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 Anirud’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 institutionalized 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
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ON SIAMESE LITERATURE.

X.

ON SIAMESE LITERATURE.

BY CAPTAIN JAMES LOW, M. A. S. C.

Letters used in this Paper—in expressing Siamese sounds:

- broad a.
- short a.
- d short prolonged.
- ditto, answering to a long vowel.

- the French i which may be used for it. I and i— as in police, it, long or short.
- as y in my.
- 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." "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, chêng, Barma and Malayu nations."

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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 Rāng 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 Montri (Mantri) or Eenau, then son of Thaukhō Revan, of Kūsepān, who having lost his wife in a whirlwind, disguises himself and proceeds in quest of her. She however is also in disguise; many adventures befal him in the country of Daha, the King of which has a lovely daughter named Bōtsara, and also in Gagalung, and Śīnasari. This work consists of seventy volumes, or rather chapters.

3. Somanakhodom is a history of Buddha in mortal shape. It is also termed Wetsundān—in Bālli, Wēsantāra. 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. Shōtsaphān, ........... 19 stanzas of 8 lines each.
2. Heemaphāṭān, ....... 134 stanzas.
3  Shammakan, ......... 209 stanzas.
4  Wannapawek, ......... 57 ditto.
5  Chá Chok, ......... 79 ditto.
6  Chu Laphom, ......... 35 ditto.
7  Mahá Phon, ......... 80 ditto.
8  Thúman, ......... 101 lines.
9  Mâtsi, ......... 90 ditto.
10  Sâkkrábáp, ......... 43 ditto.
11  Mahá Ratçhâbâh, .... 69 ditto.
12  Châkrâsat, ......... 36 ditto.
13  Nakhan Kân, ......... 48 ditto.

4. Rûi-ung Phriá or Wátyasundân 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 Nangsaûkthet.

5. Wârâwong is a history in verse of a person of that name, and of a Princess Nghang Kharawf. His elder brother was Chëthha Singhana Rachasf.

This person possessed an enchanted diamond, which was stolen from him one day as he lay asleep in the forest by a Rûsi [Rîshi]. The Rûsi in escaping through the air with his prize soars rather too high, for he enters the region of the fierce wind Lomkrôt, 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 Wârâwong.

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 Thawîthe, who is opposed to Raja Thau Choulani and his Minister Takîwat. 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 Choulant, and to carry off his daughter for his master Thawthe. 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 slum all open danger, are primary circumstances.

7. Unnarat is a Dramatic Opera, or musical dramatic work, in ten volumes. Oounarat, according to Leyden, was the Grandson of Crishna or the Hindoo Amukha.

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:

Pra-in or Indra descending from the sky in form of a deer, allures the Raja Oounarat from his palace, who pursues the supposed game to the precincts of the palace of Thau Krong Phaan, a Yak or Ratasha: 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
apartment of the lady he is in act of vow, 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. Oounarat’s Uncle Beromma Chakkri learning the deplorable fate of his Nephew mount on the back of Khrót (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 Khrót, and quit Oounarat, 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. Chattri.—A Drama in the rāng Lakhan or Ligonean strain.

11. Châlâwân—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 Hââm.—The story of “Phom-Hââm,” 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-Hââm. With her he elopes, followed by the elephant,* which subsequently dies of grief, bequeathing his tusks to Phom-Hââm.

* Some mortal in a stage of the Metempsychosis.
Prā-thōm.—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 conglomrated 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 Meneo or Noah.

Nāng Prathom.—Is a story of a wonderful lotus—which a Reosi (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 Ulum 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 Sothân.—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 Sothân—who was obliged however to return to her parents. The Yak is afterwards slain by the injured husband.

Nok Khüm.—Is described by Leyden as a mythological account of the celebrated Hamsa.

Nok Khüm however means the quail—Hong or Phria Hong being the Hamsa.

This story I have not examined.

Pokkhawâdi—Seems from the above authority to be a history of the Hindu Bhagavati.

Theppha lin thăng 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.

Phâ-nân sân näng, or Phali sân näng, contains the instructions of the Ape General so called to his brother Soor Krip. They were in the service of Râma in his attack on Lânca or Ceylon. These brothers quarrel and fight, when Sri Râma 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 Kāmāduha.

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.

Phrè Suwanna hông—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 thâng, 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 Prang thâng (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.

Nâng sip sâng.—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 protegés 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-
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 Marf. He suspects some decep-
tion, 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 con-
trary to the advice of her soothsayers. Phra-Rot 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 Marf 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 requi-
sites at the will of the possessor.

Marf 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 bet-
ter of these by counter spells, and again approaches Ror who by assistance
of another drug hurl an upright 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 shown towards her. She is caught by Chang Thao Singhon Yaks, a Raksha, who adopts her as his daughter. Phra Chaiva 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 suï 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 kriya—lit. princess of the inestimable diamond of Prangi.

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

Chein-nawat.

Phrã Photisat—History of one of the incarnations of Buddha.

So-thin.

Hag-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 Nágas, 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 tin 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 Nágas 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 Nágas on the other. The prince loses. Sang tin 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 Sin Chai** then carries off **Nang Suphan**, the Snake Queen.

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

*Nang Ootkai*—History of a princess of the *Nāgas*.

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

*Mithang*—History of a Yak princess.

**Nang on**.

*Wārāche-iun*.

**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. Crawford'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 disyllables 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 treating 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 Yut 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 casural 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 casure. Some strongly accented or intonated syllables are short by rule—thus Phrá. It requires a strict attention to the verse to distinguish in many cases the vowels u, ì, e, ai.

* Called Níthan—or Níyai and rú-ang rái.
† Long but.
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-rang* 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 nātch—and which is only supportable when it shews off to every advantage the fine shapes and handsome features of the Hindu female votaries of Kāndeō.

The music would be very pleasing were one or two of the wind instruments laid aside, especially the *Pi chanci*, 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-răng 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 Lau 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 Mû phâtkan—a sort of heroic verse depending more on the order of the syllables (called Kham-tî tâng,) than on rhyme or Klàn. This kind is generally used in sacred works. They have likewise Phêng or lyric verses or songs, Plêngna pastorals, Plêngô or elegiac verses—and Plêngôt or lamentations. The note below* will shew that the Thai are a people who delight in poetry

* Nangsu so dt, ... Romance—history.
Bót râng, ......... Dramatic opera.
Ni than, .......... Epic or heroic composition.

\[
\begin{align*}
&\text{Phôt thâm toa, ...} & \text{Tropes—figures.} \\
&\quad o-at toa, ... & \text{Allegory-fables.} \\
&\quad yok toa, ... & \text{Metaphor—similitude.} \\
&\quad chom, ..... & \text{Division of a subject.} \\
&\text{Khâ núng, .....} & \text{Unities.} \\
&\text{Kââm núng, ......} & \\
\end{align*}
\]
—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 Kappa.

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 cæsura 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 prosodical 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—

<table>
<thead>
<tr>
<th>1st line,</th>
<th>Trocheus—Amphimacer.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2d ditto,</td>
<td>Bacchius—Dactyl.</td>
<td></td>
</tr>
<tr>
<td>3d ditto,</td>
<td>Spondee—Amphibrach.</td>
<td></td>
</tr>
<tr>
<td>4th ditto,</td>
<td>Amphimacer—Dactyl.</td>
<td></td>
</tr>
</tbody>
</table>

Bot, .......... { A chapter—a stanza—also poetry—story.
Kham, ............ Word—sentence.
Wah, ............ { Line—or member of a sentence.
Khân, ............. Rhyme.
Khân mai phat, kan { Verse—depending on quantity.
Khán bot, ...... { March of the feet of a line.

Long bot, .......... Close of a verse.
Plai wak, .......... Last word of a line.
Khùng bot, ...... Hemistic.
Sâng wak, ...... Distich.
Khâm yàu, ...... Length of syllables.
—— Sân,.......... Quantity.
Mítâ,............. Power of vowel sounds.
Tîhâi nak, ....... Tone—in the key.
Hai bau, .......... Tone and cadence.
The following is a quotation from the above book.—The air is Yani.

VERSE 1st.

Mua nan || naang khop pha
fong社会 || krup long phlan
Phuan klaw || chau cham than
mad rik ni || tian prah ong.

VERSE 2nd.

Men Phra dhu || Sing dai
chat mua sai || thi pra-song
Mai khat-sa-tha || chai plong
(tang trong || ta Rachah

'The Princess Khapphia appropriately 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.

Mua nan || Einthai phraam
khrae dai || fang khoam
thaikum || phra yoa
phraam than || khau pai*
khathen || roi [chaa] naa
sorn deel || chaai Raa-chaai
chain chow || yin di

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

2.

Thaat o nap || du thang
phuun mung || duc pang
thaan nu-a || ke si
ak mua || yen hai
thaan thai || yen di
leel thuuo || ko si
rup phlan || than chai

* 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.
On Siamese Literature

Châbang.—[16 Syllables].

1 Tro: Pyr: Spond: ... mûa nân || sôm-dêt [cha] châm ăau

2 Pyr: Iamb; ... .......... pen thâk || [kha]  rhetorical

3 Pyr: Pyr: Anapæs: ... châk khrûi || ñang thâm | thet sê nâ

1 Pyr: Iamb: Anap: ... dêchâ || phûa bâa | ra mêt tââ

2 Tro: Iamb: .......... rûn pûi || mê chûâ

3 Iamb: Tribrach: .......... thûng dût || ñmûarîn | kô sî

Pyr: Iamb : Anap: .......... thûk chân || ñmûarîn | ñû mu
Spond: Spond: .......... dût thâm || kô sî
Spond: Spond: .......... rûn khrû || ñin lûâ

4

Tro: Pyr: Iamb: .......... mûa nân || sôm thâm | phûn tââ
Spond: Iamb: .......... sôm tûâ || thip mûô
Iamb: Spond: Iamb: .... hên thâm || phûs sâm | sôm phûân

“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.

mûa nân || Sôm-dêt [cha*] phômi
kûp nûng || thê wî
dhrû pûi || nûi mûo-ûng—mûa Phûâm

2.

Phû châm || thâm chûng rûng thâm
wû thâm || mûu Phûâm

Thâm kûô || wû châm—rû mûô

* Cha is hardly pronounced in the recitation.

E 2

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3.

mīa Phraām || rāng thām—āk māk
wāā thāan || chāk pēn | khās
khāā thāan ṭhān māk nōc thū ādī

[King Narīsthom impelled by strong devotion resigns the government of his country to Indrā disguised.]

He then wanders with his Queen into the forests—and here it is that Indrā 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 || phā ēm
fāng khrūk || thā chaān
kriu kōrt || sākro thāa
thāo chūng || wā māu
phā thāu || phāk thāa
thāun ēn-||-dā khūā
yuādā || foīn fāi

2.

thān khrām || ēm chān
khāa lām || khrān thāa
phā rāīn || lāa chāi
bāt nī || phāk thāa
phā āu || khāa pāi
chāi pēn || khā thāi
khāa thāng || thāan nāu

‘The King mildly replied to the harsh expressions of the enraged devotee—O Sir, I beseech you to be calm. It 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 censure.

Phākāp—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 kling klu-âk su-âk din—writhing and rolling on the ground.

1. Tro : Imab,... ṣanâ nān || thê wi yêk kân || ūm thân
Mem :... nang miâng || ru-âng sî nong sêc || ke neng
Daet : Bace :... thê-âm thê || sâ maât trau nâm tâc || rin rin
Troch : Iamb :... Nâng chêp || vô thân nong chêp || u thân
Pyr :... ruân ruân || khân mua lôm nān || klang thang
hên nua || -nút châa kling klu-âk || sê-âk din
nên h,hrang || khâng din kîn te || nâm tâc.

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 accoucheum, rather a curious subject for poetry, but the Siamese have no idea of any description of this nature being indeclicate.

Râdp.

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. 

ORDER

Dact : Spond. ... mûa nân* || Râchâa Iamb. Anapæs : ... Sô-un nâm || mahêsi
Dact : Iamb. ... chêng nai || pâyaâ Diamb :... ... khêp pha || thê wi
Spodd : Iamb. ... rô têhê || nê çhai Spond. Spond. : ... mi sê || sê-pha
Spodd : Pyr. ... têng hê || sêt sêp Øc. Øc.
Pyr : Amphibr : ... ru dûp || dô-êî wâi

* 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.
“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.  
   **Thàu mí**  ||  **bành chà tạı**  
   **tam rát**  ||  **sàng lê-đød**  ||  **thâu nán**  
   **Sàùt (cha)**  ||  **chàuk kù-čê**  ||  **sù-wàn**  
   **phò yàng**  ||  **ròng ké-dì**  ||  **âì-chòò**

2.  
   **màu thàn**  ||  **hèn sàng chàu**  
   **hà chèn elom**  ||  **thì**  ||  **ròm yàò**  
   **dò-ê-chà pài**  ||  **ông mu-uông fàu**  
   **mìng-mià chìu**  ||  **sàm rôn chàì**

3.  
   **fàt wàÀ mâu**  ||  **mìng kòò**  
   **hèn Waranét**  ||  **phò sòng chàì**  
   **sàng nàng**  ||  **chàom prê prèai**  
   **sàm rôn chàì**  ||  **phì ròm yòò**

“Waranet is desirous of **making a trip to Tawaingga**, (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.”

**Nang kri** 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:

   **sàn rát**  ||  **(cha) lèn lùà**  
   **chàuk chòì**  ||  **(là) thà rùò**
“Narinthom and his Queen found during their journey an inviting Phutseüü 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-un.

1. 

bát năn || wá-rá-chéb-un.  
āt rāi || phán rā wān chêb chôt chān  
họ thâu || thê wān truí trôï mún

2. 

răn rēng || không hâ dâng pêñ nûk mûn  
răn chót dôï chêb mûn  
hêng chûyâm || châu nûk thûng

3. 

châng thuâm || châu thâu râm-phâng  
mônôt pô dài khrâi nûk thûg  
āt tâ mûn chûng kêt cûa-chyân

“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.”

Sephâ.

In the Râ-ang or Cheritra called Khûn Chaang and Khûn Phên, or a history of these two persons, who were courtiers to Phrâphân Wâsâ, a King of Siam, about 400 years ago, is described a contest betwixt the two former, who should have Nau Wan thâng, 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
the object of their quarrel to be put to death. The father of the unfortunate girl eventually procures a pardon for her, but arriving too late at the place of execution, an opportunity is afforded for the author to expatiate on the melancholy result. In one of the first stanzas we find Khra thí nận.

Iamp. Anapost. ... ... ... 1 Khun Phen || sen su that
Troc: Daecyl. ... ... ... 2 dai fung || ha na rak
Amphim: Troch: Troch ... ... 9 na cha khrai || chay phak || tuum khwan
Tro: Tro: Tro: Tro: Tribmach, 4 so sa-ngi-un || che-un toa || chay thu thun an
Tro: Pyr: Spond. Anap. ... ... 5 chau ram || pharanaa maan || na ondu
          6 sum pen || lok thuum || Sokkathai
          7 nua song suan chai || deeci rakhii
          8 chay daai || daai || ro-un rak ro-un ro

“The illustrious Khun Phen was overcome with love on hearing these words from the mouth of that beauteous one, and delicately encircling her neck with his arm and expressing his desire to imprint a kiss on her lips, praised her for her prudence, humility and dignified conduct, proofs of her being a daughter of Sokkathai, adding that his affections were stronger since her’s were not yet engaged to another.

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

Meantime the princess was alarmed by Khun Phen attempting to clasp her to his breast. Exclaim my Lord, she said, and do not give me room to believe that your generous offer of ransom only been a snare laid for my ruin. Having rescued me from danger, and bound me to you a grateful, would you tarnish your fame by improper conduct. Do you suppose that I can enter an insult, or that I can admit of your addresses without the knowledge of my father, who 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 is by the consent of my parents. They have promised to approve of my choice. Be prudent therefore I beseech you.”

Klamphak.

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

1 Phru sitt cha phua ung || kruiung pradap seng pra thop || doi phen la phuun nuan
2 ple phru phak || phra pho than
3 cham lu-ung ha lu-oop || nui yanet phlen

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2.

1. ching le || hen nu-an la hong || an song ong-khà wila wan
2. phra phak chau pho-ang chán
3. chem chong || cham rat khai

3. 1 mû-an nung || si dûu chau ure phu yuchai
2. mû hû-e khaat || ã-nûat nai
3. thi rim thu à || thu thu long song

Phra Ram or Rama, is the hero in this piece, as he is in the original Hindu romance Thots-akan or Râvana, tyrant of Ceylon, and a Yak or rakhsha 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.”

Honlaman 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 rakhsha who had assumed the likeness of Sita-devi 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 Thâu kroong Phân, 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.

Rângot—Air.

Principal, ..... ò | wà phra yut || yau wa rat
Chorus, ...... mé châm wa-ru-nát || sâm hau

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Principal, .... ยุ แตง ข้าทง || ล ศิริ-กุล
Chorus,....... ผว อง บุ-อง บาน ทูม || นี่ พระ นัก
Principal, .... แกร-วัน ข้าม แฟรน คืน || ล ชอง ล่านื
Chorus,....... ศิล พัก ข้า ซัน ท่าน วัด || ผว-อง บก นัก
Principal, .... ก้ก วา แซง แฟร-อง || (หก) สำกลก
Chorus,....... แย ไม นั้น ผาน || ผา ท่า ท่าน

"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."

Plap.

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

Chàk.

Under this title are stanzas of various length and measure.

In ursions 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 แฝ อง ข้า ชอง นู-นั้น || ผว ชอง ท่าน แกร ชอง ด็-อี คืน || บุ ฝักอ
2 แฝ ระวัง ซั่น วะ ร็อต || ผว ชอง ทูม มะ ลอง ลู โอ ลูเที่ยน || ผว แก คุณ
3 แกร ข้า ชอง ช่าน ผูส || ผว ชอง ช่าน ชอง ด็-อี ช่อ คืน || คัมพ้า้น

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 Keo (chaleas paniculata) and Khulaoop the Champáa (michelia champaeus) and the Seraphin (a yellowish flower produced on a tree.)

The king desiring repose, the succeeding couplets are sung to the air called Phra thàng.

"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."

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Phat Chăăk.

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, 9+8, 8+8, 8+9.

prü thüm thăng   prọi lư-ăng   wūa rĩ rĩn
lờ̤p lọ̤i mọ̤n thọ̤n   khat ści
mṳ̄a măng phăng sin   thăng ści
sṳ́ khọ̤n thọ̤an mṳ̄a rí   trạ̀ lọ̤ping (khat)

“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.

[đâi ú-e] đâi rūk kônthāṳ hai bûk   bâi ści khwać
Pâ̤rōhita kha chtî-àn   sô-wâñ (na)
ktèt wên këō   ân-â-láâ
yôk khân kham rôp   chôp ści-àn
sông we-ān tê sai pat khêm

“The Parohta 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.
Rāi—Tanau.

"The Tenasserim Air"—adapted to verses thus reckoned 8+3 syllables 7+4, 8+9, 7+10, 8+9, 8+9.

Scanned—1 Anap—Anapst—Anapst.
2 Spondaic—Anap—Tribrach.
3 Iamb—Iamb—Dactyl.
4 Iamb—Amphibrach—Bacchic.

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

To you I have ever been, and shown 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 Ummar, 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! rāi.

* * *

When the graceful Usā 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! Lāū—Laos Air.

* * *

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Waniyaka 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 Unarot, (Phra Songrit.)

Yani manora

is a different strain from the yani nangsú so-at before noticed. It occurs in Unnarot,—

kén phôn châtrong || kha ông ñüt
pen kâng phâyâ-khâ bâuñ || (tha) krâ bô-an yai, }`).

The General issued instructions for the assembling and forming of the Army, its material 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 (Lanka or Ceylon)—pâi sathâin krong kêo nà Longka.

Môn Plên—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.

Râng 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.

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Lo Phumae.—The Burman Air.

dũn thân pueblo với tình ruang
khũm khet hoi tham là huan phäu
sum rón run chán châm phir ơn yâu
m¸a ban ró thu thâu sáng ngông (kha)

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.

kʰaan kʰaaw lam môaw || pháam wêit
thét prə néi chôm chan || sêng khaan
lóaw yêt síng yu-zuun || âm phên
mê cha ngan ngu-zuun phâu || sê la lài
bàng pen hôi hê–ô || plê–ô plän
chêng elang lêt làn || chan châi

"Unnarot 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 crash by their fall the kingly cavalcade. There precipices disclosed their naked sides variegated by beautiful strata. Here a horrid chain 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

Chin kep dôh mai—"The Chinese pulling a flower."

nông uá yinwa yû || sêng sâán
daí sêng ma thu rôt || phêt châm uán
nông khrâu thät || thutsa nâu pái
hen tôa ni khrōt || sêi thâng
chêng elang mon thêu || kwâng yûi

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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 mía sīa khlái
chow ŋe rong hāi ráo
pen tham chow lō̄ng hēo mèa dā
that chōe ai mā̀ié hāi kāi
tā̀e tēng nā hā nṑ̀t nṑ̀t

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 nalim.

From the Sawannahong.

chom parafong plaa nai wari
ni mū kho khe-ung thī nam lāi
khu hē thang lāng lī-āu thī-un kīn khlāi
khrāho yāi plā naākhor

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

From the Romance of Sawannahong or The Golden Goose.

Air Chāi chāi.

Chāo chūi chāi 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-āng or Priests were then at dinner—and, being so unreasonably intruded on, beat off the affected youth with their fans.

* Banian.

H 2

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Air Takle lakhâng.—"The Alligator drags his tail."

used in Râng lakhôn. It is a favorite nursery air in the palace.

nân pai thit see châ klong
nân la mom ne cha khwai, ñc.

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 NABIN-
THOM.)

Chít chìng.

From the Savannahong.

khrau maa thúng theo neo wari
phra phomi prêt prem pen nuk nàâ
plu-ung krâi-ung samrap kha sattra
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 Lomhat chai khâá.
dân phâ dün-chau nok khan hûn
dân pai khang nai ñe

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 I glorious spirits! Here I invoke your aid with hands uplifted to my head.—Exalted beings I—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 Sono (a
Holy Priest of old,) surpassing mortals in energy and knowledge, come all and inspire our feeble
minds with poetic vigor.

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Phleng—The Herdsman’s Song.—Air Phat khwai.

 kep dôk moroe dôk úe
 nu rê te dôk phat pheo
 râe leo na hêe wai dêng wat
 nom chau ngiôn sauôn nüng klôn 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 Sâkkrawâa.*

* * * * *

Love Song.—Air Dâk Sâi.

dôk sê chau úe       bûn phi na-e lêê
mî dai rô-üm viyang kôô   chau nûân so
dôk úe—dôk râh! !   bûn phîna-e lêô
chau mai thak lêô       hâ lêô pôî

O fragment flower of my heart’s delight.
Unfortunately 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 rúû.

râi úe ! rô phîng
chà rôp kûn tâi sû lêô doei rûi rûa úe, õê. õê.
yô tha phi-doêi yo tha pi-doêi

O beloved 1 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-á.

hêm ù-á kûn kàm ùm hêo kà kêê
Sû yang chêm pha li phi-rom son Samân

* The specimen of this song is wanting in the manuscript.  Sec.
The mighty bird Garudá—fled to Lymphaca—with the Princess Kaññī, supporting her affronted heart, under his unparalleled wings.

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

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

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

Harvest Song, sung whilst reaping the rice.—Air, Phleng ki-au hau.

Tha yāe.—An air in Čahari—in the Manor Entertainment.

Peasant’s Song.—Thēp pha thāng.

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hái ᵁᵖ-_PRINT chái ,__è
châu chap hai dĩ

nàng chả chap-au hoa phǐ
hảa mái chả khá chỉ tài ,__è

**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.)

\[ \textit{chaang siri tin yang ro phlāt} \\
\textit{nuk prāt yang ro phlāng} \]

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 Khongwang**

**Musical Instruments.**

A full Band consists of

1. *Pee*—Clarionet.
2. *Khāng toa pho toa mea*—Small and large Drums.
   *Chēng*—Metal Cymbals.
   *Chāng*—Large ditto.
   *Gōng or Khōng*—Gong.
   *Krōp*—30 pairs of bamboo Castanets
   1½ foot long.

**Mahori.**

1. *Sā*—Violincello.
2. *Kōcheppi*—Harp.
3. *Aramana*—Flat Drum or Tamborine.
5. *Ching*.
7. *Krap Phōng*—Short Castanets.
3. *Khēng Khēk*—*Tū pho tā mea*—used by the King—Drums, Javanese.
   *Khāng phē tai*—Funereal Drum.
   *Chēng Kātē*—A small Gong.
   *Pee hā*.

*Penang, 1829.*—Revised 1836.