bearer of Indra;¹ grey.

20. The Nine 'Tio Bej' or 'Noble Officers' (Monkeys)

N.B. All turbaned.

279. Mahattha-vikara (?); bright red.
280. Mankancha-vik (*Vēgadarṣi* ?); indigo blue.
281. Dava-batta (*Dvīvida* ?); scarlet.
282. Joti-mukha (*Jyotirmukha*); dark green.
283. Pingala; dark yellow.
284. Nyāna-vasagandha (*Gandhamādana* ?); white.
285. Usubha-Sararām (*Ṛṣabha* ?); dark blue.
286. Vahu-roma (*Virabāhu* ?); yellowish grey.
287. Nila-Kesī (*Sarārkiśa* ?); rose, black hair.

1 In the Sanskrit *Rāmāyaṇa* I find mention of the paternity of the following *Vānaras* only: Jāmbavan and Vēgadarṣi, sons of Brahmā; Jyotirmukha, son of Āditya; Dadhimukha, son of Soma (Chandra), brother-in-law of Sugrīva; Sumukha and Durmukha, sons of Yama; Nala, son of Visvakarman; Nila, son of Agni; Ṛṣabha and Hēmākūṭa, sons of Varuṇa; Mēinda and Dvīvida, sons of the Aśvins (Dasras and Nāsatyā); Suṣēṇa, son of Dhanvantari and father of Tārā; Gaya, Gavākṣa, Gavaya, Śarabha, and Gandhamādana, sons of Vaivasvata (Manu). (G.E.G.)

21. Miscellaneous

288. Pragōndharva, a celestial Gandharva, who volunteered service to Rāma; bright red, crowned, with curly hair all over the body.
289. Kukhan (*Guha*), a mortal, chief of the tribe of hunters of Purampura; acted as Rāma's guide during a part of his journey, and subsequently constituted himself guardian of the path from Ayodhyā and the surrounding countries;¹ green, uncrowned.

22. Famous Birds

290. Suparṇa or Garuḍa, a mythical bird or vulture (half-man, half-bird), Viṣṇu's mount; pale red, crowned.
291. Sambādī (*Sampāti*), the elder brother of Satāyu (*Jaṭāyu*); deep pink.
292. Satāyu (*Jaṭāyu*), a great bird, who, seeing Rāvaṇa carrying away Sītā tried to rescue her, but was vanquished and mortally wounded. He nevertheless lingered on till he was able to direct Rāma on his way before he finally died. Green.

23. Famous Serpents

293. Ananta-nāga (*Ananta* or *Śeṣa*), the serpent-king, who forms himself into a couch for Viṣṇu to sleep upon.
294. Kāla-nāga (*Kāliya*?), the serpent-king of the lower country, father of Queen Aggī (No. 118).
295. Danda-nāga (*Dandā*?), a serpent-king.
296. Kambala-nāga, id.

24. Famous Quadrupeds

297. Darabhā, the buffalo king, who was slain by his son; white.
298. Nila-kāsarā (*Kṣarā*?), his wife; black.
299. Darabhī (*Dundubhi*), the son of Darabhā (No. 297). It having been prophesied that Darabhā would be slain by his son, Darabhā made it his regular practice to kill all

1 This is Guha, a bosom friend of Rāma, who was king of the *Niṣāda* (corresponding to the present Bhīl) tribe dwelling in the Vindhya Mountains. His capital was *Śringavēra* (instead of which the Siamese version has the vague toponym *Purampura*), and he escorted and honoured Rāma on various occasions. See e.g. Ayodhyā-kāṇḍa, xlvii-iii. (G.E.G.)

his male offspring as soon as they were born, but Nīlākāsarā, knowing herself about to become a mother, ran away from the herd and hid herself in a cave, where she subsequently gave birth to a black male, whom the gods named Darabhī. From the very first Darabhī showed himself a fierce and lusty young buffalo, and his encounter with his father was inevitable, with the result that the father was slain. Darabhī finally encountered King Bālī (No. 249), in whom he met his match, being slain in his own cave, whither he had fled. The misunderstanding arising out of this encounter was the open cause of quarrel between Bālī and his brother Sugrīva (No. 253).¹ Black.

300. Usabha (*Vṛṣabha*, king of kine, *Nandi*), the bull, Śiva's favourite mount; black, with seven white spots, viz. at the four fetlocks, at the tip of the tail, and on the forehead.

25. Famous Horses

301. The Upakāra Horses, four in number, belonging to Rāma; white, with red fetlocks and mouths.
 302. Nilabāhu, Virūṇya-Champang's (No. 186) horse; white body, black head.
 303. Dūṣaṇa's (No. 114) horse; piebald (black).
 304. Girivarna's (No. 125) horse; piebald (white).
 305. Giridhara's (No. 126) horse; id.
 306. Nanyavik's (No. 139) horse; grey.
 307. Vāyuvēk's (No. 140) horse; piebald (black).
 308. Dasa-bin's (No. 195?) horse; piebald (brown).
 309. Makuṭ's (No. 57) horse; white.
 310. Lava's (No. 58) horse; black.
 311. Māra-krapil's (No. 199) horse; dark grey.

MAHĀ VAJIRĀVUDH.

¹ See *Rāmāyaṇa* (Kīṣkindhyā-kāṇḍa, viii-ix). It is here related that both Dundubhi and his elder brother Māyāvi (or Mahiṣa, as he is named in ch. xlv), also killed by Bālī, were sons of Danu. But the misunderstanding which arose between Bālī and Sugrīva is said to have originated at the moment when Bālī was in the cave busy fighting Māyāvi. The slaughter of Dundubhi would have occurred later on, when the two brothers were already enemies. (G.E.G.)