

The Preliminary Course of Training in Thai Theatrical Art

THAI CULTURE, NEW SERIES No. 13

THE PRELIMINARY COURSE OF TRAINING IN THAI THEATRICAL ART





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Preface

Thailand is very rich in precious arts and cultural heritage which represents a long-lasting independence, prosperity and stability of the country. These various fields of heritage have been preserved, accumulated and inherited throughout generations until the present. This legacy brings pride, dignity and prestige to Thai people. Therefore, it should be shared with the world so that Thai wisdom can be appreciated.

The Fine Arts Department is responsible for the preservation, promotion, transmission and dissemination of arts and culture of the Thai nation. As such it has compiled and published a book series of 25 volumes written by experts in their respective fields. Their areas of knowledge include artistic works, architecture, music and dramatic arts as well as language and literature. Each series has been reprinted from time to time. In this publication, there are no alterations to the contents* although some illustrations have been added for the benefit of the readers.

The Department hopes that this series of books will be a resource among the international community to help them understand Thailand better through its unique arts and culture.

This

(Mr. Borvornvate Rungrujee) **Director General** The Fine Arts Department

THE PRELIMINARY COURSE OF TRAINING IN THAI THEATRICAL ART

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MR. DHANIT YUPHO

was Director General of the Fine Arts Department from 1956 to 1968. He was born in Nakhon Sawan Province, Thailand, in 1907, and learned Pali at Wat Mahathat, Bangkok, in 1918. He was also a graduate of the ecclesiastical doctorate of Thailand. He entered into the government service in 1934 and became Chief of the Research Section of the National Library in 1943. He was the Director of the Division of Music and Drama in the Fine Arts Department from 1946 to 1956. Mr. Yupho was also a lecturer in the history of Thai literature at Chulalongkorn University. He was the editor of Thai Culture, New Series and the author of the following publications:

The Economic Conditions of India in the Buddha's Time; The Khōn; The Classical Siamese Theatre; Artists of the Thai Dance-Dramas or Lakhon Vol. I; The Preliminary Course of Training in Thai Theatrical Art; Thai Musical Instruments; The Khōn and Lakhon Presented by the Department of Fine Arts, etc.





THE PRELIMINARY COURSE OF TRAINING IN THAI THEATRICAL ART

Masked plays, dance-dramas and Thai ballets are considered to be the classical forms of histrionic art which are peculiar to the Thai and are the symbols of their original and highly developed civilization. The artists who can perform well have not only to be intelligent but must also be trained. Dr. Ananda Coomaraswamy too has said "It is the action, not the actor, which is essential to dramatic art. Under these conditions, of course, there is no room for any amateur upon the stage. In fact the amateur does not exist in Oriental Art." (Mirror of Gesture p. 3). The classical theatrical art of the Thai is typical of the cultivated art of the East and requires good training for its skillful execution. It cannot be staged off-hand at the pleasure of the actors. Furthermore even skilled exponents of this art who are out of practice begin to deteriorate. For want of attention, Thai theatrical art fell into decay for some time till in 1945, when the World War was drawing to an end. The Department of Fine Arts drew up a plan to revive the national arts of drama and music and one of its important proposals was to establish a school to teach the arts. Then, after peace was concluded, the department hastened to open the school, prescribe an advanced course of studies and take in students who had completed primary education. The students received a general education as well as training in theatrical art. The school, however, attaches more importance to the latter and in this article I shall therefore deal with only that part of their education. But it is difficult to describe without the aid of ocular demonstration and the readers may find it difficult to follow.



Fig. 1

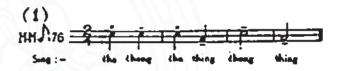
Usually training is given in theatrical art every afternoon throughout the term. There are both boys and girls among the students. Boys who wish to learn the art of acting in masked plays are sent to the teachers of that art for selection. Then they are trained to play the part of hero (Phra), heroine (Nang), demon or monkey according to their fitness. Students who have been selected to act demons or monkeys begin by learning the "Mae Tha" (usin). Mothers of Postures, which will be explained later on.* But the boys who have been selected to learn the parts of heroes, namely, Phra Rām and Phra Lak-- who are also known respectively as the major hero and the minor hero those of the heroines, namely, Sīdā and Monthōwho are also known respectively as the major heroine and the minor heroine, begin by learning "Ram Phleng" (รำเพลง), Dancing to music, just like girls who learn to take part in ballets. Girls who will learn to perform dance-dramas and ballets are placed in the charge of the teachers of those forms of art and are divided into two groups, namely, those who will act the parts of male characters and those who will act the parts of female characters because, though executed to the same music, the acting of each group is of a distinct kind.

* eg. The Khon (Masked Play) No. 6 in this series.

When the students have been divided into groups they begin to learn on a Thursday, the Teacher's Day. At first they are asked to kneel down, keep the bodies erect, open their hands and lay them, palms down, on the thighs. Then they are taught to resume the posture distinguished by five features, namely, keeping the head, the shoulders, the trunk and the waist erect and the hands fully stretched. In other words, they are trained to sit erect with expanded chests. (See **fig. 1** and also notice the differences between the posture of the male and the female chāracters.)

Then they are taught to indicate the rhythm of their own movements by singing together "chā-chong-chā-thing-chong-thing" etc. (See musical examples 1 and 5)

Vocal Part chā chong chā thing chong thing



Tune

Vocal Part

cha chong cha thing chong thing cha chong cha thing chong thing cha chong cha thing chong thing cha chong cha thing chong thing



These sounds which are sung to indicate the rhythm are understood to have been adopted from the notes of the Tapone (ตะโพน), a kind of drum used in the "Piphāt band" to indicate the rhythm of what is called, not very accurately, "Phleng Chā" (เพลงข้า), Slow Tune. The strokes on the Tapone which accompany the Phleng Chā are indicated in musical example No. 7

(7) PHLENG CHĀ

Tune

Tapone

phring phring phring tup pa tup phring phring tup phring phring tup pa tup phring phring tup phring phring tup pa tup phring phring tup phring



Then the students learn to place their hands on the upper parts of their thighs, raise their seats, start and sway their waists slightly. Doing like this is called Krathop Changwa (กระทบจังหวะ), "Beating the Rhythm", and is meant to train the students, from the very outset, to recognize the rhythm.

When the students have learnt Krathop Changwa the teacher claps the hands, rattles or castanets and sings examples 1 and 7 to indicate the rhythm and teaches the students to dance. At this stages the students bend their fingers back, raise the palms of their hands a little above their thighs and sway their bodies, now to the right and now to the left. This part of the dance is called "Klom" (nabal). (See fig.2)



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

Then the students are asked to manipulate the fingers of their right hands as shown in **fig. 3**. After that they slowly raise their hands up to their breasts in salutation, (See **fig. 4**) and then bow and raise their hands above their heads like a person slowly doing homage to a king. (See **fig. 5**)

Afterwards they raise one of the knees and bring it forward, stretch the arms and bend one of the hands towards the head. This posture is called "Krai Khün Thā" (กรายขึ้นท่า). (See fig. 6)

Subsequently they begin to stand up and move rhythmically, executing various figures of which there must be more than ten. It has been noticed, however, that even students who very well remember every one of the figures take about one hour to execute all the figures. So it is surmised that there must be a great many of them.

The students have to practise dancing and singing in this way for not less than one term before they can dance all the figures executed to the Phleng Chā keeping to the correct rhythm. It is said that some students have no sense of rhythm and that even though they can dance in company with others, they often make mistakes in rhythm and move out of harmony with the rest.

When the students have learnt the rhythm to the notes of the Tapone, they change to "Lai Noi" (ไล่หน่อย) that is to say, learning the rhythm of the "Sroi Son" (สร้อยสน) tune which is a variety of the Phleng Chā. (See example No. 2)

At this stage the students are trained to dance together and at the same time indicate the rhythm by singing "cha-chong-chathing-chong- thing" ($\sqrt[5]{z}-\sqrt[5]{3}\sqrt[5]{3}-\sqrt[5]{3}\sqrt[5]{3}}\sqrt[5]{3}\sqrt[5]{3}\sqrt[5]{3}}$) and sometime the Lai Noi till the teacher finds the students can dance readily and correctly to the rhythm of the Phleng Chā. Then the students are trained to dance to the "Phleng Reo" (1000 (1000), Quick Tune, imitating, at the same time, the notes of Tapone which the mouth thus; tup thing thing ($\sqrt[6]{9}$ U. $\sqrt[5]{9}\sqrt[5]{3}$, $\sqrt[6]{3}$ and 6)

(2) PHLENG CHĀ (SROI SON)

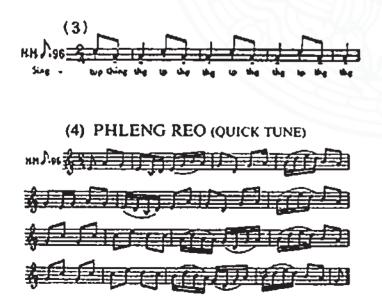
Vocal Part



(3) PHLENG REO

Vocal Part

tup thing thing tup thing thing tup thing thing tup thing thing

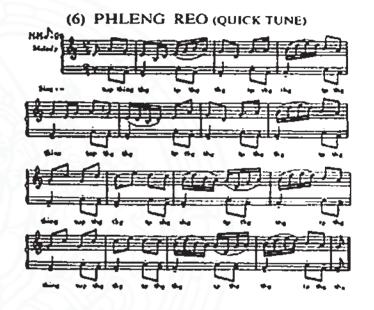


(6) PHLENG REO

Tune

Vocal Part

tup thing tup tup thing tup thing tup thing tup thing tup thing



During this period in which the students are trained for many months to dance to Phleng Chā and Phleng Reo, the teacher sometimes demonstrates the movements and postures in order that the students may remember and imitate them. The students do so sometimes correctly and sometimes incorrectly. If their hands and feet do not look graceful, the teacher bends them to the required shape. Sometimes the students are also asked to tap the knees, knock the waists with their elbows and move their necks in order to learn to move rhythmically in the same way as in training for the Khōn. They are trained like this every day till the teacher considers they can dance to Phleng Chā and Phleng Reo tunes conforming correctly to the rhythm indicated by their singing. Later on they practise dancing to the music of the xylophone. One has to practise for about a year to be able to dance to Phleng Chā and Phleng Reo readily and correctly, and even longer to dance to them very well. Movements of trained dancers have become such criterions of beauty that even the movements of women who have not learned to dance but walk rhythmically have been praised as comparable to the former. For instance Sudeshna (a king of gods) in Madanabādhā praised Madanā (a nymph) thus:

"Her hands are like the trunk of the heavenly elephant ridden by the king of gods. Her movements are like those in a dance."

But some persons who have been learning to dance till old age are unable to dance well. In fact a student who learns to dance from the time he or she is eight to ten years old is generally able to dance better than one who begings to learn when older, say fifteen or sixteen years of age, unless the latter really has a talent for dancing.

Phleng Chā and Phleng Reo are known together as "Phleng Nā Phāt" (เพลงหน้าพาทย์), that is to say, instrumental music. Formerly, while training boys and girls to dance, vocal music was not used at the preliminary stage.

The method followed by teaches of old has been merely to teach the, basic figures of Thai dancing. For, as a matter of fact, students who can dance well to Phleng Chā and Phleng Reo can really acquit themselves with credit on the Thai stage. But usually when one had gained proficiency in dancing to Phleng Chā and Phleng Reo one was taught to dance to other items of instrumental music of the elementary grade like "Choet" (ເຈີດ), "Smoe"(ເສນວ), "Rua" (ຈັງ) and "La" (ລາ).

The above is only as much as I am able to relate. But what I have learnt by actual observation is, I feel, more difficult to describe and write about. In the case of some of the items I do not know how to write intelligibly, so I write briefly leaving out much of the information. When the students are able to dance to items of instrumental music of the elementary grade, they are taught to interpret histrionically, words, generally those in the composition known as "Mae Bot" (usion), The Alphabet of Dancing, which is sung to the tune of "Phleng Chom Talāt" (เพลงชมตลาด), The Song describing the Market.* There are two versions of the alphabet. The first which is a short list of the evolution used in Thai dancing, is found in the episode of "The Destruction of Nonthuk by Phra Nārai"** in the Rāmakien composed by King Rāma I. It is as follows***:-

- 1. Thep-pranom
- 2. Pra-thom
- 3. Phrom sī-nā
- 4. Sot Soi Mālā
- 5. Kwāng Doen Dong
- 6. Hong Bin
- 7. Kinnarin Liap Tham
- 8. Chā Nāng Non
- 9. Phamon Khlao
- 10. Khaek-Tao
- 11. Phā Lā Phiang Lai
- 12. Mekhalā Yon Kaeo
- 13. Mayuret Fon
- 14. Yot Tong Tong Lorn
- 15. Phrom Nimit
- 16. Phisamai Riang Mon
- 17. Yia thā
- 18. Mačhchā Chom SāKhon
- 19. Phra sī-kon Khwāng Chak

The Salutation of the celestials. The preliminary movement. The four-faced Phrom. Stringing a garland. The stag walking in the forest. *The swan in flight.* The kinnon walks around the cave. Singing the lady to sleep. The bee caresses the flower. The cockatoo. The hillock reaching only up to the shoulder. Mekhalā tosses her gem. The peacock dances. The wind sways the tops of plantain leaves. Phrom's creation. Wedded love. Changing the posture. The fish plays in the ocean. Phra Nārai hurls the discus.

^{*} Formerly the "Phra Thong" tune was used for this purpose.

^{**} This Episode was filmed by the Fine Arts Department, entitled "The Diamond Finger."

^{***} Many of these expression have been borrowed from the translation of H.H. Prince Dhaninivat Kromamün Bidyalābh Bridhyākorn .

(1) Thep-Pranom, Pra-thom, Phrom Sī-nā, Sot Soi Mālā (choet chin),(thang) Kwāng Doen Dong, Hong Bin,Kinnarin Liap Tham (amphai).

(2) (īk) Chā Nāng Non, Phamon Khlao,Khaek Tao, Pha La Phiang Lai, Mekhala Yon Kaeo (waeo wai), Mayuret Fon (nai amphon),

(3) Yot Tong Tong Lom, Phrom Nimit, (īk thang) Phisamai Riang Mon, Yai Thā, Mačhchā Chom SāKhon, Phra Sī-Kon Khwāng Chak (ritthirong).

(see scores 8 and 9)

The second is a comprehensive list of the evolutions which H.R.H. the late Prince Damrong had taken the trouble to obtain and include in his book "Tamrā Fon Ram" (ตำราฟ้อนรำ), Treatise on Dramaturgy, published by the Vajirañān Library. It mentions the following:-

		0	1 0
1. Thep-pranom	The Salutation of the celestials.*	30. Herā Len Nam	The Hera (a kind of dragon) sports
2. Pra-thom	The preliminary movement.		in the water.
3. Phrom sī-nā	The four-faced Phrom.	31. Bua Chu Fak	The lotus plant raises its pod.
4. Sot Soi Mālā	Stringing a garland.	32. Nākhā Muan Hāng	The serpent coils its tail.
5. Chā Nāng Non	Singing the lady to sleep.	33. Kwāng Doen Dong	The stag walks in the forest.
6. PhāLāPhiang Lai	The hillock reaching only up	34. Phra Nārai Kwang Čhak	Phra Nārai hurls his discus.
	to the shoulder.	35. Chāng Wān Yā	The elephant scatters the grass.
7. Phisamai Riang Mon	Wedded love.	36. Hanumān Phlān Yak	Hanumān kills the ogre.
8. Kang-han Ron	The blades of the windmill	37. Phra Lak Phlaeng Rit	Phra Lak* displays his prowess.
	in motion.	38. Kinnon Fon Fūng	The Kinnon dances in a group.
9. Khaektao Khao Rang	The cockatoo retires into its nest.	39. Yūng Fon Hāng	The peacock dances spreading
10. Kratai Chom Čhan	The hare admires the moon		its tail.
11. Čhan Song Klot	The moon is invested with the halo	40. Khat a Čhang Nang	The cross.
12. Phra Rot Yon Sān	Phra Rot throws an epistle.**	41. Thā Nai Sārathī	The posture of the Charioteer.
13. Mān Klap Lang	The Evil One turns his back.	42. Traven Vehā	Patrolling the sky.
14. Yuang Krai	Walking gracefully.	43. Khī Mā Tī Khlī	Playing polo.
		44. Tī Thon Yon Thap	Beating the drums

15. Chui Chai Khao Wang

16. Mangkon Riak Kaeo

18. Chāng Prasān Ngā

19. Phra Rām Kong Sin

21. Mačhchā Chom Wārin

Mučhalin

17. Kinnon Ram

20. Phamon Khlao

22. Long Lai Dai Sin

25. Nāng Klom Tua

27. Chak Paeng Phat Nā

28. Lom Phat Yot Tong

29. Bang Phra Suriyā

23. Hong Linlā
 24. To Len Hāng

26. Ram Yua

Swaggering into the palace.

Mučhalin.

The Kinnon dances.

The dragon demands the gem from

Elephants lock their tusks (in fight).

Phra Rām bends the bow.

Completely infatuated.

Lascivious dancing.

Keeping out the sun.

leaves.

The swan walks gracefully.

The lion plays with its tail.

Crushing talc (cosmetics).

The bee caresses (the flower).

The fish enjoys itself in the ocean.

The lady sways from side to side.

The wind sways the top of plantain

* Many of these expression have been borrowed from the translation of H.H. Prince Dhaninivat Kromamün Bidyalābh Bridhyākorn.

** Phra Rot = Prince Rothasen, see story in The Khon and Lakhon by Dhanit Yupho, pp. 85-90.

CHOM TALAT (\$) tit 141 {**b** rái LLA P 0.021.040 VAR.



The snake throws its body forward 45. Ngū Khwāng Khon (as if it were throwing a hammer). 51. Nang Nā Fai 46. Ram Krabī Sī Thā Four postures of the rapier-dance. 47. Chīn Sao Sai The Chinese disembowels himself. 48. Chanī Rai Mai The gibbon swings from tree to tree. 49. Mekhalā Lo Kaeo Mekhalā tosses her gem. 50. Kinnon Liap Tham The Kinnon walks around

- 52. Sua Thamlai Hāng
- 53. Chāng Thamlai Rong
- 54. Čhong Kraben Tī Lek

the cave.

The shadow play Character who is always blamed for trouble The tiger destroys the hunter's cottage.

The elephant destroys the stable. Tucking up the loose ends of the loin-cloth and hammering iron.

55. Thaeng Visai	Guardian deities fight with spears.
56. Klot Phra Sumen	Reaching out to Meru mountain.
57. Khrua-wan Phan Mai	The creeper twists itself around
	the tree.
58. Pralai-Wāt	The storm of universal
	destruction.
59. Yang Khit Prakit Tham	Inventing.
60. Krawat Klao	Doing up the hair.
61. Khī Mā Liap Khai	Riding the horse and inspecting
	the camp.
62. Kratai Tong Raeo cave.	The hare caught in the trap
	Khlaeo Tham escapes into the
63. Chak So Sām Sai violin.	Khlaeo Tham escapes into the Playing on the three stringed
63. Chak So Sām Sai violin. 64. Yai Lam Nam	1

Dancing to the "alphabet" of either version is a model of Thai theatrical art which our ancestors have been able to preserve for us by handing it down from generation to generation, at least from the time when Ayudhyā was the capital of Thailand, and is learnt from the verses of King Rāma IV which give its history thus:-

> "The story of Phra Narai destroying Nonthuk, At the beginning of Treta Age, Was one that had come down from ancient times When it reached Ayudhyā."

In fact the greater part of the "Alphabet of Dancing" has been adopted from the evolutions which accompany Phleng Chā and Phleng Reo to which the students learn to dance at the beginning. But while interpreting words histrionically some more postures and gestures were found necessary to make the spectators understand the words better. So they were either invented outright or adapted from those already executed to Phleng Chā, Phleng Reo and other items of instrumental music of the elementary grade. Thus the introduction of the histrionic interpretation of words amounts to fixing their meanings by the movements and gestures, and, reciprocally, the first occasion in which the hitherto nameless movements and gestures were made to conform to the names given to them now in the same manner as the evolutions of Indian dancing which are provided with names in the "Nātya-sātra" of the sage Bharata. I understand that formerly the names were used for giving the students a general idea of the evolutions. For instance, the teacher would tell them that "Sot Soi Mālā" referred to the movements of stringing a garland and how the students should execute them to make them appear beautiful, or, again, how to execute the figure "The stag walks in the forest" beautifully. Then the students would be able to use their imagination and understand what was required of them. Thus in the case of the latter figure they have to remember that by nature the stage is timid and cautions and walks looking to the left and to the right. A poet has compared this to the shy behaviour of maidens saying;

"Saw a stag walking gracefully glancing sidelong like young women who wait upon a king with his sword and articles of toilet."

If the students learn guiding facts like this and use their imagination, they can form a mental picture of a stag walking in the forest and represent it with their movements and gestures which need not be alike provided they are beautiful. For instance, Thai artistes formerly represented the stag walking in the forest by spreading both the hands and bringing the palms to the front. But now they stretch the forefingers and middle fingers out, clench the others, stretch the arms down till the palms are level with the seats, invert the hands so as to bring the palms below, raise the first and second fingers up till they are level with the waists and move them from side to and up and down alternately. But the artistes of India clench the first, second and third fingers, and stretch the thumbs and little fingers out. That is their way of representing the stag walking in the forest. We connot say whose representation of the figure, ours or theirs, is more correct since technique depends upon personal taste, guided by the artistic tradition, customs, manners and beliefs of one's nation, So, in spite of such mannerisms of the dancers all representations of a figure according to its name are satisfactory, provided that the spectators can recognize their purport and their beauty from the point of view of art. So I understand that the names of these figures were formerly used by the teachers merely to help the students in inventing the appropriate movements and gestures by themselves, according to the injunction "Dance with your head." But some well-informed persons have objected to this. They say the evolutions which have names from the alphabet of dancing are correct only when they are performed according to rules. But the objection can be correct only for the time subsequent to that in which the rules become stereotyped. When their names have come to be interpreted in a stereotyped manner, to execute them differently has, of course, been considered incorrect. Thus teaching the theatrical art has come to mean training the students to remember the evolutions, that is to say, training their memory more than their imagination. But the practice is beneficial too, since without it the old way of executing the figures named in the lists would have been changed beyond recognition, if not forgotten altogether, and would not have come down to us in the forms in which they were prevalent during the Ayudhyā period.

A COMPREHENSIVE LIST* OF FIGURES WHICH FORM THE ALPHABET OF THE DANCING

The salutation of the celestials. 1. Thep-pranom 2. Pra-thom The preliminary movement. 3. Phrom Sī-nā The four-faced Phrom. 4. Sot Soi Mālā Stringing a garland. 5. Chā Nāng Non Singing the lady to sleep. 6. Phā Lā Phiang Lai The hillock reaching only up to The shoulder 7. Phisamai Riang Mon Wedded love. The blades of the windmill 8. Kang-han Ron in motion. 9. Khaektao Khao Rang The cockatoo retires into its nest. 10. Kratai Chom Čhan The hare admires the moon. 11. Phra Čhan Song Klot The moon is invested with the halo. 12. Phra Rot Yon Sān Phra Rot throws on epistle. 13 Čho Ploeng Kān Lighting the fire of universal destruction. 14. Mān Klap Lang The Evit One turns his back. 15. Phrom Nimit Phrom's creation.

- 16. Yuang Krai
- 17. Chui Chāi Khao Wang
- 18. Mangkon Len Nam
- 19. Kinnon Ram
- 20. Chāng Prasān Ngā
- 21. Phra Ram Kong Son
- 22. Phamon Khlao
- 23. Yai Thā
- 24. Mačhchā Chom
- 25. Long Lai Dai Sin
- 26. Hong Linlā
- 27. Sing-to Len Hāng
- 28. Nāng Klom Tua
- 29. Ram Yua
- 30. Chāk Paeng Phat Nā
- 31. Lom Phat Yot Tong
- 32. Bang Phra Suriyā33. Herā Len Nam
- 34. Bua Chū Fak35. Nākhā Muan Hāng36. Kwāng Doen Dong37. Nārai Kwāng Chak38. Chāng Sabat Yā
- 39. Hanumān Phlān Yak40. Phra Lak Phlaeng Rit41. Kinnon Fon O42. Nok Yūng Fon Hāng43. Khat Chāng Nāng
- 44. Sārathī Chak Rot

Walking gracefully. Swaggerring into the palace. The dragon sports in the water. The Kinnon dances. Elephants lock their tusks (in fight). Phra Ram bends the bow. The bee caresses the flower. Changing the posture. The fish disports in the ocean. Sākhon Completely infatuated. The swan walks gracefully. The lion plays with its tail. The lady sways from side to side. Lascivious dancing. Crushing talc (cosmetics). The wind sways the tops of plantain leaves. Keeping out the sun. The Hera (a kind of dragon) sports in water. The Lotus plant raises its pod. The serpent coils its tail. The stag walks in the forest. God Nārai hurls His discus. The elephant strikes its legs with a bunch of grass (to free the latter from earth etc.). Hanumān destroys the demon. Phra Lak displays his prowess. The Kinnon dances gracefully. The peacock dances spreading its tail. The cross.

The Chārioteer drives the Chāriot.

^{*} Please see the Picture of the evolution in this book.

 45. Traven Vehā 46. Khī Mā Tī Khlī 47. Tī Thon Yon Thap 48. Ngū Khwāng Khon
49. Chak Krabī sī Thā
50. Čhīn Sao Sai 51. Chanī Rai Mai
52. Khōn Thing Ok53. Mekhalā Yon Kaeo54. Kinnon Liap Tham
55. Nang Na Fai
56. Sua Thamlai Hāng
57. Chāng Thamlai Rong 58. Čhong Kraben Tī Lek
59. Visai Thaeng Trī
60. Čharot Phra Sumen 61. Grua-wan Phan Mai
62. Yuang Phai Kathin
63. Pralai-wāt
64. Yang Khit Pradit Ram 65. Krawat Klao 66. Khī Mā Liap Khai
67. Kratai Tong Raeo68. Chak So Sām Sai

Patrolling the sky. Playing polo. Beating the drums. The snake throws its body forward (as if it were throwing a hammer). The four postures for unsheathing a rapier. The Chinese disembowels himself. The gibbon swings from tree to tree. Khon beats his breast.* Mekhalā tosses her gem. The Kinnon walks around the cave. The shadow play Character who is always blamed for trouble. The tiger destroys the hunter's cottage. The elephant destroys the stable. Tucking up the loose end of the loin-cloth and hammering iron. The guardian deities fight with tridents. Reaching the Sumeru mountain. The creeper twists itself around the tree. The oar-sweep of a boat in a Kathin procession. The storm of universal destruction. Still inventing a dance. Doing up the hair. Riding the horse and inspecting the camp. The hare is caught in the trap. Playing on the three-stringed violin.



* Khon is name of a Demon Prince.

THE ACCOMPANYING ILLUSTRATIONS OF POSTURES



Thep-pranom The salutation of the celestials



Pra-thom The preliminary movement



พรหมสี่หน้า

Phrom Sī-nā The four-faced Phrom



สอดสร้อยมาลา

เทพประนม



ช้านางนอน

ประถม



ยง ไหล่ Phā Lā Phiang Lai The hillock reaching only up to the shoulder. ผาลาเพียง ไหล่



พิสมัยเรียงหมอน



Sot Soi Mālā Stringing a garland



Kang-han Ron The blades of the windmill in motion

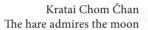


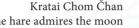
แขกเต้าเข้ารัง

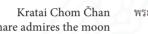
Khaektao Khao Rang The cockatoo refires into its nest

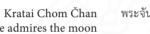


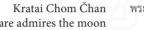
กระต่ายชมจันทร์

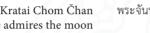














พระจันทร์ทรงกรด Phra Čhan Song Klot The moon is invested with the halo



พระรถโยนสาร

Phra Rot Yon Sān Phra Rot throws an epistle



Čho Ploeng Kān Lighting the fire of universal destruction จ่อเพลิงกาล



มารกลับหลัง



พรหมนิมิต

Phrom Nimit Phrom 's creation



Yuang Krai Walking gracefully



ລຸຍລາຍເข້າวัง



Chui Chai Khao Wang Swaggering into the palace



มังกรเล่นน้ำ

Mangkon Len Nam The dragon sports in the water



กินนรรำ (ก)



The Kinnon dances





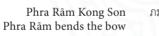
The Kinnon dances



Chāng Prasān Ngā Elephants lock their tusks (in fight)



พระรามโก่งศร







Phamon Khlao The bee caresses the flower



ย้ายท่า

Yai Thā Changing the posture



มัจฉาชมสาคร



หลงใหลได้สิ้น



Long Lai Dai Sin Completely infatuated

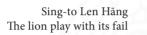


Hong Linlā The swan walks gracefully

The fish disports in the ocean



สิงโตเล่นหาง



นางกล่อมตัว



Nāng Klom Tua The lady sways from side to side



รຳຍັ່ວ

Ram Yua Lascivious dancing



ชักแป้งผัดหน้า



ตอง Lom Phat Yot Tong The wind sways the tops of plantain leaves ลมพัดยอดตอง



บังพระสุริยา

Bang Phra Suriya Keeping out the sun



เหราเล่นน้ำ Herā Len Nam The Hera (a kind of dragon) sports in water



บัวชูฝัก (ก) The Lotus plant raises its pod

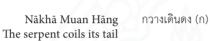


บัวชูฝัก (ข)

Bua Chū Fak B The Lotus plant raises its pod



นาคาม้วนหาง



Nārai Kwang Chak

God Nārai hurls His discus



Kwāng Doen Dong A The Stag walks in the forest

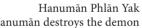


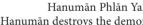
กวางเดินดง (ข)

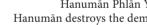
Kwāng Doen Dong B The stag walks in the forest

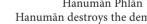


หนุมานผลาญยักษ์

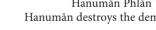


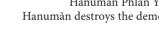






Hanumān destroys the demon







นกยูงฟ้อนหาง Nok Yūng Fon Hāng The peakock dances spreading its tail



งสะบัดหญ้า Chāng Sabat Yā The elephant strikes its legs with a bunch of grass ช้างสะบัดหญ้า (to free the latter from earth etc.)



กินนรฟ้อนโอ่ The kinnon dances gracefully



นารายณ์ขว้างจักร

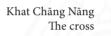


พระลักษณ์แผลงฤทธิ์

Phra Lak Phlaeng Rit Phra Lak displays his prowess



ขัดจางนาง





Sarathī Chak Rot The Charioteer drives the Chariot

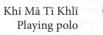


ตระเวนเวหา

Traven Vehā Patrolling the sky



ขี่ม้าตีคลี





Tī Thon Yon Thap Beating the drums



งูขว้างค้อน (ก)

Ngū Khwāng Khon A The snake throws its body forward (as if it were throwing a hammer)



งูขว้างค้อน (ข) Ngū Khwāng Khon B The snake throws its body forward (as if it were throwing a hammer)



ชักกระบี่สี่ท่า Chak Krabī Sī Thā The four postures for unsheathing a rapier



Čhīn Sao Sai The Chinese disembowels himself



Chānī Rai Mai The gibbon swing from tree to tree





เมขลาโยนแก้ว

Khon Thing Ok

Khon beats his breast

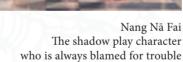
Mekhalā Yon Kaeo Mekhalā tosses her gem



กินนรเลียบถ้ำ



Kinnon Liap Tham The Kinnon walks around the cave





Sua Thamlai Hāng The tiger destroys the hunter's cottage เสือทำลายห้าง



ช้างทำลายโรง



โจงกระเบนตีเหล็ก Čhong Kraben Tī Lek Tucking up the loose end of the loin-cloth and hammering iron



Visai Thaeng Trī The guardian deities fight with tridents

The elephant destroys the stable

Chāng Thamlai Rong



Čharot Phra Sumen Reaching the Sumeru mountain



เครือวัลย์พันไม้ Krua-wan Phan Mai The creeper twists itself around the tree



เยื้องพายกฐิน Yuang Phai Kathin The oar-sweep of a boat in a Kathin procession



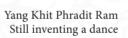
ประลัยวาต



ยังคิดประดิษฐ์รำ

Pralai-wat

The storm of universal destruction





กระหวัดเกล้า

Krawat Klao Doing up the hair



ขึ่ม้าเลียบค่าย Khī Mā Liap Khai Riding the horse and inspecting the camp



Kratai Tong Raeo The hare is caught in the trap



Chak So Sām Sai Playing on the three-stringed violin

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