



James Low, On Siamese Literature (1839)

James Low was one of the first serious Western scholars of Thai. Although best remembered for his *A Grammar of the Thai or Siamese Language* (1828), the earliest surviving example of Thai print, he wrote a number of other substantial articles on a wide range of aspects of Siamese history and culture. His article 'On Siamese Literature' was drafted in 1829, revised in 1836 and finally published in *Asiatic Researches* vol. XX pt. II in 1839; it was, at the time, the most informed treatment of the subject to have appeared in a Western language.

James Low was born in Kettle in Fifeshire, Scotland on 4 April 1791. He joined the East India Company as a cadet in 1811, and reached the rank of lieutenant in the Madras Native Infantry in 1817. At the beginning of 1818 he was transferred to Penang, where he studied Thai and Malay. In 1822 he presented the manuscript of his *Grammar* to the Asiatic Society of Calcutta and two years later he was awarded a special bonus for his proficiency in Thai. The *Grammar* lay in the library of the Asiatic Society for six years, until 1828, when Robert Fullerton, the Governor of the British settlements in the Straits of Malacca, proposed that it should be printed to encourage wider study of the Siamese language. Low was meanwhile employed in an unsuccessful diplomatic mission to try to secure Siamese assistance against the Burmese at the beginning of the Anglo-Burmese War in 1824. In 1827 he led a raid on an alleged pirate stronghold, but his capture of the pirate leader backfired when it transpired that the pirate was an official in the service of the local ruler. Despite official complaints about Low's conduct, he was officially exonerated by the East India Company and later made Superintendent of Province Wellesley, where he acquired land and established his own spice plantations. He served as Assistant Resident in Singapore from 1840 until 1844 and retired the following year, returning to his plantations in Province Wellesley. In March 1850 he left Penang to re-settle in his native Scotland, where he died two years later.

Prior to Low's article, the most substantial published account of Thai literature was that by John Leyden, in his 131-page article 'On the Languages and Literatures of the Indo-Chinese Nations', which appeared in *Asiatic Researches* in 1808. The 10-page section on 'Thay' includes a list of 41 of the 'most popular' 'Cheritrás', which Leyden glosses variously as 'historical and mythological fables' and 'romantic fictions', single sentence summaries of most of these, a brief paragraph on versification and an excerpt, with translation, from *Maha Chinok*.

Low takes Leyden's list of works as the basis for his article and attempts to expand upon each. Thus, where Leyden simply tells us that '*Un-na-rút* narrates the story of Anírud'ha, the grandson of Krishna', Low manages to write 32 lines, largely a summary of the plot, but also including his own rather condescending evaluation.



Commenting on some works, he corrects Leyden, while in others he simply repeats Leyden's words verbatim, noting that he has not examined that particular work.

Many of the works listed by Leyden and repeated by Low are unknown to today's experts on classical Thai literature, while most of what is today regarded as the classical canon goes unmentioned. Whether this was primarily due to the limited knowledge of local informants, communication difficulties, poor judgment by Leyden and Low, or simply that current ideas on literary merit were institution-
alized at a much later date, remains a matter of speculation. Whatever, Low does not appear to have fully grasped how Thai verse forms worked, and embarks on a misguided attempt to apply Western concepts of versification to analyze Thai poetry. Curiously, he makes no mention of the immediate vocabulary difficulties that face the Western student of Thai poetry, and with Pallegoix's monumental *Dictionarium linguae thai* still nearly a quarter of a century away, we are left to wonder how he managed to produce such eloquent translations - and to wish we knew more about his informants. There are other questions, too, which Low leaves frustratingly unanswered. How did Leyden compile the original list of works? Was it compiled from diverse sources, or was it a catalogue of the contents of a particular library? Were the texts in Bangkok? Did Low retrace Leyden's footsteps? What state were the manuscripts in? How were they preserved? How were they transmitted? Who wrote them? Who read— or listened— to them? And how widely known were they, locally and nationally?

If today we read Low's work as a curiosity, an example of outdated nineteenth-century scholarship, rather than part of a foundation upon which our knowledge of Thai literature has been built, we can nevertheless admire him for his pioneering spirit in trying to broaden the Westerner's knowledge of the culture of Siam. Despite the occasional derogatory remarks about the country and its people, Low's interest in Siam and things Siamese was genuine, and in the years that followed the appearance of 'On Siamese Literature', he published articles, mostly in the *Journal of the Indian Archipelago* or the *Journal of the Asiatic Society of Bengal*, on the government of Siam, the laws of Siam, the discovery of coal deposits on the Siamese coast, white elephants, Buddhism, and the historical connections between Kedah and Siam.

David Smyth



SECOND PART

OF THE

TWENTIETH VOLUME

OF

ASIATIC RESEARCHES;

OR,

TRANSACTIONS OF THE SOCIETY

INSTITUTED IN BENGAL,

FOR INQUIRING INTO

THE HISTORY, THE ANTIQUITIES, THE ARTS AND
SCIENCES, AND LITERATURE

OF

A S I A.



CALCUTTA:

Bishop's College Press.

1839.



ON SIAMESE LITERATURE.

X.

ON

SIAMESE LITERATURE.

BY CAPTAIN JAMES LOW,

M. A. S. C.

[*Letters used in this Paper—in expressing Siamese sounds :*ā—broad *a*.ă—short *a*.ǎǎ—*ă* short prolonged.

ā̄—ditto, answering to a long vowel.

ü—the French *ú* which may be used for it.í and i—as in *police*, *it*, long or short.ai—as *y* in *my*.ei—as *i* in *pine*.]

THIS Paper cannot be better begun than by quoting a passage from “*Leyden’s remarks on the languages and literature of the Indo Chinese nations.*” (¹) “The Siamese or Thai language contains a great variety of compositions of every species. Their poems and songs are very numerous, as are their *Cheritras* or historical and mythological fables. Their books of medicine are reckoned of considerable antiquity. Both in science and poetry, those who affect learning and elegance of composition sprinkle their style copiously with *Bali*. Their *Cheritras* or romantic fictions are very numerous, and the persons introduced, with the exception of RA’MA, have *seldom* much similarity to those of the Brahmans;” and he justly observes that several out of a list of forty-one enumerated by him, “contain the same stories and incidents which are current among the *Rat, chéng*, *Barma* and *Malayu* nations.”



This latter circumstance naturally follows from the fact that most of the stories alluded to are founded on events or legends derived from Western India.

The generality of these compositions are spun out to an intolerable length to an European taste—and in those of a dramatic nature the characters introduced often make a whimsical display of their own feelings and opinions, which bear no reference to the main action or its accessories—a fault from which our own drama has not long been free.

1. The *Rāma-ke-un* is a poetical version of the famous *Rāmāyana* of the Hindoos—and relates of course the adventures of RĀM or PHRA RĀM and his brother PHRA LAK [LAKSAMANA of the Malays] or the General—and their wars with SOTSAKAN or DUSHAKANTHA [one of the names of Rāvana] Tyrant of Ceylon, who carried off NANG SEDA [or SITA], wife of RĀMA.

The version adheres pretty closely to the original text in so far as incident is concerned. It is composed in the style termed *Rūng lé Phāk*—and when dramatised, takes up about ten days for the representation.

2. *Radin*.—Leyden's remark is correct, that this book is a translation from a Javanese story.

It is the history of RADEN MONTRĪ (MANTRI) or Eenau, then son of THAUKHŌ REPAN, of KŪSEPAN, who having lost his wife in a whirlwind, disguises himself and proceeds in quest of her. She however is also in disguise; many adventures befall him in the country of *Daha*, the King of which has a lovely daughter named BŌTSABA, and also in *Gagalung*, and *S'inyasari*. This work consists of *seventy* volumes, or rather chapters.

3. *Somanakhodom* is a history of BUDDHA in mortal shape. It is also termed *Wetsandān*—in *Baili*, *Wesantara*. It consists of thirteen volumes, each of which relates events which have happened to that deified personage during just so many separate states of existence, agreeably to the metempsychosis—These are—

1 *Shotsaphan*, 19 stanzas of 8 lines each.

2 *Heenmaphăăn*, 134 stanzas.



- 3 *Shammakan*, 209 stanzas.
- 4 *Wannapawek*, 57 ditto.
- 5 *Chú Chok*, 79 ditto.
- 6 *Chu Laphom*, 35 ditto.
- 7 *Mahá Phon*, 80 ditto.
- 8 *Thúman*, 101 lines.
- 9 *Matsi*, 90 ditto.
- 10 *Säkrábăp*, 43 ditto.
- 11 *Mahá Ratchăbab*, 69 ditto.
- 12 *Chăkrăsat*, 36 ditto.
- 13 *Nakhan Kăn*, 48 ditto.

4. *Rü-ung Phriă* or *Wetyasundān* is the history of a Prince of this name, who, struck with a fit of devotion, turns ascetic, and performs many notable deeds of charity. It is written in the style termed *Nangsùthet*.

5. *Wăřwong* is a history in verse of a person of that name, and of a Princess NANG KHARAWŦ. His elder brother was CHETTHA SINGHANA RACHASĪ.

This person possessed an enchanted diamond, which was stolen from him one day as he lay asleep in the forest by a *Rüsü* [*Rishi*]. The *Rüsü* in escaping through the air with his prize soars rather too high, for he enters the region of the fierce wind *Lomkröt*, which blows off his head. The diamond falls to the ground, is afterwards picked up by the Commander of a Chinese Junk, and at length reaches *Wăřwong*.

6. MOHOSOT, in Bali *Maha Satta*, contains, under the former title, as LEYDEN described, the wars of MAHA SOT and CHORNI, and is the same as the Burman *Mahá Sutha*.

The following appears on a cursory examination of the book to be the outline of the story.

MOHOSOT is prime minister to Raja THAWÍTĤE, who is opposed to Raja THAU CHOULANI and his Minister TAKÍWAT. The whole of the



incidents relate to military strategy, and a trial of skill in sapping and mining betwixt the parties.

MOHOSOT after a long series of mining and countermining operations contrives to seize CHOULANf, and to carry off his daughter for his master THAWfTHE. The latter however restores to the vanquished king the government of his country.

This *Cheritra* is strongly indicative of the peculiar mode of warfare practised by the Indo-Chinese nations, where self-defence, and a studious endeavour to shun all open danger, are primary circumstances.

7. *U'nnarút* is a Dramatic Opera, or musical dramatic work, in ten volumes. OOUNARÚT, according to LEYDEN, was the Grandson of CRISHNA or the Hindoo ANIRUDHA.

It has been composed from a history with a similar title, and it is perhaps one of the most finished of Siamese compositions, whether considered with reference to the language or sentiment, both of which are as refined as the present state of literature and of society in Siam can be supposed to admit of. It is not exempt however from that blemish which unfortunately pervades the Dramas of more civilized people,—indecent, and too frequently gross, allusions. The summary of the story is as follows :

PHRA-FN or INDRA descending from the sky in form of a deer, allures the Raja OOUNARÚT from his palace, who pursues the supposed game to the precincts of the palace of THAU KRÚNG PHAAN, a YAK or RATCHSHA : next follow the loves of the Raja and the adopted daughter of the YAK, and the recital of their cruel separation after a very short acquaintance. The lady is inconsolable, but as he is determined to find out who her lover is, a thing she had neglected to enquire of himself, she asks the advice of an attendant ; this female draws a likeness of him from memory, and gives it to her. A faithful attendant is then directed to search both earth and air for the Raja, and that the latter may credit what is to be communicated to him, she also carries a box of the perfume used by his mistress. The Raja is after some time found and eagerly follows the attendant back to the YAK's palace, where having gained access to the

A 2

apartment of the lady he is in act of vowing, as lovers are wont to vow, when the YAK's son unluckily enters and seizing him, binds him with a coil of snakes, and then with one end of this he suspends him from the ceiling. OOUNARÚT's Uncle BEROMMA CHAKKRI learning the deplorable fate of his Nephew mounts on the back of *Khrút* (the Hindoo eagle *Garuda*) and speedily arrives on his flying charger at the YAK's palace. Bursting into the apartment the snakes are alarmed at sight of their inveterate foe *Khrút*, and quit OOUNARÚT, who seizing a spear engages the YAK in single combat. He afterwards carries off the lady to his own country.

8. *Malay* is a book quoted by Dr. LEYDEN and relates, he observes, to the benefits of MALAY, the being whose office it is to allay the torments of *Naraka* or hell. I have not perused it.

9. *Marée*.—An account of a daughter of a RATCHSHA.

10. *Chattrí*.—A Drama in the *rāng Lakhan* or Ligonean strain.

11. *Chăläwăn*.—Is a History of CHALAWAN, prince of alligators, who under illusive forms allured to the banks of the river the two daughters of a Siamese, and then conveyed them unhurt to the deep. These were NANG TAP,HAU KUA, “the princess of the diamond ship,” and NANG TAP,HAU THANG “the princess of the golden ship.” King CHAU KHRAI THANG fascinated the alligator, which coming on shore was slain by him after two fierce engagements.

12. *Phom Hāām*.—The story of “PHOM-HĀĀM,” or “*she with the fragrant locks*,” the daughter of an elephant. She cuts off one of her ringlets and gives it to the winds. It is wafted across the ocean to the country of a certain king who finds it while bathing—being directed to where it lay by the perfume it spreads around. He consults soothsayers regarding the original wearer of this precious ringlet, and is directed by them to the residence of PHOM-HĀĀM. With her he elopes, followed by the elephant,* which subsequently dies of grief, bequeathing his tusks to PHOM-HĀĀM.

* Some mortal in a stage of the Metempsychosis.



Pră-thôm.—This has been stated generally by Dr. LEYDEN to be ‘a mythological account of the origin of the universe, according to the principles of the Buddhist Sect.’

I find on examination that it is nearly a transcript of a *Bali* work. The contents may be briefly described.

The world is consumed by the presence or contact of seven suns.

INDRA, (God of the firmament) with many inferior deities, are also consumed along with their mansions. When one sun had gained the ascendant a great deluge fell from Heaven. This deluge was tossed and conglomerated by the force of mighty and conflicting winds—after which this earth emerged from the chaos—diffusing the most exquisite odours. These were wafted from the Virgin Sphere to the heavenly regions, and allured the Gods to descend to observe whence they proceeded. They tasted the perfume-exhaling soil, and prepared to re-visit their exalted abodes.

Many of the female deities however had become pregnant from the effects of what they had eaten, and being then too heavy to wing their flight back were compelled to remain on earth. Here they gave birth to beings who subsequently spread the race over the habitable globe.

In the latter part of this narration we have an allegorical allusion to the evils which follow too eager a pursuit of sensual gratification—and there is something in it which agrees with the scriptural accounts of the flood and with the Hindu description of the fall of the once angel-like, or devata-like, progenitors of the human race. In another chapter it has been shewn that the Siamese are acquainted with THAN MANOO, the Hindoo MENU or NOAH.

Năng Prathom.—Is a story of a wonderful lotus—which a *Reosí* (or *Rishi*) saw in a tank—and which after some time increased to such a size that he was induced to open it. To his great surprise he found a female child in the cup which he accordingly brought up.

The curiosity incident to the sex prompted her when grown to woman’s estate to court society. She wrote on a slip of paper an account of her solitary mode of life with the hermit, and tying it to a nosegay cast it to the winds.



RAJA PHRA SOWAT of the country *Uluṃ pancha*, has a dream in which he is directed to go in quest of a certain bouquet of flowers. He awakes and mounting a pegasus flies towards the east. Passing over the *Rishi's* house he is attracted by plaintive and exquisite vocal music. Pegasus instinctively descends to the earth.

The Raja inquires at the lotus born damsel if she knows to whom the nosegay belonged. She abashed at the strange sight of a youthful person of the other sex rushes into the house and shuts the gate. The Raja pretends to be faint from fatigue, and at his humble intercession is admitted to the house,—where he so gains on the affections of the fair that she consents to become his wife. The *Rishi* returning from the forest unites them in marriage.

Nang Sothān.—The history of a queen who was wife to a YAK prince. This latter carried off the wife of a neighbouring prince, whose residence was in the hollow of a tree. This lady who was called NANG THEPPHALINLA, was fiercely assailed, as might have been expected, by NANG SOTHĀN—who was obliged however to return to her parents. The YAK is afterwards slain by the injured husband.

Nok Khúm.—Is described by LEYDEN as a mythological account of the celebrated HAMSA.

Nok Khúm however means the quail—*Hong* or *Phria Hong* being the HAMSA.

This story I have not examined.

Pokkhāwādi.—Seems from the above authority to be a history of the Hindu BHAGAVATI.

Theppha lin thāng is the history of a prince of this name, who to escape the fury of a *Ratchsha*, turned himself into a golden fish. It is in 4 vols. containing 80 pages each.

Phā-nān sān nāng, or *Phali sān nāng*, contains the instructions of the Ape General so called to his brother Sook KRIP. They were in the service of RĀMA in his attack on *Lanca* or Ceylon. These brothers quarrel and fight, when SRI RĀMA ends the combat by killing the latter with an arrow.



Makkali phon is stated by LEYDEN to contain the adventures of the son of a chief who possessed a wonderful cow resembling the Hindu KĀMADUHA.

Supha-sit, by the above authority, is a book of moral instructions. It may more properly be designated a compendium of maxims and instructions for conduct in every situation of life, addressed to all ranks.

Phrā Suwanna hong—Relates to a prince of this name, who dreams of a garland of flowers which entwines round his wrist—out of which crawls a snake. The snake bites him and he dies. On awaking he tells his dream to a soothsayer who gives the following interpretation of it. That the prince would marry a beautiful Princess—be afterwards slain and then re-animated. The prince falls in love with the daughter of a YAK—who suspecting an intrigue lays a spring spear in his path—by which he is mortally wounded, and just reaches home to expire. The funeral procession is ready to move off, when the princess arrives with a phial of elixir of life which INDRA had sent down to her. With a few drops of this liquid her lover is restored to life and her.

Prang thāng, according to LEYDEN, relates to the adventures of the persons who went to the land of the YAKS or RAKSHAS in search of the fruit called *Prāng thāng* (the *buah sittr* of the Malays) for which a certain princess being pregnant had a longing. The Hesperian boon was granted by the YAKS on condition that they should have the child when born. They receive the child—but it is subsequently restored to its parents.

Nāng sip sāng.—The twelve Princesses. It is related in this book that twelve children were exposed and left in the forest to perish by their parents who were pressed by famine.

A YAK finds them and educates them (for there are good YAKS, although the term implies generally a creature partly human, partly bestial, a satyr, or a wood demon or giant.) When grown up there these his protégés elope, and being pursued by him they enter the skin of a huge buffalo and lie concealed—next in that of an elephant—and after various adven-

B 2



tures reach the kingdom of PHRA ROTTHASEN—who takes the liberty of making all of them his wives. It so happens that a female YAK who has assumed the form of a lovely woman, arrives in His Majesty's dominions. The king is captivated as may be supposed.

She becomes the favorite in the palace—and being determined to get rid of all her rivals works by a stratagem the ruin of the king's twelve wives. Feigning a dangerous illness she persuades the infatuated Monarch to order the eyes of his other wives to be torn out on the plea that she cannot recover unless the eyes of twelve persons by one mother are applied to her body. The Princesses are cast into prison after their sight is destroyed—and this barbarity is noticed in the story to be a just punishment—because they had been accustomed to string the fish—caught in angling—through their eyes!* The youngest Princess it seems spiked only one eye of the fish she caught—and it was owing to this circumstance that the executioners accidentally left one of her's uninjured. These Princesses bear children in prison much about the same time—and all but the youngest devour their offspring through excess of hunger—PHRA-ROT, the son of this younger Princess, grows up to manhood, but the cruel Queen hearing of his adventurous disposition lays a snare to get rid of him.

She feigns a second illness and alleges that she cannot recover unless the enchanted oranges and mangoes which a distant region produces are plucked and brought to her.

The King orders the great gong to be sounded, and a reward is proclaimed for whoever will undertake the perilous journey. PHRA-ROT at once, as the Queen foresaw, offers to go—and then she pretending great anxiety for his safety, gives him a letter to her daughter MARF, a Yak—in which the latter is directed to slay and devour the bearer. PHRA-ROT sets out, and in passing through a forest encounters a *Roosee* (or *Rishi*).

* It were well if the Siamese or even other more enlightened nations would put the humane sentiment herein implied into practice.



The holy man invites him into his cell—and upon enquiring whether the youth is bound, is shewn the letter to MĀRĭ. He suspects some deception, and therefore opens and reads the letter, for which he substitutes another, directing therein the *Yak* to shew every degree of kindness and attention to the stranger bearing it, and to consider him as precious as a diamond. Ror reaches in due time the Palace of the *Yak*, who treats him with consideration and eventually falls in love with, and marries him contrary to the advice of her soothsayers. PHRA-ROR happens to be walking one day in the garden reflecting on what he ought to do, when melodious strains of music strike his ear—and on arriving at the spot whence these proceed, he finds a tree loaded with the fruit which he had come in quest of. He now returns to the palace and plies MĀRĭ with wine in which a soporific drug has been steeped—and during its operation he steals a sufficient quantity of the fruit, and conveys it off, together with the *eyes* of the twelve Princesses which he found suspended on a bough—also an enchanted rod—a bow with unerring arrows, a drug which could restore lost vision, and others which could produce fire, water, and various requisites at the will of the possessor.

MĀRĭ awaking from her sleep, pursues the fugitive, again contrary to her soothsayers advice. Already she seems to have him within her grasp, when a portion of one of the drugs being cast on the ground by Ror, innumerable sharp stakes start up and oppose her progress for a while. She gets the better of these by counter spells, and again approaches Ror who by assistance of another drug hurls an upturn mountain at her. This also is removed by a counter drug. Ror now interposes a sea betwixt him and his pursuer, who not being provided with more counter spells is consequently foiled.

Ror arrives at his father's palace and presents to him the Hesperian fruit. It is carried to the Queen—who immediately feels that the spell which gave her the assumed shape in which she had ensnared the Monarch in the meshes of love was now dissolved. Instantly her features enlarge—huge tusks project from her mouth and she stands confessed before the King in all her natural deformity.



The King aghast at the sight calls on PHRA-ROT for assistance, who touches the *Yak* with one end of the enchanted rod—and by thus killing her enables the twelve Princesses to regain their places in the palace, together with *their eyes* which PHRA-ROT replaces in the sockets and heals up with one of the drugs brought with him.

However extravagant or puerile this story is, it still affords traces of the prevalent ideas of the people amongst whom it originated—and it has seemingly been derived from Indian legends.

Nang Champa-thang, or the Princess of the golden champa flower. This Princess finds an alligator's egg which she keeps until it is hatched. The alligator grows large, and then escapes to the river, and afterwards distresses the peasants, killing and devouring numbers. The people inform the King of the country that the animal will not leave the river unless he sacrifices his daughter to appease it. To save his people the King orders the Princess to descend to the bank of the river. She takes with her a favorite cat *Nang-wila*, and entices the animal on shore, which follows her beyond her father's territory. Here she plunges into a lake and is received into the cup of a lotus. The alligator pursuing falls on the spikes of the huge flower and is killed. The cat dissuades the Princess from returning home after the cruelty shewn towards her. She is caught by CHANG THAU SINGHON YAKSA, a *Raksha*, who adopts her as his daughter. PHRA CHAIYA CHET, King of a neighbouring territory, having gone upon a hunting expedition gives chase to a golden deer which crosses his path. This deer is INDRA in disguise, who leads the King to the *Yaks* palace where he disappears, and as usual, a love scene ensues, which ends in the Princess returning with the King to his city. The Queen of the latter becomes jealous and falsely accuses her rival of having been brought to bed of a log of wood:—matters are however amicably adjusted.

Lok suā kho—The young tiger and bull. LEYDEN notices this as an account of the friendship which existed betwixt a tiger and bull, and of their being afterwards changed into men by a *Rishi*.



Phra phim Sawan—History of a King of this name and his Queen
NANG SANG SURIYA.

Phria Phali, and *Sukkrip*, or the adventures of BALI and SUGRIVA.

Thau kroong Son—History of a *Raksha* who stole a Princess.

Khun phen relates the adventures of the famous Siamese general of that name. His wars with *Laos* and other states. He leads into captivity NANG SA-E FAA “the princess of the jewel necklace,” daughter of the King of *Laos*—who is given in marriage to the general’s son. He also surprises the prince of *Sokkothai* (the latter now an integral province of Siam) and carries off his daughter NANG KAO KFRÍYA—lit. princess of the inestimable diamond of *Prangi*.

Trei Wong—History of a prince who caught a white elephant.

Chein-narāt.

Phră-Photisat—History of one of the incarnations of *Buddha*.

So-thín.

Hāe-sang—LEYDEN observes that this book relates the adventures of the Prince, “who was born in a shank or shell and remained in it until maturity.” The Prince however came into the world, only *along with* a shank shell. He is exposed in the forest, is miraculously preserved, is adopted by a chief of the *Nāgas*, or snakes. The THEWALDAS or DEWAS send him afterwards in a gold ship into the regions of the *Rakshas*, a seven days passage beneath a mountain. He returns and goes through many adventures.

Sang sín Chai, or history of a prince who came into the world along with a shank shell and a bow and arrow. He travels into the country of the *Rakshas* in search of his aunt KE SAN SAMUNTA, who had been carried away by evil genii. His battles with them are related, the death of the *Yaks*—and his visiting the Prince of the *Nāgas* in his palace beneath the waters. Here he plays a game of *chess* with the prince; the stakes are the shank with the bow and arrows on the one hand, and the country of the *Nāgas* on the other. The prince loses. SANG SÍN CHAI

C 2



wishes him to give his wife in lieu of his kingdom. This he refuses. The former draws the bow and sends an arrow forth which instantly assumes the form of *Garuda* or *Khrut*, the terror of the snake tribe. The bird tries to pounce on the prince, who however makes his escape. SANG SÍN CHAI then carries off NANG SUPHAN, the Snake Queen.

Waranut and *Wāranet*—The history of two twin brothers.

Nang Oothai—History of a princess of the *Nágas*.

Maha Chinok is derived from the Bali history of a prince, one of the Avatárs of *Buddha*

Mlithang—History of a *Yak* princess.

Nang on.

Wārāche-ün.

PROSE.

Prose is amongst the Siamese confined almost entirely to treatises on Law and Physic, and to writings connected with the common details of business.

They are exceedingly methodical and tedious in their epistolary style. And when the correspondence is of a political nature, each successive letter minutely records the substance of all the preceding ones and of such conferences as may have taken place.

They have a few fables in prose.

NANG CHAMPA-THANG, or the Princess of the golden *champa* flower.

POETRY AND MUSIC.

It would be foreign to the present purpose were any attempt here made to compare Indo-Chinese poetry with that of the more western world. It will be sufficient to exhibit such extracts from the most approved Siamese poetical works as may allow the reader an opportunity of drawing his own inferences respecting the real rank which they are entitled to hold. The late Dr. FINLAYSON who accompanied Mr. CRAWFURD's mission to Siam very correctly observes that the vocal music of the Siamese is plaintive and the instrumental lively, playful, soft and sweet. The few



Siamese airs which accompany this paper were after a great deal of trouble written out for me by a well known Malayan proficient of Penang named PRIMUS (since dead), assisted by Siamese musicians. Mr. CRAWFORD I believe has observed that Siamese music is pitched on a key unknown to barbarous nations.

The groundwork of the *Thai* prosodial system seems to me to be that of the Sanscrit, although it has been modified in some measure by the peculiar structure of the new medium to which it has been adapted. Such a system could not fail to undergo a change when forced from the service of an attenuated syllabic into that of a monosyllabic language. M. De L. LOUBERE in his historical relation of Siam considered that if the poetry of a language (*) consisting of monosyllables, and full of accented vowels and compound diphthongs, consisted not in rhyme, he could not comprehend how it could consist in quantity as did the Greek and Latin poems.

The *Thai* language is not exactly in this predicament, for it contains an inexhaustible source from which dissyllables and compound words may be drawn, namely, the *Bali*; but, granting that such an advantage did not exist, the Siamese language is competent to yield poetry without rhyme, and that by an artifice combining the quantity employed by the Greek and Latin poets (who pronounced their words either in a high, low or middle tone, or in tones intermediate to these by an union of the high and low) with the accentual system of the English. For as the *Thai* language is pronounced according to a nearly invariable scheme of long and short vowels, and is assisted by a powerful body of tones and accents, it is clear that it must be free from any uncommon restraint of the nature alluded to.

If again verse consists ' chiefly in the arrangement of the syllables ' into feet, and the proper and harmonious distribution of the pauses by ' means of which the recurrence or rather identity in respect of certain ' qualities of the lines or stanzas, of which the poem is composed,

* He here treats of Siamese language.

' enables the ear to distinguish the close of each series of feet, and to ' anticipate that close at stated intervals,' then is the *Thai* language perfectly capable of such a combination. The *Thai* poetry is so supplied with rhythm that it might and frequently does exist without rhyme.

There are two prominent styles in the poetic works of this language—the epic* and the dramatic.

The greatest proportion of the *Nangsu So-wt*, or heroic poems, resemble the *Cheritras* of India. They are not confined to one species of measure, as shall be shewn.

The unities are not often much attended to—and the generally diffuse style of their works is unfavorable to the action.

As most of the different sorts of metre used in their poetical works consist of a great many feet, there is an opportunity afforded of correcting the consequent heaviness, by a proper distribution of the pauses, or the *Yút hai chai* as they are termed. These most commonly divide the lines into two equal parts, excepting when they approach to the hexameter, when two or more pauses in a line are required for the melody. A word is very rarely divided by a pause—an advantage, if not a beauty, peculiar to the monosyllabic system. The sense too is seldom disjoined to assist in the movement of the feet.

There appears to be no cæsural pause where the preceding syllable is long. The last word of a verse, or of a stanza is usually pronounced in a lengthened tone—and there is no arbitrary cadence† observed. This prolongation of the tone in some instances appears to supply the want of a long syllable, although it certainly is attended with the disadvantage of increasing the chime. The capital accent is in most cases laid upon the word immediately preceding the cæsure. Some strongly accented or intonated syllables are short by rule—thus *Phră*. It requires a strict attention to the verse to distinguish in many cases the vowels u, ă, e, ai.

* Called *Nithan*—or *Niyai* and *rú-ang ráu*.

† Long bot.



The prevailing tone in which the Heroic or Epic poems are recited and read is high ; but there is too much chiming in the whole to please an European ear.

Although the accent may fall on a consonant, the word in which it occurs is short under any circumstance, if its chief vowel be short.

THE BOT-RANG OR DRAMA.

The Siamese have attained to a considerable degree of perfection in dramatic exhibitions—and are in this respect envied by their neighbours the *Barmans*, *Laos* and *Cambojans*, who all employ Siamese actors when they can be got.

The *Bot-rāṅg* may be translated a melo-dramatic opera. The subjects are taken from their romantic histories. They are acted on many occasions of ceremony and at the great festivals—and the performance of one piece will sometimes last for ten days. Princes have a hall appropriated for such public exhibitions—but temporary sheds are most commonly erected with stages inside for the actors, when the populace are to be gratified. The *Lok lo* or actors are not always speakers ; for it sometimes happens that they have only to adapt their gesticulations to what is spoken by the prompters, and so well is this conducted that the deception is not easily discovered at the distance where the spectators stand : nor was I aware of it until an attendant pointed it out to me.

A chorus of twelve or more persons, and aided by a full band of music attends. The female characters are generally represented by boys in women's attire. The dresses are rich and becoming, and the dances graceful and easy, surpassing in every respect the shuffling of the feet, and frequently distortion of the body exhibited in the Indian *nāṭh*—and which is only supportable when it shews off to every advantage the fine shapes and handsome features of the Hindu female votaries of *Kāṁdeo*.

The music would be very pleasing were one or two of the wind instruments laid aside, especially the *Pi chanai*, a harsh sort of hautboy.

The *Sticcado*, composed of a number of metallic bowls disposed on a circular frame of bamboo which are beaten by a muffled stick, is an instrument of considerable compass.

The *Bot-rāng* employs every variety of Siamese measure—and the greatest attention has been paid to suit the language to the actions, feelings or subjects displayed. To each style also distinct and apposite musical airs are appropriated. These airs are not all of Siamese origin :—thus there is the *Laũ* or *Laos* air, the *Lakhān* or *Ligor*, and the *Mon* or *Pegu-an* airs. The music, vocal and instrumental, of the Siamese is more pleasing, because more natural than that of the Chinese. A Chinese when singing strains his voice, pitching it at so high a key at the outset, that forced and unnatural tones must be afterwards resorted to ; and as if aware of its effects, he immediately rings a brazen peal from deafening instruments, which at once and without further comment convinces a foreigner that he is as far behind many Asiatic nations in harmonic feeling, polish and taste, as he is superior to most of these in many of the arts most conducive to public prosperity and to private convenience and luxury. The Siamese seem to have no idea of written music : so that in reading one of their operas or dramas much of the effect which a knowledge and use of them would produce is lost on a stranger. Above each particular stanza or chapter the name of the air to be used is noted.

Amongst the other kinds of *Thai* composition are the *Mú phátkan*—a sort of heroic verse depending more on the order of the syllables (called *Kham-tí tǎng*,) than on rhyme or *Klān*. This kind is generally used in sacred works. They have likewise *Phlèng* or lyric verses or songs, *Plengna* pastorals, *Plengo* or elegiac verses—and *Plengot* or lamentations. The note below* will shew that the *Thai* are a people who delight in poetry

* <i>Nangsu so-ăt,</i> ...	Romance—history.	<i>Phôt thām toa,</i> ...	} Tropes—figures. Allegory-fables.
<i>Bôt rāng,</i>	Dramatic opera.	— <i>o-at toa,</i> ...	
<i>Ni than,</i>	} Epic or heroic composition.	— <i>yok toa,</i> ...	
<i>Ni yai,</i>		— <i>chom,</i>	} Metaphor—similitude. Division of a subject. Unities.
<i>Ru-ang rau,</i> ...		<i>Khā núng,</i>	
		<i>Kǎn núng,</i>	



—the birthright of all rude people, and the elegant refiner of the mind in polished life—and that they have improved what nature has bestowed by confining it within established rules.

Their musical instruments are well enough adapted to their style of composition. A list of them will be found at the end of this paper.

History of NARINTHOM PHOMI and his queen KAPPHA.

Bot-Nangsu So-at or Yani.

In this we find verses of four lines each, the latter having alternately five and six words or syllables. Metre is not essential to this species of verse at the close of each line, but the last word in the first line rhymes with that which immediately precedes the cæsure in the second—while the last words of the second and third line rhyme together. It may appear affectation to make use in a disquisition on the poetry of a rude nation, of the prosodial terms applied to Greek and Latin poetry, but without their adoption it would be impossible to afford the means of comparing the Siamese system of prosody with that of other Asiatic nations.

The order of the feet in the four first lines is thus—

1st line, Trocheus—Amphimacer.	υ _ υ _
2d ditto, Bacchius—Dactyl.	υ υ _ υ υ
3d ditto, Spondee—Amphibrach.	_ _ υ _ υ
4th ditto, Amphimacer—Dactyl.	_ υ _ _ υ υ

<i>Bôt</i> ,	{ A chapter—a stanza— also poetry—story.	<i>Long bot</i> ,	Close of a verse.
<i>Kham</i> ,	Word—sentence.	<i>Plai wak</i> ,	Last word of a line.
<i>Wak</i> ,	{ Line—or member of a sentence.	<i>Khrúng bot</i> ,	Hemistic.
<i>Khân</i> ,	Rhyme.	<i>Sāng wak</i> ,	Distich.
<i>Klān mai phat</i> }	Verse—depending on quantity.	<i>Kham yaū</i> ,	Length of syllables.
<i>kan</i> ,		— <i>Sān</i> ,	Quantity.
<i>Kham khlong</i> , ...	An acrostic.	<i>Mūtū</i> ,	Power of vowel sounds.
<i>Sopha</i> ,	{ Measured composition used for religious books.	<i>Tihai nak</i> ,	Tones—in the key.
<i>Khún bot</i> ,	{ March of the feet of a line.	<i>Hai bau</i> ,	Tone and cadence.

The following is a quotation from the above book.—The air is *Yani*.

VERSE 1ST.

Mũa năn || *năang khăp phă*
făng Răa-chăa || *krăup lǒng phlăn*
Phăan klau || *chău chām thăn*
mĩa rắk nĩ || *tăam pră ổng.*

VERSE 2D.

Mèn Phră ầu || *Sing dai*
chăi mĩa sãi || *thĩ pră-sống*
Mai khăt-să-thă || *chai plong*
tang trong || *tă Rắchă*

‘The Princess KHAPPHAA respectfully addressed his majesty in these words. Your highness is of a liberal and munificent disposition, to which your devoted wife is ever ready to pay homage—and she is watchful to regulate her whole conduct so as to render it agreeable to you. Should your generous mind be deprived of the means of performing liberal actions, it shall be my study to be instrumental in devising others. Can you doubt that she who would sell herself into slavery to assist you, were your highness in distress, does not sympathize in all that happens to you; through this life and in all future states of existence my services and duties will be paid to you alone.’

The following quotation from the same work is in another measure to the *Surang khanang* air, and in which spondees predominate. It is an irregular one.

1.

Mũa năn || *Eěnthă phrăam*
khăn dai || *făng khwăam*
thăe khăm || *phră yăa*
phrăam thău || *khău pāi**
khaithên || *rốt [chă] năa*
sôm dết || *chă Răa-chăa*
chún chôm || *yin dĩ*

2.

Thăa o năp || *ău thăng*
phăn núng † || *dôe păng*
thũn nú-a || *kê sĩ*
ăk mẩu || *yún hăi*
thăun thăi || *yin dĩ*
leō thău || *kô sĩ*
răp phlăn || *thăn chăi*

[INDRA, having taken the form of a Brahman, approaches the King and asks for 1000 pieces of money.]

1.—“When the disguised INDRA heard the kind words addressed to him by His Majesty, he approached the throne. The monarch rejoiced at the occasion afforded of bestowing charity on so holy a person.

2.—“He immediately counted out 1000 pieces of gold, and after having placed them on the crown of his head, he delivered them into the hands of the Brahman.”

* *ai* is a short vowel compound, which is here long by position.

† In the original the accent is laid on the consonant, making the vowel short, but the time is equal to a long syllable.

*Chăbăng*.—[16 Syllables].

- 1 Tro: Pyr: Spond: *mũa năn* || *sôm-dết* [*cha*] *chăm aăn*
 2 Pyr: Iamb; *pen thũk* || [*kha*] *řăm khăăm*
 3 Pyr: Pyr: Anapæs: ... *chăk khŕni* || *făng thăn* | *thet sũ nă*

2

- 1 Pyr: Iamb: Anap: *děchă* || *phŕa băũ* | *ra meēt tăă*
 2 Tro: Iamb; *răn păi* || *mễ chăă*
 3 Iamb: Tribrach: *thũng aũt* || *ămmărin* | *kô sī*

3

- Pyr: Trib: Iam: *thỏk chăn* || *ămmărin* | *ũn mư*
 Spon: Spon: *ăăt thăũ* || *kô sī*
 Spon: Spon: *răn khŕũ* || *sīn lăă*

4

- Tro: Pyr; Iamb. *mũa năn* || *sông thăn* | *phăn tăă*
 Spond: Iamb. *săng tăă* || *thĩp măă*
 Iamb: Spond; Iamb. ... *hễn thăũ* || *phô săang* | *sôm phăũn*

“ When His Majesty rapturously listened to religious recitations, his soul was purified, and INDRA became instantly apprised of it by the increase of the heat in his mansion.

“ All his resplendent abodes glared with unwonted fire. The God with the thousand eyes looked down to the earth, and rejoiced to observe the King gradually approaching, by the efficacy of austerities and charitable deeds, the enviable condition of a Buddha.”

The next verses from the same are also in the *Chabang* of 16 words to a verse.

1.

mũ-ă năn || *Sôm-dết* | [*cha**] *phômĩ*
kăp năng || *thē wĩ*
khăũ păi || *năi mōo-ũng—măhă Phrăăm*

2.

Phŕă chăũ || *thăăũ chũng răng thăăm*
wă thăăn || *năhăũ Phrăăm*
Thăi k, hăũ || *wăi chăăt—rũ năă*

* *Cha* is hardly pronounced in the recitation.

3.

mīa Phrāām || rāng thāām—āk māā
wāā thāān || chāk pēn | khās
khāā thāān māāk nōe thāu dāi

[King NARINTHOM impelled by strong devotion resigns the government of his country to INDRA disguised.

He then wanders with his Queen into the forests—and here it is that INDRA having appeared again in likeness of the Brahman desires to return the gold, which gave his Queen an opportunity as appears in a previous quotation, of displaying her devotion to her Lord.]

“The King having reached the dominions of the *Maha Brahma* exclaimed, on seeing two of its inhabitants—O Hindu. If you wish to purchase slaves take us. The wife of the Hindu enquired what price they set upon their persons.”

The following is a specimen of a measure generally found in poetry, consisting of twenty-eight stanzas or verses of seven lines each—(marked 28 syllables.)

1.

Mūa nan || phō bān
fāng khruk || thā chāān
kriū kōrt || sākro thāā
thāao chūng || wāā lāu
phō thāu || phruk thāā
thāān ēn- || dū khāā
yāādāi || fōn fāi

2.

thān khāng || ā chāān
khāā lūm || khāng thāān
phrā nāun || lūa chai
bat nī || phruk thāu
phā aū || khāā pāi
chāi pēn || khā thāi
khāā thāng || thāān nāu

‘The King mildly replied to the harsh expressions of the enraged devotee—O Sir, I beseech you to be calm. I is so long since you left the place, that the circumstance escaped my memory. But now you may have my services in lieu of the debt which I owe to you.’

In this species, the first and the second lines rhyme together—the word preceding the pause in the third generally agrees in metre with the last word of the second line—the third and fifth and sixth rhyme together—as do the fourth and sixth. The verses consist of four words each, and here we have the dissyllable *endu* divided by the cesure.

Philăp—Elegiac—Plaintive of 28 Syllables.

Long syllables prevail in this style. The 1st and 2d lines chime—as do the 3d and 6th. The last word of the 4th chimes with the 2d of the 5th.

In the last stanza an attempt is made to assimilate the sound to the sense, thus *rin rin*—the dropping of tears—and *kl̄ng klu-ăk su-ak d̄in*—writhing and rolling on the ground.

1.	2.
Tro: Imab, ... <i>m̄uā n̄an</i> <i>thē wī</i>	<i>yōk k̄an</i> <i>ūm thān</i>
— — ∪: Amph: <i>n̄ang m̄uāng</i> <i>rú-ăng sī</i>	<i>snōg s̄ān</i> <i>kē n̄ang</i>
Dact: Bacc: ... <i>thō-ăn thōt</i> <i>să m̄āt tr̄ā</i>	<i>n̄am t̄ā</i> <i>r̄in rin</i>
Troch: Iamb:... <i>N̄ang chēp</i> <i>ōothān</i>	<i>n̄ang chēp</i> <i>ū thān</i>
Pyr: ... <i>r̄ān r̄ān</i> <i>kh̄n m̄ā</i>	<i>lōm n̄an</i> <i>kl̄ng th̄ang</i>
<i>h̄en n̄ā</i> <i>-ăn̄it ch̄ā</i>	<i>kl̄ng kl̄u-ăk</i> <i>sú-ăk d̄in</i>
<i>n̄an k,hr̄ang</i> <i>kh̄ang d̄in</i>	<i>kh̄n te</i> <i>n̄am t̄ā</i> .

‘As the beautiful Princess lay pierced with anguish on the edge of the road, the hearts of the spectators were rent by compassion. Now she endeavoured to support her tender frame with her hands, while tears, as if apparently to quench the thirst produced by pain, dropped fresh from her eyes, and now writhing and rolling on the ground, she excited the deepest sympathy of beholders.

The above is an accouchement, rather a curious subject for poetry, but the Siamese have no idea of any description of this nature being indelicate.

Răăp.

Is a softly flowing strain—adapted to the following measure in the *Narinthom*—[28 syllables.]

In the following quotation it may be well observed, how the prolongation of a short vowel at the end of a line supplies the place of a long one.

1.	2.
ORDER Dact; Spond. ... <i>m̄uā n̄an*</i> <i>R̄āch̄ā</i>	Iamb. Anapæs: ... <i>S̄ō-ăn n̄ang</i> <i>m̄h̄ēsī</i>
Dact: Iamb. ... <i>chēng n̄ai</i> <i>p̄ānyā</i>	Diamb: ... <i>kh̄ap p̄ha</i> <i>thē-wī</i>
Spond: Iamb. ... <i>rō t,hē</i> <i>nē ch̄ai</i>	Spond. Spond. ... <i>mī sī</i> <i>sō-ph̄ā</i>
Spond: Pyr. ... <i>tēng leō</i> <i>sēt s̄ăp</i>	<i>śc. śc.</i>
Pyr: Amphibr: ... <i>r̄ă đ̄ap</i> <i>d̄o-ēi w̄ai</i>	

* In this and several other instances the Siamese overlook the final letter. This ought else to have been a Dactyl—and in such words as *ro-ung-moo-ung*, the short vowel is passed rapidly over and the stress either on the diphthong or final consonant.



Daet : Spond. ... *khāu chāk* || *hlāāk, hlāi*

Iamb : Spond. ... *nāi chāu* || *wē-lāā*

“Bent on devoting his life to religious duties, His Majesty prepared to abdicate his throne. Having accomplished this design, he ascended the diamond chariot, graced by the presence of the accomplished Queen, resplendent with jewels—and proceeded to the place where the ceremony was to take effect.”

The following is a specimen too of the *Ya-ni* air, and is extracted from the dramatic poem of *Waranút* and *Waranet* :

1.

Thāu mī || *bañ chā trāt*
tām rāt || *sāng lē-ō* | *thāu nān*
Sādēt (cha) || *chāāk kū-ē* | *sūwān*
pāi yāng || *rōng hē-ō* | *āāchāā*

2.

māā thān || *hēn sāng chāu*
kā chūn chōm || *thū rōm yāā*
dō-ēi chā pāi || *yāng mu-ūng fāā*
mīngmāā chāā || *sām rāan chāi*

3.

fai wāā māu || *mīng kēō*
hēn Wāranēt || *phō sōng chāi*
sāng nāng || *chom prū phrai*
sām rūān chāi || *phī rōm yāā*

“*Waranet* is desirous of making a trip to *Tawatinsa*, (*trayatrimsa*) the heaven in which his father who is a *Thewa*, or happy spirit, dwells.

His Majesty descending from his brilliant Palace, went to the place where the golden Pegasus stood, prepared for his flight to the celestial regions. The glorious horse of the sky, betrayed extravagant marks of joy on perceiving the princely burden he was to bear—and his breast dilated with pride and satisfaction, when his Majesty and his beauteous Queen approached.”

Nangkri an air, [28 syllables to a verse.]

The example which follows has been extracted from the Romance called *Narinthom*—and is nearly the same measure as several preceding ones :

sān rāt || (*cha*) *lēn lāā*
chāāk chōn || (*la*) *thā rāā*



$\bar{t}\bar{a}\bar{a}\bar{m} \bar{m}\bar{a}- \parallel \bar{r}\bar{a} \bar{k}\bar{h}\bar{a}\bar{a} \bar{l}\bar{a}\bar{i}$
 $\bar{h}\bar{e}\bar{n} \bar{t}\bar{o}\bar{n} \parallel \bar{P}\bar{h}\bar{u}\bar{s}\bar{a}\bar{a}$
 $\bar{n}\bar{a}\bar{a} \bar{c}\bar{h}\bar{o}\bar{m} \parallel \bar{p}\bar{h}\bar{i} \bar{r}\bar{o}\bar{m} \bar{p}\bar{a}\bar{i}$
 $\bar{l}\bar{o}\bar{k} \bar{d}\bar{o}\bar{k} \parallel \bar{t}\bar{o}\bar{k} \bar{n}\bar{a}\bar{i}$
 $\bar{k}\bar{l}\bar{a}\bar{a} \bar{k}\bar{h}\bar{l}\bar{a}\bar{a}\bar{t} \parallel \bar{d}\bar{u}\bar{a}\bar{t} \bar{s}\bar{a}\bar{d}\bar{a}\bar{a}$

“NARINTHOM and his Queen found during their journey an inviting *Phutsää* tree, (*ficus Indicus* or rather pipul,) which had shed heaps of its purple fruit on the ground. The King expressed, to his amiable consort, his pleasure at the sight—observing also that he would climb the tree and pluck some of the ripest for his beloved.”

A measure of seven lines to the *Yesunta* air.

Of this measure an example may be taken from the Historical Romance called *Wārache-ün*.

1.

$\bar{b}\bar{a}\bar{t} \bar{n}\bar{a}\bar{n} \parallel \bar{w}\bar{a}-\bar{r}\bar{a}-\bar{c}\bar{h}\bar{e}\bar{e}-\bar{ü}\bar{n}.$
 $\bar{a}\bar{u}\bar{t} \bar{r}\bar{a}\bar{i} \parallel \bar{p}\bar{h}\bar{a}\bar{n} \bar{r}\bar{a} \bar{w}\bar{a}\bar{n} \bar{c}\bar{h}\bar{e}\bar{e}\bar{t} \bar{c}\bar{h}\bar{o}\bar{t} \bar{c}\bar{h}\bar{a}\bar{n}$
 $\bar{h}\bar{e}\bar{a} \bar{t}\bar{h}\bar{a}\bar{u} \parallel \bar{t}\bar{h}\bar{e} \bar{w}\bar{a}\bar{n} \bar{t}\bar{r}\bar{a}\bar{i} \bar{t}\bar{r}\bar{o}\bar{o}\bar{n} \bar{s}\bar{a}\bar{a}$

2.

$\bar{r}\bar{a}\bar{n} \bar{r}\bar{e}\bar{n}\bar{g} \parallel \bar{k}\bar{h}\bar{e}\bar{n}\bar{g} \bar{k}\bar{a} \bar{d}\bar{a}\bar{n}\bar{g} \bar{p}\bar{e}\bar{n} \bar{n}\bar{u}\bar{k} \bar{n}\bar{a}\bar{a}$
 $\bar{r}\bar{a}\bar{n} \bar{c}\bar{h}\bar{i}\bar{t} \bar{d}\bar{o}\bar{e}\bar{i} \bar{d}\bar{e}\bar{c}\bar{h}\bar{a}\bar{a}$
 $\bar{h}\bar{e}\bar{n}\bar{g} \bar{c}\bar{h}\bar{a}\bar{i}\bar{y}\bar{a}\bar{a} \parallel \bar{c}\bar{h}\bar{a}\bar{u} \bar{n}\bar{u}\bar{k} \bar{t}\bar{h}\bar{u}\bar{n}\bar{g}$

3.

$\bar{c}\bar{h}\bar{u}\bar{n}\bar{g} \bar{I}\bar{n}\bar{t}\bar{h}\bar{a} \parallel \bar{c}\bar{h}\bar{a}\bar{u} \bar{t}\bar{h}\bar{a}\bar{u} \bar{r}\bar{a}\bar{m}-\bar{p}\bar{h}\bar{u}\bar{n}\bar{g}$
 $\bar{m}\bar{a}\bar{n}\bar{o}\bar{t} \bar{p}\bar{h}\bar{o} \bar{d}\bar{a}\bar{i} \bar{k}\bar{h}\bar{r}\bar{a}\bar{i} \bar{n}\bar{u}\bar{k} \bar{t}\bar{h}\bar{u}\bar{n}\bar{g}$
 $\bar{u}\bar{a}\bar{t} \bar{t}\bar{a} \bar{m}\bar{a}\bar{a} \bar{c}\bar{h}\bar{u}\bar{n}\bar{g} \bar{k}\bar{u}\bar{t} \bar{a}\bar{s}\bar{a}-\bar{c}\bar{h}\bar{a}\bar{n}$

“WARACHE-UN tired of a long residence in one of the heavenly mansions, was anxious to visit the earth. His couch became hot, hard and comfortless—and his heart burned within him, when he brought to recollection his family, which wandered about on the earth.”

Sephă.

In the *Rú-ang* or *Cheritra* called *Khún Chaang* and *Khún Phén*, or a history of these two persons, who were courtiers to PHRÁPCHAN WÁSÁ, a King of Siam, about 400 years ago, is described a contest betwixt the two former, who should have *Nan Wan thāng*, a celebrated beauty, to wife. After a series of stratagems neither obtained her—as the King foreseeing that the ruin of his country would be the consequence of these civil broils, directed

F



Iamp. Anapœst.	1	<i>Khũn Phên</i> <i>sên sũ thầnn</i>
Troch : Dactyl.	2	<i>đai fãng</i> <i>kā nũ rắk</i>
Amphim : Troch : Troch :	3	<i>nā chă khrài</i> <i>chôp phắk</i> <i>tũm khwăn</i>
Tro : Tro : Tro : Tro : Tribrach,	4	<i>sô sả-ngi-ũm</i> <i>chê-ũm tỗă</i> <i>chấu thuk ăn</i>
Tro : Pyr : Spond. Anap.	5	<i>chaur rằm</i> <i>phữrănăă mầw</i> <i>nă êndũ</i>
	6	<i>sỏm pên</i> <i>lôk thầwm</i> <i>Sôkkăthăi</i>
	7	<i>năw sỏng sảăn chài</i> <i>đôiỉ rắikhô</i>
	8	<i>chài đai</i> <i>đai</i> <i>rô-ũm rắk rô-ũm rô</i>

The Lady is visited by KHÓN PHEN, repulses a little unbecoming ardor on his part, and by appropriate expostulation.

Meantime the princess was alarmed by KHÓN PHEN attempting to clasp her to his breast.

Refrain my Lord, she said, and do not give me room to believe that your generous offer of ransom ~~was~~ only been a snare laid for my ruin. Having rescued me from danger, and bound me to you in gratitude, would you tarnish your fame by improper conduct. Do you suppose that I can ~~suffer~~ an insult, or that I can admit of your addresses without the knowledge of my father, who ~~expressed~~ impressed on my mind the right line of behaviour towards your sex, and strictly prohibited me ~~from~~ following my own inclinations. Can a blessing accompany my union with you, unless it ~~will~~ be with the consent of my parents. They have promised to approve of my choice. Be ~~patient~~ therefore I beseech you."

Khamphak.

The following passage to which this air is adopted, has been extracted from the *Ramakeyur* or *Ramáyana* which contains great variety of metre.

- 1 Phrǎ sət chà phū ăng || krū-ăng praddáp sǒng prǎ thǎp || dōei phǒn lǎ phǎa nān
2 plē phrǎ phǎk || phrǎ phō thān
3 chām lū-ăng kǎ lū-ǎp || nǎi yǎnət phlǎn



2.

- 1 *chúng lē* || *hēn nō-ăn lă hōng* || *ăn sōng ổng-khă wilăa wăn*
 2 *phră phăk chău phē-ăng chăn*
 3 *chēm chēng* || *chăm răt khăi*

3.

- 1 *mū-an nŭng* || *sī dău chău ưế phũ yăchui*
 2 *mā kũ-ế kăat* || *ă-năut năi*
 3 *thi rīm thăa* || *thău thũ lōng sōng*

PHRÁ RAM or RAMA, is the hero in this piece, as he is in the original Hindu romance *Thots-akan* or *Rávana*, tyrant of Ceylon, and a *Yak* or *rakhsa* carries RAM's wife off. One day the king who is inconsolable at her loss, descends to the bank of the river to bathe.

"When the king had reached the brink of the stream, and had delivered his upper garments and ornaments into the hands of his attendants he was about to plunge into the water, when he observed a corpse floating down, the shape and features of which exactly resembled those of his queen. Lovely were her features even in death, resplendent as the moon when she casts her radiance from a full orb.

Distracted at the sight, the King exclaimed, O form of my long cherished, now lost SITA-DEVI, what evil destiny has thrown thy remains on the white sand in presence of thy former lord.

Thus did BENG YAKAI by spells deceive the king by assuming the likeness of his queen, and check for a time the ardor with which he sought to rescue her from the *Yak*."

HONLAMAM or HANUMÁN endeavours to undeceive the king, sagaciously observing, that there must be something unnatural in the circumstance, because the tide was then flowing and the body came down against the flood. He therefore advises His Majesty to burn the body. The experiment is tried, when the *Yak* or *rakhsa* who had assumed the likeness of SITADEVI instantly resumed her own form and vanished.

On another occasion the King having returned from a battle which he had been obliged to fight with his father-in-law THÁU KROONG PHÁÁN, is met by a band of the maids of honor or attendants upon his Queen, who chant the following strain while preceding him to his palace.

Rāngot—Air.

- Principal, *Ō! wā phră yāt* || *yău wă răat*
 Chorus, *mē chām wă-ră-năt* || *sănehăa*



Principal, *yū lǎng khāātang* || *tē-sō-khā*
 Chorus, *thūng bū-āng bāa thūa* || *nī phōn nāk*
 Principal, *Khro-ān khram phram kīn* || *tē chōn lǎ nēt*
 Chorus, *Sēn thuk khā sēn thā wēt* || *phī-āng ok hāk*
 Principal, *khūt wǎ sāng phrā-ōng* || (*khā*) *sōnglāk*
 Chorus, *yō nāi mū yāk* || *sāat sǎ thān*

“Welcome back O mighty king with victory crowned, unceasingly with us, your devoted slaves, has your anxious Queen lamented your absence.

Tears quenched the thirst which a thousand apprehensions for your safety excited in our agitated frames, while dread that you might have fallen into the snares of the YAK, chased away repose, and rent our bosoms.”

Plāp.

This is an air appropriated to much the same sort of metre as the preceding quotation, the couplets are sung twice.

Chǎǎ.

Under this title are stanzas of various length and measure.

In *U'nnarūt* are comprised in this style stanzas containing from two to eighteen verses. The verses are generally distiches, and lines run alternately nearly thus 7+9 or 8, 7+7, 6+7, 11+7, or 8+7.

Ex:.. 1 *ēn ōng khā lōng nū-ā* || *pāchǎ thān ān khā chān dō-ēi klīn* || *buphā*
 2 *rūn rǎu sǎn wǎ rōt* || *sūkhōn thāa māa lǎi ō lāa* || *phrā kǎ kǎn*
 3 *kēo khū lāap chām pāa* || *sāraphīn chǎ rūng dō-ēi chōēi klīn* || *hāmwaan*

The King having retired to the Queen's apartment.

“Their Majesties reclined their heads on pillows, while the delicious perfume of roses, and of every variety of exquisitely scented flowers refreshed the senses.

The fragrant nosegays peeping out from amidst the decorations displayed the *Kēo* (chaleas paniculata) and *Khulaap* the *Champā* (michelia champaca) and the *Seraphin* (a yellowish flower produced on a tree.)

The king desiring repose, the succeeding couplets are sung to the air called *Phrǎ thāng*.

“The soft voices of the band were in unison with the melody of the music—and it seemed as if heavenly harmony was produced by mortals.

“Sweet was the melody—soft and just the measure—and tremulously responsive were the voices to the music's notes.”

*Phat Chăă.**Laudatory.*—The singers proceed :

Like diadems of inestimable value—are your noble persons. The pinnacles of the State—the rulers of men, props of the Empire—and the massive towering pillars amongst Princes.

Long Song.

“Descending to the Bath.”

The Stanza from which we are now to quote consists of 16 verses in couplets, in all 118 syllables. The order of the last is varied, being alternately 9+7 or 9+8, or 8+6, or 7+7, 7+8, 9+7, 7+9, 8+8, 8+9.

Pră thum thāng || prōi lă-āng || wāā rī rīn
Lōp lāi mōn thīn || khăt sī
mǔă māng phāng sīn || thāngīn sī
sū khōn thāān māūlī || tră lōpong (khă)

“The pure water fell in gentle showers from the golden lotus bath—respecting his majesty—rich perfumes were then sprinkled over him—and he came forth beaming like the sun.”

Sala būrong.

This air is coupled with the following verse descriptive of the ceremony of consulting a soothsayer previous to THOTSAMOK receiving the crown which his father wore.

[dāi ū-e] dāi rūk hōnthāu hăi būk || bāi sī khwān
Parōhittā kă chut thī-ān || sō-wān (na)
tēt wēn kēo || ān-ō-lāā
yōk khūn khām rōp || chōp sī-ān
sōng wē-ān tē sǎi pat khwāā

“The *Parohita* soon appears; and now, he exclaims, is the time propitious—haste to bring forth the offerings,* and let us light the oblationary candles and diamond tapers.† These were speedily brought and carried in procession around the King.”

* Fruits and other eatables.

† These tapers are stuck around the edge of a large glass or gold plate.

*Răi—Tanau.*

“The *Tennasserim Air*”—adapted to verses thus reckoned 8+8 syllables 7+8, 8+9, 7+10, 8+9, 8+9.

Scanned—1 Iam—Anapæst—Anapæst.

2 Spond—Anap—Tribach.

3 Iamb—Iamb—Dactyl.

4 Iamb—Amphibr.—Bacchiæ.

In the same opera UNNARŮT, the king, thus addresses his consort—

To you I have ever been, and shewn myself to be, ardently attached. Did I not for your sake leave my family and country behind? Time has glided delightfully and unperceived away in your society, while an anxious and aged parent has been long lamenting in vain the absence of her son; even now she is overwhelmed with a thousand cruel doubts and apprehensions on my account; in the excess of her grief she beats her breast and, if not speedily relieved by my presence, will die of despair and leave me to fruitless remorse.

The queen makes a dutiful reply to this speech when again—

The divine and majestic UNNARŮT, ravished with the delicate and affectionate sentiments expressed by the Queen, embraced her and said—“You are the jewel on which my affections rest, the sanctuary of my love, the diamond pupil of my eye. Heaven is witness to the truth of what I have declared.”

The Queen’s heart felt at this speech, as if it had been plunged into the water of life; a delicious coolness succeeded—accompanied by a multitude of blissful thoughts. With uplifted hands she besought his Majesty to allow her in the meantime to return to her mother’s house.

O! răi.

nō-ān nūang ũsāu || māu rāsī
hēnōng som-det (cha) || phra chon (hă) nī
sōkī khro-ān khrañ || rām phān
hăi sōng sūn sālōt || răt (thot) chit (tră)
khit yāum mi yōk || lēō sōk sǎn

When the graceful USA beheld her mother (by adoption,) she gave a loose to her ardent affection in words accompanied by tears—lamenting in terms of bitter grief the approaching separation.

O! Lau—Laos Air.

chōm nāng wai-yū-kā mūrāi
fāng rōt phatchā nāt phrā Bútrī



thēwī khāē khlāi sōhā
chūng mī wā chā ùn sun thōn
dō-āng sāmān mē yat sānchāu
toā chāu chā chāk māndā
pai pēn bāi-chā Phrasong rit-(tha)

WAIYAKA felt somewhat consoled by the affectionate expressions of her (adopted) daughter—and in return gave her some good advice for her future conduct in the married state. She then deplored the unavoidable separation she must sustain from her beloved child—who was going to become the wife of PHRA UNARŪT, (PHRA SONGRIT.)

Yani manora

is a different strain from the *yani nangsū so-at* before noticed. It occurs in UNARŪT,—

kēn phōn chātūrōng || khā ōng āūt
pen kāng phāyū-kā bāūt || (thā) krā bō-an yai, &c. &c.

The General issued instructions for the organising and assembling of the Army, its materiel and followers—also the elephants—with gold embroidered housings, and the horse under their respective commanders, bold and swift as lions.

O ! pi.

This air is played on a sort of clarionet—and is adapted to a stanza in which the Princess USA is seated on a *diamond* throne, beside her lord and king—she addresses him in poetry, praising him, and expressing her readiness to accompany him to the diamond country of *Longka* (Lanca or Ceylon)—*pai sathān krung kō nā Longka*.

Mōn Plén—The Peguan Air.—*Long song*—The Bathing. occurs in the same Drama adapted to a *wak* or stanza of eleven couplets, descriptive of their Majesties' enjoyment of the cold bath.

Rāng thon

is another applied to a stanza of twelve couplets describing the royal carriage with its curving poles (inwards and high above the heads of the horses) surmounted with flags.*

* A Translation has been given in my Siamese Grammar.

*Lō Phamă.—The Burman Air.*

đũn thăn pǎi wǎng sī khǎ rēt
khăm khēt hōi thǎn lǎ hǎn phǎu
sǎm rǎn rǎn chǎn chōm phǎm yǎu
mǎu bōn rōt thǎu thǎng sǎngong (khǎ)

They were carried along the narrow pass—and over the various impediments. The august pair were delighted with their excursion in the chariot.

Chom Dong.

I select the following passage adapted to this air, because it shews that the Siamese have some feeling of what constitutes beauty in landscape.

khǎn khǎu lǎm nǎu || phǎnǎ wēt
thāt phǎ nēt chōm chǎn || sǎng khǎn
lǎi yāt sǎng yī-ǎm || ǎm phǎn
mī chǎ ngǎn ngǎ-ǎm phǎu || sī lǎ lǎi
bǎng pēn hōi hē-ō || plē-ō plǎn
chǎng chōng lōt lǎn || chǎn chǎi
§c. §c.

“UNNARŌT pursued his journey though valleys and magnificent forests, and over hills. At every stage of his progress natural beauties rivetted his attention and were sources of delight. Here mighty peaks towering to the sky seemed as if just about to crush by their fall the kingly cavalcade. There precipices disclosed their naked sides variegated by beautiful *strata*. Here a horrid chasm yawned—there a narrow dell invited to repose—and now the ranges of mountains receding behind each other displayed a fascinating diversity of light and shade.”

The following verse is accompanied by the air termed

Chín kēp dōh mai—“The Chinese pulling a flower.”

nǎng ūā yǎwǎ yāt || sǎng sǎn
đǎi fǎng mǎ thǎ rōt || phōt chǎmǎn
nǎng khǎn thāt || thǎtsǎ nǎn pǎi
hēn tōn nī khōt || sǎi thǎng
chǎn chǎng mon thǎu || kwǎng yǎi



Usa heard the tender speech of her Lord—fraught with love—and sensibility—she turned her head, and he held the golden krot tree,* with its numerous detached stems, and wide spreading branches.

O ! phā—“ The passionate Air.”

kap mīa sīa klai
chow ūē rong hai rao
pen tham chow léo kéa meā ăă
that chúe ai malúe kúi kúi
tác trong na ha nôt nôt

The King drove out his chief wife from his kingdom ;
 His other wives asked the cause of his grief,
 And why he regretted losing one who had offended,
 Asking if he was not ashamed to regret of what he had done.
 They then danced before him and used mocking gestures.

Rong malim.

From the Sawannahong.

chom parafong plaa nai wari
nī mū kho kle-ung thī nam lai
kru he thang lāng lī-au thī-un kīn klai
kraho yai plā naakhon

The sportive fishes in the limpid stream glided in pairs near the banks, while shoals of fry sought food in the shallows. The huge *kraho* pursued the *man-featured fish*.

From the Romance of Sawannahong or THE GOLDEN GOOSE.

Air Chúí chai.

CHAO CHUI CHAI sauntered towards a Monastery—while his hands moved about as if he were dancing, his garments hung negligently on his body, trailing on the ground. He then entered the monastery, he had stolen a precious stone. He asked permission to eat along with the Priests. The *Lo-ang* or Priests were then at dinner—and, being so unreasonably intruded on, beat off the affected youth with their fans.

* Banian.



Air Tukle lakhăng.—"The Alligator drags his tail."
used in *Rāng lakhán*. It is a favorite nursery air in the palace.

năn pai thút me chă klong
năn la mom me cha hwai, &c.

Sleep softly my child—in your pendent cradle. Do not cry, my Prince, you will be placed at your mother's breast soon—you have both endured much in leaving your country.—(From NARINTHOM.)

Chút ching.

From the Sawannahong.

khraun maa thúg theo neo wari
phra phomī prī prem pen nuk năă
plū-ung krū-ung samrap kra saltra
long song khongkha than dai

His Majesty was overcome with joy when he reached the bank of the Ganges—and quickly disencumbering himself of his regalia he bathed in its stream.

Peasants Song.—*Air Lomphat chăi khăú.*

dún phā dún-chau nok khan hún
dún pai khang nai úe

Q. O Father, [ironically] why walk at such a rate with your head erect like a speckled dove—where are you going.

A. Whose voice is that I hear, like that of my *beloved wife*.

Phlen—Propkai. Lyrical.

Indo-Chinese poets, like those to be found in most partially civilized countries, are fond of extempore contests in verse. The Siamese poetic champions do not wholly rely on their own powers, but invoke, after the manner of both ancient and modern western poets, some guardian deity or muse to inspire them with heavenly fire. These champions are attended by a chorus, consisting of persons of both sexes.

The following is one of the invocations :

Bright deities ! glorious spirits ! Here I invoke your aid with hands uplifted to my head.—Exalted beings !—more durable than the lofty mountain, the axis of the world—high throned in the sky, you behold with contempt all that is in the world or around it—and thou, O ! PHRÁ SONG (a Holy Priest of old,) surpassing mortals in energy and knowledge, come all and inspire our feeble minds with poetic vigor.

*Phleng*—The Herdsman's Song.—Air *Phat khwai*.

kep dōk maroe dōk úe
ma rōe te dōk phat phco
rāe leo ma hōe wai dāng wat
nom chau ngān saurūn nūng klón dat

She gathers flowers for a garland,
 She strings red and white,
 Then hangs them up behind the monastery,
 Her breasts have not the roundness of youth—
 She is the companion of my wife.

The Courtier's Song.—Air *Sakrawăă*.*

* * * * *

Love Song.—Air *Dāk Sāi*.

dāk sāi chau ú-e *būn phī na-e lēō*
mī dai rō-ūm rīyang hēō *chau sǎn so*
dāk ú-e—dāk rāk !! *būn phīna-e lēō*
chau mai thak lēō *kā lēō pǎi*

O fragment^{2c} flower of my heart's delight.

Unfortunate that I am—deprived of thy presence—

Severed from the jewel—the lovely virgin—

Lovely flower!—beautiful laurel—

My evil destiny prevents my approaching you.

Alas ! will you not summon me to your presence—how desperate is my case.

Boat Song.—Air *Phleng rúă*.

rāi ūe ! rāi chang
chā rōp kūn tǎi sǎ lēō doei rāi rúă úe, ḡc. ḡc.
yo tha phī-doei yo tha pī-doei

O beloved ! a hundred catties of gold would not weigh against you. I use all my efforts and beat my boatmen to reach you—but still you fly my presence.

The King's Bargemen's Song.—Air *Hè rú-ă*.

hēm ū-ě kang hān ūm hēo kǎ kēe
Sū yang chīm pha lī phī-rom som Samān

* The specimen of this song is wanting in the manuscript. SEC.



The mighty bird *Garudá*—fled to *Limphalce*—with the Princess KAKI, supporting her all unwilling close to his heart, under his umbrageous wings.

Phleng chacha hong.—A song or lyrical piece in the form of question and reply.

<i>arā chāā hong ũ-e</i>	<i>sō thān rān lōng ũē</i>
<i>khau đổng lăm lút</i>	<i>so thān rān lōng ũ-ē</i>
<i>khau đổng lăm lút</i>	<i>chāu phăt phēng tēng ổng ũ-ē</i>
<i>khau nãi đổng fēk</i>	<i>chau nō-ũn lă ăng thāng ổng ũ-ē</i>
<i>khau nai đổng fēk</i>	<i>mũa chāu dãi phoā khēk</i>
<i>sē mǎplēk qhō-ă Thai ũ-ē ! hũ-ē ! mũa nāng ũ-ē</i>	

The heavenly bird descended in the forest (of *Himāla*) and wandered about.

The Princess was dressed out in elegant attire and painted with the fragrant paste. She went out into the wood—graceful in figure and action.

O my beloved, when you met with the Malay you quickly forgot that I existed.

Harvest Song, sung whilst reaping the rice.—Air, *Phlen kí-au hau*.

wan nī rau wǎ cha len
rau cho-ũn kun khamen siwa cha len phleng ú-e
cha au kha-not nai ma
cha au khau na nai lau
cha wang kam khau khāng chauna ú-e
nai nai khau ka ma lén moi
yang te chau dāk prǎ chũ

To-day let us be merry and rejoice like happy reapers. Let us bind the sheaves—and place them on the banks, on the ridges leading through the corn and inclosing the fields—that we may deposit the corn in the granary of the master. Where are the happy reapers, and she who is the fragrant PHRA CHÓ flower of my soul, where is she ! And PÓCHÓ SRAI (another woman's name,) come along quickly—are you here ? how is it you answer not.

Thǎ yāe.—An air in *Mahori*—in the Manora Entertainment.

Peasant's Song.—*Thep pha thāng*.

<i>wǎn ũ-ē wǎn nī pěn wǎn</i>	<i>nǔng sǎan hōm sī</i>
<i>nāā băt sī chai ũ-e</i>	<i>nǔng sǎam mī sī</i>
<i>thē phǎ thāng nāng dī</i>	<i>rǎ pěn chǎ nāi ũ-ē</i>
<i>thēpphǎ thāng khāng nāng nī mǎi sōdī</i>	<i>cháp hōā long thǎ lai khī</i>



hai ăp-p̄rī chai ư-ế
chầu chăp hăi dĩ

năng chă chap-au hoa phĩ
hăa mải chă khă hĩ tãi ư-ế

THE MAN.—This is the day—the very day—on which fine woollens ought to be worn—I am abashed and ashamed in your presence at being ill-dressed in coloured clothes.

THE WOMAN.—My Brother? You are kind—are you delighted with your woollen clothes? I do not think they become you—let me make use of your head as a mop to sweep away the fowls' dung—that you may never exult again but fall into evil.

THE MAN.—My beloved, your threats if put in practice may produce mischief to your virgin state—(There is a double entendre here not to be explained in this place.)

chaang s̄ t̄n yang ro phlăät
nuk prăät yang ro phlăng

If the mighty Elephant King of four-footed animals is liable to stumble and fall, in like manner the wisest man is apt to slide into error.

List of the *Piphat Khongwung*

OR

MUSICAL INSTRUMENTS.

A full Band consists of

- | | |
|--|--|
| 1. <i>Pee</i> —Clarionet. | 3. <i>Aramana</i> —Flat Drum or Tamborine. |
| 2. <i>Khlăng toa pho toa mea</i> —Small and large Drums. | 4. <i>Thap Thap</i> —Drums. |
| 3. <i>Taphon</i> —Kettle Drums. | 5. <i>Ching</i> . |
| 4. <i>Pnúi mang</i> —Small ditto. | 6. <i>Khlovee</i> —Flutes. |
| 5. <i>Ranăät</i> —Sticcado. | 7. <i>Krap Phōũng</i> —Short Castanets. |
| 6. <i>Khōngwang</i> —Musical metal Bowls. | 1. <i>Tré</i> —Trumpet. |
| <i>Cheeng</i> —Metal Cymbals. | 2. <i>Sang</i> —Small ditto. |
| <i>Chang</i> —Large ditto. | 3. <i>Khlăng Khék—Tũ pho tũ mea</i> —used by the King—Drums, Javanese. |
| <i>Gong</i> or <i>Khōng</i> —Gong. | 4. <i>Pee Cháwa</i> —Sort of Clarionet. |
| <i>Krăp</i> —30 pairs of bamboo Castanets 1½ foot long. | <i>Khlăng phẻ tai</i> —Funereal Drum. |
| <i>Mahori</i> . | <i>Chăng Katé</i> —A small Gong. |
| 1. <i>Să</i> —Violincello. | <i>Pee hũ</i> . |
| 2. <i>Kachappi</i> —Harp. | |

Penang, 1829.—Revised 1836.

