Overview of Thai Manuscripts at the Nordsee Museum (Nissenhaus) in Husum, Germany

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Abstract—There are ten Thai manuscripts at the Nordsee Museum in northern Germany. This article presents a description of each manuscript along with transliteration and translation of key extracts.

Very few people would expect to find manuscripts from Thailand in a small local museum situated in a rather remote area of north-central Europe. The Nordsee-Museum Husum, located in the Nissenhaus, is one such place, where treasures from Thailand have been kept for almost a century without being noticed by the outside world until very recently. How could that happen?

Situated on the shores of the North Sea, Husum (Frisian: Husem) is the capital of Northern Friesland (Nordfriesland) district in Schleswig-Holstein, situated some forty kilometres south of the German-Danish border. The town of 22,000 inhabitants is best known as home of the poet and writer Theodor Storm, author of Der Schimmelreiter (“The Rider of the White Horse”) and a native of Husum, where he spent his youth and part of his adult life.

Another famous son of the town was Ludwig Nissen. Born on 2 December 1855 as the sixth of ten children of a rope maker, young Ludwig left his home town in August 1872, at the age of sixteen, with the consent of his parents, and travelled on board the steamship “Westphalia” from Hamburg to New York. Although we do not have any letters or any other evidence offering clues as to the motives for Ludwig’s emigration, the fact that his elder brother Fritz had already settled in New York some time earlier definitely helped Ludwig’s start in the New World. There, he rose from working at jobs such as a dishwasher to become a steward and cashier, then an innkeeper and, finally, in May 1881, he founded a jewellery store. Ten years later, Ludwig Nissen had become one of the city’s most successful dealers in jewels, and established his business on New York’s Fifth Avenue.1

Although Nissen was never accepted as a full member by the city’s business elite, he held various important positions in the social and economic sectors of New

York society. In 1895, he was elected President of the Society of New York Jewelers, due to his outstanding knowledge of pearls and diamonds. As a member of the board of directors of several banks and insurance companies, he exercised considerable economic influence. In 1900, Nissen made it onto the list of the sixty most influential citizens of Brooklyn. Politically affiliated with the Republican Party, Nissen cultivated a close personal friendship with President Theodore Roosevelt (1858–1919), but he never became directly involved in American politics.

Ludwig Nissen’s passion was art. Together with his wife, Katharine (née Quick, 1862–1930), the daughter of German-Swiss immigrants, he collected numerous paintings, precious art objects and souvenirs from his many travels to Europe and Asia. Many of the contemporary paintings that decorated his luxury three-storey villa in Brooklyn were by German and German-American artists; remarkable is the presence of Alsatian painters in the Nissen collection. Throughout his life, Nissen remained closely affiliated with his home country, Germany, both culturally and emotionally. His pro-German attitude did not change even after the outbreak of World War I.

In 1920, after the war had ended and Germany was in political and social turmoil, Nissen visited his home town for the first time since his departure almost half a century before. Under a pledge of secrecy, Nissen informed the district administrator of Husum, Dr. Heinrich Clasen, of his plans to establish a cultural institution in his home town that would have the mixed use of museum, cultural centre, library and art gallery. Ludwig Nissen died in Brooklyn on 26 October 1924 at the age of 68. Having no children, he bequeathed almost his entire estate to the town of Husum. His widow Katherine, who survived her husband by only six years, did the same. However, due to adverse conditions – unknown heirs contested Nissen’s will and the 1920s world economic crisis caused severe financial losses – Dr. Heinrich Clasen, as chairman of the Nissen Foundation, finally received in 1932 only one third of the original inheritance to build the museum, which was nevertheless constructed between 1934 and 1937. After the completion of the building, the remains of Ludwig and Katherine Nissen were transferred to the Nissenhaus, where they found a dignified final rest in the building’s hall of fame.

Before his death, Nissen had already donated to the town of Husum a large number of precious art objects, including many which he had systematically acquired in the early 1920s from other German institutions. In September 1922,

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3 Ibid., pp. 20–23.

4 Nissen’s estate was estimated at 2.5 million Marks or roughly US$600,000. This is equivalent to approximately US$16 million today.

5 She bequeathed another US$170,000 to the town. This is equivalent to approximately US$4.6 million today.

through his agent Mr. Derschuch, Nissen bought some 3,000 objects from the former municipal museum (Städtisches Museum) of Weimar, which needed additional financial resources due to the prevailing dire economic situation in Germany. Most of the acquired art objects had once been part of the collection of Dr. Bruno Schwabe, the main founder of the Weimar municipal museum. Others came from smaller collections.

The ten manuscripts from Thailand (known as Siam until 1939) came from two smaller collections, namely that of the German physician Dr. Christian Rasch and the well-known Swiss-German travel writer Ernst von Hesse-Wartegg. Rasch lived in Siam in the early 1890s, having been employed as “physician-in-ordinary” to King Chulalongkorn (r. 1868-1910), which explains the presence of medical treatises and divination manuals in the Husum collection of Siamese manuscripts. Von Hesse-Wartegg visited Siam in 1898 on his voyage back from Qingdao, China, to Germany, and apparently acquired a number of manuscripts during that relatively short visit. In the years preceding the outbreak of World War I, both men sold manuscripts to other German institutions, including the present-day State Library (Staatsbibliothek) of Berlin.

When in 1963 Klaus Wenk published his catalogue of 246 Thai manuscripts, spread over fourteen German libraries and museums in ten different cities, no mention was made of the Husum collection. Oriental manuscripts were usually kept in the large state and university libraries, as well as renowned ethnological museums. Nobody would have expected even a small collection of such manuscripts in one of the many smaller provincial museums. In the case of the Nordsee Museum in Husum, the scientific staff – primarily interested in the promotion of the local Frisian cultural heritage – were for many decades not even aware of the existence of the Siamese manuscripts. In early 2012, Dr. Sven-Hinrich Siemers, then the curator

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8 See 1894 Directory for Bangkok and Siam. Bangkok: White Lotus, p. 181. Rasch authored two articles on the geographical pathology of Siam, namely “Ueber das Klima und die Krankheiten im Königreich Siam”, Virchows Archiv, Vol. 140, No. May 1895, pp. 327–384; “Zur geographischen Pathologie Siams”, Janus, Archives Internationales pour l’Histoire de la Médicine et la Géographie Médicale, Vol 1, 1896–1897, pp. 445–460 and 503–514. We are grateful to Barend Jan Terwiel for providing us with the biographical data of Christian Rasch. As Terwiel has recently pointed out, Wenk’s catalogue did not only exclude a number of collections from the former German Democratic Republic, but also overlooked some of the Thai manuscripts kept in former West Germany. See Barend Jan Terwiel, “Cultural Goods and Flotsam: Early Thai Manuscripts in Germany and those who collected them”, unpublished paper. As for the Husum collection, however, Wenk could simply not have been aware of them during his lifetime.
of the Museum, found a 1932 inventory list providing some basic information about the manuscripts and other Southeast Asian art objects. He contacted Volker Grabowsky, Professor of Thai Studies at the Asien-Afrika-Institut of the University of Hamburg, and the study of Husum’s Siamese manuscripts began. We hope that the description of the ten Siamese manuscripts kept in the Nissenhaus of Husum will stimulate further research on Southeast Asian manuscripts brought to Germany a century ago.

Notes on transliteration

Apart from a general description of each manuscript, focusing on various aspects of physical condition and layout, particular pages or folios, notably the colophons, prefaces, as well as the beginning and the end of each text in the manuscript, have been transliterated. In cases where the original text was written in Thai (Siamese) language, regardless of whether in Thai or Khôm script, the text is transliterated into modern standard Thai script, along with a translation into English. On the other hand, if the original text was written in the Pali language with Khôm script, the text is transliterated both into modern standard Thai script and Roman script.

For the transliteration of Thai texts written in modern Thai script, the orthography of the original (late 19th or early 20th-century) Thai text has been preserved, strictly adhering to the original orthography. In other words, each word is spelled as in the original text, and not according to the standard spelling as recorded in a modern dictionary. Therefore, the transliterated text looks quite different from a modern one. For example, in the transliterated text the spelling <ทาน่>, <ผู> or <ษรเฃี่ยน> would be recorded, according to the original text in many of our manuscripts, differing from the modern standard spelling <ท่าน>, <ผู้>, and <สอนเขียน>, respectively.

Regarding the transliteration of Thai language texts from Khôm script into the modern Thai script, the symbol bindu (Sanskrit; pronounced phinthu in Thai) – <.> – meaning a little dot below the consonant is employed to indicate a double consonant in which the consonant after the dotted one appears in the original orthography as a ligature.

As for texts written in the Thai language, the spacing within a text is kept according to the original manuscript. Due to the convention that Pali texts in traditional manuscripts are always presented without inserting spaces between the words, the transliterated Pali words are separated according to semantic units for

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Notes on transliteration continued

11 Until the beginning of the 20th century, the Khôm script was used for works written in Pali. It was also frequently used for religious texts in the vernacular (i.e. Thai). On the other hand, manuscripts with secular content were only written in the Thai script. The Siamese manuscript culture thus differs from the manuscript cultures of the Burmese, Mon and Khmer, where Pali texts were always written in the respective script of the country.
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the sake of easier reading, while the orthography is not changed.

Furthermore, there are still two traditional punctuation marks: *Angkhan diao* <ฯ> and *Visanchani* <ะ>. They were used by the traditional scribes for marking the end of a sentence, a stanza, or a particular part of a text. Both of them function in the same way. However, a single-text manuscript consistently tends to use only one of them. *Angkhan diao*, the first one, shares the same form with the punctuation *Paiyan nòi* <ฯ>, which marks the abbreviation associated with the previous word, but *Angkhan diao* does not have any function shared with *Paiyan nòi* at all. In the transliterated text, the use of <ฯ> as *Angkhan diao*, marking the end and division of texts, is transliterated into the sign <|> in the Romanised text.

*Visanchani* <ะ> might not be widely known to modern readers as a punctuation symbol in the Thai language. This symbol is usually perceived as the representation of a short vowel called *sara-a* in colloquial Thai although it is traditionally known under the term *Visanchani*; it is regularly used in modern Thai. Furthermore, *Visanchani* is also used as a sign representing the glottal stop and appearing at the end of a short syllable, for example, <เพราะ>, <เกะกะ> and <โปะ> in modern Thai. In ancient Thai, many words, which nowadays are never spelled with *Visanchani*, also employ this sign to signify a glottal stop, for instance, <ดุะ>, <ลุะ>, <ติะ>, and <อายะ>. Such usage is testified in numerous inscriptions and manuscripts. However, in manuscripts *Visanchani* is mostly employed to mark syllabification to separate words at the end of a line or a page or is inserted due to the holes that are pierced to tie palm leaves together in a bundle (*phuk*). In this case, *Visanchani* functions like the modern hyphen, indicating that the whole word is not yet complete. In Thai transliteration, the original form of the punctuation symbol *Visanchani* <ะ> is kept, usually isolated from other words through spacing. For the Romanisation, the punctuation is transliterated as the symbol <|>. However, this sign does not have any association with the colon as it is used in Western languages, but functions like the modern hyphen. Furthermore, there are also many cases where in manuscripts words are separated, but the punctuation symbol *Visanchani* is not written in the script. In these cases, we add the modern hyphen < - > in order to mark the division of words. Although the two punctuation symbols <|> and < - > basically share the same function in the transliterated texts of this article, it should be noted that < - > never appears in the manuscript while <|> is transliterated from the punctuation symbol *Visanchani*, which was originally written by the scribe.

In addition, other signs are employed to describe some particular features of the primary text. For instance, three dots <…> point out that the text in the manuscript was damaged and thus could not properly be read and understood. The strikethrough (for example, <ท่าน>) is used to indicate the scribe’s own correction,

which traditionally appears as a small circle in the middle of the corrected letters or words.
The editors’ explanations are indicated by round brackets (), the filling of lacunae in the
text by square brackets [], and deletions suggested by the editors by braces {}.

**SI 13**

**Title:** - (fragment of Pali text, beginning with folio number "ใค")

**Language:** Monolingual Pali

**Script:** Khöm

**Writing Support:** Palm-leaf

**Writing Substance:** Black ink (written with a pen)

**Size:** 57 cm x 5.5 cm, 11 folios (written on both sides), five lines per page.

**Date:** undated

**Inventory-No.**: 346 /HW 422 (Thus, the manuscript was originally in the
possession of Ernst von Hesse-Wartegg.)

**Remarks:** The palm leaves are not inscribed in the traditional way by using a
stylus, but they are instead written in black ink. In some instances the ink is smeared,
although the general state of the manuscript is still quite good. The palm leaves are
pierced on both sides as is usually the case in Siamese and Lao palm-leaf manuscripts.
The cotton thread going through the left hole holds the manuscript together.

**Folio ใค Ir**

1: หิ จ  กัลมาตภิกิติ สะสมที่นี่  มุคจันทร์ นาม โต สาย ระดม เผยสะถูม นนท์ ผุล ถู วิภิณุ
2: อุปทัณฑ์ ตุ่นสมบัติ วิธี ตรานุเบกษา ปุปฺปมุจฺจลินฺทมุนสี เดียร์ ปุปฺปมุจฺจลินฺดมุนสี ทรัพย์
3: ภญฺธิกิติ ทรูคุณม มะลำบูแผน โกโมะรา จ ปฏิธิม องโยก้าก ทุกธิการ ราชภา
4: รือฏ อุทธิยา ถ้า ศรีรัศเสตติ ปุปทริยุ มิชริฝูถูม ปุปฺปมุยปุปฺปมุชิ
5: ภญฺธิกิติ โกทปุปฺปมุศิ

**Transliteration**

f°1r/1  hi ca kalambakehi sañjanno muccalindo nāma so saro atheththa padumā
phullā appariyāntāva dissare tamhā hemantakā phullā jaññutagghā |
f°1r/2 upatthārā surabhāsampavāya vici | trā pupphasānṭhitā bhūmarā
pupphagandhena samantāmahbanādiṇāthi atheththa udakaṃ tasmiṇī rukkha ti-
f°1r/3 ṭṭhanti brāhmaṇa kadambā pātaliphullā | koviddhāra ca pupphitā
aṅkūrā kadmikā rājapārijāṇā | ca pupphitā vāraṇā vuyhanā rukkha mucca-
f°1r/4 lindamubbhato saraṃ sirisā setapārisā madhuvāyaṇi padammakā
nigguṇḍi saraniggaṇḍi asanā pettha pupphitā pañkarā bakuṇasena so-
f°1r/5 bhañjanakā ca pupphitā kebhakā kannikārā ca kaṇṇavirāmapupphitā ajjunā ajukaṇṭhā ca mahānāmā ca pupphitā sapupphitaggā tiṭṭhanti pajja-

**Folio ง 14v**

1: สกํปปมญฺญาย เทวินฺโธ เอตทพฺรวิ สพฺเพ ชิตา เตปจฺจุหา เย ทิพฺพา เย จ มานุสฺสา นินฺนาทิต า เต ปวิ เทหูโภ บุตติหิองกิโต สกุฏา วิรัชตา ธาตุ ศรี-
2: นิ วัติสัตตานิ ตสรและ อญิเนเยญุนาทิ ธูกินัย จ พุทธมา จ ปราียวติ จ โตโม ยิ่น เวสุตส่วนินิ จ ราขาวิพ เทหา อาณ-
3: โภทุนิ่น ธูกิริ โต ธูทีทิ ทมานัน ธูกริ่ง มุกุพพฤติ อัสนิด นานุ ภุคผา ะ ยม ใน ภุคุปโย ธุมมา สตยุ ละเอ้จานาน
4: ปญิ นิโน ธูทินิ่น ตรียิ่น ยิ่น ยิ่น ตรีสำปฎาใน ย เม ต ภุมงา โอธาภิัย โอธา ะ วิชฺชาดิ ภูภุมยานิ มานุคุณิ สดใค
5: เดิม วิมุคุติ ทิ พงษ์ โยโย ภูปัต ภู็กิโปรดี หลนิญ มากุฎี ชูโณ ภูติ จ ปตินา ตยา ยัง ปิยะดั่งยิ่น จ อินี สำเนานิภย

**Transliteration**

f°14v/1 saṃkappamaññāya devindho etadabraḥvi sabbe jīta te pacchhā ye dibbā ye ca mānussā ninnāditā te pathavi saddho bheti divaṅgato samantā vijjata āgū gari-
f°14v/2 naṃ vipatissutā tassa te anumodananti ubho nāradapabbatā indo ca brahmā ca pajāpatti ca somo yamo vessānuṣo ca rājā sabbe deva anu-
f°14v/3 modanti dukkaraṃ hi karo tiso duddidaṃ dadamānānaṃ dukkaraṃ kamma-kubbataṃ asanto nānu kubbatā sataṃ dhammo durannayo tasmā sataṇca asataṇca nānā
f°14v/4 hoti ito ito gati asanto niriyaṃ yanti santo saggapparāyano yaṃ me taṃ kumāre adadābhāriyaṃ adadā | vinevisañ bhrahmayānaṃ manokammamñ saggio
f°14v/5 tesañ vimaçcatūti dadāmi bhoto bharīyaṃ ma(dīmsu) ba.ṇa(gasobhaṇīṃ) tañño va maddiyā channo maddi ca patināṭyā yathā payotasaṃkho ca ubho samānavanī |

**SI 14a**

*Title:* - (fragment of a Pali version of Vessantara Jataka, beginning with folio number ฉุ)

*Language:* monolingual Pali

*Script:* Khöm

*Writing Support:* Palm-leaf

*Writing Substance:* Blackened with soot and lamp-black after being inscribed with a stylus

*Size:* 4.5 cm x 4.2 cm / 9 + 3 two-sided written folios, five lines per page.
**Date:** - 

**Remarks:** Apart from the nine folios written recto and verso, there are also three much smaller palm leaves – written recto and verso as well – of which almost one quarter of the original length has been cut on both sides. Thus, only one-half of the original text has been left on these leaves. The space surrounding the two holes is unusually wide, i.e., for the hole on the left side: diameter of 3 cm; for the hole on the right side: diameter of 2.7 cm. The distances of the text from the right and left margins are 4.5 and 5.5 cm, respectively.

**Content:** The text of the manuscript, composed wholly in Pali, is part of the Nakhon kan (P. nagara-kaṇḍa ‘city chapter’), the last chapter of the Vessantara Jātaka, one of the most popular avadāna in Theravada-Buddhist mainland Southeast Asia. However, the text in the manuscript differs from the Pali verses inserted in the Thai version of the Vessantara Jātaka, traditionally called khatha phan (literally ‘the thousand verses’).13

**Folio ฉุ (1) r**

1: เตเนวุตติṃ คติเวสสุนตริโกรจา รชิยะคุลิปะวายิ สะพุ่มวัตติจุจูชเวกรานะ ราชเวสิอราริยิติṃ ตตุปะะยะทิติ่ะ หากศีฮ ขณะะวุจะะปะะนะ งนภะะสะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกรานะ สะพุ่มวัตติจุจูชเวกร analytic

**Transliteration**

f°1r/1	tena vuttaṃ | tato vessantararo rājā raijoojallam pavāhaya sabbarī vattaṃ cajjetvāna rāja-vesaṃ adhārayīti | tattha pavāhayaṭi hāresi hāretvā ca pana rājavesaṃ taṇhitī attho | atha-

f°1r/2	ssa yaso mahā ahosi | tena olokitolokitaṭṭhānaṃ kappa | mukhapaigalikā maṅgalāni ghasayiṣu | sabbaturiyāni paggaṇhīsū | mahāsāmudhacakcchiyaṃ

f°1r/3	emeghagajjitanigghho viya turiyanigghho mahā ahosi | hatthiratanam alāṅkaritvā amaccā upanayiṃsu | so khaggaratanaṃ bandhitvā hatthiratanam abhiruyi | abhiruyi

f°1r/4	tāva devanaṃ sabbe sahajātā saṭṭhisahassā amaccā sabbālaṅkārapitaṃdāti mahāsattam pavārayiṃsu | sabbā kañṇāyo maddhipi

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13 For the Pali verses of this chapter in the authoritative Thai version of the Vessantara Jātaka, see Fine Arts Department, 1971: 356–362.
devī ṇhāpetvā alaṅkaritvā a-

Folio ฉุ (1) v

1: โต สุจิวตฺโถ สพฺพาลงฺการภูสิโต ปจฺจยํ นาคมารุยฺห ขตฺตํ พนฺธิ ปรนฺตปํ  ตโต สฏฺฐิ-สหสฺสานิโยธิ
โย จารทุสานะ สะทรา ปิริยี นุปปตปี ระยุดี จิตฺตะ ญาน-หนา-ปลุ
2: สะทรามะ มะตา เวสุนนติโต ปาเลตุ ชะลักกนหาชิยา จุโต โอปีต ตละราชา สนุ
ซิป อถิรุกขุติ ต ดจ ปิยุ นามะรุยหาติ ต อุดิน
3: ชำทิ่่สติ ผุปุณณ์ หมุวน่นค เปรฏดุปุณน ๆ ปริรัศดุติ ปิรวิริชิส ๆ ณุณุณ 
ตาติ โตสุนติฯ สะทรามะ ปิริยี ป่าวถิป-
4: โย สนุปิติติคุวา คณัโกทิน นาณาประสูติ ชะลักกนหาชิยา จุโต จิน เล ปิยุตานา มาต อถิ
ขนุติ  ๆ งิจหนุปุฏกะสุต ปุพฺเกษตร
5: งิจหนุปุฏกะสุต รัมมิณี ปิรวัจจุณณ์  ๆ งิจหนุปุฏกะสุต ปุพฺเกษตร แกมสลุดใน งานุ 
วิจิตุติ สนุน่า ปุดเด ตนมุม ลกุชนา ๆ งิจหนุปุฏกะสุต ปุพฺเกษตร เกยก-

Transliteration

f°1v/1 to sucivattho sabbālaṅkārabhūsito paccayaṃ nāgamāruyha khaggaṃ
bandhi parantapaṃ tato saṭṭhisahassāni yodhino cārudassanā sahajātā
parikariṃsū ti nandhayantā rathesakaṃ ito maddhiṃ ARIABLE
f°1v/2 sivikaññā samāgatā sessarto pāletu jālikaṇhinā cubho
athopitaṃ mahārājā sañjayo abhirakkhatūti | tattha paccayaṃ nāgamāruyhaṭi
tam attano
f°1v/3 jātadiṇa uppannaṃ hatthināgaṃ | parantapanti amittatāpanaṃ |
parikariṃsūti parīvāryaṃsu | nandhayantāti tosantā | sivikaññāti siviraṅño
pajāpati
f°1v/4 yo sannipatitvā gandhodakena pāpheresu | jālikaṇhinā cubhoti ime
te puttāpī mātā akkhantūti | idaṅca paccayaladdhā pubbe kilesamattano
f°1v/5 ānandhiyam paricariṃsu rammaniyē giribbeje | idaṅca paccayaṃ laddhā pubbe kilesamattano ānandhicittā sumanā  pute saṃgamme lakkanā |
idaṅca paccayaṃ laddhā pubbe kile-

Folio ฉุ (5) v

1: มหาชนสฺส ธนทายเก มหาสตฺเต อาคเต  ๆ นนฺทิปฺปเวสีติ เวสฺสนฺตสฺส มหารา...
(ใบลานขาด)
2: โมกฺโข อุคฺโฆสิโต อนฺตมโส วิลารํ อุปำทาย เวสฺสนฺตสฺส มหาราชา สพฺพสตฺเต พนฺธนา วิส...
(ใบลานขาด)
3: ตาย รตฺติยา มมาคตภาวํ สุตฺวา ยาจกา อาคมฺมิสฺสนิ เตสาห กึ ทส...
(ใบลานขาด)
4: นฺโต ต การณํ ญตฺวา ตาวเทวราชิเวสฺสนฺตสฺส ปุริมวตฺถุญฺจ ปจฺฉิมวตฺถุญฺจ...
(ใบลานขาด)
5: กลกโลก ชานุปุฏปามาณีวุสสาสถิติ ๆ ปุน ทิวสฺส มาวดรองะ เยส เเยส กุลสนาปิริ...
(ใบลานขาด)
Transliteration

f°5v/1 mahājanassa dhanāyake mahāsatta āgate | nandippavesīti vessantassa mahārāja ... (the manuscript is damaged)
f°5v/2 mokkho ugghosito antamaso vilāraṃ upādāya vessantaram mahārājā sabbasatte bandhanā visa...(the manuscript is damaged)
f°5v/3 tāya rattiyā mamāgatabhāvam sutvā yācakā āgammissanti tesāha kim dasa...(the manuscript is here damaged)
f°5v/4 nto taṃ kāraṇaṃ ṇatvā tāvadevarājanivessanassa purimavatthunca pacchimavatthunca...(the manuscript is here damaged)
f°5v/5 kalanagare jānanuppamāṇaṃ vassāpesi | puna divase mahāsatto yesaṃ yesaṃ kulānaṃ purima... (the manuscript is here damaged)

There are three folios following folio เข้า (5) which remain only in fragments. The left and right parts of each folio are damaged, causing the number of folio marked by the scribe at the left margin of the verso side to become absent, while very little text in each folio could be read.

SI 14b (SI 25)

Title: -
Language: Thai and Pali
Script: Thai and Khòm
Writing Support: Leporello manuscript of white-greyish khòi paper
Writing Substance: Black ink.
Size: 36.3 cm x 11.8 cm / 78 two-sided written folios (totalling 156 pages).
Date: 2406 BE (AD 1863/64), according to the colophon in the part of Pathamasambodhi, page 112.
Inventory-No.: 358 /HW 423 (Thus, the manuscript was originally in the possession of Ernst von Hesse-Wartegg.)
Remarks: The cover folio (recto) is written by pencil. The main text is written in calligraphy.
Content: The contents of this manuscript are mixed. It contains stories from Thai Buddhist cosmology to the history of Buddha Gautama’s life (Pathamasambodhi in Pali or Pathomsomphot in Thai), and also a textbook of how to learn Thai, as well as a yanta manual (ติําราเขียนเลขยันต์)

Page 2

Cover verse: หน้าต้นประถม ศมุทสอง ของคุนท์นินสร้าง

Page 3–24 Cosmology:

Page 3

(Thai Script:) อันเปรฏจําภวกอนึงย่อมค่าพระสงฆเจ้า
นั้น ย่อมส้รพปล้บมุศาวาธาหาความจิงบ่อหมิได้ ครั้นสัรปรุศท้งหลายทําร้านํ้าไว้ทาน ท่าใจมาแกลล็อลเลา
นัวแล่ม มองไช่ชอนี่ ลางที่ทุ่มบดดิเสียเปล่าๆ ครั้นเตะตายได้พุทหลบบาท มีปากทำรู้เหมยอมมี
ตัวอันเม้น สงสารเอ่ย เมือจะยากนํ้ายากเข้า กลิ่งระเหระหน แสบตนเปนลํ้าบาก ครั้นภบนํ้าจะกิ้นก็ลํ้าบาก ย่อม
ข่าศใจตายไปท้องเปลา แต่เวยินตายแต่เวยินเกืดเวยินระไวยอยู่เป็น-

Translation: One type of Preta (Thai: *pret*), which killed the monks, told a lie. When good people made a shelter for the donation of water, those people with the wicked mind stole the water and the pot to be hidden. Sometimes they destroyed the water pot. When they die, they will receive much suffering, having a mouth as small as a needle’s hole and having a fetid body. It is so piteous when they become hungry and thirsty, they wander in search of them in pain. When they find water, it is still so hard to drink that they would die without any water in their stomachs. They always die and then get born repeatedly for (…)

Page 24–112. Pathamasambodhi (story of Buddha’s life)

At the end of this part, there are texts written in Khòm script (but Pali language) and Thai script:

Page 111

(Thāi Script:) อันเปรฏจําภวกอนึงย่อมค่าพระสงฆเจ้า
นั้น ย่อมส้รพปล้บมุศาวาธาหาความจิงบ่อหมิได้ ครั้นสัรปรุศท้งหลายทําร้านํ้าไว้ทาน ท่าใจมาแกลล็อลเลา

Translation: (Khòm script:) dukkapetaṃ vedanāṃ ahoṣi | (Thai Script:) One type of Preta (Thai: *pret*), which killed the monks, told a lie. When good people made a shelter for the donation of water, those people with the wicked mind stole the water and the pot to be hidden. Sometimes they destroyed the water pot. When they die, they will receive much suffering, having a mouth as small as a needle’s hole and having a fetid body. It is so piteous when they become hungry and thirsty, they wander in search of them in pain. When they find water, it is still so hard to drink that they would die without any water in their stomachs. They always die and then get born repeatedly for (…)

Page 112

[Thai Script:] ข้าพระพุทธเจ้าสั่งน้ำมันทังเครื่องไว้ให้สั่งพรพสครศรีหน้าและชักเกียณมาชาต

Translation: (Thai script) I, Mahan, sponsored [this manuscript] for [the support of] the teachings of the Buddha (sāsana). In whatever existence I will be born, I wish to meet Phra Si Ariya Mettrai (Pali: Ariya Metteyya). Nibbāna paccayo hotu. I have copied (khian) Phra Prathom (Pathama saṃbodhi) in the year chalu saptasok (year of the cow, the seventh year of the decade), on the thirteenth waning day of the first month, a Saturday.14 2408 years of the Buddhist era have already passed. When the page ends, the Namo verse is repeated again.

Pages 113–144

Pathom Kò Ka (Textbook for learning the fundamentals of the Thai language)
Page 113 begins with the contents of ปฐม ก กา, a Thai language textbook:

(อักษรไทย) ประถมกก่าแต่งใม่ณท่ารเอ่ย  กก่าข้าไหว้นอโม่จําไว้ ไหว้กอข้อไปนอโมเป็นครู รู อยู่แก่ใจกอข้อแม่ไท่ ....
Translation: This is Pathom kò ka which I newly compose, my reader! (In learning) kò khò, I revere with the word nòmo and remember (the script). Revere kò khò and nòmo as the teacher. Remember the kò khò in your heart and...

This part explains and exemplifies the basic orthography of Thai language in a long rhyming story, ending on page 144 of the manuscript:

(อักษรไทย) สิ้นฉบัพแตเท้าธ์ณี ห์ณะท่ารผู้อ่านเอ้ย ฉันพึงษรเฃยีนย่าได้ติเตยีนเล้ย
Translation: (Written in Thai script) Here ends this text. Dear reader! I have just been taught to write. Please do not blame me.

Pages 145–152

The sacred words in respect to Buddha, a wish and the sacred words in making of Yantra ค่าสรรเสริญพระพุทธ ค่าอธิษฐาน และค่าสวดประกอบการลงยันต์
The descriptions of Aveci Hell and Heaven are very brief, starting on page 145 of the manuscript:

(อักษรไทย) อุกาศะทัง ฯข้าฯ จะฃอประนมบังคมดุศดี ตังเหนือเม้าฬีทังสอง
Translation: (Written in Thai script) Ukāśa (O this occasion). Full of joy, I pay homage and place above my crown both {hands} ...

Colophon on pages 151–152

14 This date corresponds to 2408 Margasirsha 28 = Saturday, 16 December 1865.

Overview of Thai Manuscripts at the Nordsee Museum

Translation: (Written in Thai script) May I reach Nibbāna. (...) until [any other] better state is exhausted. Nippahnapataiyohotu (a Thai variation of Pali: Nibbānapaccaayohotu). <hotu, translated as ‘let (this) be the cause for the Nibbāna’).> ะะะ If someone wants to borrow [the manuscript] he must not lie down when reading it. [Otherwise] he would go to the same hell as Devadatta for one hundred thousand aeons (Pali: kappa) and infinite births.

Transliteration: (Written in Khòm script) Hiriotappasappano sukhadhammassamāhītagatato sappurisā loke deva dhammāti vucare.

Translation: (Written in Thai script) This magic spell (khatha) has to be prayed five times every morning. ะะะ If someone recites prayers (suat mon) he will be cured from illness and feel happy.

SI 26

Title: Rachathirat (King of Kings) สมุด ราชาที่ราช เล่ม ๑
Language: Thai
Script: Thai
Writing Support: Blackened khòi paper
Writing Substance: White steatite pencil
Size: 33.2 cm x 11 cm; 60 folio (120 pages), four lines per page.
Date: The date when the manuscript was produced is unclear, but the composition of the text is dated 2328 BE (AD 1785), as stated in the manuscript.
Inventory-No.: 359
Author/Scribe: Phaya Phra Khlang, Phaya In Akkharat, Phra Phiromratsami, Phra Si Puriya พญาพระคลัง, พญาอินอัคราช, พระพิรมรัศมี, พระศรีปุริยา
Colophon: On page 5 (not including the title pages)
Remarks: The blackened khòi paper is written in white ink. An exception is the front cover folio written in yellow ink. The last three folios have remained blank.
Content: This manuscript contains the first part of Rachathirat (ราชาธิราช ‘King

15 The word khatha or คาถา, though etymologically deriving from the Pali word gāthā denoting “a verse, stanza, line of poetry” (Rhys-Davids, 1972: 248), means “magic spell” in the Thai language.
of Kings’), a Siamese translation of the Mon chronicle, dealing with the history of the Mon kingdom from the late 13th century to the 15th century.

The text in the manuscript corresponds to the text in the Fine Arts Department Edition (2011: 1–22), though some variations can be noticed. This version was composed by Cao Phraya Phra Khlang (Hon) and other officers under a royal decree promulgated by King Rama I in 1785, as mentioned in the manuscript. The text of the manuscript apparently belongs to the version of Rachathirat, known as “Cao Phraya Phra Khlang (Hon)’s Rachathirat,” not the other two versions composed in the early Bangkok period.16

Page 1 (Cover)

Translation: Manuscript Rachathirat, volume 1.

Page 5

ศุภมัศดุพระพุทธศักราช ๒๓๒๘ ปีมเสงนพศก17 สมเดจ์พระพุทธิเจ้าอยู่หัวเสดจ์ฯ ออกにてพระธินั่งจักรพัทพีมารในท่ามกลางแสนพุกามราชภักษุปลุกปรุงเล่าทุลอดอง ๆ ซึ่งมีพระราชโยชน์กามนพระพุทธที่โปรยเกล้าฯ ตั้งรับได้ว่าเรื่องราชาธิราชเรื่องมังฆองแปลเปนลายมานภาษาเปนสยามภาษา

Page 6

สมเดจ์พระอณุชาทิราชกรมพระราชวังบอวรฯ แปลกเปลี่ยนกันที่ทรงฟังสังเกษไว้แต่ก่อน จึ่งทรงพระราชดําหริเรื่องทรงแปลงข้อความเรื่องราวราชาธิราชกาบามณ์ออกเปนสยามภาษามา

Page 7

ราชาธิราชณัตว่า ยังมีมหาเถนองคหนึ่ง…

Translation (pp. 5-7): May prosperity and goodness reign. In BE 2328, the year

16 The other two known versions of Rachathirat are: Rachathirat of the Front Palace, composed in the Front Palace evidently before the version of Cao Phraya Phra Khlang (Hon) in 1785, as mentioned in manuscript SI 26; and Mahāyuddhakāravaṃsa, a Pali version composed by Somdet Phra Wannarat of Chetuphon Monastery. Both versions were composed in the early Bangkok period. Unfortunately, the manuscripts of Mahāyuddhakāravaṃsa are lost (see more in Kannikar Sartraproong, 1998: 47).

17 The scribe seems to have recorded an incorrect year. BE2328 is equivalent to CS1147, the year ending with seven or saptasok, not with nine or nopphasok as stated in the manuscript. The printed edition of Rachathirat by the Fine Arts Department (2011: 1) also states saptasok or ‘the year ending with seven’ as well.
maseng nopphasok (the year of the snake, the ninth year of the decade), raised from his throne, surrounded by all his ministers and councillors. His Majesty made the proclamation that Rachathirat has been translated from Mon into Siamese and has now been presented to his younger brother, the viceroy. [This story] used to be difficult to listen to, thus it was ordered to translate Rachathirat from the original Mon language into Siamese.

We, Phaya Phra Khlang, Phaya In Akkharat, Phra Phirom Ratsami, Phra Si Puriya, were entrusted with the new edition of the story of Rachathirat. Once upon a time there was an abbot (…)

Pages 7–118 The story of Rachathitat (first part)

Page 118: ครั้นเรือนแล้วเมื่อจะขึ้นเรือนนั้น ลัคะยาพะยุจึ่งว่าแก่สมิงอัคมะมอรว่า บุญยาทิการแห่งท่านมากนัก ข้าพเจ้าได้ปลูกเรือนใหญ่ถึงเพียงนี้ เพราะบุญยาทิการของท่าน ขอเชิญท่านลงไปเหยียบเรือนข้าพเจ้าให้เปนเกรียดิยศไว้ ชาวเมืองพะโคจะได้เลื่องฦๅชาปรากฏไปทั่วทั้งพระนคร ฝ่ายสมิงอัคมะมอร้นั้น

Translation: Having arrived at the house, thus Lakkhayaphayu spoke to Saming Akhamamôn: “Your merit is so great. I have built such a big house because of your merit. I would like to invite you to my house to honour me. Then the people of Pegu would become aware of my fame spreading throughout the capital city. Then Saming Akhamamôn (The manuscript ends here).

SI 27

Title: - (medical treatise)
Language: Thai
Script: Thai
Writing Support: White greyish khòi paper
Writing Substance: Black ink
Size: 36.2 cm x 11.8 cm; 80 folios (160 pages), five lines per page
Date:-
Inventory-No.: 360
Remarks: The front cover folio (recto) bears the marking “SI 27 Dr. Rasch” and a Chinese seal, probably indicating ownership. The right and left margins of each folio are marked. A large number of folios are left unwritten.
Content: This is a medical treatise (ต้วาภยา).

Page 4–35

Page 4 starts with: สิทธิการิยะ โกมารแพทยอ้นวิเศศ แต่ก่อนโพ้นสืบมา พรรณากําเนีด

Sitthikariya (siddhikāriya). Magical medicine has been transmitted since ancient times. The origin of all the tendons is described. They originate in our body. [The tendons] are one wa (2 m) long and one sōk (50 cm) wide. We must know them accurately. They must not move around the navel (naphi). Having a length of roughly 12 inches (ongkhuli) they are called tendons. They are tightly tied at the navel. There are up to 72,000 tendons of which the one with a length of ten sen (40 m) is the main tendon. There is one tendon called itha running out of the navel.

Pages 36–94: Blank pages
Pages 96–156: Content continued
Pages 157–158: Blank pages

SI 28

Title: - (Medical treatise)
Language: Thai
Script: Thai
Writing Support: White-greyish khōi paper
Writing Substance: Black ink
Size: 36.0 cm x 11.8 cm; 80 folios (160 pages), four to six lines per page
Date:
Remarks: The front cover folio (recto) bears the marking “SI 28 Dr. Rasch” and a Chinese seal, probably indicating ownership. A large number of folios are left unwritten.

Content: This is a medical treatise (ต้าราชการ) with almost the same text as SI 27.

Pages 3–35

Page 3 starts with: สีทธิการีย โกมาระแพทยอันวิเศศแต่ก่อนโพนสืบมา พรรณากําเนิด เอนทั้งหล้าย อันบังเกีดในกายเรายาววานึงกว้างศอกนึง ให้รู้เพียงแท้อย่าให้เคลีอณคลาดจุลาจลได้ แก้ลมประจําหน้านั้นทุกประมาณ ๑๒ องคุลิแล้วมีเอนเกีลยวกระหวัดรัดอยู่ในนาภีนั้น เอนกว้างศอกนึงมีเอน ๑๐ เส้นเปนประทานแก่เอนทั้งหล้ายแล ๏๑ เอนเส้นหนึงชื่ออีทานั้นแล่นออกมาจากนาภี (หน้า ๔)

Translation: Sitthikariya (siddhikāriya). Magical medicine has been transmitted since ancient times. The origin of all the tendons is described. They originate in our body. [The tendons] are one wa (2 m) long and one sōk (50 cm) wide. We must know them accurately. They must not move around the navel (naphi). Having a length of roughly 12 inches (ongkhuli) they are called tendons. They are tightly tied at the navel. There are up to 72,000 tendons of which the one with a length of ten sen (40 m) is the main tendon. There is one tendon called itha running out of the navel.

since ancient times. The origin of all the tendons is described. They originate in
our body. They are one wa (2 m) long and one sòk (50 cm) wide. We must know
them accurately. They must not move around the navel (naphi). Having a length
of roughly 12 inches (ongkhuli) they are called tendons. They are tight tend at
the navel. There are up to 72,000 tendons of which the one with a length of ten
sen (40 m) is the main tendon. There is one tendon called itha running out of
the navel. It passes the thigh of the left side and then takes the spine. It clings to
the bone of the left side spine, then it embraces the brain. Thereafter it returns
taking the left wing of the nose. The tendon at the nostrils is called canthakala,
and the tendon at the left side is called palingkhala.

Page 36–92: Blank pages
Page 93–126: Content
Page 127–140: Blank pages
Page 141: Back cover

SI 29

Title: Rap fòng tat fòng tat samnuan prawing รับฟ้องตัดฟ้องตัดสํานวนปรวิง (Decisions
of Law Cases)
Left ridge: Rap fòng tat fòng tat sam
Right ridge: Rap fòng tat fòng tat samnuan prawing
Language: Thai
Script: Thai
Writing Support: White-geyish khòi paper
Writing Substance: Black ink
Size: 36.5 cm x 12.3 cm; usually five lines per page
Date: Culasakkarat 1166 (AD 1804)
Content: The first part of the manuscript contains a Law Code, thus the title of
the manuscript. However, the second part has a completely different content. The
second text, running over pages 95–154, is (part of) an astrological treatise. It seems
to be a manual about the writing of Yanta - ตําราเขียนยันต์. This text is illustrated mostly
with magic squares, containing both numerals and letters.

Pages 3–94

Content: Kotmai phra aiyakan rap fòng tat fòng - กฎหมายพระอัยการรับฟ้องตัดฟ้องฯ
(Criminal Law Code: Accepting charges, cutting off charges.)
Page 3 starts with:
๏ วัน ... คํ่าจุลศกราช ... ปีชั่วฟุก ข้าฟ้าเจ้า ... นาย... ทาน

(later added)

วัน ๓ ก. ๑๐ ต. จุลศักราช ๑๖๑[๗] ปีสัพศก ข้าหลวง…

Translation: In (…) CS (…), a year chalu saptasok, I, Mr. (…) donated.

(later added:) On the tenth waxing day of the third month, in CS 116[7], a year chalu saptasok (year of the cow, the seventh year of the decade), I, Luang (…), Mr. Pracha [and] Mr. (…) revised [this manuscript] three times. [It] fully corresponds to the original manuscript entitled Phra aiyakan laksana rap fòng tat fòng tat sammuan tat phayan praving (Criminal Law Code: Accepting charges, cutting off charges, cutting off eye-witnesses).

Page 5

Page 6

Page 7

Translation (pp. 5-7): May prosperity and goodness reign. CS 1166, the year of
the rat (*Musikasangvatchara*), the third lunar month (*Maghamat*), the first day of the waxing moon (*Sukapaksaya-patibotdithi*), a Thursday (*Kharuwara*). This day corresponds to 31 January 1805 which, indeed, was a Thursday. His Royal Highness, the King of Siam, who rules the royal capital city, surrounded by his high priest, ministers and councillors, has been given to decide the case of *Nai Bun Si*, a royal blacksmith, who brought a charge against *Phra Kasem* and *Nai Racha-At*. This case was that *Amdaeng Pôm*, *Nai Bunsi’s* wife, had accused *Nai Bunsi* and had taken claim for divorce. *Nai Bunsi* told *Phra Kasem* that *Amdaeng Pôm* had committed adultery with *Nai Racha-at* and then taken claim for divorce. But *Nai Bunsi* did not divorce. Then *Phra Kasem* did not listen to *Nai Bunsi’s* account. He cajoled *Amdaeng Pôm* and did not judge with truth and justice.

**Remark:** In 1804, a women called *Amdaeng Pôm* became well-known through a legal appeal by her husband. *Amdaeng Pôm* had committed adultery and asked for legal divorce. The court dispensed justice in her favour. Her husband, *Nai Bun Si*, filed an appeal asking the King for a final decision. King Rama I was very reluctant to allow a divorce because of adultery committed by the wife. According to his view, the wife should not be allowed to get her divorce. However, the King was not able to prevent the divorce as the Law stipulated that a wife also had the right to divorce without any proven negligence by her husband. Finally, the King had to obey to the Law. This sensational law case prompted the taking inventory and a thorough revision of the prevailing legal norms of the time. In the same year, the Codex Rama I was promulgated.

**Page 152**

Translation: (…) Used for sprinkling and rubbing people to be calm. In case the house was haunted by ghosts, take *Ratchang*, make charm for nineteen times and then hurl it throughout the house. Ghosts then cannot enter [the house] while enemies always flee [from the house]. In the naval battle, take *Ratchang* into a...
water bowl and then sprinkle onto heads of all sailors. Then they will acquire the victory from the battle. In case of strong fever, take *Ratchang* into a water bowl for thirty-three times and then sprinkle it in order that the fever will be released. This incantation is called *Phraya Chang Phüak* (literally, ‘Lord of the White Elephant’). Please do not have doubts. This incantation is incomparable. When reciting the incantation, look for the auspicious time and prepare the incense, candles as well as popped rice and flowers. Worship the teachers and ancestors and then let begin. If (…)

The written text ends on page 152 of Mss while the illustrations of magic squares are illustrated on the pages 153–154.

**SI 30**

*Title*: Phra Aṭṭhakathā Vimanvatthu Vitthan พฺรอฏฺฐกถาวิมานวตฺถุวิตฺถาร

*Language*: Pali

*Script*: Khòm

*Writing Support*: Palm-leaf

*Writing Substance*: Blackened with soot and lamp-black after inscribed with a stylus

*Size*: 54.5 cm x 5.1 cm; five lines per page; 12 bundles; 282 folios in total

*Date*: -

*Remarks*: The manuscript consists of twelve *phuk* ผูก, or fascicles, each of which comprises 26–27 leaves. The fascicles are held together by two broad wooden boards (*mai prakap*). The palm leaves are lancinated at both sides as is usually the case in Siamese and Lao palm-leaf manuscripts. The cotton thread going through the left hole holds the manuscript together. The space surrounding the two holes is unusually wide, i.e., 3 cm in diameter for both holes. Therefore, only the first and last lines are written in *linea continua*. The second to fourth lines are interrupted in their middle sections which are left blank.

*Content*: Pali Aṭṭhakathā

**Bundle I**

Folio Cover (1) r: พฺรอฏฺฐกถาวิมานวตฺถุวิตฺถาร ผูก ๑ ฯ ๒ + ๔ (in the right corner of the folio, it is written: มหาสวน)

Transliteration: Phra Aṭṭhakathā Vimānavatthu Vitthāra bundle I 2 + 4 (meaning, Monday, the sixth day of the waxing moon, the fourth lunar month.)

(in the right corner: Maha Suan, perhaps the name of the owner or scribe of the manuscript)
Overview of Thai Manuscripts at the Nordsee Museum

Folio Cover (1)v:- Blank
Folio (2)r: - Blank

Folio (2)v
1. มหาการุณิกํ นาถํ เณยฺยสาครปารคุํวนฺเท
2. นิปุณฺณคมฺภิรํ วิจิตฺรนยเทสนํ วิชาจรณสมฺปนฺนํ เย-
3. นิยนฺติ โลกภิ วงเหต บุญตุธ reesome สุมาสมบุญฺพุธุฏฺธี-
4. ดี คุณสมฺปนฺโน นิยนฺติ ชีวา ตมุตฺตมํ ธมฺมํ สมฺมาสมฺพุทฺธปูชิ-
5. วนฺท อิธิวิธีสุชุมิต ปุญฺญกฺขิณมุ ลบุธ ฯ วนทนา-

Folio (3)r
1. นิตํ ปุญฺญํ อิติ ยํ รตนตฺตเย หตนฺตราโย สพฺพตฺถ หุ-
2. ตฺวาหนฺตสฺส เตชสา เทวตาหิ กตํ ปุญฺญํ ยํ ยํ ปุริม-
3. ชาติสุ ตสฺส ตสฺส วิมานานิ- ผลสมฺปตฺติเภทโต ะ
4. ปุจฺฉาวเสน ยา ตาส วิสฺสชนวเสน ฯ ვัฏฏา เท-
5. นากุณผสมปฏฏจุฏฏัง ฯ วิมานตะตุ ธิจฺร ะ

Folio (3)v
1. นามนุ วิตินุ ปุปา ย พุทธภิกษุญญสุส ติ payloads ตศสุ สมุมาสุพิทิวา โปรดทญาณ กานยํ ตตุ ตตุ นิทานานิ วาชาโยดิ วิสาเลิศ ศรีวุทธิ ะ
2. อสุริกิณฺณ นิปุณิตฺถวินิจฺฉยํ มหาวิหารวาสินํ สมยํ อวิโลปยํ ยษาพล กิริสาริ่ง ตตุ สัมผาสุนัน สุส ตตุ รุจี การิต ตัณณ ะ
3. นิสามยถ 阄ะวัติ ฯ ตตฺถ วิมานานีติ วิสฺสวาณิชำนัน เฑทานานิ กิอานานิวสุกานานิ ๆ ตา-
นิหิ ตาส ดุจธัณทะมาภานุ ะ
4. นิพฺพตานิ เอกโยชนิกทฺทิโยชนิกา ฯ ทิปมานีวสุญาตุสุภ นามวสนสุขชลานิ วิจิตตฺ
ทวนนสุบานานิ ไวกิจิโยสด ะ
5. เดน วิสฺสโย ปภานานิยูตตปา ฯ วิมานานิภุัติ ตุฏฏิ ฯ วิมานานิวสุกุ การณนิ เจติสุติ วิมา-
นวจุธ ฯ ปิณาดิ โตยุทธนิยม อาทิเสธปุวัดตา เทสนา

f°3v/1 nāmena vasino pure yaṃ khuddhakanikāyasmīṃ saṅgyāimśu
mahesayo tassā samāvalambitvā porāṇṭṭakathānayaṃ tattha tattha nidānāṃ
vibhāvento visesato suvisuddhaṃ |

f°3v/2 asaṅkīnna nipunamattavinicchayam mahāvihāravāsināṃ samayaṃ
avilopayaṃ yathābālāṃ karissāmi atthasaṃvaṇṇāṃ subhāṃ sakkaccāṃ bhāsato
tamme |

f°3v/3 nisāmayatha sādhavoti tattha vimānāṇīti visesavimāṇāṃi devatānaṃ
kilānivāsaṭṭhānāṃ tāni hi tāsam sucaritakammānubhāva |

f°3v/4 nibbattāni ekayojanikaddiyojanikā  dipamānavisesayuttathāya
nānāratanasamujjālāni vicittavānāsanṭṭhānāni sobhātisayayo-

f°3v/5 ādīnayappavattā desanā

Bundle XII

Folio ฉ (280)v

1: ṁamati  gīvatī  nihamī  ṣ ādetāyamati  tivatāpavatamakal  sasāvikasaṃghassa kassapassa bhagavato yathā asadisadānaṃ adāsiṃ etena pāyaṇa |

f°280v/1 ramāmīti kiḷāmi modāmi  etenupāyenāti gopālabrāhīmanakāle

2: āṇāvataṭāvāratāya muttacāgatāya ca niraggalāṃ ca sugātikāya vihāratāya|

f°280v/2 imaṃ niraggalāṃ yaññāṃ yajitvā tividham visuddha |

3: ssaraṇavidhīti sampannataya tividham tattha saṃ |

f°280v/3 sasāvikasaṃghassa kassapassa bhagavato yathā asadisadānaṃ adāsiṃ etena pāyaṇa |

4: nānāratanasamujjālāni vicittavānāsanṭṭhānāni sobhātisayayo- |

f°280v/4 nam datvā attho taṃ pana dānaṃ civarakatam pi khetvavatthucittanam

uḷāratāya antarantarā anussaraṇena attano pākaṭaṃ āsannapaccakkhaṃ viyam

upaṭṭhi-
f°280v/5 taṃ gahetvā āha imanti  | evaṃ padevatāta attā kattakamām
therassa kathetvā idāni nissayasampattiya parepi patiṭṭhāpetukāmo tathāgate ca
uttamaṃ attano pa-

IND 155

Title: Phra Mahāpaṭṭhānapakaraṇasamatā, fascicle 27

Language: Thai – Pali

Script: Khôm

Writing Support: Palm-leaf

Writing Substance: Black ink filled after inscribing

Date: BE 2441 (AD 1898/99)

Inventory-No.: 349

Content:

Folio 1 cover

อุปปิḷิกก้ามฺมะสฺรา สีทา
อุปปิḷิกก้ามฺมะสฺรา สีท่อ
อุปคฺชิดักกรัม ใบจู เสวทีผูกรณาณสเหตุก้ามฺมะสฺรา ใบจู ๒๖๗
พระพุทธก้าวลาทิมใต้ ๒๔๔๑ พระชา ข้าพเจ้า จีนแดง เมยยิม เมยลา แม่ทรี มีศรัทธา สร้าง
พระธรรมไว้ในพระสาสนาน ให้ปันโยหิวูด ๒๓๔~

Translation:

Upapiḷika kamma kusala, leaf /thā/
Upapiḷika kamma akusala, leaf /thô/
Upacchedaka kamma, leaf /dhu/ Phra Mahāpaṭṭhāna-pakaraṇa-samatā, fascicle 21.

In the year BE 2441 (AD 1898/99), we, Cin Daeng (The Chinese whose name is
Daeng (literally ‘red’)), Mae Yim, Mae Lao, Mae Thawi, out of faith (Sanskrit: śraddhā) donated this manuscript. Nib[b]ānapac[c]ayo hotu. ๒๔๔๑~

Folio 1(verso): Blank

Folios 2–4: Blank

Folios 5-28: Content

Folio ท (5)r

1: เสฏฏีก็จ้าก้าหั้นเข้าไปสูบัวลั้นนะ เศฏฏีก้าดาบยั่งเรือนั้น ปังทิดู แล้่ก็เข้าไปสูบัวลั้นนั้
หลักก้าปรยั้นให้ขี้เจอกูกรหานอันสกัด

2: ของตน บัวชุดก้าบูกระพูดบัวลั้น ๔ ก้าหั้นบูกรขณะทั้วที่ ชุดก้าเป็นฟังนี่เกิดไม่
ย่อมติมลกูมูน ฟ่ายถูกกล้าดอฏูกูน คือมีความทุกุ ฯ

3: ตนเองชูหน้าเท่ห์อยู่ให้เข้าไป ตนเองชูหน้าลั้นนะ ชูหน้าหลายก้าสิ้นเท่ห์อยู่ ฯ อยู่แล้วก็
ก็ให้ปัวกรุ่นไปข้ตรง คุณวัสดุกูนนั้นมีมากา ให้ก็คุณวัม ๆ
Translation: The rich man (setthī) remembered and entered that house because he could remember that the house was his home. Then he went into the house. All the people beat him and thus he suffered from a lot of bad luck and misfortune [there]. All the guardians of the gate then said: “O you, everything turns out depending on your supporting deeds. If bad deeds occur, they will bring suffering. O you outcast! (caṇḍāla) Do not enter the gate.” The outcast, no matter how the other people tried to stop him, having suffered too much, replied: “This is my house. So I will enter it to see my son and daughter. All of the suffering is the result of my supporting deeds. Please do not say like that. This is really improper.” The outcast also said that the supporting deeds are the cause of both merit and sin.

Folio ธะ (28) ν

Translation: These are the good deeds. Do not be careless. Let’s keep in mind with joy that the result always follows and then the pot would be filled with drops. That is the way it is. The good deeds that I have conducted are too difficult for the (ordinary) people to do. Using a metaphor, it could be a person with wealth and treasure. The person who is not careless with good deeds, in any way, still cannot conduct [such deeds]. You could keep on conducting good deeds and then attempt to collect (the merit and good deeds) from little, then gradually to much more until it will be fulfilled. The good deeds will be a means of support to getting closer and closer to Nibbāna. When seeing a pot of water which is unlit and left in the place where the fruits fall down, wise people should not be careless like … (The manuscript ends here.)

Folios 29–32: Blank pages.
Overview of Thai Manuscripts at the Nordsee Museum

o. Nr. 1493

Title: -
Language: Thai, Pali
Script: Thai, Khôm
Writing Support: Palm-leaf
Writing Substance: Blackened with soot and lamp-black after being inscribed with a stylus, except folio 1 which is written in black ink with a pen.
Size: 59.3 cm x 5.6 cm; five lines per page
Date: -
Remarks: The space surrounding the two holes is unusually wide, i.e., for the hole on the left side: diameter of 3 cm; for the hole on the right side: diameter of 2.7 cm. The distances of the text from the right and left margins are 5.2 and 5.5 cm, respectively.
Content: The palm leaves seem to be in disorder. It is unclear whether they belong to the same or to different texts.

Folio 1

The folio does not correspond to any other folios in this bundle in terms of content, writing material and scribe’s handwriting. The left part of the folio is damaged. The remaining text on the recto side seems to be a part of a colophon written in Thai script while the text on the verso side is part of a Buddhist text written in Thai language but Khôm script. The text in both is written directly with black ink instead of being inscribed in the traditional way. Half of the text on the verso side is damaged by black ink. Interestingly, the handwriting in Khôm script does not belong to the neat type of Khôm (or in Thai: Khôm Thai, Khôm Bancong <ขอมไทย, ขอมบรรจง>), which is also the traditional script for palm-leaf manuscripts in Central Thailand, but seems to be the cursive type (in Thai: Khôm Wat <ขอมหวัด>).

Folio 1 r

…มนคนละละๆ ๕ สาย ปรกฏ เผ้ายะร่ำไปรังค์นับ ๑๙ กูเป็ (?)…(the text is blurred by black ink)…
Translation: … five lines for each (monk ?). Parian, Cao Puat, Phitthitham have recruited nineteen monks (?)…

Remark: The text is blurred by black ink. The right part of the folio is torn. Therefore, many parts of the text are damaged. The surviving text is not clear enough to determine whether the text is a colophon, a prescriptive part of the manuscript, or any other additional scribes’ note.

Folio 1 v

1: (The text is blurred by black ink) … rejoicing with meritorious men full of good intentions. (This) is Kāmāvacaramahākusalañāṇasaṃpayutto asaṃkhārikātraiyahetu. There is its type created in Pavarakhandhasantāna of Paccayanāmādhipati, containing Sāmīdāna as the origin but having been industrious in donating and keeping the doctrine … (The manuscript is torn)

2: (The text is blurred by black ink) … having the great result of merit. Nānasampayutta is composed of Paññākicca, seeing the results and the benefit … conducting Dāna (‘donation’), Sīla (‘code of behavior’), and Bhāvanā (mind cultivating). The doctrine and this good deed will support me to go to the small world as well as the great one, to be born in … (manuscript is torn)

3: (The text is blurred by black ink) … endlessly …, which is the greatest happiness. One matter is: Asaṃkhārika is now the righteous mind, created by the mind of one’s self. There is no one who could persuade him. With this mind of one’s self, the result of merit will be so strong to reach the highest point of the advantage … (manuscript is torn)

4: (The text is blurred by black ink) … The treasure of Nibbāna is truly the only supreme happiness. All the righteous people should consider this and then gradually understand [it]. Here I have answered and explained sufficiently to respond to (?) [your] faith … (manuscript is torn)

5: (The text is blurred by black ink) … The message is as follows: When my
explanations are going to end. They will be obtained as a donation resulting in Dhammassavanānuttariyānisaṅṣa. Then it is agreed that here it ends.

6: [The text] ends here. Evam, thus is all.

**Folio 2–3**

Buddhist text written in Pali language with Khöm script. Folio 2v is informed to be folio according to the traditional ordering while folio 3v is the 2 folio. The handwriting and the writing material of these two folios suggest the same origin although the other folios between them (supposedly the folios paginated 3, 4, 5, 6) are absent.

**Folio 2r**

1: etha bhante gacchāmāti āha | āvuso tíhi pāpo samañopi pāpo ye vatvaṃ samañabhāve thatvāpi silamaggam puttuṃ nāsakkhitī hi hutvā kinnāma kalyāṇam karissasi tādīsena pāpena mama

f°2r/1  etha bhante gacchāmāti āha | āvuso tíhi pāpo samañopi pāpo ye vatvaṃ samañabhāve thatvāpi silamaggam puttuṃ nāsakkhitī hi hutvā kinnāma kalyāṇam karissasi tādīsena pāpena mama

f°2r/2 yaṭṭhī kakotīghahānakiccaṃ naththī | bhante amanuse hi upaddūto matto tamhe ta andā aparināyakā kathāṃ idha vasissathāti | athanaṃ therō āvuso mā tvanī evam cintayi idhe vamenī

f°2r/3 pājītvā marantaṃ apaparamā pariṇatentassāpi tayo saddhi gamanaṃ nāma naththī vatvaṃ ima gāthā akāsī | handhaṃma hatacakkhusīmī kantrāddānāmā tato sayamāno na gacchāmi naththi bā-

f°2r/4 le sahāyatā hanandāha hatacakkhusīmī kantāraddānāmā tato marissāmino gamissāmi naththī bāle sahāyatātī | taṃ sutvā icarosoṃve tathāgato kāriyāṃ vatame sāhasā kiṣanā | ahaṃ vatvaṃ ikkhatthī kāriyāṃ sāhāyaṃ vatamī nāsaṃsā tu nāvā prinī pāpi jāmā | kāriyāṃ sāhasā kiṣanā | ahaṃ vatvaṃ ikkhatthī kāriyāṃ sāhāyaṃ vatamī nāsaṃsā tu nāvā prinī pāpi jāmā |

f°2r/5 echemiṃ kannaṃ katanti vatvatvā bāhā pattayhaṅkāntanto vanasaṅgaṃ pakkhanditsā tathā pakkanto ahaṃ | ahaṃ therasāmi silatejena satthiyajanāyāmaṃ paññāsaya jananiththāraṃ paññaśayajanabahalaṃ jayakusu-

**Folio 4–6**

Buddhist text written in Pali and Thai languages with Khöm script. The

handwriting does not correspond to that of folios 2–3. Each folio, written only on the recto side, is divided into two columns on the left and right side. The text was written first in the left column. The text was inscribed with a stylus and then blackened with soot; however, the darkness of the handwriting is now already faded.

**Folio 4r left column**

1: แล มโน ปฺรนาม ซึ่งพฺรบาทยุคลแหงสมฺเฑจฺจพฺรทสพลสมฺมาสมฺพุทฺธเจ้าผู้รุ้เรือง
2: ต้วยปฺรทิบแก้ว กฺลาวแล้วคือพฺรสธมฺม พฺรองฺคเหนทีสุตโลกฺย คฺรืพฺรนีพฺพาน
3: แลว ก็มานบัมพาเสิ้งซึ่งสุตุกิลกิภิที่นิต คุ้มขิริโมพิมานอันมาก หากจำมา
4: หุบหอไวไนสนฺฑารไห้ผองสําเรแผวแล้ว ก็มีมหิทฺธิโกปฺรตับพฺรสิริ
5: โพะคลุย เมสุสการพุทฺหนังพุทฺหนังพุทฺทีพุทฺทีเจ้าแล้ว ปูเชตฺวา แลวพฺรผู้เปนเจ้าจึงกฺธําสกฺการบู-

Translation: And abasing the mind to the [print of] both feet of Lord Buddha, who is brilliantly endowed with the shining gem, the great Dhamma. He had seen the edge of the world, which is Nibbāna, and then released the creatures which still have too much confusion (moha) and ignorance (avijjā). After having worshiped Lord Buddha, pūjetvā, the Lord worshiped (…)

**Folio 7**

On the recto side, it is probably a colophon of a text written in a very small cursive Khôm script, but it is not clear which text the colophon belongs to—a Pali Grammar textbook on Samasa compound. The text, in Thai language, is written in Khôm script, but with a different hand in comparison to folios 1–6, 8–9. The verso side of the folio is blank.

**Folio 7r**

1: ฯ (ชื่อเอกภำวีทิคุภูวยับปุสคุดุฏตสัมมาสวางฺก) ฯ ชื่อเอกภำวีสมำหะทิคุภูวยับปุสคุตุดุฏตสัมมาสวางฺก แล้วปุสคุตุดุฏตสัมมาสวางฺก ฯ

Translation: [This is by name Ekabhāvīdigu-ubhyatappulusaluttasamāsavāṅga]  | This is by name Ekabhāvīsamāhaśradigu-ubhyatappurusaluttasamāsasavāṅka, the first holding text. In this usage (of text), it is called Ganittapathaśamāsa. The venerable master had changed the Samāsa word to be a (simple) noun. | Being used and abridged, the venerable master had explained the text of Samasa compounds |…

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23 The scribe has written *Tappulusaluttasamāsasavāṅga* <ตปลูลุสตสัมมาสวาง>, a variant spelling of the Pali Grammar textbook’s title, “*Tappurusaluttasamāsasavāṅga*” <ตปลูลุสตสัมมาสวาง>.
**Folio 8:**

Buddhist text written in Thai language with Khòm script. Only one and a half lines are written in the left column with faded black ink. The handwriting and its typography suggest that this folio shares the same origin with folios 4-6.

**Folio 8r left column**

1: ปิณฺฑิกมหากฺฑี พฺรวิสาขากฺฑี กฺรกูลทํสองกฺฑีนี ยอมไปสูทีอุปฏฺฐากสมฺเฑจฺจพฺร- 2: ผูธฺรงสฺวตฺติ

**Folio 9**

A list of Khòm characters, written orderly from vowels to consonants, along with their ligatures. The set of script is repeated twice and written with an unprofessional hand. This folio could have been part of a handwriting practice for a traditional student of Khòm script. The inscribed text in this folio was never filled with ink. The verso side of the folio is blank.

**Folio 9r**

1: ออาอิอีอุอูเอโอ กฺกขฺขคฺคฆฺฆงฺง จฺจฉฺฉชฺชฌฺฌญฺญ ฏฏฑฒฺฒณฺณ ตฺตถฺถทฺทธฺธนฺนปฺปผพฺพภฺภมฺม ยฺยรฺรลฺลวฺวสฺสหฺหฬอฺอ ฯ 2: ออาอิอีอุอูเอโอ กฺกขฺขคฺคฆฺฆงฺง จฺจฉฺฉชฺชฌฺฌญฺญ ฏฏฑฒฺฒณฺณ ตฺตถฺถทฺทธฺธนฺนปฺปผพฺพภฺภมฺม ยฺยรฺรลฺลวฺวสฺสหฺหฬอฺอ

*Transliteration* line 1: aāiīuūeo kka khkha gga ghgha ſña  cca chcha jja jhjha ſña та та да Ѱдха ſña тта тхта дда дхдха нна ппа пха бба ббха мм ма ййа рра лла вва сса хха ла ??а  2: аāиiйuуeо ккa хкха ггa ггха нña cca chcha jja jhjha нña тa тa да Ѱдха нña тта тхта дда дхдha нна ппa пха ббa ббa ммa ййa ррa ллa ввa ссa ххa лла ??а

**Folios 10–18:** Blank

**Conclusion**

The collection of ten Siamese (Thai) manuscripts kept in the Nordsee Museum of the small provincial town of Husum might not be considered outstanding in terms of size. Nevertheless, this collection is unique for several reasons. First, the variety of texts carried in the manuscripts is remarkable; their genres range from religious texts to medical treatises, and even magical manuals. Second, some manuscripts in the Husum collection contain more than one text and thus could be classified as multiple-text manuscripts; for example, manuscripts Nos. SI 14b and SI 29. Third, the age of the manuscripts—all are more than 100 years old—is worth mentioning.
as well; some of the dated manuscripts are from the late 18th (SI 26) and early 19th centuries (SI 29). Finally, the variety of materials (from palm-leaf to khòi paper), writing substances and layout are impressive.

Therefore, this fine collection of manuscripts should not be overlooked by students of Thai manuscript culture, who should be encouraged to make more use of Southeast Asian manuscripts preserved in libraries and repositories in Western countries as an important resource. We hope that this article will serve as a reference to one of the least known and almost forgotten Thai manuscript collections, and introduce future researchers to this unique collection kept at a local museum in the far north of Germany.

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References

Thai


Kannika Wimonkasem, Tamra rian aksòn boran: aksòn khôm thai aksòn tham lan na lae aksòn tham isan. [Textbook on Ancient Scripts: Khôm, Tham Lan na and Tham Isan.] Bangkok: Department of Oriental Languages, Faculty of Archaeology, Silpakorn University, 2009.


**English and German**


(Opposite)

Figure 1. Manuscript SI 13, page 1

Figure 2. Manuscript SI 14b (SI 25), pages 111–112. At the end of the Pathomsomphot part, there is the text written in Khôm script containing a Pali verse revering Lord Buddha and then stating the chapters’ names of Pathomsomphot. The text that follows in Thai seems to be the colophon.

Figure 3. Manuscript SI 14b (SI 25), pages 113–114, the beginning of the Pathom Kò Ka part
Figure 4. Manuscript SI 26 pages 4-5, the beginning of the text of Rachathirat

Figure 5. Manuscript SI 27, pages 4–5, a medical treatise
Figure 6. Manuscript SI 29 pages 6-7, a law code appearing in the first half of the multiple-text manuscript

Figure 7. Manuscript SI 29, pages 105–106, magical manual, appearing in the second half of the manuscript
Figure 8. Manuscript SI 30, pages 2–3
Figure 9. Manuscript o. No. 1493, folio 1v, a Pali text written in the cursive type of the Khom script
Figure 10. Manuscript o. No. 1493, folio 6r, a bilingual Pali-Thai text written in the neat type of Khom script, divided in two columns.