NOTES ON THE SIAMESE THEATRE

by

Mahā Vajirāvudh

WITH A BRIEF INTRODUCTION

by

H.H. Prince Dhaninivat, Kromamun Bidyalabh

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 Manufactures; 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 Likē, the Hun, the Naŋ, the Lagor and the Khōn. The Likē, 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'etat of 1932 with its leader represented as a clown. The Naŋ proper has almost disappeared, though like the Hun it survives in name through the southern variety called Naŋ Taluy 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 Rāmakien had been derived from Vālmiki's Rāmāyana. Since, much additional research
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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-nātaka.

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 khon or masked drama.
2. The lagor (commonly written lakhon) or ordinary drama.
3. The likê.
4. The hûn or marionettes.
5. The nâng or transparencies.

These, with the exception of the likê, 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.

Likê.—The likê 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 Muhammedan
Malays, and in no way resembled the form which is to be seen at the
present day. In the original likê 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 ramanâ. Occasionally
there were solos. Later, the irreverent amongst the Malays
improved upon the original likê by interlarding jokes into the solos. The
Siamese, seeing the humorous side of the affair, began to imitate the
likê performance. This was how the likê 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 digni-
ified and graceful lagor. The performers in the likê, 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 hun's want of favour among present-day audiences. There is, however, a more popular form of hun, known as hun krabmok (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 hun krabmok are usually of the lighter kind, and are therefore rather more popular than the legitimate hun.

Nâng.—The nâng (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 Râmâyana. 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 nâng 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 nâng known as the nâng talung (from the fact that they were originally played by the natives of Badalung or Talung). The figures of the
nâng 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 hûn krabaw Kathryn, and are about as popular. All kinds of light drama are presented by the nâng 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 lâgor. 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 lâgor 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 recognised 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 roles 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 ṭuk, 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 Rāmāyāṇa, the whole of which has been done into Siamese.

Lagar.—The lagor (or more commonly, but quite erroneously, lakhôn) 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'hātri 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'hātri 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'hātri. 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 khōn. 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'hōn 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 Rāmāyaṇā

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. Śiva, the chief of the gods; white, crowned.
2. Umā Bhagavatī, wife of Śiva; proper, crowned.
3. Mahēśvarī, id.; id.
4. Sarasvati id.; id.
5. Khandā Kumāra (Skanda), son of Śiva; golden; six faces, twelve hands.
6. Vighaṇēś (Gaṇēśa), id.; dark brown, elephant-headed.
7. Vināya (Vināyaka), id.; id.
8. Chitu-pāda, minister to Śiva; 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.

Siamese version, or rather adaptation of the poem, called Rāmakīn, (Rāmakīrtti), 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. Arjun (Arjuna), celestial warrior; golden (or proper), crowned.
22. Mātuli (Mātali), Indra’s charioteer, lent to Rāma during the war; white, crowned.
23. Viśu-nāga (Viśva-jñāna), minister to Indra; yellow.
24. Viśu-karma (Viśvakarman), celestial armourer; green, turbaned.
25. Mani-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 (Bṛhaspati), 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, Kāli (or Durgā), a malignant deity (Time, Fate, Ill-luck); 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 Himalayan 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; yellow.

1 Kāla (Time, Fate, Death) is a form of Yama; Kāli (the Black) or Karāli (the Dreadful) is Durgā, the terrible form of Mahādevī, wife of the god Śiva; Kāli 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. Anōmatan (=Raghu), king of Ayuddhyā or Ayodhyā, son of Viṣṇu; white (or proper), crowned.
46. Maṇi-kēsara (Maṇi-kēsarā?), queen to the above; proper, crowned.
47. Ajapāl (Ajapāla or Aja), king of Ayodhyā, son of Anōmatan (Raghu); white (or proper), crowned.
48. Dēva-Apsara (Dēvi?), 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-kēśi (Kaikēyi), 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-kēśi (Kaikēyi); red, crowned.
55. Lakṣaṇa or Lakṣman (Lakṣmanā), 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. Makūt (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. Aruṇvati (Śāntā), daughter of Romabata (Romapāda); proper.
62. The king of Kayakes (Kaikēya), father of Queen Kayakesī (Kaikēyi);\(^1\) white (proper).

63. Kēsinī, queen of Kayakes (Kaikēya), mother of Kayakesī (Kaikēyi); proper.

64. Janaka Chakravatti (Chakravarti), king of Mithilā (the capital of the Videha country), who adopted Sītā as his daughter; white (or proper).

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

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

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

65. Achanda-Gāvi.


67. Daha (Dakṣa?).

68. Yāga (Yajna?).

B. The four who brought life to Mandodevi, (Mandodari, see No. 117)

69. Roma-Sinha.

70. Vatanta.

71. Vajira (Vajra).

72. Viśuddhasa.

C. The ṛiśi 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 (Riśya-Śringa); deer-faced.

75. Svāmitra (Viśvāmitra).

76. Vaj-aggi.

77. Bharadvāja.

78. Vasiṣṭha.\(^2\)

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\(^1\) This king bore the name of Aśva-patī, 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: Riśya-Śringa, Vasiṣṭha, Suyajna, Vāmadeva, Jāvāli, 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? Sutikṣṇa?).
80. Sukhai Tāpasinī (Anasūyā? Savarī), a female hermit.
81. Aggata (Agastya, on Mount Kunjara, north of the Vindhyas).
82. Śarabhangā, in Daṇḍaka forest.

F. The Holy Man of Mithilā

83. Sudāmantan (Sudāman).

G. The Holy Man of Khitkhiṇ (Kiśāndhya)

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 Markat (Markata?) Mountain

91. Disbhaya.

K. The Holy Men of Kailāś (Kailāsa) Mount

92. Gāvin.
93. Sukha-Vaḍḍhana (Sukha-vardhana?).

L. The Holy Man of Kaya-kēs (Kaikeśa)

94. Govin (Govinda?).

M. The Holy Man of the Kālvās (Kraunchalaya?) Forest

95. Vaj-mṛiga (Matanga?).

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

96. Jaṭīla.
97. Nārada (the same as No. 85?).
5. The Descendants of Brahma

98. Mahā Ajātā Brahma (Brahmā the Prajāpati), otherwise known as Chaturbiktra (‘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. Lastiān Brahma (Pulastya), the first Demon-King of Lankā, son of Ajātā (No. 98); white, four arms.

101. Śrī Sunandā (Ilavidi), queen to Lastiān; proper, crowned.

102. Chitra-Māli, id.; id.

103. Suvarṇa-Mālaya, id.; id.

104. Vara-prabhai, id.; id.

105. Rajatā (Nīkaśā or Kaikasi), id.; id.

106. Kubērān (Kuvera), king of Kālapakṣa and of the Yaksas, also the god of Wealth; son of Lastiān (Pulastya-Viśravas) and Śrī Sunandā (No. 101); light purple, crowned.

107. Dābṇāsurā (Tapana?), king of Chakravāla, son of Lastiān and Chitra-Māli (No. 102), slain by Rāma; dark red, crowned.

108. Asdhātā(?), king of Askan, son of Lastiān and Suvarṇa-Māli (No. 103); white, crowned; four faces, eight arms.

109. Māran (?), king of Solas (Cholas, Sodhas?), son of Lastiān and Vara-prabhai (No. 104); golden, crowned.

110. Rāvana, also called Daśakanṭha (‘the Ten-Necked’), Daśa Śrīra (‘the Ten-Headed’), etc., king of Lankā, son of Lastiān (Pulastya-Viśravas) and Rajatā (Nīkaśā or Kaikasi, No. 105), the principal enemy of Rāma; green (or sometimes gold); ten faces, twenty arms.

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1 In the place of Viśravas the Siamese version has, as a rule, his father Pulastya (in Siamese Lastiān) the Prajāpati (mind-born son of Brahmā), Pulastya’s wife was Priti; whereas Viśravas’ wives were Īdavīḍā or Ilavidi (the mother of Kuvēra, No. 106), and the rākṣasī Nīkaśī or Kaikastī (mother of Rāvana, No. 110, Kumbha-karga, No. 111, Vibhīṣana, No. 112, and Sūrpa-nakhē, No. 116). The Siamese version makes Rajatā (Nīkaśā) to be also the mother of Khara (No. 113), Dūṣaṇa (No. 114), and Triśiras (No. 115). On the other hand, the Mahābhārata mentions three concubines of Viśravas, viz. (1) Puṣpotakaṭā (mother of Rāvana and Kumbha-karga), (2) Māliṇī (mother of Vibhīṣana), and (3) Rākṣa (mother of Khara and Sūrpa-nakhē). (G.E.G.)
111. Kumbha-karna, viceroy of Lankā, son of Lastian (Pulastya-Viśravas) and Rajatā (Nīkaśā); 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. Bibhek (Vibhīṣana), son of Lastian (Pulastya-Viśravas) and Rajatā (Nīkaśā). 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 Lastian (No. 100) and Rajatā (No. 105), slain by Rāma; green, crowned.

114. Dūṣaṇa, king of Janapada (Janasthāna), son of Lastian (No. 100) and Rajatā (No. 105), slain by Rāma; purple, crowned.

115. Trīsira (Trīṣiras), king of Maja-vāri (Majerika?), son of Lastian (No. 100) and Rajatā (No. 105), slain by Rāma; white, crowned; three faces, six arms.

116. Sūrpa-nakhā, daughter of Lastian (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 Bāli, king of Khitkhin (Kśirindhya); proper, crowned.

118. Aggī (Āgnīyī?), queen to Rāvaṇa, daughter of the Serpent-King Kāla-nāga (No. 294); proper, crowned.

119. Raṇa-baktra (Megha-nāda, Rāvanī), better known as Indrajit ('Indra's conqueror'), prince of Lankā, son of Rāvaṇa and Mando (Mandodarī, No. 117), slain by Lākṣmaṇ; green, crowned.

120. Bāinā-Sūryavanśa (Vaina, Vainya?), son of Rāvaṇa and Mando (No. 117); id.

121. Sītā, daughter of Rāvaṇa and Mando (No. 117), incarnation of the goddess Lākṣmī. By the advice of astrologers her

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1 This is the Trīṣiras mentioned in Aranya-kāṇḍa (third canto of the Rāma-yāṇa), who should not be confounded with his namesake, also three-headed, sometimes called Trīṣikha (a son of Rāvaṇa), referred to later on in Yuddha-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. Rāvana, 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 Rāvana and Aggī (No. 118); orange, crowned.

123. The Ten Charioteers, sons of Rāvana by different concubines; variously coloured, all crowned.

124. The Sahassa Kumāra (Sahasra-kumārā or 'Thousand Princes'), sons of Rāvana by various concubines; id.

125. Dasa-girīvan (Daśa-grīva?), son of Rāvana by a female elephant; green, with a trunk for nose, crowned.

126. Dasa-giridhara, brother of the above; dark red, same nose as above, crowned.

127. Suvarṇa-mace'hā (Suvarṇa-matsya or 'Gold Fish'), daughter of Rāvana by a princess of the sea; golden, a mermaid.

128. Chandavati, wife of Kumbhakarna (No. 111); proper, crowned.

129. Gandha-Mālī, concubine of Kumbhakarna (No. 111); proper, coronetted.

130. Trījātā (Trījātā), wife of Bibhēk (Vibhiśana, No. 112); proper, crowned.

131. Benya-kāya (Pancha-kāya?), daughter of Bibhēk and Trījātā; played an important part in a desperate ruse engineered by Rāvana, 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 Rāmāyana (Bāla-kūṇā) 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 Ayonīśī, 'not born from the womb.' Hence the story in the Siamese version of her having been born from Rāvana 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.O.)

2 The sons of Rāvana, explicitly mentioned as such in the Rāmāyana, are, besides Indrajit: Devātaka, Narāntaka, Atikāya, (No. 150 of this list ?), and Triśiras (see note to No. 115 above). (G.E.G.)
132. Suvarṇa-kanyumā, wife of Indrajit (No. 119); proper, crowned.
133. Yāmali-Vārṇa, son of Indrajit (No. 119); and Suvarṇa-kanyumā, green.
134. Kanyuvēk, id.; id.

6. Rāksasas (Demons) of Lanka

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 Ṛişis Vasiṣṭha and Śvāmitra (Viśvāmitra). She was slain, on one of these raids, by Rāma, then a young boy and pupil of the Rṣi 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. Māric (Mārica), 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 Rṣi, visited Sītā and carried her off. Māric was shot and slain by Rāma; white, crowned.

138. Kēśrā (Kēsarā ?), wife of Māric; proper, crowned.

7. The Chief Officers of State and Councillors of Lanka

N.B. All uncrowned.

145. Mahodara, Rāvaṇa’s chief minister; green.
146. Paunāsura (Mahāpāriva ?), id.; white.
147. Bhānurāj (Bhānuratha ?= Kumbhahanu ?); green.
148. Vēramba (?); light red.
149. Sukrasāra (Śuka or Śukanāśa ?), 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.
155. Nanda-bairī (?); blue black.
156. Kāruna-rāj (?); light red.
157. Sukhāchara (Śukarṇa ?), 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 Laksmana to pause in his attack; green.
158. Kāla-sūra (Kāla-nēmi ?); black.
159. Nanda-sura (?); white.
160. Raṇa-sakdi (Raṇa-sakti ?); pale orange.
161. Raṇa-siddhi; dark brick red.
162. Nanda Yakṣa; dark blue.
163. Roma-chakra; red.
164. Bada-kāvi (Vadha-kāvyā ?); yellow.

8. Guardians and Outpost Officers of Lanka

N.B. All uncrowned.

165. Kumbhāsura, outpost officer at Mount Marakat;\(^2\) green.
166. Riddhi-kāra, guardian of the aerial frontier; light red.
167. Sāranta-dūta (Sārāṇa), 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 Lanka; light red; four faces, eight arms.
171. The Ocean Demon, a female (Sinhikā), guardian of the ocean frontier; dark red.

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

\(^2\) Either Kumbha or Nīkumbha, both sons of Kumbhakarṇa (No. 111). (G.E.G.)
9. The Descendants of Brahmi 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 (Maya²), 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-bairi; white.

180. Tri-Bada; dark red.

181. Megha-nāda; dark grey.

11. The Descendants of Brahmi 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 Mandodari (No. 117), wife of Rāvaṇa. He was, moreover, the architect and artificer of the Asuras. (G.E.G.)
incarnation of the bull Darabhi (*Dundubhi*, No. 299); green, crowned.

184. Sëng Āditya (Ā́miśa ?), prince of Romagal, 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 Sëng Āditya. It is not clear whether he was of Brahma descent or not. Green, uncrowned.

186. Virūṇya-Champang (*Varūṇya ?*), king of Janapada (*Jana-sthāna*), son of King Dūṣāna (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. Virūṇya-mukha (*Varūṇya-mukha*), son of Virūṇya-Champang. Commanded a small force against Lakṣman, 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 Lakṣman. Green, a young boy with a topknot.

188. Trī-mēgha (*Trimēgha*), son of King Trīśira (*Trīśira*, No. 115), of Maja-Vārī; dark red, crowned.

12. The Allies of Rāvana (all Rākṣasas)

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

189. Chakravati (*Chakravarti*), king of Malivan; white; four faces, eight arms.

190. Vajnī-sura (*Vājinī ?*), 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-māli, 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 Trikūta (Trikūta) below Mount Sumeru; white, crowned.
207. Śraddhāsura, king of Astanga; bright red, crowned.
208. Haskama-Māra (?), king of Turam (Toranā ?); dark purple; seven faces, crowned.
209. Mahāpāl-Bēdhāsura, king of Mahā-Chakra; green, uncrowned.
210. Miīla-balam (Miīla-bala ?), viceroy of Pāngtāl (Pāchāla ?), green; four faces, uncrowned.

13. Other Rākṣasas

211. Sahassa-tija (Sahasra ?), king of Pāngtāl (Pāchāla ?). Though not originally a sworn ally of Rāvana, he was drawn into the war on account of his brother Miīlabalam (No. 210), was befooled, and finally slain by Hanumān. White; one thousand faces and two thousand arms.¹

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, Velāla), king of Kurath (Kuru-raśtra), an ally of Chakravati (No. 189); pale indigo blue, crowned.

213. Tri-puram (Tripura), king of Soranagara (Sora or Chola?). Was also drawn into the war and met his death therein; black, crowned.

214. Anuraj, king of Mahā-Sinkhara (Śikharā); light yellow, crowned.

215. Ratana (Ratnā?), consort of Anuraj; proper, crowned.

216. Chanda-vatī, daughter of Anuraj; proper, crowned.

217. Dinda-sura (?), a councillor of Mahā-sinkhara; dark grey.

218. Nanda-kāra, keeper of Anuraj's garden; dark red.

219. Kuvēnu-rāj (Kuvēnu?), king of Kālvudh (Kālava?); white, crowned.

220. Tripakkan (?), son of Kuvēnurāj; green, white.

221. Kālvaka (Kālavaha), minister to Kuvēnurāj; black, uncrowned.

222. Kālchakra (Kālachakra), minister to Kuvēnurāj; dark grey.

223. Gandharva, king of Tissaśrisin; green, uncrowned.

224. Chandā, consort of Gandharva; proper, crowned.

225. Vinā-batta, son of Gandharva; green, crowned.

226. Asura Vāyu-baktra (Vāyuvaśtra), king of Mahā Vajiradhāni; 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. Virūjhaaka, 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 Malīva, 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.

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

98), and friend of King Ajāpāl of Ayodhyā (No. 47), also a relative of King Sahamalivān of Pāṭal (No. 172). He was invited by his grand-nephew Rāvana to act as arbitrator between Rāvana and Rāma. Having summoned both parties to appear before him, Maliva-Rāja, with strict impartiality, gave his award against his nephew, ordering the latter to return Sītā to Rāma. But Rāvana refused to abide by this decision; so, with a curse upon his own nephew and blessing upon the grandson of his great friend, Maliva-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 (*Parasu-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 (*Pratāh, Prahlāda, or Prahrāda?*); dark purple, crowned.

231. Virāva (*Virādha*), a particularly ferocious demon, who was vanquished and slain by Rāma and Laksman on their journey from Ayodhyā to the seashore, before the war began; dark purple, uncrowned, his body covered with long spirally curly hair.


233. Hiranta-yakṣa (*Hiraṇyākṣa*). 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.


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 Mayan.
243. Sauvārī, living at Sāravana (Śālayana?).
244. Suvarṇa-māli, living by the shore of the Mahā-Nadi.
245. Yakṣa Akṣamūki, a female demon; green, demon mask.

17. Mortal Ancestresses of Monkeys

246. Kāla-achanā (Ahalyā), wife of the Rishi Gotama, who brought her into being by means of occult powers. Misconducted herself with the gods Indra and Āditya, by whom she had Bāli (No. 249) and Sugrīva (No. 253);² proper.
247. Savāhā (Śvāhā), 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 Ramayana (Yuddha-kānda, iv) the mother of both Bāli and Sugrīva was Bāli by Āditya or Indra. See also next note. (G.E.G.)
³ The mother of Hanumān by Vāyu was Anjana, 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 Rishi Sukhavaṭṭhana (No. 93);\(^1\) bright red, crowned.

249. Kākās, subsequently named Bāli by Śiva, king of Khitkhin (Kiṣkindha), son of Indra and Kāla-achāna (No. 246), acted unjustly to Sugrīva (No. 253) and was slain by Rāma; green, crowned.

250. Tarā, wife of Bāli. She was given by Śiva to Sugrīva and entrusted to Bāli to be conducted to his brother. But Bāli was false to his trust and took her to wife himself. Proper, crowned.

251. Angada, prince of Khitkhin (Kiṣkindha), son of Bāli by Mando (No. 117), whom Bāli forcibly took from Rāvana.\(^2\) 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 Bāli, who adopted him as a son; dark rose, crowned.

253. Sugrīva, viceroy and subsequently king of Khitkhin (Kiṣkindha), son of Āditya and Kāla-achāna (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. Uttara, consort of Mahā Jambhū; proper, crowned.

256. Hanumān, the most trusted general of Rāma, son of Vāyu and Svāhā (Anjana);\(^3\) white, uncrowned.

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1 In the Sanskrit recensions of the Rāmāyana Jambavat 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 Rāmāyana (Kiṣkindha-kāṇḍa, xxi) Angada was 'born of Tāra'. As regards, however, his brother Tāra, I can find no explicit mention of his maternal descent. (G.E.G.)

3 In the Sanskrit Rāmāyana (Sundara-kāṇḍa, ii) the birth of Hanumān is related as having taken place from Anjana, who had formerly been the apsara Punjikasthālī. (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 Kāli (No. 37, Kāla), but adopted as a nephew by King Mahā Jambhu (No. 254). He started out with Rāma's forces, but quarrelled with Hanumān, whereupon Rāma made him regent of Khitkhin (Kīṣ-kīndhyā), with orders to send constant supplies to the front. Dark sepia, uncrowned.

260. Nila-Nala (Nīla), 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-ek, (Nīla), incarnation of the god Bināya (No. 7); copper-coloured.

263. Nila-Khanda (Nilakantha?), incarnation of the god Vighanēś (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 (Vidyumūla?), incarnation of the god Saura (No. 32); black.

269. Nila-pāsan (Vrisaparvan?), incarnation of the god Śukra (No. 31); light yellow.
270. Mālunda-Kesara (Mēienda?), incarnation of the god Bṛhas (No. 30); light purple.

271. Surasēna (Sūṣeṇa?), 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 Virūḍhaka (No. 43); dark purple.

274. Māyūra, incarnation of the god Virūḍhaka (No. 44); light purple.

275. Kēśara-damālā (Kēsari?), incarnation of the god Vanaspati (No. 38); light yellow.

276. Śūrkāra (Śūryākṣa?), incarnation of the god Māhā-jaya (No. 42); yellow.

277. Vaya-putra (Hēmākūta?), incarnation of the god Varuṇa (No. 41); dark grey.

278. Jayambavan (Jāmbavan?), the standard-bearer; incarnation of the god Īsāna (=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 (Vēgadarśi ?); indigo blue.

281. Dava-batta (Devīdāra?); scarlet.

282. Joti-mukha (Jyotirmukha); dark green.

283. Pingala; dark yellow.

284. Nyāna-vasagandha (Gandhamadana?); white.

285. Usūbha-Sararām (Ṛisabha?); dark blue.

286. Vahu-roma (Virābahu?); yellowish grey.

287. Nila-Kesi (Sarākṣa?a?); rose, black hair.

¹ In the Sanskrit Rāmāyaṇa I find mention of the paternity of the following Vānaras only: Jāmbavan and Vēgadarśi, 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; Rīsabha and Hēmākūta, sons of Varuṇa; Mēinda and Devīdāra, sons of the Āsvins (Dasras and Nāsatya); Sūṣeṇa, son of Dhanvantari and father of Tārā; Gāya, Gavākṣa, Gavaya, Śarabha, and Gandhamadana, 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; 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. Sambāḍī (Sampati), the elder brother of Satāyu (Jatāyu); deep pink.

292. Satāyu (Jatāyu), a great bird, who, seeing Rāvana 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 Aggi (No. 118).

295. Danda-nāga (Danda?), a serpent-king.

296. Kambala-nāga, id.

24. Famous Quadrupeds

297. Darabhā, the buffalo king, who was slain by his son; white.

298. Nila-kāsara (Kṣarā?), his wife; black.

299. Darabhā (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

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1 This is Guha, a bosom friend of Rāma, who was king of the Niṣāda (corresponding to the present Bhil) tribe dwelling in the Vindhya Mountains. His capital was Śrīngavēra (instead of which the Siamese version has the vague toponym Purampura), and he escorted and honoured Rāma on various occasions. See e.g. Ayodhyā-kānda, xlvii-lii. (G.E.G.)
his male offspring as soon as they were born, but Nilakāsarā, 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 Darabhi. From the very first Darabhi showed himself a fierce and lusty young buffalo, and his encounter with his father was inevitable, with the result that the father was slain. Darabhi finally encountered King Bāli (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 Bāli and his brother Sugrīva (No. 253). 1 Black.

300. Usabha (Ṛṣabha, 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. Vāyuvek’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. Mara-krapil’s (No. 199) horse; dark grey.

MAHĀ VAJIRĀVUDH.

1 See Rāmāyana (Kiśkindhya-kāṇḍa, viii-ix). It is here related that both Dundubhi and his elder brother Māyāvi (or Māhiṣa, as he is named in ch. xlv), also killed by Bāli, were sons of Daṇu. But the misunderstanding which arose between Bāli and Sugrīva is said to have originated at the moment when Bāli 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.)