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# A Genetic Study of G.E. Gerini's Multilingual Writings about Siām and the Orient

Kanokwan Gerini

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**le 5 décembre 2020**

**A Genetic Study of G.E. Gerini's Multilingual Writings**  
**about Siām and the Orient**

**Étude génétique des écrits multilingues de G.E. Gerini**  
**sur le Royaume de Siām et l'Orient**

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To นายพันเอกพระสารสาสน์พลชั้น Phra Sarasasana Balakhandh

Gerolamo Emilio Gerini (1860-1913)

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## Abstract

The aim of this research is a reconstruction and study of the genesis of the complex creative process of G.E. Gerini's literary and academic multilingual writings about Siām and the Orient (1881-1913). The writing process of his multilingual prose and poetry in English, Italian, French, Siānese and other Oriental languages is preserved in various kinds of archives which include his personal multilingual glossary for specific purposes and multilingual dictionary of dialects, multilingual notebooks that contain material he incorporated into the texts of his writings as well as his original handwritten draft, preliminary studies and revised manuscripts. This genetic evidence is an active agent of the formation of multilingual works and thus the genesis of the literary multilingualism. To trace all the used items in the final text and in the relevant draft and locate the sources the author was obtaining information from, the research aims also to show how genetic approach can contribute to the interpretation of his multilingual prose and poetic works and explain the genesis as well as the development of the literary multilingualism in his works. The genetic study of Gerini's works also includes the critical study of the influence and relevance of religious, social and political memory in Siām and the Orient in his works

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## Abbreviations

ACSS	<i>Appunti per un complemento di studi storici, Corso 1878-1879</i>
B	<i>Ballata</i>
BOSEO	<i>Bibliografia Orientale, riferentesi specialmente al Siām e nazioni a diacenti dell' Estremo Oriente</i>
CLKMG	<i>Chūlākantamaṅgala: The Tonsure Ceremony as Performed in Siām</i>
CSS	<i>Chotmaihet Sayam Samai</i>
GISSAD	<i>Gerini International Siamese Studies Archive and Database</i>
HVRV	<i>Hāsyā Vākya and Rasika Vākya or Humorous prose</i>
Imp.& As. Quart. Rev.	<i>The Imperial and Asiatic Quarterly Review, and Oriental and Colonial Record</i>
JSS	<i>The Journal of the Siam Society</i>
JRAS	<i>Journal of the Royal Asiatic Society of Great Britain and Ireland</i>
KCKP TMC	<i>Khun C'hāng Khun P'hēn, the "Thet Mahā Ch'at" Episode. Typescripts and handwritten manuscripts by G.E. Gerini</i>
L	<i>Lista delle Pubblicazioni del Colonnello G.E. Gerini, Direttore dell' Insegnamento Militare nel R. Esercito Siāmese (1890-1905) Fino al 1905 inclusivo</i>
LI	<i>Littere Italiane</i>
LT	<i>Littere Italiane, Corso 1878-79</i>
HRJI	<i>Historical Retrospect of Junkceylon Island</i>
NC	<i>Nirās C'halāng</i>
MT1	<i>Military Topography Vol. 1</i>
MT2	<i>Military Topography Vol. 2</i>
OSPIE	<i>On Siāmese Proverbs and Idiomatic Expressions</i>
P	<i>Phíchai sōngkhram Hindu boran พิไชยสงครามฮินดูโบราณ</i>
RPGEA FIIA	<i>The Art of War of the Ancient Hindus</i>
RVA TMC	<i>Researches on Ptolemy's Geography of Eastern Asia (Further India and Indo-Malay Archipelago)</i>
	<i>A Retrospective View and Account of the Origin of the Thet Mahā Ch'at ceremony (Mahā Jāti Desanā) or exposition of the tale of the Great Birth, as performed in Siām. Bangkok: "Bangkok Times" Office, MDCCCXCII.</i>
SON	<i>Siāmology and the Orient Notebook</i>
SPAM	<i>Siām and its Production, Arts, and Manufactures: A Descriptive Catalogue of Siāmese Section at the International Exhibition of Industry and Labour held in Turin in 1911</i>
SWA	<i>The Siām Weekly Advertiser</i>
TARK	<i>A Trip to the Ancient Ruins of Kamboja</i>
UIIB(Ncp)	<i>Un Italiano in Birmania (Nostra corrispondenza particolare)</i>
WKPS	<i>Wirāsatri khōng prāthēt Siām (War Heroines of Siām)</i>
Y	<i>Yuddhakoṣa Military Magazine</i>

## Abbreviations of Languages (ISO 639-1), Countries and Terms etc.

s	Siānese	pi	Pāli
sa	Sanskrit	lo	Lāu
hi	Hindi	zh	Chinese
m	Mōñ	ms	Malay
my	Burmese	it	Italian
el	Greek	la	Latin
en	English	de	German
fr	French	pt	Portuguese
tib	Tibetan	es	Spanish
tr	Turkish	nl	Dutch
as	Assamese	km	Khmër
eu	Europe	cm	Chām
ta	Tamil	IT	Italy
SM	Siām	KJ	Kamboja
CL	Ceylon	FI	French Indo-China
BM	Burma	MP	Malay Peninsula
WM	Working Manuscripts	PLM	Paralipomena
LL	Literary Language	AI	<i>Avant-textual</i> Intention
LG	Literary Genres	PSEUD	Pseudonym
PB	Publication	LT	Literary Texts
Ori.L	Oriental Languages	RT	Religious Texts
Occ.L	Occidental Languages	AT	Academic Texts
LIC	Languages of Indo-China	GL	Gerini's Language
s>it	From Siānese to Italian	SL	Source Language
s>it/en	From Siānese to Italian and English	EX.L	Exogenetic Languages
Ori.H	Oriental History	ED.L	Endogenetic Languages
Occ.H	Occidental History	Ori.Lt	Oriental Literature
Occ.Lt	Occidental Literature	AS	Archaic Siānese
RS	Romanized Siānese		

## Abbreviations in Manuscript References

BKK: NAT	National Archives of Thailand, Bangkok
BKK: NLT	National Library of Thailand, Bangkok
NA: Unior: FLG	Il Fondo librario Gerini dell'Università degli Studi di Napoli, L'Orientale, Napoli
BKK: GISSAD	Gerini International Siamese Studies Archive and Database, Bangkok
Mc	Microfilm
Ms	Manuscript

# Manuscript Transcription Convention

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Transcription code with 9 conventional signs<sup>1</sup>

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Italics	everything written by the author
Roman, in parentheses	all marks added by the transcriber for clarification (especially for indicating the placement of a folio's marginal additions)
< >	interlinear additions
<del>xxx</del>	crossed out, erased, blotted
<del>xxx	added, then crossed out
<del>xxx	Crossed out within an interlinear addition marginal addition
“ ”	Marginal addition
(?) in roman	Probable but hypothetical transcription
(illeg.)	Illegible word

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<sup>1</sup> Pierre-Marc de Biasi, «Towards a Science of Literature: Manuscript Analysis», *Genetic Criticism: Texts and Avant-textes*, ed. Jed Deppman, Daniel Ferrer, and Michael Groden, Philadelphia: University of Pennsylvania Press, 2004, 57.

## Siamese Transcription Convention

### The Royal Thai General System of Transcription<sup>2</sup>

consonants	initial position	final position	vowels	romanization	
ก	k	k	อะ, ั (อะ ลครูป) , ะร (มีตัวสะกด) , อา	a	
ข ขค คต ฃ	kh	k	รร (ไม่มีตัวสะกด)	an	
ง	ng	ng	อ่า	am	
จ ฉ ช ฌ	ch	t	อิ, อี	i	
ซ ฌร (เสียง ซ) ฌ ฌร	s	t	อึ, อือ	ue	
ญ	y	n	อุ, อู	u	
ฎ ฏ (เสียง ด) ด	d	t	เอะ, เอม ี (เอะ ลครูป)	e	
ฏ ด	t	t	แอะ, แอ	ae	
ฐ ฑ ฒ ณ ฑ ฐ	th	t	โอะ, (โอะ ลครูป) โอ, เอาะ, ออ	o	
ณ น	n	n	เออะ, ี (เออะ ลครูป)	oe	
บ	b	p	เอียะ, เอีย	ia	
ป	p	p	อัวะ, อัว, -ว (อัว ลครูป)	ua	
ผ พ ภ	ph	-	ไอ, ไอ, อัย, ไอย, आय	ai	
ฝ ฟ	f	-	เอา, อาว	ao	
ม	m	m	อุย	ui	
ย	y	-	ไอย, ออย	oi	
ร	r	n	เอย	oei	
ล ฬ	l	n	เอ็อย	ueai	
ว	w	-	อวย	uai	
ห	h	-	อิว	io	
ฮ	h	-	เอ็ว , เอว	eo	
Tonal marks			เอ็ยว	ia	
'	ˊ	ˋ	ˋ	ฤ	rue
`	ˆ	ˋ	ˋ	ฤ	ri
			ˋ	ฤ	roe
			ˋ	ฤ	lue

<sup>2</sup> The Royal Thai Institute, *The Royal Thai General System of Transcription*, 1999. In this volume the vowels อา, เอะ, อี, โอะ, อึ, อู will be transcribed as ā, ē, ī, ō ūe, ū respectively to mark a longer sound than their counterparts อะ, เอะ, อี, โอะ, อึ, อู

# Introduction

*Many facts fall under the eye of the ordinary observer which go lost to science, simply through their not being jotted down and communicated for publication. It is from an extensive collection and co-ordination of such facts that science can draw the largest benefit and often make extraordinary strides.*

G.E. Gerini, Vice-President S.S., 1904<sup>3</sup>

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<sup>3</sup> G.E. Gerini, «To Contributors», *JSS*, 1904, Volume I, 228.

"Manuscripts have something new to tell us: it is high time we learned to make them speak."

—Louis Hay, "History or Genesis?" (Drafts, 207)

## Working Manuscripts and Paralipomena

G.E. Gerini (1860-1913)<sup>4</sup>, like scholars from the eighteenth century onward, systematically kept his working manuscripts and paralipomena (WM and PLM) in his personal archive. They are multidisciplinary and multilingual WM and PLM written in his Italian language during his first three-year writing career in Italy (1879 -1881), in Siamese, English, French tongues and manifold languages spoken by the races and tribes of the region produced during his twenty-five years working in Siām (1881-1906), and in English and the Oriental languages which he thoroughly acquired in his lifetime during his last eight-year residence in Europe (1906-1913). Unfortunately, not all of them survive. The ones that survived are

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<sup>4</sup> Gerolamo Emilio Gerini (1860-1913, Cisano sul Neva, Italy) graduated from the Modena Military Academy in 1878. Upon discovering that the Royal Army of Siam was looking for European officers to train soldiers, he requested for permission from the 13<sup>th</sup> Royal Infantry to serve in the foreign military. Once the permission was granted, he left for the Orient in June 1881. On September 10<sup>th</sup>, 1881, H.M. King Chulalongkorn endorsed him as a captain in the Royal Siamese Army in charge of training Siamese military officers and infantry of the Royal Body Guard for over a year. Next, the king gave a royal command, endorsing him as a captain of Department of Front Army, or *krom thahǎn nǎ*, in charge of training soldiers, surveying and designing the defensive forts and military camps in Nakhon Khueankhan and Samutprakan. Then, the king was pleased to have him to train and teach Siamese cadets in the cadet school at the Saranrom royal palace (*rongrian thahǎn Saransom*) until he resigned in 1884. In 1885, he joined the government service as an interpreter of Ministry of Interior and went back into Royal Siamese Army in 1886. In January 1891, he was the principal of the Military Cadet School (*rongrian nairói thahǎnbòk*), teaching many subjects and writing many military texts. In 1895, the king appointed him as the Director General of Military Education of Ministry of Defense in charge of inspecting, planning the military education in Siam, instructing and composing military texts. He was also appointed the new editor of the *Yuddhakosa* military magazine by General H.R.H Prince Bhanurangsi Savangwongse Krom Phra Bhanubandhu Vongsevoradej and he was in this position until 1905 when he left Siām. He contributed more than 3,000 pages of Siamese articles on military, scientific, literary and historical subjects. Afterwards, he was successively granted the Chakra Mala Medal, the Companion (Fourth Class) of the Most Exalted Order of the Elephant, the royal title Luang Sarasasana Balakhand, the military rank of major, lieutenant-colonel, the Dushdi Nala Medal, the Commander (Third Class) of the Most Noble Order of the Crown, and, finally, the military rank of colonel, the title Phra Sarasasana Balakhandh and the Commander (Third Class) of the Most Exalted Order of the White Elephant. In 1902, Gerini was assigned by the Siamese Government as the delegate of the Kingdom of Siām to the International Congress of Far Eastern Studies in Hanoi, where he presented the works by Siamese scholars and his own work. In 1904, he was one of the establishers of *The Siām Society* under the royal patronage and was appointed the Vice President. During his lifetime, Gerini published a number of articles and reviews on art and scientific or literary subject, as well as short poems in Italian and contributed to newspapers in Italy and he published many military textbooks in Siamese, contributed many Siamese, English and French articles on Siamese customs, cultures, history, archaeology and historical geography to magazines, newspapers in Siām and Asiatic journals in Asia and Europe. His most important monograph on Asiatic historical geography, published in English, together with all of the Oriental languages acquired during his twenty-five year's residence in Siām, was *Researches on Ptolemy's Geographia of Eastern Asia (Further India and Indo-Malay Archipelago)*.



set apart in public and private Archives in the Orient and the Occident. Most of his extant manuscripts and paralipomena which are related to his official missions in the service of H.M. King Chulalongkorn and H.M. King Vajiravudh of Siām have been well-kept in microfilms in The National Archives of Thailand. Those which survived from his «personal library» that he transferred back to Cisano sul Neva, Italy after his retirement in Siām in 1906, have been preserved in *Il Fondo librario Gerini dell' Università degli Studi di Napoli "L'Orientale"* through donations by the Gerini family since 1950s. They comprise a collection of approximately 100 printed books and autographed working manuscript notebooks in the Siāmesese and Oriental languages and another collection of seven hundred books, magazines, and journals on the Orient in English, Italian, Spanish, French, Portuguese, and German that Gerini could have read for his research and for his own pleasure. The rest of the extant working manuscripts and paralipomena which comprise, as known in Gerini's terms, the *rudis indigestaque moles* and the *dies diem docet* of his Oriental research in the Occidental and Oriental languages that used to remain in Villa Gerini, Cisano sul Neva, Italy, have been established into *GISSAD* (Gerini International Siamese Studies Archive and Database) by the Occidental and Oriental constituents, Luciano Gerolamo Gerini and myself, through the collaborative support of Silpakorn University since 2004. With the ongoing responsibility and obligation to edit and publish Gerini's working manuscripts, those extant manuscripts and paralipomena, particularly the ones that have been resting untouched, have become the main and priceless research corpus in *A Genetic Study of G.E. Gerini's Multilingual Writings about Siām and the Orient* to reveal the invisible creative process of the *Occidental and Oriental literary multilingualism*<sup>5</sup> in his *opera* and the *poetics* that he proposed as a new paradigm for the authors who produced books on the Orient in late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

## Methodological Framework

The methodological framework used in a genetic study of G.E. Gerini multilingual writings is *critique génétique*, or genetic criticism, the most important French literary critical movement that has turned manuscript study in the 1950s and 1960s which saw the

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<sup>5</sup> See K. Alfons Knauth, « Literary Multilingualism I: General Outlines and Western World », in *Comparative Literature: Sharing Knowledges for Preserving Cultural Diversity*, [Eds. Mrcio Seligmann-Silva, Paola Mildonian, Jean-Michel Djian, Djelal Kadir, Lisa Block de Behar, Alfons Knauth, Dolores Romero Lpez], in *Encyclopedia of Life Support Systems (EOLSS)*, Developed under the Auspices of the UNESCO, EOLSS Publishers, Oxford, UK, 2007, [<http://www.eolss.net>]

manuscripts exclusively in relation to the subsequent published work and used manuscripts for a purpose of establishing an accurate text of a work into a recognized form of literary theory and practice which found endless richness in the *avant-texte* – the neologism first introduced to the study of literature by Bellemin-Noël in his 1972 book *Le texte et l'avant-texte: Les brouillons d'un poème de Milosz* to designate the totality of drafts, manuscripts, proofs, 'variants' which precedes the moment when a work is considered as a *text* and which can form a single system with it<sup>6</sup> – and proposed to use literary drafts, manuscripts, and paralipomena for a purpose of reconstructing and analyzing the *process* of literary creation and the *poetics* of creation.

The real object of genetic criticism is something much more than sketches, jottings, notes, drafts, letters, working manuscripts, and paralipomena but the dynamics of writing that must be inferred from them. As Bellemin-Noël has put it, «a study of drafts ought to reveal how a text writes itself, through its apparent deviations, by way of a fertile meandering (...) quite simply, how it comes into existence»,<sup>7</sup> thus, the task of genetic critic is «to show to what extent *the poem writes itself* despite, or even against, the author who believes he is implementing his writerly crafts; to find any uncontrolled (perhaps uncontrollable) forces that have been mobilized without the author's knowledge and resulted in a *structure* and reconstruct the operations by which, in order to form itself, *something transformed itself*, all the while forming that locus of transformation of meaning that call a *text*.»<sup>8</sup> Seeing the *avant-texte* as the unconscious of the text, Bellemin-Noël, in his 1982 essay «Avant-texte et lecture psychanalytique», elucidated the advantages of genetic method for «reconstructing the configurations of unconscious desire that allow themselves to be seen in a work that one treats a *text* and showing the way unconscious discourse slips into conscious discourse» and encouraged researchers to find in *avant-textes* «a formulation that a writer has erased in favor of another», «a new word that has been repressed, it is nowhere to be found, at least not as a

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<sup>6</sup>«l'ensemble constitué par les brouillons, les manuscrits, les épreuves, les 'variantes', vu sous l'angle de ce qui précède matériellement un ouvrage quand celui est traité comme un texte, et qui peut faire système avec lui.» (Bellemin-Noël. *Le texte et l'avant-texte: Les brouillons d'un poème de Milosz*, Paris: Larousse, 1972, 15) To retain Jean Bellemin-Noël's sense of the *avant-texte*, "*avant-texte*," instead of an English translation of this term, is used throughout this study.

<sup>7</sup> «Une étude de brouillons devrait révéler comment un texte s'écrit à travers ses égarements apparents, grâce à un fécond vagabondage (...); comment en toute simplicité il accède à l'existence» (Bellemin-Noël 1972, 6)

<sup>8</sup> «Il s'agit de montrer dans quelle mesure *le poème s'écrit* malgré, voire celui croit administrer tous ses gestes d'écrivain; chercher quelle forces immaîtrisées, immaîtrisables peut-être, se sont mobilisées à son insu pour faire aboutir *une structuration*; reconstituer les opérations grâce auxquelles *quelque chose s'est transformé* pour former et tout en formant ce foyer de transformations de sens qu'on appelle un *texte*.» (Bellemin-Noël 1972, 12)

readable, visible whole», «the supplementary pieces to render the puzzle of the unconscious less obscure», saying that «such discoveries also open the door for other research, other imaginative ideas, and further theoretical reflection.»<sup>9</sup>

Besides, the open-ended nature of the *avant-textual* genetics, a possibility, and validity to examine the ways the *avant-textes* interact with or reflect their cultural surrounding environment are presented with concrete examples in Henri Mitterand's 1989 essay «Critique génétique et histoire culturelle: Les Dossiers des *Rougon-Macquart*»<sup>10</sup> in which he affirmed that «it is at this level that one can seize the generative relations that unite the different series of historical facts, discourses, and productions of text in a synchrony immediately anterior to the birth of a work.» (118)

Most importantly, the scientific notion of «writing process» as a new science of literature and as a worthwhile object for literary studies has been advocated by Pierre-Marc de Biasi in his 1989's essay «Vers une science de la littérature: L'Analyse des manuscrits et la genèse de l'œuvre»,<sup>11</sup> in which he charted and explained a thorough exposition of the major critical premises, techniques, methodologies of the discipline, and the chief scientific operations to render the *avant-textual* material technically readable and analyzable and to reconstruct the genesis from a chosen point of view, for example «desire (psychoanalysis), inscription of sociality (sociocriticism), or the very conditions of its own poetics (narratology)» (42). De Biasi emphasized that to establish an *avant-texte*, one must choose a precise critical point of view, or precise criteria of observation, because without such an initial choice, a construction of the *avant-texte* is not capable of being understood scientifically and be considered as an object of research.

Genetic Criticism, thus, is the most potential research instrument to trace the genesis and development of G.E. Gerini's Occidental and Oriental literary multilingualism as well as the *poetics* of creation in the contingencies of the writing process at the level of literary languages, literary genres and *avant-textual* intentions. The *avant-textes* reconstructed on the

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<sup>9</sup> Jean Bellemin-Noël. «Psychoanalytic Reading and the Avant-texte», In DEPPMAN, Jed; FERRER, Daniel; GRODEN, Michael (eds.), *Genetic Criticism: Texts and Avant-textes*. Pennsylvania : University of Pennsylvania Press, 2004, 24. [Trans.]

<sup>10</sup> Henri Mitterand. «Genetic Criticism and Cultural History; Zola's Rougon-Macquart Dossiers», In DEPPMAN, Jed; FERRER, Daniel; GRODEN, Michael (eds.), *Genetic Criticism: Texts and Avant-textes*. Pennsylvania : University of Pennsylvania Press, 2004, 117-131. [Trans.]

<sup>11</sup> Pierre-Marc de Biasi. «Toward a Science of Literature: Manuscript Analysis and the Genesis of the Work »In DEPPMAN, Jed; FERRER, Daniel; GRODEN, Michael (eds.), *Genetic Criticism: Texts and Avant-textes*. Pennsylvania : University of Pennsylvania Press, 2004, 36-66. [Trans.]

basis of his extant working manuscripts and paralipomena can be a platform to define and describe the real genetic evolution of Gerini's 'literariness.' In this study, the paralipomena which are rejected by Gerini in the development of his final *text* are included as an integral part of the *avant-texte* as well, considering that, as Armuth Grésillon has put it, they are important for the ideas, themes, and stylistic method he chose to leave aside when he embarked on new directions, and must therefore be include in the term *avant-texte* and given equal important<sup>12</sup>

As manuscript analysis is the initial task in a genetic study before advancing any hypotheses on certain aspects of the writing processes, this study applies Pierre-Marc de Biasi's manuscript analysis method,<sup>13</sup> written as an encyclopedia entry on genetic criticism in 1989, as a methodological framework to perform a genetic analysis of Gerini's manuscript dossiers and paralipomena comprising a considerable number of document types: autographed multilingual notes, outlines, translations, sketches, drafts, edited copies, typescripts, proofs, corrections on proofs, maps, photos, newspaper clippings, manuscript volumes, book invoices, diaries, notebooks, previous project publications, correspondence. The five essential research operations in de Biasi's manuscript analysis are as follows:

- Constituting (gathering and authenticating) the whole dossier of the available manuscripts of the work in question.
- Specifying and classifying each folio of the dossier.
- Organizing (checking over, partially deciphering, and arranging in a teleological order) the dossier of rough drafts and other draft documents.
- Deciphering and transcribing the whole dossier.
- Establishing and publishing an *avant-texte*.<sup>14</sup>

This study also adopts Pierre-Marc de Biasi's *functional typology of genetic documentation* that he creates on the basis of Flaubert's rich and complex manuscripts as a typological tool applicable to numerous other collections of genetic material and presents in his 1996 essay «What is Literary Draft? Toward a Functional Typology of Genetic Documentation»<sup>15</sup> as an

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<sup>12</sup> Armuth Grésillon. In *Eléments de critique Génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de France 1994, 12.

<sup>13</sup> Pierre-Marc de Biasi. «Vers une science de la littérature: L'Analyse des manuscrits et la genèse de l'œuvre.» In *Encyclopedia Universalis Symposium* 1989. Paris: Encyclopedia Universalis, 1989. 466-76

<sup>14</sup> de Biasi, 2004, 44.

<sup>15</sup> De Biasi, Pierre-Marc, and Ingrid Wassenaar. "What Is a Literary Draft? Toward a Functional Typology of Genetic Documentation." *Yale French Studies*, 89, 1996, 26-58.

initial model to reconstruct a *collection of genetic documentation* of Gerini's work and to chart its writing processes. Pierre-Marc de Biasi defines the *collection of genetic documentation* (dossier de genèse) as «the whole body of known, classified, transcribed manuscripts and documents connected with a text whose form has reached, in the opinion of its author, a state of completion or near completion» (31). This typological tool divides the writing process into three distinguishing stages: the *avant-texte*, the text and the post-text. The *avant-texte*, which is divided from the next by the so-called “pass for press” (*bon à tirer*) moment, is subdivided into three main sequences known as pre-compositional phase, compositional phase, and pre-publishing phase. Each one of these phases, from the point of view of the *avant-texte* stage, corresponds to one or several partial processes, and from the point of view of the operational functions, to one or several specific procedures or operations:

- Pre-compositional phase: a provisional, exploratory and preparatory process whose operational functions are: orienting, exploring, decision-making, conceiving and initial pre-planning.
- Compositional phase: a process of structuration, documentation and compositional whose operational functions are: structuring, researching and textualizing.
- Pre-publishing phase: a post-compositional process whose operational functions are: adding finishing touches and preparing for publication. (42)

As the raw objects of research in a genetic study of Gerini's writings are Occidental and Oriental multilingual manuscripts and paralipomena and a reconstruction of the genesis and development of literary multilingualism in the work's writing process has been the primary aim of this study, the more efficient typology of genetic documentation based on one of his own multilingual writings that has a complex a long and complex literary production process and involves numerous types of multilingual and multidisciplinary genetic evidence is in need. A possibility of have the right model for a genetic study of Gerini's multilingual manuscripts is still open, as Louis Hay has put it in his 1988 essay «Does ‘Text’ Exist?», the method of genetic criticism «is the result of extensive empirical work dedicated to authors' manuscripts. Genetic criticism retains from its origins as inductive approach, which build up general models from a series of concrete observation.»<sup>16</sup> Following de Biasi's making of the typology of genetic documentation, established «in the context of genetic study focusing

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<sup>16</sup> Hay, Louis. “Does ‘Text’ Exist?” *Studies in Bibliography*, vol. 41, 1988, 68.

exclusively on prose narrative» (31), an innovative prototypal typology known in this study as «chrono-typology of macro-and microgenetic documentation of Gerinian Occidental and Oriental literary multilingual *processio operis*»<sup>17</sup> is invented on the basis of Gerini's collection of WM and PLM is used as a tool to reconstruct and analyze the dynamics of Gerini's multilingual creative processes from various perspectives available in genetic criticism throughout this study.

Finally, comparative genetic criticism is used to elucidate important meaningful variations and creative variants invented by Gerini in the writing process leading from exogenetic empire to the endogenetic domain. The methodological framework of comparative genetic criticism applied in this study encompasses a comparative transgeneric genetics of dramatic and travel narrative genres, a comparative transgenetic genetics of manuscripts, and a comparative translational genetics of languages. In this manner, many valuable generic variants, genetic variants, translation variants produced by Gerini are discovered and the genesis, characteristics, and operations of each variants in the dynamic of a creative process can be analyzed. Roman Jakobson famously described 'variant' as «the projection of the principle of equivalence from the axis of selection on to the axis of combination.»<sup>18</sup> Daniel Ferrer, who suggested in his 2016 essay «Genetic Criticism with Textual Criticism: From Variant to Variation»<sup>19</sup> that the textual criticism is a science of repetition as it aims to establish the text and genetic criticism a science of invention, as it confronts with its potential versions (57), explains that, in the course of writing, variations occur *in presentia*, and when producing a variant, an author is well-aware of the version that it supersedes. In this respect, Ferrer suggests, from the point of view of a genetic critic, treating *variants* as *variations* because reading the variant as a variation clarifies the dynamic interaction of the versions that takes place during the creative process (63). For Ferrer, this is a powerful means to exhibit numerous and substantial transformations and discover literary innovations.

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<sup>17</sup> For all details about the genesis and functions of this chrono-typology of macro-and microgenetic documentation of Gerinian Occidental and Oriental literary multilingual *processio operis*, see chapter one.

<sup>18</sup> Jakobson, Roman. «Closing Statement Linguistics and Poetics». In T. Sebeok (ed.), *Style in language*. New York: Wiley, 1960, 358.

<sup>19</sup> Daniel Ferrer, «Genetic Criticism with Textual Criticism: From Variant to Variation», *Variants*, 12-13, 2016, 57-64.

## Scope of Study

This study takes into consideration the multilingual manuscripts and paralipomena (WM and PLM) of Gerini's lifetime writing in Italy, Siām and Europe from 1879 to 1913, with its aim of studying the genesis of the complex creative process of G.E. Gerini's multilingual literary and academic writings about Siām and the Orient (1881-1913) in general, and the narrative genetics and dramatic genetics of two representative works which have a long and complex genesis that can carry us back to the dawn of his *poetics* of literary multilingualism, *A Trip to the Ancient Ruins of Kamboja*, 1903 and *Khun C'hāng Khun P'hën, the "Thet Mahâ Ch'ât" Episode*, 1904 in particular, presenting the *poetics* genetics of the Occidental and Oriental literary multilingualism in his lifetime in general and the *poetics* of magnitude and *poetics* of lightness of the two *opera* in particular, interpreting the interaction of «personal memories» of *His Texts* and the «collective memories» of *His Times*, and elucidating the relation between the authorial psychology and the psychology of creations.

The scope of the research corpus in this genetic study is inspired by the multidisciplinary and multilingual unconsciousness of Gerini's writings reflected in a genetic evidence that has been well-preserved for a century in Villa Gerini, Italy : the Italian-language pamphlet, *Lista delle Pubblicazioni del Colonnello G.E. Gerini, Direttore dell'Insegnamento Militare nel R. Esercito Siāmese (1890-1905) Fino al 1905 inclusivo*, 21x14,8 cm, published in 1911 for the Turin and Rome International Exhibition and its English-language edition entitled *List of Colonel Gerini's Publications on Military and Miscellaneous Subjects Up to 1905 Inclusive*, published in his reprint edition of *On Siāmese Proverbs and Idiomatic Expressions* or *OSPIE* in large 8ov, 158 p. in 1904 with the addition of literary works on page 4 in *B.- In Italian*.

As the genetic evidence has indicated, Gerini classified his publications on Oriental subjects on the basis of language, starting with in English and followed by Italian, French and Siāmese and his publications on military subjects only in Siāmese. Besides, he divided his publications by discipline into Oriental studies which encompass comparative studies on religious and state ceremonies, laws, diplomatic relations, history, geography, archaeology, coins, languages, travels, funeral services, the art of war, toponyms, etc. and military studies which comprise military tactics, military topography, geometry, military cycling, etc. His literary writings, on the other hand, are incorporated in brief in the English-language list of publications and they embrace only his articles and reviews on art, and scientific or literary

Italian transcription of a pamphlet, *Lista delle Pubblicazioni del Colonnello G.E. Gerini, 1911*

<p>[ 4 ]</p> <p><b>II. Libri di Testo per l'Insegnamento Militare nel R. Esercito Siamese, ed altre pubblicazioni</b></p> <p>-----◆◆◆◆-----</p> <p><b>In Siamese</b></p> <p>32. - วิจัยทศศึกษา (Ammaestramento Tattico), in-8, pp. X + 228. Bangkok, R.E. 118 (=A.D. 1899) <i>Esaurito.</i></p> <p>33. - ตำรา แผนที่ เช่นที่ต่องการใช้ในการทหาร, (Text Book of Military Topography for the use of Military Schools. etc). Vol. I - in-8, pp. VIII+ 415; Bangkok, 1904 Vol. II - ,, ,, X + 368; Bangkok, 1905.</p> <p>34. - เรขศาสตร์วิธี ตำราเขียนรูปด้วยเครื่องเขียนปากคืบ (Text Book of Geometrical Drawing), in-8, pp. VI +32. tele. Bangkok, 1905</p> <p>35. - หนังสือยุทธศึกษา (Yuddhakoṣa, Rivista Militare mensile), Diretta dall'anno R.E. 114 (= A.D. 1895), all'anno R.E. 124 (=A.D. 1905), inclusivi. Oltre 3000 pp. di contribuzioni, sotto forma d'articoli su argomenti militari, scientifico-letterari, e storici.</p> <p>36. - จักรยานนิตี ความแนะนำในการใช้สำหรับรักษาจักรยาน (Cakrayāna-niti un Manuale di Ciclismo), in-16, pp. 6 + 105, tela. Bangkok, R.E. 118 (=A.D. 1899)</p>	<p>LISTA DELLE PUBBLICAZIONI del <b>Colonnello G. E. GERINI</b></p> <p><b>Direttore dell'Insegnamento Militare nel R. Esercito Siamese</b></p> <p><b>(1890 - 1905)</b></p> <p>Fino al 1905 incluso</p> <p>-----◆◆◆◆-----</p> <p>Studi Orientali</p> <p>-----:0:-----</p> <p><b>A. - In Inglese</b></p> <p>1. -A Retrospective View and Account of the Origin of the "Thet Maha C'hat" Ceremony (Maha-Jati Desana), or Exposition of the Tale of the Great Birth, as performed in Siam; in -8 gr., pp. VIII+69, con 2 tavole in fototipia, tela. Bangkok, 1892 <i>Esaurito.</i></p> <p>2. - "Chulakanta-mangala," or the Tonsure Ceremony, as perform-ed in Siam, in-8 gr., pp. IX + 187, con 14 tav. in fototip. ed altre illustr., tela. Bangkok, 1895. <i>Pressoché esaurito.</i></p> <p>3. - Trial by Ordeal in Siam and the Siamese Law of Ordeals. in-8 gr., 29 pp. Estratto dall' <i>Asiatic Quarterly Review</i>, Aprile e Luglio, 1895 <i>Esaurito.</i></p> <p>4. - Shan and Siam. in -8 gr., 19 pp. Estratto dall' <i>Asiatic Quarterly Review</i>, Gennaio, 1898 <i>Esaurito.</i></p> <p>5. - Shan and Siam, a Few more Explanations. 3 pp. <i>Asiatic Quarterly Review</i>, Gennaio, 1899, (pp. 162-164).</p> <p>6. -Siam's Intercourse with China (Seventh to Nineteenth Centuries). <i>Asiatic Quarterly Review</i>, Ottobre 1900, (pp. 365-394); Gennaio 1901, (pp. 155-170); Aprile 1901, (pp. 379-385); Gennaio 1902, (pp. 119-147); Aprile 1902, (pp. 360-368); Ottobre 1902, (pp. 391-407). <i>In continuazione.</i></p> <p>7. -The International Congress of Orientalists at Hanoi, 1902. in-8 gr., 28 pp. Estratto dall' <i>Asiatic Quarterly Review</i>, Luglio, 1903, <i>Pressoché esaurito</i></p>
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<p>[ 2 ]</p> <p>8. - A Trip to the Ancient Ruins of Kamboja. <i>Asiatic Quarterly Review</i>. Aprile 1904, (pp. 355-398); Aprile 1905 (pp. 361-394); Luglio 1905, (pp. 89-101).</p> <p>9. -Notes on the Early Geography of Indo-China. <i>Journal of Royal Asiatic Society of Great Britain</i>, Luglio 1897, (pp. 551-577.) con una carta geogr. ed 11 tav.</p> <p>10. - A Malay Coin. <i>Journal Royal Asiatic Society of Great Britain</i>, Aprile 1903 (pp. 339-343).</p> <p>11. - Siamese Archaeology. <i>Journal of Royal Asiatic Society of Great Britain</i>, Aprile 1904 (pp. 233-247).</p> <p>12. -Some Unidentified Toponyms in the Travels of Pedro Teixeira and Tavernier. <i>Journal of Royal Asiatic Society of Great Britain</i>, Ottobre 1904, (pp. 719-723).</p> <p>13. - The Nagarakretagama List of Countries on the Indo-Chinese Mainland. <i>Journal of Royal Asiatic Society of Great Britain</i>, Luglio 1905, (pp. 485-511).</p> <p>14. -Researches on the Ptolemaic Geography of Eastern Asia. Part I, Further India and Indo-Malay Archipelago; costituente il vol. 1° delle Royal Asiatic Society's Monographs. London : Royal Asiatic Society and Royal Geographical Society, in corso di stampa (1905), In-8, oltre a 700 pp. con carta geogr. e tav. <i>In corso di stampa.</i></p> <p>15. -Archaeology, costituente il capitolo 15° del libro "The Kingdom of Siam" at the Louisiana Purchase Exposition, St Louis, U.S.A., 1904. New York and London: The Knickerbocker Press, 1904 (pp. 211-226).</p> <p>16. -On Siamese Proverbs and Idiomatic Expressions. <i>Journal of the Siam Society</i>, 1904 (pp. 11-168). Estratto in -8 gr., 158 pp.</p> <p>17. - Historical Retrospect of Junkeeylon Island. <i>Journal of the Siam Society</i>, December 1905 (pp.121-268). Estratto in-8 gr., IV+148 pp.</p> <p>18. - Stanzas of Reflection on Death, recited on the occasion of the Memorial Service held in honour of Her Highness Princess Bhanurangsi on the 9th May, 1895. Traduzione dal Pali; in -4 gr., 2 pp., Bangkok, 1895. <i>Esaurito</i></p> <p>19. -Special Memorial Service held in honour of Lady Indr of Payurawongse, etc, etc. Trad. dal Siamese e dal Pali; in -8 gr., 4 pp. Bangkok, 1895 <i>Esaurito.</i></p> <p>20. - Funeral Service held in Memory of Peter Gowan, M.D, traduzione dal Siamese e dal Pali; in -8 gr., 7 p. Bangkok, 1902 <i>Esaurito.</i></p> <p>21. -Numerosi articoli sulla Storia e Costumi del Siam, firmati <i>Ausonius</i>. contributi al <i>Bangkok Times</i>, un giornale quotid. di Bangkok, dal 1888 in poi.</p> <p>22. -<i>Up River Guide</i>, una serie d'articoli firmati <i>Hesper</i>, contributi alla <i>Siam Free Press</i>, un giornale quotidiano di Bangkok.</p>	<p>[ 3 ]</p> <p><b>B. -In Francese</b></p> <p>23. - Catalogue d'une Collection de Monnaies Anciennes et Modernes, et de Médailles, du Siam et de quelques anciens États Tributaires du même Royaume, exposée par Mme. da Costa, Hanoi, 1902. Bangkok : Stampato Privatamente, 1902, In-8 p., pp. V+30. Bangkok 1902.</p> <p>24. - Discours prononcé au nom du Gouvernement Royal de Siam à la Séance d'ouverture du Premier Congrès International des Études d'Extrême-Orient, Hanoi 1902; Présentation d'Ouvrages Siamois au même; Plan d'un Ouvrage sur la Géographie Ancienne de l'Indo-Chine; etc., etc. -pubb. nel "Compte Rendu Analytique des Séances du Premier Congrès" etc -pp. 24-25, 34-39, etc ; Hanoi, 1903, in-8 gr.</p> <p>25. -Notes sur quelques anciennes bouches du Mé-Khong. <i>Bulletin de L'École Française d'Extrême Orient</i>, Dic. 1905, e numeri consecutivi. <i>In corso di stampa.</i></p> <p><b>C. -In Italiano</b></p> <p>26. -Catalogo Dimostrativo della Collezione di Monete Siamesi offerta per Comando di S.M. il Re del Siam a S.A.R. Vittorio Emanuele di Savoia Principe di Napoli. In-8 gr., 18pp., con 6 tav. in fotot. Estratto dalla <i>Rivista Italiana di Numismatica</i>, Anno XI, Milano 1898.</p> <p>27. Gita a Moulmein. <i>Italia Illustrata</i>, Milano, Genn. 1882.</p> <p><b>D. -In Siamese</b></p> <p>28. -พิธีสงครามอันดุโบราณ ฯลฯ The Art of War, Military Organization, Weapons and Political Maxims of the Ancient Hindus compiled, enlarged, and translated into Siamese by G.E. Gerini, with original remarks on the introduction and early use of Fire-arms in Siam and comparative notes on Siamese and Hindu military usages, ceremonies and festivals. Bangkok : Watcharin Printing, 1894, In-8 p., pp. XXXVIII + 340. com 2 tav. Bangkok, 1894.</p> <p>29. -เรื่องทางพระราชไมตรีในระหว่างประเทศสยามกับประเทศชวาเป็นต้นตั้งแต่กรุงศรีอยุธยาโบราณ (Sulle antiche relazioni fra il Siam e Giava). ดวิปण्या (Dvi-panya, rivista diretta da S.A.R. il Principe Ereditario del Siam), Aprile 1905, pp. 28-38.</p> <p>30. -อธิบายตัวอักษรวิญญูประเทศสยามแต่โดยสังเขป (Sulle antichità del Siam). Dvi-panya, Maggio 1905, pp. 198-214 ; Giugno 1905, pp. 372-384.</p> <p>31. เรื่องโบราณวัตถุอารยประเทศอินเดียและอินเดียโบราณชาติต่าง ๆ ประมวลค้นโดยสังเขป (Sulla storia primitiva ed antichi monumenti di Cambogia. Dvi-Panya, Luglio 1905</p>
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English transcription of *List of Colonel Gerini's Publications on Military and Miscellaneous Subjects Up to 1905 Inclusive*. p. 4:

[162]

**II. LIST OF**  
COLONEL GERINI'S PUBLICATIONS.  
ON MILITARY AND MISCELLANEOUS SUBJECTS.  
Up to 1905 Inclusive

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**A. In Siamese**

31.- วิทยุศึกษา (A Manual of Tactics. 8vo, pp. X + 228. cloth. Bangkok, R.E. 118 (=A.D. 1899) *Out of print*

32.- ตำราแผนที่ชั้นที่ต้องใช้ในการทหาร (Text Book of Military Topography for the use of Military Schools. etc).  
Vol. I. - 8vo, pp. VIII+ 415, cloth. Bangkok, 1904,  
„ II.- „, about 360 pp. „ „ 1905. *In the Press.*

33.- เรขศาสตร์ ตำราเขียนรูปด้วยเครื่องมือเขียนปากกิ้ง (Text Book of Geometrical Drawing), 8vo, about 350 p. cloth. Bangkok, 1905 *In the Press.*

34.- หนึ่งเดือน (Yuddhakoṣa, a Monthly Military Magazine) – Edited from R.E. 114 (= A.D. 1895) onwards. Upwards of 3000 pp. contributions, in the shape of articles on military, scientific, literary, and historical subjects. *In progress.*

35.- จักรยานนิตี ความแนะนำในการใช้รถจักรยาน (Cakrayāna-nīti, a Handbook on Cycling), 16 mo., pp. 6 + 105, cloth Bangkok, R.E. 118 (=A.D. 1899), Privately printed. *Out of print.*

**B. - In Italian**

36.- A number of Articles and Reviews on art, and scientific or literary subjects, as well as short poems, either signed, initialed, or countermarked with the pseudonym *Uranio Figure*, contributed to the *Libertá*, a Rome daily, during 1879 and 1880.

37.- Do., do., do., contributed to the *Messaggero*, a Rome daily, during the same period.

38.- A poem and an essay contributed to the charity Album “L'Esercito a Reggio di Calabria e Casamicciola” in fol. Fano, 1881. pp. 6 and 14.  
etc. etc.

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[ 4. ]

subjects as well as short poems and essay which are written in Italian. Clearly, his articles on military, scientific, literary, and historical subjects written in Siamese contributed to *Yuddhakoṣa*, a monthly military magazine which comprise as many as 3,000 pages are unidentified and become challenges in this study. Based on the thirty-eight entries of Gerini's multilingual and multidisciplinary writings on the list, and more to be discovered, this genetic study starts with constituting, specifying, classifying, organizing, deciphering and transcribing available manuscripts of all these works in questions.

During the initial genetic study, or a properly so-called manuscript analysis, of the aforesaid multidisciplinary and multilingual publications on Oriental and military studies from 1890-1905, the study has uncovered manifold Occidental and Oriental literary multilingual WM and PLM that Gerini produced during his lifetime for his works and many unknown Occidental and Oriental literary multilingual writings about Siām and the Orient from 1881-1913. After a good many years, the exhaustive manuscript analysis of his lifetime academic and literary WM and PLM, undertaken in the private domain of this genetic study was accomplished.

As the goal of this genetic study is a reconstruction of the dynamics of Gerini's writing process which reveals critical operations involved over the course of genetic stages on the macrogenetic level and illuminates the genetic relations between the authorial alterations or variants in each genetic document on the microgenetic level, this study sought, in the first place, to establish a prototypal typology of genetic documentation applicable to Gerini's working manuscripts and paralipomena. The important characteristic of this prototypal typology is that it must be the authentic product of its own *genesis*, that is, established from the WM and PLM of his own literary work. More importantly, it must make WM and PLM readable as successive moments of the writing process on a macrogenetic level and as successive variations of literary languages, literary genres and avant-textual intentions on the microgenetic level. This study has chosen to reconstruct the writing process of Gerini's first and only extant Siamese panegyric poem, *Wirásatri khǒng pràthêet Siām* (War Heroines of Siām) which was composed and published in 1895 as a dignified conclusion of his prose military biographical chronicle entitled *Wirásatri khǒng pràthêet Siām* [War Heroines of Siām]<sup>20</sup> by following Pierre-Marc de Biasi's *functional typology of genetic documentation* because the initial manuscript analysis of his WM and PLM find that, consisting of only one stanza with four lines, this small poem has a long and complex multilingual and multidisciplinary genesis dated back to 1880. The diversity and vast dimension of the genetic materials which are multidisciplinary and multilingual have transformed de Biasi's *functional typology of genetic documentation* into a chrono-typology that combines a typology of macrogenetics that analyzes the successive moments of the writing processes in the WM and PLM and a typology of microgenetics that reconstructs and analyzes the dynamics of Occidental and Oriental literary language, Occidental and Oriental literary genre and *avant-textual* intention in the creative process. This study makes use of this new chrono typology as a tool to study the creative process and poetics of Occidental and Oriental literary multilingualism from every possibility provided in Genetic Criticism and presents the findings in a dramatic style, divided into four dramatic acts and named in terms of the *-logue* modes: Prologue, Monologue, Dialogue, and Epilogue. The synopsis of each part and chapter is as follows:

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<sup>20</sup> Nai Rói Èk Gerini [Captain Gerini]. "Wirásatri khǒng pràthêet Siām [War Heroines of Siām]". *Yuddhakosa*, 1895: 4.1, 93-102, and 4.2, 156-165.

Part one: *Prologue* comprises two chapters. Chapter One *Processio Operis* clarifies Gerini's proposed definition of his *opus* as a dynamics of creative process, or a so-called in this study, *processio operis*, meaning the work's creation process and presents a new chronotology of macro-and microgenetic documentation of Gerinian Occidental and Oriental literary multilingual *processio operis* to be used to represent a virtual genetic structure of the creation process on the macrogenetic level and the poetics of Gerinian Occidental and Oriental literary multilingualism on the microgenetic level in this study. Chapter Two *Poetics Genetics* presents an exhaustive genetic system of Gerini's *poetics* of Occidental and Oriental literary multilingualism through a comparative genetic study between the «exogenetics» and «endogenetics» of the Occidental and Oriental literary languages, the Occidental and Oriental literary genres and the *avant-textual* intentions of his lifetime literary writings based on the WM and PLM of specific *opera*. A variety of tables practically adapted from the conceptual CMMD proposed in Chapter One are also presented as evidence. The *Poetics Genetics* in Chapter Two, comprising a network of interconnected twelve LL, thirty LG, and eight AI, form essential theoretical perspectives, principles and methods with which to view, answer the question and explain the *Monologue* and *Dialogue* phenomena and their *poetics* in Part Two and Part Three, respectively.

Part two: *Monologue* and Part three: *Dialogue* show the refined deviation in a concrete writing process when two particular kinds of literary genres, that is, Occidental and Oriental literary multilingual travelogue and Occidental and Oriental literary multilingual play are involved. The analysis and exegesis of the *poetics* based on comparative exo- and endogenetics at the *avant-texte* stage can illuminate the aesthetics of long and complex literary creative processes which involve many transgenetic, transgeneric and translational transformations from the monolingualism to multilingualism, from the Occidental and Oriental monologues to the Occidental and Oriental multilingual dialogues, from the Occidental and Oriental academic magnitudes to the Occidental and Oriental literary magnitudes, and *vice versa*.

Part two: *Monologue* comprises two chapters. Chapter Three *Narrative Genetics* presents Gerini's five paradigm shifts in his proposed scheme for a *processio operis* of travel narrative. The chapter points out and describes the genesis and characteristics of each of the six valuable generic variants and three translation variants that occur successively in the exogenetic empire of the *processio operis* of *TARK* through a reconstruction and analysis of a comparative transgeneric genetics of the travel narrative genres as produced by Gerini from

his first travel narrative, *UIIB(Ncp)*, published at the beginning of his writing career in Siām in 1881, to his last travel narrative, *TARK*, published at the end of his writing career in Siām in 1904-05. Chapter Four *Poetics of Magnitude* describes his paradigmatic *poetics* of magnitude for his Occidental and Oriental literary multilingual travel narrative *TARK*. The chapter presents the continuity of *visibility, voice, validity* and *value* of the literary and academic magnitudes in his three travel narratives, *Nirās C'halāng* or *NC* in *Historical Retrospect of Junkceylon Island* or *HRJI*, *Researches on Ptolemy's Geography of Eastern Asia (Further India and Indo-Malay Archipelago)* or *RPGEA FIIA* and *A Trip to the Ancient Ruins of Kamboja* or *TARK*.

Part Three: *Dialogue* comprises two chapters. Chapter Five *Dramatic Genetics* presents the genesis of Gerini's creative process of a newly discovered manuscript of *Khun C'hāng Khun P'hēn, the "Thet Mahā Ch'at" Episode* or *KCKP TMC* which was performed on the occasion of King Chulalongkorn of the Kingdom of Siām's Fiftieth Birthday Celebration at *Suan Dusit* royal garden in September 1903. The chapter presents the analysis results of the transgeneric genetics of Gerini's dramatic genre between 1877 and 1903 from his first Occidental *Ballata* (LG04) to his last Occidental and Oriental literary multilingual *Lakhōn P'hūt* (LG29) and the transgenetic genetics of the notion of *Thet Mahā Ch'at* from academic «monologue» to dramatic «dialogue» in Gerini's writings between 1882 and 1902. Chapter Six *Poetics of Lightness* presents the full Siāmese text and English translation of *KCKP TMC* as Gerini's proposed paradigm shift of *Lakhōn P'hūt* spoken drama for Siām. The chapter identifies the Occidental and Oriental literary multilingual figures of speech created by Gerini and describes his thoughtful lightness through the exo-endogenetic analysis of each figure of speech.

Part Four: *Epilogue* comprises two chapters. Chapter Seven illustrates in the first section the relevance, influence and interaction between *His Times* and of *His Texts* through the comparative macrogenetics of the «personal memories» of *His Texts* and the «collective memories» of *His Times* between the 1880s and the 1900s and interprets the moments in the genetic evolution and the dialectic between the *avant-textual* and *textual* WM and PLM and their politico-sociocultural surrounding scenarios. The next section designates the microgenetics of the politico-sociocultural dimensions of *His Texts* with the focus on the statistics and dynamicity of LG and LL to visualize the way Gerini recreated *His Times* through *His Texts*. The last section interprets the hidden endogenetic intents of *His Texts* in *His Times*. Chapter Eight *Identity Masked, Identity Unmasked* presents the synthetic results

of the comparative psychologic genetics of the «identity masked» and «identity unmasked» during *His Times* in Italy (1879-1881), in Siām (1881-1906), and his final years in Europe (1906-1913) based on eight pseudonyms «identity masked» and their twenty-five multilingual *avant-textual* and *textual* WM and PLM and fifteen pseudonyms «identity unmasked» and their thirty-seven multilingual *avant-textual* and *textual* WM and PLM. The Chapter, then, interprets the genesis, signification, functions of each «identity masked» and «identity unmasked» and the relations with the Occidental and Oriental multidisciplinary LG and multilingual LL of the author. The genetic study in this chapter sheds light of the unity of Gerini's Occidental and Oriental literary multilingual authorial psychology and the Occidental and Oriental literary multilingual psychology of his creations.



## Part One: PROLOGUE

*One cannot embrace the work of nature and art when they are finished; they must be taken on the wing, in the nascent state, if one wished to comprehend them.*

-Goethe<sup>21</sup>

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<sup>21</sup> Goethe's letter to Karl Friedrich Zelter, August 4, 1803. Translated from Goethe, *Sämtliche Werke, Briefe, Tagebücher, und Gespräche*, Sect. 2, vol.5, 368 [Trans.]

## Chapter One *Processio Operis*

The creative process is itself a worthwhile object for literary studies. We should consider the text as a necessary possibility, as one manifestation of a process which is always virtually present in the background, a kind of third dimension of the written work. --- *Louis Hay*<sup>22</sup>

G.E. Gerini proposed to create an *opus*, a prose or poetic or dramatic work and its various kinds, structured by time and characterized by the dynamics of the *Occidental and Oriental literary multilingualism* in turn-of-the-twentieth-century Siām. In reconstructing a dynamic temporal dimension of Gerini's *opus* from the pre-compositional through the pre-publishing phases at the *avant-texte* stage<sup>23</sup> by means of Pierre-Marc de Biasi's *critique génétique* method of which its scientific operations involve the manuscript analysis, the genetic interpretation of the operational functions of Gerini's vast body of genetic corpora which includes the multidisciplinary and multilingual working manuscripts and paralipomena (WM and PLM) and the realignment of these WM and PLM according to definable phases in the genetic process of creation, the findings and the resulting *dossier génétique*<sup>24</sup> of the *opus* permit us to confirm that the essential *qualitas*<sup>25</sup> of Gerinian *opus* that holds the power of interpretations, elucidates of the *genesis*<sup>26</sup> of the *opus*, describes the *poetics*<sup>27</sup> of Occidental and Oriental literary multilingualism, and reflects the socio-cultural memory and the psychology of the times is the work's creation process or «*processio operis*».<sup>28</sup> Gerini's multidisciplinary and multilingual WM and PLM, in Louis Hay's words, are the «witnesses of scientific and literary creation»<sup>29</sup> to which Genetic Criticism has given speech. Hence, to

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<sup>22</sup> Hay, L. (1988). Does "Text" Exist? *Studies in Bibliography*, 41, 75.

<sup>23</sup> de Biasi, 1996, 26-58.

<sup>24</sup> genetic dossier or genetic edition, a term suggested by Armuth Grésillon. In *Eléments de critique Génétique: Lire les manuscrits modernes*. Paris: Presses Universitaires de France 1994, 109.

<sup>25</sup> From Latin *qualitas*, meaning an attribute or a property.

<sup>26</sup> *genesis*, defined as the creative process that precedes the finished version of the *opus*

<sup>27</sup> *poetics*, defined as «the art of making» from Greek *poiein*, meaning to make, to create.

<sup>28</sup> *processio operis*, meaning the work's creation process. This study has coined this term in the light of genetic criticism of which the chief concern is the writing process to propose that the meaning to be attributed to Gerini's multilingual *text* be the one attributed by a genetic study of its own genesis or the dynamics of the creative processes.

<sup>29</sup> Louis Hay. (2017) «Genetic Criticism: Another approach to Writing?» in *Research on Writing: Multiple Perspectives*, eds. Sylvie Plane, Charles Bazerman, Fabienne Rondelli, Christiane Donahue, Arthur N. Applebee, Catherine Boré, Paula Carlino, Martine Marquilló Larruy, Paul Rogers, and David Russell. (Corolado: Colorado State University Open Press), 537.



picture the creative process and the *poetics* of creation which define Gerini's *opus*, the manuscript genetic criticism is the key.

In relation to the genetic study of G.E. Gerini's multilingual writings about Siām and the Orient, Chapter One proposes to create and present an innovative typological tool to represent a virtual structure of Gerinian *Occidental and Oriental literary multilingual processio operis* on the basis of its own genesis, that is, through the genetic identification and the interpretation of its own working manuscripts and paralipomena (WM and PLM). Following Pierre-Marc de Biasi's unique *functional typology of genetic documentation*, the new prototypal chrono-typology retains a reconstruction of literary genesis on the macrogenetic level which is concerned with establishing a writing process on the basis of the operational functions of the WM and PLM and analysing meaningful critical moments in the writing process. Concurrently, it reconstructs the creative *poetics* on the microgenetic level on the basis of the Occidental and Oriental literary language, Occidental and Oriental literary genre and the *avant-textual* intention of the WM and PLM with the aim to discover and analyze creative and innovative transgenetic, transgeneric, translational, and intentional variations and variants that formulate a poetics of Occidental and Oriental literary multilingual creation.

## 1.1 CMMD of Gerinian *Processio Operis*

Table 1- 1 : Siāmesese script, transcription and English translation of Gerini's earliest extant Siāmesese panegyric poem entitled *Wirásatri khǒng pràthêth Siām* (War Heroines of Siām)

Siāmesese script			
วีรสตรีเลิศเกล้า    กลางรงค์ กิตติศัพท์ควรคง    คู่เหล่า ทหารชาติชายจง    จำอย่าง หญิงแฮ ควรคิดสู้ศึกกล้า    กลับลำหญิงหลาย นายร้อยเอก เจริญ			
Siāmesese Transcription <sup>30</sup>		English Translation <sup>31</sup>	
Wirásatrī lôet klâew	Klāng rong	Valiant heroines fought courageously	on battlefields
Kittisap khuan khong	Khù lā	Such fame deserved to remain	on earth eternally
Thahǎn châtchai chong	Cham yǎng yǐng hǎe	Male soldiers must learn	from these females' heroic deeds
Khuan khít sù suek klâ	Kláp lám yǐng lǎi	Think to fight in wars more bravely	than did these women
Nai Rói Èk Gerini		Captain Gerini	

<sup>30</sup> My transcription of this poem as provided here, using the system of romanization established by the Royal Institute of Thailand, aims at conveying the impression of the form and feeling of the original.

<sup>31</sup> My translation here is a more literal one to render faithfully the meaning of the original.

The innovative chrono-typology of macro-and microgenetic documentation of Gerinian Occidental and Oriental literary multilingual *processio operis* or the CMMD of Gerinian *processio operis* can be regarded as a product of its own *genesis*. It has been induced from a genetic documentation of the exemplary long and complex occidental and Oriental multilingual and multidisciplinary *processio operis* of his recently-discovered and only extant Siamese panegyric poem, *Wirásatri khǒng pràthêth Siām* (War Heroines of Siām) which, from a genetic perspective, represents the unseen paradigmatic creative process of the Occidental and Oriental literary multilingualism in turn-of-the-twentieth-century Siām.

Published in the *Yuddhakoṣa* military magazine as an elegant poetic conclusion of his writing which was his innovative combined genre between a historical biographical chronicle written in modern prose style and a panegyric poetry style composed in a classical Siamese *khlōng sǐ suphâp* under an Italo-Siamese pseudonym นายร้อยเอก เยอรมันี่ «*Nai Rói Èk Gerini*» (Captain Gerini) in Siām in 1895, this Siamese poem was composed to glorify the great four Siamese war heroines: *Phra Suriyothai*, *Than Phuying Mo or Thao Suranari*, *Than Phuying Phien* and *Than Phuying Tabtim of Thalang*.

The following macro- and microgenetic documentation of the *processio operis* in the *avant-texte* and text stages of this Siamese *khlōng sǐ suphâp* (Table 1-2) illustrates the macrogenetic dynamics of literary *genesis* which is the main interest and the very object of the genetic study of Gerini' *opus* and the microgenetic dynamics of the *poetics* of his Siamese *khlōng sǐ suphâp* which can be considered a TrueType Occidental and Oriental multilingual and multidisciplinary process created Gerini.

Table 1- 2: The chrono-typology of macro-microgenetic documentation of the *processio operis* in the *avant-texte* and text stages of the Siamese *khlōng sǐ suphâp* entitled *Wirásatri khǒng pràthêth Siām* (War Heroines of Siām) by «*Nai Rói Èk Gerini*» [Captain Gerini]

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
1880	Recording (private) military history in verse	Sonnet	it	Pre-compositional provisional exogenetic writability autographed previous project: URANIO LIGURE [Gerolamo Emilio Gerini]. <i>Se non mi è dato di volarti accanto/ e te ammirare di tua gloria altero</i> . 2 giugno 1880, Autographed Ms 1 p.
1881	Publishing (public) military history in verse	Panegyric heroic quatrains	it	Pre-compositional provisional exogenetic published previous project:

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
				G. EMILIO GERINI, Sottotenante nel 13 Regg. Fanteria. "Sventura". In: VINCENZO, Pasqualis, Capitano nella milizia Territoriale (ed.), <i>L'Esercito a Reggio di Calabria e Casamicciola, Album Artistico e Letterario</i> . Fano: Stabilimento, 1881, p. ivi, 1 p.
1887	Investigating and sifting historical chronicles of Siām. Absorbing the art of creating, poetics, of Siāmesese chronicles	Chronicles	s,m,km	Pre-compositional provisional exogenetic handwritten notebooks and marginalia: Collection of <i>Chronicles of Ancient Siām, Mōñ, Khmēr</i> . MS handwritten notebooks of copied old manuscript.
from 1887 to 1895	Critical researching and translating	Chronicles	s>it	Pre-compositional provisional exogenetic writability historical researching and Siāmesese-Italian translation autographed notebook: <i>Storia di Ayuthia: dal regno di Phra Narai al regno di Phra Ekathat Rajah</i> . 1887-1895, Trans. G.E Gerini . Ms notebook , 265 p.
c. 1887	Tracing, listing, comparing, completing English sources with Siāmesese sources	History of Siāmesese works of fiction	en/s/it	Pre-compositional provisional exogenetic preliminary researching autographed notes and multilingual autographed reading notes : 1. Leyden, John, M.D. « XII.- On the Languages and Literatures of the Indo-Chinese Nations » reprinted from <i>Asiatic Researches</i> , Vol. x (1808), pp.158-289. In <i>Miscellaneous Papers Relating to Indo-China</i> , 1st series, Vol 1. London : Trübner's Oriental Series, 1886. 2. Low, James, Captain. «On Siāmesese Literature». <i>Asiatic Researches</i> , Vol.XX, 338-92. 3. The Siāmesese sources are (1) articles in <i>Vajirañan</i> and <i>Siām Prabhet</i> periodicals (2) Literary works published by Samuel Jones Smith's Office (3) Notes by Thai scholars of Siāmesese literature Gerini, G.E. Note- Leyden's list of 41 Siāmesese works of fiction-A.D. 1805-8 ( <i>Essays relating to Indo-China</i> , 1st series, Vol. I, p. 144) . c. 1887, MS, 2 p. The note was written in a table form of two columns, listing the titles and descriptions of literary works from Leyden's list of 41 Siāmesese works of fiction-A.D. 1805-8 ( <i>Essays relating to Indo-China</i> , 1st series, Vol. I, p. 144 in black ink in English in the first column and in the second column was the correct equivalent Siāmesese titles in black ink,

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
				and later on, self-editing and modifying the list in red ink in Italian and Siānese.
	Reading, jotting, listing	History of Siānese poets and literature	s/it	<p>Pre-compositional provisional exogenetic autographed reading notes from <i>Siām Repository</i><sup>32</sup>, 1872, etc.:</p> <ol style="list-style-type: none"> <li>1. Gerini, G.E.. Notes on <i>Siānese literature, i.e., Siānese proverbs, life and works by famous poets, Sunthōn Phū, the Siānese Shakespeare, Mōm Rajodai (Kratat)</i>. MS, 2 p.</li> </ol> <p>Pre-compositional autographed exogenetic reading note from <i>Vajirañan</i><sup>33</sup>:</p> <ol style="list-style-type: none"> <li>2. Gerini, G.E.. <i>Phya Trang and bibliography of his works</i>. MS, 1 p.</li> </ol> <p>Pre-compositional autographed exogenetic notes on small pieces of paper:</p> <ol style="list-style-type: none"> <li>3. Gerini, G.E.. <i>Re P. Buddha Lōt-lā and his literary works</i>. MS, 1 p.</li> <li>4. Gerini, G.E.. <i>List of Siānese major Literary works from A.D. 1260-1680</i>. MS, 1 p.</li> <li>5. Gerini, G.E.. <i>Note: letterarie- Poets and literary works of Sukhothai and Ayutthaya periods</i>. MS, 1 p.</li> </ol> <p>etc.</p>
	Compiling, reading, appraising, summarizing, documenting, and completing	Poetical tales	s>it/en	<p>Pre-compositional provisional exogenetic writability literary research autographed manuscript volume.</p> <p>Gerini, G.E. A handmade manuscript volume of ancient Siānese poetic tales derived from Pāli tales and old Siānese stories written in <i>Klon 8</i> ( a verse form with 8 syllables per line): Synopsis, Morals, Metre, Style, Origin., MS, 42 p.</p> <p>The sixteen tales include</p> <ol style="list-style-type: none"> <li>1. <i>Malithong</i></li> <li>2. <i>Phimsawan</i></li> <li>3. <i>Dalang</i></li> <li>4. <i>Mong Pa</i></li> <li>5. <i>Nang Uthai</i></li> <li>6. <i>Suwanahong</i></li> <li>7. <i>Thang On</i></li> <li>8. <i>Honwichai, Kawi</i></li> <li>9. <i>Lin Thong</i></li> </ol>

<sup>32</sup> *The Siām Repository* was a literary periodical published from 1869-1874 by Samuel J. Smith, containing a summary of Asiatic intelligence. Gerini worked for S.J. Smilth's Office from 1885-86 and contributed his articles in the Siānese language in one of his periodicals (1882-1886) in 1885, *CSS* magazine.

<sup>33</sup> *Vajirañan* was a scholarly Siānese literary periodical issued by the Vajirañan Royal Library of Siām from 1884-1893.

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
				10. <i>Champa Thong</i> 11. <i>Woranut Woranet</i> 12. <i>Nang On</i> 13. <i>Ramasin</i> 14. <i>Krai Thong</i> 15. <i>Subina</i> 16. <i>Then Kru.</i>
1888	Recording contemporary social history in verse, ending it with morals as in the Siāmesese tradition of poetic tale but using Italian figures of speech	Sonnet using Siāmesese and Italian poetics	it	Pre-compositional provisional exogenetic literary previous project - definitive autographed manuscript of an unpublished humorous poem. G.E.G. <i>Emancipazione</i> , tre Sonetti di Ausonius. Bangkok, 2 Agosto, 1888, MS, 2 p.
1890	Recording his views on the departure city of his voyage to Italy in verse and creating a poetic language of invented multicultural metaphors and puns	A combined poetic genre of a rhymed Italian quatrain and a Siāmesese Nirās genre	it	Pre-compositional provisional exogenetic literary previous project - definitive autographed manuscript of an unpublished poem: GERINI, Gerolamo Emilio. <i>Bangkok</i> . 1 June, 1890, MS, 1 p.
1891	Studying, documenting, translating and annotating Siāmesese history	Chronicles	s>it	Pre-compositional provisional exogenetic writability documentation and Siāmesese-Italian translation autographed notebook: Gerini, G.E. <i>Ayuthia o Krung Çrī Ayuddhayā</i> กรุงเทพฯ : <i>Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima</i> . Trans. G.E Gerini [Ausonius]. January, 1891, Bangkok: [ s.n.] 33x23 cm, 285 p.
	Translating and annotating Siāmesese history	Chronicles	s>it	Pre-compositional provisional exogenetic writability documentation and Siāmesese-Italian translation autographed notebook: Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān . <i>Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong</i> . Trans. G.E Gerini. 16 vols., MS
1892	Inventing a combined poetic genre of a rhymed quatrain and a Siāmesese-inspired Klonhok verse form and a unique invented bilingual poetic language of English and Romanized Siāmesese	a combined poetic genre of a rhymed quatrain and a Siāmesese-inspired <i>Klōn hòk</i> verse form with six syllables per line, four lines per stanza, and	en/RS	Pre-compositional provisional exogenetic literary previous project: Ausonius Siāmensis, [G.E. Gerini]. " <i>Siām. An Eclogue</i> ". The Bangkok Times, 1892.

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
		switching the final rhyming syllables of each line from English into Romanized Siamese		
1893	Translating Siamese history	Chronicles	s>it	Pre-compositional provisional exogenetic writability historical research Siamese-Italian autographed notebook: <i>Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana</i> . Trans. G.E Gerini. April 1893, MS Volume, 105 p.
1893	Anthologizing Siamese Literature	Anthology of Literary works	s>it	Pre-compositional provisional exogenetic writability literary research Siamese-Italian autographed notebook: Gerini, G.E.. <i>Catalogo di opere della Letteratura Siamese</i> . 1893, MS Volume, 38 p.
c. 1890s	Associating poetics of history and literary works	Chronicles as literary works	s	Pre-compositional provisional endogenetic writability literary genetic researching autographed notes: Gerini included the following Siamese chronicles in his literary chronology catalogue as part of literary Siamese literary works: 1. <i>Cronache del Siām Settentrionale</i> , 1 Vol., MS 2. <i>Annali del regno di Siām</i> . 3. Prince Krom Somdet Phra Poramanuchit Chinorot ed. <i>Annali d' Ayuthia</i> . 2 vols. 4. Chao Phraya Thiphakornwongse (kham), ed.. <i>Annali di Bangkok - The first four Reigns of the present Dynasty</i> . 5. <i>Annali d' Ayuthia - A Testimony of Khun Luang Hawat. From the reign of King Hawat of Ayuthia- 1770</i> . Bangkok: S. J. Smith's Office, 1 vol. 1883 6. <i>Cronache di Mon</i> . 3 vols, MS - Vajirañan Edition - and also Nāi Kulāb's. 7. Phra Dhramma Trilok. <i>Cronache di Mōñ, Abrid.</i> 1 vol., MS 8. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Chiang Mai</i> . 1 vol., MS 9. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Lampang</i> . 1 vol., MS 10. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Lampunchai</i> . 1 vol., MS 11. Chao Phraya Bhusaraphai (Nut). <i>Chronache di Luang Phrabang</i> . 2 vols., MS

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
				<p>12. <i>Cronaca di Chiang Rung</i>. 1 vol., MS</p> <p>13. <i>Khun Sunthon Vohan and others, Trans.. Annali di Khmer</i>. 1 vol. Bangkok : Royal Printing House , 1857</p> <p>14. <i>Annali di Burma</i>. 1 vol. Bangkok : Royal Printing House, 1855.</p> <p>15. <i>Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān</i> . Cronaca dell'antica capitale Ayuthia dal regno di Re Prasath Thong. Trans. G.E Gerini. 16 vols., MS</p> <p>16. <i>Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana</i> . Trans. G.E Gerini. April 1893, MS, 105p.</p>
c. 1890s	Re-cataloging and self-revising	Ancient Siāmesse literature	s/it	<p>Pre-compositional provisional exogenetic writability and endogenetic literary cataloguing autographed notes:</p> <p>1. Gerini, G.E. <i>Letterature – Epoca d' Ayuthia</i> . , MS 5 p. Compiled from manuscripts, the list was added and revised in red ink.</p> <p>2. Gerini, G.E. <i>Letterature – Epoca d' Bangkok</i> . , 7 p. Compiled from printed books and manuscripts, the list, written in two columns on six pages, starts with the Kings<sup>34</sup> and followed by sixty celebrated poets</p>
c. 1890s	Expanding the list	Poetic tales	s	<p>Pre-compositional provisional exogenetic and endogenetic writability literary chronology autographed notes:</p> <p>Gerini, G.E. <i>Liste Stamperie. [Siāmesse Alphabetical List of published Siāmesse poetic literature]</i>. c. 1890's, MS, 1 p.</p>
c. 1890s	Copying by hand, Self-studying, annotating, paraphrasing and self-revising	<i>Nirās</i> , Siāmesse poetic travel literature, written in a <i>khlōng dân bát khunchon</i> verse form	s	<p>Pre-compositional exploratory exogenetic writability autographed manuscripts that contain Siāmesse transcription in black ink on pieces of paper, a paraphrase and translation in pencil, and a revision note in red ink:</p> <p>Sri Prāj . <i>Kam Suan</i> [Lament] poems, Stanzas No. 9, 10 and 120, 121. Transcription. Paraphr. and Trans. G.E Gerini MS, 2 p.</p>
c. 1890s	Translating and self-correcting	Siāmesse <i>khlōng</i> verse	s>en	<p>Pre-compositional exploratory exogenetic writability and endogenetic autographed manuscripts that contain English translation with self-corrections note:</p>

<sup>34</sup> The kings of Siām of Bangkok period listed on Gerini's list of poets include King P.P. Yōt Fa - 1° reign (1737-1809), King P.P Lōt Lā - 2° reign (1768-1824), King P. Nang Klāu - 3° reign (1788-1851), King P. Chom Klāu- 4° reign(1804-1868) and King Culālonkorn - 5° reign (20 Sept 1853)

Time	Pre-compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
				Sri Prāj . <i>Kam Suan</i> [Lament] No. 9, 10 and 120, 121. Trans. G.E Gerini MS, 2 p.
c. 1890s	Studying the paraphrase of <i>rài dân</i> verse	Historical epic poem written in <i>rài dân</i> verse form	AS/km/pi/sa >s	Pre-compositional exploratory exogenetic and endogenetic writability handwritten manuscripts that contain a paraphrase of an epic poem: <i>Khlong Yūan Phāi</i> . Luang Yothadhrammanithet. Paraphr. 8 p.
c. 1890s	Composing and failing to finish	panegyric poem written in a <i>rài</i> verse form	s	Pre-compositional exploratory exogenetic writability autographed unfinished composition of a poem in a classical Siāmesese verse form known as <i>rai</i> , imitating the one of the <i>Khlong Yūan Phāi</i> : Gerini, G.E. <i>Unfinished draft - introductory of panegyric poem of the Bangkok period</i> . MS, 1 p.
1893	Comparative studying of story in history and literature	Panegyric historical poem in <i>khlong si suphâp</i> verse form inscribing on the frame of the painting portraying her heroic scene	s	Pre-compositional exploratory exogenetic reading and comparative studying between poetry and history from the poetic inscription on painting frame: King Chulalongkorn. <i>Panegyric historical poem on the heroic deed of Queen Phra Suriyothai</i> . 1893, 6 stanzas inscribed on the frame of the painting portraying her heroic scene. This painting and the poetic inscription were wrought in costly threads of gold and silver and exhibited at the World's Columbian Exposition in Chicago in 1893.
1895	Recording in Translation Studying and absorbing Oriental chronicle writing style	chronicles	s>it	Pre-compositional exploratory exogenetic writability translation notebook of Mōñ chronicle from Siāmesese into Italian: Gerini, G.E. Trans. <i>Le Cronache dell'Indocina - Vol. IV, Storia del Pegu: La Cronaca di Gavampati-thera (leggenda del viaggio di Buddha in Pegu)</i> , Siāmesese manuscripts of the Royal Library of Bangkok, No. 87-88 (No.119-121- old Number) 1895, 115 p.

Time	Compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
1895	Absorbing the Siāmesese convention of panegyric poetry into a metaphoric structure of	New Siāmesese Military biographical chronicle	s	Compositional hypothetical endogenetic outlining and writability:



Time	Compositional phase at <i>avant-texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
	his new military biographical chronicle			Introduction in prose: Comparing Women in the world and Siamese Women as war heroines
1895	Absorbing the Siamese and Burmese records and chronicles into a new military biographical chronicle	New Siamese Military biographical chronicle	s	Compositional hypothetical endogenetic writability: A historical account of Queen Phra Suriyothai retold by Gerini based on his own comparative study of the Siamese and Burmese Chronicles
1895	Recollecting and preserving history in literary work	New Siamese Military biographical chronicle	s	Compositional hypothetical endogenetic writability: King Chulalongkorn. «Panegyric historical poem on the heroic deed of Queen Phra Suriyothai» as a dignified poetic conclusion for Gerini's first story of Siamese war heroines entitled «Phra Suriyothai»
1895	Summarizing	New Siamese Military biographical chronicle	s	Compositional hypothetical endogenetic writability: «A historical account of Than Phuying Phien and Than Phuying Tabtim of Thalang» In Chao Phraya Rawiwong Mahakosathibordi, ed. Royal Chronicle of Rattanakosin [Bangkok] Period from the First to the Fourth reigns .

Time	[Parallel] Publication phase at <i>texte</i> stage			
YR	AI	LG	LL	WM and PLM
1895	Creating a new poetics of a military biographical chronicle prose	A combined genre between a historical biographical chronicle written in modern prose and panegyric poetry composed in a Siamese classical verse form known as <i>khlōng sī suphāp</i>	s	Publication of definitive text : Nai Rói Èk Gerini (Captain Gerini). [Wirásatri khōng pràthêth Siām] (The War Heroines of Siām) . <i>Y</i> , 1895: 4.1, 93-102 . -Introduction in prose: Comparing Women in the world and Siamese Women as war heroines ( <i>WKPS</i> , 93-95) -«Phra Suriyothai» ( <i>WKPS</i> , 99-100) -«A historical account of Than Phuying Phien and Than Phuying Tabtim of Thalang» ( <i>WKPS</i> , 100-102)

Time	[Continued] Compositional phase at <i>avant-texte</i> stage			
YR	AI	LG	LL	WM and PLM
1895	Repeating and preserving history in literary work	New Siamese Military biographical chronicle	s	Compositional hypothetical endogenetic writability: «A historical account of Than Phuying Mo or Thao Suranari» collected from Chao Phraya Bodindecha (Sing). Official Reports of Chao Phraya Bodindecha (Sing). ( <i>WKPS</i> , 165)

Time	Pre-publishing phase at <i>avant-texte</i> stage			
1895	Preserving the functional tradition of Siamese panegyric poetry within military biographical chronicle prose	a Siamese classical verse of <i>khlōng sī suphâp</i>	s	Pre-publishing hypothetical endogenetic writability: <i>A khlōng sī suphâp</i> poem glorifying the great four Siamese war heroines as a poetic conclusion for a prose military biographical chronicle entitled <i>Wirásatri khōng pràthêt Siām</i> (War Heroines of Siām)

Time	Publication phase at <i>texte</i> stage			
	Microgenetics			Macrogenetics
YR	AI	LG	LL	WM and PLM
1895	Creating a new Siamese military biographical chronicle prose Recording Siamese military history in verse	A combined genre between a historical biographical chronicle written in modern prose and a panegyric poetry composed in a Siamese classical verse form known as <i>khlōng sī suphâp</i>	s	Publication of definitive text: Nai Rói Èk Gerini [Captain Gerini]. «Wirásatri khōng pràthêt Siām (The War Heroines of Siām)». <i>Y</i> , 1895: 4.2, 156-165. - «A historical account of Than Phuying Mo or Thao Suranari» ( <i>WKPS</i> , 156-165) - <i>khlōng sī suphâp</i> poem entitled «Wirásatri khōng pràthêt» ( <i>WKPS</i> , 165)

Presented as a chrono-typological table, its horizontal axis presents the synthetic result of the genetic analysis of each of the working manuscripts and paralipomena (WM and PLM) which was produced and developed in various types by Gerini at each temporal level (YR) on the basis of the process, phase, stage, document type and time to which it belonged or in which it took part. In addition, the horizontal axis under the *avant-textual* intention (AI), literary genre (LG), literary language (LL) headings presents the manuscript microgenetics of the three co-equal creative processes which were at work in each of the work's manuscript

and paralipomena (WM and PLM) but were untraceable in the definitive text, that is, the original Occidental and Oriental literary language in which it was written (LL), the literary genre to which it belonged (LG), and the precise *avant-textual* intention at the time it took place (AI). On the other hand, the vertical axis presents the macrogenetics of Gerinian literary creation, the continuum of transformations in the overall *processio operis*, based on the WM and PLM which is divided into four genetic phases: the pre-compositional, compositional, pre-publishing phases in the *avant-texte* stage and the publication phase in the *text* stage. It also reconstructs the microgenetic dynamics of the Occidental and Oriental literary language (LL), literary genre (LG) and *avant-textual* intention (AI) processes at work in the *processio operis*. By this means, this vertical axis enables the observation of the dynamics of *processio operis*, the literary *genesis* and the development of Gerini's *poetics* of Occidental and Oriental literary multilingualism in the *avant-texte* domain. It also provides a better understanding of the cultural strategies and techniques of writing that Gerinian *opus* conveys in addition to the historical and cultural memory and psychology of *His Times* that are embedded in the WM and PLM. In this *chrono-typology*, whereas the horizontal axis together with the vertical axis of the chrono-typological table characterizes the *genesis* and *poetics* of the Occidental and Oriental literary multilingualism in turn-of-the-twentieth-century Siām, the axis of time (YR) delimits and structures the genetics of each creative *process*.

## 1.2 Macrogenetics of WM and PLM

The macrogenetics of *processio operis* as provided in the vertical axis of the last column of this CMMD designates the dynamics of literary creation, established on the basis of the operational functions of the WM and PLM. From the chrono-typological point of view, the macrogenetics of WM and PLM of this Siāmesese *khlōng sī suphâp* which constitutes the dynamic of the provisional and exploratory exogenetics is very rich in number and type. This dynamic is a powerful process which plays an important role in generating the endogenetic conception of his first Siāmesese *khlōng sī suphâp* in the compositional phase.

The earliest corpus of working manuscripts and paralipomena (WM and PLM) at the starting-point of the *processio operis* comprises his autographed manuscript of the final draft of an Italian sonnet (LL, LG), «Se non mi è dato di volarti accanto/e te ammirare di tua gloria altero», written in ink on a small scrap of paper with some self-corrections and crosses, under

the pseudonym *Uranio Ligure*, dated on June 2, 1880 and his published and unpublished poetic previous projects (WM and PLM), which are Italian sonnets and panegyric heroic quatrains (LL, LG), recording the private and public aspects of Italian military heroism (AI), composed by young Second Lieutenant Gerini of the Brigata di Fanteria, 13° Reggimento Fanteria (Pinerolo) under the pseudonym *Uranio Ligure* and *G. Emilio Gerini*, and published in daily newspapers and military album of art and literature in Italy (AI) between 1880 and 1881 (YR).

A vast quantity of the WM and PLM genetic evidence in the rest of the pre-compositional phase corresponding to the provisional and exploratory processes in the *avant-texte* stage were multiplied rapidly in parallel with his residency in Siām<sup>35</sup> and his extensive research on the early history and the historic geography of Siām and its border countries<sup>36</sup> in the late 1880's. The types of the WM and PLM genetic evidence produced by Gerini during this provisional historical research period comprise exogenetic handwritten notebooks of copied old manuscripts volumes, autographed marginalia, a 265-page exogenetic historical research and Siāmesese-Italian translation autographed notebook entitled *Storia di Ayuthia: dal regno di Phra Narai al regno di Phra Ekathat Raja*, a 285-page exogenetic documentation and Siāmesese-Italian translation autographed notebook entitled *Ayuthia o Krung Çrī Ayuddhayā*, 16-volume exogenetic documentation and Siāmesese-Italian translation autographed notebook entitled *Cronaca dell'antica capitale Ayuthia dal regno di re Prasath*, and 115-page exogenetic Siāmesese-Italian translation notebook of Mōñ Chronicle. Evidently, the nature of Gerini's provisional exogenetic data belongs to the discipline of Oriental history.

Interestingly, a multiplicity of the pre-compositional provisional exogenetic WM and PLM belonging to the same period (YR) indicates that *His Times* was significantly devoted to understanding the discipline of Siāmesese literature. Bountiful exogenetic preliminary research notes from renowned Occidental and Siāmesese sources, multilingual reading notes and descriptive lists belonging to the discipline of Siāmesese literature were produced by Gerini at the beginning of the phase. Handmade autographed literary research manuscript

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<sup>35</sup> Gerini started his military career in the Royal Army of Siām on Saturday 10th September, 1881. «Biography of Military Officers of the Royal Army of Siām», an official record of members of the Royal Army of Siām, as published in *Yuddhakoṣa* Military Gazette, Vol. 1, No. 1, September R.E. 111 [1892]

<sup>36</sup> *Researches on Ptolemy's Geographia of Eastern Asia (Further India and Indo-Malay Archipelago)*. London : Royal Asiatic Society and Royal Geographical Society, 1909. p. 1

volumes, Siānese-Italian anthology of Siānese literature autographed notebooks were subsequently formulated alongside with provisional exogenetic definitive autographed manuscripts of unpublished and published poem. The turning point of his WM and PLM was the provisional endogenetic literary genetic researching autographed notes in early c.1890s in which the type of Chronicles of Siām merged with Siānese literary genre. From this point onwards, his literary WM and PLM became a relatively genetic work. Exogenetic and endogenetic cataloguing and chronology of ancient Siānese literature autographed notes and lists were established, expanded and revised. Concurrently, exploratory exogenetic and endogenetic autographed manuscripts that contained notes, literary transcriptions, translations, and paraphrases of impressive parts of selected Siānese poetical tales, travel poems, epic, panegyric poems were spontaneously produced, among which there was an exogenetic autographed draft of his unfinished Siānese panegyric poem. The exploratory exogenetic WM and PLM which Gerini chose to end the pre-compositional phase belonged to the combined disciplines of Siānese history and literature.

The virtual act of literary multilingual creation that took place in Gerini's private creative domain in Siām as reconstituted by his Occidental and Oriental literary WM and PLM can be summarized as follows:

In c.1887, Gerini earnestly jotted down his reading notes on specific Siānese literary works and literary genres in the Italian language on small loose sheets of paper. He sought to compile Siānese poetic tales, read, appraise, summarize sixteen ancient tales and their essence in Italian and English on pieces of paper pinned into the volume, precisely documenting the poetic form, style, versification, date and author of the stories in Italian and English. He composed three unpublished Italian sonnets telling a contemporary tale, ending it with morals as in the Siānese tradition of poetic tale but using Italian figures of speech in 1888. During his first trip from Bangkok to Italy, after a nine-year residence in Siām, in June 1890, he composed a private five-stanza quatrain poem in Italian in the same manner as a Siānese poetic travel writing genre known as *Nirāś* describing contemporary Bangkok from the westerners' and his own point of view using Italian puns and metaphors. Returning to Siām, he continued translating the chronicles of Siām from Siānese into Italian in notebooks, published his first inventive bilingual, English, and Romanized Siānese eclogue poem on Siām, written in a combined poetic genre of a rhymed quatrain and a Siānese-inspired *Klon hok*, a Siānese verse form with six syllables per line, but switching the external rhyming words at the end of each line from English into Romanized Siānese, in *The Bangkok Times*

in 1892. In 1893, he established his first private Siāmesese-Italian catalogue of Siāmesese literary works in notebook form which contained more than 250 Siāmesese literary works composed in a variety of Siāmesese literary genres including prose and poetical historical chronicles. He re-cataloged and self-revised the lists of ancient Siāmesese poets and their literary works classified according to Siāmesese historical period from the fourteenth to the nineteenth centuries in a mix of Italian, English and Siāmesese languages on loose sheets of paper. He did a genetic research and documentation of the Siāmesese literature by unknown authors, classified them according to literary genres. He made long lists of Siāmesese literary works in alphabetical order. He copied out in his own handwriting in black ink on pieces of paper many Siāmesese *khlōng* including the most well-known *Kam Suan* [Lament], a masterpiece of Siāmesese *Nirās* genre or poetical travel literature, composed by a great poet *Sri Prāj* on his journey into exile at Nakhon Si Thammarat in Southern Siām dating from the fifteenth century. He self-studied the meanings of each word and every figure of speech in those poems, paraphrased them in Siāmesese and mixing them with a little Italian before self-translating entirely into English in pencil and making corrections in red ink. He also tried to study but failed to understand a masterpiece of Siāmesese panegyric poetry of the Ayuddhaya period (1350-1767) entitled *Khlong Yūan Phāi* (The defeat of the northern kingdom) composed in the archaic Siāmesese, Khmēr, Pāli and Sanskrit languages using a *lilit* verse form, a combination of *rai* and *khlōng* verse forms. Thus, he asked a Siāmesese scholar to paraphrase into contemporary Siāmesese the dignified introductory part, «An Invocation to Superior Being», composed in a *rài* verse form. He, then, studied more deeply the origins, versifications, rhyme patterns and formal rules of all Siāmesese verse forms and the usage in ancient Siāmesese poetic literature. He even started composing his own panegyric poem of the Bangkok period on a loose sheet of paper imitating a time-honored opening phrase of this *rai* verse but failing to complete it. The final *avant-textual* pre-compositional operation before entering the endogenetic writability in the compositional phase in 1895 was the exploratory exogenetic reading and comparative studying of poetry and history of a 6 - stanza poetic inscription which was wrought in costly threads of gold and silver on the frame of the painting portraying the heroic scene of Queen Phra Suriyothai exhibited at the World's Columbian Exposition in Chicago in 1893. This panegyric historical poem on the heroic deed Queen Phra Suriyothai was written in *khlōng sì suphâp* verse form by King Chulalongkorn of Siām. This powerful WM and PLM reasonably completed his long laborious pre-compositional phase.

### 1.3 Microgenetics of LL, LG, AI

The representation of the microgenetic dynamics of the Occidental and Oriental literary languages (LL), the Occidental and Oriental literary genres (LG) and the *avant-textual* intentions (AI) in this chrono-typology provides a greater observation of the translational, generic and genetic variations and variants and a better understanding of his *poetics*

The way this Siānese *khlōng sī suphâp* poem wrote itself can be described as 'spontaneity'. Regarding its Occidental and Oriental literary language (LL), it evolved from the poetic language of his First Language, Italian (it), in 1880 in Italy. From 1887 onwards, it spontaneously intertwined with his Second Language, Siānese (s), in Siām, particularly the kind of elegant Siānese language as used in the chronicles of Ancient Siām, Mōñ, Khmër and in the Ancient Siānese poetic tales derived from Pāli tales. Throughout 1890's, the historic, heroic and poetic senses within the Oriental languages namely Siānese (s), Khmër (km), Mōñ (m), Pāli (pi), Sanskrit (sa) absorbed into his perspective. However, his innovative Occidental and Oriental literary language between 1888 and 1892 appeared firstly as a humorous Italian poetic diction created from his multicultural and multidisciplinary experience as a moral lesson in the tradition of a Siānese poetic tale, or figurative speech such as multicultural metaphors and puns for his combined Italian-Siānese poetic genres of a rhymed Italian quatrain and a Siānese Nirās genre, or by switching the final rhyming syllables of each line of his poem from English into Romanized Siānese. The Occidental and Oriental historic, heroic and poetic styles showed themselves in the compositional phase in 1895 in the elegant Siānese poetic language which was the language of his audience.

On the other hand, the Occidental and Oriental literary genre (LG) came into existence in this *khlōng sī suphâp* poem by means of multiplicity. The original literary genre was born in Italy in 1880 in the form of Italian panegyric heroic quatrains and sonnets written in Italian. This was enhanced in Siām by a *poetics* of Siānese royal chronicles and chronicles of Mōñ and Khmër written as a piece of history in an elegant prose style and as a historical epic poem and panegyric historical poem in a magnificent poetic style. It was multiplied in a combined poetic genre of a rhymed Italian quatrain and a Siānese Nirās genre in 1890 and in a combined poetic genre of a rhymed quatrain and a Siānese-inspired *Klōn hòk* verse form with six syllables per line, four lines per stanza, and switching the final rhyming syllables of each line from English into Romanized Siānese in 1892, each of which was written in Italian, and English respectively. His Occidental and Oriental literary genre (LG) continued to

multiply in a form of an anthology covering a huge range of ancient Siamese literary genres and literary works from chronicles as literary works to poetic tales. He appropriated a Siamese poetic travel literature or a *Nirās* genre written in a *khlōng dân băt khunchon* verse form and a historical epic poem written in *rài dân* verse form in his LG by using a method of paraphrasing, translating and self-correcting. He sought out a hands-on experience of composing a Siamese *Rai*<sup>37</sup> verse in the Siamese language imitating a Siamese epic poem, but failing to finish. In 1893, getting a great impression from a genre of Siamese panegyric historical poem composed in *khlōng sị supháp* verse form inscribed on the frame of the painting portraying a heroic scene of Queen Phra Suriyothai exhibited in the Siamese Pavilion at World's Columbian Exposition in Chicago in 1893 which was similar to his first Italian panegyric heroic quatrains written in Italian language in Italy in 1881, he ended his provisional and exploratory process in the pre-compositional *avant-texte* stage and appropriated all of these LG into his panegyric historical *khlōng sị supháp* verse for a poetic conclusion of his Siamese military biographical prose in the compositional *avant-texte* stage.

The *avant-textual* intentions (AI) of the WM and PLM reflect that creation methods are ones of the genetic methods. Besides, the creative strategies are multicultural and multidisciplinary. From the chrono-typological perspective, the AI of recording his military history in poetry and publishing this memory of *His Times* in public which was initiated in an Italian style in Italy in 1880 and 1881 in the pre-compositional provisional phase at the *avant-texte* stage went through several genetic intentions and tasks for 15 years in Siām to reach the AI of recording Siamese military history in a Siamese verse form in the Siamese language in the compositional phase at the *avant-texte* stage in 1895. Gerini's method of genetic study was evident in the dynamics of the AI in Siām from 1887 onwards. It began with the AI of investigating and sifting all available information about ancient Siām as contained in Siamese manuscript records, chronicles and literature as well as annotating and translating numerous chronicles of Siām and Indochina from Siamese into Italian. Simultaneously, the AI expanded to tracing, listing, comparing and completing the history of Siamese poetic literature from various literary and historical sources written in Occidental and Oriental languages. This was followed by the AI of reading and jotting history of Siamese poets and literature and compiling, reading, appraising, summarizing, documenting, and completing his manuscript volume of poetical tales and driven into the provisional

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<sup>37</sup> A kind of Siamese verse form often used for narrative.



exogenetic writability phase by the AI of anthologizing ancient Siāmesese literature in 1893 and more insightfully into the exploratory exogenetic writability phase by the AI of paraphrasing *Nirās*, Siāmesese poetic travel literature, written in a *khlōng dân bát khunchon* verse, the AI of studying a paraphrase of a *rài dân* verse of a Siāmesese historical epic poem with the AI of composing a panegyric poem written in a *rài* verse form but failing to finish. For Gerini's multicultural strategy, it first emerged in the AI of recording contemporary social history in verse, ending it with morals as in the Siāmesese tradition of poetic tale but using Italian figures of speech in 1888, followed by the AI of recording an identity of *Bangkok* which was the departure city of his voyage to Italy in verse and creating a poetic language of invented multicultural metaphors and puns in 1890 and the AI of inventing a combined poetic genres of a rhymed quatrain and a Siāmesese-inspired *Klon hok* verse form and a unique invented bilingual poetic language of English and Romanized Siāmesese (RS) in 1892. In addition, Gerini's multidisciplinary strategy can be observed in the AI of associating poetics of Siāmesese history and literary works, the AI of comparative studying of story in history and literature, the AI of studying and absorbing the Siāmesese convention of panegyric poetry into a military biographical chronicle writing and the AI of preserving the functional tradition of Siāmesese panegyric poetry and historical chronicle within the form of the Occidental and Oriental military biographical chronicle narrative.

Chapter One has defined Gerini's *opus*, on the basis of its own *genesis*, as a *processio operis* or a dynamic creative process. It has also created and presented a conceptual *chronotypology of macro-microgenetic documentation (CMMD) of Gerinian Occidental and Oriental literary multilingual processio operis* to enable a reconstruction of the temporal dimension of Gerinian Occidental and Oriental literary multilingual *opus* and observation of the real-time *genesis* of the *opus* on the macrogenetic and microgenetic levels. On top of that, the CMMD has attested to the possibility of establishing the macrogenetics of the *processio operis* (WM and PLM) to elucidate the *genesis* of Gerinian *opus* and the microgenetics of the *trinitas* (LL, LG, AI) to characterize Gerinian *poetics* of Occidental and Oriental literary multilingualism. In Chapter Two, Gerini's lifetime microgenetic dynamics of the Occidental and Oriental LL, LG, AI which formulate Gerinian *poetics* will be completely analyzed and fully described through a comparative genetic study between the «exogenetics» and «endogenetics» of the Occidental and Oriental literary languages (LL), the Occidental and Oriental literary genres (LG) and the *avant-textual* intentions (AI) based

on the WM and PLM of specific *opera*. The results have brought into light a number of « exogenetic » elements that Gerini brought into play in his *poetics* and implied in a number of « endogenetic » literary devices. In Chapter Two, the conceptual *CMMD* have been creatively adapted to better show these microgenetic aspects.

## Chapter Two *Poetics Genetics*

On the banks of the *Mënam*  
Under shady green *ton myes*  
Sat on day the fair *Ee Khram*  
Whilst were grazing her *three kwys*

...  
*An Eclogue, Ausonius Siāmensis*<sup>38</sup>

Gerini's *poetics* of Occidental and Oriental literary multilingualism rose in the Occident, shone brightly in Siām and set in the Orient. From a genetic perspective, it can be described as a microgenetic network of interconnected and interrelated relations of the Occidental and Oriental literary languages (LL), Occidental and Oriental literary genres (LG) and the *avant-textual* intentions (AI) of his lifetime working manuscripts and paralipomena (WM and PLM). Through an innovative comparative microgenetic study of the *exogenetics* of various types ranging from sounds and tonality, idiomatic expressions, ancient Oriental tongues and Indo-Chinese dialects to the geographical and literary itineraries and the *endogenetics* focusing on the moment in which the *exogenetics* was abstracted as the means, matter, manner for the endogenetic literary languages (LL), literary genres (LG), and *avant-textual* intentions (AI), Chapter Two has found many crucial paths and points that gave rise to innovative literary tropes and tongues, literary genres and *avant-textual* intentions that hypothesized and formed the genetics and authorship of Gerini's *poetics* of Occidental and Oriental literary multilingualism.

In order to present this exhaustive genetic system of Gerini's *poetics* of Occidental and Oriental literary multilingualism in his lifetime literary writings, Chapter Two catalogues the dynamics of innovative and creative Occidental and Oriental LL, LG, AI which formulate Gerinian *poetics* with unique inventory numbers and descriptive titles in three categories, which comprise twelve LL, thirty LG, and eight AI items. Then, the *genesis* of each item in the LL, LG, and AI categories and its functional principles in the development of his *poetics* of Occidental and Oriental literary multilingualism are systematically described and supported by specific genetic findings, resulting *dossier génétique*, and the *avant-texte*

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<sup>38</sup> *Ausonius Siāmensis*. «An Eclogue», first stanza. Bangkok: *The Bangkok Times*, 1892.(see LG19, Table 2-36)

editions of comparative *exo-* and *endogenetics* which are established from Gerini's lifetime multilingual and multidisciplinary reading notes, research notes, notebooks, lists, marginalia, maps, letters, translations and self-translations, self-made multilingual dictionary, glossary, old manuscript volumes, outlines, rough drafts, page proofs, unpublished manuscript volumes, written in Italian, Siānese, English, Pāli, Sanskrit, Chinese, Mōñ, Old Khmēr, French and dozens of Oriental dialects and presented in a variety of tables practically adapted from the conceptual CMMD proposed in Chapter One. The dynamics of the LL, LG, and AI in Gerini's System of *Poetics* in this chapter are essential principles with which to view and explain of the *genesis* and *poetics* of *Monologue* and *Dialogue* phenomena and their relations in Part Two and Part Three, respectively.

## 2.1 LL

### 2.1.1 LL01-LL04: Sounds and Tonality

The aurality of languages was the first and most important part in Gerini's creation of literary works. All ancient and contemporary sounds of Occidental and Oriental languages that he enjoyably acquired and earnestly inquired into throughout his life, particularly during his residence in *Siām*, were directly conceived as the means, matter and manner of his literary works.

In the *Diario del 1888-1890 in Siām*<sup>39</sup>, an important unpublished autobiographical text which becomes genetic evidence of many other composite genres, Gerini recorded an account of his journey in numerous localities in the Malay Peninsula Southern Siām on his missions for the 'Gold Fields of Siām' Company from November 6<sup>th</sup>, 1888 when he left Bangkok for Bāng Taphān until the day he departed Siām for Italy in May 1890. In this Singapore and Straits Rough Diary for 1889, Gerini lively described his daily life, surveys, and trips on land and at sea, profound observations and thoughts from his own perspective about the local topography, natural resources, flora, fauna, people, food, languages, cultures, and festivities.

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<sup>39</sup> Gerini. *Diario del 1888-1890 in Siām*: November 6<sup>th</sup>, 1888- May 1890. 'The Singapore and Straits Rough Diary for 1889'. BKK: GISSA: Ms. (The Italian transcription and English translation of the diary entries in this study were carried out by Luciano G. Gerini and Kanokwan Gerini)

Table 2- 1: Italian transcription and English translation of G.E. Gerini's «Dialecto della provincia di Chumphon: Dialecto di Chump'hōn, o del paese di Bān- nōk» in *Diario del 1888-1890 in Siām*.

Italian transcription	English translation
<p><i>Dialecto della provincia di Chumphon</i>  <i>Dialecto di Chump'hōn, o del paese di Bān- nōk</i></p> <p><i>La lingua, o meglio dialetto, parlata in questa parte della penisola Malese differisce da quella della capitale e delle provincie piú settentrionali del regno, per due aspetti, cioè per la tonalità e la sintassi. Differenze in vocaboli sono pure frequenti, ma le due accenate son le principali, e producono all'orecchio abituato alla lingua parlata dai colti Siāmesi della capitale, una sensazione curiosa, come di stonante cantilena, e rendono talora difficile il comprendere l'esatto significato dei vari monosillabi, i cui toni sono pronunciati affatto scambiati. Ecco come questo scambiamiento avviene</i></p> <p><i>Siānese della capitale      Siānese di Chumphon</i>  <i>มา tono naturale diventa มา_tono</i>  <i>ม้่า_tono alto (forte)_ ,, ม้่า_tono basso</i>  <i>&lt;o discendente&gt;</i>  <i>หมา ,, ascendente ,, ม้่า_tono forte</i>  <i>ม่่า ,, discendente (basso) ,,</i>  <i>หม่า ,, circumflesso ,,</i></p>	<p>Dialect of Chumphon Province  Dialect of Chump'hōn or the region of <u>Bān- nōk</u></p> <p>The language, or rather dialect , spoken in this part of the Malay Peninsula differs from the one of the Capital and the northern provinces of the kingdom, in two respects, that is, for the <u>tone</u> and the <u>syntax</u>. Differences in words are also frequent, but the two major are the ones alluded before, and produce to an ear accustomed to the language spoken by the cultured Siāmeses of the Capital, a curious feeling, as a jarring rhyme and sometimes make it difficult to understand the exact meaning of each monosyllable, whose tones are pronounced quite inverted. Here is how this exchange takes place</p> <p>Siānese of the Capital      Siānese of Chumphon  <i>มา_natural tone becomes มา_tone</i>  <i>ม้่า_high tone (loud) ,, ม้่า_low tone</i>  <i>&lt;or descending&gt;</i>  <i>หมา_ascending tone _ ,, ม้่า_strong tone</i>  <i>ม่่า_descending (low tone) ,,</i>  <i>หม่า_circumflex tone _ ,,</i></p>

In the diary entry dated on March Thursday 14<sup>th</sup>, 1889, a few months after his arrival back to Southern Siām, Gerini jotted down his observation entitled « *Dialecto della provincia di Chumphon: Dialecto di Chump'hōn*<sup>40</sup> *o del paese di Bān- nōk* » (Dialect of Chumphon province: Dialect of Chump'hōn or the outlying province). This jotting shows not only his interest in dialects as spoken in Siām but also positions his view that the material of the Siānese language is a sound, a speaking voice. His comparative remark between the tonal sounds of the Siānese language spoken by Siānese people in the Capital (*Bān- nai*) and the Siānese spoken in the Malay Peninsula (*Bān- nōk*)<sup>41</sup> reflects his sensitivity and sensibility

<sup>40</sup> Chump'hōn is a province in Southern Thailand, the gate to the South.

<sup>41</sup> Gerini notes the difference between *Bān nōk* and *Bān nai* บ้านนอกและบ้านใน in the same diary on 7<sup>th</sup> Thursday March, 1889 as follows: «บ้านใน \_ *Bān nai* è tutta la contrada del Siām propriamente detto, dalla capitale verso Sud, fino allo Stretto di ฤๅ Kui, nella penisola Malese \_»

on the phonological aspect of languages. It should also be noted that the jotting is found in the Italian language with the examples of Siānese words written in beautiful Siānese scripts—this is a model of his multilingual working method and has become one of the authorial writing styles.

The Siānese language is Gerini's first Oriental language that he acquired soon after his arrival in Siām in 1881. The tonal sound of the Siānese language, consisting of five phonologically distinct tonal sounds, is considered very significant because it creates different meaning in the language. The shuffling of pronunciation due to ignorance or inability to pronounce the sounds can produce roars of laughter as well as misunderstandings. It is also worth noting that Gerini's remarks on the aurality of the dialect pertain to academic aspect, that is, linguistics or the science of language, including the sound system, word and syntax, and the geographical-cultural aspect of the dialect as much as his own literary imagination.

As a flâneur of language, Gerini found this specificity of the Siānese language, that is, the sounds of the tones, very important and sought to represent the sounds and tonality correctly in European characters in his writing. However, in turn-of-the-twentieth-century Siām, the rational system of transliteration of Siānese words to render the consonant sounds and tonality of the syllables was not properly established, unlike the transliteration of Pāli and Sanskrit which were available to adhere to. Therefore, Gerini, as far as the Siānese and English languages were concerned, developed four innovative styles of representing the sounds of Siānese language in his multilingual writing in general and his dramatic writing in particular:

## LL01 Siānese Consonants, Transliteration

Table 2- 2: Transcription of Gerini's *Proposed arrangement of Siānese vowels and diphthongs (1906)*; Col. Gerini's *Proposed Scheme of Transliteration for the consonants of the Siānese Language*; a table showing the place of articulation of Siānese consonants,

Proposed arrangement of Siānese vowels and diphthongs (1906)						
1.	๑๖	a:		28.	๑๖๖	ūa:
2.	{ ๑, ๑๖+	a	}	29.	๑๖	ūa
3.	๑๖	ai		30.	๑๖๑	ūai
4.	{ ๑๖	ai		31.	๑๑๑	ūī, ūy
5.	{ ๑๑๑	ay		32.	๑๑๑	e:
6.	๑๑๑	au		33.	๑๑๑+	e

7.	อา	ā	}	ā	34.	เอ	ē	}	ē	
8.	อาຍ	āī, āy			35.	เอว <เอัว>	ēu			
9.	อาว	āu			36.	แอะ	ĕ:	}	ē, e, æ æ	
10.	อิ	i	37.	เอ็ +	ĕ					
11.	อิว	iu	}	ī	38.	เอ	ē	}	ē, ē, ā æ	
12.	อิ	ī			39.	เอว	ēu			
13.	เอ็ยะ	īa:			40.	โอะ	o: ô:	}	o, ô	
14.	เอ็ย	īa	41.	อ +	o ê	}	<natural sound อก.อด			
15.	เอ็ยว	īau	42.	โอะ	ō ǒ			}	ō ǒ ǎ	
16.	อิ้ว	īu	43.	โอย	ōi ǒi					
17.	อิ	ū	}	ū ǔ-ue	44.	เอาะ	ō:	}	ō	
<18.	อึย	ūi>			45.	ออ	ō			
1819.	อิ	ū	}	ū ǔ-ūe	46.	ออย	ōi	}	ō	
1920.	อิอ	ū			47.	เออะ	ō:			
201.	เอ็อะ	ūa:			48.	เออ	ō			}
212.	เอ็อ	ūa	49.	เอ็ +	ō					
223.	เอ็อย	ūai	}	ū ǔ-ūe	50.	เอย	ōi, ōy	}	ō ǒ	
23.	อึย	ūi								
24.	อึย	ūi								
25.	อุ	u	}	u	----- ◇ -----					
26.	อุย	ui, uy			N.B.	<u>am</u> , อាំ, อัม to go with อ + ม				
27.	อุ	ū			อุ ฤ to go with ร					
tonal accents. ` ' ^ . # v ( or ^). รร with น					อุ ฤ " " ล					
					ทร " " ท + ร.					

2. Col. Gerini' s Proposed Scheme of Transliteration for the consonants of the Siamese Language

N.B. The subscribed marks and < to be used only in Sanskrit and Pāli derived words

ก K	ข b
ฃ	ฅ p
ฆ } Kh	ง p'h
จ } Kh = g	ฉ f
ช	ซ p'h = b
ฌ Kh = gh	ฌ f
<	ฎ p'h = bh
ฏ ñ = ng , ŋ	ฐ m
จ c , ch	ฑ ỵ (when not vowel)
ฉ ch, c'h	ร r
ช ch = j , c'h	ล l
ซ s	ว , v (when not vowel)
ฌ ch < jh, c'h	
<	

ญ ñ = y, ny		ศ S , Ç
ฎ ḍ		ษ Ṣ
ฏ ṭ		ศ S
ฐ ṭh		ห h
ฑ ṭh = ḍ.	} (Sanskrit & Pāli)	ฬ ḷ
ฒ ṭh = ḍh		อ oo , a (when not standing for initial <small>๑๖</small> , a)
ณ ṇ		ฮ h
ด d		จ, ฉ, ṛü , r̄ü r̄ō
ต t		ท, ท̄, l̄ü , l̄ū
ถ th		ทร , Ṣ <b>ทร = ทอน, thōra, etc.</b>
ท th = d	} (Sanskrit & Pāli)	ร, n , <b>a อรรค, กรรม; ard, &lt;กรรยา, บรรยาย&gt;</b>
ธ th = dh		ะ , ḥ , :
น n		<b>ศ, under ศ, ศ</b>

	Hard (tenues) <b>Medium tone</b>	Hard and aspirated (tenues aspiratae) <b>High tone</b>	Soft (medial)	Soft and aspirat. (medial aspiratae)	Nasals	Liquids	Sibilants	
Gutturals	ก	ข, ฃ	ค, ฅ	ฆ	ง	พ, ฝ	ซ X	
Palatals {<Cerebrals>	จ	ฉ	ช	ฌ	ญ	ย	ศ, ษ, ทร	
Linguals	ฎ, ฏ	ฐ	ฑ	ฒ	ณ	ร	ฬ	
Dentals	ด, ต	ถ	ท	ธ	น	ล	ศ /	
Labials	บ, ป	ผ, ฝ	พ, ฟ	ภ	ม	ว	ฬ	Ø
					<XX>	อ พ	ษ, ทร	
<b>aspirated:</b> ท, พ, ฝ, ษ (พ, theoretically asp. Praiti (illeg.) <b>finals, hard</b> ก, ค, บ <b>nasal</b> ง, น, ม						<จ, ฉ> ท, ท̄>		

The most important pieces of endogenetic evidence of Gerini's LL01 Siamese consonants, transliteration were his small notes entitled « Proposed arrangement of Siamese vowels and diphthongs (1906); Proposed Scheme of Transliteration for the consonants of the Siamese Language ». They were products of his lifetime linguistic research and twenty-five-year hands-on experience in Siām, being accomplished in 1906. The above-shown multilingual transcription of his three-page genetic manuscripts represents a crystallization of his earnest



inquiry into the written and spoken Siāmesese language and his direct experience to the Siāmesese language. This Siāmesese transliteration scheme was based on the system of the transliteration of Pāli and Sanskrit by Childer and William Jones. Other genetic evidence, such as his notes, translations, and writings from the 1880's, bears witness to his careful romanization of both Siāmesese words and Sanskrit-and Pāli-derived words. The unique characteristic of Gerini's LL01 is that the script of the transliteration represents both the correct pronunciation and mirrors the spelling of the original language.

### LL02 Phonetic Transcription of Siāmesese Tone, Given Siāmesese Equivalents

Transcribing the Siāmesese terms with the indication of tone and vowel length to insure a correct pronunciation was a spontaneous practice in his writing. Gerini wrote in accordance with what he and the Siāmesese people pronounced. In fact, it was one of the specificities of his literariness resulting from the authorial competence and performance of Siāmesese pronunciation. In many cases, Gerini purposely gave the equivalents in Siāmesese type into the English text for the benefit of his earnest readers.

### LL03 Phonology, Semantics, Philology of Siāmesese Language, Genetics Description

In addition to this, Gerini continued investigating into the *genesis* of the Siāmesese phonogram by using genetic methods and conveyed this knowledge to his readers, so that each of the phonogram used in his writing was more than a representation of a speech sound but a totality of meaning. The next three writing styles to illuminate and communicate the genetics and meaning of the sounds were: 1) translating the Siāmesese term into English with explanation 2) explaining the term, the analogy or connection between this and others in other languages, and 3) tracing the term genetics and describing in footnotes or endnotes.

The best examples of the above-mentioned styles are found in every single page of his work *Chūlākantamaṅgala* (1893). Here is his elucidation about “*thawâi atirek*”, the formula of blessing pronounced by the Buddhist priests to the sovereign before taking their leave:

\* The recitation of this formula is termed “*thawâi atirek*” (ถวายเป็นอติเรก (from the

Pāli word with which it begins. This text runs as follows: *Atireka*

*vassasatam jivatu, dighâyuko hotu, arogo hotu, sukhito hotu; siddhi  
kiccam, siddhi kammam, siddhi labho, jayonniccam (Paramindara)  
Mahârâjavarassa bhavatu sabbadâ. Khô thawâi phra: phón (CLKMG, 115)*

This last sentence is Siāmesese. The whole may be translated as follows:- « May you live over one hundred years in the fullness of vigor, free from disease and happy; may all your wishes be fulfilled, all your works accomplished, all advantages occur to you; may you always triumph and succeed, O Paramindra (the King's name), august Sovereign. May it be so forever! We beg to tender (to you) this blessing.» This formula is rehearsed on every occasion when an assembly of priests takes leave of the King. Another example is as follows:

The term *Khëk*, originally denoting “a foreigner,” has now a more restricted application and denotes only natives of India, Malays and other races of western Asia; just as its Burmese equivalent *Kula*. But in the above connection and in the expression *แขกเมือง, ฝรั่ง*, etc. the term still remains its original signification of “foreigner,” “stranger,” or “guest.” The term *Khëk Farâng*, to designate Europeans, is often met with in ancient Siāmesese literature. (CLKMG, 54)

The above two examples show his authorial knowledge about the phonology, semantics, philology of Siāmesese Language and how he carefully represented them in his writing which was rarely found in works by European writers of *His Times*. Sir Arthur Keith, for example, in Chapter 7 “My Years in Siām (1889-1892)” of *An Autobiography* (1950), recorded his life in Siām when he worked as a medical officer to the Gold Fields of Siām Limited at Bāng Taphān without giving importance to the transliteration of a few Siāmesese words he added in his text:

I was introduced as Mr. Doctor (Nai maw), Macgregor informing him that if Siāmesese medicines failed, those of the “Furrang” were now at his disposal.<sup>42</sup>

If this were written by Gerini, who was right there working as an accountant and interpreter, he would have amended the words (*Nai maw*) to *Nāi mǎ*, Siāmesese to Siāmesese and «*Furrang*» to *Farâng*. For Gerini, the mixing of words in Oriental languages – Pāli, Sanskrit, and Siāmesese – had both aesthetic and didactic functions, to delight and to instruct. His ultimate

<sup>42</sup> Sir Arthur Keith, *An Autobiography*. New York: Philosophical Library, Inc., 107.

goal was to make his readers hear the pleasant spoken sound and understand the meaning in its fullness.

## LL04 Speech Sound, Making of Comic Characters in Narrative and Dramatic Genres

As a flâneur of drama, Gerini viewed the different speech sounds of people as an aesthetic constituent that made a variety of characters in theatre.

Table 2- 3: Transcription of the original Italian script and English translation of G.E. Gerini's analogy between the tones of *Ciao bān nōk* in Shadow theatre and Gioppino, a comic character in Italian drama

Italian script <sup>43</sup>	English translation
<p><i>Queste differenze in toni nel popolo di questi paesi formano oggetto di dialetto nella capitale, ove sono introdotte nei teatrini d'ombre cinesi, ed impersonate in un <del>stupido</del> fantoccio dai modi grossolani ma <del>xxxx</del> dall' intelletto sveglio e furbacchione &lt;e dalle frasi argute e frizzanti&gt; rappresentante un <u>Ciao bān nōk</u> (abitante della campagna) &lt;campagnolo&gt;– Questo rassomiglia e nella <u>verve satirica</u> e nell' <u>ilare e buffonesco contegno</u>, al Gioppino dei teatrini di marionette Lombardi –</i></p>	<p>That difference in tones in those rural people become a substance of dialect in the Capital town, where they are introduced into the theatre of shadows, and are impersonated as a puppet figure with a <del>stupid</del> rough behavior but <del>xxxx</del> with a smart and cunning mind &lt;and with witty and effervescent sentences&gt;, representing a <u>Ciao bān nōk</u> (habitant in the countryside)&lt;upcountry people&gt;– This resembles, both for the satirical <u>vitality</u> and for the cheerful and buffoonish behavior, the Gioppino of the Lombard marionette theaters –</p>

In his remark that came right after the jotting on « Dialetto della provincia di Chumphon: Dialetto di Chump'hōn, o del paese di Bān- nōk », he indicated what he had discovered the correlation between language and theatre at least as far as the two kinds of theatres he enjoyed were concerned—one was a genuine ancient form of Siāmesse entertainment known as *nàng talung*, a shadow theatre originally played by the natives of Badalung or Talung in Southern Siām and later in the capital; the other was the Italian Lombard marionette theater. A comic figure of *nàng talung*, according to Gerini, was an impersonation of the voice, pose and poise of *Ciao bān nōk* or countryside people like Gioppino<sup>44</sup>, a rustic type of puppet theatre mask from northern Italian town of Bergamo « *nella verve satirica e nell' ilare e buffonesco contegno.* » Gerini discovered in the first place that the *genesis* of *Ciao bān nōk*

<sup>43</sup> G.E. Gerini. *Diario del 1888-1890 in Siām*. Siāmesse. Diary entry dated on March Saturday 16th, 1889. BKK: GISSAD

<sup>44</sup> Gioppino mask can be recognized by three enormous goitres that are the result of the glandular malfunction caused by the thyroid, which was all too common in the mountain village due to poor nutrition

characters in those Siānese and Italian theatres evolved from real life, secondly, they were universal. This reminds us of the Aristotelian view that drama—tragedy and comedy—is an imitation of universal action and the Shakespearean view in *As You Like It* that « All the world's a stage. » For Gerini, the world is a stage and our life is a play, the type of play that he takes his pleasures as an audience, a playwright or even an actor is, of course, a comedy. It is the comedy of which the comic error is multilingualism and the comic hero is of any ordinary man, including himself.

Throughout his career, Gerini wrote numerous comic literary works in narrative and dramatic genres. His matter or object of comic action that constituted a comic plot derived from the peculiar homophones of the Oriental languages that he had perceived or experienced in reality during his residence in Siām, the *métissage*<sup>45</sup> of southeast Asia. It was arisen from his curiosity. It was thus purified of invective, a characteristic of a voluntary harm. It was the “ridiculous”, defined as a « a kind of error neither painful nor destructive»<sup>46</sup> of the languages that he rediscovered, imitated and aroused in his work, not the invective. Besides, it was purified of envy because it spoke of the universal and did not make invectives of particular persons. The « ridiculous » represented in his plot invoked comic laughter but it did not have the painful element of envy mixed with its pleasure. This special manner of writing was a result of the way he perceived a speech sound as a living autonomous character on a stage like *Ciao bān nōk* and *Gioppino*. His numerous comic narratives published in the *Yuddhakoṣa* military magazine from 1895 onwards engaged the readers into laughable dialogues between the native and foreign languages such as the Siānese language and the Mōñ language, the Siānese language and the Pāli language, the Pāli language and the Chinese language, and the Pāli, Chinese, Siānese, English languages and the German language etc. The development of comic characters and their characteristics were in accordance with the development of his enquiry into these languages. Each comic narrative

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<sup>45</sup> Édouard Glissant, in *Poetics of Relation* (2009) defines the term ‘métissage’ as a place of encounter and connivance of the differences, the multiplicity and the diversity of beings in Relation. As regards «Siam: the métissage of multilingual and multicultural identity», see my article *Les Paroles «D'Errance Rhizomatique» de G.E. Gerini: Du parler Multilingue*. In Dubost, Jean-Pierre and Gasquet, Axel (eds.), *Les Orientés Désorientés: Déconstruire L' Orientalisme*. Paris: Éditions Kimé. pp.71-89 and G.E. Gerini's “Tales of Rhizomatic Errantry: Multilingually Spoken. In Dubost, Jean-Pierre and Gasquet, Axel (eds.). A research project: Disorienting the Orient: Rethinking the East / West Relationship in a Global World. *OpenEdition*, 12/01/2016: [<https://lesordesor.hypotheses.org/283>]

<sup>46</sup> Masahiro Kitaro, « Aristotle's Theory of Comedy : μῦθος and κάθαρσις» in *Bulletin of Gunma Prefectural Women's University*, 22 (2001) 197.

always contained both theory and applications represented by characters and Gerini was a third-person narrator. At some point of his narrative, a monologue was intentionally presented in a form of dialogue like in 'all the world's a stage' so that his characters, or their represented languages, could sound, instead of being told, allowing Gerini – the author – to speak through each of the incorporated languages and render more perfectly humorous puns. In this way, the authorial accent became a multilingual one. Eventually, Gerini's dialogue-within-monologue style developed into a pure dialogue or a play, a performance art. The point is that Gerini —the playwright — reduced himself to be an actor on the stage, suppressing the dominant authorial accent, representing one of other accents, allowing his own point of view and accent to sound and converse with the points of views and accents of other characters. By means of this, Gerini created the comic artistic unity without invective and envy leading to the comic purgation. One of the good examples was his comedy *Khun C'hāng Khun P'hēn*, the « Thet Mahâ Ch'at » Episode, composed in the Siānese language mixed with English and Pāli puns, in which he put on the role of a multilingual Buddhist abbot amidst the languages of heteroglossia – the Siānese, Pāli, and English tongues. Composed and performed in 1903, this play was a representative work at the concluding point of the development of his authorial knowledge of the Oriental languages.

### 2.1.2 LL05-LL07: Idiomatic Expressions

The idiomatic expressions in various languages were an essential means and matter of Gerini's literary creation. Gerini used them to mirror his feelings for multicultural and multilingual realities.

It is in their folk-sayings that we may best study the character and modes of thought of the [...] people<sup>47</sup>

This was addressed by Gerini on the evening of Wednesday 11<sup>th</sup> May 1904 at the second general meeting of the Siam Society that took place at the Bangkok United Club in the presentation of his « very interesting and learned »<sup>48</sup> paper entitled «On Siānese Proverbs and Idiomatic Expressions», a profound monograph on the genetics of genuinely Siānese proverbs, adages, idiomatic phrases, literary allusions and a comparative study with Indo-

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<sup>47</sup> G.E. Gerini, «On Siānese Proverbs and Idiomatic Expressions», *Journal of the Siam Society*, 1904, Vol. 1.0, p. 26.

<sup>48</sup> «Minutes of the Second General Meeting of the Siam Society», *Journal of the Siam Society*, 1904, Vol. 1.0, p. 218.

Chinese and Western ones. This statement had a long genesis. It was a result of his gleaning, sorting, translating, comparing and interpreting the Siāmesse proverbs and idiomatic expressions in Siām collected from extant Siāmesse, Mōñ, Khmēr, Malay, Lāu, Chinese, Pāli, European Subhāsīt<sup>49</sup> literature, ethical and historical treatises<sup>50</sup>, classical and current literary works, and time-honored adages, saws, and idiomatic phrases collected mostly from the mouths of the people (*OSPIE* 16). This monograph on language was published in *JSS*, Vol.1, in 1904 and contained the sizeable collection of proverbs and idiomatic expressions having been used by Gerini in his earlier literary works. The theoretical findings about proverbs and idiomatic expressions in this monograph, in effect, were Gerini's point of reference to his earlier parts and methods of literary creations or *poetics*. In this respect, the genetic edition of Gerini's writing method of *OSPIE* must be practically and theoretically viewed as a part and *poetics* of a long *processio operis* of Gerini's idiomatic expressions that functioned as the means or matter of his earlier and subsequent works.

Table 2- 4: A selected genetic edition of Gerini's writing method of *OSPIE*

AI	LG	LL	WM and PLM (selected)
1895-1904			
Defining terms	Language	en	Exogenetic research note Gerini, G.E. Definitions of Paroemiographer, proverb, maxim, adage, aphorism, precept, apophthegm, byword, saw, aphorismic. MS,1 p.
Defining terms and categorizing specimens	Language	en, s	Exogenetic research note Gerini, G.E. Definitions of slang words and Expressions with some Siāmesse specimens. MS,1 p.
Gleaning	Language	s, en, it	Exogenetic research notes on Siāmesse proverbs Gerini, G.E. Siāmesse proverbs in Siāmesse and French sources and publications. From Siām Repository, 1872, pp. 108, 121, 191; « Sup'hāsīt Siāmois » in Bulletin de l'Athénée Oriental: Année 1881-1882. Translated by M. Édouard Lorgeau p.59; « Nīti Sāstra » in Vajirañan Magazine, Vol. 2 No.72, 1900. MS, 1 p.
Researching	Language	en	Exogenetic research note on Siāmesse proverbs Gerini, G.E. de La Loubère's view on Siāmesse proverbs. MS,1 p.

<sup>49</sup> Gerini explained that the word Sup'hāsīt comes from the Pāli Su-bhāsito and Sanskrit Su-bhāṣita, both meaning “well-spoken word,” “fine saying”, and the like. This category includes also rules of conduct, advice for the management of life in its various stages, and instructions on politeness. They are arranged in metrical, rhythmical form, with relative outfit of jingles, alliterations.

<sup>50</sup> See Instances of coincidence with Western proverbs, 28-33, Appendix A : Bibliography of Siāmesse Subhāsīt literature, 52-58, Appendix D: Initial List of Mōñ Lāu Proverbs, Saws, etc, 116-122, Preliminary Notes on Proverbs , 123-144. In G.E. Gerini, *OSPIE*, 1904.

AI	LG	LL	WM and PLM (selected)
Researching	Language	en	Exogenetic research note on newspaper clip « The Origin of Popular Proverbs ». Bangkok Times.
Comparing sources	Archaeology and Language	en, it	Exogenetic research notes on Siāmesse proverbs Gerini, G.E. Notes on Loka-nidhi. From various sources : « Inscription of Pagan, Pinya, and Ava » Rangoon, 1899, p. 34; « Sul Lokaniti : Studi sulla gnomologia Buddiana » Estratto dalle <i>Memorie dell'I.R. Istituto Lombardo</i> . Milano, 1880; The <i>Lokaniti</i> translated from the Burmese Paraphrase by Lieut. R. C. Temple. ( <i>Jour. As. Soc. Bengal</i> , Vol. 47, 1878, pt.1, pp. 239—257); Leyden's Essay on the languages and literature of the Indo-Chinese nations, Vol. 1, 1886, pp. 135, 171. MS, 3 p.
Gleaning and deciphering	Literary journalism	s	Note on idiomatic expressions on a newspaper clip « Kàe Námcha Má Wíng » [meaning too extreme]. Bangkok Times.
Comparative studying	Lexigraphy	en, m, s, km	Comparative study notes Gerini, G.E. Shan, Burmese-Mōñ, Khmer and Siāmesse Idiomatic Expressions relating to "eat". MS, 2 p.
Researching	Lexigraphy	s, en	Exogenetic research note Gerini and Siāmesse scholar. Lexigraphy of the Siāmesse term « to eat ». MS, 2 p.
Comparative studying	Lexigraphy, Buddhist Literature, Language and Science	s, en	Comparative study notes Siāmesse scholar. A Story of a Son of King Dhammasokaraja who ate the earth in the bed of the river. MS, 2 p. Gerini, G.E. Note on edible slate pencils or « din pīng » [burnt clay]. MS, 1 p. Gerini, G.E. Note on Scientific paper on earth-eating in India by Mr David Hooper and Dr H, Mann , Dec. 1905. MS, 1 p.
Researching	Lexigraphy	s, it, en	Exogenetic research note Gerini, G.E. Lexigraphy and Idiomatic Expressions of the different types of «Nakleng». MS, 3 p.
Deciphering	Language	s, en	Exogenetic research notes on Siāmesse proverbs Gerini, G.E. Siāmesse proverbs and sayings: Explanation and translation in his own words. MS, 2 p.
Interdisciplinary researching	Chronicle and language	s, en	Exogenetic research notes on Siāmesse proverbs Gerini, G.E. A list of Siāmesse proverbs found in historical chronicles, MS, 2 p.
Researching	Literature and language	s	Exogenetic study note Siāmesse scholar. Queen Kṛiṣṇā's advice to her sister from the time of Ayuthia. <sup>51</sup> A paraphrase into

<sup>51</sup> G.E. Gerini noted it in his bibliographical sketch of Bibliography of Siāmesse Subhāsīt literature (OSPİE 45) that this work, purporting to be Queen Kṛiṣṇā's hundred teachings given to her sister to be a good wife to re-establish peace and happiness in her home, may thus be called « The Palace Lady's Manual, » . . . The original version was engraved in a slightly revised form on marble slabs encased on the walls of one of the « sālās » or

AI	LG	LL	WM and PLM (selected)
			prose from the poetical literature written in a "Chǎn" verse form. MS, 18 p.
Gleaning and deciphering	Language, arts	s	Exogenetic study note Gerini and Siāmesē scholar. Gerini's list of 102 Siāmesē proverbs and idiomatic expressions in verse jotted down from a series of ancient poems of « Subhāsīt » or Siāmesē proverbs inscribed on the mural painting wall of the ordination hall of Wat Phra Si Rattana Satsadaram - Temple of the Emerald Buddha in the Grand Palace in Bangkok with, in the other column, suggested equivalents and explanations provided by a Siāmesē Scholar. MS, 10 p.
Listing, paraphrasing and translating	Literature and language	s, en	Exogenetic study note Gerini and Siāmesē scholar. Gerini's listing of hard Siāmesē proverbs and idiomatic expressions from Siāmesē literature- Chaiyachetha- to be paraphrased in Siāmesē by a Siāmesē scholar and translated into English by Gerini. MS, 2 p.
Inventorying, translating and interpreting	Language, Literature, history	s, en, it	Endogenetic drafted List Gerini, G.E. New List of Siāmesē Proverbs, etc [No. 209-255] from literary and history sources with English and Italian translation and remarks, 5 p.
Sorting and preparing a list	Language	s, en, lo	Endogenetic drafted List Gerini, G.E. New List of Lāu Proverbs and Lāu words, 2 p.
Comparative studying and translating of concurrent old and modern idiomatic expressions in different Oriental and Occidental languages.	Language	en, fr, s	Exogenetic list and endogenetic research note «Listing of comparative Chinese and European Idiomatic Phrases from The China Review. Vol XVI, No. 2, 1887, 127 with additional notes of Old and Modern Siāmesē Equivalents and <i>Vice Versâ</i> ». MS, 2 p.
Comparative translating of concurrent proverbs in different Oriental and Occidental languages.	Language	s, en, it, la	Endogenetic research note Gerini, G.E. Siāmesē Proverbs and European and Chinese Equivalents. MS, 3 p.
Researching	Language	m, s, it	Exogenetic research note Gerini, G.E. and Mōñ scholar Mōñ Proverbs written in Mōñ script and Siāmesē translation and notes in Italian. MS, 1 p.
Researching	Chronicle, Literature and language	s, en, m, it	Exogenetic study note Gerini, G.E. A preliminary list of Mōñ proverbs in Rājādhirāj (the Siāmesē translation of the Annals of

kiosks of the Jetavana monastery in the city (popularly known as « Wat P'hô ». It was since printed several times, e.g. once by Smith in C.S. 1236=A.D. 1874, in small 8vo., 17 pp. It was composed in a variety of Siāmesē verse forms, namely « Chǎn 16, Kàp Chabang », « Chǎn 28, Kàp Sùrangkhānang », « Chǎn 21 (Sāthāra Chǎn), « Chǎn 11 (Inthārāwichian), « Chǎn 15 (Malini Chǎn), « Chǎn 12 (Todòkkā Chǎn), Chǎn 14 (Wāsāntādilòkkā Chǎn)



AI	LG	LL	WM and PLM (selected)
			Pegu, under the superintendence of H.E. the Foreign Minister Hon from the second half of 18th -1785, published at Dr Bradley's printing office in Bangkok in 1880, 562 pp.).MS, 2 p.
Inventorying, Comparative translating testing the accuracy of translation	Chronicle, Literature and language	s, m	Endogenetic comparative list and translation Gerini, G.E. A side-by-side comparative list of Siamese translation and the original Mōñ script and phonetic transliteration of Mōñ Proverbs in a historical literature « Rājādhirāj ».MS, 11 p.

The genetic analysis of the above selected *processio operis* of *OSPIE* finds that Gerini used the method of comparative genetic documentation to prepare the lists and interpret the evolution of the proverbs and idiomatic expressions that were concurrent in different Oriental and Occidental languages. The genetic materials from various Oriental and Occidental languages were translated into English, inventoried, ordered, dated, deciphered and compared by Gerini; then, the interpretation of the genetic documentary evidence was constructed from several points of view such as genuine characteristics and spirit of the age, literary allusions to incidents in historical and local literatures, coincidence in ideas and corresponding verbatim to Western ones, topographic allusions to places, old and modern Siamese idiomatic expressions, Mōñ and Lāu proverbs and saws commonly used in the Siamese language. As the comparative genetic writing method suggests, each specimen of many hundreds of proverbs and idiomatic expressions was intended by Gerini to be viewed as a genetic work that mirrored the national character and the ethical development:

It is in them that we can see reflected at its best the people's heart, as well as some peculiar processes of psychical and intellectual evolution which they often reproduce in their successive phrase, forming so to speak, a serial documentary history of the inner nature of the people as well as of its outer explications. (*OSPIE*:13)

The three qualities of proverbs and idiomatic expressions discovered through the aforesaid exogenetic researching processes that Gerini made use of as a powerful means and matters for his literary creation and a fantastic platform for reaching his contemporary audience can be summarized as follows:

## a) Genuineness

What Gerini first discovered during his exhaustive study and inductive and comparative analysis of Siāmesese and Indo-Chinese poetical literatures on proverbs and maxims<sup>52</sup> and historical manuscripts was the inherent quality of proverbs and idiomatic expressions to characterize the genuine identities of people. They entailed fascinating paternity: the manners, customs, peculiar ways of life, modes of thought, wisdom and humor and the inner conscience of people of the time. The best example which was translated and presented by Gerini in *OSPIE* was the genuine identity of Siāmesese people in the latter half of the thirteenth century as surveyed and deciphered from the “King Ruang's Maxims”, which included being a free man, necessity of vigilance, pride and honor, loyalty and devotion to one's superiors, obedience and respect, kindness to fellow men, honesty, humility, piety and virtue, steadfastness in purpose, prudence, frugality, concord, polity and diplomatic cunning (*OSPIE* 8-12). For Gerini, proverbs and idiomatic expressions were a mirror of the nation. They « often present so life-like a picture not to be found elsewhere» (*OSPIE* 13). In the same way that this magic method was successfully used in “King Ruang's Maxims” (*OSPIE* 49-68) to reflect the spirit of freedom and independence that pervaded the age, Gerini conceived of using his idiomatic expressions to produce genuine multilingual characters of *His Times* in numerous humorous fictions written in Siāmesese published in the *Yuddhakoṣa* military magazine.

## b) Multicultural Harmony

Through a comparative genetic process, Gerini further discovered numerous astonishing instances of coincidence of a similar nature and striking resemblances with Western proverbs (*OSPIE* 18-23) which, for Gerini, «conclusively proved that Siāmesese thought runs, on the whole, in grooves very similar and at times absolutely identical with our own» (*OSPIE* 16). This applied in the same sense to the resemblances, or even the shades of differences, in either sense or phraseology with the Mōñ, Khmër, Malay, Lāu, Chinese counterparts.<sup>53</sup> Gerini pointed out that his intention of a comparative study with other nations, no matter whether of the East or West, was that they were intrinsically worth as historical and ethical

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<sup>52</sup> For a list of literatures, see *OSPIE*, 18-23.

<sup>53</sup> For Gerini's List of instances of coincidence with western proverbs, initial list on Lāu proverbs, saws, etc, see *OSPIE*, 28-33.). For his Initial list on Lāu proverbs, saws, etc, see *OSPIE*, 116-122 and his Preliminary notes on Mōñ proverbs, *OSPIE*, 123-144.

documents of the inner nature of man and his spatial and temporal multilingual surroundings. The use of Occidental and Oriental idioms and the comparative entries of the two became one of Gerini's *poetics* of narrative, that is, a means of storytelling to convey his multicultural thoughts in writing, particularly in his literary journalism pertaining to western knowledge written in Siāmesese and published in the *Yuddhakoṣa* military magazine, his multilingual humorous prose and his English travelogue *A Trip to the Ancient Ruins of Kamboja*.

### c) Dynamic Quality

The moment in the *processio operis* of *OSPIE* when Gerini continued making a new list and description of modern Siāmesese idiomatic expressions as employed by the Siāmesese poets and authors of contemporary literature and articles in newspapers was an indication that he was certain that the idiomatic expressions contained a temporal dimension that connoted old and modern figurative modes of expressing thoughts. They « keep continuously growing on with the development of the language which, compelled to keep pace with the progress made by the country and her people on the paths of civilization and refinement» (*OSPIE* 24). Most of Gerini's Siāmesese literary works, especially those whose nature was of a two-way communication or dialogue such as an editorial and a play that were written prior to the publication of *OSPIE*, were already full of modern and classic idiomatic expressions as well as the colloquialism obtained among the educated class and « frequently met with in current literature ». In this, as in other respects, the comparative study between the literal translation in English and the meaning implied of the specimens of the Siāmesese idiomatic expressions in *OSPIE* functioned as inductive analysis of the idiomatic expressions in his *opera*.

The genetic relationship between Gerini's *opera* and this monograph *OSPIE* can be described as a unity of practice and theory. Throughout the exogenetic processes prior to the endogenetic writability of hundreds of Siāmesese idiomatic expressions in the monograph *OSPIE*, there were occurrences of innovative literary parts and literary genres along the path leading to the completion of the monograph. This reflected his unique method of literary creation that he always practiced what he discovered and preached what he practiced. The practical aspects of Gerini's «practice» in this respect were found in his innovative creation of pseudonym, innovative genres and characters, and innovative means and matter of his

innovative writing of humorous prose known in his own Sanskrit-Siamese coinage as « Hāsya vākya and Rasika vākya». <sup>54</sup>

### LL05 Innovative Creation of Pseudonym

Following the dynamics of the writing process upstream the endogenetic writability of the idiomatic expression « Faràng Bāng Sǎo Thong » in the compositional phase of «Appendix C. Initial List of Siamese Proverbs, Saws, etc.» in 1904, the study finds three occurrences. The first occurrence was a perception that Gerini came across upon his arrival in Siām in 1881. Gerini, like all Europeans, was called « Faràng » in a Siamese colloquial, literally, guava fruit. The second occurrence was between 1899 and 1904. Gerini, characterizing himself as a « Europeanized Siamese », conceived « Bāng Sǎo Thong », derived from an idiomatic expression « Faràng Bāng Sǎo Thong » [ guava fruit from Bāng Sǎo Thong ] as his pseudonym for his humorous prose writing in the Siamese language mixed with the Occidental and Oriental languages focusing on the multilingual incongruity. The writing appeared for the first time in his literary column « *Hāsya vākya and Rasika vākya* » in *Y* magazine from November, 1899 and continued until July 1904. In the third occurrence, it was reconceived as a genetic and academic specimen in his new genre of monograph on language, that is, *OSPIE*.

Table 2- 5: A vertical genetic edition of occurrences of the idiomatic expression «*Faràng Bāng Sǎo Thong* » prior to *OSPIE* : 1881-1904

1881: First occurrence of the idiomatic expression : « <i>Faràng Bāng Sǎo Thong</i> » prior to <i>OSPIE</i>			
AI	LG	LL	First occurrence of <i>Faràng Bāng Sǎo Thong</i>
Understanding	Colloquial	s	Previously collected genetic material : <i>Faràng</i> : Generally, the Siamese people called the Europeans including Gerini « <i>Faràng</i> » : guava fruit introduced into the country from its original home, which was America, early in the seventeenth century.

<sup>54</sup> Captain Gerini, [Nai Rói Ēk Gerini] Editor of *Yuddhakoṣa* magazine. « Announcement of the New Edition of *Yuddhakoṣa* magazine in R.E. 114 [1895] ». *Y*, September, R.E. 114 (A.D. 1895), Vol. 4 No.1, 8-14. BKK: NLT.

1899-1904: Second occurrence of the idiomatic expression : « *Faràng Bāng-Sǎu-thong* » prior to *OSPIE*

AI	LG	LL	Second occurrence of <i>Faràng Bāng Sǎo Thong</i>
Self-characterizing; making his new pseudonym for Siāmesse writings, with a geographic reference	Pseudonym of humorous prose	s, en, pi, zh, m	Definitive work, publication edition in a Siāmesse magazine: BĀNG SǎO THONG. « <i>Hāsya vākya and Rasika vākya</i> ». In <i>Y</i> , November 1899, Vol. 8, No.3 – July 1904, Vol. 12, No.11.

บางเสาชง [*Bāng Sǎo Thong*]: G.E. Gerini's pseudonym for humorous prose genre written in the Siāmesse language in his column « *Hāsya vākya and Rasika vākya* » in *Y* Military Maga the *Yuddhakoṣa* military magazine zine between 1899 and 1904. Occidental and Oriental multilingualism played the most important part in the poetics. The extant writings of Bāng Sǎo Thong that have been retrieved so far from Volume 8, 9 and 12 consist of 49 articles of more than 200 pages.

1904 : Third occurrence of the idiomatic expression : « *Faràng Bāng Sǎo Thong* » prior to *OSPIE*

AI	LG	LL	Third occurrences of <i>Faràng Bāng Sǎo Thong</i>
Transforming into an academic data with a serial number and theorizing it	monograph	en, s	Definitive work, the first edition, an academic article published in an English journal: GERINI, G.E. Appendix C. Initial List of Siāmesse Proverbs, Saws, etc. In « On Siāmesse Proverbs and Idiomatic Expression ». <i>Journal of the Siam Society</i> , 1904, Vol.1, No.1, p. 82

Typescript:

97. ฟรุ้งบางเสาชง [ <i>Faràng Bāng Sǎo Thong</i> ]	1. - literally: A Farang (guava fruit) from the Bāng Sǎo Thong gardens (Khlong Mōñ, many of which are owned by Europeans). (1) 2. - figurative speaking : A Farang (or more or less Europeanized Siāmesse) from Bāng Sǎo Thong (i.e. Native of the country)
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(1) Called the *Faràng* fruit because introduced into the country by European from its original home, which was America, early in the seventeenth century.

Refashioned in the form of a list together with the other two hundred and eight Siāmesse proverbs, saws, etc., the third occurrence of « *Faràng Bāng Sǎo Thong* » in 1904 functioned as an academic reference or a means to communicate the key meaning of the second occurrence of this idiomatic expression as Gerini's pseudonym « *Bāng Sǎo Thong* » to mirror the author's paradoxically multilingual and multicultural reality as a « *Faràng Siāmesse* ».

## LL06 Innovative Genres and Characters

The 1893-1904 exogenetic edition of the Siāmesse idiomatic expression « *Náklēng* » features the transformations of the LL, LG, AI in five successive occurrences prior to the endogenetic writability as one of the specimens of the « List of Siāmesse Idiomatic Expression. B – Modern Idioms » in his monograph on language, *OSPIE*. The first occurrence was in 1893

when Gerini perplexedly came across the expression « Náklēng » as formerly used in an ancient Siānese historical text while he was translating a chronicle of Siām entitled « Memorie della dama Revadī Nophamāt di Çukhothai » from Siānese into Italian, and he noted this expression in a marginalia. The second, third, and fourth occurrences of the expression « Náklēng » embodied Gerini's flowing into a linguistic genre focusing on the etymology and lexicography in which he discovered that there were various types of « Náklēng », the good and the not good, which, in effect, laid the foundation for the conception of the expression « Náklēng » in the fifth occurrence as characters in an innovative literary genre in 1900. This genre was « Hāsya vākya » or a humorous prose which was one of Gerini's multilingual and multi-disciplinary literary innovation of *His Times*. The lexicography variation of the expression « Náklēng » was recreated as four antagonists in his 11-page humorous story about a multilingual, moral and rhetorical monk and four « Náklēng »: a hard drinker [Náklēng sūrā], an opium smoker [Náklēng fin], a marijuana smoker [Náklēng kancha] and a riotous fellow [Náklēng hūa mái]. The expression « Náklēng » continued reproducing itself in a new academic genre, a comparative monograph on proverbs and idiomatic expressions and was published in English in 1904. The literal translation and the meaning implied of « Náklēng hūa mái » was published as one of the specimens in the « List of Siānese Idiomatic Expression B – Modern Idioms » as of modern idioms in *OSPIE*.

Table 2- 6: A vertical genetic edition of five occurrences of the idiomatic expression « Náklēng » prior to *OSPIE*\_1893-1904

1893 : First occurrence of the idiomatic expression : « Náklēng »			
In some moments of the <i>processio operis</i> of Gerini's translation of Siānese chronicle, he noted on the margin and traced the etymology and lexicography of the idiom « Náklēng ».			
AI	LG	LL	Occurrence of the idiomatic expression : « Náklēng »
Uncompleted translation	Chronicle and translation	it, s	Marginalia in a notebook of Siānese chronicle translation : <i>Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana</i> . Trans. G.E Gerini. April 1893, MS Volume, 105 p. In « Feste del quarto mese », p. 100 Gerini noted the phrase เหล่า นักเลง ก็เล่นมโหรีศกเอ๊กเกริก ] 'Lào Náklēng kǒ lěn mahorasòp oèkkaroèk] in marginalia and underlined the word Náklēng in red ink.

1893 : Second occurrence of the idiomatic expression : « Náklēng »

Gerini traced the etymology and lexicography of the idiom « Náklēng » and noted on a small scrap paper.

AI	LG	LL	Occurrence of the idiomatic expression : « Náklēng »
Interdisciplinary studying	History, etymology, lexicography, and translation	s, it, en	A preliminary exogenetic historical-lexicographical research note: GERINI, G.E. <i>Lexigraphy of the word Náklēng found in Memoires of Lady Revatī Nōbbamāç</i> . 1893, Autographed MS, 1 p.
Transcription:			Transliteration and Translation:
<p>นักแสดง kh. <u>Nák</u> = individual, person, <u>lēng</u>, <u>līng</u> = to play, to amuse one's self, folâtrer plaisanter - occorre nelle Memorie della dama Revatī Nōbbamāç alle feste del 4° mese, <u>Trut</u> , processione</p> <p>เหล่า นักเลง ก็เล่นมโหรีศกเอ๊กเกริก par si tratti degli attori, saltimbanchi, etc.</p> <p>นักบุญ -Khm. = a goody, pious, virtuous man นักชี = „ -nun, monk</p>			<p><u>Náklēng</u> kh. <u>Nák</u> = individual, person, lēng, līng = to play, to amuse one's self, folâtrer plaisanter - it occurs in the Memoires of Lady Revatī Nōbbamāç during the festival of the 4<sup>th</sup> month, so-called <u>Trut</u> in Siānese, in the procession 'Lào Náklēng kǒ lěn mahorasòp oèkkaroèk all <u>actors</u> joyfully performing their shows it seems to deal with the actors, acrobats, etc. <u>Nák</u> bun- Khm. = a goody, pious, virtuous man <u>Nák</u> chi - „ = nun, monk</p>

1893: Third occurrence of the idiomatic expression : « Náklēng »

Gerini classified different types of the idiomatic expression « Náklēng » on a good and not good basis.

AI	LG	LL	Occurrence of the idiomatic expression : « Náklēng »
Comparative studying	lexigraphy	s, en	A lexicographical research note: GERINI, G.E. <i>Different types of Náklēng</i> . 1893, MS an autographed note in pencil on a regular-lined scratch paper, 1 p.
Transcription:			Transliteration and Translation:
<i>Different types of Náklēng</i>			<i>Different types of Náklēng</i>
ดี	ไม่ดี	Good	Not Good
นักเล็ง หนังสือ	นักเล็ง เบี้ย	Náklēng nǎngsüe	Náklēng bía [Gambler]
„	„ หัวไม้	[Book worm]	„ hũa mái [riotous fellow]
„	„ โต	„	„ Tô [ruffian]
„	„ วิ่งราว	„	„ wíngrāo [snatcher]
„	„	„	„
„	„	„	„
„	„	„	„
เหล่านักเลงก็เล่นมโหรีศกเอ๊กเกริก		Lào Náklēng kǒ lěn mahorasòp oèkkaroèk [all adroit <u>actors</u> joyfully performing their shows]	

1893: Fourth occurrence of the idiomatic expression : « Náklēng »

Gerini expanded his lexigraphy list of the idiomatic expression « Náklēng ».

AI	LG	LL	Occurrence of the idiomatic expression : « Náklēng »
Expanding	Lexigraphy	s, it	A lexicographical research note: GERINI, G.E. <i>Different types of Náklēng</i> . 1893, MS an autographed note in Siamese and Italian on a regular-lined scratch paper written in pencil except the title Náklēng and the finding about the Pāli root of the word pí khǎ= Phík khǎ that were written in blue pencil and blue ink, signifying the additional note afterwards, 1 p.
Transcription:		Transliteration and Translation:	
นักเลงหัวไม้ ,, เล่นเบี้ย ,, เจ้าชู้ ,, ขี้เมา ,, ขี้ยา ,, วิ่งเรว ,, ขะโมย	นักเลง [in blue pencil]	Náklēng hǔa mái [riotous fellow] ,, lěn bǐa [gambler] ,, chǎo chú [connoisseur of women] ,, khǐ mao [hard drinker]  ,, khǐ yā [hard smoker, drug addict] ,, wǐng rǎo [snatcher] ,, khamoi [thief]	Náklēng [in blue pencil]
,, บีชา –domandan parte ai giuocatori vincitori, se non l'ottengono minacciano บีชา =ภิกขุ ] =in blue ink]			Náklēng pí khǎ [extorter ]- those who beg from the gambling winners for a part of the money they have won, if not, threatening them.] pí khǎ= Phík khǎ [in blue ink]

1900 : Fifth occurrence of the idiomatic expression : « Náklēng »

Gerini created four antagonists in his humorous prose base on the idiomatic expressions in his research note: four types of the « not good Náklēng »

AI	LG	LL	Occurrence of the idiomatic expression : « Náklēng »
Turning a theory into practice: creating characters in a literary plot out of his research note on Siamese idiomatic expresses, types of the « not good Náklēng »	Humorous prose	s, pi, en	Definitive work, publication edition in a Siamese magazine BĀNG SǎO THONG. «Phrá chāng phūt tāmchai náklēng thēt prót khon kèng hǎi hǎi klot dāi » [ A fair-spoken monk using rhetoric to preach and calm down the angry rascals.]. Y, September, R.E. 119 (A.D. 1900), Vol. 9 No.1, 15-25

Summary:

A worldly and religiously sophisticated, learned, multilingual monk, praised for his rhetoric that pleased and moved the audience, was visited on different occasions by four types of adroit rascals or a so-called Náklēng in a modern Siamese idiomatic expression. They were a hard drinker [Náklēng sura], an opium smoker [Náklēng fin], a marijuana smoker [Náklēng kancha], and a riotous fellow [ Náklēng hǔa mái]. The monk intelligently pointed out the bright side of their bad habit in order to subdue their harshness, using Siamese mixed with the Pāli and English languages and allusion to typical Chinese lifestyle. He simultaneously quoted Lord Buddha's saying in Pāli and cited Buddhistic allusions to *Jatāka* or the stories of the life of Lord Buddha to preach to them to refrain from other bad habits. The sinful minds were purified in this way.



1904 : Sixth occurrence of the idiomatic expression : « *Náklēng* »

Gerini established the idiomatic expression « *Náklēng hũa mái* » as one of the specimens of modern idioms in his monograph on language, *OSPIE*. The literal translation and the meaning implied of « *Náklēng hũa mái* » was published as a part of the « List of Siāmesse Idiomatic Expression B – Modern Idioms».

AI	LG	LL	Occurrence of the idiomatic expression : « <i>Náklēng</i> »
Translating, explaining the meaning implied, textualizing and publishing as academic data	monograph	en, s	Definitive work, the first edition of a monograph published in a journal  GERINI, G.E. List of Siāmesse Idiomatic Expression B – Modern Idioms. In « On Siāmesse Proverbs and Idiomatic Expression». <i>Journal of the Siam Society</i> , Vol.1, 1904, p. 40.

Typescript:

	Literal Translation	Meaning Implied
หัวไม้] <i>hũa mái</i> ]	Wooden head	Head as hard as wood, like that of rowdy vagrants used to affrays
คนหัวไม้] <i>khon hũa mái</i> ]	Do. do.	<i>A rough. A riotous fellow.</i>
นักเลงหัวไม้] <i>Náklēng hũa mái</i> ]		

As the vertical genetic edition of the idiomatic expression « *Náklēng* » illustrates, there was a continual interplay between the theory and practice in different disciplines, that is, history, translation, linguistics, etymology, lexicography, language, ethics and literature. This explains that the genres and characters generated by means of Gerini's idiomatic expression were theoretical, productive, practical in themselves.

### LL07 Innovative Matter and Means

Gerini's witty editorial<sup>55</sup> in *Yuddhakoṣa* was one of the best places to find his characteristic ways of using multicultural idiomatic expressions as an innovative means and matter to communicate his European feelings and thoughts in the Siāmesse tongue to his Siāmesse readers and render humor. Gerini made use of the resemblances that did now and then occur between the European proverbs and idiomatic expressions of the author and the Siāmesse ones of the readers and the modern Siāmesse idiomatic expressions that both the author and the readers obtained and, then, appropriated them as a matter and means in order to create a humorous editorial writing.

<sup>55</sup> Gerini, G.E. « *khwam pràp thúk khǒng « Editor » tǒpai* » (*Another suffering to confide by your Editor*). In « *Hāsya Vākya and Rasika Vākya* » Y, October, R.S 114 [1895], 4.2, 116-123.

Table 2- 7: Siāmesē script, transliteration and English translation of Gerini's implementation of Siāmesē proverb อนิจจา ๆ « เดินทางบกก็พบเสือ เดินทางเรือก็พบจระเข้ » in his witty editorial in *HVRV*

Siāmesē script	
อนิจจา ๆ « เดินทางบกก็พบเสือ เดินทางเรือก็พบจระเข้ »	
-- Captain Gerini, <i>Y</i> , 4.1, 1895, 116	
Transliteration	English Translation
<i>anitcha, anitcha</i> «doen thāng bōk kō phóp sūea doen thāng ruea kō phóp chorakě»	Alas! Alas! «Running away from a tiger but to fall in with a crocodile»

In terms of matter, Gerini used the above shown Siāmesē proverb อนิจจา ๆ « เดินทางบกก็พบเสือ เดินทางเรือก็พบจระเข้ » as the thematic opening of his Siāmesē editorial «*khwaṃ pràp thúk khōng* « Editor » *tòpai* » (Another suffering to confide by your Editor) in *HVRV* in 1895. The downstream genetic edition of this Siāmesē proverb from the first occurrence in *HVRV* in 1895 to the final occurrence in *OSPIE* in 1904 in Table 2-8 shows an interesting aspect of the Occidental and Oriental multilingualism within the congruity between this Siāmesē proverb and a European equivalent that Gerini had discovered and transformed, first, into an innovative humorous matter for his editorial and a means to render laughter and later a matter for his instances of coincidence with Western proverbs in *OSPIE*.

The thematic matter was about a European editor, Captain Gerini, who worked so hard for a month to get out of a situation to rebrand and launch the first issue of *Yuddhakoṣa* but ended up in a worse situation caused by a series of misunderstandings of three « *nāi wen* » or secretaries of senior commissioned officers about his language and idiomatic expressions used in the previous editorial<sup>56</sup>, just like the European proverb says, « Out of the frying pan into the fire ». The way Gerini introduced this matter was by quoting a Siāmesē proverb that had the same thought as the European one but expressed in a different manner in order to hint to his readers that the differences may occur in phraseology, but the European and Siāmesē thoughts run in grooves « very similar and at times absolutely identical » (*OSPEI*, 16).

<sup>56</sup> Gerini, G.E. «*khwaṃ ràmrai ramphan khōng* « Editor » [Lamentations of the Editor]. In «*Hāsyā Vākya and Rasika Vākya*». *Yuddhakoṣa*, R.S 114 [1895], 4.1, 33-42.

Table 2- 8: A vertical genetic edition of occurrences of Siāmesese proverb « Travelling by land, but to find a tiger; travelling by boat, but to fall in with a crocodile » prior to *OSPIE*

1895 : First occurrence of the proverb in <i>HVRV</i>			
Gerini appropriated a well-known Siāmesese proverb as a thematic matter to confide his suffering as an editor with his Siāmesese readers.			
AI	LG	LL	Occurrence of the idiomatic expression
Opening the thematic matter in a proverb form	<i>HVRV</i>	s	Definitive work, the first edition of a monograph published in the military magazine <i>Yuddhakosa</i>  Gerini, G.E. «khvam pràp thúk khǒng « Editor » tòpai » (Another suffering to confide by your Editor). In «Hāsya Vākya and Rasika Vākya». <i>Y</i> , Vol.4, No. 2, October, R.S 114 [1895], pp. 116-123.
Transcription:		Translation:	
เดินทางบกก็พบเสือ เดินทางเรือก็พบจระเข้ [doen thāng bòk kô phóp sūea doen thāng ruea kô phóp chorakě]		Travelling by land, but to find a tiger; travelling by boat, but to fall in with a crocodile. (Out of the frying pan into the fire)	
1904 : Second Occurrence of the proverb in <i>OSPIE</i>			
Gerini presented it in his monograph as an instance of coincidence with a Western proverb : a class of the same idea differently expressed.			
AI	LG	LL	Occurrence of the idiomatic expression
Comparing and showing similar thoughts in a different manner	monograph	en, s	Definitive work, the first edition of a monograph published in an English journal  Gerini, G.E. 9. Instances of coincidence with Western proverbs, Class A- The Same Idea Differently Expressed. <i>JSS</i> , Vol.1, 1904, p. 19.
Typescript			
Siāmesese Saying		European Equivalentents	
หนีเสือ ปะจระเข้ ; ขึ้นต้นไม้ ปะรังแตน [nī sūea pa chorakě ; Khûn tǒnmái pà rang tǎen] Running away from a tiger but to fall in with a crocodile; to climb up a tree and find there a wasp's nest.*  * The first part of this saying also occurs among Malays: “Freed from the mouth of the crocodile only to fall into the jaws of the tiger”; “To fall into the jaws of the tiger after escaping from the mouth of the crocodile”. -- See Nos 50 and 157 of Maxwell's collection in the Journal of the Straits Branch of the R. Asiatic Soc. No. 1, p. 97 and No.2, p. 165.		Out of the frying pan into the fire	

In terms of means, Gerini chose an old Siāmesese idiomatic expressions « nāi wen » as a pun to render humor effect in his editorial. The first meaning was a military position of a

secretary of a commissioned officer in the Royal Army of Siām. In this editorial, there were three « nāi wen » who sent correspondences to Captain Gerini, the editor, mistakenly criticizing him of using inappropriate idiomatic expressions that insulted him and his Prince. One was «doen chong krom, meaning, walking meditation » and the other was « phūd krasíp krasíp, meaning whispering softly [to the readers] ». The second meaning of « nāi wen », whose literal translation was «lord of sin » and which, according to Gerini's *OSPIE* in 1904, was an enigmatic parallelism of the Siāmesse idiomatic expression «Chāo Karma », meaning « lord of mischief», that Gerini used as a means to describe the three commissioned officers was « Accurse, blasted, or dashed, (d—d) thing» (*OSPIE* 26). Gerini's use of this pun in 1895 was so mild and subtle that it was not noticed or considered inappropriate by his « nāi wen ». However, it was nine years later that Gerini published the literal and implied meanings of this old Siāmesse idiomatic expressions « nāi wen» in *OSPIE* :

	Literal Translation	Meaning implied
เจ้ากรรม	worker [lit. 'lord'] of	
นาย (or เจ้า) เสร	« karma » [here = mischief] Perpetrator [lit. 'lord'] of sin (or wrath)	Accurse, blasted, or dashed, (d—d) thing

Apart from the old Siāmesse idiomatic expression, such as « nāi wen », Gerini used a series of multicultural modern idiomatic expressions that were the genuine embodiment of modern wisdom and humor as a means to describe the suffering of the editor from a humorous point of view. His modern idiomatic expressions in this editorial were potential and productive, thus, reborn in a monograph *OSPIE* in 1904, completing Gerini's unity of theory and practice. The three occurrences of a series of modern Siāmesse idiomatic expressions « หัวเห็ด » [hũa hèt], « เป็นโคมลอย » [pen khōm loi], « ให้น้ำนัตถ์ » [hái yā nát] are fully described in Table 2-9 below.

Table 2- 9: A vertical genetic edition of occurrences of modern Siāmesse idiomatic expressions « หัวเห็ด » [hũa hèt], « เป็นโคมลอย » [pen khōm loi], ประทานผ้าลาย [prathān phālāi], « ให้น้ำนัตถ์ » [hái yā nát]

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1895 : First occurrence of a series of modern idiomatic expressions in humorous prose

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Gerini used many modern idiomatic expressions in his humorous editorial «khwam pràp thúk khōng « Editor » tōpai » (Another suffering to confide by your Editor) in «Hāsyā Vākya and Rasika Vākya» Vol.4, No. 2, October, R.S 114 [1895] pp. 116-123.

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AI	Modern idiomatic expression
Self-characterizing as a blockhead editor	« หัวเห็ด » [húa hèt] <i>lit. translation: mushroom-head</i>
Self-characterizing, using a modern idiomatic expression in a literal sense to bring forth humor effect, describing the head of the editor as separating from the body and floating like a balloon [floating lamp] in the air	« เป็นโคมลอย » [pen khôm loi] <i>lit. translation: Like a lamp floating in the air</i>
Characterizing the punishment to be given to the editor using a modern idiomatic expression that embodied a sense of humor of the Siamese	« ให้น้ำต๋อ » [hái yā nát] <i>lit. translation: To give snuff-drug the enigmatic parallelism is « ประทานผ้าลาย » [prathān phālāi] lit. translation: To present with a flowered chintz.</i>

1900 : Second occurrence of the modern idiomatic expressions in a research note

Gerini expanded his reading note of E.H. Parker's English and Chinese equivalents idiomatic phrases with the Siamese idiomatic expressions that he himself used in his previous writings for his own comparative study and explained the implied meaning in a mix of English, Italian, German, Latin and French. This list was later revised many times by Gerini and the X and cross marks in blue pencil were placed in front and across the idiomatic expressions that he chose for the new list in OSPIE

AI	LG	LL	Occurrence of the idiomatic expression
Comparative studying and translating of concurrent old and modern idiomatic expressions in different Oriental and Occidental languages.	Language	s, en, fr, it, de, la	Exogenetic list and endogenetic research note on a scrap paper «A list of Old and Modern Siamese Idiomatic Expressions : an expansion of a research note of the European Idiomatic Phrases and Chinese Equivalents from E.H. Parker, <i>The China Review</i> . Vol xvi, No. 2, 1887, p. 127, No. 3, 1887, pp. 183-186». MS, 2 p.

Transcription of selected ones from the editorial:

X	<del>ประทานผ้าลาย</del> -give a bastonata <
<i>Enigmatic parallelism</i>	<del>Don't smash your goods to kill a rat</del> <del>You mustn't burn your ship to kill the cockroaches</del>
X	ให้น้ำต๋อ -to give snuff- drug – because he is cracked (mad) <
	...
	ตกนรก - (tokkarok)- to hell-Hell!
	ฟ้าผ่า -Donnerwetter – ฟ้าผ่า -May the thunder crush me
	ธรณีสูบ -Blast him- May the earth swallow him
	โคมลอย - <del>silly</del> , twaddle, trash, rubbish, bosh, nonsense
	หัวเห็ด = <del>blockhead</del>

1904 : Third occurrence of the modern idiomatic expressions in a monograph OSPIE

Gerini shortened the multilingual draft list and provided « the literal translation and the meaning implied » in English and published as a part of the List of Siamese Idiomatic Expression B – Modern Idioms.

AI	LG	LL	Occurrence of the idiomatic expression
Translating, explaining the meaning implied, textualizing and publishing as academic data	monograph	en, s	Definitive work, the first edition of a monograph published in an English journal  Gerini, G.E. List of Siamese Idiomatic Expression B – Modern Idioms. In « On Siamese Proverbs and Idiomatic Expression ». <i>Journal of the Siam Society</i> , Vol.1, 1904, p. 40.

## Typescript

	Literal Translation	Meaning Implied
หัวเห็ด [hũa hêt]	Lit. “ Mushroom-head,” the head of a rose nail [which is very hard and can stand a lot of hammering at].	A blockhead
เป็นโคมลอย [pen khōom loi]	it is a balloon [lit. 'A lamp floating in the air, meaning an air-balloon]	a bubble; a sham; a humbug
ประทานผ้าลาย [prathān phālāi]	To present with a flowered chintz	To cause one to receive a flogging with rattans. [In allusions to the motley appearance of the back of one who has experienced such a punishment].
ให้ยานัตถ์ [hái yā nát]	to give[one who is crack-brained] snuff- drug [in order to clear his head of craziness]	to hellebores [ a mad man] to dose with hellebore (figure)

Finally, a multicultural enigmatic parallelism of idiomatic expressions ไปสอยดาวฟ้าก็ร่วง ตกหัว ไปเล่นกับไฟก็ไหม้มือ was recreated by Gerini as a means to reflect his inner multilingual and multicultural feelings and realities. Gerini naturally mixed two idiomatic expressions of different cultures but having the same thoughts in his sentence by using a self-translating method. The downstream genetic edition, in Table 2- 10, of a multicultural idiomatic expressions ไปสอยดาวฟ้าก็ร่วงตกหัว ไปเล่นกับไฟก็ไหม้มือ [pai sōi dāo fá kǎo rũa tòk hũa pai lén kap fai kǎo mǎi mue] (To pick up the stars, the sky falls on my head. To play with the fire, it burns my hand)<sup>57</sup> that was created and used by Gerini in this editorial shows that the matter, means and manner of Gerini's idiomatic expressions were all multicultural. The fourth occurrence

<sup>57</sup> Gerini, G.E. «*khvam pràp thúk khǒng « Editor » tǒpai »* (Another suffering to confide by your Editor). In «*Hāsya Vākya and Rasika Vākya*» *Yuddhakoṣa*, Vol.4, No2. October, R.S 114 [1895], p. 123.

in the research note revealed that Gerini read and jotted down on a scrap paper some selected English and Chinese equivalents of idiomatic phrases compiled by E.H. Parker in *The China Review*, 1887 for his comparative study with Siamese idiomatic expressions. One of English and Chinese equivalents that Gerini found of similar nature in Siamese saying was «To burn one's fingers » that he had used in his witty editorial. Although it did not correspond word by word and was expressed in a different manner, it had the same thought as a Siamese saying « ไปสอยดาวฟ้าก็ร่วงตกหัว » [pai sǒi dāo fá kǒ rǔa tòk hǔa] lit. trans.« To pick up the stars, the sky falls on my head» and coincided with his own Italian mother tongue « Non scherzare con il fouco » lit. trans. « Don't joke with the fire. ». For this reason, both were combined into a new enigmatic parallelism in his writing. In this respect, Gerini's way of recreation of a multicultural enigmatic parallelism [pai sǒi dāo fá kǒ rǔa tòk hǔa » « pai lén kap fai kǒ mǎi mue] «To pick up the stars, the sky falls on my head. To play with the fire, it burns my hand» was a mix of the Siamese, English, Chinese and Italian manners.

Table 2- 10: A vertical genetic edition of Gerini's multicultural idiomatic expressions « ไปสอยดาวฟ้าก็ร่วงตกหัว เล่นกับไฟก็ไหม้มือ » (To pick up the stars, the sky falls on my head. To play with the fire, it burns my hand)

1860's : First occurrence of the idiomatic expression in Italian parlance

Gerini, as an Italian, knew and used « Non scherzare con il fouco ».

AI	LG	LL	Occurrence of the idiomatic expression
Expressing thoughts	Idiomatic expression	it	«Non scherzare con il fuoco» lit. trans. « Don't joke with the fire. »

1880's : Second occurrence of the idiomatic expression in Siamese parlance and current literature

Gerini, as a resident in Siām, perceived this [pai sǒi dāo fá kǒ rǔa tòk hǔa ] in parlance and literature.

AI	LG	LL	Occurrence of the idiomatic expression
Perceiving of Siamese idiomatic expression	Idiomatic expression	s	« ไปสอยดาวฟ้าก็ร่วงตกหัว » [pai sǒi dāo fá kǒ rǔa tòk hǔa ] lit. trans. « To pick up the stars, the sky falls on my head »

1895 : Third occurrence of the idiomatic expression in the Editorial

AI	LG	LL	Occurrence of the idiomatic expression
Recreating into a multicultural enigmatic parallelism by	Enigmatic parallelism	s, en, zh, it	Typescript : « ไปสอยดาวฟ้าก็ร่วงตกหัว » « เล่นกับไฟก็ไหม้มือ » Transliteration : pai sǒi dāo fá kǒ rǔa tòk hǔa » « pai lén kap fai kǒ mǎi mue

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1895 : Third occurrence of the idiomatic expression in the Editorial

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combining a Siānese idiomatic with a self-translating E, I, C equivalents express his multicultural suffering			Lit. Translation: To pick up the stars, the sky falls on my head. To play with the fire, it burns my hand.
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1900 : Fourth occurrence of the idiomatic expression in a research note leading to *OSPIE*

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Gerini read and jotted down on a scrap paper some English and Chinese equivalents of idiomatic phrases compiled by E.H. Parker in *The China Review*, 1887 for his comparative study with Siānese equivalents.

AI	LG	LL	Occurrence of the idiomatic expression
Comparative studying and translating of concurrent old and modern idiomatic expressions in different Oriental and Occidental languages.	Language	s, en, fr, it	Exogenetic list and endogenetic research note on a scrap paper «A list of European Idiomatic Phrases and Chinese Equivalents from E.H. Parker, <i>The China Review</i> . Vol xvi, No. 2, 1887, p. 127, No. 3, 1887, pp. 183-186 with additional notes of Siānese Equivalents, etc.. MS, 2 p.

Transcription of a selected equivalent and note

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*Idiomatic Phrases – China Rev. XVI, 127*

...

*To burn one's fingers. Never burn your fingers to snuff another man's candle*

...

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Various multicultural proverbs and idiomatic expressions became an essential part and poetics of Gerini's literary language. It generated a thematic matter and means of most of his Siānese humorous prose or *HVRV* written under the pseudonym « Bāng Sǎo Thong » published in *Y* between 1899 and 1904<sup>58</sup> for his Siānese readers, while the creation of *OSPIE* in English in 1904 was Gerini's device for communicating theoretically to his foreign readers about the qualities and genetics of some specimens of Siānese idiomatic expressions that he incorporated in his literary works parallel to, or even prior to, this academic monography. The literary creations of *HVRV*, in effect, were Gerini's real showcases of the generative power of the multicultural idiomatic expressions .

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<sup>58</sup> For more examples, see *Y*, 1899, 8.3 153-158; 9.2, 1900, 91-96 9.3, 1900, 157-164, etc.



### 2.1.3 LL08-LL12 : Ancient Oriental Tongues and Indo-Chinese

#### Dialects

Among nearly a dozen ancient Oriental languages and Indo-Chinese dialects that Gerini was familiar with during his residence in Siām, apart from the Siāmesese language which was like his mother-tongue in Siām, the Pāli, Chinese and Mōñ languages were his most studied and utilized as a matter and means in a variety of literary writings. His intent was to preserve the languages that « had attained the highly developed civilization but rapidly verging towards total extinction » (*OSP* 117) in his modern writings. A survey of a comparative manuscript genetics in terms of language, genre and *avant-textual intention* between the exogenetics of Gerini's acquisition and development of authorial knowledge of ancient Oriental tongues, as well as Indo-Chinese dialects and the endogenetic recreations in many *opera*, reveal a variety of interesting ways that Gerini reactivated traces of the grandeur, literature and language that had been neglected by scholars and the general public in turn-of-the-twentieth-century South-East Asia in his religious, academic and literary space, and the self-generative power of these materials that led to a creation of the combined and the mixing of antique and modern Occidental and Oriental languages and genres and the re-elaborations in heteroglot idioms and quotations of various cultures in his literary writings.

Table 2- 11: A survey of selected exogenetics of Gerini's authorial knowledge of ancient Oriental tongues, Indo-Chinese dialects (1885-1905)

<i>Exogenetics of Gerini's authorial knowledge of ancient Oriental tongues and Indo-Chinese dialects</i>				
Year	AI	LG	LL	WM-PLM
1885	Building a personal library	Transcript of dictionary	pi, s	<i>A handwritten copy of Pāli-Siāmesese dictionary in notebook. MS Vol., 259 p.</i>
1887	Self-taught learning	Correspondence	en, pi, sa	GERINI, G.E. <i>An invoice of the new prices from Lawrence § Mayo, Bombay to Gerini in Siām, 8 books, total amount 36 rupees, 4 annas: Max Müller, Sanskrit Grammar ; Max Müller, Pāli Language ; Bartolomew, East Indies ; McCrindles, Ancient India ; Anton Tien, The Levant Interpreter ; Routledge, English-Latin Dictionary; Mungo Park's Travels; Haydn Dictionary of Quotations . March 15, 1887, 1 p.</i>
1887	Self-taught learning	Correspondence	en	GERINI, G.E. <i>An purchase invoice of 13 books from Ulrico Hoepli , Milan to Gerini in Siām in total amount £301.50 one of the entries was Cust, Languages of the East. July 28, 1887, 2p.</i>

<i>Exogenetics of Gerini's authorial knowledge of ancient Oriental tongues and Indo-Chinese dialects</i>				
Year	AI	LG	LL	WM-PLM
1887	Producing a comparative dictionary of Oriental languages and dialects	Autographed comparative dictionary of 10 Oriental languages and dialects	Mosso, Lissu, Min-kia, Lu-tze, Chinese, Tibetan, Mëo, Burmese, Ko or Aka, Mān=Yao	GERINI, G.E. <i>A self-made comparative dictionary of 10 Oriental Languages and dialects A-Z: Mosso, Lissu (Li-suo), Min-kia, Lu-tze (Anong), Chinese, Thibetan, Mëo, Burmese, Ko or Aka, Mān=Yao</i> . Work in progress from 1887 onwards, 10 p.
1887	Producing a comparative dictionary of Oriental dialects and English	Autographed comparative dictionary of 17 Oriental languages and dialects and English	English, Mōñ, Khmër, Samrë, Poi (Bār, Pear, Pohr), Kuoï (Guay, Gwëkui, Kwei, Kūai), Phnong (Banan, Penong), Stieng (Sdīan), Prou (Brau), Lamet, Yao-yin, Khamu, Sô (Kasô), Suk (Huei), Bahnar, Chōng (Xōng), Anam	GERINI, G.E. <i>A self-made comparative dictionary A to C of 17 Oriental Languages and dialects : English, Mōñ, Khmër, Samrë, Poi (Bār, Pear, Pohr), Kuoï (Guay, Gwëkui, Kwei, Kūai), Phnong (Banan, Penong), Stieng (Sdīan), Prou (Brau), Lamet, Yao-yin, Khamu, Sô (Kasô), Suk (Huei), Bahnar, Chōng (Xōng), Anam</i> . Work in progress from 1887 onwards, MS, 30 x 57 cm.
1887	Compiling, reading, appraising, summarizing, documenting, and completing	Pāli - Siāmesse Literature	s, it, en	GERINI, G.E. <i>A collection of ancient Siāmesse poetic tales derived from Pāli tales and old Siāmesse story written in Klon 8 ( a verse form with 8 syllables per line): Synopsis, Morals, Metre, Style, Origin.</i> , MS, 42 p. The tales included 1. <i>Malithong</i> 2. <i>Phimsawan</i> 3. <i>Dalang</i> 4. <i>Mong Pa</i> 5. <i>Nang Uthai</i> 6. <i>Suwanahong</i> 7. <i>Thang On</i> 8. <i>Honwichai, Kawi</i> 9. <i>Lin Thong</i> 10. <i>Champa Thong</i> 11. <i>Woranut Woranet</i> 12. <i>Nang On</i> 13. <i>Ramasin</i> 14. <i>Krai Thong</i> 15. <i>Subina</i> 16. <i>Then Kru</i> .
1888	Adding Siāmesse alphabets to the transliteration of Oriental alphabets	Table of Transliteration of Oriental Alphabets	s, en, sa, Zend, Pehlevi, Persian, Arabic, Hebrew, zh	GERINI, G.E. <i>Additional autographed notes of Siāmesse alphabets in «Table of Transliteration of Oriental Alphabets Adopted for the Translations of the Sacred Books of the East »</i> . 1888, 4 p.
1888	Systematizing the romanization of the Pāli, Sanskrit and Siāmesse scripts	A System of Romanization of Pāli, Sanskrit	pi, sa, s	GERINI, G.E. <i>Sistema di Romanizzazione dei nomi Pāli e Sanscriti [A System of Romanization of Pāli, Sanskrit]</i> . 1888, 1 p.
1889	Revealing the intent of his learning of the Malay language	Entry in diary	it	GERINI, G.E. <i>Diario del 1888-1890 in Siām</i> . In <i>The Singapore and Straits Rough</i>

<i>Exogenetics of Gerini's authorial knowledge of ancient Oriental tongues and Indo-Chinese dialects</i>				
Year	AI	LG	LL	WM-PLM
				<i>Diary for 1889</i> . Entry dated on March 28m 1889, 1 p. <sup>59</sup>
1889	Self-taught learning	Siamese grammar, orthography and etymology	pi, s	H. R. H. KROMA-MÜN VAJIRAÑĀN. <i>Pāli Grammar Vol. I in two parts: Part I – Orthography Part II - Etymology</i> . Bangkok : Sukka Bimbakan, 1889.
1890	Self-taught learning	Siamese morphology	s	MINISTRY OF EDUCATION. <i>Siām Waiyakon Wāchiwipāk : Siamese Grammar, Vol. 2 Morphology</i> . Bangkok : Sukka Bimbakan, 1890 [R.E. 109] . Autographed notes in blue pencil on many pages.
1890	Self-taught learning	Price list of 20 Siamese and Pāli books to order	s, pi	GERINI, G.E. <i>Autographed list of 20 Siamese and Pāli grammar textbooks with price list to order</i> . 1890's, MS, 1 p. Textbooks of Siamese Language for Royal Court school by Phraya Si Sunthonwohan, i.e. <i>Sangyok phithan</i> spelling book, 1871; <i>Wipot phichan</i> homophone and homonyms, 1882; <i>Phisan Karan</i> silent letters, 1871; <i>Nitisan Sathok</i> poems; <i>Pakiranam potchanat</i> vocabularies book, 1873; <i>Aesop Pakaranam</i> story book. Siamese language textbook by Ministry of Education in the Grand Palace, i.e. <i>Mun Waiyakon :Wāchiwipāk</i> basic Siamese grammar; <i>Munlapakon</i> Pāli grammar book 1,2,3; <i>Pāli Grammar part. 1 Pāli Scripts</i> ; <i>Pāli Grammar part 2 – Pāli Compounds</i> ; <i>Pāli Grammar - Pāli verbal Derivations</i> ; <i>Pāli Grammar - Pāli nominal Derivatives</i> , 4 Buddhist recitations textbooks, <i>Positions in Royal Page Bodyguard department</i> etc.
1890s	Self-taught learning	Mōñ Grammar	m, s, en	GERINI, G.E. <i>Autographed Mōñ alphabets and vowels, spelling and pronunciation rules, written in Mōñ and Siamese scripts with phonetic transcription</i> . 1890s, MS, 4 p.
1890s	Comparative study of old and	Mōñ Numismatics	m, s, en	GERINI, G.E. <i>Autographed comparative study of old and new terms of Mōñ currency</i> ,

<sup>59</sup> Gerini jotted down in Italian in the entry dated on March 28, 1889 that it was for many days that he studied the Malay language that he used to study many years ago and had some background knowledge. The first reason was that he had a Malay employee who could not speak English and understood only Malay and Chinese. The second reason was that he had an intent to do a comparative study on loanwords between the Malay and the Siamese languages that he had found in many cases. Besides, in the Malay language, there were many Arabic words that came with the religion of Islam and words that were derived from Hindu, Sanskrit and Persian origins. His question was whether these words were new or old words as used in the Aruan language of their ancestors. The origin of the Malay people before their settlement in Java and Sumatra was ambiguous and his question was whether the Indian words as found in the modern Malay language could be used as a key to discover the origin of the Malay that may be from the Hindu or Dravidian people in South Indian peninsula.

<i>Exogenetics of Gerini's authorial knowledge of ancient Oriental tongues and Indo-Chinese dialects</i>				
Year	AI	LG	LL	WM-PLM
	new Mōñ numismatics			written in Mōñ and Siāmesese scripts with phonetic transcription. 1890's, MS, 1 p.
1890s	Self-taught learning	Mōñ language	m, s, it	GERINI, G.E and Mōñ scholar. <i>A list of commonly used phrases for work and communication. Lists of Mōñ vocabularies : body parts, persons, plants, terms used in Mōñ astrology treatise, lexicography of eating and smoking, utensils, natural phenomena, domestic and military weapons, military practice terms, topography terms, lexicography of waterways, animals. Written in Mōñ and Siāmesese scripts with some Italian translation and phonetic transcription.</i> 1890s, MS, 3 p
1890s	Translating	Mōñ History	m, s, it	GERINI, G.E. <i>Translation of nearly all the first 20 books of 24 books of the Royal Peguan Annals : a historical events in Pegu, from the accession of King Wareru, A.D. 1287 to the reign of P'hrā Rām (Binyā Ran), A.D. 1526.</i> 1890's. <sup>60</sup>
1890s	Researching	Mōñ Language	m, s, it	GERINI, G.E. and Mōñ scholar <i>Mōñ Proverbs written in Mōñ script and Siāmesese translation and notes in Italian.</i> MS,1 p.
1890s	Researching	Mōñ Chronicle, Literature and language	s, en, it	GERINI, G.E. <i>A preliminary list of Mōñ proverbs in Rājādhirāj</i> (the Siāmesese translation of the Annals of Pegu, under the superintendence of H.E. the Foreign Minister Hon from the second half of 18th -1785, published at Dr Bradley's printing office in Bangkok in 1880, 562 pp.). MS, 2 p.
1890s	Inventorying, Comparative translating testing the accuracy of translation	Mōñ Chronicle, Literature and language	s, m	GERINI, G.E. and Mōñ scholar <i>A side-by-side comparative list of Siāmesese translation and the original Mōñ script and phonetic transcription of Mōñ Proverbs in a historical literature «Rājādhirāj», a Siāmesese translation of the Royal Peguan Annals.</i> MS, 11 p.
1890's	Comparative studying	Mōñ geography history, Literature and language	s, m, en	Endogenetic comparative list and translation GERINI, G.E. <i>A comparative list of the Siāmesese names and the original Mōñ scripts with phonetic transcription of the towns and sub-districts as appeared in the historical literature «Rājādhirāj» a Siāmesese translation of the Royal Peguan Annals in the order of pages.</i> MS, 4 p.
1892	Self-taught learning	Dictionary	s	<i>Siāmesese Dictionary.</i> Bangkok : Sukka Bimbakan, 1892

<sup>60</sup> GERINI, G.E. *Extract from Letter from Captain Gerini. Bangkok October 21, 1897 In Correspondence: History of Pegu. Journal of the Royal Asiatic Society of Great Britain & Ireland, January 1898, 205-7*

<i>Exogenetics of Gerini's authorial knowledge of ancient Oriental tongues and Indo-Chinese dialects</i>				
Year	AI	LG	LL	WM-PLM
1890s 1900s	Researching in progress	Pāli Literature	pi, s, it	GERINI, G.E. and Siāmesese scholars. <i>Lists of the content and the number of palm leaf Pāli manuscripts of Paññāsa Jātaka, Timsa Jātaka, Cattāsa Jātaka with a lot of revisions and notes.</i> 1897-1900's, 30 p.
1899	Self-taught learning	Dictionary	en, s	SMITH. Samuel J. <i>The Comprehensive Anglo-Siāmesese Dictionary Vol. 2, From D to H Inclusive.</i> Bangkok : Bangkolaem Press, 1899. 924 p.
1900s	Comparing the Siāmesese translation with the original Mōñ version	Mōñ History and historical literature	en, s, m	GERINI, G.E. <i>Comparing the Siāmesese translation of the Annals of Pegu in Rājādhirāj and the original version in the Mōñ language .</i> 1900's.
1900s	Researching in progress	Pāli Literature	pi, s, it	GERINI, G.E. and Siāmesese scholars. <i>Synopsis in Siāmesese with notes in Italian of Culanī : Storia di Mahosodha e della guerra con Pañcāla.</i> 1900's, 8 p.
1900s	Researching in progress	Pāli Literature	pi, s, it	GERINI, G.E. and Siāmesese scholars. <i>Synopsis in Siāmesese with notes in Italian of Udena from Dhammapada.</i> 1900's, 21 p.
1900s	Researching in progress	Pāli Literature	pi, s, it	GERINI, G.E. and Siāmesese scholars. <i>Synopsis in Siāmesese with notes in Italian of Jambupati Sutta.</i> 1900's, 4 p.
1900s	Researching in progress	Pāli Literature	pi, s, it	GERINI, G.E. and Siāmesese scholars. <i>Synopsis in Siāmesese and translation in Italian of Sivijaya Jātaka (versione Hon).</i> 1900s, 12 p.
1905	Self-taught learning	Dictionary	en, s	SMITH. Samuel J. <i>The Comprehensive Anglo-Siāmesese Dictionary Vol. 3, From I to P Inclusive.</i> Bangkok: Bangkolaem Press, 1905. 1252 p.

As the above-shown exogenetics in Table 2-11 indicates, Gerini started building his personal library of Oriental languages in 1885 and continued it throughout his career in Siām until 1905. First, he had a 259-page Pāli-Siāmesese dictionary copied in hand-writing in his large notebook, then, ordered many good reference books of Oriental languages, i.e. Max Müller's Sanskrit Grammar and Pāli Language, Cust's Languages of the East and Prince Vajirañān's Pāli Grammar from publishing companies in Asia and Europe and Siām for self-taught learning and researching purposes and, finally, produced a comparative dictionary of Indo-Chinese dialects and a table of transliteration of Pāli, Sanskrit and Siāmesese scripts for his own use. Interestingly, Oriental language, as for Gerini, was the eye of literature and history

and *vice versâ*; his exogenetics of authorial knowledge of ancient Oriental tongues and Indo-Chinese dialects always went hand in hand with their literature and history.

Gerini's authorial knowledge of ancient Oriental tongues, Indo-Chinese dialects were reactivated in three paths: the religious, academic and literary paths respectively. To examine the ways Gerini reactivated the ancient and modern Oriental tongues in his writing as inscribed in the endogenetics, the following (LL08-LL12) are the five methods behind Gerini's complicated writing strategies to imply and convey the knowledge of ancient Oriental tongues, Indo-Chinese dialects in his writings.

### LL08 Oriental-Occidental Translation

Table 2- 12: A survey of selected endogenetics of recreation of Oriental tongues in religious texts or RT

<i>Endogenetics of Recreation of Oriental tongues in RT : Translation</i>				
YEAR	AI	LG	LL	WM-PLM
1888-91	Preserving ancient Oriental tongues in an Occidental translation	RT	pi, s, it	GERINI, G.E. (trans) <i>The Pāli-Siānese-Italian translation of the « Ratanattaya Khathā » [Vinaya Pitaka] composed by Bra Amarābhirakkhit of Parama Nivāsa temple, revised and corrected by Krom Mūn Vajirañāna Varorasa, built by the order of H.R.H. Prince Chau Fāh Bhānurangshī (1886). 1888, 1891, Trans. MS, 150 p.</i>
1888	Translating the Oriental sacred scripture; Preserving ancient Oriental tongues in an Occidental translation	RT	it, pi, s	GERINI, G.E. (trans.) <i>Sinossi del Phra Traipitaka (Phra Traipidok) da recitarsi nell'occasione solenne del Phra Meru, eretto sulla spianata grande nell'anno del verro, 9th della decade, dell'era Chula 1249, compilata da Krom Mun Naruban Mukhamat, e presenatata al Re. 1888, Trans. MS, 6 p.</i>
1888	Recomposing the sacred knowledge of the ancient Oriental tongues in Occidental tongue	RT	it, pi, sa, s	GERINI, G.E. (Unfinished) <i>dossiers for 'Buddhismo in Siām': preface, outline, introduction, and followed by many manuscripts of works and paralipomena. Work in progress from 1888 onwards, MS, 200 p.</i>
1895	Translating a Pāli and Siānese sermon, reflection on death, recited on the memorial service of a Siānese Princess into English	RT	pi, en	GERINI, G.E. (trans.) <i>Stanzas of Reflection on Death, recited on occasion of the Memorial Service held in honor of Her Highness Princess Bhanurangsi on the 9th May, 1895. Bangkok, 1895, Translated from Pāli; in -4 gr., 2 p.</i>
1895	Translating a sermon recited for a memorial service of a Siānese Lady from	RT	pi, s, en	GERINI, G.E. (trans) <i>Special Memorial Service held in honor of Lady Indr of Payurawongse, etc. etc.. Bangkok, 1895, Translated from Siānese and from Pāli; in -8 gr., 4 p.</i>

<i>Endogenetics of Recreation of Oriental tongues in RT : Translation</i>				
YEAR	AI	LG	LL	WM-PLM
	Pāli and Siāmesese into English			
1903	Translating a Pāli and Siāmesese sermon recited at a funeral ceremony into English	RT	pi, s, en	GERINI, G.E. (Trans.) <i>Funeral Service celebrated in Memory of Peter Gowan, M.D on behalf of H.R.H. Prince Vajiranana, his late pupil, by the Buddhist Clergy (Siāmesese)</i> . Bangkok, R.E. 121, Translated from Siāmesese and Pāli to English; in -8 gr., 7 p.

As early as the late 1880s, with his exogenetic authorial knowledge of Oriental languages as evident in Table 2-11 and his creative potential for multilingual translation, Gerini first reactivated the Pāli language as a matter of his text. In 1888, Gerini inscribed the grandeur of Oriental language and civilization in his translation of Pāli canon « Vinaya Pitaka » into his own mother-tongue Italian language via Siāmesese. The title page of the translation text of the « Ratanattaya Khathā » [Vinaya Pitaka], composed by Bra Amarābhirakkhit of Parama Nivāsa temple, revised and corrected by Krom Mūn Vajirañāna Varorasa, built by the order of H.R.H. Prince Chau Fāh Bhānurangshī (1886), 1888, 1891, was written in Siāmesese, Pāli and Italian reflecting its Occidental and Oriental multilingual genesis.

Table 2-13: Pāli-Siāmesese-Italian transcription and English translation of the title page of GERINI, G.E. The Pāli-Siāmesese-Italian translation of the « Ratanattaya Khathā » [Vinaya Pitaka] 1888, 1891, 150 p.

Pāli-Siāmesese-Italian Scripts	Transcription and English translation
<p>หนังสือพระวินัยคำแปล สมเด็จพระเจ้าน้องยาเธอเจ้าฟ้าภาณุรังษีสว่างวงศ์ กรมพระภาณุพันธุวงศ์วรเดช ทรงสร้าง</p> <p><i>Ratanattaya Khathā</i> composto da พระอรรคมาภิรักษ์จิต (เกิด) วัดบรมนิวาส Bra Amarābhirakkhit del tempio Parama Nivāsa riveduto e corretto da Krom Mūn Vajirañāna Varorasa</p> <p>tradotto dal Siāmesese {Edizione del Principe Chāu Fāh Bhānurangshī (1886)} da Gerini, G.E. [signature] 1888, 1891.</p>	<p>[Nāngsūe phra winai khamprae Somdēt Phra Chāu Nōngyathoe Chāu Fāh Bhānurangshī Savāngwongsa Krom Phra Bhanuphand Wongworadet song sāng] A translation of Vinaya Pitaka built by the order of H.R.H. Prince Bhānurangshī Savāngwongsa Krom Phra Bhanuphand Wongworadet</p> <p><i>Ratanattaya Khathā</i> composed by Bra Amarābhirakkhit of Parama Nivāsa temple</p> <p>revised and corrected by Krom Mūn Vajirañāna Varorasa</p> <p>tradotto dal Siāmesese {Edition of Prince Chāu Fāh Bhānurangshī (1886)} by Gerini, G.E. [signature] 1888, 1891.</p>

Pāli-Siānese-Italian Scripts	Transcription and English translation
Bangkok, Siām	Bangkok, Siām
N.B. I testi Pāli citati nel corso dell'opera, sono scritti in caratteri tondi; I vocaboli Pāli e quelli Siānesi intercalati qua e là sono in corsivo Nel romanizzare il Pāli, si è seguito in massima il metodo del Prof. Childers, con poche eccezioni. Le vocali lunghe a,e,i,u da altri segnate con accenti acuti o circonflessi, sono segnate ā,ē,ī,ō,ū, parendo questo sistema il migliore	N.B. The Pāli texts cited throughout the work are written in round characters; The Pāli words and those Siānesi interleaved here and there are in italics. In Romanizing the Pāli, it was followed in principle the method of Prof. Childers, with a few exceptions. The long vowels a, e, i, u from others marked with acute or circumflex accents, are marked ā, ē, ī, ō, ū, as this system seems the best

This 150-page Italian translation was written in his notebook on Buddhism and unpublished. After that, Gerini began translating the Pāli texts into English and most of them were published. In this regards, English became a public aspect of his authorial knowledge of the Pāli language. His ability to translate Pāli text into English was exceptional. H.R.H. Prince-Patriarch Vajirañan, who entrusted Gerini to translate the 7-page text of ‘*Mṛtakavatta*’ from Siānese and Pāli into English which was then published in -8 gr. for the funeral service celebrated in Memory of Dr. Peter Gowan on behalf of H.R.H. Prince-Patriarch Vajirañan of Siām, his late pupil, wrote a letter to Gerini dated April 13, 1903 expressing his admiration for his very good translation. This piece was reprinted in *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record*, July-October, 1903 entitled « The Funeral Elegy of the Siānese (Translated from the Pāli by Lieutenant-Colonel Gerini)<sup>61</sup>

### LL09 Academic Pāli-Siānese-English Footnote and Appendix

The Pāli language was subsequently reactivated in Gerini's new space of an English academic text on Siānese ceremonies in 1890s. Interestingly, the first appearance of the Pāli in Gerini's academic text *RVA TMC*, in 1892 was in the form of footnotes.

Table 2- 14: A survey of selected endogenetics of recreation of Oriental tongues in academic texts or AT : Translation

<i>Endogenetics of Recreation of Oriental tongues in AT : Footnote and Appendix</i>				
YEAR	AI	LG	LL	WM-PLM
1892	Reviving Pāli formula in a form of footnote of a modern	AT	pi, en	GERINI. G.E. Footnote (2) « Kreut nam » in Chapter IV The Narrative of the Great Birth; Being a Summary of the Maha Ch'at Kham Luang, King Song Tham's poem

<sup>61</sup> GERINI, G.E. « *The Funeral Elegy of the Siānese (Translated from the Pāli by Lieutenant-Colonial Gerini)*. *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record*, Vol.XVI, Nos. 31&32, July-October, 1903, 195-196.



<i>Endogenetics of Recreation of Oriental tongues in AT : Footnote and Appendix</i>				
	monograph on Siamese state ceremonies			(A.D. 1627). <i>RVA TMC</i> . Bangkok : Bangkok Times Office, 1892. p. 23-24
1892	Reactivating <i>Jâtakas</i> in a form of appendix of a modern monograph on Siamese state ceremonies; initiating a venture into the literary sphere of the Pāli matters	AT	pi, en	GERINI. G.E. Appendix I : The <i>Jâtakas</i> . <i>RVA TMC</i> . Bangkok : Bangkok Times Office, 1892. p. 55-57

As a matter of fact, Gerini's footnotes played a very important role in the *processio operis* of his academic text. As a part of his academic text, Gerini explained the operational function of his footnotes as follows:

In the foot-notes, the ordinary reader will find the explanation of many a rite, tenet or symbol of a doubtful or obscure meaning, and will, I trust, recognize, that no difficult point has been shunned, as is too often the case in works of a similar nature. On the contrary, in fact, difficult questions which have hitherto been carefully avoided, are here confronted and discussed as far as space and ability has allowed. (*RVA TMC* , vi)

In Chapter IV - The Narrative of the Great Birth; Being a summary of the Maha Ch'at Kham Luang, King Song Tham's poem (A.D. 1627), Gerini incorporated the transcription and translation of the Pāli formula of the rite known as « Kreut nam » or the ceremony of water-pouring, which was generally used in almost all Siamese ceremonies and state ceremonies in Siām but nowhere had the meaning been explained, in the long footnote about Prince Vessantara's donation or mahâ pariccâgâ of his children to Jûjaka and the usual ceremony of water-pouring in confirmation of the gift in ancient India :

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(2) The rite is performed in almost all Siamese ceremonies, and is called *Kruet nam* (กรวดน้ำ) The formula generally used in Siām is as follows:-

« Iminâ punya kâmena upajjhâyâ anuttarâ âcariyûpakârâ ca mâtâ pitâ mamam .... sabbesattâ sukhi hontu, » etc., etc.,- « By this meritorious act I wish all

spiritual pastors, eminent teachers and benefactors, my mother, father and all dear beloved ..... and all beings to live happy, etc.

The following is a formula, which possesses the merit of antiquity, and was, until a few years ago, used in state ceremonies:-

« Punyassidâni katassa yânyâni me-Tesam ca bhâgino hontu sattânâppamânaka- Ye satta piya gunavanta ca mayham mâtâpitâ dayo-Dittha me capayâ dittha va anye majjhattaverino-Satta titthanti lokasmim te bhumma catu yonika-Panceka catu vokara samsaranta bhava hbave-Nyatam ye patti danam me anumodantu te sayam- Ye cimam pattidanam nyappajananti deva tesam nivedayam-Maya dinnana punyanam anumodana hetuna-Sabbe satta sada hontu avera sukha jivino-Khemappadam ca pappontu tesasa sijjhatam subha, etc., etc. »

« Let the innumerable sentient beings obtain a share of the meritorious act that I have now performed, as well as of all other meritorious acts previously done by me. Let those whom I love and have been good to me, my mother and father above all; those whom I know or have seen and even those whom I have not seen; those who are in different to me and even those who have my hatred, let them all obtain a share of the merit that I now dedicate unto them.

Let all beings of the universe whether they be in the material or immaterial forms of existence, or in any of the four modes of birth (oviparous, viviparous, etc.); whether they be possessing the four or the five *khandhas* (elements of being) : or be revolving in the cycle of transmigration passing from one existence to the other, know that my act of transferring a share of my merit to them, is a means of showing my kindness and good will towards them, Let such of them as become aware of my act, rejoice and receive that share of merit with satisfaction; and those who ignore it still, may they be informed of it by the Devas, so that they may also gladly receive it and enjoy it. As a consequence of their receiving the merit which I dedicate to them, may they be freed from sin, live in unceasing happiness, and ultimately attain the peaceful and sure place (*Nirvana*). May all their desires be happily fulfilled, » etc., etc.

In all state ceremonies the water is poured by the King himself out of a water pot called Tao sinóthok เต้าสินอทก .This word sinóthok mean sinodakam, i.e. “water for bathing or washing.” (*RVA TMC* , 23-24)

A representation of the original Pāli formula accompanied with a precise transcription, translation and profound explanation of the origin, meaning and purport as such became a

Gerinian signature in his academic texts on Siāmesese state ceremonies. Not only did his footnotes explain the origin of the formula and related terms «which have hitherto been for many a resident - even those of long standing - little better than undecipherable abracadabra» (*RVA TMC*,v), it supplied convincing proof that the meaning and purport of Siāmesese ceremonies was by no means fanciful but was «traceable to a common starting point and may be considered as the outcome of an identical truth, Law» (*RVA TMC*, vi).

In addition to this, «footnote» was a special space where Gerini reactivated Pāli and Sanskrit as a means of finding out the precise meaning and origin of the Siāmesese technical terms and where the Pāli and non-Pāli versions were compared. This multilingual process appeared throughout Gerini's processio operis of *CLKTM*. Some specimens are given below:

Table 2- 15: A survey of selected endogenetics of recreation of Oriental tongues in *CLKTM* :  
Footnote

<i>Endogenetics of Recreation of Oriental tongues in CLKTM : Footnote</i>		
<i>Page</i>	<i>Siāmesese tech. terms</i>	<i>Gerini's Footnotes</i>
26	samrit	<i>Navaloha</i> , Pāli name of this alloy, implies that it is composed of nine metals, symbolical, probably, of the nine planets
30	<i>Phinphât</i> band	A <i>phinphât</i> band, which does not include any stringed instruments, is distinguished from the band named <i>mahôri</i> , which promiscuously consists of stringed, wind and percussion instruments and thus resembles an orchestra. Strangely enough however, the term <i>phinphât</i> is a misnomer, it being derived from <i>vînâvâdya</i> (พินพาทย์) (a Sanskrit word meaning both an Indian lute ( <i>vina</i> ) player, or a string band. As explained above, however, no lute or other stringed instrument is ever understood to form part of such a band.
33	The twelve <i>Tamnans</i>	ตำนาน ( <i>tamnan</i> ) though now-a-days designating in Siāmesese a <i>rêcit</i> , or narrative, is a derivative, I suspect, of the Pāli word <i>tanam</i> , meaning “defence, protection, and thus corresponding with the term <i>paritta</i>
37	<i>Sep'hâ</i> songs	The <i>Sep'hâ</i> (เสปฮา) (are songs of an amatory nature delivered <i>a solo</i> by an actor who accompanies the melody with the clapping of castanets made of <i>ch'ingchan</i> wood : the attendant band playing an intermezzo at intervals. Although the etymology of the word <i>Sep'hâ</i> is uncertain it might possibly be traced to the Skr. <i>sev</i> to enjoy, to partake of.
38	<i>Asubharâja</i> bull	A corruption of the Pāli <i>Usabharâja</i> , the “king of bulls,” i.e. the milk-white bull Nandi, the favourite vehicle of Siva

etc., etc.

Appendix, on the other hand, was a space where Gerini proposed a new aspect that he discovered about the Pāli language, apart from the religious and academic ones, that is, the literary aspect of Jātakas stories preserved in Siāmesese literature, dramas and artistic

creations. As in *RVA TMC*<sup>62</sup>, the two new discoveries presented in Appendix I - The first, the Pāli Jātakas tales were the genesis of all ancient plays of the Siānese: « Such are the famous plays named *Merî, Manorâ, Suvannasam, Nāng Tēng-On, Plâ Bû-thong, Mahôsoth, Phra Phonlach'ai, Champâ Thong, Phra Ch'ayach'et, Phra Sin Nāng Ratana, Phra Sàng-thong, etc, etc.*» and, secondly, in Siām, « we had two minor collections of Jātakas which do not appear to exist in India and Ceylon. One was the Khamphi Thotsach'ât and the other called Pannāsa-Ch'âdok (Pannāsa-Jatakam) consists of fifty stories» (*RVA TMC*, 55-56). Gerini concluded that not only did these Jātaka stories supply topics to the literary profession but were also the common inspirers of most of the artistic creations in Siām.<sup>63</sup> By the discovery in Appendix I and by Gerini's further investigation, compilation and translation of a number of palm leaf Pāli manuscripts of Paññāsa Jātaka, Timsa Jātaka, Cattāsa Jātaka into Italian in the 1900's, Gerini's literariness inspiration of such matters, structures and poetics of Pāli Jātakas tales was conceived and developed in his subsequent prose and drama. The common use of bilingual Pāli-Siānese diction as a means to recite the exposition as illustrated in Appendix III, IV and V of *RVA TMC* became one of Gerini's poetics of *KCKP TMC* and *HVRV* while the translation of King Mongkut's Proclamation in Appendix III became a matter of his play *KCKP TMC*. In this regards, Gerini's Appendix in an academic text must be viewed as the public aspect of his endogenetics of his literary writings too.

### LL10 *Onomatology* Theses

In early 1890's, Gerini's ancient Oriental languages and Indo-Chinese dialects were fully reactivated as the onomatology « thesis » and proposed in multilingual academic texts. This diverged in two directions: one was Siānese customs and state ceremonies as represented in

<sup>62</sup> Appendix comprised I- The Jātaka II- Extract from the 8th Canto III-King Mongkut's Proclamation IV- Lain and Siānese Fragment V- King Mongkut's Version of the 10th Canto

<sup>63</sup> Some supportive instances given by Gerini was at Wat Phô « where on the walls many episodes and incidents from the Vessantara and other Jātakas are illustrated and the annals of Ayuthia tell us that in A.D. 1444 King Ramesuen II (Boroma Trai Lokanât) had 550 bronze statues cast, representing the Bhodhisat prior to the attainment of Buddhahood » (*RVA TMC* 55-56).

*CLKMG*<sup>64</sup> and the other was Ptolemaic historical geography in *RPGEA FIIA*<sup>65</sup> and many articles published in *Asiatic Quarterly Review* and etc.<sup>66</sup>

As far as Siāmesese customs and state ceremonies were concerned, one of Gerini's important theses in *CLKMG*, was that the Buddhist Pāli recitations of the Parittas (*CLKMG* 26,33-6,78,79,121-2), or the protective texts, which took place on the occasion of tonsure ceremonies in Siām, were not exorcisms, nor superstitious adjurations and meaningless formula :

Their character [of *Parittas*] is that of wise maxims; their purport, teaching; for in Buddhist doctrine, all evil disposition is considered as the outcome of ignorance alone; ignorance of the destiny and final goal of man; of the inexorable law that rules the former and of the right course to be pursued in order to reach the latter. The whole aim of Buddha therefore was to dispel ignorance, knowing that by this means he would overcome evil. This task he endeavored in every circumstances to accomplish in a mild manner and with kind advice since he was well aware that though coercion, threats and curses may subdue and overawe they do not persuade. Hence the origin of these *parittas*, which protect in so far as they teach. In them kindness and instruction are made a shield and a talisman.<sup>67</sup>

In support of this thesis, Gerini reactivated the Pāli recitations of the *parittas* in Childer's transliteration style, translated them into English, discussed about the origin of these *parittas*, which came from the *Suttapitaka* and other canonical sources and incorporated them into his explanation of the Buddhist ceremonies performed on the eve of the Tonsure in Part II - The *Kon Chuk* or the tonsure as performed by the nobility and people:

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<sup>64</sup> Gerini wrote in the Preface of *CLKMG* dated Bangkok, 6<sup>th</sup> March, 1895, «With regard to the date 1893, appearing on the title page, it is necessary to remark that the manuscript, though ready for the press and the plates and cover printed early in that year, circumstances needless to detail interfered with the publication as contemplated. »

<sup>65</sup> Gerini. G.E. *Historic-geographical evidence and commentary on the identifications proposed for the Ptolemaic toponyms in Further India and the Archipelago. Researches on Ptolemy's Geographia of Easterne Asia (Further India and Indo-Malay Archipelago)*. London : Royal Asiatic Society and Royal Geographical Society, 1909. pp. 28-739

<sup>66</sup> GERINI, Gerolamo Emilio. Shan and Siām. Extracted from *Asiatic Quarterly Review*, January, 1898, in-8 gr., 19 pp.; GERINI, Gerolamo Emilio. Shan and Siām, a Few more Explanations. *Asiatic Quarterly Review*, January, 1899, pp. 162-164.; GERINI, Gerolamo Emilio. Siām's Intercourse with China (Seventh to Nineteenth Centuries). *Asiatic Quarterly Review*, October 1900, (pp. 365-394); January 1901, (pp. 155-170) ; April 1901, (pp. 379-385); January 1902, (pp. 119-147); April 1902, (pp. 360-368); October 1902, (pp.391-407)

<sup>67</sup> GERINI, G.E. II. *Ceremonies Performed on the Eve of the Tonsure, 3.- The Buddhist Recitations. CLKMG*, 1895, 36.

Table 2- 16: A survey of selected endogenetics of recreation of Pāli in academic texts or AT : Thesis

<i>Endogenetics of Recreation of Pāli in AT : Thesis</i>			
AI	LG	LL	Text
Transliterating, translating and explaining the meaning of Buddhist Pāli recitations in English Tracing the origin and explaining the meaning and purport of from an academic point of view	AT	pi, en	GERINI, G.E. The Pāli-English transliteration and translation of « The formula of request to impart the five 'silas' ». <i>CLKMG</i> , 1895, 32
			GERINI, G.E. The Pāli-English transliteration and translation of « The formula of adoration to Buddha and the five 'silas' observances ». <i>CLKMG</i> , 1895, 32
			GERINI, G.E. The Pāli-English transliteration and translation of « The formula of inviting the monks to commence reciting the 'parittas' or protections ». <i>CLKMG</i> , 1895, 32
			GERINI, G.E. The Pāli-English transliteration and translation of « the formula of invocation of the celestials to assemble and witness the recitations and other rites ». <i>CLKMG</i> , 1895, 33
			GERINI, G.E. The Pāli-English translation of « The recitation of the auspicious 'parittas' or the seven Tamnans : Mangala sutta; Ratana sutta; Karaniyametta sutta; Khandha patitta; Mora pritta; Dhajagga paritta; Atanatiya paritta ». <i>CLKMG</i> , 1895, 33-35

The new image of Pāli-English matter as reactivated by means of the transliteration of Pāli and the translation into English by Gerini, such as the formula of inviting the monks to commence reciting the '*parittas*' or protections, is :

*vipatti patibāhāya, sabba sampatti siddhiyā, sabba dukka vināsāya, parittam brūtha mangalam* [ (in order) to drive away (from us) all misfortunes ; (in order) that all our aspirations be successfully fulfilled; that all suffering (or cause of pain) be destroyed, tell us the auspicious *parittas*.] (*CLKMG* 48)

For the illustration of the auspicious *parittas* recitation in Siām that, as Gerini discovered, contained the texts not found in other countries, *Cūlarājaparitta*<sup>68</sup> or the seven *Tamnàns* and *Maharajaparitta*<sup>69</sup>, or the twelve *Tamnàns*, Gerini used the same means of transliteration and translation to reactivate the wisdom embedded within the Pāli words. A good specimen is a stanza of the Manga Sutta :

*Asevanaca balanam - panditananca sevana.*  
*Pujaca pujaniyanam – etam mangala muttamam*

<sup>68</sup> This collection embraces: 1. *Mangala sutta*, 2. *Ratana sutta*, 3. *Karaniyametta sutta*, 4. *Khandha paritta*, 5. *Mora paritta*, 6. *Dhajagga paritta*, 7. *Atanatiya parittac* (*CLKMG*, 50)

<sup>69</sup> The five additional texts are 8. *Vattaka paritta* 9. *Angulimala paritta* 10. *Bojjhanga paritta* 11. *Abhaya Paritta* 12. *Jaya Paritta* (*CLKMG*, footnote, 52)

[Not to serve the foolish – but to serve the wise; To honor those worthy of honor – this is the greatest blessing] (CLKMG, 50)

Although the original scripts of Pāli could not be displayed, this did not prevent the grandeur of this ancient language from being evident..

Regarding the historic geographical direction as represented in *RPGEA FIIA*, all aspects of the Indo-Chinese languages were reactivated by Gerini's retrospective and comparative study on onomatology to provide « the proofs gathered in the 800 pages of text, appendices, and additional notes, in support of the results obtained by the mathematical method treatment of Ptolemy's extra-Gangetic Geography» (*RPGEA FIIA* xviii-xix) based on the hypothesis that « some of the Ptolemaic place-names belong to languages still occurring, or known to have existed, in the countries in which they have respectively been located » (*RPGEA FIIA* xix) and « many of such toponyms contain terms traceable to the languages of the nations that were settled in the regions be treated of » (*RPGEA FIIA* 727). In the *processio operis* of *RPGEA FIIA*, at least 243 theses<sup>70</sup> pertaining to the onomatology of Ptolemaic toponyms and ethnonyms were proposed and proved and « thousands of uncouth native names, in a score or so of Oriental languages » (*RPGEA FIIA* xiii) were regenerated from an academic point of view as evidence. Through the transcription, transliteration and translation of the ancient and modern native names, with the addition of original scripts, the voice, validity and new academic value were shown as convincing proof of Gerini's identification of Ptolemaic toponyms. The following excerpts represent the new image of the voices of Oriental tongues and the manner in which Gerini let them speak for themselves and their family in his theses.

Table 2- 17: A survey of selected endogenetics of recreation of Oriental tongues and Indo-Chinese dialects in *RPGEA* : Thesis

<i>Endogenetics of Recreation of Oriental tongues and Indo-Chinese Dialects in RPGEA : Thesis</i>		
<i>Voices</i>	<i>Ptolemaic Toponyms</i>	<i>Manner</i>
s, lo, pi, sa, en	Samaradē	« This is not Śrī Dharmarāja, or Ligor, as erroneously supposed by McCrindle, on the score of a resemblance in names between Dharmarāja (or, as pronounced in Siānese, Thammarāt) and Samaradē. It is, on the contrary, the name of Siām or Sāmaratṭha in its locative case, Sāmaratṭhē,

<sup>70</sup> GERINI. G.E. *Historic-geographical evidence and commentary on the identifications proposed for the Ptolemaic toponyms in Further India and the Archipelago. Researches on Ptolemy's Geographia of Eastern Asia (Further India and Indo-Malay Archipelago)*. London: Royal Asiatic Society and Royal Geographical Society, 1909. pp. 28-739

## Endogenetics of Recreation of Oriental tongues and Indo-Chinese Dialects in RPGEA : Thesis

Voices	Ptolemaic Toponyms	Manner
		as frequently met with in the old native manuscripts., whether Pāli, Siānese or Lāu. Sāmarat̥ṭha or Syāmratt̥ṭha are its regular Pāli forms, which correspond to the Sanskrit Śyāma-rāṣṭra, and mean 'the black, or dusky, country.' » (RPGEA 169-170)
s, sa, my, m Asamese, Kachīn, cm, ms, lo, km, Siāmo-Malay, en		«As regard the term <i>Shān</i> , which the Burmese employ to designate people of <i>Thai</i> race, it is derived from <i>Śyāma</i> or <i>Siām</i> , and not this from the former, as several writers have erroneously supposed. An examination of the way written in Burmese will at once convince one of this. The spelling is [...] ( <i>hram</i> or <i>sham</i> ), which is pronounced <i>shan</i> . The [...] (m) at the end betrays its origin from <i>Śyāma</i> , as also does the palatal sibilant [...], designed to represent the Sanskrit ś. A more correct form is, however [...] ( <i>Hsyāma</i> , pron. <i>Shyān</i> ), which is as faithful a transliteration as can be given in Burmese characters of the word <i>Śyāma</i> . This evidence is, by itself, quite sufficient to explode the theory of <i>Siām</i> being derived from <i>Shan</i> ; but further proof can be gathered from the languages of the neighboring nations, in none of which does a form terminated by an <i>n</i> as in the phonetic spelling of <i>Shan</i> occur; but all terms given for <i>Siām</i> have a final <i>m</i> . In Mōñ or Taleng, the word for <i>Siām</i> is [...] (sēm) or [...] (sēm̄n). In Asamese and Kachīn it is <i>Sam</i> ; in Malay, <i>Siām</i> ; in Lāu and Khmēr, <i>Sīem</i> ; in Cām, <i>Syam</i> . The Siāmo-Malays in the Malay Peninsula are called <i>Sam-sam</i> . How could the term be derived from <i>shan</i> , if in all these languages, including the written Burmese, it is spelled with an <i>m</i> ? » (RPGEA FIIA 186-187)
p, sa, en		No. 92 Samaradē = Sāmarat̥ṭhē, Sāmarat̥ṭha, Śyāma-rāṣṭra (RPGEA FIIA 734)
m, en	Bēsyinga	« I have, however, since acquired the conviction that Ptolemy's <i>Bēsyinga</i> can hardly designate any other place but the settlement on the Hlaing near <i>Sīnguttara</i> Hill, which has of later days grown into the town now called Rangūn. The hillock on which the spire stands was probably known in the early days simply as a <i>Śr̥ṅga</i> , i.e. 'peak' or 'height'; to which name the prefix <i>vara</i> , indicating excellence was probably added later on account of sacred character. <i>Vara-śr̥ṅga</i> , the excellent or splendid peak, would thus become the general appellation for the hill and neighboring territory and which, corrupted by vulgare parlance into <i>Vra-śr̥ṅga</i> or <i>Bra-śr̥ṅga</i> , may well represent Ptolemy's <i>Bēsyinga</i> . (RPGEA FIIA 76-77)
m, s, pi, sa, ta	Bērabai	« If we investigate the etymology given above, <sup>71</sup> we shall soon find that amyit, and not myit, is the Burmese for a fringe; and that the name of Murgui, though pronounced myrit and byit, is really written [...] mrit. This spelling is quite in accordance with the Siānese form of the name मृत्तिका m̄r̄it, which represents the Sanskrit m̄rtsā and m̄rttikā, and the Pāli Mattikā, meaning earth, clay, mud. » « But I shall go a step further, and suggest that the above is but its abridged form, and that it should be identified with the seaport Rakta-

<sup>71</sup> Gerini referred to Captain Butler's explanation of the *Bērabai* that it was the district called *Myatmyo* , but pronounced *Beitmyo* : “The word *myat* literally means fringe or border, and was probably given as a name to the Murgui district from its forming the outer fringe or border of the Burmese dominions. How such a name came to be transported into English as Mergui, I have been unable to discover, nor can I even suggest an explanation.” “Gazetteer of the Mergui District,” p.1; by Captain J. Butler. Rangoon, 1884.



<i>Endogenetics of Recreation of Oriental tongues and Indo-Chinese Dialects in RPGEA : Thesis</i>		
<i>Voices</i>	<i>Ptolemaic Toponyms</i>	<i>Manner</i>
		mṛttikā (red earth) mentioned in the Sanskrit inscription found in the northern part of the province of Wellesley. (RPGEA 82)
m, Chin, ta		The second part bai, we may either have the Mōñ <i>paiñ</i> = 'mouth,' or the Chin <i>p`ayo</i> , and, yet better, the Tamil <i>váy</i> with the same meaning. On the other hand, a similar term, <i>paravei</i> , exists in Tamil meaning 'bird.' On the whole, I am inclined to regard the toponym as entirely Mōñ, and to restore it to the form <i>Bī-beit</i> ( <i>Bīer-beit</i> ), where <i>beit</i> , <i>biek</i> , etc., represent the Mōñ name of Mergui, corrupted probably from <i>mṛit</i> , <i>mārit</i> (see above, pp. 82-3). I have no further doubt that this <i>Beit</i> or <i>Bait</i> (i.e., Mergui) is the hitherto unidentified seaport of <i>Māit</i> or <i>Mābit</i> , mentioned by Ibn Khurdābih (A.D. 864), Captain Bozorg (A.D. 955), and Edrīsi (A.D.1154). <i>Bī-beit</i> or <i>Bīer-beit</i> would thus mean the river of <i>Mṛit</i> or <i>Māit</i> , i.e. Mergui, nowadays better known as the Tenasserim River. (RPGEA FIIA 729)

The new image of the Oriental tongues and Indo-Chinese dialects sprung from Gerini's proposed identifications for Ptolemaic toponyms were retrospective, analytical, argumentative and, most important of all, innovative. This manner of writing echoed in almost all of his turn-of-the-century monographs on South-East Asia and were conceived as protagonists in his famous travelogue in 1902 *A Trip to the Ancient Ruins of Kamboja*<sup>72</sup>.

### LL11 Siāmesese Coinage

Gerini explicitly stated the intention behind his Siāmesese coinage of hundreds of English military technical terms, not simply using the Siāmesese transliteration of Western words, that « in the Siāmesese language, the Siāmesese equivalents of European technical terms were scarce; but to transliterate the European sound in Siāmesese scripts could not be considered a true translation and would not be useful for the Siāmesese who did not know the meaning of the terms. » (Y 4.9, 518) In order to transform not only the sound and appearance but also the idea from other cultures to the Siāmesese, Gerini took on the coinage of Siāmesese equivalents of foreign words with enthusiasm. The *poetics* of his new military coinage was « to coin from the Pāli and Sanskrit which were very rich and exhaustive in semantics and linguistics and from which the Siāmesese language derived their words for more than thousands of years».

<sup>72</sup> G.E GERINI, Lieutenant-Colonel. *A Trip to the Ancient Ruins of Kamboja*. *Asiatic Quarterly Review*, April 1904, pp.355-398 ;April 1905, pp. 361-394, July 1905, pp. 89-101. Reprint in *The Hanoi Exhibition, The First International Congress of Far Eastern Studies, A Trip to the Ancient Ruins of Kamboja*. Woking, Surrey, England : Publishing Department, Oriental Institute, 1906.

(Y 4.9,518-9) In this regards, the *processio operis* of his Siāmesese coinage was not a bilingual process but a multilingual one

The survey of the *processio operis* of Gerini's military coinage shows that in the initial phase which started in early 1890s, Gerini's newly coined Siāmesese words was more or less a translation and appeared together with the transliterated version of the Sanskrit terms, as is evident in his publication in Siāmesese in 1894 about the art of war of the ancient Hindus that Gerini compiled, enlarged and translated into Siāmesese from the ancient Sanskrit manuscript, the *Nītiprakāśikā* by Vaiśampāyana and the *Śukranīti* by Uśanas and Śukrācārya (P 46-7, 57-8, 83-89, etc.). The reason was that Gerini was still concerned about the nuance of his Siāmesese language although he industriously edited and examined his Siāmesese translation with the English<sup>73</sup> and Sanskrit versions; more than that, his intention was that the texts were equivalent to the English versions and the technical terms were to the Sanskrit versions. In the later phase which was in 1895 onwards, most of Gerini Siāmesese coinages were invented for military technical terms that came from classic scripture and western modernity and it could be observed that Gerini consistently maintained his multilingual *processio operis* of using Pāli and Sanskrit as the poetics of Siāmesese coinage of western words.

Table 2- 18: A vertical genetic edition of three occurrences of Gerini's Siāmesese coinage

1894: First occurrence - a Siāmesese transliteration of Sanskrit with Siāmesese coinage

Gerini translated Oppert's English translation of the Sanskrit *Nītiprakāśikā* from chapter 1, On the weapon used by the Ancient Hindus pp. 7-8 in the Siāmesese language for his writing in Chapter 3: On the scale of salaries of ancient Hindus commander-in-chief to private ( P 15-20) and at the end of his chapter, between p. 22 and p. 23, he created his own Sanskrit-Siāmesese table showing the titles and ranks of ancient Hindu soldiers written in the Siāmesese transliteration of Sanskrit and Siāmesese coinage and the scale of salaries in the Hindu and Siāmesese currency (*varvas*, *niṣkas* and *chàng*). The excerpt below shows only the first two columns of this above said table, that is, ภาษาสันสกฤต] phasā Sanskrit] (Sanskrit) and แปลเป็นนามอย่างสยาม] prae pen nam yàng Siām] (Translation as Siāmesese coinage). The Vaiśampāyana and Oppert's version in English and English transliteration of Sanskrit was given in the first column as reference.

Exogenetics	Endogenetics	
Vaiśampāyana and Oppert's version in English and English transliteration of Sanskrit	Gerini's version in Siāmesese transliteration of Sanskrit and Siāmesese coinage	
	ภาษาสันสกฤต (Sanskrit)	แปลเป็นนามอย่างสยาม (translation as Siāmesese coinage)

<sup>73</sup> OPPERT, Gustav. *On Weapons, Army, Organization, and political Maxims of the Ancient Hindu with special reference to Gunpowder and firearms*. London : Messrs.Trübner & Co, 1880, 162 p.

## 1894: First occurrence - a Siamese transliteration of Sanskrit with Siamese coinage

Crown prince	ยุวราช	พระบรมราชาธิราช (แทนจอมพล)
Akṣauhiṇī	อักเซาหิณบี	แม่ทัพใหญ่ผู้บัญชาการทหารบกทั่วไป
The <i>atiratha</i>	อะติระถะ	นายพลรถเอก
The <i>mahāratha</i>	มหาระถะ	นายพลรถโท
The <i>rathika</i>	ระถิถะ	นายพลรถตรี
The <i>ardharatha</i>	อัฒระถะ	นายพลรถจัตวาผู้บังคับพลรถครึ่งกอง
The <i>ekaratha</i>	เอกระถะ	นายพลรถเดี่ยว
The <i>gajayodhi</i>	คชโยธี	นายพลช้างเอก
The leader of an elephant	คชสาทิ	นายพลช้างโท
The general commanding all the cavalry	สรรพาศวาธิบีตี	นายพลม้าเอกผู้บังคับการพลทหารม้าทั้งปวง
The general in command of the whole infantry	บาทาธิบีตี	นายพลทหารราบเอกผู้บังคับการพลทหารราบทั่วไป
An officer commanding 1,000 men of infantry	บาทาตานำสะหัสสระยะเนตร	นายพันเอกพลทหารราบผู้บังคับการพลทหารราบ ๑๐๐๐ คน
An officer who led the same number of troopers	อัศวสหัสเรศ	นายพันเอกผู้บังคับการทหารม้า ๑๐๐๐ คน
An officer who had 100 small <i>pattis</i> under his command and who ride on a horse	ศะตะปัตติยาธิป	นายทหารผู้บังคับกองปัตติ ๑๐๐ กอง

etc.

## 1895: Second occurrence - a Pāli-Sanskrit-derived Siamese coinage with European script

Gerini translated the textbook of Military Art of Europe - Great Tactics and Minor Tactics from the European language into the Siamese language and published it as a series in *Y* magazine . The language of the text was technical and contained words that had Latin and Greek roots and Gerini intended to translate them all in the Siamese language to please his Siamese readers . In order to coin the best equivalents for these European technical terms, Gerini used the antique Oriental languages, Pāli and Sanskrit which were the root of the Siamese language to coin hundreds of Pāli-Sanskrit-derived Siamese technical terms. Some few specimens of Gerini's Siamese military coinage from 1895 onwards show the appearance of the antique Oriental languages, Pāli and Sanskrit, within a new Siamese military coinage.

## Examples:

ยุทธโกศล หรือพิชัยสงครามพิเศษ (Strategy); พยุหะนฤมาณโกศล (Organics); พยุหะยัตราโกศล (Logistic); ยุทธกรรมโกศล หรือพิชัยสงคราม  
สามัญ (Tactics); พยุหะนฤมาณกิจ (Organical operations); พยุหะยัตรากิจ (Logistical operations); รมกิจ (Tactical operations)  
ยุทธกิจ (Military operations) (*Y* 1895, 4.9, 599-60)

«พาธิกะยุทธ และ ตราณิกะยุทธ» (Offensive and defensive war) (*Y* 1895, 4.11, 630)

«ยุทธภูมิศาสตร์» (Military Geography); «ปราการะบริกษาโกศล» (Permanent Fortification) (*Y* 1895, 4.11, 637)

«ยุทธวิธีไสยแลยุทธภูมิ» (Theatre of War and Theatre of Operations) (*Y* 1895, 4.11, 637)

«ไชยวัณณภูมิ» (Strategical points) (*Y* 1895, 4.11, 638)

«อุทาสินประเทศ» หรือ «มัธยมธาตูกะประเทศ» (Neutral State) (*Y* 1895, 4.11, 645)

«พญาปารมรคา» (Line of Operation); «เอกายณะบด» (Single Line); «ทวายณะบด» (Double Line); «ไตรายณะบด» (Triple Line); «พหุวายนะบด» (Multiple Line) (*Y* 1895, 4.11, 647-8)

1894: First occurrence - a Siamese transliteration of Sanskrit with Siamese coinage

Pāli-Sanskrit-derived Siamese coinage accompanied by English script		Pāli-Sanskrit-derived Siamese coinage accompanied by English script	
ยุทธศาสตร์ หรือพิชัยสงครามพิเศษ	(Strategy)	พลนฤมิตกิจ	(Organical operations)
พยุหะนฤมิต	(Organics)	พลยตรากิจ	(Logistical operations)
พยุหะยตรา	(Logistic)	รบกิจ	(Tactical operations)
ยุทธกรรมศาสตร์ หรือพิชัยสงครามสามัญ	(Tactics)	ยุทธกิจ	(Military operations)
พาทีกะยุทธ และ ตราณิกะยุทธ	(Offensive and defensive war)	ยุทธภูมิศาสตร์	(Military Geography)
ปราการะปรีชา	(Permanent Fortification)	ยุทธภูมิ	(Theatre of Operations)
ยุทธวิไล	(Theatre of War)	ไชยวัฒนภูมิ	(Strategical points)
อุทาสินประเทศ หรือ มัชฌิมธาตูกะประเทศ	(Neutral State)	พยาปาระมรด	(Line of Operation)
เอกายะนะบด	(Single Line)	ทวายะนะบด	(Double Line)
ไตรายะนะบด	(Triple Line)	พพะทวายะนะบด	(Multiple Line)

1904-1905: Third occurrence - a Pāli-Sanskrit-derived Siamese coinage accompanied by Siamese transliteration of English, European script and Siamese translation

Gerini printed two text books of Military Topography for the use of military schools and officers of the Royal Siamese Army<sup>74</sup> under the supervision of the Military Education Department where he was the Director-General and Professor of Military Topography of Royal Military College. As the subject was a completely new science and technology, all technical terms in English were coined in Siamese and incorporated together with Siamese transliteration of English and English script and sometimes accompanied by Siamese translation of Pāli-Sanskrit-derived Siamese coinage, making the language in his textbook truly multilingual and serving all his readers who had different educational background.

Examples:

วิชาแผนที่ คือ «เซอร์เวอิ่ง» (Surveying) หรือ «มาปะนะวิททยา» (MTI 1)

วิชาแผนที่ชั้นสูงนั้นภาษายุโรปเรียกว่า «ยีออเดซี» (Geodesy) แปลว่า «ภูวดลมาปะนะวิททยา» หรือ วิชาวัดดวงโลก (MTI 8)

เส้น «อุทังสุตร» (Vertical Line, เวก์ดิแก็ลลายน์ ซึ่งเรียกเป็นคำสามัญว่า «เส้นตั้งตรงตั้ง หรือเส้นตั้ง» (MTI 12)

เส้น «สะมะสุตร» (Horizontal Line, ฮอริซันแต็ลลายน์ ซึ่งเรียกเป็นคำสามัญว่า «เส้นนอนระดับ หรือเส้นระดับ» (MTI 17)

เครื่องวัดระยะทางซึ่งเรียกว่า «โทรมานิต» Telemeter, เทเลมิเตอร์ แปลว่า «เครื่องวัดระยะทางไกล» (MT2 18)

เครื่องวัดอย่างหนึ่งเรียกว่า «การมานิต» ภาษายุโรปว่า «บาโรเมตร» (Barometer) แปลว่า «เครื่องวัดน้ำหนักของอากาศ» (MT2 280)

Pāli-Sanskrit-derived Siamese coinage	Siamese translation	Siamese transliteration of English.	English script
มาปะนะวิททยา	วิชาแผนที่	เซอร์เวอิ่ง	(Surveying)
ภูวดลมาปะนะวิททยา	วิชาวัดดวงโลก	ยีออเดซี	(Geodesy)
อุทังสุตร	เส้นตั้งตรงตั้ง หรือเส้นตั้ง	เวก์ดิแก็ลลายน์	(Vertical Line)

<sup>74</sup> G.E. GERINI, Colonel P'hrah Sarasasn Balakhandh. *Military Topography, Vol. 1*. Bangkok : Messrs Götte & Co., 1904, 415p. and G.E. GERINI, Colonel P'hrah Sarasasn Balakhandh. *Military Topography, Vol. 2*. Bangkok : Messrs Götte & Co., 1905, 368 p.

1894: First occurrence - a Siamese transliteration of Sanskrit with Siamese coinage

สมมุติ	เส้นนอนระดับ หรือเส้นระดับ	ฮอริซันแต็ลลายน	(Horizontal Line)
โทรมาตร	เครื่องวัดระยะทางไกล	เตเลมิเตอร์	(Telemeter)
ภาวมาตร	เครื่องวัดน้ำหนักของอากาศ	บาโรมิเตอร์	(Barometer)
Gerini wrote numerous articles on Western military technology in <i>Y</i> magazines and created many new Siamese coinage in the same manner. Some examples are:			
รังสีศัพท์ ( <i>Y</i> 9.8, 1901,503-511)	เครื่องส่งเสียงไปกับแสงสว่าง	เรดิโอฟोन	(Radiophone)
รัศมีโทรศัพท์วิทยา ( <i>Y</i> 12.3,1903,185)	วิชานำส่งเสียงไปโดยแสงสว่างเป็นพาหนะ		(photophony)

The reactivation of Pāli and Sanskrit in a Siamese coinage of European words and a mixed Occident and Oriental languages in a phrase became characteristic of Gerini's academic language. Gerini experienced that this multilingual style was quite common among Siamese elites and educated class in turn-of-the-twentieth-century Siam and his style was well appreciated by these readers but sometimes it was new to the eyes and ears of ordinary Siamese people. The errors of imitation that Gerini experienced was simultaneously reactivated as the object of comic action in Gerini's humorous prose and play.

### LL12 Multilingual Comic Diction

Gerini's comic diction and object of comic imitation in his humorous prose written in the genre of *Hāsya Vākya and Rasika Vākya* from mid 1890s onwards seemed to have sprung from the same *processio operis* of the religious and academic writings of Oriental tongues and Indo-Chinese dialects that started in late 1880s. For one thing, the errors in translation and transliteration of Oriental languages were reactivated as a comic action and comic diction in his humorous prose. More than that, the stories in European tongues were recreated within the grandeur of the Oriental tongues as a comic plot which was ridiculous. The ridiculous, in this respect, was defined as « a kind of error neither painful nor destructive». It was this *poetics* of the multilingualistic errors that made comic laughter.

A brief survey of Gerini's *HVRV* in Table 2-19 shows, in the first place, that the exogenetic source languages (SL) were Occidental and Oriental while the endogenetic languages of a poetics of multilingualistic comic errors, or Gerini's languages (GL), were Pāli, Sanskrit, Siamese, Chinese, European and Mōñ.

Table 2- 19: A survey of selected exo-endogenetics of recreation of Oriental tongues and Indo-Chinese dialects in literary texts or LT : comic diction

<i>Ex-Endogenetics of Recreation of Oriental tongues and Indo-Chinese Dialects in LT : Comic Diction</i>			
Year	SL	GL	Some specimens of Gerini's multilingual <i>HVRV</i>
1896	en, la	s, pi	เอ็ดดิเตอร์ [ēditōe] (Editor). พระลากาสกุนปาฏิหารหรือจนกษสาทำปาฏิหารได้ [Phalākasakun Pātihāriya rŭe nók kasā tham pātihān dāi] (The Miracle of Herons). <i>Y</i> , March, R.E. 114 (A.D.1896), 4.7, 492-496.
1896	en	s, pi	เอ็ดดิเตอร์ [ēditōe] (Editor). มัสสุยะมกปาฏิหาร คือหนวดหนึ่งทำปาฏิหารเป็นสองหนวดได้ [Massūyamaka Pātihāriya khŭe núad nueng tham pātihān pen sŏng núad dāi] (The Twin Miracle of Moustache). <i>Y</i> , March, R.E. 114 (A.D.1896), 4.7, 497-499.
1896	eu	s, pi, zh	ล่ามสิบสองภาษา [Lâm Sipsŏng Phāsā Khŏng nānsŭephim Yŭddhākŏt] (twelve-tongued interpreter of Yuddhakoṣa newspaper). «เสนาพล ปาฏิกโข» (ต้องการกองทัพ) เรื่อง หลีฮองเซียงปลุกษาหรือเจ้าบิสมาร์ก [« sēnaphalang pātikangkho » (tôngkan tháp) rŭeang Li Hongzhang prŭksāhāruē chāu Bismarck] (Army needed, Li Hongzhang Consults Otto von Bismarck). <i>Y</i> , May R.E. 114 (A.D.1896), 4.9, 611-616.
1897	en	s, pi, en	สุนัข ทุระสัทธยันตะสุโต สุนักโข» สุนักซ์ฟังโทรศัพท์เข้าใจได้ [sŭkĕná thurāsātthāyantāsŭto sŭnākkhŏ» sŭnāk phang thorasap khāochai dāi] (A dog understands the conversation over the telephone). <i>Y</i> , April, R.E. 116 (A.D.1897), 5.8, 484-487.
1900	pi, s	s, pi	บางเสอาจ [Bāng Sǎo Thong]. พระสวดสัพพะพุทธาให้พรแก่พวกจีน พวกจีนเข้าใจผิดไป ร้องทักท้วงพระว่าหาถูกไม่ [phrá sŭad « Sāpphāphūtthā » hāi phon kàe phŭak chīn phŭak chīn khāochai phid pai róng táktŭong phrá wā hǎ tŭk mâi] (Buddhist monks recite the « Sabba-Buddhanubhavana» formula of blessings in Pāli for the Chinese, the Chinese misunderstand the meaning and protest to the monks). <i>Y</i> , March, R.E. 118 (A.D. 1900), 8.7, 412-414.
1900	m, s	s, m	บางเสอาจ [Bāng Sǎo Thong]. เมียมอญผิวไทยพูดไม่เข้าใจกัน ไล่ตีกันรอบเรือน [mīa Mōñ phŭa Thāi phŭd mâi khāochai kan lâi ti kan rôp ruean] (A Mōñ wife and a Thai husband, misunderstanding the meaning of the spoken words, fight around the house). <i>Y</i> , April, R.E. 119 (A.D. 1900), 8.8, 482-483.
1901	pi, s	s, pi	บางเสอาจ [Bāng Sǎo Thong]. ผู้ไม่ได้เรียนภาษามคธ เข้าใจเอาเองก็ผิดไป [phŭ mâidāi rian phāsā makhót khāochai ao eng kô phid pai] (A poet who does not learn the Pāli language misunderstands and misuses the Pāli word). <i>Y</i> , June, R.E. 120 (A.D. 1901), 9.10, 617-619
1904	pi, s	s, pi	บางเสอาจ [Bāng Sǎo Thong]. พระแปลหนังสือบาฬี แปลศัพท์ "อโหสิ" เปิดโปงสนุกมาก [phrá prea nāngsŭe Pāli prea sàp «Ahōsi» pòed po sanŭk mâk] (A monk translates the Pāli word «Ahōsi» in a funny way.). <i>Y</i> , February, R.E. 122 (A.D. 1904), 12.6, 427-429.

In the second place, the process in which these ancient and modern Oriental and Occidental languages were reactivated in his comic works can be described as follows:

1) Endogenetic coining a comic title in an ancient Oriental Pāli language and self-translating into a modern Oriental Siāmesese language for his *HVRV* prose, imitating the Miracle (pātihāriya) in the Story of the Life of Lord Buddha, to render comic laughter. One example was *Phalaka Sakun Pātihāriya or Nók Kasā Tham Pātihān Dāi*, meaning the

Miracle of Herons, which contained two parallel stories about herons, one was a tale from Europe about a heron's legs and a military chief and the other was about a rabbit's legs from the ancient Lāo Phung Dam ethnic group. The other example was *Massù Yamaka Pātihāriya or Núiad Nùeng Tham Pātihán Pen Sóng Núiad Dái*, meaning the Twin Miracle of Moustache, which was about European twin privates who took turn to have a barber shave their beard to save money.

2) Coining a comic title and a moral in a noble ancient Pāli language accompanied by a self-translated subtitle and moral in a modern Oriental Siānese language for his *HVRV* prose mixed with a small play based on news that took place in Britain written in a fable style featuring a dog who could understand spoken words over the telephone and have a telephone conversation with its owner. The example was in « Sùkěná Thurásattháyantàsùto Sùnákkhō»: Sùnák Phang Thorasàp Khâochai Dái, meaning a dog understands the conversation over the telephone.

3) Endogenetic recreating an Oriental and Occidental multilingual dialogue for his *HVRV* prose based on monologue news written in a European language and published in a European Gazette in early July 1896 about the meeting between Otto von Bismarck of Germany and Li Hongzhang (1823-1901), a Chinese leading statesman of the late Qing Empire, at Friedrichsruh palace in Germany in late June 1896. Gerini explained in the introduction that the language used in the original news was entirely European while Li Hongzhang, in fact, did not speak the European language but spoke Chinese and was translated by an interpreter into a European language. As in Siām, there were many Chinese people and a lot of Siānese knew well the Chinese language and Chinese words, the conversation between Bismarck and Li Hongzhang deserved to be translated into Siānese by using Chinese idiomatic expressions and dignified by the noble Oriental Pāli language to convey the personalities of the two. The English military news was then transformed into an Occidental and Oriental dramatic dialogue.<sup>75</sup>

4) Endogenetic recreating errors in translation and transliteration of Oriental languages that he himself experienced as a comic plot. Gerini focused particularly on puns to create comic laughter. The examples were in *Mīa Mōñ Phũa Thāi Phũd Mái Khâochai Kan Lái Ti Kan Rôp Ruean*, meaning a Mōñ wife and a Thai husband, misunderstanding the meaning of the spoken words, fight around the house; *Phrá Sùad «Sabba-Buddha» Hái phon*

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<sup>75</sup> See further analysis in Chapter Five

Kàe Phûak Chîn Phûak Chîn Khâochai Phîd Pai Róng Táktúong Phrá Wâ Hă Tùk Mái, meaning Buddhist monks recite the « Sabba-Buddhanubhavana» formula of blessings in Pāli for the Chinese, the Chinese misunderstand the meaning and protest to the monks; Phû Mâidâi Rian Phāsă Makhót Khâochai Ao Eng kô Phîd Pai, meaning a poet who does not learn the Pāli language misunderstands and misuses the Pāli word; Phrá Prea Năngsŭe Pāli Prea Sàp «Ahösi» pòed Po Sanùk Māk, meaning a monk translates the Pāli word «Ahösi» in a funny way.

Table 2- 20: A formation of selected endogenetics of recreation of Oriental tongues and Indo-Chinese dialects in LT : comic diction

1896-1897	
<p>Gerini reactivated the ancient Pāli language, accompanied by its self-translation in Siānese, as a title and moral of his modern <i>HVRV</i> prose. The purpose was to render the comic sense of sanctity to a weird, strange and foreign matter.</p>	
<p>Specimens of comic multilingual titles and moral:</p>	
<p>พะลาคาสกุนปาฏิหาร หรือนกกะสาทำปาฏิหารได้</p>	
<p>[Phalaka Sakun Pātihāriya or <i>Nók Kasă Tham Pātihăn Dâi</i>], meaning the Miracle of Herons (Y 1896, 4.7, 492-496)</p>	
<p>มัสสุยะมกปาฏิหาร คือหนวดหนึ่งทำปาฏิหารเป็นสองหนวดได้</p>	
<p>[Massù Yamaka Pātihāriya or <i>Núad Nùeng Tham Pātihăn Pen Sǒng Núad Dâi</i>], meaning the Twin Miracle of Moustache. (Y 1896, 4.7, 497-499)</p>	
<p>เสนาพล์ ปาฏิโกโข(ต้องการกองทัพ) เรื่องหลี่ฮองเซียง ปกฤษาหารเรือเจ้าบิสมาร์ก</p>	
<p>[<i>Sēnaphalang Pātikangkhô</i> (Tôngkan Kongtháp): <i>Rûeang Li Hongzhang Prüksăhărué Châu Bismarck</i>], meaning Army needed, Li Hongzhang Consults Otto von Bismarck. (Y 1896, 4.9, 611-616)</p>	
<p>สุเขนะ ทูระสัทธยันตะสุโต สุนักโขสุนักซ์ฟังโทรศรับที่เข้าใจได้</p>	
<p>[<i>Sùkěná Thurásăttháyantàsùto Sùnăkkhō: Sùnăk Phang Thorasàp Khâochai Dâi</i>], meaning a dog understands the conversation over the telephone. (Y 1897, 5.8, 484-487)</p>	
<p>นะเทวะมะนุสสานิ ปิสาจันนัง จ ใซว่าเครื่องโทรศับที่นี้จะเปนประโยชน์แก่เทวดา แลมะนุชแลภูติปิศาจแต่ฝ่ายเดียวเท่านั้นหามีได้ สุนักขาที่นัง ก็ยอมเปนคุณประโยชน์แก่สัตว์เดรฉานทั้งหลาย มีสุนัขก็เปนต้นด้วย</p>	
<p>[<i>Ná Thēwá Mánussānang Pisā Channang Chà Chāiwā Khūeang Thorasàp Ní Chà Pen Prayòt Kàe Thewadā Lāe Manút Pīsāt Tāephàidieo Tàonán Hāmídâi Sùnăkkhăthīnang Chà Kô Yóm Pen Khunprayòt Kàe Sătderachăn Mī Sùnăk Pentón Dúai</i> ], meaning Not only is a telephone useful for the deities, human beings and devils, but it is also helpful for all animals such as a dog. (Y 1897, 5.8, 484-487)</p>	
<p>Formation of multilingual title and moral</p>	
Pāli coinage written in Siānese Scripts	followed by Self-Translation into Siānese
พะลาคาสกุนปาฏิหาร [Phalaka Sakun Pātihāriya]	หรือนกกะสาทำปาฏิหารได้ [ <i>Rûe Nók Kasă Tham Pātihăn Dâi</i> ]
มัสสุยะมกปาฏิหาร [Massù Yamaka Pātihāriya]	คือหนวดหนึ่งทำปาฏิหารเป็นสองหนวดได้ [ <i>Núad Nùeng Tham Pātihăn Pen Sǒng Núad Dâi</i> ]
"เสนาพล์ ปาฏิโกโข" [“ <i>Sēnaphalang Pātikangkhô</i> ”]	(ต้องการกองทัพ) [( <i>Tôngkan Kongtháp</i> )]
"สุเขนะ ทูระสัทธยันตะสุโต สุนักโข" [ <i>Sùkěná Thurásăttháyantàsùto Sùnăkkhō</i> ]	สุนักซ์ฟังโทรศรับที่เข้าใจได้ [ <i>Sùnăk Phang Thorasàp Khâochai Dâi</i> ]
นะเทวะมะนุสสานิ ปิสาจันนัง จ	ใซว่าเครื่องโทรศับที่นี้จะเปนประโยชน์แก่เทวดา แลมะนุชแลภูติปิศาจแต่ฝ่ายเดียวเท่านั้นหามีได้



1896-1897	
[Ná Thēwá Manússānang Pisá Channang Chà ]	[Châiwá Khûeang Thorasàp Ní Chà Pen Prayòt Kàe Thewadā Lāe Manút Pīsàt Tàephàidieo Tàonán Hāmídâi]
สุนักขาทีนั จ [Sùnákkhāthīnang Chà ]	ก็ยอมเปนคุณประโยชน์แก่สัตว์เดรัจฉานทั้งหลาย มีสุนักขาเปนต้นด้วย [Kô Yôm Pen Khunprayòt Kàe Sàtderachān Mī Sùnák Pentón Dúai]

### 1896

Gerini reactivated the Pali, Siānese and Chinese languages in his multilingual dialogue between a German and a Chinese which was translated into an European language. In order to make his Siānese reader feel that it was a dialogue between two foreigners, he used the Pali and Siānese languages for the German and the Chinese and Siānese languages for the Chinese. The scene was very exotic to the Siānese.<sup>76</sup>

### 1900-1904

Gerini put efforts in creating multilingual puns as objects of comic action in his *HVRV* prose. The multilingualistic errors that were reactivated as comic plots became characteristic in his humorous writing.

Specimens of Gerini's multilingual puns reactivated from multilingualistic errors:

Languages	Puns as objects of comic action	Multilingualistic errors as a comic plot
Pāli and Siānese	Pāli : <i>ayu vaddhako dhana vaddhako siri vaddhako yasa vaddhako bala vaddhako vanna vaddhako sukha vaddhako</i> (May there always be an increase of long life, wealth, glory, status, strength, beauty and happiness)	Errors of not-translation : The story takes place in a multicultural <i>Thā Lô</i> sub-district of Phichit province in Siām where there are many Chinese villagers who marry Siānese wives. Their competence of Siānese is not excellent and they have no knowledge at all about Pāli. One day they all go to the temple. After the religious ceremony, the monks recite a formula of blessing in Pāli with no translation in Siānese. The Chinese hear the Pāli sound « <i>vaddhako</i> » at the end of each of the seven blessings and misunderstand that it is the Siānese sound of the word « <i>Thā Ta Ko</i> » and the monks are blessing the villagers in « <i>Thā Ta Ko</i> » instead of them who live in <i>Thā Lô</i> . So, they protest that the monks are making mistakes. After the abbot translates all the blessings in a mix of Chinese and Siānese, they are all happy. ( <i>Y</i> , 1900, 8.7, 412-414)
	Siānese: <i>Thā Ta Ko</i> (a name of a sub-district)	
Mōñ and Siānese	Mōñ : « <i>poeng</i> » rice « <i>chia poeng</i> », meaning let's eat rice!	Error of translation due to Mōñ and Siānese homonym: A Mōñ wife and a Thai husband were just married for three months. The wife did not know well the Siānese language while the husband could remember only some few Mōñ words. One day while the husband was drilling a piece of wood to build a house, the wife came to call him to have lunch, speaking in Mōñ « <i>chia poeng</i> », meaning let's eat rice, « <i>chia</i> » meaning eat and « <i>poeng</i> » meaning rice. The
	Siānese : « <i>poeng</i> » completely ruining the task	

<sup>76</sup> See specimens and further analysis in Chapter Five

1900-1904		
		<p>husband thought that his wife was speaking Siāmesé, keeping criticizing his work « <i>poeng</i> ! <i>Poeng</i> ! » that he was ruining it because « <i>poeng</i> » or « <i>pòet poeng</i> » in Siāmesé signified completely ruining the task. The exhausted husband got angry and chased her around the house. Finally, they realized that they were lost in translation. The husband apologized and explained all the possible meanings of the Siāmesé word « <i>poeng</i> » and good examples to his wife. (Y, 1900, 8.8, 482-483)</p>
Pāli and Siāmesé and <i>Vice Versâ</i>	<p>Siāmesé : khâm nueng (the first day of the waxing moon or the waning moon) Correct Pāli equivalent : <i>pātipatē</i> (the first day of the waxing moon or the waning moon)</p>	<p>Error of transcription of a Siāmesé translation of a Pāli word leading to another error of using a wrong Pāli word to represent the meaning of a word in a Siāmesé poem A poet who is very keen on composing poems but does not study the Pāli language and knows only the Siāmesé language as spoken in the country finds a Pāli word written on a palm-leave manuscript with its translation in Siāmesé « ปาฏิเปท » เขาเขียนคำแปลไว้ว่า « คำนี้ » [« <i>pātipatē</i> » meaning « kham nueng »] The problem is that the one who inscribed the Pāli word mistranscribed the correct tone of the translated Siāmesé word which is [khâm nueng] or « คำนี้ » but transcribed as [kham nueng] « คำนี้ ». In this respect, not only is the word « คำนี้ » [khâm nueng] changed to « คำนี้ » [kham nueng] but also the correct meaning which is supposed to be « the first day of the waxing moon or the waning moon » is changed to « to yearn for, long to see ».</p>
	<p>Pāli : <i>pātipatē</i> (the first day of the waxing moon or the waning moon) Wrong Siāmesé equivalent: kham nueng (to yearn for, long to see)</p>	<p>For this reason, this poet who does not know Pāli and misunderstands that « <i>pātipatē</i> » means « to yearn for, long to see » incorporates it into his romantic Siāmesé poem to dignify and beautify his poetic diction. « เรียมปาฏิเปทเจ้า บ่าย » « ตั้งแต่วันยลสาย สวาสต์นี้ » [<i>rīam pātipatē</i> chāu bòwāi] [tāngtāe wan yon sǎi sawăt nõng] (I <i>waning moon</i> you endlessly) (since the first time I saw you, my Love)</p>
	<p>Siāmesé : kham nueng (to yearn for, long to see) Wrong Pāli equivalent : <i>pātipatē</i> (the first day of the waxing moon or the waning moon)</p>	<p>His colleague finds it very ridiculous and asked if he really knows the meaning of this Pāli word. Then the poet realizes that he makes a big mistake and corrects it in time. (Y, 1901, 9.10, 617-619)</p>

## 2.2 LG

Nor less the geography of those countries received less attention, corroborated as it has been, not by arm-chair examination of often rudimentary maps and unsound treatises, but by the experience gained in a quarter of a century's residence on the very field of inquiry, intercalated with research and travel and aided by familiarity with nearly a dozen of the local languages and dialects acquired during the same period (*RPGEA FIIA* xiv)<sup>77</sup>

Written by Gerini on March 1, 1909 in Cisano-S.-Neva, Italy, mindful of the maxim that «geography is the eye of history, and, *vice versâ* », the above quotation was a statement in his own words regarding his *poetics* of historic geography. The starting point was in 1887 when Gerini started inquiring into Ptolemaic geography of « those countries », which were nations in Further India and Indo- Malay Archipelago, « having been for years past engaged in researches on the early history of Siâm and its border countries». (*RPGEA FIIA* 1) It was then that his previous and present geographical itineraries in the Occident and the Orient were merged and continued explicating the true meaning of not only the Ptolemaic but also his own Occidental-Oriental itineraries.

In the same way that Gerini has elucidated the historic, geographic, linguistic, ethnologic and literary aspects contained in his identifications of the toponyms and ethnonyms in the Ptolemy's extra-Gangetic geographic itinerary, the comparative exo- and endogenetics of Gerini's geographical itineraries and literary itineraries in this part has brought into light the dynamics of Gerinic literary genres occurring in the Gerinic geography from its very conception. It has also elucidated the *genesis* and *poetics* of Gerini's variety of innovative types of his Occidental and Oriental multilingual writings sprung from the Occidental and Oriental geographic itineraries.

As the complete genetic reconstruction of the interaction between Gerini's geographical itinerary and literary itinerary from the Occident to the Orient and *vice versâ* (1860-1906) illustrates, the first common genetic characteristic between the two was that they were multilingual and multicultural. The next characteristic was that they were

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<sup>77</sup> It is a 945-page monograph on the identifications proposed for the Ptolemaic toponyms in Further India and the Indo-Malay Archipelago, published by the Royal Asiatic Society and the Royal Geographical Society in 1909.

dynamical and multiplied in themselves. Most important of all, they were significantly interrelated. Gerini's translocation from one geographical context to another was either concurrent with or subsequently leading to the conception of a new literary genre in a new literary language as well as the creation of new characteristics in the entire development. The relationship between the two was so faithful that his «Occidental and Oriental geography is the eye of his literary works, and, *vice versa*».

The exhaustive Gerinic LG sprung from the comparative exo- and endogenetics will be presented in eight connecting episodes together with where and how the LG was formulated and developed.

### 2.2.1 LG01-LG07 : Rising in the Occident, 1860-1881

Gerini's geographical itineraries in Italy were dynamic. Born in 1860, a year before the Unification of Italy in Liguria, having been educated in Piemonte, Lombardia and Emilia-Romagna, starting his military career in the Italian Infantry responsible for making military maps for field exercises and the rehearsal of military maneuvers in Umbria and in Calabria, Gerini first recorded his autobiographical and geographical history in his Italian mother-tongue in a poetic form in 1880. His literary genres multiplied between 1880-1881 to include a variety of poetic, dramatic and prose genres from Italian quatrain, Italian sonnet, dramatic poetry to novella and literary journalism. The reason was simply because Gerini tried to write stories in a true way. His genres, after all, always followed stories, not the other way around.

Table 2- 21: The interaction between Gerini's Geographical itinerary and literary itinerary, 1860-1881

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
1860		
IT, Liguria, Albenga		
Born in Cisano Sul Neva, Albenga [March 1]		
1865		
IT, Piemonte, Turin		
Elementary-Middle school		
1873-76		
IT, Lombardia, Sondrio		
Istituto Tecnico di Sondrio		

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
Studying mathematics, civil engineering and foreign languages, completing and passing the examination		
1876		
IT, Lazio, Rome [August, 12]		
Professional Licence and Diploma of Surveying (Diploma di Licenza per l'esercizio professionale - Diploma di Perito Agrimensore emesso dal Ministero Agricoltura Industria e Commercio)		
1877- mid 1879		
IT, Emilia-Romagna, Modena		
Scuola Militare di Modena <sup>78</sup> First Year	LG: Italian literature	
	<i>Lettere Italiane: 1° Anno di corso della Scuola Militare.</i> Scuola Militare di Modena, 1877, 300 p.	it
	PLM: <i>G.E. Gerini's Academic Transcript, First Year.</i> 1877-78, 2 p. The score received in Italian Literature during the year and in the final examination was 18/19 [Average 18.50]	
Second Year	PLM: <i>G.E. Gerini's Academic Transcript, Second Year.</i> 1878-79, 2 p. The score received in Italian Literature during the year and in the final examination was 15/20 [Average 17.50]	it
	<i>Appunti per un Complemento di Studi Storici: 2° Anno di corso della Scuola Militare,</i> 1878-79. Scuola Militare di Modena, 1879, 225 p.	
1879		
IT, Lazio, Roma [July 31]		
By the Royal Decree dated July 31 (Decreto Reale di nomina al grado di Sottotenente nell'Arma di Fanteria) signed by King Umberto 1 <sup>st</sup> and countersigned by the Ministro degli Affari della Guerra (Minister of War), Cesare Bonelli, Gerini was appointed Second Lieutenant of the Italian Army of Infantry		
IT, Perugia [August 1-]		
Second Lieutenant : Perugia, 13° Reggimento Fanteria (Pinerolo): surveying and mapping.		
1880		

<sup>78</sup> The Military Academy of Modena

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
	PSEUD: Uranio Ligure Gerini's pseudonym for his literary journalism in Italian for Libertá and Roma. Uranio Ligure means Ligurian Muse	it
	LG: Literary Journalism (poems, literary reviews and articles on science)	it
IT, Umbria, Perugia	[April 22]	it
Second Lieutenant : Office of Brigata di Fanteria: making maps and designing fortresses.	PSEUD: Gerini's stylized signature Gerini's pseudonym for his handwritten poem	
	LG: Epistolary poem [5 Quatrains]	
	WM: stylized signature. <i>Ida!</i> . Perugia, 22 April 1880, MS - original rough draft and definitive work written in blue ink on the recto and verso of a scrap paper, 1 p.	
	[June 2]	it
	LG: Sonnet [2 Quatrains and 2 Tercets]	
	WM: Uranio Ligure. <i>Se non mi è dato di volarti accanto/ e te ammirare di tua gloria altero</i> . 2 giugno 1880, MS- a final draft of a sonnet written in ink on a small scrap paper with some self-corrections and crosses, 1 p.	
	LG : Tragicomic Ballata	
	WM : stylized signature. <i>Ballata</i> . Circa 1880, 4 p.	
1881		
IT, Umbria, Perugia	PSEUD: G. Emilio Gerini	it
Second Lieutenant : Office of Brigata di Fanteria: making maps and designing fortresses.	LG: Short Story inspired by English Romantic poetry	it, en
	WM: G. EMILIO GERINI, Sottotenante nel 13 Regg. Fanteria. La mia solitaria cameretta. In : VINCENZO, Pasqualis, Capitano nella milizia Territoriale (éd.), <i>L'Esercito a Reggio di Calabria e Casamicciola</i> , the charity Album of art and literature. Fano: Stabilimento Tipografico e Stereotipia di Pasqualis, Caspani e Deval, 1881, 1 p.	
IT, Calabria, Reggio di Calabria, [March]	LG: Italian Heroic Quatrain [8 stanzas]	it
	PB: G. EMILIO GERINI, Sottotenante nel 13 Regg. Fanteria. "Sventura". In : VINCENZO, Pasqualis, Capitano nella milizia Territoriale (éd.), <i>L'Esercito a Reggio di Calabria e Casamicciola, Album Artistico e Letterario</i> . Fano: Stabilimento Tipografico e Stereotipia di Pasqualis, Caspani e Deval, 1881, p. ivi, 1p.	

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
1881		
IN, BM [June-September 1881]		
Once permission upon his request to work in the foreign armed forces was granted, Gerini travelled to India, Burma and Siām.		

## LG01 Lettere Italiane

The first formal and most potential genetic evidence of the conception of his Occidental literary genres and the development into the Occidental and Oriental multilingual ones was his extant 300-page first-year textbook of *Lettere Italiane (LI)* printed in handwriting typeface that he studied at Modena Military School in 1877 and was also used in Siām. Gerini's textbook was filled with his stylized signatures in ink on the top left corner of the recto of every fifth page. Gerini must have enjoyed studying this subject very much as seen from all the witty and wise marginal notes, marginal marks, blue-pencil underlining, drawings of Chevalier, self-made list of principle poems and narratives of different nations entitled *Principali Poemi Narrativi delle diverse Nazioni (LI, 96)*, and, most interesting of all, his very precise handwriting in Siāmesese script «รามเกียรติ์» side-by-side with its equivalent in European characters « Ramakhian »<sup>79</sup> and « *Siām khian* » on the margin of the paragraph about « *Il Rāmājana , o “canto di Rāma”* » (*LI, 58*), which may have been added as evidence of his own discovery of the concurrent version when he was in Siām. The 24-page programme of the *LI* with synopsis of pages and paragraphs published at the end of this textbook was evidence that the knowledge about literature provided by Modena Military School was very retrospective and exhaustive covering comparative thoughts, aesthetics and poetics between the Occidental and Oriental literature, between history, philosophy and literature and between the Ancient and the Modern. This very unique Italian text of literature for military students was potential genetic material in the *processio operis* of his entire literary creation. Divided into 6 parts, it included the genesis, poetics, comparative studies and exegesis of all Italian, Occidental and, in some part, Oriental literary genres: historical literature, Occidental and Oriental epic poetry, chivalry poetry, dramatic poetry, tragedy, drama, comedy, melodrama, proverbs, farce, novella, romance and a number of intelligent critical questions. The abridged version of *Programma di Lettere Italiane 1° Anno di corso*

<sup>79</sup> The Siāmesese version of Rāmāyāna is called « *Ramakhian* »

*della Scuola Militare*, 1877-79 is as follows (the number in square brackets gives an indication of the number of subtopics that follow:

Table 2- 22: The abridged program of the Italian literature for the first- year students of Modena Military School, Italy in 1877-79

Italian Transcription	English Translation
<p>№ 1</p> <p><i>Della poesia epica</i> [10]</p> <p><i>Dell'origine dell'epopea</i> [25]</p> <p><i>Carattere delle antiche epopee</i> [80]</p>	<p>On Epic Poetry</p> <p>On the Origin of Epic</p> <p>Characteristic of the Ancient Epics</p>
<p>№ 2</p> <p><i>Del Poema cavalleresco</i> [84]</p> <p><i>Del poema eroicomico</i> [17]</p>	<p>On Chivalry Poetry</p> <p>On the Heroic comic Poem</p>
<p>№ 3</p> <p><i>Della poesia drammatica</i> [8]</p> <p><i>Indole della poesia drammatica</i> [9]</p> <p><i>Fine della poesia drammatica</i> [16]</p> <p><i>Principali leggi della drammatica</i> [31]</p>	<p>On Dramatic Poetry</p> <p>Characteristic of Dramatic Poetry</p> <p>Purpose of Dramatic Poetry</p> <p>Principal Rules of Dramatic Poetry</p>
<p>№ 4</p> <p><i>Della tragedia</i> [54]</p> <p><i>Del dramma</i> [4]</p> <p><i>Della commedia</i> [15]</p> <p><i>Del melodramma</i> [9]</p> <p><i>Dei proverbi</i> [1]</p> <p><i>Delle farse</i> [2]</p> <p><i>Gli imitatori degli antichi e i novatori</i> [4]</p>	<p>On Tragedy</p> <p>On Drama</p> <p>On Comedy</p> <p>On Melodrama</p> <p>On Proverbs</p> <p>On Farce</p> <p>The imitators of the Ancients and the Innovators</p>
<p>№ 5</p> <p><i>Della novella</i> [16]</p> <p><i>Del diverso carattere della novella italiana nei diversi secoli della nostra letteratura</i> [36]</p> <p><i>Dei vari generi del romanzo</i> [12]</p> <p><i>Questioni che si fecero e che si fanno intorno al romanzo storico</i> [12]</p>	<p>On Novella</p> <p>On the different characteristic of Italian <i>Novella</i> in the different centuries of our literature</p> <p>On the different genres of Romance</p> <p>Questions that were posed and that are now posed about the Historical Romance</p>
<p>№ 6</p> <p><i>Della storia in generale</i> [10]</p> <p><i>Degli annali delle cronache, delle memorie, dei ricordi, delle relazioni, dei cenni biografici, ecc.</i> [12]</p> <p><i>Dei fonti storici- Della critica storica</i> [18]</p>	<p>On History in general</p> <p>On Annals, Chronicles, Memoirs, Memories, Accounts, Biographical Sketches, a.s.o.</p> <p>On Historical Sources, on Historical Critics</p>



His very high scores received in Italian Literature during the year and in the final examination was of 18/19 [Average 18.50] in 1877-78 and 15/20 [Average 17.50] in 1878-79 were evidence of his excellent knowledge in Occidental literary genres and literature. A small but valuable collection of his published and unpublished poems, novella and comic play written in his mother tongue between 1880 and mid 1881 and the non-extant poems and literary journalism published in *Libertá* and *Roma* during the same period were evidence of the nascent stage of his «poetics» of Occidental literary genres written in the mother tongue. His first six literary genres at the beginning of the literary and geographic dynamics, their distinctive qualities and intentions are as follows:

### LG02 Italian Epistolary Poem

*Ida!*, which was written on April 22, 1880, was Gerini's earliest extant literary genre evidence. It was a private epistolary poem written in his own handwriting in the Italian language on a piece of paper when he was an officer of Reggimento Fanteria "Pinerolo" in Perugia, Italy. The text on the recto of the folio appeared to be the original rough draft, with many immediate changes and self-corrections, of the «definitive» work which was on the verso of the same folio, showing the spontaneity in the compositional process. At the ending of the poem, there was his autographed signature, the inscription of the place, «Perugia», and the date, the month and the year «22 Aprile 1880» to attest to the authentic place and time of his own presence at the act of writing of this verse letter.

In terms of *poetics*, Gerini used the Quatrains with the alternating rhyme scheme «abab», inheriting the tradition of Sicilian Quatrain and resembling the Shakespearean heroic Quatrain, breaking free from the Italian Quatrain that rhymed «abba», followed by the variant rhyme schemes of «baba caca adad aaaa» forming five quatrains as a medium to direct his words of love to the saddened, betrayed maiden named *Ida*. The use of quatrains with the alternating rhyme scheme as such became a standard for Gerinian verse written, then, in Italian and afterwards in English and multilingual languages. In terms of structure, Gerini's *Ida!* had a plot. It was a complex one with Reversal of the Situation combined with Recognition in the internal structure of the plot, but Gerini mocked the standard plot of tragedy «Deh! Non morir...» (Ah! Do not die ...). He placed the scene of suffering and bad fortune of *Ida* in the first quatrain, then, evolved to the joy in «l'Eliso» heaven in the fourth quatrain and turned to Ignorance in the second quatrain «e creder vuoi /Che tramontata già sia la tua stella?» and to Knowledge in the third quatrain «Ricambia Amore a chi ti chiede

amore,/ Rendi felice chi per te sospira » to produce a romantic effect in a moral sense out of the tragic situation.

Table 2- 23: Italian transcription and English translation of Gerini's *Ida*<sup>80</sup>

Italian Transcription	English Translation
<p style="text-align: center;">Ida !</p> <p><i>Deh! Non morir... Tu fosti, ahimé, tradita, E non ti diede amor chi tanto amavi; Ma dimmi, o Ida, di, per te la vita Non ha piu fior, non ha più amor soavi? Son troppo pochi ancora gli anni tuoi, Sei giovanetta, provocante e bella, E piangi e t'addolori, e creder vuoi Che tramontata già sia la tua stella? Oh! sulle piaghe del tuo giovin cuore Verseró un balsamo : ... ti volgi e mira: Ricambia Amore a chi ti chiede amore, Rendi felice chi per te sospira Tra i baci noi trascorrerem la vita, Noi gusterem pria di morir l'Eliso, E un incanto d'amor ti terra unita Per sempre a me, col viso sul mio viso Te contemplando io diventai poeta, Ma l'amor mio mi scavera la fossa: Scrivinni, o bella ed amami:... t'accheta, E dimmi dove ritrovarti io possa.</i></p> <p style="text-align: center;">(Gerini-Stylized Signature)</p> <p><i>Perugia, 22 Aprile 1880</i></p>	<p style="text-align: center;">Ida !</p> <p>Ah! Do not die ... You were, alas, betrayed, And the one you loved so much did not give you love; But tell me, Ida, for you, life Has no more flowers, no more sweet loves? Are still too few your years, You are young, provocative and beautiful, And you cry and are saddened, and want to believe That your star is already waned? Oh! on the wounds of your young heart I'll spill a balm : ... turn and look! Return love to the one who asks you love, Make the one who sighs for you happy Among the kisses we'll spend our life, We'll before to die enjoy the Elysium, And a spell of love will keep you close Forever to me, your face on my face Gazing at you I became a poet, But my love will dig me the grave: Write me, o beautiful and love me ... be tranquil, And tell me where I can meet you again.</p> <p style="text-align: center;">(Gerini-Stylized Signature)</p> <p>Perugia, 22 April 1880</p>

The closing quatrain, especially the unexpected turn in the last two lines which were written in his own voice, clearly illustrated the intention of the text that was not written simply as a poem for reading but appeared to be his true letter directed to Ida who, in the respect of the writing process, was the genesis of the choice of literary genre and the literary language because « Te contemplando io diventai poeta». Hence, the poet's feelings for his beloved, «l'amor mio mi scavera la fossa », spontaneously germinated in the form of a verse epistle, instead of prose, using a quatrain and Shakespearean alternating rhyme schemes as in English love sonnets to address his inner feelings to the Italian maiden in a modern conversational style and, at the same time, to record his romantic moment in Perugia and a story of an officer in love as a poet.

<sup>80</sup> Italian transcription and English translation by Luciano G. Gerini

### LG03 Italian Panegyric Sonnet

In depicting a portrait of himself as an officer and « suo figlio amoroso» of Liguria, Gerini used the Italian poetic genre, sonnet. The earliest extant holograph of Gerini's sonnet was a final draft written in ink on a small piece of paper with some self-corrections and crosses, entitled according to the first line *Se non mi è dato di volarti accanto*. Composed on June 2, 1880, in Perugia, under the pseudonym *Uranio Ligure* or « Ligurian Muse », this Italian sonnet was a medium for Gerini to depict his self-consciousness as a Ligurian at the beginning of his geographical itinerary from Liguria to Umbria.

Table 2- 24: Italian transcription and English translation of Gerini's « *Se non mi è dato di volarti accanto* »

Italian Transcription	English Translation
<i>Se non mi è dato di volarti accanto</i> <i>E te ammirare di tua gloria altero,</i> <i>Pur mi è concesso consacrarti un canto</i> <i>Quale mel detta il cor: lieto e sincero.</i> <i>Concesso m'è sull' Apennin, su quanto</i> <i>Ci divide, librami col pensiero,</i> <i>E movendo vèr te ch'io amo tanto,</i> <i>Salutarti pel primo, cavaliero.</i> <i>Si, cavalier .... Ché avrai fregiato il petto</i> <i>In cui palpita un cor si generoso</i> <i>Ed adornato d'ogni sacro affetto,</i> <i>Del distintivo che la patria appende</i> <i>Sul cuore d'ogni suo figlio amoroso,</i> <i>Che per grandi virtudi, astro risplende</i>  <i>2 Giugno 1880</i> <i>Uranio Ligure</i>	If I am not allowed to fly next to you And admire you, proud of your glory, Nevertheless, I may consecrate you a song As my heart dictates it to me: glad and sincere. I'm allowed to hover, with my thought, on the Apennines, on what divides us, And moving towards you that I love so much, Have you to be the first I'll greet, as knight. Yes, knight .... Because you'll have adorned the chest In which pulsates a heart, so generous And adorned of every sacred affection, With the badge that Homeland hangs On the heart of all his loving son, Who, for large virtues, shines as a star  2 June 1880 Uranio Ligure

The structure was of a typical Italian sonnet which included two parts, the octave that described a problem and the sestet that proposed a solution. Observing this traditional function of the octave-sestet division of the Italian sonnet, Gerini reflected, in the octave, on reality about the Apennines that geographically divided himself in Umbria from his motherland in Liguria as the genesis of this « canto ». With this effect, the *avant-textual* intention to glorify the Ligurian homeland and « her loving son » for the military honor bestowed upon him as « cavaliero » was achieved in a panegyric style in the sestet. Although Gerini used his standard rhyme scheme « abab abab » for the octave (the first two quatrains), instead of the typical Italian rhyme scheme, « abba abba », he used « cdc ede » pattern as in the Italian scheme which did not end with couplet for the sestet. The Italian sonnet became his favorite literary genre to connect himself « col pensiero » to the ones living in the other «

place ». The panegyric in verse later developed into a literary medium to connect himself and his audience to those living in the other « time ».

#### LG04 Italian Heroic-Comic Ballata

*Ballata* was Gerini's first play written in the tradition of Italian *ballata*, the most prominent Italian poetic and musical form during the *trecento*. Recreated in 1880 by incorporating dramatic elements of Greek tragedy and comedy in the tradition of Italian *ballata*, his literary *imitatio* produced a special «*eroicomico*» play with a co-presence of antique dramatic and poetic principles in modern *ballata*. One genetic evidence of the *processio operis* of Gerini's 4-page *Balatta* was his own *LI* textbook. It testified to his exhaustive exogenetic knowledge not only about the origin and nature, the characteristics, purposes and principle rules of dramatic poetry, tragedy, comedy, melodrama and heroic comic poetry but also the *processio operis* of drama, all of which became endogenetic parts and poetics of his new *Balatta*. (see its full genesis and analysis in Chapter Five)

#### LG05 Italian Panegyric Heroic Quatrains

In depicting the memories of the heroic deeds of the Italian soldiers during the earthquake in Calabria, Reggio di Calabria in March 1881, from the point of view of the undersigned «G. EMILIO GERINI Sottotenente 13. Fanteria», Gerini used Italian Heroic Quatrains. His poem entitled «Sventura » (Misfortune)<sup>81</sup> comprised eight heroic quatrains: the first three stanzas depicted the reversal of situation from «Come azzurro, sorridente e puro,/O bella Reggio, il ciel su te splendea!» (So bright blue, smiling and pure,/ O beautiful Reggio, the sky shone on you!) to the moment «Chè di sventura era scoccata l'ora ...» (that the hour of doom had struck), the next three stanzas depicted a series of «sventura» caused by the natural disasters:

Table 2- 25: Italian transcription and English translation of Gerini's «Tuonava il ciel tremendo, inesorato»

Italian Transcription	English Translation
-- Tuonava il ciel tremendo, inesorato, E colla terra sempre più infieria, E in ampie rote, qual kondòr, piombato	- The sky thundered tremendous, relentless, And the more and more furiously attacked the earth, And moving in big circles like an unexpected condor,

<sup>81</sup> G. EMILIO GERINI, Sottotenente nel 13 Regg. Fanteria. «Sventura». In : VINCENZO, Pasqualis, Capitano nella milizia Territoriale (ed.), *L'Esercito a Reggio di Calabria e Casamicciola, Album Artistico e Letterario*. Fano : Stabilimento Tipografico e Stereotipia di Pasqualis, Caspani e Deval, 1881, p. ivi, 1p.

Italian Transcription	English Translation
<p><i>Il turbo, ogni tesoro le rapia :</i>  <i>E via, dai campi di sudor cosparsi,</i>  <i>Dai flutti irati e dal mugghiante lido,</i>  <i>Fuggia una turba dai capelli sparsi</i>  <i>Ed irti, urlando del terrore il grido ... --</i></p> <p><i>Ove fuggir?... La casa è là, crollante;</i>  <i>Son le strade inondate, e una tempesta</i>  <i>V' ha di macerie cruenta ed assordante:</i>  <i>Ahi! Piangere o morir solo vi resta ...</i></p>	<p>The storm, took all treasures:  And far, from the fields sprinkled of sweat  Far from the angry waves and the roaring shore,  A mob with scattered and bristly hairs  Fled, shouting the cry of terror ... -</p> <p>Where to escape? ... The house is there, collapsing;  The streets are flooded, and there is a bloody and  deafening storm of rubble:  Alas! Cry or die it's all what you can still do ...</p>

Gerini ended the «sventura» with the advent of Italian soldiers, the heroes who «Son dessi eroi, e per un sacro fine/ Morir sapranno come un di moriro » and «Non fu mai sordo ai disperati gridi/ Chi v'è fratello, e chiamasi Italiano».

Italian Transcription	English Translation
<p><i>Morire? -- Ah no' brillar sulle rüine</i>  <i>Dei nostri bravi la divisa ammiro:</i>  <i>Son dessi eroi, e per un sacro fine</i>  <i>Morir sapranno come un di moriro.</i></p> <p><i>Pianger? -- Non mai; da' più remoti lidi</i>  <i>Ogni buon cor vi stenderà la mano:</i>  <i>Non fu mai sordo ai disperati gridi</i>  <i>Chi v'è fratello, e chiamasi Italiano.</i></p> <p>G. EMILIO GERINI  Sottotenente 13. Fant.</p>	<p>Dying? - Never, sparkling on the ruins  I admire the uniforms of our brave (<i>soldiers</i>):  They are heroes, and for a sacred purpose,  They will know how to die, as they once did.</p> <p>Cry? - Never; from the furthest shores  Every good hearted will stretch out his hand:  Never was deaf to the desperate cries  The one who is your brother, and is called Italian.</p> <p>G. EMILIO GERINI  Lieutenant Fant 13.</p>

In this respect, Gerini expanded the poetic intent of preserving memories from the level of self-consciousness to the collective-consciousness of his Italian compatriots.

## LG06 Italian Literary, Poetic and Scientific Journalism

Gerini's earliest definitive works of literary journalism genre published in Italian newspapers before he came to Siām were no longer extant. The only extant genetic evidence that testified to their existence was the « List of Colonel Gerini's Publications » that Gerini published at the end of his book *On Siānese Proverbs and Idiomatic Expressions*, which was extracted from *JSS* and reprinted in an 8ov in 1905<sup>82</sup>. In fact, it was only here that Gerini included his

<sup>82</sup>Gerini, Gerolamo Emilio. « List of Colonel Gerini's Publications. II On Military and Miscellaneous Subject» In *On Siānese Proverbs and Idiomatic Expressions*. Reprint from *Journal of the Siam Society*, 1904, large 8ov, 158 pp. This extant one had Gerini's autograph «*Al Chiar.mo Sig, Conte F.' L. Pullé, cordialmente offre, l'autore', Bāngkōk, 23/8 -905.*»

literary works on the list of publications, as the priority was always given to his Oriental Studies, and hence classified them under « Miscellaneous Subjects - B. In Italian » from No. 36-38. His literary journalism was plainly cited as a number of poems, articles on sciences and literary reviews countermarked with the pseudonym *Uranio Ligure* contributed to *Libertá* and *Roma Quotidiano* newspapers from 1879. Considered from the intent of the only extant draft of poem, *Se non mi è dato di volarti accanto*, the quality and popularity of his subsequent literary journalism writing in Siām, the prestige of the Italian, English and Siāmesse newspapers and magazines he contributed to, the continuance of this type of writing that lasted for two decades in Siām, the languages that evolved from the mother tongue to the language of the readers, that is, English and Siāmesse, and the changing of pseudonyms in accordance with his new geographical identity, his early literary journalism writing in Italy must have been created as a way to respond and apply his own interpretations to the realities of his contemporaries.

#### LG07 Italian Short Story Inspired by English Romanticism

Gerini's earliest extant definitive work of short story genre was '*La mia solitaria cameretta*' [My lonely Little Room]. It was written in the Italian language with the English-language epigraph and published in *L'Esercito a Reggio di Calabria e Casamicciola, the charity Album of art and literature* shortly before his journey to Siām in June 1881. At the end of the published text, under the author's name « G. Emilio Gerini, Sottotenente nel 13. Regg. Fanteria », there was a stamp « G.E. Gerini, Bangkok » that must have been applied later as a way to show the new identity of the author in a new geographic environment as also found on the inner page of most of his manuscript notebooks initiated and completed in Siām.

In the provisional exogenetics of this short story, apart from the theoretical knowledge about the characteristics of Italian *novella* and different genres of romances as evident in the *LI* notebook [N° 5, 1-64] that he studied, there was Lord Byron's Romanticism. Gerini's endogenetic intertextuality of Lord Byron's Occ. Piece 'Remind me not, remind me not', 1808 at the opening of the short story suggested an operational function of this English-Language Romantic poem as an initial idea of his Italian-language short story and foreshadowed the poetics of intertextual multilingualism in his succeeding works :

'Oh ! By my soul I see thee yet

With eyes so languid, breast so fair,

And lips, though silent, breathing love !

Byron – Occ. Pieces.

His prosaic story began with the mysterious spirit of his sacred « *solitaria cameretta* » which was full of memories of the years of his youth. Then in solitude, he recollected his romantic past with Irene. The vision of the room, the nature, the sky, the breeze, the sun, the star, the snow, the storm, the flowers, the leaves seen from the window of this room reflect his romantic love, the remembrance of sadness and melancholy and the view about life and death that would remain forever in *La mia solitaria cameretta* . Memories related to the place where he used to live as such were found at the genesis of many succeeding literary works. Although the style evolved over the course of his writing, the intent to record his bond and connection to the place remain the same.

## 2.2.2 LG08-LG19 : Crossing to the Orient and Circulating in Siām, 1881-1889

### LG08 Modern Prose Genres in the Occidental and Oriental Languages of the Readers

ในเวลานั้น [จุลศักราช ๑๒๔๓] ยังไม่มีราชการทัพศึกเป็นโอกาสที่จะหาความชอบได้ จึงได้ขอไปรับราชการในกองทัพเมืองต่างประเทศ  
ครั้นถึงเดือนยุนในปีนั้น ได้รับอนุญาต จึงได้ออกไปเที่ยวตามประเทศอินเดีย แลประเทศพม่า ตลอดจนมาถึงประเทศสยาม ได้โปรดเกล้าฯ ให้เข้ารับราชการเป็นผู้ฝึกหัดพลทหารมหาดเล็ก แลได้รับตำแหน่งยศเป็นนายร้อยเอกในกรมทหารมหาดเล็ก แต่ ณ วันเสาร์ เดือนสิบ แรม ๒ ค่ำ จุลศักราช ๑๒๔๓ ปีมเสง ตรีก

At that time [1881], the Italian Armed Forces still had no official military missions and operations that could be a better opportunity to seek for honors and merit promotion in the military career; for this reason, he [Gerini] asked for a permission to work in the armed forces of a foreign country.

In June of that year, the requested permission was granted. Hence, he started the journey from Italy through India and Burma until arriving in Siām. The King [Chulalongkorn] graciously had him in His Service and issued a royal command designating him as an instructor of his Royal Guards and a captain in King's Close Bodyguards Regiment on Saturday, 10<sup>th</sup> month, 2<sup>nd</sup> waning moon, J.S.1243 , the Year of the Snake<sup>83</sup>

The above excerpt from «The Biography of Military Officers of the Royal Army of Siām, R.E. 111 (1892)»<sup>84</sup> was the only extant genetic evidence of Gerini's motive and his brief

<sup>83</sup> Saturday September 10, 1881

<sup>84</sup> «Biography of Military Officers of the Royal Army of Siām» was an official record of the Royal Army of Siām first published in *Yuddhakoṣa Military Gazette*, Vol. 1, No. 1, September R.E. 111 [1892] starting with, No. 1 on the list, General Prince Bhanurangsi Savanwongse, Commander of the Department of Military Operation. Captain Gerolamo Emilio Gerini was ranked No. 25 of the list and his biography was published in

geographical itinerary from Italy to the Orient in 1881. This official document also portrayed a chronology of his early military career in Siām from 1881-1893 which, at each stage of his rise and fall, brought him into contact with new Oriental and European languages that inspired creatively new literary genres written in the languages spoken by the readers in his geographical itinerary.

Table 2- 26: The interaction between Gerini's Geographical itinerary and literary itinerary 1881-1889

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
1881		
The journey from Italy through India and Burma until arriving in Siām [June-September 1881]		
SM, Bangkok [September 1881]		
Captain: the King's Close Bodyguards Regiment, Instructor of privates and officers		
1882		
	LG : Travel Writing in Italian	
	PB :GERINI, Gerolamo Emilio. Gita a Moulmain. <i>Italia Illustrata</i> , Milano, Gennaio 1882.	it, en
	PB :GERINI, Gerolamo Emilio. Un Italiano in Birmania. <i>L'Illustrazione Italiana</i> , Anno IX, N.7, 12 Febbraio, 1882. pp.122; N.8, 19 Febbraio 1882, pp. 135, 138.	it, en
SM, Bangkok, Nakhon Khùean Khǎn		
Captain : Army Department Instructor of infantry and military surveyor responsible for making military map to build fortresses		
1883		
SM, Bangkok		
Teacher : Royal Military College in Saramrom Royal Palace		
1883 [December]		
Bangkok-Singapore-Bangkok		
1884 [January 30]		

Vol. 2, No. 14-16, December 1893- January 1894. The detailed information in this biography included his date and place of birth, family, his education from the elementary school to military college, certificates, awards and honors received, the beginning of his military career in the Army of Italy, the rank and duties, his advent to Siām, his military career in Siām from September 10, 1881, in the King's Close Bodyguards Regiment, Royal Military School, Ministry of Interior, Department of the Military Operation and Royal Military College, until 1893.



<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
SM Bangkok	PLM: «Dynamite không Rabòet» (Dynamite, an explosive). <i>CSS</i> , Vol. 2, No. 13, January 30, 1884.	
1884		
Resignation : Gerini resigned from the Military Service to take responsibility for being concerned in the introduction of a certain substance into the Kingdom of Siām for the service of the department to which he belonged. <sup>85</sup>		
Journalist and translator: Samuel J. Smith Office, <i>CSS</i> and <i>The Siām Weekly Advertiser</i> newspapers <sup>86</sup>		
1885		
SM Bangkok		
English and French interpreter, Ministry of Interior		
SM, East coast of the Malay Peninsula [May, June]		
The geological expedition with Mr. Luzzatti, Civil engineer from Asti, Italy from Bangkok to important provinces between Phetchaburi and Lakhin (Ligor)		
Bangkok -Chumphōn		
Chumphōn - Ko Samŭi		
Ko Samŭi - Nakhon Si Thammarat (Ligor)		
Ko Samŭi - Rōnpibun		
Ko Samŭi - Lāngsuen-Bāng Taphān-Bangkok		
Lāngsuen - Bāng Taphān		
Bāng Taphān - Bangkok		
SM, Bangkok [July]	PSEUD: ឃី ឆៃ ឃើរីនី [Yī-ē-Yērini] (G.E. Gerini)	s
	LG: Literary Journalism in Siāmesese	s
	WM: ឃី ឆៃ ឃើរីនី [Yī-ē-Yērini] (G.E. Gerini). «Kham Tàdsǎn Nai Rùeang Khâ Sàt Dēráchǎn» (Judgement on Killing Animals).	

<sup>85</sup> BRAILEY, Nigel (ed.). *The Satow Siām Papers: The Private Diaries and Correspondence of Ernest Satow, C.M.G. H.B.M. Minister-Resident, Bangkok, 1885-1888, Vol.1 1884-1885*. Bangkok: The Historical Society Under the Patronage of H.R.H. Princess Maha Chakri Sirindhorn, 1997, 136, 176

<sup>86</sup> A Siāmesese newspaper established by Rev. Samuel J. Smith on August 16, 1882 and closed down on August 4, 1886. It concisely recorded current events in Siām in the early reign of King Chulalongkorn and presented them in a pleasant style. It included the Royal Court news, international news, political and social news in Siām, correspondences, advertisements that provided good information about ships, merchants and traders names and types of imported goods and products at that time.

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	LL
	Chotmai het Sayam Samai, Vol. 3, No. 48, July 1885, No. 50 August 5, 1885.	
1885		
SM, Bangkok [October]	LG: Literary Journalism in combined English and Siamese	
	PB : GERINI, G.E.. « Bāng Taphān Gold Mine Concessions ». <i>The Siām Weekly Advertiser</i> , 1885, October 3, 2	en, s
1886		
	WM:GERINI, G.E. <i>Collezione di Canti popolari Siāmesi colla traduzione di Gerini G.E. Bangkok. 1886 onward 29p.</i>	s, it
SM, Bāng Taphān, Southern Siām [Jan-Feb]	LG : English-Language Diary	en
Interpreter and accountant of the Gold Fields of Siām	WM :GERINI, G.E. <i>Diary 1886 in Lett's No.32 Rough Diary for 1886. Bāng Taphān, Siām : MSS, 1886, 18 p.</i>	
1886 [August 9]		
SM, Bangkok Employee: Office of Grassi Brothers & Co., drawing architectural and engineering plans <sup>87</sup> until early January 1887		
1888-1889		
Interpreter and accountant of the Gold Fields of Siām	LG: Italian-Thai Language Diary	it, en, s
	WM: GERINI, G.E. <i>Diario del 1888-1890 in Siām. In The Singapore and Straits Rough Diary for 1889.</i>	

### LG09 *Italo-Orientale* Travel Journalism

Gerini's first literary genre, *Italo-Orientale Travel Journalism*, was a travel narrative conceived in the Orient, written in his mother tongue with the intent to publish in an Italian magazine for his compatriot readers in Italy. One extant genetic evidence is *Lista delle Pubblicazioni del Colonnello G.E. Gerini, Direttore dell' Insegnamento Militare nel R. Esercito Siānese (1890-1905) Fino al 1905 inclusivo (L)* on which an *opus* entitled *Gita a Moulmain* was included :

#### I. Studi Orientali C.- In Italiano

27.- Gita a Moulmain. *Italia Illustrata*. Milano, Genn. 1882

<sup>87</sup> GERINI, G.E. *Diary 1886 in Lett's No.32 Rough Diary for 1886. Siām : MSS, Entry dated August 9, 1886. BKK: GISSAD: Ms.*

Published in Milan, Italy in January 1882, three months after his arrival in Siām in September 1881, Gerini's « Gita a Moulmain » must have been about his trip to Moulmein, a capital of the Mōñ State, as a part of his geographical itinerary from Italy, through India and Burma, to Siām in 1881. Although this first edition publication was no longer extant, it attested to the parallel between his geographical and literary itineraries in the first place and the two intents of his first writing in *Italo-Oriente* Travel Journalism genre, that is, as an attestation of his personal geographical itinerary in the Orient and as an extension to his public readers in the Occident in the second place. However, the only extant genetic evidence of this *opus* was the second edition entitled *Italiano in Birmania (Nostra corrispondenza particolare)*. It was published serially in *L'Illustrazione Italiana*, Anno IX, N.7, 12 Febbraio, 1882 and N.8, 19 Febbraio 1882. (see analysis in Chapter Three, 3.2.1)

Gerini's first travel narrative in Italian about « Moulmain», where the Mōñ civilization had been highly developed and was then almost extinct in 1881, consciously generated more writings in a variety of genres and languages. The multilingual genetic evidence in Gerini's Mōñ corpus subsequently created in Siām between 1881-1906 included his personal grammatical notes and vocabulary of the Mōñ language, copies of Mōñ manuscripts in notebooks, unpublished translation of the Annals of Pegu into Italian, a comparison between the translations of *Annals of Pegu* in the Siāmesese language and the original Mōñ text for his comparative research on Mōñ and Siāmesese proverbs and idiomatic expressions published in English and his multilingual Mōñ-Siāmesese humor written in the Siāmesese language, etc. As the aforesaid writings entailed, the emergence of new genres for his writings about the past and present of the Mōñ derived from the intent to preserve different aspects of the Mōñ that he discovered in the right genre and the language of his new readers.

#### LG10 Modern Occidental Scientific Journalism in the Siāmesese Language

Gerini's next literary genre in his literary itinerary in Siām was literary journalism. It was creatively written in the language of his new readers, that is, the Siāmesese language with the intent to access into the Siāmesese public forum and share his ideas and interpretations in the threaded topic with the Siāmesese readers and contributors. The earliest extant definitive work in this genre was «Kham Tādsīn Nai Rùeang Khâ Sāt Dērāchăn» (Judgement on Killing

Animals)<sup>88</sup>, published in Samuel J. Smith's *Siāmesse* newspaper *Chotmai het Sayam Samai* or *CSS* in July 1885.

The emergence of this type of writing in his literary itinerary was a result of a twist of fate; Gerini, the object of journalism became the writer of journalism. In *CSS*, in 1884, there was a news article written about him; in 1885, there was literary journalism written by him. In *CSS*, Vol. 2, No. 13, Wednesday, 3<sup>rd</sup> month, 3<sup>rd</sup> of the waxing moon, the Year of the Goat, 1245 [January 30, 1884], there was a headline «Dynamite không rabòet» (Dynamite: an explosive substance». The article opened with a description of dynamite as an explosive that was more powerful than gunpowder and used in war and mining, and, as a rule, a passenger on board a vessel was not allowed to carry this hazardous substance without declaring it. The point in the news was a rumor that an unknown person having brought a package of dynamite on board a vessel into Siām without the knowledge of the commander of the vessel and the authorities was apparently facing many charges. That passenger was, in fact, Captain Gerini, an instructor of the Royal Military School of Saranrom Royal Palace who, according to the positive explanation of Ernest Satow, H.B.M. Minister-Resident at Bangkok (1885-1888) to the King of Siām for Gerini on July 7, 1885, «had not been actuated by any other motive than zeal for the service of the dep[artmen]t to w[hi]ch he belonged»<sup>89</sup>. After the incident in 1884, Gerini resigned to take responsibility for being concerned in the introduction of a certain substance into the Kingdom of Siām.<sup>90</sup> Losing his employment in His Majesty's Service, Gerini turned to the journalistic career and worked with Samuel Jones. Smith, the editor and publishers of two English newspapers, *Siām Weekly Advertiser* and *Siām Repository* and a Siāmesse newspaper *Chotmai het Sayam Samai*. On Wednesday, 8<sup>th</sup> month, 11<sup>th</sup> of the waxing moon, the Year of the Rooster, 1247 [July 22, 1885] and Wednesday, 8<sup>th</sup> month, 10<sup>th</sup> of the waning moon [August 5, 1885], Siām saw, in *CSS* Vol. 3, No. 48 and 50, an article entitled «Kham Tàdsin Nai Rùeang Khâ Sàt Dēráchăn» (Judgement on Killing Animals) under a Siāmesse pen name «ยี เอ เยรินี» [Yī-ē-Yērini], derived from the

<sup>88</sup> ยี เอ เยรินี [Yī-ē-Yērini] (G.E. Gerini). คำตัดสินในเรื่องฆ่าสัตว์เดรัจฉาน *Kham Tàdsin Nai Rùeang Khâ Sàt Dēráchăn* (*Judgement on Killing Animals*). *CSS newspaper*, Vol. 3, No. 48, 50, July 1885, 599-601, 615-617.

<sup>89</sup> BRAILEY, Nigel (ed.). *The Satow Siām Papers: The Private Diaries and Correspondence of Ernest Satow, C.M.G. H.B.M. Minister-Resident, Bangkok, 1885-1888, Vol.1 1884-1885*. Bangkok : The Historical Society Under the Patronage of H.R.H. Princess Maha Chakri Sirindhorn, 1997, 136, 176.

<sup>90</sup> In *CSS*, Vol. 3 No. 24, Wednesday 3<sup>rd</sup> month, 5<sup>th</sup> of the waning moon, the Year of the Monkey, 1246 [February 4, 1885] there was an announcement about the transportation of weapons, gunpowder and explosives into Siām dated Thursday 3<sup>rd</sup> month, 7<sup>th</sup> of the waxing moon, the Year of the Monkey, 1246 [January 22, 1885] that from now on, no person shall transport or carry on board any weapons, gunpowder and explosives into Siām, except the one who received a license from the Government.

initials of his first and middle names «G[erolamo] E[milio]» and the full last name «Gerini» and pronounced as accurately as his mother tongue, rather than the English style [Yī-ī-Yērini] or «ဖီ ဝီ ဖရိနီ» that was used afterwards.

This literary journalism was more than story telling but it was created as part of a dynamic thread in the CSS forum spontaneously developed by the Siāmesese and European readers themselves. It was originated from an article entitled «Preface to Intelligence» by «Chāo Siām» (Siāmesese) published in CSS Vol. 3, No. 13, Wednesday, 1<sup>st</sup> month, 2<sup>th</sup> of the waxing moon, the Year of the Monkey, 1246 [November 19, 1884] demonstrating his comparative interpretations of the essence of two religions in Siām for his readers to understand, reflect and judge. One, from the Occident, was Christianity represented by the Bible that was recently translated by Missionaries into the Siāmesese language, and the other, from the Orient, was Buddhism in the *Tipiṭaka*, which was originally written in Pāli. The sensitive argument that killing animals was not a sin in this article was developed into a thread of discussion. An Occident and Oriental forum was autonomously conceived and developed by Buddhist and Christian readers who followed and contributed their writings. This thread lasted for ten months. It was finally concluded by a neutral scientific point of view by an Italian Gerini in July and August 1885.

Table 2- 27: The dynamics of the exogenetic thread and Gerini's endogenetic literary journalism 1884-1885

Exogenetic Thread [November, December 1884]		
Date	Author and Title	Point of View
CSS Vol. 3, No. 13, Wednesday, 1 <sup>st</sup> month, 2 <sup>th</sup> of the waxing moon, the Year of the Monkey, 1246 [November 19, 1884]	Author: «Chāo Siām» (Siāmesese) Title: <i>Khamnam panyā hāi kīt</i> (Preface to Intelligence)	Comparative Christianity and Buddhism. Their genesis, and the essence as opposed to reality about their nonobservance of the rules of morality pertaining to killing of animals. Hence killing animals was not a sin.
CSS Vol. 3, No. 14, Wednesday, 1 <sup>st</sup> month, 9 <sup>th</sup> of the waxing moon, the Year of the Monkey, 1246 [November 26, 1884]	Author: «Nāi Dāeng» (Mr. Dāeng) Title: <i>Wā Dāui khā sāt tāt chīwīt</i> (On Killing Animals and Causing Death to Lives)	Compassion approach pertaining to killing animals. Defending the misconception about the 5, 8, 11, 227 precepts of the Lord Buddha.
	Author: Editor, Samuel J. Smith	Compliment from the editor for «Nāi Dāeng»'s decency, clarity and soundness in his response.
CSS Vol. 3, No. 14, Wednesday, 1 <sup>st</sup> month, 1 <sup>st</sup> of the waning moon, the Year of the Monkey, 1246 [December 3, 1884],		Christianity and Buddhism. A constructive Socratic dialogue between John, an American

Exogenetic Thread [November, December 1884]		
CSS Vol. 3, No. 16, Wednesday, 1 <sup>st</sup> month, 8 <sup>th</sup> of the waning moon, the Year of the Monkey, 1246 [December 10, 1884]	Author: «Khru Caswell» (Rev. Jesse Caswell) <sup>91</sup> Title: <i>Wā Dāui khā sāt</i> (On Killing Animals)	Christian and Bandit, a Siānese Buddhist, to reflect on whether killing animals shall be considered a sin. Using a questioning and answering Socratic method.
CSS Vol. 3, No. 17, Wednesday, 2 <sup>nd</sup> month, 1 <sup>st</sup> of the waxing moon, the Year of the Monkey, 1246 [December 17, 1884]		
CSS Vol. 3, No. 18, Wednesday, 2 <sup>nd</sup> month, 8 <sup>th</sup> of the waxing moon, the Year of the Monkey, 1246 [December 24, 1884]		
CSS Vol. 3, No. 46, Wednesday, 8 <sup>th</sup> month, 12 <sup>th</sup> of the waning moon, the Year of the Rooster, 1247 [July 8, 1885]	Author: «Chāo Siām» (Siānese) Title: <i>Wā Dāui khā sāt</i> (On Killing Animals)	Ironical justification pertaining to killing animals, God's creators as food, for food is not a sin
Endogenetic Literary Journalism [July, August, 1885]		
CSS, Vol. 3, No. 48 Wednesday, 8 <sup>th</sup> month, 11 <sup>th</sup> of the waxing moon, the Year of the Rooster, 1247 [July 22, 1885]	Author: «Yī-ē-Yērini» (G.E. Gerini) Title: «Kham Tādsin Nai Rùeang Khā Sāt Dēráchhān» (Judgement on Killing Animals)	Scientific point of view. A neutral proposal pertaining to killing animals for food, based on biology and chemistry.
CSS, Vol. 3, No. 50, Wednesday, 8 <sup>th</sup> month, 10 <sup>th</sup> of the waning moon, the Year of the Rooster, 1247 [August 5, 1885]		

As the dynamics of the exogenetic thread [November, December 1884] and Gerini's endogenetic literary journalism [July, August, 1885] illustrated, Gerini's literary journalism genre was conceived from his perception of the freedom of speech, of the press and of the publications in Siām, which was his first station in the geographical itinerary in the Orient. The fundamental textual intent of his literary journalism was to apply his Occidental scientific interpretations pertaining to killing animals to respond to the thoughts and attitude of his Siānese and European contemporaries in the Orient. Being neutral towards all religions, as said in the article, Gerini used modern scientific approach in general and the knowledge of biology and chemistry in particular as a way to draw his readers' attention from the subjective religious beliefs to an objective one. The important initial generative

<sup>91</sup> An influential Protestant American missionary, arriving in Siām in 1840, Jesse Caswell (1809-1848) was in service as an English and science teacher for Prince Mongkut in the priesthood from July 1845-1846. On December, 1848, Prince Mongkut wrote a note to Francis Caswell as a remembrance of the father's friendship with him «I think of your father mostly as he was my teacher of English, I wish you to keep this my note with you for my remembrance. Your father's Pupil T.M. Chaufa Mongkut.» (see William L. Bradley, «Prince Mongkut and Jesse Caswell» *JSS*, 54, 1966, 30-41)

power leading to his creation of literary journalism in the area of modern science and a good success in sharing with his contemporaries in Siām was the quality of the readers who mostly were educated elites of Bangkok, the quality contributors in the thread who were highly knowledgeable in their own disciplines, and the quality of Siām that allowed informed public opinion to develop freely. In this respect, the characteristics of this literary genre was conceived from the quality and state of mind of the people in his geographical itinerary and developed by using his western thoughts as a subject and the readers' language as a means.

### LG11 Oriental and Occidental Multidisciplinary Literary Journalism in the English Language and Siāmesse Poetic Intertexts

On October 3, 1885, Siām saw «The Bāng Taphān Gold Mine Concession»<sup>92</sup>, Gerini's first full-page literary journalism in *The Siām Weekly Advertiser*, the most long-lived English newspaper published by Samuel J. Smith in Siām (1868-1885). It was conceived from his *exogenetic* trip on the Eastern coast of the Siāmo-Malay Peninsula when he accompanied Mr. Angelo Luzzatti, a Italian civil engineer from Asti, to visit the tin mines and gold mines in several of its most important provinces situated between *Lakohn (Ligor)* and *Phetchaburi* provinces in May and June 1885.

This trip, followed by the paper preparation, formation and application, resulted in the gold mining concession granted by the Government of Siām to a European concessionaire, Mr. Luzzatti, of ground for ten miles in length by four miles in width on the site of the Bāng Taphān mining field near Kamnoetnopakhun to create a successful industrial enterprise. The Minister for Foreign Affairs, H.R.H. Prince Krom Hmun Devawongse Varoprakarn, H.R.H. Prince Krom Hmun Bhanupantuwongse, and the most prominent princes, noblemen and European residents of Bangkok were at the head of the subscription, «which in a few days has surpassed the sum of \$ 30,000» to raise funds for completing the thorough and decisive survey of the mines. The meeting of the general subscribers to the Bāng Taphān gold mine exploring fund, with H.R.H Minister for Foreign Affairs as President Honorary, that took place on September 29<sup>th</sup>, 1885 was a complete success and the Board of Directors and Bankers were appointed.

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<sup>92</sup> GERINI, G.E.. « *Bāng Taphān Gold Mine Concession* ». *The Siām Weekly Advertiser*, October 3, 1885, 2. BKK:GISSAD. All quotes in this part come from this article

The intent of this literary journalism, « The Bāng Taphān Gold Mines», as introduced by the Editor of *The Siām Weekly Advertiser* in «Summary of Events (Week ending October, 3<sup>rd</sup>, 1885)» was [we let him and those interested in this movement] «speak for themselves and set forth their ideas». In this respect, Gerini, who identified himself as «the writer of the present sketch» and at the end of the article stamped his name « G.E. Gerini, Bangkok » embodied the unitary state of mind of the Orient and the Occident, speaking for the Bāng Taphān gold of the Orient and the concessionaire of the Occident.

To create the writing by the Occident and the Orient, for the Occident and the Orient and about the Occident and the Orient, Gerini employed the English language combined with a poetic quote in the Siāmes language, the native language of Siām, to set forth «their ideas» for the contemporary readers in Siām and «especially for those who reside abroad or are little acquainted with the topography of the Western Coast of the Gulf of Siām ». The so-called «their ideas» as created by Gerini in this article was a balance between the Occident and the Orient: their past, present and future, their sciences and local intelligence, their aesthetic, moral and superstitious beliefs and literature that sprang from the acquisition of first-hand data in politics, history, industry, economics, literature and morals in Siām through his involvement in the press and publications in Bangkok, his learned knowledge and appreciation of Siāmes didactic poetry as much as his literary appreciation of the Romantic literature by Lord Byron about the Orient, his direct contact with the government officials, the royal court and the local people from the very beginning of the process and his application of his former professional knowledge of surveying and earth sciences in Italy to the field trips in the villages of gold in Siām. All the above mentioned were the tasks taken place in the provisional stage of the *processio operis*. The table below is an example of the dynamics of the *exogenetic* multilingual reading and trips and the Occidental and Oriental *endogenetic* writability that characterized this authorial writing style.

Table 2- 28: The dynamics of the exogenetic reading and Gerini's endogenetic writability of «The Bāng Taphān Gold Mine Concession», A combined English-and-Siāmes Literary Journalism

<i>Exogenetic Reading</i>		
LG	LL	WM and PLM
Ancient History	s	Siām and the West «First Portugal Embassy to Siām in 1511» In Bishop Jean-Baptiste Pallegoix's Translation of Ancient European Archives into Siāmes presented to H.R.H. Prince Mongkut in 1255. Reprint by Samuel J. Smith from K.S.R



<i>Exogenetic Reading</i>		
LG	LL	WM and PLM
		Kularb's book in <i>CSS</i> Vol. 3, No. 44, [June 24, 1885]. «Dispatch of the Siamese Embassy to London in J.S.1219» The Year of the Snake [July 24, 1857]. <i>CSS</i> Vol. 3, No. 36, 38, 41, 45 [April 29, May 13, June 3, July 1, 1885]. «Dispatch of the Siamese Embassy to France in J.S.1223» The Year of the Rooster [March 21, 1861]. <i>CSS</i> Vol. 3, No. 19, 20, 21, 23, 24, 27, 28, 30, 32, 34 [December 31, 1884- April 22, 1885] «Annals of Portugal». <i>CSS</i> Vol. 3, No. 39, [May 20, 1885]. etc, etc.
Contemporary news	local en, s	Announcements and news from the Royal Post and Telegraph Department under Prince Bhānurangsī about Postal and telegraphic service in Bangkok since 1881 and the entering of Siām into the Universal Postal Union on July 1, 1885 in <i>CSS</i> , etc.
Contemporary world news	en, s	Telegrams of latest from abroad published in English newspapers in Bangkok. Gerini's translation of telegrams for <i>CSS</i> Siamese newspaper
Ori. Literature	s	<i>subhāsīt sōn dèck</i> (Maxims for the instruction of children), Bangkok: Bangkholaem Press, 1884 <sup>93</sup>
Occ. Literature	en	Lord Byron, <i>The Bride of Abydos</i> , 1813

<i>Exogenetic Trips</i>		
Trips	it, s, en	The trip with Mr. Luzzatti, Civil engineer from Asti, Italy, to visit mines in important provinces on the Eastern coast of the Peninsula between Phetchaburi and Lakhin (Ligor) [May, June, 1885]
		Bangkok - Chumphōn
		Chumphōn - Ko Samūi
		Ko Samūi - Nakhon Si Thammarat (Ligor)
		Ko Samūi - Rōnpibun
		Ko Samūi - Lāngsuen-Bāng Taphān-Bangkok
		Lāngsuen - Bāng Taphān
		Bāng Taphān - Bangkok

<i>endogenetic writability</i>			
Column 1			
Political Economy	en	Para.1	Positioning Siām in the Far East as a « civilized» nation, «second in order only to Japan», steadily progress on the path of Western Civilization
Siām's Relations with the West	en	Para.2	Treaties with European powers

<sup>93</sup> Gerini included the title สุภาชิตสอนเด็ก [subhāsīt sōn dèck] «Admonitions to Children» in OSPIE, 1904 in Appendix A: Bibliography of Siamese Subhāsīt Literature (II. Moral teachings and rule of deportment, «4. Admonitions to Children, a metrical work by Prince Dechādison (A.D. 1783-1859). Various reprints of it exist of which one was made in R.E. 119 (A.D. 1900), comprising 43 pages. It contains very sensible and useful advice.» (OSPIE 45)

<i>endogenetic writability</i>			
			«To welcome Portuguese, Dutch, French and English on her territory since more than three centuries, a treaty of friendship with Portugal since 1518, an embassy as early as 1684 to Louise XIV, treaties of friendship and commerce with most of the European powers in the present century»
Oriental tale by English Romantic poet	en	Para.3	The beauty of the East in 1813 described in the British Romantic Oriental tales by Lord Byron, <i>The Bride of Abydos</i> [Stanza I Canto I] inspired by what he saw during his stay in the East on his tour.
	en	Para.4	Siām's connection with the world: communication and economics: The progress of Siām in 1885 exemplified by two striking events of the years, first, the entering of Siām in the Postal Union, secondly, the granting of the Bāng Taphān Gold Mine concession to a foreigner, an European.
Minerals and Mining in Siām	en	Para.5- 6	Mineral wealth: Scores of mines and quarries in the continental Siām and provinces along both coasts of the Malay Peninsula
Stratigraphy of the Orient	en	Para.7-10	The geology and stratigraphy of the mineral riches in «the Golden Chersonese»

## Column 2

Italian engineer in Siām	en	Para.1	Introducing Mr. A. Luzzatti, a grantee of Bāng Taphān gold mine concession, and his visit in Siām in February 1885 and his survey with Gerini, «the writer of the present sketch» in May, June 1885
Siāmo-Italo enterprise	en	Para 2-3	A richness of mineral resources: the tin of <i>Lakohn</i> and <i>Chumphone</i> provinces and the Bāng Taphān gold mines leading to Luzzatti's offer to undertake the working and a talk with some of the Government Officials.
Gold mine concession in Siām	en	Para 4-10	The genesis and successful development of the Bāng Taphān gold mine concession, the praise to the progressive policy of the Monarch, the deep interest of the Minister for Foreign Affairs and the enterprising spirit of the grantee
Geography	en	Para.11-13	Features of «Bāng Taphān»
Topography			
Toponymy			
Meteorology			
Administrative system			
Geographical Surveying			

## Column 3

Geographical Surveying	en	Para.1	Boundaries of «Bāng Taphān» and important villages
History of place	en	Para.2	

<i>endogenetic writability</i>			
Modern Astronomy and Late Siāmesse Monarch			«Hua Koh» where French and English scientific commissions, Governor of Singapore, foreign residents in Bangkok and Siāmesse government officials were invited by the progressive late King S.P.P.M Mongkut to observe the Sun's total eclipse that he had found by calculation to be attained there on August 18 <sup>th</sup> 1867.
Geographical Surveying	en	Para.2	Detail surveying data from «Bāng Taphān» to «Pa Ron»
Topography			
Means of local transport			
Toponymy			
Woods and Timber	en	Para.3-4	Forest and valuable woods and related superstitious belief
Superstitious belief			
Spirits and Superstitious belief	en	Para. 5	The genii protectors of the gold mines: the chapel, belief, traditional ceremony and stories of the accidents and misfortunes happened to the unbelievers.
Geographical Surveying	en	Para. 6-8	Gold mines : geographical, geological, topographical data. Meanings of toponyms of town, villages, canals – their literary meanings that reflected to the geographical entity and the quality of the precious gold. Administration jurisdiction. Official data about the census of multicultural laborers and inhabitants
Geology			
topography			
toponymy			
Jurisdiction			
Population census			
Column 4			
Local mining intelligence	en	Para. 1	Methods and techniques of digging minerals and gold used by family and locals.
Siāmesse Fiscal Laws			The annual duty rate per head paid by gold miner to the government and the price paid in full value to the owner for the pieces of gold found.
Type and quality of Bāng Taphān gold in terms of Stratigraphy	en	Para.2	Size, shape, formation and quality of the Bāng Taphān gold
Siāmesse <i>Subhāsīt</i> <sup>94</sup> Literature by Siāmesse poet: Quality of Bāng Taphān gold and	s	Para.2-3	The purity of the Bāng Taphān gold is compared with « talented man who though born in mean condition is, by virtue of his eminent attainments, admired and honored all over the world ». Gerini quoted directly «in the native language» from a Siāmesse literature, <i>Subhāsīt-son-deck</i> , Maxims for the Instruction of Children: ทั้งปอทองค้ำก้านิดบอบางตะพาน      ยังประมาณกันว่าเป็นที่รัก

<sup>94</sup> *Subhāsīt* or *Suphāsīt*, as described by Gerini, «The Siāmesse include subhāsīt or suphāsīt under this name not only proverbs proper, but also every sort of moral teachings and rules of conduct and deportment» (*OSPPIE*, 42).

<i>endogenetic writability</i>				
			ก็สมที่ขึ้นกับนักปราชญ์ แต่ตัวมีปัญสาพิภักดิ์	เกิดในชาติทรชนคนต่ำศักดิ์ ก็พร้อมพรักนับถือออกชื่อชม
Supernatural Quality of the Bāng Taphān gold	en	Para.4	«A piece of one <i>tical</i> weight, hung to the neck, will protect its owner from calamities and render him invulnerable to the cuts of weapons, and even to the firing of small arms»	
Price of Bāng Taphān gold	en	Para.4	The price of the Bāng Taphān gold was 40 <i>ticals</i> for each <i>tical</i> weight, the usual price for Chinese gold was 20-22 <i>ticals</i> for each <i>tical</i> weight.	
Military drill commands	en	Para.6	«Siām is marching on in gigantic steps, forward! forward! Dauntlessly, perseveringly, predestinated nation; aim straight to the point, march on and be blessed, Excelsior !! »	

Gerini's status of his literary journalism genre at this stage developed into a multicultural and multilingual and multidisciplinary level. His readers were vaster and so were the ideas expressed for them that developed from an Italian interest to an Occidental and Oriental one. In the same way, his literary language developed from his native language, Italian, into the multi languages of his readers in the late nineteenth-century Siām. The multilingual intertexts of the English Lord Byron's Romantic poetry in the description of Oriental nations, «these countries where fruits are ever ripening, flowers ever blooming, birds ever singing, trees ever green, where to say with Byron, “..... all, save the spirit of man, is divine;”» (column 1, para.3) and the Siāmesse poetic maxims for the instruction of children in the Siāmesse *subhāsīt* literature which compared the purity of the Bāng Taphān gold with « a talented man who though born in mean condition is, by virtue of his eminent attainments, admired and honored all over the world» (column 4, para. 2-3) formed a new intertextual multilingualism consisting of texts in English and Siāmesse in his literary journalistic writing. What may remain as the authorial identity was not a language but the spirit of the military officer as shown in the use of the military drill commands in the conclusive paragraph, «forward! forward! ; aim straight to the point, march on ».

### LG12 Oriental Gold Mining Diary in the English Language

In January 1886, Gerini's geographical itinerary proceeded from Bangkok to Bāng Taphān, a village of the best gold of Siām, situated on the Western Coast of the Gulf of Siām, nearly 100 miles by steamer from Bangkok and about two miles or three hours by buffalo drays or ponies from the sea shore up to the mines, or, in his own words, « in lat. 11° 12' N and long. 99° 30' E, not far from the foot of the Khao Den, a chain of lofty mountains, extending its

ranges in amphitheater in the Western side and constituting the boundary line between the Phetchaburi and the Tenasserim provinces»<sup>95</sup>. Gerini remained in the area of Bāng Taphān for some months of this year for his duties empowered by the Siānese and European Board of Directors of the Bāng Taphān gold mine exploring fund at Bangkok as an accountant, multilingual interpreter, administrator and correspondent, surveying, working and making arrangements on the spot with the European engineer, Siānese and Chinese headman, miners, coolies and villagers. It was from this itinerary that Gerini's *in situ* English-language diary writing was conceived and created in relation to the place and in parallel to his daily work there.

The earliest extant diary written in the English language was the first 46 diary entries written in a standard *Letts's No. 32 Rough Diary or Scribbling Journal* with a week on a page for 1886, printed and published by Letts, Son & Co. Limited, London Bridge<sup>96</sup>. It was a diary written daily by Gerini at Bāng Taphān gold mine from Friday January 1, 1886 to Wednesday February 17, 1886. The length of the entries varied from 182 words on a busy day to 14 words on a day he was sick. The type of discourse used was narration, description and expository as in a narrative of the daily tasks presented in a precise chronological journalistic style, an expedition, a technical description of the mining operations, equipment, tools, supplies and coolies, a comparative, cause-effect evaluation presented in a professional manner. The internal structure of each diary entry that Gerini inscribed on that very day was consistent, comprising the data on the trips, date, time, place, people, tasks and works in progress. The subjects and incidents broached in the 46 entries were unified and naturally arisen from the writer's geographic itineraries between Bāng Taphān (*BTP*), Pāron<sup>97</sup> (*PR*), Khlong Thong<sup>98</sup> (*KT*), Khlong Loi<sup>99</sup> (*KL*) and Paknam<sup>100</sup> (*PN*). This constituted the outstanding unity of geographic and literary action in his diary writing.

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<sup>95</sup> GERINI, G.E.. « *Bāng Taphān Gold Mine Concessions* ». *The Siām Weekly Advertiser*, October 3, 1885, 2. BKK: GISSAD: Ms

<sup>96</sup> GERINI, G.E. *Diary 1886 in Lett's No.32 Rough Diary for 1886*. Bāng Taphān, Siām. 1886, 18. BKK: GISSAD:Ms.

<sup>97</sup> From Bān Taphān to Pā Ron, «*or forest of the sifting*, the time employed being from two and a half to three hours on a pleasant ride on the back of the ponies at the moderate trot, and the distance to be traveled, by Gerini's estimate, being about 12 miles. It was a location of gold mine.

<sup>98</sup> Khlong Thong, or «*Gold Creek* », was half an hour from Bāng Taphān, a location of gold mine

<sup>99</sup> Khlong Loi, or «*Flowing Creek* », was a valley upper of the Khlong Thong, a location of gold source.

<sup>100</sup> Paknam, or «*the mouth of the river*», is the mouth of the Bāng Taphān river at the seashore where there was a lovely sand beach without rock



Exogenetic geographic Itineraries		Endogenetic 46 diary entries		
Place	Action	January 1-13, 1885	January 14-31, 1885	February 1-17, 1885
PN	<i>Po Seng</i> Steamer leaves Bāng Taphān			

As the deconstruction of the diary illustrated, there was a unity of place, action and time and the affinities between the three. The seven actions that constituted the text of the diary were dynamical like a living organism. The actions sprang from the multicultural and multilingual sphere of the Bāng Taphān gold mine and developed for a period of time towards the end of the diary. The magnitude of the series of selected actions that comprised the geographic, topographic and weather data, the construction works in progress, the gold mining operations, the multicultural labors, the management and directions, the illness, and the steamers to Bāng Taphān reflected the exhaustive interpretation of the place from the diarist's point of view. The language used was neither the multilingualism of the place nor the language of the diarist but the language of the world reader, foreign subscribers of the Bāng Taphān gold mine survey fund and his engineer colleague, while the language used in the second half of the same *Rough Diary* from Monday August 9 until Monday December 20, 1886 when he came back to Bangkok shifted to his mother-tongue Italian. After all, as the English-language diary was not found published, it maintained the status of Gerini's first English-language diary and one genetic evidence of his succeeding combined Occidental-and-Oriental genre of a *diary-Nirās* travel writing in 1902.

### LG13 Siām-Inspired Paraliterary and Literary Genres in the Occidental and Oriental Multilingualism

Gerini's geographic itineraries in Siām during the second half of the 1880's produced a manifold variety of literary and Paraliterary genres. His writings became increasingly multilingual, due to his proliferating cultural crossing and contacts with the Oriental-Occidental multilingual and multicultural communities who settled in Siām, Siāmesse elites and government officials, European business community, international press, together with his earnest intent to inquire into the Oriental languages, literature, cultures and ancient voyages to Siām and the Orient as inscribed and published in Siāmesse manuscripts and European books available in Bangkok and foreign countries or shared by western scholars. The literary itineraries in Siām were advancing into a tricultural zone of Siāmesse, Italian and English towards multilingual writings.

## LG14 Multilingual Anthology of Siāmesse Popular Songs

The work-in-progress transcriptions of Siāmesse popular songs and translations into Italian and English originated in 1886 was Gerini's earliest multilingual and multicultural work of the Paraliterary genre in Siām. The extant manuscript was an unpublished octavo blue-line notebook entitled *Collezione di Canti popolari Siāmesi colla traduzione di Gerini G.E. Bangkok* or collections of Siāmesse popular songs with translations of Gerini G.E. Bangkok. He jotted down on the verso or the left-hand page of the notebook a Siāmesse popular song in the Siāmesse language and wrote his translation in the Italian language on the recto or the right-side page, some rectos were left blank with no translation. The Siāmesse songs that constituted the Italian-language *Collezione di Canti popolari Siāmesi* were not only popular and memorable but also multicultural and multilingual in themselves. Apart from the popular Siāmesse *Pheng Yāu* (love sonnet), *Sakrawā* (ode) composed by princes and poets, there were *Phleng Khôrāt* and *Phleng Rayōng* which were characteristic songs from the East and North-East Siām, *Phleng Ruea* (boat song) *Phleng kiao khāo* (harvest song) which were sung on occasions in Central Siām and many Orient-inspired songs such as *Phleng Chīn* (Chinese song) *Khāek Sarài* (Indian song) *Phama Hè* (Burmese song), etc. At the end of many songs, there were N.B. to explain the meanings of beautiful figures of speech and poetic diction in the Italian and Siāmesse languages and a translation in the English language of a *Pheng Yāu* or love sonnet by Captain James Low that was published in *A Grammar of the Thai or Siāmesse Language* in addition to his own translation in the Italian language. The co-presence of his handwritten Siāmesse songs and the Italian and English translated editions in *Collezione di Canti popolari Siāmesi* was a manifestation of Oriental multilingualism and multiculturalism in its translational form. In this respect, *Gerini's Collezione di Canti popolari Siāmesi* symbolize a crossing of Oriental cultures and languages through their Paraliterary genre towards Occidental ones.

## LG15 Multilingual Siāmesse Memoir

On October 25, 1886, Gerini started his new notebook No. 1583 Z with the intent to let the geographic and artistic Siām and the Orient depict themselves by using the original Siāmesse sources as the predominant research corpus and the Italian, Siāmesse, English and French as a means of presentation. The contacts and intent as such made a new multilingual genre in his literary itineraries, which should be called the «Orient's memoir».



The 275 pages of the notebook of the memoir of the Orient were found in pencil divided into two parts to create a 5-cm left margin which was purposely reserved for the Siamese intertexts that functioned as the original points of reference to the new texts that were written in Italian, or, sometimes as the replacement of the unfinished texts that were left blank, in the right column. The intertexts in original Siamese were found on almost every page, particularly inside the reserved left margins side by side with the new texts in Italian and sometimes English and French. This formed an Occidental-Oriental multilingualism in his new literary genre of memoir.

The Orient's memoir was Gerini's work in progress. The first 250 pages were filled between 1886 to circa 1888 with fifty multilingual memoirs that defined the physical and cultural aspects of Siām and positioned Siām in the world's itineraries between the Occident and the Orient, some newspaper clippings from an English newspaper *The Straits Times* and Italian newspaper *Il Secolo*, many good drawings of Siamese textile designs, astrological maps, zodiac signs, Siamese musical instruments, kites while the last 24-page of *Bibliografia Orientale* that mostly came from Occidental sources of publications continued until 1893.

The presence of Gerini in Siām for years and his good knowledge of the Siamese language that brought him to the corpus of the unexplored Siāmology written down by Siamese elites and scholars was the starting point of the Orient memoir writing. Through this genre of writing, the innovative Orient's memoirs were linked to the Occident's and the Occidental and Oriental multilingualism developed.

The following survey of Gerini's Orient's memoirs aims to show the co-presence of Occidental and Oriental multilingualism in the *processio operis* or the work's creation process, particularly in the exogenetic and endogenetic language of each memoir. The Occidental and Siamese exogenetic languages were switched to the endogenetic language that was the mother-tongue Italian mixed with Siamese or English mixed with Siamese. The co-presence of the Occidental and Oriental thoughts on certain memoirs, such as the Italian *Fisiologia dell' Ombrello* (Physiology of the umbrella) and the Siamese *Del Chàtta* (On Royal Siamese multi-tiered umbrella), shows the Occidental and Oriental multiculturalism as a characteristic part of the creation of the memoir.

Table 2- 30: The co-presence of Occidental and Oriental multilingualism in the exogenetic and endogenetic language of the Orient's Memoirs, 1886-1893

Exogenetic LL (EX.L)	WM and PLM	Endogenetic LL (ED.L)
	Gerini Orient's Memoirs 1886-1893	
en	Shan State and Burma <sup>101</sup> [10 p.]	en
pt	<i>Il Menam Chao Phya</i> <sup>102</sup> (The Chao Phya River) [0.5 p.]	it
Occ.L	<i>Note Statistiche</i> (Statistic notes on area, population, race, religion in Asia ; languages in Asia, Europe, Africa, Australia, America) [1 p.]	it
Occ.L	<i>Note cronologiche</i> (Chronological notes. From the 2348 B.C. Flood 2348 to 1839 A.D. Invention of the daguerreotype) [4 p.]	it
fr, de	<i>Note d'Antropologia</i> (Anthropological notes) <sup>103</sup> [ 7p.]	it
Ori.L	<i>Lavorazione di conchiglie in Oriente</i> (How they handle shells in Orient) [5 lines]	it
it	<i>Fisiologia dell'Ombrello</i> (Physiology of the umbrella) [1 p.]	it
s	<i>Del Chàtta</i> (On Royal Siamese multi-tiered umbrella) [1 p.]	it, s
s	<i>Distanze misurate dai Peguani nel XVI secolo dal re พระเจ้าหงสาวดีสิ้นตัว, 919 (1557 A.D.)</i> (Distances [between cities in Siām] measured by Papuans by the order of the King of Pegu in 1557 A.D.) [1 p.]	it, s
OCC	<i>Note sulla Geografia, Clima e Popolazione del Siām</i> (Notes on Geography, Climate, Population of Siām) [10 p.]	it
OCC	<i>Viaggiatori nel Siām</i> (Travelers in Siām) [9 lines]	it
OCC/s	<i>Le razze umane indigene del Siām</i> (Indigenous races in Siām) [3 p.]	it, s
OCC	Missioni diplomatiche, scientifiche e religiose in Siām (Chronology of diplomatic, scientific, and religious missions in Siām) [6 p.]	it
en, s	Clothing of Siamese manufacture [3 p.]	en, s
en, s	Embroidery [0,5 p.]	en, s
s	<i>Vesti e Costumi Siamesi</i> (Siamese clothing and costumes) [8.5 p.]	en, s
	<i>Petchaburi</i> (Excursion to Phetchaburi) [0,5 p.]	it
s	<i>Del Canto Siamese</i> (On Siamese chants) <i>Delle sette specie di arie</i> (Seven types of Melodies) [15 p.]	it, s
s	<i>Costumi delle popolazioni selvaggi e dei Khā del nord del Siām</i>	it, s

<sup>101</sup> Address by Mr. Halt S. Hallet. The focus was on the history, geographical, meteorological, anthropological and economic data of the Shan State and Burma

<sup>102</sup> Gerini read *The Lusidas*, A Portuguese epic poem composed by Luis Vaz de Camões (or Camoens). In Canto X, 12, the poet referred to the magnificent *Menam* (the Chao Phya river) originated from the grand lake known as Chiangmai in two lines. Gerini jotted down these two lines and translated into Italian with a note that the poet may be erroneously informed because Chiangmai was not a lake, «Chiangmai? Non lago, ma il poeta fu fosse erroneamente informato»

<sup>103</sup> Exogenetic readings of texts by French and German anthropologists and natural scientists: Bory de Saint Vincent, Julien-Josph Virey German, Johann Friedrich Blumenbach, Franz Joseph Galle and Johann Gaspar Spurzheim

Exogenetic LL (EX.L)	WM and PLM	Endogenetic LL (ED.L)
	Gerini Orient's Memoirs 1886-1893	
	(Customs of the primitive populations and <i>Khā</i> living in the North of Siām) [28 p.]	
s	<i>Note astrologiche</i> (Astrological notes) [8.5 p.]	it, s
s	Segni dello zodiaco- divisione del tempo- calendario Zodiacal symbols – time division – Calendar [11.5 p.]	it, s
s	<i>Della Musica Siāmese</i> (Siāmese music – music instrument) [8.5 p.]	it, en, fr, s
s	<i>Barche Siāmesi</i> (Siāmese boats) [8.5 p.]	it, en, fr, s
s	Carts [1 p.]	en, s
OCC, s	Appunti storici e date da servire per la Cronologia dell'Estremo Oriente (Historical notes and dates to be used for an Oriental chronology) [29 p.]	it
s, it	<i>Caccia agli elefanti</i> (Elephant Hunting) [1 p.]	it
s	<i>Dell'oreficeria e gioielleria Siāmese</i> (Siāmese Goldware and Jewelry) [11 p.]	it
s	<i>Note letterarie, storiche, ecc. Sul Siām</i> (Literary, historical notes on Siām, etc.) [6 p.]	it
s	<i>Il Bōk Khēk</i> (Raping young woman) [0.5 p.]	it
en	Siāmese Boat Building, newspaper clipping [1 p.]	en
s	Somdet Phra Pin Klao [3 p.]	it
s	Betel Chewing [0.5 p.]	en
s	Siāmese process of cooking rice [ 7 lines]	en
s	Process of eating [6 lines]	en
s	<i>Modello dei biglietti di visita Siāmesi</i> (The Siāmese business card) [0,5 p.]	it, s
s	<i>La nobilitá Siāmese</i> (Noble Men of Siām) [2 p.]	it, s
s	<i>Il giuoco dagli scacchi in Siām</i> (The Siāmese Chess) [1,5 p.]	it, s
s	Kite flying [0.5 p.]	en, s
s	<i>La lotta dei grilli-la lotta dei galli</i> (The grasshoppers fights, cooks fight)[1 p.]	it
s	<i>Trakrō</i> , Polo, Cat's cradle, Toy horses, <i>Topo- trottola</i> [spinning-top] [1 p.]	en, it
s	<i>Dei ponti di Bangkok ed Ayuthia</i> (Bridges in Bangkok and Ayuthia) [2.5 p.]	it, s
s	<i>Case galleggianti</i> (Floating houses) [5 lines]	it, s
s	<i>Cose d'arte -pittura</i> (Something on Arts – Painting) [5 lines]	it, s
s	<i>Curiositá</i> (Curiosities – Taboo on names) [2 p.]	it, s
s	<i>Modificazione di forma nel tubetto da inalazione</i> (Changes in the shape of inhalation pipe) , <i>Massaggio delle concubine</i> (Massage of the concubines) [2 p.]	it, s
s	<i>Dello sbarcatoio reale</i> (The Royal Pier) [2 p.]	it, s

Exogenetic LL (EX.L)	WM and PLM	Endogenetic LL (ED.L)
	Gerini Orient's Memoirs 1886-1893	
s	<i>Note sui legni del Siām</i> (Notes on Siāinese woods) [0.5 p.]	it, s
s	<i>Pirotecniā Siāinese</i> (Siāinese Firework) [3 p.]	it, s
s	Inlaid Mother of pearl articles- basket work, Matting, wax work, lacquer work, etc [3 p.]	en, s
s	<i>Khamjān (incenso) –(benzoino)</i> (incense and benzoin) [0.5 p.]	it
OCC	<i>Missionari che furono nel Siām o nell'estremo Oriente</i> Missions (in Siām) [1 p.]	it
s	<i>Del Songkrān e mese intercalare</i> (About Songkhran) [14 p.]	it, s
OCC	<i>Bibliografia Orientale</i> (An Oriental Bibliography) [24 p.]	it

On the inner page of the notebook of the Orient's memoirs, Gerini wrote a complete table of contents that contained page numbers, showing the dynamic picture of Gerini's contemporary Orient towards the end of the first decade in Siām. Although this Orient's memoir was not found published, some memoirs such as *Note astrologiche* later expanded into two new manuscript notebooks and many geographical memoirs became essential parts and poetics of his monograph and travel writing.

### LG16 New Oriental Literary Journalism in the English Language

Numerosi articoli sulla Storia e Costumi del Siām, firmati Ausosius, contribuiti al Bangkok Times, un giornale quotid. di Bangkok, dal 1888 in poi. (L, 2)

From 1888 onward, Gerini contributed a series of English-language literary journalism on history and customs in Siām to the English newspaper *Bangkok Times* under a pseudonym *Ausonius*<sup>104</sup>, a reference to the Italian racial origin of Gerini, in his own column entitled «From Bangkok to Bangkok and *Vice Versâ*» with the subtitle that best described itself, «Jottings on Siāinese and surroundings, past and present». The intent was to create a new literary journalism of the Orient, from the Orient, by the Orient for the Occident. To achieve this, he used a genetic method to trace the genesis of every Siāinese subject he dealt with, most of which was from contemporary issues and events. Then he explained them with historical evidence derived from his own researches on the early history of Siām and its

<sup>104</sup> The word «ausonio» is Italian for «Italic»

neighboring countries which was started as early as 1887 to his modern European and Siānese readers and used the English language as the media to get the knowledge of the Orient across to the Occident.

The characteristic style of his Oriental literary journalism was a witty opening sprung from the writer's thoughts for objects, social or astronomic phenomena, customs that most Bangkok residents had little acquaintance or awareness of their importance, followed by a very exhaustive and precise retrospective account based on his own historical research in the provisional stage. One example is «The Hô Klông, or City Drum Tower»<sup>105</sup> which was about the tower that was over one hundred years old when demolished to make room for municipal improvement in Bangkok in 1890 and «no one seemed to have protested against the spirit of improvement and innovation – not even the three large historical and vulnerable drums for which the tower was originally built.»

The opening paragraph:

Those who have resided here for the last few years will be familiar with that rather odd but not altogether ugly “structure of majestic frame” formerly situated close to the road leading from the Royal esplanade to the Suandalaya estate, and right opposite to Wat Phò, or to use the official designation, Wat Phra Chetuphon. A very queer structure it was, an architectural hybrid of a Moorish minaret and medieval belfry combination, boldly rearing its summit to a good 150 feet above the level of human weakness and misery, the weight of its masonry wall clinging as though in challenge to all laws of gravity and equilibrium to a gigantic timber skeleton made of the largest teak logs to be found in Siām's forest.

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<sup>105</sup> Ausonius. «The *Ho Klong*, or City Drum Tower» In «From Bangkok to Bangkok and *Vice Versâ*». *The Bangkok Times*, May 28<sup>th</sup> and June 1<sup>st</sup>, 1892, p.3.

The retrospective accounts of the *Hô Klông*, or city drum tower, that constituted the rest of his article firstly, traced the importance and meaning of the drum towers and drums used as told in the Occidental and Oriental historical records and poems, such as Louis Le Comte's *Nouveau mémoire sur état présent de la Chine* (1697) and the accounts by other travelers to China, the early history of Pegu, Burma, Lao States, Cambodia and the Northern Thai capitals, then, the focus moved to the chronicle of the Siāmesese *Hô Klông* and the city drums from the old capital of Ayuthia based on his exogenetic translation of the chronicle of *Ayuthia o Krung Çrī Ayuddhayā* from the original Siāmesese into Italian in the previous year and to the last genuine *Ho Klong* in Bangkok, finally, a comparative study on the style of the towers between the two periods and on the drums used between the Chinese and Siāmesese ones. The text was multicultural in its own right. More interesting was the *processio operis* of this part that mirrored the transformation of writing genre from chronicle and literature to literary journalism and the evolution of the Occidental and Oriental multilingualism from Siāmesese to Italian to English.

Table 2- 31: The exogenetic dynamics of the literary genre and language in the *processio operis* of «The Hô Klông, or City Drum Tower» 1887-1892

<i>Exogenetic Reading and Translation of Chronicles and poetry</i>		
1887 onward		
Chronicle, poetry	s, m	Exogenetic study of old Siāmesese chronicles and poems as well as the early history of Pegu, Burma, Lao States, Cambodia and the Northern Thai capitals
Chronicles	OCC	Exogenetic reading of Louis Le Comte's <i>Nouveau mémoire sur état présent de la Chine</i> and accounts by other travelers to China, documenting drum and bell towers in China and the observatories erected from mile to mile between the Great Wall and Pekin.
1891 onward		
Chronicles	it, s	Exogenetic translation of Siāmesese chronicle from Siāmesese to Italian: G.E. Gerini [Ausonius]. Ayuthia nel 1767-8. In <i>Ayuthia o Krung Çrī Ayuddhayā</i> กรุงเทพมหานคร :Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima. MS, p. 181.
		<i>Torre dei tamburi</i> – ทอกลอง
		ถนนตะแลงแกง  พระมหากษัตริย์

<i>Exogenetic Reading and Translation of Chronicles and poetry</i>			
		พระมหาราชจันดับพลิง	<i>l'allarme in caso d'incendio e chiamasi P'hra: mahā Rangab dāp P'hlōng. Se l'incendio è sulla sponda del fiume esterna alla capitale, si batte il tamburo tre volte, se l'incendio è invece accanto alle mura o nell'interno del loro circuito, si batte il tamburo a distesa } stormo } fino a che l'incendio venga spento. Nel primo piano è posto un gran tamburo mezzogiorno e per battere la guardia di mezzanotte (ย่ำเที่ยง) ' la sveglia (Yām Saññibāt) quando il sole sorge (เวลาตวันยอแสง), e la ritirata al crepuscolo serotino (พลบค่ำ) , secondo la consuetudine vigente nella capitale. Il tamburo del primo piano chiamasi Phra: Thiwārātrī</i>
		ย่ำเที่ยง	
		ย่ำสัญญาณ	
		พระทิวาราตรี	

As the exogenetic materials in Table 2- 31 illustrate, the Occidental and Oriental languages involved in the exogenetic provisional stage were Italian, French and Siānese and the genre involved was chronicles with the intent of studying, documenting, translating and annotating Siānese history. The endogenetic writability in Table 2- 32 below shows the second occurrence of his own exogenetic historical research in a new genre of literary journalistic writing and new English language: one was of a synoptical and comparative style and the other was a translation.

Table 2- 32: The endogenetic dynamics of the literary genre and language in the processio operis of «The Hô Klông, or City Drum Tower» 1887-1892

<i>Endogenetic Writability in English-language Oriental literary journalism genre</i>		
1892		
LG	LL	WM and PLM
Literary Journalism	en	Endogenetic writability of Ausonius. «The Ho Klông, or City Drum Tower» In From Bangkok to Bangkok and <i>Vice Versâ</i> . <i>The Bangkok Times</i> , May 28 <sup>th</sup> and June 1 <sup>st</sup> , 1892, p.3.
		<i>Endogenetic synoptical chronicle and literary text in Paragraph 4-5</i>
		The drum tower, still a prominent object in provincial cities, was formerly a very important building in Siām. Old Siānese chronicles and poems, as well as the early histories of Pegu, Burma, Lao States, Cambodia and the Northern Thai capitals, all tell that in the event of enemies

<i>Endogenetic Writability in English-language Oriental literary journalism genre</i>		
		<p>threatening the capital from within or without, of fires and like calamities drums were struck either on bastion or separate watch towers, the object being to summon the citizen to the defence, or to call for assistance. These towers then answered in all respect the purpose of belfries in European cities, only with these differences that drums were used instead of the “loud alarm bell, brazen bells”. The use of such buildings has, no doubt, been imported from China where many -storied watch towers are met with all through the land. “All towns of China,” says Le Comte “have two towers, one called the <i>drum-tower</i> and the other <i>bell-tower</i>, used to strike the five watches of the night,” and other travelers tell of the watch-towers or conservatoires erected from mile to mile between the Great Wall and Peking, in order to signal the approach of the enemy from the north.</p> <p>Particulars are wanting as to the style of drum tower formerly to be found in the northern capitals of Siām; they were most likely simple wooden structures, on the model of those still extant in the grounds of temples chiefly in the country, their combined offices were to watch surrounding country and give notice of approaching enemies; to give alarm in case of fire, and to beat morning reveille, noon time, and the evening retreat. The drums used therefore three in number, each one devoted to a single purpose.</p>
		<i>Endogenetic chronicle translation in paragraph 6</i>
		<p>The subjoined description of the Ayuthia drum tower, extracted and translated from a chronicle of the time, will suffice to explain the nature and office of the Hô Kông in the old Siāmese capital.</p> <p>“ In Těng Kěng Road is situated the Hô Kông tower with a red painted tapering roof. It consists of three stages and rises to a height of twenty wâhs (about 200 feet). In the uppermost stage sentinels are posted to keep a look-out for the enemy; and the drum placed there called Phra Mahâ Rök (i.e. “the Highly Auspicious”), is used</p>



<i>Endogenetic Writability in English-language Oriental literary journalism genre</i>	
	<p>“ to give the alarm.  “ In the intermediate story is the drum  “ for giving notice of fires, called Phra:  “ Mahâ Rangab Dab Phlông (Great Fire  “ Subduer).”  “ If the conflagration bursts out on the  “ external bank of the river opposite the  “ city, the drum is beaten three  “ strokes; if, on the country the fire hap-  “ pens to be on the internal bank close to  “ the foot of the city walls or within their  “ compass, the drum is beaten in recur-  “ ring strokes until the fire is put out.  “ In first floor or next lower story,  “ is lodged a large drum for beating at  “ day-break, noon, and sunset, according  “ to the immemorial custom of the capital.  “ It is named Phra Thiwâ.â.rì (“Signa-  “ lizer of dawn and eve, or of the com-  “ mencement of day and night)  “ The chief of the Krom Phra: Nakho -  “ rabâu (Nagarapâla, corresponding to our  “ Lord Mayor's Department) is entrusted  “ with the custody of the three drums.  “ The tower keepers have also to feed  “ the cats protecting the drums from the  “ aggressions and injuries of mice. Morn-  “ ing and evening the officials of that  “ department go round the market  “ stalls in front of the jail, but only  “ inside of the wooden fence, up to the  “ tower, collecting the dues to the amount  “ of five cowrie shells for each stall which  “ are used in buying smoked fish with  “ which to feed the cats.”</p>

The intent of the second occurrence of the historical records of the *Hô Klông* in his new literary journalistic genre was to link the past with the current news about the ceremony of removing the war drums, «the worthy relics of Siām's ancient capital», to the Military Barracks clock tower presided over by H.R.H. Krom Mūn Naresr Varariddhi, Chief of the Nagarapâla (or Kromma Müang) Department on Friday 13th May, between 10 a.m. and noon. With the intent to keep his readers up to date with the current events and incidents in Bangkok where he lived and to share with them the origin and meaning through its historical records, this genre answered in all respect the purposes of his writing.

Gerini continued using this genetic method in producing many interesting Oriental literary journalism of *His Times* such as «Memorable Fires in Siām's Capital»<sup>106</sup> and «Comet in the Siām's Sky»<sup>107</sup>. His most interesting series in 1892-1893 that marked a development in his English-language Orient-inspired literary journalistic writing was «The Loi Krathong Festival»<sup>108</sup> because not only did his writing connect the present with the past through the endogenetic research of the genesis of this festival from his own unpublished Italian-language autographed 105-page notebook *Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana* completed in April 1893, but it also established a unity of the Occident and the Orient through his exogenetic research<sup>109</sup> that proved their «original connection all over the world». This newly Occidental and Oriental genetic approach pleased all his readers as shown in a correspondence from R. L.T. to the editor of the *Bangkok Times* :

Sir  
 Permit me to pay my humble tribute  
 and the praise to the remarkable and really  
 instructive article published in the  
 number of the *Bangkok Times* upon  
 the origin and true significance of the  
 «Loi Krathong Festival». Such an article  
 takes us far out of the lower region of  
 ordinary press literature and of press  
 polemics, and will show the outside world  
 that there are as learned scholar and  
 studious investigator to be found in  
 Bangkok as any of the Capitals and  
 Centres of thought and learning in  
 Europe can coast of. «Ausonius» as  
 afforded me, by what he has written upon  
 the «Loi Krathong Festival.», so much  
 pleasure and instruction that I am sure,  
 I speak for many of your readers in Siām  
 and abroad in expressing the hope that  
 after he has concluded his most interest-

<sup>106</sup>AUSONIUS. «Memorable Fires in Siām's Capitals» In From Bangkok to Bangkok and *Vice Versâ* : *The Bangkok Times*, August 10th, 1892, 3, August 17th, 1892, 3

<sup>107</sup> AUSONIUS. «Comets in Siām's Sky» In From Bangkok to Bangkok and *Vice Versâ* . *The Bangkok Times*, June 4th, 1892, 3, June 15th, 1892, 3

<sup>108</sup> AUSONIUS. «The Loi Krathong Festival» In From Bangkok to Bangkok and *Vice Versâ* . *The Bangkok Times*, November 5th, 1892, December 17th, 24th, 28th, 1892, November 22nd, 1893, December 13th, 1893.

<sup>109</sup> Gerini explained the coincidence of the period of the *Loi Krathong* Festival in Siām with the date of the autumnal equinox and the Pleiades midnight culmination in the Occident and the association of illuminations and fire festivals with the Feast of Lanterns and worship of the moon in China and celebrations all over the world.

ing exposition in reference to “the Feast of Lamps” he will follow up his good work by throwing light upon other Siāmesse rites and ceremonies, the origin and through meaning of which have become obscured by the lapse of time.

I am, etc.,

R.L.T

Bangkok, 23<sup>rd</sup> November, 1893

It was true, as R.L.T said, that through this Oriental literary journalism genre that Gerini used, his writing could afford the readers both pleasure and instruction and through the English language, the outside world could appreciate Siāmesse rites and ceremonies of which origin and true significance «have become obscured by the lapse of time.»

#### LG17 New Italian Sonnet Inspired by Siāmesse poetic tales

In the mid 1880s, working in Samuel J. Smith's Office, the pioneer in publishing classic and popular prose and poetical Siāmesse literature in the Siāmesse type in Siām, most of which was not previously available in book form and was almost unknown to the Western world, Gerini started reading, compiling, appraising, summarizing, documenting with the intent to create a collection of ancient Siāmesse poetic tales derived from Pāli tales and old Siāmesse stories written in «*klōn pāed*», a verse form with eight syllables per lines. By 1887, he produced a self-made manuscript volume of sixteen Siāmesse poetic tales<sup>110</sup> in English and Italian, consisting of the synopsis, morals, meter, style, origin. The important part of these tales was the moral ending. It was this part and poetics of Siāmesse poetic tale that Gerini incorporated in his poem written in the form of Italian sonnet to make a new poetic genre which was his first poetic genre in Siām.

A typescript with some autographed corrections of a poem entitled «*Emancipazione*» *tre Sonetti di Ausonius* (Emancipation, three sonnets of Ausonius) was his earliest extant poetic writing in Siām. The poem was composed in the Italian language, in the form of Italian sonnet and using the pseudonym *Ausonius* which means «Italian» while the place and date

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<sup>110</sup> Gerini, G.E. *A collection of ancient Siāmesse poetic tales derived from Pāli tales and old Siāmesse story written in Klōn 8* · MS,42 p. The tales included 1. Malithong 2. Phimsawan 3. Dalang 4. Mong Pa 5. Nang Uthai 6. Suwanahong 7. Thang On 8. Honwichai, Kawi 9. Lin Thong 10. Champa Thong 11. Woranut Woranet 12. Nang On 13. Ramasin 14. Krai Thong 15. Subina 16. Then Kru.

of writing was stated at the end of the poem «*Bangkok. 2 Agosto, 1888*» followed by the initials of his name «*G.E.G.*» for Gerolamo Emilio Gerini.

The poem was humor. Gerini used a mix of political, anatomical, psychological, mythological, biblical and historical terminology and allusion: *emancipazione* (emancipation), *del talamo il sacrario* (the shrine of the thalamus), *boycottizzato* (boycotted), *Regnare ella volea despoticamente* (she wanted to reign despotically), *domestico Czarismo* (domestic Tsarism), *Die' a se' stessa e al mobilio l'ostracismo* (gave the ostracism to herself and to the furniture), *ipnotismo* (hypnotism), *cleptomania* (kleptomania) to describe a marriage problem which was like *Via Crucis di forche caudine* or the Way of the Cross of Caudine Forks and concluded with a moral ending which was no less humorous:

Table 2- 33: Italian transcription and English translation of Gerini's «*MORALE ; a questi bei lumi di luna*»

Italian Transcription	English Translation <sup>111</sup>
III	III
<p><i>MORALE ; a questi bei lumi di luna,            Il mestier del marito è un mestier duro ;            Sia vostra moglie bionda, oppur sia bruna,            Metter bisogna ognor le spalle al muro ;            Piu' facile è un cammello per la cruna            D'un ago far passar, che voi, sicuro            Pel nunzial laccio la cervice, e in niuna            Di sue trame restar preso in futuro.            È una VIA CRUCIS di forche caudine,            Sotto cui vi sospingon, lene, lene,            Della donna le blande arti feline...            Vittima, o schiavo, è questo il vostro fine,            Ond'è che l'ideal serto d' Imene,            Altro non è che corona di spine.</i></p> <p><i>BANGKOK, 2 Agosto, 1888            G.E.G</i></p>	<p>MORAL; but, in the current crazy times            The husband job is a hard job;            Whether your wife is blonde or brown,            one should always keep his back to the wall;            It is easier for a camel to go through the eye            Of a needle than for you to safely put your head            In the nuptial tie, and not to be caught            in the future in one of its plot.            It's a WAY of the CROSS of Caudine Forks,            Under which impel you, gently,            The soothing feline arts of woman...            Victim, or slave, this is your end,            So that the ideal wreath of Hymen,            Is nothing but a crown of thorns.</p> <p>BANGKOK, 2 August, 1888            G.E.G.</p>

The poetic value of Gerini's poem lay in the form and language rather than the subject. The subject was trivial but the form that was conceived in the Italian sonnet style and ended with the moral in the tradition of a Siamese poetic tale and the poetic diction that was created from his multicultural and multidisciplinary experience and resulted in humor that he passed on to his readers to provide instruction was very characteristic.

<sup>111</sup> Translated by Luciano G. Gerini

## LG18 Oriental Geographic, Natural Scientific and Ethnographic Diary in the Italian and Original Siāmesese Languages

Gerini's extensive traveling in Siām between 1887-1889 gave birth to travel records written in a narrative memoir and diary style. In February, 1887, he wrote in the Italian language half-a-page memoir of his excursion to the *Khao Luang* and *Khao Luk Chang* caves in Phetchaburi province and the *Samroi-yot* mountains in his autographed *Siāmology and the Orient Notebook* or *SON*. His interest in travel records was found in his notes in the same notebook about distances from Hongsāwadī, Pegú to Ch'ēng Mai and to Ayuthia, *Distanze misurate dai Peguani nel xvi secolo dal re Hingsawadi Lindam*, 919 (1557 A.D.)<sup>112</sup>, European travelers and their itineraries in Siām, *Viaggiatori nel Siām*.<sup>113</sup>, a directory of the collection of voyages in chronological order, *Elenco di collezioni di viaggi in ordine cronologico*<sup>114</sup> and his correspondences to many book publishing companies abroad ordering books about voyages in late 1887. His travel diary was conceived on November 6, 1888 at 4 p.m. when, «partito da Bangkok per Bāng Taphān», he left Bangkok for Bāng Taphān in Southern Siām and lasted for 7 months until May 23, 1889 when he arrived back in Bangkok. It was written in his new diary, *The Singapore and Straits Rough Diary for 1889* in his mother-tongue Italian with some original Siāmesese language.

The literary text in Gerini's diary entries was parallel to his geographic itineraries and contained a wealth of geographical, topographical, botanical, anthropological, political, economic and cultural information of the places he visited and the people he met. As a professional military surveyor, he made precise topographical maps of his itineraries showing the sea, the rivers, mountains, canals, ponds, villages and sketched the landscape of mountains, houses of ethnic people, stupa, carts jotted down the routes, canals, rivers, the sea and jotted down all means of transportation, described local place names and their surrounding environment, characteristics, habits and particular cultures and careers of all Siāmesese, Chinese, Malay, Laotian people he met as well as government officials, military officers, heads of villages. He collected data and statistics of people, trades, weather, elephants, etc. To visualize the *processio operis* of the diary entries that mapped geographic

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<sup>112</sup> G.E. Gerini, *SON*, 32

<sup>113</sup> The travelers included Richardson, Lieutenant Macleod, Mouhot, Bastian, in *SON*, 39

<sup>114</sup> G.E. Gerini, *SON*, 276.

and ethnic Siām, the table below shows in the left column Gerini's chronology of exogenetic geographic itineraries and in the right column his endogenetic diary entries.

Table 2- 34: The interaction between the exogenetic geographic itineraries and the endogenetic diary entries, 1888-1889

<i>Exogenetic Geographic Itineraries</i>	<i>Endogenetic Diary Entries</i>	<i>LL</i>
1888-1889		
Trips to the Eastern coast of the Siāmo-Malay Peninsula	WM: GERINI, G.E. <i>Diario del 1888-1890 in Siām</i> . In <i>The Singapore and Straits Rough Diary for 1889</i> .	
SM, Southern Siām [November 1888]		
Excursion by steam launch from Bangkok to Bāng Taphān [Nov. 6-9]	itineraries by sea, steam launch and its company, weather, transport of cargo of rice by sea	it
Bāng Taphān [Nov.10-14]	governor, birds, rainstorm	it
Surveying into <i>Klhong</i> (canal) Mae Ramphueng, <i>Klhong</i> (canal) Nāe to Ban Thā Manāo village [Nov. 15]	rainstorm, topography, itinerary by canal, villagers, number of houses, production of torch made of bark, woods and their local and scientific names, the uses, the prices there and in Bangkok	it, s
Bāng Taphān [Nov. 16]	doctor's treatment of yaws in children	it, s
Leaving for Pā Rôn and Ban Pan Pit [Nov. 17]	rainstorm, peacock hunting	it
Bāng Taphān [Nov. 20]	steam-launch from Singapore	it
Leaving again for Pā Rôn [Nov. 23]	itinerary, road, rainstorm	it
Surveying the mineral deposits at Noen Sāi, Bāng Taphān [Nov. 24]	itinerary, quartz and gold veins, duration of torch's burning and a price of a torch	it
Surveying Bāng Taphān [Nov. 26]	weather, monsoon, Buddhist ceremonial boat procession, music, sea snake	it
Surveying Pā Rôn [Dec. 11, 12, 13]	deer	it
Mineral surveying at Hīn Kong [Dec. 15]	survey, topography, toponymy, gold veins, number of villagers' houses	it
Surveying Bāng Taphān, Mả Róng Cave [Dec. 25]	Cave, Buddhist ceremony performed inside the cave temple on Siāmesse New Year compared to the cave in Mottama in Burma, geology	it
SM, Southern Siām [January 1889]		
Surveying Mae Lam Phueng Bay [January 1]	itinerary, weather, coastal fish farming, shells, oysters natural mussels, pearls, types of soil and rocks, fish, birds,	it, s
Surveying Mae Lam Phueng Bay and Bāng Taphān Bay [January 2]	Steam-launch from Singapore, weather, a variety of fish, price per kilo, amount of fish caught by fishermen per day, a variety of water birds	
Surveying villages from Bāng Taphān to Pā Rôn, Tab Sakae, Khlong Wan [January-April]	Typography, toponymy and history of every village, mine, elephants, birds, government's income, annual revenue, land taxation, population and housing census in 1890, plantation area, names of	it, s

<i>Exogenetic Geographic Itineraries</i>	<i>Endogenetic Diary Entries</i>	LL
	governors of provinces in Malay Peninsula, animals, snakes, birds, funeral, history of books in many cultures, bird's nest royal business, prices, laborers, how to collect bird's nest, types of swiftlets, islands of quality bird's nest, wild elephant hunting, elephant taxation, revenue, belief about Thursday, Malay Peninsula, dialect of Chumphon, Grammatical notes on dialects spoken in the Kingdom of Siām, accents of Bangkok and country people, orchids, studying Malay language, origin of Malay people, loan words from Malay in Siamese language	
Surveying Mã Róng Cave and Bāng Taphān- [April 1-3]	Siamese New Year, Buddhist ceremonies, food, desserts preparation for New Year, fresh and preserved fish, oath-taking ceremony, celebrations, boxing, the Royal Decree ordering the new civil era in Siām in solar system	it, en
Bāng Taphān [April 17]	sea turtles, <i>Chelonia imbricata</i> , products made of tortoiseshell	it, s
Surveying Hǐn Kong and Bāng Taphān Nǒi [April 18]	Itineraries on foot and on horseback, topography, toponymy, minerals, mangrove, wildlife, herbs, plants, islands, villages, income, jurisdiction administration, river, fresh-water wells, branches of the river, veins of tin and gold, cultivation, Chinese fishermen, shrimp paste production, forest products, birds, shrimp taxation, selling price, shrimp fisheries, shrimp catching net, Malay and Chinese populations, alborno, torch production, Malay kris, birds, <i>mus giganteus</i> ,	it, s
SM, Bāng Taphān – Bangkok [April 26]	Itineraries to Phetchaburi province, Laotian community in Phetchaburi and Korat	it
SM, Bangkok- Phetchaburi [May 2-4]		
Travelling by steamboat on the <i>Khlong</i> (canal) Bāngkok Yài, <i>Khlong</i> (canal) Bāng Lǔang, <i>Khlong</i> (canal) Mahāchai, <i>Khlong</i> (canal) Phas Pāsī Charoen, Thā Chin River, <i>Khlong</i> (canal) Bāng Nók Khwàek into the Mãe Khlōng River and the sea, then, Bāng Ta Būn, Bān Lǎem, Phetchaburi River and the town of Phetchaburi	Itineraries by steam launch, canal network, villages, boats, a catholic church, Buddhist temples, various types of irrigation, typography, multicultural population and settlements along the river, careers, architectural style of houses	it, s
Surveying the villages of Laotian people: <i>Lao Wieng</i> , <i>Lao Phuen</i> and <i>Lao Song Dam</i> by bullock cart. [May 5-10]	Governor, land taxation, Laotian women: costumes and hair styles, bullock-cart racing, itineraries by bullock-cart, roads, bridges, canals, Karen people: costumes, houses, guardian spirits, burial ceremony, native practice of alchemy, topography, toponymy, Rites and rituals, Singing and songs, language	it
Surveying villages, noting, making maps from Yǐhǒn Bridge, Nǒng e Pet, Bān Hǔa Taphān, Wang Takhô Canal, Bān Hua Dōn, Bān Nā Phô, Nong Khúang Temple, Bān Nǒng Phrōng, Nǒng Lāo, Nǒng Chik. [May 7]		
Surveying and making maps Bān Thap Khāng, Bān Dōn Sāi, Khǎo Yói, Saphāng [May 8]	Lao Song Dam ethnic group: architectural style of houses, costume and hair-style of Lao Song Dam	it

<i>Exogenetic Geographic Itineraries</i>	<i>Endogenetic Diary Entries</i>	<i>LL</i>
	women, geology, caves, weaving and textiles, heads of villages, carts, historical pond, legends, toponymy, cattle, language, number of households and population, markets, price of textile and silver earrings	
Surveying and making maps Saphāng, Khảo Yói , Bān Thap Khāng, Nōng Plālāi [May 9]	Itineraries by bullock-cart, villages, roads, telegram posts, Lao Phuan ethnic group: settlement, head of village, traditional dancing, burial ceremony, caves	it
Surveying villages and caves: Nōng Plālāi, Bān Na, Bān Mai, Bān Nōng Hin, Nōng Wian, Nōng Chāk, Tham (Cave) Khũo Lũang , Tham (Cave) Klāep [May 10]		
Travelling to military area in Phetchaburi meeting an officer [May 11]	architectural style of a bridge, Government official and military administration, robbery of cattle	it
SM, Phetchaburi – Bangkok [May 12]		
Leaving Phetchaburi for Bangkok by steamboat- Bān Lāem, the sea, mouth of the Māe Klōng River, <i>Khlong</i> (Canal) Bān Nōk Klùod - May 12 Continuing on <i>Khlong</i> (Canal) Pāsī Charoen and arriving Bangkok - May 13	Itineraries by steam-launch, the sea, river, milestones, fish, canals	it
SM, Bangkok- Ko Si Chang [May 15]		
Travelling by streamboat from Bangkok to <i>Ko</i> : (island) Si Chang [May 15] Continuing from Ko Si Chang to Bāng Taphān [May 16]	Itineraries by steam-launch	it
SM, Bāng Taphān and Pā Rôn [May 24]	Itineraries	it
Bāng Taphān-Bangkok [May 21-23]	Itineraries	it

Compared with his former diary entries of the same Bāng Taphān, written in the English language of the readers between January and February 1886, both in terms of parts and poetics, these later entries, written in his mother-tongue Italian between November 1888 and May 1889, reflected the stories of his geographic itineraries more deeply and exhaustively. As the language used reflected, the focus of the later was on his own interest rather than the interest of the readers in the former. His professional notes on the flora and fauna which was one focus in a later diary were parallel to his work-in-progress autographed notebook on Natural Science entitled *Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siām in particolare* that he worked on between 1887-1888 which included topics on geology together with ethnography and anthropology (1-50), mineralogy (50-100), botany (100-180), mammalogy (180-220), ornithology (220-240), ichthyology (240-260), entomology (260-288). His comprehensive notes about the ethnic groups «*Lāu Phuen, Lāu*



*Song Dam and Lāu Wieng*» in Phetchaburi in the second half of the travel diary derived from his intent to study more about their customs and to compare with the Laotians in other parts of Siām as written by him in the entry for April 26 :

Table 2- 35: Italian Transcription and English translation of Gerini's *diary entry* on April 26, in *The Singapore and Straits Rough Diary for 1889*

Italian Transcription	English Translation
È la seconda volta che mi trovo in mezzo a popoli di quella razza (la 1° volta fu tra I Laosiani dei monti di Khôrat) e mi propongo studiarne meglio i costumi, e raffrontarli con quelli della stessa razza in altri luoghi del Siām. Nella procincia di Phetchaburi, havvi molto da vedere e studiare, e ciò potrò fare in buona misura, durante il mio viaggio da 15-20 giorni.	It's the second time that I'm among people of this race (the 1st time was among the Laotians of the Khôrat mountains) and I propose to myself to better study their customs, and to compare them to the ones of the same race in other different places in Siām. In Phetchaburi province there is quite a lot to see and study , and I'll be able to extensively do it during my journey of 15-20 days.

### LG19 New Siānese *Klōn hòk* and the Sicilian Quatrain in the English and Siānese Languages

Many exogenetic preliminary retrospective research notes and multilingual reading notes on Siānese poetic literature that Gerini started making with interest approximately in 1887 gave birth to his innovative poetic genre of eclogue poem or pastoral poetry that combined *Klōn hòk*, most common Siānese verse form during *His Times* in Siām with six syllables per *wák* (from Sanskrit *varga*) and two *wák* per line (*bàt*, from Sanskrit *pāda*) and two lines per stanza, with a popular Sicilian quatrain, four lines per stanza consisting of two rhymed couplets «abab», that he mastered and employed in Italy, mixing Siānese in the English-language poem by switching the final rhyming syllables of each line from English into Romanized Siānese and published in Bangkok's English newspaper, *The Bangkok Times*, in 1892. This was his first contribution to the Occidental and Oriental literary multilingualism.

Table 2- 36: English transcription and English translation of Siānese words in *An Eclogue*

English Transcription	English translation of Siānese words in <i>An Eclogue</i>
An Eclogue	
On the banks of the <i>Mēnam</i> Under shady green <i>ton myes</i> Sat on day the fair <i>Ee Khram</i> Whilst were grazing her <i>three kwys</i>	River, The Chao Phya Rive trees Miss Khram three buffaloes

English Transcription	English translation of Siāmesse words in <i>An Eclogue</i>
When the gallant youth <i>I Noo</i> Whom fair <i>Khram</i> was loving <i>màk</i> Ran up and in a <i>Khroo</i> Kissed her silken <i>rim-see-pak</i>	Mr. Noo Miss Khram, very much moment lips
And said, O ! my <i>Rüsyé Chye</i> Why thus remain so <i>ning</i> ? But do not let me <i>tye</i> ..... « Do you love me? – tell me <i>ching</i> . »	Heart Line, metaphor for woman quiet die true
« <i>Ching</i> , » she said, as on her <i>ok</i> *** leant her dimpled chin, * picture sweet, ' mongst fragrant <i>dok</i> Whist birds around did <i>bin</i> .	true, breast flower fly
<i>Ausonius Siāmensis</i>	

«An Eclogue» was published under his new pseudonym «Ausonius Siāmensis», meaning «Ausonius of Siām» that was specially created for Ausonius's writing in a new Siāmo-English multilingual poetic style. The Siāmesse words and a metaphor that were mixed in the English- language lines were choices of a genius. The rhyming syllables at the end of each line in Siāmesse made his poem which told a story about the Oriental love very Oriental. At the end of the poem, there was a note by the Editor of the *Bangkok Times* that for our readers who should consider the mix of Siāmesse lacking of local color, our poet promises the next time to give «Homeric Iliad on things in general with English and an exquisite euphony ED», reflecting the reality of the freedom of literary multilingualism in Siām

### 2.2.3 LG20 : First Crossing the Distance between Siām and Italy, 1890

During his 25-year residency in Siām, Gerini crossed the distance between Siām and Italy three times. The separation from the places he belonged produced a type of writing which was a literary *imitatio* of *Nirās*, a classical Siāmesse poetic genre of travelogue that contained a theme of separation, longing, the tone of lamentation and a connection to a landscape. Like his contemporary Siāmesse people, Gerini enjoyed reading *Nirās* and started doing a retrospective research since 1885. His first definitive *Nirās* was written in 1890. The Siāmesse genre of *Nirās* evolved over time from the Ayutthaya period (1350-1767) to the Bangkok period (1782-then) and so did his. The three stages in the development of Gerini's *Nirās* comprised, first, a Italian-quatrain *Nirās* using Italian punning in 1890, secondly, a true

*Siāmese Nirās* in the Italian language in 1899 and, thirdly, a self-reflection *Nirās* in the Italian mother tongue in 1905.

Table 2- 37: The dynamics of the *processio operis* of an Italian-Quatrain *Nirās* using Italian punning

<i>Timeline</i>	<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
1880 [April]	IT, Umbria, Perugia	LG: Exogenetic writability of epistolary poem [5 quatrains]	it
		WM: stylized signature. <i>Ida!</i> . Perugia, 22 April 1880, MS - original rough draft and definitive work written in blue ink on the recto and verso of a scrap paper, 1 p.	
1880 [June]	IT, Umbria, Perugia	LG: Exogenetic writability of panegyric sonnet [2 quatrains and 2 tercets]	it
		WM: <i>Urano Ligure. Se non mi è dato di volarti accanto/ e te ammirare ai tua gloria altero</i> . 2 giugno 1880, MS- a final draft of a sonnet written in ink on a small scrap paper with some self-corrections and crosses, 1 p.	
1881	IT, Umbria, Perugia	LG: Exogenetic writability of Italian heroic quatrain[8 stanzas]	it
		PB: G. EMILIO GERINI, Sottotenante nel 13 Regg. Fanteria. "Sventura". In : VINCENZO, Pasqualis, Capitano nella milizia Territoriale (ed.), <i>L'Esercito a Reggio di Calabria e Casamicci ola, Album Artistico e Letterario</i> . Fano: Stabilimento Tipografico e Stereotipia di Pasqualis, Caspani e Deval, 1881, p. ivi, 1p.	it
1885	SM, Bangkok	LG: Exogenetic research note on Siāmese <i>Nirās</i> verse genre of travelogue	s, it
		G.E. Gerini, « <i>Nirās, lista di</i> ». Bangkok: GISSAD, MS Circa 1885, 2 p.	
1890 [May]	SM, Bangtapha-Bangkok	LG: Endogenetic diary entry jotting	
		G.E. Gerini, «Visiting Memoranda» <i>Rough Diary 1889</i> . Bangkok: GISSAD, MS 1888-1890, 60 p	
1890 [June]	SM, Bangkok-Europe	LG: Endogenetic Italian-Quatrain <i>Nirās</i> using Italian punning	it
		GERINI, G.E.. <i>Bangkok</i> . June 1, 1890, typescript with handwritten corrections, 1 p.	
1890 [July]	FR, Marseille		

## LG20 Italian-Quatrain *Nirās* Using Italian Punning

Gerini's exogenetic research note written in Siāmese on a small piece of paper entitled «*Nirās, lista di*»<sup>115</sup> was the first genetic evidence of his interest and initial investigation on the

<sup>115</sup> G.E. Gerini, « *Nirās, lista di*». Bangkok: GISSAD, MS Circa 1885, 2 p. This list became a part of his autographed notebook of anthology of Siāmese literature, *Catalogo di opere della Letteratura Siāmese*, in 1893.

Siāmesese verse genre of travelogue known as *Nirās*<sup>116</sup> created by a poet who was on a journey or in exile with the classical intent to express his longing and melancholy for the place or the beloved who was left behind, or, the modern intent to reflect his nostalgia for the lost past of the landscape being visited. Comprised of thirty titles of classical and modern Siāmesese *Nirās* originated in 1705 until *His Times*, the list appeared to have been revised and updated many times with the names of the poets, the places and dates of publication and the publishers<sup>117</sup> and must have been used in reference to his reading and study. The quality of the Siāmesese *Nirās* genre that impressed Gerini most was the genius of the poet in using the toponyms and geographical scenery as the genesis in creating the meter, rhymes and poetic diction, especially punning, with the intent to express the feelings of the poet who had to « *Nirās* », meaning to leave or to be separated from, his place and his love. With the same *avant-textual intention* of the Siāmesese *Nirās*, Gerini's Italian-language *Nirās* genre was conceived in a form of rhymed Italian quatrain on June 1, 1890 when he started his voyage from Bangkok back to Italy for the first time after having stayed in the Orient for nine consecutive years. Below is his jotting of his geographical itinerary in a visiting memoranda in his *Rough Diary*, 1889,<sup>118</sup> which was the genetic evidence of this literary itinerary.

1890 –            21 Maggio – lasciato Bantaphan  
                           23 „ –            giunto a Bangkok  
                           Giugno –            lasciato Bangkok  
                           21 Luglio –        giunto a Marsiglia

«Bangkok»,<sup>119</sup> a *Nirās* that sprang from this actual *Nirās* from Bangkok, the new home, for the old home, Italy, was an Oriental-Occidental comic accomplished by a *poetics* of punning. His *Nirās* was created as a multicultural space where the poet, an Occidental resident in Bangkok of the Orient, as self-identified in lines 9-10 of his poem, «*che già da qualche bell'annetto / Di questa Capital son residente* (already for some years / I am a resident of this Capital), met the Occidental travelers to the Orient, as emphasized in lines 11-12, «*chi l'ha non ne sa niente .....*» (one who has [these opinions] knows nothing ... ) and Bangkok of the Orient met Milan of the Occident in the poet's concrete imagery and humorous Italian puns. A series of idealistic, realistic, even, satirical worldviews towards Bangkok in the first

<sup>116</sup> Also known as *klon Nirās*, *khlong Nirās*, *Nirās kham chān*, *kāp hò khlong Nirās* to refer to the metrics used.

<sup>117</sup> Among them was Samuel J. Smith.

<sup>118</sup> G.E. Gerini, «Visiting Memoranda» *Rough Diary 1889*. Bangkok: GISSAD, MS 1888-1890, 60 p.

<sup>119</sup> GERINI, G.E. *Bangkok*. June 1, 1890, typescript with handwritten corrections, MS 1 p.

two stanzas was a wise technique to create a movement that connected «Bangkok» in the Orient to the Occident and constituted a genre of *Nirās*. «*Chi dice*» (who says) was used by the poet in a monotonous style with the intent to question opinions given by Occidental travelers on Bangkok :

Table 2- 38: Italian transcription and English translation of Gerini's multilingual poem, «Bangkok»

Italian Transcription	English Translation <sup>120</sup>
<p><i>Chi la dice VENEZIA DELL'ORIENTE, Chi nero buco fetido ed immondo, Chi di canali e pesce putrescente, Di sterco e fango baratro profondo;</i></p> <p><i>Chi città degli odori poco grati, Chi dice ch'è sull'acque galleggiante, Ch'è una città di guglie e templi aurati, Insomma le opinioni sono tante.....</i></p>	<p>Who says it is the VENICE OF THE EAST, Who says it's a black hole fetid and unclean, Who says it is a deep abyss, Of canals rotting fish, dung and mud;</p> <p>Who says it's the city of unpleasant smells, Who says it is floating upon the waters, Which is a city of spires and golden temples, In short, the views are so many .....</p>

The intent of the last two stanzas which functioned as a *volta* or a turn, on the other hand, was to give a better answer and, more important, to render amusement and laughter to his Italian compatriots. Satirically presenting himself as a resident who had nine-year experience in *canali, buchi e odori/ E pesce secco* (line 13-15) in canals, holes and smells/and dried fish, poet designated Bangkok as « *la città dei FORI* » using an Italian pun «*FORO*», which, in Italian, means both « Forum » (the main square of Roman town) and a «hole» :

Italian Transcription	English Translation
<p><i>Dico <del>che</del> &lt;esser&gt; Bangkok <del>XX</del> la città dei FORI....</i></p>	<p>I say that Bangkok is the city of FORUMS ....</p>

The poet dropped another humorous Italian pun, « *veder-Mi-L'ANO*», immediately in the next stanza in order to draw his readers' attention to his intended meaning of « *la città dei FORI* » to make them laugh because in the Italian language, « *veder milano*» (to see Milan) had the same spelling and pronunciation as « *vedermi l'ano* » (to see my anus) and, thus, went well with the second meaning of the first pun :

<sup>120</sup> Translated by Luciano G. Gerini

Italian Transcription	English Translation
<i>Sì, di FORI ampì al par del FOR Trajano,  Della piazza del Duomo Milanese.....  Chi nol crede sol dee veder-MI-L'ANO,  E avrà un' idea dei FORI qui in paese....</i>	Yes, of FORUMS wide as the FORUM Trajano, As the square of the Duomo in Milan ..... Who does not believe it should only see-MY-ANUS, It will have an idea of HOLES here in the country ....

Gerini was a noted word-player and puns were one of the major features of his comic work. At this stage, his puns sprung from a word in one language, which was his mother-tongue Italian, that had the same sounds but two different meanings. In 1903, this literary technique was developed into a multilingual pun created from Occidental and Oriental languages that were not his and was used as part and *poetics* in his new comic genre of Occidental and Oriental multilingual drama (LG 29).

#### 2.2.4 LG21-LG26 : Rerising in Siām, 1891-1899

Gerini's literary language significantly and consciously changed to the Siāmesese Language from the early 1890's, after his return to Siām. The literary prose and poetic genres of his definitive, translated, published, unpublished, and unfinished works were also Siāmesese while the *processio operis* remained multilingual. The new literary language reflected the new state of mind of the writer as an Italian military officer whom His Majesty the King of Siām graciously «received into favour again»<sup>121</sup> in the royal army of Siām in April 1887. It was from that moment that Gerini's exogenetic reading, documenting, researching and translating of the Siāmesese- language chronicles of ancient Siām were consciously conceptualized. This process continued in the direction of historical geography before recurring in the form of literary works in the Siāmesese language in 1894 and developed into three interconnected military prose and poetic genres.

<sup>121</sup> Satow, on July 17, 1885, asked His Majesty the King permission to mention the matter of Gerini, who had lost in employ in consequence of being concerned about the introduction of a certain substance into Siām. The king replied «he thought that before long it would be possible to take him back again» (Satow, 1997, 136). In J.S. 1247 [1885], the King ordered to receive him in the Ministry of Interior as a foreign interpreter and in J.S. 1248 [1886] when the Department of Army [*Krom Yuthanathikan*] was established, Gerini was appointed as a military translator until he left for Europe due to the loss of his father in 1890. After his return to Siām in R.E. 108 [1891], the king graciously endorsed him as the principal of the Military Cadet School (*rongrian nairói thahānbòk*)

Table 2- 39: The exo-and endogenetic dynamics of the literary genre and literary language in the *processio operis* of Siāmesese prose and poetic genres in the Siāmesese language

<i>Exogenetic [endogenetic] Researching and Translating of Oriental Chronicles and Siāmesese Literature</i>		
1887 onward		
LG	LL	WM and PLM
Chronicle	s, it	Exogenetic historical and literary research and documentation: G.E. Gerini's collection of handwritten notebooks that copy manuscripts of chronicles of ancient Siām and Mōñ in original languages.
Chronicle	s, it, m	Exogenetic translation of Mōñ chronicle from Siāmesese into Italian: GERINI, G.E. Trans. <i>Le Cronache dell' Indocina - Vol. IV, Storia del Pegu: La Cronaca di Gavampati-thera (leggenda del viaggio di Buddha in Pegu)</i> , Siāmesese manuscripts of the Royal Library of Bangkok, No. 87-88 (No.119-121- old Number) 1895, 115 p.
Chronicle	s, it	Exogenetic critical translation of Siāmesese chronicles: <i>Storia di Ayuthia: dal regno di Phra Narai al regno di Phra Ekathat Rajah</i> .1887-1895, Trans. G.E Gerini. MS notebook, 265 p.
Literature	s, it	Exogenetic researching and reading notes of Siāmesese and Oriental literary poetics and literary works. (see table 1.1 -1887)
1891 onward		
Chronicle	s, it	Exogenetic translation of Siāmesese chronicle from Siāmesese into Italian: G.E. Gerini [Ausonius]. Ayuthia nel 1767-8. In <i>Ayuthia o Krung Çrī Ayuddhayā</i> Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima. MS, p. 181.  <i>Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong</i> . Edition of Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān Trans. G.E Gerini. 16 vols., MS
1892		
Chronicle	en, sa, s	Exogenetic comparative translation from the English and ancient Sanskrit editions of the ancient Indian chronicle and the art of war into Siāmesese Gustav Solomon Oppert, <i>On the weapons, army, organization and Political Maxims of the ancient Hindoos</i> (1880) and The ancient manuscripts and excerpts of the <i>Nitiprakāśikā</i> and the <i>Śukranīti</i> originally written in Sanskrit which were available in Siām
1893		
Anthology of chronicles as Literary works	s, it	Endogenetic collection and association of Siāmesese chronicles as literary works: GERINI, G.E.. <i>Catalogo di opere della Letteratura Siāmesese</i> . 1893, MS Volume, 38 p. Gerini included the following Siāmesese chronicles in the history of Siāmesese literature: 1. <i>Cronache del Siām Settentrionale</i> , 1 Vol, MS

*Exogenetic [endogenetic] Researching and Translating of Oriental Chronicles and Siāmes Literature*

		<p>2. <i>Annali del regno di Siām</i>.</p> <p>3. Prince Krom Somdet Phra Poramanuchit Chinorot ed. <i>Annali d' Ayuthia</i> . 2 vols.</p> <p>4. Chao Phraya Thiphakornwongse (kham), ed.. <i>Annali di Bangkok - The first four Reigns of the present Dynasty</i> .</p> <p>5. <i>Annali d' Ayuthia - A Testimony of Khun Luang Hawat. From the reign of King Hawat of Ayuthia- 1770</i> . Bangkok: S. J. Smith's Office, 1 vol. 1883</p> <p>6. <i>Cronache di Mon</i> . 3 vols, MS - Vajirañan Edition - and also Nāi Kulāb's.</p> <p>7. Phra Dhramma Trilok. <i>Cronache di Mon, Abrid.</i> 1 vol., MS</p> <p>8. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Chiang Mai</i> . 1 vol., MS</p> <p>9. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Lampang</i>. 1 vol., MS</p> <p>10. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Lampunchai</i>. 1 vol., MS</p> <p>11. Chao Phraya Bhusaraphai (Nut). <i>Chronache di Luang Phrabang</i> . 2 vols., MS</p> <p>12. <i>Cronaca di Chiang Rung</i>. 1 vol., MS</p> <p>13. Khun Sunthon Vohan and others, Trans.. <i>Annali di Khmer</i> . 1 vol. Bangkok : Royal Printing House , 1857</p> <p>14. <i>Annali di Burma</i>. 1 vol. Bangkok : Royal Printing House, 1855.</p> <p>15. Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān . <i>Cronaca dell'antica capitale Ayuthia dal regno di Re Prasath Thong</i> . Trans. G.E Gerini. MS, 16 vols.</p> <p>16. <i>Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana</i>. Trans. G.E Gerini. April 1893, MS, 105p.</p>
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*The endogenetic recreation of historical chronicles in three military prose and poetic genres*

1894 [April]

LG	LL	WM and PLM
New Year's Military Gift Book	s	<p>Publication edition: GERINI, Gerolamo Emilio. พิทยสงครามอินดูโบราณ [phíchai sōngkhrām Hindu Bōrān] The Art of War, Military Organization, Weapons and Political Maxims of the Ancient Hindus. Bangkok : Watcharin Printing, 1894, In-8, XXXVIII + 340 p. with 2 tables.</p>
1895		
Occidental and Oriental military biographical chronicles	s	<p>Publication edition: นายร้อยเอก เสรินี่ [Nai Rói Èk Gerini] (Captain Gerini) กลศึกพิเศษ [Kon sùk wísêt] (Ingenious Military Strategies: 1° Strategy by Hannibal of North Africa, 2° Strategy by Phrayā Phá Ngum,</p>



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*The endogenetic recreation of historical chronicles in three military prose and poetic genres*


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	the King of Krungsi Sattanākhanahût Lanchâng. <i>Y</i> , R.E.114 (A.D.1895), 4.1, 29-32.
A combined genres between historical biographical chronicle in modern prose and panegyric poem written in a classical verse form of <i>khlōng sì suphâp</i> .	Publication edition: นายร้อยเอก เจริญ [Nai Rói Èk Gerini] (Captain Gerini) วีรสตรีของประเทศไทย «Wirásatri khōng pràthêth Siām (War Heroines of Siām)». <i>Y</i> , 1895: 4.1, 93-102, and 4.2, 156-165. Microfilm collection, The National Library of Thailand.

As the dynamics of *processio operis* of Gerini's Siāmesse literary genre in the Siāmesse literary language in Table 2- 39 illustrated, Gerini's exogenetic research on ancient Siāmesse history and Siāmesse literature took place simultaneously, in the same way that they had been originally created. This was the evidence that Gerini fully understood the Siāmesse interdisciplinary *poetics* created by means of history and literature. Thus, while investigating, sifting and translating historical chronicles of Siām, he absorbed the art of creating, or the *poetics* of Siāmesse chronicles as much as the *poetics* of Siāmesse panegyric. Besides, his historical and literary research further expanded into the military chronicles of two important civilizations of the Orient, India and Mōñ, and had contact with the two ancient languages of the Orient. On the other hand, his knowledge of the genre and *poetics* of the Occidental chronicles previously possessed (see Table 2-22) and additionally acquired enabled him to promptly discover the way to tell the stories of Siām and the Orient that he had in his mind in their most original forms and languages.

With the intent to convey the moral support to all honorable and time-honored military soldiers in Siām who dedicated their lives to protect their homeland and bring honor, pride and prosperity to the country, three literary and poetic forms were developed in his literary itinerary in accordance with his military and historical theme. They were, first, new year's military gift book, secondly, Occidental and Oriental military biographical chronicles, thirdly, a combined Siāmesse genres between historical biographical chronicle in modern prose and panegyric poem written in a classical verse form of *khlōng sì suphâp*. One common genetic characteristic of the *processio operis* of the three genres was Gerini's use of the dignifying Siāmesse classical literary genres and *poetics* of panegyric in shaping and crafting his new literary works in the Siāmesse language for readers in Siām and connecting to the classical Oriental and Occidental counterparts.

## LG21 New Year's Military Gift Book

Gerini's 5-page New Year's greetings to His Majesty the King of Siām, the Crown Prince, the princes who were holding military ranks in the Royal Army of Siām and all of the military officers who he worked with from R.E. 100 [1881] until R.E. 113 [1894] explicitly published in the «Forward» of his Siāmesse book entitled *Phíchaisōngkhrām Hindu Bōrān* or *The Art of War, Military Organization, Weapons and Political Maxims of the Ancient Hindus*,<sup>122</sup> fully identified itself as a New Year's gift book, another innovative literary genre by Gerini. In Siām, there was a custom of New Year's gift-giving. It was a common practice among Siāmesse princes, noblemen and elites to send a card of ส.ค.ส « Sō Khō Sō », the initials for «samrāp khwām sūk», literary meaning «for happiness» on the New Year occasion in April. Gerini, in his *SON*, noted «In occasione del nuovo anno, alla fine del 4° mese- s' invia un biglietto di visita a cui s'aggiungono di proprio pugno le parole come nello schizzo qui sotto: ส.ค.ศ. ปี ๑๒๔๘-๙ Le iniziali ส.ค.ศ. significano สำหรับความสุข»<sup>123</sup>

The content of this gift book, *Phíchaisōngkhrām Hindu Bōrān*, that Gerini composed and gave as a «New Year's card» to members of the Siāmesse military force in 1894 was about the ancient Hindus art of war. Gerini compiled, enlarged and translated into Siāmesse the ancient Sanskrit manuscripts, the *Nītiprakāśikā* by Vaiśampāyana and the *Śukranīti* by Uśanas and Śukrācārya and the English translation by Oppert. Gerini added comparative lists of Siāmesse and Sanskrit military terms throughout the book, original remarks on the introduction and early use of fire-arms in Siām, and comparative notes on Siāmesse and Hindu military usages, ceremonies and festivals. Published in the Siāmesse language, the genetic nature of the LL should be described as military multilingualism: Siāmesse, Sanskrit and English. The *poetics* of his military New Year's gift book derived from the *poetics* of Oriental historical and military chronicles and achieved by means of a literary translation method from Sanskrit and English into the Siāmesse language.

Gerini's innovative military gift book pleased every Siāmesse prince and nobleman who received it. H.R.H. Prince Maha Vajirunhis, the Crown Prince of Siām<sup>124</sup> sent a letter

<sup>122</sup> GERINI, Gerolamo Emilio. พิไชยสงครามอินทูปราณ [phíchai sōngkhrām Hindu Bōrān] The Art of War, Military Organization, Weapons and Political Maxims of the Ancient Hindus. Bangkok : Watcharin Printing, 1894, In-8, XXXVIII + 340 p. with 2 tables.

<sup>123</sup> G.E. Gerini, *SON*, 1886-1893, 201.

<sup>124</sup> H.R.H. Prince Maha Vajirunhis, The Crown Prince, (June 27, 1878 - January 4, 1895). Letter to Captain Gerini, May 14, 1894, BKK: GISSAD:Ms.

from Si Chang Island, dated May 14, 1894, conveying his thankfulness, delight, and hope that Gerini would continue composing such a useful book like this one. H.R.H Prince Vajiravudh sent him a letter from North Lodge residence in Ascot, Britain in 1895, «I have also received the other book ‘พิชัยสงครามอินทูปุราณ’ from Prince Svasti last year. I like it immediately too.»<sup>125</sup> Major General Prince Prachak Silapakhom, King Chulalongkorn's Commissioner of Lao Phuan County, sent him a thank you letter dated August 1, R.E. 113 [1894] from Bân Māk Khâeng, expressing his high appreciation and admiration for his work, his research methods and military knowledge, his perfect Siāmesese usage, his dedication and true loyalty to the King, the Royal Family and military force.<sup>126</sup>

## LG22 Occidental and Oriental Military Biographical Chronicles

On September 21, 1894, Captain Gerini, the new editor of the *Yuddhakoṣa* military monthly magazine announced a new program of *Yuddhakoṣa* which comprised eight genres. «Military chronicles» was one of them and was clearly defined by Gerini as «ancient and modern Siāmesese and foreign accounts of military wars, chronicles of military forces in Siām, biographies of great Siām and foreign commanders, nature and origins of armament, ordnance ammunition, ancient and modern military strategies.» (*Y*, 1895, 4.1, 11) It was Gerini himself who first contributed a writing in this genre under the Siāmesese pseudonym «Nai Rói Èk Gerini» (Captain Gerini). It was entitled «Konsùek wísêt» (Ingenious Military Strategies). In the introductory part, he described the importance of military strategies in war and extended an invitation to his readers who had knowledge about exceptional Siāmesese, Chinese, Burmese, Mōñ, Indian, European military strategies to contribute them to *Yuddhakoṣa*. In the body, Gerini equally presented two selected military strategies, one from the Occident, the ancient chronicle of Rome and the other from the Orient, the Lūang Phrabāng chronicle. Gerini's narrative style of the Occidental military strategy operated by Hannibal of North Africa and the Oriental one by Phrayā Phá Ngum, the king of Krungsi Sattanākhanahût Lanchâng, was quick in the cinematic style, full of vivid and metaphorical imagery that made one feel as if one were in the battlefield and focused on one complete action. In the concluding part, Gerini adopted the *poetics* of ending of the Siāmesese poetic literature, that is, ending with a moral lesson.

<sup>125</sup> H.R.H. Prince Maha Vajiravudh, Letter to Captain Gerini, no date, BKK: GISSAD:Ms

<sup>126</sup> Prince Prachak Silapakhom, Letter to Captain Gerini, August 1, 1894, BKK: GISSAD: Ms

Gerini was very good at turning a historical chronicle which was written in an epic style into a good narrative in a dramatic style that had one complete action of a hero. This was a result of his former background knowledge on Italian literary genre and literature for military cadets (see Table 2-22) in Italy, his unbiased historical research and extensive reading of Occident and Oriental chronicles in Siām and his additional inquiry into Siāmesse literary works (see Table 1-2) that enabled him to associate the poetics of chronicles and poetics of panegyric literary work and see a noble action shared by all heroes in the chronicles that could produce pleasure and can fulfill its military function. Besides, his Siāmesse diction was excellent and noble, without foreign accent, reflecting a classical Siāmesse style (*Y*. 4.1, 29-32; *Y* 4.6, 415-418, 4.6, 419-423; *Y*, 4.7, 471-473; *Y*, 4.7, 474-477).

### LG23 Panegyric *khlong sì suphâp* for a Military Biographical

#### Chronicle in Modern Prose

In 1895, Gerini composed his first Siāmesse-language panegyric in a Siāmesse classical verse form known as *khlong sì suphâp* and he used this poem as the ending of his second series of new historical biographical chronicle entitled «Wirásatri khǒng pràthêth Siām» (War heroines of Siām) or *WKPS*. This created a combined genres between historical biographical chronicle in modern prose and panegyric poetry in a classical *khlong sì suphâp* verse form.

The panegyric *khlong sì suphâp*, which was published in the *Yuddhakoṣa* military magazine in 1895, was his second occurrence of his poetic creation in the panegyric genre, fifteen years after the first occurrence in Italy on June 2, 1880 in *Se non mi è dato di volarti accanto*, written in the Italian language in a form of sonnet.<sup>127</sup> The comparative genetics of these two occurrences show that the parts and *poetics* evolved according to the new temporal and spatial dimensions. The first panegyric, born in Italy and written in the form of Italian sonnet in praise of himself as the son of Liguria, his motherland, who was appointed as a knight by the King of Italy, was developed in Siām into a Siāmesse poetic form of *khlong sì suphâ* with a new intent to glorify the four war heroines in the history of Siām and show his loyalty to the Monarch of Siām and H.R.H Prince Bhanurangsi Savangwongsa, Commander of Department of Military Operation who entrusted him to be the new Editor *Yuddhakoṣa* military magazine, the official magazine of the Royal Siāmesse Army.

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<sup>127</sup> See LG03 Panegyric Sonnet and Table 1-2

This Siāmesese-language panegyric *khlōng sī suphâp*, as the early genetic edition of the *processio operis* of this *khlōng sī suphâp* illustrated (see Table 1-2), was achieved through the literary *imitatio* or imitation of an antique model of the classical Siāmesese conventions of panegyric poetry as used in a famous poetic literature entitled *Khlong Yūan Phāi*, composed in the ancient Siāmesese, Khmer, Sanskrit and Pāli languages by an unknown poet in the sixteenth-century Ayuddhaya period to glorify King Trilokkanat, and the historical panegyric composed in the *khlōng sī suphâ* verse form by King Chulalongkorn of the contemporary Bangkok period to glorify the heroic deed of *Queen Phra Suriyothai* of the Ayuddhaya period. In terms of versification and poetic diction, Gerini's poem was as precise and noble as the ancient and contemporary ones, only that it was shorter in order to serve its new function as the poetic conclusion of his *WKPS* military biographical chronicles written in modern prose to honor the great four Siāmesese war heroines.

On the other hand, the parts that formed the body of *WKPS* in modern prose were achieved through the *poetics* of absorbing, recollecting, summarizing, and retelling with the intention of preservation. Gerini, first, absorbed his comparative study of the historical account of Queen Phra Suriyothai that varied in the Siāmesese and Burmese chronicles into his *WKPS* new military biographical chronicles. Next, he recollected King Chulalongkorn's panegyric historical poem on the heroic deed of Queen Phra Suriyothai and preserved it in *WKPS* as a dignified poetic conclusion for the first story of Siāmesese war heroines entitled «Phra Suriyothai». Then, he summarized an historical account of «Than Phuying Phien and Than Phuying Tabtim», the war heroines of Thaläng, that was recorded in the Royal Chronicle of Rattanakosin [Bangkok] Period from the First to the Fourth reigns and was recently edited by Chao Phraya Rawiwong Mahakosathibordi. Finally, he retold a historical account of «Than Phuying Mo or Thao Suranari» that he discovered in the *Official Dispatch of Chao Phraya Bodindecha (Sing)* in the last story of *WKPS*.

Table 2- 40: Structure of new military biographical chronicle genre for «Wirásatri khǒng pràthê Siām» or *WKPS*

mbc = military biographical chronicle; panegyric *khlōng sī suphâp* = pk

Parts	Literary Genre	LL	<i>Processio operis</i> of the compositional stage of <i>WKPS</i>
Introduction		s	Endogenetic comparison between women in the world and Siāmesese women as war heroines
Body	mbc	s	Endogenetic writability of the 1st heroine, <i>Phra Suriyothai</i>
	pk	s	Intertextual panegyric historical poem written by King Chulalongkorn

	mbc	s	Endogenetic writability of the 2nd and the 3rd heroines, <i>Than Phuying Phien</i> and <i>Than Phuying Tabtim</i>
	mbc	s	Endogenetic writability of the 4th heroine, <i>Than Phuying Mo</i> or <i>Thao Suranari</i>
Conclusion		s	Endogenetic comparison between the panegyric tradition in Siām and in Europe
	pk	s	Endogenetic writability of panegyric poem [by Gerini]

With the military biographical chronicles written in modern prose and the panegyric poetry composed in a classical *khlōng sī suphâp* verse form, Gerini presented *WKPS* as a new military biographical chronicle genre that combined Siāmesese conventions of literary and historical genre and his own prose style that associated the Occident and the Orient. The recreation of his exogenetic historical research into an endogenetic form of Siāmesese modern prose and poetic genres in the Siāmesese language was Gerini's authorial style in the 1890s and lasted until the end of his career in Siām in the mid 1900s. In the early 1900s, the style was also developed into other literary genres such as multilingual drama and English-language travel writing

No literary works by Gerini since early 1890 contained one single language and one single genre. The language of his literary works for Siāmesese readers was Siāmesese mixed with the ancient and modern Occidental and Oriental languages such as Pāli, Sanskrit, Chinese and European while the language for European readers was English mixed with Oriental languages. The newly-combined Occidental and Oriental literary genres have been fundamental conditions for the increasing of multiple languages in his literary works.

#### LG24 Hāsya Vākya Lāe Rasika Vākya

In 1895, Gerini initiated a new comic genre for *Yuddhakoṣa* magazine. Known by his newly-coined name as *Hāsya Vākya Lāe Rasika Vākya* or *HVRV* (from Sanskrit, meaning humorous prose and elegant and delightful songs), it centered on «amusing and joyful legends to uplift and delight the spirit of the soldiers such as military anecdotes and knowledge, riddles, correspondences between soldiers sharing amusing experience, military poetry, Siāmesese and foreign military songs, morality poems or didactic prose, witty, funny and odd stories particularly related to military soldiers, not to civilians.» (Y, 1895, 4.1, 11) With a wide range of the Occidental and Oriental objects of comic extracted from his own exogenetic and endogenetic multidisciplinary and multilingual research and a variety of endogenetic

writability of literary genres that he took turns using in *Hāsya Vākya Lāe Rasika Vākya*, his writing, which was formulated with the Occidental and Oriental military humor and amusement and expressed in the multilingual style, became immediately very popular among his Siāmesese readers. Among a great number of his writings in this innovative military comic genre contributed to *Yuddhakoṣa*, there were constructive interactions between him and the Siāmesese readers of *Yuddhakoṣa* all along. *HVRV* lasted for a decade.

At the beginning, in 1895, Gerini used a Siāmesese pseudonym « *editor* ». From 1899, as the readers of *Yuddhakoṣa* became larger, from all walks of life, he changed his pseudonym to « *Bāng Sǎo Thong* » (from Siāmesese figurative language, signifying a European or *Farang*) to match with a new object of comic actions that came from the humorous everyday experience of the Occidental and Oriental multilingualism in Siām. The exogenetic Occidental and Oriental disciplines, genres and languages that constituted the endogenetic humor and amusement of *Hāsya Vākya Lāe Rasika Vākya* can be observed from the vertical genetic edition of the selected *Hāsya Vākya Lāe Rasika Vākya* between 1896-1900 in Table 2- 41.

Table 2- 41: The development of the exogenetic Occidental and Oriental disciplines, genres and languages that constituted the endogenetic humor and amusement in *Hāsya Vākya Lāe Rasika Vākya* from 1896-1901

<i>Hāsya Vākya and Rasika Vākya</i> in 1896-1898				
Exo- and Endogenetic research		Endogenetic Comic Writability		
Setting/Language	disciplines	Title	Genre/object of comic	LL
Denmark en	Danish military news <sup>128</sup>	คำข่าวบ้านว่าทหารเปนผู้ไร้ทรัพย์ [kham chāobān wā thahǎn pēn phū rái sǎp] (Hearsay that soldiers are without wealth) <sup>129</sup>	LG: Comic military legend OC: Social and stereotyping perception that military soldiers were not wealthy.	s
France / Britain en	British and French war chronicle	เพลง ศะอิราบ [phēng sa ira] (Ca Ira) <sup>130</sup>	LG : Military song OC : Enemy's military song as a war strategy	s, en,fr
Germany de	German royal biographical account	พระเจ้ากรุงเยอรมันโปรดดับทุกข์ทหารในการเสนาหาได้ [Phrá chāo Krung German phròd dáp túk thahǎn nai kǎn sanèhǎ]	LG : Comic military legend OC : Love of a corporal	s

<sup>128</sup> A news published in European newspaper in 1896 about Prince Christian, a grandson of the King of Denmark and a military officer, during his inspection at Bierre.

<sup>129</sup> GERINI G.E. «kham chāobān wā thahǎn pēn phū rái sǎp» *Yuddhakoṣa*, monthly military magazine, October, R.E. 115 (A.D.1896) , 5.2, 114-116.

<sup>130</sup> GERINI, G.E. เพลง ศะอิราบ (Ca Ira).Y, January, R.E. 115 (A.D.1897) , 5.4, 299-302.

*Hāsya Vākya and Rasika Vākya in 1896-1898*

Exo- and Endogenetic research		Endogenetic Comic Writability		
Setting/Language	disciplines	Title	Genre/object of comic	LL
		dâi] (King of Germany helping a heartbroken corporal) <sup>131</sup>		
Germany de	German royal biographical account	พระเจ้าปรอท [Phrāchaô Paròt] (King of Mercury or Quicksilver) <sup>132</sup>	LG : Comic military legend OC: Hyperactive king	s,de, en
India, France fr	Hindu Alchemy, Oriental chemical science <sup>133</sup>	วิธีแปรธาตุให้กลายเป็นทองคำของชาวฮินดู [withī phrāethāt hâi pēn thongkham khōng chāo Hindu] (Hindu way to transmute base metals into gold) <sup>134</sup>	LG : Scientific experiment OC : The virtual way to wealth for soldiers: wisdom about Hindu alchemy	s, pi
Belgium en	Belgian royal biographical account <sup>135</sup>	ราชปริหาสาลาป อันปริชา [râtcha parihāsālāp an prīchā] (Royal wisdom of giving a mocking gift) <sup>136</sup>	LG : Comic military legend OC : Multilingual king	s,pi, en, nl
Scotland en	Modern invention of communication technology	สุนัขพูดรู้เรื่องโทรศัพท์ เข้าใจได้ [sūkēnā thurāsāttháyantā sùto sùnákkhō sùnák phang thorasāp khâochai dâi] (A dog understands the conversation over the telephone). <sup>137</sup>	LG : Modern fable OC : A moral about the benefit of the invention of telephone for a dog	s, pi, en
Siām s	Ancient Siānese alchemy	บัตรสั่งวาทหนังสือมาถึง เลขการียุทธโกษ เรื่องตำรา แปรธาตุอย่างไทย [Bātsāngwāt nāngsūe māthūng lē-khakāri Yuddhakoṣa rûeang tamrā phrāethāt yāng Thai] (Correspondence to the Editor of <i>Yuddhakoṣa</i> about the Siānese alchemy treatise) <sup>138</sup>	LG : Correspondence; scientific experiment OC : Siānese way to wealth. Original formula and procedure to transmute base metals into gold as opposed to the false Hindu's	s

<sup>131</sup> GERINI, G.E. «Phrā chāo Krung German phròd dāp túk thah ān nai kān sanēhā dâi». *Yuddhakoṣa*, monthly military magazine, January, R.E. 115 (A.D.1897), 5.4, 302-303. It was about Kaiser Wilhelm II, the German Emperor

<sup>132</sup> GERINI, G.E. «Phrāchaô Paròt». *Yuddhakoṣa*, monthly military magazine, January, R.E. 115 (A.D.1897), 5.4, 304-305. It was about Kaiser Wilhelm II, the German Emperor

<sup>133</sup> Gerini based his writing on an article published in French *Cosmos gazette*

<sup>134</sup> GERINI, G.E. «Withī phrāethāt hâi pēn thongkham khōng chāo Hindu». *Yuddhakoṣa*, monthly military magazine, March, R.E. 115 (A.D.1897), 5.7, 419-430.

<sup>135</sup> An account about King Leopold of Belgium

<sup>136</sup> GERINI, G.E. «Râtcha parihāsālāp an prīchā» *Yuddhakoṣa*, monthly military magazine, April, R.E. 116 (A.D.1897), 5.8, 482-484. The title was coined from noble Pāli language

<sup>137</sup> GERINI, G.E. «sūkēnā thurāsāttháyantāsùto sùnákkhō» sùnák phang thorasāp khâochai dâi. *Y*, April, R.E. 116 (A.D.1897), 5.8, 484-487. The narrative style is of a drama – there was a dialogue in multilingual style. This was one of a long series of amazing European dog stories that were highly appreciated and requested to continue by Siānese elites who supported military magazines.

<sup>138</sup> Editor of *Yuddhakoṣa* and Luang Thakon. «Bātsāngwāt nāngsūe māthūng lē-khakāri Yuddhakoṣa rûeang tamrā phrāethāt yāng Thai» *Yuddhakoṣa*, monthly military magazine, May, R.E. 116 (A.D.1897), 5.9, 555-558.



Hāsya Vākya and Rasika Vākya in 1896-1898				
Exo- and Endogenetic research		Endogenetic Comic Writability		
Setting/Language	disciplines	Title	Genre/object of comic	LL
American en	Modern American alchemy	การแปรธาตุเป็นทองคำสำเร็จแล้วดอกกระมัง? [kān phrāethāt pēn thongkham samrèt láew dòk kra-mang?] (Is a transmutation of elements into gold already a success? <sup>139</sup> )	LG: Comparative science OC: American discovery of Argentaureum	s, en
Italy it	Account on Pope Leo X of Italy and an alchemist	An amusing concluding paragraph about alchemy in Italy <sup>140</sup>	LG: Comic papal legend and alchemy OC: Pope's gift of wisdom to an alchemist	s
China en, zh	Chinese art of war and strategies; a form of Chinese character	ทหารจีนเปรียบดุจหนึ่งเป็นเสือโคร่ง [thahǎn chīn priap dùt nùeng pēn sūeakhlông] (Chinese infantry are like tigers) <sup>141</sup>	LG : Military myth OC: Tiger-like uniform and gesture of Chinese infantry at war. A frightening depiction of tiger and Chinese character on the shields	s, zh
France fr	Target shooting practice <sup>142</sup>	พลทหารทุกวันนี้ยิงปืนแม่นนัก [phon thahǎn túkwanni yingpūen mǎen nák] (Infantry soldiers today are true sharpshooters) <sup>143</sup>	LG: Comic narrative of original military experience OC: Excellent marksmanship skill of military snipers	s
Europe eu [fr, en]	Rhetoric	เชาวนศิลป์ภาณ การตอบโต้ไว [Chaowana patiphān kāntoptōwai] (Repartee) <sup>144</sup>	LG: Repartee OC: Witty comments and replies	s, pi

Hāsya Vākya and Rasika Vākya from 1899 to 1901 under Gerini's new pseudonym «Bāng Sǎo Thong»

Exo- and Endogenetic research		Endogenetic Comic Writability		
Setting/Language	disciplines	Title	Genre/object of comic	LL
Siām			LG : Linguistic comic	s, pi

<sup>139</sup> Editor of Yuddhakoṣa. «kān phrāethāt pēn thongkham samrèt láew dòk kra-mang» Yuddhakoṣa, monthly military magazine, May, R.E. 116 (A.D.1897), 5.9, 558-559.

<sup>140</sup> Editor of Yuddhakoṣa. «kān phrāethāt pēn thongkham samrèt láew dòk kra-mang» Yuddhakoṣa, monthly military magazine, May, R.E. 116 (A.D.1897), 5.9, 560.

<sup>141</sup> GERINI G.E. « Thahǎn chīn priap dùt nùeng pēn sūeakhlông» Yuddhakoṣa, monthly military magazine, June, R.E. 116 (A.D.1897), 5.10, 615-616.

<sup>142</sup> A true story told by a European newspaper editor

<sup>143</sup> GERINI G.E. « phon thahǎn túkwanni yingpūen mǎen nák» Yuddhakoṣa, monthly military magazine, June, R.E. 116 (A.D.1897), 5.10, 616-619.

<sup>144</sup> GERINI G.E. «Chaowana patiphān kāntoptōwai» Yuddhakoṣa, monthly military magazine, October, R.E. 116 (A.D.1897), 6.2, 90-95.

*Hāsya Vākya and Rasika Vākya* from 1899 to 1901 under Gerini's new pseudonym «Bāng Sǎo Thong»

s, pi	Siām Buddhism and sermon	ประเทศไตรลักษณ์ให้พวกจีนใหม่ฟัง พวกจีนไม่ชอบ [phrá thêt trailák hâi phûak chīn mài phang phûak chīn mài chòp] (Buddhist monk recites the three characteristics of Existence, <sup>145</sup> the new Chinese are not pleased with them) <sup>146</sup>	OC : Siānese-Chinese-Pāli Oriental multilingualism and multiculturalism in Siām	
Siām s, pi	Oriental language and Buddhist sermon	พระสวดสัพพะพุทธาให้พระแก่พวกจีน พวกจีนเข้าใจผิดไป ร้องทักท้วงพระว่าหาถูกไม่ [phrá sùad « Sàpphápútthā » hâi phon kàe phûak chīn phûak chīn khâochai phid pai róng táktúong phrá wâ hă tûk mâi] (Buddhist monks recite the «Sabba-Buddhanubhavana» formula of blessings in Pāli for the Chinese, the Chinese misunderstand the meaning and protest to monks) <sup>147</sup>	LG : Pun-linguistic comic OC : Siānese-Chinese-Pāli Oriental multilingualism and multiculturalism in Siām	s, pi
Siām s	Oriental language	เมียมอญผู้ว่าไทยพูดไม่เข้าใจกัน โสติดันรอบบ้าน [mīa Mōñ phûa Thāi phûd mâi khâochai kan lâi ti kan rôp ruean] (A Mōñ wife and a Thai husband, misunderstanding the meaning of the spoken words, fight around the house) <sup>148</sup>	LG : Pun-linguistic comic OC : Siānese-Mōñ Oriental multilingualism	s, m
Siām s, pi	Siānese poetry and Pāli language	ผู้ไม่ได้เรียนภาษามคร เข้าใจเอาเองก็ผิดไป [phû mâidâi rian phāsā makhót khâochai ao eng kô phid pai] (A poet who does not learn the Pāli language misunderstands and misuses the Pāli word) <sup>149</sup>	LG : Linguistic and semantic comic OC : Siānese- Pāli Oriental multilingualism in Siām	s, pi
Siām s	European and Siānese semantics	ฝรั่งผู้ดีพูดภาษาไทย ใช้คำสูงเกินไปจนคนไพร่ฟังหาเข้าใจไม่ [pharàng phûdī phûd phāsā Thai cháikham sŭng koen pai chon khon phrâi phang hă khâochai mâi] (A foreign elite speaks Thai using too formal words to be understood by Siānese commoner) <sup>150</sup>	LG : Semantic comic OC : Siānese-English Oriental and Occidental multilingualism in Siām	s.

<sup>145</sup> The three basic facts about Existence, according to Buddhism, are *Anicca* (impermanence), *dukkha* (suffering) and *anatta* (unsubstantiality)

<sup>146</sup> Bāng Sǎo Thong. «phrá thêt trailák hâi phûak chīn mài phang phûak chīn mài chòp» *Yuddhakoṣa*, monthly military magazine, January, R.E. 117 (A.D.1899), 7.5, 300-303

<sup>147</sup> Bāng Sǎo Thong. «phrá sùad « Sàpphápútthā » hâi phon kàe phûak chīn phûak chīn khâochai phid pai róng táktúong phrá wâ hă tûk mâi.» *Yuddhakoṣa*, March, R.E. 118 (A.D. 1900), 8.7, 412-414.

<sup>148</sup> Bāng Sǎo Thong. «mīa Mōñ phûa Thāi phûd mâi khâochai kan lâi ti kan rôp ruean.» *Yuddhakoṣa*, April, R.E. 119 (A.D. 1900), 8.8, 482-483.

<sup>149</sup> Bāng Sǎo Thong.«phû mâidâi rian phāsā makhót khâochai ao eng kô phid pai» . *Yuddhakoṣa*, June, R.E. 120 (A.D. 1901), 9.10, 617-619

<sup>150</sup> Bāng Sǎo Thong.« pharàng phûdī phûd phāsā Thai cháikham sŭng koen pai chon khon phrâi phang hă

Humor became one of his art and craft in making a story. There were three important characteristics contained in his military humor for Siāmesese readers. Firstly, the genesis, ancient or modern, had to be noble, such as military war chronicles, royal chronicle, science and technology; the more noble it was, the more humorous it was. Secondly, the object of comic had to come from fresh and authentic military experience in the armed forces or situations in the world. Thirdly, the humor had to be unbiased Occidental and Oriental multilingual and multicultural. With his new perspective on comics, his *Hāsya Vākya lāe Rasika Vākya* was constructive and decent humor. At the beginning, his humor was compiled from foreign texts and media and recomposed in a Siāmesese storytelling style, or translated into Siāmesese mixed with the Pāli and Sanskrit languages to make it intellectual, noble and amusing and retextualized into his new comic plot or structure like a humor within a humor. The main plot functioned as an introduction that described terms and objectives leading to a foreign humor. One good example was «Repartee».<sup>151</sup> It was a series of six short stories about the repartee or the wit of quick response in conversations between noblemen in the court of King Louise XV of France, a Princess of Austria and Duke of Wellington of Britain, King Louis Philippe of France and the Duke of Wellington, with the introduction describing the English term «Repartee» and the translation of the term both in Pāli and common Siāmesese. Later his humor in *Hāsya Vākya lāe Rasika Vākya* was based on the genuine multicultural and multilingual experience in his geographical itineraries in Siām, developing into a new pun-linguistic, semantic comics.

### LG25 New Military Literary Journalism

During the same period that the comic genre of *Hāsya Vākya lāe Rasika Vākya* was formulated, Gerini introduced a new military literary journalism to *Yuddhakoṣa*. This genre was based on the latest international news about foreign armies, new military technologies, war strategies and weapons of war that Gerini first translated into the Siāmesese language, next, elaborated in a clear and subtle way, then, incorporated into his new military literary journalism structure, and ended with a good word of advice and profound thoughts. This literary genre was created in response to his military strategy « the pen and the sword, in

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khāochai mīi». *Yuddhakoṣa*, June, R.E. 120 (A.D. 1901), 9.10, 619-621.

<sup>151</sup> GERINI G.E. «Chaowana patiphān kāntoptōwai» *Yuddhakoṣa, monthly military magazine*, October, R.E. 116 (A.D.1897), 6.2, 90-95.

accord » to keep his Siāmesese military as well as civilian readers connected to the global military development. With his versatility in ancient and modern Occidental and Oriental languages, his good knowledge in history, science, and literature, and his intent to connect the Occidental military world to the Orient mindsets, Gerini's *poetics* of New Military Literary Journalism advanced continuously from the narrative mode to the comparative mode and, finally, the dramatic mode.

#### LG25.1 Rhizomatic Narrative Mode

Gerini's narrative style of his New Military Literary Journalism was like an enthusiastic Siāmesese telling the latest foreign military news to his compatriots. He used Siāmesese popular metaphors and idiomatic expressions mixed with his newly-coined words from Pāli and Sanskrit to describe military innovation, modern science and technology from the Occident for the pleasure of his Siāmesese readers. By this narrative style, Siām saw the latest x-ray photography from Germany (*Y* 4.6, 1895, 440-443), radiotelegraphy from Hungary (*Y* 4.7, 1895, 501-503), zinc sulfide as a luminescent material from France (*Y*, 4.7, 1895, 504-505) x-ray apparatus from Germany (*Y*, 5.11, 1897, 677-687), color photography from United States (*Y*, 5.11, 1897, 688-689), radiophone from Britain and United States (*Y*, 9.8, 1901, 503-511), photophone transmitter or wireless voice communications from Germany (*Y*, 12.3, 1903, 185-191) in the Siāmesese version.

With the intent to build up a balanced harmony between the Occidental and Oriental military progress and thoughts in his works, Gerini's model for his writing became rhizomatic. Any of his writings in this genre always related and was related to another, turning the structure of his military literary journalism into a form of Occidental and Oriental multicultural rhizome or a series. Some series lasted for years. The chronological reconstruction of his works on the theme of weapons of war between 1895 and 1903 in Table 2- 42 below shows the dynamics of geographic setting as a part of his narrative style that made a multicultural rhizome:

Table 2- 42: The dynamics of the geographic settings in the new military literary journalism on the theme of weapons of war between 1895 and 1903

<i>Year</i>	<i>geographic setting</i>	<i>Titles in Yuddhakoṣa</i>	<i>LL</i>
1895	Britain	ว่าด้วยระยะทางปืนใหญ่อันไกลที่สุดซึ่งยิงได้ในทุกวันนี้ [wâ dûai rayathāng pūenyài an klāi thisùt sūeng ying dāi nai tūk wan ní] (on the longest distance made by cannon today) ( <i>Y</i> , 4.8, R.E. 114, 556-559)	s, en

Year	geographic setting	Titles in <i>Yuddhakosa</i>	LL
1896	Britain	กระสุนปืนเล็กอย่างใหม่ทำลายชีวิตข้าศึก [krasõn pūenlék yàng mài thamlai chīwít khāsùek] (new bullets for rifles with killing power) (Y, 5.2, R.E.115, 120-126)	s, en
	Spain and America	คุณประโยชน์ของปืนใหญ่อย่างใหม่ที่ประจูด้วยดิน "ดินะไมต์" [khunprayòt khõng pūenyài yàng mài thī prachù dūai din « Dynamite »] (the advantage of a new cannon loaded with the dynamite) (Y, 5.2, R.E. 115, 165-166)	s, en
	Britain	ปืนอย่างใหม่ยิงได้พันนัด 1000 นัดในชั่ว 123 วินาที [pūen yàng mài ying dāi phan nád nai chūa 123 wínathī] (a new gun capable of firing 1,000 rounds per 123 seconds) (Y, 5.6, R.E. 115, 360-362)	s, en, sa
1897	Germany	ว่าด้วยปืนเล็กยิงเร็วแบบใหม่ [wā dūai pūenlék ying reo bāep mài] (on new type of rifles) (Y, 5.11, R.E. 116, 676-677)	s, en
	Britain	ว่าด้วยลูกระเบิด สำหรับยิงโยนให้แตกให้แตกโดยทางอากาศ [wā dūai lûk rabòet samrâp ying yon hái tàek doi thāng akàt] (on aerial torpedo) (Y, 6.6, R.E.116, 360-364)	s, en
1898	Britain	ว่าด้วยดินประสุนกระสุนแตกอย่างใหม่ซึ่งเรียกว่า ลีโดต์ [wā dūai din pràsũn krasũn tàek yàng mài sũeng ríakwà <i>lyddite</i> ] (On a new explosive known as « lidite») (Y,7.5, R.E. 117, 309-313)	s, en
1899	China	การทำดินปืนซึ่งไม่เป็นควัน ณ ประเทศจีน [kān tham din pūen sũng mài pen kwan ná prathēt chīn] (The making of smokeless gun power in China)“ (Y, 8.2 R.E. 118, 105-107)	s, zh
	Germany and France	เยอรมันกับฝรั่งเศสต่างเปลี่ยนแบบปืนเล็กในกองทัพของตนเสียใหม่ [German kàp Fraràngsèt tàng plian bāep pūenlék nài kongtháp khõng ton sĩa mài] (Germany and France change to new type of rifles in their armed forces) (Y, 8.7, R.E.118,420-423 )	s
	Japan	กองทัพญี่ปุ่นกำลังเปลี่ยนแปลงอาวุธปืนเสียใหม่ [kongtháp Yìpùn kamlang plianplāeng awútpūen sĩa mài] (Japanese army is changing to new types of guns (Y, 8.10, R.E.119, 619-620)	s
1900	Japan	ประวัติกระสุนปืนอย่างใหม่ เช่นที่เรียกว่ากระสุน ดัมดัม [prawàt krasũn pūen yàng mài chên thī ríakwà krasũn 'dumdum'] (history of new bullets known as dumdum bullets)(Y, 9.2, R.E.119, 97-104)	s
1903	Japan and Russia	ค่าการยิงปืนใหญ่นาถมหึมา [khā kãn ying pūenyài khanāt mahêumā] (Costs of firing gigantic canon) (Y, 12.9, R.E.123, 676-678)	s
	Japan	ดินปืนประดิษฐ์ขึ้นใหม่ของญี่ปุ่นชื่อว่า ชิโมส [dinpūen pradit khêun mài khõng Yìpùn chêuwā Chimose] (Japan's newly developed gunpowder called <i>Chimose</i> ) (Y,12.12, R.E.123, 935-939)	s

A series of narrative that contained different geographic settings later developed into a single narrative that contained both occidental and Oriental geographic settings.

## LG25.2 Comparative Storytelling Mode

Gerini's comparative storytelling style as used in the genre of New Military literary Journalism was an exemplary representation of his Occidental and Oriental multidisciplinary, multicultural and multilingual literariness. The earliest example appeared in January 1896 in *Yuddhakoṣa*<sup>152</sup> and was reprinted in the *Bangkok Times* on March 17, 1896. It was entitled วิธีใช้อำนาจไฟฟ้า ซึ่งเรียกว่า "ไวทยุตศักดิ์" ในการศึกษาสงคราม [wíthī cháí amnāt faifá sùeng riakwâ «waitha yúttasàk» nai kānsùek sǒngkrām] (Ways to use electricity or a so-called «waithayúttasàk» as weapons in wars). The intent of the use of this style was to show the pleasant concurrences between the inventive genius of the Occident and the Orient, the ancient and the modern regarding the war strategies in the disciplines of history, literature and modern innovation. Gerini made use of his exogenetic reading and Siāmesese translation of an English interview of Mr Thomas Alva Edison (1847-1931) by Dalziel correspondent at the laboratory at Llewellyn Park in the United States as published in many newspapers throughout the world in 1896 to create an endogenetic matter of his military-literary journalism in Siām. The five-paragraph English statement made by Mr Edison regarding his inventions of weapons using electricity and water for services of wars such as « a machine by which it can be hurled to a great distance and the water charged with 5,000 volts then dashed on an army, cables to be drawn around a besieged city which would deal death to anyone who tried to cross them, electric chains of different lengths to be fired into advancing army and being attached by one end to the wires of a dynamo, while the other being placed in a cannon, like great snakes, which would mean death to an advancing host, aerial infernal machine, containing 500 lbs of dynamite, timed to explode, water torpedoes, a gun for the firing of dynamite, four cannon in one, a double cannon throwing a shell for twenty-four miles etc.» was professionally translated into Siāmesese by Gerini, using precise military terms, newly-coined terms and humorous expressions and retextualized as the modern Occidental proposition in the first part of his military literary journalism. In the next part, Gerini made some remarks on the feasibility of Mr Edison's weapons of war from his own military point of view. Then, he introduced the formerly existed ancient Oriental military strategies and the weapons that happened to be the same as Mr. Edison's new ideas. This part was based on his exogenetic historical research and translation of the Mōñ Chronicle in the episode of the ancient war led

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<sup>152</sup> Y, January R.E. 114 (A.D. 1896), 4.5, 363-371

by King of Pegu, Phra Châo Fá Rûo or Makatho (1287-1306), against the Chiang Mai in which the power of water hurled by a gigantic white elephant from the top of the mountain to the enemy and the use of protective *paritta* cables around the city were described, and his exogenetic literary research on the Siamese poetic epic of *Ramayana*, the episode of *The Battle of Indrajit*, composed by King Rama I of Siām, which was well-read and well-known among the Siamese people, and the poetic excerpt about the power of the *Nagapasha*, meaning serpent-noose, from Book 42 of the published edition of the *Ramayana* epic, were quoted. His writing ended with his thought that Mr Edison's inventions were not completely new. He also proposed the idea that all the new must have had their roots in the ancient and supported this point with a good explanation of the Oriental war strategies written in the history and literary genres using a modern scientific approach and many interesting newly-coined Siamese physics terms from Sanskrit roots. In this way, Gerini's comparative style established connections between the ancient and the modern, the Occident and the Orient in the genres, matters and languages.

### LG25.3 Occidental and Oriental Multilingual Dramatic Mode

On Monday May 25<sup>th</sup> R.E. 115 (1896), Gerini as the Director-General of Military Education of the Royal Army of Siām, together with the Permanent Secretary for Defence of R.A.S, Commander of Royal Artillery Division, artillery officers, army cadets, army non-commissioned officer students went to Prachinburi province, located on the Prachinburi river, by the *Naruebet Butri* steam launch for the test firing of two new « Hotchkiss » steel-bronze cannons from France. (Y, 1896, 4.8, 566). This itinerary and multicultural military experience gave birth to two types of writing for *Yuddhakoṣa* and a new pseudonym. One of the two types of writing was a military dispatch by Gerini, the editor of *Yuddhakoṣa*, reporting the daily cannon test firing from May 29<sup>th</sup> to June 4<sup>th</sup> in the form of original official correspondence and tables and was published in the section of «Army News in Siām» of *Yuddhakoṣa* (Y, 1896, 4.8, 566-7, 4.9, 616-629, 4.10, 681-686). The other was his new military literary journalism written in an innovative form of an Occidental and Oriental multilingual spoken drama published in the section of «HVRV» of *Yuddhakoṣa* under a new pseudonym ล่ามสิบสองภาษาของหนังสือพิมพ์ยุทธโศภ [Lâm Sipsōng Phāsă Khōng nānsūephim Yûddhākōt], meaning the twelve-tongued interpreter of *Yuddhakoṣa* newspaper. Conceived from his characteristic as a perfect multilingual interpreter in his military mission in Prachinburi, the new pseudonym corresponded with the *poetics* of new Occidental and

Oriental literary multilingual interpretation as used in his work entitled «เสนาพล์ ปาฎีก์โข» (ต้องการกองทัพ) เรื่องหลีสองเชียงปลูกษาหาหรือ เจ้าบิสมาร์ก [sēnaphalang pātikangkô (tôngkân kongtháp) rûeang Li Hongzhang prüksăhăruē chāu Bismarck] meaning Army needed, Li Hongzhang Consults Otto von Bismarck.<sup>153</sup> The *processio operis* of this New Military Literary Journalism in the mode of an Occidental and Oriental multilingual spoken drama was interesting. The original genre of the text was news published in a European gazette; with the intent to use direct action rather than narrative to achieve the end, Gerini transformed the text into a multilingual play that employed scene, characters and dialogue to render pleasure and enlightenment for his multicultural readers in Siām.<sup>154</sup>

### LG26 New War Chronicles

Gerini's new war chronicles were no longer a single genre of military history but a combined genre between Oriental epic and Occidental science of ethnography, geography, topography and surveying. The intent was to propose a new reading of war chronicles written in an epic form and to clarify the ambiguous beliefs in the poetic diction by using knowledge. The earliest example was entitled การศึกสงครามของพระรามาวตารซึ่งเรียกว่า เรื่อง «รามเกียรติ์» [kān sùk sōngkrām khōng Phra Rāmāvatān sūng rīak wà rùeng «Ramakīan»] (The war of Lord Rama known as « Ramakian » and appeared in *Yuddhakoṣa* in January R.E. 115 (1897)<sup>155</sup> under his new Siāmesé pseudonym derived from his initials G.E.G. Written in the Siāmesé language mixed with Sanskrit, Burmese, Malay, Chinese, Hindi, English, it was a very scientific reading of a poetic epic of 'Ramāyanā' as a true historical account of a war 3,000 years ago. Gerini exhaustively traced the literary history of the war in many Oriental cultures from India to China and recomposed in a true war history by using philological, ethnographic, geographic and topographic approaches to analyze and support his interpretations. His writing was also illustrated by his self-made topographic map showing the routes of war between northern India and southern India in *Ramayana* (Ramakīan) to support his

<sup>153</sup> ล่ามสิบสองภาษาของหนังสือพิมพ์ยุทธโฆษ [Lām Sipsōng Phāsă Khōng nānsüephim Yūddhākōt], (twelve-tongued interpreter of *Yuddhakoṣa* newspaper). «เสนาพล์ ปาฎีก์โข» (ต้องการกองทัพ) เรื่องหลีสองเชียงปลูกษาหาหรือเจ้าบิสมาร์ก [sēnaphalang pātikangkô (tôngkân tháp) rûeang Li Hongzhang prüksăhăruē chāu Bismarck]. *Yuddhakoṣa*, May R.E. 115 (A.D.1896), 4.9, 611-616.

<sup>154</sup> See further analysis in Chapter Five

<sup>155</sup> Yo-O-Yo (G.E.G.). «kān sùk sōngkrām khōng Phra Rāmāvatān sūng rīak wà rùeng «Ramakīan» (The war of Lord Rama in a literature known as « Ramakian »). *Yuddhakoṣa*, January, R.E. 115 (A.D.1897), 5.5, 277-295.



identification of places and routing in the epic with the real towns and country in the world map.

### 2.2.5 LG27: Second Crossing the Distance between Siām and Italy, 1899

#### LG27 True Siānese Nirās in the Italian Language

Table 2- 43: The interaction between Gerini's geographical itinerary and literary itinerary, 1899

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	LL
1899 Europe- SM, Bangkok		
On board in the sea near Djibouti [Jan 24]	LG : Italian-Sestet <i>Nirās</i> [10 stanzas] WM: GERINI, Gerolamo Emilio. <i>In Mare, presso Gibuti . 24 Gennaio 1899, MS, black ink on paper, 2 p.</i>	it
On board in the Indian Ocean going to Colombo [Jan30]	PSEUD: <i>Emilio stylized signature Gerini's pseudonym for Italian poem</i> LG: Italian Quatrain [10 stanzas] WM: EMILIO. <i>Nell'oceano Indiano, in viaggio per Colombo. 30 Gennaio 1899, MS, black ink on paper, 2 p.</i>	it
On board in the sea near Colombo [Jan 31]	LG: Italian-Quatrain <i>Nirās</i> [12 stanzas] WM: GERINI, Gerolamo Emilio. <i>In Mare, presso Colombo. 31 Gennaio 1899, MS, black ink on paper 2 p.</i>	it

Gerini's second crossing from the Orient to the Occident in June 1898 and returning to the Orient in January 1899 simultaneously created his second writing of a series of three *Nirās* poems that marked a development in his *poetics*. The three poems were expressed in terms of time progression with a constant connection to the prescribed geographical surroundings and a classical tone of lamentation, sadness and melancholy resulting from separation from his beloved as the ship was taking him across the ocean further and further away from his beloved one in Europe, called «Nini». Written in the form of Italian sestet and quatrain on small pieces of paper, the title of each poem suggested the time at which, and the geographical point in the itinerary between the Occident and the Orient, in which the poem was composed. The first was composed on January 24, 1899 on board ship near Djibouti and entitled *In Mare, presso Gibuti , 24 Gennaio 1899*, the second was composed on January 30, 1899 on the voyage in the Indian Ocean towards Colombo and entitled *Nell'oceano Indiano*,

in viaggio per Colombo, 30 Gennaio, 1899, and the third was composed on the next day January 31, 1899 at sea near Colombo and entitled *In mare, presso Colombo, 31 Gennaio 1899*. The Ocean that divided the Occident and the Orient was used to activate the sadness the poet felt upon his separation from his love and his longing for her to be with him as the journey progressed.

Table 2- 44: Italian Transcription and English Translation of Gerini's poem *In Mare, presso Colombo, 31 Gennaio 1899* and *Nell'oceano Indiano, in viaggio per Colombo, 30 Gennaio, 1899*

<i>In Mare, presso Colombo, 31 Gennaio 1899</i>	
Italian Transcription	English Translation <sup>156</sup>
<p>1 - <i>Tristi passano i dì, le notti passano Per me che solo viaggio via pel mare Lungi da te, o Nini, cui il core e l'anima Ebbi nel mio partir tutta a lasciare.</i></p> <p>4 – <i>Mentre lontan da te la nave portami E a me dintorno si diverte ognuno Io sento il vuoto ed il pensiero crucciami Che forse allora sta con te qualchuno</i></p>	<p>1 - Sad days go by, the nights pass To me who I'm sailing alone Far from you, o Nini, to whom heart and soul I leaved at my departure.</p> <p>4 - While the ship takes me far from you And all around me everyone has fun I feel empty and bothers me the thought That maybe someone is now with you</p>
<i>Nell'oceano Indiano, in viaggio per Colombo, 30 Gennaio, 1899</i>	
<p>4 - <i>Ah! Se tu m'ami, se pur è vero Che per me nutri sì dolce affetto; Se nel tuo core, nel tuo pensiero &lt; [Occupo un] &gt; Mi desti un posto come mi hai detto,</i></p> <p>5 - <i>Vieni a raggiungermi, vieni mia bella, A me ne vola, traverso al mar; E quale amica, benigna stella Sul mio cammino torna a brillar; &lt; [Sulla mia vita] [Sul mio orizzonte] [Sulle mie notti] &gt;</i></p>	<p>4 - Ah! If you love me, if it is really true That you harbor so sweet affection for me; If in your heart, in your thinking &lt; [I occupy a] &gt; You gave me a place as you told me,</p> <p>5 - Come and join me, come my fair one, To me fly through the sea; And as a friendly, benign Star On my way resume to shine; &lt; [On my life] [On my nights] [On my horizon] &gt;</p>

<sup>156</sup> Translated by Luciano G. Gerini, see full Italian transcription and English translation of this poem in Chapter Three, 3.2.2.

## 2.2.6 LG28 : Traversing the Distances within the Orient, 1902-1905

### LG28 A Combined Genre of Dairy and Siāmesese Nirās in the English

#### Language mixed with Oriental-Occidental Tongues

A good venture that Lieutenant-Colonel Gerini, the official delegate of the Kingdom of Siām, made in the course of «his peregrinations through French Indo-China<sup>157</sup> with eight colleagues in Oriental research of various nationalities after the close of the First International Congress of Far-Eastern Studies held in Hanoi from December 4<sup>th</sup> to December 10<sup>th</sup>, 1902, into Kamboja to visit «the incomparable ruins of Angkor-Wat and Angkor-Thom, unique in the East and perhaps in the world<sup>158</sup> from December 19<sup>th</sup>, 1902 to January 6<sup>th</sup>, 1903 gave rise to a writing in a combined genre of diary and Siāmesese *Nirās* in the English language mixed with Oriental-Occidental tongues.

Gerini's initial endogenetic «hurried notes taken on the spot during a brief sojourn» and «the unpretentious outcome of hasty jottings, made of the impressions received during the events»<sup>159</sup> from Hanoi, Hāi-p'hōng, Saigon, Mī-thō, P'hnom-p'hēñ to Siēm-Rāb, Angkor Wat, Angkor Thom and back from Müang Sūtr, down the Thalē Sāb to Kampong C'hnang, P'hnom-p'hēñ, Saigon and Bāng-kōk, from December 19<sup>th</sup>, 1902 to January 11<sup>th</sup>, 1903 were turned into a new Occidental and Oriental literary multilingual travelogue entitled «A Trip to the Ancient Ruins of Kamboja» in 1903 and firstly published in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* issues of April 1904, April 1905, and July 1905, and then reprinted in book form in England in 1906 together with a series of his articles on the Hanoi Exhibition that appeared in the *Bangkok Times* from March 2<sup>nd</sup> to 17<sup>th</sup>, 1903, and his article on the International Congress of Orientalists held from December 4-19, 1902 in Hanoi that saw the light in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in July 1903. In this respect, this travelogue originated from the heart of Kamboja became Gerini's *in situ* communication of the history, philology and ethnography of the Orient, from the Orient to the Occident in itself.

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<sup>157</sup> GERINI, G.E. *Slide Views from <of ancient and modern> Tonkin and Kamboja (1902-1903)*, 1905. p.3  
BKK:GISSAD: Ms

<sup>158</sup> Gerini, TARK, 71.

<sup>159</sup> GERINI, G.E. *Slide Views from <of ancient and modern> Tonkin and Kamboja (1902-1903)*, 1905. p.3  
BKK:GISSAD: Ms

Table 2- 45: The interaction between Gerini's geographical itinerary to French Indo-China in December 1902-January 1903 and the literary itinerary of a new prose genre of Siamese Nirās in the English language mixed with Oriental-Occidental tongues in 1902-1904

<i>Geographical Itinerary</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
Bangkok-French Indo-China [December 1902]		
Lieutenant-Colonel G.E. Gerini: The official Delegate from the Kingdom of Siām to the First International Congress of Far-Eastern Studies and the Hā-nôi Exhibition, sailing on the steamer from Bāng-kōk bounding for Hāi-p'hōng passing Hon Chong, Poulo Obi Island, Nha Trang, Tourane, Huè and travelled to Hā-nôi, arriving on December 2.		
FI, Hā-nôi [December 4-10, 1902]		
Visiting Hā-nôi Exhibition [Dec 2, 1902 ]	Initial endogenetic notes taken on the spot [Dec 2, 1902]	it
The International Congress of Orientalists: Four full days from 8:30-12 and 2 to 5:30 were devoted to sittings of various sections. Gerini read and discussed the papers in several sessions and proposed the object and plan of the <i>Manual of Indo-Chinese Philology</i> [December 4-8]	Endogenetic notes during the events	it, en
Excursions: Three days were devoted to excursions 1. Visiting Taoist pagoda of Lim and temple of Lī King at Diñ-bāng village and P'hu-tu Sōn village, north-east of Hā-nôi [Dec. 7, 1902] 2. Travelling by train over the whole length of Lang-sōn railway to the frontier of China [Dec. 9] and visiting limestone grottoes of Kī -lwā, Thô and Mān villages [Dec. 10, 1902] 3. Visiting ruins of Kô-lwā, an ancient city and the capital of an independent Annamese kingdom from 255 to 208 B.C. [Dec. 14, 1902]	Initial endogenetics hasty jotting during the trip [Dec 7-14]	it
FI, Hā-nôi to Saigon [December 19-23]		
Leaving Hā-nôi for Hāi-p'hōng by rail [December 19, 1902]	Initial endogenetics hasty jotting during the trip [Dec 19-23]	it
Sailing on board the <i>Gironde</i> , of the Messageries Maritimes [December 20, 1902]		
Entering Turān or Tourane [December 21, 1902]		
Reaching Kwī-ñōn (Quinhon), calling at P'han-rang Bay [December 22, 1902]		
Going back to Saigon [December 23, 1902]		

<i>Geographical Itinerary</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
FI, Saigon to KJ, P'hnom-p'hēñ [December 24-25]		
Leaving Saigon on board the <i>Battambang</i> , a fine steam-launch of the Messageries Fluviales de Cochinchine, going around by sea into Mī-thō (Mytho) branch of the Mē-Khōng [December 24]	Initial endogenetics hasty jotting during the trip [Dec 24-25]	it
KJ, P'hnom-p'hēñ and Siēm-Rāb [December 25-31, 1902]		
Spending a night on board and arriving P'hnom-p'hēñ at daybreak [December 25]	Initial endogenetics hasty jotting during the trip [Dec 25-31]	it
Proceeding up the river towards the Great Lake on the <i>Bassac</i> , a fine launch of the <i>Messageries Fluviales</i> , bounding for Battambōng [December 26]		
Reaching the mouth of the Siēm-Rāb River. Leaving a steamer in a small boat. Disembarking at P'hlau Sēik-sō (or Sēk-sō). Travelling by bullock cart to Siēm-Rāb [December 27]		
Starting, some on horseback and others on bullock carts for the famous ruin Angkor Wat. Visiting all monuments and proceeding to Angkor Thom, situated about fifteen minutes' walk to the north of Angkor Wat in the afternoon, [December 28]		
Exploring the town of Siēm-Rāb [December 29]		
Revisiting Angkor Thom [December 30]		
Visiting Mount Ba-Khēng [December 31]		
1903		
KJ, Siēm-Rāb to FI, Saigon [January 1-6]		
Leaving Siēm-Rāb and visiting the famous monuments of the Lēlai group. In the afternoon bounding eastwards for the neighboring Mūang Sūtr -nikhom-khet. After having lunch at the Office of the <i>Amp'hō</i> , mounting a local bullock-cart and going to the landing-place and embark on the Ralūos stream. [January 1]	Initial endogenetics hasty jotting during the trip [January 1-6]	it
Leaving behind the mouth of the Kampong Chām River in the morning, going down the Thalē Sāb in a rowing-boat. By 5 a.m. arriving abreast of the mouth of the C'hī-Krēng River. [January 2]		
Crossing the dreaded Lesser Lake. Big rollers almost completely submerging the boat. Arriving the Islet of C'hnok-trū at 9 p.m. [January 3]		

<i>Geographical Itinerary</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
Reaching Kampong C'hnang at 6:30 am and transferring on board <i>Anton</i> steam-launch. At 1 p.m. arriving at the river-bank at P'hnom-p'hēñ [January 4]		
Leaving in the <i>Hainan</i> , a splendid launch of the Messageries Fluviales in the morning. At 10 p.m. Leaving behind the Mě-Khōng and entering the canal of Chō-gao which, through the delta and numerous waterways, connected the Mě-Khōng with the Saigon River [January 5]		
1903		
FI, Saigon [January 6]		
Landing at Saigon [January 6]	Initial endogenetics hasty jotting during the trip [January 6-11]	it
Sailing on board the <i>Donai</i> bounding for Bāng-kōk [January 11]		
	SM, Bangkok [February, 1903]	
	WM: Endogenetic writability from Italian-language notes taken on Dec 2, 1902 leading to a definitive English copy for publication in the <i>Bangkok Times</i> : The writing consisted of 6 parts: (I) <i>General survey of the character and import of the exhibition</i> (II) <i>Bird's-eye view sketch of the exhibition building and grounds</i> (III) <i>The left wing of the main building</i> (IV) <i>The French Indo-China exhibits</i> (V) <i>Other French and foreign exhibits</i> (VI) <i>Glimpses of Tonkinese life and surroundings</i> .	en
	SM, Bangkok [March 2-17, 1903]	
	WM: First publication phase in Bangkok: G.E. GERINI « The Hanoi Exhibition. Impressions of a Bangkokian Visitor». <i>The Bangkok Times</i> , March 2-17, 1903.	en
	SM, Bangkok [April 12, 1903]	en
	WM: Endogenetic writability from Italian-language notes taken on Dec 3-8, 1902 leading to a definitive English copy for publication in the <i>Asiatic Quarterly Review</i> The new writing entitled «The International Congress of Orientalists» consisting of the following topics: <i>Opportunity of the Congress</i> – <i>The future of European congresses</i> – <i>Sidelights on the attendance at the Congress</i> – <i>Countries and institutions represented</i> – <i>The arrangements- Preliminary meetings</i> – <i>The Hamburg Resolution</i> – <i>Opening sessions-</i>	

<i>Geographical Itinerary</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
	<p data-bbox="778 302 1299 465"><i>Section I, India – Section II, China and Japan – Section III, Indo-China –Closing session–Survey of the results of the Congress – The excursions – Conclusions and suggestions–Postscriptum</i></p> <p data-bbox="778 474 1299 544">First publication phase in Asia: <i>Asiatic Quarterly Review</i>. [July 1903]</p> <p data-bbox="778 553 1299 649">WM: GERINI, G.E. The International Congress of Orientalists. <i>Imperial an Asiatic Quarterly Review</i>, July 1903.</p>	en
1904		
SM, Bangkok	<p data-bbox="778 716 1299 947">Endogenetic historical research and writability of the « Pre-history of Kamboja» : WM:G.E. GERINI, Lieutenant-Colonel. <i>Unfinished Notebook on Pre-istoria Cambodiana</i> with many tables and additional research notes. Bangkok, 1904-1905, MS, 89 p.</p> <p data-bbox="778 956 1299 1086">Endogenetic writability from Italian-language notes taken on Dec 19, 1902-December 28, 1902 leading to a definitive English copy for publication in the <i>Asiatic Quarterly Review</i></p> <p data-bbox="778 1095 1299 1164"><i>(1) Leave the new for the old capital of French Indo-China</i></p> <p data-bbox="778 1173 1299 1220"><i>(2) Saigon to Mī-thō</i></p> <p data-bbox="778 1229 1299 1274"><i>(3) Mī-thō to P'hnom-p'hēñ</i></p> <p data-bbox="778 1283 1299 1352"><i>(4) P'hnom-p'hēñ, the present Kambojan capital</i></p> <p data-bbox="778 1361 1299 1406"><i>(5) On the way to the Lake</i></p> <p data-bbox="778 1415 1299 1460"><i>(6) Overland to Siēm-Rāb</i></p> <p data-bbox="778 1469 1299 1514"><i>(7) Angkor Wat at last</i></p> <p data-bbox="778 1523 1299 1592"><i>(8) A peep into Angkor Thom, the ancient capital</i></p> <p data-bbox="778 1601 1299 1671">LG: A Combined Genre of Diary and Siāmesese <i>Nirās</i> poetry</p> <p data-bbox="778 1680 1299 1749">First publication phase of Part One in <i>Asiatic Quarterly Review</i>. [April 1904]</p> <p data-bbox="778 1758 1299 1841">G.E GERINI, Lieutenant-Colonel. « A Trip to the Ancient Ruins of Kamboja » <i>Asiatic Quarterly Review</i>, April 1904, 355-398</p>	it en, pi, la, km, it, zh, s
1905		
SM, Bangkok	Endogenetic writability from Italian-language notes taken on Dec 29, 1902-December 31, 1902 leading to a definitive English copy for publication in the <i>Asiatic Quarterly Review</i>	en, pi, la, km, it, zh, s

Geographical Itinerary	Literary Itineraries: LG, WM and PLM	LL
	(9) <i>Departure of some of the party; Angkor, the Siren, persuades the authors to stay</i>	
	(10) <i>Siēm-Rāb, past and present</i>	
	(11) <i>Angkor Thom revisited</i>	
	(12) <i>Mount Bā-khēng</i>	
	(13) <i>Departure for the ruins of the Lēlai Group</i>	
	(14) <i>Müang Sūtr</i>	
	LG: A Combined Genre of Diary and Siāmesese <i>Nirās</i> poetry	
	First publication phase of Part Two in <i>Asiatic Quarterly Review</i> . [April 1905]	
	G.E GERINI, Lieutenant-Colonel. « A Trip to the Ancient Ruins of Kamboja » <i>Asiatic Quarterly Review</i> , April 1905, 361-394	en, pi, la, km, it, zh, s
	Endogenetic writability from Italian-language notes taken on January 3-6, 1903 leading to a definitive English copy for publication in the <i>Asiatic Quarterly Review</i>	en, pi, la, km, it, zh, s
(15) <i>Down the Thalē Sāb in a row-boat (January 1 to 3, 1903)</i>		
(16) <i>At loggerheads with the Lesser Lake; a happy « delivery » (Saturday, January 3)</i>		
(17) <i>On board a steam-launch at last; my adieu to Kamboja</i>		
	LG: A Combined Genre of Diary and Occidental and Oriental <i>Nirās</i> travelogue	en, pi, la, km, it, zh, s
	First publication phase of Part Three in <i>Asiatic Quarterly Review</i> . [July 1905]	
	G.E GERINI, Lieutenant-Colonel. « A Trip to the Ancient Ruins of Kamboja » <i>Asiatic Quarterly Review</i> , July 1905, 88-101	
1906	Endogenetic outlining of the table of contents and the preface for the publication in a book form: GERINI, G.E. <i>Slide Views from &lt;of ancient and modern&gt; Tonkin and Kamboja (1902-1903), 1905. MS 3 p.</i>	en
	SM, Bangkok-Italy	Second publication phase in England: new edition of three writings in an academic book form consisting of the original literary journalism, academic review and Occidental and Oriental <i>Nirās</i> travelogue pertaining to his official mission in FI in 1902-1903



<i>Geographical Itinerary</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
	Part I- The Hanoi Exhibition of 1902-1903 Part II- The International Congress of Orientalists held in Hanoi in December 1902 Part III- A Trip to the Ancient Ruins of Kamboja (Dec 1902-Jan 1903)	
	G.E GERINI, Lieutenant-Colonel. <i>The Hanoi Exhibition, The First International Congress of Far Eastern Studies, A trip to the Ancient Ruins of Kamboja</i> . Woking, Surrey, England : Publishing Department, Oriental Institute, 1906, 165 p.	en, pi, la, km, it, zh, s

Gerini's combined genre of diary and Siamese *Nirās* travelogue was written in the first person Siamese-Orientalist point of view in the English language and mixed with Pāli, Sanskrit, Latin, Cambodian, Chinese, Siamese and other Occidental and Oriental languages. The geographical itineraries that constituted the framework of the plot were divided into 17 sections in accordance with the specific geographical locations in the itinerary and expressed chronologically in terms of real time progression in the style of a diary. Gerini's *Nirās* was characterized by the precise geohistorical, geocultural and linguistic description of the landscape and elaborated by poetic quotations from Occidental and Oriental literature. Gerini gave a detailed retrospective account of all the places, the seas, the rivers, the mountains, the plains, the lakes, the villages, the ports, the towns, the cities and the ancient ruins with their tangible and intangible cultural properties. With the precision in the transcription, that is, the spelling of toponyms, the provision of the toponyms in original Oriental languages and derivation of many such names, the accurate transliteration of the pronunciation of local toponyms and exact translation of toponyms that entailed not only a certain definite meaning but also the meaning and history of the place-names, the local toponyms of Cambodia, which used to be opaque in the eyes of average readers, became transparent. The completion and publication of the definitive work in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* on three occasions – April 1904, April 1905 and July 1905 – , was the intent of the work's process to highlight the three separations and departures in the long journey and the different *poetics* as used in each separation that attested to the development from the collective consciousness style to the self-reflexivity which was the true Siamese *Nirās* style.<sup>160</sup>

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<sup>160</sup> See Chapter Four

### 2.2.7 LG29 : Shining in Siām, 1903

#### LG29 A Recreation of Combined Poetic and Musical Genres of Italian *Ballata*, Siāmesese and Pāli *Desanā*, Siāmesese *Lakhōn* and Siāmesese *Sěp'hā* Songs into an Occidental and Oriental Literary Multilingual *Lakhōn P'hût* Spoken Drama

The *Yuddhakoṣa* magazine, December 1903 dedicated four pages for the news about the marvelous and spectacular contemporary theater entitled «*Khun C'hāng Khun P'hēn*, the episode of the *Thēt Mahā Ch'àt*» composed by Colonel Phra Sarasasana Balakhandh (G.E. Gerini) and performed by the Siāmesese army officers on the occasion of King Chulalongkorn's fiftieth birthday celebration at the *Suan Dusit* royal garden in September 1903. The performance was so popular that it continued to be performed for four evenings; sometimes, not one, but two times a night. In order to best describe such a fascinating play that delighted all Siāmesese audiences, the news used a newly-coined Sanskrit-derived Siāmesese term together with an English words, «*Maha Pralom Thasana*», that is, “Great Attraction”» (Y, 1903, 12.4: 264-267) for it.

Called in the *Program of Performances by Siāmesese Army Officers on the King's Birthday Celebration in R.E. 122*<sup>161</sup> a «*Lakhōn P'hût*» or «spoken drama», this theatrical performance, genetically speaking, was Gerini's creation of the combined Occident and Oriental poetic and musical genres of Italian *ballata*, *Siāmesese and Pāli Desanā*, Siāmesese *Lakhōn* and Siāmesese *Sěp'hā* songs. It was a development from Siāmesese ancient form of drama known as «*Lakhōn or Lagor*», a singing drama – a choir sings; the players act and dance to suit the words<sup>162</sup>. Gerini adopted an ancient genuine Siāmesese genre of *Sěp'hā* that was composed for recital with music for local Siāmesese audiences from the thirteenth century to the present and an Italian poetic and musical genre of *ballata* that was in use from the late thirteenth to the fifteenth century and redesigned using the fundamental principle of Siāmesese *Lakhōn* into a brand new medium of a multilingual and multicultural comic spoken drama

<sup>161</sup> Program of Performances by Siāmesese Army Officers on the King's Birthday Celebration in R.E. 122 (A.D. 1903) at the Suan Dusit royal garden. 1903, 4 p. BKK:GISSAD.

<sup>162</sup> King Vajiravudh's essay on the “Siāmesese Theatre” contributed to Gerini's *Siām and its Production, Arts, and Manufactures: A Descriptive Catalogue of Siāmesese Section at the International Exhibition of Industry and Labour held in Turin in 1911*, the author considers *Lakhōn or Lagor* as one of the genuine ancient forms of Siāmesese entertainment. «In genuine *Lakhōn*, all characters, male and female, are played by women. Grace rather than physical power characterizes the dances and posturing of a *Lakhōn* player. The *Lakhōn* may be termed a singing drama, but this does not mean that the players themselves sing. A choir sings; the player may, however, speak certain lines for themselves.» (SPAM 89)

in the western tradition that contained all dramatic elements such as plot characters, dialogue, thoughts, diction and setting for the Siamese elites in early twentieth century. The reconstruction of a genre development from the 1879 to 1903 below shows the interaction between the rise of Gerini's new types of dramatic genre and the movements in the geographical itineraries in Italy and in Siām that were parts and parcels of a recreation of an Occidental and Oriental multilingual spoken drama. In the literary itineraries, one can observe the genesis of Gerini's *poetics* of drama as formulated by his own exogenetic academic apart from various literary genres and used as a part of military literary journalistic genres before turning into an individual play *per se*.

Table 2- 46: The reconstruction of a genre development of a recreation of a combined genres of Italian *ballata*, Siamese *Lakhōn* and poetic genre of *Séphā* songs in an Occidental and Oriental multilingual spoken drama from 1879 to 1903

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
1877- mid 1879		
IT, Emilia-Romagna, Modena		
<i>Scuola Militare di Modena</i> <sup>163</sup> First Year	LG: Italian literature [1877-79]	
	Endogenetic literary study <i>Lettere Italiane: 1° Anno di corso della Scuola Militare</i> . Scuola Militare di Modena, 1877, 300 p.	it
	PLM: <i>G.E. Gerini's Academic Transcript, First Year</i> . 1877-78, 2 p. The score received in Italian Literature during the year and in the final examination was 18/19 [Average 18.50]	
	PLM: <i>G.E. Gerini's Academic Transcript, Second Year</i> . 1878-79, 2 p. The score received in Italian Literature during the year and in the final examination was 15/20 [Average 17.50]	
	<i>Appunti per un Complemento di Studi Storici: 2° Anno di corso della Scuola Militare, 1878-79</i> . Scuola Militare di Modena, 1879, 225 p.	
1880		
IT, Umbria, Perugia	LG: Dramatic genre of Italian tragic <i>Ballata</i> [1880]	
	Exogenetic dramatic writability: GERINI, Gerolamo Emilio. stylized signature. <i>Ballata</i> . circa 1880, 4 p.	it
1882-1892		
SM, Bangkok	LG: History of Siamese State Ceremonies,	

<sup>163</sup> The Military Academy of Modena

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
	Exogenetic comparative research notes:	
Eyewitness to the <i>Thet Mahâ Jâti</i> ceremony or exposition of the tale of the Great Birth of the Lord Buddha as performed in Siām	Extensive exogenetic historical, literary and religious research on the retrospective account of the <i>Thêt Mahâ Ch'ât</i> ceremony and related festivals in Siām in comparison to the Egyptian, Greek, Roman, Indian, Mexican, Persian, etc, cultures	s, pi, it
	Exogenetic multilingual translation: <i>Exposition of the Mahâ Jâti or Mahâ Ch'ât by the present and past kings of Siām</i>	s, pi, en
1892		
SM. Bangkok	LG: Literary Journalism on State Ceremonies [May 1892]	
State ceremony of Thet Mahâ Jâti, connected with the novitiate in the Holy Orders of H.R.H Somdet Chow Fa Maha Vajirunhis, Crown Prince of Siām	Exogenetic publication of literary journalism: GERINI, Gerolamo Emilio. «A Retrospective View and Account of the Origin of the " <i>Thêt Mahâ Ch'ât</i> " Ceremony (Maha-Jati Desanâ), or Exposition of the Tale of the Great Birth, as performed in Siām. I. Vessantara Jataka». <i>The Bangkok Times</i> , May 18 <sup>th</sup> , 1892, 3. etc.	en, pi, s
	LG: Literary Journalism on State Ceremonies [May 1892]	
	Exogenetic publication of literary journalism: GERINI, Gerolamo Emilio. «A Retrospective View and Account of the Origin of the " <i>Thet Maha C'hat</i> " Ceremony (Maha-Jati Desanâ), or Exposition of the Tale of the Great Birth, as performed in Siām. II. The Legend of the " <i>Malaya Sutta</i> " and the Festival of " <i>Pavarana</i> " in Siām». <i>The Bangkok Times</i> , May 21 <sup>th</sup> , 1892, 3.	en, pi, s
	LG: Monograph on State Ceremonies [October 1892]	
	Exogenetic publication of monograph in a book form: GERINI, Gerolamo Emilio. <i>A Retrospective View and Account of the Origin of the "Thet Maha C'hat" Ceremony (Maha-Jati Desanâ), or Exposition of the Tale of the Great Birth, as performed in Siām</i> . Bangkok: Bangkok Times Press, 1892, in -8 gr., VIII+69 p., with 2 tables in phototype, cloth.	en, pi, s
	LG: Footnote and appendix on Siāmese «lakhōn» performance in a monograph [October 1892]	
	Exogenetic publication of footnote and appendix	en, pi, s

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
	in a monograph: GERINI, Gerolamo Emilio. «The term «lakhōn» and its full signification» <i>In RVA TMC</i> . Bangkok : Bangkok Times Press, 1892, pp. 31, 55	
	LG: Footnote and appendix on Siānese «lakhōn» performance in a monograph [October 1892]	
	Exogenetic publication of footnote and appendix in a monograph: GERINI, Gerolamo Emilio. «The term «lakhōn» and its full signification» <i>In RVA TMC</i> . Bangkok : Bangkok Times Press, 1892, pp. 31, 55	en, pi, s
1893	LG: Siānese Literary Works [January 1893]	
	Exogenetic literary research, work-in-progress catalogue of Siānese literary works : GERINI, G.E. «The Sěp'hā literature entitled Khun C'hāng Khun P'hēn» <i>Catalogo di opere della Letteratura Siānese</i> . Bangkok, 1893, MS notebook, 38 p.	s, it
1895		
	LG: Footnote on Siānese Sěp'hā songs in a Exogenetic study and publication of footnote and appendix in a monograph: GERINI, Gerolamo Emilio. «The Sěp'hā literature entitled Khun C'hāng Khun P'hēn» <i>In Chulakantamangala, or the Tonsure Ceremony, as performed in Siām</i> . Bangkok : Bangkok Times Press, 1895, p. 37.	en, s
1896		
	LG: An Occidental and Oriental multilingual spoken drama as a part of a new military literary journalism Exogenetic creation and publication of a new dramatic genre: ล่ำมสิบสองภาษาของหนังสือพิมพ์ยุทธโกษ [Lâm Sipsōng Phāsá Khōng nānsūephim Yūddhākōt], (twelve-tongued interpreter of Yuddhakoṣa newspaper). entitled «เสนาพลี ปาฏิโกษ » (ต้องการ กองทัพ) เรื่องหลีสองเสียงปฤกษาหารือเจ้าบิสมาร์ก» [sēna phalang pātikangkhô (tôngkân kongtháp) rûeang Li Hongzhang prüksăhărue châu Bismarck] <i>Yuddhakoṣa</i> , May R.E. 115 (A.D.1896), 4.9, 611-616.	s, en, pi, zh
1903		

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
SM, Bangkok	LG: A recreation of a combined genres of Italian <i>ballata</i> , Siāmesese <i>Lakhōn</i> plays and poetic genre of <i>Sěphā</i> songs in a genre of an Occidental and Oriental multilingual spoken drama	
	Endogenetic creation of a new dramatic genre for performance: Colonel Phra Sarasasana Balakhandh. <i>Khun C'hāng Khun P'hěn</i> , the " <i>Thet Mahā Ch'ət</i> " Episode. 1903, MSS and typescripts with corrections and revisions, 17 p.	s, en, pi, zh, hi
The <i>Suan Dusit</i> royal garden of the <i>Dusit</i> Palace on the auspicious occasion of King Chulalongkorn's Birthday Celebration [September]	Performance: Gerini playing the lead role as the Buddhist abbot of Pa Lelai temple in the play Buddhist abbot of Pa Lelai temple in the play « <i>Khun C'hāng Khun P'hěn</i> , the episode of the <i>Thēt Mahā Ch'ət</i> »	s, pi

The only extant evidence of his writing of this Occidental and Oriental multicultural dramatic genre was the 16-page handwritten and typescripts of the play «*Khun C'hāng Khun P'hěn*, the episode of the *Thēt Mahā Ch'ət*». The text showed Gerini's skill in the use of comic Occidental and Oriental multilingualism as the integral part of the play. The objects of comic action derived from the modern cultural practices and social phenomena in multilingual and multicultural Siām in general and the Siāmesese people's loss in memories about the genesis and significance of the *Thēt Mahā Ch'ət* (*Mahā Jāti Desanā*) in particular. With the intent to instruct and to delight, the serious thoughts were intelligently expressed through comic plot, comic characterization of multilingual characters and comic diction that was achieved through the perfect use of the Siāmesese language interwoven with Pali and English mixed with English, Pāli, Chinese, Indian puns. The *processio operis* of this play also showed that Gerini's art of creation, *poetics*, of drama was conceived from the academic multidisciplinary research on language, literature, culture and Buddhism and developed into the light style that was truly his, that is, comic.

### 2.2.8 LG30 : Setting in the Orient, 1905-1906

#### LG30 Self-Reflection *Nirās* in the Italian Mother Tongue

Table 2- 47: The genetic interaction between Gerini's geographical itinerary and literary itinerary,

1905

<i>Geographical Itineraries</i>	<i>Literary Itineraries: LG, WM and PLM</i>	<i>LL</i>
1905		
SM, Bangkok-Korat – Lopburi [October]	LG : Italian Quatrain [6 stanzas] WM : GERINI, G.E. <i>Il Sentiero</i> . October, 1905, MS rough draft in pencil , 1 p.	it
1906		
Returning to Italy		

The last and ultimate Italian-language *Nirās* poem ever composed by Gerini in the Orient, the final genetic evidence of his poetics of *Nirās* in verse, was *Il Sentiero*. It was a rough draft written in pencil on a small piece of paper on his trip to Korat and Lopburi in October 1905, as stated in the poem, shortly before he left Siām, where he was in His Majesty's Service for 25 years. The manuscript page was divided into two columns, consisting of six four-line stanzas. The intent of the poem was to reflect a correlation between his real Occidental and Oriental life and the geographic «path» in the landscape in front of him that «*Tu mi richiami/ Di vita mia*» (You call me back / Of my life) reminded him of his real life that «*dipartendoti/ Da un punto noto,/ Vai messaggero/ Verso l' ignoto* » (you leave/ From a known point./Go, messenger/Towards the unknown) left from the known point of Italy towards the unknown of Siām. The poet related details of Siāmesese topographical and botanical elements «*trá fiori/ E poi fra I triboli/ Tu t'addolori/ <Irto di spine>*» (among flowers /And then among the thistles/ You will grieve < Thorny> ) in stanza 3, «*Piani ridenti*», «*su per l'erte*» (Pleasant plains, on the steeps) in stanza 4, «*Sprofondi in valli*» (Sink in valleys) in stanza 5 to intensify the feelings for his rise and fall in his life-journey in Siām before the path merged him «*a via maestra* » (A royal road) to the royal road in the final stanza.<sup>164</sup>

Gerini's development of poetics in this Italian-language *Nirās* poem was marked by the absence of the conventional theme of love-longing employed in the previous works and the replacement of the use of topographic details in this journey in connection with the recollection of the poet's personal history of life journey «*dall' ampia via*» from the wide

<sup>164</sup> Translated into English by Luciano G. Gerini, see the full Italian transcription and English translation of this poem, *Il Sentiero* in Chapter Three, 3.2.2., Table 3-7.

road of the Occident to «*sentieruccio*» a little path of the Orient and the immediate moment at which the poet's path would merge to the path he had left. In this respect, his *Nirāś* became a subjective reflection of his self-conscious identity arising from the local, which was a significant characteristic that marked the genre of Siānese *Nirāś* of *His Times*.

### 2.3 AI

On 15<sup>th</sup> October, 1892, in Bangkok, Gerini textualized the below «Word of the *Bodisat*» that he had acquired from his exogenetic research on Buddhist Birth Stories into the *Preface* of *RVA TMC* :

«To me, too, the Truth is one, and there seems to be but one eternal and true Faith»:- (Vattaka Jātaka).<sup>165</sup>

This can be considered the earliest statement in public regarding the guiding principle that was the profound conviction behind the intent of his literary creation following what the *Bodisat* said in the *Vattaka Jātaka* Scripture when he performed an Act of Truth. The mindset that governed this endogenetic script act <sup>166</sup> was that all Occidental and Oriental beliefs were traceable to a common starting point and may be considered as the «outcome of an identical truth, LAW». The *avant-textual* intention of this script act was a creation of the «Unity of Faith» in *RVA TMC* .

In the same way that the *Bodisat* « meditating on the Buddhas of the Past and on the attributes that they have gained, and relying on the one true faith there is in me – to perform an Act of Truth»,<sup>167</sup> Gerini started meditating on the Occidental and Oriental literatures and on the attributes of parts and *poetics* that they had gained and relying on the one true *poetics* in him to germinate a new «Unity of Literariness». The means to achieve this «Unity of Literariness» was in the same way as what he did to achieve the «Unity of Faith» and stated in the *Preface* of *RVA TMC* , that is, by «unbiased investigation» (*RVA TMC* , vi). Gerini's writing method which was the same as a genetic study, there and then, brought forth a lot of Occidental and Oriental multilingual working manuscripts and paralipomena that are, here and now, valuable genetic evidence that, once reconstructed by the analysis of the author's extant working manuscripts and interpreted by using the genetic criticism method as the

<sup>165</sup> GERINI, *RVA TMC* , 1892, vi. and for all quotations in the next paragraph

<sup>166</sup> From de Biasi's term, «le scriptural», that is, the textualization of syntactic units of text

<sup>167</sup> T.W. Rhys Davids, *Buddhist Birth Stories*, first published in 1880 by Trübner & Co.Ltd, reprinted from the original copy in 2000 (Abingdon, Oxon : Routledge, 2000) 305.



*avant-texte*, have provided material traces of the evolving *avant-textual* intentions towards the «Unity of Occidental and Oriental Literariness».

The quality of Gerini's *avant-textual* intention is characterized by the notion of «process». It consisted of a multiplicity of *avant-textual* intentions that connected and related to one another. The change from one intention to another in the same process can be considered as the creative thinking and the art of creation of the author. The excellent example of the notion of process towards the «unity of Occidental and Oriental literariness» can be seen in the early *avant-texte* of the literary intentions of the panegyric *khlōng sī suphâp* verse, entitled *Wirásatri khōng pràthêl Siām* (War Heroines of Siām) in Table 1-2. The table below is its summary with some expansion to show the multiplicity of *avant-textual* intentions, as reflected in the operational functions of the extant WM and PLM of Occ.L, Occ.H., Occ.Lt. Ori.L, Ori.H, and Ori.Lt, presented in the order in which Gerini formulated them in the exogenetic pre-compositional *avant-texte* stage and endogenetic compositional *avant-texte* stage. It started from an intention of recording and publishing in 1880, followed by an intention of investigating, sifting, absorbing, comparing, translating, paraphrasing, combining, anthologizing, associating, composing and failing, comparative, studying, recollecting, preserving to an intention of creating the «Unity of Occidental and Oriental Literariness» in his panegyric *khlōng sī suphâp* verse, entitled *Wirásatri khōng pràthêl Siām* (War Heroines of Siām) in 1895.

Table 2- 48: The multiplicity of *avant-textual* intentions in the *processio operis* of Gerini's Siamese «*khlōng sī suphâp*» 1880-1895, a summary and expansion from Table 1-2

Year	Pre-compositional <i>avant-text</i> stage	Occ.L	Occ.H	Occ.Lt	Ori.L	Ori.H	Ori.Lt
1880	AI of recording	x	x	x			
1880	AI of publishing	x	x	x			
1887	AI of investigating and sifting				x	x	
1887	AI of absorbing				x	x	x
1887	AI of critical translating	x			x	x	
1887	AI of tracing, listing, comparing, completing	x		x	x		x
1887	AI of jotting				x		x
1887	AI of compiling, reading, appraising, summarizing, documenting, and completing	x			x		x
1888	AI of recording in verse	x		x		x	x
1890	AI of recording in verse	x				x	x

Year	Pre-compositional <i>avant-text</i> stage	Occ.L	Occ.H	Occ.Lt	Ori.L	Ori.H	Ori.Lt
1891	AI of studying and documenting	x			x	x	
1891	AI of translating and annotating	x			x	x	
1892	AI of creating, combining, and inventing	x		x	x		x
1893	AI of translating	x			x	x	
	AI of anthologizing	x			x		x
	AI of associating	x			x	x	x
	AI of re-cataloging and self-revising	x			x	x	x
	AI of expanding the list	x			x		x
	AI of copying by hand, Self-studying, annotating, paraphrasing and self-revising	x			x		x
	AI of translating and self-correcting	x			x		x
	AI of studying the paraphrase	x			x		x
	AI of composing and failing to finish				x		x
1895	AI of comparative studying				x	x	x
1895	AI of recording in Translation	x			x	x	
1895	AI of absorbing		x	x	x	x	x
	AI of relating and comparing		x	x	x	x	x
	AI of absorbing				x	x	x
	AI of recollecting and preserving				x	x	x
	AI of summarizing and preserving				x	x	x
	AI of repeating and preserving				x	x	x
	AI of preserving		x	x	x	x	x
	AI of inventing			x	x	x	x

As the summary indicated, this panegyric *khlong si suphap* verse was not formulated by one single *avant-textual* intention but a dynamics of *avant-textual* intentions. Besides, these *avant-textual* intentions were multilingual and multidisciplinary. The main interest of the *avant-textual* intentions of the exogenetics in the pre-compositional *avant-texte* stage that gave rise to the poetic creation in the compositional *avant-texte* stage was more than a creation of the first poetic text in the Siamese language but an unbiased work-in-progress investigation of the history and literature of Siām and the relations between the two in comparison with the Italian literary traditions. The movement from one *avant-textual* intention to another as expressed in the chronological writing process signified his poetic progression. The literary trajectories from the convention of Italian panegyrics to the *poetics* of Siamese chronicles, from the research on Siamese chronicles to researches on Siamese

literature, from the ancient chronicles as literary works to the new Siamese military biographical chronicle, from the poetics of panegyric historical literature written in *rài dân* verse form to panegyric historical poem in *khlōng sị suphâp* verse form, from the invention of sonnet using Siamese and Italian poetics to a combined poetic genres of a rhymed Italian quatrain and a Siamese *Nirās* genre and from the creation of Siamese classical verse of *khlōng sị suphâp* to the invention of a new poetics of a military biographical chronicle prose that combined genres of historical biographical chronicle in modern prose and panegyric poetry in a classical verse of *khlōng sị suphâp* were crucial parts of the *processio operis* of this *Wirásatri khǒng pràthêț Siām* (War Heroines of Siām) panegyric *khlōng sị suphâp* verse. From the genetic perspective, the meanings having been attributed by each of the *avant-textual* intentions of those literary trajectories must be considered as the integral meaning of his work. This poem, therefore, must not be simply interpreted as a poetic text but as a history of the «Unity of Occidental and Oriental Literariness».

The *avant-textual* intentions of the WM and PLM are the objects of interpretation. The multiplicity of *avant-textual* intentions implies a complex meaning attributed by the author to his writing. The comparative genetic study of the *avant-textual* intentions of the WM and PLM in the pre-compositional and compositional phases of the early examples in Chapter One and Chapter Two finds the essential eight *avant-textual* intentions that signify the virtual meanings in his literary writings *in statu nascendi* and define the «Unity of Occidental and Oriental Literariness» in his literary writings

### 2.3.1 AI01 Unbiased Investigation

«Unbiased investigation» was the fundamental and original *avant-textual* intention of all WM and PLM and the authorial knowledge developed by Gerini for his *processio operis*. His investigation traced knowledge from the antiquity to modern times and from the Occident to the Orient. The means of his unbiased investigating comprised studying, reading, observing, discussing, surveying, sifting, formulating his own notebooks and building his personal library. His marginalia and notes in *LI* textbook between 1879-1880, his reading notes, researching notes, summaries, translation and notebooks of ancient Siamese history and literature produced between 1886-1893, his book orders from publishing houses in the Occident and the Orient from 1887 onward, his correspondence with Siamese poets, etc. were outcomes of his unbiased investigation and served him as the primary source of ideas

which he subsequently transformed into a new literary device, literary genre and literary work in which the original *avant-textual* intention was still maintained.

As the genetic analysis and the genetic evidence in Table 1-2, Table 2-39, Table 2-24 and LG03 indicated, the conception of a Siamese panegyric poem written in a classical Siamese verse form of *khlōng sī suphâp*<sup>168</sup> and the new genre of Occidental and Oriental military biographical chronicles<sup>169</sup> in 1895 originated from his discovery of the same important literary conventions shared by Italian and Siamese societies in the past and the present through «unbiased investigation». His literary works contained the unity of Occidental and Oriental panegyric convention, the same kind as what he stated in the *Preface* of his first book publication *RVA TMC* in 1892 that «some of the important laws that govern the universe» have been discovered.<sup>170</sup>

### 2.3.2 AI02 Retrospection

The *avant-textual* intention of retrospection was found in the formation of a new diction, characters and plot. The purpose was to connect the modern with the ancient, the academic with the literary work. For Gerini, a new creation of literary work was simply another manifestation of, and could be traced to, the original law and *vice versa*.

The excellent *processio operis* governed by this *avant-textual* intention was the occurrence of the idiomatic expression of *Náklēng* and the characterization of many types of *Náklēng* in a humorous prose *HVRV* in [Phrá châng phût tāmchai náklēng thêt prót khon kèng hâi hâi klot dâi] (A fair-spoken monk using rhetoric to preach and calm down the angry rascals)<sup>171</sup> in 1900. As the genetic edition in Table 2-6 illustrates, the genesis of this work was one of the most ancient Siamese expressions «*Náklēng*» that appeared in a Siamese literature *Revadī Nophamāt*, composed in 1256 by Nāng Nobamās, in which she glorified King Phra Ràng and described the boundaries, products, commerce, religion, arts, science and cultures of Siām between 1250-1300 and, in 1893, translated by Gerini into the Italian language in a notebook entitled *Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama*

<sup>168</sup> Nai Rói Èk Gerini (Captain Gerini). «Wirásatri khōng pràthêt Siām (War Heroines of Siām)». *Yuddhakoṣa*, 1895: 4.1, 93-102, and 4.2, 156-165. BKK: NLT: Mc.

<sup>169</sup> Nai Rói Èk Gerini] (Captain Gerini). «Konsùek wísêt (Ingenuous Military Strategies: 1° Strategy by Hannibal of North Africa, 2° Strategy by Phrayā Phá Ngum, the king of Krungsi Sattanākhanahût Lanchâng.» *Yuddhakoṣa*, R.E. 114 (A.D.1895),4.1, 29-32.

<sup>170</sup> GERINI, *RVA TMC*, 1892, vi.

<sup>171</sup> BĀNG SÁO THONG. «Phrá châng phût tāmchai náklēng thêt prót khon kèng hâi hâi klot dâi» [A fair-spoken monk using rhetoric to preach and calm down the angry rascals.]. *Yuddhakoṣa*, September, R.E.119 (A.D. 1900), Vol. 9 No.1, 15-25. See also the story and genetic edition of *Náklēng*

*Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana* with some untranslated original texts in Siānese in the margins of the notebook.<sup>172</sup> In the margin of page 100, which was about «*Feste del quarto mese*», Gerini noted the original Siānese phrase «*เหล่านักเลงที่เล่นมโหรีศกเอ๊กเกริก*» [ *Lào Náklēng kǒ lěn mahorasòp oèkkaroèk*] and underlined the word *Náklēng* in red ink.

Table 2- 49: Siānese script, transcription and English translation of Gerini's genetic note about *Náklēng*

Siānese script	
เหล่านักเลงที่เล่นมโหรีศกเอ๊กเกริก	<i>monelli</i> (o < <i>attori</i> > <i>saltimbanchi</i> ) fanno giuochi di versi;
Transcription	English Translation
'Lào Náklēng kǒ lěn mahorasòp oèkkaroèk]	Rascals (or <actors> acrobats ) performing various plays and shows

As the above genetic evidence illustrates, Gerini safely translated the Siānese word «*Náklēng*» into the Italian language as *monelli*, meaning *rascals* in English, which corresponded to a common definition of «*Náklēng*» in the modern Siānese language of *His Times*. Then he added, in parenthesis, the more precise contextual meaning as *saltimbanchi*, meaning *juggler* or *acrobats*. Later he added the most accurate contextual meaning, *attori*, or *actors*, in blue pencil. The wonder about the semantics of this idiomatic expression, that varied from «talent, expert» to «rogue, rascal», led him to do a retrospective study of the etymology and the lexicography of this idiom «*Náklēng*». The knowledge from his retrospective research notes (see Table 2-50) gave birth to his writing of «*Phrá châng phūt tāmchai náklēng thêt prót khon kèng hâi hâi klot dâi*» [ A fair-spoken monk using rhetoric to preach and calm down the angry rascals» in 1900 (see Table 2-6). The specificity of each type of *Náklēng* characterized four immoral characters – a hard drinker [*Náklēng sura*], an opium smoker [*Náklēng fîn*], a marijuana smoker [*Náklēng kancha*], and a riotous fellow [*Náklēng hŭa mái*] and their actions formulated a good plot with the proper diction. The emergence of the bad type of «*Náklēng*» as characters in a new plot and diction was a means for Gerini to connect the good quality of «*Náklēng*» as used in ancient literature with the

<sup>172</sup> Le Cronache dell'Indo-Cina. Vol. III. *Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana*. Trans. G.E Gerini. April 1893, Ms Volume, 105 p.

unscrupulous sense of modern times in his work and was meant to be visualized only through a retrospective study, which was the same way it had been created.

### 2.3.3 AI03 Translation, Transliteration, Self-Translation

The *avant-textual* intention of translation, transliteration, and self-translation was an integral part of a *processio operis* and a *poetics* of Occidental and Oriental multilingual communication. The function was to establish a possibility to create a literary element or literary work of which the Occidental and Oriental quality was a part, to which each part was equally related and within which it was all contained. It manifested itself in the pre-compositional and compositional *avant-texte* stage.

The characteristic of the genetic evidence (WM and PLM) containing this AI in the pre-compositional phase of Gerini literary works was academic. It served as his personal library. The extant traces of this AI have been found in his Pāli-Siāmesese dictionaries copied by hand in notebooks, a production of a self-made handwritten Oriental- language dictionary, many correspondences with well-known publishing companies in Asia and Europe, i.e. Lawrence & Mayo in Bombay, Librairie Americaine et Coloniale E. Dufossé in Paris, searching for rare books on Oriental languages, ordering books of Pāli language, Sanskrit grammar, English-Latin dictionaries, a collection of printed books of reference on Siāmesese and Pāli that Gerini used in the writing process during his residence in Siām and are now preserved at NA: Unior: FLG:

- (i) Phraya Sri Sunthon Vohan. *Mūnlabòt Bhanphakìt, Vahanit Nikōn, Aksōn* Prayòk, Sāngyòk Phithān, Viphót Phichān, Phisan Kāran (Six lessons for *learning the Thai language*), Bangkok: Akson Bimbakan press, 1871
- (ii) H. R. H. Kroma-Mūn Vajirañān. *Pāli Grammar Vol. I in two parts: Part I – Orthography Part II – Etymology*. Bangkok: Akson Bimbakan press, 1889.
- (iii) Siāmesese Dictionary, Bangkok: Akson Bimbakan press, 1892.
- (iv) Samuel J. Smith. *The Comprehensive Anglo-Siāmesese Dictionary*, Vol. 2, From D to H Inclusive, Bangkok: Bangkolem press.
- (v) Samuel J. Smith. *The Comprehensive Anglo-Siāmesese Dictionary*, Vol. 3, From I to P Inclusive, Bangkok: Bangkolem press .

and, most important of all, an autographed manuscript « *Col. Gerini's Proposed Scheme of Transliteration for the consonants of the Siāmesese Language*» (Table 2-2) established in 1906. Gerini's chronological process of his research on ancient Oriental tongues and Indo-Chinese

dialects from 1885-1905 (Table 2-11) provides a clue as to how he established the authorial knowledge on Oriental language and implies how he arrived at many Pāli-Siāmesese, Pāli-Siāmesese-Italian, Siāmesese-Italian, Siāmesese-English, Italian-English, Mōñ-Siāmesese-Italian translations and transliteration as illustrated in Table 2-12, 2-14, 2-15, 2-16 and 2-17.

The *avant-textual* intention of multilingual transliteration and translation in the compositional process at the *avant-texte* stage of literary works manifested itself in the same manner as in the *processio operis* of the academic text. An additional aspect that appeared in his literary work was the AI of self-translation which Gerini exceptionally made use of its spontaneity and recreated it into three innovative literary forms and styles: an innovative form of literary multilingual diction for literary journalism, the toponyms for travel writing, and multilingual characters for comic prose and play. Each endogenetic manifestation is illustrated as follows:

#### AI03.1 Literary Multilingual Diction

Gerini's recreation of the Occidental and Oriental tongues in the diction of *Sēnaphalang Pātikangkō (Tôngkan Tháp) Rûeang Li Hongzhang Prúksāhāruē Chāu Bismarck*, (Army needed, Li Hongzhang Consults Otto von Bismarck) (*Y*, 4.9, 611-616) was exceptional. The conversation between a German and Chinese statesmen originally written in a European language was translated for his Siāmesese readers into the Pali, and Chinese languages in order to make his readers feel that it was a dialogue between two foreigners, then, transliterated and self-translated into Siāmesese. The Pali and Siāmesese languages were used for the German language and the Chinese and Siāmesese languages for the Chinese language. Another style was found in the reactivation of the ancient Pāli language accompanied by a simultaneous self-translation in Siāmesese in the titles of his literary journalism and modern *HVRV* prose that delighted as much as enlightened the audience (see examples in Table 2-19).

#### AI03.2 Authentic Toponyms

On the other hand, in the *Nirās* genre, especially in his famous English *Nirās* travelogue *A Trip to the Ancient Ruins of Kamboja*, the role of this *avant-textual* intention was found in his transliteration and transcription of the local toponyms and served as a tool to visualize the intangible cultural heritage in the time-honored and history-consecrated toponyms.<sup>173</sup>

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<sup>173</sup> See Kanokwan Gerini, «Rethinking Local Toponyms as Cultural Heritage : 'A Word of Advice' in Colonel G.E. Gerini's 'A Trip to the Ancient Ruins of Kamboja, 1902'» in *South-East Asia: Studies in Art, Cultural*

Gerini set himself as an example in using the standard scheme of transcription and transliteration of Indo-Chinese languages for writing local toponyms in travel writing. Diacritical marks and other conventional signs that, in the eyes of the average reader, were irritating were let be in all types of his publications. His reason is that “when such vital scientific and historical interests are at stake, the ocular irritation of highly sensitive people becomes an entirely secondary question.”<sup>174</sup> With the precise transcription of the local toponyms in Roman script, the accurate transliteration of the pronunciation of local toponyms and provision of the toponyms in Oriental scripts and the exact translation of toponyms, the meaning of the local toponyms of Kamboja, for example, *P’hnom-p’hen*, which used to be opaque in the eyes of average readers, and signification and history they entailed became transparent.

It [P’hnom-p’hen] was then [1433-1437] known by the name of *P’hnom-p’hen* Chaturmukh Charāb C’hīem.

On the Chinese map of about 1399, published by Phillips in the *Journal China Branch R.A.S.*, vol. xxi., 1886, I find it duly marked at the quadruple junction, and on the right or western bank of the river the same position as the city occupies at the present day as *Chu-li-mu* 竹里木 (*Chuk-lei-muk*, in Southern dialectal pronunciation). This toponymic, not identified by Phillips, nor by anyone else since, that I am aware of, is, it will readily be seen, meant for *Chaturmukh*, a mere corruption of the Sanskrit name the city bore, *Chatermukha* i.e., the “Four Faces (or Fronts),” in allusion to the four branches of the river meeting here, (...) and a year later than that it occurs as *Müang Chaturamukh* in the Siamese “Annals of Ayuthia,” p. 181. The vulgar Khmēr form is *Cho-do-mukh*.<sup>175</sup>

### AI03.3 Occidental and Oriental Multilingual Characters

The creation of multilingual characters for a multilingual spoken drama, *Khun C’hāng Khun P’hēn*, the episode of the *Thēt Mahā Ch’āt* in 1903 was governed by the *avant-textual* intention of transliteration and self-translation from Pāli to Siamese, English to Siamese and a mix of Chinese, Indian, Pāli, English to Siamese to establish a paradigmatic

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Heritage and Artistic Relations with Europe, ed. Izabela Kopania. Warsaw-Toran: Polish Institute of World Art Studies & Tako Publishing House, 2012. 199-127.

<sup>174</sup> Gerini (1906 : 98)

<sup>175</sup> Gerini, *TARK*, 82-83.



communication in the multicultural and multilingual scenario in Siām that blended the Occidental and the Oriental, the ancient and the modern voices into a dialogue. In this play, Gerini put Occidental and Oriental multilingualism in roles as characters of different world views in a Buddhist community. There was a learned Siāmesese abbot who spoke Pāli and self-translated into Siāmesese, a modern Siāmesese monk who spoke English and self-translated into Siāmesese and young novices who spoke the language of heteroglossia: Siāmesese, English, Chinese, Indian, and Pāli. The characters' choice of multi languages reflected their religious, social, academic and scientific views as related to their Siāmesese identity. The self-translation from Pāli to Siāmesese and English to Siāmesese, and the new coinage of heteroglot terms between to Siāmesese, Pāli and English naturally produced by the abbot, the monks and the novices of Wat Palelai throughout the play *KCKP TMC* reflected a good compromise in multilingual communication between the ancient and modern world. (See examples and analysis in Chapter Five and Six)

On the other hand, there were parts that Gerini made lost in translation. This AI variant served as his object of comic action to render laughter. The comic loss in translation occurred in the Siāmesese- English -Pāli translation of the Pāli *Tipitaka* in his Occidental and Oriental multilingual spoken drama *KCKP TMC*. For the audience, such loss in translation was not lost but became an Occidental and Oriental comic unity and led to comic catharsis.

#### 2.3.4 AI04 Expansion

The *avant-textual* intention of bi-directional expansion from the Occidental to the Oriental literariness and *vice versâ* were continuously found in the development of new literary genres during Gerini's literary and geographical progression.

The exhaustive comparative genetics of Gerini's geographic and literary itineraries finds many innovative literary genres (LG) that were germinated during the period of *Rising in the Occident* and expanded into new genres in the period of *Crossing to the Orient and Circulating in Siām* and the period of *Rerising in Siām* as well as the literary genres during the periods of *Traversing the Distances within the Orient* and the *Setting in the Orient* that were formulated by the *avant-textual* intention of expansion of a Siāmesese literary genre that had been conceived and developed in the periods of *First and Second Crossing the Distance between Siām and Italy*. The movement of the *avant-textual* intention of expansion exemplified by the adventures of a genre of literary journalism from 1879 to 1896 and a genre of *Nirās* from 1885-1905 in the two tables below shows that Gerini's *avant-textual*

intention of genre expansion was characterized by a continuous transformation of languages from monolingualism to multilingualism, from the Occidental language to Oriental language and *vice versa*.

Table 2- 50: The adventure of *avant-textual* intention of expansion of Gerini's genre of literary journalism from 1879 to 1896

2.2.1 = Rising in the Occident; 2.2.2 = Crossing to the Orient and Circulating in Siam; 2.2.4 = Rerising in Siām

YEAR	PERIOD	IT	IT	S	EN,S	EN	OCC-ORI	S,EN,SA,ZH	S,EN	S,PI,ZH
1879	2.2.1	LG06								
1882	2.2.2		LG09							
1885				LG10						
1885					LG11					
1888						LG16				
1895	2.2.4						LG25			
1895								LG25.1		
1896									LG25.2	
1896										LG25.3

At the beginning of the adventure in 1879 in the genre of literary journalism, the direction of the *avant-textual* intention of expansion expanded from the monolingual Italian language as in LG06 *Literary, Poetic and Scientific Journalism* and LG09 *Italo-Oriente Travel Journalism* to monolingual Siamese language as in LG10 *Modern Occidental Scientific Journalism in the Siamese Language*, then, English language mixed with Siamese as in LG11 *Oriental and Occidental Multidisciplinary Literary Journalism in the English Language and Siamese Poetic Intertexts* and entirely English in LG16 *New Oriental Literary Journalism in the English Language* from 1888 onward. The *avant-textual* intention of expansion reached the point of Occidental and Oriental multilingualism in the genre LG25 *New Military Literary Journalism* and its LG25.1 *Rhizomatic Narrative Mode*, LG25.2 *Comparative Storytelling Mode* and LG25.3 *New Multilingual Dramatic Mode* which continued until 1905. The manner of the *avant-textual* intention of expansion so much depended on Gerini's new audience and his contemporary realities as evident in the exhaustive analysis of the comparative genetics of geographical and literary itineraries.

In the middle of the adventure in 1885, parallel to the textual expansion from the Occidental manner to the Occidental and Oriental multilingual manner, the genetic study finds the trajectory of *avant-textual* intention that expanded from the Siamese language and

Siamese literary tradition of *Nirās* into the Occidental languages and Occidental literary tradition in LG20, LG26, LG27, LG28 respectively. The manner of the *avant-textual* intention of expansion was related to the mode – from poetry to poetry and poetry to prose, the combined genres and inventive style. (see specific examples and analysis of the works in 2.2 LG)

Table 2- 51: The adventure of *avant-textual intention* of expansion of Gerini's genre of *Nirās* from 1885 to 1905

2.2.2 = Crossing to the Orient and Circulating in Siam; 2.2.3 = First Crossing the Distance between Siām and Italy; 2.2.5 = Second Crossing the Distance between Siām and Italy 2.2.6= Traversing the distances within the Orient; 2.2.8 = Setting in the Orient

YEAR	PERIOD	S	IT	IT	EN	IT
1885	2.2.2	Nirās				
1890	2.2.3		LG20			
1899	2.2.3			LG27		
1902	2.2.6				LG28	
1905	2.2.8					LG30

### 2.3.5 AI05 Relation

The *avant-textual* intention of relation was multilingual in intention and was an integral part of Gerini's creation of literary genre, narrative structure, literary objects and devices. His *opera* were not conceived from a single root or single language but from relating roots and relating languages. The genesis of his *opera* was characterized by the ceaselessly established connections between Occidental and Oriental language, history, literature and thoughts and presented as a relating, interweaving and intertwining map of harmonious multilingualism.

The paradigmatic examples of the potential of *avant-textual* intention of relation in the *processio operis* of innovative Occidental and Oriental literary genre can be seen in Gerini's creation of Occidental and Oriental military biographical chronicles as a new literary genre for the *Yuddhakoṣa* magazine in 1894 (see the genetic evidence in Table 1-2 and the analysis in LG22), and in his poetic creation of the panegyric *khlōng sī suphâp* verse in the Siamese language in 1895 in relation to his Italian panegyric sonnet composed in 1880 and the Italian panegyric heroic quatrains composed in 1881 (see the analysis in LG23, LG03, and LG05). A good example of the *avant-textual* intention of relation in the *processio operis* of innovative structure can be seen in his narrative structure design of a new military biographical chronicle genre for «Wirāsatri khōng pràthêth Siām» (War Heroines of Siām) in

relation to the European convention (see Table 2-40 and the analysis in LG23). On the other hand, the *avant-textual* intention of relation in the *processio operis* of innovative multicultural literary objects can be seen in a balanced harmony of his creation of a rhizome, or relating series, of the literary objects for his *New Military Literary Journalism* genre which were derived from the Occidental and Oriental geographical settings (see Table 2-42 and the analysis in LG25.1). Besides, the way Gerini defined and described a foreign term, «repartee»,<sup>176</sup> in a relatively Occidental and Oriental multilingual style and exemplified by telling a rhizome of six related multicultural comic objects (see specific examples of the «six repartee» in LG24) characterizes the Occidental and Oriental *avant-textual* intention of relation in the *processio operis* of his literary objects. Finally, good examples of the *avant-textual* intention of relation in the *processio operis* of innovative literary devices can be seen in his creation of new multilingual Siānese-Pāli puns as objects of comic action in relation to his remarks on puns of highly developed Occidental and Oriental languages in his *OSPİE* monograph (see the analysis in Table 2-20, 1900-1904) and in the creation of a series of literary plots that related to one another and were related to the previous literary objects, like a thread, but expressed in different genres, perspectives and disciplinary knowledge. The purpose was to delight and enlighten the military-to-civilian readers of his writing of *HVRV* comic prose (see Table 2-53 as adapted from Table 2-41).

Table 2- 52: Dynamical relation of disciplines (RD), object (RO), language (RL) – original language (OL) , target language (TL) – and genre (RG) in four *HVRV*

Four <i>HVRV</i>	<i>RD</i>	<i>RO</i>	<i>RL</i>		<i>RG</i>
			OL	TL	
1896 [Oct]					
«kham chāobān wā thahān pēn phū rāi sáp» (Hearsay that soldiers are without wealth) <i>Y</i> , 5.6, 114-6	Royal Danish military account	Stereotyping social perception that military soldiers had no wealth: an allegorical reference from a military legend about Prince Christian of Denmark at Bierre in 1896.	dn, en	s	Translated literary journalism Comic military legend Comic military legend
1897 [March]					
«Withī phrāethāt hāi pēn thongkham khōng chāo Hīndu» (Hindu way to	Military ethics	The virtual way to wealth for soldiers. The wisdom about	pi hi	s, pi fr	Didactic prose

<sup>176</sup> GERINI G.E. «ชาวนาปะปฐิภาน การโต้ตอบไว (Repartee) [Chaowana patiphān kān toptōp wai] (Repartee)» *Yuddhakoṣa*, October, R.E. 116 (A.D.1897), 6.2, 90-95.

Four <i>HVRV</i>	<i>RD</i>	<i>RO</i>	<i>RL</i>		<i>RG</i>
transmute base metals into gold). <i>Y</i> , 5.7, 419-430	Ancient Hindu alchemy	Hindu alchemy: formulas and gold production written in French from the words of a Hindu scholar by Monsieur Leveille published in <i>Cosmos</i> translated by Gerini into Siamese with the precise Siamese names of relative herbs and chemical elements	fr	s	Academic translation of Oriental alchemical treatise
	Siamese alchemical practice		s	s	Expository prose
1897 [May]					
«Bàtsāngwât nāngsūe māthūng lē-khakāri Yuddhakoṣa rŭeang tamrā phrāethāt yāng Thai» (Correspondence to the Editor of <i>Yuddhakoṣa</i> about the Siamese alchemy treatise ) <i>Y</i> , 5.9, 555-8	Ancient Siamese alchemy	Siamese way to wealth. Original formula and procedure to transmute base metals into gold as opposed to the false Hindu's	s	s	Correspondence to editor
	Occidental and Oriental comparative alchemy study				Editor's reply
1897 [May]					
«kān phrāethāt pēn thongkham samrèt lāewdòk kra-mang» (Is a transmutation of elements into gold already a success?), <i>Y</i> , 5.9, 558-9.	Modern American alchemy	American discovery of Argentaurum process	en	s	Science news translation
	Account on Pope Leo X of Italy and an alchemist	Pope's gift of wisdom to an alchemist for his way to wealth	it, en	s	Comic papal legend

The top-down vertical edition of the relations of discipline, object, language and genre of the four *HVRV* from October 1896 to May 1897 attests that the intention of the text to relate and to be related was the integral part of Gerini's work's process of creation. More importantly, it shows that the equilibrium of relation between the Occidental, the Oriental and the Siamese perspectives was the keyword of the manner of relation and the ultimate goal of writing. The bottom-up vertical edition shows the genesis of the disciplines, object, language and genre of each work and that it was multilingual, multidisciplinary and multicultural. On the other hand, the left-right horizontal edition represents a *poetics* of each writing that sprang from a new discipline and developed into new literary object, language, and genre, all of which were governed by the *avant-textual* intention of Occidental and Oriental relation. The comparison

of the horizontal editions between the four finds the talent of the author in associating and relating together the Occidental and Oriental disciplines by using a variety of creative literary genres and the ability of the author in transforming foreign thoughts originally written in a variety of Occidental and Oriental languages into the language. Besides, the engagement of literary devices such as Siāmesese honorific registers, the ancient Pāli didactic phrases, modern Siāmesese idiomatic expressions, similes, metaphors, new coinage of Siāmesese equivalents of foreign words from the Pāli and Sanskrit roots in relating foreign issues to Siāmesese readers was a key to success in establishing the unity of Occidental and Oriental literariness.

### 2.3.6 AI06 Preservation

The *avant-textual* intention of preservation was a reason for the *poetics* of imitation, repetition and reproduction of the objects, conventions and styles of the Occidental and Oriental academic disciplines such as philosophy, history, linguistics, social sciences, natural science, technology and literature in a new genre and language. The genesis of Gerini's academic and literary works, in this respect, was traceable to the same starting point. The good examples of the *avant-textual* intention of the preservation of the object, convention and style of Siāmesese history and poetry in a new Occidental form of a Siāmesese military biographical chronicle can be seen in the *processio operis* of *Wirásatri khǒng pràthêêt Siām* (War Heroines of Siām) and the *khlǒng sǐ suphâp* in Table 1 whereas the *avant-textual* intention of preservation of the objects of Occidental and Oriental linguistics, social sciences, natural science and technology in a combined Occidental and Oriental dramatic genre can be seen in the *processio operis* of a multilingual spoken drama, *Khun C'hāng Khun P'hên*, the episode of the *Thêt Mahâ Ch'ât* in 1903 in Chapter 5 and 6. In both cases, the points of departure from the academic disciplines were the *poetics*, aesthetics and ethics.

Besides, the AI of preservation was an important means for Gerini to record the history of *His Times* and place from the point of view of the first-person plural, instead of the third person singular or objective point of view. The good examples were the creation of six characters in the play *Khun C'hāng Khun P'hên*, the episode of the *Thêt Mahâ Ch'ât* to tell stories about the Occidental and Oriental societies in Bangkok, the *métissage* of Southeast Asia, in the turn of the twentieth century from six different perspectives, many *Nirās* poetry that recorded Bangkok and the transcontinental maritime routes of *His Times* in the words of travelers and residents, a creation of the local toponyms as the protagonists to tell the history of Cambodia in their own languages in «*A Trip to the Ancient Ruins of*

*Kamboja*», written in a combined genre of diary and Occidental and Oriental *Nirās* travelogue, and many occasional poems composed in the Italian language that preserved the history and life style of the Italian community in Bangkok in *S. Carlo*<sup>177</sup> a 4-stanza sestet composed and read at the Bangkok United Club in 1904 for Carlo Allegri, who was an Italian chief engineer at the Department of Works in Siām between 1892 and 1916 and in *Dall' assenza di Tamagno*<sup>178</sup>, a unfinished 3-stanza sestet composed for Mario Tamagno, an important Italian architect at the Department of Works in Siām from 1900 to 1925. In all cases, the new literary forms created by the *avant-textual* intention of preservation corresponded to the original nature of the objects.

### 2.3.7 AI07 Alternation

The *avant-textual* intention of alternation designates to a process that ended at the initial moment of the compositional process when a new literary genre or device was conceived. It could be visualized by means of comparative manuscript genetics of the pre-initial collected genetic materials in the provisional process and, in some cases, the previous publications and the compositional rough drafts and definitive manuscripts in the compositional process. Two important types of *avant-textual* intentions of alteration were the interdisciplinary alteration that occurred between the academic and literary genres and the intradisciplinary alternation that occurred between the poetic, dramatic and prose genres. There were inventive and innovative poetics involved for all cases. This was a part of the authorship.

The *processio operis* reconstructed by the genetic approach on the basis of the author's writing materials in this study reveals many significant alternations such as the dynamics of *avant-textual* intention of alteration from the historical chronicles that gave rise to the Occidental and Oriental military biographical chronicles, the dynamics of *avant-textual* intention of alternation between poetic genres from panegyric historical literature written in *rài dân* verse form to panegyric historical poem in *khlōng sị suphâp* verse form (see a list of genetic evidence of 1893 and 1895 in Table 1-2), the dynamics of *avant-textual intention* of alternation between the monograph of the genesis, or retrospective view and account of the origin, of the Siāmesse ceremony as performed in Siām and the combined genres of traditional *Sěphā* Songs and modern dramatic genre, the dynamics of the textual

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<sup>177</sup> GERINI, Gerolamo Emilio. stylized signature. S. Carlo 1904 at Bangkok United Club. 1904, MS, black ink on paper, 1 p.

<sup>178</sup> GERINI, Gerolamo Emilio. Dall'assenza di Tamagno, [unfinished] MS, black ink on scrap paper, 1 p.

intention of alternation between foreign literary journalism and multilingual drama in *Hāsya Vākya lāe Rasika Vākya* (see discussion and examples in LG25.3) and the dynamics of the *avant-textual* intention of alternation between history, linguistics, topography, poetic genre in travel literature. On the level of language, the *avant-textual intention* of alternation manifested itself in two styles. One was a perfect alternation between Occidental and ancient Oriental languages that gave rise to the art of coinage to communicate foreign thoughts in the new military literary journalism genre or «khào thahñ bøk tàng prathêt» and the poetics of local toponyms in a travel narrative genre. The other was the textual intention of alternation between errors of transliteration and translation as opposed to the perfect ones that gave rise to multilingual comic diction in *Hāsya Vākya lāe Rasika Vākya* prose and multilingual comic play. The *avant-textual* intention of alternation was conclusively positive and creative.

Each of the occurrences of alternation or interchangeability between the Siānese and the Occidental and Oriental disciplines and languages in the creation of his literary works was a validation for his conclusive statement in 1904 that «Siānese thoughts run, on the whole, in grooves very similar and at times absolutely identical with our own. Even when differences occur, it is yet extremely interesting as well as instructive to observe how practically the same idea has been worked out and expressed among these nations» (*OSPIE*, 26) and suggested the way literary works be created.

### 2.3.8 AI08 Unification

The *avant-textual* intention of unification was the essence of Gerini's *poetics* of Occidental and Oriental literary multilingualism. It continuously manifested itself in a variety of interdisciplinary intercultural, literary, and aesthetic fusions between the Occident and the Orient, the modern and the ancient, both his WM and PLM and innovative LL and LG. The good examples included the aesthetic unification of the biographic and poetic genres of historical biographical chronicle in modern prose and panegyric poetry in a classical verse of *khlōng sī suphâp* in 1895, the pragmatic unification of the interdisciplinary conventions and contents of history, language and scriptology in «Chronicle of Alphabetic Scripts» in 1896, of the Oriental epic and Occidental sciences of ethnography, geography, topography and surveying in 1897, the literary unification of the conventions of dairy and Siānese *Nirās* in 1903, the cultural unification of the dramatic, poetic and academic genres of Italian *Ballata*, Siānese *Lakhōn*, *Sēphā* Songs and Siāmology in a new dramatic form of an



Occidental and Oriental multilingual spoken drama in 1903, the equilibrium-based unification of the local, ancient and foreign languages in the literary journalism and *HVRV* genres, the creation of comic Occidental and Oriental puns in the multilingual play, the coinage of comic multilingual titles in the mixing of ancient Pāli and modern Siānese (see Table 2-19), and so on. In all respects, a variety of poses and poises of this *avant-textual* intention was meant to communicate to his readers about the probability of Occidental and Oriental unification and exemplified the existence of the unity of Occidental and Oriental literariness in a variety of concrete forms.

With these theoretical principles and perspectives in Gerini's System of *Poetics*, Part Two and Part Three will carry us back to the dawn of the *genesis* and *poetics* of his *Monologue* and *Dialogue*, established as always on the basis of the extant WM and PLM.

## Part Two: MONOLOGUE

## Chapter Three Narrative Genetics

### *Preface*

The following pages are merely a reprint ~~of~~ in pamphlet form of a series of articles on the Hanoi Exhibition that appeared in the *Bangkok Times* from March 12<sup>nd</sup> to 17<sup>th</sup>, 1903 and of papers on the Hanoi Oriental Congress and A ~~Trip~~ Recent Trip to the Ancient Ruins of Kamboja that saw the light in the *Asiatic Quarterly Review*, issues of July 1903, and April and October 1904. ~~They~~ Being ~~merely~~ the <unpretentious caking up> outcome of hasty jottings, made of the impressions received during the events therein ~~described~~ alluded to, ~~they~~ the present narratives are here brought together in the meant form solely for the purpose of constituting a <tame> souvenir of those events, which the ~~author~~ undersigned ~~has the pleasure of distributing~~ <longs to leave to> <designs (destines)> to his ~~many~~ friends and colleagues in Oriental Research, ~~as well as to~~ with whom <he> has long being in ~~correspondence~~ <acquainted>, or whose acquaintance he had the good venture to make in the course of his <recent> peregrinations through French Indo China. As a plain ~~mere~~ effusions of globe-trotter like character, ~~describing recent events~~ <occurrences> and ~~giving~~ conveying up-to-date information of <intensely> interesting countries but seldom visited by Western scribbling travellers, it is hoped they will prove acceptable to the recipients (destinataries) although the author ~~regrets that not possessing a better com-~~ ~~regrets and~~ <sorely> feels that the ~~same~~ <treated by> an abler pen with a better literary knowledge of English than he can command, the subjects here touched on could have been made <wrapped up in a> far more readable. He also regrets that pressure of routine work ~~and other circumstances~~ have prevented him from giving in this volume the <remainders> rest of his observations on Khm er antiquities and ~~which were~~ as <he had> originally planned. There will follow ~~later on~~ in a separate publication as soon as he shall be able to devote to them a little more of his spare time.

(GISSAD, GA, (1905). G.E. Gerini. *ms Slide views of* <from?> <ancient and modern> Tonkin and Kamboja. (1902-1903) in three parts. (with <an historical> appendix and maps), p.3)

Gerini was a paradigmatic manuscript geneticist in his own right. Upon completion of his Occidental and Oriental literary multilingual narrative monologue about Si am and the Orient, both in the pre-first publication phase at the *avant-texte* stage and the pre-new edition publication phase at the *variant-text* stage, he always revealed a *processio operis* that took place in his private writing domain in the *Preface*. From a genetic perspective, Gerini's *Preface* was truly the narrative genetics in his own words. In this respect, a recent discovery of Gerini's above-shown unpublished autographed *Preface of Slide views of* <from?> <ancient and modern> Tonkin and Kamboja (1902-1903) in three parts (with <an historical> appendix and maps) which was absent from the «reprint edition» in book form of his three academic and literary narratives on «*the Hanoi Exhibition*», «*the Hanoi Oriental Congress*»

and «*A Trip to the Ancient Ruin of Kamboja*» by the Oriental Institute at Woking in 1906 was a very significant event. *TARK* as described by Gerini in this unpublished *Preface* was a travel narrative of 'his peregrinations through French Indo-China'<sup>179</sup> with his eight colleagues in Oriental research of various nationalities to 'the incomparable ruins of Angkor-Wat and Angkor-Thom, unique in the East and perhaps in the world.'<sup>180</sup> A complete comparative genetic study of the interaction between Gerini's geographical itinerary and literary itinerary from the Occident to the Orient and *vice versa* (1860-1906) in Chapter Two has indicated that this travel narrative was the last extant publication in a travel narrative genre in the public domain, conceived in French Indo-China during his geographical and literary itinerary known in this study as *Traversing the Distances in the Orient* precisely from the middle of December 1902 until January 11, 1903, realized in English mixed with Occidental and Oriental languages in the combined literary genres of an Occidental *diary* and a Siamese poetic travel narrative known as *Nirās*, published in the eminent *Imp. & As. Quart. Rev.* in 1904-1905 and reprinted in a book form at the end of his writing career in Siām in 1906. The most important part of this comparative genetics is that this *TARK* was one of the two extant travel narratives which appeared in the public domain during Gerini's lifetime. His earliest extant travel narrative entitled «Un Italiano in Birmania» was realized in the Italian language mixed with some English in a genre of *Italo-Oriente* travel journalism during his geographical and literary itinerary known in this study as *Crossing to the Orient* in 1881 and published in *L'Illustrazione Italiana*, Anno IX, N.7, N. 8 on February 12 and 19, 1882 at the beginning of his writing career in Siām.

In this chapter this autographed *Preface* of *Slide views of <from?> <ancient and modern> Tonkin and Kamboja (1902-1903) in three parts (with <an historical> appendix and maps)* has become a valuable genetic evidence of Gerini's ultimate *poetics* in his own words at the end of his writing career in Siām, a genuine guidance, and an end result from which to piece back together a genetic evolution of the *avant-textual and textual* processes at work in his lifelong *processio operis* of *TARK*, a paradigm of his Occidental and Oriental multilingual travel narrative genre, whereby a genesis of the Occidental and Oriental literary genres and literary multilingualism that defined his literary narrative about Siām and the Orient can be seen being built up, the socio-cultural memory of *His Times*, as reflected in his

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<sup>179</sup> GERINI. G.E. *Slide views from <of ancient and modern> Tonkin and Kamboja. (1902-1903)*, 1905 p.3  
BKK.GISSAD: Ms

<sup>180</sup> Gerini, *TARK*, 71.

narrative, can be traceable, the complex *poetics* of Occidental and Oriental literary multilingualism, corroborated by his lifelong *Italic* experience, intercalated with his researches and travels, and aided by his familiarity with the local languages and dialects acquired during a quarter of a century's residence in Siām, can be illuminated, the aesthetics of his Occidental and Oriental literariness, the probability of the Occidental and Oriental unification, and the paradigm shifts in travel narrative genre about Siām and the Orient which he conveyed to his Occidental readers can be visualized.

Chapter Three firstly reconstructs the partial *processio operis* of *TARK* between 1902-1906 as expressed in the author's own words in the manuscript *Preface of Slide Views from <of ancient and modern> Tonkin and Kamboja (1902-1903)*, 1905 and presents the results of the analysis which resonate Gerini's proposed scheme for a *processio operis* of travel narrative. Five paradigm shifts are addressed in the first part. In the second and the third parts, through a reconstruction of an exhaustive CMMD of a comparative transgeneric genetics of the travel narrative genres as produced by Gerini in his private and public writing domain leading from the exogenetics of his earliest extant travel narrative entitled «Un Italiano in Birmania» published at the beginning of his writing career in Siām in 1881 to the endogenetics, based on the *Preface*, of his last travel narrative entitled *A Trip to the Ancient Ruin of Kamboja (TARK)* published at the end of his writing career in Siām in 1904-05 and an establishment of an exhaustive CMMD of a translational genetics of Gerini's Occidental and Oriental literary multilingual local toponyms in *TARK* on the basis of the extant *avant-textual* WM and PLM, Chapter Three points out and describes the genesis and characteristics of each of the valuable generic variants and translation variants that occurred successively in the exogenetic empire of his *processio operis TARK* and were almost invisible in the completed form of the definitive text.

### 3.1 Proposed Scheme for a *Processio Operis* of Travel Narrative

A genetic study of a *processio operis* of *TARK* expressed in the author's own words in the *Preface of Slide views of <from?> <ancient and modern> Tonkin and Kamboja (1902-1903) in three parts (with <an historical> appendix and maps)* on the basis of his extant WM and PLM allows us to witness a developing sequence of the *avant-textual* and *textual* endogenetic operations of *TARK* leading from the exploratory process in the pre-compositional phase and the initial endogenetic outlining process in the compositional phase at the *avant-texte* stage

that took place between December 1902 and early January 1903 to the new edition publication phase in the *variant text* stage which took place in 1906.

Table 3- 1: The *avant-textual* and *textual* endogenetics in the *processio operis* of *TARK*, 1902-1906, expressed in the author's own words in the *Preface of Slide Views from <of ancient and modern> Tonkin and Kamboja (1902-1903)*, 1905

<i>Avant-textual and Textual Endogenetics of TARK expressed in the author's own words</i>		
Time	Stage	Phase of the process and related <i>WM</i> and <i>PLM</i> genetic evidence
Dec. 2, 1902- Jan. 6, 1903	<i>Avant-Texte</i>	<p>Pre-compositional phase Exploratory process</p> <p><i>PREFACE: «he had the good venture to make in the course of his &lt;recent&gt; peregrinations through French Indo China»</i>  <i>WM and PLM :</i>  Hā-nôi [December 4 to 10, 1902]  Hā-nôi to Saigon [December 19 to 23]  Saigon to KJ, P'hnom-p'hēñ [December 24 to 25]  P'hnom-p'hēñ and Siēm-Rāb [December 25 to 31, 1902]  <i>Angkor Wat and Angkor Thom</i> [December 29 to 31, 1902]  <i>Down the Thalē Sāb in a row-boat</i> [January 1 to 3, 1903]</p>
		<p>Pre-compositional phase Initial endogenetic outlining process</p> <p><i>PREFACE: « the &lt;unpretentious caking up&gt; <u>outcome</u> of hasty jottings, made of the impressions received during the events »</i>  <i>WM and PLM :</i>  On the spot of the congress, exhibition and trip  in Hā-nôi [December 2 to 10, 1902]  During the trips through French Indo China  [December 7, 1902 to January 6, 1903]</p>
		<p>Compositional phase Endogenetic writability and compositional process</p> <p><i>PREFACE: «conveying up-to-date information of &lt;intensely&gt; interesting countries but seldom visited by Western scribbling travellers»</i></p>
Mar. 12-17, 1903		<p>Publication phase First publication of the <i>first</i> narrative in a literary journalism genre</p> <p><i>PREFACE: «The following pages are merely a reprint of in pamphlet form of a series of articles on the Hanoi Exhibition that appeared in the <u>Bangkok Times</u> from March 12<sup>nd</sup> to 17<sup>th</sup>»</i>  <i>WM and PLM:</i>  A series of articles entitled «The Hanoi Exhibition. Impressions of a Bangkokian Visitor» in the <i>Bangkok Times</i> from March 12 to 17, 1903.  The writing consisted of 6 parts :-  (I) <i>General survey of the character and import of the exhibition</i> (II) <i>Bird's-eye view sketch of the exhibition building and grounds</i> (III) <i>The left wing of the main building</i> (IV) <i>The French Indo-China exhibits</i> (V) <i>Other French and foreign exhibits</i> (VI) <i>Glimpses of Tonkinese life and surroundings.</i></p>
Jul., 1903		Publication phase

<i>Avant-textual and Textual Endogenetics of TARK expressed in the author's own words</i>		
Time	Stage	Phase of the process and related WM and PLM genetic evidence
	Text	<p>First publication of the <i>second</i> narrative in an academic genre of Far Eastern studies</p> <p><i>PREFACE: «and of papers on the Hanoi Oriental Congress »</i></p> <p style="text-align: center;"><i>WM and PLM:</i></p> <p>A 28-page article entitled «The International Congress of Orientalists» in the <i>Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i> of July 1903.</p> <p>The writing consisted of the following topics:</p> <p style="text-align: center;"><i>Opportunity of the Congress – The future of European congresses – Sidelights on the attendance at the Congress – Countries and institutions represented – The arrangements- Preliminary meetings – The Hamburg resolution – Opening sessions- Section I, India – Section II, China and Japan – Section III, Indo-China –Closing session- Survey of the results of the Congress – The excursions – Conclusions and suggestions– Postscriptum</i></p>
1902 -1906		<p style="text-align: center;">Compositional phase</p> <p style="text-align: center;">Endogenetic writability and compositional process</p> <p><i>PREFACE: the &lt;remainders&gt; rest of his observations on Khmër antiquities and which were as &lt;he had&gt; originally planned. There will follow later on in a separate publication as soon as he shall be able to devote to them a little more of his spare time.</i></p> <p style="text-align: center;"><i>WM and PLM:</i></p> <p><i>Unfinished Notebook on Pre-istoria Cambodiana with many tables and additional research notes. Bangkok, 1904-1905, MS 89 p.</i></p> <p>The writing consisted of the following topics:-</p> <p style="text-align: center;"><i>Pre-istoria Cambodiana, Schizzo della storia della dominazione Cambodiana nell'Indo-Cina, Leggenda di Banthai Ch'mā, Lista delle iscrizioni della galleria Sud-Övest di Nakhon-wat, Lista dei re di Cambodia, Successione di Cambodia</i> written in Italian mixed with some Siamese proper names, <i>Part IV <del>Historical</del> Appendix, Side lights on Kambojan history and civilization</i> written in English, <i>Note per capitolo finale Orientazione d'Angkor</i> written in English and Italian, and <i>Capitals of Kamboja, Città di Kamboja menzionate in iscrizioni</i> written in Italian</p>
Apr. 1904; Jan.-Apr., 1905; Jul.-Oct., 1905		<p style="text-align: center;">Publication phase</p> <p>First publication of the <i>third</i> narrative in an innovative literary genre</p> <p><i>PREFACE: « and A <del>Trip</del> Recent Trip to the Ancient Ruins of Kamboja that saw the light in the Asiatic Quarterly Review, issues of July 1903, and April and October 1904.»</i></p> <p style="text-align: center;"><i>WM and PLM:</i></p> <p>A series of travel narratives entitled «A Trip to the Ancient Ruins of Kamboja. By Lieutenant-Colonel G.E. Gerini» in the <i>Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>.</p> <hr/> <p>«A Recent Trip to the Ancient Ruins of Kamboja. By Lieutenant-Colonel G.E. Gerini, 1-9». <i>Imp. &amp; As. Quart. Rev.</i> April 1904, 355-398.</p>

<i>Avant-textual and Textual Endogenetics of TARK expressed in the author's own words</i>		
Time	Stage	Phase of the process and related <i>WM</i> and <i>PLM</i> genetic evidence
		«A Trip to the Ancient Ruins of Kamboja. By Lieutenant-Colonel G.E. Gerini, Part II, 9-14 ». <i>Imp. &amp; As. Quart. Rev.</i> January-April 1905, 361-394. «A Trip to the Ancient Ruins of Kamboja. By Lieutenant-Colonel G.E. Gerini Part III, 15-17» <i>Imp. &amp; As. Quart. Rev.</i> July-October 1905, 89-101.
Jul. 1905		Publication phase A Siamese publication of a narrative on Kamboja in an academic genre of archaeology <i>PREFACE: There will follow <del>later on</del> in a separate publication as soon as he shall be able to devote to them a little more of his spare time.</i> <i>WM and PLM:</i> เรื่องปถมพงษาวดารแห่งประเทศไทยกัมพูชาแลต้นเหตุ แห่งปราสาทศิลา ณ ประเทศนั้น โดยสังเขป (On the Pre-history and Ancient Monuments of Cambodia) <i>Dvi-Panya</i> , July, 1905, 273-281.
1905	<i>Text</i>	Publication phase Process of preparation for publication of reprint edition  <i>WM and PLM:</i> <i>Slide Views from &lt;of ancient and modern&gt; Tonkin and Kamboja (1902-1903), 1905. MS 3 p.</i> <i>Table of contents and Preface</i> for a reprint edition of three narratives in a book form
1906	<i>Variant text</i>	Publication phase Reprint edition  Lieutenant-Colonel G.E. Gerini, M.R.A.S.(1906). <i>The Hanoi Exhibition/The First International Congress of Far Eastern Studies/ A Trip to the Ancient Ruins of Kamboja</i> . The Oriental Institute, Woking, Surrey, England.

The *WM* and *PLM* which build up a picture of successive stages and phases in the domain of *avant-textual* and *textual* endogenetics of *TARK* as shown in Table 3-1 were Gerini's pieces of academic and literary monologues expressed in Occidental and Oriental languages. The dynamic of these monologues has conveyed to us five significant paradigm shifts which can be considered as Gerini's proposed scheme for a *processio operis* of monologue in a travel narrative genre about Siām and the Orient.

### 3.1.1 Oriental-Occidental Dynamism

The first paradigm shift as evident in the above-shown *avant-textual* and *textual* endogenetics of the *processio operis* of *TARK* was the Oriental-Occidental dynamicity. Gerini's *Preface* revealed the dynamicity of the *avant-textual* and *textual* endogenetics of *TARK* leading from an exploratory process in the pre-compositional phase of the *avant-texte*



stage that took place in the Orient in which «*he had the good venture to make in the course of his <recent> peregrinations through French Indo China*» into Kamboja with eight colleagues in Oriental Research of various nationalities after the close of the First International Congress of Far-Eastern Studies held in Hanoi from December 4<sup>th</sup> to 10<sup>th</sup>, 1902, concurrently with the initial endogenetic outlining and composition operation at the *avant-texte* stage, «*hasty jottings, made of the impressions received during the events* » «*conveying up-to-date information of <intensely> interesting countries but seldom visited by Western scribbling travellers*», towards the first publication edition in the *text* stage which took place in the Occident, «*that saw the light the Asiatic Quarterly Review, issues of July 1903, and April and October 1904*» and moving on to the reprint edition, «*the following pages are merely a reprint in pamphlet form of A Trip Recent Trip to the Ancient Ruins of Kamboja*», in the publication phase at the variant text stage. The genetic evidence of the first publication edition in the publication phase of the *text* stage of *TARK* indicated that the first public appearance of Gerini's travel narrative of *TARK* was in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* of April 1904, 355-398, for Part I, followed by the issues of April 1905, 361-394, for Part II, and July 1905, 89-101, for Part III, not «*issues of July 1903, and April and October 1904*» as foreseen in the «*Preface* ». The next public appearance of *TARK* was a reprint edition in a pamphlet form by The Oriental Institute, Woking, Surrey, England in 1906 together with his other two narratives of a series of articles entitled «*The Hanoi Exhibition. Impressions of a Bangkokian Visitor*» that had appeared in the *Bangkok Times* from March 12<sup>nd</sup> to 17<sup>th</sup>, 1903 and a 28-page article entitled «*The International Congress of Orientalists*» that had appeared in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* of July 1903.

### 3.1.2 Academic and Literary Connectivity

The second paradigm shift in the *processio operis* of *TARK* was the academic and literary connectivity. By asserting the connectivity among the three narratives in the *Preface*, «*the present narratives are here brought together in the meant form solely for the purpose of constituting a <tame> souvenir of those events*», Gerini unveiled a crucial moment in the pre-compositional phase of the *avant-texte* stage of *TARK* where three academic and literary narratives on «*the Hanoi Exhibition*», «*the Hanoi Oriental Congress*» and «*A Trip to the Ancient Ruin of Kamboja*» were simultaneously conceived and spontaneously reinforced one another in the exploratory and initial endogenetic outlining *avant-texte* stage. It was in a

reprint of the three narratives in a single edition under the original title given by the author in the «*Preface*» as *Slide Views of <ancient and modern> Tonkin and Kamboja (1902-1903) in three parts* which was given a new title by the publisher as *The Hanoi Exhibition/The First International Congress of Far Eastern Studies/ A Trip to the Ancient Ruins of Kamboja* that Gerini, the author, pieced back together the rhizomatic narratives of <ancient and modern> *Tonkin and Kamboja*, which appeared in public in the first publication phase in different times and places, in the authentic genetic format.

### 3.1.3 Multiplicity of Narratives

The third paradigm shift in Gerini's *processio operis* of *TARK* was the multiplicity of narratives. Gerini's *Preface* revealed the multiplicity of narratives as being conceived and achieved both during and after the compositional phase of the *avant-texte* stage. The *TARK* continuously established connections with more narratives like a planar movement of a rhizome, as seen in the following sentences, «*The rest of his observations on Khmër antiquities which were as <he had> originally planned. There will follow later-on in a separate publication as soon as he shall be able to devote to them a little more of his spare time*». However, due to «pressure of routine work», «*his observations*» created in the pre-publication phase of *TARK* were unfinished and unpublished in his lifetime as planned. Fortunately, his 100-page autographic Italian manuscript volume on «*his observations on Khmër antiquities*» was well-preserved by the author in his personal archive for us to study today. The extant genetic evidence of this manuscript volume included his autographic manuscripts entitled *Pre-istoria Cambodiana*, *Schizzo della storia della dominazione Cambodiana nell'Indo-Cina*, *Leggenda di Banthai Ch'mā*, *Lista delle iscrizioni della galleria Sud-Ōvest di Nakhon-wat*, *lista dei re di Cambodia*, *Successione di Cambodia* written in Italian mixed with some Siānese proper names, *Part IV Historical-Appendix*, *Side lights on Kambojan history and civilization* written in English, *Note per capitolo finale Orientazione d'Angkor* written in English and Italian, and *Capitals of Kamboja, Città di Kamboja menzionate in iscrizioni* written in Italian.

### 3.1.4 Diversity of Occidental and Oriental Genres

The fourth paradigm shift in the *processio operis* of *TARK* was a diversity of Occidental and Oriental genres. The *avant-textual* and *textual* genetics in the publication phase of his narratives on the so-called <ancient and modern> *Tonkin and Kamboja* from 1903 through

1906 revealed that his monologues were generated in four different genres of writing. To begin with, in May 1903, «*the events*» about the Hanoi exhibition were promptly transformed into a genre of literary journalism and published in the most popular English newspaper in Siām. Later, in July 1904, or «*July 1903*» in the «*Preface*», «*the events*» about the Hanoi Oriental congress were transformed into an academic genre of Far Eastern studies and published as an academic article in a British academic journal. Next, in April, 1904, April 1905 and July 1905, or «*April and October 1904*» in the «*Preface*», «*the events*» about the trip to Kamboja were transformed into an innovative travelogue which was a combined genre of Occidental *dairy* and a Siāmesese *Nirās* and published in a British scholarly journal. Finally, in July, 1905, his Italian manuscript volume on «*his observations on Khmēr antiquities*» was transformed into a Siāmesese publication in an academic genre of archaeology entitled เรื่องปถมพงษาวดาร แห่งประเทศกัมพูชาแลต้นเหตุแห่งปราสาทศิลาณประเทศนั้นโดยสังเขป (On the Pre-history and Ancient Monuments of Cambodia) and published in the Siāmesese language in an academic journal established and edited by the Crown Prince of Siām.

### 3.1.5 Multilayers of Language Shifts

The fifth paradigm shift in the *processio operis* of *TARK* was the multilayers of language shifts. A remark made by the author in the *Preface* as «*the author regrets that not possessing a better com=~~regrets~~ and <sorely>feels that the same <treated by> an abler pen with a better literary knowledge of English than he can command, the subjects here touched on could have been made <wrapped up in a> far more readable*» was a glimpse of his simultaneous self-translational operation from his native Italian and other Oriental languages into «*literary English*» in the compositional phase in the endogenetic domain. In his *avant-textual* exogenetic process, there were other multilingual translational operations which evolved from the Romanization and transliteration, transcription and translation from Oriental versions into his native tongue and Roman scripts towards the self-translation in the Oriental and Occident literary multilingual versions.

## 3.2 Transgeneric Genetics: Generic Variants in the Private and Public Domains, 1882-1902

### 3.2.1 Public Oriental Travel *Corrispondenza Particolare* in *L'Illustrazione Italiana*, 1882

Gerini's earliest extant genetic evidence of his lifetime travel narrative genetics in the public domain was his Oriental travel journalism published serially in *L'Illustrazione Italiana*, a weekly magazine of contemporary events and personalities, public and social life, sciences, fine arts, geography and travel, theatres, music, fashions based in Milan, Italy, Anno IX, N.7, 12 February, 1882. pp.122 and N.8, 19 February 1882, pp. 135, 138 entitled *Un Italiano in Birmania (Nostra corrispondenza particolare)*. Written in the Italian language mixed with Occidental and Oriental languages and known in the complete *poetics genetics* in Chapter Two as LG09 *Italo-Orientale* travel journalism, it was a *corrispondenza* conceived during the course of his *Crossing to the Orient and Circulating in Siām in Birmania* in 1881 and dispatched for publication in Italy in 1882 when Gerini settled and started his military career in Siām

Table 3- 2: CMMD of the comparative transgeneric genetics of travel narrative genre produced by Gerini in his private writing domain and for the public sphere during the period between 1881-1905: the first travel narrative generic variant

Transgeneric Genetics of Gerini's Travel Narratives					
Public Oriental Travel <i>Corrispondenza Particolare</i> in <i>L'Illustrazione Italiana</i> , 1882- First Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
Aug, 12, 1876	AI01		it	Exogenetic authorial knowledge in geography, topography and surveying: Gerini obtained professional license and diploma in surveying (Diploma di Licenza per l'esercizio professionale - Diploma di Perito Agrimensore emesso dal Ministero Agricoltura Industria e Commercio)	
June-Sept 1881	AI01		it Occ.L Ori.L	Pre-compositional exogenetic visiting and surveying Moulmain: [June- September 1881]	

Transgeneric Genetics of Gerini's Travel Narratives					
Public Oriental Travel <i>Corrispondenza Particolare</i> in <i>L'Illustrazione Italiana</i> , 1882- First Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
				Italy- India-Burmese coast-Rangoon-Moulmain-The Gregory Factory, Cave of Stalactites -Moulmain-Singapore- Bangkok	
Jan 1882	AI08	LG09	it en		First edition publication at <i>text</i> stage: Gita a Moulmain. <i>Italia Illustrata</i> . Milano, Genn. 1882.
Feb 1882	AI06 AI08	LG09	it		Second edition publication at a variant <i>text</i> stage A.G. Gerini. Un Italiano in Birmania. <i>L'Illustrazione Italiana</i> , Anno IX, N.7, 12 Febbraio, 1882. pp.122; N.8, 19 Febbraio 1882, pp. 135, 138.
1894	AI06		s		Textual publication in a new <i>text</i> «Biography of Military Officers of the Royal Army of Siām. No. 25, Captain Gerolamo Emilio Gerini » <i>Yuddhakoṣa Military Gazette</i> , Vol. 2, No. 14-16, December 1893- January 1894.
1889	AI01 AI06	LG18	en	Compositional endogenetic in a new <i>text</i> : GERINI, G.E. <i>Diario del 1888-1890 in Siām</i> . In <i>The Singapore and Straits Rough Diary for 1889</i> . Entry dated December 25, 1889.	
1898	AI03		it		Letter from Captain G.E. Gerini, Bangkok dated October 21, 1897 to R.F. Sr Andrew St. John. In « History of Pegu » by R.F. Sr Andrew St. John. <i>Journal of Asiatic Society of Great Britain and Ireland</i> , 1898
1905	AI08	LG09	it		Textual publication in a new form: <i>Lista delle Pubblicazioni del Colonnello G.E. Gerini, Direttore dell' Insegnamento Militare nel R. Esercito</i>

Transgeneric Genetics of Gerini's Travel Narratives					
Public Oriental Travel <i>Corrispondenza Particolare</i> in <i>L'Illustrazione Italiana</i> , 1882- First Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
					<i>Siamese (1890-1905) Fino al 1905 inclusivo</i>

A comparative transgeneric genetics of travel narrative genre produced by Gerini in his private and public writing domains during the period between 1881-1904 in Table 3-2 reveals that this genetic evidence belongs to the second edition publication at the *text* stage which appeared in the public domain in Italy some months after Gerini arrived and served in the Siamese army as an instructor of the Royal Guards in the King' Close Bodyguard Regiment. The pre-compositional exogenetic surveying operation at the *avant-texte* stage which occurred in Moulmain prior to his arrival in Siām in the period of *Crossing to the Orient* and the compositional endogenetic writability operation which took place simultaneously in an Occidental and Oriental multilingual atmosphere fundamentally contained the *avant-textual* intention of unbiased investigation. It is most probable that this *text*, *Un Italiano in Birmania (Nostra corrispondenza particolare)* and *Gita a Moulmain* which was published in *Italia Illustrata* in January, 1882 according to *Lista delle Pubblicazioni del Colonnello G.E. Gerini, Direttore dell' Insegnamento Militare nel R. Esercito Siamese (1890-1905) Fino al 1905 inclusivo* officially printed by Gerini in 1905 were derived from the same genesis but departed in the publication phase at the *text* and the *variant text* stage. The Occidental and Oriental dynamicity, one of Gerini's proposed paradigm shift for travel narrative writing, manifested itself in a compositional phase of his endogenetic writability of *Diario del 1888-1890 in Siām* in 'The Singapore and Straits Rough Diary for 1889, entry dated December 25, 1889, and a textual publication phase of «Biography of Military Officers of the Royal Army of Siām. No. 25, Captain Gerolamo Emilio Gerini » published in *Yuddhakoṣa Military Gazette*, Vol. 2, No. 14-16, December 1893- January 1894, in which some exo-and endogenetic data in *Un Italiano in Birmania (Nostra corrispondenza particolare)* which appeared in the public writing domain in the Occident were retextualized in the Italian language a diary genre in 1889 and a military biography genre in the Siamese language in 1894, in the Orient respectively.

Gerini's «Public Oriental Travel *Corrispondenza Particolare*» genre can be defined and the parts and *poetics* can be described in the light of a comparative transgeneric genetics

of travel narrative genre produced by Gerini in his private and public writing domains during the period between 1881-1905 as follows:

a) Endogenetic Definition

As the title *Un Italiano in Birmania (Nostra corrispondenza particolare)* suggests, Gerini's «Public Oriental Travel *Corrispondenza Particolare* in *L'Illustrazione Italiana*, 1882» can be defined as a special correspondence or travel journalism written in the Italian language mixed with English and Oriental languages from the first-person point of view of a 21-year-old polyglot Italian man who had a fresh insight into surveying, geography, geology, ethnography and a noble appreciation for Oriental peoples, fauna, flora, culture and languages, presenting a virtual account of his trip in *Birmania* during the course of his first crossing from Italy to Siām *in situ* to his readers of *L'Illustrazione Italiana* in Italy.

Table 3- 3: The First and Second paragraphs of Italian Script and English Translation of Gerini's *Un Italiano in Birmania (Nostra corrispondenza particolare)* or *UIIB(Ncp)*

Italian Transcription	English Translation
<p><i>Moulmain- Ventiquattr'ore in mare - Una pianista russa- Costumi Birmani- Il Pansopari- Lo stabilimento- Gregory e gli elefanti lavoratori-Una caverna di stalattiti- Cavalcature gigantesche-Lotta contro l'acqua - Le blue lights -Amore nelle pietre - Il Moulmain lily</i></p>	<p>Moulmain - Twenty-four hours at sea - A Russian pianist - Burmese customs - The <i>pansopari</i> - The Gregory Factory and the worker elephants - A stalactite cave - Gigantic mounts - Struggle against water - The <i>blue lights</i> - Love among stones - The <i>Moulmain lily</i>.</p>
<p><i>Debbo ad una fermata involontaria il piacere di aver visitato Moulmain Io e due amici, coi quali impresi un sí lungo viaggio nelle Indie, divisammo di tocca terra a quel punto della costa Birmana, per cominciare da esso la traversata della penisola di Malacca, e giungere, per la via di terra, a Bangkok</i></p>	<p>I owe the pleasure of having visited Moulmain to an involuntary stop. I and two friends, with whom I set out on such a long journey in Indies, decided to land at this site of the Burmese coast, so as to start crossing of Malacca peninsula from there and arrive, by land, in Bangkok.</p>

Exactitude was always an important part and poetics of Gerini's «Public Oriental Travel *Corrispondenza Particolare*.» The account about his « *un sí lungo viaggio nelle Indie, divisammo di tocca terra a quel punto della costa Birmana, per cominciare da esso la traversata della penisola di Malacca, e giungere, per la via di terra, a Bangkok* » as shown in the second paragraph of *Un Italiano in Birmania (Nostra corrispondenza particolare)* in Table 3-3 which first occurred in the second edition publication in a literary genre in 1882

was restated in a textual publication phase of an official biography of military officer genre entitled, «Biography of Military Officers of the Royal Army of Siām. No. 25, Captain Gerolamo Emilio Gerini» which was published in *Yuddhakoṣa* Military Gazette, Vol. 2, No. 14-16, in the edition of December 1893- January 1894, that upon permission being granted to serve in the foreign military, he began this long journey in June 1881 from Italy through India and Burma until he arrived in Siām and was designated by King Chulalongkorn of Siām as an instructor of his Royal Guards and a captain in the King's Close Bodyguards Regiment on September 10, 1881. With this exactitude, Gerini's first-person travel monologue was his autobiography in its own right. Besides, Gerini's public Italo-Oriente travel *corrispondenza speciale* genre was as academic as the Oriental studies. The second occurrence of *Gita a Moulmain* in 1905 in a phase of the *textual* publication in a new form, *Lista delle Pubblicazioni del Colonnello G.E. Gerini, Direttore dell' Insegnamento Militare nel R. Esercito Siāmese (1890-1905) Fino al 1905 inclusivo*, as shown in Table 3-2, Gerini listed *Gita a Moulmain* as his *Studi Orientali* publication No. 27 (c) In *Italiano*. In addition to this, the Occidental and Oriental dynamicity and spontaneity in the *processio operis* is the intent of his genre. This can be seen in the fact that the pre-compositional exogenetic visiting and surveying Moulmain, the compositional endogenetic outlining and writability at the *avant-texte* stage which took place uninterruptedly in the Orient, were immediately followed by his first and second edition publication in the *text* stage in Italy three-four months after that. The endogenetic LL of Gerini's *Italiano-Oriente* travel journalism genre is characterized by multilingualism. The exogenetic Oriental knowledge, facts and fallacy of the authorial knowledge about surveying, geography, topography which were the end results of the *avant-textual* intention of unbiased investigation were delivered by Gerini in the Italian language mixed with some English, French and Oriental words. Finally, multiplicity was an evident characteristic of Gerini's «Public Oriental Travel *Corrispondenza Particolare*» genre. Some parts of the exo- and endogenetics of *UIIB(Ncp)* further generated new studies and projects in diverse disciplines and genres in his private and public domains. In a diary entry dated December 25, 1889 in *Diario del 1888-1890 in Siām* in *The Singapore and Straits Rough Diary for 1889*, for example, Gerini retextualized the geological features of the stalactite cave he had visited in *Mottama* or *Moulmain* in Burma in 1881 in comparison to the Mǎ Róng cave temple where a Buddhist ceremony was performed on Siāmese New Year in Bāng Taphān, Siām where he visited in 1889. Moreover, his visit to Moulmain, a capital of Mōn State, in 1881 led to his studies and translation «nearly all the first twenty books» of



the Mōn Chronicle «dealing with events in Pegu, from the accession of King Wareru [A.D. 1287, St. J.] to the reign of P'hrā Rām (Binyā Ran of Phayre) {A.D. 1526, St. J}.» as evidenced by «Extract of Letter from Captain G.E. Gerini, Bangkok, October 21, 1897 to R.F. Sr Andrew St. John» in « History of Pegu» by R.F. Sr Andrew St. John. *Journal of Asiatic Society of Great Britain and Ireland*, 1898.

#### b) Endogenetic Structure and Plot

Gerini's endogenetic structure and plot contained a unity of action. The order of the unified plot was a virtual reality of a continuous sequence of beginning, middle and end of his trip in Moulmain which lasted for seven or eight days from «una fermata involontaria» to «finchè passasse un'altra nave che ci trasportasse a Singapore»<sup>181</sup>. The elements of the plot were made evident by the author in the first paragraph in a form of a cluster of topic outline.

*Moulmain- Ventiquattr'ore in mare - Una pianista russa- Costumi Birmani-  
Il Pansopari- Lo stabilimento- Gregory e gli elefanti lavoratori- Una  
caverna di stalattiti- Cavalcature gigantesche- Lotta contro l'acqua -Le  
blue lights -Amore nelle pietre - Il Moulmain lily*

This narrative technique and stylistic strategy of showing a cluster of endogenetic topic outline in the very beginning of the *text* recurred even in his last travel narrative *TARK*.

#### c) Endogenetic Characters and Diction

Gerini's endogenetic characters in *UIIB(Ncp)* were both Occidental and Oriental. Apart from his precise descriptions of their appearances, costumes, adornments and languages, Gerini best represented their poses, poises, and actions in a unified plot. The endogenetic Occidental characters comprised *originali compagni del nostro viaggio*, the English passengers he encountered for the first time on board «alcune bottiglie vuotate in compagnia contribuirono ad accalorare la conversazione, ed a provocare l'espansione»; *egregia artista e touriste enragée*, a Russian pianist; a hotelier; the General Inspector of Forestry in Moulmain, whereas the endogenetic Oriental characters in *UIIB(Ncp)* ranged from Burmese men, women, cornac, a tailor in an *anecdote* and boatmen to Buddhist monks he met on his trips

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<sup>181</sup> « an unwilling stop» «till another passing by ship will bring us to Singapore.» *UIIB(Ncp)*, 1882, 122

in Moulmain and to the cave temple. Some endogenetic characterization of Occidental and Oriental characters from Gerini's perspective are as follows:

English passengers, Oltre a noi non erano a bordo che due passeggeri; inglesi ambidue. - Uno era un signore la cui faccia rubiconda mi diede motivo di classificarlo quale appartenente ai *dram-drinkers*, strana famiglia che, sebbene non figuri nella classificazione Linneo, è ben nota in Inghilterra: Il secondo era un giovinotto sui venticinque; classe *fashionable life*; categoria *dandy*.  
Questa poi, oltre che in Inghilterra, è notissima anche in Italia, ove prende diversi nomi a Roma, per esempio *paino*, ed a Milano *model de pippa*: e via via.

[Besides us there were on board only two passengers: both English - - One was a gentleman whose ruddy face gave me motif to classify him as belonging to the *dram-drinkers*, a strange family then, though doesn't appear in the Lineus' classification, is well known in England. The second one was a young man about twenty-five years old, class *fashionable life*, category *dandy*.

This [class - category] indeed, as well as in England, it's very well-known also in Italy, where it takes different nouns: in Rome, for instance, *paino*, and in Milan *model de pippa* : and so on.]

Polyglot gentleman Il signore d'età più avanzata; che a tavola ci aveva provato d'essere poliglotta, sciorinava sotto al naso del capitano le sue teorie economico-sociali: e da quelle uno di noi, lombardo puro sangue, pigliava argomento ad inveire contro gli inglesi e la loro lingua, per aver essi appioppato l'appellativo di *Lombard-house* al Monte di Pietà

[The gentleman more aged, who at lunch proved us to be polyglot, was rattling off under the nose of the Captain his socio-economic theories: and from those, one of us, who was a full-blooded Lombard, started to rail against Englishmen and their language, for having pinned the name *Lombard-house* to the Pawnshop.]

A young *dandy* Il giovanotto dandy raccontava che il suo destino lo sbalestrava in Australia, ove lo attendevano un impiego ed una fidanzata, e lì, su due piedi, traeva di tasca un fascio di lettere, che incominciavano con *my honey!* (*mio miele*) e proseguivano tenere ed appassionate, come una melodia intonata da Amore sulla cetra di Saffo

[the young *dandy* was telling that his fate was hurling him to Australia, where a job and a fiancée awaited him, and, at once, was pulling out of his pocket a bunch of letters starting with *my honey!* (*mio miele*) and going on lovingly and passionately as a melody played by Cupid on the zither of Saffo.]

A hotel guest Una pianista russa, fermatasi a Moulmain più per visitarne i dintorni che per davi concerti. È assai nota quale egregia artista e quale *touriste enragée* nelle Indie e nell'Australia, che ella ha esplorate in ogni senso.

[a Russian pianist, who stopped in Moulmain more to visit its

surroundings than to play concerts. She is well known both as a skillful artist and as *touriste enragée* of Indies and Australia, that she explored extensively. ]

Mr Tliffe, Hotelier

albergatore, che da venticinque anni è in queste contrade , e da cacciatore appassionato com'è ne ha percorso ogni lembo

[hotelier, who lived in this country for twenty-five years, and being a keen hunter travelled all over it.]

Era un uomo sui quarantacinque, dalla barba piena e un po' brizzolata : aveva due spalle erculee , ed una impronta di selvaggia fierezza nell'aspetto, che lo dinotava uomo di forti propositi , uso a non paventare dinanzi a qualunque difficoltà

[He was a man in his forties, with a full beard a bit grizzled; he had two herculean shoulders and an impression of wild pride in his appearance denoting in him a man of strong determination, accustomed not to fear whatever difficulty.]

Burmese women's appearance and costumes

I birmani sono quasi bianchi di colorito, coi capelli lunghi e raccolti in trecce sul capo, avvolto per alcuni giri da una fascia a colori ; hanno il seno pieno di figure di un azzurro nerastro, e sì fitte che in pochissimi luoghi lasciano trasparire il colore della pelle. Portano una specie di veste di seta o di cotone a colori foggiate a sacco, la quale li copre dalla cintola fin sotto le ginocchia, e viene fermata alla prima per mezzo di un nodo.

[Burmese are almost of white complexion, with long hair gathered in small braids on the head that is wrapped by some laps of a colored strip; they have the breast full of shapes in black-blue [tattoo] so dense that in few places one can still see the color of the skin. They wear a kind of silk or cotton skirt done as a sack, that covers them from the waist, where it's secured by a knot, down under the knees.]

Burmese men's appearance and costumes

Le donne, alquanto belle, oltre a molti ornamenti d'oro o d'argento al collo, alle braccia ed ai piedi, portano talvolta un anello di gemma attraverso al setto nasale ad una delle narici od anche ad un labbro, ed una specie di borchia o stelletta d'oro appiccicata non so come in fronte, tra le sopracciglia.

[Women, rather beautiful, besides many golden or silver adornments around the neck, the arms and feet, sometime sport a ring with stone crossing the nose septum or a nostril or sometime a lip, and a kind of golden small stud or star, stacked I don't know how, on the forehead in between the eyebrows.]

*Pansopari*

Uomini e donne, a sembianza degli indiani, hanno le labbra e la bocca mantenute costantemente rosse dal *pansopari*, che masticano di continuo. È questo una mistura composta dalla tradizionale foglia di *betel*, nel cui mezzo si pone un po' di calce spenta colorata di rosa, un pezzetto di tabacco, ed una nocciuola detta *sopari* nell'India e

*pinang* a Penang, alla quale isola essa diede il nome. Tale mistura masticata dà luogo ad un color rosso vivissimo.

[Men and women, like Hindus, have lips and mouth always red due to the *pansopari*, that they continuously chew. This is a mixture done by the traditional *betel* leaf, in the middle of which they put some pink colored lime, a small piece of tobacco and a nut called *sopari* in India and *pinang* at Penang giving the name to that island. Such mixture long chewed develop in a very bright red color.]

Burmese language      La lingua birmana è alquanto diversa dalle lingue parlate nell'Indostan, ed è assai difficile ad impararsi : i suoi suoni sono i più strani ; pare una cantilena. – La scrittura è alquanto regolare : assai tondeggiante, con poche rette.

[Burmese language is quite different form the languages spoken in Hindustan, and it's very difficult to learn; its sounds are the most unusual; it looks like a lullaby. - The writing is quite regular: mostly rounded with few straight lines.]

The endogenetic diction of *UIIB(Ncp)* was mainly a first-person Italian monologue mixed with good English, French and local terms and expressions in italics and two multilingual dramatic dialogues. Gerini's endogenetic dialogues inside a monologue turned his travel narrative into a virtual reality theatre for a while. The first endogenetic dialogue was *la conversazione prese alla table d'hôte* between Gerini, his Italian friends, an English-speaking Russian woman pianist and Mr. Tliffe, albergatore who would be the director of expedition. The opening monologue of this part was in Italian, describing the setting and characters, followed by an exogenetic English dialogue which was recomposed in Italian except one last important line by Il signor Tliffe which Gerini put it in English to keep a British vibe in the scene, «As you like it, Miss»:

Table 3- 4: Italian Script and English Translation of endogenetic *la conversazione prese alla table d'hôte* dialogue

	Italian Script	English Translation
Monologue	Una sera, dopo un paio di giorni che noi eravamo all'albergo, la conversazione prese alla <i>table d'hôte</i> una piega singolare: si aggirò su una caverna di stalattiti che la damigella russa desiderava ardentemente di visitare, quantunque alcuni signori del paese le avessero dichiarato essere impossibile, a causa degli ostacoli prodotti dalle piogge. Ella, che aveva letto in qualche libro di viaggi,	One evening, a couple of days after our arrival at the hotel, the conversion at the <i>table d'hôte</i> took a singular turn: and went to a stalactites cave that the young Russian lady wished ardently visit, notwithstanding that some gentlemen of the country told her that it was impossible, due to the obstacles created by the rain. She,

	Italian Script	English Translation
	la descrizione di quella caverna, ne parlava con entusiasmo come se già l'avesse veduta ; così noi, preso interesse a quella novità del luogo; incominciammo a dichiarare che provavamo alla nostra volta un vivo desiderio di farvi una gita, e che avremmo fatto tutto quanto era in noi per vincere ogni ostacolo.	having read the description of that cave in some travel book, was talking of it with enthusiasm as if she had yet seen it; so that, keeping interest in such local novelty, we started to declare that we too really wished to go there on a trip, and that we'll do all what we were able to do to overcome every obstacle.
Dialogue	<p>_ Benissimo _ diss'ella contentissima, _ ed ora ho ragione di credere che l'impresa riuscirà. L'ispettore generale delle foreste mi ha promesso di mettere sottosopra il paese per avere i mezzi necessari. Alla fine si tratterà di bagnarsi un pochino, di affondare un po' nel fango : ecco tutto !</p> <p>_ Avete paura di questo, o signori?</p> <p>_ Oh ! giammai, madamigella, giammai _ dicemmo noi non senza un certo brivido , come se ci trovassimo già nell'acqua e nella mota fin sopra ai capelli.</p> <p>_ E poi. _ ella proseguì , io confido assai nell'aiuto del nostro albergatore , che da venticinque anni è in queste contrade , e da cacciatore appassionato com'è ne ha percorso ogni lembo. Il signor Tlifle dirigerà la spedizione.</p>	<p>—Very well - she happily said - and now I have reason to think that the undertaking will be realized. The General Inspector of Forestry promised me to turn the country upside down to have what is needed. In the end it'll deal with getting a bit wet, to sink a little in the mud: that's all!</p> <p>—Are you gentlemen afraid of that?</p> <p>—Oh! Never, young lady, never — we replied not without feeling a certain shiver, as if we were yet in the water and the mud till over the head.</p> <p>—Besides — she went on — I much trust the help of our hotelier, who lived in this country for twenty-five years, and being a keen hunter traveled all over it. Mister Tlifle will be the director of the expedition</p>
English expression	_ <i>As you like it, Miss.</i> _ osservò il padrone dell'albergo con dolcezza.	-- <i>As you like it, Miss</i> — sweetly observed the owner of the hotel.

The second endogenetic dialogue was a conversation between the *egregia artista e quale touriste enragée nelle Indie e nell'Australia and Ispettore delle foreste*. Gerini who was with them recomposed the exogenetic English conversation in an Italian language with the endogenetic writability of some common English expressions like « I don't think so » « Very well; eppoi? », « All right! » at the beginning of the Italian lines and the endogenetic writability of an English phrase with the self-translation in Italian and two idiomatic expressions with the self-translation and the equivalent of that in Italian in parentheses.

Table 3- 5: Italian Transcription and English Translation of endogenetic dialogue between the *egregia artista e quale touriste enragée nelle Indie e nell’Australia and Ispettore delle foreste*

	Italian Transcription	English Translation
Monologue	Il domani ci recammo con la signorina a far visita all'Ispettore delle foreste. Riporto un brano del dialogo che presso a poco seguì	The day after we went with the young lady to pay a visit to the General Inspector of Forestry. Hereafter how, more or less, the conversation went on;
Dialogue	—Dunque <i>mister B</i> , — incominciò la damigella, —mi prometteste i mezzi per visitare quella caverna della quale tutti i viaggiatori <i>have drawn the long bow?</i> (hanno detto meraviglie)	—So, <i>mister B</i> .— started the young lady —Will you grant me the means to visit that cave of which all travellers <i>have drawn the long bow?</i> (were telling amazing things)
English idiomatic expression and self-translation in Italian in parentheses	— Certamente, damigella: <i>it shall be done all that may be possible</i> . — (Sarà fatto tutto il possibile).	—Sure, my young lady: <i>it shall be done all that may be possible</i> (Sarà fatto il possibile)
English phrase and self- translation in Italian in parentheses	— E credete che noi, non ostante tutto ciò, rimarremo ancora <i>to look blunk?</i> (con un palmo di naso).	—And do you think that, notwithstanding all that, we'll still let <i>to look blunk?</i> — (con un palmo di naso) (meaning to be left with egg on the face)
English idiomatic expression and the Italian equivalent in parentheses	— <i>I don't think so</i> : da esplorazioni che i miei uomini hanno fatto seppi che, grazie ad un canaletto il quale si diparte dal fiume tre ore sopra di qua, si può avvicinare a circa un miglio la bocca della caverna ...	— <i>I don't think so</i> : according to explorations done by my men I came to know that thanks to a small canal departing from the river three hours far from here, one can arrive at about a mile to the mouth of the cave —
Common English expression	— <i>Very well</i> ; eppoi?	— <i>Very well</i> ; and after that? -
Common English expression	— Poi vi saranno delle risaie .... Ma ci ho pensato. Due elefanti vi attenderanno al canale e vi deporranno proprio alla bocca della caverna. Son quasi certo che quei nobili animali trionferanno; ho attraversato con essi molte volte estesi tratti di risaie. . . .	—Then, there will be rice fields... but I thought about it. Two elephants will wait for you at the end of the canal and they will put you down just in front of the cave mouth. I'm almost sure that those noble animals will prevail. For many times, with them, I crossed a long stretch of rice paddies . . . .
	— Oh! quanto vi sono obbligata! E quando si potrà partire?	—Oh! I'm really grateful to you! And when will we be able to start —
	— Quando vi piacerà.	—When it'll be convenient for you —
	— Ebbene, dopodomani: v'aggrada?	—Well, the day after tomorrow, it's fine for you? -

Common English expression — *All right!* !

—*All right!* —

All in all, the endogenetic parts and poetics of the *processio operis* of Gerini's first «Public Oriental Travel *Corrispondenza Particolare*» genre and the transformational phenomena of AI, LG, LL produced by Gerini in his private writing domain and for the public sphere during the period between 1881-1905 can be regarded as the first generic variant of Gerini's lifetime travel narrative genetics and the «initial norm» of his travel narrative writing in this study.

### 3.2.2 Private *Nirās* Poetry, 1890-1906

Gerini's second travel narrative generic variant evolved from a Siānese poetic genre in the course of the adventure of *avant-textual intention* of expansion of Gerini's genre of *Nirās* from 1885 to 1905 (see Table 2-52) and existed only in his private writing domain. The extant genetic evidence of this generic variant was his five definitive typescripts and handwritten manuscripts comprising *Bangkok, 1 Giugno 1890*; *In Mare, presso Gibuti, 24 Gennaio 1899*; *Nell'oceano Indiano, in viaggio per Colombo, 30 Gennaio 1899*; *In Mare, presso Colombo, 31 Gennaio 1899* and *Il Sentiero, October 1905* during his *First Crossing the Distance between Siām and Italy, 1890*, *Second Crossing the Distance between Siām and Italy, 1899*, and *Setting in the Occident, 1905-1906*, respectively. Composed in his mother tongue for his private domain in the fashion of the ancient Siānese *Nirās* [*Nirāt*] travelling-narration poetry tradition which was dated back to Ayuddhaya period (1349-1767) and the Siānese-Italian versification, the second travel narrative generic variant is henceforth entitled «Private *Nirās* Poetry.»

Table 3-6: CMMD of the transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1885-1905: the second travel narrative generic variant

Transgeneric Genetics of Gerini's Travel Narratives					
Private <i>Nirās</i> Poetry - Second Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
1885	AI01 AI02		s, it	Pre-compositional provisional exogenetic researching, and cataloguing Siānese <i>Nirās</i> literatures, poets, publishers, and year of publication: G.E. Gerini, « <i>Nirāt</i> , lista di». Bangkok: GISSAD, MS Circa 1885, 2 p.	
1887	AI01		it, s	Pre-compositional provisional exogenetic	

Transgeneric Genetics of Gerini's Travel Narratives					
Private <i>Nirās</i> Poetry - Second Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
	AI02 AI03			reading, summarizing in Italian of 16 Siāmesse poetic tales derived from Pāli tales and old Siāmesse story with notes on the metrical structure, rhyming scheme, style, origin, and morals in a form of handwritten manuscript volume: GERINI, G.E. นิทานกลอน ๘ [ poetic tales written in a "klon" verse form MS. 42 p. [The sixteen tales include 1. <i>Malithong</i> 2. <i>Phimsawan</i> 3. <i>Dalang</i> 4. <i>Mong Pa</i> 5. <i>Nang Uthai</i> 6. <i>Suwanahong</i> 7. <i>Thang On</i> 8. <i>Honwichai, Kawi</i> 9. <i>Lin Thong</i> 10. <i>Champa Thong</i> 11. <i>Woranut Woranet</i> 12. <i>Nang On</i> 13. <i>Ramasin</i> 14. <i>Krai Thong</i> 15. <i>Subina</i> 16. <i>Then Kru.</i>	
1890s	AI01 AI02		s, it	Pre-compositional provisional exogenetic researching and cataloguing Siāmesse literary literature and authors GERINI, G.E. «๓ นิราศ (กลอน) [3 Nirās ( <i>Klōn</i> )]» In <i>Epoca ignota, ed anonimi autori, c 1890s</i> , MS notes, 2 p.	
1890s	AI01 AI02		s, it	Pre-compositional provisional exogenetic noting on Siāmesse poets of Bangkok period. GERINI, G.E. «Sunthon Phù and Nirās», In <i>Liste stamperie. Bangkok, c 1890s</i> , MS notes, 7 p.	
1890s	AI01 AI02		s, it	Pre-compositional provisional exogenetic researching Siāmesse poets and Nirās literatures of Ayutthaya period. GERINI, G.E. «Sṛī Prāj». In <i>Letteratura-Epoca di Ayuthia. MS notes, 8 p.</i>	
1890s	AI01 AI03 AI06		s, en	Pre-compositional provisional exogenetic study and self-translation of Siāmesse <i>Nirās</i> poems: GERINI, G.E. Stanzas N°9, N° 10, N° 120, N° 121. <i>Kamsūan .MS.</i> , 3 p.	
1890	AI01			<i>Exogenetic First Crossing the Distance between Siām and Italy, 1890</i>	
June 1890	AI04 AI07 AI08	LG20	it	Private definitive manuscript of Italian-quatrains <i>Nirās</i> using Italian punning: GERINI, Gerolamo Emilio. <i>Bangkok. 1°</i>	



Transgeneric Genetics of Gerini's Travel Narratives					
Private <i>Nirās</i> Poetry - Second Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
				giugno 1890, 1 p.	
1893	AI01 AI02 AI06		s, it	Compositional provisional exogenetic alphabetical cataloging of Siāmesse literary works in a notebook form: GERINI, G.E.« K. กำตรวณ [Kamsuam];N. Nirās, Lista di Nirāt di Ayuthia, di ชุนสุนทรโวหาร di หลวงจักรปาณี; d' ignoti autori; di นายมี Di vari autori» In <i>Catalogo di opere della Letteratura Siāmesse per G.E. Gerini</i> . Bangkok, 1893, MS notebook, 38 p.	
Jan 1899				Exogenetic <i>Second Crossing the Distance between Siām and Italy, 1899</i>	
Jan 24, 1899	AI04 AI08	LG27	it	Private definitive manuscript of LG27 <i>True Siāmesse Nirās in the Italian Language</i> [Jan 24. On board in the sea near Gibutti] GERINI, Gerolamo Emilio. <i>In Mare, presso Gibuti . 24 Gennaio 1899, MS, black ink on paper, 2 p.</i>	
Jan 30, 1899	AI04 AI08	LG27	it	Private definitive manuscript of LG27 <i>True Siāmesse Nirās in the Italian Language</i> [Jan 30, On board in the Indian Ocean going to Colombo. ] EMILIO. <i>Nell'oceano Indiano, in viaggio per Colombo. 30 Gennaio 1899, MS, black ink on paper, 2 p.</i>	
Jan 31, 1899	AI04 AI08	LG27	it	Private definitive manuscript of LG27 <i>True Siāmesse Nirās in the Italian Language</i> [Jan 31. On board in the sea near Colombo] GERINI, Gerolamo Emilio. <i>In Mare, presso Colombo. 31 Gennaio 1899, MS, black ink on paper, 2 p.</i>	
1900s	AI01 AI02		s	Compositional exogenetic notes on types กาศย [Kavya] ฉันท [Chan] เพลงยาว [pleng yaw] ร่าย[Rai], ลิลิต[Lilit]; correspondence with Siāmesse scholar of poetry about กาศยยานี สุรางคณางค์ [Yāni, Surāṅgaṅā]; typescripts of metrical and rhyming structures of Siāmesse poems.	
1900 1901	AI01 AI02  AI06		it, s	Compositional exogenetic reading and documenting the life and work of Siāmesse poet of <i>Nirās</i> «Srī Prāj», In GERINI, G.E. <i>Antichi poeti del Siām 1384-1704 (dal Siām Prabh., IV, 224-226- e III, 295-299, MS notes, 3 p.</i>	
1902 1903	AI01 AI02		it	Compositional exogenetic reading and documenting Siāmesse <i>Nirās</i> literature: GERINI. G.E. <i>Nirās Sitā . Vajirañān</i> , Book 15 (No. 85-90) October 1902 - March 1903,	

Transgeneric Genetics of Gerini's Travel Narratives					
Private <i>Nirās</i> Poetry - Second Travel Narrative Generic Variant					
Microgenetics				Macrogenetics	
Time	AI	LG	LL	Private Domain	Public Domain
				MS	
1905				Exogenetic <i>Setting in the Occident, 1905-1906.</i>	
Oct 1905	AI04 AI08	LG30	it	Private definitive manuscript of LG27: GERINI, G.E. <i>Il Sentiero</i> . Ottobre 1905, 1 p.	

The *genesis* of the parts and the *poetics* of «Private *Nirās* Poetry» as Gerini's second generic variant in his lifetime travel narrative genetics was the end result of his long and laborious inquiry into the ancient Siāmesese tradition of *Nirās*. As revealed in a reconstruction of the transgeneric genetics based on Gerini's *avant-textual* and *textual WM and PLM* pertaining to *Nirās* literatures between 1885-1905 in Table 3-6, Gerini's dynamicity of the *avant-textual* pre-compositional provisional exogenetic reading, retrospective studying, unbiased investigating, self-translating of Siāmesese *Nirās* literatures and the compositional exogenetic anthologizing masterpieces of Siāmesese *Nirās*, studying metrical and rhyming structure of Siāmesese, further reading and documenting *Nirās* by famous poets played significant roles as pre-initial sources, motivations and strategies in a conception of his second genetic travel narrative variants.

As early as in 1885, Gerini started reading and anthologizing Siāmesese *Nirās* published by Rev. S.J. Smith's press and in *Vajirañān* magazine and *Siam Prabhet* weekly magazines in Siām. His lists and notes on pieces of paper were updated in red ink many times. In his exogenetic research notes on *Epoca ignota, ed anonimi autori, Letteratura-Epoca di Ayuthia, Catalogo di opere della Letteratura Siāmesese per G.E. Gerini*, all famous Siāmesese *Nirās* and poets were included, many of which were expanded into new academic and literary projects. His appreciation for the manner of lamentations depicted in *Nirās* led him to copy many famous lament stanzas in *Kamsūan* by Srī Prāj on small pieces of paper and translate from Siāmesese into English with additional descriptive notes from his own further research. Subsequently, in his private writing domain, during his journeys known in this study as *First Crossing the Distance between Siām and Italy* in 1890, *Second Crossing the Distance between Siām and Italy* in 1899, and *Setting in the Occident*, in 1905-1906, his travel narratives emerged in three occurrences as a Italian-quatrain *Nirās* using Italian

punning in 1890, a true Siāmesese *Nirās* in the Italian language in 1899 and a self-reflection *Nirās* in the Italian mother tongue in 1905.

Table 3- 7: Comparative exo-and endogenetic writability of Gerini's self-studying of famous stanzas N°9, N°10, N°120, N°121 in Sṛī Prāḷ's *Kamsūan* poems and his private Italo-Siāmesese *Nirās* poems

WM: Pre-compositional exogenetic hand-written copying and self-studying of famous stanzas N°9 and N°10 in <i>Kamsūan</i> poems composed by Sṛī Prāḷ	
	(จากกำสรรวณ) กำสรรวณ
๙	<p>โฉมแม่ &lt;รูปแม่ &gt; จักฝากฟ้า &lt; <i>consegnare</i> <i>al cielo</i> &gt;  อินทร์ท่านพิศ &lt; ชม &gt;โฉมเอา  โฉมแม่จะ &lt; ให้อยู่ในเมืองนี้ &gt; ฝากดิน    <u>ดินฤๅ</u>ขัดเจ้าหล้า  &lt;เจ้าแผ่นดิน (<i>heavenly, Celestial Lord</i>)&gt;</p>
	<p>เกรงอินทร์, หยกกนา &lt; (เกรงว่าพระอินทร์จะหยอกเอา  เอง)&gt;  สู่ฟ้า  ดินท่าน แล้วแฮ (<i>il regno è di lui &lt;.è lui &gt;</i>  <i>mio padrone lasciarla in terra, il re ne è</i>  <i>signore come potrà la terra gareggiare</i>  <i>col re</i>)  สู่สม สองสม  &lt;จะมาสู่สมเปน-สองคู่ สู่สม&gt;</p>
๑๐	<p>โฉมแม่ฝากน่านน้ำ  &lt; เหยย = <i>Perchance</i> &gt; <u>เยย</u>วนาคเขยชมอก    โฉมแม่รำพึงจบ  โฉมแม่ใครสงวนไว้  &lt;<i>considerato insuperabile</i>&gt;  ฉันรำพึงคิดถึงแม่จบทั่วฟ้าทั่วดินแล้ว แม่เป็นยอดรักของฉัน  โฉมแม่ใคร ๆ จะเอาไปสงวน ก็ไม่เท่ากับตัวผู้หญิงสงวนตัวเอง (ไม่รักผู้อื่น)</p>
	<p>อรรณพ แลฤ  พิ่มใหม่ &lt;เจียว =ดั่งนี้- <i>il petto di sei Nāga se</i>  <i>ne innamorarono il mio petto arderà</i>  &lt;<i>resterà incenerito</i>&gt;  จอมสวาคี กูเอย  <u>เท่าเจ้า</u> สงวนเอง &lt;<i>This considered very deep</i>  <i>thought</i>&gt;</p>
WM: Pre-compositional exogenetic hand-written copying and self-studying of famous stanzas N°120 and N°121 in <i>Kamsūan</i> poems composed by Sṛī Prāḷ	
	(จากกำสรรวณ) กำสรรวณ
๑๒๐	<p>สาร &lt; เรื่อง &gt; นี้นุช &lt; นอง &gt; นากูไว้  อย่าแม่อย่าคารเอา  ยามนอนนากูเอานอน  คำคีนอย่าได้เว้น</p>
	<p>ในหมอน  อ่านเหลัน &lt;(ให้ซ่อนไว้เก็บไว้อย่าออกมาอ่านเล่นอย่าให้ใครรู้)&gt;  เปนเพื่อน ราแม่ &lt;รา = นะ, ซิ&gt;  ว่างใจ &lt;ว่าง? (อย่าให้เปล่าใจ ให้คิดถึง)&gt;</p>
๑๒๑	<p>เรียมให้ &lt;พรีองให้&gt; <u>ชลเนตรถ้วม</u>    สามพิภพอ่อน &lt;ชุดโซม &gt;จม  พระเมรุเข็ยเปนตม  อักษิฐุมหาพรหมช่วย</p>
	<p>ถึงพรหม (<i>sale innondando fino al livello del cielo</i>  <i>angeli Brahma</i>)  จวมม้วย &lt;จนถึงทำลาย&gt;  ทบเท่า ลงแฮ &lt;หักเท่ากับทบล&gt;  <u>พี่ไว้</u> จิ้งคอง &lt; Se io resto &lt;salvo&gt; è perché gli angeli</p>

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WM: Pre-compositional exogenetic hand-written copying and self-studying of famous stanzas N° 120 and N° 121 in *Kamsūan* poems composed by Srī Prāḥ

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Brahma del 16° cielo mi proteggono >

Akaniṭṭhā devā –inhabitants of the uppermost (16th)  
 Rūpabrahma-loka – the highest corporeal Brahma ~~heaven~~-words.  
 Akaniṭṭha = greatest, highest, the Sublime Gods

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WM: Pre-compositional exogenetic self-translation in English of stanzas N° 9, N° 10, N° 120 and N° 121 in *Kamsūan* poems composed by Srī Prāḥ

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- 9 Your gentle form, if to be entrusted to heaven, it is to be feared that Indra may prank  
 <play>  
 And harmed with it may take her to his (*heavenly*) abode:  
 If entrusted to the earth, the earth belongs to a Lord;  
 How could the earth prevent the Celestial Lord if he ~~takes~~-makes <from making> my  
 darling his spouse?
- 10 My darling, if <were she> entrusted to the waters of the ocean,  
 If perchance the Nagas <enjoy it> remain admired, my breast shall burn (to ashes)  
 Yes, my darling, I have thought <all> about <thy> *your* safety, ~~you are~~ <thou art> ~~my~~  
 <the> acme <*zenith*> of my love  
 Who could ~~better~~ protect thee <better> than [thy <own> virtue] protect thyself?  
 <so well as thou protect it thyself [by virtue]>
- • -----
- 120 This ~~tidings~~ ~~gospel~~ message, o ~~dear~~-darling, conceal in thy pillow  
 And do not take it out to <playfully> read it (lest someone may ~~know~~ ~~become~~ hear of it)  
 At bed time, when reclining, my dear, <going to bed, recline with it>, ~~keep~~ sleep with it as  
 a compassion;  
 And might after night, do not omit <avoid> <hoping?> thinking of it, <letting it go out of  
 thy mind>.
- 121 I weep, and my tears overflow as high up as the Brahma heaven;  
 Three worlds totter <slip, fall, give way and> totter and sink, almost annihilated  
 <destroyed>  
 The Meru mountain ~~rots~~ <melt> <disaggregates> into mire, and crumbles down <falls and  
 comes down>  
 Unless (But) the Celestial Gods of the Akaniṭṭha (highest) heaven protect  
 me, hence I remain <survive>(unscathed)
- 

First Occurrence: Private definitive manuscript of Italian-quatrain *Nirāś* using Italian punning, 1890

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Italian Transcription

English Translation<sup>182</sup>

*B A N G K O K*

*B A N G K O K.*

*Chi la dice VENEZIA DELL'ORIENTE,*

Who says it is the VENICE OF THE EAST,

---

<sup>182</sup> Translated by Luciano G. Gerini

First Occurrence: Private definitive manuscript of Italian-quatrains <i>Nirās</i> using Italian punning, 1890	
Italian Transcription	English Translation <sup>182</sup>
<i>Chi nero buco fetido ed immondo, Chi di canali e pesce putrescente, Di sterco e fango baratro profondo;</i>	Who says it's a black hole fetid and unclean, Who says it is a deep abyss, of canals rotten fish, dung and mud;
<i>Chi città degli odori poco grati, Chi dice ch'è sull'acque galleggiante, Ch'è unta città di guglie e templi aurati, Insomma le opinioni sono tante.....</i>	Who says it's the city of unpleasant smells, Who says it is floating upon the waters, Which is a city of spires and golden temples, In short, the views are so many .....
<i>Ma io che già da qualche bell'annetto Di questa Capital son residente, Dell'esposte opinioni niuna accetto, E dico che chi l'ha non ne sa niente .....</i>	But I that already for some years I am a resident of this Capital, I don't accept any of these exhibited opinions, And I say that who has them, don't know nothing
<i>E se riassumer vo' la mia esperienza Di nov'anni in canali, buchi e odori E pesce secco, ebbene, sulla coscienza Dico <del>che</del> &lt;esser&gt; Bangkok <del>XX</del> la città dei FORI....</i>	And if I want to summarize my experience Of nine years in canals, holes and smells And dried fish, then, on my honor I say that Bangkok is the city of FORUMS ....
<i>Sì, di FORI ampî al par del FOR Trajano, Della piazza del Duomo Milanese..... Chi nol crede sol dee veder-MI-L'ANO, E avrà un'idea dei FORI qui in paese....</i>	Yes, of FORUMS wide as the FORUM Trajano, As the square of the Duomo in Milan .....
<i>Chi nol crede sol dee veder-MI-L'ANO, E avrà un'idea dei FORI qui in paese....</i>	Who does not believe it should only see-my-anus, It will have an idea of HOLES here in the country
<i>1°Giugno 1890 -----</i>	1°June 1890 -----

Second Occurrence: Private definitive manuscript of LG27 *True Siānese Nirās in the Italian Language*, 1899

Italian Transcription	English Translation
<i>In mare presso Gibuti, 24 Gennaio 1899</i>	In the sea at Djibouti, January 24, 1899
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<i>1 – Mentre solingo navigo Traverso l'oceano Ed il battello involami &lt; [portami]&gt; Da te vieppiù lontano La tua adorata immagine Porto con me nel cor. &lt; [Porto &lt; Reco &gt; scolpita in cor]&gt;</i>	1 - While lonely I'm sailing Crossing the ocean And the boat flies me out < [takes me] > The more and more far from you Your beloved image I bring with me in my heart. < [I keep carved in my heart]>
<i>2- E triste, malinconico, Perché da te diviso Ripenso alle ineffabili Ore di paradiso Con te trascorse rapide &lt; [celeri]&gt;</i>	2-And I'm sad, melancholic, Because being separated from you I think back to the ineffable Hours of paradise spent with you swiftly < [rapidly]>

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Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

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Italian Transcription	English Translation
<p>3- <i>E amareggiata l'anima</i>  <i>Mi sento e il cor spezzato</i>  <i>Che teco altr'ore simili</i>  <i>Non piú passar mi è dato,</i>  <i>E piango a calde lagrime</i>  <i>Mi par di venir men.</i></p>	<p>3- And my soul is embittered  I feel and my heart broken  That it's no more given to me  To spend other similar hours with you,  And I weep hot tears  I feel to faint.</p>
<p>4 – <i>Con te, o Nini, dividere</i>  <i>Amor potessi il letto!</i>  <i>Fra le tue braccia candide</i>  <i>In dolce amplesso stretto</i>  &lt;fulvo/&gt; <i>Il /biondo crine morbido</i>&lt;[bruno]  &lt;fosco&gt;  <i>Baciarti, e il niveo sen. . .</i></p>	<p>4 - With you, o Nini, share  I could the bed of love!  In your pure white arms  In tightly hugged in a sweet embrace  &lt;fawn&gt; / Kiss your / <u>blond</u> soft hair &lt;[brown]  &lt;dark&gt;  and your snow-white breast. . .</p>
<p>5 – <i>Ne' tuoi begli occhi ceruli</i> &lt; [Ne' tuoi  <i>grand'occhi languidi]</i>&gt;  <i>Specchiarmi in lunga ebrezza;</i>  <i>Di tutta te, dell'anima</i>  <i>Tua sugger la dolcezza,</i>  <i>Sentirti tutta fremere</i>  <i>In estasi, in delir;</i></p>	<p>5 – In your beautiful cerulean eyes &lt; [In your  languid big eyes]&gt;  Mirror myself in a long inebriation  All of you, of your soul  To sip the sweetness,  Feel you all trembling  In ecstasy, in rapture,</p>
<p>6 – <i>Dalle tue labbra spremere</i>  <i>La voluttá, l'amore</i>  <i>Dalle tue membra cogliere</i>  <i>D'ogni bellezza il fiore,</i>  <i>E fra i tuoi baci fervidi</i>  <i>"T'amo!" sentirmi dir.</i></p>	<p>6 - To squeeze from your lips  Voluptuousness, love  From your limbs grasp  The beauty of every flower,  And among your fervent kisses  Here you saying me "I love you!".</p>
<p>7 – <i>Ma invan t'invoco, ah! Misero,</i>  <i>Ti cerco accanto invano;</i>  <i>Da te ognor piú lontano ...</i>  <i>Crudo il destin dividermi</i>  <i>Volle da te, o Nini.</i></p>	<p>7 - But in vain I cry to you, oh! Wretched,  In vain I look for you near me;  Evermore far from you ...  The harsh fate wanted to separate me  From you, Nini.</p>
<p>8 – <i>Ma tu ben puoi raggiungermi</i>  <i>Se tu pur m'ami, o cara,</i>  <i>E la mia vita misera</i>  <i>Salvar da fine amara;</i>  <i>Se la mia pace premeti</i>  <i>Affretta, o bella, il dí.</i></p>	<p>8 - But you can well join  If you too love me, my dear,  And save my miserable life  From a painful end;  If my peace matters to you  Expedite, o my beautiful, the day of your  coming</p>
<p>9 – <i>E vieni, che t'aspettano</i>  <i>Ver te due braccia tese,</i>  <i>Un core amante, un'anima</i>  <i>Per te d'amore accese;</i>  <i>Parti, o diletta, attendeti</i>  <i>Ansioso il tuo fedel.</i></p>	<p>9 - And come, because waiting for you  are two outstretched arms,  A loving heart, a soul  Burning of love for you;  Leave, o beloved,  Anxious your faithful waits for you.</p>

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Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

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Italian Transcription	English Translation
<p>10- <i>Vieni felice a renderlo, A richiamarlo a vita, Ei che a te pensa e sognati Per sempre a lui riunita; Fra le tue braccia candide Fa ch'ei ritrovi il ciel .</i> -----</p>	<p>10- Come to make him happy , To call him back to life, He who thinks to you and dreams You to be forever reunited with him; In your candid arms Let him find the heaven once again. -----</p>

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Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

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Italian Transcription	English Translation
<p><i>Nell'oceano Indiano, in viaggio per Colombo, 30 Gennaio, 1899</i></p> <p>1 – <i>Dacché ti vidi, diletta mia, Di giovinezza, di beltá fiore, &lt;[beltá nel fiore ]&gt; Tu m'ispirasti gran simpatia, &lt;viva&gt; Tu fosti il solo mio vero amore.</i></p> <p>2 - <i>Mai piú dividermi da te giurai Per tutta quanta l'eternitá E da quel giorno te sola amai Cercai in te sola felicitá &lt;[Ebbi in te sola]&gt;</i></p> <p>3 - <i>Tuo fu il mio core, l'anima, la vita, L'esser mio tutto, il pensier mio; E sempre averti meco riunita &lt; [E meco averti sempre riunita]&gt; Fu la mia speme, fu il mio desio</i></p> <p>4 - <i>Ah! Se tu m'ami, se pur è vero Che per me nutri sí dolce affetto; Se nel tuo core, nel tuo pensiero &lt; [Occupo un]&gt;Mi desti un posto come mi hai detto,</i></p> <p>5 - <i>Vieni a raggiungermi, vieni mia bella, A me ne vola, traverso al mar; E quale amica, benigna stella Sul mio cammino torna a brillar; &lt;[Sulla mia vita] [Sul mio orizzonte] [Sulle mie notti]&gt;</i></p>	<p style="text-align: center;">In the Indian Ocean, traveling to Colombo, January 30, 1899</p> <p>1 - Ever since I saw you, my beloved, <del>Flower of beauty</del> of youth &lt; [beauty in blossom]&gt; You inspired in me <u>much</u> sympathy, &lt;deep&gt; You were my only true love.</p> <p>2 - Never to part with you I swore For the whole of eternity And from that day I loved you alone <u>Only in you I looked for</u> happiness &lt;[In you alone I had]&gt;</p> <p>3 -You were my heart, the soul, my life, all my being, my thoughts; And to have you always with me &lt;[to have you forever with me]&gt; It always was my hope, it was my desire.</p> <p>4 - Ah! If you love me, if it is really true That you harbour so sweet affection for me; If in your heart, in your thinking &lt;[I occupy a] &gt;You gave me a place as you told me,</p> <p>5 - Come and join me, come my fair one, To me fly through the sea; And as a friendly, benign Star On my way resume to shine; &lt; [On my life] [On my nights] [On my horizon] &gt;</p>

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Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

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Italian Transcription	English Translation
<p>6- <i>La pace rendimi <u>che</u> già perdei, &lt;(ch'io)&gt;</i>  <i>Sii mia nell'anima, sii mia nel cor;</i>  <i>(Mia tutta sii! sui) <del>giorni miei</del></i>  <i>&lt;E sulla tenebra dei giorni miei&gt;</i>  <i>Spandi la luce, versa l'amor &lt;Spandi la gioia di</i>  <i>luce e amor&gt; [gioia ed amor]</i></p>	<p>6 - Give me back the peace that I already lost,          (which I)          Be mine soul, and heart;  <del>(Be all mine! On my days</del>  <i>&lt;And on the darkness of my days&gt;</i>          Pour the light, pour the love &lt;Pour the joy of          light and love&gt; [love and joy]</p>
<p>7 – <i>Vieni, deh! Vieni, (già) il cor mel dice &lt;[sí]&gt;</i>  <i>Che se tu m'ami tu a me verrai ...</i>  <i>&lt; [Che ancor tu m'ami, che a me verrai]&gt;</i>  <i>Vieni, o diletta, con me felice &lt;[meco]&gt;</i>  <i>Riamata i giorni trascorrerai.</i></p>	<p>7 - Come, please! Come, (<u>already</u>) the heart tells          me &lt;[yes]&gt;  <del>That if you love me you will come to me ...</del>  <i>&lt; [That you still love me, and you'll come]&gt;</i>          Come, o beloved, happy <u>with me</u> &lt; [with me]&gt;          You'll spend your days loved in return.</p>
<p>8 – <i>Mia tutta sii! tutta a me dona</i>  <i>L'ama, la vita, l'affetto e il cor;</i>  <i>Le tue carezze, la tua persona,</i>  <i>Gli amplessi, i baci, caldi d'amor!</i>  <i>&lt; L'occulte grazie di tua persona&gt;</i></p>	<p>8 - Be all mine! Gives to me all your          Soul, life, love and heart,          Your caresses, your body,          The embraces, the kisses of hot love!  <i>&lt;The concealed charms of your body&gt;</i></p>
<p>9 – <i>Per te sol vivo, te solo anel,</i>  <i>Con te sol bramo vivere insieme;</i>  <i>Tu sei il mio sole, tu sei il mio cielo:</i>  <i>Tu sei l'amore, tu sei la speme;</i>  <i>&lt;[Tu sei il mio amore, sei la mia speme]&gt;</i></p>	<p>9- I live only for you, you only I yearn for,          I only long for living together with you;          You are my sunshine, you are my heaven          You are love, you are the hope;  <i>&lt; [You are my love, you are my hope]&gt;</i></p>
<p>10 – <i>Tu sei il mio sogno, tu il solo fiore</i>  <i>Che della vita m'abbelli i dí:</i>  <i>Nulla m'è il mondo senza il tuo amore</i>  <i>Poiché il mio tutto sei to, o Nini!</i></p>	<p>10- You are my dream, you are the only flower          That embellished the days of my life:          Nothing to me is the world without your love          Because you're my everything, or Nini!</p>

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*Il tutto tuo*  
*Emilio*

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The all your  
Emilio

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Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

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Italian Transcription	English Translation
<p>In mare, presso Colombo, 31 Gennaio  <u>1899</u></p>	<p>At sea, near Colombo, January 31  <u>1899</u></p>
<p>1 - <i>Tristi passano i dí, le notti passano</i>  <i>Per me che solo viaggio via pel mare</i>  <i>Lungi da te, o Nini, cui il core e l'anima</i></p>	<p>1 - Sad days go by, the nights pass          To me who I'm sailing alone          Far from you, o Nini, to whom heart and soul</p>



Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

Italian Transcription	English Translation
<i>Ebbi nel mio partir tutta a lasciare.</i>	I left at my departure.
2 – <i>Tetri pensier l'oppressa mente m'agitano, Più fanmi il viver senza te penoso; Né solo il dí, ma ancor la notte turbano Quali larve spietate il mio riposo.</i>	2 - Dark thoughts agitating my oppressed mind, Make living without you even more painful; Not just the day, but even during the night Like ruthless larvae they upset my rest.
3 - <i>Oh! se potesti, Niní mia comprendere Tutto il mio strazio, tutto il mio dolore: Se contar tu potesti le mie lagrime E veder quale inferno io m'abbia in core!</i>	3 - Oh! If you could, my Niní. understand All my agony, all my pain: If you could count my tears And see what hell I have in my heart!
4 - <i>Mentre lontan da te la nave portami E a me dintorno si diverte ognuno Io sento il vuoto ed il pensiero crucciarmi Che forse allora sta con te qualchuno</i>	4 - While the ship takes me far from you And all around me everyone has fun I feel empty and bothers me the thought That maybe someone is now with you
5 - <i>Che in quel momento, lui felice! abbracciati Gode i tuoi baci, il vil ! le tue carezze, E che tu gli sorridi, <del>xxx</del>, affabile, &lt; [lieta]&gt; E del tuo amor gli versi le dolcezze ....</i>	5 - That in this moment, he happy! Embraces you Enjoys your kisses, the villain! your caresses, And that you smile to him, <del>xxx</del> , affable, < [happy]> And you pour on him ... the sweetness of your love.
6 - <i>Dimmi, o Niní, sii tu sincera, dimmelo Se è vero amor che &lt; vero piacer che provi&gt; doni in tali amplessi, Se tutta a lui ti dai, col cor, coll'anima, &lt; [Vero piacer tu provi in tali amplessi? E tutta se ti dai a colui &gt; E se quei baci &lt; Se quei toi baci&gt; son sinceri anch'essi? __</i>	6 - Tell me, Niní, be honest, tell me If it's true love < Do you feel real pleasure > what you gift in these embraces, If you give all yourself to him, heart and soul <Do you feel real pleasure in those embraces? And if you give all yourself to him> And if those kisses < If those your kisses> are honest too? __
7 – <i>Quanto infelice io qui mi sia tu immagina, Nel pensar che ad altri tu ti dai E che forse col corpo anche dell'anima Del cor, dell'amor tuo <del>nono gli fai!</del>... &lt;gioir lo fai!... goder&gt; Agghiacciarmi il sangue...</i>	7 - You imagine, how unhappy I am here Thinking that you give yourself to others And that may be with the body even the soul The heart, your love <del>you are gifting him!</del> ... <you have him to rejoice! ... enjoy > Me chills the blood ...
8 - <i>Al son pensarvi, <del>oh Dio!</del> &lt; <del>ahimé</del>&gt; morir sentomi E mancarmi il respir, spezzarsi il core; &lt; [muoveti]&gt; Oh! Niní mia, se amor per me ancor t'agita Or fa di non più darmi un tal dolore!</i>	8 - Only thinking of it, <del>oh God!</del> < alas! > I feel like dying And I feel breathless, and my heart breaks; < [moves you]> Oh! Niní mine, if love for me still <u>shakes you</u> Please don't give me such a pain anymore!
9- <i>[Appena tu] ricevi questa lettera [Dal dí che tu</i>	

Second Occurrence: Private definitive manuscript of LG27 *True Siamese Nirās in the Italian Language*, 1899

Italian Transcription	English Translation
<p><i>Se decisa a venir tu sei, mel giura Che sino al dí del nostro incontro prossimo Tu ti conserverai intatta e pura;</i></p>	<p>9 - [<del>As soon as</del>] you receive this letter [from the day that you If you're determined to come, swear That until the day of our next meeting You will preserve yourself intact and pure;</p>
<p>10 - <i>Che piú non ti darai né in corpo od anima Né in cor né in mente ad altri ch'io non sia ... Da questo istante in poi, o Niní, giuralo! Che<del>xx</del> d'altri non sarai ma tutta mia.</i></p>	<p>10 - You'll not anymore give yourself neither in body nor soul Neither in heart nor mind to others but me ... From this moment onwards, or Niní, swear it! That <del>xx</del> of others you will not be but only mine.</p>
<p>11- <i>Giural su quanto hai di piú sacro e scrivimelo Ch'hai giurato e che il giuro manterrai &lt;Ch'io sia almen certo&gt; Che almen lungi da te il pensier confortimi Che nessun d'ora in poi t'avrá piú mai &lt;giammai&gt;</i></p>	<p>11 - Swear for what is more sacred for you and write to me That you've vowed and that you will keep the swear &lt;So that at least I could be sure&gt; At least that, far from you I'm consoled thinking That no one from now on will ever have you &lt;never&gt;</p>
<p>12- <i>Sí scrivilo, o Niní, ch'io il sappia subito E n'abbia pace il mio agitato core ! Te ne scongiuro, <del>xxxonorata</del> &lt;intatta e pura&gt; serbati <del>Con chi t'ama</del> &lt; Per me che t'amo &gt; di sí immenso amore  Te ne scongiuro, <del>pura tutta</del> &lt;intatta e pura&gt; serbati A me che t'amo di sí immenso amor</i></p>	<p>12 - Yes write it, o Niní, so that I know it now And my distressed heart will have peace I implore you, preserve yourself <del>xxx</del> &lt;intact and pure&gt; respectable For sake of whom loves you &lt;For me who love you&gt; with such immense love  I implore you, <del>pure all</del> &lt; Intact and pure&gt;laid up To me that I love you with such immense love</p>

Third Occurrence: Private pre-definitive manuscript of a self-reflection *Nirās* in the Italian mother tongue, 1905

Italian Transcription	English Translation
<p>Il Sentiero</p>	<p>Il Sentiero</p>
<p>1. <i>O sentieruccio Che ti dirami Dall' &lt;erma&gt; ampia via &lt; Da nota via/alma via&gt; <del>O come vivi da viva</del> &lt;Come&gt; l' immagine Tu mi richiami La Di vita mia</i></p>	<p>1. O little path that branch off From the &lt;lonely&gt;wide road &lt; From a known road / mother road&gt; <del>Oh, how vivid lively</del> &lt;like&gt; the image You call me back <del>The</del> Of my life</p>
<p>2. <i>Pur dipartendoti</i></p>	<p>2. While you leave</p>

Third Occurrence: Private pre-definitive manuscript of a self-reflection <i>Nirās</i> in the Italian mother tongue, 1905	
Italian Transcription	English Translation
<i>Da un punto noto,</i>	From a known point,
<i>Vai messaggero</i>	You go messenger
<del>Tu ti dirigi</del> <Batti ...>	<del>You go towards</del> < Beat...>
<i>Verso l'ignoto,</i>	Towards the unknown.
<Eterno > <del>Ver Fitto mistero.</del> (	< Eternal> Towards dense mystery. (
3. <i>Ora il tuo corso</i>	3. Now your course
<i>Svolgi tra xxx fiori</i>	Unwind among xxx flowers
<i>E poi fra i triboli</i>	And then among the thistles
<i>Tu t'addolori</i> < Irto di spine>	You will grieve < Thorny>
4. <i>Ora per</i>	4. Now for
<del>Ora tra il</del> <lungo il> (illeg.) <facili >>	<del>along the</del> < Now between the (illeg) <easy.> >
xxx <i>Piani ridenti</i>	xxx Pleasant plains
<del>Tu corri</del> <i>Serpeggi</i> (agile) <lieto >	<del>You run</del> meanders (agile) <happy>
< poltrone > < drone> <carpone <i>>	< loafer <drone><crawl>
xxx <i>su per l'erte</i> (scoscese)	xxx on the steeps (steep)
< Tu ti> <del>Sali ai</del> <i>cimenti</i>	<You > <del>Climb to</del> test yourself
<del>Ad aspri</del> <i>gioghi</i>	<del>To bitter</del> yokes
<i>Ad aspro agone</i> < a lotta>	In a harsh competition <fight >
5. <i>E varchi ostacoli</i>	5. And go beyond obstacles
<del>Sprofondi in valli</del>	<del>Sink in valleys</del>
<i>T'addentri in selve</i>	Penetrate in the <u>woods</u>
<i>Sprofondi in valli,</i>	Sink into the valleys,
<i>Su crine culmini</i> <voragine>	On ridges you arrive <abyss>
<Su l'orlo corri	<On the edge you run
<i>delle voragini&gt; abissi</i>	of the chasms> abyss
<i>Sfiori D'immani baratri</i>	You brush against huge chasms
6. <i>Finché raggiungi</i> < raggiuntala>	6. As long as you reach < reached >
<u>Tu pur la meta</u> <L'ignota meta>	<u>You too the goal</u> < The unknown destination >
<i>Stanco t'arressi</i> <Sfinito>	Being tired, you rest <Exhausted>
<del>E ti confondi</del>	<del>And you merge</del>
<E metti capo	< And you reach
_____ <i>cheta</i> (quieta) < t'allieta>	_____ still (quiet) <cheers>
4 <i>via maestra</i>	A royal road
<del>E ti confondi&gt;</del>	And you merge>
<del>E xxx in eterno amplesso</del>	<del>And xxx in an eternal embrace</del>
<del>E t'abbandoni</del>	And you surrender
<del>Caduto atleta</del>	Fallen athlete
<del>Nell</del>	<del>In</del>
<del>E chiudi l'alea</del>	And close the chance
<del>Caduto atleta</del>	Fallen athlete
_____	_____
<i>Di via maestra</i>	Of a royal road

Gerini's private Italiano-Siamese *Nirās* poems can be defined and the parts and *poetics* can be described in the light of a transgeneric genetics of travel narrative genre in Table 3-6 and

points of convergence between the exo-and endogenetic writability of his studied and inventive *Nirās* in Table 3-7 as follows:

a) Endogenetic Definition

The two important endogenetic elements used by Gerini to define his «Private *Nirās* Poetry» and reflecting the point of convergence between his private *Italo-Siamese* travel narrative poems and *Siamese Nirās* were toponym and lamentation.

In First Occurrence, Gerini signed in ink in his handwriting the date *1° Giugno 1890* at the bottom of the page of the definitive typescript of his poem entitled *Bangkok*. According to his *Singapore and Straits Rough Diary*, 1889, it was the date of his *lasciato Bangkok* in the period of his *First Crossing the Distance between Siām and Italy, 1890*. This endogenetic date turned the endogenetic term, «*Bangkok*» into a toponym of the first departure city on his journey as in the tradition of *Siamese Nirās* and his poem, *Bangkok*, a *Nirās* poem. As emphasized in his poem, the toponym was described from the first-person point of view of the Italian poet who «*io che già da qualche bell'annetto/ Di questa Capital son residente*» and «*la mia esperienza/ Di nov'anni in canali*»; hence, his saying about Bangkok *Dico che <esser> Bangkok XX la città dei FORI....*, using an Italian punning, was absolutely stunning.

A comparative exo-and endogenetic writability between Gerini's exogenetic self-study of Kamsūan, literally 'Lamentations', a *Nirās* poem written in a *khlong* form by *Srī Prāj*, one of the most famous poets in the court of King *Narai* (1656-1688) during his banishment to *Nakhon Si Thammarat* in Southern *Siām* expressing the lamentations he felt for his lover whom he left behind in the capital and his endogenetic writability of three *Nirās* poems in Second Occurrence as seen in Table 3-7 finds the second point of convergence between his private *Italiano-Siamese* travel narrative poem and *Siamese Nirās* which defined his *Nirās*, that is, the poet's lamentations to his lover along a journey. In Second Occurrence, *Emilio* expressed his sorrow over his separation from *Niní*, his beloved when he was at sea near *Colombo* on January 31, 1899 :

*In mare, presso Colombo, 31 Gennaio 1899*

*I - Tristi passano i dí, le notti passano*

*Per me che solo viaggio via pel mare*

*Lungi da te, o Niní, cui il core e l'anima*

*Ebbi nel mio partir tutta a lasciare.*

and in Third Occurrence, instead, the lament was turned to the poet himself. In *Il Sentiero*, Gerini depicted his own laments, emotions, feelings and attitudes towards the rise and fall in his life through the surrounding spaces and times in Siām (See LG30 in Chapter Two).

#### b) Endogenetic Structure and Plot

Gerini's exogenetic reading and studying of various plots of Siāmeese Nirās from the Ayuddhaya period to the Bangkok period in the pre-compositional and compositional phase as shown in Table 3-6 gave rise to three different plots in three consecutive occurrences from 1890 to 1905. The endogenetic plot in First Occurrence was the poet's defining the first departure city presented by using question and answer technique.

stanza N°1	Chi la dice VENEZIA DELL'ORIENTE
stanza N°4	Dico che <esser> Bangkok XX la città dei FORI...

The endogenetic plot in Second Occurrence was the poet's lamenting for his lover in the manner of Siāmeese *Nirās* presenting in 10-12 stanzas which were numbered:

*In mare, presso Colombo, 31 Gennaio 1899*

1 - *Tristi passano i dí, le notti passano  
Per me che solo viaggio via pel mare  
Lungi da te, o Nini, cui il core e l'anima  
Ebbi nel mio partir tutta a lasciare.*

2 – *Tetri pensier l'oppressa mente m'agitano,  
Piú fanmi il viver senza te penoso;  
Né solo il dí, ma ancor la notte turbano  
Quali larve spietate il mio riposo.*

The endogenetic plot in Third Occurrence was the poet's self-reflecting at his final destination, «*Finché raggiungi/ Tu pur la meta <L'ignota meta>/Stanco t'arressi < Sfinito>/ <E ti confondi>/E metti capo <cheta (quieta) t'allieta/ A via maestra /E ti confondi>/ <E XXX in eterno amplesso /E-t'abbandoni /-Caduto atleta>/ Nell /E chiudi l'alea/ Caduto atleta < Di via maestra> »*

Regarding Gerini's endogenetic structure of «Private *Nirās* Poetry», a study of the points of convergence<sup>183</sup> between Gerini's exogenetic knowledge of plot structure of Siāmeese *Nirās* and endogenetic plot structure of his «Private *Nirās* Poetry» in Table 3-8

shows that the endogenetic structure of his private *Nirās* poems at each phase in 1890, 1899, and 1905 entailed essential parts of the plot structure of Siānese *Nirās* poetry, either toponym in *Bangkok*, laments in *In mare presso Gibuti*, *Nell'oceano Indiano*, *in viaggio per Colombo*, *In mare, presso Colombo* or the reunion «a via maestra» and self-reflection in *Il Sentiero*. It can be inferred that Gerini understood very well the plot dynamics of Siānese *Nirās* with a beginning, middle, and end but chose to preserve only the part of Siānese *Nirās* which suited a purpose of his poem.

Table 3- 8: Points of convergence between Gerini's exogenetic knowledge of plot structure of Siānese *Nirās* and endogenetic plot structure of «Private *Nirās* Poetry»

Exogenetic knowledge of a plot structure of Siānese <i>Nirās</i>		Gerini's endogenetic plot structure		
		1°1890	2°1899	3°1905
Beginning	Invocation to patron gods			
	Intention of the poet			
	Reasons of the journey			
	Time of departure	√	√	
	Means of transportation		√	
	First departure city	√		
Middle	Description of journey	√	√	√
	Attitudes and feelings of the poet	√	√	√
	Toponyms	√		
	Laments		√	√
End	Arrival at the final destination			√
	Reunion			√
	Purpose restated			√
	Aspiration/ well-wishing			
	Self-reflection			√

### c) Endogenetic Poetic Diction, Rhyme and Harmony

It can be said that the use of puns, especially Siānese wordplay of toponyms, characterized the traditional style of writing *Nirās* poetry. It was a poetic device through which poets of Siānese *Nirās* described their emotions and attitudes along the journey. Gerini preserved this tradition and used punning in the Italian language in his *Nirās* poem, *Bangkok*, in First Occurrence, as a main subject of the poem itself when he said « Dico ~~ehe~~ <esser> Bangkok ~~XX~~ la città dei FORI...». Although his punning was a slightly derogative joke, it was primarily for amusement.

Sí, di FORI ampíi al par del FOR Trajano,

Della piazza del Duomo Milanese.....  
 Chi nol crede sol dee veder-MI-L'ANO,  
 E avrá un'idea dei FORI qui in paese....

The endogenetic wordplay in the above-shown stanza was based on two puns. One was *FORO* which, in Italian, means both Forum (the main square of a Roman town) and a hole. The other was *veder-MI-L'ANO*, meaning «to see Milan», which was spelt the same, sounded alike but had a different meaning as “vedermi l'ano,” meaning «to see my anus.»

Like in Siāmesese Nirās, the euphony and usages of rhyme was found in his Nirās. Gerini's endogenetic rhyme and harmony in his private Italiano-Siāmesese travel narrative Nirās poems had many variants. They were partly end results of his pre-compositional and compositional studies of metrical and rhyming schemes of a variety of Siāmesese poetry as used in *Nirās*. As the transgeneric genetics in Table 3-6 has indicated, Gerini's deep interest in Siāmesese poetic forms was evident as early as in 1887 in his pre-compositional provisional exogenetic reading, summarizing sixteen Siāmesese poetic tales derived from Pāli tales and old Siāmesese story in the Italian language with good notes on the metrical structure, rhyming scheme, style, origin, and morals. In his pre-compositional provisional exogenetic researching and cataloguing of Siāmesese Nirās, he studied classical *Nirās* which were composed in different verse forms, namely Khlōng, Klōn, Chanda, Kāvya, each of which was characterized by specifications as to the number of syllables per line, the number of lines per stanza, and the strictly prescribed internal and external rhyming pattern. Important genetic evidence of his exogenetic study were the many hand-written notes on pieces of paper about the meter, rhyme scheme, rules on heavy and light syllables in กภาพย์[Kāvya] ฉันท [Chan] เพลงยาว [pleng yaw] ร่าย[Rai], ลิลิต[Lilit] from many Siāmesese sources. In the compositional phase, Gerini continued exploring into the meter and rhyme of Kāvya, as evidenced by his correspondence with a Siāmesese scholar of poetry who explained about กภาพย์ ยานี สุรางคณาจค์ [Yāni, Surāṅgaṅā] and the use of Kāka-gati in lamentations writing and his 7-page typescript volume of the meter and rhyme structure of Kāvya «กภาพย์สารวิลาสินี dá 15 modelli di Kāvya» with his marks of internal and external rhyme position in a stanza.

### 3.2.3 Public Oriental Travel Journalism Revisited in The *Siām Weekly Advertiser* 1885

Gerini's third travel narrative generic variant was public Oriental travel journalism revisited, a new representation of travel journalism for a state enterprise in Siām . The extant genetic evidence was his full-page English article entitled *The Bāng Tap'hān Gold Mine Concession* published in *The Siām Weekly Advertiser* newspaper in Siām in October 1885, four years after his permanent residence in Siām. It was the end result of his *exogenetic* official trip on the Eastern coast of the Siāmo-Malay Peninsula with Mr. Angelo Luzzatti, an Italian civil engineer from Asti, to explore the tin mines and gold mines in several of the most important provinces situated between *Lakohn (Ligor)* and *Phetchaburi* provinces in 1885. As the complete *poetics genetics* in Chapter Two has indicated, it was realized in English mixed with Siāmesese in a travel journalism genre known in this study as LG11Oriental and Occidental Multidisciplinary Literary Journalism in the English Language and Siāmesese Poetic Intertexts (See LG11 in Chapter Two)

Table 3- 9: CMMD of the transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1885-1905: the third travel narrative generic variant

Transgeneric Genetics of Gerini's Travel Narratives					
Public Oriental Travel Journalism Revisited in The <i>Siām Weekly Advertiser</i> 1885 - Third Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
>1885	A01		s Occ.L Ori.L	Exogenetic reading of ancient history of Siām and the West, contemporary local news, contemporary world news, Oriental literature and Occidental poems (see Table 2-28)	
May- June 1885	AI01		it s	Pre-compositional exogenetic trip on the Eastern coast of the Siāmo-Malay Peninsula visit the tin mines and gold mines in several of its most important provinces situated between <i>Lakohn (Ligor)</i> and <i>Phetchaburi</i> provinces with Mr. Angelo Luzzatti, a Italian civil engineer from Asti in May and June 1885.	
				Bangkok -Chumphōn	
				Chumphōn - Ko Samŭi	
				Ko Samŭi - Nakhon Si Thammarat (Ligor)	
				Ko Samŭi - Rōnpibun	



Transgeneric Genetics of Gerini's Travel Narratives					
Public Oriental Travel Journalism Revisited in The <i>Siām Weekly Advertiser</i> 1885 - Third Travel Narrative Generic Variant					
Microgenetics				Macrogenetics	
Time	AI	LG	LL	Private Domain	Public Domain
				Ko Samüi - Lăngsuen-Bāng Taphān-Bangkok	
				Lăngsuen - Bāng Taphān	
				Bāng Tap'hān Bāng Tap'hān Noi Ko: Talu From Chong Phra promontory to Helm Thonglang Hua Wahn Hua Koh	
				Surveying gold fields along creek valleys in Pā Ron, a gold mining village Khlung Loi Khlung Thong Khlung Ya'hng Kuang, Khlung Thana'hng Khao Den Khlung Bon Khlung Sabah-kuang, Khlung Phloen,	
				Surveying locations of gold sources in various hills: Noen Surat Noen Paluai, Noen Tabe Leng Noen Po, Noen Thong Suk Noen-Sam-Chan Bāng Taphān - Bangkok	
Oct 1885	AI04 AI07 AI08	LG11	en		GERINI, G.E.. « <i>Bāng Tap'hān Gold Mine Concession</i> ». <i>The Siām Weekly Advertiser</i> , October 3, 1885, 2.

Gerini's «public travel journalism revisited, 1885» can be defined and the parts and *poetics* can be described in the light of a transgeneric genetics of travel narrative genre in Table 3-9 and a comparative endogenetic structure and plot of Gerini's «Travel Journalism, 1882» and «Travel Journalism Revisited, 1885» in Table 3-10 and the dynamic of the exogenetic reading and endogenetic writability of «The Bāng Taphān Gold Mine Concession» in Table 2-28 as follows:

## a) Endogenetic Definition

As the title *The Bāng Tap'hān Gold Mine Concession* suggests, Gerini's « Public Oriental Travel Journalism Revisited in The *Siām Weekly Advertiser* 1885 » can be defined as a highly informative and factual travel dispatch on the survey of gold mines in *Bāng Tap'hān* to inaugurate the gold mine concession granted by the Government of Siām to Mr Luzzatti. Written from the perfect balance of the Occidental and Oriental points of view, giving the factual account about «The Golden Chersoneses» derived from on his exogenetic unbiased multidisciplinary investigation, research and survey, this travel narrative generic variant contained all scientific, historic, geographic, politic, economic, and poetic data to promote the industrial enterprise among prominent Siāmeese and foreign subscribers to *Bāng Tap'hān* gold mine exploring fund and the public (see Table 2-28).

## b) Endogenetic Structure and Plot

A comparative endogenetic structure and plot of Gerini's «Oriental Travel Journalism, 1882» and «Oriental Travel Journalism Revisited, 1885» in Table 3-10 reveals that, geography, typography, stratigraphy, minerals and local mining intelligence, history, toponym, poetry, tales, and monarchy were instrumental in establishing fact and credibility in his «travel journalism revisited.»

Table 3-10: Comparative endogenetic structure and plot of «Public Travel Journalism, 1882» and «Public Travel Journalism Revisited, 1885» in order of appearance

Endogenetic structure and plot in order of appearance	
Public Travel Journalism, 1882	Public Travel Journalism Revisited, 1885
Reason of the journey and itinerary means of transportation	Political Economy
Monsoon	Siām's Relations with the West
Reason to stop at Moulmain	Oriental tale by English Romantic poet
Geography	Minerals and Mining in Siām
Pose and poise of English passengers on board	Stratigraphy of the Orient
Polyglot person	Italian engineer in Siām
Topography of Moulmain	Siāmo-Italo enterprise
A road to Siām	Gold mine concession in Siām
Pose and poise of Russian tourist/pianist	Geography
Pose and poise the owner of the hotel	Topography
Multilingual dialogue with a Russian pianist	Toponym
Scenery and sights in Moulmain	Meteorology
Inhabitants	Administrative system
Houses' style	Geographical Surveying
geographical data	Geographical Surveying
	History of place

bull-locked cart	Modern Astronomy and Late Siāmesese Monarch
Burmese attires for men and women	Geographical Surveying
Pansopari	Topography
Burmese language	Means of local transport
Elephant workers and cornac at work	Toponymy
Local anecdote about elephant	Woods and Timber
A visit to Director General of Forestry	Superstitious belief
A multilingual conversation	Spirits and Superstitious belief
Steam sawmills, factories	Geographical Surveying
A trip to stalactite cave temple	Geology
Boat trip against the water	topography
Rain	toponym
First elephant riding experience	Jurisdiction
Geography- Rocks and limestone hill	Population census
Stalactite cave	Local mining intelligence
Torches	Siāmesese Fiscal Laws
Bats	Stratigraphy: type and quality of Bāng Taphān gold
Natural atmosphere	Siāmesese <i>Subhāsīt</i> poem about Bāng Taphān gold
Water lilies	Supernatural quality of Bāng Taphān gold
Streamer of the British India	Price of Bāng Taphān gold
Next destination	Military drill commands

### 3. Endogenetic Diction

The *avant-textual* intention of translation, transliteration, and self-translation was an integral part of Gerini's endogenetic diction of local Siāmesese toponyms in the account of his journey. In his first English travel journalism which appeared in the public domain, *The Bāng Tap'hān Gold Mine Concession*, Gerini precisely transliterated and self-translated Siāmesese toponyms into the English language to show the accurate pronunciation, meaning, signification and history that the toponyms entailed:

In effect Bāng Tap'hān means hamlet, or “village of the bridge.” But if it is commonly called by such whimsical denomination, it is officially styled “Muang Kamnoet Noppha-khun” that is Country producing gold possessing the nine attributes \*e. i. the purest and most precious gold.

\*The gold usually put into market is said to possess only eight attributes, and is therefore called *athakhun*

At half an hour from the village the Bāng Tap'hān river is left and then the route runs along the Khlong Thong (Gold Creek) valley.

If to the affluents of Khlong thong already named we add the Khlong Phloen (fire-creek), we shall have mentioned all those on its right side; Khlong Bon (upper creek).

The little eminences dividing the various rivulets, are called Noen Surat and Noen Paluai on the right, and Noen Tabe Leng, Noen Po, Noen Thong Suk and Noen-Sam-Chan on the left. The latter two names suggest that the hills pointed out possess, the one the finest gold, the other three layers of auriferous mineral.

At some four miles distance, Southward, lays another village of identical name, a spurious Bāng Tap'hān, which, to distinguish it from the genuine, is called Bāng Tap'hān Noi, the little Bāng Tap'hān.

we will return to the “village of the gold” and proceed therefrom on a short visit to Pā Ron, or the forest of the sifting, in the shady and cool recess of which the precious metal is dug out. (Gerini, 1885:2)

Gerini also applied this poetics of local toponyms to the endogenetic diction of a poetic Siāmesese saying about the purity of Bāng Tap'hān gold and a talented man in the *Suphasit-son-deck*, or maxims for the instruction of the children, by quoting direly in the native language in his *text*.

Its purity has been proverbial: in the *Sup'hāsit-son-deck*, or maxims for the instruction of the children it is compared with a talented man who though born in mean condition, is by virtue of his eminent attainments admired and honored all over the world. So was the Siamese saying which we quote directly in the native language.

○ หิ้ง บ่อ ทอง คำ กำเนิด บ่อ บาง  
 ตะกาน ยัง ประมาณ กัน ว่า ดี เปน  
 ที่ รัก ก็ สม ที่ ชี้ เช่น นักปราช  
 เกิด ใน ชาติ ทรชน คน ต่ำ ศักดิ์ แต่  
 ตัว มี ปัญญา สาทิภักดี ก็พร้อมพรั้ง  
 นับถือ ออกชื่อชม ฯ

สุภาสิธ สอนเด็ก

### 3.2.4 Private Travelling for Work Diary in *Letts's No. 32 Rough Diary or Scribbling Journal*, 1886

Gerini's fourth travel narrative generic variant existed in the private writing domain and manifested itself in a diary format of *Letts's No. 32 Rough Diary or Scribbling Journal*. The extant genetic evidence was a series of forty-six diary entries scribbled in the English language in a standard *Letts's No. 32 Rough Diary or Scribbling Journal for 1886*, printed by Letts, Son & Co. Limited, London Bridge (22cm x33 cm), so-called in this section as *Bāng Taphān Private Travelling for Work Diary, 1886*. His purpose was to record in detail the daily activities during the course of his travelling for work as an accountant and interpreter for the *Gold Field of Siām, Limited*, based in *Pā Ron* and *Bāng Taphān*, a village of gold mining, located on the East coast of the Malay Peninsula, nearly 100 miles from Bangkok from January 1 to February 17, 1886. This travelling for work in *Bāng Taphān* in 1886 was a continuation of his survey in the same region in May and June 1885 which gave rise to the third generic variant in the public domain in 1885 as «travel journalism revisited.» The birth of a new endogenetic generic variant in a diary genre in the private domain in 1886 attested to his generic operation in a *processio operis* of a travel narrative characterized by the diversity, multiplicity and connectivity between the travel narrative genre which occurred continuously in the public and private domains.

Table 3- 11: CMMD of the transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1885-1905: the fourth travel narrative generic variant

Transgeneric Genetics of Gerini's Travel Narratives					
Private Travelling for Work Diary in <i>Letts's No. 32 Rough Diary or Scribbling Journal</i> , 1886 - Fourth Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
Jan-Feb 1886	AI01		s Occ.L Ori.L	Exogenetic travelling for work between Pā Ron and Bāng Tap'hān (see Table 3-12)	
Jan-Feb 1886	AI08	LG12	en	GERINI, G.E. <i>Diary 1886 in Lett's No.32 Rough Diary for 1886</i> . Bāng Taphān, Siām : MSS, 1886, 18 p.	

Gerini's fourth travel narrative generic variant can be defined and the parts and *poetics* can be described in the light of the transgeneric genetics of travel narrative genre in Table 3-11, the endogenetic genetics of the structure of « Travelling for Work Diary in *Letts's No. 32*

*Rough Diary or Scribbling Journal, 1886*» in Table 3-12, and the endogenetic genetics of plot in Table 3-13 as follows:

#### a) Endogenetic Definition

Gerini's fourth travel narrative generic variant can be defined as his travelling to work diary narrative scribed in the English language as the day closed in his private *Letts's No. 32 Rough Diary for 1886*. As the focus of this travel narrative variant was a factual and detailed portrayal of his life and working experience with local people in the *Bāng Taphān Gold Fields of Siām* in Southern Siām in late nineteenth century, it can be considered a fragment of his autobiography in Siām as much as the LG12 Oriental Gold Mining Diary in the English Language of his *poetics genetics* as indicated in Chapter Two.

#### b) Endogenetic Structure and Plot

Gerini's endogenetic narrative structure of his private travelling for work was controlled by the accurate date and time in Letts's *No. 32 Rough Diary* which was organized a week on a diary page. The endogenetic narrative plot was based on his geographic itineraries and daily travelling-to-work activities (see Table 3-12).

1886 [ 31 Days]

JANUARY

a temporary hut with raised floor on the sea beach for the accommodation for Mr McG. I can get it finished in the evening and install Mr MG. in.

the staff brought by the "Samut" up to the mines. - Another dray arrives in the morning.

25 MONDAY

28 THURSDAY

Engage a Chinese headman with some 25-30 Siamese, they will proceed up to mines in two days and start work.

I go down to Paknam early in the morning and find Mr McGregor's health a little improved. But he can scarcely drink something and has no appetite whatever. We hope to see the stream ship "Samut" arriving, bring anti-bilious pills and other medicines which surely would greatly benefit him; I await until late in the evening and see no sign of steamer coming, go back to Bangktaphan, having Mr McG in comparatively good health. Hear that one of the Siamese coolies is died of fever and 11 of them are drain sick.

I receive intelligence early in the morning that the "Samut" had not out in appearance yet; also that Mr McGregor passed a bad night with bilious vomiting again- I sent two of the drays up to mines loaded with attaps, water-jars and few implements required up there for our work; and keep the dray lately arrived at Bāng Tap'hān in the case the "Samut" may arrive today. Po Seng's steamer arrived at 2 p.m. I was still in time to land the 37 coolies and part of the stores - working in the evening and nearly all the night.

26 TUESDAY

29 FRIDAY

My expectation of finding Mr McG much improve vanishes at once as I reach down to

Men of Sarang Duang started to cut the pillars for sanitarium at Paknam

Pak Nam in the morning. He has fallen in the former condition of collapse and had bilious vomiting again. I do not know what to do for him, all the medicines we have were tried, salts seem to not give him any relief; so I administer him a dose of Chlorodyne hoping to calm his stomach

Completing the landing of the stores brought by the steamer. She leaves at 11½ o'clock of the morning. Mr McGregor's health has improved a little; he feels more easy today. The Siamese coolies are all installed into the foss house. I concert with Mr McGregor that I shall go up tomorrow to the mine to see how things are going on and to start the coolies newly arrived at work. I made preparation for my start tomorrow and bid goodbye to Mr McG who I leave in comparatively good health.

Sky very cloudy in the afternoon but it seems we shall have no rain like yesterday, rains come plenty during the night.

Table 3- 12: Chronotypology of endogenetic structure of « Travelling for Work Diary in *Letts's No. 32 Rough Diary or Scribbling Journal, 1886*»

Date and Time	Geographic itinerary and daily travelling-to-work activities
Page 1	
[Friday, January 1, 1885]	Pā Ron Noen-Sam-Chan Left Pā Ron
[11.15 a.m.]	Reached Bāng Tap'hān
[1.45 p.m.]	New Year dinner at Bāng Tap'hān
[7.30 p.m.]	
[Saturday, January 2]	Bāng Tap'hān Dispatched planks, attaps, water-jars in three buffalo drays to Pā Ron
[Sunday, January 3]	Went down in a boat to measure the height of the water in the river
Page 2	
[Tuesday, January 5]	Pā Ron, 17 Chinese coolies digging at the paddock, mounting sunction pump. visited our new house being built
[Wednesday, January 6]	Pā Ron, at the paddock Siamese and Chinese carpenters are sick.
[Thursday, January 7]	Pā Ron, at the paddock Putting up whips. Roofing the house Siamese and Chinese carpenters are sick.
[Friday, January 8]	Pā Ron, at the paddock Siamese and Chinese carpenters are sick. Medicines are given Small progress Chinese VS efficient Siamese works
[Saturday, January 9]	Pā Ron, at the paddock
[Sunday, January 10]	Pā Ron, at the paddock Visited Hannarong&Huoi Phlu creeks and the flat at the feet of Noen Champha
Page 3	
[Monday, January 11]	Pā Ron, at the paddock

Date and Time	Geographic itinerary and daily travelling-to-work activities
[8.30 a.m.] [11.30 a.m.]	Went down to our proposed tailrace Left Pā Ron Arrived at Bāng Tap'hān
[Tuesday, January 12]	Engaged in writing our notes and updating account books at Bāng Tap'hān
[Wednesday, January 13]	Dispatched two drays to Pā Ron,
[Thursday, January 14]	Went up to the mines at Pā Ron
[Friday, January 15] [7 a.m.] - [11 a.m.]  [at night]	Started for Khlong Loi Arrived at Khlong Loi. Tried ground on its bed. Ascended the course of Khlong Khi Siort. Reached back to Pā Ron
[Saturday, January 16] [11 a.m.]  [At noon] [2 p.m.]	Worked at the house and tailrace Met Capt Richelieu at our paddock and related the story of its excavation Lunched at our new house Started on a stroll around to visit a site of some of ancient diggings
[Sunday, January 17] [7.15 a.m.] [Before 10 o'clock]	Started from Pā Ron for Bāng Tap'hān Reached Bāng Tap'hān
Page 4	
[Monday, January 18]	S.S. Samut left Bāng Tap'hān with Capt Richelieu on board. Sent Chinese coolies to the mines
[Tuesday, January 19]	Went down to Paknam to fix upon the site to build the new sanitarium. Selected out a very fine spot facing the sea and surrounded by cluster of coconut trees.
[Wednesday, January 20]	Went up to the mines.
[Thursday, January 21]  [11 a.m.]	Having seen the new coolies starting at work at the tailrace. Left for Bāng Tap'hān Arrived at Bāng Tap'hān McGregor got sick.
[Friday, January 22]	Dispatched two drays up to the mines. Planning to build the sanitarium of the Gold Fields of Siam at Paknam
[Saturday, January 23]	Bāng Tap'hān
[Sunday, January 24]	Prepared a boat and accompany Mr McGregor to the seaside. Direct 4 Siamese to build contemporary hut with raised floor on the sea beach for the accommodation for Mr McG.
Page 5	
[Monday, January 25] [Early morning]	Go down to Paknam to visit Mr McG. Going back to Bāng Tap'hān
[Tuesday, January 26]	Reach down to Paknam to visit Mr McG. And the building site of our sanitarium.
[Wednesday, January 27]	Go down to Paknam to visit Mr McG. and the building site of our sanitarium. Awaiting <i>SS. Samut</i> Kept two drays from Pā Ron waiting at Bāng Tap'hān for the <i>S.S. Samut</i>



Date and Time	Geographic itinerary and daily travelling-to-work activities
[Thursday, January 28] [2 p.m.]	Bāng Tap'hān S.S. <i>Po Seng</i> arrived with Siamese collies from Bangkok. Sent two drays up to the mines
[Friday, January 29] [11.30 a.m.]	Paknam S.S. <i>Po Seng</i> left. Bāng Tap'hān
[Saturday, January 30] [9 o'clock]	Loading the drays Going back to Pā Ron, examining the digging of the tailrace
Page 6	
[Monday, February 1]  [5 p.m.]	Pā Ron Inspecting the work, Calculating the cubic of ground, training new coolies Reached Bāng Tap'hān
[Tuesday, February 2]	Bāng Tap'hān Feeling unwell. Paying accounts to Chinese coolies and Siamese headman, gifting Brandy and tea-leaf for their Chinese New Year
[Wednesday, February 3]	Bāng Tap'hān Sick in bed
[Thursday, February 4]	Bāng Tap'hān Sick in bed
[Friday, February 5]	Going down to the seaside
[Saturday, February 6]	I am much improved, getting in a boat going down to Pak Nam
[Sunday, February 7]	Pak Nam I am nearly quite recovered.
Page 7	
[Monday, February 8]	Removed up to Bāng Tap'hān I am now well, going shooting in the morning.
[Tuesday, February 9]	Bāng Tap'hān I am totally recovered, feeling strong ever before, awaiting for a steamer to arrive.
[Wednesday, February 10]  [Late in the evening]	Bāng Tap'hān Waiting for S.S. <i>Samut</i> to arrive. Compiling accounts and updating books. S.S. <i>Samut</i> arrived
[Thursday, February 11] [Early morning]  [Before 8 o'clock]  [10 o'clock]	Going down to Pak Nam. S.S. <i>Samut</i> arrives bringing letters, paper. Giving orders about landing of goods Operation accomplished Going back to Bāng Tap'hān village to prepare the correspondence and reports for Bangkok Dispatched up to mines a dray loaded with tools, etc.
[Friday, February 12]	Bāng Tap'hān Going down to Pak Nam. S.S. <i>Samut</i> left. Work of building sanitarium going on rapidly
[Saturday, February 13]  [In the evening]	Bāng Tap'hān Dispatched instrument and materials to the mines at Pā Ron . Take a stroll down at Paknam.
[Sunday, February 14]	Bāng Tap'hān 8 Chinese coolies went to the mines
Page 8	

Date and Time	Geographic itinerary and daily travelling-to-work activities
[Monday, February 15]	Bāng Tap'hān Sending messenger up to the mines at Pā Ron to require headman to come down.
[Tuesday, February 16]	Bāng Tap'hān Went down early to Paknam. Giving Nai Niem headman the instruction as to the way of conducting the work at Pā Ron
[Wednesday, February 17]	Bāng Tap'hān Paid Nai Niem his fortnight and that of Siamese coolies from first to fourteenth of February

Gerini's endogenetic plot in each diary entry in « Travelling for Work Diary in *Letts's No. 32 Rough Diary or Scribbling Journal, 1886*» which emerged from his daily itineraries of travelling for work at *Bāng Taphān Gold Fields of Siām* and the direct interactions with the local and foreign characters in various settings can be classified into seven categories: geographic, topographic, weather data; construction works in progress (WIP); gold mining operations; multicultural labor; management and directions; illness: symptoms and treatment; steamers to Bāng Tap'hān. Specifically speaking, the endogenetic plot in terms of geographic, topographic, and weather data described the topographic setting along specific trips and surveys and the weather condition of the day. The endogenetic plot as to the construction works in progress (WIP) involved a factual account about a new house construction at the mine WIP and a sanitarium construction at the seaside WIP. The endogenetic plot in the matter of gold mining operations contained the accounts about the paddock digging WIP, the suction pump at work, the whips at work, the tailrace digging WIP. The endogenetic plot on multicultural labor involved the facts about the number, efficiency, task of the Siāmes Chinese coolies at work, the stories about the Siāmes and Chinese carpenters and collies being sick, the Siāmes carpenters who deserted to Bangkok, the Siāmes carpenter who died, an arrival of new healthy Chinese coolies at work, the coolie who died and a burial, a hiring of more Siāmes and Chinese coolies, the former Chinese coolie who died. The endogenetic plot regarding management and directions described the factual accounts about transporting materials and tools to the mines by drays, distributing medicines to unwell coolies, contracting, writing notes and reports, compiling and updating accounts, ordering coffin and giving disposition for the funeral, examining the tailrace WIP, giving new instructions, evaluation of all WIP, instructing new tasks to new lot of coolies, paying accounts to Chinese and Siāmes headman, presenting plenty of Chinese New Year gifts to

headman, landing coolies, goods, planks, attaps and mining tools, preparing the correspondence and reports for Bangkok, and meeting headman and giving instructions about work. The endogenetic plot concerning illness, symptoms and treatment revealed the stories of McGregor, the mining engineer, being sick and Gerini being sick. The endogenetic plot relating to Steamers to Bāng Tap'hān related the events when S.S. Samut arrived, Capt. Richelieu of S.S. Samut visited the mines, S.S. Samut left Bāng Tap'hān, Gerini waited for the delayed S.S. Samut, Po Seng Steamer arrived with coolies and stores, and Po Seng Steamer left Bāng Tap'hān. Table 3-13 maps the interaction between Gerini's itineraries of travelling for work in chronological order from January 1 to February 17, 1886 and the occurrences and recurrences of seven category of his endogenetic plot:

Table 3- 13: The occurrences and recurrences of the seven categories of Gerini's endogenetic plot in « Travelling for Work Diary in *Letts's No. 32 Rough Diary or Scribbling Journal, 1886*»

ITW = Itineraries of travelling for work, EP = Endogenetic plot, BTP = Bāng Tap'hān, PR = Pāron, KT = Khlong Thong, KL = Khlong Loi, PN = Paknam, WIP = works in progress, DE 1 = Diary Entry between January 1-13, 1886, N° 1- N° 11, DE 2 = Diary Entry between January 14-31, 1886, N° 12- N° 29, DE 3 = Diary Entry between February 1-17, 1886, N° 30- N° 46, N° = Number

G.E. Gerini's « Travelling for Work Diary in <i>Letts's No. 32 Rough Diary or Scribbling Journal, 1886</i> »		
ITW	Diary Entries [DE]	Endogenetic plot [EP]
EP1. Geographic, topographic, weather data		
BTP-PR PR-KT PR-KL BTP- PN	DE 1 ≈ N° 1-11 DE 2 ≈ N° 12-29 DE 3 ≈ N° 30-46	EP1.1 Topographic setting
	DE 1 ≈ N° 1-3,8 DE 2 ≈ N° 12-15, 17-20, 22-30 DE ≈ 3 N° 34-37, 41-46	EP1.2 Specific trips and surveys
	DE 1 ≈ N° 1-2 DE 2 ≈ N° 19, 27-29 DE 3 ≈ N° 37, 41-46	EP1.3 Weather condition
EP2. Construction works in progress (WIP)		
PR	DE 1 ≈ N° 1.3, 5-6, 8-9 DE 2 ≈ N° 14, 18, 28	EP2.1 New house construction at the mine WIP
PN	DE 1 ≈ N° DE 2 ≈ N° 17, 20, 24, 25 DE 3 ≈ N° 42	EP2.2 Sanitarium construction at the seaside WIP
EP3. Gold mining operations		
PR	DE 1 ≈ N° 1, 3- 8, 11 DE 2 ≈ N° 14	EP3.1 Paddock digging WIP
PR	DE 1 ≈ N° 3-4, 6-7	EP3.2 Suction pump at work
PR	DE 1 ≈ N° 5-6	EP3.3 Whips at work
PR	DE 1 ≈ N° 7-9, 12	EP3.4 Tailrace digging WIP

G.E. Gerini's « Travelling for Work Diary in *Letts's No. 32 Rough Diary or Scribbling Journal, 1886*»

ITW	Diary Entries [DE]	Endogenetic plot [EP]
	DE 2 ≈N° 14, 18-19, 28-29 DE 3 ≈N° 30	
EP4. Multicultural Labor		
PR	DE 1 ≈N° 1, 3, 5-9, 12 DE 2 ≈N° 19	EP4.1 Chinese coolies at work: the number, efficiency, task
PR	DE 1 ≈N° 4, 6-9 DE 2 ≈N° 29	EP4.2 Siānese coolies at work: the number, efficiency, task
PR	DE 1 ≈N° 4-8,12	EP4.3 Siānese and Chinese carpenters being sick
PR-BTP	DE 1 ≈N° 8	EP4.4 Siānese carpenters desert to Bangkok
PR-BTP	DE 2 ≈N° 14	EP4.5 Siānese carpenter dies
PR	DE 2 ≈N° 16, 18	EP4.6 New healthy Chinese coolies at work
PR	DE 2 ≈N° 18, 23 DE 3 ≈N° 30	EP4.7 Coolies being sick
PR-BTP	DE 2 ≈N° 18	EP4.8 Coolies desert to Bangkok
PR	DE 2 ≈N° 23, 29, 30	EP4.9 Coolie dies and a burial
PR	DE 2 ≈N° 23	EP4.10 Hiring more Siānese and Chinese coolies: the number
PR	DE 2 ≈N° 27, 29, 30 DE 3 ≈N° 43-44	EP4.11 New Siānese-Chinese coolies: number, efficiency, task
PR	DE 2 ≈N° 28-29	EP4.12 Former Chinese coolie dies
EP5. Management and directions		
BTP-PR	DE 1 ≈N° 1-2 DE 2 ≈N° 20, 25-28 DE 3 ≈N° 43	EP5.1 Transporting materials and tools to the mines by drays
PR	DE 1 ≈N° 6	EP5.2 Distributing medicines to unwell coolies
PR, PN	DE 1 ≈N° 8 DE 2 ≈N° 20, 23 DE 3 ≈N° 40	EP5.3 Contracting
BTP	DE 1 ≈N° 10-11 DE 2 ≈N° 26 DE 3 ≈N° 39-40	EP5.4 Writing notes, reports; compiling and updating account
PR	DE 2 ≈N° 14	EP5.5 Ordering coffin and giving disposition for the funeral
PR	DE 2 ≈N° 29	EP5.6 Examining the tailrace WIP, giving new instruction
PR	DE 2 ≈N° 30	EP5.7 Evaluating of all WIP
PR	DE 2 ≈N° 30	EP5.8 Instructing new tasks to new lot of coolies
BTP	DE 2 ≈N° 31	EP5.9 Paying accounts to Chinese and Siānese headman
PR	DE 2 ≈N° 31	EP5.10 Presenting plenty of Chinese New Year gifts to headman
PN-PR	DE 2 ≈N° 25 DE 3 ≈N° 40-41	EP5.11 Landing coolies, goods, planks, attaps and mining tools
BTP	DE 3 ≈N° 41	EP5.12 Preparing the correspondence and reports for Bangkok
PR	DE 3 ≈N° 45	EP5.13 Meeting headman and giving instructions about work
EP6. Illness: symptoms and treatment		

G.E. Gerini's « Travelling for Work Diary in <i>Letts's No. 32 Rough Diary or Scribbling Journal, 1886</i> »		
ITW	Diary Entries [DE]	Endogenetic plot [EP]
PR,PN	DE 2 ≈N° 19-31 DE 3 ≈N° 34,37	EP6.1 McGregor, mining engineer, being sick
PR,BTP	DE 2 ≈N° 28-31 DE 3 ≈N° 32-36	EP6.2 Gerini being sick
EP7. Steamers to Bāng Tap'hān		
PN,PR	DE 2 ≈N° 13 DE 3 ≈N° 40	EP7.1 S.S. <i>Samut</i> arrives
PR,BTP	DE 2 ≈N° 14-15	EP7.2 Capt. Richelieu on board S.S. <i>Samut</i> visits the mines
PN	DE 2 ≈N° 16 DE 3 ≈N° 41	EP7.3 S.S. <i>Samut</i> leaves Bāng Tap'hān
BTP	DE 2 ≈N° 23-28 DE 3 ≈N° 38-39	EP7.4 Waiting for the delayed S.S. <i>Samut</i>
PN	DE 2 ≈N° 26	EP7.5 <i>Po Seng</i> Steamer arrives with coolies and stores
PN	DE 2 ≈N° 27	EP7.6 <i>Po Seng</i> Steamer leaves Bāng Tap'hān

### 3.2.5 Private Eastern Coast of Siāmo-Malay Peninsula Exploration

#### Diary in *The Singapore and Straits Rough Diary, 1888-89*

Gerini's fifth travel narrative generic variant existed in his private writing domain and manifested itself in a diary format of *The Singapore and Straits Rough Diary*. The extant genetic evidence was diary entries scribbled on 44 pages of *The Singapore and Straits Rough Diary for 1889* printed by The Singapore and Straits Printing Office, Singapore (22cm x 33 cm) during his travelling to work as an accountant and interpreter for «Gold Fields of Siām» company based in *Bāng Taphān* from November 6, 1888 to May 23, 1889 and towards the end of his *First Crossing the Distance between Siām and Italy* in 1890. The purpose as to the AI01, AI03, AI06 in the exo- and endogenetic *WM* and *PLM* was to virtually record *in situ* the Oriental geographic, natural scientific, ethnographic, linguistic, and cultural facts accumulated daily in the course of his voyages, mining surveys, and geographical and cultural exploration within the eastern coast of Siāmo-Malay Peninsula.

Table 3- 14: CMMD of the transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1887-1890: the fifth travel narrative generic variant

UH= Ulrico Hoepli, KWL= Kelly &amp; Walsh, Limited

Transgeneric Genetics of Gerini's Travel Narratives					
Private Eastern Coast of Siāmo-Malay Peninsula Exploration Diary in <i>The Singapore and Straits Rough Diary, 1888-89- Fifth Travel Narrative Generic Variant</i>					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
1887	AI01 AI04 AI05		en	Pre-compositional provisional exogenetic building personal library of Occidental and Oriental travel narratives: An invoice of the new prices from Lawrence & Mayo, Bombay to Gerini in Siām <i>Mungo Park's Travels</i> [Mar. 15, 1887] Invoice, 13 books, total amount £301.50 Catalogo N. 15 from CUH, Milan: <i>Marco Polo Viaggi, etc.</i> [July 28, 1887]	
1888	AI01 AI04 AI05		en	A definite reply from KWL Hong Kong about the books requested by Gerini: <i>Letters of Will Adams</i> from which they are unable to procure any of them as they are out-of-print. Therefore, they are sending some books in place of the above. [Oct. 19, 1888]	
1888	AI01 AI04 AI05		en	Purchase Invoice, 2 books, total amount \$12.50 from KWL Hongkong: Archibald Ross Colquhoun. <i>Amongst the Shans</i> , (1885) <i>Across Chryse</i> (1883) [Sept. 24, 1888]	
1888	AI01 AI03 AI06	LG18	it, s	Exogenetic trips to the Eastern coast of the Siāmo-Malay Peninsula SM, Southern Siām [November 1888] Excursion by steam launch from Bangkok to Bāng Taphān [Nov. 6-9] Bāng Taphān [Nov. 10-14] Surveying into <i>Klhong</i> (canal) Mae Ramphueng, <i>Klhong</i> (canal) Năe to Ban Thā Manāo village [Nov. 15] Bāng Taphān [Nov. 16] Leaving for Pā Rôn and Ban Pan Pit [Nov. 17] Bāng Taphān [Nov. 20] Leaving again for Pā Rôn [Nov. 23] Surveying the mineral deposits at Noen Sāi, Bāng Taphān [Nov. 24] Surveying Bāng Taphān [Nov. 26] Surveying Pā Rôn [Dec. 11, 12, 13] Mineral surveying at Hīn Kong [Dec. 15] Surveying Bāng Taphān, Mã Róng Cave	

Transgeneric Genetics of Gerini's Travel Narratives					
Private Eastern Coast of Siāmo-Malay Peninsula Exploration Diary in <i>The Singapore and Straits Rough Diary, 1888-89- Fifth Travel Narrative Generic Variant</i>					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
				[Dec. 25]	
1889	AI01 AI03 AI06	LG18	its	SM, Southern Siām [January 1889] Surveying Mae Lam Phueng Bay [January 1] Surveying Mae Lam Phueng Bay and Bāng Taphān Bay [January 2] Surveying villages from Bāng Taphān to Pā Rôn, Tab Sakae, Khlong Wan [January-April] Surveying Mả Róng Cave and Bāng Taphān- [April 1-3] Bāng Taphān [April 17] Surveying Hín Kong and Bāng Taphān Nôi [April 18] SM, Bāng Taphān – Bangkok [April 26] SM, Bangkok- Phetchaburi [May 2-4] Travelling by steamboat on the <i>Khlong</i> (canal) Bāngkok Yài, <i>Khlong</i> (canal) Bāng Lúang, <i>Khlong</i> (canal) Mahāchai, <i>Khlong</i> (canal) Phas Pāsī Charoen, Thā Chin River , <i>Khlong</i> (canal) Bāng Nók Khwæk into the Māe Khlōng River and the sea, then, Bāng Ta Būn, Bān Lăem, Phetchaburi River and the town of Phetchaburi Surveying the villages of Laotian people: <i>Lao Wieng</i> , <i>Lao Phuen</i> and <i>Lao Song Dam</i> by bullock cart. [May 5-10] Surveying villages, noting, making maps from Yihôn Bridge, Nồng e Pet, Bān Hũa Taphān, Wang Takhô Canal, Bān Hua Dôn, Bān Nā Phô, Nong Khúang Temple, Bān Nồng Phrông, Nồng Lăo, Nồng Chik. [May 7] Surveying and making maps Bān Thap Khāng, Bān Dôn Sāi, Khảo Yói, Saphāng [May 8] Surveying and making maps Saphāng, Khảo Yói, Bān Thap Khāng, Nồng Plālăi [May 9] Surveying villages and caves: Nồng Plālăi, Bān Na, Bān Mai, Bān Nồng Hin, Nồng Wian, Nồng Chāk, Tham (Cave) Khũo Lúang , Tham (Cave) Klăep [May 10] Travelling to military area in Phetchaburi meeting an officer [May 11] SM, Phetchaburi – Bangkok [May 12] Leaving Phetchaburi for Bangkok by steamboat- Bān Lăem, the sea, mouth of the Māe Klōng River, <i>Khlong</i> (Canal) Bān Nók Klùod - May 12	

Transgeneric Genetics of Gerini's Travel Narratives					
Private Eastern Coast of Siāmo-Malay Peninsula Exploration Diary in <i>The Singapore and Straits Rough Diary, 1888-89- Fifth Travel Narrative Generic Variant</i>					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
				Continuing on <i>Khlong</i> (Canal) Pāsī Charoen and arriving Bangkok - May 13	
				SM, Bangkok- Ko Si Chang [May 15]	
				Travelling by steamboat from Bangkok to <i>Ko</i> : (island) Si Chang [May 15]	
				Continuing from Ko Si Chang to Bāng Taphān [May 16]	
				SM, Bāng Taphān and Pā Rôn	
				Bāng Taphān-Bangkok [May 21-23]	
1890			it	Bangkok - Marseille [June 1- July 21]	
1888-	AI01 AI03 AI06 AI08	LG18	it Occ.L Ort.L.	GERINI, G.E. <i>Diario del 1888-1890 in Siām</i> . In <i>The Singapore and Straits Rough Diary for 1889 Siām</i> : MSS, 1886, 40 p.	

A reconstruction of a transgeneric genetics of Gerini's travel narrative genre between 1887-1890 in Table 3-14 enables us to see Gerini's genetic evidence of his Pre-compositional provisional exogenetic building of a personal library of Occidental and Oriental travel narratives in 1887-1888 which played a significant role in the genesis of the parts and the poetics of Gerini's fifth generic variant. Based on the extant handwritten lists of books ordered, correspondence with bookstores, purchase invoices, letters acknowledging the receipt of Gerini's check during 1887-1904, it can be inferred that Gerini was building his personal library for his writings throughout his career in Siām. In the private writing domain, Gerini did a systematic study in a variety of genres of Oriental and Occidental travel literature, particularly the ones of which the authors incorporated geographical and topographical information and historic geography into their writing. As a regular buyer at Lawrence & Mayo, Bombay; Ulrico Hoepli, Milan; Kelly & Walsh, Limited, Hongkong, Gerini ordered good books in a genre of travel literature for his personal library. In 1887, he purchased Mungo Park's *Travels and Marco Polo Viaggi*. In 1888, he bought two books written by Archibald Ross Colquhoun, (1848-1914), the Administrator of Southern Rhodesia: *Amongst the Shans*, (1885) and *Across Chrysé* (1883). *Amongst the Shans* was a narrative of his exploratory expedition to Burma in the 1880's with the focus on Shan races and their ways of life. *Across Chrysé* (1883) was a narrative of a journey of exploration through the



south China border lands from Canton to Mandalay. However, Gerini was unable to obtain the famous Letters of Will Adams from Japan, 1611-1617 because it was out-of-print.

In the exo-and endogenetic writability phase, Gerini daily inscribed in his diary entries, in the Italian language mixed with Siamese scripts, drawings and maps, both his own exogenetic knowledge and local intelligence gained directly from his voyage from Bangkok to Bāng Taphān, many explorations to mineral and gold deposits at Noen Sāi, Pā Rôn, Bāng Taphān, surveys of Klong (canal) Mae Ramphueng, Klong (canal) Năe to Ban Thā Manāo village, visits to villages in Hĭn Kong and Bāng Taphān Nôi, a trip to Mă Róng stalactite cave, Mae Lam Phueng Bay, a survey to Tab Sakae, Klong Wan, a trip to Phetchaburi to recruit Laotian people, Lao Wieng, Lao Phuen and Lao Song Dam to work in Bāng Taphān Gold Fields of Siām.

Gerini's fifth travel narrative generic variant can be defined and the parts and poetics can be described in the light of the transgeneric genetics of travel narrative genre in Table 3-14 and the interaction between the exogenetic geographic itineraries and the endogenetic diary entries, 1888-1889 in Table 2-34 as follows:

#### a) Endogenetic Definition

Genetically speaking, Gerini's fifth travel narrative generic variant can be defined as a *processio operis* of his own personal archive of Siamese cultural heritage of the eastern coast of Siāmo-Malay Peninsula in the late nineteenth-century, scribbling daily and virtually in situ in a standard diary format of *The Singapore and Straits Rough Diary* for 1889 from the first-person point of view of «a highly educated man, an authority on all that pertained to the history and the language of Siām» as described by a British anthropologist, Sir Arthur Keith in his *An Autobiography* (1950).

#### b) Endogenetic Structure and Plot

Gerini's plot of a so-called personal archive of Siamese cultural heritage of the eastern coast of Siāmo-Malay Peninsula was structured by dates in *The Singapore and Straits Rough Diary* which was set out as four days per page. His plot was created by using a daily survey method. The plot of the diary entry dated April 18, 1889 as shown below was derived from his exploration into Bāng Tap'hān Noi.

## Italian Script

## English Translation

**Bāng Tap'hān Noi**1889. 19<sup>th</sup> day of the 3<sup>rd</sup> Moon – 18 THURSDAY – 14 hari bulan Sha-aban April

*Recatomi oggi a Bangtaphān Nōi , villaggio della provincia di Kamnōt Nophakhun , a circa 9 miglia a Sud di Bāng Tap'hān Yai . La strada, carreggiabile, costeggia il mare per circa 5 \_ 6 miglia , fino ad un paio di miglia dalla bocca del fiume di Bāng Tap'hān Noi , poi svolta nella giungla . Chi però viaggia a piedi od a cavallo, preferisce camminare sulla spiaggia umida dell'on\_ da marina, che meglio si presta per la sua natura soffice e leggermente ondulata all'am\_ bulazione . Lungo la costa a circa due miglia e mezzo è il villaggio di ฝึนหน๑, di cui già parlai in passato, così nomato perché sul litorale adia\_ cente sono disseminati due o tre gruppi di rocce di arenaria o sienite che sia , rosso - bruno per ossido di ferro, somiglianti a massi erratici staccatisi da una montagna. il contorno della spiaggia è una d'una alta assai, all'interno della quale, verso la terra ferma , havvi un avvallamento che corre per tutta la lunghezza della duna , entro il quale si son*

**20<sup>th</sup> day of the 3<sup>rd</sup> Moon – 19 FRIDAY– 18 hari bulan Sha-aban**  
*formate lagune d'acqua salmastra , frequentate da una selvaggina abbondante ; queste lagune sboccano qua e là nel mare , ed uno di questi sbocchi si ha da guardare quando si è diretti verso Bāng Tap'hān Noi . Al di là della laguna estendesì una boscaglia fitta di mangrovie, che si affolla più e più verso l'interno, prendendo a pochi tiri dalla costa il vero aspetto della giungla tropicale . Dopo che la strada abbandona spiaggia svoltando nell'interno per dirigersi su Bāng Tap'hān Noi , attraversa spazi sabbiosi forse resti d'antiche piantagioni di riso, ~~xxx~~ inno\_ date durante la stagione piovosa e amman\_ tate di vegetazione erbosa durante la secca ove non è raro lo scoprire cervi ed altri quadri\_ pedi selvatici . Poi succedonsi tratti di terreno coltivato, ove crescono alberi d'aracca, di cocco , canna da zucchero e banani, tra le cui foglie occhieg\_ gian le rare e misere catapecchie degli indigeni.*

**21<sup>st</sup> day of the 3<sup>rd</sup> Moon – 20 SATURDAY– 19 hari bulan Sha-aban**

*Dopo due o tre miglia dalla costa , si entra nel villaggio di Bāng Tap'hān Noi propriamente detto. Questo, composto di una cinquantina di case, e ornato delle indispensabili istituzioni d'una bisca e d'uno spaccio d'arrac e d'oppio , giace sulla riva del fiume omonimo , che lo divide dal distretto di Pathiu , provincia di Chumphon. La metà del villaggio sulla riva opposta (la destra) pressochè della stessa importanza del villaggio della sponda di sinistra , appartiene al distretto Pathiu, e là rifugiansi i Renzi più o meno innocenti, provenienti dal distretto di Bāng Tap'hān*

**22<sup>nd</sup> day of the 3<sup>rd</sup> Moon – 21 EASTER SUNDAY– 20 hari bulan Sha-aban**

*Le rive del fiume sono alte , l'acqua v'è salma\_ stra per la marea , ma almeno 75 cm. pro\_ fonda , con profondi bacini qua e là detti Wang dai Siamesi. Le rive sono ripide di terreno argilloso compatto , ed in esse sono ovunque*

**Bāng Tap'hān Noi**1889. 19<sup>th</sup> day of the 3<sup>rd</sup> Moon – 18 THURSDAY – 14 hari bulan Sha-aban April

Today I went in Bangtaphān Nōi, a village of the province of Kamnōt Nophakhun, about 9 miles south of Bangtaphan Yai. The road, suitable for car, runs along the sea for approximately 5 \_ 6 miles, up to a couple of miles from the mouth of the river Bangtaphan Noi then, turns into jungle. But whoever travels on foot or on horseback, prefers walking on the beach damped by the waves, which is best suited for walking being soft and slightly wavy. Along the coast about two and half miles there is the village of ฝึนหน๑, of which I already talked in the past, so called because on the nearby coast there are scattered two or three groups of rocks of sandstone or sienite, that is, red - brown for the iron-oxide, resembling erratics detached from a mountain. The outline of the beach is a high dune, behind which, toward the mainland, there is a depression that runs all along the length of the dune in which lagoons

**20<sup>th</sup> day of the 3<sup>rd</sup> Moon – 19 FRIDAY– 18 hari bulan Sha-aban**  
 of brackish water formed, frequented by abundant game; here and there these lagoons flow in the sea, and you have to ford one of them when you are heading towards Bangtaphan Noi. Beyond the lagoon a dense mangrove brush expands, which inward grow more and more, taking few shots from the shore, the real look of the tropical jungle. After the road leaves the beach turning inside to go to Bangtaphan Noi, cross sandy spaces or the remains of old rice plantations, ~~xxx~~ flooded during the rainy season and with a mantle of high grass during the dry season where it is not uncommon to find deer and other four-footed wild animals. Then you'll met cultivated pieces of land, where grow arecas, coconuts, sugar canes and bananas, and among their leaves whose leaves peep out the rare and miserable hovels of the local people

**21<sup>st</sup> day of the 3<sup>rd</sup> Moon – 20 SATURDAY– 19 hari bulan Sha-aban**

After two or three miles from the coast, you enter in the village of Bangtaphan Noi properly said. This, consisting of fifty or so houses, and adorned of the indispensable institutions of one gambling house and an arrack and opium shop, the village lies on the bank of the river of the same name, which divides it from the Pathiu District, in the Chumphon Province. Half of the village on the opposite shore (right), almost of the same importance as the village on the left bank, belongs to the district of Pathiu, and there find refuge the more or less innocent "Renzi ", coming from Bangtaphan district

**22<sup>nd</sup> day of the 3<sup>rd</sup> Moon – 21 EASTER SUNDAY– 20 hari bulan Sha-aban**

The banks of the river are high, the water is brackish due to the tide, but at least deep 75 cm. with, here and there, deep basins called wang by the Siamese. The banks are steep and made of compact clay ground, and in them everywhere are

Italian Script	English Translation
<i>scavati pozzi ove s'attinge eccellente acqua potabile. La strada carreggiabile che va a Pathiu, guarda il fiume di fronte alla casa dell' Amphö o capo del villaggio, ove zampilla in copia</i>	dug wells that give excellent drinkable water. The road that goes to Pathiu, suitable for car, ford the river in front of the house of Amphö or head of the village, where excellent water gushes

Other methods used by Gerini in making a good plot included surveying at the sea, the rivers, canals, on the beaches, in the hills, caves and villages of the eastern coast of the Siāmo-Malay Peninsula, creating a topographic map, sketching pictures of geographic landscapes, fish, cart, decorative motif, architectural style of houses, pagoda, interviewing local residents of various ethnicities as well as local and high-rank government officials and military officers of Siām to understand the history, geography, culture, rites and rituals, superstitious beliefs, flora and fauna, weather, natural and mineral resources on the eastern coast of the Siāmo-Malay Peninsula. His scribbling methods significantly contained the *avant-textual* intention of preservation of the tangible and intangible cultural heritage of the eastern coast of the Siāmo-Malay Peninsula. The tangible and intangible cultural heritage in his exploration into Bāng Tap'hān Noi that made the plot of his diary entry dated April 18, 1889 comprised local routes on foot and on horseback, topography, toponymy, minerals, mangrove, wildlife, herbs, plants, islands, villages, income, jurisdiction administration, the river, freshwater wells, branches of the river, veins of tin and gold, cultivation, Chinese fishermen, shrimp paste production, forest products, birds, shrimp taxation, selling price, shrimp fisheries, shrimp catching net, Malay and Chinese populations, alborno, torch production, Malay kris, birds, mus giganteus, etc. Below is a dynamic of Gerini's plot of Gerini's private eastern coast of Siāmo-Malay Peninsula exploration diary which was made of selected endogenetic tangible and intangible cultural heritage from December 15, 1888 to June 6, 1889

Table 3- 15: Italian script and English translation of Gerini endogenetic tangible and intangible cultural heritage that form the plot of private eastern coast of Siāmo-Malay Peninsula exploration diary

Diary Entry	Endogenetic tangible and intangible cultural heritage
December 15, 1888	Forest products- traditional techniques and skills of tanning with mangrove bark, coloring stuffs, making torches  Italian Script: <i>Pioggia _faccio una gita al Khlong Mē Lamphüing, nell'angolo N.E. della baia _ m'interno per varie miglia in barca, lasciando alla mia sinistra il Khlong Nong Nē, e giungendo poi alle <u>Bān Tha Manao</u>, gruppo di case i cui abitanti vi _</i>

Diary Entry	Endogenetic tangible and intangible cultural heritage
	<p><i>von tagliando gli alberi dei boschi circostanti, facendo torcie &lt;della corteccia/&gt; dell'albero Yang (disperocarpus) e\ dell'albero Samet (specie di Eucaliptus _ Raccolgono corteccia dell'albero Plong (o Palong) _ fanno barche _ albero Plong abbondante _ eccellente per far colonne per case, essendo duro ed inattaccabile alle termiti _ rossiccio quasi come il sapan _ corteccia di plong usata in tintura _ prezzo: 1 füang per un mazzo lungo 1 sok e di 1 khüb di diametro _ smezzati e venduti a 8 tics. al cento in Bangkok _</i></p> <p>English Translation:  Rain _ I make a trip to Khlong Më Lamphüng, in the corner N.E. of the bay _ I get inside several miles by boat, leaving on my left the Khlong Nong Në, and coming then to Bān Tha Manao, a group of houses whose inhabitants make a life cutting the trees of the surrounding forests, making torches &lt;the bark of/&gt; from the Yang tree (disperocarpus) and from / Samet tree (a kind of Eucalyptus _ They collect the bark of Plong (or Palong) tree _ they built boats _ Plong tree is abundant _ excellent for making columns for houses, being hard and unassailable by termites _ Almost as reddish as the sapan _ the plong bark is used in tincture _ price: 1 füang for a bunch long 1 sok and 1 khüb in diameter _ divided in half, one hundred of them, are sold for 8 tics. in Bangkok _</p>
December 25, 1888	<p>Stalactite cave Buddhist temple and traditional Siamese New Year</p> <p>Italian Script:  <i>_ giorno di Natale _ andato a caccia il mattino _ Visitata la grotta della collina a N.O. di Bangtaphan _ È scavata in pietra che pare sienite ; profonda un 70 - 80 metri, alta 30 circa; bocca alta dal piano circa 60 metri _ Entro hav _ vi Buddha seduto, antichissimo , circondato da altri Buddha minori _ è luogo di pellegrinaggio nel giorno del Song Khran _ bocca della caverna volta verso Oriente</i></p> <p>English Translation:  _ Christmas Day _ hunted in the morning _ Visited the hill grotto N.O. of Bangtaphan _ It is dug in a kind of stone that looks like sienite; 70-80 meters in width, 30 meters in height, the cave is about 60 meters higher than the ground level _ Inside there is the most ancient seated Buddha, surrounded by minor Buddha images _ it is a pilgrimage site on Song Khran day _ the mouth of the cave faces East _</p>
January 3, 1889	<p>Toponyms- historic, geographic, linguistic, ethnologic and literary aspects</p>

Diary Entry	Endogenetic tangible and intangible cultural heritage
	<p>Italian Script:  <i>Bān Khamdī Kwāi son così chiamate perché v'abbonda l'albero Khamdi Kwāi , di cui gli indigeni raccolgono la corteccia, adoperando e il decotto ad uso medicinale Wāng o Vāng significa infossatura del fiume , ove questo scorre tra rive profonde e ripide, formando lago profondo _ Bān Yān Sū a Pa _ Ron son così chiamate perché là il fiume corre per un tratto o yān diritto, o sū _ Krōk Yai Chim è il vicolo della xxx nonna o vecchia Chim che vi si stabilì qualche centinaio d'anni or sono _</i></p> <p>English Translation:  Bān Khamdī Kwāi are so called because all around there are plenty of Khamdi Kwāi trees, the bark of which is collected by indigenous using its decoction for medicinal purpose  Wāng or Vāng means a gorge of a river failure, where it flows through deep and steep banks, forming a deep lake _  Bān Yān Sū and Pa _ Ron are so called because there the river flows for a stretch or yān right, or sū _  Krōk Yai Chim is the alley of xxx grandmother or old lady Chim who settled there a few hundred years ago _</p>
April 18, 1889	<p>Italian Script:  <i>Lungo la costa a circa due miglia e mezzo è il villaggio di หินกอง, di cui già parlai in passato, così nomato perché sul litorale adia _ _cente sono disseminati due o tre gruppi di rocce di arenaria o sienite che sia , rosso - brune per ossido di ferro, somiglianti a mani erratici staccatisi da una montagna.</i></p> <p>English Translation:  Along the coast about two and half miles there is the village of หิน กอง, of which I already talked in the past, so called because on the nearby coast there are scattered two or three groups of rocks of sandstone or sienite, that is, red - brown for the iron-oxide, resembling erratics detached from a mountain.</p>
January 31, 1889	<p>Elephants- catching, export, tax</p> <p>Italian Script:  <u><i>Elefanti</i></u>  <i>Son presi selvaggi in vari luoghi della penisola Malese, come Pathiu , Chayā , Ligor. _ Chiunque regnicolo è libero di accalapparli ; la sola tassa che deve pagare è l'obbligo di dare al governatore della provincia un elefante ogni quattro o cinque, o per ogni gruppo ch'egli prende _ Se ne può prendere uno soltanto , deve dare al governatore il decimo (?) del prezzo di questo, secondo la stima da farsene Gli elefanti presi sono, ad eccezione di quello da X darsi qual</i></p>

Diary Entry	Endogenetic tangible and intangible cultural heritage
	<p><i>tributo al Governatore, proprietà di chi li prese, e questi può sia venderli che condurli fuori del paese _</i></p> <p>English Translation: Elephants They are caught wild in different places on the Malay Peninsula, such as Pathiu, Chayā, Ligor. _ Everyone in the Kingdom is free to catch them; the only fee to pay is the obligation to give to the governor of the province an elephant every four or five, or for each group he catches _ If he is able to catch only one, he must give the governor the tenth (?) of its the price, according to an estimate to be made The elephants caught, except for the ones X to give as tribute to the Governor, are property of those who caught them, and he can either sell them or take them out of the Country _</p>
<p>April 22, 1889</p>	<p>Multicultural settlements in <i>Bangtaphan Noi</i>: Chinese, Malays</p> <p>Italian Script: <i>A Bangtaphan Noi la popolazione conta una ventina di Cinesi ed altrettanti Malesi; il commercio è in mano di questi stranieri , più che degli indigeni.</i></p> <p>English Translation: At Bangtaphan Noi live twenty Chinese and so many Malay; the trade is in the hands of those foreigners, more <i>than in the hands of the natives</i></p>
<p>April 22, 1889</p>	<p>Chinese people's skills of shrimp fishing, curing methods and trading</p> <p>Italian Script: <i>Sulla spiaggia dalla parte di Pathiu , cioè verso Sud , son diversi capannoni abitati da Cinesi pescanti granchiolini (shrimps) o Kõi , che metton su áie di sabbia, pestano coi piedi e poi distendon su stuoie a disseccare _ Dopo li salano, li ammonicchiano e li carican per Bangkok ove li vendono a 3 ticals al thang. Le loro reti sono lunghe circa 80 braccia , assai fitte ; i galleggianti son fatti del legno leggerissimo dell'al_bero thōng lāng (ทองหลิ่ง) , abbondante lungo la costa ed a Ko: Talu: &lt; Cinesi che pescan i Kõi sono in 12 per ogni Rōng o stazione e pagan 24 ticals di tassa all'an_ no per ciascuna rete</i></p>

Diary Entry	Endogenetic tangible and intangible cultural heritage
	<p>English Translation:  the beach from Pathiu, that is to the south, there are several sheds inhabited by Chinese who fish small crabs (shrimps) or Kõi, they put them on sandy farmyards, where they press it with the feet and then spread it on mats to dry. After they salt it, pile up and dispatch for Bangkok where they sell them for 3 ticals per thang Their nets are about 80 arms long, very thick; the floating is made of light wood of the tree thōng lāng (ทองเหลือง), abundant along the coast and at Ko: Talu:  &lt; Chinese Kõi fishermen are in 12 for each Rōng or station they pay a yearly tax of 24 ticals per net</p>
<p>May 7, 1889</p>	<p>Karen ethnic group in Phetchaburi- settlement, customs and beliefs</p> <p>Italian Transcription:  <i>Verso N. O. scorgo a poca distanza i mon_ _ti che dividono le terre Siamesi da quelle Birmane _ sono abitati da Karieng _ domando notizie di questi popoli _ vivono i [sic] capanne sui monti e nei boschi _ hanno in esse i loro Dei tutelari cui sacrificano accendendo bastoncelli odorosi (thūb) e versando libazioni d'acquavite</i></p> <p><i>Uomini hanno un lembo di stoffa assai spessa è pesante che lor cinge le anche; donne vestono il phā thung, specie di sacco con buchi per gli arti che loro scende fin sotto al ginocchio _ mangiano per lo più erbe e radici che cuociono ; talora riso , che però non coltivano _ Scendendo al paese Müan Phet, xxxx a comperare oggetti loro necessari , questi son loro venduti sul terreno , non già sul suolo delle case , su questo non sono ammessi a mangiare _ La stessa misura essi praticano coi Laosiani e Siamesi _</i></p> <p>English Translation:  Toward N. O. I see not far away the mountains that divide the Siamese land from the Burmese one _ they are inhabited by Karieng _ I wonder news of these people _ they live in huts in the mountains and in the woods _ they have there their protector deities to whom they sacrifice burning perfumed sticks (thūb) and pouring libations of spirit Men wear thick and heavy pieces of cloth around their hips, women wear thā thung, sort of sack with holes for the head and arms long right below the knee _ they eat mostly baked herbs and roots, at times rice, but they don't grow it _ they go down to the village Müan Phet, XXXX to buy the objects they need, these are sold to them outside the houses and they are not allowed to eat inside them either, _ the same treatment they practice with Laotian and Siamese.</p>
<p>May 8, 1889</p>	<p>Statistics of Census</p> <p>Italian Script:  <i>Nella provincia di Phetchaburee i Lao Song Dam son disseminati lungo la via che va a Rātburee, dal ponte Yihan , al Khao Yoi ; le loro case son</i></p>

Diary Entry	Endogenetic tangible and intangible cultural heritage
	<p><i>separate da quelle dei Siamesi _ Abitano pure i villaggi di Wang Takhô è quello di Nōng Phlap ad Oriente di Phetchaburee _ le loro famiglie sono circa 1200, e perciò essi numerano da sette ad otto mila _</i></p> <p>English Translation: In the province of Phetchaburee the Lao Song Dam are scattered along the road that goes to Rātburee, from the Yihan Bridge to the Khao Yoi; Their homes are separate from those of Siamese _ They live also in the villages of Wang Takhô and Nōng Phlap at East of Phetchaburee their families are about 1200, therefore they number from seven to eight thousand _</p>
June 6, 1889	<p>Native practice of traditional medicine</p> <p>Italian Script: &lt;คันทะทิง&gt; <i>Singapore wood o legno di Singapore . è rossiccio ; simile al legno di Durian _ chiamassi Sulāyā in Malese ; l'albero che lo produce è di dimensioni assai grandi _ (Serayah o suraya) Sento parlare delle foglie dell'albero Kathing, come eccellenti in infusione , pel mal d'occhi e per la vista _ L'albero somiglia ad un mango , ma ha le foglie coriacee, ovali d'un verde scuro, simili a quelle d'un limone , fiori a calice bianchi, numerose antere gialle con pistillo centrale _ Le foglie si mettono in infusione in una catinella lasciandole durante la notte esposte all'aria ed alla rugiada _ Il mattino l'acqua ha assunto un aspetto lattiginoso _ Lavandone gli occhi ed il viso, quest'acqua toglie la cispa degli occhi e rende la visione chiara e distinta ; inoltre toglie dal viso le lentiggini e le eruzioni cutanee _ Dicesi che persone che avevan la vista debole, sono state guarite con continue lozioni dell'infusione acqua delle foglie di quest'albero. Se questo è realmente il caso, vi sarebbe da fare una fortuna a preparare e vendere al pubblico una tale infusione. L'al=bero è abbondante e cresce di preferenza sulle dune sabbiose; in riva al mare _____</i> ต้น สะมนู แซลง-สะแวง _ albero Samun Lawèng = = cajeput , della cui corteccia si fa il kajaput oil</p>
	<p>English Translation: Legno di Singapore or Singapore wood. is reddish; similar to the Durian wood _ in Malay is called Sulāyā; the tree that produces it is of very large size _ (Serayah or suraya)I hear about Kathing's tree leaves, as excellent in infusion, for the sore eyes and for the sight _ The tree resembles a mango, but it has coriaceous, ovals of a dark green leaves, similar to those of a lemon, white flowers in a cup shape, numerous yellow anthers with central pistil _ Leaves are put in infusion into a pot leaving them exposed to air and dew for a night. In the morning, the water will have a milky look _ Wash eyes and face with it, it'll remove the sticky tears secretion and makes</p>



Diary Entry	Endogenetic tangible and intangible cultural heritage
	sight clear and sharp; It also removes the freckles and the rashes from the face _ they say that people who used to have a weak sight recovered after continuous lotions of the water infusion of the leaves of this tree. If this really is the case, one could make a fortune preparing and selling such an infusion to the public. The tree is quite common and grows preferentially on sandy dunes; on the shore of the Sea ____

### 3.2.6 Public French Indo-China Diary-*Nirās* in *Imperial and Asiatic*

#### *Quarterly Review*, 1902-1905

In 1902, all of Gerini's exogenetic previous projects of travel narrative generic variants that had been accomplished in his private and public writing domains and manifested themselves in a form of a public Oriental travel *Corrispondenza Particolare* in *L'Illustrazione Italiana* in 1882, a private *Nirās* poetry in 1890 and 1898, a public Oriental travel journalism revisited in *The Siām Weekly Advertiser* in 1885, a private travelling for work diary in *Letts's No. 32 Rough Diary or Scribbling Journal* in 1886, and a private eastern coast of Siāmo-Malay Peninsula exploration diary in *The Singapore and Straits Rough Diary* in 1888-1889, were transformed and reinserted into the endogenetic milieu of his final travel narrative generic variant in 1902-1905, known in this section as a «Public French Indo-China Diary-*Nirās* in the *Imperial and Asiatic Quarterly Review*, 1902-1905». As indicated in his own word in an *avant-textual* manuscript belonging to the process of preparation for publication of a reprint edition in the publication phase of *TARK, Preface, Slide Views from <of ancient and modern> Tonkin and Kamboja (1902-1903)*, this travel narrative generic variant was derived from a trip in the Orient to «*the incomparable ruins of Angkor-Wat and Angkor-Thom, unique in the East and perhaps in the world*», conceived and completed in the Orient by an Italo- Siānese Orientalist after the close of the First International Congress of Far-Eastern Studies held from December 4<sup>th</sup> to 10<sup>th</sup>, 1902 in Hanoi and manifested itself in the public domain as an Oriental travel journal published in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* at the Oriental Institute at Woking, England. Genetically speaking, this travel narrative generic variant was Gerini's combined genre of a Siānese travel poetic genre of *Nirās* and his own choice of a diary entry form, so-called in this section as «*Diary-Nirās* », in the same way as Siānese poets composed *Nirās* in a variety of Siānese verse forms: *khlōng*, *Klōn*, *rāi*, *chanda*, *Kavya*, or so-called *Khlōng-Nirās*, *Klōn-Nirās*, *Kavya hò khlōng Nirās*, etc. The extant genetic evidence of «Diary-

*Nirās*», Gerini's final travel narrative generic variant, was a series of articles entitled «A Recent Trip to the Ancient Ruins of Kamboja» which saw the light in the *Imperial and Asiatic Quarterly Review*, issues of April 1904; April 1905, and July 1905 and were reprinted in 1906 by the Oriental Institute at Woking, England in pamphlet form together with a series of articles on the Hanoi Exhibition by the same author that appeared in the *Bangkok Times* from March 12<sup>nd</sup> to 14<sup>th</sup>, 1903 and of papers on the International Congress of Orientalists that appeared in the *Imperial and Asiatic Quarterly Review*, July 1903.

Table 3- 16: CMMD of the transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1887-1905: the sixth travel narrative generic variant

BQ. = Bernard Quaritch, AC = Augustin Challamel

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
1887	AI01 AI02 AI03		s, it	Pre-compositional provisional exogenetic researching, documenting, and translating Oriental Chronicles : G.E. Gerini's collection of handwritten manuscripts copy of chronicles of ancient Siām and Mōñ in original languages.	
	AI01 AI02 AI03		s, it, m	Pre-compositional provisional exogenetic translation of Mōñ chronicle from Siāmesese into Italian: GERINI, G.E. Trans. <i>Le Cronache dell' Indocina - Vol. IV, Storia del Pegu: La Cronaca di Gavampati-thera (leggenda del viaggio di Buddha in Pegu)</i> , Siāmesese manuscripts of the Royal Library of Bangkok, No. 87-88 (No.119-121-old Number) 1895, 115 p.	
	AI01 AI02 AI03		s, it	Pre-compositional provisional exogenetic critical translation of Siāmesese chronicles: <i>Storia di Ayuthia: dal regno di Phra Narai al regno di Phra Ekathat Rajah</i> . 1887-1895, Trans. G.E Gerini . MS notebook , 265 p.	
	AI01 AI02 AI03		s, it	Pre-compositional provisional exogenetic translation of Siāmesese chronicle from Siāmesese into	

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
				Italian: G.E. Gerini [Ausonius]. <i>Ayuthia nel 1767-8. In Ayuthia o Krung Çrī Ayuddhayā Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima</i> . MS, 181p.	
	AI01 AI02 AI03		s. it	Pre-compositional provisional exogenetic translation of Siāmese chronicle from Siāmese into Italian : G.E. Gerini. (Trans.) <i>Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong . Edition of Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān . 16 vols., MS</i>	
1893	AI01 AI02		s	Pre-compositional provisional endogenetic cataloging of Siāmese chronicles: GERINI, G.E.. <i>Catalogo di opere della Letteratura Siāmese</i> . 1893, MS Volume, 38 p. Gerini included the following Siāmese chronicles in the catalogue of Siāmese literature: 1. <i>Cronache del Siām Settentrionale</i> , 1 Vol, MS 2. <i>Annali del regno di Siām</i> . 3. Prince Krom Somdet Phra Poramanuchit Chinorot ed. <i>Annali d' Ayuthia</i> . 2 vols. 4. Chao Phraya Thiphakornwongse (kham), ed.. <i>Annali di Bangkok</i> - The first four Reigns of the present Dynasty . 5. <i>Annali d' Ayuthia - A Testimony of Khun Luang Hawat. From the reign of King Hawat of Ayuthia-1770</i> . Bangkok: S. J. Smith's Office, 1 vol. 1883 6. <i>Cronache di Mōñ</i> . 3 vols, MS - Vajirañan Edition - and also Nāi Kulāb's. 7. Phra Dhramma Trilok. <i>Cronache di Mōñ</i> , Abrid.1 vol.,	

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics				Macrogenetics	
Time	AI	LG	LL	Private Domain	Public Domain
				<p>MS</p> <p>8. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Chiang Mai</i> . 1 vol., MS</p> <p>9. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Lampang</i>. 1 vol., MS</p> <p>10. Chao Phraya Bhusaraphai (Nut). <i>Cronaca di Lampunchai</i>. 1 vol., MS</p> <p>11. Chao Phraya Bhusaraphai (Nut). <i>Chronache di Luang Phrabang</i> . 2 vols., MS</p> <p>12. <i>Cronaca di Chiang Rung</i>. 1 vol., MS</p> <p>13. Khun Sunthon Vohan and others, Trans.. <i>Annali di Khmer</i> . 1 vol. Bangkok : Royal Printing House , 1857</p> <p>14. <i>Annali di Burma</i>. 1 vol. Bangkok : Royal Printing House, 1855.</p> <p>15. Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān . <i>Cronaca dell'antica capitale Ayuthia dal regno di Re Prasath Thong</i> . Trans. G.E Gerini. MS, 16 vols.</p> <p>16. <i>Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana</i></p>	
1893	AI01 AI02 AI03		s, it	<p>Pre-compositional provisional exogenetic translation of Siānese chronicle from Siānese into Italian :</p> <p>G.E.Gerini. (Trans.) <i>Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana</i>. Il Cronache dell' Indo-Cina- Vol III. April 1893, MS, 105 p.</p>	
1893	AI01		nl	<p>Pre-compositional provisional exogenetic building a personal library of Occidental and Oriental travel narratives (continued):</p> <p>Purchase Invoice with book post registered from BQ London:</p> <p>Vareni, <i>Descriptio Regni Japoniae</i></p>	

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics				Macrogenetics	
Time	AI	LG	LL	Private Domain	Public Domain
				<i>et Siām</i> , 12 <sup>mo</sup> , half calf, 1673 - £.st. 1, 7d. With Gerini's handwritten script in blue pencil " <i>Credito 1s. Resta mio debito 19s. 7d. Fabbraio 93 Spedito £ 5.-</i> " [Jan 25, 1893]	
	AI01		fr	Purchase invoice, 5 books, total amount 3£. st.,14s.,8d. from BQ London : Bourges. <i>Voyage de M.l'Evêque de Beryte</i> , 12 <sup>mo</sup> calf , 1668, etc.[ Mar 27, 1893]	
	AI01		pg	Invoice, 1 book, total amount £. st.1, 2 d. from BQ London: Gaspar Correa. <i>Lendas da India</i> . Tome II parte 1 and 2, 2 vols. [Apr 11, 1893]	
	AI01		fr	Invoice, 10 book, total amount 108: Herbert from AC Paris. <i>Relation du voyage de Perse et des Indes orientales</i> ; 2 Vols. <i>Annales de l' Extrême Orient I,II,III</i> ; Lemire, <i>Esposé d'un voyage chronologique</i> ; Étienne- Gallois, <i>La langue et la littérature du royaume Thai ou de Siām</i> , 1874; Launay, <i>Histoire Ancienne et Moderne de L'annam</i> ; Choisy <i>Journal du voyage de Siām</i> ; Croizier, <i>L'art Khmër</i> (1875); Croizier, <i>Notice des manuscrits Siāmois de la Bibliothèque Nationale</i> ; Moura, <i>Royaume de Cambodge</i> , 2 vols; Mouhot, <i>Voyage dans les Royaumes de Siām,..</i> (1858-1861), with Gerini's handwritten script in purple ink "Risposto 22 Agosto, 93", 30 Ottobre-inviato 60, mio credito 77. [June 30, 1893]	
1897	AI01 AI02 AI08		en		Pre-compositional exogenetic previous project of Asiatic article on Early Geography of Indo-China: G.E. Gerini, M.R.A.S. <i>Notes on the Early Geography of Indo-China. Part I:</i>

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
					<i>Prehistoric Period.</i> (With eleven Tables). <i>JRAS</i>
1898	AI01 AI02 AI08		en		Pre-compositional exogenetic previous project of Asiatic article on Shan and Siam relation: Capt. G.E. Gerini .Shan and Siam. <i>Imp.&amp; As. Quart. Review. 3rd. Ser., V, 1898, pp. 145-163</i>
1899	AI01 AI02 AI08		en		Pre-compositional exogenetic previous project of Asiatic article on Shan and Siam relation : Major. G.E. Gerini . Shan and Siam, a Few more Explanations". <i>Asiatic Quarterly Review</i> , Gennaio, 1899, pp. 162-164.
1900	AI01 AI02 AI08		en		Pre-compositional exogenetic previous project of Asiatic article on Siamo-Chinese relation: Major G.E. Gerini. <i>Siam's Intercourse with China (Seventh to nineteenth centuries)</i> <i>Imp.&amp; As. Quart. Rev.</i> (Jan-Apr , 1900 Vol IX, Nos.17 and 18, pp. 365-394).
1901	AI01 AI02 AI08		en		Pre-compositional exogenetic previous project of Asiatic article on Siamo-Chinese relation: Major G.E. Gerini. <i>Siam's Intercourse with China (Seventh to nineteenth centuries)</i> <i>Imp.&amp; As. Quart. Rev.</i> (Vol XI pp. 155-170; 379-385)
1902	AI01 AI02 AI08		en		Pre-compositional exogenetic previous project of Asiatic article on Siamo-Chinese relation: Major G.E. Gerini. <i>Siam's Intercourse with China (Seventh to nineteenth</i>

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
					<i>centuries) Imp. &amp; As. Quart. Rev.</i> (Jan, 1902, pp.119-147; April, 1902, pp.361-368; July-oct, 1902, pp.291-307)
1902	AI01			Pre-compositional exogenetic trips in French Indo-China [December 1902- January 1903] and initial endogenetic outlining: (see Table 2- 45: The interaction between Gerini's geographical itinerary to French Indo-China in December 1902-January 1903 and the literary itinerary of a new prose genre of Siāmesese Nirās in the English language mixed with Oriental-Occidental tongues in 1902-1904	
1904-1905	AI08	LG28	en, pi, la, km, it, zh, s		First edition publication at the publication phase of the <i>text</i> stage Lieutenant-Colonel G.E. Gerini. «A Recent Trip to the Ancient Ruins of Kamboja.» Part I, 1-8, <i>Imp. &amp; As. Quart. Rev.</i> April 1904, 355-398. Part II, 9-14 . <i>Imp. &amp; As. Quart. Rev.</i> January-April 1905, 361-394. Part III, 15-17. <i>Imp. &amp; As. Quart. Rev.</i> July-October 1905, 89-101.
	AI08	LG28	en, pi, la, km, it, zh, s		Reprint edition at the publication phase of the <i>variant text</i> stage: Lieutenant-Colonel G.E. Gerini, M.R.A.S.(1906). <i>The Hanoi Exhibition/The First International Congress of Far Eastern Studies/ A Trip to the Ancient Ruins of Kamboja</i> . The Oriental Institute, Woking, Surrey, England.
1905	AI03		s>en		Post-compositional exogenetic translation of Siāmesese <i>Nirās</i> poetry into English prose for

Transgeneric Genetics of Gerini's Travel Narratives					
Public French Indo-China Diary-Nirās in the <i>Imperial and Asiatic Quarterly Review</i> , 1902-1905 the Sixth Travel Narrative Generic Variant					
Microgenetics			Macrogenetics		
Time	AI	LG	LL	Private Domain	Public Domain
					monograph on Junkceylon Island: Gerini, G.E. <i>Nirās Thalāng</i> by Nāi Mī [later Lúang Subhamātrā] In <i>Historical Retrospect of Junkceylon Island</i> , JSS, 1905 pp.89-107.

A reconstruction of a transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1887-1905 in Table 3-16 shows that in his private writing domain in 1893, Gerini continued building his personal library of Oriental travel narratives and ordered from BQ London and AC Paris a number of books about the relation of voyages to the Orient and Siām which significantly broadened his *poetics* of travel narrative writing. Gerini read Bourges's *Voyage de M. l'Evêque de Beryte*, Gaspar Correa's *Lendas da India*, Thomas Herbert's translation of Jeremias Van Vliet's *Relation du voyage de Perse et des Indes orientales* which arrived in the Kingdom of Siām in 1647, Lemire's *Esposé d'un voyage chronologique*, Mouhot's *Voyage dans les Royaumes de Siām*, L'Abbe de Choisy's *Journal du voyage de Siām*, a diary of an entourage of Chevalier de Chaumont, the Ambassador of France to the Kingdom of Siām in the reign of King Narai the Great describing his journey from the French port of Brest in March 1685, to Siām, arriving in August 1686 and the court life in the capital, Ayutthaya. Besides, Gerini's intensive and extensive reading of a number of narratives about the history, art, language and literature of Siām, Kamboja, French Indo-China and *l' Extrême Orient* written from the views of Europeans in the books he ordered in 1893 such as Croizier's *L'art Khmër*, Croizier's *Notice des manuscrits Siāmois de la Bibliothèque Nationale*, Moura's two volumes of *Royaume de Cambodge*, Varen's *Descriptio Regni Japoniae et Siām*, Thomas Herbert's *Annales de l' Extrême Orient I,II,III*, Étienne-Gallois's *La langue et la littérature du royaume Thai ou de Siām*, Launay's *Histoire Ancienne et Moderne de L'annam* inspired him to supply the sidelights on *l' Extrême Orient* from his own pre-compositional provisional exogenetic historical researches and translations of numerous unpublished and unknown Siāmes and Mōñ chronicles into Italian that he started in his private writing domain from 1887 leading



to the pre-compositional exogenetic English publication of Asiatic articles on Early Geography of Indo-China, Shan and Siam relations, Siamo-Chinese relations in the public sphere in *JRAS* and *Imp. & As. Quart. Rev.* from 1897 onwards to his exo- and endogenetic «Diary-Nirās» on his «*peregrinations through French Indo-China*» from Hā-noi to Saigon, P'hnom-p'hēñ, Siēm-Rāb, Angkor Wat, Angkor Thom, Mount Bā-khēng, the Lēlai group, Müang Sūtr, the Thalē Sāb, P'hnom-p'hēñ, Saigon and Bāng-kōk in December 1902 and January 1903.

Gerini's «public French Indo-China Diary-Nirās in the *Imperial and Asiatic Quarterly Review*» can be defined and the parts and *poetics* can be described in the light of the transgeneric genetics of Gerini's travel narrative genre in the private to public domains during the period between 1887-1905 in Table 3-16, a chrono-typology of the endogenetic structuring of the plot in a diary-nirās style in Table 3-17 and points of convergence between Gerini's exogenetic knowledge of plot structure of Siānese *Nirās* and endogenetic plot structure of «Diary-Nirās» as follows:

#### a) Endogenetic Definition

As demonstrated by the transgeneric genetics of travel narrative genre in the private to public domains from the first variant in 1882 to the fifth variant in 1890, Gerini was not only endowed with the Occidental literary convention of Italian travel *Corrispondenza*, the Oriental convention of travel poetry of Siānese *Nirās*, the international convention of English travel literary journalism for state enterprise, but also developed his own convention and style to express his individuality in his travelling for work and exploration diary written in Italian mixed with the Siānese language which turned out to be his unique scribbling style. In 1902, Gerini reasserted his individuality as «*a plain mere effusions of globe-trotter like character; describing recent events <occurrences> and giving conveying up-to-date information of <intensely> interesting countries but seldom visited by Western scribbling travellers*» and wrote *TARK* in his proposed paradigm of Occidental and Oriental travel narrative in an innovative Occidental and Oriental «Diary-Nirās» style. Hence, this final and paradigmatic travel narrative generic variant in his life time can be defined as a fusion and shift of genres between the poetic genre of private Siānese *Nirās* poetry, the prose genre of public travel journalism, a private genre of travelling for work and exploration diary presented with the same authentic spirit of *Corrispondenza particolare* in 1882 with the

intent of keeping his readers informed of the most up-to-date events, issues and characters in the countries in the Orient seldom visited by western scribbling travelers.

## b) Endogenetic Structure and Plot

### *PART THIRD - A TRIP TO THE ANCIENT RUINS OF KAMBOJA*

*(DEC. 1902-Jan. 1903).*

1. *Leave the new for the old capital of French Indo-China* \_\_\_\_\_
2. *Saigon to Mī-thō* \_\_\_\_\_
3. *Mī-thō to P'hnom-p'hēñ* \_\_\_\_\_
4. *P'hnom-p'hēñ, the present Kambojan capital* \_\_\_\_\_
5. *Underway to the Lake* \_\_\_\_\_
6. *Overland to Siēm-Rāb* \_\_\_\_\_
7. *Angkor Wat at last* \_\_\_\_\_
8. *A peep into Angkor Thom, the ancient capital* \_\_\_\_\_
9. *Partial departure of our party; Angkor, the Siren, detains <lures>me back*
10. *Siēm-Rāb, past and present* \_\_\_\_\_
11. *Angkor Thom revisited* \_\_\_\_\_
12. *Mount Bā-khēng* \_\_\_\_\_
13. *Off for the ruins of the Lēlai group* \_\_\_\_\_
14. *Müang Sūtr* \_\_\_\_\_
15. ~~Quietly xxsting~~ *<Down> the Thalē Sāb in a row-boat* \_\_\_\_\_
16. *At loggerheads with the Lesser Lake; a happy « delivery »* \_\_\_\_\_
17. *On board a steam-launch at last; my adieus to Kamboja* \_\_\_\_\_

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From the above-shown hand-written manuscript «*Table of Contents of PART THIRD - A TRIP TO THE ANCIENT RUINS OF KAMBOJA (DEC. 1902-Jan. 1903), Slide Views of <ancient and modern> Tonkin and Kamboja (1902-1903),*» it can be inferred that Gerini's endogenetic plot of *TARK* was structured by the major toponyms along his journey from the new capital of French Indo-China to the ancient ruins of Kamboja, reflecting the same style as Siāmesese *Nirās'* poetry, in which the poets created poetic diction and subject matters of *Nirās'* exclusively through toponyms. Besides, a comparative study of this *pre-definitive* manuscript of endogenetic plot structuring of *TARK* at the *avant-texte* stage and the extant *definitive* texts in the publication phase at the *text* and *variant text* stages in Table 3-17 finds that Gerini's toponym-based plot of *TARK* which was divided into 17 numbered episodes and was organized by date, preserving the format of diary entry of *Letts's Rough Diary or Scribbling Journal* and *The Singapore and Straits Rough Diary* used the scribbling style in his travelling

to work and exploration in his private writing domain and it was also the style used by poets of Siamese *Nirās*. The intent of this endogenetic structuring of plot in a *diary-nirās* style was to render the effect of the eternal virtual reality of his travelling, like in Siamese *Nirās*.

Table 3- 17: Chronotypology of the endogenetic structuring of plot in a *Diary-Nirās* style

Gerini's <i>Diary-Nirās</i>	
Toponyms	Date and Time
1. <i>Leave the new for the old capital of French Indo-China</i> -----	1. Leave the New for the Old Capital of French Indo-China Towards the middle of the December, 1902, the weather at Hā-noi, which had so far been exceedingly pleasant.  On the 22 <sup>nd</sup> Kwī-nhōn (Quinhon) was reached, after calling P'han-rang Bay, we found ourselves back at Saigon on the 23 <sup>rd</sup> greeted by cloudless sky and a not too fiery tropical sun.
2. <i>Saigon to Mī-thō</i> -----	2. Saigon to Mī-thō By 8 a.m. the snug little city of Mī-thō, another important center and mart.
3. <i>Mī-thō to P'hnom-p'hēñ</i> -----	3. Mī-thō to P'hnom-p'hēñ After spending a pleasant night on board, the comfortable launch, under the way all the while, P'hnom-p'hēñ was reached at daybreak on December 25.
4. <i>P'hnom-p'hēñ, the present Kambojan capital</i> -----	4.. P'hnom-p'hēñ, the Present Kambojan Capital The whole day was therefore at our disposal wherewith to visit the city and its "lions", as the launch bound for the lake was not to start until the next morning. A pleasant not altogether uneventful day was accordingly spent in the Kambojan capital.
5. <i>Underway to the Lake</i> ----- —	5. On the Way to the Lake Early next morning, December 26, our party proceeded up the river towards the Great Lake on the <i>Bassac</i> , a fine launch of the Messageries Fluviales, bound for Battambōng.
6. <i>Overland to Siēm-Rāb</i> -----	6. Overland to Siēm-Rāb At daybreak on the morning of December 27 the mouth of Siēm-Rāb was reached.
7. <i>Angkor Wat at last</i> -----	7. Angkor Wat at Last Early next morning, December 28, we started, some on horseback and others on the famous

Gerini's Diary-Nirās	
Toponyms	Date and Time
	rattling bullock carts, for the famous ruins, reaching Angkor Wat in less than an hour.
8. <i>A peep into Angkor Thom, the ancient capital</i> -----	8. A Peep into Angkor Thom, the Ancient Capital The afternoon of the same day, December 28, was spent by our party in a hurried visit to the ancient Khmēr capital, now vulgarly known as Angkor Thom, situated about fifteen minutes' walk and ten minutes' leisurely ride to the north of Angkor Wat.
9. <i>Partial departure of our party; Angkor, the Siren, detains &lt;lures&gt;me back</i> ----- ----	9. Departure of Some of the Party; Angkor, the Siren, persuades the Author to stay Early next morning, December 29, circumstances compelled our party to leave these historical sites and return to the prosaic, muddy region of the Great Lake, where the steamer returning thither from Battambang- the last available chance for proceeding in comfort to P'hnom-p'hēñ- was to call for us in the afternoon.
10. <i>Siēm-Rāb, past and present</i> -----	10. Siēm-Rāb (Monday, December 29)
11. <i>Angkor Thom revisited</i> -----	11. Angkor Thom Revisited (December 30).
12. <i>Mount Bā-khēng</i> -----	12. <i>Mount Bā-khēng</i> (Wednesday, December 31) Early in the morning we were off again on the warpath- I mean on the track leading towards Angkor Thom, in the neighborhood of which lay the theatre of our exploits for the time being.
13. <i>Off for the ruins of the Lēlai group</i> --	13. Departure for the Ruins of the Lelai Group (Thursday, January 1, 1903). The first day of the New Year marked also a new departure for me - a transition, as it were, from an old to a new world.
14. <i>Müang Sūtr</i> -----	14. Müang Sūtr It was well past noon when we left, bound eastwards, for the neighboring <i>Müang Sūtr</i> ; which we reached about 1 p.m., halting at the office of the Amp'hö (here established and sent from Bāng-kōk), which had very kindly been placed at our disposal for luncheon.
15. <del>Quietly resting</del> <i>&lt;Down&gt; the Thalē Sāb in a row-boat</i> -----	15. Down the Thalē Sāb in a Row-Boat (January 1 to 3, 1903) Progress was continued until midnight, when

Gerini's Diary-Nirās	
Toponyms	Date and Time
	<p>the men steered straight into the inundated jungle of the margin for a rest.</p> <p>Next morning, Friday January 2, at a day break, we resumed our coasting journey, and soon left behind the mouth of the Kampong Chām River, which forms the actual boundary of the Siānese and French possessions, separating on the one side the district of Sēm-rāb from that of C'hi-kraing or C'hikrēng on the other.</p>
<p>16. At loggerheads with the Lesser Lake; a happy « delivery » -----</p>	<p>16. At loggerheads with the Lesser Lake; a Happy « delivery» (Saturday, January 3)</p> <p>We rose at dawn full of hope, and confident of reaching C'hnok-trū and finding there, very probably, a steamboat early in the afternoon, as the down current, which is there much stronger, would have considerably helped us on.</p>
<p>17. On board a steam-launch at last; my adieus to Kamboja -----</p>	<p>17. On Board a Steam-Launch at Last; my Adieu to Kamboja</p> <p>At 6:30 a.m. next morning (Sunday, January 4), I reached Kampong C'hnang; my boatmen had done wonderfully well, never resting from pulling the whole night through. No less than thirty miles had been travelled, since 10 p.m. the night before, when leaving C'hnok-trū, a very creditable performance.</p> <p>Next morning, January 5, I left in the <i>Hainan</i>, a splendid launch of the <i>Messagaries Faluviales</i>, and the same evening at 10 p.m. bade farewell to the Mě-Khōng as we entered the canal of Chō-gao, which, through the delta and the numerous watercourses that intersect it, connects the Mě-Khōng with Saigon River.</p> <p>Having enjoyed for a last time, the evening of January 10, the diversions offered by that luscious Europeanized Oriental city by listening to old Gounod's "Roméo et Juliette"-- I sailed next day on board the <i>Donai</i> bound for Bāng-kōk.</p>

Table 3- 18: Points of convergence between Gerini's plot structure of «Diary-*Nirās*» and that of Siāmesse *Nirās*

Plot Dynamics	Plot structure of Siāmesse <i>Nirās</i>		Plot structure of «Diary- <i>Nirās</i> »
Beginning	Invocation to patron gods		1. Leave the new for the old capital of French Indo-China
	Reasons of the journey	√	
	Time of departure	√	
	Means of transportation	√	
	First departure city	√	
Middle	Description of journey	√	2. Saigon to Mī-thō
	Toponyms	√	3. Mī-thō to P'hnom-p'hēñ
	Laments	√	4. P'hnom-p'hēñ, the present Kambojan capital
	Attitudes and feelings of the poet	√	5. On the Way to the Lake
		√	6. Overland to Siēm-Rāb
		√	7. Angkor Wat at last
		√	8. A peep into Angkor Thom, the ancient capital
		√	9. Departure of Some of the Party; Angkor, the Siren, persuades the Author to stay
		√	10. Siēm-Rāb, past and present
		√	11. Angkor Thom revisited
		√	12. Mount Bā-khēng
		√	13. Off for the ruins of the Lēlai group
		√	14. Mūang Sūtr
		√	15. Down the Thalē Sāb in a Row-Boat
		√	16. At loggerheads with the Lesser Lake; a happy « delivery »
End	Arrival at the final destination	√	17. On board a steam-launch at last; my adieu to Kamboja
	Reunion	√	
	Purpose restated	√	
	Aspiration/ well-wishing	√	
	Self-reflection	√	

A comparative study of Gerini's plot dynamics of his 1902 Diary-*Nirās* of *TARK* and that of Siāmesse *Nirās* in Table 3-18 finds all the points of convergence between the two, except the part about the invocation to patron gods. At this point, Gerini preserved the beginning, middle, and end of the plot dynamics of Siāmesse *Nirās* in the plot structure of *TARK I. Leave the new for the old capital of French Indo-China* contained therein all the same essential matters as the introductory part of Siāmesse *Nirās* poetry, the intention of the poet, creation

of the atmosphere, reasons of the journey, time of departure, means of transportation, first departure city:

Towards the middle of December, 1902, the weather at Hā-nôi, which had so far been exceedingly pleasant, changed to an uninterrupted series of rainy and foggy days of winter-like aspect, which betokened the reverse of pleasure for any intended trip in the country. Bad weather continuing, I was compelled, with several colleagues of the Oriental Congress, to abandon as well as contemplated excursion to the famous Hā-lōng Bay, as the thick mist and continuous rain would make it about as picturesque and poetical as a duck-pond. This altered our plans so far as Tonkin was concerned, and determined us to seek for fresh fields and pastures new in more climes. A tour to famed ancient ruins of Kamboja, which had been talked of for some days previously, was then immediately decided upon.

Early on the morning of December 19 we were off by rail bound for Hāi-p'hōng, the present-day seaport of Hā-nôi; and after spending a pleasant afternoon there, visiting several friends and seeing the few sights of the brand new town, dating from 1885, which has sprung up through French enterprise out of the marshes surrounding the old French concession, we found ourselves comfortably installed on board the *Gironde*, of the Messageries Maritimes, and steamed out of harbor next morning at day break. The northeast monsoon, blowing in full force, and with its accompaniment of mists and choppy seas, quickened our passage to Turān (Tourane), whose splendid land-locked harbor we entered on the 21<sup>st</sup>.

In the final episode, 17. *On board a steam-launch at last; my adieu to Kamboja*, Gerini also preserved an important part of the ending style of Siāmesese *Nirās* by telling of both his homecoming to Bāng-kōk and the reunion of a good young Hāi to his native Tonkin and giving a kind well-wishing and aspiration for him. It was Gerini's style of new lament in prose.

I sailed next day on board the *Donai* for Bāng-kōk, bidding farewell to good young Hāi, who had had enough of travelling, as he thought, so far, that it seemed to him to have reached the farthest limit of the inhabited world. He yearned to get back to his native Tonkin, and out of pity for the

poor fellow's misgivings I consented to our parting and off he went happy in his own way.

### 3.3 Translational Genetics: Transliteration and Romanization, Transcription and translation, and Simultaneous Self-Translation

Partly through inability to correctly pronounce the native sounds, but far more through carelessness, the national toponymy of all these countries is gradually getting changed, and will soon have become so altered as to be quite past recognition.

The new pronunciation applied by Europeans to toponymies is, by half-ignorant natives, represented by phonograms quite different from those handed down by traditions. And as each phonogram conveys a certain definite meaning, not only the pronunciation but also the signification and history of the place-name is thus falsified, so that in the course of time an entirely spurious toponymy will take the place of the original one. (Gerini 1906:96-7)

Gerini's «*Diary-Nirās*» of *TARK* was made up of the toponymy of the countries. Without toponymy, the soul of Gerini's *diary-Nirās*, there could be no *Diary-Nirās* at all. His attention and precision in the romanization, transliteration, transcription in Non-Roman scripts, translation, and self-translation of the local toponyms of Kamboja had its origin in his own laborious exogenetic studies to propose a more rational transcription, romanization and transliteration scheme of Oriental languages for scientific purposes which started as early as in 1890, flourished in the International Congress of Orientalist in 1902 and continued to multiply into *Col. Gerini's Proposed Scheme of Transliteration for the Consonants of the Siamese Language* in 1906. The translational genetics of Gerini's local toponyms in *TARK* established for the genetic study of his poetics of Occidental and Oriental literary multilingual local toponyms in *TARK* in this following part shows the development of translation variants from romanization and transliteration, transcription and translation, towards a simultaneous self-translation for toponyms in *TARK*.



## 3.3.1 Romanization and Transliteration

Table 3- 19: CMMD of translational genetics of Gerini's local toponyms in *TARK*, 1888-1906: the first translation variant

Translational genetics of Gerini's local toponyms in <i>TARK</i>				
Romanization and Transliteration of Oriental languages: First Translation variant				
Microgenetics			Macrogenetics	
Time	AI	LG	LL	WM and PLM
1887	AI01 AI03		en, pi, sa	GERINI, G.E. <i>An invoice of the new prices from Lawrence § Mayo, Bombay to Gerini in Siām, 8 books, total amount 36 rupees, 4 annas: Max Müller, Sanskrit Grammar ; Max Müller, Pāli Language.</i> March 15, 1887, 1p.
1888	AI03		s, en, sa, Zend, Pehlevi, Persian, Arabic, Hebrew, zh	Pre-compositional exogenetic preparation of romanization and transliteration schemes:  GERINI, G.E. Additional autographed notes of Siāmes alphabets on clippings of « Transliteration of Oriental Alphabets Adopted for the Translations of the Sacred Books of the East ». <i>Buddhist Suttas: The Sacred Books of the East</i> Müller, F. Max (Ed.) 1881. 317-319. 4 p.
1888	AI03		pi, sa, s, it	Pre-compositional exogenetic establishing of a romanization and transliteration scheme of Pāli and Sanskrit terms :  GERINI, G.E. <i>Sistema di Romanizzazione dei nomi Pāli e Sanscriti [A System of Romanization of Pāli, Sanskrit]</i> . In 1888, 1 p.
1888, 1891	AI03		pi, s, it	Pre-compositional exogenetic applying his romanization and transliteration scheme in a translation of <i>Vinaya Piṭaka</i> :  GERINI, G.E. (trans) <i>The Pāli-Siāmes to Italian translation of Ratanattaya Khathā [Vinaya Piṭaka]</i> composed by Bra Amarābhirakkhit of Parama Nivāsa temple, revised and corrected by Krom Mūn Vajirañāna Varorasa, built by the order of H.R.H. Prince Chau Fāh Bhānurangshī (1886). 1888, 1891, MS, pp 19-170
1902	AI03		Ori.L	Pre-compositional exogenetic recommendations and proposals for a revision of new transcription and transliteration schemes of Oriental languages at the International Congress of Orientalists in Hā-nōi on behalf of the member of the Transcription Committee of the Congress and the president of the Manual of Indo-Chinese Philology Committee of the Congress
1906	AI03		s, en	Post-compositional exogenetic establishing of a romanization and transliteration scheme of Siāmes vowels and consonants:  GERINI, G.E. <i>Proposed arrangement of Siāmes vowels</i>

				<i>and diphthongs (1906), Col. Gerini's Proposed Scheme of Transliteration for the Consonants of the Siamese Language, Table of the place of articulation of Siamese consonants. MS. 3p.</i>
--	--	--	--	--

The first translation variant in the translational genetics of *TARK* was the romanization scheme of Pāli and Sanskrit terms created for academic purposes in his private writing domain in 1888. The need for a standard romanization of Pāli and Sanskrit was driven by his important Italian translation project of a Siamese and Pāli text of Buddhist cannon entitled หนังสือพระวินัยคำแปล สมเด็จพระเจ้าน้องยาเธอเจ้าฟ้าภาณุรังษีสว่างวงศ์ กรมพระภาณุพันธุวงศ์วรเดช ทรงสร้าง *Ratanattaya Khathā [Vinaya Piṭaka]* composed by Bra Amarābhirakkhit of Parama Nivāsa temple, in Siām, revised and corrected by Krom Mūn Vajirañāna Varorasa, and built by the order of H.R.H. Prince Chau Fāh Bhānurangshī in 1886 (see the title page of his translation in Table 2-13). The genetic evidence of the definitive text of this translation variant was a full-page table entitled *Sistema di Romanizzazione dei nomi Pāli e Sanscriti, in questa'opera* which appeared on the second page of his hand-written 150-page translation manuscript written in a notebook measuring 25cm x37 cm entitled in pencil by Gerini *Memoranda* which contained all his studies and notes on Buddhism.

Gerini's first *Sistema di Romanizzazione dei nomi Pāli e Sanscriti* comprised both the romanization system of the Siamese, Pāli, Sanskrit vowels and consonants. It was based on the methods used by renown scholars of Pāli and Sanskrit grammar, namely R.C. Childers, Minajeff, and Max Müller and his own modification as firstly indicated in the definitive *text* itself and the NB about some special characteristics of his romanization system at the bottom of the title page of « Ratanattaya Khathā » [*Vinaya Piṭaka*]:

<i>Sistema di Romanizzazione dei nomi Pāli e Sanscriti, in questa'opera</i>					
-----					
<i>Vocali</i>					
	<i>Pāli</i>	<i>Sanscrito</i>		<i>Pāli</i>	<i>Sanscrito</i>
	อ	a	a	อุ	u
	อา	ā	ā	อู	ū
	อิ	i	i	เอ	e
	อี	ī	ī	โอ	o
	ฤ ฦ	li, lī			ไอ ai
	ฦ ฤ	ri, rī			เอา au

<i>Sistema di Romanizzazione dei nomi Pāli e Sanscriti, in questa'opera</i>					
-----					
<i>Gutturales</i>	<i>Consonanti</i>				
ก	k	k			ป (u) p p
ข	kh	kh			ผ p'h p'h
ค	g	g			พ b b
ฆ	gh	gh			ภ bh bh
ง	ṅ	ṅ			ม m m
<i>Max Müller</i>					
จ	c (Childers)	ch	<u>ċ</u>		ย y y
ฉ	ch	chh	<u>kh</u>		ร r r
ช	j	j	<u>g</u>		ล l l
ฉ	jh	jh	<u>gh</u>		ว v(w) v
ญ	ñ	ñ			ส s s
<i>Minajeff</i>					
ฏ	t	<u>t̄</u>	t	<u>t̄</u>	ศ s
ฐ	th	<u>th̄</u>	th	<u>th̄</u>	ษ sh
ด	d	<u>d̄</u>	d	<u>d̄</u>	
ध	dh	<u>dh̄</u>	dh	<u>dh̄</u>	ห h h
ณ	ṇ	<u>ṇ̄</u>	ṇ	<u>ṇ̄</u>	ฬ !
(ด) ต	t		t		° m
<i>Anusvāra</i>					
ถ	th		th		๕ ḥ Max Muller: <u>h</u>
ท	d		d		
ธ	dh		dh		
น	n		n		

## Italian script

*N.B. I testi Pāli citati nel corso dell'opera, sono scritti in caratteri tondi; I vocaboli Pāli e quelli Siānese intercalati qua e là sono in corsivo Nel romanizzare il Pāli, si è seguito in massima il metodo del Prof. Childers, con poche eccezioni. Le vocali lunghe a,e,i,u da altri segnate con accenti acuti o circumflessi, sono segnate ā,ē,ī,ō,ū, parendo questo sistema il migliore*

## English Translation

*N.B. The Pāli texts mentioned in the course of the work are written in round characters; The Pāli words and those Siānese interspersed here and there are in italics In Romanizing the Pāli, one followed in principle the method of Prof. Childers, with few exceptions. Long vowels a, e, i, u from others marked with acute or circumflex accents, they are marked ā, ē, ī, ō, ū, considering this system the best*

Genetically speaking, Gerini's preparation of this system of romanization can be traced back to as early as 1887 when Gerini ordered some *Pāli* language books and *Sanskrit* grammar books written by *Max Müller* for his own self-taught learning as evidenced by «Invoice of the new prices from Lawrence § Mayo, Bombay dated March 15, 1887» and his autographed addition of Siāmesese alphabets on the clippings of the 3-page table of «Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East» published in *Buddhist Suttas: The Sacred Books of the East* Müller, F. Max (Ed.) 1881. pp. 317-319 as partly shown below with only his insertion of Siāmesese consonants in a blank space among the missionary alphabet, Sanskrit, Zend, Pehlevi, Persian, Arabic, Hebrew, and Chinese languages:

Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East [p. 317]										
Consonants	Missionary Alphabet.			Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class	II Class	III Class							
<b>Gutturales</b>										
1 Tenuis . . . . .			ॠ							
2 „ aspirata . . . . .			ॡ							
3 Media . . . . .			ॢ							
4 „ aspirata . . . . .			ॣ							
5 Gutturo-labialis . . . . .			।							
6 Nasalis. . . . .			॥							
7 Spiritus asper . . . . .			०							
8 „ lenis . . . . .			ॠ							
9 „ asper faucalis . . . . .			ॡ							
10 „ lenis faucalis . . . . .			ॢ							
11 „ asper fricatus . . . . .			ॣ							
12 „ lenis fricatus . . . . .			।							
<b>Gutturales modificatae (Palatales, &amp;c.)</b>										
13 Tenuis . . . . .			॥							
14 „ aspirata . . . . .			०							
15 Media . . . . .			ॠ							
16 „ aspirata . . . . .			ॡ							
17 „ Nasalis . . . . .			ॢ							

Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East [p. 318]										
Consonants	Missionary Alphabet.			Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class	II Class	III Class							
18 Semivocalis. . . . .			॥							
19. Spiritus asper. . . . .			ॠ							
20 „ lenis . . . . .			ॡ							
21 „ asper assibilatus			ॢ							
22 „ lenis assibilatus			ॣ							
<b>Dentales</b>										
23 Tenuis . . . . .			।							
24 „ aspirata . . . . .			॥							
25 „ assibilata. . . . .			ॠ							
26 Media. . . . .			ॡ							
27 „ aspirata . . . . .			ॢ							

Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East [p. 318]										
28 „ assibilata . . . .			u							
29 Nasalis . . . . .			a							
30 Semivocalis . . . . .			ʋ							
31 „ mollis 1 . . . .			ʋ							
32 „ mollis 2 . . . .			ʋ							
33 Spiritus asper 1 . . . .			ʋ							
34 „ asper 2 . . . . .										
35 „ lenis . . . . .										
36 „ asperrimus 1 . . . .										
37 „ asperrimus 2 . . . .										

Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East [p. 319]										
Consonants	Missionary Alphabet.			Sanskrit.	Zend.	Pehlevi.	Persian.	Arabic.	Hebrew.	Chinese.
	I Class	II Class	III Class							
38 Tenuis . . . . .			ʃ							
39 „ aspirata . . . . .			ʃ							
40 Media . . . . .			ʃ							
41 „ aspirata . . . . .			ʃ							
42 Nasalis . . . . .			ʃ							
43 Semivocalis . . . . .			ʃ							
44 „ fricata . . . . .										
45 „ diacritica . . . . .										
46 Spiritus asper. . . . .			ʃ							
47 „ lenis . . . . .			ʃ							
<b>Labiales</b>										
48 Tenuis . . . . .			ʃ							
49 „ aspirata . . . . .			ʃ							
50 Media . . . . .			ʃ							
51 „ aspirata . . . . .			ʃ							
52 Tenuissima . . . . .										
53 Nasalis . . . . .			ʃ							
54 Semivocalis . . . . .			ʃ							
55 „ aspirata . . . . .										
56 Spiritus asper. . . . .										
57 „ lenis . . . . .										
58 Anusvāra . . . . .			°							
59 Visarga . . . . .			z							

In 1902, Gerini played an outstanding role in the transliteration of Indo-Chinese languages at the International Congress of Orientalists, or, as it was afterwards formally termed, the «First International Congress of Far-Eastern Studies (Premier Congrès International des Études d'Extrême Orient)», held from December 4 to 10 1902 at Hanoi, as the president of the Manual of Indo-Chinese Philology Committee of the Congress and a member of the Transcription Committee of the Congress who pointed out defects and shortcomings of the old transliteration system and recommended to adopt a new rational system of modern philology for the transliteration for scientific purposes. In his exogenetic publication of a 28-page article entitled «The International Congress of Orientalists» published in the Imperial and Asiatic Quarterly Review and Oriental and Colonial Record of July 1903, Gerini

recorded that in the closing session held in the afternoon of December 8, «an amount of highly useful work has been done and a very brilliant success achieved», some of which were:

5. The congress recommend for scientific purposes the adoption of a more rational transliteration of Annamese on the basis proposed by the special committee.

6. The Congress, while approving in principle the scheme of transliteration of Thai languages presented by Mr Maspero, expresses the wish that a system of transcription of this group of languages, answering all scientific purposes, be early fixed upon by the École Française d'Extrême-Orient

8. The Congress expresses the hope that the *Manual of Indo-Chinese Philology* in preparation, the object and plan of which have been drawn up and submitted by a special committee, may be taken in hand and published as soon as practicable (Gerini 1906: 63-64)

For Gerini, they marked «a new step in the march of Indo-Chinese philology in particular and of the Oriental research in general». The *Indo-Chinese philology* version of this Congress version was transformed into the descriptions of toponyms in *TARK*.

In the post-compositional phase of *TARK* in 1906, Gerini's romanization and transliteration scheme multiplied. The genetic evidence was his handwritten manuscript comprised of *Proposed arrangement of Siāmesse vowels and diphthongs (1906)*, (2) *Col. Gerini's Proposed Scheme of Transliteration for the Consonants of the Siāmesse Language*, and a classification of *Siāmesse consonants* based on the place of articulation.

### 3.3.2 Transcription and Translation

Table 3- 20: CMMD of translational genetics of Gerini's local toponyms in *TARK*, 1887-1895: the second translation variant

Translational genetics of local toponyms in <i>TARK</i>				
Transcription of Siāmesse toponyms and glossonyms for Italian translation: Second translation variant				
Microgenetics			Macrogenetics	
Time	AI	LG	LL	Private Translation Domain
1887	AI01 AI02 AI03		s, it	Pre-compositional provisional exogenetic critical translation of Siāmesse chronicles: G.E. Gerini. (Trans.) (1887-1895) <i>Storia di Ayuthia: dal regno di Phra Narai al regno di Phra Ekathat Rajah</i> , 1887-

Translational genetics of local toponyms in TARK				
Transcription of Siāmesse toponyms and glossonyms for Italian translation: Second translation variant				
Microgenetics			Macrogenetics	
Time	AI	LG	LL	Private Translation Domain
				1895,. MS notebook , 265 p.
1891	AI01 AI02 AI03		s, it	Pre-compositional provisional exogenetic critical translation of Siāmesse chronicle from Siāmesse into Italian: G.E. Gerini [Ausonius]. (1891) <i>Ayuthia o Krung Çrī Ayuddhayā Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima</i> . MS, 181p.
1891	AI01 AI02 AI03		s. it	Pre-compositional provisional exogenetic critical translation of Siāmesse chronicle from Siāmesse into Italian : G.E. Gerini. (Trans.). <i>Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong . Edition of Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān . 16 vols., MS</i>
1893	AI01 AI02 AI03		it	Pre-compositional provisional exogenetic critical translation of Siāmesse chronicle from Siāmesse into Italian: Gerini. G.E. (Trans.). (1893) <i>La Cronache dell' Indo-Cina Vol. III, Memorie della dama Revadī Nophamāt di Çukhothai. VII Secolo dell'era Cristiana (piú probabile 1300 circa)</i> MS. Notebook, 105 p.
1895	AI01 AI02 AI03		s, it, m	Pre-compositional provisional exogenetic critical translation of Mōñ chronicle from Siāmesse into Italian: GERINI, G.E. (Trans.). (1895) <i>Le Cronache dell' Indocina - Vol. IV, Storia del Pegu: La Cronaca di Gavampati-thera (leggenda del viaggio di Buddha in Pegu)</i> , Siāmesse manuscripts of the Royal Library of Bangkok, No. 87-88 (No.119-121-old Number) 1895, 115 p.

The second translation variant in the translational genetics of *TARK* was a pattern of a transcription of Siāmesse toponyms and glossonyms with the original Siāmesse scripts for his Italian translation which was developed in his private translation domain from 1887 onwards. Based on the genetic evidence produced during a phase of exogenetic provisional historical researching on the early history of Siām and its border countries comprising the manuscripts of Italian translations of chronicle of Siām from Siāmesse in notebooks entitled *Storia di Ayuthia: dal regno di Phra Narai al regno di Phra Ekathat Rajah, Ayuthia o Krung Çrī Ayuddhayā Studi, Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong . Edition of Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān, La Cronache dell' Indo-Cina Vol. III, Memorie della dama Revadī Nophamāt di Çukhothai, Le Cronache dell' Indocina - Vol. IV, Storia del Pegu: La Cronaca di Gavampati-thera (leggenda del viaggio di Buddha in Pegu)* in which there were toponyms and glossonyms involved, Gerini always transcribed those terms based on a standard transliteration system of *His Times* and

inserted the Siāmesese scripts in the margin of the manuscripts or within his Italian translation. Table 3-20 shows a pattern of his second translation variant for the transcription and translation of the toponyms of *stazioni d'approdo di barche pubbliche* (ท่าเรือจ้าง) in *Ayuthia* in 1891 in which the original Siāmesese characters for those terms were included in the left margin of the notebook. Table 3-21, on the other hand, shows a pattern of his transcription of glossonyms of *una lista delle varie lingue* in 1893 in which glossonyms were listed in the original Siāmesese characters in the first column and a transliteration of Siāmesese terms in Roman scripts or a translation in Italian in the second column.

Table 3- 21: Italian script of Gerini's excerpt from the Italian translation of *Ayuthia prima della sua caduta nel 1767-8* and a pattern of endogenetic transcription of Siāmesese toponyms of *stazioni d'approdo di barche pubbliche* (ท่าเรือจ้าง)

Ayuthia prima della sua caduta nel 1767-8 =====	
Traduzione del libo 8° e 9° della relazione di Khún Lúang Hāwạt Pradū Rông Thām (ขุนหลวงหาวัดประดู่โรงธรรม) {Chao Fah Dōk Madūa} =====	
Libro 8° ; dei posti <stazioni> di dogana e di dazio e dei posti d' osservazione, (ด่านขนอนคอยเหตุต่าง ๆ) e dei luoghi d'approdo (stazioni, ท่าเรือ) delle barche pubbliche (เรือจ้าง); dei mercati e delle barche nella darsena (ในโรง) =====	
Barche pubbliche	_ Lato Orientale _ Dal lato corto ((in senso della larghezza) Orientale della capitale havvi <cinque> stazioni d'approdo di barche pubbliche (ท่าเรือจ้าง) trasportanti passeggeri dall'una all'altra riva; cioè:
วัดตะพานเกลือ	1) da Hua Rō a Vat Taphān Klūa (วัดตะพานเกลือ) una barca
ท่าแปดตำรวจ	attraversante il fiume (per venire alla capitale) a Thā Pēt Tamruat (ท่าแปดตำรวจ) a valle del Vang Nà (ท้ายวังน้ำ) ;
ท่าช้างวังน้ำ	2) una barca attraversante <suddetto> Thā Ch'āng Vang Nà e
ท่าวิลันดา	di lá a Thā Vilandā (imbarcatorio Olandese)
วัดนางชี	3) una barca attraversante infuori per Vat Nāng Ch'ī (convento di monache);
วัดพิชัย	4) una barca attraversante infuori per Vat Ph'ich'ai ;
วัดเกาะแก้ว	5) una barca attraversante infuori per Vat Kō Kēu. In tutto cinque luoghi dal lato Orientale
Lato Sud _ Dal lato lungo, <a> mezzodí havvi sei luoghi d'approdo di barche pel trasporto di passeggeri da e per la città, cioè :	
ท่าประดู่ช่องกุ๊ดหัว	1) Una barca a Thā Prātū Chōng Kut Hua Talāt Rông Lék
ตลาดโรงเหล็ก	attraversante infuori per Thā Vat Chào Ph'ra Nāng Ch'ông ;
ท่าวัดเข้าพระนางเชิง	



ท่าหอย	2) una barca a Thā Hói <traghettante> attraversante infuori per Vat Pā Chāk ,
วัดป่าจาก	
ท่าพระยาราชวังสัน	3)una barca a Thā Ph' ranyā Rāch' uwang Sán, infuori rimontante per Vat Khūn Ph' rom
วัดขุนพรหม	
ท่าด่านซี	4)una barca a Thā Dān Ch' ī attraversante infuori per Surintharārām
วัดสุรินทราราม	
ท่าฉะไกรน้อย	5) una barca a Thā Ch' ankrai Nōi attraversante in fuori per Vat Thā Rām,
วัดท่าราม	
ท่าวังไชย	6)una barca a Thā Vang Ch' ai attraversante in fuori a Vat Nāk Pāk Klong Lakhōn Ch' ai
วัดท่าปากคลองละคอนไชย = คลองตะเคียน	In tutto sei luoghi d' approdo al lato lungo a Sud.

Table 3- 22: Italian script of Gerini's excerpt from the Italian translation of *La Cronache dell' Indocina Vol. III, Memorie della dama Revadī Nophamāt di Çukhothai* and a pattern of the endogenetic transcription and translation of Siāmesse glossonyms

สยามพาคย์	Perciò le lingue furon divise in classi (o famiglie) a seconda della diversa lor natura. La classe di Magadha, comprende il Pāli, e le lingue Indú che son parlate nella regione ed han molta affinità col Pāli. La classe Siāmesse comprende il Thai; quella di Sirihala il Sirihalese di Larika; mentre la classe Sanscrita include le lingue parlate dalle varie razze di brahamani, e la classe Taleng le lingue farāng (occidentali o europee?); la classe di <Pugān> Dhukāma il Birmano, quella di Taluma ?, il Rāmaññanese (Peguano) ; quella di Haribhuñjaya la lingua dei Lāu nero inchiostro; quella di Kambuja, l' idioma dei Khmēr	
ตะเลงพาคย์	Qui, io umile ancilla a nome Çrī Chulālakshā daró una lista delle varie lingue conosciute	
= Taling, Kalinga ?	1	ไทย Thai (piccoli Thai)
ภูกามะพาคย์	2	ลาวภาษา Lāu
ตะลุมะพาคย์-รามัญ	3	ลาวน้ำหมึกภาษา Lāu nere -inchiostro
หะริภุญไชย	4	ลาวลื้อ ,, Lāu Lü (Chīang Rūng)
ลาวน้ำหมึก	5	ลาวเงี้ยว ,, Lāu Ngīau (Thai Yāi)
กำพูชพาคย์_เขมร	6	ลาวทรงดำ ,, Lāu nero-vestiti
	7	ลาวทรงขาว ,, Lāu bianco-vestiti
	8	เขมรกำพูช ,, Khmēr di Kamboja
	9	เขมรดง ,, ,, Dong (dei Boschi)
	10	เขมรลมาด ,, ,, Lamāt fr. Lamāl
	11	เขมรชวย ,, ,, Suei (ส่วย)
	12	พม่า ,, Birmans
	13	รามัญ ,, Ramaññanese (Paguano)
	14	ทวาย ,, Tavoy
	15	กระแซ ,, Krasë (Mañipur)
Cussay	16	ยะไซ ,, Yakhāi
	19	พราหมณ์ไวยชิก Brahmani Vaiyadhika

<paramahansa?> Maheçwaras	20	„ เวร่ามะเทศ	„ Verammaheçra	
	Vaishṇavas	21	„ อะวะดาน	„ Avatāna
Sunni community	27	„ .. แขกอาหรับ	Arabi	
	28	„ มหัน	„ Mahān	
	29	„ สุหนี่	„ Sunī (Sunni)	
	30	„ มั่งกะหลี่	Bengalesi	
	31	„ มะเลลา	Manilla	
Cām di Campā	37	„ จาม	Chām (in Cambidia)	
=หัวฟริก, Africani	38	„ ฟฤกษ	Vriksha(?) Frik, Africani	
Karud	39	„ .. ฝรั่งเศส	Francese	
	40	ฝรั่งเศสวิลันดา ภาษา	Olandese	
	41	„ อังกฤษ „	Inglese	
	42	„ พุทธเกด. „	Portughese	
	43	„ มะกัน „	Americano (A.D. 1492)	
	44	„ วิตะบันหยวน. „	Spagnuolo	
	45	„ การะหนี่ „	? Kāranī (Brunei= Borneo?)	
	46	„ ลี่ล่อง „	? Luson	
	47	หรุค „	? Rūt Laroot?	
	48	สิงหฬ „	Çinhalese	
	49	ญี่ปุ่น „	Giapponese	
	T'ai-chou o Li-khiu?	50	สิขิว „	? Sikhíu
	Kauli, Kauri =Corea	51	เกาหลี „	? Kaulī (Corea)
		52	คิซะส่วน „	? Khichiasān
		53	จีนหื้อ „	Chinese Hō (Lo-lo)
	54	„ ตาด „	Mantchu (tartaro) <Tātari>	
	55	แกว, ยวญ „	Annamita	
	56	ม้วย (ม้อย). „	Mōi (Mōi)	
Red Karens <Yāng>	57	ยางแดง „	Yang-dēng (presso Chiengmai)	
Karens	58	กะเทรี่ยง. „	Karen	
	59	ละว้า „	Lawā	
	60	ข่าบก „	Khā Terrestri (montani)	
	61	ข่าน้ำ „	„ acquatici (rivieraschi)	
Negritos, Penisola Malese	62	เงาะ „	Ngo: (Penisola Malese Kelantan, etc.)	

This transcription pattern of supplying the native names in the original Oriental languages in the translation that took place in pre-compositional phase in the private writing domain became one of his writing styles in his geographical, cultural and literary writings about Siānese and the Orients that were published in the public domain.

### 3.3.3 Simultaneous Self-Translation

Simultaneous self-translation was Gerini's final translation variant in the translational genetics of *TARK*. It was used by Gerini to represent his local toponyms of Kamboja with the intent to preserve the original quality and make the property transparent. It was created through the simultaneous process of romanization, transliteration, translation, self-translation in other languages and textualization of the original characters for place-names in Oriental languages to represent the sounds, scripts and meanings of local toponyms of Kamboja, blurring the boundaries between the original and the self-translated texts.

Despite his modest regret on the part of his command of literary English that « *an abler pen with a better literary knowledge of English than he can command, the subjects here touched on could have been made <wrapped up in a> far more readable*», it is evident that his process of language shifts, a transmission between Occidental and Oriental languages from his native Italian to a new version of Occidental and Oriental multilingual simultaneous self-translation for the identification of all local toponyms of Kamboja in *TARK*, was entirely spontaneous and precious. The endogenetic description of some Kambojan toponyms in *TARK* as shown in Table 3-22 can be regarded as his proposed paradigm shift in the poetics of local toponyms in the decades straddling the late nineteenth and the early twentieth centuries.

Table 3- 23: Gerini's endogenetic description of some Kambojan toponyms in *TARK* (1904-6)

Toponym	Gerini's endogenetic description of the Kambojan toponyms
	4. P 'hnom-p'hen, the Present Kambojan Capital
<i>P 'hnom-p'heñ Chaturmukh Charāb C'hēm</i>	<p>It [P'hnom-p'hen] was then [1433-1437] known by the name of <i>P 'hnom-p'heñ Chaturmukh Charāb C'hēm</i>.</p> <p>On the Chinese map of about 1399, published by Phillips in the <i>Journal China Branch R.A.S.</i>, vol. xxi., 1886, I find it duly marked at the quadruple junction, and on the right or western bank of the river-the same position as the city occupies at the present day as <i>Chu-li-mu</i> 竹里木 (<i>Chuk-lei-muk</i>, in Southern dialectal pronunciation). This toponymic, not identified by Phillips, nor by anyone else since, that I am aware of, is, it will readily be seen, meant for <i>Chaturmukh</i>, a mere corruption of the Sanskrit name the city bore, <i>Chatermukha</i> i.e., the "Four Faces (or Fronts)," in allusion to the four branches of the river meeting here, (...) and a year later than that it occurs as <i>Müang Chaturamukh</i> in the Siamese "Annals of Aynthia," p. 181. The vulgar Khmër form is <i>Cho-do-mukh</i>. (Gerini 1906:82-83)</p>

Toponym	Gerini's endogenetic description of the Kambojan toponyms
<i>Wat Botum-vodei</i>	<p>This is what has since become known as <i>P'hnom</i> ("hillock"), or, more specifically, the <i>P'hnom-P'hen</i> ("Full Mountain," or "Hill"), from which the city is vulgarly designated. The name has been corrupted by the Annamese into <i>Nam Vang</i>, 南榮 (Cant., <i>Nam-wing</i>), pronounced <i>Nam-vyāng</i> by their kinsmen of Lower Cochin-China. (Gerini 1906:83)</p> <p style="text-align: center;">4. P 'hnom-p'hen, the Present Kambojan Capital</p> <p>Thence an adjournment was made to <i>Wat Botum-vodei</i>, another monastery, so designated because in front there is a lotus-pond or <i>saras</i>. The name is the local corrupted form of the Pāli <i>Padumavatī</i> (Sanskrit <i>Padmavatī</i>)</p> <p style="text-align: center;">5. On the Way to the Lake</p>
<i>Bābōr</i> <i>Amarāvati Randapurī</i>	<p>At nightfall <i>C'hnok-trū</i> was reached, another important and mostly floating village, lying near the entrance to the stream leading to <i>Bābōr</i>. This last place, now a miserable hamlet, has seen far better days, it having been, in fact, the capital of Kamboja from 1516 to 1528, prior to the removal of the seat of royal to Lawēk. It then rejoiced in the high-sounding name of <i>Amarāvati Randapurī</i>, which I find recorded in the Khmēr chronicle preserved in Siām.* The King had fortified himself there at the camp of <i>Banthēai Mēan-c'hei</i>, the "victorious citadel." The town has since become known as <i>Boribūrṇ</i> (Paripūrṇa), whence by corruption, <i>Bābōr</i> (pronounced <i>Bābō</i>). (Gerini 1906:96)</p> <p>*Unrecognisably given as <i>Omorabotey</i> in Lagrée's translation, revised by Garnier, of the Khmēr chronicle published in the <i>Journal Asiatique</i>, 1871, p. 348. A few lines further we find <i>Amraptoron chor</i> in lieu of the <i>Amarāvati randapurī</i> of the chronicle preserved in Siām. A new, or at least newly revised, translation of the chronicle in question is sadly needed.</p> <p style="text-align: center;">5. On the Way to the Lake</p>
<i>P'hōthisat or Phuthisat</i>	<p>With the impression that this victory was achieved through the favour of the Bo (<i>Bodhi</i>) tree, he [King Chan (Chandra-rāja)] made magnificent offerings to it, and called <i>P'hōthi-mēan-bōñ</i>, the "Meritorious Bo-tree"; and the province became henceforth known by the name of <i>P'hōthisat or Phuthisat</i> (=Skr., <i>Bodhisatva</i>; Pāli, <i>Bodhisatta</i>).* Soon afterwards the King had a temple erected on the spot, in which he placed two statues of Buddha, cast for the purpose (Gerini 1906:99)</p> <p>* This remark is skipped over in the Lagrée-Garnier translation, <i>Journal Asiatique</i>, 1871, p.351.</p> <p style="text-align: center;">5. On the Way to the Lake</p>
<i>Donlī-sāb or Tonlī-sāb</i>	<p>It is now called <i>Donlī-sāb</i> locally, and <i>Tonlī-sāb</i> down at <i>P'hnom-p'heñ</i>, both which expressions mean "Fresh-water River (or Lake)." In <i>Donlī-sāb</i> or <i>Tonlī-sāb</i> here we have one of those terms that can be traced from Indo-China all the way to Central Asia their probable original home and hence the borders of Europe itself. Siamese : Thalē (Dalē) = "sea," "lake"; Thōlin = "lake" in Kitan and "sea" in Nü-chên ;</p>

Toponym	Gerini's endogenetic description of the Kambojan toponyms
	<i>me-derin</i> = “sea” in Manchu; <i>talui, talai</i> = “sea” in Turkish; <i>darya</i> = “sea,” “river,” in Persian; <i>θάλασσα</i> = “sea” in Greek and so forth. And almost universal word, <i>Donlī-sāb</i> is, however, but a generic designation applied to any fresh-water lake.
<i>Rāma Hrada</i> (or <i>Rahada</i> )	The proper, and withal classical, name, now almost entirely forgotten, by which the great inland lake of Kamboja was known to natives was, as I found out, “ <i>Rāma Hrada</i> (or <i>Rahada</i> ),” the “Lake of Rāma,” near the eastern shore of which rose <i>Indraprastha</i> (Angkor Thom), the capital of the <i>Kurus</i> ( <i>Kui, Kvir</i> ; or Old Khmēr). We shall see later on that this is a piece of ancient Indū classical geography adapted from <i>Kurukṣētra</i> , the region about the Indū <i>Indraprastha</i> (now Delhi); and that this discovery, which is entirely my own, will supply the explanation of several hitherto unfathomed mysteries in Old Khmēr history. (Gerini 1906:100)

#### 8. A Peep into Angkor Thom, the Ancient Capital

<i>Thom</i> <i>P'hrah Nakhōn Lúang</i>	The afternoon of the same day, December 28, was spent by our party in a hurried visit to the ancient Khmēr capital, now vulgarly known as Angkor Thom (...) <i>Angkor Thom</i> simply means “Large <i>Nagara</i> ” (or walled city). In Siānese it is more often designated as <i>Nakhōn (Nagar) Lúang</i> , and sometimes <i>P'hrah Nakhōn Lúang</i> , which conveys the same sense.
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#### 12. Mount Ba-Khēng (Wednesday, December 31)

<i>P'hnom Ba-Khēng</i>	Returning now to Mount <i>Ba-Khēng</i> , I shall give, for whatever it may be worth, the commonly accepted derivation of its name as related to me. This is traced to the fact of the ferruginous limestone forming the hill being harder than that employed in the Angkor structures, whence the hill came to be termed <i>P'hnom Ba-Khēng</i> , which would then mean the “Hill of the Hard Stone”, if so the designation must be comparatively modern, for <i>Khēng</i> = “hard” is almost certainly a purely Thai (Siānese) word. The softer sandstone of Angkor and neighboring monuments is called <i>Thmō p'hōk</i> (lit., “Mud-stone”), whereas laterite is known as <i>Bai-kriēm</i> (lit., “Dried [or parched] Rice”). Gerini 1906:142)
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The inclusion of the transcription, transliteration and translation in Pāli, Sanskrit, Chinese and some Southeast-Asian languages in his simultaneous self-translation process was the essence of his poetics of Occidental and Oriental literary multilingual local toponyms. In episode 4. *P'hnom-p'hen, the Present Kambojan Capital*, Gerini stated, «Indo-Chinese languages, especially Siānese, Khmēr, Mōñ (Pagan or Talaing), Burmese, etc. are so indissolubly bound up with Pāli and to a certain with its sister tongue, Sanskrit which constitute over one-third of their vocabularies, that no literary proficiency in these languages can be attained unless accompanied by some fair knowledge of either of the two classical tongues of India.» (Gerini 1906:88). The transcription and transliteration system of Oriental

languages tasks that were painstakingly undertaken and developed for many years by Gerini for academic purposes became his best tool to illuminate the intangible cultural heritage in the time-honored and history-consecrated toponyms in his travel narrative at this literary level.



## Chapter Four *Poetics* of Magnitude

Kompong Lūang (Royal Bank or Quay) was next reached, an important village on the right (western) bank, which is the landing-place whence one proceeds to Udong, the former capital of Kamboja (1619-1866). A road some four miles in length, supported by walls of masonry and planted with trees, made in 1849 by King Ong Duang, leads thence to the now ruined capital, the mounds of which are seen in the distance, half hidden among the luxuriant jungle. Its official name was Udong-Mīen-c'hai (*Uttam-mān-jay*), the "Supremely Victorious," though often given, especially in Siānese records, as *Udong-lū-c'hai*. It figures in Chinese notices of the seventeenth century and after as *Tung-p'u-chai*, 東步寨 (Cant., Tung-pou-ch'ai), although it has been suggested, not without reason, that the first character may be a faulty clerical error for 柬, *Chien* (Cant., *Kan*), in which case the whole would read *Kan-p'u-ch'ai*, and mean Kamboja (*Kambuja* or *Kambujaya*?). This ingenious conjuncture, however, does not as yet fully convince me, despite the fact that the form *Tung-p'u-chai* already appears in the "Tung-hsi-yang-k'ao" cyclopædia which was published in 1618, *i.e.*, one year before the establishment of the Kambojan capital at Udong. My contention is that the name may have existed for the spot sometimes prior to the removal of the capital thereto; or else that the date of such an event as given in the Khmër chronicles is, as not frequently occurs, out by several years. (*TARK*: 91)

*Poetics of Magnitude* was Gerini's creative device for the *processio operis* of his paradigmatic Occidental and Oriental literary multilingual travel narrative *A Trip to the Ancient Ruins of Kamboja* in 1902. A comparative genetic study of the exo- and endogenetic *magnitudes* of *TARK* established for the genetic study of his *Poetics of Magnitude* in Chapter Four clarifies, in the first place, that the literary *magnitude* in *TARK* was a continuous *magnitude* of his own *avant-textual* previous projects on Siānese *Nirās* literature which started in a literary domain as early as in 1885, evolved into Italian, English, and Occidental and Oriental multilingual literary genres of poetry and prose of LG20, LG27, LG28, and LG30 during his geographical itineraries known in this study as *Crossing to the Orient and Circulating in Siam* in 1885-1889, *First Crossing the Distance between Siām and Italy* in



1890, *Second Crossing the Distance between Siām and Italy*, 1899, *Traversing the distances within the Orient* in 1902-05, and *Setting in the Orient* in 1905-06, and in 1905 his English translation of Siāmesse *Nirās C'halāng* (NC) could make its way, as the only Siāmesse poetical essay written in the style of *Nirās* on Junkceylon Island, into the academic domain in his own English academic historic-geographical monograph, *Historical Retrospect on Junkceylon Island* (HRJI). The earliest extant genetic evidence in this regard was his jotting of *Nirās C'halāng* by Nāi Mī on a list «*Nirāt, lista di*». In 1885, Gerini made a list of 27 Siāmesse *Nirās* literature on the front and back side of a small piece of paper under the heading «*Nirāt, lista di*.» The names of *Nirās* were all written in black ink in Siāmesse, the names of the poets in Siāmesse and Italian and the publisher and year of publication in red ink. In 1893, this list of *Nirās* was expanded and included in Gerini's *Catalogo di opere della Letteratura Siamese*. Finally, the Siāmesse *Nirās C'halāng* and the poet, Nāi Mī, were transferred to in his Italian personal historic-geographical library. In the second place, the comparative genetic study finds that, simultaneously, an important maneuver towards the making of Occidental and Oriental historic-geographical aspect for the literary *magnitude* in *TARK* was conceived through his own previous academic Occidental and Oriental historic-geographical monologues which, genetically speaking, started in Siām almost a decade before his first English publication entitled «Notes on the Early Geography of Indo-China» appeared in *J.R.A.S.*, July 1897, pp. 551-77.

Having been for years past engaged in researches on the early history of Siām and its border countries, I had, as a matter of course, to go into their ancient geography- a hitherto unexplored field - and this naturally led me to a study of the documents that the Western geographers of antiquity left us, more especially Ptolemy, who gives us the first collection of anything like authentic data on the countries in question. (551)

This academic *magnitude* was expanded into *Researches on Ptolemy's Geography of Eastern Asia (Further India and Indo-Malay Archipelago)* and published as Asiatic Society Monograph No. 1 by the Royal Asiatic Society in conjunction with the Royal Geographical Society in 1909. This academic historic-geographical *magnitude* in *RPGEA FIIA* encompassed his methods of identifications plus rectifications of the unreliable accounts of the toponyms and ethnonyms of Eastern Asia occurring in the accounts of the Arabs, Chinese, ancient Indūs, and even early European travelers and navigators, and his presentation of new

identifications. This *magnitude* was cultivated by himself through his own researches and personal investigations *in situ* and motivated by the fact that «while investigating remote times of countries, I gradually felt that the identifications of the place names in such accounts as had been proposed by European translators and commentators were for the most part unreliable» (*RPGEA FIIA* xii-xiii). The most important intent for the making of the academic historic-geographical *magnitude* as such was stated in his own words that «however small it be, in so far as it elucidates an ancient text and department of historical geography, should prove of some retrospective value for the study of certain historic, linguistic, ethnologic, and geographic aspects of the countries it deals with» (*RPGEA FIIA* xx). These above-mentioned literary and academic historic-geographical *magnitudes* were themselves continuous and connected to each other within the bodies and were powerful enough to constitute the new *literary* *magnitudes* in *TARK*. In the third place, at the literary level, Gerini used the potential four historic-geographical *magnitudes* which were created in his exogenetic literary and academic previous projects as transformational methods to identify Indo-Chinese toponyms in the endogenetic literary *magnitude*. *Visibility*, *voice*, *validity* and *value* are four analogies to describe the art of making, or *poetics*, of literary *magnitude* of *TARK* in Chapter Four. The toponym *Udong-Mīen-c'hai* as shown at the opening of Chapter Four can be used here as an example to show how Gerini combined the four analogies in a *processio operis* of toponyms in his Occidental and Oriental multilingual travel narrative. The *visibility* and *voice* of literary *magnitudes* were produced through the precision of transcription and transliteration of local toponyms in roman scripts, without avoiding of diacritical marks, spelling in foreign characters and translation English, «Udong-Mīen-c'hai (*Uttam-mān-jay*), the "Supremely Victorious," though often given, especially in Siānese records, as *Udong-lü-c'hai*. It figures in Chinese notices of the seventeenth century and after as *Tung-p'u-chai*, 東步甫寨 (Cant., Tung-pou-ch'ai).» The *validity* manifested itself as the rectification and identification based on the comparison of multifarious sources mostly derived from local legends, original chronicles, geographical reality, languages and religion in Southeast-Asia, «although it has been suggested, not without reason, that the first character may be a faulty clerical error for 柬, *Chien* (Cant., *Kan*), in which case the whole would read *Kan-p'u-ch'ai*, and mean Kamboja (*Kambuja* or *Kambujaya*?). This ingenious conjuncture, however, does not as yet fully convince me, despite the fact that the form *Tung-p'u-chai* already appears in the "Tung-hsi-yang-k'ao" cyclopædia which was published in 1618, *i.e.*, one year before the establishment of the Kambojan capital at Udong.» Finally, the *value* appeared as his good

remarks and advice, «My contention is that the name may have existed for the spot sometimes prior to the removal of the capital thereto; or else that the date of such an event as given in the Khmër chronicles is, as not frequently occurs, out by several years»

By approaching Gerini's operation on three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK*, which were analogous to his virtual reality three journeys to Junkceylon Island in Siām in 1839 and 1842, the *Country of the Lēstai (Southern Siām and Kamboja)* and the Region of the Great Gulf (*Annam and Tonkin*) in Eastern Asia (Further India and Indo-Malay Archipelago) in the second century and his real trip through French Indo-China in 1902-03, from a comparative transgenetic perspective, Chapter Four presents the continuity of *visibility, voice, validity* and *value* of their literary and academic *magnitudes* in this long genesis of his Occidental and Oriental literary multilingual travel narrative which defines his paradigmatic *poetics of magnitude* of *TARK*

#### 4.1 Poetics of Magnitude: Synoptical Chrono-typology

Continuity was Gerini's key to *Poetics of Magnitude* that he proposed as a new paradigm for a *processio operis* of English travel narratives of Siām and the Orient. The motivation of his proposed continuity can be seen in his previous statement in *Preface* of *RVA TMC* in 1892 that «by the unbiased investigation of the beliefs of the past, and the rational and scientific solutions of the problem of existence, it will soon give us also the panacea for many of our evils the Unity of Faith.» The following synoptical chrono-typology of transgenetic *Poetics of Magnitude* of three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK* established on a basis of the travel narrative kernels of each travel narrative demonstrate the characteristics of the continuity that constitute the Unity of *Magnitude* which, according to Gerini, is *one*, as he used to state in the same preface «To me, too the Truth is one, and there seems to be one eternal and true Faith.» --(Vattaka Jātaka).

Based on three texts of genetic evidence- *avant-texte* exogenetic publications of previous projects, *NC* in *HRJI* and *RPGEA FIIA*, and a *variant text* publication of *TARK*, the synoptical chrono-typology of transgenetic *Poetics of Magnitude* of three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK* is reconstructed on a basis of the travel narrative kernels of each travel narrative, presented in the order in which they appeared in each travel itinerary and distributed in the same form and style of *Contents* in his academic historic-geographical research, *RPGEA FIIA*, which was divided into parts and chapters, also, with respect to the

author's plot structure of the pilgrimage in *NC* in *HRJI* which was divided into in five episodes: 1. The journey, 2. Account of the author's stay and doing in Junkceylon, 3. Excursion to the Sacred Foot-print, 4. The P'hrah-Bat, 5. L'Envoi, and in *TARK* which was divided into 17 episodes : 1. Leave the new for the old capital of French Indo-China 2. Saigon to Mī-thō 3. Mī-thō to P'hnom-p'hēñ 4. P'hnom-p'hēñ, the present Kambojan capital 5. On the Way to the Lake 6. Overland to Siēm-Rāb 7. Angkor Wat at last 8. A peep into Angkor Thom, the ancient capital 9. Departure of Some of the Party; Angkor, the Siren, persuades the Author to stay 10. Siēm-Rāb, past and present 11. Angkor Thom revisited 12. Mount Bā-khēng 13. Off for the ruins of the Lēlai group 14. Müang Sūtr 15. Down the Thalē Sāb in a Row-Boat 16. At loggerheads with the Lesser Lake; a happy « delivery » 17. On board a steam-launch at last; my adieu to Kamboja, and combined the three chrono-typologies in the order that Gerini genetically formulated them.

Table 4- 1: A synoptical chrono-typology of transgenetic *Poetics of Magnitude* of three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK* established on a basis of the travel narrative kernels

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The transgenetic analysis finds that the *magnitudes* which are the protagonists in all three of the genetic evidence texts are traceable to a common starting point, that is, the local toponyms, ethnonyms, glossonyms along the journeys - names of the canals, rivers, mountains, plains, lakes, villages, ports, temples, towns, cities, regions, ancient ruins, persons, ships, fauna and flora- of Junkceylon Island in Siām, Southern Siām and Kamboja and Annam and Tonkin of Eastern Asia (Further India and Indo-Malay Archipelago) and French Indo-China. By means of the *visibility* method, the representation of these names in Roman script in his literary and academic travel narrative produced an authentic visualization, imagination and association to the Orient.

In the second place, the comparative transgenetic analysis finds that the two important transgenetic characteristics that are permanent in Gerini's art of making all three literary and academic travel narratives are a transformation from literary magnitude to academic magnitude and *vice versâ* and from monolingualism to Occidental and Oriental multilingualism and *vice versâ*. A good example is his translation of a monolingual Siāmese *Nirās C'halāng* into the English language mixed with original native names in Siāmese which was transformed into a part of his English academic monograph *HRJI* in Part II Serial Notices of the Island, 2: Second Period: 1782-1851, while his other English translation of Siāmese texts, dispatch and letter were published together with the original text in Siāmese in Appendix. The next good example is a transformation of *visibility*, *voice*, *validity* and *value* thousands of native names and toponyms in a dozen Oriental languages into his

English academic historic-geographical researches on Ptolemy's Geography of Eastern Asia (Further India and Indo-Malay Archipelago). Finally, the academic *magnitudes RPGEA FIIA* were transformed into the art of making or *poetics* of his literary travel narrative in French Indo-China.

## 4.2 Literary Magnitudes: Visibility, Voice, Validity, and Value

The importance of this second class of toponyms cannot be passed over, for in more than one instance they supply us with an ethnographical clue to the sort of language then spoken and the race of people then settled in a particular district, thus throwing glimmers of light into the darkness of the unknown early history of those nations. (*RPGEA FIIA* 727)

*Poetics of Magnitude* was Gerini's literary tool to echo his own academic findings in *RPGEA FIIA* about the importance of the «second class toponyms», that is, the Indo-Chinese toponyms, in his *diary-nirās* of French Indo-China, *TARK*. While the former «second class toponyms» supplied valuable linguistic, geographic, historic, ethnologic academic *magnitudes* about the language, the race of the inhabitants and the history of the nations in Eastern Asia mentioned in the world geography in the Roman Empire of the second century, the recent revival of 170 local toponyms of Kamboja in 1902 supplied the continuous *magnitudes* about Indo-Chinese history, archaeology, anthropology, Buddhism, Hinduism, mythology, local legendary, philology, linguistics, botany, natural-sciences and literature, all of which served as up-to-date confirmations that his words about the importance of toponyms in his previous-project academic *magnitude*, *RPGEA FIIA*, were remarkably correct. A comparative exo-and endogenetic study of Gerini's narrative *magnitudes* in this Chapter finds that in making *TARK* literary *magnitude*, Gerini used four transgenetic methods known in Chapter Three as *visibility*, *voice*, *validity*, and *value*.

### 4.2.1 Visibility and Voice

Gerini's *visibility* and *voice* methods for local toponyms involved his precision in romanization, transcription, transliteration with full diacritics, multilingual translation, and simultaneous self-translation without limit of languages. A comparative study of the exogenetics of his first and second translation variants for academic purposes in Chapter Three and a series of endogenetics of *visibility* and *voice* for literary and academic purpose

in *HRJI*, *RPGEA FIIA* and *TARK* in this Chapter finds that at the literary level, his systems of transliteration and transcription of Oriental alphabets and vowels, with the original Oriental characters, and simultaneous self-translation in many Oriental dialects were adhered to as strictly as it was at the academic level. Siāmesé diacritical marks for tones as in ā = circumflex and prolonged, ą = emphatic, à = descending (sinking), á = ascending (high and rising) were always used to render more precise tonality of the syllables occurring in Siāmesé.

A synoptical chrono-typology of Gerini's transgenetic *poetics of visibility and voice* established on the basis of his three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK* in Table 4-2 shows how Gerini used *visibility* and *voice* methods in identifying and unfolding the meanings of Oriental local toponyms at the literary and academic levels on three different spaces and time, starting from his *virtual reality* journey overland to the West coast of the Malay Peninsula and Junkceylon Island in Siām between the year of the Hog and that of the Tiger, 1839 and 1842, and a journey into ancient Ptolemy's geography of Eastern Asia (Further India and Indo-Malay Archipelago) in the second century and the real *peregrinations* through French Indo-China in 1902-03.

Table 4- 2: A synoptical chrono-typology of Gerini's transgenetic *poetics of visibility and voice* in three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK*

Toponyms	<i>Avant-textual</i> endogenetic <i>visibility</i> and <i>voice</i> in English translation of Siāmesé <i>Nirās</i> literature, <i>Nirās C'halāng</i> , <i>NC</i> , in an English monograph previous project, <i>HRJI</i>
<p>Wat Thām, วัด ถ้ำ, the Cave Monastery</p> <p>Wat Khong วัด ช็อง, the "Gong Monastery"</p> <p>Bān P'hrah Sēng, บ้าน พระแสง, the "Sacred Weapon,"</p> <p>Thā P'hanom, ท่า พนม, the "Hill Landing-place"</p> <p>Thùng Khā,ทุ่งคา, the "Lālang grass Clearing,"</p>	<p style="text-align: center;">1. The Journey</p> <p>Early next morning the landscape changes to a less wild country along the river banks, and the party reaches Wat Thām, วัด ถ้ำ, the Cave Monastery, perched on a delightful spot at the foot of the hills.</p> <p>Wat Khong วัด ช็อง, the "Gong Monastery" is next passed where, our author pointedly remarks, no gong whatever is in evidence, but only the winding river and all-pervading jungle.</p> <p>At the end of a further 11/2 days the party comes to a village lurking in the midst of thick jungle. It bears the honored name of Bān P'hrah Sēng, บ้าน พระแสง, the "Sacred Weapon," but the neighborhood is haunted by tigers in plenty.</p> <p>The journey is continued partly by the paddling and poling, and at last Thā P'hanom, ท่า พนม, the "Hill Landing-place" is reached. This lies encased between hills at the confluence of two tributaries of Thā P'hanom or Bān-Don river, and forms the terminus of the journey by water on this slope. The provisions and baggage are transferred on to pack-elephants, mounting which pechiderms our author and part of his companions continue their voyage by land, taking a south-western direction.</p> <p>Thùng Khā, ทุ่งคา, the "Lālang grass Clearing," forming the end of the first stage, is reached at night. Here, by the margin of a brook (the</p>

<p>The "swan-hen Mountain," Khāu Nāng Hóng, เขานางหงส์.</p> <p>Wat Thāi Nam-P'hang, วัดท้าย น้ำพอง</p>	<p>right upper branch of the Thā P'hnom river) rises a śālā or resting shed. No grassy patch is to be seen, but only jungle; hence the toponym turns out to be a misnomer.</p> <p>Next morning the party resume the journey, and after three days' marching across the woods come in sight of the "swan-hen Mountain," Khāu Nāng Hóng, เขานางหงส์. Descending along the western slopes of this range, Junkceylon Island looms to view in the distance, and is reached after a while.</p> <p>We reached Junkceylon Island late in the afternoon, just before dark, and set about preparing our quarters <i>pêle-mêle</i> at Wat Thāi Nam-P'hang, วัดท้ายน้ำพอง, by the river bank. Here we dwelt in comfort and good health for the many months. (HRJI: 94-6)</p>
<p>Toponyms</p>	<p><i>Avant-textual</i> endogenetic visibility and voice in an English historic-geographical monograph, <i>RPGEA FIIA</i></p>
<p>a Chinese imitation of the Khmēr term <i>P'hanom</i> (<i>Banan</i>, or <i>Vanam</i>), meaning a 'mountain,'</p> <p>a synonym of <i>C'hīeng</i>, in the upper part of Indo-China</p> <p><i>P'hanom</i> or <i>P'hnom</i> = the Sanskrit <i>Vanam</i> meaning 'a forest,' and <i>Pavana</i> or <i>Pravaṇa</i> = 'height, slope.'</p> <p>pronounced <i>P'u-nam</i> in some of the Southern China dialects</p> <p>(扶南) anciently sounded like <i>Vū-nom</i> <i>Pa-nam</i> or (跋南) <i>Po-nan</i>, not employed by the earlier Chinese travelers still pronounced <i>Bat-nam</i> by the Annamese Sanskrit syllables <i>Pa-naṃ</i> or <i>Banaṃ</i> <i>Fu-nan</i> = <i>P'hū-nom</i> or <i>P'hnom</i> (Sanskrit <i>Bhū-naṃ</i>), and <i>Pa-nan</i> = <i>Banom</i> or <i>P'hanom</i> (Sanskrit <i>Banaṃ</i> or <i>Vanam</i>).</p>	<p>Ch. 8. Country of the <b>Lēstai</b> (<i>Southern Siām and Kamboja</i>)</p> <p>Akadra, a town</p> <p><i>Fu-nan</i> is then, as I make it out, a Chinese imitation of the Khmēr term <i>P'hanom</i> (<i>Banan</i>, or <i>Vanam</i>), meaning a 'mountain,' and also, therefore, a 'mountaineer.' It is thus a synonym of <i>C'hīeng</i>, being employed as a prefix to name cities, as are in the upper part of Indo-China<sup>1</sup>. (<i>RPGEA FIIA</i>: 207-8)</p> <hr/> <p><sup>1</sup> The term <i>P'hanom</i> or <i>P'hnom</i> may be connected with the Sanskrit <i>Vanam</i> meaning 'a forest,' and <i>Pavana</i> or <i>Pravaṇa</i> = 'height, slope.' It will be observed that most hill-tribes of Indo-China have been named after their terms for 'mountain,' e-g. the <i>Dōi</i> (<i>Lawā</i>), the <i>C'hīeng</i>, the <i>Li</i> or <i>Loi</i>, etc.</p> <p>If a native word, its original form may have been <i>P'hūnom</i> or <i>P'hūnam</i>; <i>P'hū</i> being the term for 'mountain' used in all districts to the east of the Mē -Khōng. The identity of <i>P'hanom</i> or <i>Vanam</i> with <i>Fu-nan</i> will appear in better relief when it is borne in mind that the letter word is pronounced <i>P'u-nam</i> in some of the Southern China dialects; and that the characters of which it is composed (扶南) anciently sounded like <i>Vū-nom</i>. The other form, <i>Pa-nam</i> or (跋南) <i>Po-nan</i>, though met with in I-tsing's works as early as the dawn of the eighth century A.D. (See Chavannes, op. cit., p.5), does not appear to have been employed by the earlier Chinese travelers. The old sound of its two characters was <i>Buot-nom</i>, and they are still pronounced <i>Bat-nam</i> by the Annamese, while they may have been taken to represent the Sanskrit syllables <i>Pa-naṃ</i> or <i>Banaṃ</i>. It will thus be seen that <i>Fu-nan</i> = <i>P'hū-nom</i> or <i>P'hnom</i> (Sanskrit <i>Bhū-naṃ</i>), and <i>Pa-nan</i> = <i>Banom</i> or <i>P'hanom</i> (Sanskrit <i>Banaṃ</i> or <i>Vanam</i>).</p>
<p>Toponyms</p>	<p><i>Avant-textual</i> Endogenetic visibility and voice in English <i>diary-nirās</i>, <i>TARK</i></p>
<p><i>P'hnom-p'hēñ</i></p>	<p>4. <i>P'hnom-p'hēñ</i>, the Present Kambojan Capital</p> <p>However, in 1388, the King, then reigning at Pāsān (Basan), removed to</p>

<p><i>P'hnom-p'hēñ Chaturmukh Charāb C'hīem</i></p> <p><i>Chu-li-mu</i> 竹里木 (<i>Chuk-lei-muk</i>, in Southern dialectal pronunciation)</p> <p><i>Chaturmukh</i>, a mere corruption of the Sanskrit name the city bore, <i>Chatermukha</i> -i.e., the "Four Faces (or Fronts)," in allusion to the four branches of the river meeting here</p> <p>the Portuguese form of <i>Chordemuco</i> in De Morga's "Philippine Islands,"</p> <p><i>P'hnom</i> ("hillock"),</p> <p>the <i>P'hnom-P'hēñ</i> ("Full Mountain," or "Hill")</p> <p>Corrupted by the Annamese into <i>Nam Vang</i>, 南榮 (Cant., <i>Nam-wing</i>), pronounced <i>Nam-vyāng</i> by their kinsmen of Lower Cochin-China</p>	<p><i>P'hnom-p'hēñ</i>, which thus again became the capital, but for another ephemeral period, ending about 1433-1437. It was then known by the name of <i>P'hnom-p'hēñ Chaturmukh Charāb C'hīem</i>.</p> <p>On the Chinese map of about 1399, published by Phillips in the <i>Journal China Branch R.A.S.</i>, vol. xxi., 1886, I find it duly marked at the quadruple junction, and on the right or western bank of the river the same position as the city occupies at the present day as <i>Chu-li-mu</i> 竹里木 (<i>Chuk-lei-muk</i>, in Southern dialectal pronunciation). This toponymic, not identified by Phillips*, nor by anyone else since, that I am aware of, is, it will readily be seen, meant for <i>Chaturmukh</i>, a mere corruption of the Sanskrit name the city bore, <i>Chatermukha</i> -i.e., the "Four Faces (or Fronts)," in allusion to the four branches of the river meeting here, an expression rendered by the French as <i>quatre-bras</i>. In A.D. 1594 we find the same name under the Portuguese form of <i>Chordemuco</i> in De Morga's "Philippine Islands," * and a year later than that it occurs as Müang Chaturamukh in the Siamese "Annals of Aynthia," p. 181. The vulgar Khmēr form is Cho-do-mukh.</p> <p>This is what has since become known as <i>P'hnom</i> ("hillock"), or, more specifically, the <i>P'hnom-P'hēñ</i> ("Full Mountain," or "Hill"), from which the city is vulgarly designated. The name has been corrupted by the Annamese into <i>Nam Vang</i>, 南榮 (Cant., <i>Nam-wing</i>), pronounced <i>Nam-vyāng</i> by their kinsmen of Lower Cochin-China. There can thus be no doubt that the term <i>P'hnom-p'hēñ</i> is coeval with the establishment of the hillock. (TARK:83)</p> <p>* See op. cit., p.40, No. 47 * Hakluyt Society, 1868, p. 43. The translator most misleadingly explains in a note at the foot of the same page: "Cho-da-mukha, in Siamese the place of meeting of the chief mandarins-- i.e., the capital."</p>
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The *visibility* and *voice* methods as used by Gerini at the literary level in the pre-compositional exogenetic English translation of local toponyms in Siamese Nirās literature, *Nirās C'halāng*, i.e., *Thā P'hanom*, 竹里木, the "Hill Landing-place," was a continuity strategy of his scientific transcription, transliteration of Siamese consonants and vowels accompanied by original Siamese scripts and English translation which was created for use in his private translation domain from 1888 onwards. On the other hand, for the making of the *visibility* and *voice* of toponyms in the academic public domain, i.e., the identification of a toponym of the ancient state *Fu-nan* in Ch. 8. Country of the *Lēstai* (Southern Siām and Kamboja) of *RPGEA FIIA*, Gerini's used the transcription, transliteration, translation, and simultaneous self-translation in Occidental and Oriental languages ranging from Chinese, Khmēr, Sanskrit, Annamese, dialects used in all districts to the east of the Mē -Khōng and Southern China, French, Portuguese to Siamese to expand the property of *Fu-nan*. The

*visibility* and *voice* of *Fu-nan* as a Chinese imitation of the Khm̄er term *P'hanom* (Sanskrit *Banam* or *Vanam*), meaning a 'mountain,' and also, therefore, a 'mountaineer' which is, thus, a synonym of *C'hēng*, while *P'hanom* or *P'hnom* which may be connected with the Sanskrit *Vanam* meaning 'a forest,' and *Pavana* or *Pravaṇa* = 'height, slope,' developed like annual rings of trees, every single layer had certain meaning. Finally, in his *TARK*, which was written in an Occidental and Oriental *diary-nirās* style, Gerini approached a toponym of *P'hnom-p'hēñ*, the new capital of Kamboja since 1866 which «was then little known, and accordingly not mentioned in any of the many guide-books on Kamboja» (*TARK* 82) with Occidental and Oriental *visibility* and *voice* methods. The three-paragraph description of *P'hnom-p'hēñ* was like Gerini's simultaneous transcription, translation and self-translation of this toponym in the languages of the past and the present, of the Occident and the Orient, The unknown toponym became significant and transparent to the English eyes.

#### 4.2.2 Validity and Value

Gerini's *validity* and *value* methods for local toponyms involved the rectifications of the misrepresentation of the origin and values of Oriental local toponyms and the faithful and detailed identifications. A transgenetic analysis of the comparative exo-and endogenetics of Gerini's transgenetic *validity* and *value* methods of three travel narratives, *NC* in *HRJI*, *RPGEA FIIA* and *TARK* in this section finds that Siāmes *Nirās* inspired Gerini's *poetics of validity and value*. Next, many significant matters that, through the *validity* and *value* methods, rectified and identified his local toponyms were genetic variants of his own academic monologues previously created in his own mother tongue mixed with Oriental tongues in a variety of forms, *i.e.*, list, table, dictionary, catalogue, translation volume, diary, monograph and belong to several disciplines, namely, history, geography, topography, history, archaeology, anthropology, Buddhism, mythology, philology, linguistics, literature, botany, minerology, ichthyology. Finally, the supportive evidence selected by the *poetics of validity and value* for his English literary and academic travel narratives was derived mostly from the Siamese sources that were unexplored and as-yet-unknown to history and scientific literature.

Table 4- 3: A synoptical exo-and endogenetic chrono-typology of Gerini's transgenetic *validity* and *value* methods: Siāmes *Nirās* Perspective

Year	LL	Exo-and endogenetics of Gerini's transgenetic <i>Poetics of validity</i> and <i>value</i>
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1885	s, it	<i>Avant-textual</i> exogenetic research on Siāmesse <i>Nirās</i> WM and PLM: Gerini, G.E. <i>กลาง C'halāng</i> . In « <i>Nirāt, lista di</i> ». 2 p.
1890s	s	<i>Avant-textual</i> exogenetic study and translation of <i>Annals of Siām</i>
1893	s, it	<i>Avant-textual</i> exogenetic research on Siāmesse literature WM and PLM: Gerini, G.E. <i>Lista di Nirāt</i> กลอนเรื่องนिरาส. In <i>Catalogo di opere della Letteratura Siamese</i> . MS. Notebook. 66 p.
1894	s, en	<i>Avant-textual</i> exogenetic research on <i>Junkceylon Island</i> English translation of Siāmesse <i>นิราศกลาง Nirās C'halāng</i> , the R.E. 113 (=A.D. 1894) edition, pp.32-40
1900s	s, en	<i>Avant-textual</i> English translation of a Siāmesse text Chronicle of <i>Thalāng, Takūa-pā, Takūa-thùng, P'hang-ngā, and Phūket</i> Districts and Account of the opening of a New Overland Route from Marūi, Pāk-Lāu, and Thā-P'hamē (1841)
1900s	en, s	<i>Avant-textual</i> endogenetic <i>poetics of validity and value</i> of toponyms Thā-khām and Bān-Don river in English translation of Siāmesse <i>นิราศกลาง Nirās C'halāng</i>
1900s	en, s	<i>Avant-textual</i> endogenetic <i>poetics of validity and value</i> of toponyms and glossonyms of <i>Bān nōk</i> and <i>Bān nai</i> in English translation of Siāmesse <i>นิราศกลาง Nirās C'halāng</i>
1905	en, s	<i>Textual</i> Publication <i>Historical Retrospect of Junkceylon Island</i> in 8-gr IV+148 p.

The first occurrence of *poetics of validity and value* was related to Siāmesse *Nirās*. The transgenetic analysis of the exo- and endogenetics of Gerini's transgenetic *validity* and *value* methods established from a Siāmesse *Nirās* perspective in Table 4-3 enables us to be present at the birth of the motivation of Gerini's *poetics of validity* and *value* and find that it was inspired by Siāmesse *Nirās* style and convention. The transgenetic genetics shows that *Nirās C'halāng* by Nāi Mī first appeared on Gerini's list «*Nirāt, lista di*» of Siāmesse *Nirās* literature as early as 1885 and was anthologized among the greats of Siāmesse literary works in *Catalogo di opere della Letteratura Siamese* in 1893. Being the only Siāmesse poetical essay written on *Junkceylon Island* whose historical information in modern works on Siām, or on books of general reference, was meagre, Gerini studied and translated this *Nirās C'halāng* into English for his monograph on *Historical Retrospect of Junkceylon island*. During the *avant-textual* transformational phenomena from a literary *magnitude* in Siāmesse *Nirās* literature, *Nirās C'halāng* to an academic *magnitude* in *HRJI*; the Oriental *poetics of validity and value* in *NC* was highlighted.

It will now be seen that only a very limited need of useful information can be expected from a composition which, like this, is written in the style of a *Nirās*, i.e. with a view more pouring fourth one's love refrain for the respective sweetheart and piping the Odyssey of one's real or imaginary sufferings while travelling away from her, than of supplying a gazetteer of the places visited en route. Nevertheless, it must be admitted that there is,



on the whole, a substratum of truth and reality underlying the poet's fantastic effusions, which forms the medium and occasion of transmission for many interesting details that might otherwise remain ignored to history or to scientific literature. It will have been noticed that on more than one point our author either confirms or supplements evidence we have drawn from other sources, especially as regards the productions of Junkceylon island, etc., while he gives us a valuable account of the overland route across the Malay Peninsula. (HRJI: 107)

At the end of his English translation of Siāmesese *NC* in *HRJI*, Gerini noted the good aspects of Siāmesese *Nirās* style as a good medium of transmission of the *value* and *validity* of a valuable account of the overland route across the Malay Peninsula. He also praised a style of treatment of toponyms and ethnonyms in this Siāmesese *Nirās* which, while partly being used to metaphorically identify and describe the poet's *laments* for a sweetheart while travelling away from her, produced new light on local *values* through his poetic remarks and provided *validity* and reliability for academic geographic, linguistic and ethnographic *magnitudes*.

Driven by this motivation, Gerini appropriated the Siāmesese *poetics of validity and value* for his English travel narratives on the Orient, but, in the second occurrence, he generated new strategies for his *poetics of validity and value*. As the *avant-textual* transgenetic *validity* and *value* of toponyms *Thā-khām* and *Bān-Don* river and toponyms and glossonyms of *Bān nōk* and *Bān nai* of *NC* in *HRJI* in Table 4-4 and Table 4-5 demonstrate, his new strategy manifested itself in a form of informative footnote and was implemented through a transformation and a transtexualization of the *academic magnitudes*, which were gained from his own historic-geographical research and study of original Siāmesese Chronicles and Annals in 1890s, his travel through the Siam-Malay Peninsula in 1888-1889 and the diary-entries scribbled *in situ*, into the literary *magnitude*.

Table 4- 4: A synoptical exo-and endogenetics chrono-typology of Gerini's transgenetic *validity* and *value* methods : Toponyms *Thā-khām* and *Bān-Don* river

Year	LL	Exo-and endogenetics of transgenetic <i>validity</i> and <i>value</i> of toponyms <i>Thā-khām</i> and <i>Bān-Don</i> river
1839, 1842	s	Nāi Mī's exogenetic publication of the <i>validity</i> and <i>value</i> of <i>Thā-khām</i> and <i>Bān-Don</i> river in <i>Nirās C'halāng</i>
		สิ้นประเทศเขตทางกลางสมุทร ก็รีบรุดเข้าไปในลำแม่น้ำไหล ถึงบ้านดอนลมหมัดก็ลัดใบ แจวขึ้นไปตามแม่น้ำนั้น

Year	LL	Exo-and endogenetics of transgenetic <i>validity</i> and <i>value</i> of toponyms <i>Thā-khām</i> and <i>Bān-Don</i> river
		<p>...          บรรทุกลงเรือน้อยเลื่อนลอยล่อง ไปตามท้องสาคเรศประเทศฐาน          ชวนกันพายพายมาเป็นข่านาน เสียงโห่ขานอิงมีทั้งสี่ลำ          ...          ถึงท่าข้ามน้ำวนเป็นกันกะทะ เห็นสวะติดวนวาริศรี          ชื่อท่าข้ามใครจะข้ามก็ไม่มี ไม่เห็นที่คนข้ามนิกร้ามกลัว</p>
1885	s, it	<p>Exogenetic research on Siāmesse <i>Nirās</i>          WM and PLM: Gerini, G.E. กลาง <i>C'halāng</i>. In « <i>Nirāt, lista di</i> ». 2 p.  <i>Nirāt, lista di</i>          - กลาง X. adv. Smith 1874</p>
1890s	s, it	Exogenetic study and translation of <i>Annals of Siām</i>
1893	s, it	<p>Exogenetic anthology of Siāmesse literature          WM and PLM: Gerini, G.E. <i>Lista di Nirāt</i> กลอนเรื่องนิราศ. In <i>Catalogo di opere della Letteratura Siamese</i>. MS. Notebook, 66 p.          Di นายมี          นิราศสุพรรณ - 1 vol. stampa          ,, กลาง - 1 ,, ,,</p>
1894	en	Endogenetic reading and English translation of the original Siāmesse poetic literature of Nāi Mī 's <i>Nirās C'halāng</i> , the R.E. 113 (=A.D. 1894) edition, pp.32-40
		<p>1. The journey          Having set out from Bān-Don in four paddle boats, Nāi Mī 's party proceeded up stream to the place called <i>Thā Khām</i>, ท่าข้าม, the "Ford," so named from its being the point at which the Bān Don river is crossed by the land route wending along the East coast of the Malay Peninsula <sup>1</sup> Here our author notices an awful, whirlpool, and adds that though the place be called "The Crossing," no one is seen to avail himself of this convenience. Apparently the ford already had become impracticable by this period, or fallen into disuse (<i>HRJI</i>: 91-92)</p>
1900s	s, en	Endogenetic English translation of Siāmesse texts: Chronicle of <i>Thalāng</i> , <i>Takūa-pā</i> , <i>Takūa-thung</i> , <i>P'hang-ngā</i> , and <i>Phūket</i> Districts and Account of the opening of a New Overland Route from Marūi, Pāk-Lāu, and Thā-P'hamē (1841)
1905	en, s	Publication of new <i>validity</i> and <i>value</i> of <i>Thā-khām</i> and <i>Bān-Don</i> river in the footnote of an English translation of Nāi Mī's <i>Nirās C'halāng</i> in <i>HRJI</i>
		<p><sup>1</sup> Mr. Leal, in his notes of travel in these parts in 1825, applies the name of Thā-khām to the Bān-Don river which he describes as broad and rapid. he says: ". . . Thā-khām, near the mouth of which is situated the town of Phoon-p'hin [P'hūn-p'hin, พูนพิน] . . . A branch runs to the southward, to the town of Bandon river. The northern branch of the Thā-khām empties itself into the sea, at a place called Thā-thong [Thā-thong, ท่าทอง, now Kāñchanadiṭh; this is a mistake : it is the south-eastern branch that flows to Thā-thong]... The Thā-khām proceeds nearly across the Peninsula," etc. (See reprint in Anderson's "English Intercourse with Siām," p. 394). The correct name of the river is Khlong Thā P'hnom, except for the branch flowing to Bān-Don where it is more generally known as แม่น้ำบ้านดอน, i.e. Bān-Don river. The crossing or ford of Thā-Khām was availed of in 1779 by P'hyā Tāk, who crossed here with his army while marching to the conquest of Ligor whose forces he defeated immediately beyond at</p>

Year	LL	Exo-and endogenetics of transgenetic <i>validity</i> and <i>value</i> of toponyms <i>Thā-khām</i> and <i>Bān-Don</i> river
		Thā-Māk, <i>น้ำแม่</i> (see Annals of Siām, p. 539). Hence, the river was still easily passible at this point in his time.

The new *validity* and *value* of *Thā-khām* and *Bān-Don* river in the footnote of an English translation of *Nirās C'halāng* in *HRJI* was derived from his own historic-geographic research on Junkceylon based on local sources and early accounts of early European travelers. In the same style that Nāi Mī's exogenetic *validity* and *value* of *Thā-khām* and *Bān-Don* river in *Nirās C'halāng* written in 1839, 1842 confirmed and supplemented evidence drawn from other sources, especially as regards his finding about the old route or «the overland communication between the West Coast of the Malay Peninsula at *Takūa-pā* and the East Coast at *Bān Don* (*C'haoyā* district) from the Halcyon days of *Takūa-pā* or *Takola* as a commercial center and entrepôt for the inland trade of those parts, when the streams on both sides of the pass, being deeper and more navigable, made that route far easier than now-a-days» (*HRJI*:67), Gerini enhanced the *validity* and *value* of Nāi Mī's account of this route in 1905 by transforming his academic magnitude, his rectification of Mr. Leal's wrong identification of the topography and toponyms of *Thā-khām* and *Bān-Don* river, which was published in *Appendices* of Anderson's *English Intercourse with Siam in the Seventeenth Century* in 1890, to Nāi Mī's literary *magnitude*. Gerini's *poetics* of *validity* was based on *Annals of Siām* and a Siāmesese text entitled *Chronicle of Thalāng, Takūa-pā, Takūa-thùng, P'hang-ngā, and Phūket Districts*, written in 1841 by Junkceylon officials named «*Nāi Rōk* son of *Chāu Phrayā Surindr-rājā, Chāng-wāng; Nāi Sūk* and *Nāi Sūa*, sons of the Governor of Thalāng (*P'hrayā Thalāng*) and *Lúang Bej-girī Srī-samud-visuddhi-songkhrām*, Vice Governor (*Palat*) of Thalāng», which he himself translated into English. This old route, according to this document, «started from *Takūa-pā* on the West and crossed the main range by the rather difficult *Kháu Sok* (เขาศอก) Pass, the Mt Rock of our playful cartographers. After this it descended the eastern slope and reached the *P'hnom* or *Thā P'hnom* river (คลองพนม, คลองท่าพนม) at *Thā Kháu Sok* (ท่าเขาศอก), i.e. 'Sok Mount Landing-place.' This stream is the southwestern branch of the old *Thā Thong* (ท่าทอง) sometimes called *Thā Khām* (ท่าข้าม) river, which joins the southern one, the *Bān Don*, at the head of the *Bān Don* inlet. *Thā Kháu Sok* is probably one and the same place as *Thā P'hnom* and at all events cannot lie far away from it, the latter name meaning 'Mountain Landing-place.'» (*HRJI* :65)

The continuity between the literary and academic magnitudes and *vice versâ* and the Occidental and Oriental literary multilingualism one was a characteristic of Gerini's *poetics of validity and value* in this occurrence. For Gerini, being continuous was a way of being one. A synoptical exo-and endogenetics of Gerini's transgenetic *poetics of validity and value* of Chāu Nok and C'hāu Nai in Table 4-5 shows this kind of continuity. Nāi Mī's ethnographic and linguistic *validity and value* of *Chāu Nok* and *C'hāu Nai* «พูดเป็นเสียงชาวนอกไม่ออกอรรธ/ฟังไม่ชัดเจนแจ้งทุกแห่งหน/ที่พาชายชาวโนออกไปปน/ที่กลางคนชอบจิตพูดติดพัน,» in which the difference between the quaint jargon of country people and the standard Siānese of the youngster from the central province was observed in Siānese *Nirās* poetry entitled *Nirās C'halāng*, published in Bangkok in 1894 by the Rev. S.J. Smith, reoccurred in Gerini's diary entry dated March 7, 1889, scribbled in Italian language mixed with Siānese scripts in '*The Singapore and Straits Rough Diary for 1889* during his sojourn and stay on the Eastern coast of Siāmo-Malay Peninsula in 1888-1889, like Nāi, in 1839, 1842, and was properly entitled in Italian and Siānese «*Bān nōk e bān nai* \_ บ้านนอก e บ้านใน». This diary entry which was conceived among his exhaustive travel and exploration records known in Chapter Two as LG 18: Oriental geographic, natural Scientific and ethnographic diary (see Table 2-34) was a starting point of his academic linguistic and ethnographic research on *Chāu Nok* and *C'hāu Nai* and their languages. In the 1900s, the result of his own research was transtextualized back into the Siānese *Nirās* literature by which it was inspired in the English language as a *validity and value* of the Siānese inhabitants, *Chāu Nok* and *C'hāu Nai*, and their spoken languages and a rectification of all mistakes made by European writers about Siānese people from the outlying provinces and the inner provinces of the kingdom of Siām, ชาวนอก, *Chāu Nok* and ชาวโน, *C'hāu Nai* and the terms *Thai Noi*, ไทย น้อย and *Thai Yai* or ไทยใหญ่.

Table 4- 5: A synoptical exo-and endogenetics chrono-typology of Gerini's transgenetic *validity and value* methods : Ethnonyms *Chāu Nok* and *C'hāu Nai*

Year	LL	Exo-and endogenetics of transgenetic ethnographic and linguistic <i>validity and value</i> of toponyms and glosonyms of <i>Bān nōk</i> and <i>Bān nai</i>
1894	s, en	Exogenetic study of Nāi Mī's ethnographic and linguistic <i>validity and value</i> of Chāu Nok and C'hāu Nai in <i>Nirās C'halāng</i>

Year	LL	Exo-and endogenetics of transgenetic ethnographic and linguistic <i>validity</i> and <i>value</i> of toponyms and glossonyms of <i>Bān nōk</i> and <i>Bān nai</i>
		<p>ผู้หญิงที่หมู่บ้านมาบรรดา พูดเป็นเสียงขานนอกไม่ออกอรรถ ที่พาชายชาวในออกไปปน ชาวกลางช่างฉ้อเลาะจนเพราะหู ผู้หญิงเกี่ยวผู้ชายก็ตายมัน</p> <p>ยังไม่สู้ยอศรีที่สักคน ฟังไม่ชัดเจนแจ้งทุกแห่งหน ที่กลางคนชอบจิตพูดติดพัน ได้เป็นคู่เขยชมภิรมย์ขวัญ หลงอยู่นั้นมากมายชายชาวใน</p>
1894	en	Endogenetic English translation of Nāi Mī 's Siamese poetry, <i>Nirās C'halāng</i> , the R.E. 113 (=A.D. 1894) edition, pp. 32-40
		<p>«Besides, of all the girls I have occasion to see here, none can compare with the apex of my love. The local beauties chatter in the quaint jargon of country people<sup>1</sup> : and their argot is not always easily understood. The youngster from the central province<sup>2</sup> that I have brought along with me managed to get on far better with them, with whom some of them became attached.» (<i>HRJI</i>: 97-8)</p>
1889	s, it	Exogenetic diary entry on <i>Bān nōk</i> and <i>Bān nai</i> . <i>Diario del 1888-1890 in Siām</i> . In <i>The Singapore and Straits Rough Diary for 1889</i> .
		<p>Italian script:</p> <p>1889            6th day of the 2nd Moon – 7 THURSDAY – 5 hari bulan Raja March</p> <p><i>Bān nōk e bān nai</i> _ บ้านนอก e บ้านใน</p> <p>บ้านใน _ È questa una distinzione che molti vecchi residenti in Siam non hanno ancor ben compresa _</p> <p><i>Bān nai</i> _ è tutta la contrada del Siām propriamente detto, <del>fin</del> dalla capitale verso Sud, fino alla stretta di Kui, nella penisola Malese _</p> <p>ทุก <i>Tutta la contrada nella penisola Malese dalla stretta di Kui ( Prachueb Khirijakhan, luogo ove l'Apennino Malese si protende sulla costa formando il vero confine</i></p> <p>บ้านนอก _ <i>fra il paese interno e l' esterno) in giù, chiamasi Bān nōk, o paese esterno, ed i suoi abitanti <u>chao bān nōk</u>, i quali parlano con pronuncia affatto distinta dagli abitanti del paese interno _</i></p> <p>English translation:</p> <p>1889            6th day of the 2nd Moon – 7 THURSDAY – 5 hari bulan Raja March</p> <p><i>Bān nōk e bān nai</i> บ้านนอก e บ้านใน</p> <p><i>This is a distinction that many old residents in Siam have not yet well understood</i></p> <p>บ้านใน _ <i>Bān nai</i> _ is the whole country of Siām properly said, <del>fin</del> from the Capital to the south, to the istmus</p> <p>บ้านใน _ <i>ทุก of Kui, in the Malay Peninsula _</i></p> <p><i>บ้านนอก is the entire country in the Malay Peninsula from the istmus of Kui (Prachueb Khirijakhan, where the Malay Apennines</i></p>

Year	LL	Exo-and endogenetics of transgenetic ethnographic and linguistic <i>validity</i> and <i>value</i> of toponyms and glossonyms of <i>Bān nōk</i> and <i>Bān nai</i>
		<p>ฤๅ <i>extends to the coast forming the real border between the inner country and the outside) down South, called</i></p> <p>บ้านนอก – <i>Bān nōk, or country outside, and its inhabitants</i></p> <p><i>Chao Bān nok, who speak with pronunciation quite different from the one of the inhabitants of the inner country</i> ___</p>
1905	en, s	Publication of new <i>validity</i> and <i>value</i> of Chāu Nok and C'hāu Nai in the footnotes of an English translation of <i>Nirās C'halāng</i> in <i>HRJI</i>
		<p><sup>1</sup> ชาวนอก, Chāu Nok =people from the outlying provinces of the Kingdom: in this case meaning the inhabitants of the Malay Peninsula. The line of demarcation between the C'hāu Nāi, ชาวใน, or people from the Inner Provinces and the C'hāu Nok is formed, on the Malay Peninsula, by the Three Hundred Peaks or Sām-rōi Yot, สามร้อยยอด, range which virtually separates continental from peninsular Siām. As far as this line of language spoken is practically that of the capital, <i>i.e.</i> Standard Siāmesese ; whereas beyond that it abruptly changes into the southern dialect, distinguished from standard Siāmesese not only by an admixture of heterogeneous words (mostly a survival of aboriginal and primeval settler's idioms), but also by peculiar tonal inflexions which deserve the earnest attention of philologists. This is the Bhāṣā C'hāu Nok , ภาษาชาวนอก, typified in Ligor dialect, which draws such roars of laughter when put in the mouth of actors and puppets at the theatricals and shadow plays of the Siāmesese capital and neighboring districts.</p> <p><sup>2</sup> ชาวใน, C'hāu Nai =People from the Inner provinces, including the capital and surrounding districts of Siām proper, where standard Siāmesese is spoken. This term of C'hāu, or Thai Nai, ไทยใน, has given rise to endless confusion at the hands of ill-informed writers on things Siāmesese. Dr Leyden first made the acquaintance with the pitfall when he taunted F. Buchanan for having "<i>Tai-nay</i> [Thai-nai, ไทยใน] instead of the <i>Tai-noë</i> [Thai-noi, ไทยน้อย] of La Loubère, which signifies little Siāmesese; whereas <i>Tai-nay</i> cannot possibly signify little Siāmesese, but only chief Siāmesese; the true meaning of <i>nay</i> being chief or head." ("On the Languages and Lit. of the Indo-Chinese Nations," repr. in "Miscellaneous Papers relating to Indo-China," 1<sup>st</sup> series, vol. I, p. 141). Of course, Dr Leyden was unaware that the correct prototype of <i>Thai-nay</i> is <i>Thai-nai</i>, ไทยใน, meaning "Inner Siāmesese"; and not Thai-nāi, ไทยนาย, an expression that not only never existed, but that carries no sense. In vain Captain (afterwards Colonel) Low tried to put things right in the introduction to his grammar ("A Grammar of the Thai, or Siamese Language"; Calcutta, 1828) where (p.7) he drew a line of distinction between the expressions Thai Noi, ไทยน้อย, or little Thai, Lesser Siām; and Thai Nai, ไทยใน, Inner Thai, Central Siām. The muddle continued, as a matter of course, kept in full swing by those writers of books on Siām who - and they are the majority- innocent of first-hand acquired knowledge of the country, - perpetrate patch-work which is a mere dish-cloth of the effusions of their predecessors. Thus, it comes to pass that in fall 1905, writers are still found who- though having earned distinction in other fields - tell us, like, <i>e.g.</i>, Mr. Archibald Little in his latest book "The Far East," that: " The early Siamese were more particularly distinguished as the <i>Thai Noi</i> or 'Inside Free' [<i>sic</i>], in contrast with the Shan who were known as the <i>Thai Yai</i> or 'Outside Free' [<i>sic</i>] (Chinese, <i>Wai</i> and <i>Nei</i>)." - It goes without saying that Noi means as much 'Inside' as Yai means 'Outside.' The correct terms are Nai, ใน = ' Inner,' Chinese <i>Nei</i>, meaning the C'hāu Nai or people from the Inner Provinces (central Siām); and Nok, นอก = 'Outer,' Chinese <i>Wai</i>, meaning the C'hāu Nok, or people from the Outer Provinces (specially, the Malay Peninsula). Thai Noi, ไทยน้อย, ' Lesser Thai' are the minor branch of the Thai nation represented to</p>

Year	LL	Exo-and endogenetics of transgenetic ethnographic and linguistic <i>validity</i> and <i>value</i> of toponyms and glossonyms of <i>Bān nōk</i> and <i>Bān nai</i>
		this day by the Siānese and including both Thai-nai and Thai-nok or C'hāu-nai and C'hāu Nok; whereas the Thai Yai, 'Greater Thai,' are the major branch, represented to this day by the so-called Shān (correctly Siāms or Siānese) of Burma. But it is perhaps useless to correct mistakes like the above, as contemporary amateurish writers of books and articles on Siām - who never read, as a rule, scholarly publications but only antiquated and superficial clap-trap, = will always continue undaunted to foist <i>rechauffé</i> yarns upon a too benevolent public.

A strategy of transtextualization of the academic *magnitudes* in his previous historic and geographic study and publications based on ancient Siānese manuscripts and documents corpus into literary footnotes to create the *validity* and *value* for his local toponyms was used throughout his *diary-nirās TARK*. A synoptical exo-and endogenetics of Gerini's transgenetic *validity* and *value* methods for xx in Table 4-6 shows this strategy and a variety of manuscript metamorphoses in the creating the *validity* and *value* for local toponyms in *TARK*.

Table 4- 6: A synoptical exo-and endogenetics chrono-typology of Gerini's transgenetic *validity* and *value* methods: Toponyms *Bābōr*; *P'hman-akas*, *Siem-rab*, and *Siem-rath*

Year	LL	Exo-and endogenetics transgenetic historical <i>validity</i> and <i>value</i> of toponyms
1891	s, it	Exogenetic critical translation of Siānese chronicle from Siānese into Italian <i>Ayuthia o Krung Çrī Ayuddhayā Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima</i> . MS, 181p.
		<i>Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong . Edition of Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān</i> .MS 16 vols.
1898	en	Exogenetic publication of Asiatic article on Shan and Siam relation: <i>Shan and Siam. Imp. &amp; As. Quart. Review</i> . 3rd. Ser., V, 1898, pp. 145-163.
		<p style="text-align: center;">Shan and Siam</p> <p>The fact of <i>Pukam</i>, <i>Syam</i>, <i>Kvir</i> (Khmer, or, perhaps, <i>Kwoi</i> ?), etc., slaves being offered to the temple, coupled with a possible reference to Sudharma or Thatôn, would seem to indicate that the Campā king had made some successful expedition against Pegu and Burmā, through Kamboja and Siām, in the course of which he procured as prisoners of war the slaves of the several nationalities mentioned above. . . Now, if we return to the Cām inscription referred to above, we see that the presumed inroads of the victorious Cām king by which he procured slaves from Kamboja, Siām, Pegu and Pukām, must have occurred some short time before Anuruddha ascended the throne or commenced his career of a successful conqueror; that is, during the first or the second decade of the eleventh century. The first years of that century are the most probable date, as after that there arose in Kamboja a famous ruler by the name of Sūraya-varman who was – according to the Khmer inscriptions – a thunderbolt of war himself, and would hardly permit his royal cousin of Campā to trespass upon his boundaries in order to proceed to Siām and Pegu. (147)</p>

Year	LL	Exo-and endogenetics transgenetic historical <i>validity</i> and <i>value</i> of toponyms
1899	en	<p>Exogenetic publication of Asiatic article on Shan and Siam relation :  "Shan and Siam, a Few more Explanations". <i>Imp. &amp; As. Quart. Review</i>, January, 1899, pp. 162-164.</p> <p style="text-align: center;">Shan and Siam, a Few more Explanations</p> <p><i>Sīem-rāb</i> is an expression meaning (in the Khmer language) “the defeated (or conquered) <i>Sīem</i> (<i>i.d.</i> Siamese), and was given to that district in 1259 (or somewhat earlier according to some Chronicles) on account of a Siāmesse army (from Sukhothai it is said), which had marched to attack Angkor Thom, the capital at the time of Kamboja, having been routed there by the Khmers. At a quite modern period, the Siamese, having assumed direct control upon that portion of the old Kambojan Kingdom, probably from dislike towards a name which recorded a reverse suffered by their ancestors, modified it into <i>Sīem-rāt</i>, which represents, in fact, as I stated, the Sanskrit term <i>Śyāma-rāyīra</i>, and means “Siāmesse territory.” The vulgar however, and the Khmers themselves, continued to call that district, as of yore, <i>Sīem-rāb</i>.  I merely referred to it in order to corroborate my statement as to the existence of an early Khmer form <i>Sīem</i> for the name of Siam. (163)</p>
1902-06	it, en, s	<p>Endogenetic research notes on <i>Pre-istoria Cambodiana</i> with many tables and additional research notes. MS 89 p.</p> <p style="text-align: center;">The writing consisted of the following topics:-</p> <p><i>Pre-istoria Cambodiana, Schizzo della storia della dominazione Cambodiana nell'Indo-Cina, Leggenda di Banthai Ch'mā, Lista delle iscrizioni della galleria Sud-Ōvest di Nakhon-wat, Lista dei re di Cambodia, Successione di Cambodia</i> written in Italian mixed with some Siāmesse proper names, <i>Part IV Historical Appendix, Side lights on Kambojan history and civilization</i> written in English, <i>Note per capitolo finale Orientazione d'Angkor</i> written in English and Italian, and <i>Capitals of Kamboja, Città di Kamboja menzionate in iscrizioni</i> written in Italian</p>
1905	en, s	<p>Publication of new <i>validity</i> and <i>value</i> of <i>Bābôr</i> in the footnotes of <i>diary-nirās TARK</i>.</p> <p style="text-align: center;">5. On the Way to the Lake</p> <p>At nightfall <i>C'hnok-trū</i> was reached, another important and mostly floating village, lying near the entrance to the stream leading to <i>Bābôr</i>. This last place, now a miserable hamlet, has seen far better days, it having been, in fact, the capital of Kamboja from 1516 to 1528, prior to the removal of the seat of royalty to Lawëk. It then rejoiced in the high-sounding name of <i>Amarāvati Randapurī</i>, which I find recorded in the Khmër chronicle preserved in Siām.* The King had fortified himself there at the camp of <i>Banthēai Mēan-c'hei</i>, the “victorious citadel.” The town has since become known as <i>Boribūrṇ</i> (Paripūrma), whence by corruption, <i>Bābôr</i> (pronounced <i>Bābô</i>). (<i>TARK</i>:96)</p> <p>*Unrecognisably given as <i>Omorabotey</i> in Lagrée's translation, revised by Garnier, of the Khmër chronicle published in the <i>Journal Asiatique</i>, 1871, p. 348. A few lines further we find <i>Amraptoron chor</i> in lieu of the <i>Amarāvati randapurī</i> of the chronicle preserved in Siām. A new, or at least newly revised, translation of the chronicle in question is sadly needed.</p>



Year	LL	Exo-and endogenetics transgenetic historical <i>validity</i> and <i>value</i> of toponyms
1905	en, s	<p>Publication of new <i>validity</i> and <i>value</i> of <i>P'hman-akas</i> in the footnotes of <i>diary-nirās TARK</i>.</p> <hr/> <p style="text-align: center;">8. A Peep into Angkor Thom, the Ancient Capital</p> <p>Next, the <i>P'hman-akas</i>, or, as its name is locally pronounced, <i>P'himean-aka</i> (<i>Vimana-akasa</i> --i.e., <i>Akasa-vimana</i> =the "High, or Aerial, Palace") †-- rising with its two-tiered domes, <i>simka-</i> (lion) ornamented staircases, galleries, etc. on the site of the ancient royal palace, was visited.</p> <p>† This very name <i>P'himan-ākās</i> also existed in the old Siāmesese capital Ayuthia, for a building within the royal palace enclosure. Whether this was erected in imitation of its Khmēr namesake or not, it is now impossible to say. During the latter days of that capital (A.D. 1767) it was used, as Khún Lúang Hāwat tells us (p.280), as a storehouse for mirrors, glassware, and carpets imported from various foreign countries, among which was <i>Kālāpā</i> (Batavia) It will thus be seen that the masterpieces of Khmēr architecture were widely imitated in Siām, especially those extant at Angkor Thom. They formed, in fact, the school for Siamese architects. In 1631, it is recorded in the <i>Annals of Ayuthia</i>, that King Prāsād Thōng sent artisans to study, and take a likeness of the monuments of <i>Nakhōn Lúang-</i> i.e., Angkor Thom -- on the models obtained therefrom he had a country residence for himself built on the right bank of the Saraburi River near Wat Devachandr, which is the point of departure for the road leading to the <i>P'hrah Bāt</i> ("Sacred Footprint") Shrine. To this structure the Kings gave the name of <i>P'hrah Nakhōn Lúang</i>, after the place of origin of its prototypes. Remains of it exist to this day. (<i>TARK</i> 117)</p>
1905	en, s	<p>Publication of new <i>validity</i> and <i>value</i> of <i>Sīem-rab</i> in the footnotes of <i>diary-nirās TARK</i>.</p> <hr/> <p style="text-align: center;">10. Sīem-rāb (Monday, December 29)</p> <p>In former days <i>Sīem-rab</i> was undoubtedly the shipping port and mart of the capital. Its name, pronounced <i>Sīem-reab</i> or <i>Sīem-reap</i> in Khmēr, belongs to this language, and means the "Subdued [lit., "Flattened"] Siāmesese." It is according to local tradition, accounted for from a defeat there inflicted upon the Siāmesese invaders. This event is said to have occurred in the name of King <i>Paduma Suriyavarmān</i>, a very vague and quasi-mythical personage, who may be identical with <i>Sūryavarmān I.</i>, the Great, of that name, known to have reigned from A.D. 1002 to 1049, when Kamboja was still in the zenith of her power * (<i>TARK</i> 124-5)</p> <p>* See, in connection with the above events, my remarks in the <i>Asiatic Quarterly Review</i> for January, 1898, p. 147, and January, 1899, p. 163.</p>
1905	en, s	<p>Publication of new <i>validity</i> and <i>value</i> of <i>Sīem-rath</i> in the footnotes of <i>diary-nirās TARK</i>.</p> <hr/> <p style="text-align: center;">10. Sīem-rāb (Monday, December 29)</p> <p>Since the period of its restoration it appears that the official name of the city has been slightly modified into <i>Sīem-rath</i> (= <i>Syama-raṣṭra</i>, "Siamese Land), with the evident object of doing away with the unpleasing association the old name conveyed of a Siāmesese defeat* (<i>TARK</i> 127)</p> <p>* See in this connection my remarks in the <i>Asia Quarterly Review</i> for January, 1899, p. 163.</p>

The exo-and endogenetics of the *poetics* of historical *validity* and *value* of the selected toponyms *Bābôr*, *P'hman-akas*, *Sīem-rab*, and *Sīem-rath* in *TARK*, as shown in Table 4-7, which involved a transmissions and transtextualization of Oriental academic *magnitudes* into literary *magnitudes* in *TARK*, shows that most of the supportive evidence derived from the Siamese sources as yet unknown and unexplored or ignored was systematized by Gerini through his unbiased investigations namely his 181-page Italian manuscript notebook on *Ayuthia o Krung Çrī Ayuddhayā, Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima*, his 89-page Italian manuscript notebook with many tables and additional research notes on *Pre-istoria Cambodiana* from 1902 onwards, and his Asiatic articles on Siām and the Orient published in *Imp. & As. Quart. Review*.

The genetic metamorphosis of the *poetics* of historical *validity* and *value* of toponyms can be described as follows. First, the cultural and historical *validity* and *value* of a toponym of 'now a miserable hamlet' *Bābôr* in «5. On the Way to the Lake» of his *diary-nirās TARK* which was created through a transmission of academic *magnitude* of this place that Gerini found recorded in the Khmēr Chronicle preserved in Siām «in the high-sounding name of *Amarāvati Randapurī*», the capital of Kamboja from 1516 to 1528, brought back the sense of the victorious and rich capital to *Bābôr*. Gerini also used the same academic *magnitude* derived from the Khmēr Chronicle preserved in Siām as evidence to rectify the mistransliteration of the *Amarāvati randapurī* as *Amraptoron chor* in Lagrée's translation, revised by Garnier, and published in the *Journal Asiatique*, 1871, p. 348, and to clarify the pronunciation of the toponym *Bābôr* as being corrupted from the original *Boribūrṇ* (Paripūrṇa), which was derived from the fact that «The King had fortified himself there at the camp of Banthēai Mēan-c'hei, the "victorious citadel."» Secondly, the cultural and historical *validity* and *value* of «*P'hman-akas*, or, as its name is locally pronounced, *P'himean-aka* (*Vimana-akasa* --i.e., *Akasa-vimana* =the "High, or Aerial, Palace")» in «8. A Peep into Angkor Thom, the Ancient Capital» of his *diary-nirās TARK* was produced through a transtextualization of the academic *magnitude* previously noted in his Italian translation of the Siāmesse *Annals of Ayuthia* in the reign of King *Prāsād Thōng* in his manuscript notebook entitled *Cronaca dell'antica capitale Ayuthia dal regno di re Prasath Thong . Edition of Chao Mae Wat Suditdaram and Chau Phrāya Kosā Lèk e Kosā Pān*.

Finally, the historical *validity* and value of toponyms *Sīem-rāb* and *Sīem-rab* in «10. Sīem-rāb (Monday, December 29)» of his *diary-nirās TARK* was created through a transtexualization of the academic *magnitude* of Gerini's historical research on Shan and Siām relations into the footnotes of the toponyms. The historical *validity* and value of toponym *Sīem-rāb* was enhanced by his academic mark about the historical event when Siām was invaded and defeated by a king «who may be identical with Sūryavarman I., the Great when Kamboja was still in the zenith of her power», published in *Shan and Siam. Imp. & As. Quart. Rev.* in January-April, 1898. Similarly, the historical and geographical *validity* and value of *Sīem-rath* was created through a transtexualization of the academic *magnitude* of *Sīem-rath*, which was a part of the result of his researches on Shan and Siam, previously published as an Asiatic article entitled *Shan and Siam, a Few more Explanations* in *Imp. & As. Quart. Rev.* in January 1899.

Gerini's *poetics* of *validity* and *values* for local toponyms was deepened into their fauna and flora. It can be inferred from a synoptical exo-and endogenetics chrono-typology of Gerini's transgenetic *poetics* of *validity* and *value* of fauna and flora in Table 4-7 that the motivation of Gerini's *poetics* of *validity* and *values* of fauna and flora in his travel narrative of Siām and the Orient was derived from an essential convention of Siāmesse *nirās* writing as reflected in his remark about a *poetics* of ชมนกชมไม้ or «contemplation of the natural beauties» in the footnote of his exogenetic translation in the original Siāmesse poetic literature of Nāi Mī 's *Nirās C'halāng*, the R.E. 113 (=A.D. 1894) edition, particularly the poetic description of fauna and flora and publication in his *HRJI*.

<sup>4</sup>. One must not take such glowing lists of natural wonders *literatim* for oriental poets, and no less so the Siāmesse ones, allow their fancy far more play than European bards dare to. More particularly in the sections termed "C'hom nok, c'hom mai," ชมนกชมไม้, practically «contemplation of the natural beauties,» they present pictures of the fauna and flora that considerably outdistance the real work of nature. They would sing of pea-fowls perching on the top of trees within a stone's throw of Bāngkok, or of whales at the Mē-nam bar, and of the most wonderful trees in a miry plain, quite unconcerned whether the reader takes them to task or not. But he does not, as a matter of course, for he is well aware that all this is mere conventionalism and that the poet would be taunted with lack of vein and imagery and his lays pronounced dry-as-dust twaddle were he not to do so.

(HRJI 103)

The realizing strategy, however, was derived from his studying, researching, writing anthologies of the Siamese and Indo-Chinese natural sciences, surveying, traveling in Siām and Indo-China and textualizing in his travel narratives. The genetic evidence was his 300-page multilingual manuscript notebook together with a number of hand-written manuscript volumes, entitled *Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siam in particolare*, 1887-1888 and his personal surveys of the Eastern coast of the Siam-Malay Peninsula, *Diario del 1888-1890 in Siām*. In *The Singapore and Straits Rough Diary for 1889*.

Table 4- 7: A synoptical exo-and endogenetics chrono-typology of Gerini's transgenetic *poetics of validity and value* : Fauna and Flora

Year	LL	Exo-and endogenetics transgenetic <i>validity and value</i> of toponyms
1887-88	s, m,it,en	Exogenetic study on natural science in Siām and Indo-China: <i>Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siam in particolare</i> .(1887-1888), MS, 300 p.
1888-89	it, s	Exogenetic diary entries on fauna and flora in Eastern coast of Siāmo-Malay Peninsula <i>Diario del 1888-1890 in Siām</i> . In <i>The Singapore and Straits Rough Diary for 1889</i> .
1894	en, s	Exogenetic study of Nāi Mī's <i>poetics</i> of «C'hom nok, c'hom mai.» and fauna and flora of in <i>Nirās C'halāng</i> , the R.E. 113 (=A.D. 1894) edition
1905	s, en	Exogenetic English publication of Nāi Mī's <i>validity and value</i> of fauna and flora of Junkceylon Island and his remark on <i>poetics</i> of «C'hom nok, c'hom mai.» in historic-monographic monograph on Junkceylon Island, <i>HRJI</i>
1905	en	Publication of new <i>poetics of validity and value</i> of fauna and flora of Kamboja in English <i>diary-nirās</i> , <i>TARK</i>

The transgenetic analysis finds the continuity between the literary and academic magnitudes and *vice versâ* and the Occidental and Oriental literary multilingualism one. The following survey presents the transgenetic *poetics of validity and value* of fauna and flora with the focus on the continuity from the Occidental and Oriental academic magnitude in *Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siam in particolare* in 1887-1888, the academic *magnitude* in Gerini's private Eastern Coast of Siāmo-Malay Peninsula exploration diary in *The Singapore and Straits Rough Diary* in 1888-89 towards the Siamese literary *magnitude* in Nāi Mī's *Nirās C'halāng*, and the English literary *magnitude* in *Diary-Nirās TARK*.

Year	LL	Transgenetic <i>poetics of validity and value</i> of fauna and flora
1887-1888	s, m, en, it	Exogenetic Occidental and Oriental academic <i>magnitude</i> of natural science of Siām and Indo-China

Year	LL	Transgenetic poetics of validity and value of fauna and flora	
		<i>Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siam in particolare.</i> (1887-1888)	
		Italian script	English Translation
		Tavola dei Contenuti -Geologia 1-50 -Mineralogia 50-100 -Botanica 100-180 -Mammologia < unita alla <i>Etnologia</i> } ( <i>Antropologia</i> )> 180-220 -Aviologia 200-240 -Ittiologia 240-260 -Entomologia 260-288	Contents -Geology 1-50 - Mineralogy 50-100 -Botany 100-180 -Mammalogy <together with ethnography and anthropology> 180-220 - Ornithology 220-240 - Ichthyology 240-260 - Entomology (260-288).
1889	it	Exogenetic Oriental academic <i>magnitude</i> of Siamese Geology, Ornithology Ichthyology	
		<p>Italian Script:</p> <p>30th day of the 11th Moon, (XIV, of Kuang Hsü, 1 TUESDAY – 28 hari bulan Rabi Alachir (Anno Hijra, 1306), that is, Bau Tsu or the 25th Year of the Cycle)</p> <p><i>Alcuni colleghi andati in barca alla bocca del Mē Lamphüing a pescarvi ostriche _ ve n'ha un vero vivaio in quella riviera _ sono sul letto del fiume, attaccate alla ghiaia e sulla sabbia _ sono vere ostriche da scoglio, ed eccellenti a mangiarsi _ ve ne hanno anche altre attaccate alle radici degli alberi, ma sono verdi internamente e meno buone _</i></p> <p><i>_ Marea bassissima _ costa scoperta per lungo tratto _ raccolte molte conchiglie è bellissima valva di madreperla, che pare abbondante Sulla costa appare creta compatta, co _ lor lavagna _ dev'essere eccellente</i></p> <p><i>_ visto pesce lungo 30 cm. con muso prolungato a guisa di spa _ tola cornea, munita di acuti denti ossei _ Siamesi lo chiaman pla Khanāk _</i></p> <p><i>La baia di Bangtaphan è assai ricca di pesci due o tre pescatori in una piccola barca ne pigliano in una mattinata alcuni miriagrammi _ ne danno 2 a 3 kg. per 20 soldi</i></p> <p><i>pla kurao è uno dei più squisiti talora pesa 6 a 10 kg.</i></p> <p><i>Visto pesce a forma di razza ma assai più grande, saltellare in mare _</i></p> <p><i>Razze chiamate pla kaben _ alcune han lunga coda termi _ nante in un pungiglione dalla puntura velenosa e dolo _ rosissima; un battelliere fu punto un giorno in una gamba, e se ne risentì per molte ore</i></p> <p><i>Uccello acquatico, grosso come un merlo piume nere chiazzate di bianco sulla coda, collo; bianco sotto il petto _ becco giallo-verdastro _ Inglese Coot _ Nok Karieng, specie di marabù o adjutant <del>xxx</del> è il più grande uccello che trovisi in Siam.</i></p> <p><i>Nok Kasā è una specie di Flamingo a piume bianchissime, nivee; è frequente presso il fiume e fra i campi presso le paludi _</i></p> <p><i>Pla chalamet, tondo, simile al <u>brim</u> ? _</i></p>	
		English Translation:	

Year	LL	Transgenetic <i>poetics</i> of <i>validity</i> and <i>value</i> of fauna and flora		
		<p>Some colleagues went to the mouth of the Mē Lamphūng collecting oysters _ there is a real nursery of them there _ they are on the river bed, attached to the gravel and on the sand _ they are real rocky oysters, and excellent to eat - there are also others attached to the tree roots, but they are green inside and less tasty _  _ Very low tide _ long stretch of coast uncovered _ I collected many shells and beautiful valves of mother of pearl,</p> <p>which seems abundant _ On the coast appears compact clay, the color of slate lavender _ must be excellent  _ seen a fish 30 cm. long with a prolonged muzzle like a horny spatula, with acute bone teeth - Siameses call it <i>pla Khanāk</i></p> <p>The Bāng Taphān Bay is rich in fish _ two or three fishermen in a small boat in one morning, catch a few myriagrams of them _ they give away 2 to 3 kg. for 20 coins  _ <i>pla kurao</i> is one of the most exquisite _ sometimes weighs 6 to 10 kg  _ I saw a fish the shape of a ray but a lot bigger, jumping in the sea _  Stingrays are called <i>pla kaben</i> _ some have a long queue that ends in a sting its shot is poisonous extremely painful:  a sailor one day was stung on one leg, and he was painful for many hours _  Aquatic bird, as big as a blackbird _ black feathers with white dots on the tail, neck; white belly _ yellow-greenish beak _ English <i>Coot</i> _  <i>Nok Karieng</i>, species of marabou or adjutant xxxx is the largest bir found in Siam.  <i>Nok Kasā</i> is a species of Flamingo with snow-white feathers;  Is common at the river and in the fields near the marshes _  <i>Pla chalamet</i>, round, like the brim?</p>		
1894	en	Exogenetic study of Nāi Mī's <i>poetics</i> of «C'hom nok, c'hom mai» or fauna and flora of in <i>Nirās C'halāng</i> , the R.E. 113 (=A.D. 1894) edition		
		<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>ที่เดินเลียบเนินทรายข้างฝายขวา  เดินบนทรายขายนั่นน้ำรำไป  ดูเบื้องซ้ายสายสมุทรที่สุดกว้าง  สูงไสวใบปั้งพระสุริยน  พิกุลแก้วเกดกุ่มต้นชุมแสง  ปริกประดงปรงประดู่กระดิ่งงา  หญ้าฝรั่งจีนคณามหาหิงค์  ต้นก่ายานว่านกระสือกระทือไพล</p> </td> <td style="width: 50%; vertical-align: top;"> <p>ไม่รู้ว่าจะแห่งหนตำบลไหน  ยิ่งสุดไกลถิ่นฐานพื้นบ้านคน  ดูฝ่ายข้างเบื้องขวาล้วนป่าสน  เป็นพวงผลคดคาชสะอาดตา  ทั้งจวงแจงไม่มีระดิกฤษณา  กระลำพาโกธูสสมอไทย  กะไคลิงเห็นนางแลทางไหล  มีอยู่ในป่านั้นทุกพรรณยา</p> </td> </tr> </table>	<p>ที่เดินเลียบเนินทรายข้างฝายขวา  เดินบนทรายขายนั่นน้ำรำไป  ดูเบื้องซ้ายสายสมุทรที่สุดกว้าง  สูงไสวใบปั้งพระสุริยน  พิกุลแก้วเกดกุ่มต้นชุมแสง  ปริกประดงปรงประดู่กระดิ่งงา  หญ้าฝรั่งจีนคณามหาหิงค์  ต้นก่ายานว่านกระสือกระทือไพล</p>	<p>ไม่รู้ว่าจะแห่งหนตำบลไหน  ยิ่งสุดไกลถิ่นฐานพื้นบ้านคน  ดูฝ่ายข้างเบื้องขวาล้วนป่าสน  เป็นพวงผลคดคาชสะอาดตา  ทั้งจวงแจงไม่มีระดิกฤษณา  กระลำพาโกธูสสมอไทย  กะไคลิงเห็นนางแลทางไหล  มีอยู่ในป่านั้นทุกพรรณยา</p>
<p>ที่เดินเลียบเนินทรายข้างฝายขวา  เดินบนทรายขายนั่นน้ำรำไป  ดูเบื้องซ้ายสายสมุทรที่สุดกว้าง  สูงไสวใบปั้งพระสุริยน  พิกุลแก้วเกดกุ่มต้นชุมแสง  ปริกประดงปรงประดู่กระดิ่งงา  หญ้าฝรั่งจีนคณามหาหิงค์  ต้นก่ายานว่านกระสือกระทือไพล</p>	<p>ไม่รู้ว่าจะแห่งหนตำบลไหน  ยิ่งสุดไกลถิ่นฐานพื้นบ้านคน  ดูฝ่ายข้างเบื้องขวาล้วนป่าสน  เป็นพวงผลคดคาชสะอาดตา  ทั้งจวงแจงไม่มีระดิกฤษณา  กระลำพาโกธูสสมอไทย  กะไคลิงเห็นนางแลทางไหล  มีอยู่ในป่านั้นทุกพรรณยา</p>			
1905	en, s	Publication of English translation of Nāi Mī's «C'hom nok, (fauna)» of Junkceylon Island in <i>Nirās C'halāng</i> in <i>HRJI</i>		
		«As to myself, I keep wandering along the right-hand side of the beach without prefixed direction (or purpose), and then wend my steps along the water's edge,		

Year	LL	Transgenetic <i>poetics</i> of <i>validity</i> and <i>value</i> of fauna and flora
		straggling ever farther and farther from the inhabited places. On the left the ocean stretches boundless; on the right it's mostly a succession of Casuarina trees, tall and superb to behold, whose thick foliage affords shelter from the sun-beams, while the bunches of fruit with which they are laden form a lovely sight. One notices besides in the forest fine types of <i>Mimusops</i> , <i>Murraya exotica</i> , <i>Genipa</i> , <i>Murraya paniculata</i> , <i>Crataeva</i> , C'humsēng (ขุมเสง) <sup>1</sup> , Chūang (จวง) <sup>2</sup> , Chēng (เชิง) <sup>3</sup> , Marit (มฤต) <sup>4</sup> , Eagle wood, <i>Averrhoa bilimbi</i> , <i>Aglaia Roxburghiana</i> , (HRJI 102) <i>Elaeis Guineensis</i> palm, Gum-Kino trees, Kananga, bastard sandal trees <sup>1</sup> , Kôh Sô (โกลสุ) <sup>2</sup> , gall-nut trees <sup>3</sup> , saffron <sup>4</sup> , white sandal, unscented white sandal <sup>5</sup> , <i>Asafœtida</i> , <i>Bauhinia scandens</i> , Leb-mü Nāng (เล็มมีอนาง) <sup>6</sup> , <i>Anamirta cocculus</i> , Incense pines <sup>7</sup> , <i>Mantisia saltatoria</i> , several kinds of zinziberaceae <sup>8</sup> ; and, in short, all sorts of medicinal plants. The flowering trees and shrubs are covered with a wealth of blossoms, and the feathered tribes flock in to peck at them, or flutter askance out of sight.» (HRJI 103)
1905	en, s	Publication of new <i>validity</i> and <i>value</i> of fauna in the footnotes of his English translation of Nāi Mī's «C'hom nok, (fauna)» of Junkceylon Island in <i>Nirās C'halāng</i> in <i>HRJI</i>
		Footnotes: <ol style="list-style-type: none"> <li>1. Hitherto unidentified; it is employed in Brahmanical rites.</li> <li>2, 3. I have not yet had an opportunity to identify these: they produce scented wood and presumably belong to the Aquilaria or to the Santaline groups. Either of them may be, however, <i>Wikstroemia Candolleana</i>, or <i>Cordia fragrantissima</i>.</li> <li>4. Unidentified. This tree yields a black and beautifully veined hard wood, much used in the manufacture of local betel boxes and other knick-knacks. Its name may or may not derive from that of the Mergui district. (HRJI 103)</li> </ol> Footnotes: <ol style="list-style-type: none"> <li>1. กระลำทมู, not identified</li> <li>2. See above, p. 39.</li> <li>3. สมอไทย = <i>Antidesma paniculata</i> ?; if not a <i>Terminalia</i>.</li> <li>4. One must not take such glowing lists of natural wonders <i>literatim</i> for oriental poets, and no less so the Siamese ones, allow their fancy far more play than European bards dare to. More particularly in the sections termed "C'hom nok, c'hom mai," ชมนกชมไม้, practically «contemplation of the natural beauties,» they present pictures of the fauna and flora that considerably outdistance the real work of nature. They would sing of peafowls perching on the top of trees within a stone's throw of Bāngkok, or of whales at the Mē-nam bar, and of the most wonderful trees in a miry plain, quite unconcerned whether the reader takes them to task or not. But he does not, as a matter of course, for he is well aware that all this is mere conventionalism and that the poet would be taunted with lack of vein and imagery and his lays pronounced dry-as-dust twaddle were he not to do so.</li> <li>5. จันทกานา, unidentified.</li> <li>6. A creeper, unidentified.</li> <li>7. กำขาน, seemingly not meant here for benjoin which is so designated and does not, of course grow at such a latitude, though present not far lower down on the Sumatran coast and on the southern extreme of the Peninsula.  ว่านกระสังข์, โพล, the last of which, a bulbous plant, is extensively employed in the preparation of a tincture for medicinal purposes. (HRJI 103)</li> </ol>
1905	s, en	Exogenetic English publication of Nāi Mī's <i>validity</i> and <i>value</i> of «C'hom mai, (flora)» of Junkceylon Island in historic-monographic monograph on Junkceylon Island, <i>HRJI</i>

Year	LL	Transgenetic <i>poetics</i> of <i>validity</i> and <i>value</i> of fauna and flora
		<p>3. Excursion to the Sacred Foot-print</p> <p>" After proceeding for a while, we came to a hamlet. It rises on the site of an ancient but now abandoned town, left in ruins by the Burmese. It is now a heap of debris shrouded in jungle. Only a few widely scattered habitations peep out of the foliage. The people are thriving and cheerful: they cultivate orchards and paddy fields, plant various kinds of yarns and vegetables, large pumpkins, cucumbers, and watermelons sweet, sugar cane and sugar palms, as well as orange-trees bearing excellent fruits. I gazed on all these things with deep interest while proceeding. <sup>1</sup> (<i>HRJI</i>: 100)</p>
1905	en, s	Publication of new <i>validity</i> and <i>value</i> of flora in the footnotes of his English translation of Nāi Mī's «C'hom mai, (flora)» of Junkceylon Island in <i>Nirās C'halāng</i> in <i>HRJI</i>
		<p><sup>1</sup> I presume it is here a question of the partly cultivated plain around C'halong Bay (Khelung of our exhilarating cartographer), stretching from the banks of Mūdong creek (คลองมุดง) to C'halong village (บ้านคลอง) and further to the southwest. The city destroyed by the Burmese rose probably on or about the site of the present C'hlong village by the side of Khlong Rēng-sóng (คลองแรงสง). This part of the island is famed for its water melons, and the late C.W. Kynnersley, in the course of the last visit he paid to the place in 1903, remarks of Kathū (กระทุ?) misprinted <i>Naito</i> in his Notes), a thriving mining village not far northward from C'halong Bay, that :<i>Naito</i> is famous for its water melons which were sent to Penang" ("Notes of Visits to Phuket," etc. in the <i>Journal of the Straits of the R.A.S.</i>, No. 42, Jan. 1905, p.9).</p>
1905	s, en	Exogenetic English publication of Nāi Mī's <i>validity</i> and <i>value</i> of «C'hom nok, (fauna)» of Junkceylon Island in historic-monographic monograph on Junkceylon Island, <i>HRJI</i>
		<p>3. Excursion to the Sacred Foot-print</p> <p>"Beyond the village I came upon the sea-shore, and walked along the beach over the sand banks. I contemplated meanwhile the majestic expanse: it was deep and merrily noisy, with its foaming surges relentlessly breaking on the shore, so vehemently as to cause the sand banks, the rocks, and the land all round to quake. I listened to the mighty roar of the surf which made my heart shudder with awe. The ocean stretches before the view boundless and fathomless, and teems with aquatic animals of every kind. Some deftly pop up and plunge down again with clamorous splashes. Crocodiles, Herās<sup>2</sup>, spring up side by side in flocks out of the billows. Water snakes and mermaids dart forth, in a swinging zig-zag gait, to disport themselves with their mates or swim past by close pairs in unbroken procession. Crabs, shrimps, prawns, and <i>Makaras</i> (dragons) wander about wagging their tails among the waves.<sup>1</sup> (<i>HRJI</i>: 100-1)</p>
1905	en, s	Publication of new <i>validity</i> and <i>value</i> of fauna in the footnotes of his English translation of Nāi Mī's «C'hom nok, (fauna)» of Junkceylon Island in <i>Nirās C'halāng</i> in <i>HRJI</i>
		<p><sup>2</sup> Herā, เหา, is a web-footed water lizard, smaller in size than the water monitor, but bigger than the terrestrial variety of the same (<i>Varanus</i>)</p> <p><sup>1</sup>We may remark, while here engaged on zoological matters that Junkceylon</p>



Year	LL	Transgenetic <i>poetics</i> of <i>validity</i> and <i>value</i> of fauna and flora
		<p>Island is the acknowledged birth-place of three varieties of terrestrial decapods or fresh water crustaceans, which are:</p> <ol style="list-style-type: none"> <li>1. <i>Potamonautus limula</i> (Hilgendorf).</li> <li>2. <i>Parathelphusa brevicarinata</i> (Hilgendorf).</li> <li>3. " <i>salangensis</i> (Ortmann).</li> </ol> <p>But there must be other new species, whether of animals or plants. If we expect Dr Koenig's researches -- which should deserve publication --- the fauna and flora of the island still remain to be investigated. Here is, no doubt, a promising field for future naturalists.</p>
1905	en	<p>Publication of new <i>poetics</i> of <i>validity</i> and <i>value</i> of flora of Kamboja in English <i>diary-nirāṣ</i>, <i>TARK</i></p>
		<p style="text-align: center;">6. Overland to Siēm-Rāb</p> <p>At that stage the rail crosses the paddy-fields, interspersed by smiling groves and groups of dwellings, pleasantly impressing the way-farer with their unmistakable air of comfort and wealthy surroundings of palm and fruit trees. Far ahead looms a dim vision of a verdant fringe of vegetation, above which emerge the feathery tufts of Palmyra and Areca palms, slightly waving under the caresses of the wind. This marks the course of the river Siēm-rāb, hidden beneath luxuriant verdure, on the banks of which spreads out, in luxurious Oriental style, the opulent capital of the district. (<i>TARK</i>:102)</p>
		<p style="text-align: center;">10. Siēm-Rāb (Monday, December 29)</p> <p>The present town of Siēm-Rāb extends for over two miles along the banks of the Angkor River. The wooden dwellings, mostly thatched with palm-leaves, are flanked on both sides, and hemmed in from behind, by plantations of areca, coconut, and palmyra palms, besides orange-trees and banana-plants and pine-apples, which last grow admirably everywhere. (<i>TARK</i>:122)</p>
1905	en	<p>Publication of new <i>poetics</i> of <i>validity</i> and <i>value</i> of fauna of Kamboja in English <i>diary-nirāṣ</i>, <i>TARK</i></p>
		<p style="text-align: center;">15. Down the Thalē Sāb in a Row-boat (January 1 to 3, 1903)</p> <p>Towards the evening, as well as already in the morning, large flocks of water-birds could be seen everywhere, attracted by the abundant food offered them by this well-stocked reservoir: gray herons and cranes, snow-white egrets and pelicans, brown bitterns and brilliant Jabiru storks, with swarms of fish-hawks and other birds of prey hovering around- the vanguard, in fact, of the winged and web-footed host that will soon contend with man for a share of the superabundant harvest during the low-water season. (<i>TARK</i>:158)</p>

Year	LL	Transgenetic <i>poetics of validity and value</i> of fauna and flora
		<p data-bbox="564 311 1286 376">16. At Loggerheads with the Lesser Lake; a Happy « Delivery » (Saturday, January 3)</p> <p data-bbox="456 409 1396 920">In a few minutes we reached one of those submerged islets of mud and shrubs, true floating oases of that floating desert that frequently occur in these parts; and under the lee of which we moored, close to a cluster of fishermen's huts that had precociously been erected there on the usual high posts, with a view to an early beginning of the fishing and fish-curing season. The occupants were a few Annamese families; the industry had already commenced, and salted fish were exposed about on latticed platforms to dry in the sun. I noticed that they were mostly cat-fish, a far from tempting dainty. To this variety alone, however, is not confined the fauna of the lake. There are known to be upwards of thirty species of fish, ranging from the tiny perch to the gigantic barbs, and even cetaceans, besides the insatiable crocodile and hosts of clamorous batrachians. Nor is the industry of fish-curing solely confined to salting, cleaning, and drying; but fish-oil and ichthyocol are extracted and those mysterious concoctions prepared, which, under the name of <i>pha-ak</i> and <i>prahok</i>, are justly renowned as the most horribly stinking and repugnant products in this line, leaving far behind even the famed <i>nüak-mam</i> of Cochin China. (TARK:160)</p>

The Siānese and Indo-Chinese academic magnitudes in a branch of mineralogy, botany, mammalogy together with ethnography and anthropology, ornithology, ichthyology, and entomology that Gerini gained through his own research from Siānese and Mōñ sources and transformed into multilingual scientific anthologies in his manuscript volume and manuscript notebook, *Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siam in particolare*, was the genesis of his poetics of validity and value of fauna and flora in particular and the natural science in general in his travel narratives. This genesis manifested itself in his truly Occidental and Oriental style, displaying the names in their original Siānese and Mōñ characters, his precise transliteration of the names and the equivalent scientific names in Latin. This strategy was continued in his Siāmo-Malay exploration diary in which the weather, coastal fish farming, shells, oysters, natural mussels, pearls, types of soil and rocks, fish and birds were multilingually and academically identified. In 1894, Gerini discovered a path and point of convergence and departure between his academic style and the literary style of "C'hom nok, c'hom mai," «contemplation of the natural beauties,» in Siānese Nirās literature. The new *poetics of validity and value* at this point manifested itself in a combined style of his English translation of Siānese literary text with his academic footnotes. The occurrence of the new *poetics of validity and value* in TARK was the perfect representation of Occidental and Oriental literary and academic *poetics of validity and value* for a travel narrative of the Orient. Through a fusion of his academic Indo-

Chinese geology, mineralogy, botany, ornithology ichthyology, the literary Siānese Nirās literature and his *in-situ* encounter of the nature, his «natural beauties» that were generated in *TARK* best communicated the Southeast-Asian history, philology, ethnography, geography and literature from his Siānese and Indo-Chinese perspectives.

## Part Three: DIALOGUE

## Chapter Five Dramatic Genetics

สมภาร ---อะ ชีตันนี่เชื่อได้หรือ จะใช้ยาวิเศษนอนหลับวิเศษขนานนี้ไปได้นานสักเท่าใด ? | อย่าหมายเลย | หนังสือพิมพ์ตุลวิภาค คงไม่ผิดกับหนังสือไทยๆ อื่นๆดอก คงเปน อนิจจันต์ดาราวเดียวกันไม่ฟังแล | ก็ดูตัวอย่างหนังสือพิมพ์ที่พวกเอนเตอลแมน <เมือง>ไทย<นี้> ได้ตั้งขึ้นลัทธิกลับฉบับเล่า ! ตู๋ทองเอ๋ย! ลักวิทยาเอ๋ย! สยามประภีทเอ๋ย! และอะไรๆจนจำชื่อไม่ได้ ก็นิพนพาน์สุญญูประระมสุโข กลับเปนเกลือกกน้ำไปหมดแล้ว

G.E. Gerini, autographed rough draft of a play script *Khun C'hāng Khun P'hēn*, the episode of the *Thēt Mahā Ch'āt*.

In 2005, a previously unknown cluster of manuscripts of a play script composed by G.E. Gerini in Siām in 1903 was discovered among the WM and PLM of Gerini's literary works in the private archive of Villa Gerini in Cisano sul Neva, Italy. This manuscript cluster comprised 16 pages. The page size measured 13 inches by 8.5 inches. The first thirteen pages were bound together with bronze triangle binder. They were the typescripts of the complete Act I, Scene 1 of the play entitled *Khun C'hāng Khun P'hēn*, the episode of the *Thēt Mahā Ch'āt*.<sup>184</sup> Another page was an autographed manuscript in Gerini's own handwriting which contained additional dialogues written in black ink on a loose sheet of paper. The other two pages were bound together by a pin. This set was the subsequent typescript of the aforementioned autographed manuscript and of what became the insertion into page 6 and the continuation onto page 8 of the first thirteen-page set. All pages contained Gerini's handwritten corrections and insertions of phrases, punctuation marks such as vertical bars, exclamation marks, question marks, and Siāmesese iteration marks in black ink. The names of the characters were underlined in red ink and all foreign phrases underlined in black ink. The play script appeared in the Siāmesese language interwoven with the transcription or transliteration of Pāli and English into Siāmesese. A *Programme of Performances by Military Army on the King's Birthday Celebrations R.E. 122 at the Dusit Palace*, 4 p., 6.5x8.5 inches discovered together with this play script was important genetic evidence (PLM) so as to label this piece of Gerini's dramatic writing as a *Lakhōn P'hūt* (S. spoken drama) which was specially composed for the theatre on the occasion of King Chulalongkorn of the Kingdom

<sup>184</sup> *Thēt Mahā Ch'āt* (Siāmesese) means the exposition of the tale of the Great Birth of Lord Buddha.

of Siām's Fiftieth Birthday Celebration at *Suan Dusit* royal garden in September 1903 and performed by thirty-six Siāmeese army officers of the Royal Army of Siām including Colonel Phra Sarasasana Balakhandh (G.E. Gerini), Director-General of Military Education, who played the lead role in this *Lakhōn P'hūt* as the Buddhist abbot of *Palelai* Temple

Chapter Five considers this discovery a treasured piece of mosaic to complete Gerini's dramatic genetics that had arisen in Italy in 1880. From a genetic point of view, it was an important genetic evidence (WM) of the play's «rough drafts»<sup>185</sup> belonging to the endogenetic writability phase of the compositional process and the pre-definitive, the corrected typescripts of the post-compositional process at the *avant-texte* stage and the solely extant representation of Gerini's innovative Occidental and Oriental multilingual dramatic *opus* of the LG29 that was created at the end of his writing career in Siām in 1903.

In this chapter, this newly-discovered play script of the *Lakhōn P'hūt* entitled *Khun C'hāng Khun P'hēn*, the "*Thet Mahā Ch'āt*" Episode, has become a platform to reconstruct Gerini's lifelong dramatic genetics starting from his intensive provisional exogenetic study of dramatic genres ranging from the Italian heroic-comic and dramatic poetry to the Greek, Latin, and modern tragedy, drama, and comedy in the pre-compositional phase at the *avant-texte* stage for his first writing of the play script entitled *Ballata* (LG04) in the tradition of Italian heroic-comic *ballata* for the performance in Italy in 1880 until the post-compositional process at the *avant-texte* stage of the writing of this last play script entitled *Khun C'hāng Khun P'hēn*, the "*Thet Mahā Ch'āt*" Episode in the tradition of Occidental and Oriental literary multilingual *Lakhōn P'hūt* (LG29) for the theatre in Siām in 1903.

Chapter Five presents exclusively the transgeneric genetics of Gerini's dramatic genre between 1877 and 1903 from his first Occidental *Ballata* (LG04) to his last Occidental and Oriental literary multilingual *Lakhōn P'hūt* (LG29), and the transgenetic genetics of the notion of *Thet Mahā Ch'āt* from academic «monologue» to dramatic «dialogue» in Gerini's writings between 1882 and 1902 which have been established from his extant Occidental and Oriental literary multilingual WM and PLM. As a result of this, Chapter Five elucidates all significant generic variants (between genres) and genetic variants (between manuscript versions), or specifically speaking, an interplay between *Ballata*, *Desanā*, *Lakhōn*, *Sēp'hā*, new military literary journalism in Occidental and Oriental dramatic mode and *Lakhōn P'hūt* and an interplay between manuscript versions of academic *monologue* and dramatic *dialogue*

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<sup>185</sup> See Pierre-Marc de Biasi, (1996:26-56).

of the *Thet Mahâ Ch'ât* that have been represented in the context of an evolution leading particularly from the exogenetic phase to the endogenetic phase of the process of the *avant-texte's* evolution of his dramatic writing.

## 5.1 Transgeneric Genetics: Generic Variants between Occidental and Oriental Literary Genres

### 5.1.1 *Ballata*: Medieval Italian *eroicomico* poetic and musical genre, 1880

Gerini's earliest extant genetic evidence of his lifetime dramatic writing was his autographed Italian play script entitled *Ballata*, dated in 1880. This genetic evidence was written in black ink on a sheet of paper measuring 16 inches x 24 inches folded to produce two leaves or four pages. The first page of the play script was a title page (see Tables 5-4) which contained a title Ballata at the top of the page, followed by detailed information about a troubadour, his costume, a musical instrument, a description of scenic representations, a stage direction, and the playwright's note (see Table 5-1) signed by G.E. Gerini at the end of the page.

Table 5- 1: Italian transcript and English translation of a compositional endogenetic writability of the playwright's note in *Ballata*

Italian transcript	English translation
<i>Qualora si trovasse il componimento troppo lungo per recitarsi a memoria, si può, anche leggerlo sopra un foglio, come si usa oggigiorno dai cantori girovaghi che vendono le canzoni -</i>	If you find the poem too long to be recited by heart, you can also read the script on a sheet, as it is used nowadays by wandering singers who sell the script of the songs -
[Stylized signature]	[Stylized signature]

This playwright's note as shown in Table 5-1 attested that his first dramatic writing was intended for a theatrical performance and he himself played the part of the poet and the producer. The next three pages contained the poetic play scripts which were divided into three acts (see Tables 5-5, 5-6, 5-7).

In reconstructing a dramatic *genesis* of this *Ballata* from a comparative exo- and endogenetic point of view on the basis of the extant WM and PLM, the resulting micro- and macrogenetic edition of *Ballata* in Table 5-2 revealed that this genetic document belonged

to the endogenetic scriptability phase of the compositional process at the *avant-texte* stage; the *genesis* of its LL was thoroughly Italian which was his mother tongue; the LG was conceived from academic discipline of Italian literature and history as evidenced by *Lettere Italiane* (LG01) and *Appunti per un Complemento di Studi Storici* (history) and transformed into a new LG04 Italian heroic-comic ballata. The point is that this dramatic genetic edition has served more than just « a virtual structure» (de Biasi:1996, 52) of how Gerini wrote this *Ballata*. In fact, the transformational phenomena of the AI, LG, LL which occurred between 1877-1880 as such can be regarded as the first generic variant in Gerini's lifetime dramatic genetics and the «norm» of Gerini's consecutive dramatic writing throughout his lifetime.

Table 5- 2: CMMD of the transgeneric genetics of Gerini's dramatic genres in Italy during the period between 1877 and 1880: the first dramatic generic variant

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Ballata</i> (LG04)				
<i>Ballata</i> - the first dramatic generic variant				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
1877- mid 1879	AI01 AI02	LG01	It	Pre-compositional provisional exogenetic pre-initial source textbook and study of heroic-comic poem, dramatic poetry, Greek, Latin, modern tragedy and comedy <i>Lettere Italiane (LI), 1° Anno di corso della Scuola Militare</i> . Scuola Militare di Modena, 1877, 300 p.
	AI01	LG01	It	Pre-compositional provisional PLM: <i>G.E. Gerini's Academic Transcript, First Year</i> . 1877-78, 2 p.
	AI01	LG01	It	Pre-compositional provisional PLM: <i>G.E. Gerini's Academic Transcript, Second Year</i> . 1878-79, 2 p.
	AI01 AI02	History	It	Pre-compositional provisional exogenetic study of history: <i>Appunti per un Complemento di Studi Storici: 2° Anno di corso della Scuola Militare, 1878-79</i> . Scuola Militare di Modena, 1879, 225 p.
1880	AI04 AI06	LG04	It	Compositional endogenetic writability of <i>Ballata</i> GERINI, Gerolamo Emilio. stylized signature. <i>Ballata</i> . circa 1880, 4 p.

According to the CMMD in Table 5-2, Gerini's play script of *Ballata* was conceived from his zealous pre-compositional provisional exogenetic retrospective and comparative study of Italian dramatic poetry and dramatic genres and history with the AI 01 and AI02 at Modena Military School in 1877 through 1879. The genetic evidence of this operational



function in his dramatic production process was, firstly, his hand-written notes and highlights in Chapter №2, № 3, № 4 of his 300-page first-year textbook of Lettere Italiane 1° Anno di corso della Scuola Militare, 1877-1878 (LI) and Appunti per un Complemento di Studi Storici: 2° Anno di corso della Scuola Militare, 1878-79. In addition, his excellent knowledge of Lettere Italiane was evidenced by two PLM: Gerini's Academic Transcript, First Year, 1877-78, and Academic Transcript, Second Year, 1878-79. The score Gerini received in Italian Literature during the year and in the final examination of his First Year was 18/19 [Average 18.50] whereas the score received in Italian Literature during the year and in the final examination of his Second Year was 15/20 [Average 17.50]. Finally, the topics of his literary studies in LI in the exogenetic provisional process that corresponded with the endogenetic scriptability in the compositional process at the *avant-texte* stage ranged from *poema eroicomico* (heroic-comic poem), characteristics, purposes, principal rules of *poesia drammatica* (dramatic poetry), *tragedia* (tragedy) and *commedia* (comedy). The details of Gerini's exogenetic knowledge have been illustrated in English translation in

Table 5- 3: The dynamics of Gerini's pre-compositional provisional exogenetic knowledge in *LI*, during the period between 1877 and 1879 in Italy

Exogenetic knowledge in <i>LI</i>	
Chapters and topics in <i>LI</i>	English translation of sub-topics
№ 2	
<i>Del poema eroicomico</i>	85-89.- Origin, nature, definition and usefulness of a heroic poem 90.- Parody 91.- Disguise 92.- Caricature 93.- Fake caricature 94.- The <i>Morgantemaggior</i> by Pulci 95.- Special merit of Pulci 96.- Other Italian heroic comic poem specially based on caricature 97.- Special merit of Tassomi 98.- Irony 99.- <i>Il Giorno</i> by Parini 100.- Extension of the heroic comic genre 101-102.- Civic and artistic merit of Parini
On the Heroic-comic Poem	
№ 3	
<i>Della poesia drammatica</i>	1.- Representative form of the human speech or action. 2. The first two degrees of action 3.- Third degree or monologue and dialogue 4.- Fourth degree or drama 5. Fifth degree or Catastrophe 6.- sixth degree or theatrical performance, scenic representation 7.- scenography 8.- definition of dramatic poetry
On Dramatic Poetry	
<i>Indole della poesia drammatica</i>	9.- nature of dramatic poetry 10-13.- Characteristic of dramatic poetry with respect to public life, arts, false dramatic composition, people's civilization, and the poets 14.- The dramatic talents 15.- The dramatic courage 16.- the dramatic poets and other writers 17.- The dramatic poets and the actors
Characteristics of the Dramatic Poetry	
<i>Fine della poesia drammatica</i>	18.- Apparent purposes of the poet in each action 19.- The purposes of the audience 20. The non-apparent and higher purposes of the poet 21.- The derived effects of each action on the audience 22.- Cumulative effect of many actions 23.- The general purpose of dramatic poetry that
Purpose of the Dramatic Poetry	

Exogenetic knowledge in <i>LI</i>	
Chapters and topics in <i>LI</i>	English translation of sub-topics
	is common to other arts and human sciences 24. Why is this more evident in the drama? 25. Peculiar means used in dramatic poetry for this purpose 26-30.- Obstacles to the general purpose sprung from the genius of the poets, the assistants, the needs of civilization, the construction of the possibility, the secret of the art 31.- Singularity of the autonomous artistic genius 32.- Particularly in Dramatic art 33. Actions in the drama that easily achieved their purposes.
<i>Principali leggi della drammatica</i> Principal Rules of Dramatic Poetry	34.- First rule : To imitate the truth 35.- How to contravene this rule 36. The irrationality of the one who copies the truth 37.- How, instead, to portray the truth 38.- What the artist adds to the imitation of the truth 39.- The irrationality of the one who imitates the works of other artists 40.- Second rule: the unity of the concept 41.- how a man instinctively reduces the beauty of the universe to unity 42.- The universe deprives the unity of concept 43.- Necessity that generates the art in general and the drama in particular 44.- Characteristics of the poetic genius that correspond to the unity of concept 45.- How it is impossible to teach the means to obtain the unity of concept 46-48.- If it is necessary or not : the unity of action, unity of place and unity of time 49.- Third rule: limit of the subject embedded in the action 50.- Fourth rule: limit of the pleasure and the pain in the dramatic action 51.- Differences between the imaginative pleasure or pains and the truly experienced ones 52.- Fifth rule: the poet should not appear in the drama 53.- Objectivity of the dramatic action 54.- what is the reason that the poet has to respect the individuality of the character invented by him 55.- Concepts that poet may and should communicate to the audience 56.- Sixth rule: duration of the action 57.- Seventh rule: increasing interest of the audience 58.- Sources of interest 59.- When the interest languished 60.- The equilibrium between interest and verisimilitude in a total action 61.- The equilibrium in the subsequent situation 62.- Eight rule: mixing of the comic with the serious, with the pathetic and the tragic 63.- The most accomplished drama 64.- The freedom given to the poet by this rule 65.- Limitations of this rule in some kinds of drama.
№ 4	
<i>Della tragedia</i> On Tragedy	1-7.- The origin of Greek tragedy, the relations between the choir, dance, mimic, music, the relation between the choir and the drama; the elements of primitive Hellenic drama, the mythic episode 8.- The Greek tragedy and Aeschylus 9.- The origin of the term « tragedy » 10.- On Sophocles 11-12.- Elements of the Greek tragedy the marvel of the cosmic and heroic myths 13.- The catastrophe 14.- Double representation 15.- The singing and music 16-23.- Rationalism among Greek in the times of Euripides and after, religion skepticism the attempt to transform the mythic to the rational, the severity of contemporary criticism on Euripides 24.- The choir without the religious feelings 25.- The performance of the episode without the belief in the supernatural 26.- How the verse and music was used in the rational representation of the reality in Euripides' tragedy 27-33.- The Latin tragedy, the Greek mythology in Italy, the orchestra in Latin tragedy, the choir on the scene, the masks, attempt of Latin tragedy to revive tragedy, their unsuccessfulness, the last generation of the Latin tragedy 34-41.- The modern tragedy and the modification of the choir, the acts, the episodes, the catastrophe, the <i>cothurnus</i> and the masks, the

Exogenetic knowledge in LI	
Chapters and topics in LI	English translation of sub-topics
	theatre, the songs and the music 42-43.- Other trends against those modifications 44-48.- The condition of tragedy today 49-51.- The vocal and instrumental music that became autonomous and associated arts 52.- The vocal music and the poetry at the time of <i>Metastasio</i> 53.- Post- <i>Metastasio</i> 54.- The modern melodrama
<i>Del dramma</i>	55. The definition in the strict sense or urban tragedy 56.- The fundamental ideas in the drama 57.- the verisimilitude in the tale and the language of drama 58.- The comic in drama
On Drama	
<i>Della commedia</i>	59.- Usefulness of the comic 60.- The comic and relation to the nation 61.- Necessary conditions to turn the humor to be useful 62-64.- Dangers of the comic to the arts and the nation when it is outside the verisimilitude 65.- The absolute comic. The origin of the Greek comic. 66-68.- The parody of the tragedy in the Greek time 69.- The art of the absolute comic 70.- The absolute comic in the comedy of Aristophanes is excellent and the end of this absolute comic 73.- The temperate comic in the Greek and modern comedy
On Comedy	

As Table 5-3 indicates, Gerini's pre-compositional provisional exogenetic knowledge in LI ranged from the origin, nature, definition and usefulness of an heroic poem and dramatic poetry to theatrical performance, scenic representation, scenography, the fundamental ideas in the drama, Greek tragedy, the verisimilitude in the tale and the language of drama the comic in drama, the usefulness of comic, the origin of Greek and the art of the absolute comic. The exo- and endogenetic comparative study between the aforementioned exogenetic knowledge and the compositional endogenetic writability of *Ballata* as transcribed and translated into English in Table 5-4 through Table 5-8 enables us to observe the genesis of the parts and the poetics of Gerini's first dramatic generic variant as an eroicomico Italian play that occurred during the transformation from text to dramatic action or performance. The findings show that the *Ballata*, as the first generic variant, was created by Gerini by incorporating dramatic elements of Greek tragedy and comedy in the tradition of Italian *ballata*. His literary *imitatio* produced a special «eroicomico» play with a co-presence of antique dramatic and poetic principles in modern ballata. Fusing the exogenetic knowledge of heroic-comic poems, dramatic poetry, tragedy and comedy with the Italian ballata, Gerini managed to invent a variant Ballata of his own. His Ballata can be defined and its parts and poetics be described in the light of his exogenetic knowledge in LI [indicated in the square blankets] as follows :

Table 5- 4: The compositional endogenetic writability at the avant-texte stage of Ballata (1880),

## Italian script and English translation of the title page.

compositional endogenetic writability of <i>Ballata</i> , the title page	
Italian Script [first page]	English Translation
Ballata -----	Ballad -----
<p>Scena – Un trovatore, vestito all'arlecchina, che strimpella <i>un istrumento a corda</i>. Un disegno grande – Sul foglio, a destra di chi guarda è tracciato -1° <i>il cavaliere Barba-di-ferro, tipo truce</i>, magro, scuro, alto, con barba ispida e lunga, un pugnale in una mano, e l'elmo nell'altra. -2° <i>a sinistra risalta la figura di Grattasassi</i> paggio, piccolo assai di statura, guercio e gobbo, con capelli lunghi, vestito medioevale -3° <i>in mezzo Pignattasecca, contessa di Pissór</i>, con pancia assai protuberante, un falco in pugno, acconciatura dei capelli assai alta, naso lungo, faccia grottesca con tutti i segni che lasciò una cinquantina d'anni ecc. ecc. -4° a lato di Barba di Ferro protende la <i>testa la sua cavalcatura : un asino</i> - Lo sfondo del quadro è riempito di faccie di cavalieri il sole splende in mezzo, e versa raggi su tutte le figure. Il trovatore, declamando, o cantando su motivi che avrà adattato ai versi, accennerà man mano le diverse figure.</p> <p>-----</p> <p>Qualora si trovasse il componimento troppo lungo per recitarsi a memoria, si può, anche leggerlo sopra un foglio, come si usa oggi giorno dai cantori girovaghi che vendono le canzoni - [Stylized signature]</p>	<p>Scene - A troubadour dressed as a harlequin, strumming a string instrument. A large drawing – The piece of paper, on the right side of the audience, depicts -1° <u>The knight Barba-di-ferro</u><sup>186</sup> a cruel, slim, dark, tall character with shaggy and long beard, having a dagger in one hand and a helmet in the other hand. -2° On the left is the figure of a page named <u>Grattasassi</u><sup>187</sup>, very small in height, having one-eye, hunchback and long hair, dressed in the mediaeval style -3° In the middle is <u>Pignattasecca</u><sup>188</sup>, <u>the Countess of Pissór</u>, having a very bulgy belly, a hawk on her fist, a high hairstyle, a long nose, a grotesque face with all the signs left by her fifty years of age etc. etc. -4° On the side of Barba-di-ferro, there was a head of his mount: a donkey – . The background of the painting is filled with the faces of knights, the sun shines in the middle, and pours its rays over all the characters. The troubadour, who reciting, or singing by adapting his popular tunes to match the verses, will introduce the characters, one after the other.</p> <p>-----</p> <p>If you find the poem too long to be recited by heart, you can also read the script on a sheet, as it is used nowadays by wandering singers who sell the script of the songs - [Stylized signature]<sup>189</sup></p>
Three-page script of the <i>Ballata</i> in verse form -----	

## a) Endogenetic Definition

Gerini's *Ballata* can be defined as a poetic imitation of a heroic-comic action of the downfall of a knight. Gerini combined a high dramatic form of tragedy with heroic-comic action, imitating the *processio operis* of *poesia drammatica* and *poema eroicomico* [№ 3, 1-8 and № 2, 85-102], to create a tragicomic plot and characters for his Italian *ballata* that he composed in the hendecasyllable and heptasyllable as in most Italian classical poems to be recited by heart, sung by adapting the popular tunes to match the verses, or simply to be read

<sup>186</sup> iron-beard

<sup>187</sup> Stone-Scratching

<sup>188</sup> Slender pot

<sup>189</sup> Italian transcription and English translation by Luciano G. Gerini

by a troubadour who played a string instrument while performing on the stage decorated with large paintings of the characters and scenic representation. His *Ballata* employed all means of rhythm, tunes, meter, spectacle and characters in combination.

#### b) Endogenetic Structure and Plot

*Ballata* was constructed on dramatic principles, presenting one single action with a beginning, a middle and an end [№ 4, 40-48]. Gerini divided it into three acts as in tragedy or comedy but gave the function as in *Ballata*.

Act I was a comic prologue in which the troubadour aroused the attention to his audience to listen to his melancholic song inspired by his hunger and guaranteed that it would bring tears as much as laughter.

Table 5- 5: The compositional endogenetic writability at the avant-texte stage of *Ballata* 1880, Italian script and English translation of Act I, 2,4

<i>Italian Script [Act I, 2,4]</i>	<i>English Translation</i>
2 _ <i>Vibrate, o corde armoniche, Vibrate meste intanto, Fate versare lagrime Col gemebondo canto: Se commovete i cor Soldi avrà il trovator.</i>	2 _ Vibrate, O harmonic strings, Vibrating a sad mood, just to begin with, Make tears to pour With the moaning song: If you move their hearts Money will go to the troubadour.
4 _ <i>Vibrate, o corde armoniche, Vibrate meste intanto, E se destar non riescevi Riso, dolore o pianto, Calpesto sia l'allor Che cinge il trovator.</i>	4 _ Vibrate, o harmonic strings, Vibrate a sad, just to begin with, And if you are unable to arouse Laugh, pain or crying, Let the laurel that crowns the troubadour's head Be trampled on to the ground

Act II was the troubadour's comic presentation of the four characters in his song that were depicted to his audience in a large drawing on the stage, one after the other, starting with his hero, Knight Barba-di-ferro, *Pignattasecca*, Countess of *Pissór*, Page *Grattasassi* and ending with the infantry knights. [Act II, 1-4]. The second half of Act II was devoted to the beginning of the immortal tragic life of the knight *Barba-di-ferro* that consisted of his heroic actions and courtly love. The tragic plot was aroused by the unmerited misfortune that brought the knight whose sword was more glorious than those of Achilles, Hector, Hercules, Orlando and defeated monsters, savages, giants, and every one that came in front of him [Act II, 5-7] to the adversity as a result of the courtly love with Countess of *Pissór* [Act II, 8]. The reversal of the situation leading to the downfall of the hero was where Gerini introduced a

heroic-comic action, a fight against his fate. It was because of her beauty [Act II, 9-10] that wounded his heart and drove him to abduct her [Act II, 11]. *Barba-di-ferro's* heroic action against thousands of knights led by Page *Grattasassi* « *Han tirato le calzette* » and *Grattasassi's* loss of one eye were described in comic style [Act II, 12-13].

Act III was the last heroic-comic action precisely arisen from the internal structure as a result of the preceding action in Act II. Many years later, *Barba-di-ferro* and Countess of *Pissór* lived « *senza affanni* » with no worries and *Grattasassi* did not play gooseberry but, one fine day, he ran away with her. The knight *Barba-di-ferro* found them and stabbed them with the sword sending them to heaven and the indomitable knight suffered his lonely grief on the earth. [Act III, 1-4]. As the end of the tragedy was the chief thing of all, Gerini, as a poet, gave three tragic ends [Act III, 5-6]. With this effect, the *avant-textual intention* of creating laughter in a catharsis sense was achieved.

Table 5- 6: The compositional endogenetic writability at the avant-texte stage of Ballata 1880, Italian script and English translation of Act III, 5,6

<i>Italian Script [Act III, 5-6]</i>	<i>English Translation</i>
<i>Morì in modo ridicolo, Ma dire non lo voglio, Dirò che spirò l'anima Di duolo e di cordoglio;</i>	He passed away in a ridiculous way, But I do not want to say, I will say that he died Of grief and mourning;
<i>E perché il colto pubblico Non prendami a patate, Dirò, uditor carissimi, Ch'ei morì santo e frate.</i>	And in order not that the educated audience Throw me potatoes, I'll tell you, dear audience, That he died as a saint and friar.

### c) Comic Characters, Thought and Diction

Gerini used comic language, meaning both humorous and incongruous simile and newly-coined words, to depict comic characters. The names of the three characters were Gerini's instances of inventions intended to bring laughter: Knight *Barba-di-ferro*, meaning iron-beard, *Pignattasecca*, meaning slender pot, Countess of *Pissór*, Page *Grattasassi*, meaning stone-scratching. Besides, he exploited the audience's immediate perception of the incongruity between the appearance as beautifully described in the diction [Act II, 1-3] and the ridiculous reality as seen in the large drawing [First page] to produce humorous effect « *e guardate come è bella!* »

Table 5- 7: The compositional endogenetic writability at the *avant-texte* stage of *Ballata* 1880, Italian script and English translation of *Act II, 1-3*

Italian Script [Act II, 1-3]	English Translation
_ II _	II _
<i>Ora mirate pinti ad uno ad uno Di miei canti gli eroi su questa tela: Barba-di -ferro col suo volto bruno Che ardea d'amore come una candela -</i>	Now look, depicted one by one, the heroes of my Songs: Barba-di ferro with his brown face Burned with love like a candle -
<i>Pignattasecca di Pissór contessa Qual asin mite, e qual fuso snella, Leggiera qual farfalla, e qual leonessa Calda in amore: e guardate come è bella! -</i>	Pignattasecca, Countess of Pissór Mild like a donkey, slim like a spindle, Light like a butterfly, Hot in love like a lioness: and look how beautiful she is! -
<i>Ecco a sinistra Grattasassi paggio Della signora un vero ganimede, Che in questa infuse dell'amore il raggio Da un occhio sol...(dall'altro non ci vede) -</i>	There he is, on the left, Page Grattasassi A real Ganymede of the Lady, Who infused in her the ray of the love From one eye only ... (the other is blind) -

## d) Endogenetic Song and Spectacle

The effect of the heroic- comic action in *Ballata* was aroused and achieved by the rhythm in the popular tunes of *His Times* to be played by the troubadour, the rhyme scheme in the verse, and the spectacular elements in a large drawing. The verse itself was similar to Petrarch's *canzone* which comprised a series of *strophe* composed of *endecasillabi* (eleven-syllable lines), *settenari* (seven-syllable lines) and *quinari* (five-syllable lines). Gerini's grouping of the *strophe* of the identical rhyme scheme pattern was a strategy to distinguish parts in the development of the dramatic plot.

Table 5- 8: Analysis of rhyme scheme patterns in Gerini's *Ballata* and its correlation to the plot development

Act		Rhyme Scheme Patterns	
Act I	Comic prologue	ABCBDD. CECEDD. AGAGDD. CFHFDD	Settenari
Act II	Character presentation	ABAB. CDCD. EFEF. GHGH	Endecasillabi
	Introduction of the Hero	ABCBDD-DD. EFGFDD-DD	Quinari
	Heroic action	ABABCC. DEDEFF	Endecasillabi
	Courtly love	GHIH. LLLL-LLL	Settenari
	Heroic-comic action	MNMNOO. QRQRSS.TUTUVV	Settenari
Act III	Heroic-comic action	ABCB. DEFEGG-DEFEGG HIHI. LMNMOO-LMNMOO	Quinari
	Tragic-comic ends	ABCDEF GF. ABCDEF GF	Settenari

The spectacular element in Gerini's *Ballata* was a large drawing of the Knight Barba-di-ferro, Pignattasecca, Countess of Pissór, Page Grattasassi, head of the donkey. The background of the painting was filled with the faces of knights, in the middle, there was the sun shining and pouring its rays over all the characters. Gerini's description of the scene and his heroic-comic characters on the first page of the *Ballata* script derived both from his good knowledge and understanding about how a good comedy and theatrical performance was made [№ 3, 6-7, № 4, 58], his skills and love in drawing and, most important of all, his sense of humor. Gerini was good at many kinds of drawings, having a very good basis in artistic and technical drawing from Istituto Tecnico di Sondrio and the Military School of Modena and his professional experience as a military surveyor. In his history textbook *Appunti per un complemento di studi storici* that he studied in the Military School of Modena in 1878-79, he drew a picture of a « Gentleman rider » in the margin of the Chapter La Cavalleria (ACSS 173), and colored beautifully and sketched heads of horses (ACSS 156) as well as portraits of gentlemen and a lady (ACSS 153,155,156). In *Ballata*, Gerini made the scenography an essential part of his comic plot. It interacted with the heroic-tragic verse and the performance of the troubadour. It was with the combination of the parts and « poetics » of the combined literary genres and arts as such that the comic effect was achieved.

### 5.1.2 *Desanâ*: Buddhist Preaching, 1891

An exhaustive reconstruction of the CMMD of the transgeneric genetics of Gerini's dramatic genres occurred between 1891 and 1903 in Siām as shown in Table 5-9 attests that Gerini's exogenetic cultural documentation and publication on the Siāmesse preaching of the *Mahâ Jâti Desanâ* or the exposition of the tale of the Great Birth as performed in Siām occurred from December 1891 through 1892 played a significant role as a Siāmesse pre-initial source and a previous project in the pre-compositional provisional phase at the *avant-texte* stage leading to the endogenetic creation of LG29, an Occidental and Oriental literary multilingual *Lakhōn P'hût* (s. spoken drama) entitled *Khun C'hāng Khun P'hën*, the "*Thet Mahâ Ch'àt*" Episode which was conceived and accomplished for the theatre in Siām in 1903.



Table 5- 9: CMMD of the transgeneric genetics of Gerini's dramatic genres in Siām during the period between 1891 and 1903: the second - the fifth dramatic generic variant

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
<i>Desanā</i> - Second dramatic generic variant				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
December 1891	AI01 AI02	<i>Desanā</i>	s, pi	Pre-compositional provisional exogenetic initial source of Siāmesese State ceremonies: Gerini's presence at the <i>Mahā Jāti Desanā</i> State ceremony and the exposition of the <i>Mahā Jāti</i> performed by the Crown Prince of Siām H.R.H Somdetch Chow Fa Maha Vajirunhis that took place in solemnization of his novitiate and the endogenetic photographic illustrations in <i>RVA TMC</i> representing «The Crown Prince of Siam in the orders of a <i>Samanera</i> , or novice and the symbolical ship as erected on occasion of the ceremony »
1891-1892	AI01 AI02 AI03 AI04 AI05	<i>Desanā</i>	s, pi, it, la, en	Pre-compositional exogenetic historical, literary and religious research and endogenetic documentation on Buddhism in Siam, the retrospective account of the origin of the <i>Thēt Mahā Ch'at</i> or <i>Mahā Jāti Desanā</i> ceremony, related expositions, pageant and theatricals as performed in Siām  GERINI, G.E. (1892) <i>Origine del Buddhismo moderno e della congregazione Buddhista ortodossa detta harmayutikanikaya</i> , A translation from a Siāmesese manuscript of Krom Phra Pawaret Wariyalongkon entitled “The definite miracle of King Mongkut” by Gerini (1892), 24 pages.  GERINI, G.E. (1892) <i>Storia delle Statue di Buddha piu famose esistenti in Siam</i> , (1892) Translation from a Siāmesese text into Italian language by Gerini , <i>Chronicle of famous Buddha images in Siam</i> , unpublished information collected by Nai Kulab, 1246 (A.D. 1884), 60 pages.  GERINI, G.E. (1892) ( <i>unfinished</i> ) <i>dossiers for 'Buddhismo in Siam'</i> by Gerini starting with precise preface, outline, introduction, and followed by many manuscripts of works and paralipomena.  GERINI, G.E. (1892) Notebook on <i>Storia del Buddha di Smeraldo di Wat Phra Keu</i> , 32 pages, MS Siāmesese handwritten script, 1892  GERINI, G.E. (1892) <i>Calcolo del Parinirvāna o morta di Buddha</i> , handwritten manuscript, Notes by Gerini, 6 pages, 1892.  GERINI, G.E. (1892) Notes on <i>Yellow Buddhist Robe</i> by Gerini, 1892  GERINI, G.E. (1892) Letter from Phra Kanudh Paradbhu to Gerini dated 17 September 1892 about date of Buddha's birth , death, etc , 1892

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
<i>Desanā</i> - Second dramatic generic variant				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
				<p>GERINI, G.E. (1892) Notebook on Triphumi (volume 2), 144 pages, MS, Siamese unknown handwritten script for Gerini's study, 1892.</p> <p>GERINI, G.E. (1886- c.1900) 'Della Musica Siamese-strumenti musicali' pp. 115-122 notes by Gerini in his handwritten notebooks which was his work in progress on Siamese manner and custom, consisted of 36 chapters (257 pages)</p>
1892	AI03 AI02 AI03	<i>Desanā</i>	en, s, pi	<p>Compositional endogenetic writability of the term of <i>Desanā</i> and its related terms in footnote in a monograph (see GERINI, Gerolamo Emilio. Footnote, <i>Desanā</i>. In <i>A Retrospective View and Account of the Origin of the "Thêt Mahā Ch'at " Ceremony (Maha-Jati Desanā), or Exposition of the Tale of the Great Birth, as performed in Siām</i>. Bangkok : Bangkok Times Press, 1892, in -8 gr., VIII+69, with 2 tables in phototype, cloth. p. 8.</p>
1892	AI01 AI02 AI03 AI04 AI05	<i>Desanā</i>	en, s, pi	<p>Compositional endogenetic translation of many unexplored versions of the Siamese recitals of the <i>Mahā Ch'at</i> composed in a <i>Desanā</i> form and in a verse form as well as related accounts from Pāli and Siamese languages into English and endogenetic writability of an extract and a fragment of a Latin and Siamese version of <i>Desanā</i> composed by Kings of Siām in a monograph.</p> <p>King Song Tham. (1627). «Eighth canto, <i>Kumāra-Prince Vessantara's</i> Speech to his Children and the prince's allusion to <i>yāna nāvā</i>, the ship of salvation» (G.E Gerini, Trans.), <i>RVA TMC</i>, 1892: 51-52.</p> <p>King Mahā Mongkut Phra Chom Klàu. (1865). «The proclamation of His Late Majesty Mahā Mongkut Phra Chom Klàu, inveighing against the practice of holding farcical recitations of the Mahā Chât» (G.E Gerini, Trans.), <i>RVA TMC</i> 1892, 61.</p> <p>King Mahā Mongkut Phra Chom Klàu. (1866). «The Siamese version of Vessantara Jātaka written by His Majesty the Late King for rehearsal by the ruling sovereign whilst in the priesthood (1866)and recited by the Crown Prince Vajirunhis (1891)» (G.E Gerini, Trans.), <i>RVA TMC</i>, 1892: 64-65.</p> <p>«กระจาดใหญ่บูชาพระมหาเวสสันดรชาฎก» The account of <i>Krachāt Yai Bucha Phra Maha Vesantrara Jātaka</i> (the colossal <i>krâchats</i> of gifts and offerings to the monk who recited the Canto of Vessantara <i>jātaka</i> in the performance of <i>Thet Mahā Ch'at</i> in 1807). <i>Vajirañana Viset Journal</i>, Vol. 3, No. 25, p. 194. (G.E Gerini, Trans.), <i>RVA TMC</i>, 1892: 32-33.</p> <p>The legend of the «Malaya Sutta» and the festival of «Pavarana» in Siām. <i>Vajirañana</i> Vol. IV. (G.E Gerini,</p>

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
<i>Desanā</i> - Second dramatic generic variant				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
				Trans.), <i>RVA TMC</i> , 1892: 9-10.
1892	AI01 AI04 AI05 AI08	<i>Desanā</i>	s, pi, en	Post-compositional, pre-publishing endogenetic English-language editing by Mr. Charles Thorne, the Editor of the <i>Bangkok Times</i>
May 1892	AI03 AI02 AI08	<i>Desanā</i>	en, s, pi	Post-compositional, pre-first publication edition in a form of newspaper entry in English language in <i>The Bangkok Times</i> <sup>190</sup> dated May 18 <sup>th</sup> , 1892, p. 3. entitled <i>A Retrospective View and Account of the Origin of the Thet Mahā Ch'at ceremony (Mahā Jāti Desanā) or exposition of the tale of the Great Birth, as performed in Siām.</i>
November 1892	AI01 AI04 AI05 AI08	<i>Desanā</i>	s, pi, en	Post-compositional, pre-publishing endogenetic corrections and annotations made by His Majesty King Chulalongkorn GERINI, Gerolamo Emlio. Corrigenda. In <i>A Retrospective View and Account of the Origin of the "Thêt Mahā Ch'at" Ceremony (Maha-Jati Desanā), or Exposition of the Tale of the Great Birth, as performed in Siām.</i> Bangkok : Bangkok Times Press, 1892, in -8 gr., VIII+69 p., with 2 tables in phototype, cloth, pp. 67-69.
1892	AI01 AI02 AI03 AI04 AI05 AI06 AI07 AI08	<i>Desanā</i>	en, s, pi	First edition in book form: GERINI, Gerolamo Emilio. <i>A Retrospective View and Account of the Origin of the "Thêt Mahā Ch'at" Ceremony (Maha-Jati Desanā), or Exposition of the Tale of the Great Birth, as performed in Siām.</i> Bangkok : Bangkok Times Press, 1892, in -8 gr., VIII+69, with 2 tables in phototype, cloth.
<i>Lakhōn</i> -Third dramatic generic variant				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
1892	AI01 AI02	<i>Lakhōn</i>	en, s, pi	Compositional exogenetic writability of the term «lakhōn» play in footnote and appendix in <i>RVA TMC</i> monograph: GERINI, Gerolamo Emlio. «The term «lakhōn» and its full signification» In <i>RVA TMC</i> . Bangkok : Bangkok Times Press, 1892, pp. 31, 33, 55
<i>Sěp'hā</i> - Fourth dramatic generic variant				

<sup>190</sup>*A Retrospective View and Account of the Origin of the Thet Mahā Ch'at ceremony (Mahā Jāti Desanā) or expression of the tale of the Great Birth, as performed in Siām.* The Bangkok Times, May 18<sup>th</sup>, 1892, p. 3

Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
c 1890s	AI01	<i>Sěp'hā</i>	s, it	Pre-compositional provisional exogenetic autographed note on Siāmesese literary literature and authors of Bangkok period [printing house list]. GERINI, G.E. <i>Liste stamperie</i> . Bangkok, c 1890s, MS notes, 7 p.
c 1890s	AI01	<i>Sěp'hā</i>	s, en	Pre-compositional provisional exogenetic autographed note on Siāmesese works of fiction -A.D. 1805-8. GERINI, G.E. <i>Leyden's list of Siāmesese works of fiction -A.D. 1805- (Essays relating to Indo-China, 1st series, vol. I, p.144)</i> . Bangkok, c 1890s, MS notes, 2 p. Researching note from Leyden's. <i>Correspondence of Siāmesese &amp; Malay Stories. Khun C'hāng Khun P'hēn</i> was equivalent to <i>Selimbari</i> , p.96
c 1890s	AI01	<i>Sěp'hā</i>	s, it	A pre-compositional exogenetic autographed note GERINI, G.E. <i>Litteratura - Epoca d' Ayuthia c 1890s</i> , MS notes, 8 p.
January 1893	AI01 AI06	<i>Sěp'hā</i>	s, it	Pre-compositional provisional exogenetic literary research, unpublished work-in-progress holograph catalogue of Siāmesese literary works: GERINI, G.E.« K-Khun C'hāng Khun P'hēn; S- <i>Sěp'hā</i> and » <i>Catalogo di opere della Letteratura Siāmesese per G.E. Gerini</i> . Bangkok, 1893, MS notebook, 38 p.
1895	AI05 AI06	<i>Sěp'hā</i>	en	Pre-compositional exogenetic research and endogenetic writability of footnote and appendix of in a English monograph: GERINI, Gerolamo Emilio. «The <i>Sěp'hā</i> literature entitled Khun C'hāng Khun P'hēn» In <i>Chulakantamangala, or the Tonsure Ceremony, as performed in Siām</i> . Bangkok : Bangkok Times Press, 1895, p. 37.

New military literary journalism in an Occidental and Oriental literary multilingual dramatic mode -  
Fifth dramatic generic variant

1896	AI03 AI05 AI06 AI07 AI08	LG25.3	s, en, pi, zh	Pre-compositional provisional exogenetic previous project: a new military literary journalism in an Occidental and Oriental literary multilingual dramatic mode: สำเนาฉบับสองภาษาของหนังสือพิมพ์ยุทธโกษา [Lâm Sipsōng Phāsā Khōng nānsūephim Yūddhākōt], (twelve-tongued interpreter of Yuddhakoṣa newspaper). entitled «เสนาพาลี ปาฎีกาไทย» (ต้องการ กองทัพ) เรื่องหนังสือเขียนปลุกชาทหารเรือเจ้าบิสมาร์ก» [sēnaphalang pātikangkhō (tōngkān kongtháp) rûeang Li Hongzhang prúksāhāruē chāu Bismarck]. <i>Yuddhakoṣa</i> , May R.E. 115 (A.D.1896), 4.9, 611-616.
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Occidental and Oriental literary multilingual spoken drama *Lakhōn P'hūt* (LG29)

1903	AI03 AI05 AI06 AI07 AI08	LG29	s, pi, en, zh	Compositional endogenetic writability of a new dramatic genre, the Occidental and Oriental multilingual <i>Lakhôn P'hût</i> spoken drama. Colonel Phra Sarasasana Balakhandh. <i>Khun C'hāng Khun P'hën, the "Thet Mahâ Ch'ât" Episode</i> . 1903, typescripts, 13 p.
1903	AI03 AI05 AI06 AI07 AI08	LG29	s, pi, en, zh	Post-compositional endogenetic corrections and revisions of pre-definitive playscript. Colonel Phra Sarasasana Balakhandh. <i>Khun C'hāng Khun P'hën, the "Thet Mahâ Ch'ât" Episode</i> . 1903, MS and typescripts with corrections and revisions, 16 p.
1903	AI07 AI08	LG29	s	<i>A Programme of Performances by Military Army on the King's Birthday Celebrations R.E. 122 at Dusit Royal Palace</i> , 4 p., 6.5x8.5 inches : A list of actors in <i>Lakhôn P'hût</i> « <i>Khun C'hāng Khun P'hën, the episode of the Thêt Mahâ Ch'ât</i> ».
1903	AI03 AI05 AI06 AI07 AI08	LG29	s, pi, en, zh	Performance. <i>Lakhôn P'hût</i> entitled « <i>Khun C'hāng Khun P'hën, the episode of the Thêt Mahâ Ch'ât</i> » Gerini playing the lead role as a Siānese Buddhist abbot of Palelai temple.

The *genesis* of the parts and the *poetics* of *Desanâ* as Gerini's second dramatic generic variant in his lifetime dramatic genetics started as early as December 1891. Gerini attended the *Mahâ Jâti Desanâ* or the exposition of the tale of *Mahâ Jâti* performed by the Crown Prince of Siām H.R.H Somdetch Chow Fa Maha Vajirunhis in the *Mahâ Jâti Desanâ* State ceremony that took place with splendor in solemnization of his novitiate in the *Phra Thi Nāng Song Tham* Royal Chapel. Regarded by Gerini as «one of the most interesting events connected with His Royal Highness Somdetch Chao Fa Maha Vajirunhis Crown Prince of Siam's novitiate in the holy orders» (*RVA TMC* iii) and as «one, which has never, to my knowledge, been treated on in any western publication on Oriental matters» (*RVA TMC* v.), this *Mahâ Jâti Desanâ* Siānese preaching became Gerini's priceless pre-compositional provisional exogenetic initial source of Siānese State ceremonies leading to his first scholarly English publication entitled *A Retrospective View and Account of the Origin of the Thêt Mahâ Ch'ât Ceremony (Mahâ Jâti Desanâ) or Exposition of the Tale of the Great Birth as Performed in Siam*, in 1892.

In the pre-compositional exogenetic and endogenetic documentation and writability phase of this *Mahâ Jâti Desanâ* that took place between January and May 1892, Gerini produced a number of multilingual research notes throughout his exogenetic retrospection

and reading, exogenetic and endogenetic cultural documentation, endogenetic translation and transliteration of Buddhist texts from Siānese, Pāli, Latin, into English, Italian languages which reflected the AI01, AI02, AI03, AI04, AI05. In this research process, he translated the Pāli and Siānese narrative of the *Mahā Ch'ât* composed by the past and present kings of Siām in a *Desanā* form and in a verse form as well as its related accounts from the Siānese language into English. These texts «had been, in most instances, drawn from Siānese sources as yet unexplored» (*RVA TMC*, v). In the endogenetic writability act, Gerini textualized both the original Siānese and Pāli text and the English translation in full in his writing.

1. The legend of the «Malaya Sutta» and the festival of «Pavarana» in Siām<sup>191</sup>
2. Extract from the VIII canto of the *Mahā Ch'ât Kham Luang*<sup>192</sup>, a Buddhist poem by King Song Tham (A.D. 1672) which included Pāli stanzas and paraphrase in Siānese verse.
3. A versified rendering of the X canto of the *Mahā Ch'ât* composed by H.M. King Phra Chom Klao<sup>193</sup> for rehearsal by King Chula Chom Klao<sup>194</sup>, whilst in deacon's order, and recited by the present Crown Prince of Siām, Chao Fa Maha Vajirunhis, when also a novice, on the occasion of the ceremony in December 1891
4. The original text of the *Thet Mahā Ch'ât* by H.M. King Phra Chom Klao in 1817 when he rehearsed the *Kanda* of Massi<sup>195</sup> (the ninth *Kanda*)
5. The account of « Krachât Yai Bucha Phra Maha Vesantrara Jâtaka» กระจาดใหญ่บูชาพระมหาเวสสันดรชาฎก<sup>196</sup>, the colossal *krâchats*<sup>197</sup> of gifts and offerings to the monk who recited the Canto of *Vessantara jâtaka* in the *Thet Mahā Ch'ât* performance in 1807

<sup>191</sup> Gerini translated from a version that was in the *Vajirañña* (the literary organ of the Royal Vajiraññ library) Vol. IV, in a learned article in the *Mahā Jâti*, *RVA TMC*, 9-10.

<sup>192</sup> Gerini indicates that the poem is 'from a literary point of view one of the best works ever produced in the Siānese language, and is still looked upon as a gem of Siānese classic literature. The *Mahā Ch'ât Kham Luang* (มหาดิคำหลวง) or "The Great Birth", a Buddhist poem composed by King Song Than in A.D. 1627, consists of thirteen parts or cantos (*kandas*)

<sup>193</sup> Also known as King Mongkut

<sup>194</sup> Also known as King Chulalongkorn

<sup>195</sup> The *Mahā Ch'ât* verse is divided into thirteen *Kandas* or cantos. The one rehearsed by King *Phra Chom Klao* is *Massi* (Siānese Romanized name) or *Maddi* (Pāli name.)

<sup>196</sup> "Krachât Yai Bucha Phra Maha Vesantrara Jâtaka" *Vajiraññan Viset Journal*, Vol. 3, No. 25, p. 194.

<sup>197</sup> In Gerini's own words, "Krachât กระจาด properly means a wicker basket for eatables, used for carrying to market. The name also implies a many-storied tapering structure round or octagonal, like a multiple tray made of five to seven gigantic baskets of plaited bamboo laths, ranged one above the other in order of size, and decreasing towards the top with a central pole acting as a support." (*RVA TMC* : 29)

6. A critical essay by King Mongkut, “Proclamation of His Late Majesty Mahâ Mongkut Phra Chom Klàu, inveighing against the practice of holding farcical recitations of the *Mahâ Ch'ât*” appeared in the *Bangkok Recorder*, a vernacular bimonthly newspaper, Vol. I, No. 18, dated Nov. 18<sup>th</sup>, 1865. It was published in Appendix II of his work *RVA TMC*.

In his post-compositional process of the pre-publishing phase, Gerini improved his writing with double editing acts, considering himself as «a mere amateur who, during some eleven years' residence in Siam, has found a little leisure to study her language, literature and customs» and «having to write in a language which is not my mother-tongue». One act was an English language editing by Mr Charles Thorne, the Editor of the *Bangkok Times*, and the other act was submitting an advance copy for the approval of His Majesty King Chulalongkorn of Siām, who was graciously pleased to make a few corrections and annotations which were most respectfully and gratefully acknowledged and rendered textually in the book.<sup>198</sup>

In the publication phase of the text stage, the first publication edition of Gerini's *Thet Mahâ Ch'ât* chronicle appeared in the form of newspaper entry in an English-language newspaper *The Bangkok Times*<sup>199</sup> dated May 18<sup>th</sup>, 1892 entitled *A Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât ceremony (Mahâ Jâti Desanâ) or expression of the tale of the Great Birth, as performed in Siām*. Two days after the appearing of the first chapter in *The Bangkok Times*, Mr Charles Thorne, the Editor, announced the publication of this edition in a book form with more than 200 words of its precious value.

"In order to give a more full and clear idea about the *Thet Mahâ Ch'ât* chronicle, the second chapter of which appears today, we have decided to publish chapter III, in our next issue. This will be in no way affect the novelty of the publication, as the remaining three chapters are more voluminous (nearly double the length of the preceding ones), and much more interesting, as they deal with more local and more modern events. Chapter IV contains a Siāmesese poem which, composed by a King of Ayuthia in the beginning of the XVI<sup>th</sup> century, is looked upon as a

<sup>198</sup> GERINI, Gerolamo Emlio. Corrigenda. In *A Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât Ceremony (Maha-Jati Desanâ), or Exposition of the Tale of the Great Birth, as performed in Siām*. Bangkok : Bangkok Times Press, 1892, in -8 gr., pp. VIII+69, with 2 tables in phototype, cloth, pp. 67-69.

<sup>199</sup> *A Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât ceremony (Mahâ Jâti Desanâ) or expression of the tale of the Great Birth, as performed in Siām*. The Bangkok Times, May 18<sup>th</sup>, 1892, p. 3

masterpiece of Siānese literature. Chapter V relates the *Thet Mahâ Ch'ât* ceremonies as performed in the former reigns, and the sixth - the longest and the last – gives a full explanation of the symbolical ship which forms such a prominent feature of the ceremonies. The whole work will comprise about sixty octavo pages, and will prove redolent of interest to students of Buddhism in general and to residents of Siām in particular. The ceremony described has not been treated in any modern book on Buddhism, this, in fact, being the first attempt made to deal in an exhaustive manner with the state ceremonies of Siām, which besides being little understood by even the oldest residents, have only been erroneously and incompletely explained by local writers. Intended subscribers to the work should send their names to this office at once, as only a limited number of copies will be issued, the object being, not to make a pecuniary success but merely to cover the expenses of producing the work in a presentable manner.” (*The Bangkok Times*. May 21<sup>st</sup>, 1892. p. 3.)

With the English publication of *Thet Mahâ Ch'ât Ceremony* in a book form entitled *A Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât ceremony (Mahâ Jâti Desanâ) or expression of the tale of the Great Birth, as performed in Siām in 1892*, the historical state recitations of the Mahâ Ch'ât in Siānese and Pāli language, the memorable meritorious official and popular ceremony, the innovation of magnificent colossal krâchats erected in the shape of a symbolical ship as support for the offerings for the monks by Siānese people, the procession of offerings either by land or water, Siānese musical band, chorus songs and Siānese living custom as performed in Siām from the past to 1891 was transformed by Gerini into an academic English monologue in comparison to the Egyptian, Greek, Roman, Indian, Mexican, Persian mythology, cosmology and cultures.

Desanâ as Gerini's second dramatic generic variant in his lifetime dramatic genetics, can be defined and its parts and poetics be described in the light of his endogenetic knowledge in *RVA TMC* in 1892 as follows :

a) Endogenetic Definition

Mahâ Jâti Desanâ (*Thêt Mahâ Ch'ât*) which in 1903 was transformed by Gerini into the core action in his Occidental and Oriental literary multilingual *Lakhôn P'hût* or spoken drama entitled *Khun C'hāng Khun P'hên* and recreated into a new episode entitled the "Thet Mahâ Ch'ât" Episode was firstly explained by himself in his *RVA TMC* in 1892 as a reading



and expounding of the Vessantara Jataka, the story of the last birth of Bodhisattva as Prince Vessantara with its atthakatha or commentary. In this Vessantara birth, «Bodhisattva typifies man reaching the zenith of his evolutionary march towards moral and intellectual perfection, and fit to cross the last gap that separates him from divinity. Hence this last birth is styled the Great Birth or Mahâ Jâti » (*RVA TMC*, 7). According to the system of Pali transliteration into Siamese this becomes Mahâ Ch'ât, มหาชาติ (in Siamese).

Gerini defined the term *Desanâ* and similar Siamese terms extensively in his footnote:

- (<sup>1</sup>) *Desanâ*, preaching or extemporary exposition. This word in Siamese becomes *Thètsnâ* เทศน์ usually contracted into *Thêt* เทศ, and generally means a *reading* of, or a *lecture* upon, sacred texts from a written original or commentary performed by a single lecture or by many, but in turns of one at each time. Extempore preaching is seldom, if ever performed.

*Suet* is a viva-voce recitation of sacred texts, in which as a rule, no books are kept before the eyes. It differs from *Thêt* because it is done collectively, by two or more performers. The recital given by a single person, whether from a book or not, can never be *Suet*: it is always called *Thêt*.

*Phâwanâ* (in Pâli *Bhâvnâ*) is a *mental repetition* of texts intended to assist and induce meditation. (*RVA TMC*, 8)

With a careful observation, one can discover that, for Gerini, his academic footnotes were always exhaustive and contained the unique knowledge that he discovered and wished his thoughtful readers to pay attention to. This was stated in Gerini's own words in the Preface of this *RVA TMC*

In the footnotes the ordinary reader will find the explanation of many a rite, tenet or symbol of a doubtful or obscure meaning, and will, I trust, recognize, that no difficult point has been shunned, as is too often the case in works of a similar nature. (*RVA TMC*, v)

Besides, in more than one case, Gerini's text in the footnotes of his definitive academic work always hinted at his decision making on a composition subject in the future. This *Desanâ*

footnote was the case. Like many other footnotes that were related to *Thêt Mahâ Ch'ât* (*Mahâ Jâti Desanâ*) in *RVA TMC*, this well-defined *Desanâ* in the footnote was the scenario that waited for the right time to develop into his literary work.

#### b) Endogenetic Structure and Plot

The endogenetic structure of Gerini's academic monologue of the *Thêt Mahâ Ch'ât Ceremony* (*Maha-Jati Desanâ*) in *RVA TMC* in 1892 consisted of the total number of viii + 69 pages of the English, Siamese, and Pāli text with 96 informative footnotes, 5 appendices and 2 photographs. The main content was a retrospective view and account of the origin of the *Maha-Jati Desanâ* as performed in Siām.

Dedication

Preface

List of subscribers

Errata

Chapter i. The *Vessantara Jātaka*

- ii. The Legend of the *Malaya sutta* and the festival of *Pavârana*
- iii. The Prediction as to the Disappearance of Buddhist Scriptures
- iv. The narrative of the Great Birth
- v. Exposition of the *Mahâ Ch'ât* by past and present Kings
- vi. The symbolical ship

Appendix i. The *Jātaka*

- ii. Extract from the Canto VIII of the *Mahâ Ch'ât Kham Luang*
- iii. Proclamation by H.M. the late King, and translation
- iv. Fragmentum prædicationis historicæ
- v. Extract from Canto X of the *Mahâ Ch'ât*  
composed by H.M. the late King

#### c) Endogenetic Character and Diction

The endogenetic photographic illustration representing «The Crown Prince of Siam in the orders of a Samanera, or novice» on the first page of *RVA TMC* and the dedication of this *RVA TMC* to His Royal Highness Somdetch Chao Fa Maha Vajirunhis Crown Prince of Siam on the dedication page were the genetic evidence showing that the prominent character in

his academic *RVA TMC* monologue was the Crown Prince of Siam as a *samanera*, who recited the X canto of the *Mahâ Ch'ât*.

TO  
His Royal Highness  
Somdetch Chao Fa Maha Vajirunhis  
Crown Prince of Siam  
ETC., ETC., ETC.,  
THESE PAGES,  
INTENDED AS AN ILLUSTRATION AND SOUVENIR OF  
ONE OF THE MOST INTERESTING EVENTS  
*connected with His Noviciate in the Holy Orders,*  
ARE  
BY PERMISSION  
Most respectfully dedicated by his most obedient servant  
THE AUTHOR

*(RVA TMC ,iii)*

On the occasion of the *Thet Mahâ Ch'ât* ceremony in 1891, the Crown Prince Maha Vajirunhis of Siām, as a novice or *Samanera*, recited the tenth canto of the *Mahâ Ch'ât* entitled *Sakkabap* (meaning Indra's words), designed for recitation by King Phra Chom Kloa and first used by King Phra Cula Chom Klào (the present Sovereign of Gerini's time) in 1866.

Regarding the diction of the *Mahâ Ch'ât* Royal Version, Gerini explained that it was poetical. The *Thet Mahâ Ch'ât* was mostly in the *Chanda* verse, the one thousand *Pāli* stanzas (*gāthās*) of the original *Vessantara Jātaka* were taken as a text and alternated with the enlarged Siāmesese poetical version. The original *Pāli* stanzas were written in old *Khôm* or Cambodian characters, and the versified paraphrase or translation in Siāmesese. The diction of the *Mahâ Ch'ât* text was multilingual in itself. Gerini made a further observation, as far as this multilingual diction was concerned, that the relationship of the *Pāli* and Siāmesese languages in the text was that the *Pāli* stanzas were seldom given in full at one time, but «usually dealt out line by line or word, by word, as the case may be, and alternated with the metrical version» (*RVA TMC* , 18). In the Appendix V, Gerini translated the extract from a

versified rendering of *Sakkabap*, the X canto the *Vessantara Jâtaka* or the *Mahâ Ch'ât*, specially composed Siamese and Pâli by H.M. King Phra Chom Klào for rehearsal by the ruling Sovereign whilst in deacon's orders, and recited by the present Crown Prince of Siam, when also a novice, on occasion of the ceremony, in December 189, showing this authentic multilingual diction style of the *Mahâ Ch'ât*.

Gerini clarified that the young *samanera* (in Siamese *Ñēn*) or novice who had but begun to smatter *Pâli gâthâs* and to exercise his sight powers over the *pattes-de-mouche* like *old khôm* characters, was on such occasions not expected to recite in succession the whole of 1,000 *gâthâs* of the *jâtaka* and the thirteen *Kandas* of the poem. As a rule, he rehearsed and read only one or two *Kanda*, his fellow *Ñēns* and elders charging themselves in turn with the remainder (*RVA TMC* , 29). Gerini's endogenetic writability about the *pattes-de-mouche* text in 1892 was transformed into the comic diction in his Occidental and Oriental literary multilingual spoken drama in 1903.

Table 5- 10: Siamese script and English translation by Gerini : Extract from a versified rendering of the X canto of the *Vessantara Jâtaka* composed by H.M. King Phra Chom Klao

Subject: Indra (Sakka) disguised as a Brâhmin asking for the gift of Prince Vessantara's wife	
Siamese Script	English Translation and Pali Transliteration
มหาสัตโต สมเด็จพระมหาสัตโตได้ทรงสดับค่านัน ก็มีความเกษมสันต์ โสมนัสว่า บัดนี้ทานบารมีอย่างหนึ่ง ซึ่งยังไม่ได้บำเพ็ญเป็นทวาร บริจาคยากที่ชนสามัญจะทำได้ คราวนี้มีช่องให้ที่จะได้ทำเป็นกุศล กรรมให้บริบูรณ์ในสันดาน พระองค์จึงตรัสด้วยพจมานเป็นพระ ศาสดานี้	On hearing the request the Prince felt exceedingly delighted and thought: «I have now an occasion of performing a donation which I have not yet accomplished and which ordinary people can hardly fulfill; the moment has arrived for me to attain in its completeness the perfection of renunciation, » and, accordingly, he replied: - «Dadami na vikampani yam namyacasi Brahmana santam nappati guyhami dane me ramate manovi» -- «Though it is a great gift thou asketh for, O Brahmin I neither remain indifferent nor shrink; anything thou chooseth to mention and solicit from me I will give with pleasure. ( <i>RVA TMC</i> , 64-5)
ททามินะวิกัมปามิ ยังมั่งยากจะสิพราหมณ์ สันตังนัปปักุชยามิ ทาเน เมระมะเตโมติ ความในพระศาสดาว่า โอท่านพราหมณ์เอ๋ย ว่าถึงทาน กุศลใหญ่ น้ำใจเราไม่เชื่อเลยย่อท้อ ยังมั่งยากจะสิ สิ่งไรท่านหากออก ปากขอกะตัวเราครั้งนี้ เราก็มีความยินดียอมยกให้ ไม่หวั่นไหวด้วย ความอาลัยภรรยาฤกว่าความตระหนี่	

#### d) Endogenetic Songs and Spectacle

For Gerini, songs and spectacles were also prominent features in the *Thet Mahâ Ch'ât* ceremony as performed in Siâm. In his endogenetic abridged translation of a Siamese article entitled กระจาดใหญ่บูชาพระมหาเวสสันดรชาฎก<sup>200</sup> or *The account of the colossal krâchats of gifts and*

<sup>200</sup>“Krachât Yai Bucha Phra Maha Vesantrara Jâtaka” *Vajirañan Viset Journal*, Vol. 3, No. 25, p. 194.

*offerings to the monk reciting the Canto of Vessantara jâtaka (RVA TMC , 33) in Chapter V. Exposition of the Mahâ Ch'ât by past and present Kings 1817-66-91, the endogenetic writability of songs appeared twice. One was the chorus songs call *prob kai* and the other was the ceremonial music played by the ensemble during the state ceremonies:*

When all the *krâchats* and other preparations had been got into the readiness, they were inaugurated by chorus songs call *prob kai*, ประกอบไม้ (sung standing, the time being beaten by clapping both hands together) with the accompaniment of musical instruments.

On the next day, viz. Sunday, 9<sup>th</sup> of the 12<sup>th</sup> waxing moon, the second set of recitations or *Thet Mahâ Ch'ât* took place: the text rehearsed being the *Mahâ Ch'ât* in Siamese verse, in thirteen *Kandas*. As soon as the repetition of each *Kanda* was completed, the musical band consisting both of string and brass instruments, Malay drum, *sankha* shells, etc. struck up a lively strain. (*RVA TMC*, 33)

The endogenetic writability of the spectacle in the Thet Mahâ Ch'ât ceremony was exhaustive. In Chapter V, Gerini described the building of magnificent *krâchats* of offerings for Buddhist monks decked with sweetmeats, cold eatables, fruits, Buddhists' requisites and implements in large quantities as performed in the former reigns and its transformation into the innovation of great *krâchats* in the shape of a symbolical ship in the reign of H.M. King Phra Chom Klào, «a great religious reformer and restorer of all state ceremonies» (*RVA TMC*, 30). These retrospective data were extracted from his exogenetic research and endogenetic translation of an account of the Thet Mahâ Ch'ât ceremonies as performed in the previous reigns from «a small book which, although issued in print, is but little known to foreign residents in Siâm» entitled หนังสือเทศนาพระราชประวัติพระบาทสมเด็จพระเจ้าแผ่นดิน ๔ ราชการ<sup>201</sup> or “Biographies of the Late Four Kings, intended for recitations” and a Siamese article entitled กระจากตใหญ่บูชาพระมหากษัตริย์สยาม:

<sup>201</sup>*Nangsue Thetsana Phra Ratchaprawat Phrabat Somdet Phrachao Phaendin Si Rachakan*. It is ostensibly edited by H.M. Krom Phra Pavaresr, Archbishop of the Buddhist Church in Siam: but the materials were- it is said- prepared by H.H. King Chulalongkorn. The biographies are designed for recitals during the annual ceremonies in commemoration of the late four Kings. It was printed by order of H.R.H Prince Chao Fa Bhanuphand and distributed by him as a souvenir to all who congratulated him on being exalted to the rank of Somdet Krom Phra. It was issued in 1885 (*RVA TMC*, 30).

[in 1807] The prominent feature of the festival was thirteen gigantic *krâchats* (one for each *kanda*), five *wâhs* (33 feet) wide at the bottom, some five and some seven stories , tapering up into graceful pyramidal structures seven *wâhs* (47 feet) in height. They were surrounded at the base by one story *krâchats* (consisting of a single wicker basket) of smaller size, namely one cubit wide at the mouth, acting as large *krathongs*. Both the larger and smaller *krâchats* were replete with dry food, boiled rice and sweetmeats prepared in the best style. All round the upper edge of each story of the *krâchat* were stuck *sabongs* (priestly under garments, the Pāli *antaravasaka*) in great numbers and pieces of fine white cloth gracefully tucked and folded up in the shape of conical umbrellas, sprays, twigs and flowers; or displayed so as to represent flags and banners. (*RVA TMC* , 32)

People assembled in large crowds to see the *krâchats*; all beholders were raising up their joined hands in act of praise and admiration, explaining *sādhu, sādhu* (*RVA TMC*, 33)

[in 1817] King Phra Náng Klào devised the building of a magnificent seven-stories *krâchat*, adorned with a quantity of offerings for the priests, and altogether splendid to behold. (*RVA TMC* , 30)

[in 1866] The innovation was in the shape of a symbolical ship, built after the style of a Chinese junk or *samphao* (ลำแพน). The junk was intended as a support or basement for *krâchats* which were three in number and stood in the place of the masts. One towering seven-stories *krâchat* was substituted for the main mast and two smaller ones of five tiers for the fore and mizen masts» (*RVA TMC* , 30)

Gerini's endogenetic writability style of the symbolical ship was academic. Chapter VI. The Symbolical Ship (35-53) was dedicated to a comparative study of the mythology and cosmology of a ship or an ark as an instrument or vehicle of spiritual salvation in Egyptian, Greek, Roman, Indian, Mexican, Persian and Siānese cultures and the Buddhist conception of an ideal *yāna nāvā* or «water-vehicle» of salvation in the *Mahā Ch'āt*. This symbolical

*Mahâ Ch'ât* junk, as in Hindu and Christian metaphysics, was a lustrous vessel of the true Law which will enable human beings to cross the ocean of rebirth, affliction, and death, and reach a safe and peaceful heaven:

Like ships that sailed for sunny isles,  
But never came to shore

But the «Golden Vessel of the Law» is imperishable (*RVA TMC*, 53)

However, there was also Gerini's witty observation about the 'Golden Vessel of the Law' that, as shipping in Siām progressed, new features were gradually introduced into modern versification of this passage of the *Mahâ Ch'ât* such as the style of departure in past days of junks from Siāmesse ports. His comic endogenetic writability at the end of his academic monologue *RVA TMC* foreshadowed his AI 07 to relate Siāmesse *yāna nāvā* in the style of poetics of Lightness in his spoken drama *Khun C'hāng Khun P'hēn*, the "*Thet Mahâ Ch'ât*" Episode in 1903.

From King Song Tham's reign, when it was depicted as a Chinese junk, down to the present time, it passed through numerous transformations, and became successively a square-rigged vessel, a frigate, a paddle-streamer, a screw-streamer, and iron-clad; and it would not be at all surprising if some contemporary or future refashioner of the poem should describe it as a torpedo-boat or a submarine vessel.

The END.

### 5.1.3 *Lakhōn*: Siāmesse Theatricals

Gerini's notion of *Lakhōn*, or Siāmesse theatricals, as the third dramatic generic variant in the exo- and endogenetics at the *avant-texte* stage of Gerini's *Lakhōn P'hūt* (LG29) first appeared in his academic writing on the Siāmesse state ceremony of *Thet Mahâ Ch'ât* in 1892. During January and May 1892, whilst Gerini translated an as yet unexplored account of the *Thet Mahâ Ch'ât* ceremonies as performed in the previous reigns from Siāmesse into English language from *Biographies of their H.M. The late four Kings, intended for recitations* (1885), he was appealed by the addition of *Lakhōn* into the context of the Buddhist *Thet Mahâ Ch'ât* ceremony by H.M. King Phra Chom Klao in 1866:

[The junk was set up on the royal esplanade (Sanam Ch'ai) and splendidly decorated. It was the admiration of the people at large, who assembled in crowds to see it.] The King directed that theatricals or *Lakhōns* (3.) should be added to the programme, so as to render the pageant more attractive. (RVA TMC , 31)

This led to an exogenetic research on this term from Siāmesese sources as yet unexplored and resulted in endogenetic writability as a footnote of the aforementioned translation and in in Appendix I. *The Jātakas* of his *RVA TMC* . Gerini's *Lakhōn* can be defined and its parts and *poetics* be described in the light of Gerini's endogenetic knowledge in *RVA TMC* in 1892 as follows:

a) Endogenetic definition

The philological definition and Siāmesese reference of the term *Lakhōns* was explained in Gerini's own words in a footnote of the aforementioned translation as follows:

(3.) *Lakhōn* theatricals correspond to the Hindoo *nautch* : in fact, they are almost one and the same thing. They are called *Lakhōns* because they were introduced at an early date from Ligor (Müang Lakhōn) inhabited then by large numbers of Brāhmins who emigrated there from India. The phrase “to go and see the plays or actors of *Lakhōn*” (Ligor) became at that time a common saying in Siām and was in due course shortened into the modern one “to go and see the *Lakhōns*;” thence the name of *Lakhōns* to the actors and to their show. This is, at any rate, the opinion expressed by no less a competent grammarian and philologist than the late Phyâ Sirî Sundaravohâr, in his invaluable book *Veyyavacanaprabandha* (ไวยพจน์ประพันธ์) (RVA TMC , 31)

b) Endogenetic Structure and Plot

Gerini's endogenetic plot of Siāmesese *Lakhōns* in his *RVA TMC* was a result of his exogenetic research on the literature of *Jātaka* tales in the Siāmesese Mahâ Jāti *Desanâ* and discovery that the *Jātaka* tales nevertheless constituted nearly all plots of the ancient plays of the Siāmesese. Gerini explicitly noted in Appendix I. *The Jātakas* of his *RVA TMC* that there was a strong relationship between *Jātaka* tales and the Siāmesese *Lakhōn* dramatic productions:



As far as Indo-China and Siam, in particular, are concerned, many of the *Jātaka* tales have formed for centuries, and now-a-days constitute, the subjects for an infinite number of literary productions, chiefly dramatic, which enjoy an extraordinary popularity on the stages of Burma, Pegu, Siam, and Cambodia, just as the plays taken from the *Ramāyana* and other Hindoo sources do. (*RVA TMC* , 31)

. . . The ancient plays of the Siānese, particularly those performed by the so called *Lakhōn Chakkri* are nearly all dramatized versions of *jātaka* tales, or episodes extracted therefrom. . . As it appears, the *jātakas* have, for Buddhist countries, been the great reservoir of lore and fiction from which eastern authors have largely drawn; as sacred history was the ever-flowing fountain that supplied the subject-matter for all the Miracle Plays and Mysteries that until 1550 delighted the people of England and other countries of Europe. (*RVA TMC* , 55)

Gerini explained that, like the western Christian legends, not only did many episodes and incidents from the *Jātaka* tales including the *Mahā Ch'at* or *Vessantara Jātaka* story supply topics to literary profession, they inspired the artists of the chisel and the pencil, who reproduced them in their works. The structure and plot of the *Mahā Ch'at* were the common inspirers of most of the artistic creations. Gerini also emphasized that in Siām, we had two minor collections of *Jātakas* which did not appear to exist in India and Ceylon. One of these was the collection of ten *Jātakas*, or illustrative stories of the births of Bodhisattva, called in Siānese *Khamphi Thotsach'at* (*Gambhira Dasajāti*) and the other was called in Siānese *Pannānsa-Ch'adok* (*Pannānsa-Jatakam*) consisting of fifty stories. It was the ten stories of *Thotsach'at* that formed almost by themselves a branch of Siānese literature. Gerini's endogenetic observation about the plot that

so many are the versions and amplifications of them issued in prose, and verse, both for reading and rehearsing purposes and for the stage»

foreshadowed his endogenetic writability of the *Mahā Ch'at* or *Vessantara Jātaka* which was the last tenth birth of Bodhisattva in *Khamphi Thotsach'at* as a new episode in his Occidental and Oriental literary multilingual *Lakhōn P'hūt* or spoken drama entitled *Khun C'hāng Khun P'hēn* entitled *Thēt Mahā Ch'at* Episode.

#### 5.1.4 *Sěp'hā* : Siāmesese Poetic and Musical Genre of Recitation

The notion of *Sěp'hā*, Siāmesese poetic and musical genre of recitation, and *Khun C'hāng Khun P'hěn* (ขุนช้างขุนแผน), Siām's most popular *Sěp'hā* songs dated from the Ayuddhaya period in the fifteenth century, which was the fourth dramatic generic variant of Gerini's *Lakhōn P'hūt* (LG29) had been one of his subjects of inquiry since the 1890s as evinced by his pre-compositional provisional exogenetic autographed lists, reading notes, research notes and self-made catalogue of Siāmesese literary works. In his reading note, from *Siam Prabheth* in Italian Siāmesese and English circa 1890-93, entitled “Storia di ขุนช้างขุนแผน” [History of *Khun C'hāng Khun P'hěn*], Gerini traced the history of this literary work. The notion of *Khun C'hāng Khun P'hěn* also appeared in his reading note from (1) J. Leyden, “On the Languages and Literatures of the Indo-Chinese Nations” Essays Relating to Indo-China, 1st series, Vol 1., 1886 P. 144 (2) an article on Siāmesese literature by Capt. J. Low in *Asiatic Researches*, Vol. XX, pp. 338-92. pt.2 of Calcutta and (3) the note entitled “Leyden's List of Siāmesese Works of Fiction A.D. 1805-8 (*Essays Relating to Indo-China*, 1st series, vol 1. p. 144). In his research note, on a loose sheet of paper, entitled *List of Siāmesese literature from A.D. 1260-1680*, *Khun C'hāng Khun P'hěn* the ancient version was dated by Gerini in 1257-1350. In his research note entitled *List of Siāmesese poets of Bangkok period*, Gerini noted that a complete version of *Khun C'hāng Khun P'hěn* was also composed by Nai Thim (Mr Thim) who later joined the Siāmesese government service in the reign of King Chulalongkorn and was bestowed a title «Khūn Phiphitthaphakdi» in 1870 and a new title «Lūang Phatphongphakdi» in 1896. In his research note from Leyden's, *Correspondence of Siāmesese & Malay Stories*, p. 96, Gerini marked that *Khun C'hāng Khun P'hěn* was equivalent to *Selimbari*. In his private-use catalogue, *Catalogo di opere della Letteratura Siāmesese per G.E. Gerini*, the work *Khun C'hāng Khun P'hěn* was on this list. Besides, there were some WM and PLM in which Gerini related the folk epic poems of *Khun C'hāng Khun P'hěn* with a Siāmesese poetic and musical genre of recitation known as *Sěp'hā* (เสภา) because *Khun C'hāng Khun P'hěn* was developed in oral tradition and originally performed as a verse recitation. This led to the formal endogenetic writability in *CLKMG* in 1895 and the LG29 in 1903. The following are some extracts from those genetic evidence:

(1) A pre-compositional exogenetic research autographed note on Siāmesese works of fiction -A.D. 1805-8. «Leyden's list of Siāmesese works of fiction -A.D. 1805- (Essays relating to Indo-China, 1st series, vol. I, p.144).» Bangkok, c 1890s, MS notes, 2 p.

30	<i>Khun-p'han</i>	ขุนช้างขุนแผน	(เสภา)
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(2) A pre-compositional exogenetic autographed list of Siāmesese literature publication «Liste stamperie». Bangkok, c 1890s, MS notes, 7 p.

	<i>Liste stamperie</i>		
ข	ขุนช้างขุนแผน - <i>ne ho 17 fasc.</i>		

(3) A pre-compositional exogenetic autographed catalogue of «*Litterature - Epoca d' Ayuthia*» c 1890s, MS notes, 8 p.

เสภา	- <i>memzionate nel</i> กฎมณเฑียรบาล, <i>p. 125 Leggi -vol. II. circa 1468</i>	<i>Vedi Memorie della Donna Revatī Nobbamās, menzionano già molte varietà di composizioni poetiche, etc.</i>
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(4) A pre-compositional exogenetic autographed catalogue of Siāmesese literary works, *Catalogo di opere della Letteratura Siāmesese per G.E. Gerini*. 218 entries. Bangkok, 1893, MS notebook, 38 p.

### K

ขุนช้างขุนแผน (เสภา)	<i>Storia di due guerrieri amici che si disputano la moglie. - 2 vol. Stampa</i>
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### S

เสภา	<i>Vedi ขุนช้างขุนแผน -K.</i>
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(5) The endogenetic writability of the *Sēp'hā* songs in the text and a footnote in *Part II.- The Kon Chuk or the Tonsure as performed by the nobility and people, Sect. II. - Ceremonies performed on the eve of the Tonsure, 4. The banquet of the eve* of Gerini's second monograph on Siāmesese state ceremonies, *Chulakantamangala, or the Tonsure Ceremony, as performed in Siām (CLKMG)* was published in Bangkok by *Bangkok Times Press*, in 1895.

Gerini's *Sěp'hā* can be defined and its parts and *poetics* be described in the light of his own endogenetic knowledge in the WM and PLM of *CLKMG* as follows:

a) Endogenetic Definition and Song

Gerini's first endogenetic definition of *Sěp'hā* and *Khun C'hāng Khun P'hěn* as the fourth dramatic generic variant in the exo- and endogenetics at the *avant-texte* stage of Gerini's *Lakhōn P'hūt* (LG29) was academic, derived from the eye-witnessed *Sěp'hā* performance by the court at the Tonsure ceremony of H.R.H. Chàò Fâ Mahâ Vajirâvudh in 1895.

The *Sěp'hā* are songs of an amatory nature delivered *a- solo* by an actor who accompanies the melody with the clapping of castanets made of *ch'ingchan* wood: the attendant band playing an intermezzo at intervals. Although the etymology of the word *Sěp'hā* was uncertain it might possibly be traced to the Skr. *seu*, to enjoy, to partake of. (*CLKMG*, Footnote+, 54 )

b) Endogenetic Plot and Characters

Regarding the endogenetic plot and characters of the *Sěp'hā* songs, the synopsis was textualized in Gerini's own words as follows:

The standard book of *Sěp'hā songs* is an old poetical work entitled ขุนช้างขุนแผน (*Khun C'hāng Khun P'hěn*); the scurrilous story of the illicit connections of two noblemen of the above name and their respective best-halves, which give rise to endless quarrels and bring on a tragic denouement consisting in the execution of one of the ladies, the retirement to a monastery of her sinful husband, (Khun Chāng), and the revengeful assassination of the King with the state sword at the hands of their son (holding the office of Phra Nâi Wai) (*CLKMG* , Footnote+, 54)

Gerini noted that the time of the story was placed at the 147th year of the Siāmesese era (785 A.D.) and seemed to have some foundation in historical fact. (*CLKMG* , Footnote+, 54)

## c) Endogenetic Spectacle

In the endogenetic writability of the spectacle of *Sěp'hā* songs in the context of the Tonsur ceremony of H.R.H. Chào Fâ Mahâ Vajirâvudh by Gerini in *CLKMG*, Gerini explained that the *Sěp'hā* songs genre was one of the two genres of Siānese entertainment performed after the banquet of the eve of the tonsure while the other genre was *Lakhōn* plays. His retrospective research about the ceremonies performed on the eve of the tonsure ceremony and indicated that this was the modern method of gaily terminating the festivities.

An entertainment at the feast usually consisting of *Sěp'hā* songs or *Lakhōn* plays<sup>+</sup>, and performed by actors engaged for the purposes, provided by the Amphitryon, and thus the evening was gaily whiled away. (*CLKMG*, 54)

Gerini's endogenetic writability of the genre terms *Sěp'hā* songs and *Lakhōn* plays in the footnote started with the definition of *Sěp'hā*, the tale of *Khun C'hāng Khun P'hěn* which was the standard song of *Sěp'hā*, its historical facts and its introduction and relation with the tonsure ceremony. Regarding the introduction of *Sěp'hā* songs in the tonsure ceremonies in Siām, Gerini's research finding indicated that it may be in imitation of the parallel custom observed at the royal hair cutting:

An enlarged poetical version of comparatively modern compilation (XVII century) exists in print; but the original version, much less voluminous and scurrilous, is still recited before the King whilst he has the hair clipped as an admonition against possible danger from the barber's sharpened tools. On such occasions it is an old custom to use scissors with blunt points; the use of the razor is proscribed. The introduction of *Sěp'hā* songs in tonsure ceremonies may, perhaps, be in imitation of the parallel custom observed at royal hair cuttings as described above. (*CLKMG* 54)

However, as for the endogenetic writability of the genre terms *Lakhōn* plays, Gerini quoted himself by referring to the definition of the term « *Lakhōn* » and its full significance in the footnote and Appendix in his writing *RVA TMC* in 1892:

+For the term « *Lakhōn* » and its full significance, see *The Thet Mahâ Ch'ât*, Bangkok, 1892, pag. 31 and 56 (Appendix) (*CLKMG*, Footnote<sup>+</sup>, 54)

The conceptual coexistence of *Sěp'hā* songs, *Khun C'hāng Khun P'hën*, *Lakhōn* plays and *The Thet Mahā Ch'ât* ceremony here attested to the generic connection in Gerini's mind and foreshadowed the innovation of LG29.

### 5.1.5 New military literary journalism in an Occidental and Oriental multilingual dramatic mode

In May 1896, Gerini's published «เสนาพล ปาฎีกา (ต้องการกองทัพ) เรื่องหลีสองเสียงปลุกชาทหารเรือเจ้าบิสมาร์ก» [sěnaphalang pātikangkho (tōngkān kongtháp) rûeang Li Hongzhang prúksāhāruē chāu Bismarck], meaning Army needed, Li Hongzhang Consults Otto von Bismarck, in the *Yuddhakoṣa* military magazine under the new pseudonym «ล่ามสิบสองภาษาของหนังสือพิมพ์ยุทธโฆษ» [Lām Sipsōng Phāsā Khōng nānsüephim Yúddhākōt], meaning the twelve-tongued interpreter of *Yuddhakoṣa* newspaper. This PLM played a significant role as an important exogenetic previous project in the provisional phase at the *avant-texte* stage leading to the endogenetic creation of Occidental and Oriental multilingual *Lakhōn P'hūt* spoken drama (LG29) in 1903. Genetically, it was the fifth dramatic generic variant in the exo- and endogenetics at the *avant-texte* stage of the LG29.

The LG25.3 can be defined and its parts and *poetics* be described in the light of Gerini's endogenetic knowledge in the aforesaid «sěnaphalang pātikangkho» as follows:

#### a) Endogenetic Definition

The fifth dramatic generic variant was characterized by a transformation of a monologic new military literary journalism (LG25) into a dialogic Occidental and Oriental multilingual spoken drama (LG25.3). The *poetics* of his dialogic discourse involved Occidental and Oriental multilingual simultaneous interpretation and bilingual self-translation to bring his reader to the virtual reality.

#### b) Endogenetic Structure and Plot

The endogenetic structure and plot was derived from news written in the European language and published in the European Gazette in early July 1896. It was about the meeting between Otto von Bismarck of Germany and Li Hongzhang (1823-1901), a Chinese leading statesman of the late Qing Empire, at Friedrichsruh palace in Germany in late June 1896. The meeting agenda was about a plan to reform the army in China into the western (German) style.

## c) Endogenetic Character and Diction

Gerini's endogenetic characters were from the Orient and the Occident. One was Li Hongzhang of China and the other was Otto von Bismarck of Germany. However, since his audience in Siām was multilingual Pāli, Chinese and Siāinese, the exogenetic diction of their dialogue in LG25.3 was recreated into a Siāinese mixed with a transliteration Pāli and Chinese into Siāinese.

The exogenetic European monologue was recomposed in an endogenetic formal conversation in which the lines spoken by Li Hongzhang were translated back to the original Chinese, written with Siāinese alphabets, followed by a simultaneous translation by an interpreter into the formal and noble Siāinese language; instead, the lines spoken by Bismarck were translated into a noble Pāli sentence, followed by a simultaneous self-translation and explanation into the Siāinese language.

Table 5- 11: Siāinese script and English translation and transliteration of Gerini's «เสนาพลี ปาฎิกโกโฆ (ต้องการกองทัพ) เรื่องหลีสองเซียงปฤกษาหาหรือเจ้าบิสมาร์ก» [sēnaphalang pātikangkho (tōngkān kongtháp) rûeang Li Hongzhang pruksāhāruē chāu Bismarck] meaning «Army needed, Li Hongzhang Consults Otto von Bismarck»

Siāinese Text	English Translation and Transliteration
เจ้าบิสมาร์กก็ถือถ้วยสุราชูขึ้น อวยพรให้หลีสองเซียงตามธรรมเนียมยุโรป ตรงกับภาษามครว่า « आयुवढโกโทตุ สุขวढโกโทตุ » ส่วนท่านหลีสอง เซียงก็แสดงความได้ตอขอขอบพระเดชพระคุณว่า « เซียเสี่ยทองลัก » แล้วจึงค่อยอภิปรายขยความปฤกษาของตนต่อไปว่า « ง้อกิมยื่อไล่ไคซิว ไคซื่อไคยีนเฉงเกี่ยว ง้อบุนซื่อลู้ดตอนสิวคยอ้ง » แปลความว่า «เจตนามุ่งหมายของข้าพระบาทที่ได้มาเฝ้าพระองค์ท่าน ในครั้งนี้ ก็เพื่อจะขอความอุปเทศแนะนำอันประเสริฐต่อพระองค์บ้าง» «สุนทร อูปเทส เมเทหิ » หลีสองเซียง จึงกราบทูลเสด็จบิสมาร์กว่าดังนี้ «ไคซื่อเฉง เกี่ยวเห่าซื่อหยุง้อ » แปลภาษาเจียยี่จิ้นหลวงว่า «พระองค์จงประทานความแนะนำที่ดีแก่ข้าพระบาทด้วย» เจ้าบิสมาร์กจึงรับสั่งถามว่า « กี้ อูปเทสอิจฉลิ ? » «ท่านอยากจะได้ความแนะนำอย่างไร» (Y 1896, 4.9, 612-613)	Otto von Bismarck raises his glass of liquor and states a wish to Li Hongzhang in a European fashion, as is equivalent to the Pāli language, « <i>ayu vaddhako hotu sukha vaddhako hotu</i> ». Li Hongzhang expresses his thankfulness [in Chinese] « <i>sia-sia-thòng-lák</i> » and elaborates his request for advice [in Chinese], « <i>ngó- kim-yúe-lái-kaò-siò thǎi-sue-tái-yin-chěng-kieo ngó- bǔn-sùe-lúd-tōn-siò-khō-yóng</i> », meaning «my purpose to have an audience with Your Majesty this times is to ask for some good advice», « <i>sūntharang uppathesāng mēthēhì</i> ». Li Hongzhang said « <i>thǎi-sue-chěng- kieo-hào-sue-yüi-ngó</i> » which can be translated in a <i>jīa-yì</i> royal Chinese language, «may Your Majesty kindly give me your good advice.» Bismarck asked, « <i>ki upadesa icchasi?</i> » «What kind of advice would you like?»

The comparative formation of Bismarck and Li Hongzhang diction shows that Otto von Bismarck of Germany in Gerini's version always started his statements with a noble Pāli

sentence, followed by its self-translation and explanation in Siānese while Li Hongzhang always started his sentences in Chinese language, which was transliterated in Siānese, followed by an elaborated translation or paraphrased explanation in Siānese mixed with some Chinese key words.

Table 5- 12: A Comparative Formation of Bismarck and Li Hongzhang diction

Comparative Formation of Bismarck and Li Hongzhang diction		
Bismarck, German	Pāli written in Siānese Scripts	followed by its Self-Translation in Siānese
	« <i>ki upadesa icchasi?</i> »	What kind of advice would you like? »
Li Hongzhang, Chinese	Chinese written in Siānese Scripts	accompanied by a translation in Siānese
	« <i>ngó- kim-yúe-lái-kaosì thāi-sue-tái-yin-chěng-kieo ngó-būn-sue-lūd-tōn-siō-khō-yóng</i> »,	which can be translated as follows: my purpose to have an audience with Your Majesty this time is to ask for some good advice
	« <i>thāi-sue-chěng- kieo-hào-sue-yūi-ngó</i> » « <i>thāi-sue-chěng- kieo-hào-sue-yūi-ngó</i> »	which can be translated in a <i>jā-yì</i> royal Chinese language that may Your Majesty kindly give me some good advice.

By means of this recreation of diction by Gerini in an interpretation style using a mix of Pāli, Siānese, Chinese, the subject which was very serious and strategical because it was about a plan to reform the army in China into the western (German) style, became light. Besides, his reader felt as if they were the audience watching the important scene on the stage in which Li Hongzhang with his interpreter and Otto von Bismarck were speaking in languages well understood by all. This Occidental and Oriental multilingual dialogue brought a great pleasure to his multilingual readers.

### 5.1.6 *Lakhōn P'hūt*: Occidental and Oriental multilingual Dialogue

In 1903, all of Gerini's previous projects in an Italian poetic and musical genre of *Ballata*, a Siānese and *Pāli* Desanâ, Siānese poetic and musical genres of *Lakhōn* and *Sěp'hā*, and a multilingual dialogic genre of new military literary journalism that had been accomplished in the exogenetic pre-compositional phase were transformed into an innovative dialogic genre of the Occidental and Oriental multilingual *Lakhōn P'hūt* spoken drama (LG29) in the endogenetic compositional phase of *Khun C'hāng Khun P'hěn*, the "Thet Mahâ Ch'âr" Episode. Performed for four consecutive nights on the occasion of King Chulalongkorn's fiftieth birthday celebration at the *Suan Dusit* royal garden in September 1903, his



multilingual dramatic innovation truly delighted and enlightened all of the great mass of the Siamese audience (Y, 1903, 12.4: 264-267).

Gerini's innovative Occidental and Oriental multilingual *Lakhōn P'hūt* spoken drama (LG29) can be defined and its parts and *poetics* be described in the light of his knowledge as follows:

a) Endogenetic Definition

Based on Gerini's dramatic exo- and endogenetics of *Khun C'hāng Khun P'hēn*, the "Thet Mahā Ch'at" Episode, his LG29 can be defined as a fusion and shift of genres between of the poetic and musical genre of Italian *ballata*, the Siamese and Pāli *Mahā Jāti Desanā*, Siamese poetic and musical genres of *lakhōn* and *sēp'hā* songs and a multilingual dialogic military literary journalism. The intent of this *Lakhōn P'hūt* spoken drama was to instruct and delight.

b) Endogenetic Plot and Structure

The endogenetic plot was based on *Khun C'hāng Khun P'hēn*, Siām's most popular *Sēp'hā* songs for reciting, which originally consisted of 36 episodes. Gerini invented a new episode based on the plot of Episode 3. «Phlai Kaeo is ordained as a novice» in which the scenes of Buddhist life, noviciate, and the *Thêt Mahā Ch'at* ceremony as performed by ordinary Siamese people were notable. Gerini transformed the content and thoughts from his *RVA TMC* monologic cultural monograph on the *Thêt Mahā Ch'at* ceremony connected with the noviciate in the holy of orders of the Crown Prince of Siam in 1891 into the original plot to make a new plot for his Occidental and Oriental literary multilingual *Lakhōn P'hūt* in 1903. The endogenetic structure was then turned into a style of a dialogic spoken drama imported from the West, divided into 4 scenes. Scene 1 and Scene 3 took place at a Buddhist temple known as *Wat Palelai* on a day of the *Thêt Mahā Ch'at* ceremony Scene 2 and Scene 4 took place on a street.<sup>202</sup>

Table 5- 13: Gerini's endogenetic episode of the Thêt Mahā Ch'at based on the original structure Sēp'hā songs

Gerini's endogenetic episode	Episodes in original <i>Sēp'hā</i> songs of <i>Khun C'hāng Khun P'hēn</i>
	1. Three births
	2. The deaths of the fathers
	3. Phlai Kaeo is ordained as a novice
The <i>Thêt Mahā Ch'at</i>	

<sup>202</sup> Program of Performances by Siamese Army Officers on the King's Birthday Celebration in R.E. 122 (A.D. 1903) at the Suan Dusit royal garden. 1903, p.4

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Gerini's endogenetic episode	Episodes in original <i>Sĕp'hā</i> songs of <i>Khun C'hāng Khun P'hĕn</i>
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Scene 1 and 3 : Wat Palelai

Scene 2 and 4 : Street

4. Phlai Kaeo meets Phim in a cotton field
  5. Khun Chang asks for Phim's hand
  6. Phlai Kaeo goes into Saithong's room
  7. Phlai Kaeo marries Phim
  8. Phlai Kaeo is called up for the army
  9. Phlai Kaeo leads the army
  10. Phlai Kaeo gets Laothong
  11. Phim changes her name to Wanthong
  12. Siprajan gives Wanthong to Khun Chang
  13. Khun Phan and Wanthong quarrel
  14. Khun Phan states the case
  15. Khun Phan is parted from Laothong
  16. Khun Phan forges a sword, buys a horse, finds a spirit son
  17. Khun Phan enters Khun Chang's house
  18. Khun Phan flees with Wanthong
  19. Khun Chang follows Wanthong
  20. Khun Chang accuses Khun Phaen of revolt
  21. Khun Phaen gives himself up
  22. Khun Phaen wins the case against Khun Chang
  23. Khun Phaen is jailed
  24. The birth of Phlai Ngam
  25. The King of Lanchang presents Soithong to King Phanwasa
  26. The King of Chiang Mai seizes Soithong
  27. Phlai Ngam volunteers
  28. Phlai Ngam gets Simala
  29. Khun Phaen rescues Phra Thainam
  30. Khun Phaen and Phlai Ngam capture the King of Chiang Mai
  31. Khun Phaen and Phlai Ngam take the army home
  32. The presentation of Soithong and Soifa
  33. The marriage of Phra Wai
  34. Khun Chang is found guilty
  35. Khun Chang petitions the king
  36. The death of Wanthong
- 

With the intent to instruct and delight, the serious thoughts about the *Thĕt Mahā Ch'āt* were intelligently expressed through a comic plot. Gerini dramatized the unseen comic scenes in which the abbot, the monks and the novices of Wat Palelai were rehearsing the multilingual Siāmesse and Pāli recitations for the exposition in the *Thĕt Mahā Ch'āt Ceremony*, in parallel with the joyful preparations by local dignitaries who sponsored the thirteen *Kandas* to make merit in the original plot of the episode three. The interaction between the new and original plot is shown below:

Table 5- 14: Gerini's endogenetic textualization of the *Thêt Mahâ Ch'ât* episode in parallel with the original plot of episode three « Phlai Kaeo is ordained as a novice » of *Khun C'hāng Khun P'hên Sĕp'hā* songs

Original Episode 3 «Phlai Kaeo is ordained as a novice » of <i>Khun C'hāng Khun P'hên Sĕp'hā</i> songs		
<i>Siānese script Sĕp'hā</i> songs <sup>203</sup>		English Translation <sup>204</sup>
๑ อยู่มาปีระกาสัปตศก	ทวายในเมืองสุพรรณนั้น	<p>Time passed. In the tenth month of the year of the cock, seventh of the decade, just one day short of the Sat festival, the Buddhist faithfully in Suphan had the idea of staging a devotional recitation of the Mahâ Ch'ât in all thirteenth episodes at Wat Palelai on the next holy day. The lay elders held a meeting at the <i>wat</i>.</p> <p>Certain persons agreed to sponsor his episodes of the Ten Blessings Himaphan, and The Gifts. Someone with lots of children took over Chuchok for the daytime, and Siprajan was allotted Massī or Maddī</p> <p>The Great King of a Thousand Lives, which always had the audience rolling with noisy laughter, was scheduled for the middle of the night. Old Muen Si agreed to take on the nicely quiet and restful episode of the Six Princes.</p> <p>Nang Wan took the Small Forest , to be recited by Nĕn On, a new and very accomplished performer. Monk Jai would recite the Great Forest, and Grandpa Tai immediately agreed to be a sponsor.</p> <p>Grandpa Phae and Grandma Khli took on Entering the Forest by the abbot of Way Kae. «Eh, who should we give the big episode to? It is not easy for just anyone of the faithful to sponsor»</p> <p>«The Children ? Yes, that's true. Give it to the bald fellow from Big Wall Village. Nai Bun, you know him well. Pop over there.» Nai Bun went to Khun Chang's house and presented the request.</p> <p>«The Mahâ Ch'ât in thirteen episodes will be performed at Wat Palelai on the next holy day. Sir would you not like to show your devotion and make some merit?</p> <p>Siprajan and Phim have the Massī or Maddī episode. There's still no taker for The Children. » Khun Chang laughed with pleasure. « I'd happy to have the great, great episode!</p> <p>Don't spare a thought about the expense. Even if it costs me some five <i>chang</i> I won't run away. I'll be born rich in my next life. I'm only too willing to make merit in such a way.»</p> <p>Nai Bun hastened back happily. Monks were</p>
ถึงเดือนสิบจวนสารทงชาตวัน	คิดกันจะมีเทศน์ด้วยศรัทธา	
พระมหาชาติทั้งสิบสามกัณฑ์	วัดป่าเลไลยในวันพระหน้า	
ตาปะขาวเถ่าแก่แซ่กันมา	พร้อมกันนั่งปรึกษาที่วัดนั้น	
บ้างก็รับทศพรหิมพานต์	บ้างก็รับเอาทานกัณฑ์นั้น	
ที่ลูกดกรับชุกกัณฑ์กลางวัน	ให้ยายศรีประจันกัณฑ์มัทรี	
มหาราชพันชาติกัณฑ์กลางคืน	ฟังหัวเราะครึกครื้นกันอึงมี	
ฉ้อกษัตริย์สัดเจียบเจียบดี	ตาหมื่นศรีคนแก่กรับไป	
นางวันรับกัณฑ์จุลพน	เณรอันติดนัดหัดขึ้นใหม่	
เทศน์กัณฑ์มหาพนซัดใจ	ตาไทก็รับไปทันที	
วันประเวศน์นั้นท่านวัดแค	เป็นกัณฑ์ของตาแพกับยายคลี	
เออ กัณฑ์หนึ่งใหญ่ให้ใครดี	ยากที่สัปบุรุษจะรับไป	
ออเออจริงแล้วกัณฑ์กุมาร	ให้เจ้าขรหัวล้านบ้านไร่ใหญ่	
นายบุญคุ้มกันไปไวไว	ถึงขุนช้างยื่นให้ใบฎีกา	
จะมีพระมหาชาติสิบสามกัณฑ์	วัดป่าเลไลยในวันพระหน้า	
ตามแต่ใจหม่อมจะศรัทธา	พ่อเขาทำบุญบ้างเป็นไร	
นางพิมศรีประจันกัณฑ์มัทรี	กุมารยังหามีใครรับไม่	
ขุนช้างหัวร่ออ้อชอบใจ	ที่กัณฑ์ใหญ่ใหญ่เรายินดี	
จะคิดอะไรกับสิ้นยัง	ถึงสิ้นสักห้าซ่งยังไม่หนี	
เกิดชาติใหม่ก็จะได้ไปมั่งมี	ทำบุญอย่างนี้เราเต็มใจ	
นายบุญอินตีรี้กลับมา	เผด็จพระเอาฎีกาไปส่งให้	
ครบทั้งสิบสามกัณฑ์เป็นหล่นไป	ชาวบ้านน้อยใหญ่ก็เตรียมการ	
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<sup>203</sup> *Khun Chang Khun Phaen*. (Bangkok: Press of Khru Smith, R.E. 108.)

<sup>204</sup> *The Tale of Khun Chang Khun Phaen*, Chris Baker and Pasuk Phongpaichit, trans. eds. (Chiangmai: Silkworm Books, 2010), 65-67, 73-74.

Original Episode 3 «Phlai Kao is ordained as a novice » of *Khun C'hāng Khun P'hēn Sēp'hā* songs*Siāmes script Sēp'hā* songs <sup>203</sup>English Translation <sup>204</sup>

asked to distribute the notice, «All thirteen episodes in sequence.» The villages began preparing

...  
[narrative of all the grand preparations by local dignitaries who sponsored the thirteen Kandas to make merit.]

Start of Gerini's *Thēt Mahā Ch'at* episode

<i>Siāmes script</i>	English Translation
<p>ชุดที่ ๑ กุฎีวัดป่าเลไลย์</p> <p><u>สมภาร</u> --- (กล่าวโอวาท) --- นะนะซีตัน พระแลสามเณร &lt;!&gt; วันนี้ก็เป็นครุวาโร วันพฤหัสบดี เป็นวันเคยฉันทหัวหมูที่เขามา ไหว้ครู &lt; &gt; นับว่าเป็นฤกษ์งามยามดี ซึ่งจะได้ไล่เลียงวิชา ความรู้ชักซ้อมกันบ้าง เพื่อจะได้ไว้รับฉันทหัวสุกรของสัปรุช ทายกเป็นกับปี&lt;ปี&gt;ยะวัตต์ต่อไป &lt; &gt;</p> <p>...</p> <p>(see Full Text and notes in Chapter Six)</p>	<p>Scene 1 <i>Kuti</i> of Wat Palelai</p> <p><u>Abbot</u> --- (giving an address) --- Look, O <i>Ch'i tôn</i>, monks and novices &lt;!&gt;, today is a <i>khuru waro</i>- it is Thursday. The day we used to eat the hog's head that people brought as a <i>wai khru</i> offering. &lt; &gt; It is hence the auspicious time <i>rōks ngam yam di</i> to examine your knowledge and rehearse for your own use when receiving the alms of hog's head from <i>sappaburut thayok</i> as your <i>kappiya vatthu</i> in the future. &lt; &gt; . . .</p>

End of Gerini's *Lakhōn P'hūt* where its plot and the original *Sēp'hā* songs merged.

<i>Siāmes script of Lakhōn P'hū</i>	<i>Siāmes script of Sēp'hā</i> songs
<p><u>สมภาร</u> ---เอ๊ะ&lt;!&gt; ฉันทเป็นกิโสโรโค โครคพอมแห่งมา นมนานแล้ว &lt; &gt; ซุบพอม &lt; &gt; บาง &lt; &gt; ฉันทจันทันไมใคร จะได้ เทศไม้ไดดอก &lt; &gt; แต่สีกาซื้อยาเพื่อวิตกเลย ฉันทจะ ให้เณรแก้วไปเทศแทน เขาเก่งนัก เทศมหาชาติสนุกๆ เสียงเพราะแทบไม่มีใครสู้ได้แล</p> <p><u>สมภาร</u> ---ถ้าตั้งนั้น เอหิสามเณระดูกรสามเณรจงมานี่ ข้า จะประสิทธิ์ประสาทของดีๆให้เป็นสาระณะไปสำหรับตัว ก่อน</p>	<p>๑ จะกล่าวถึงสมภารเรียกเณรแก้ว ขานแล้วตีฉานหลานอยู่ กุบ้วยมาหลายวันไม่ทันที เณรไปเทศน์มัทรีนี้แทน เณรแก้วกราบแล้วลุกหลาน หยิมมัทรีมาทานอ่านอยู่ ว่าท่องตามทำนองของท่านครู ซ้อมดูจนคล่องว่องไว ทั้งคาถาบาลีจถุณย์ยบท กำหนดแม่นยำจำไว้ได้ แล้วเรียกเณรอันพลันทันใด มาแบกคัมภีร์ไปให้ข้าที่ เณรอันรับคำแล้วอำลา มาครองผ้าสไบหนังไก่สี จับจับรับเอาท้อคัมภีร์ คอยอยู่ที่บันไดจะโคลคลา</p>
<p><u>สมภาร</u> ---นี่เณรแก้ว &lt;!&gt; จงช่วยไปเทศแทนข้าสักกัณฑ์ เถิดหะ &lt;!&gt;</p> <p><u>เณรแก้ว</u> ---ขอรับ &lt;!&gt;</p> <p><u>สมภาร</u> ---ถ้าตั้งนั้น เอหิสามเณระดูกรสามเณรจงมานี่ ข้า จะประสิทธิ์ประสาทของดีๆให้เป็นสาระณะไปสำหรับตัว ก่อน</p>	<p>๑ ครานั้นจึงโฉมเจ้าเณรแก้ว เย็นแล้วจะไปเทศน์ก็ผลัดผ้า ห่มดองครองแนบกับกายา แล้วไปวันทาท่านชรัวมี ลูกออกจากห้องของสมภาร อธิษฐานแล้วก็เสกขี้ผึ้งสี ให้เณรอันเดินนำแบกคัมภีร์ มาจากกุฎีถึงศาลา</p>

<p><u>เณรแก้ว</u> --- (ขยับเข้าชิดตรงหน้าสมภาร)</p> <p><u>สมภาร</u> --- (ให้สีผึ้งน้อย๑กับผงน้อย๑ แก่เณรแก้วแล้วสั่งว่า) สีผึ้งสีปากนี้ถ้าสีปากเข้าแล้ว เทศแลพุงจาเป็นเสน่ห์ แก่สีกาดีนึก &lt; &gt; ผงอิฐเจปฐุมนี้ แม้ผัดหน้าทาตัวแล้ว สี&lt;สี&gt;กาก็จะเห็นเราเป็นพรหมสีหน้าเป็นเทวดารูปงาม เรายักคิ้วให้สีกาดีนึก สี&lt;สี&gt;กาก็จะวิ่งฉิวตามมาหาเรา &lt; &gt; ดูตัวอย่างสมิเข้าที่วัดเลียบเมื่อซี&lt;ปี&gt;กลายนั้นซิ ทาผง เช่นนี้เข้าแล้ว ยักคิ้วให้สีกาเจิมตามไปหาที่หน้าโบสถ์วัดราชบูรณเวลาใกล้รุ่ง &lt; &gt; เตียนนี้สมิเข้ากับสี&lt;สี&gt;กาเจิมได้ไปสู่ สุกตึกพเสวยสุขสำราญในตึกเคหามหันตโทษด้วยกันแล้ว แต่เณรแก้วอย่าเอาอย่างเขา คิดเอาแต่เครื่องกัณฑ์เถิด อย่าให้เป็น ราคีแก่ผ้าเหลืองขึ้นได้ &lt; &gt; อ้อ &lt; &gt; รออีก ประเดี๋ยวจะได้เป่าลมมहाลลวยทางไกให้ด้วยทีหะ &lt; &gt; (สมภารก็เข้าไปให้แก่เณรแก้วว่า) &lt; &gt; เออ&lt; &gt; จงไปตีสิทธิตุ สวาทะสวาทัย&lt; &gt; แต่จงระมัดระวังให้ดีๆ นะ</p> <p><u>เณรแก้ว</u> --- ขอรับผม &lt; &gt; (จึงไหว้จะขอลา สมภารส่ง คำภีร์เทศให้เณรแก้วๆก็ส่งให้เณรอัน แล้วก็ออก เณรอัน แยกคำภีร์ตามไป)</p> <p><u>สมภาร</u> --- นี่เณรแก้ว จงสั่งวาโรภายโสรจรวมกายให้ดีนะ &lt; &gt;</p> <p><u>เณรแก้ว</u> --- ขอรับ &lt; &gt;</p> <p style="padding-left: 40px;">&lt; &gt; ซี&lt;ปี&gt;ดมานลง &lt; &gt;</p> <p style="padding-left: 40px;">เปนจบฉากที่๑ แต่เท่านี้</p> <p style="padding-left: 40px;">&lt; _____ &gt;</p>	
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English Translation <i>Siamese script of Lakhōn P'hū</i>	English Translation <i>Siamese script of Sēp'hā songs</i>
<p><u>Abbot</u> --- Éh &lt; &gt; I have had kiso-rogo for a long time, my body has been emaciated &lt; &gt; skinny &lt; &gt; slim &lt; &gt; I can hardly <i>chan changhan</i>. For this reason, I can't perform the recitation.&lt; &gt; But don't be worried about that. I will have Nēn Kaeo recite the Mahā Ch'ât on my behalf. He is very good. His recitation is enjoyable. He has the beautiful voice, no one's can compare to his.</p> <p><u>Abbot</u> --- Nēn Kaeo &lt; &gt; Go and recite a kanda of the &lt; &gt;Mahā Ch'ât for me &lt; &gt;</p> <p><u>Nēn Kaeo</u>--- khó rab</p> <p><u>Abbot</u> --- Well, then, <i>ehi Samanera</i>, Come, novice. I will give you consecrated objects for your own <i>sarana</i>.</p> <p><u>Nēn Kaeo</u>--- (move closer in front of the Abbot)</p>	<p>Now to tell the abbot. He summoned Nēn Kaeo and said, "I've been sick for several days, and I'm not up to it. You give the <i>Massī</i> (or <i>Maddī</i>) recitation instead of me."</p> <p>Nēn Kaeo paid respect and rushed off in a flap. He grabbed <i>Massī</i> and began reading. He memorized the words and practiced reciting in the style of his teacher until he had got it down pat.</p> <p>He even committed the <i>Pali</i> verses and <i>junniyabot</i> accurately to memory. Then he called Nēn On. "Come and carry the text for me."</p> <p>Nēn On agreed and went off to arrange his colored chicken-skin uppercloth. Then he paid respect to the texts, wrapped them up, and waited ready at the stairs.</p>

English Translation <i>Siāmes</i> script of <i>Lakhōn P'hū</i>	English Translation <i>Siāmes</i> script of <i>Sēp'hā</i> songs
<p><u>Abbot</u> --- (give one small beeswax lip balm and one small case of magic powder) This beeswax lip balm, once applied to you lips, it enchants the <i>Sika</i> when you recite a sermon or speak. &lt; &gt; This <i>Ithace Pathanam</i> magic powder, once applied on your face and body, the <i>Sika</i> will see you as a four-faced <i>Brahma</i><sup>205</sup>, a beautiful angle. When we give the <i>Sika</i> a wink she will follow us in a flash&lt; &gt; Take a case of a <i>Samī</i> named <i>Chao</i> at Wat Liep last year as an example, he applied this powder and gave a wink to <i>Sika</i> named <i>Choem</i> to see him in front of the Orientation hall of Wat Ratchaburana at dawn &lt; &gt; Now, this <i>Samī Chao</i> and <i>Sika Choem</i> have entered the realm of <i>sugati</i> enjoying the sensuous desire together in the prison house. Nēn Kaeo, don't even think to do like him. Think only of the tributes to the recitation of the <i>Kanda</i>. Don't ever cause the stain of lust on the yellow robe. &lt; &gt; Ò &lt; &gt; Wait a moment, I am going to blow on your head the spell of the <i>Mahalaloi hang kai</i><sup>206</sup> as well &lt; &gt; (The Abbot blows on his head) &lt; &gt; Oe &lt; &gt; Go well <i>siddhi siddhi svaha svahai</i><sup>207</sup> &lt; &gt; but be prudent. <u>Nēn Kaeo</u>--- <i>khó rab p'hom</i>&lt; &gt; (then pay homage to the Abbot as a sign to leave. The Abbot gives a scripture for recitation to Nēn Kaeo. Nēn Kaeo hands it to Nēn on and then leave. Nēn On carries the scripture after him. <u>Abbot</u> --- O Nēn Kaeo, <i>samvaro kāyo</i>, restraint over the body and all kinds of behavior &lt; &gt; <u>Nēn Kaeo</u>--- <i>khó rab</i>&lt; &gt;</p> <p style="text-align: center;">&lt;(&gt; certain down&lt;(&gt; end of Scene 1</p>	<p>In the evening. To give the recitation, Nēn Kaeo changed clothes, wearing a robe in open style clinging tightly to his body. He went to pay respect to Master Mi. Leaving the abbot's room, he made a prayer, enchanted beeswax, and rubbed it on his lips. With Nēn On carrying the text in front, he walked from the <i>kuti</i> to the <i>sala</i>.</p>

The method that Gerini used to create his comic plot was a shift of action to the abbot's effort to teach his monks and novices a Pāli- Siāmes translation of the thirteen *kandas* (cantos) of the *Mahā Ch'àt (Mahā Jāti)* for the *Desanā* in the *Thêt Mahā Ch'àt* ceremony amidst the social phenomena of Occidental and Oriental multilingual and multicultural assimilation and all current events in Siām in response to the *Proclamation of His Late Majesty Mahā*

<sup>205</sup> *Brahma*, a Hindu god, is traditionally depicted with four faces and four arms.

<sup>206</sup> The *Mahalaloi* is a famous incantation used by Khun P'hēn the hero in Khun C'hāng Khun P'hēn to enchant the women and

<sup>207</sup> *Siddhi* means perfection, accomplishment.

*Mongkut Phra Chom Klàu*, inveighing against the practice of holding farcical recitations of the *Mahâ Chât* that had appeared in the *Bangkok Recorder*, a vernacular bimonthly newspaper, Vol. I. No. 18 dated November 18<sup>th</sup>, 1865 and echoed in his *RVA TMC* in 1892.

### c) Endogenetic Character and Diction

The genetic evidence of Geini's endogenetic characters in his *Lakhôn P'hût* was a cast list of *Khun C'hāng Khun P'hën*, the episode of *Thet Mahâ Ch'ât* which was published in *Programme of Performances by Military Army on the King's Birthday Celebrations R.E. 122*. It contained twenty-four names of the characters and actors in the order of appearance. The characters were essentially based on the original *Sĕp'hā* of *Khun C'hāng Khun P'hën* and the actors were all the army officers.

The first six characters on the cast list corresponded to the characters in the «rough drafts» of Gerini's manuscripts, Scene I: Wat Palelai, the only extant evidence.

#### *Characters*

*(in order of appearance)*

<i>Abbot of Wat Palelai</i>	<i>Colonel Phra Sarasasana Balakhandh</i> <i>(Director-General of Military Education)</i>
<i>Phra In</i>	<i>Captain Luang Yotha Dhammanithet</i> <i>(Department of Military Education)</i>
<i>Phra Chan</i>	<i>Lieutenant Colonel Luang Thakon Yuddhakoṣa</i>
<i>Ñēn Kaeo</i>	<i>Sub. Lieutenant Chom (First Regiment)</i>
<i>Ñēn On</i>	<i>Lieutenant Colonel Phra Kanpha Yubathawa</i> <i>(First Regiment Commanding Officer)</i>
<i>Yai Chi</i>	<i>Lieutenant Colonel Phraya Aphai Pholaphakdi</i> <i>(Royal Bodyguard)</i>

The first three characters were Buddhist monks «*S. phra*», the next two were novices «*S. Ñēn*» and the last one was a nun (*S. yai chi* meaning grandma nun). The names of the two Buddhist monks which appeared in the «rough drafts» as «Phra Yotha» and «Phra Thakon», called by the real names of the actors «Yotha Dhammanithet» and «Thakon Yuddhakoṣa», were refashioned after the well-known Siānese conjoined twins, «In» and «Chan» and changed into *Phra In* and *Phra Chan* to create comic effects.

To transform the sixteenth-century characters in a highly popular verse recitation of Siām<sup>208</sup> in a new medium of spoken drama performed in the court for his modern Siāmeese audience in early twentieth-century, Gerini used a *poetics* of Occidental and Oriental literary multilingualism as a means to characterize the six characters. The role of the abbot of Wat Palelai which was played by Gerini himself was recharacterized as an expert of Oriental civilization knowing all about Buddhist scriptures, Pāli language and the *Thêt Mahâ Ch'ât* ceremony, being awarded of the social and cultural changes. «Phra Yotha» or «Phra In» was inventively characterized as a modern Oriental-Occidental Buddhist monk, reading spoken-English books, speaking Siāmeese mixed with English and enjoying teaching other monks some English. He socialized with Western priests and was their defender of Faith. «Phra Thakon» or «Phra Chan», the other half of «Phra In» was characterized as a Siāmeese classic monk, an expert of classic Oriental knowledge of astrology and astronomy, knowing all the calculation of the precise date of the eclipse occurred on March 17, 1904 in Siām but not knowing English. «Nēn Kaeo» was characterized as a novice (*S. Nēn* or *Pi. samanera*) who recited the ninth canto of Massī or Maddī (the princess consort) of the *Mahâ Ch'ât* as in the original *Sĕp'hā* of *Khun C'hāng Khun P'hĕn* and in parallel with the *Samanera* Crown Prince Maha Vajirunhis of Siām in Gerini's academic *RVA TMC* monologue who in 1891 recited the tenth canto of *Sakkabap* (Indra's words). «Nēn Kaeo» in Gerini's *Lakhōn P'hūt* was a commoner and a Siāmeese young novice who was keen on giving the recitation of the Massī episode of *Mahâ Ch'ât* but used a farcical, buffoonish theatrical style such as making bird sounds to attract Buddhists to adore and believe. He was weak at Pāli translation. He used to enjoy reading Siāmeese magazines but now he enjoyed reading translation works of *Sanskrit* animal fables that instructed the youth's mind in a way that they learned about the philosophy of life and how to grow into a responsible adult. He was more attracted to the English language rather than studying the Buddhist scriptures and Pāli language. «Nēn On» was characterized as a novice who was an academically weak student of the Pāli language and Buddhist Scripture. He was a good critical reader of *Correspondence*, *What it will be*, *When it Will be* column in Bilingual newspapers *Bangkok Times* and *Siam Observers* and a variety of worldly Siāmeese magazines. *Yai Chi* (S. granny nun) was characterized as a Siamese nun

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<sup>208</sup> The palace collection was first printed in 1872 by Smith's press. Gerini had this collection in his personal library.



longing to see the coming of the *Maitreya* as written in Buddhist Scripture but wondering what *His Times* would be like.

The comic diction of those Occidental and Oriental multilingual characters were Gerini's objects of comic action. It was achieved through the translation and self-translation of the Siamese language interwoven with Pāli and English and mixing in the use of puns in English, Pāli, Chinese, and Hindi. Gerini's comic diction is cultural and multilingual error that was neither painful nor destructive but simply ridiculous. It was universal. The humor arising from this universal error could create a comic emotion leading to comic *catharsis*.

## 5.2 Transgenetic Genetics: Genetic Variants from Academic Monologue to Dramatic Dialogue

Gerini's significant matters in *Lakhōn P'hūt* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'at* had their origins in his own exogenetic academic research and work-in-progress on Oriental and Siamese languages, literature, culture and Buddhism, particularly his scholarly translations of *Tipiṭaka*<sup>209</sup> from Pāli and Siamese to Italian and English for his exploratory work-in-progress on *Buddhism in Siām* between 1888-1893 and his research knowledge of the *Thet Mahā Ch'at* in his exogenetic previous-project *RVA TMC* published in 1892. Based on the following transgenetic genetics of Gerini's *Tipiṭaka* translation and notion of *Thet Mahā Ch'at* reconstructed from his WM and PLM produced between the late 1880s and the early 1900s, this section presents the genesis and remarkable genetic variants of matters in *Lakhōn P'hūt* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'at* from academic monologue to comic dialogue as well as the initial exegesis of his *poetics*.

### 5.2.1 *Tipiṭaka* Translation

The genesis of the multilinguality and translation *Tipiṭaka* as the object of comic action in *Lakhōn P'hūt* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'at* in 1903 started in the academic mode in the late 1880s when he did a number of scholarly and exhaustive translations of the *Tipiṭaka* from Pāli and Siamese to Italian and English as a part of his academic « work in progress » on Buddhism in Siām and Siamese state ceremonies. As early

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<sup>209</sup> *Tipiṭaka* or Pāli Canon (Pāli, *ti* means 'three' and *piṭaka* means 'baskets'), a canon of *Theravada* Buddhism consisting of three divisions: *Vinaya Piṭaka*, *Sutta Piṭaka* and *Abhidhamma Piṭaka*.

as 1888, Gerini completed his 6-page Siāmesese-Pāli-Italian translation of a summary of entitled *Sinossi del Phra Traipitaka (Phra Traipidok) da recitarsi nell'occasione solenne del Phra Meru, eretto sulla spianata grande nell'anno del verro, 9 della decade, dell'era Chula 1249*, compilata da Krom Mun Naruban Mukhamat, e presenatata al Re as a part of his 157-page unpublished academic monograph entitled *Una Cremazione in Siam*. Simultaneously and continuously, between 1888-1891, he managed to complete his translation of the Siāmesese edition *Ratanattaya Khathā, [Vinaya Piṭaka]* composed by Pra Amarabhirakkhit of Parama Nivasa temple, revised and corrected by Krom Mūn Vajirañāṇavarorasa, built by the order of H.R.H. Prince Bhanurangsi (1886), 150 pages, consisting of three chapters: *Buddha Ratana Khathā, Dharma Ratana Vanna, Sangha Ratana Khathā* with a system of Romanization of Pāli, Sanskrit and Siāmesese script. The *Vinaya Piṭaka* contained the rules of conduct governing the daily affairs within the *Sangha* – the community of *bhikkhus* (ordained monks). It also included the stories behind the origin of each rule, providing a detailed account of the Buddha's solution to the questions of how to maintain communal harmony within a large and diverse spiritual community. His work-in-progress on dossiers for his '*Buddhismo in Siam*' proceeded and his interest in *Tipiṭaka* increased. In 1893, he completed his English romanization and translation of the Pāli Buddhist recitations comprising the Pāli formula asking the monks to impart five *silas*, the Pāli formula communicating the five *silas* observances, and the Pāli formula inviting the monks to commence reciting the *parittas* or protections and published as a part of his *CLKMG*.

Thenceforth until the year he composed his *Lakhōn P'hût* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'at*, Gerini 's personal library of «*Tipiṭaka* translation» was filled with enormous Buddhist and linguistic WM and PLM belonging to his pre-compositional exogenetic reading and studying of the *Tipiṭaka, Sangha* as well as Pāli language which helped enrich his *Tipiṭaka* knowledge and enhance his Occidental and Oriental translation ability. The WM and PLM in the Buddhist category included a collection

of *Sutta Piṭaka*<sup>210</sup> (*Digha Nikaya*<sup>211</sup>, *Maha-vagga*, *Samyutta Nikaya*<sup>212</sup>, *Salayatana-vagga*) that was published using Siāmesese characters under the auspices of King Chulalongkorn, on the occasion of the silver jubilee of his reign in 1894, the *Abhidhamma Piṭaka*<sup>213</sup> (*Yamaka Book 3 Patthana*, *Mahamakuta Rajavidyalaya*), *Prathom Somphodhikatha*, the story of the life of the Lord Buddha, composed by Somdech Phra Maha Samana Chao Krom Phra Paramanijita Jinorosa,<sup>214</sup> edited by Phra Phimontham (Dit) of Mahathat Monastery in 1896, and a book about the styles of Buddhist monks' robes in *Origin: Two ways of draping the monistic robes* by K. S. R. Kularb published in 1903. On the other hand, Gerini's WM and PLM in the linguistic category developed in the pre-compositional exogenetic exploratory phase dating back to 1885 when he started working as an English and French translator and interpreter for the Interior Ministry under Prince Mahā Mālā Kromphrayā Bamrāppōrapak had enhanced his performance and competence in English, Siāmesese and Pali languages. His personal library contained a collection ranging from his hand-written copy of *Pāli-Siāmesese* dictionary in notebooks to *Pāli* and *Siāmesese* grammar books and dictionaries ordered into his personal library from publishing houses in Siām, Bombay and Milan. The important WM

<sup>210</sup> Phra Sutta *Piṭaka*. This is the second division of the *Tipiṭaka*. It is the collection of suttas attributed to the Buddha and a few of his closest disciples during and shortly after the Buddha's forty-five year teaching career, containing all the central teachings of Theravada Buddhism. The *Suttas* are divided into five nikayas (discourses or collections): (i) *Digha Nikaya* (ii) *Majjhima Nikaya* (iv) *Anguttara Nikaya* (v) *Khuddaka Nikaya*.

<sup>211</sup> The *Digha Nikaya* (The Long Discourses) is the first division of the *Sutta Pitaka* and consists of 34 *suttas*, grouped into three *vaggas* (divisions):

- (i) *Silakkhandha-vagga* (The Division Concerning Morality), 13 *suttas*
- (ii) *Maha-vagga* (The Large Division), 10 *suttas*
- (iii) *Patika-vagga* (The Patika Division), 11 *suttas*

(*Handful of Leaves, An Anthology of sutta*, Thanissaro Bhikkhu, trans.)

<sup>212</sup> The *Samyutta Nikaya* (The Grouped Discourses) is the third division of the *Sutta Pitaka*, and contains 2,889 *suttas*, grouped into five *vaggas* (divisions):

- (i) *Sagatha-vagga* (contains samyuttas i-xi)
- (ii) *Nidana-vagga* (xii-xxi)
- (iii) *Khandha-vagga* (xxii-xxxiv)
- (iv) *Salayatana-vagga* (xxxv-xliv)
- (v) *Maha-vagga* (XLV-LVI).

(*Handful of Leaves, An Anthology of sutta*, Thanissaro Bhikkhu, trans.)

<sup>213</sup> Phra *Abhidhamma piṭaka*. This is the third division of the *Tipiṭaka*. The Phra *Abhidhamma Pitaka* is very important because it stands as a monumental feat of intellectual genius. It offers an extraordinarily detailed analysis of the basic principles governing the behavior of mental and physical processes. Whereas the *Sutta piṭaka* is characterized by the principal teachings regarding the Buddhist path to Awakening, the *Phra Abhidhamma piṭaka* presents an almost scientific analysis of the underpinnings of that very path. Having a reputation for being dense and difficult reading, the *Abhidhamma piṭaka* is divided into seven books:

- (i) *Dhammasangani* (Enumeration of Phenomena) (ii) *Vibhanga* (the Book of Treatises) (iii) *Dhatukatha* (Discussion with Reference to the Elements) (iv) *Puggalapaññatti* (Description of Individuals) (v) *Kathavatthu* (Points of Controversy) (vi) *Yamaka* (The Book of Pairs) (vii) *Patthana* (The Book of Relations).

<sup>214</sup> His Holy Highness Somdech Phra Maha Samana Chao Krom Phra Paramanijita Jinorosa was the 7th patriarch of the Bangkok period. His *Prathom Som Bhodhi Katha*, comprising 2,160 pages, describes the life of the Lord Buddha in great length.

and PLM that enhanced Gerini's performance in Pāli language were *Pāli Grammar Vol. I in two parts: Part I – Orthography Part II - Etymology* by H. R. H. Kroma-Mün Vajirañān, *Mulapakarana* Pāli grammar book 1,2,3; *Pāli Grammar part. I Pāli Scripts; Pāli Grammar part 2 – Pāli Compounds; Pāli Grammar - Pāli verbal Derivations; Pāli Grammar - Pāli nominal Derivatives* all of which were from an influential *Kaccāyana Pakarana*<sup>215</sup> in the *Niddesa*. In 1903 when he composed his *Lakhōn P'hūt* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'āt*, Gerini's competence and ability in the English, Siānese and Pāli translation of Buddhist scriptures can be considered exceptional. In a letter from His Holiness Somdech Phra Maha Samana Chao Krom Phraya Vajirañāṇavarorasa<sup>216</sup> to Gerini dated April 13, 1903, he expressed his admiration for Gerini's great ability in translating the Buddhist text of *Mrutakavatta* (Stanzas of Death) from Pāli into English that he entrusted Gerini to do in order to publish as a pamphlet to give out to attendees at the funeral of Peter Gowan, M.D., a physician of the court of Siām. This Siānese funeral elegy by Gerini was published in the July-October issue of *The Imperial and Asiatic and Asiatic Quarterly Review and Oriental and Colonial Record* in the same year

Table 5- 15: CMMD of the transgeneric genetics of Gerini's *Tipiṭaka* Translation from academic monologue to dramatic dialogue (1885-1903)

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
Exogenetics of the <i>Tipiṭaka</i> Translations				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
1885	AI01	LG29	pi,s	Pre-compositional exogenetic building personal library and exploratory studying of Siānese and Pāli language <i>A handwritten copy of Pāli-Siānese dictionary in notebook</i> . MS Vol., 259 p.
1887	AI01	LG29	en, pi, sa	Pre-compositional exogenetic building personal library and exploratory correspondence with publishing house in Bombay GERINI, G.E. <i>An invoice of the new prices from Lawrence &amp; Mayo, Bombay to Gerini in Siām, 8 books, total amount 36 rupees, 4 annas: Max Müller; Sanskrit Grammar ; Max Müller, Pāli Language ; Bartolomew, East Indies ; McCrindles, Ancient India ; Anton Tien, The Levant Interpreter ; Routledge, English-Latin Dictionary; Mungo Park's Travels; Haydn Dictionary of Quotations</i> . March 15, 1887, 1 p.

<sup>215</sup> This *Kaccāyana* 's grammar contains 673 sutta divided into eight books : The first treats on 'Combination' the second on 'Declension', third on 'Syntax', the fourth on 'Compounds', the fifth on (*Tadhita*) 'nominal Derivatives', the sixth on 'Verbs', the seventh on (*Kitaka*) 'verbal derivatives,' and the eighth on 'Unnādi Affixes'

<sup>216</sup> The tenth Supreme Patriarch of Siām from 1910 to 1921.

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
Exogenetics of the <i>Tipiṭaka</i> Translations				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
1887	AI01	LG29	en	Pre-compositional exogenetic exploratory correspondence with publishing house in Milan GERINI, G.E. <i>An purchase invoice of 13 books from Ultrico Hoepli, Milan to Gerini in Siām in total amount £301.50 one of the entries was Cust, Languages of the East.</i> July 28, 1887, 2p.
1888	AI01 AI03 AI05	LG29	s, en, sa, Zend, Pehlevi, Persian, Arabic, Hebrew, zh	Pre-compositional exogenetic writability of transliteration of Oriental alphabets GERINI, G.E. <i>Additional autographed notes of Siāmesse alphabets in «Table of Transliteration of Oriental Alphabets Adopted for the Translations of the Sacred Books of the East».</i> 1888, MS, 4 p.
1888	AI01 AI03 AI05	LG29	pi, sa, s	Pre-compositional exogenetic writability of system of romanization of Pāli and Sanskrit language GERINI, G.E. <i>Sistema di Romanizzazione dei nomi Pāli e Sanscriti [A System of Romanization of Pāli, Sanskrit].</i> 1888, MS, 1 p.
An Italian summary of Siāmesse <i>Tipiṭaka</i> (S. <i>Phra Traipitaka</i> ) for recitation: First genetic variant of the <i>Tipiṭaka</i> Translations				
1888	AI01	LG29	it	Pre-compositional exogenetic writability of summary of Pāli scriptures GERINI, G.E. <i>Sinossi del Phra Traipitaka (Phra Traipidok) da recitarsi nell'occasione solenne del Phra Meru, eretto sulla spianata grande nell'anno del verro, 9 della decade, dell'era Chula 1249, compilata da Krom Mun Naruban Mukhamat, e presentata al Re,</i> MS, 6 p.
An Italian translation of the Siāmesse <i>Vinaya Piṭaka</i> : Second genetic variant of the <i>Tipiṭaka</i> Translations				
1888, 1891	AI01 AI03	LG29	s > it	Pre-compositional exogenetic translations of Pāli scriptures: Pra Amarabhirakkhit (1886). <i>The Vinayatipika manuscripts or Ratanatayakhatha.</i> Krom Mūn Vajirañāna Varosasa (Ed. of Siāmesse edition.) G.E. Gerini (Italian Trans.) MS, 150 p., consisting of three chapters: <i>Buddha Ratana Khatha, Dharma Ratana Vanna, Sangha Ratana Khatha</i> with a system of Romanization of Pali, Sanskrit and Siāmesse script. Italian
1889	AI01	LG29	pi, s	Pre-compositional exogenetic reading and studying act of Pāli grammar H. R. H. KROMA-MÜN VAJIRAÑĀN. <i>Pāli Grammar Vol. I in two parts: Part I – Orthography Part II - Etymology.</i> Bangkok : Sukka Bimbakan, 1889.
1890	AI01	LG29	s	Pre-compositional exogenetic reading and studying act of Siāmesse language

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
Exogenetics of the <i>Tipiṭaka</i> Translations				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
				MINISTRY OF EDUCATION. <i>Siām Waiyakon Wāchiwipāk : Siānese Grammar, Vol. 2 Morphology</i> . Bangkok : Sukka Bimbakan, 1890 [R.E. 109] . Autographed notes in blue pencil on many pages.
1890s	AI01	LG29	s, pi	Pre-compositional exogenetic exploratory correspondence with publishing house in Siām and studying act of Pāli and Siānese language  GERINI, G.E. <i>Autographed list of 20 Siānese language and Pāli grammar textbooks with price list to order</i> . 1890's, MS, 1 p. -Textbooks of Siānese Language for Royal Court school by Phraya Si Sunthonwohan, i.e. <i>Sangyok phithan</i> spelling book, 1871; <i>Wipot phichan</i> homophone and homonyms, 1882; <i>Phisan Karan</i> silent letters, 1871; <i>Nitisan Sathok</i> poems; <i>Pakiranam potchanat</i> vocabularies book, 1873; <i>Aesop Pakaranam</i> story book. -Siānese language textbook by Ministry of Education in the Grand Palace, i.e. <i>Mun Waiyakon : Wāchiwipāk</i> basic Siānese grammar; - Pāli grammar: <i>Munlapakarana</i> Pāli grammar book 1,2,3; <i>Pāli Grammar part. 1 Pāli Scripts</i> ; <i>Pāli Grammar part 2 – Pāli Compounds</i> ; <i>Pāli Grammar - Pāli verbal Derivations</i> ; <i>Pāli Grammar - Pāli nominal Derivatives</i> , and Buddhist recitations textbooks
May 1892	AI01 AI03	LG29	s, it	Pre-compositional exogenetic Italian translation of Siānese text about the origin of Dharmayutikanikaya. GERINI, G.E. (Trans.) <i>Origine del Buddhismo moderno e della congregazione Buddhista ortodossa detta Dharmayutikanikaya</i> . Siānese manuscript of His Royal Holiness the Supreme Patriarch Krom Phraya Pavares Variyalankarana entitled “The definite miracle of King Mongkut”, MS. 24 p.
1892	AI01 AI03	LG29	s, it	Pre-compositional exogenetic Italian translation of Siānese text. GERINI, G.E. <i>Storia delle Statue di Buddha piu famose esistenti in Siām</i> , Italian translation from Siānese text of <i>Chronicle of famous Buddha images in Siam</i> , unpublished information collected by Nai Kulab, 1246 (A.D. 1884), 60 pages.
1892	AI01	LG29	it, pi	Pre-compositional exogenetic writability of Buddhism in Siām GERINI, G.E. Dossiers of ‘Buddhismo in Siām’, MS 200 p. [work-in-progress)
1892	AI01	LG29	s, pi	Pre-compositional exogenetic building personal library and studying of Siānese language <i>Siānese Dictionary</i> , Sukka Bimbakan, Bangkok

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
Exogenetics of the <i>Tipiṭaka</i> Translations				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
An English romanization and translation of Pāli Buddhist recitations extracted from the <i>Sutta Piṭaka</i> : Third genetic variant of the <i>Tipiṭaka</i> Translations				
1893	AI01 AI03	LG29	en, pi	Pre-compositional exogenetic previous-project: English romanization and translation of Pāli Buddhist recitations extracted from the <i>Sutta Piṭaka</i> : GERINI, G.E. (trans.) (1893) <i>Pāli formula asking the monks to impart the five silas, Pāli formula communicating the five sila observances, Pāli formula inviting the monks to commence reciting the parittas or protections by thrice repeating the text, recitations of the formula of invocation of the celestial to assemble and witness the recitations and other rites, recitations of the auspicious parittas, CLKMG.</i>
1894	AI01	LG29	s	Pre-compositional exogenetic building personal library and exploratory reading and researching on Pāli canons and Buddhism (i) <i>Phra Sutta Pitaka, Digha Nikaya, Maha-vagga, Samyutta Nikaya, Salayatana-vagga</i> edited by the Buddhist monk Phra Ahusakatadhera, Phra Methathammaros of Phichaiyatikaram Monastery, published under the auspices of King Chulalongkorn, on the occasion of the silver jubilee of his reign, 1894. (ii) <i>Phra Abhidhamma Pitaka Yamaka</i> Book 3, edited His Holiness Prince Krom Mun Vajirañan Varorosa, published under the auspices of King Chulalongkorn, on the occasion of the silver jubilee of his reign, 1894. (iii) <i>Phra Abhidhamma Pitaka, Patthana, Mahamakuta Rajavidyalaya</i> , a transliteration of the <i>Tipiṭaka</i> using Thai characters. (iv) <i>The Book of Chants</i> , Watcharindh company printing office, 1893. Gerini's autographed is on the top right of the cover (v) <i>Prathom Som Bhodhi Katha</i> , composed by His Holiness Somdech Phra Maha Samana Chao Krom Phra Paramanjita Jinorasa, edited by Phra Phimontham (Dit) of Manhathat Monastery, published for Buddhists by Mom Chao Watcharindr, Watcharindr company printing office, 1896. (vi) <i>Origin: Two ways of draping the monistic robes</i> , Phadungphan Sanphaphat printing office, Bangkok by K. S. R. Kularb, 1903.
1899	AI01	LG29	en,s	Pre-compositional exogenetic reading and studying of Siāmesese and English language SMITH, SAMUEL J. (1899) <i>The Comprehensive Anglo-Siāmesese Dictionary</i> vol. 2, From D to H

Exo- and endogenetics at the <i>avant-texte</i> stage of the <i>Lakhōn P'hūt</i> (LG29)				
Exogenetics of the <i>Tipiṭaka</i> Translations				
Microgenetics				Macrogenetics
YR	AI	LG	LL	WM and PLM
				Inclusive, vol. 3, From I to P Inclusive, Bangkok: Bangkholaem Press.
1903	AI03	LG29	en	Pre-compositional exogenetic previous-project: GERINI, G.E. «The Funeral Elegy of the Siāmesse (Translated from the Pāli). <i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i> , July-October, 1903, 195-196.
Endogenetics of the <i>Tipiṭaka</i> Translations in the <i>Lakhōn P'hūt</i> (LG29)				
Occidental and Oriental Multilinguality, translation and self-translation of <i>Tipiṭaka</i> : Objects of comic dialogues				
Microgenetics				Microgenetics
YR	AI	LG	LL	WM and PLM
1903	AI03 AI05 AI06 AI07 AI08	LG29	s, pi, en, zh	Compositional endogenetic writability of dramatic dialogues using Occidental and Oriental multilinguality, translation and self-translation from <i>Kaccāyanasutta</i> in the <i>Niddesa</i> division or <i>Kaccāyana's Gramma of Pāli Language</i> and the <i>Kāyagatāsati Sutta</i> in the <i>Majjhima Nikaya</i> , the second division of the <i>Sutta Piṭaka</i> and as object of comic action in the <i>Lakhōn P'hūt</i> (LG29). Colonel Phra Sarasasana Balakhandh. <i>Khun C'hāng Khun P'hën, the "Thet Mahā Ch'at"Episode</i> . 1903, typescripts, 13 p.
1903	AI03 AI05 AI06 AI07 AI08	LG29	s, pi, en, zh	Post-compositional endogenetic corrections and revisions of playscripts. Colonel Phra Sarasasana Balakhandh. <i>Khun C'hāng Khun P'hën, the "Thet Mahā Ch'at"Episode</i> . 1903, MS and typescripts, 16 p.
1903	AI03 AI05 AI06 AI07 AI08	LG29	s, pi, en, zh	Performance. <i>Lakhōn P'hūt</i> entitled « <i>Khun C'hāng Khun P'hën, the episode of the Thet Mahā Ch'at</i> » Gerini playing the lead role as a Siāmesse Buddhist abbot of Palelai temple who mastered the teachings and translations of all the Pāli <i>Tipiṭaka</i> canons while the monks and novices embodies «errors».

With his profound pre-compositional exogenetic knowledge of *Pāli* language in *Tipiṭaka* and previous projects of academic translations of the *Tipiṭaka* Pāli canons, Gerini turned the content as well as the dialectic and sophisticated empirical methods in the *Sandhikaṇḍa* of the *Kaccāyanasutta* in the *Niddesa* division and the *Kāyagatāsati Sutta* in the *Majjhima Nikaya*, the second division of the *Sutta Piṭaka*, into the objects of comic action in the



multilingual dialogues of his *Lakhōn P'hūt* in the endogenetic writability of the compositional phase at the *avant-texte* stage. This was achieved by using the «errors» in the *Tipiṭaka* translations and the «ridiculous» features of the Occidental and Oriental multilinguality in Siām as objects of comic action.

Table 5- 16: The interplay between Gerini's exogenetic academic monologue of *Tipiṭaka* translations and endogenetic dramatic dialogues of comic genetic variants in *Lakhōn P'hūt* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'āt*

Exogenetic Monologue of Academic <i>Tipiṭaka</i> Translations	Endogenetic Dialogue of Comic Genetic Variants of <i>Tipiṭaka</i> Translations
(1) The <i>Sandhikaṇḍa</i> of the <i>Kaccāyanasutta</i>	Genetic variants in <i>Lakhōn P'hūt</i>
Siāmesse Transliteration & Translation of Pāli text)	Siāmesse Script of Dramatic Dialogue
<p>๑ สนธิกณท  <u>อตโถ อักษรสนญาโต.</u> (เนื้อความ รู้ได้ด้วยอักษร)            อักษราปาทย เอกจตตาทิสฺ.            (วันฉะ ๔๑ ตัวมี อ เป็นต้น ชื่อว่าอักษร)            ตตโถทนต์ตา สรา อฏฐ.            (ในอักษรเหล่านั้น อักษร ๘ ตัวมี โอ เป็นที่สุด ชื่อว่าสระ)            ลหุมตตาท โดย รสสา.(ในสระเหล่านั้น สระ ๓ ตัวที่ออกเสียงไว            ชื่อว่ารัสสะ)            อณญะ ทีฆา. (สระเหล่านี้จากรัสสะชื่อ ว่า ทีฆะ)            เสสา พยัญชนา. (อักษรที่เหลือ ชื่อว่าพยัญชนะ)            วคคา ปณจปณจโส มนต์ตา.            (พยัญชนะที่มี ม เป็นตัวสุดท้าย ชื่อ วัคคะโดยแบ่งออกเป็น ๕            วรรคๆละ ๕ ตัว)            ออิตติ นิคคหิตฺ. (จุด คือ อ ชื่อว่า นิคคหิต)            ปรสมนญญา ปโยเค.            (เมื่อมีการประกอบ ชื่อคัมภีร์อื่นย่อมถูกประกอบ)            ปุพพมโธฐิตมสสรฺ สเรณ วิโยชเย.            (ควรแยกพยัญชนะตัวหน้าออกจากสระ ทำให้ตั้งอยู่ข้างล่างและ            ไม่มีสระ)</p>	<p>สมภาร-- อามะอาวุโส เออ&lt; &gt; ถ้าตั้งนั้นก็ สาธุติสัมปฏิจฺฉิตฺ            วาริว่าดีด้วยละ &lt; &gt; แต่สนทนากันไปก็ช่วยการเลี            &lt;ส&gt;ยเวลาเปล่า &lt; &gt; อย่างนั้นเลยลงมือไล่เสียงวิชา            กันสักหน่อยเถิด &lt; &gt; ---นี่เณรแก้ว สุตรมุลกัจจายะ            ณะนั้น ได้เรียนขึ้นใจจำได้ตลอดแล้วหรือยัง &lt;?&gt;            เณรแก้ว ---ภอจำได้บ้างขอรับ &lt; &gt;            สมภาร ---เท่านั้นหรือ &lt;?&gt; เณรได้ท&lt;ท&gt;องไปท่องมา            นมนานแล้ว ยังจำตลอดไม่ได้หรือ &lt;?&gt; &lt; &gt; อิกก็ปี, ก็            กัลป์, ก็พุทธรังครจะตรัสรู้สำเร็จตลอดได้ &lt;?&gt;&lt; &gt; เอ้า            ลองดูสักหน่อยเถอะ &lt; &gt; <u>ออตโถอักษรสนญาโต</u>            สูตรนี้แปลว่าอะไร &lt;?&gt;            เณรแก้ว ---<u>ออตโถอักษรสนญาโต</u> นั้น แปลว่าโถใส่น้ำยา            ต้องหาใบโถ ฤคชะขอรับ &lt; &gt;</p>
English Transliteration & Translation of Pāli text	English Translation of Dramatic Dialogue
<p><i>Sandhikaṇḍa</i>  <u>Attho akkharasaññāto.</u>            (The sense is known by letters.)  <u>Akkharā pādāyo eka chattāḷisaṇ.</u>            (The letters, a &amp; c., are forty one)  <u>Tattho dantā sarā attha,</u>            (Of these the eight ending with o are vowels.)  <u>Lahumattā tayo rassā.</u>            (The three light-measured (are) short.)</p>	<p>Abbot ---<u>Ama, Āvuso</u> Oeh &lt; &gt; So, <u>sādhū ti sampaticchitvā</u>, I accept it is well. &lt; &gt; But, such talk is a waste of our time. &lt; &gt; Instead, let us start reviewing some lessons &lt; &gt; --- Now, Nēn Kaeo, did you fully learn by heart the <u>Mula Kaccāyanasutta</u> and bear it all in mind &lt;?&gt;</p>

Exogenetic Monologue of Academic <i>Tipiṭaka</i> Translations	Endogenetic Dialogue of Comic Genetic Variants of <i>Tipiṭaka</i> Translations
<p><i>Aññe dighā.</i> (The others, (are) long.) <i>Sesà byanjanā.</i> (The rest are consonants.) <i>Vaggā pancha panchāso mantā</i> (Each (set of) five to the end of <i>m</i> (constitutes) a class) <i>An iti niggahitan.</i> (The An is a dependent.) <i>Para samaññā payoge</i> (Other's names in composition.) <i>Pubba' madho'-thitam' assaran sarena viyojaye</i> (Let the first be separated from its (inherent) vowel, by (rendering) the preceding a consonant.)</p>	<p><u>Nēn Kaeo</u> --- I can partly memorize it <i>khó rab</i> &lt;!&gt; <u>Abbot</u> --- Only partly &lt;?&gt; You have spent a long time reciting back and forth; haven't you yet fully memorized it&lt;?&gt; &lt; &gt; Then, how many more years, <i>kalpas</i> , <i>Phutthandons</i> do you think would it take for you to become enlightened &lt;?&gt; &lt; &gt; In any case, let us try &lt;!&gt; <u>Attho akkharasaññāto</u> how can this sutta be translated into Siāmesese&lt;?&gt; <u>Nēn Kaeo</u> --- <u>Attho akkharasaññāto</u> means that the <i>tho</i> pot for the <i>namya</i> curry soup had to be a big one <i>khó rab</i> &lt;!&gt;</p>
(2) the <i>Kāyagātāsati Sutta</i>	Genetic variant in <i>Lakhōn P'hūt</i>
Siāmesese Transliteration and Translation of Pāli Recitation	Siāmesese Script of Dramatic Dialogue
<p>อะยัง โข เม กาโย (กายของเราแน่), อุทธัง ปาทะตะลา (เบื้องบนแต่พื้นเท้าขึ้นมา), อะโร เกสสะมัตตะกา (เบื้องต่ำแต่ปลายผมลงไป), ตะจะปะริยัตโต (มีหนึ่งหุ้มอยู่เป็นที่สุตรอบ), ปุโร นานัปปะการัสสะอะสุจิโน (เต็มไปด้วยของไม่สะอาดมีประการต่างๆ) , อติ อิมัสมิง กาย (มีอยู่ในกายนี้), เกสา (คือ ผมทั้งหลาย), โลมา (คือ ขนทั้งหลาย), นะชา (คือ เล็บทั้งหลาย), ทันตา (คือ ฟันทั้งหลาย), ตะโจ (คือ หนัง), มังสิ (คือ เนื้อ), นะหารู (คือ เอ็นทั้งหลาย), อัญฐิ (คือ กระดูกทั้งหลาย), อัญฐิมิณูชัง (คือ เยื่อในกระดูก), วักกัง (คือ ม้าม), หะทะยัง (คือ หัวใจ), ยะกะนัง (คือ ตับ), กิโลมะกัง (คือ พังผืด), ปิหะกัง (คือ ไต), ปิปปาสัง (คือ ปอด), อันตัง (คือ ไส้ใหญ่), อันตะคณัง (คือ ไส้เล็ก), อุทะริยัง (คือ อาหารใหม่), กะริสัง (คือ อาหารเก่า), ปัตตัง (คือ น้ำดี), เสหมัง (คือ น้ำเสลด), ปุพฺโพิ (คือ น้ำเหลือง), โลหิตัง (คือ น้ำเลือด), เสโท (คือ น้ำเหลือง), เมโท (คือ น้ำมันชั้น), อัสสุ (คือ น้ำตา), วะสา (คือ น้ำมันเหลว), เขโฬ (คือ น้ำลาย), สิงฆานิกา (คือ น้ำมูก), ละสิกา (คือ น้ำไขข้อ), มุตตตัง (คือ น้ำมูตร), มัตตะ แกมัตตะลุลัง (คือ เยื่อในกะโหลกศีรษะ), เหวะ เมวะ อะยัง กาโย (กายของเรา นี้เป็นอย่างนี้), อุทธัง ปาทะตะลา (เบื้องบนแต่พื้นเท้าขึ้นมา), อะโร เกสสะ มัตตะกา (เบื้องต่ำแต่ปลายผมลงไป), ตะจะปะริยัตโต (มีหนึ่งหุ้มอยู่เป็นที่สุตรอบ), ปุโร นานัปปะการัสสะ อะสุจิโนติ (เต็มไปด้วยของไม่สะอาดมีประการต่างๆ)</p>	<p><u>สมภาร</u> --- เลอะเทอะ &lt;!&gt; &lt; &gt; เอาแก้วอีกศัพท์หนึ่ง ศัพท์ มีสี่ นั้นแปลว่าอะไร &lt;?&gt; จงว่าไปให้พี่ &lt;พ&gt;ง ที่ดู <u>เณรแก้ว</u> --- มีสี่ แปลว่าชมพูเออรับ <u>สมภาร</u> --- อ๊ะ ใครสอนเณรนี้เล่า มีสี่ แปลว่าชมพู &lt;?&gt; <u>เณรแก้ว</u> --- ผมเอาชมพูไปส่งให้แขกๆ บอกว่า มีสี่ๆ แล้ว แขกก็ส่ง มีสี่ มาให้ผมก่อนหนึ่ง &lt; &gt; ขึ้นโตเท่ากับชมพู ผมจึงเข้าใจว่า มีสี่ นั้น แปลว่าชมพูเออรับ &lt;!&gt; <u>สมภาร</u> --- เต็มที่ๆ &lt;!&gt; ลูกศิษย์ฝรั่งสั่งโหม &lt; &gt; หวะไม่เปน เรื่องปนราวเลย</p>

Exogenetic Monologue of Academic <i>Tipiṭaka</i> Translations	Endogenetic Dialogue of Comic Genetic Variants of <i>Tipiṭaka</i> Translations
อย่างนี้แล	
English Transliteration and Translation	English Translation
<p><i>Ayaṃ khome kāyo uddhaṃ pādātālā adho kesamatthakā tàcàpàriyanto pūronānappākārassà àsùcino</i>          (This, which is my body, from the soles of the feet up, and down from the crown of the head, is a sealed bag of skin filled with unattractive things.)  <i>Atthi imasmim kāye</i>          (In this body there are:)  <i>kesā</i> (hair of the head), <i>lomā</i> (hair of the body), <i>nakhā</i> (nails), <i>dantā</i> (teeth), <i>taco</i> (skin), <i>mamsam</i> (flesh), <i>nahārū</i> (sinews), <i>aṭṭhī</i> (bones), <i>aṭṭhimiñjaṃ</i> (bone marrow), <i>vakkam</i> (kidneys), <i>hadayaṃ</i> (heart), <i>yakanam</i> (liver), <i>kilomakam</i> (membranes), <i>pihakam</i> (spleen), <i>papphāsam</i> (lungs), <i>antam</i> (bowels), <i>antagunam</i> (entrails), <i>udariyam</i> (undigested food), <i>karīsam</i> (excrement), <i>pittam</i> (bile), <i>semham phlegm</i>, (pubbo pus), <i>lohitaṃ</i> (blood), <i>sedo</i> (sweat), <i>medo</i> (fat), <i>assu</i> (tears), <i>vasā</i> (grease), <i>kheḷo</i> (spittle), <i>siṅghāṇikā</i> (mucus), <i>lasikā</i> (oil of the joints), <i>muttam</i> (urine), <i>mātthaluṅgan ti</i> (brain).  <i>Evam ayaṃ me kāyo uddhaṃ pādātālā adho kesamatthakā tàcàpàriyanto pūro nānappākārassà àsùcino</i>          (This, then, which is my body, from the soles of the feet up, and down from the crown of the head, is a sealed bag of skin filled with unattractive things.)</p>	<p>Abbot--- Nonsense &lt;!&gt; &lt; &gt; I'll give you another chance. Now, this vocabulary, <i>mamsam</i>, how do you translate it into Siamese &lt;?&gt; Tell me, as I am listening.          Nēn Kaeo--- <i>mamsam</i> means pomelo <i>khó rab</i>          Abbot ---Ah. Who taught you, Novice, that <i>mamsam</i> means pomelo &lt;?&gt;          Nēn Kaeo-- I gave a pomelo to a <i>khēk</i>. This <i>khēk</i> said <i>mamsam mamsam</i>, then he gave me a piece of meat, <i>mamsam</i>, as big as the pomelo; for this reason, I assumed that <i>mamsam</i> means pomelo <i>khó rab</i>.  <u>Abbot</u> --- Alas &lt;!&gt; This disciple of <i>FarangSangho</i> &lt; &gt;, argh, is very absurd.</p>

The notable of genetic variants of Pāli translation in Gerini's comic *Lakhōn P'hūt* were errors in translation. Table 5-15 shows the interplay between Gerini's exogenetic academic monologue of *Tipiṭaka* translations and endogenetic dramatic dialogues of comic genetic variants in *Lakhōn P'hūt* of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'āt*. The first exo-and endogenetic variant was «*Attho akkharasaññāto*», the well-known first line of the *Sandhikaṇḍa* in the *Kaccāyanasutta*, an influential treatise of *Pāli Grammar* published and broadly studied in Siām. Following the dialectic and empirical method in *Tipiṭaka*, Gerini transmitted this statement into his dramatic dialogue between the Abbot who was a master of the *Pāli* language, played by Gerini himself, and Nēn Kaeo who mistranslated «

*Attho akkharasaññāto*», meaning «the sense is known by letters», from Pāli into the Siamese language as «the pot (S. *tho*) for the curry soup (S. *namña*) had to be big (S. *to*)». Genetically, this Pāli statement was declared and explained by the Gotama Buddha to two Brahman Yama and Uppala and their *Kammattànan* was effectual. When Venerable Kaccāna Gotta learnt this, he proceeded with Gotama Buddha's permission to *Himavanta*. Reclining in the *Manosila* region with his head towards the south, and facing the east he composed the *Kaccāyana-pakarana* consisting of «*Attho akkharasaññāto*»<sup>217</sup> and others. The second endogenetic comic variant was derived from the *Kāyagatāsati Sutta* in the *Majjhima Nikaya*, the second division of the *Sutta Piṭaka*. In Siām, the *Kāyagatāsati Sutta* (Mindfulness Immersed in the Body) was a bilingual Siamese-Pāli recitation to reflect and contemplate on the thirty-two impure parts of the body. Gerini transmitted one Pāli vocabulary of the body, *Mamsam* meaning «flesh», from this recitation into a Pāli vocabulary oral quiz in his *Lakhōn P'hūt*. An error in translation made by Nēn Kaeo who translated *mamsam* as a pomelo provoked laughter.

### 5.2.2 Thêt Mahâ Ch'ât

Gerini's *poetics* of comic matter in *KCKP TMC Lakhōn P'hūt* involved his transgenetic operation of the notion of *Thêt Mahâ Ch'ât* from his exogenetic academic previous-project *RVA TMC* published in English in 1892 to the endogenetic multilingual comic dialogue in the compositional writability phase at the *avant-texte* stage in 1903. As a reconstruction of the transgenetic Genetics of the notion of the *Thêt Mahâ Ch'ât* from monologue to dialogue (1882-1903) Table 5-16 indicates, this transgenetic operation involved several genetic variants due to the genre. Firstly, conceived in a narrative form of literary journalism in an English newspaper, *The Bangkok Times*, with the intention to correct the past in which «It is surprising that the "*Bangkok Calender*" for 1867 does not contain a single word or mention of this public and magnificent festival, held in no less a public and central place than the royal esplanade. Evidently, like many other state ceremonies, the *Thêt Mahâ Ch'ât* escaped the notice of foreign residents at that time»,<sup>218</sup> the notion of *Thêt Mahâ Ch'ât* contained I. *Vessantara Jataka* in *The Bangkok Times*, May 18<sup>th</sup>, 1892 and II. The Legend of the *Malaya Sutta* and the Festival of *Pavarana* in *The Bangkok Times*, May 21<sup>th</sup>, 1892. The second genetic variants were in a form of an academic monograph version, entitled *RVA TMC* and

<sup>217</sup> James D'Alwis. (1863). *Kachchayana's Grammar of the Pāli Language.*, xxii

<sup>218</sup> G.E. Gerini (1893). Footnote (4). *RVA TMC*, p.31

published in 1893. It contained a complete notion of the *Thêt Mahâ Ch'ât* divided into five chapters with six appendixes, numerous footnotes and two photographs. Finally, in 1903, Gerini decided to transmit the notion of Chapter vi The symbolical ship and Appendix iii «Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klàu, inveighing against the practice of holding farcical recitations of the *Mahâ Ch'ât* » from his *RVA TMC* academic monologue into a dramatic version, which resulted in the third genetic variants.

Table 5- 17: CMMD of Transgenetic Genetics of the notion of the Thet Mahâ Ch'ât from monologue to dialogue (1882-1903) showing genetic variants due to the genre.

Exo- and Endogenetics of the <i>Thet Mahâ Ch'ât</i> in Academic Monologue				
YR	AI	LG	LL	WM and PLM
First Notion of the <i>Thet Mahâ Ch'ât</i>				
May 1892	AI08	LG16	en, pi, s	Pre-compositional exogenetic publication of literary journalism: GERINI, Gerolamo Emlio. « A Retrospective View and Account of the Origin of the " <i>Thêt Mahâ Ch'ât</i> " Ceremony ( <i>Maha-Jati Desanâ</i> ), or Exposition of the Tale of the Great Birth, as performed in Siâm. <i>The Bangkok Times</i> , May 18 <sup>th</sup> , 1892, 3.
				Pre-compositional endogenetic writability of the notion of <i>Thet Mahâ Ch'ât</i> I. Vessantara Jataka».
May 1892	AI08	LG16	en, pi, s	Pre-compositional exogenetic publication of literary journalism: GERINI, Gerolamo Emlio. «A Retrospective View and Account of the Origin of the " <i>Thêt Mahâ Ch'ât</i> " Ceremony ( <i>Maha-Jati Desanâ</i> ), or Exposition of the Tale of the Great Birth, as performed in Siâm. <i>The Bangkok Times</i> , May 21 <sup>th</sup> , 1892, 3.
				Pre-compositional endogenetic writability of the notion of <i>Thet Mahâ Ch'ât</i> II. The Legend of the " <i>Malaya Sutta</i> " and the Festival of " <i>Pavarana</i> " in Siâm».
Second genetic variants of the notion of the <i>Thet Mahâ Ch'ât</i>				
October 1892	AI03 AI02 AI08	Oriental	en, pi, s	Pre-compositional exogenetic publication of monograph in a book form: GERINI, Gerolamo Emlio. <i>A Retrospective View and Account of the Origin of the "<i>Thêt Mahâ Ch'ât</i>" Ceremony (<i>Maha-Jati Desanâ</i>), or Exposition of the Tale of the Great Birth, as performed in Siâm.</i> Bangkok : Bangkok Times Press, 1892, in -8 gr., VIII+69 p, with 2 tables in phototype, cloth.
				Pre-compositional endogenetic writability of the notion of <i>Thet Mahâ Ch'ât</i> Contents Chapter i. The <i>Vessantara Jâtaka</i>

Exo- and Endogenetics of the <i>Thet Mahâ Ch'ât</i> in Academic Monologue				
YR	AI	LG	LL	WM and PLM
				<p>Chapter ii. The Legend of the <i>Malaya</i> sutta and the festival of <i>Pavârana</i></p> <p>Chapter iii. The Predictions as to the Disappearance of Buddhist Scriptures</p> <p>Chapter iv. The narrative of the Great Birth</p> <p>Chapter v. Exposition of the <i>Mahâ Ch'ât</i> by past and present Kings</p> <p>Chapter vi. The symbolical ship</p> <p>Appendix i. The <i>Jâtaka</i></p> <p>Appendix ii. Extract from the Canto VIII of the <i>Mahâ Ch'ât Kham Luang</i></p> <p>Appendix iii. Proclamation by H.M. the late King, and English translation by Gerini</p> <p>Appendix iv. Fragmentum prædicationis historicæ</p> <p>Appendix v. Extract from Canto X of the <i>Mahâ Ch'ât</i> composed by H.M. the late King</p> <p>Photographs. 1. The Crown Prince of Siâm in the orders of a <i>Samanera</i> or novice</p> <p>2. The symbolical ship as erected on occasion of the late ceremony</p>
1900		LG24	s	บางเสาชง [Bang Sao Thong] พระเทศกัณฑ์ชูชก ทำตกลงจนเกินขึ้น เจ้าของกัณฑ์โครทเครื่องกัณฑ์ทิ้งเสีย Y, May, R.E. 119 (A.D. 1900), 8.9, 533-536.
1900		LG24	s	บางเสาชง [Bang Sao Thong] พระเทศชูชก ทำตกลงนอกนอกหน้าองค์ที่สองต่อไป Y, July, R.E. 119 (A.D. 1900), 8.11, 663.219

Endogenetics of the *Thet Mahâ Ch'ât* in Dramatic Dialogue

YR	AI	LG	LL	WM and PLM
Third genetic variants of the notion of the <i>Thet Mahâ Ch'ât</i>				
1903	AI03 AI05 AI06 AI07 AI08	LG29	s, en, pi, zh, h, it	<p>Compositional Endogenetic writability the notion of <i>Thet Mahâ Ch'ât</i> in a dramatic dialogue form: Colonel Phra Sarasasana Balakhandh. <i>Khun C'hâng Khun P'hên, the "Thet Mahâ Ch'ât" Episode</i>. 1903, MSS and typescripts with corrections and revisions, 17 p.</p> <p>Compositional endogenetic writability of the notion of <i>Thet Mahâ Ch'ât</i> with the focus on: (1) The symbolical ship (2) Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klâu, inveighing against the practice of holding farcical recitations of the <i>Mahâ Ch'ât</i> »</p>

<sup>219</sup> Recheck page numbers with the scanned document

The genetic variants of the notion of «the symbolical *Mahâ Ch'ât* ship» and «Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klâu, inveighing against the practice of holding farcical recitations of the *Mahâ Ch'ât* » in his dramatic dialogue was a change from academic monologue into a comic dialogue and comic action with the focus on the cultural «error» that was neither painful nor destructive but simply «ridiculous». It was a universal «error». For Gerini, the humor arising from such a universal error, which his audience understood right away, could create a comic emotion leading to comic *catharsis*.

Table 5- 18: The interplay between Gerini's exogenetic academic monologue of the notion of *The symbolical ship* (1892) and endogenetic dramatic dialogues of comic genetic variants in *Lakhôn P'hût* of *Khun C'hâng Khun P'hên*, the episode of *Thet Mahâ Ch'ât* (1903)

Exogenetic Academic Monologue	Endogenetic Dramatic Dialogue
(1) Academic text of <i>The symbolical ship</i>	Comic Genetic variants of <i>The symbolical ship</i>
Excerpts from Gerini, G.E. (1892) «Chapter VI. The Symbolical Ship». <i>RVA TMC</i> . pp. 35-53.	Siamese Script in <i>Lakhôn P'hût</i> of <i>Khun C'hâng Khun P'hên</i> , the episode of <i>Thet Mahâ Ch'ât</i>
<p>The Buddhist conception of an ideal <i>Yâna navâ</i> or "water-vehicle" of salvation, gained place in Siamese art and is to be found represented amongst the signs that adorn the Phra-bat footprint. . . Here [on the soles of the reclining Buddha of Wat Phô] the golden vessel of the Law is depicted as a <i>samphao</i>, or Chinese junk, the craft that of old visited the Siamese ports. Another model in masonry, may be seen at a wat below Bangkok, which is accordingly named the <i>Yâna navâ</i> temple. This junk has the prow turned towards the North and, it is said was built by order of King Phra Nang Klao. It is similar in shape and detail to the one created on the esplanade on occasion of the <i>Mahâ Ch'ât</i> ceremony. The course indicated that of the sun advancing in triumph from austral hemisphere, and is symbolical of the soul's progress from the realm of darkness to that of light. (<i>RVA TMC</i> , 50-51)</p> <p>A translation of the passage alluding to the <i>Yâna navâ</i> in King Song Tham's original poem, eighth canto (<i>Kumarâ</i>) (<i>RVA TMC</i> , 51-52)</p> <p>A translation of the description of the ideal ship in later versions of the <i>Mahâ Ch'ât</i> «The contrast between the transcendental ship and the worldly ship, as exhibited in a modern version of the <i>Mahâ Ch'ât</i>.» (<i>RVA TMC</i> , 52-53)</p> <p>Gerini's comic ending of his academic monologue</p>	<p>สมภาร --- เอ้า &lt;!&gt; ถ้าตั้งนั้นเราจะได้นาวา เรือไฟกำ      ช้&lt;ป&gt;น ไบแล่นลอยไปไหนได้ &lt;?&gt;</p> <p>เนอรัน ---ไม่เปนไรขอรับ &lt;!&gt; เอายานนาวาที่เนรแก้วเทศ      ในมหาชาติที่มีลำต้ำตันหน ทั้งกับตันแลเข็มทิศเสร็จสับนั้น      ไปก็ได้</p> <p>เนรแก้ว ---จะฯซึ่งแตกกันได้ &lt;!&gt; แม้ถึงตั้งนั้นก็ยังสู้      นฤมิตรเรือขึ้น ดุจที่กรมทหารเรือได้ทำไว้ที่สระสวนดุสิต      นั้นไม่ได้ขอรับ &lt;!&gt; &lt; &gt; แต่ที่</p> <p>&lt;สมภาร ---&gt;(ตบมือหัวรอ) ฮะฮะ ! ก็ติดอยู่บนเสาที่ปักไว้ใน      สระ จะลอยข้ามทุ่งนาไปตามทางบกที่ไหนได้ &lt;?&gt;</p> <hr/> <p style="text-align: center;">English Translation</p> <p><u>Abbot</u>--- Âu &lt;!&gt; Then where can we find a  <i>navâ</i>, steamer, sailing ship to go there &lt;?&gt;</p> <p><u>Nên On</u> ---Not a problem <i>khó rab</i> &lt;!&gt; We can      take the <i>Yâna navâ</i>, the Ship of the Truth that      Nên Kaeo recited in the <i>Thet Mahâ Ch'ât</i> which      that is well-equipped with all the purser,      navigator, captain and compass.</p> <p><u>Nên Kaeo</u>---<i>Cha, Cha</i>, why you always want to      tease me &lt;!&gt; Even so my vessel can't be      compared with the innovative one built by      Department of the Navy in the Suan Dusit Pond</p>

Exogenetic Academic Monologue	Endogenetic Dramatic Dialogue
<p><i>RVA TMC</i> :</p> <p>As a matter of course new features were gradually introduced into modern versifications of this passage of the <i>Mahâ Ch'ât</i>; and in a measure, as shipping progressed, the golden Vessel of the Law was also improved in fittings and appearance. From King Song Tham's reign, when it was depicted as a Chinese junk, down to the present time, it passed through numerous transformations, and became successively a square rigged vessel, a frigate, a paddle-steamer, a screw-steamer, and iron-clad; and it would not be at all surprising if some contemporary or future refashioner of the poem should describe it as a torpedo-boat or a submarine vessel. (<i>RVA TMC</i> , 53)</p>	<p>&lt;!&gt; &lt; &gt; <b>But at</b></p> <p><u>Abbot</u>--- (clap the hands and laugh) Ha Ha ! The one mounted on the pole embedded in the pond like that, can it sail across a paddy field to anywhere &lt;?&gt;</p>

The genesis of the comic genetic variants of the *Yâna navâ*, the Ship of the Truth was Gerini' retrospective research on the development of the Buddhist conception and depiction of an ideal *Yâna navâ* or "water-vehicle" of salvation in Siâm from King Song Tham's reign until His Times in «Chapter VI. The Symbolical Ship». *RVA TMC* . pp. 35-53 in 1892. In his *Lakhôn P'hût* of *Khun C'hâng Khun P'hên*, the episode of *Thet Mahâ Ch'ât* in 1903, Gerini simply added another modern interpretation of *Yâna navâ*, the Ship of the Truth, as a steamer and sailing ship in the same way that the later version of the *Mahâ Ch'ât* did when describing the transcendental ship. Besides, as this *Lakhôn P'hût* was performed by the Royal Army officers, Gerini's using the innovative art of the vessel «built by the Navy Department and mounted on the pole embedded in the pond» as an object of comic action was a universal error.

Table 5- 19: The interplay between Gerini's exogenetic academic monologue of *Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klàu* (1865), Genetic variant in English translation (1892) and endogenetic dramatic dialogues of comic genetic variants in *Lakhôn P'hût* of *Khun C'hâng Khun P'hên*, the episode of *Thet Mahâ Ch'ât* (1903)

Exogenetic Academic Monologue	
(2) Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klàu inveighing against the practice of holding farcical recitations of the <i>Mahâ Ch'ât</i> , 1865	
Gerini, G.E. (1892) «Appendix III » and translation. <i>RVA TMC</i> . pp. 60-61.	
<i>Proclamation</i> in Siamese, 1865	Genetic Variant in English Translation, 1892
<p>จะเล่านิยายให้ท่านฟัง, ภาเปนคดีได้รู้การ ที่ขอบที่ผิด, ว่าธรรมเนียมในประเทศสยามมี แต่โบราณสืบมา, เมื่อเทศกาลออกพรรษา</p>	<p>I am going to tell you a story in order to put you on the track of discerning what is right from what is wrong. It is the traditional custom of Siam, soon after the term of religious Lent and seclusion has expired,- that is during the waning</p>



Exogenetic Academic Monologue	
(2) Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klâu inveighing against the practice of holding farcical recitations of the <i>Mahâ Ch'ât</i> , 1865	
Gerini, G.E. (1892) «Appendix III » and translation. RVA TMC . pp. 60-61.	
<i>Proclamation in Siamese, 1865</i>	Genetic Variant in English Translation, 1892
<p>แล้ว, ในแรมเดือนสิบเอ็ดแลเดือนสิบสอง, ที่ศาลาโรงธรรมในพระนครนอกพระนคร, แลในพระอารามหลวงทั่ววัดของราษฎรทุกแห่งไป, ฤในวังเจ้า. บ้านขุนนางบางแห่ง, ก็มีเทศนามหาชาติ. ท่านผู้เจ้าของวังของบ้านนั้น ๆ แลราษฎรชายหญิงก็แจกจ่ายกันรับเป็นเจ้าของภาพ, ให้นิมนต์พระสงฆ์บ้างสามเณรบ้าง, มาขับร้องมีทำนองเทศนาเรื่องเวสสันดร ๑๓ กัณฑ์. เจ้าภาพเจ้าของกัณฑ์, ขึ้นชมยินดี, บริจาคเงินทองสิ่งของเครื่องบูชา กัณฑ์, กัณฑ์หนึ่ง ๆ หลายบาทหลายตำลึง. นิยมว่าเปนการทำบุญ บูชาในพระศาสนาทุกแห่งทุกตำบลไป.</p> <p>การเรื่องนี้ผู้ที่ไม่เห็นด้วยไม่เชื่อว่าเป็นการทำบุญก็มี. คนจำพวกนี้ก็พูดติเตียน การมีเทศนามหาชาติตกลงของว่าได้บุญได้กุศลอย่างไรจึงนิยมบริจาคให้ปันปันหนักหนา. ถ้าจะบูชาท่านที่มีคุณ, ทรงธรรมทรงวินัย ประพฤติเป็นอายุพระศาสนาจริง ๆ ฤจะบูชาคุณบิดามารดาแลญาติผู้ใหญ่ในตระกูลของตน, ฤจะอนุเคราะห์แก่คนยากจนแก่ชราอนาถาอื่น ๆ , ฤจะทำถนนหนทางสร้างสะพานศาลาที่อยู่ที่อยู่ไครย, ฤอะไร ๆ อื่นก็จะมีผลประโยชน์ได้บุญมากกว่าลวงทุนที่เทศนามหาชาติ. เพราะผู้ที่มีศรัทธาบริจาคเงินทองจอบใส่เกล้าให้ไปแก่คนที่ไม่ประพฤติถือพระพุทธศาสนา เปนแต่คนมาแอบอาไครยพระศาสนาหากิน คนพวกนั้นเมื่อเทศนาได้เงินติดเตียนไปมากแล้ว, ก็ศีกออกมามีภรรยาแลเล่นนักร้องเสพสุราเล่นเบียร์เล่นโปแลอื่น ๆ, ไม่เห็นว่าเงินทองของบูชากัณฑ์นั้น, เปนประโยชน์อะไรแก่ศาสนา. เงินที่เสียไปทำให้เป็นที่เสื่อมศรัทธา ต้องเสียใจแก่ผู้ให้มีใจฤ จำพวกที่นับถือการเทศนามหาชาติได้บุญก็ถั่งเถียงทะเลาะกัน.</p> <p>ก็ในโรงธรรมแห่งหนึ่ง ตกค้างอยู่ยังหาได้มีเทศมหาชาติไม่ มีคนหนึ่งมีความร้อนใจ, จึงออกเที่ยวแจกปฏิภาณเรียบบอกบุญตามชาวบ้านว่าพ่อเอ๋ยแม่เอ๋ย ที่โรงธรรมนี้การ</p>	<p>of the 11th moon and the whole of the 12th lunation – to hold recitals of the Mahâ Ch'ât in all the preaching halls situated within the precincts of monasteries, whether urban or suburban, patronized by royalty or by the people, and within princely and aristocratic residences. The landholders and patrons of these places, make it a point of supporting such recitals by assuming charge of the offerings for the priests and novices of the holy orders who are invited to come and sing in a theatrical style of the story of Prince Vessantara in thirteen cantos. By so doing, the supporters of these exhibitions think to perform a meritorious work, and deem the money spent upon them, to be as a tribute of honor paid to religion.</p> <p>However, there is no lack of people who fail to see and believe that the practice of having such farcical shows be really meritorious. Such ones, censure the practice, and question how merit can be possibly derived from buffoonish recitations of the Mahâ Ch'ât and from the treasure and valuables squandered upon them, They hold on the contrary, that much more merit and benefit would accrue to the faithful, if the money and valuables were devoted to other purposes, as for instance, in honoring the members of the clergy who zealously observe the disciplinary rules of the order and are true upholders of the prestige of religion; or in paying a tribute of gratitude and veneration to one's parents and aged relatives and benefactors; or in assisting the poor in relieving invalids; or in making road and footpaths, building bridges and hospices; or in any other philanthropic work. The reason of the dissenters holding these views is because they say, that the faithful choose to give their money and valuables to persons who are not sincere observers of the tenets of the Buddhist religion, but are only refugees seeking in holy orders a means of earning a livelihood. Such parasites, as soon as they have received in alms enough candles studded with silver coins, forsake the religious life, take a wife, and become drunkards and gamblers. It is thus hard to see how the money given these imposters as a pious offering can be productive of good either to the donors or to the religion. It contributes instead towards demolishing true faith, and the practice must therefore be deplored. Such are the ideas of dissenters on this subject as placed in contrast with those of believers.</p> <p>Now, here is the story. One preaching hall had remained deserted for nearly a whole season, no recital of the <i>Mahâ Ch'ât</i> having been held in it. A layman felt sorry for this, and started to go around from house to house asking the people to take up participation tickets in the necessary offerings and preparations to be made for holding a recital in that place. He was trying to win over the minds of the public with the following arguments: “Ladies and gentlemen, in such and such a preaching hall no rehearsal of the <i>Mahâ Ch'ât</i> has been held this season and the hall has hitherto remained deserted; come on to lend your concourse and to contribute to the ceremony according to the extent of your means and faith; take charge of such a <i>Kanda</i> and do not allow the season to pass away in blank, as this is a highly meritorious work, that you</p>

Exogenetic Academic Monologue	
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<i>Proclamation</i> in Siamese, 1865	Genetic Variant in English Translation, 1892
เทศนามหาชาติติดค้างอยู่ยังไม่ได้มี, ช่วยกัน ออกคนละเล็กคนละน้อยตามได้ตามศรัทธา, ท่านผู้รับกณชนี้ท่านผู้รับกณชโน้น อย่า ให้เสียปีเสียเดือน เปนการบุญใหญ่ จึงมีคนผู้ หนึ่งเปนจำพวกที่ไม่ชอบใจไม่เห็นด้วย พุด ขัดขวางขึ้นแก่ผู้นั้น, ว่ามีเทศนามหาชาติได้ บุญได้ธรรมะอย่างไร ใจข้าพเจ้าเห็นว่าเงินที่ เรียไรได้นั้น, ถ้าจะเอาไปซื้อพินเผาสาส พสุนัขเสียดีกว่า, เพราะเสียเงินไปก็ไม่ต้อง เป็นที่เสียใจ, เหมือนอย่างเสียเงินไปในกรม เทศนามหาชาติ	are called upon to do.” At this juncture, a person belonging to the class of dissenters above spoken of, came forth and said “How can merit occur from holding farcical recitations of the <i>Mahâ Ch'ât</i> ? In my opinion, the money collected for such a purpose could be better employed in buying fuel to burn dead dog's carcasses with. No regret would be felt for money devoted to such a useful end, whilst the same cannot be said of money spent upon buffoonish exhibitions of the <i>Mahâ Ch'ât</i> .” (Gerini, 1892: 61)

Endogenetic Dramatic Dialogue	
Comic Genetic variants of Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klàu in <i>Lakhôn P'hût</i> of <i>Khun C'hāng Khun P'hēn</i> , the episode of <i>Thet Mahâ Ch'ât</i>	
Siamese Script	English Translation
สมภาร --- ไม่ได้การ, ไม่ได้การและ <!> < > โมฆะปุริส, โมฆะปุริส, บุรุษเปล่า ๆ <!> < > เณรเหล่านี้ชอบ แต่เล่นชุกชุก ฝ่ายเณรแก้วนี้ ก็มีแต่ชอบเทศมหาชาติขึ้น ๆ อย่างเดียว ทำท่าตลก คนอง ทำผิวเลี<สี> ยงนกเลี<สี>ยงกา สารพัดอะไรต่ออะไรเพื่อพ่อโลมเอาแกง ชักน้ำให้ อุบ <a> สกอุบาสิกาทองไหลชื้อถือ	Abbot--- useless, useless <!> < > <i>moghapurisa</i> , <i>moghapurisa</i> , worthless man <!> < > These novices are fond of playing naughtily at all times. This one, Nēn Kaeo, enjoys solely rehearsing farcical recitation of the Mahâ Chât, performing buffoonish exhibition in a theatrical style, making bird sounds and all tricks to lure the birds in and catch for making curry, persuading layman males and females to adore and believe.
...	...
สมภาร ---นี่เณรแก้ว จงสั่งวาโรกาโยสำรวมกายให้ดีนะ <!> เณรแก้ว ---ขอรับ <!> <(> บิ<ปี>ดมานลง <)> เปนจบฉากที่ ๑ แต่เท่านี้ < >	Abbot --- O Nēn Kaeo, <i>saṃvaro kāyo</i> , restraint with the body is good <!> Nēn Kaeo--- <i>khó rab</i> , Venerable Sir <!>  <(> certain down<)> end of Scene 1

For Gerini, His Late Majesty Mahâ Mongkut Phra Chom Klàu's trenchant remark about the *Thet Mahâ Ch'ât* in « Proclamation by His Late Majesty Mahâ Mongkut Phra Chom Klàu, inveighing against the practice of holding farcical recitations of the *Mahâ Ch'ât* » published in the Siamese language in the *Bangkok Recorder*, a vernacular bimonthly newspaper, Vol. I.

No. 18 dated November 18<sup>th</sup>, 1865 was a potential monologue in itself. The genetic variant of this *Proclamation* monologue in his *RVA TMC* in 1892 was a complete translation into English and a publication with the original Siāmesese version in Appendix iii of *RVA TMC* . In 1903, eleven years after the first genetic variant and thirty-eight years after its genesis, it was resounded with great respect in a dramatic version of his *Lakhōn P'hūt*. The notable genetic variants in his *Lakhōn P'hūt* were a transformation of the King's original *Proclamation* monologue, « I am going to tell you a story in order to put you on the track of discerning what is right from what is wrong.» (*RVA TMC* , 60) into the lines of dialogue of the Abbot of Wat Palelai giving an *Ovāda* to his priests and novices and a transformation of «errors» in recitations of the *Mahā Ch'ât* by priests and novices of the holy orders in the «*Proclamation*» into comic actions of the priests and novices in his *Lakhōn P'hūt* to arouse a comic *catharsis* among his audience.

With a strong reconfirmation by Nēn Kaeo before going to rehearse the *Mahā Ch'ât* in the preaching hall, « khó rab. » or « Yes, Venerable Sir, I will restrain according to the moral code « *samvaro kāyo.*», the AI06 of genetic variant of the *Proclamation* in a dialogic style was fulfilled as the curtain of *Scene I* went down.

## Chapter Six *Poetics of Lightness*

*The Siāmesese language ill lends itself to puns; hence the 'jeux d'esprit' forming the delectation of our "intellectuals" and also relishes in this very Far East by the 'Celestial' literati and frequently met with in classical Indu literature, may be said to be practically unknown in this country.*

G.E. Gerini. (1904). *OSPIE*, 24.

*Poetics of Lightness* was a transformative power in the *processio operis* of Gerini's Occidental and Oriental literary multilingual *Lakhōn P'hūt* spoken drama of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'āt* (1903) which essentially involved a transformation of ideas from an academic level in *RVA TMC* (1892) which was centered on a retrospective view and account of the origin, symbolism and meanings of the *Thet Mahā Ch'āt* ceremony as performed in Siām from past to present to a pragmatic dramatic level which was centered on a change in a practice and an attitude of Siāmesese monks and Buddhists regarding this custom during the period of modernization of Siām. With the intent to instruct and to delight, his exogenetic microcosmic academic thoughts of the *Thet Mahā Ch'āt* were intelligently expressed through «lightness in language», specifically his ingenious application of Occidental and Oriental literary multilingual diction to create a «lightness of thoughtfulness» in his *KCKP TMC Lakhōn P'hūt* (1903) for Siām.

Considering *KCKP TMC* as a very successful proposed paradigm shift in Siāmesese spoken drama or *Lakhōn P'hūt* by Gerini in the turn of the twentieth century Siām, Chapter Six presents the results of the genetic study of his *KCKP TMC* (1903) and brings to light the *Poetics of Lightness* through a synoptical typology of *Poetics of Lightness* and descriptive notes of a «lightness of thoughtfulness», following the pattern and style of «lists and notes» employed by Gerini in his academic works such as *CLKMG*, *RVA TMC*, *SPAM*, and *RPGEA FIIA*. In this chapter, the faithful transcription and English translation of the original recently discovered Siāmesese manuscripts of the play script of Gerini's Occidental and Oriental literary multilingual *Lakhōn P'hūt* spoken drama of *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'āt* (1903) is presented as if it were live from the *Suan Dusit* royal garden in *Pra*

*Ratcha Wang Dusit* (Dusit Palace) in 1903. Then his *Poetics of Lightness* which was his device to make this *Lakhōn P'hūt* spoken drama is presented in a form of a synoptical chronology followed by his favorite literary form of «retrospective, historical and statistical, and descriptive notes» to unfold the genesis of the form and content of his thoughtful lightness based on the exo-endogenetic evidence in his preceding WM and PLM. As such, the typology spontaneously reflects the self-generative power of his *avant-textual* WM and PLM in producing the lightness of thoughtfulness.

## 6.1 Poetics of Lightness: Synoptical Chrono-typology

Gerini proposed his new paradigm for *Lakhōn P'hūt* of Siām through his private endogenetic writability of *Khun C'hāng Khun P'hën*, the episode of *Thet Mahā Ch'āt*, Scene 1 and its public theatrical performance by 25 military officers of the Royal Siāmesese Army who had the ranks from Lieutenant Generals to Captains as a part of the grand celebration on the occasion of King Chulalongkorn's Fiftieth birthday anniversary in 1903. The playhouse was specially built in *Suan Dusit* royal garden in a European style, well-furnished with curtains and theatrical scenery. A four-page news report about this performance published in the Siāmesese military magazine *Yuddhakosa* was an important PLM attesting to the public's approval of Gerini's proposed new paradigm for *Lakhōn P'hūt*. The news reported that this *Lakhōn P'hūt* brought a lot of pleasure and enjoyment to the audience and was so popular that it continued to be performed one or even two times a night for four consecutive nights with no less glee. Besides, from the press's point of view, this fascinating performance of the Occidental and Oriental multilingual theatre of *Lakhōn P'hūt* was such a ground-breaking event that the news decided to use a newly-coined Siāmesese word as «มหาประโลมทัศนาศนา» [*Maha Pralom Thasana*] and its English equivalent of a «Great Attraction» to describe this innovation. The news concluded that owing to this «exotic and attractive» *Lakhōn P'hūt* together with other entertainment and decorations, the Royal Siāmesese Army was awarded the First Prize by His Majesty King Chulalongkorn. (*Y*, 1903, 12.4: 264-267). In this respect, this chapter wishes to consider Gerini's Occidental and Oriental literary multilingual *Lakhōn P'hūt* a positive paradigm shift of spoken drama for Siām.

Transcribed below is Gerini's proposed paradigm of *Lakhōn P'hūt* for Siām which was performed in 1903. In the left column is a manuscript transcription of the extant 16-page playscript of Scene 1 belonging to the endogenetic writability phase of the compositional

process and the pre-definitive, the corrected typescripts belonging to the post-compositional process at the *avant-texte* stage. The second column is its English manuscript translation. The right column exhibits the *Poetics of Lightness (PL)* based on the genetic study to be elucidated in detail in the next synoptical chrono-typology of *Poetics of Lightness* section and the descriptive notes of thoughtful lightness section.

Table 6- 1: Siamese manuscript transcription and English manuscript translation of Gerini's play script of Khun C'hāng Khun P'hēn, the episode of "Thet Mahā Ch'āt" : A proposed paradigm of Lakhōn P'hūt for Siām

Siamese Manuscript Transcription	English Manuscript Translation	PL Serial No.
-๑-	-1-	
<u>ชุดที่ ๑ ภูมิจัดป่าเลไลยก์</u>	Act 1: At the monk's living quarter of Wat Pa Lelai	
<u>สมภาร</u> --- (กล่าวโอวาท) --- นะนะ ชีตัน พระแลสามเณร <!> วันนี้ก็เป็นครูวาโร วันพฤหัสบดี เป็นวันเคยฉันหัวหมูที่เขามาไหว้ครู < > นับว่าเป็นฤกษ์งามยามดี ซึ่งจะได้ไล่เลียงวิชาความรู้ชักซ้อมกันบ้าง เพื่อจะได้ไว้รับฉันหัวสุกรของสัปรุชทายกเปนกับมิ<ปิ>ยะวัตถุต่อไป < > ด้วยทุกวันนี้พระสงฆ์ยังไม่เข้าทางเรียบร้อยดี ยังมีอลัชชีเข้าอุปสมบทปนปลอม ดุจสมิปุ่ยที่ทำตัวปลอมของกรมทหารบกออกเที่ยวแจกจ่ายพ่อหลวงเอาเงินแก่ราษฎรเปนต้น	<u>Abbot</u> --- (giving <i>Ovāda</i> ) --- Now, O <i>Ch'i tōn</i> , monks and novices <!>, today is a <i>Guru-varo</i> Thursday. The day we used to eat the hog head that people brought as offerings in the <i>wai khru</i> ceremonies. < > It is hence the auspicious time <i>rōks ngam yam di</i> to review and drill your knowledge of the discourses so that it will be of use for receiving the alms of hog head from <i>sappaburut thayok</i> as your <i>kappiya vatthu</i> in the future. < > Besides, these days, monks are not all in the seemly way, there are <i>alajji</i> who were ordained as monks mixing with the good ones. It is just like a case of a <i>samī</i> named <i>Pui</i> who made a counterfeit infantry ticket to distribute to people in order to defraud them of their money.	PL01 PL02 PL03 PL04 PL05 PL06 PL07
นี่นะ <u>อาวโสภิกขะโอสามเณร</u> < > เอ้ <!> เณร อันหลบไปเสียข้างไหนเล่า <?> เณรอัน <!> เณรอัน <!>	Now, <u><i>Āvuso Bhikkhawa Samanera</i></u> , < > Éh <!>, <i>Nēn On</i> , where has he been hiding himself<?> <i>Nēn On</i> , <!> <i>Nēn On</i> <!>	PL08

Siamese Manuscript Transcription	English Manuscript Translation	PL Serial No.
<p><u>เณรอัน</u>--- (อยู่ในฉาก) – อยู่ขอรับ &lt;!&gt;</p> <p><u>สมภาร</u> --- ออกมานี่แหละ &lt;!&gt; นี่ไปแอบอยู่ที่ไหนไม่คอยระวังบ้างเลย</p> <p><u>สมภาร</u> --- นี่เเนะ<u>อาวโสภิกขะโอสามเณรา</u> อย่าไปเอาเยี่ยงอย่างแห่งพระอลัชชี ซึ่งทำให้พระศาสนาเสื่อมไปเช่นกล่าวมานี้</p> <p>มิฉะนั้นไม่ช้าวัน เจ้าคุณวุฒเสนาบดีธรรมการใหม่ก็จะแอบมาตรวจดูตามวัดวาของเรา &lt; &gt; เพราะ &lt;ชิตันยังไม่ทราบหรือ? เจ้าคุณ &gt; ท่านได้ถูกปรับถึงสามชั่งอยู่หยก ๆ นี่เอง แม้ &lt;เจ้าท่าน &gt; จะซักไซ้แต่ถามอะไรต่ออะไร แก่ชิตัน ๆ ดิดจนตอบไม่ได้แล้ว เจ้าคุณวุฒก็จะดุขนาบใหญ่ ชิตันยอมเข้าใจซิมทราบอยู่แล้วว่า เจ้าคุณกระทรวงพระใหม่ก็ไม่หยอกกละ</p>	<p><u>Nēn On</u>--- (answering, within the curtains) I am in here <i>khó rab</i>. &lt;!&gt;</p> <p><u>Abbot</u> --- Come over here &lt;! &gt; where have you been hiding yourself, why haven't you kept watch over us?</p> <p><u>Abbot</u> --- Look, <i>ĀvusoBhikkhawo Samanera</i>, don't imitate the alajji monks who have damaged Buddhism as such.</p> <p>Otherwise, sooner or later, Chàu Khun Wut, the new minister of education, will secretly come to investigate around our temple because &lt;don't you know that, <i>Ch'i tôn</i>, &gt; recently, the abbot has been fined for three chang? Eventhough he has made a lot of enquiries to <i>Ch'i tôn</i> until <i>Ch'i tôn</i> was unable to answer, Chàu Khun Wut severely scolded in any case. You, <i>Ch'i tôn</i>, must have already profoundly understood that our new Minister is more than tough.</p>	PL09
<p style="text-align: center;">-๒-</p> <p><u>เณรอัน</u> --- จริงละขอรับ &lt;!&gt; เวลาเจ้าคุณวุฒนั้นลูบหนวดพื้นเสียเกรี้ยว ๆ อยู่แล้ว ก็ทำให้เกิดโลมะหังสะนังขนพองสยองเกล้าจริง ๆ &lt;!&gt;</p>	<p style="text-align: center;">-2-</p> <p><u>Nēn On</u>---That is true, <i>khó rab</i>.&lt;!&gt; When I see Chàu Khun Wut stroking his mustache with anger, a <i>lomahangsanang</i>, fear, terror, and hair standing on end, immediately arises in me. &lt;!&gt;</p>	PL10
<p><u>เณรแก้ว</u>--- อะ&lt;!&gt; อะไอย่างนั้น เราได้โกนหัวเสียเกลี้ยงแต่วานนี้แล้วจะมีโลมะหังสะนัง เกษาสยองขึ้นที่ไหนได้ &lt;?&gt;</p> <p><u>สมภาร</u> ---แม้ถึงดั่งนั้น ก็ต้องกลัวเกรงเหมือนกัน ซิเณรแก้ว &lt;!&gt; &lt; &gt; หรือเณรแก้วเคยได้เป็นศิษย์พระฝรั่งผู้ชื่อ . . . . . เอ๊ะอะไร &lt;?&gt; ยู.</p>	<p><u>Nēn Kaeo</u>--- Ah &lt;!&gt; Come on. We shaved the head yesterday, no way can <i>lomahangsanang</i>, standing of hair on end, arise in us, can it &lt;?&gt;</p> <p><u>Abbot</u> --- Even so, you ought to fear of this too, ought you not, Nēn Kaeo &lt;! &gt; &lt;  &gt; Or were you one of the disciples of a <i>phra farang</i></p>	PL11

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<p>ยู. โลกา หรือโกกาโกกเกอะไรก็ไม่รู้ที่ &lt;อยู่&gt; ที่ วัดดอนทวายและ &lt; &gt; ไปเรียนธัมมโศภะภิกษุภาษา พอดแพดพุดพิ&lt;พิ&gt;ด อะไรกะเขามา จึงไม่ยำ เกรงใครแล้วหรือ &lt;?&gt;</p>	<p>whose name is ... éh, what is it &lt; ? &gt; something like U. U. <u>Loka</u> or <u>Koka Kokkek</u> that I don't know, the one &lt;living&gt; at Wat Don Thawai and &lt;  &gt; what <i>fot-fat p&lt;f&gt;utfit</i></p>	<p>PL12</p>
<p>ณเรวแก้ว---เปล่าขอรับ &lt;!&gt; ท่านยู. ธรรมโลกา ก็ไม่ได้สอนอะไรเลย มีแต่ขวกไขว่ฝัดฝัด&lt;ฝ&gt;นจะ รังสรรณภูมิตร สร้างวัดสร้างวา<u>the</u> ปลุกโรงเรียน ที่โน้นที่นี้ แทะบเท่าทำนองพระวิคณุกรมแล &lt; &gt; แต่ขัดปัจจัยก็ไม่เห็นนภูมิตรอะไรขึ้นได้</p>	<p><u>Nēn Kao</u>--- No, <i>khó rab</i> &lt;!&gt; <i>U</i> <i>Dhammaloka</i> did not teach anything but was always busy dreaming to create monasteries, temples and build schools here and there like <i>Viswakarma</i>, the Lord of architecture &lt; &gt; except that he lacked a lot of money and nothing has been created so far.</p>	<p>PL13</p>
<p>ณเรวอัน --- ก็ละลายปนลงไออากาศไปเสียว หมดแล้วขอรับ &lt;!&gt; ทั้งพระรูปนั้นก็ไต่หะ หายไปด้วย จะไปเที่ยวรุกคังหรือโปรคสัตว์ ประเทศใดอีกต่อไปก็ไม่ทราบ</p>	<p><u>Nēn On</u> --- Entirely vaporized in the air <i>khó rab</i> &lt;!&gt; and so was this monk, vanishing, flying away. I don't have a clue whether he is now wandering to practice a <i>dhutanga</i> austerities or continues preaching in any country.</p>	<p>PL14</p>
<p>สมภาร --- ฮีๆฮีมๆ &lt;!&gt; นั้นพระฝรั่งสังฆโฆพาที โรสวาทโก สวากภายนอกแล เขาจะทำตามพุทธ ศาสนาที่ไหนได้ &lt;?&gt;</p>	<p><u>Abbot</u> --- Hue Hue, Huem Huem &lt;!&gt; That is because he is a <i>phrafarang sanghophahirosawako</i> foreign disciple. Therefore, is he supposed to strictly follow the path of Buddhism &lt;?&gt;</p>	<p>PL15</p>
<p>พระโยธา---อิตอิชนอดไซ &lt;๗&gt; ไม่อย่างนั้นดอก ขอรับ &lt;!&gt; ฝรั่งสังฆโยโรเช&lt;ป&gt;ยนแลไทยสยา มีสถำมาบวชเป็นปริสตัดด้วยเลื่อมใสในพระศาสนา จริง ๆ แล้ว ทั้งปริสตัดขนม&lt;ป&gt;งแลปริสตัดเข้า สุกก็ประพฤติเคร่งดี ๆ ด้วยกันละขอรับ &lt;!&gt;</p>	<p><u>Phra Yotha</u>---It is not so.&lt;๗&gt; It is not so <i>khó rab</i> &lt;!&gt; the <i>FarangSangho</i> <i>European</i> and the Thai Siāmesese who ordained as <u>priests</u> with their true faith in Buddhism, both the bread <u>priest</u> and the cooked-rice</p>	<p>PL17</p>
<p>&lt; &gt; เมื่อผมบวชเป็นปริสตัดเข้าสุกอยู่นั้นผมก็</p>	<p><u>priest</u> equally observe a strict code</p>	<p>PL18</p>
<p></p>	<p></p>	<p>PL19</p>



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<p>เครื่องเหมือนกัน ผมทำสำรวมไอ, ตาไม่แลดูสิกา อื้อ หูไม่ห้ &lt;พ&gt;งเสียงสิกาแต่ฮารตใจผมนึก ลาวพวักเขาบ้างเท่านั้นละขอรับ &lt;!&gt;</p>	<p>of conduct khó rab &lt;!&gt; &lt; &gt; When I am ordained as a cooked-rice <u>priest</u>, I am well-composed too : my eyes, <i>ta</i> not looking at sika, my ears, <i>hũ</i> not listening to the sika's voice but it's only my <u>heart</u>, <i>chai</i> my mind that thinks to <u>love</u> <i>rak</i> her khó rab &lt;!&gt;</p>	
<p>สมภาร--- อามะอาวโส เออ&lt;!&gt; ถ้าตั้งนั้นก็ สาธุติสัมปฏิจฉิตวรวรว่าดีด้วยละ &lt; &gt; แต่ สนทนากันไปก็ป่วยการเลี &lt;ส&gt;ยเวลาเปล่า &lt; &gt; อย่างนั้นเลยลงมือไล่เสียงวิชากันสัก หน่อยเถิด &lt; &gt; ---นี่เณรแก้ว สุตร์มุลกัจจายะ นะนั้น ได้เรียนขึ้นใจจำได้ตลอดแล้วหรือยัง &lt;?&gt;</p>	<p><u>Abbot</u> ---Ama, Āvuso Oeh &lt;!&gt; So, sādhū ti sampaticchitvā, I accept it is well. &lt; &gt; But, such talk is a waste of our time. &lt; &gt; Instead, let us start reviewing some lessons &lt; &gt; --- Now, Nēn Kaeo, did you fully learn by heart the Mula Kaccāyanasutta and bear it all in mind &lt;?&gt;</p>	PL20
<p>เณรแก้ว ---ภอจำได้บ้างขอรับ &lt;!&gt;</p>	<p><u>Nēn Kaeo</u> --- I can partly memorize it khó rab &lt;!&gt;</p>	
<p>สมภาร ---เท่านั้นหรือ &lt;?&gt; เณรได้ท&lt;ท&gt;อง ไปท่องมานานแล้ว ยังจำตลอดไม่ได้หรือ &lt;?&gt; &lt; &gt; อีก็ปี, ก็กัลป์, ก็พุทธังครจะตรัสรู้ สำเร็จตลอดได้ &lt;?&gt;&lt; &gt; เอ้าลองดูสักหน่อย เถอะ &lt;!&gt; อัดโถอักขระระสัณญาโต สุตร์นี้แปลว่า กะไร &lt;?&gt;</p>	<p><u>Abbot</u> --- Only partly &lt;?&gt; You have spent a long time reciting back and forth; haven't you yet fully memorized it&lt;?&gt; &lt; &gt; Then, how many more <i>pi</i>, <i>kappa</i>, <i>phutthandon</i> do you think you would take to become enlightened &lt;?&gt; &lt; &gt; In any case, let us try &lt;!&gt;</p>	PL22
<p>เณรแก้ว ---อัดโถอักขระระสัณญาโต นั้น แปลว่า โถใส่น้ำยาต้องหาใบโต ๆ ละขอรับ &lt;!&gt;</p>	<p>&lt;?&gt; &lt; &gt; In any case, let us try &lt;!&gt; Attho akkharasaññāto how can this sutta be translated into Siamese&lt;?&gt;</p>	PL23
<p>เณรแก้ว ---อัดโถอักขระระสัณญาโต นั้น แปลว่า โถใส่น้ำยาต้องหาใบโต ๆ ละขอรับ &lt;!&gt;</p>	<p><u>Nēn Kaeo</u>--- Attho akkharasaññāto means the pot for the curry soup needs to be a big one khó rab &lt;!&gt;</p>	
<p>-๔-</p>	<p>-4-</p>	
<p>สมภาร ---เลอะเทอะ &lt;!&gt; &lt; &gt; เอาแก้ตัวอีก ศัพท์หนึ่ง ศัพท์ มัสนั้นแปลว่าอะไร &lt;?&gt; จงว่า ไปให้ห้ &lt;พ&gt;ง ที่ดู</p>	<p><u>Abbot</u>--- Nonsense &lt;!&gt; &lt; &gt; I'll give you another chance. Now, this vocabulary, <u>mamsam</u> , how do you translate it into Siamese &lt;?&gt; Tell me, as I am listening.</p>	PL24

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<p><u>เณรแก้ว</u> --- <u>มั่ง</u> แปลว่าซ่มโอขอรับ</p> <p><u>สมภาร</u>--- <u>อ๊ะ</u> ใครสอนเณรนี้เล่า <u>มั่ง</u> แปลว่าซ่มโอ &lt;?&gt;</p> <p><u>เณรแก้ว</u> --- ผมเอาซ่มโอไปส่งให้แขกๆ บอกว่า <u>มั่ง</u>ๆ แล้วแขกก็ส่ง <u>มั่ง</u> มาให้ผมก้อนหนึ่ง &lt; &gt; ซึ้นโตเท่ากับซ่มโอ ผมจึงเข้าใจว่า <u>มั่ง</u> นั้น แปลว่าซ่มโอละขอรับ &lt;!&gt;</p>	<p><u>Nēn Kaeo</u>--- <u>mamsam</u> means pomelo khó rab</p> <p><u>Abbot</u> ---<u>Ah</u>. Who taught you, Novice, that <u>mamsam</u> means pomelo &lt;?&gt;</p> <p><u>Nēn Kaeo</u>--- I gave a pomelo to a khëk. This khëk said <u>mamsam mamsam</u>, then gave me a piece of meat, <u>mamsam</u>, as big as the pomelo; for this reason, I assumed that <u>mamsam</u> means pomelo khó rab.</p>	PL25
<p><u>สมภาร</u> --- เต็มที่ๆ &lt;!&gt; ลูกศิษย์ฝรั่งสั่งโฆ &lt; &gt; ทวะไม่เป็นเรื่องเปนราวเลย &lt; &gt; เอา &lt;!&gt; ลองดูเณรอันหน้อย แปลให้ <u>ห้</u> &lt;พ&gt;ง คัพพ์หนึ่ง &lt; &gt; นี่เณรอัน <u>โลโก</u> นั้นแปลว่าอะไร &lt;?&gt;</p>	<p><u>Abbot</u> --- Alas &lt;!&gt; This disciple of FarangSangho &lt; &gt;, argh, is very absurd. &lt; &gt; Now, I'll give it a try with <u>Nēn On</u> to translate a vocabulary. &lt; &gt; Look, <u>Nēn On</u>, what is the translation for <u>Loko</u> in Siamese &lt;?&gt;</p>	PL26
<p><u>เณรอัน</u> --- <u>โลโก</u> แปลว่า (นี่ก้อยน้อย หนึ่งแล้ว ว่า) แจกเล่นเล่าโก้ขอรับ &lt;!&gt;</p>	<p><u>Nēn On</u> --- <u>Loko</u> means (think for a moment) a Chinese playing luogo khó rab</p>	PL27
<p><u>สมภาร</u> --- ไม่ถูก ก็คัพพ์ <u>โลกา</u> นั้น แปลว่าอะไรเล่า &lt;?&gt;</p>	<p><u>Abbot</u>---Wrong. It is the same as a term <u>Loka</u>, what does <u>Loka</u> mean &lt;?&gt;</p>	
<p><u>เณรอัน</u> --- <u>โลกา</u> . . . . <u>โลกา</u> . . . . แปลว่า (นี่ก้อยน้อย หนึ่งแล้วรีบว่า) เหล้าในกาขอรับ &lt;!&gt;</p>	<p><u>Nēn On</u> --- <u>Loka</u>....<u>Loka</u>.... means (think for a moment and hastily reply) a whisky in the ka, pot, khó rab &lt;!&gt;</p>	PL28
<p><u>สมภาร</u> ---ไม่เป็นเรื่อง แปลเลอะเทอะทั้งนั้น &lt; &gt; เอาลองอีกคัพพ์หนึ่ง <u>รุกโข</u> เณรจะแปลอย่างไร &lt;?&gt;</p>	<p><u>Abbot</u> ---Nonsense. What a messy translation &lt; &gt; Try another vocabulary, <u>Rukkho</u>, how would you translate it to Siamese &lt;?&gt;</p>	
<p><u>เณรอัน</u> --- อ้อ &lt;!&gt; <u>รุกโข</u> . . . <u>รุกโข</u> . . . . แปลว่าเล่นหมากรุกขอรับ &lt;!&gt;</p>	<p><u>Nēn On</u>--- Ô &lt;!&gt; <u>Rukkho</u>.... <u>Rukkho</u>... , means playing makruk chess khó rab &lt;!&gt;</p>	PL29
<p><u>สมภาร</u> --- เทลว&lt;!&gt; เณรอันจะหาความมาเข้า</p>	<p><u>Abbot</u> -- Vain &lt;!&gt; You are bringing troubles on monastery, <u>Nēn On</u>&lt; &gt;</p>	

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<p>วัดแล &lt; &gt; อะไม่ได้การ -๕-</p>	<p>À, Useless, -5-</p>	
<p>ไม่ได้การ, ไม่ได้การและ &lt; &gt; &lt; &gt; <u>โมฆะปุริส</u> , <u>โมฆะปุริส</u>, บุรุษเปล่า ๆ &lt; &gt; &lt; &gt; เณร เหล่านี้ชอบแต่เล่นซุกซนนัก</p>	<p>useless, useless &lt; &gt; &lt; &gt; <u>moghapurisa</u>, <u>moghapurisa</u>, worthless man &lt; &gt; &lt; &gt; These novices are fond of playing</p>	<p>PL30</p>
<p>ฝ่ายเณรแก้วนี้ ก็มีแต่ชอบเทศมหาชาติขึ้น ๆ อย่างเดียวทำท่าตลก คนอง ทำผิวเสี&lt;สี&gt; ยงนก เสี&lt;สี&gt;ยงกาสารพัดอะไรต่ออะไรเพื่อพ้อโลมเอา แกง ชักนำให้อุบ &lt; &gt; สกอุบาสิกาหลงไหลชื่อ ถือ</p>	<p>naughtily at all times. This one, Nēn Kaeo, enjoys solely rehearsing farcical recitation of the Mahâ Chât, performing buffoonish exhibition in a theatrical style, making bird sounds and all tricks</p>	<p>PL31</p>
<p>ก็ฝ่ายเณรอันนั้นเล่า ก็ไม่เอาใจใส่แก่พระบาลี บาทหมีแต่อ่านคอรศปอนเดนค์ แลบทเมื่อไรหนอ, เมื่อไรแน่ ในบางกอกไทมส์ สยามออบเซอร์เวอร์ และอะไรๆอีกจนไม่รู้จบ &lt; &gt; พิโทเอย์ไม่เห็น เปนรศ &lt; &gt;</p>	<p>to lure the birds in and catch for making curry, persuading layman males and females to adore and believe. That one, Nēn On, is not interested in studying Pāli language, merely reading <i>Correspondence</i> and the <i>Muea Rai Nō?</i>, <i>Muea Rai Né?</i> in the <i>Bangkok Times</i>, the <i>Siam Observer</i> and so on so forth &lt; &gt; alas, how tedious&lt; &gt;</p>	<p>PL32</p>
<p><u>เณรอัน</u>--- ผมมิได้อ่านเรื่องเหล่านี้มานานแล้ว ขอรับ &lt; &gt; เปื่อเต็มอกแล้ว &lt; &gt; เวลาที่ผมก็ กลับคิดใจ &lt; ‘&gt;อัมภาวะสมัย&lt; ‘&gt; มากกว่ามาก หลายสิบส่วนขอรับ &lt; &gt;</p>	<p><u>Nēn On</u>--- I haven't read such things for a long time khó rab &lt; &gt; very tired of them. Right now, I am impressed with &lt; “ &gt; Ambhawasamai &lt; ” &gt; ten times more than the others khó rab &lt; &gt;</p>	<p>PL33</p>
<p><u>เณรแก้ว</u> --- แลผมก็อ่าน &lt; ‘&gt;ฮิตประเทศ &lt; ‘&gt;คำแปลใหม่ หมวดต้นจบตลอดแล้วรอดู หมวดสองมานานมานานก็ยังไม่เห็นออก &lt; &gt; แต่ เมื่อผมเดินลงไปฐานเมื่อใด ก็เคยพบหนังสือ &lt; ‘&gt;สยามประเภท&lt; ‘&gt; ฉีกเปนกองบเร่ออยู่ที่ นั้นเสมอขอรับ &lt; &gt; จะเปนผู้ใดคิดใจรับมา บำรุงสมองก็ไม่ทราบละขอรับ &lt; &gt;</p>	<p><u>Nēn Kaeo</u> --- For me, I read the &lt; “ &gt; Hitopadeśa &lt; ” &gt;, the New Translation. I finished reading the First Book and have been looking forward to reading the Second Book for a long time but it has not yet been released &lt; &gt; but whenever I went to the toilet, I always found a big pile of the &lt; &gt; Siam Prabheth</p>	<p>PL33</p>

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<p>พระโยธา---ส่วนผมนี้ ก็พอใจอ่าน <u>อิงกลีหสะเปล</u> <u>ลิงบุก</u> แบบเล่าผสมตัวคำอังกฤษ <u>เวอริก็ดดีนั๊ก</u> ขอรับ &lt;!&gt; &lt; &gt; <u>แนะเนรแก้ว</u> &lt;!&gt; คำอั้ง หมอ</p> <p style="text-align: center;">-๖-</p>	<p>&lt; &gt; torn in pieces there khó rab &lt;!&gt;. But who may be fond of this newspaper and subscribes to nourish his brain is what I really don't know khó rab &lt;!&gt;</p> <p>Phra Yotha--- For me, I find pleasure in reading the <u>English Spelling Book</u>, a textbook explaining all spelling patterns of English words <u>Very Good</u>, <i>di nak</i> khó rab &lt;!&gt; &lt; &gt; Look, Nēn Kaeo &lt;!&gt; the core of knowledge of the <u>Ângmô</u> English words</p>	PL33
<p>อังกฤษเป็นแก่นวิชาที่อยู่๒คำ ฉันจะบอกให้ <u>บเร็ด</u> ขนมขี้&lt;ป&gt;งสด <u>บิสกิต</u> ขนมปังแห้ง &lt; &gt; ถ้า เณรไปพูดให้ฝรั่ง&lt;ฟ&gt;งได้ เขาคงชอบใจใส่ บาตรขนมขี้&lt;ป&gt;งให้เณรละ</p> <p><u>เณรแก้ว</u> ---ดีแล้ว ผมจะจำไว้ขอรับ</p>	<p style="text-align: center;">-6-</p> <p>consists of two words, I'll tell you, <u>bread</u>, <i>khanompang sod</i> and <u>biscuit</u> <i>khanompang haeng</i> &lt; &gt; If you can say it to farang, they will be pleased to offer you <i>khanompang</i> as alms food.</p> <p><u>Nēn Kaeo</u>--- Very good, I will remember that khó rab</p>	PL34
<p><u>พระอุก</u> ---แต่ผมนี้เล่า เวลานอนไม่หลับ ก็หยิบ เอาหนังสือ&lt;'&gt; <u>ตุลวิภาค</u>&lt;'&gt; มา&lt;เช&gt;&lt;ป&gt; ต่ออ่านดู &lt; &gt; ประเดี๋ยวเดียวก็หลับตาได้สนิท ราว กับกินยานอนหลับทีเดียวขอรับ &lt;!&gt;</p>	<p><u>Phra Thakon</u>--- For me, when I couldn't sleep, I picked up &lt;'&gt; the <u>tulwiphak</u> &lt;'&gt; and read it &lt; &gt; immediately after that, I fell into deep sleep as if having taken sleeping pills khó rab &lt;!&gt;</p>	PL33
<p><u>สมภาร</u> --- เออๆ ชอบกลๆ &lt; &gt; เอ้ &lt;!&gt; แทบ จะลืมไปเสียแล้ว &lt; &gt; ชีตั้นนี้แดดสุริยซึ่งจะมี เมื่อวันที่๑๗เดือนมีนาคมหน้านั้น ได้คำนวณไป ตลอดแล้วหรือยัง &lt;?&gt;</p>	<p><u>Abbot</u> --- Oe, Oe, very odd, very odd &lt; &gt; Éh &lt;!&gt; I almost forgot &lt; &gt; Now, <i>Ch'i tôn</i>, regarding the <i>daedsuriya</i> – the solar eclipse that will occur on next March 17, have you thoroughly calculated the visibility and the path &lt;?&gt;]</p>	PL35
<p><u>พระอุก</u> ---ได้ลงเลขคิดตลอดแล้วขอรับ &lt;!&gt; จะเป็นสรรพคราษมิตเห็นดาวที่เดียว &lt; &gt; คราว นี้แลอสุรราหูจะขบดวงอาทิตย์เสียเต็มดวง</p>	<p><u>Phra Thakon</u> --- Yes, I have already calculated it khó rab &lt;!&gt; It will be <i>sappakhrat</i>-the total solar eclipse, the sky will be as dark as night that</p>	

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<p><u>สมภาร</u> --- เออ, น่าดูจริงๆ &lt;!&gt; &lt; &gt; นมนาน ราวสักอายุหนึ่ง จึงจะมีคราวหนึ่งเช่นนี้</p> <p><u>พระอภิล</u> --- ก็แต่เมืองสุพรรณนี้ ก็แลเห็นแต่ เพียงเปนอ้อมคราจรจับครึ่งดวงขึ้นไปน้อยเดียว แม้ประสงค์จะแลเห็นจับเต็มดวงก็ต้องไปคอยอยู่ ที่แขวงเมืองนครศรีธรรมราช หรือไปดูจากเมือง ตรังก็ยิ่งจะดีอีก</p> <p style="text-align: center;">-๗-</p>	<p>one can see the stars &lt; &gt; It seems that this time the <i>Asura Rahû</i> is going to swallow up the total sun. <u>Abbot</u> --- Oe, how fascinating to see it. &lt;!&gt; &lt; &gt; This is a once-in- the-lifetime event.</p> <p><u>Phra Thakon</u> --- But here at <i>Suphan</i>, one can see only the <i>utthakhrat</i> - partial solar eclipse. If one wants to see the total solar eclipse, one should go to <i>Nagara Srî Dharmarāj</i>, or even better, if one can go to see at <i>Trang</i>.</p> <p style="text-align: center;">-7-</p>	<p style="text-align: right;">PL35</p>
<p><u>สมภาร</u> --- เอ้า &lt;!&gt; ถ้าตั้งนั้นเราจะได้นาวา เรือไฟกำซ้&lt;ป&gt;นใบแล่นลอยไปที่ไหนได้ &lt;?&gt;</p> <p><u>เณรอัน</u> --- ไม่เปนไรขอรับ &lt;!&gt; เอายานนาวาที่ เณรแก้วเทศในมหาชาติที่มีลำด้าตันหน ทั้งกับตัน แลเข็มทิศเสร็จลับนั้นไปก็ได้</p> <p><u>เณรแก้ว</u> --- ฉะๆ ชั่งแตกกันได้ &lt;!&gt; แม้ถึงดังนั้น ก็ยังสู้ณมิตรเรือขึ้น ดุจที่กรมทหารเรือได้ทำไว้ที่ สระสวนดุสิตนั้นไม่ได้ขอรับ &lt;!&gt; &lt; &gt; แต่ที่</p> <p>&lt;<u>สมภาร</u> --- (ตบมือหัวรอ) ฮะฮะ ! ก็ติดอยู่บน เสาที่ปักไว้ในสระ จะลอยข้ามทุ่งนาไปตามทางบก ที่ไหนได้ &lt;?&gt;</p> <p>&lt;<u>เณรแก้ว</u> --- ชั่งเถอะ ! แต่ที่ &gt; เห็นเปนปัญหา อัศจรรย์นั้นก็คือ ถ้าแดดสุริยนั้นเปนสรรพครา เพราะพระราหูขบดวงอาทิตย์จริงแล้ว ก็ทำไมเล่า</p>	<p><u>Abbot</u>--- Âu &lt;!&gt; Then where can we find a <i>navâ</i>, steamer, sailing ship to go there &lt;?&gt;</p> <p><u>Nēn On</u> --- Not a problem <i>khó rab</i> &lt;!&gt; We can take the <i>Yâna navâ</i>, the Ship of the Truth that <i>Nēn Kaeo</i> recited in the <i>Thet Mahâ Ch'ât</i> which that is well-equipped with all the purser, navigator, captain and compass.</p> <p><u>Nēn Kaeo</u>---Cha, Cha, why you always want to tease me &lt;!&gt; Even so my vessel can't be compared with the created one by the Navy Department in the Suan Dusit Pond &lt;!&gt; &lt; &gt; <b>But at</b></p>	<p style="text-align: right;">PL36</p>
<p>&lt;<u>สมภาร</u> --- (ตบมือหัวรอ) ฮะฮะ ! ก็ติดอยู่บน เสาที่ปักไว้ในสระ จะลอยข้ามทุ่งนาไปตามทางบก ที่ไหนได้ &lt;?&gt;</p> <p>&lt;<u>เณรแก้ว</u> --- ชั่งเถอะ ! แต่ที่ &gt; เห็นเปนปัญหา อัศจรรย์นั้นก็คือ ถ้าแดดสุริยนั้นเปนสรรพครา เพราะพระราหูขบดวงอาทิตย์จริงแล้ว ก็ทำไมเล่า</p>	<p><u>Abbot</u>--- (clap the hands and laugh) Ha Ha ! Stuck on the top of the pole staked in the pond like that, how can it sail on land across the field from there&lt;?&gt;</p> <p><u>Nēn Kaeo</u>---No matter ! But what I was wondering is that if the eclipse to occur this time is the <i>daed sùriyá</i> – total solar eclipse because Phra</p>	

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<p>ชาวละครจะเห็นกัณฑ์เต็มดวง แลเราจะแลเห็นกัณฑ์แต่ เพียงครึ่งดวง &lt;?&gt; &lt; &gt; หรือชาวละครจะเอาไค รชกล้อง &lt;'&gt; <u>ตีลูกตะขบ&lt;'&gt;</u> ตะขบ หรือ กล้องอะไรๆส่องดูดอกกระมัง &lt;?&gt; &lt; &gt; มีฉะนั้นตาก็กับตาชาวละครพวกทำหรือจะไม่ใช้ ตามนุษย์อย่างเดียวกันหรือ &lt;?&gt;</p>	<p>Rahû will swallow up the sun, how come that the locals of <i>Lagor</i> will see the total solar eclipse, the sun being completely swallowed by Phra Rahû, but we can see the sun only partially swallowed up &lt;?&gt; &lt; &gt; Or, is it because the <i>Lagor</i> people are going to use a so-called</p>	PL37
<p><u>พระถกล</u> ---ก็ไม่ทราบแลเงรแก้ว &lt; &gt; เห็น จะเป็นด้วยพระราหูแก้วๆตัวลงเขี้ยวหักบางซี่อยู่ ทางนี้ เขี้ยวที่อยู่ทางโน้น เราจึงสามารถแลเห็น ตามช่องเขี้ยวหักนั้น ตรงเข้าไปในปากพระราหู ภอสังเกตดวงอาทิตย์นั้นได้บ้าง &lt; &gt; แต่ฝ่ายข้าง เมืองลครนั้นเขี้ยวพระราหูก็ทึบซี ชาวละครจึงไม่ อาจเห็นดวงอาทิตย์ได้ ในทันใดที่พระราหูอมไว้ นั้นแม้แต่ลักซ์แลเงรแก้ว</p>	<p>'<i>Ti luk takhop' ta khap</i> camera or something like that to view the solar eclipse &lt;?&gt; &lt; &gt; otherwise, our eyes and the eyes of the locals of <i>Lagor</i> province, the <i>Tham Phru</i> people, are not of the same human species &lt;?&gt;</p>	PL38
<p><u>พระถกล</u> ---ก็ไม่ทราบแลเงรแก้ว &lt; &gt; เห็น จะเป็นด้วยพระราหูแก้วๆตัวลงเขี้ยวหักบางซี่อยู่ ทางนี้ เขี้ยวที่อยู่ทางโน้น เราจึงสามารถแลเห็น ตามช่องเขี้ยวหักนั้น ตรงเข้าไปในปากพระราหู ภอสังเกตดวงอาทิตย์นั้นได้บ้าง &lt; &gt; แต่ฝ่ายข้าง เมืองลครนั้นเขี้ยวพระราหูก็ทึบซี ชาวละครจึงไม่ อาจเห็นดวงอาทิตย์ได้ ในทันใดที่พระราหูอมไว้ นั้นแม้แต่ลักซ์แลเงรแก้ว</p>	<p><u>Phra Thakon</u> --- I don't know, about that Nĕn Kaeo &lt; &gt; Probably, <i>Phra Rahû</i> is growing older, some fangs on this side may break off and the good ones are on the other side. That is why we can see through the holes between the broken fangs right into the mouth cavity of <i>Phra Rahû</i> and can observe some parts of the sun &lt; &gt; but as the fangs of <i>Phra Rahû</i> on the side of the <i>Lagor</i> are all opaque, the locals are unable to see a single of the sun soon after the <i>Pra Rahû</i> has swallowed it, you see, Nĕn Kaeo.</p>	
Gerini's hand-written additional play script starts here:		
<p><u>สมภาร</u> ---อะ ชีตันนี่เชื่อได้หรือ จะใช้ยาริเศษ นอนหลับวิเศษขนาดนี้ไปได้นานสักเท่าใด ?   อย่าหมายเลย   หนังสือพิมพ์ตุลวิภาค คงไม่ผิด</p>	<p><u>Abbot</u>---Ăh Ch'i tŏn, don't be so sure of that. I am wondering how long you can use this pill <u>magic</u> sleeping<sup>220</sup>, magic sleeping pill ?  </p>	

<sup>220</sup> In Siamese language a modifier or an adjective comes after the noun it modifies, which is different from the English and Italian language. In this sentence Gerini corrected himself by crossing out the word วิเศษ (*Siamese*,

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<p>กับหนังสือไทยๆดอก คงเปน อนิจจังอนัตตา          ราวเดียวกัน   ไม่ฟังแล   ก็ดูตัวอย่างหนังสือพิมพ์ที่          พวกเขนเตอลแมน &lt;เมือง&gt;ไทย&lt;นี้&gt; ได้ตั้งขึ้น          ลักก็ลึบฉบับแล้ว ! ตู๋ทองเอย! ลักวิทยาเอย!          สยามประภีทเอย! แลอะไรจจนจำชื่อไม่ได้ ก็นิพ          พาน์สูญญะระรม์สุขิ กลับเปนเกลือกน้ำไป          หมดแล้ว</p>	<p>Don't even dream of that   The          tulwiphak newspaper will suffer          the same fate as other Thai          newspapers. They are equally  <u>aniccam anatta</u>   Listen to me  Take,          for example, the newspapers          established by the Gentlemen of          &lt;this&gt; &lt;Muang&gt; Thai , how many          of them, dozens! The <i>Tu Thong</i> !          the <i>Lakwitthaya</i>! The <i>Siam</i>  <i>Prabhuet</i> ! and so on that I can't          even remember all of their names.          They are all <u><i>Nibbānam Suññam</i></u>  <u><i>paramam sukham</i></u>, dissolving like          salt falling into the water.</p>	<p>PL39          PL40          PL41</p>
<p>พระอภล ---จริง! จริงอยู่ละขอรับ! เมืองไทยเรา          นี้ หนังสือพิมพ์ก็ดูเหมือนติดโรคริคดวงแห่ง ทำไป          ไม่ยั่งยืนได้   แต่เนั้นขรวโย! หนังสือพิมพ์ที่          บ้านเมืองขนมปัง ก็ไม่มีใครเปนโรคล้มละลาย          เหมือนกันหรือ?</p>	<p><u>Pha Thakon</u>--- True! That is true,          khó rab! In our Siām, newspapers          are like <i>risduanghaeng</i> infection          and can't have a long lifespan   But,          O, Khrúa Yo ! The newspapers in          the bread countries, don't they go          bankrupt like this?</p>	
<p>Gerini's hand-written additional play script ends here.</p>		
<p>A typescript continues here:</p>		
<p style="text-align: center;">-๑-</p> <p>พระอภล ---แต่ผมนี้แล้ว เวลานอนไม่หลับ ก็หยิบ          เอาหนังสือ ตูลวิภาค มาเปิดอ่านดู ประเดี้ยวเดียว          ก็หลับตาได้สนิท ราวกับกินยานอนหลับเทียวละ          ขอรับ</p>	<p style="text-align: center;">-1-</p> <p><u>Phra Thakon</u>--- For me, when I          couldn't sleep, I picked up &lt;'&gt; the          tulwiphak &lt;'&gt; and read it &lt; &gt;          immediately after that, I fell into          deep sleep as if having taken          sleeping pills khó rab &lt; &gt;</p>	
<p>สมภาร ---อ๊ะ ชีตันนี่เชื่อได้หรือ จะใช้ยาวิเศษ          ขนานนี้ไปได้นานสักเท่าใด อย่าหมายเลย หนังสือ</p>	<p>Abbot---Áh Ch'i tôn, don't be so          sure of that. I am wondering how          long you can use this magic pill.</p>	

*wi-set*, meaning magic) as he immediately realized that it had to come after the noun *นอนหลับ* (*Siamese, non-lap*, meaning sleeping), which is another noun to modify the noun *ยา* (*Siamese, ya*, meaning pill), then he spontaneously wrote *ยานอนหลับ* (*Siamese, ya-non-lap*, sleeping pills) and followed by an adjective *วิเศษ* (*Siamese, wi-set*, meaning magic).

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<p>ตุลวิภาค คงไม่ผิดกับหนังสือไทยๆอื่นๆดอก คงเป็น อนิจจังอันตตาราเวียกัน,ไม่ฟังแล ก็ดู ตัวอย่างหนังสือพิมพ์ที่พวกเอนเตอลแมน เมืองไทยนี้ ได้ตั้งขึ้นสักก็สิบฉบับเล่า ตู้ทองเอย, ลักวิททยาเอย สยามประภีทเอย แลอะไรๆจนจำชื่อ ไม่ได้ ก็นิพนพานิสฺสุณฺญฺประรมสุขฺ กลับเปนเกลือก น้ำไปหมดแล้ว</p>	<p>Don't even dream of that. The tulwiphak will suffer the same fate as other Thai newspapers. They are commonly <i>aniccam anattata</i>   Listen to me  Take, for example, the newspapers established by the Gentlemen of &lt;this&gt; &lt;Muang&gt; Thai , how many of them, dozens! The Tu Thong ! the <i>Lakwitthaya!</i> The <i>Siam Prabhuet</i> ! and so on that I can't even remember all of their names. They are all <i>Nibbānam Suññam paramam sukham</i>, dissolving like salt falling into the water.</p>	
<p><u>พระเอก</u> ---จริง จจริงอยู่ละขอรับ เมืองไทยเรานี้ หนังสือพิมพ์ก็เหมือนติดโรครีคตรงแห่ง &lt;เบอ รี&gt; ทำไปไม่ยั่งยืนได้ แต่นั่นนะขรัวโย หนังสือพิมพ์ที่บ้านเมืองขนมปัง ก็ไม่มีใครเปนโรคลั มละลายเหมือนกันหรือ</p>	<p><u>Pha Thakon</u>--- True! That is true, khó rab! In our Siām, newspapers are like <i>risduanghaeng</i> &lt;burry&gt; infection and can't have a long lifespan.   But, O Khrúa Yo ! The newspapers in the bread countries, don't they go bankrupt like this?</p>	<p>PL42 PL43</p>
<p><u>พระโยธา</u>---โน โน โน โน โน ฯลฯ</p>	<p><u>Phra Yotha</u>--- No No No No No etc.</p>	
<p><u>พระเอก</u> ---เอ๊ ขอบกลขรัวโยนี้ คุณบวชกับพระ ขนมปังหรือ ไม่ได้บวชกับท่านสมภารวัดเรานี้ดอก หรือ คุณจึงพูดอะไรว่า โน โน เปนภาษาอะไร</p>	<p><u>Phra Thakon</u> --- É , Khruo Yo, how odd you are. Did you ordain with the bread priest, not with the Abbot of our temple. For this, keep saying something like No No. What is this language ?</p>	
<p>-๒-</p> <p><u>พระโยธา</u> ---โน ในภาษาอังกฤษมีสองโน ก็โนว์ หนึ่งว่ารู้ โนหนึ่งว่าไม่ ว่าเปล่า เหมือนเขากลมเรา ว่า ดู โนโนว์มีตพิมพ์มีตสายทอง ท่านรู้จักสึก สาวพิมพ์,สึกสาวสายทองหรือ เรารู้จักก็ตอบเขา ว่า เยศไอกโนว์เฮอร์เอลิตเตอล จะฉันทูจักเขานิด หน่อย</p>	<p>-2-</p> <p><u>Phra Yotha</u> --- <i>No</i> in English language, there are two <i>No</i>'s. One is «know» meaning «rú» and the other is «no» a negative response meaning «plào» Just like when we ask us «Do you know Ms Phim, Ms Saithong? <i>Than ruchak sika sao Phim, sika sao Saithong rû?</i> If we</p>	



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<p><u>ณรงแก้ว</u> ---ยศ, เยศ, ถูกแล้ว, ก็รู้จักกันซิ</p> <p><u>พระโยธา</u> ---ถ้าฝรั่งขอบุหรี่เราเขากถามว่า แหฟวียุ ซิมซิคาร์ต แปลว่าท่านมีบุหรี่ป้างหรือ เราไม่มีเรา ต้องตอบว่า โนไอแหฟวโนซิคาร์ต แปลว่า เปล่าจะ ฉันไม่มีบุหรี่ป้าง</p> <p><u>ณรงแก้ว</u> ---ไม่มีบุหรี่ป้างกับชาสูบไปซิท่าน</p>	<p>know them, reply «yes, I know her a little. <i>Já, chan rúchak khao nidnoi</i>».</p> <p><u>Nēn Kaeo</u> --- Yes, Yes Right, I know her.</p> <p><u>Phra Yotha</u> --- if a <i>farang</i> asks for a <i>burì</i>, <u>Have you some cigars</u> meaning do you have some <i>burì</i>. As we don't have it, we have to reply <u>No, I have no cigars</u> meaning no, I don't have <i>burì</i>.</p> <p><u>Nēn Kaeo</u> --- Having no <i>burì</i>, why don't you roll the marijuana weed plant and smoke instead, sir?</p>	
<p><u>พระโยธา</u> ---เบื้อ</p> <p><u>พระถกล</u> ---เอ้ ถ้าเช่นนั้น เราพูดตอบกับสีกา แหล่ม ที่เราไม่มีอะไรจะให้ จะต้องตอบว่าอิโน ดอกกระมัง อ้ายโนเบนโนผู้ชาย อิโนเบนโนผู้หญิง ไม่ใช่หรือ</p>	<p><u>Phra Yotha</u>--- Búea</p> <p><u>Phra Thakon</u>--- Éeh. So, when we reply to a <i>sika maem</i> whom we have nothing to give, we have to say <i>E-No</i>, don't we ? <i>Ai No</i> is a masculine <i>No</i> and <i>E-No</i> is a feminine <i>No</i>.</p>	
<p><u>พระโยธา</u> ---อ้อ ไม่ใช่ดอกท่าน อิโน คียายอิโนที่ รับประทานระบายท้องนั่นเองซิ คำโนนั้นไม่หมาย เปนชายเปนหญิงดอกท่าน</p>	<p><u>Phra Yotha</u> --- Ōh. No, it is not like that. <i>Eno</i> is a medicine, an antacid and reliever of bloatedness. The word <u>No</u> is neither masculine nor feminine.</p>	
<p><u>ณรงแก้ว</u> ---โน นั้นเห็นจะเป็นเพศกะเทยแล</p> <p><u>สมภาร</u> ---ก็ไม่ได้เรียกกะเทยดอก เรียกว่านบุง สะกะลิ่งคังแล</p>	<p><u>Nēn Kaeo</u>--- That <u>No</u> must be of the <i>katoei</i> gender.</p> <p><u>Abbot</u>--- It is not called <i>katoei</i>. It is called <u>napumsaka limkam</u> and</p>	
<p><u>ยายชี</u> --- (ร้องเรียกแต่ข้างนอกว่า) ---พ่อเฒ่า ท่านอยู่หรือ</p>	<p><u>Yai Ch'i</u> --- (call from outside) P'ho Nēn, P'ho Nēn Are you there?</p>	
-๘-	-8-	
<p><u>พระโยธา</u> ---ออ &lt;!&gt; โน โน โน โน โน โน &lt;!&gt;  ฯลฯ</p>	<p><u>Phra Yotha</u>--- O &lt;!&gt; <u>No No No No No</u> &lt;!&gt; etc.</p>	PL44
<p><u>พระถกล</u> ---เอ้ &lt;!&gt; ชอบกล &lt; &gt; ขรัวโยนี้ คุณ</p>	<p><u>Phra Thakon</u> --- Eh, <i>Khruo Yo</i>, how odd you are. Did you ordain with</p>	

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<p>บวชกับพระชนมษ&lt;ป&gt;งหรือ &lt;?&gt; ไม่ได้บวช กับท่านสมภารวัดเรานี้ดอกหรือ &lt;?&gt; คุณจึงพูด อะไรว่า โน โน เป็นภาษาภาษาอะไร &lt;?&gt;</p>	<p>the bread priest, not with the Abbot of our temple? For this, keep saying something like No No. What is this language?</p>	
<p><u>พระโยธา</u> --- ออ &lt;!&gt; โน ศัพท์นี้หรือมีสอง ภาษา ในภาษาไทย &lt;ตลาด&gt; เรา <u>ติกชนนารี</u> <u>พจนานุกรม</u> แปลไว้ ว่า &lt;ว่า&gt; พวกนักเลงชกต่อย ตีกันหัวบวม เรียกว่า &lt;'&gt;หัวโน&lt;'&gt; คนมีนร ลักษณะตีหน้าผากใหญ่ๆเรียกว่า &lt;'&gt;หน้าผากโน &lt;'&gt;</p>	<p><u>Phra Yotha</u> --- O &lt;!&gt; <u>No</u> , this vocabulary is found in two languages. In our &lt;popular&gt; Thai, dictionary <u>photehananukrom</u> defines it as the gangsters fighting and ending up with head swelling which is called &lt;'&gt; <u>Hua No</u> &lt;'&gt;. A broad forehead which is a physical characteristic of a good personality is called &lt;'&gt; <u>Náphàk No</u> &lt;'&gt; But for the <u>No No</u> in <u>Ángmô</u> English language, there are two <u>No</u>'s. One means to know and the other means no and not. &lt; &gt; Just like</p>	
<p>แต่ โน โน ในภาษาอังกฤษอั้งคริมมีสองโน &lt; &gt; <u>กโนว่หนึ่งว่ารู้</u> โนหนึ่งว่าไม่ ว่าเปล่า &lt; &gt; เหมือนเขากามเราว่า <u>ดูยกโนว่มีคพิมพิมิตสายทอง</u> &lt;?&gt; &lt; &gt; เรา รู้จักก็ตอบเขาว่า <u>ยศไอกโนว่</u> <u>เฮอรเฮลิตเตอล&lt;?&gt;</u> ว่า จะฉันรู้จักเขานิดหน่อย</p>	<p>when one asks us <u>Do you know Ms</u> <u>Phim, Ms Saithong</u> &lt;?&gt; &lt; &gt; We know them, we, thus, reply <u>yes, I</u> <u>know her a little</u> meaning Já chan ruchak khao nidnoi.</p>	
<p><u>เนนแก้ว</u> --- <u>ยศ, ยศ, จริจ</u> &lt;ถูก&gt;แล้ว, <u>หลวง</u> <u>ตาไปรับบาศร์เขาอยู่บ่อย ๆ หลวงตาก็รู้จักช</u> &lt;ก็ รู้จักกันช !&gt;</p>	<p><u>Nēn Kaeo</u> --- <u>Yes, Yes True Right,</u> <u>Luang Ta often goes to collect alms</u> <u>at her home, so I know her</u> &lt; we know each other!&gt;</p>	
<p><u>พระโยธา</u> --- ถ้าฝรั่งขอบุหรี่เราเขากามว่า <u>แหพวียู</u> <u>ซิมชิคาร์</u> &lt;?&gt; แปลว่าท่านมีบุหรี่ปั้งหรือ &lt;?&gt; &lt; &gt; เราไม่มีเราต้องตอบว่า <u>โนไอแหพวี่</u> <u>โนชิคาร์</u> ว่าเปล่าจะฉันไม่มีบุหรี่</p>	<p><u>Phra Yotha</u> --- if a farang asks for a buri, <u>Have you some cigars</u> &lt;?&gt; meaning do you have some buri. &lt;?&gt; &lt; &gt; As we don't have it, we have to reply <u>No, I have no cigars</u> meaning no, I don' t have <u>buri</u>.</p>	
<p><u>เนนแก้ว</u> --- ไม่มีบุหรี่ ก็มวนกับขาคุดสูบไปชิต่าน &lt;!&gt;</p>	<p><u>Nēn Kaeo</u> --- Having no buri, why don't you roll the marijuana weed plant and smoke instead, sir? &lt;!&gt;</p>	
<p><u>พระโยธา</u> --- เบื่อ &lt;!&gt;</p>	<p><u>Phra Yotha</u> --- Búea &lt;!&gt;</p>	

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<p><u>พระอภิล</u> ---เอ้ ถ้าเช่นนั้น เราพูดต่อกับสิกา หม่อม ที่เราไม่มีอะไรจะให้ จะต้องตอบว่าอิโน ดอกกระมัง อ้ายโนเป็นโนผู้ชาย อิโนเป็นโนผู้หญิง ไม่ใช่หรือ</p>	<p><u>Phra Thakon</u>--- Éh. So, when we reply to a <i>sika maem</i> whom we have nothing to give, we have to say <u>Ē-No</u>, don't we ? <u>Āi No</u> is a masculine No and <u>Ē-No</u> is a feminine No.</p>	PL45
<p><u>พระโยธา</u> ---อ้อไม่ใช่ดอกท่าน อิโน คือยาอิโนที่ รับประทานระบายท้องนั่นเองซิ คำโนนั้นไม่หมาย เป็นชายเป็นหญิงดอกท่าน</p>	<p><u>Phra Yotha</u> --- Öh. No, it is not like that. <u>ENO</u> is a medicine, an antacid and reliever of bloatedness. The word <u>No</u> is neither masculine nor feminine.</p>	
<p><u>เณรแก้ว</u> ---โนนั้นเห็นจะเป็นเพศกะเทยแล <u>สมภาร</u> ---ก็ไม่ได้เรียกกะเทยดอก เรียกว่านะปุง สะกะลึงคังและแต่เรื่องโนนั้นจะมีประโยชน์ลง สุดปลายอย่างไร</p>	<p><u>Nēn Kaeo</u>--- That <u>No</u> must be of the <i>katoei</i> gender. <u>Abbot</u>--- It is not called katoei. In fact, it is called <i>napumsaka limkam</i> and, by the way, how about that <u>no</u> story that you have started, how does it end?</p>	
<p><u>พระโยธา</u> ---โอ้ ที่พูดคัดค้านกับท่านขรัวกลว่า โน โน นั้น ก็คือแดดสุริยที่วาราหุขบกินดวง อาทิตย์นั้น ไม่ใช่ราหุราหะอะไร คงเป็นด้วยพระ อาทิตย์ปิดหน้าต่างวิมานกลางวันแล</p>	<p><u>Phra Yotha</u>--- Öh, what I objected to Khrūa Thakon and said No, No, is about the <i>daed sūriyá</i>—solar eclipse which, he said, is because the sun was swallowed by <i>Rahū</i>. It is not because of <i>Rahū Rahoe</i>, but it is because the sun closes down the celestial window during the day.</p>	PL46
<p><u>เณรแก้ว</u> --- (ตบมือ) เยศ, เยศ, ออลไรต์</p>	<p><u>Nēn Kaeo</u> --- (clap the hands) yes, yes, alright.</p>	
<p><u>เณรอัน</u> ---เณรเห็นจะได้เรียนคำเหล่านี้มาจาก ยู, ยู, กาละโลกาโลเก้ และ</p>	<p><u>Nēn On</u>--- You must have learned these words from U, U <i>Kala</i> <i>Lokalo</i> and</p>	PL13
<p><u>ยายชี</u> --- (ร้องเรียกแต่ข้างนอกว่า) ---พ่อเณรฯ ท่านอยู่หรือ</p>	<p><u>Yai Chi</u>--- (call from outside) P'ho Nēn, P'ho Nēn Are you there?</p>	
<p><u>สมภาร</u> ---เอ้ะ ได้ยินเสียงใครมาเรียก เณรอันไป ดูซิ</p>	<p><u>Abbot</u> --- Éh, I heard someone calling. Nēn On, go and see it.</p>	
<p><u>เณรอัน</u> --- (ออกไปดูพบกับยายชีแล้ว กลับเข้ามา</p>	<p><u>Nēn On</u> --- (go out to see, finding a nun, coming back, and say) It's</p>	

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<p>บอกว่า) เปนโยมขึ้นมาหาเจ้าคุณขอรับ</p> <p><u>สมภาร</u> ---เออ เชิญเข้ามาสิ</p>	<p>Yom shi, coming to see <i>Chào Khun khó rab</i></p> <p><u>Abbot</u> --- Oe, Ask her to come inside.</p>	
<p style="text-align: center;">-๑๐-</p> <p><u>ยายชี</u> --- (เข้ามาไหว้สมภาร)</p> <p><u>สมภาร</u> --- สีกาขึ้นมาธุระอะไรหรือ</p> <p><u>ยายชี</u> --- มาหาหลวงตาจ๊ะ ด้วยดิฉันมีความสงสัยว่า พระศรีอาริย์จะลงมาตรัสเปนสัพพัญญูเจ้าในโลกนี้เมื่อไร</p>	<p style="text-align: center;">-10-</p> <p><u>Yai Chi</u>---(pay homage to the Abbot)</p> <p><u>Abbot</u> --- Sika chi, what is your errand here?</p> <p><u>Yai Chi</u>---To see Luang Ta Já because I was wondering when the Buddha <i>Sri Ariya Metteyya</i> will eventually descend on Earth to achieve complete enlightenment as the <i>Sabbaññū</i> in this world.</p>	
<p><u>สมภาร</u> --- คือสีกาที่มีความประสงค์อะไรกับพระศรีอาริย์</p> <p><u>ยายชี</u> --- ดิฉันมีความประสงค์อยากจะพบศาสนาของท่าน ด้วยดิฉันเมื่อยังไม่ได้บวชเปนชีนั้น ได้ประกอบกรทำมาหากินในการแจวเรือพายแพ ถ้าปะครวบน้ำก็ได้ความสุข ถ้าถูกทวนน้ำก็ได้ความลำบาก ดิฉันได้ยินว่าศาสนาพระศรีอาริย์น้ำขึ้นฟากหนึ่งลงฟากหนึ่ง แล้วยังมีไม้กัลปพฤกษ์เกิดขึ้นทั้งสี่มุมพระนคร</p>	<p><u>Abbot</u> --- Sika chi, what do want from the Buddha Sri Ariya Metteyya ?</p> <p><u>Yai Chi</u>---I wish to see his religion. As before I was ordained as a nun, I had earned my living by rowing a boat and raft. When I was asked to go with the tide, I was happy. When I was asked to row against the tide, I had difficulty rowing. I heard that in the religion of the Buddha Sri Ariya Metteyya, the water in the river flows up the stream on one side and flows down the stream on the other side. Besides, there are Cassia wishing trees growing at the four corners of the city</p>	
<p><u>สมภาร</u> --- ถ้าฉะนั้นเหตุไร จะต้องรอไปจนถึงปานนั้นเล่า ไม้กัลปพฤกษ์ในบ้านเมืองของเรามีถมไปแล้ว ไม่จำเป็นต้องคอยพบพระศรีอาริย์ดอก</p>	<p><u>Abbot</u> --- So, why do you have to wait until then, there are already plenty of cassia trees in our country. It is not necessary to wait for the Buddha <i>Sri Ariya Metteyya</i> to come.</p>	

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<p>ยายชี ---ก็จริงอยู่ขอรับ แต่ไม้กัลปพฤกษ์ที่มีอยู่ ในบ้านเมืองของเราทุกวันนี้ ไม่เหมือนกับไม้ กัลปพฤกษ์ที่จะเกิดขึ้นในศาสนาพระศรีอาริย์ ด้วยดิฉันได้ยินเขาเล่าว่า ไม้กัลปพฤกษ์ที่จะ เกิดขึ้นในพระศาสนาพระศรีอาริย์นั้น จะนึกเอา แก้วแหวนเงินทองแลเครื่องภาชนะใช้สอยต่างๆ ได้ทั้งหมด</p>	<p><u>Yai Chi</u>---That is true <i>khó rab</i> but the cassia trees available in our country today are not the same as those to occur in the religion of the <i>Buddha Sri Ariya Metteyya</i>. I have heard people say that the cassia trees growing in the religion of the <i>Buddha Sri Ariya Metteyya</i> are the wish-granting trees that you can make wishes for jewels, rings, money, gold, wares and utensils.</p>	
<p>-๑๑-</p> <p>เหมือนกับหลวงตาเดี่ยวนี ถ้าได้ไปเกิดในศาสนา พระศรีอาริย์แล้ว หลวงตาจะปรารถนาเป็น พระสังฆราชก็ได้หรือหลวงตาจะไม่พอใจในทาง สมณ จะลาสิกขาบวชออกไปเป็นฆราวาส แลสมัค เข้ารับราชการเพนทหารอยู่ในกรมยุทธนาธิการ ถ้าหลวงตาได้รับยศเพนนายพันเอกเหมือนอย่าง ทุกวันนี้แล้ว แลปรารถนาเพนนายพล &lt;เพนพระ ยา&gt;ก็ได้ละขอรับ &lt;!/&gt;</p>	<p>-11-</p> <p>Just like you, Luang Ta, if you have a chance to be born in the religion of the <i>Buddha Sri Ariya Metteyya</i>, wishing to be the Supreme Patriarch or if you are no longer satisfied with the path of the <i>samaṇa</i>, then leave the <i>sikkhāpada</i> for the household life or to work as a military government official in the Department of Military Operation and if you are Colonel just as you are now, wishing to be a General &lt; be a <i>Phraya</i>&gt;, your wishes will be granted <i>khó rab</i> &lt;!/&gt;</p>	
<p>สมภาร ---จะจริงตามที่เขาวาหรือไม่จริงก็ไม่รู้ได้ &lt; &gt; แต่ถึงอย่างไรก็ดีนับไปจนกว่าพระศรีอาริย์ จะได้เสด็จลงมาตรัสเพนพระสัพพัญญูเจ้านั้น ก็ยัง ยาวนาน, หลายหมื่น, หลายแสนปี&lt;ปี&gt; &lt; &gt; ฉะนั้น หรือสิกาซีกี่คิดคงไม่ทันเห็นในอายุเรานี้ดอก</p>	<p><u>Abbot</u> --- No one knows if what people say is true or not &lt; &gt; However, it will be many ten thousands , hundred thousands of years from now before the <i>Buddha Sri Ariya Metteyya</i> will arise into the world as the <i>Sabbaññū</i>. Neither you nor me may live that long to see the Buddha in this life.</p>	
<p>ยายชี ---ถ้าตั้งนั้นก็ต้องหวังใจว่า จะได้ทันพบ เห็นชาติน่าสักชาติหนึ่งละขอรับ &lt;!/&gt; &lt; &gt; แต่ เวลานี้ชาวบ้านก็ได้ประชุมกันที่ศาลาการเปรียญ</p>	<p><u>Yai Chi</u> ---Then, I can only hope to be able to see the Buddha in one of my future lives <i>khó rab</i> &lt;!/&gt;&lt; &gt; Now that the locals were already</p>	

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<p>พร้อมกันแล้ว ต่างรอจะคอยห้&lt;พ&gt;งเทศมหา ชาติกัณท์มัทรีนั้น จึงขอนิมิตเจ้าคุณได้โปรด แสดงธรรมให้สัปรุชได้ห้&lt;พ&gt;งโวหารเจ้าคุณบ้าง</p>	<p>gathered together in the preaching hall, looking forward to listening to the exposition of the <i>Maddi</i> Canto of the <i>Thet Mahâ Ch'ât</i>, may I invite <i>Châo Khun</i> to preach the <i>dhamma</i> to the <i>sappurisâ</i> to show your rhetoric.</p>	
<p>สมภาร ---เอ๊ะ&lt;!&gt; ฉันทเปนกิโสโรโค โรคผอม แห่งมานมนานแล้ว &lt; &gt; ชูบผอม &lt; &gt; บาง &lt; &gt; ฉันทจันทันไมใครจะได เทศไมไดดอก &lt; &gt; แต่สีกาซือย่าเพอวิตกเลย ฉันทจะให้เณรแก้วไปเทศ แทน เขาเก่งนั๊ก</p>	<p><u>Abbot</u> --- Éh &lt;!&gt; I have had <u>kiso- rogo</u> for a long time, my body has been emaciated &lt; &gt; skinny &lt; &gt; slim &lt; &gt; I can hardly <i>chan changhan</i> For this reason, I can't perform the recitation.&lt; &gt; But don't be worried about that. I will have Nĕn Kaeo recite the</p>	PL47
<p style="text-align: center;">-๑๒-</p> <p>เทศมหาชาติสนุกๆเสียงเพราะแทบไม่มีใครสู้ได้ แล</p>	<p style="text-align: center;">-12-</p> <p><i>Mahâ Ch'ât</i> on my behalf. He is very good. His recitation is enjoyable. He has a beautiful voice, no one's can compare to his. <u>Yai Chi</u> ---That Luang Ta will have Nĕn Kaeo recite the <i>Mahâ Ch'ât</i> is very well. Then, may I go now to the preaching hall, Luang Ta? (pay homage and leave)</p>	
<p>ยายชี ---หลวงตาจะให้เณรแก้วไปเทศแทนก็ดี แล้ว ถ้างั้นดิฉันขอลาหลวงตาไปศาลาก่อน (ไหว้แล้วก็ออกไป)</p>	<p><u>Abbot</u> --- Nĕn Kaeo &lt;!&gt; Go and recite a kanda of the <i>Mahâ Ch'ât</i> for me &lt;!&gt;</p>	
<p>สมภาร ---นี่เณรแก้ว &lt;!&gt; จงช่วยไปเทศแทน ข้าสักกัณท์เถิดหะ &lt;!&gt;</p>	<p><u>Abbot</u> --- Nĕn Kaeo &lt;!&gt; Go and recite a kanda of the <i>Mahâ Ch'ât</i> for me &lt;!&gt;</p>	
<p>เณรแก้ว ---ขอรับ &lt;!&gt;</p>	<p><u>Nĕn Kaeo</u>--- <i>khó rab</i> &lt;!&gt;</p>	
<p>สมภาร ---ถ้างั้น เอธิสามเณระ ตุกรสามเณร จงมานี้ ข้าจะประสิทธิ์ประสาทของดีๆให้เปน สาธารณะไปสำหรับตัวก่อน</p>	<p><u>Abbot</u> --- Well, then, <i>ehi sāmaṇera, dukon sammanen chongmani</i> (Come, novice). I will confer upon you consecrated objects for your own <i>saraṇa</i>.</p>	PL48
<p>เณรแก้ว --- (ขยับเข้าชิดตรงหน้าสมภาร)</p>	<p><u>Nĕn Kaeo</u>--- (move closer in front of the Abbot)</p>	
<p>สมภาร --- (ให้สีผึ้งน้อย๑กับผงน้อย๑ แก่เณร แก้วแล้วสั่งว่า) สีผึ้งสีปากนี้ถ้าสีปากเข้าแล้ว เทศ</p>	<p><u>Abbot</u> --- (give one small beeswax lip balm and one small case of</p>	

Siamese Manuscript Transcription	English Manuscript Translation	PL Serial No.
<p>แลพจจาเปนเสน่ห์แก่สีกาตีนัก &lt; &gt; ผงอิฐ เจปฐมนี่ แม้ผัดหน้าทาตัวแล้ว สี&lt;สี&gt;กาก็จะเห็น เราเปนพรหมสี่หน้าเปนเทวดารูปงาม เรายักคิ้วให้ สีกาตามมา สี&lt;สี&gt;กาก็จะวิ่งฉิวตามมาหาเรา &lt; &gt; ดูตัวอย่างสมิเฝ้าที่วัดเลียบเมื่อมี&lt;ปี&gt; กลายนั่นซิ ทาผงเช่นนี้เข้าแล้ว ยักคิ้วให้สีกาเจิม ตามไปหาที่หน้าโบสถ์วัดราชบูรณเวลาใกล้รุ่ง &lt; &gt; เดี๋ยวนี้สมิเฝ้ากับสี&lt;สี&gt;กาเจิมได้ไปสู่ศุคติภพ เสวยสุขสำราญในตึกเคหาหมหันตโทษด้วยกันแล้ว แต่เณรแก้วอย่าเอาอย่างเขา คิดเอาแต่เครื่อง กัณฑ์เถิด อย่าให้เปนราศีแก่ผ้าเหลืองขึ้นได้ &lt; &gt; อ้อ &lt;!&gt; รออีก</p>	<p>magic powder) This beeswax lip balm, once applied to your lips, it enchants the <i>Sika</i> when you recite a sermon or speak. &lt; &gt; This <i>Ithace</i> <i>Pathanam</i> magic powder , once applied on your face and body, the <i>Sika</i> will see you as a four-faced Brahma, a beautiful angle. When we give the <i>Sika</i> a wink she will follow us in a flash&lt; &gt; Take a case of a <i>Samī</i> named Chao at Wat Liep last year as an example, he applied this powder and gave a wink to <i>Sika</i> named Choem to see him in front of the Orientation hall of Wat Ratchaburana at dawn &lt; &gt; Now, this <i>Samī</i> Chao and <i>Sika</i> Choem have entered the realm of sugati enjoying the sensuous desire together in the prison house. <i>Nēn</i> <i>Kaeo</i>, don't even think to do like him. Think only of the tributes to the recitation of the <i>Kanda</i>. Don't ever cause the stain of lust on the yellow robe. &lt; &gt; Ò &lt;!&gt; Wait a moment,</p>	
<p style="text-align: center;">-๑๓-</p> <p>ประเดี๋ยวจะได้เป่าลมมหาละลายทางไกให้ด้วยที่ หวะ &lt;!&gt; (สมภารก็เป่าให้แก่เณรแก้วว่า) &lt; &gt; เออ&lt;!&gt; จงไปตีสิทธิสวาหะสวาหัย &lt; &gt; แต่จงระมัดระวังให้ดีๆ นะ</p> <p>เณรแก้ว ---ขอรับผม &lt;!&gt; (จึงไหว้จะขอลา สมภารส่งคำภีร์เทศให้เณรแก้วๆก็ส่งให้เณรอัน แล้วก็ออก เณรอันแบกคำภีร์ตามไป)</p>	<p style="text-align: center;">-13-</p> <p>I am going to blow on your head the spell of the <i>Mahalaloi hang kai</i> as well &lt;!&gt; (The Abbot blows on his head) &lt; &gt; Oe &lt;!&gt; Go well <u>siddhi siddhi svaha svahai</u> &lt; &gt; but be prudent. <i>Nēn</i> <i>Kaeo</i>--- <i>khó rab p'hom</i>&lt;!&gt; (then pay homage to the Abbot as a sign to leave. The Abbot gives a scripture for recitation to <i>Nēn</i> <i>Kaeo</i>. <i>Nēn</i> <i>Kaeo</i> hands it to <i>Nēn</i> on</p>	

Siāmesse Manuscript Transcription	English Manuscript Translation	PL Serial No.
<p>สมภาร ---นี่เณรแก้ว จงสั่งวาโรภายไยสำรวมกาย ให้ดีนะ &lt;!&gt;</p> <p>เณรแก้ว ---ขอรับ &lt;!&gt;</p>	<p>and then leaves. Nēn On carries the scripture after him.</p> <p>Abbot --- O Nēn Kaeo, <u>samvaro</u> <u>kāyo</u>, restraint over the body and all kinds of behavior &lt;!&gt;</p> <p>Nēn Kaeo--- khó rab&lt;!&gt;</p>	PL49
<p>&lt;( &gt; ฆ&lt;ปิ&gt;ค&lt;ม&gt;าน&lt;ลง &lt;&gt;&gt;</p> <p>เปนจบฉากที่๑แต่เท่านี้</p> <p>&lt; ___ &gt;</p>	<p>&lt;( &gt; curtain down&lt;&gt;&gt;</p> <p>end of Scene 1</p> <p>&lt; ___ &gt;</p>	

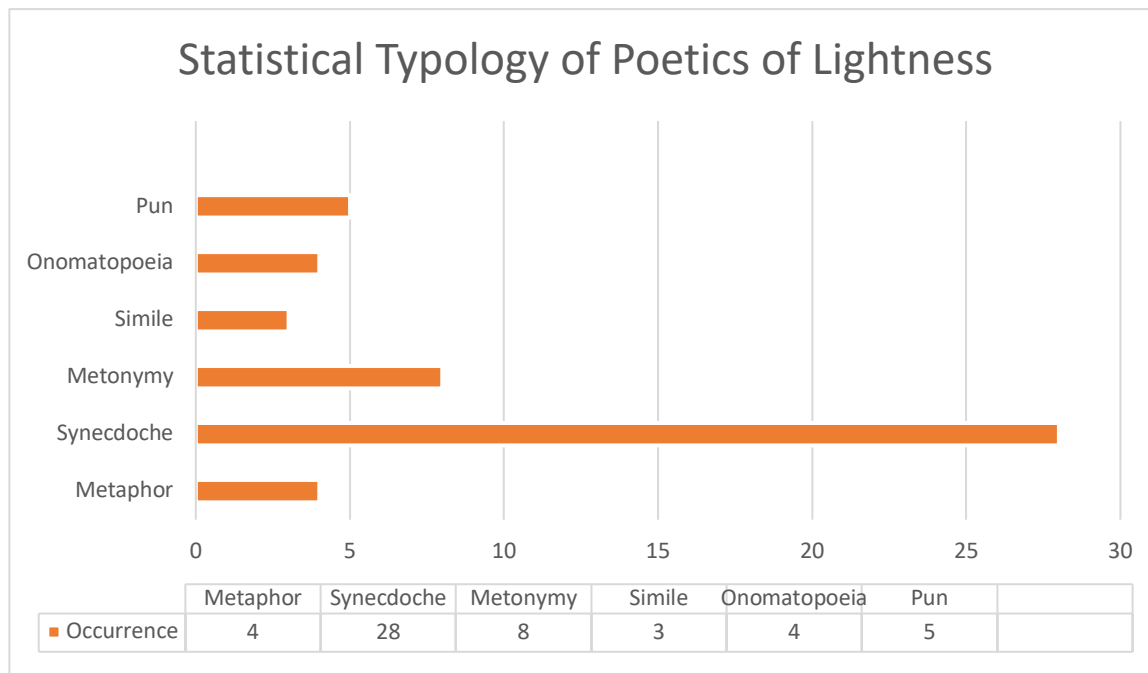
The following section presents a synoptical chrono-typology of Gerini's Occidental and Oriental literary multilingual *Poetics of Lightness* established from the genetic study of his inventive Occidental and Oriental literary multilingual figures of speech in the play script of *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahā Ch'at* (1903). The horizontal axis can be read from right to left as a genetic edition of each of the figures of speech and variants created by Gerini to remove the weight from the exogenetic objects and languages. It moves from the PL serial number of the full descriptive note of thoughtful lightness of a *figure of speech* to the *exogenetic body of sources* from which the figure of speech was derived and the *endogenetic literary languages* on the left side. The vertical axis, on the other hand, presents the genetic ordering of figures of speech in the order of their appearance in the play script. The figures of speech used by Gerini to transform the magnitude notions of his previous academic works to the thoughtful lightness in his *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahā Ch'at* (1903) were metaphor, synecdoche, metonymy, simile, onomatopoeia, and pun, which occurred for forty-nine times throughout the play. (See Tables 6-2, 6-3). The remarkable characteristic of their exogenetic body of sources was multicultural and multidisciplinary and that of the endogenetic literary language (LL) was Occidental and Oriental multilingualism-based. (See Table 6-2). His *Poetics of Lightness* was Occidental and Oriental literary multilingual *per se*.



Table 6- 2 : Chrono-typology of *Poetics of Lightness*: the inventive Occidental and Oriental literary multilingual figures of speech in the play script of *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahā Ch'āt* (1903)

Occidental and Oriental Literary Multilingual <i>Poetics of Lightness</i>			
Inventive Occidental and Oriental literary Multilingual Figures of Speech			PL Serial Number
Endogenetic LL	Exogenetic Body of Sources	Figures of Speech	
Pāli - Siāmesese	Tipiṭaka-Based	Synecdoche . . . . .	PL01
Siāmesese- Pāli	Self-Translation-Based	Metonymy . . . . .	PL02
Siāmesese-Vedic	Mythology-Based	Synecdoche . . . . .	PL03
Siāmesese	Idiomatic Expression-Based	Metonymy . . . . .	PL04
Bilingual	Literary Simultaneism-Based	Synecdoche. . . . .	PL05
Pāli	Vinaya Piṭaka-Based	Synecdoche. . . . .	PL06
Pāli and Siāmesese Vinaya Piṭaka and Popular Allusion-Based Synecdoche. . . . .			PL07
Colloquial Siāmesese and formal Pāli Tipiṭaka Based		Synecdoche. . . . .	PL08
Siāmesese Cultural Practice and Language-Based		Synecdoche. . . . .	PL09
Pāli-Siāmesese	Self-Translation Metonymy-based	Metaphor . . . . .	PL10
Siāmesese	Idiomatic Expression-Based	Metaphor . . . . .	PL11
Pāli	Pāli Canon- Based	Onomatopoeia. . . . .	PL12
Pāli-Siāmesese - English Word Coinage from			
English	Onomatopoeia-Based	Metaphor . . . . .	PL13
Pāli	Tipiṭaka-Based	Synecdoche . . . . .	PL13
Hindu and Brahmanic Mythology-Based		Simile . . . . .	PL14
Pāli	Tipiṭaka-Derived	Synecdoche . . . . .	PL15
Siāmesese-Pali-Siāmesese Literary Simultaneism-Based		Metonymy . . . . .	PL16
English-Siāmesese Literary Simultaneism-Based		Synecdoche. . . . .	PL17
Siāmesese-Pāli-English Literary Simultaneism-Based		Metonymy. . . . .	PL18
English-Siāmesese Literary Multilingualism-Based		Metonymy. . . . .	PL19
Pali-Siāmesese Literary Simultaneism and Self-Translation-Based Synecdoche . . . . .			PL20
Pali	Tipiṭaka-Based	Synecdoche. . . . .	PL21
Siāmesese, Pāli, and Pāli-Derived Siāmesese Tipiṭaka-Based		Synecdoche. . . . .	PL22
Pali	Tipiṭaka -Based	Synecdoche. . . . .	PL23
Pāli	Tipiṭaka -Based	Synecdoche. . . . .	PL24
Modern Siāmesese Idiomatic Expression-Based		Metonymy. . . . .	PL25
Siāmesese-Pali	Literary Simultaneism-Based	Metonymy. . . . .	PL26

Occidental and Oriental Literary Multilingual <i>Poetics of Lightness</i>			
Inventive Occidental and Oriental literary Multilingual Figures of Speech			PL Serial Number
Endogenetic LL	Exogenetic Body of Sources	Figures of Speech	
Pali-Chinese	Tipiṭaka-Derived	Pun. . . . .	PL27
Pali-Siāmesese	Tipiṭaka-Derived	Pun. . . . .	PL28
Pali-Siāmesese	Tipiṭaka-Derived	Pun. . . . .	PL29
Pāli-Siāmesese Literary Simultaneism and Self-Translation-Based Synecdoche . . . .			PL30
Siāmesese	Thet Mahâ Chât -based	Synecdoche. . . . .	PL31
Siāmesese	Onomatopoeia-Based	Synecdoche. . . . .	PL32
Modern Siāmesese Printing Industry-based		Synecdoche. . . . .	PL33
Chinese-Siāmesese Literary Simultaneism and Self-Translation-Based Metonymy . . . .			PL34
Siāmesese-Pāli	Astronomy-Based	Synecdoche. . . . .	PL35
Siāmesese-Pāli Thet Mahâ Chât and modern Shipping in Siām - based Synecdoche . . . .			PL36
English-Siāmesese Astronomy Onomatopoeia-Based		Synecdoche. . . . .	PL37
Southern Siāmesese Dialect-Based		Metaphor. . . . .	PL38
Pāli	Tipiṭaka -Derived	Synecdoche. . . . .	PL39
Pāli - Siāmesese Tipiṭaka-Based		Synecdoche. . . . .	PL40
Pāli	Tipiṭaka -Derived	Metaphor	
Modern Siāmesese Idiomatic Expression-Derived		Simile . . . . .	PL41
English	Euphemism-Based	Simile . . . . .	PL42
Siāmesese	European Food -Derived	Metonymy . . . . .	PL43
English-Siāmesese Dictionary-Based		Pun . . . . .	PL44
Pāli-English-Siāmesese Grammatical Gender-Based		Pun . . . . .	PL45
Hindû	Onomatopoeia-Based	Synecdoche . . . . .	PL46
Pali-Siāmesese	Disease-Based	Synecdoche . . . . .	PL47
Pali-Siāmesese Literary Simultaneism and Self-Translation-Based Synecdoche. . . . .			PL48
Pāli-Siāmesese Literary Simultaneism and Self-Translation-Based and Pāli Tipiṭaka - Based Synecdoche. . . . .			PL49

Table 6- 3 : Statistical typology of *Poetics of Lightness*- Synecdoche, Metonymy, Pun, Metaphor, Onomatopoeia, Simile- in Khun C'hāng Khun P'hēn spoken drama

## 6.2 Thoughtful Lightness: Synecdoche, Metonymy, Pun, Metaphor, Onomatopoeia, and Simile

### 6.2.1 Synecdoche

#### PL01.– Pāli - Siāmesse Tipiṭaka-Based Synecdoche

สมภาร -- (กล่าวโอวาท) --- เนะ ชีตัน พระแลสามเณร

[Abbot--- (giving *Ovāda*) *O Ch'i tōn*, monks and novices]



Interpreted as a trope, the abbot's «opening line» of the Siāmesse *ovāda* which was also the first line of Scene I of the spoken drama has taken on a thoughtful synecdochical significance, a part to represent a whole, for the Pāli *ovāda* of the Lord Buddha in *Tipiṭaka*. The way Gerini had the abbot of Wat Palelai start his *Ovāda* with «*O*» followed by addressing his monastics, in this case, “*O Ch'i tōn*, monks and novices” was a synecdochic inference for the opening of the teaching by Lord Buddha in *Tipiṭaka*, «*O Bhikkhu(s)*».

Genetically speaking, Gerini who had earnestly studied the *Tipiṭaka* since the late 1880s was familiar with the preaching style of Lord Buddha who always addressed the Buddhist monk(s) attending his preaching, «*O Bhikkhu(s)*», right before he was going to

state the truth about *Dhamma*. This was meant to call attention to the monks who may have been pondering on other things or meditating to regain mindfulness and to listen to his words. Gerini was not only a keen reader of the *Tipiṭaka* but also a venerable, critical translator of the texts from Pāli and Siāmesese into English and Italian. These translation works which were mostly unpublished were conceived out of his own interest for use as references in his monograph writings such as *RVA TMC*, *CLKMG* and as a thoughtful synecdoche in his spoken drama *KCKP TMC*. By using a synecdochic «opening line» of *ovāda* as a part to represent to the *ovāda* of the Lord Buddha as a whole, Gerini managed to imbue the abbot's subsequent *ovāda* given to his monks and novices about the *The Mahā Ch'at* throughout the scene with profound implications for the important *Proclamation* about the *The Mahā Ch'at* by His Late Majesty Mahā Mongkut Phra Chom Klàu in 1865 that he revived and intended it to be the object of comic action in his *Khun C'hāng Khun P'hēn* spoken drama, the episode of *The Mahā Ch'at* in 1903.

Then, there was a lightening of language in Gerini's figure of thoughtful synecdoche. This was achieved through his use of the *bathos*, a drop, often sudden and unexpected, from something dignified, important, sublime to something *ridiculous*, defined by Aristotle at *Poetics 1449s 32-37* as a « some error (*hamartema*) or ugliness (*aischos*) that is painless and has no harmful effects». What the *ridiculous* characterized in Gerini's lightening of language was the case of the inappropriate and incongruous. Like in the Pāli *Tipiṭaka*, Gerini preserved Lord Buddha's dignified opening line «O *Bhikkhu(s)*» in the abbot's opening line of his *Ovāda*. Yet, unlike in the Pāli *Tipiṭaka*, Gerini's choice of words for the line «O *Bhikkhu(s)*» which was always translated from Pāli into formal and classic Siāmesese words as «ดูกร ภิกษุทั้งหลาย» (*dukon phiksuthanglai* meaning «Behold, *Bhikkhus*») was lightened into a combination of a modern colloquial Siāmesese interjection for attention «แนะ (nâe) » and colloquial monastic terms *Ch'i tôn*, *phra* (monks) and *samanen* (novices). In Gerini's time, a Siāmesese word ชีตัน (*Ch'i tôn*) was an unofficial title of a teacher of monks. The title and rank of Siāmesese monks, like the titles of Siāmesese princes and princesses, were sometimes misconceived among foreigners as to the status and conditions by which the rank was conveyed or acquired. Having been acquainted with the monks of highest rank and common ones in Siām, Gerini spontaneously used a variety of contemporary formal and informal Siāmesese monastic titles correctly and properly that could be observed throughout the dialogue in Scene I.

### PL03. – Siāmesese-Vedic Mythology-Based Synecdoche

สมภาร --- วันเคยฉันหัวหมูที่เขามาไหว้ครู <|>

[Abbot--- The day we used to eat the hog head that people brought as offerings  
in the *wai khru* ceremony]



The endogenetic «hog head» was used by Gerini as a synecdoche, a light part to represent the magnitude whole of his exogenetic research findings about the oblations to the gods, *manes* (or *Pîtris*) and deities of the place at the commencement of every domestic ceremony as performed in Siām (*CLKMG*: 40-41), the preparations of the oblations of *bâi çri* for the *Khuân*, at the Tonsure ceremony in Siām, described in Gerini's own words as the Siāmese personification of «auspiciousness and good luck undued with life and action, like the goddess *Sri* or *Lakshmi* and *Bhaga* with the Hindus, and *Psyche* and *Fortuna* among the Greeks and Romans» (*CLKMG* 157), and the oblations of *bâi çri* and food for *Brhaspati*, the *Guru* of the deities in Vedic mythology, at the *wai khru* (s. paying homage to teachers of musical and dramatic arts) ceremony as performed in Siām.

In *CLKMG* published in Siām in 1895, Gerini traced and explained etymologically and descriptively about the *bâi çri* offering that the etymology may be traced to the Cambodian *bâi*, meaning cooked rice and *çri*, equivalent to auspicious, lustrous or excellent; wherefore *bâi çri* would signify auspicious rice. Gerini believed that the word *bâi* was a derivative of the Sanskrit *pâyasa* the name for milk-rice and for an oblation of milk, rice and sugar considered in all Hindu rites as possessing remarkable wholesome properties. He took it that the term *bâi çri* indicated nothing other than the celestial, the excellent *pâyasa*, cooked rice mixed with honey, a dish prepared in Siām on special occasions and offered to the Buddhist priesthood. (*CLKMG* 156) For the Tonsure ceremony as performed in Siām, Gerini described with illustrations that the *bai çri* was designed to contain oblations of food for the *Khuân*. It was a conical five or seven-stories structure composed of as superimposed platters of plantain leaves. The leaf platters forming each story were replenished with fruits, sweetmeats and other delicacies supposed to be relished by the *Khuân*. Gerini also elucidated that there was another kind of greater antiquity known as *bai sri pak ch'am* or dish-border *bai sri*. It «consisted of a funnel shaped wrapper of plantain leaves sewn together, filled with cooked rice, and then inverted and placed standing upright on the base in the center of a china dish. The apex was surmounted by an egg boiled hard and shelled, named the *Khuân's egg*.» (*CLKMG* 70)

In the ancient Siāmese *wai khru* ceremony, Gerini witnessed that the offerings dedicated to *Brhaspati*, *Vedic Guru* of the gods and spirits of musical and dramatic arts, apart from flowers, incense sticks candles and the *bâi çri*, were a cooked set of hog head, duck, chicken, shrimp, fish, desserts and fruits. Among all oblations, the hog head was chosen as his light synecdoche to refer to all these cultural practices regarding oblations to the gods in Siām .

### PL05.– Bilingual Code-Switching Synecdoche

สมภาร --- รับฉันหัวสุกรของสัปรุขทายก เพนกับบิ<ปิ>ยะวัตตุต่อไป

[Abbot--- receiving the alms of hog head from *sapparutthayok*  
as your *kappiya vatthu* in the future]



Bilingual code-switching was a remarkable feature of Gerini's multilingual characters and it was definitely derived from the multilingualism of the playwright himself. As a Occidental and Oriental multilingual playwright, Gerini showed his ability to blend seamlessly one language into another and quickly and accurately switch back and forth between different languages. Gerini used Siāmesese and Pāli bilingual language switching to characterize the abbot of Wat Palelai who was a master of Pāli Canon as opposed to the use of a mix-lingual Siāmesese-English-Indian-Chinese language switching to characterize his other monk and novices in this spoken drama.

In this small line, the abbot started with the «alms hog head หัวสุกร» in Siāmesese language, then code-switched from Siāmesese language to a Pāli, *sapparutthayok* ( meaning a man of high moral principles and a good, religious donner), then, quickly disengaged from it and engaged back to the Siāmesese language and switched to a Pāli *kappiya vatthu* to refer to the four primary requisites for Buddhist monks as stated by the Lord Buddha according to the *Vinaya Piṭaka* which included cloth- robes, food, lodging and medicine. In this respect, the Siāmesese «alms hog head หัวสุกร» was a light synecdochic inference for the thoughtful Pāli *kappiya vatthu* as stated in the *Vinaya Piṭaka*.

### PL06.– Pāli *Vinaya Piṭaka*-Based Synecdoche

สมภาร --- ยังมีอัสซิจิเข้าอุปสมบทปนปลอม

[Abbot--- There are *alajji* who were ordained as monks mixing with the good ones.]



*Alajji* was Gerini's Pāli synecdoche referring to monks who do not care about keeping the Rules in the *Vinaya Piṭaka*, the first division of the *Tipiṭaka* whose primary subject matter was about rules and regulations of monastic life that range from dress code and dietary rules to prohibition in personal conduct.

Genetically speaking, in 1888, 1891, Gerini translated 150 pages of the Siāmesese edition of the *Vinayatipika* manuscripts or *Ratanatayakhatha*, composed by Bra Amarabhirakkhit of Parama Nivasa temple, revised and corrected by Krom Mūn Vajiraṇa Varosasa, and built by the order of H.R.H. Prince Bhanurangsi (1886) into the Italian language. This autographed manuscripts volume was completed in a book form but unpublished.

PL07.– Pāli *Vinaya Pitaka* and Siāmesese Popular Allusion-Based  
Synecdoche

สมภาร --- ดุจสมิ์ปู้ย

[Abbot--- It is just like a case of *Samī Pūi*]



*Samī* was a Siāmesese term referring to a permanently and irrevocably expelled monk because he had committed a *pārājika* offense. *Samī Pui* was Gerini's allusion to a notorious Siāmesese *samī* named *Pui*. This allusion was used by Gerini as a *Vinaya Pitaka*-Based synecdochic inference for a *pārājika* offense.

Genetically speaking, Gerini was so very interested in the genesis of the first *pārājika* in Lord Buddha's times that he asked a Siāmesese scholar to share this knowledge. The genetic evidence was the scholar's reply in writing on a small office memo note of the Department of Military Education where Gerini was the Director-General dated around R.E. 12X (or 1900 onwards). This 12-line memo was written in the Siāmesese language and was not signed. It can be inferred from the characteristics of the scholar's handwriting and the writing material that the author must have been one of Gerini's colleagues. The explanation was a summary of the ต้นปฐมปาราชิก or the genesis of the *pārājika* as recorded in *Vinaya pitaka*. On the back of this memo, there was Gerini's script in English summarizing the essence “Sudinna, the son of Kālānda, concerning whom the first *Pārājika* was promulgated Cullavagga, XI, I, 6.” and his handwriting in the Siāmesese language of the place name which was the setting of this story-เวสาลี (*Vesali* in the Siāmesese language, Pāli: *Vaishali*, Sanskrit: *Vaiśālī*). On the front of the paper, there were key words that were underlined in blue and red pencil, and a vertical line to separate the phrase which were typical signs used by Gerini in his reading.

PL08.– Colloquial Siāmesese- formal Pāli *Tipiṭaka* -Based Synecdoche

สมภาร --- นีแนะ อาวุโสภิกขะโวสามเณรา

[Abbot--- Look, *ĀvusoBhikkhawosāmaṇera*]



«Look, *ĀvusoBhikkhawoSamanera*» was another style of Gerini's synecdochic inference for the opening of the teaching by Lord Buddha in *Tipiṭaka*. Made up of colloquial Siāmesese and formal Pāli, this synecdoche was not only multilingual but also light and comic.

นีแนะ [*ni nae*] was a colloquial Siāmesese onomatopoeic form of interjection to call attention. *Āvuso*, a Pāli term meaning seniors or seniority, was an addressing word among the monastics in Siām, a second person pronoun used instead of using given names.

Whereas the senior monks called his junior *Āvuso*, a junior monk addressed his senior as *Bhante*, literally meaning «Venerable sir». *Bhikkhawo* was a Pāli addressing word that the Lord Buddha always used to call attention with kindness to *Bhikku* (Buddhist monks) who were meditating or considering *Dhramma* to turn to him who, then, started teaching. This was commonly found in *Tipiṭaka*. *Samanera* was derived from a Pāli term *sāmaṇera* meaning novices ordained by taking the *Three Refuges* and observing the *Ten Precepts*. The comic effect here was derived from an incongruity between the formal Pāli and the colloquial Siāmesese diction in the newly-coined phrase by Gerini, « Look *ĀvusoBhikkhawoSamanera*». It also foreshadowed more comic incongruity between the Oriental and the Occidental, the ancient and the modern languages to come throughout his teaching.

### PL09.– Siāmesese Cultural Practice and Language-Based Synecdoche

ณรรอ้น --- ณรรอ้น--- อยู่ขอรับ ->

[Nĕn On--- I am in here *khó rab*, Venerable Sir »]



*khó rab* was Gerini's Siāmesese cultural practice and language-based synecdoche for his genetic study of «the famous *khó rab* so much dreaded by foreign residents, because misunderstood» (*CLKMG* 19)

In the Siāmesese language, it was essential to use the appropriate ending of a sentence when addressing and responding to superiors or persons of higher status and ranks than the speaker to express respect to the addressee and connote the politeness, sophistication and cultivation of the addresser. In a systematic hierarchy of this expression, *khó rab* was of lower degree in the lineage. It could be translated as 'sir' in English and used with monks, government officials, government officers as well as masters.

As a 20-year resident of Siām and a scholar of the Siāmesese language, Gerini well understood the meaning and, more importantly, the genesis of this *khó rab* expression which was derived from a Siāmesese cultural practice and remained in the language of the court such as *Khó rab sai klaù sai kramom*.

In 1893, Gerini's formal remark and clarification about this was published in a footnote of Part I Introduction, III.- The Topknot and its Origin

\* ขอรับใส่เกล้าใส่กระหม่อม “(Khó rab sai klaù sai kramom)

ขอรับใส่เกล้าใส่กระผม ”(Khó rab sai klaù sai kra:phóm)

ขอรับใส่กระผม ”(Kho rab sai kra:phóm). All formulae which mean “I beg to receive (your commands) on the top of my head, of my head dress, of my hair.” This is the famous *khó rab* so much dreaded by foreign residents, because misunderstood. (*CLKMG* 19)

Regarding the genesis, Gerini explained in details as follows:



The crown of the head which in Siānese is called *Kramon* (กระหม่อม) received the greatest share of attention, respect, and veneration, and came to be considered the most sublime and holy portion of the human body. It was on account of the crown of the head enjoying so sacred a role in human affairs that the commands of kings and superiors in general, whether written or otherwise, were actually received thereon; and to this is no doubt due the figurative language of Siam in referring to the rewards that the king bestows upon his officials. The practice has long passed out of use but there still remains in the language of the court such expressions as: - «I beg to receive the august commands on the top of my hair or on the crown of my head» ขอรับใส่เกล้าใส่กระหม่อม “(Khó rab sai klaù sai kramom) etc., to attest of its past existence. (CLKMG 18-19)

As the genesis was not known among new foreigners, this set of expressions was always a misconception among new foreigners of *His Times*. Gerini's effortless use of *khó rab* in his spoken drama functioned as a synecdoche alluding to his clarification to the European's misperception about the meaning and a suggestion on the proper usage of this term.

### PL13.– Pāli-Siānese word coinage from English Onomatopoeic Metaphor and Pāli Tipiṭaka-Based Synecdoche

สมภาร --- «ไปเรียนธัมมคัมภีร์ภาษาพอดแพตฟุดพิต<ฟ>ด อะโรกะเขามา»

[Abbot --- what *fotfat p<f>utfit Dhammo* scriptures did you study with him



«ธัมมคัมภีร์ภาษาพอดแพตฟุดพิต» (*Dhammo khamphi pasa fotfatfutfit*.) was Gerini's Pāli-Siānese word coinage from his inventive English onomatopoeic metaphor and Pali synecdoche, meaning English-language Buddhist scriptures, as opposed to the original Pāli-language Buddhist scriptures. Gerini amusingly coined this multilingual term from a Pāli Tipiṭaka-based synecdoche *Dhammo* which was in part to represent the whole Words of the Buddha and a comic onomatopoeic metaphor «พอดแพต ฟุดพิต *fotfat futfit* » based on the sounds of spoken English as perceived by the Siānese people to represent the English language. The making Pāli synecdoche of a Pāli-Siānese compound noun «ธัมมคัมภีร์ *dhammo* (Pāli) *khamphi* (Siānese)», fashioned in the English language style in which a noun modifier was placed before the noun, unlike in the Siānese language in which the modifier was placed after the noun.

PL15.– Pāli- *Tipiṭaka* Derived Synecdoche

ณรรอัน --- «จะไปเที่ยวธุดงค์หรือโปรดสัตว์ประเทศใดอีกต่อไปก็ไม่ทราบ»

Nēn On --- I don't have a clue whether he is now wandering to practice the *dhutanga* austerities or continues preaching in any country.



*Pāli* : *dhutanga*, Siamese: ธุดงค์ (*Thudong*) meaning the ascetic practices to enable the mind to be rapidly purified.

This «*dhutanga*» was Gerini's Pāli synecdoche to his elucidation of «*Patipattisaddhammo*» in his magnitude work-in-progress research on Buddhism initiated between late 1880s and early 1890s conceived from Alabaster's *Wheel of the Law* but focusing on different approaches. On the first two pages of his Italian 288-page autographed Notebook on Buddhism, which was a genetic evidence of this research, Gerini stated, in his own words, about his tasks as follows:

Italian Transcription	English Translation
a) <i>Buddhismo nella vita ascetica o religiosa [ o esposizione dell'origine e principii della nuova scuola ortodossa in Siam]</i>	a) Buddhism in the ascetic and religious life [ or description of the origins and principles of the new orthodox school in Siam]
b) <i>Buddhismo nella vita sociale [o illustrazione delle cerimonie Buddhiste pubbliche e domestiche]</i>	b) Buddhism in the social life [or illustration of the state and domestic Buddhist ceremonies ]
c) <i>Uleriori illustrazioni della fase tradizionale (continuazione della vita di Buddha lasciata interrotta da Alabaster</i>	c) Other illustrations of the traditional phase (continuation of the life of the Lord Buddha left interrupted by Alabaster
d) <i>Ulteriori illustrazioni della fase ultrasuperstiziosa (leggende di idoli, simulacri e luoghi sacri Buddhisti in Siam) ed infine la</i>	d) Other illustrations of the ultrasuperstitious phase (legends of idols, images and Buddhist holy sites in Siam) and at last
e) <i>Storia dello sviluppo e vicende del Buddhismo in Siam, dai primi tempi sino al sorgere della nuova scuola ed agli effetti del contatto con la cività Europea {Outline of an history of the Buddhism in Siam}</i>	e) History of the development and events of Buddhism in Siam, since the beginning to the rise of the new school and the effects of contact with European civilization) {Outline of an history of Buddhism in Siam}
f) <i>I monumenti ecc. del Buddhismo in Siam</i>	f) Monuments a.s.o. of Buddhism in Siam

On page 115 of this notebook, Gerini started with a question, «D.- Che cosa è il *Patipattisaddhammo*?» Then he elucidated that *Patipattisaddhammo* was «i tre precetti» or «traī sikkhā», that is, threefold learning and training in morality or *çīla*, concentration or *samadhi* and wisdom or *pañña*.

On pages 118 and 119, Gerini indicated that according to *Bra Arthakathācārya*, the *Patipattisaddhammo* consisted of the 13 *dhutanga guṇā*, the 14 *vatra* or religious duties derived from the *vatrakhandhaka*; the 82 *mahāvatra*; the *silā*, the *smādhi*, the *vipassanā*: «*terasa dhutanga guṇā cuddasakhandhaka vattāni, dvāsīti mahā vattāni, silā, smādhi, vipassanā Patipatti saddhammo nāma.*» Below is the Italian transcription of the 13 *dhutanga guṇā* and a brief explanation in his own words.

Page 118

Italian Transcription	English Translation
<p><i>I tredici dhutanga guṇā sono</i> (ਉਠਤ੍ਰਯੁਕਤਮ)</p> <p>1.- <i>paṃsukūlikaṅgaṃ</i> (1)            2.- <i>tecīvarikaṅgaṃ</i> (2)            3.- <i>Piṇḍapātikaṅgaṃ</i> (3)            4.- <i>Sapadānacārikaṅgaṃ</i> (4)            5.- <i>ekāsānikaṅgaṃ</i> (5)            6.- <i>pattapiṇḍikaṅgaṃ</i> (6)            7.- <i>khalupacchābhattikaṅgaṃ</i> (7)            8.- <i>sosānikaṅgaṃ</i> (8)</p> <hr/> <p>(1)<i>pamsukūlaṃ = stracci presi da un mucchio di polvere - il vestito di un monaco Buddhista doveva esser fatto di sudici stracci presi da un mucchio di polvere o spazzatura, o dai morti o da un cimitero, e cuciti insieme; però eran concesse numerose eccezioni delle quali menzione è fatta nel servizio d'ordinazione, ed oggidì la regola non è mai compulsiva. Anzi, di qui il <u>thot kathin</u> in Siam - Pamsukūlaṃ adoperato nei trasporti funebri e attaccato all'urna</i>            (2) <i>ingiunge di non posseder più di tre robe o tuniche</i>            (3) <i>ingiunge di procurarsi i cibi solo andando in persona alle case dei fedeli, di riceverli da sé e porli nel proprio vaso (patto)</i>            (4) <i>ordina di domandar elemosina in successione di casa in casa</i></p>	<p>Thirteen <i>dhutanga guṇā</i> are</p> <p>1.- <i>paṃsukūlikaṅgaṃ</i> (1)            2.- <i>tecīvarikaṅgaṃ</i> (2)            3.- <i>Piṇḍapātikaṅgaṃ</i> (3)            4.- <i>Sapadānacārikaṅgaṃ</i> (4)            5.- <i>ekāsānikaṅgaṃ</i> (5)            6.- <i>pattapiṇḍikaṅgaṃ</i> (6)            7.- <i>khalupacchābhattikaṅgaṃ</i> (7)            8.- <i>sosānikaṅgaṃ</i> (8)</p> <hr/> <p>(1) <i>pamsukūlaṃ = rags taken from a pile of dust - a Buddhist monk's dress had to be made of grimy rags taken from a pile of dust or garbage, or from the dead or a cemetery, and sewn together; however, numerous exceptions were granted, of which mention is made in the ordination service, and now the rule is never compulsive. Indeed, hence thot kathin in Siam - Pamsukūlaṃ used in funeral transport and attached to the urn</i>            (2) <i>it orders not to possess more than three robes or tunics</i>            (3) <i>it enjoins to procure food only by going to the homes of the faithful in person, to receive it by himself and put it in his own vase (patto)</i>            (4) <i>it orders to ask alms in succession from house to house</i></p>

<p>(5)ordina di mangiare in una sola seduta - deve finire il pasto seduto in un sol luogo, non a piú riprese o luoghi diversi</p> <p>(6)ordina di cibarsi da un unico vaso o scodella</p> <p>(7) ordina di mangiare non piú di ciò che è conveniente - Vedi <u>pacchābhattiko</u></p> <p>(8) ingiunge di vivere in un o presso d'un cimitero, in costante contemplazione della morte - <u>Sosāniko</u> visitare un cimitero</p> <p>page 119</p>	<p>(5) it orders to eat in only one sitting - [the monk] has to finish the meal sitting in only one place, not eat it in several times or different places</p> <p>(6) it orders to eat from a single vase or bowl</p> <p>(7) it orders to eat no more than what is convenient - <u>See Pacchābhattiko</u></p> <p>(8) it orders to live in or near a cemetery, in constant contemplation of the death - <u>Sosāniko</u> to visit a cemetery</p>
<p>Original Italian script by Gerini</p>	<p>English Translation</p>
<p>9.- āraññikaṅgaṃ (1)  10.-rukhamūlikaṅgaṃ (2)  11.-abbhokāsi kaṅgaṃ (3)  12.-yathāsanthatikaṅgaṃ (4)  13.-nesajjikaṅgaṃ (5)</p> <hr/> <p>(1) ordina di vivere in foresta  (2) ordina di risiedere all'aria aperta al piede d'un albero (culto dell'albero?)  (3) vivere in luogo scoperto, senza riparo da sole, pioggia  (4) ordina di sedersi ovunque sia stato disposto  (5) ordina di non sdraiarsi per un dato periodo ma dormire seduti</p>	<p>9.- āraññikaṅgaṃ (1)  10.-rukhamūlikaṅgaṃ (2)  11.-abbhokāsi kaṅgaṃ (3)  12.-yathāsanthatikaṅgaṃ (4)  13.-nesajjikaṅgaṃ (5)</p> <hr/> <p>(1) it orders to live in a forest  (2) it orders to reside in the open air at the foot of a tree (worship of the tree?)  (3) to live in an open place, without shelter from the sun, rain  (4) it orders to sit in the allotted place wherever it is  (5) it orders not to lie down for a given period but to sleep sitting up</p>

### PL17.– English-Siamese Literary Simultaneism-Based Synecdoche

พระโยธา---อดีตีชนอดไซ <๑> ไม่อย่างนั้นดอกขอรับ <!>

ผมก็เคร่งเหมือนกัน ผมทำสำรวมโอ, ตาไม่แลดูสิกา, อีร์ หูไม่ห้ <พ>งเสียงสิกา แต่ฮารด์ ใจผมนี่กลาพัว รักเขาบ้างเท่านั้นละ  
ขอรับ <!>

[Phra Yotha--- *It is not so. It is not so. mâi yàng nán dok khó rab*

I am well-composed too : my eyes, ta not looking at sika, my ears, hũ not listening to the sika's voice but it's only my heart, chai that thinks to love, rak her khó rab <!>]



English-Siamese simultaneism and self-translation was created by Gerini as the counterpart of the Pali-Siamese simultaneism and self-translation for use in his synecdoche. By using this literary multilingual style to characterize the diction of *Phra Yotha* who embodied a modern Oriental-Occidental multilingual Buddhist monk and an English learner in Siām, Gerini was able to use Phra Yotha's English-Siamese literary simultaneity and self-translation of English idiomatic expressions and vocabularies as a part to represent a whole of English lessons in a trendy English speaking book and English spelling and vocabulary book of *His Times*.

Phra Yotha's literary multilingualism, «*It is not so. It is not so. mâi yàng nán dok khó rab*» (อดีตีชนอดไซ <๑> ไม่อย่างนั้นดอกขอรับ <!> ) was an English-Siamese simultaneous self-translation of a typical English expression and was a synecdochic inference for English idiomatic expressions in an English speaking book. Another representation was his simultaneous self-translation of the English vocabularies of human body parts: eyes, ta; ears, hũ; heart, chai; love, rak which took on a synecdochic inference for basic vocabularies drilled in an English spelling and vocabulary book, as opposed to the Siamese-Pāli recitation for Buddhist monks in Siām to reflect and contemplate on the thirty-two impure parts of the body derived from the *Kāyagatāsati Sutta* (Mindfulness Immersed in the Body) (see Table 5-15)

### PL20.– Pali-Siamese Literary Simultaneism and Self-Translation- Based Synecdoche

สมภาร--- «อามะอาวโส เออ<!> ถ้าตั้งนั้นก็ สาธุติสัมปณิฉิตวารับว่าดีด้วยละ»

[Abbot ---*Ama, Āvuso Oeh* <!> So, *sādhū ti sampaticchitvā*, I accept it is well.]



The Pāli-Siamese literary simultaneism and self-translation of «*sādhū ti sampaticchitvā*, I accept it is well» was Gerini's Pali-Siamese simultaneism and self-translation-based synecdochic inference for Gerini's exogenetic Pali-Siamese-Italian translation of the *Tipiṭaka* in which those Pāli phrases were commonly found.

### PL21. – Pali *Tipiṭaka*-Based Synecdoche

สมภาร--- «นี่เณรแก้ว สุตร์มุลัจจาขณะนั้น ได้เรียนขึ้นใจจำได้ตลอดแล้วหรือยัง <?>»

[Abbot ---Now, Nēn Kaeo, did you fully learn by heart the *Mula Kaccāyanasutta* and bear it all in mind <?>]



เรียนขึ้นใจจำได้ตลอด (Learn by heart) in the Abbot's line was a Pali Canon-based synecdochic inference for the teaching method used by Lord Buddha with his *Bhikkhus* in the *Tipiṭaka*. This was derived from Gerini's exogenetic Pali-Siāmeso-Italian translation of the *Tipiṭaka*. One of the specimens of 'Learn by heart' used by Lord Buddha in the *Tipiṭaka* was:

“When the night had passed the Blessed One addressed the monks: "Learn by heart, monks, the Atanata protection, constantly make use of it, bear it in mind. This Atanata protection, monks, pertains to your welfare, and by virtue of it, monks and nuns, laymen and laywomen may live at ease, guarded, protected, and unharmed.”

The *Mula Kaccanaya Sutta* in this context alluded to an influential grammar of Pāli language for Pāli learners in Siām including Gerini. This treatise was composed by the Venerable Maha Kaccana who was honored by Lord Buddha as his foremost disciple in the ability to provide detailed expositions of his own brief statements<sup>221</sup>.

### PL22. – Siāmeso, Pāli, and Pāli-Derived Siāmeso *Tipiṭaka*-Based Synecdoche

สมภาร--- «อีกกี่ปี, กี่กัลป์, กี่พุทธจักรจะตรัสรู้สำเร็จตลอดได้»

[Abbot ---Then, how many more *pi*, *kappa*, *phutthagdon* do you think you would take to become enlightened <?> ]



อีกกี่ปี, กี่กัลป์, กี่พุทธจักร, the multilingual question asking about the length of time using Siāmeso, Pāli, and Pāli-derived Siāmeso terms of time units respectively, was Gerini's synecdochic inference for the Buddha's conception of the universe and the Buddhist conception of time and temporality.

Gerini endogenetic synecdoche regarding the concept of time used in Buddhist cosmology and in the *Tipiṭaka* in this spoken drama was derived from his hard research

<sup>221</sup> "Maha Kaccana: Master of Doctrinal Exposition", by Bhikkhu Bodhi. Access to Insight, 5 June 2010, <https://goo.gl/U6pTzr>. Retrieved on 2 March 2012.

on the date of Buddha's birth, death, etc. in the 1900s. Three important exogenetic evidence were *Calcolo del Parinirvāṇa o morte di Buddha*, his six-page autographed mathematical calculation and notes in Italian of the date of Buddha's birth, death, etc., *Nascita Buddha*, his two-page self-made table showing a precise comparative year of the Buddha's birth in the *Kali Yuga*, the Siāmesse Buddhist Era and B.C. with a note written in Siāmesse, Italian and English and a three-page replying letter to Gerini from a scholarly Buddhist monk named Phra Kamut dated September 17, R.E. 111 (A.D.1892) regarding the precise date of Buddha's birth, enlightenment and nibbana (nirvana) in the Buddhist scriptures.

In formulating his time-based synecdoche, Gerini first used threefold multicultural and multilingual units of time: ปี (*pi. s*) to refer to a unit of time in a solar calendar, followed by กัลป์ (*kappa, p; kalpa, sk.*) to stand for each immense duration spanning the formation, existence, destruction and final non-existence of the Buddhist cosmos and พุทธจักร (*phutthagdon, p.-derived s.*) to stand for the duration reckoned in terms of each Buddha-interval.

### PL23. – Pali *Tipiṭaka* -Based Synecdoche

สมภาร --- «เ้าลองดูสักหน่อยเถอะ <!> อัถโถอักขระระสัณญาโต สุตฺรนี้แปลว่าอะไร <?>»

[Abbot ---In any case, let us try <!> *Attho akkharasaññāto* how can this sutta be translated into Siāmesse<?>]



*Attho akkharasaññāto* was Gerini's synecdochic inference for The *Mula Kaccanaya Sutta*, an influential grammar of Pāli language for Pāli learners in Siām. Mahā Kaccāyana who composed this treatise took Lord Buddha's sentence *Attho akkharasaññāto* meaning "Meaning is known by the letters (sounds)" as an impetus to write a treatise on Pāli grammar ensuring a clear understanding of the Pāli language. This *Attho akkharasaññāto* was thus the first sentence in the first *sutta* (rule) of the *Sandhikaṇḍa* of the *Kaccāyanasutta*

### PL24. – Pāli *Tipiṭaka* -Based Synecdoche

สมภาร ---«เลอะเทอะ <!> <|> เ้าแก้ตัวอีกศัพท์หนึ่ง ศัพท์ มัมส์ นั้นแปลว่าอะไร <?>»

Abbot--- Nonsense <!> <|> I'll give you another chance. Now, this vocabulary,

*mamsam*



The term *mamsam*, meaning flesh, was Gerini's Pāli Canon-based synecdochic inference for the Pāli -Siāmesse recitation *Kāyagatāsati Sutta* (Mindfulness Immersed in the Body) in the Pāli Canon . Gerini derived this vocabulary from a reflection or contemplation on the 32 impure parts of the body recited by Buddhists and Buddhist monks in Siām. This

recitation was known in Siām as «Kayanusati», which was recited in two languages - *Pāli* and *Siānese*.

Pāli -Siānese Recitation	English transliteration and Translation
<p>อัถถิ อิมัสมิง กาย (มืออยู่ในกายนี้),            เกสา (คือ ผมทั้งหลาย), โลมมา (คือ ขนทั้งหลาย),            นะขา (คือ เล็บทั้งหลาย), ทันตา (คือ ฟันทั้งหลาย),            ตะโจ (คือ หนัง), มังสัง (คือ เนื้อ), นะหารู (คือ เอ็นทั้งหลาย),</p>	<p><i>Atthi imasmiṃ kāye (In this body there are:)            kesā (hair of the head), lomā (hair of the body),            nakhā (nails), dantā (teeth),            taco (skin), maṃsaṃ (flesh), nahārū (sinews),</i></p>

### PL30. – Pāli-Siānese Literary Simultaneism and Self-Translation-Based Synecdoche

สมภาร --- «โมฆะปุริสสะ, โมฆะปุริสสะ, บุรุษเปล่า ๆ <|> <|> เณรเหล่านี้ชอบแต่เล่นซุกซนนัก»

Abbot -- *moghapurisa, moghapurisa*, worthless man <|> <|> These novices are fond of playing naughtily at all times.



The abbot's addressing a novice as *moghapurisa* was Gerini's thoughtful synecdochic inference for the teaching style of Lord Buddha in the *Tipiṭaka* in which *moghapurisa* was used to address a useless, foolish, empty man or a person who brought about no benefits to the *dhamma* and was good for nothing as opposed the term *mahāpurisa*, meaning a Great Man. Gerini's synecdoche was made lighter in a Pali-Siānese literary simultaneism and self-translation-based style, contrasting the Buddha's style which was in monolingual Pāli that Gerini initially learnt from his exogenetic research and translation of the *Tipiṭaka*.

### PL31. – Siānese *Thet Mahâ Chât*-based Synecdoche

สมภาร --- «ฝ่ายเณรแก้วนี้ ก็มีแต่ชอบเทศมหาชาติขึ้น ๆ อย่างเดียวทำท่าตลก คนอง ทำผิวเสี<สี> ยงนกเสี<สี>ยงกาสารพัด  
 อะไรต่ออะไรเพื่อพ่อโลมเอาแกง ชักนำไปให้อูบ <|> สกอุบาสิกาลงไหลซื่อถือ»

[Abbot -- Nēn Kaeo, enjoys solely rehearsing farcical recitation of the *Mahâ Chât*, performing buffoonish exhibition in a theatrical style, making bird sounds and all tricks to lure the birds in and catch for making curry, persuading layman males and females to adore and believe.



The Abbot's lines above was Gerini's synecdochic inference for the thoughtful sentence «การมีเทศนามมหาชาติตลกของคนองว่าได้บุญได้กุศลอย่างไรจึงนิยมกันบริจาคนกันเป็นหนักหนา» (However, there is no lack



of people who fail to see and believe that the practice of having such farcical shows be really meritorious), derived from the *Proclamation by His Late Majesty Mahā Mongkut Phra Chom Klāu, inveighing against the practice of holding farcical recitations of the Mahā Ch'ât* which originally appeared in the *Bangkok Recorders*, a vernacular bimonthly newspaper, Vol. I No. 18. dated Nov. 18<sup>th</sup>, 1865 and was translated by himself into English and published in *Appendix iii* of his monographic work on Siāmesese state ceremonies, *A Retrospective View and Account of the Origin of the Thet Mahā Ch'ât ceremony (Maha Jati Desna) or Exposition of the Tale of the Great Birth as performed in Siam* in 1892. (See Gerini's English translation in full in Chapter Five). Gerini's intention was to preserve His Majesty's judgement about *Thet Mahā Ch'ât* in Siām and his intent « to put you on the track of discerning what is right from what is wrong » by dramatizing the ridiculous as stated in His Majesty's monologue:

The landholders and patrons of these places, make it a point of supporting such recitals by assuming charge of the offerings for the priests and novices of the holy orders who are invited to come and sing in a theatrical style of the story of Prince Vessantara in thirteen cantos. By so doing, the supporters of these exhibitions think to perform a meritorious work, and deem the money spent upon them, to be as a tribute of honor paid to religion. However, there is no lack of people who fail to see and believe that the practice of having such farcical shows be really meritorious. Such ones, censure the practice, and question how merit can be possibly derived from buffoonish recitations of the Mahā Ch'ât and from the treasure and valuables squandered upon them» (Gerini, 1892: 61)

### PL32. – Siāmesese Onomatopoeia-Based Synecdoche

สมภาร --- «ก็ฝ่ายเณรอันนั้นเล่า ก็ไม่เอาใจใส่แก่พระบาล่ำบ่าพีมิตแต่อ่านคอรศปอนเดนค์ แลบทเมื่อไรหนอ, เมื่อไรแน่ ใน บางกอกไทมส์ สยามออบเซอร์เวอร์ และอะไรๆอีกจนไม่รู้จบ <|> พิโทเอ่ยไม่เห็นเปนรศ <!>»

[Abbot -- That one, Nēn On, is not interested in studying *Phra Pālam Pāli*, merely reading *Correspondence* and the *Muea Rai Nō?*, *Muea Rai Né?* in *The Bangkok Times*, *The Siam Observer* and so on so forth <|> alas, how tedious<!>]



*Phra Pālam Pāli* and *Muea Rai Nō?*, *Muea Rai Né?* in the Abbot's lines were Gerini's onomatopoeia-based synecdochic inferences to the well-advanced art of printing in Siām started in 1835 in general and the two famous printed publications issued in Siām in late nineteenth-century and early twentieth century, in particular. One, belonging to the Buddhist domain, was the famous edition of the *Tipiṭaka*, or *Phra Pāli* (meaning the words of the Buddha preserved in the *Tipiṭaka* Pāli canon), in the Pāli language, published in 1893. The other, belonging to a secular domain, was a series of provocative political writings entitled *Muea Rai Nō?* (meaning, *When ?*) by K.S.R Kularb (1832-

1921), who was the editor of *The Siam Observer* (1893-1897) and *The Bangkok Times* (1899-1902) and the thread of the correspondences to the editor expressing opinions about his writing in *Correspondence*.

Genetically speaking, in the post-publication stage of this spoken drama, Gerini published in *SPAM* (1911) «Notes» about the art of printing, journalism and newspapers printed in Siam that could be considered his post-publication inference for his earlier two onomatopoeia-based synecdoches, *Phra Pālam Pāli* and *Muea Rai Nō?*, *Muea Rai Né?*:

In, «The Art of Printing, Retrospective Notes» he traced the genesis of the art of printing of the sacred texts *Tripitaka* or *Phra Pāli* in Siām, referred to in his spoken drama as *Phra Pālam Pāli*:

Prince Mongkut, the most enlightened and broad-minded personage living in Siam—then in Holy Orders in a Buddhist Monastery, which he made the intellectual workshop wherein to prepare that regeneration of the country— was the first Siamese to avail himself of the new art of printing introduced into the land. He at once had a printing-press installed in his convent, where, not being able to immediately procure Siamese types, he for a time made use of types which were obtained for him from Italy by local Catholic missionaries, printing in Romanized Siamese with them. As to the press, he had it built on the premises under his own directions and it started work in 1836. Ten years afterwards it was already equipped with two distinct founts of Siamese type, another similar one adapted for the Pāli language, and two small ones of Latin characters. There were printed, for the most part, sacred texts in the Pāli language. In 1847 a fount of *Ariyaka* characters was added, under the superintendence of the selfsame priest-prince, who had it prepared so as to facilitate the printing of the Pāli texts. (*SPAM*, 257)

During the reign of King Chulalongkorn, in Bangkok in 1872 already six printing -offices existed. The *Phra Pālam Pāli* was Gerini's onomatopoeia-based synecdoche referring to *Tripitaka* or *Phra Pāli* published during *His Times*:

Among the bulkiest and most important works issued by Siamese printing-offices, it will be sufficient to record the famous edition of the *Tripitaka* (Buddhist Holy Scriptures) in the Pāli language, published under the auspices of the King Chulalongkorn, in thirty-nine volumes, comprising in all 15,749 pages, , on the occasion of the silver jubilee of his reign. (*SPAM*, 260).

Next, in «Geographical and Commercial Notes on Siam» of *SPAM*, Gerini included 12 notes on geography and commerce in Siam, namely, Geographical Position, Boundaries, Siam-

Malay Peninsula and Islands, Capital of the Kingdom, Trade and Shipping of the Port of Bāngkok, Trade with Italy, Lines of Steam Navigations from Europe to Siam and *Vice Versá*, European banks with Branch Offices in Bāngkok, Money, Weights, and Measures, Postage and Telegraph Rates from Europe to Siam and *Vice Versá*. In the 12<sup>th</sup> Note «Directories, etc., Gerini mentioned the two preeminent bilingual Bāngkōk daily newspapers:

Two directories are published in Bāngkōk yearly in English, namely

(1) *Directory for Bāngkōk and Siam*.

(2) *Siam Directory*.

In these, European merchants wishing to enter into business relations with firms in Siam will find much useful information.

As regards advertisements, both in English and Siamese, opportunities are offered by two bilingual Bāngkōk daily newspapers, namely :

(1) *The Bāngkōk Times* (English and Siamese),

(2) *The Siam Observer* „ „

as well as by the following monolingual dailies:

(3) *The Bāngkōk Daily Mail* (English)

(4) *The Krung Thep Daily Mail* (Siamese),

and by a number of magazines appearing periodically in Siamese language. (*SPAM*, *xliv*)

Gerini's onomatopoeia-based synecdoche «*Muea Rai Nō?*, *Muea Rai Né?* » in the Abbot's lines « Nēn On, is not interested in studying *Phra Pālam Pāli*, merely reading *Correspondence* and the *Muea Rai Nō?*, *Muea Rai Né?* in *The Bangkok Times*, *The Siam Observer* and so on so forth <|> alas, how tedious<|>» was Gerini's thoughtful lightness referring the most popular columns of *Muea Rai Nō?* and *Correspondence* in *The Bāngkōk Times* and *The Siam Observer* in general and the satirical, constructive, provocative political reflections and debates of Siāmesse newspaper readers on K.S.R Kularb's writing entitled *Muea Rai Nō?* (When?) in particular.

### PL33. – Modern Siāmesse Printing industry-based Synecdoche

ณรัตน์--- «ผมมิได้อ่านเรื่องเหล่านั้นมานานแล้วขอรับ <|> เพื่อเต็มอกแล้ว <|> เวลานี้ผมก็กลับตั้งใจ <'> อัมภาวะสมัย <'> มากกว่ามากหลายสิบส่วนขอรับ <|>»

[Nēn On--- I haven't read such things for a long time *khó rab* <!> very tired of them. Right now, I am impressed with <“ > *Ambhawasamai* <” > ten times more than the others *khó rab* <!>]



ณรงแก้ว --- «แต่ผมก็อ่าน <’> ฮิตประเทศ <’> คำแปลใหม่หมวดต้นจบตลอดแล้วรอคู่มือสองมานานก็ยังไม่เห็นออก <|>»

[Nēn Kaeo – For me, I read the <“ > *Hitopadeśa* <” >, the New Translation. I finished reading the First Book and have been looking forward to reading the Second Book for a long time but it has not yet been released <|>]



ณรงแก้ว --- «แต่เมื่อผมเดินลงไปฐานเมื่อใด ก็เคยพบหนังสือ <’> สยามประเภท <’> นึกแปลกใจว่าอยู่ที่นั่นเสมอละ ขอรับ <!>»

[Nēn Kaeo – but whenever I went to the toilet, I always found a big pile of the <’> *Siam Prabheth* <’> torn in pieces there *khó rab* <!>.]



พระโยธา---«ส่วนผมนี้ ก็พอใจอ่าน อิงกลีขสะเปลลิงบุก แบบเล่าผสมตัวคำอังกฤษ เวอริก็ดูดีนักรับ <|> <|>

[Phra Yotha--- For me, I find pleasure in reading the *English Spelling Book* a textbook explaining all spelling patterns of English words. Very Good, *di nak* *khó rab* <!>



พระฉกล ---«แต่ผมนี้เล่าเวลานอนไม่หลับ ก็หยิบเอาหนังสือ <’> ตูลวิภาค <’> มาเช<ปี>ดูอ่านดู <|> ประเด็นเดียวก็หลับตาได้สนิทราวกับกินยานอนหลับทีเดียวละขอรับ <!>»

[Phra Thakon--- For me, when I couldn't sleep, I picked up <’> *Tulwiphak* <’> and read it <|> immediately after that, I fell into deep sleep as if having taken sleeping pills *khó rab* <!>]



สมภาร ---«ก็ดูตัวอย่างหนังสือพิมพ์ที่พวกเขนเตอลแมน <เมือง>ไทย<นี้> ได้ตั้งขึ้นสักก็สิบฉบับแล้ว ! ตูทองเออ! ลักวิทยาเออ! สยามประภีทเออ! และอะไรๆจนจำชื่อไม่ได้ »

[Abbot---Take, for example, the newspapers established by the Gentlemen of <this> <Muang> Thai , how many of them, dozens! *Tu Thong* ! *Lakwittaya*! *Siam Prabhuet*! and so on that I can't even remember all of their names. ]



The names of Siāmesese magazines, English textbook, translations of foreign literary works, *Ambhawasamai*, *Siam Prabheth*, *Tulwiphak*, *Tu Thong*, *Lakwittaya*, *Siam Prabhuet*, *English Spelling Book*, and *Hitopadeśa* were Gerini's thoughtful synecdochic inferences to the modern Siāmesese printing industry at the turn of the twentieth century. In the post-publication stage of this spoken drama, Gerini wrote Retrospective Notes and Statistical Notes in *SPAM* (1911) about the remarkable revolution achieved by the Press in Siām:

## Retrospective Notes

. . .

The publications of translations of foreign literary, historical, and scientific works, and even more of textbooks for the schools, imparted, during the last twenty years, a vigorous impulse to printing, to which contributed also the establishment of numerous newspapers, magazines, and other periodical publications whether of a literary or an educational character, for the diffusion of modern knowledge.

It is greatly to the credit of Siām that it has, since its rise to the position of a modern nation, realized the benefits and the high mission of the Press so fully as to refrain from imposing any restrictions on it beyond those customary in other modern States. Thus the Press won for itself a pre-eminent place in the social life of Siām, and there enjoys, one may say, the same freedom as in the most advanced States. (*SPAM*, 260-61)

## Statistical Notes

. . .

About twenty-five printing-offices exist to-day in Siām, three-quarters of which are exclusively owned and worked by natives. Of these latter, six are attached to Government Departments, one to a Buddhist seminary, and one has its seat in the principal penitentiary. Of all the works issued by the printing-offices owned by the Siānese, two copies must be deposited in the National Library. Ten years ago, a copyright has been enacted. The periodical Press published in the capitals three daily papers in two languages, namely English and Siānese, of which a separate weekly edition is issued in each language for dispatch abroad; a dozen magazines and weekly or monthly periodicals in Siānese exclusively, and a trilingual magazine of Oriental studies (*Journal of the Siam Society*) which appears in parts two or three times a year. (*SPAM*, 261)

The aforementioned « numerous newspapers, magazines, and other periodical publications» and «dozen magazines and weekly or monthly periodicals» in *SPAM* had been lightened into a figure of synecdoche conveying how « the Press won for itself a pre-eminent place in the social life of Siām, and there enjoys, one may say, the same freedom as in the most advanced States. »

Ambhawasamai was Gerini's synecdochic inference for a well-liked magazine patronized and published in 1903 by Crown Prince Vajiravudh of Siām who wrote a humorous satire ridiculing the historical writings of K.R.S Kularb. In his ทีวีปัญญา Dvī-pañña Magazine, Crown Prince Vajiravudh also wrote an article «The Minutes of the Parliament of Siām» to satire K.S.R Kularb's irrelevant writing in Muea Rai Nō? (When?) regarding a need for parliament.

*Hitopadeśa* was thoughtful synecdochic inference for a collection of Sanskrit animal fables, many of which were in common with the Panchatantra (2nd century BC.) both in terms of stories and pattern of prose and verse. The identity of the author as found in the concluding verses of the work was Narayana Pandit and was written in the 12th century with the purpose to instruct young minds in a way that they learn the philosophy of life and are able to grow into responsible adults. *Hitopadeśa* basically means to counsel or advise with benevolence. The First Book of *Hitopadeśa* deals with Friend Acquisition illustrated by the story of the crow, the pigeons, the mouse, the tortoise, and the deer. It has been translated into most of the major languages including Siāmeese.

The *Siam Prabheth* was Gerini's light synecdochic inference for the controversial Siāmeese bimonthly magazine founded in December 3, 1897, which ran at least until 1908. It was edited and published by K.S.R Kularb (1832-1921) who was a Siāmeese radical public intellectual. The motto of his magazine, printed on the magazine's cover page, was «เป็นสรรพตำราความรู้ความฉลาดทางคติธรรมแลคดีโลกย์สำหรับมนุษย์บุรุษย์สตรีสืบสกุลบุตรไปภายภาคหน้า» (a textbook of all intellectual, religious and mundane knowledge for humankind, men, women and the future generations). However, many historical and cultural writings published in *The Siam Prabheth* were proved as «fabrication» by Prince Damrong Rajanubhab (1862-1943), one of the most influential Siāmeese historian and intellectuals of *His Times*.

*English Spelling Book* was Gerini's synecdochic inference for the educational publications in English in Siām since 1836. Genetically speaking, in the post-publication stage of this spoken drama, Gerini wrote in *SPAM* (1911) about the history of the art of printing in Siām which was initiated on June 3, 1836, when the first printed publication made its appearance in Siām. In *The Art of Printing, Retrospective Notes*, the early publications as noted by Missionary Malcolm, who was in Bāngkōk on a visit of inspection to American Missions in June and July, 1837, in his book *Travels in South-Eastern Asia* (1839) was resounded by Gerini:

During 1836-7, 13,124 books containing 1,439,720 pages comprising besides religious works small educational treatises such as *First Lessons in English and Siamese*, *Lessons in Arithmetic*, and *Lessons in English*. (SPAM, 256)

In 1903, *English Spelling Book* was used by Gerini as a thoughtful synecdoche in his spoken drama to refer to the progress of educational publications in Siām. This textbook was confirmed in the English and Siāmes language by an English-speaking Buddhist monk, Phra Yotha, that it was «very Good *di nak* (Siāmesese ดีนัก, meaning very good)».

*Tulwiphak* or *Tulwibhak Photchanakit* was Gerini's synecdochic inference for all Siāmesese magazines founded Siāmesese public intellectuals. *Tulwiphak* was a bimonthly Siāmesese magazine in prose and verse founded in 1899 by Mr Thien Wannabho, a Siāmesese far-sighted solicitor, with the focus on the social, moral, ethical criticism as well as politics, laws, philosophy and literature. The prose language was modern, straightforward with many newly coined words and analogy to fables and current events. The poems were gentle and beautiful. This magazine lasted until 1906.

*Tu Thong*, *Lakwitthaya* were synecdochic inference for all monthly magazines founded by «Siāmesese gentlemen». *Tu Thong* and *Lakwitthaya* were established in 1900 by a group of Siāmesese noblemen who were educated from western countries, publishing only translation works - fiction and non-fictions- from many languages into Siāmesese and closed down in two years.

*Siam Prabhuat* was Gerini's synecdochic inference for parody magazines in turn-of-the-twentieth century Siām. *Siam Prabhuat* was a twelve-issue magazine published in 1899 by Prince Krom Luang Prachak Silapakhom (1856-1924) who engaged himself in writing parodies of by K.S.R Kularb's *The Siam Prabheth* and distributing then for the entertainment of other princes.

### PL35. – Siāmesese-Pāli Astronomy-Based Synecdoche

สมภาร --- แทบจะลืมไปเสียแล้ว <|> ชีตตันนี้แดดสุริยซึ่งจะมีเมื่อวันที่ ๑๗ เดือนมีนาคมหน้านั้น ได้คำนวณไปตลอดแล้วหรือยัง <?>

พระภค --- ได้ลงเลขคิดตลอดแล้วขอรับ <|> จะเป็นสรรพครารมิดเห็นดาวที่เดียว <|> คราวนี้แลอสุรราหูจะขบดวงอาทิตย์เสียเต็ม

ดวง

ก็แต่เมืองสุพรรณนี้ ก็จะแลเห็นแต่เพียงเปนอัครารจับครึ่งดวงซ่อนไปน้อยเดียว แม้ประสงค์จะแลเห็นจับเต็มดวงก็ต้องไปคอยอยู่

ที่แขวงเมืองนครศรีธรรมราช หรือไปดูจากเมืองตรังก็ยิ่งจะดีอีก

[Abbot --- I almost forgot <|> Now, *Ch'i tôn*, regarding the *daed sùriyá* that will occur on next March 17, have you thoroughly calculated the visibility and path <?>

Phra Thakon --- Yes, I have already calculated it *khó rab* <|> It will be *sappakhrat*- the total solar eclipse, the sky will be as dark as night that one can see the stars <|> It seems

that this time the *Asura Rahû* is going to swallow up the total sun. But here at *Suphan* (t. and distr. in W. Siam), one can see only the *utthakhrat* - partial solar eclipse. If one wants to see the total solar eclipse, one should go to *Nagara Srī Dharmarāj* (t. and prov. on E. coast of Siam-Malay Pen.), or even better, if one can go to see at *Trang* (t. and distr. on W. coast of Siam-Malay Pen.) ]



แดดสุริย daed sùriyá (daed, Siāmesese meaning sunlight, sùriyá Pāli, meaning sun) was Gerini's Siāmesese-Pāli astronomy-based synecdochic inference for the enthusiastic scenario of the annular solar eclipse which occurred in Siām on March 17, 1904. The Siāmesese enthusiasm in the calculations, observations of eclipses and astronomical activities in the reign of King Chulalongkorn was inherited from King Mongkut whose research in astronomy in 1868 was «one of the most glorious pages in the history of mankind and science» (Gerini, *The Siam Weekly Advertiser*, 1885). Gerini also coined two Pāli-derived Siāmesese terms *sappakhrat*- the total solar eclipse and *utthakhrat* - partial solar eclipse, for his character, Phra Thakon, who embodied a Siāmesese scholar and admirer of astronomy, to explain about the types and the precise path of this solar eclipse across Siām.

### PL36. – Siāmesese-Pāli *Thet Mahâ Chât* and modern Shipping in Siām-based Synecdoche

สมภาร --- เอ้า <!> ถ้าตั้งนั้นเราจะได้นาวา เรือไฟ กำซ<ปั>นใบแล่นลอยไปที่ไหนได้ <?>

Abbot--- Âu <!> Then where can we find a *navâ*, screw steamer, square-rigged vessel, to go there <?>



ณร้อน ---«ไม่เปนไรขอรับ <!> เอยานนาวาที่เณรแก้วเทศในมหาชาติที่มีลำต้ำตันหน ทั้งกับตันแลเข็มทิศเสร็จสับนั้นไปก็ได้»

[Nĕn On ---Not a problem *khó rab* <!> We can take the *yāna navâ*, the «Ship of the Truth» that Nĕn Kaeo alluded to the *Thet Mahâ Ch'ât* recitation, fully-equipped with all the navigator, captain and compass.]



นาวา เรือไฟ กำซปันใบ ยานนาวา (*navâ, rüa fai, khampànbai, yāna navâ*, Siamese and Pāli-derived terms meaning ship, screw steamer, square-rigged vessel, water-vehicle of Salvation) in the spoken drama were Gerini's synecdochic inferences and the light thoughtfulness of his own pre-compositional and post-publication researches and publications ranging between 1892-1911 on the *Ship of Truth* in the *Thet Mahâ Ch'ât* and the Siamese boats and the development of modern shipping in Siām.



In his exogenetic unpublished *Siāmology and the Orient Notebook* (SON, 1886 onwards), he jotted down 4-page notes in English describing more than thirty types of Siāmesese boats with additional 10-page notes in Italian on *Barche Siamesi-modo di costruzione*, English and Italian newspaper clips of articles on *Siamese boat building* and *La regata dei sandoli alla Valesana*.

In *RVA TMC* (1892), Gerini did a pre-compositional exogenetic comparative study on Occidental and Oriental mythology and cosmogony regarding «ship or an ark as an instrument or vehicle of both material and spiritual salvation.» (35) He wrote, «This ship becomes in Buddhism the "golden ship of the Law" or "of Truth," styled *yāna navā*, and represented as the only means of crossing the stormy ocean of transmigrating life and reaching "the Further Shore."» (48)

In *SPAM* (1911), Gerini published informative *Note on Siamese Boats*, describing the numerous types of boats invented by Siāmesese either for river or sea navigation, and *Notes on the Introduction and Development of Modern Shipping in Siam*, tracing in chronological order the development of modern methods of naval construction having attained in Siām, starting from the first square-rigged vessel built and owned by the Siāmesese in October 1835, the first British steamboat ever appeared on the Mē Nam in 1855, the first steamboat ever built in Siām under the supervision of P'hra Nāi Wai for the King in 1855, the first steam man-of-war provided with a screw propeller built by the order of P'hra Pīn Klàu in 1860, the first Siāmesese mail steamer running between Bāngkōk and Singapore in 1861, the second Siāmesese mail steamer running between Bāngkōk and Hong-Kong in 1862, and the first steam ferry service for carrying mails and passengers up country in 1888 (55-63).

Geini's comic pre-compositional writability in the conclusion paragraph of *VI. The Symbolical Ship* in *RVA TMC* (1892) regarding the development of the *golden Vessel of the Law* in the *Mahā Ch'āt* in Siām that, in King Song Tham's reign was first depicted as «a Chinese junk, down to the present time, a square rigged vessel, a frigate, a paddle-steamer, a screw-steamer, and iron-clad» (53) was fulfilled in dialogue through the poetics of thoughtful lightness as «*yāna nāvā* fully-equipped with all the navigator, captain and compass» in 1903.

## PL37. – English-Siāmesese Astronomy Onomatopoeia-Based

### Synecdoche

เนรนแก้ว --- «หรือชาวลาครจะเอาไทรชกล้อง <'> *ตีลูกตะขบ* <'> *ตะขบ* หรือกล้องอะไรๆส่องดูดวงกระมัง <'>»

[*Nēn Kao* --- Or, is it because the *Lagor* people are going to use a so-called “*Ti luk takhop*” *takhop* camera or something like that to view the solar eclipse <'>]



*Tiluktakhop* was Gerini's invention of an onomatopoeic word based on humorous English-Siāmesese homophone for an English *telescope* used for astronomy and a Siāmesese

*Tiluktakhop*, literally meaning beating (*ti*) a governor plum (*Flacourtia rukam*, *luktakhob*) – which was meaningful but a little ridiculous.

Then, Gerini lightened his English-Siamese astronomy-based onomatopoeic word by adding a so-called 'kham soi', a Siamese poetic suffix, to rhyme with the word *luktakhop* in order to render a ridiculous and humorous imagery. Gerini's choice of his *kham soi* suffix for *telescope* or *tiluktakhop* was *takhap*, meaning (1) centipede and (2) a name of a centipede-like rhythmic instrument made of split bamboo or a slapstick made of bamboo used for making sound to scare away bats and used in comic play. His new English-Siamese onomatopoeic word for a telescope was กล้องตีลุ กตะขบตะขาบ (*klong ti luktakhop takhap*)

Gerini used English-Siamese astronomy-based onomatopoeic term as a synecdoche to refer to the well-known historical scenario pertaining to the *telescope*, astronomy and King Mongkut of Siām in 1868. This scenario was recorded in *Retrospective Notes* in *SPAM*, (1911) in the post-publication of this spoken drama. Gerini wrote about the introduction of useful inventions of modern Western civilization into Siām by diplomatic envoys, missionaries and merchants since the beginning of the sixteen century, one of which was the *telescope*:

At the outset of that intercourse the compass and other nautical instruments were imported into Siām; in the seventeenth century clocks, watches, and various other mechanical contrivances, *telescopes*, and a large number of scientific apparatus, as well as numerous works printed in Europe were brought there. (*SPAM*, 255)

In *Retrospective Notes* of Group I- Culture and Education, he wrote about the most enlightened and modern King Mongkut who, in Gerini's own words, was «of conspicuous talent and extreme broad-mindedness of views, true type of a modernist in religious and secular matters. He ardently followed the progress of human culture in the West, doing his utmost to make it popular among his subjects.» Regarding the astronomy, Gerini noted about King Mongkut's astronomy research , about the precise time, date and location of the visibility of the solar eclipse in Siam in 1868 which cost him his life.

An enthusiastic admirer of European science, and at the same time a staunch and devout Buddhist, he died the victim of one of the researches in which he delighted —astronomy —having, from a favorable but malarious point on the coast, observed the famous total eclipse of the sun on August 18, 1868, at the same time giving hospitality to the astronomers, whom from all parts of the world he had invited there. This great love for science cost him his life.

An exogenetic genetic evidence about this scenario was Gerini's article entitled « Bāng Taphān Gold Mines» published in *The Siam Weekly Advertiser*, Saturday 3<sup>rd</sup> October, 1885,

in which he portrayed the historical scene, « one of the most glorious pages in the biography of his late Majesty [King Mongkut] as well as in the history of mankind and science », at *Hua Koh* beach in Southern Siām in 1867:

A sandy beach as before extends from this promontory Northward to that of *Hua Wahn*, (whale's head.) A village bearing the same name is situated there, and at 3 ½ miles to the south of it is the small tract of projecting beach called *Hua Koh*. I have been somewhat particular in mentioning these last names, because they and the places respectively indicated by them have long since become historical, owing to the fact of the Sun's total eclipse of 18<sup>th</sup> August 1867 having been observed at *Hua Koh* by Scientifical French and English Commissions, and a selected company composed of the governor of Singapore, and of most of the Foreign residents of Bangkok and of the Siamese Government Officials, who all had assembled there, by generous invitation of the late King, *S. P. P. M. Mongkut Phra Chom Klao Chow Yu Hua*. His Majesty, being himself an accomplished student of Astronomy had found by calculations that *Hua Koh* was to be, on earth, the only point in the sun's path, where the fullest totality, of the eclipse would be attained; and did not miss the occasion which this fortuitous event offered him, of giving the world a splendid proof of his progressive spirit and munificence.

### PL39. – Pāli Canon-Derived Synecdoche

สมภาร ---«อย่าหมายเลย | หนังสือพิมพ์ตุลวิภาคคงไม่ผิดกับหนังสือไทยๆอื่นๆ ดอก คงเปน อนิจจังอนัตตาราวเดียวกัน»

[Abbot---| Don't even dream of that | The *tulwiphak* newspaper will suffer the same fate as other Thai newspapers. They are commonly *aniccam anattatā* ]



Pāli Canon-derived *aniccam* (Pāli, impermanence, transiency) *anattatā* (Pāli, state of being not-self) synecdoche was used by Gerini to characterize the transiency and impermanence and the soullessness of Siāmesese magazines, like everything in the universe.

Genetically speaking, in Gerini's exogenetic autographed notebook on Buddhism which contained a magnitude of research on Buddhism, initiated between the late 1880s and early 1890s, on pages 13-15, Gerini jotted down from *Mahā-Sudassana Sutta* by T.W Rhys Davids an important Pāli discourse about the transiency of all things made by the Buddha in the *Mahā Sudassana Jātaka*, his past life as a legendary King *Mahā Sudassana*

who renounced all to practice meditation. In this note, Gerini paraphrased line by line, and explained and interpreted the meaning of the verse as well as the Pāli vocabularies.

*Aniccā vata saṅkhārā uppādavaya dhammino  
uppajjitvā nirujjhanti tesam vūpasamo sukhoti.*

*How transient are all component things!  
Growth is their nature and decay:  
They are produced, they are dissolved again:  
And then is best,—when they have sunk to rest .*

On page 18 of this notebook on Buddhism, Gerini jotted down a famous stanza of Siāmesic poetic literature composed in a Siāmesic poetic form known as *lilit* in the late fifteenth or early sixteenth century entitled P'hra: Lō, which inferred to the truth about the *Aniccā vata saṅkhārā uppādavaya dhammino*. The Siāmesic script of this stanza and Gerini's translation into Italian was shown below:

*un passo < una stanza > d'un poema Siāmesic intitolato P'hra: Lō dice :*

พระลอ - สิ่งใดในโลกยลวัน อนิจจัง

คงแต่บาปบุญยัง เทียงแท้

คือเงาติดตัวตรึง ตรึงแน่น อยู่เนา

ตามแต่บุญบาปแล้ว ก่อเกื้อ รักษา

*"Ogni cosa nell'universo è caduca e peritura  
Sol restan le buone e le cattive opere, eterne e reali <vere>  
Come l'ombra che segue il corpo sempre, come vi fosse fortemente  
inchiodata.*

*Tutto dipende dal merito e dal demerito; essi ci aiutano*

*ad andare al cielo od all'inferno."*

#### PL40. – Pāli - Siāmesic *Tipiṭaka*-Based Synecdoche

สมภาร ---«ไม่ฟังแล | »

[Abbot---| Listen to me|]

— • — ◆ — • —

«ไม่ฟังแล» (Siāmesic, *mai fang lae*), meaning *listen to me*, was Gerini's thoughtful *Tipiṭaka*-based synecdochic inference for the teaching by Lord Buddha in the Pāli *Tipiṭaka*. As a Pāli - Siāmesic-Italian translator of the *Tipiṭaka*, for instance, in his 150-page exogenetic unpublished translation of the *Vinayatipika* manuscripts from Siāmesic into Italian in 1888 and 1891, Gerini used the same opening part of the preaching of the Buddha, *listen to me* that he always called attention of the *Bhikkhus* attending his preaching to regain mindfulness

before stating the truth about *Dhamma* in the Abbot's opening line of his teaching about the *Nibbānaṃ Suññaṃ paramaṃ sukhaṃ* (Nibbana is the ultimate happiness) of for Siānese magazines and newspapers.

### PL43. – European- Food Derived Siānese Metonymy

พระถก --- หนังสือพิมพ์ที่บ้านเมืองขนมปัง ก็ไม่มีใครเป็นโรคล้มละลายเหมือนกันหรือ?

Pha Thakon --- The newspapers in the *bread countries*, don't they go bankrupt like this ?

— • — ◆ — • —

พระถก --- เอ้อ ชอบกลขวัญนี้ คุณบวชกับพระขนมปังหรือ ไม่ได้บวชกับท่านสมภารวัดเรานี้ดอกหรือ

Phra Thakon --- Éh , This *Khruo Yo*, how odd you are. Did you ordain with the *bread priest*, not with the Abbot of our temple?

— • — ◆ — • —

Gerini naturally and artistically made a Siānese term ขนมปัง (*Siānese, khanōmpang*, meaning bread ) a metonymy to associate with *Europeans*, being aware that bread was commonly known among Siānese people as a typical food in European households. Furthermore, Gerini multiplied this metonymy in many phrases throughout his spoken drama, two of which were บ้านเมืองขนมปัง (*Siānese, Bānmueang khanōmpang, bread countries*) and พระขนมปัง (*Siānese, p'hra khanōmpang bread priest*)

### PL46. – Hindû Onomatopoeia-Based Synecdoche

พระโยธา --- โอ้ ที่พูดคัดค้านกับท่านขรัวถก ว่า โน โน นั้น ก็คือแดดสุริยที่วาราหุขบกินดวงอาทิตย์นั้น ไม่ใช่ราหุราเหอะอะไร  
คงเป็นด้วยพระอาทิตย์ปิดหน้าต่างวิมานกลางวันแล

Phra Yotha --- Óh, what I objected to *Khrūa Thakon* and said, « No, No », is about the *daed sūriyá* – the solar eclipse which, he said, is because the sun was swallowed by *Rahû*. It is not because of *Rahû Rahoe*, but it is because the Sun closes down the celestial window during the day.

— • — ◆ — • —

Genetically speaking, *Rahû Rahoe* were Gerini's Hindû onomatopoeia-based synecdochic inferences to his extensive thoughtful research on the demon *Rahû* and published in *CLKMG* in 1895. A variety of aspects and roles of *Rahû* in the Tonsure ceremony in Siām was described in Part I, Section VII *The Tonsure of Siva's children (The Buddhist version)* (27-29) and in Part II. 1. *Appointment of a Propitious Day*, which must be one of those «designated *wan thong chai* or 'of a victorious flag', when *Rahû* the demon, and *Mriyū*, or Death, are not wandering upon the earth, otherwise they might interfere with and nullify the rite» (35). At the foot note, Gerini elaborated about *Rahû*

in the Hindū version that «*Rahû* is the ninth of *grahas*, or planets of Hindûs (called in Siāmeese ดาวพฤหัสบดี ). The cone of shadow projected by the wrath appears to be meant by it. In fact, it is said that this dark planet *Rahû* can be seen only in eclipse when it transits over the disk of the sun or the moon». Besides, Gerini wrote about another aspect of *Rahû* in a new kind of pantomime called *Rabeng*, performed on the morning of the day of tonsure in Siām. The *Rabeng*, in Gerini's own words, was as follows:

The actors are dressed as angels of the Buddhist pantheon and in one hand bear a golden arch and in the other an arrow, singing in chorus the verse. They represent Gandharvas, the celestial singers of Indra's paradise, on the way to the Krailât Mountain to witness the tonsure ceremony. The Kâla, the fierce god of Death, is prompted to shoot the noisy singers because they break the silence which shall be observed during the tonsure ceremony and by their joyous utterances may call the attention of the *Rahû* and other wicked fiends to the site of the ceremony, thus imperiling its successful issue. The Kâla's arrows, however, have on the celestial singers merely the effect of a gentle anesthetic, from the action of which they soon recovered. (127-129)

*Rahû* was also mentioned in Gerini's Notes on the *Parittas*. *Parittas* were the formulae of protection recited during state ceremonies in Siām. With regard to *Rahû*, Gerini noted as follows:

During the eclipse, the *Candaparitta* and the *Sûryaparitta* vulgarly styled in Siāmeese ภาณจันทร and ภาณสุริย์ are still, out of respect to a time-honored custom, recited within the precincts of the royal palace with the intent of inducing *Rahû*, the wicked demon, to release the lunar or the solar orb from his grasp. (166)

#### PL47. – Pali-Siāmeese Disease-Based Synecdoche

สมภาร --- เอ๊ะ<!> ฉันเปนกิโสโรโค โรคผอมแห้ง มานมนานแล้ว <|> ชูบผอม <|> บาง <|> ฉันจ้งหันไม่ใคร่จะได้  
 [Abbot --- Éh <!> I have developed a symptom of *kiso-rogo rogphomhaeng* (cachexia) for a long time, my body has been emaciated <|> skinny <|> slim <|> I can hardly eat]



«กิโสโรโค โรคผอมแห้ง *kiso-rogo rogphomhaeng*», meaning a symptom of cachexia, was Gerini's inventive disease-based synecdoche achieved through Pali-Siāmeese simultaneous self-translation. The synecdochic inference was for the great teaching of the Buddha regarding *ādīnava·saññā*, the perception of drawbacks with regard to the body, one of the ten perceptions, given to *Girimānanda* to help him recover from a grave illness in a sutta known as *Girimānanda Sutta*. The reflection started with «*And what is*

*the perception of drawbacks? There is the case where a monk — having gone to the wilderness, to the foot of a tree, or to an empty dwelling — reflects thus » and followed by all kinds of diseases arisen in the body.*

This body has many pains, many drawbacks. In this body many kinds of disease arise, such as: *cakkhu-rogo* seeing-diseases, *sota-rogo* hearing-diseases, *ghāna-rogo* nose-diseases, *jivhā-rogo* tongue-diseases, *kāya-rogo* body-diseases, *sīsa-rogo* head-diseases, *kaṇṇa-rogo* ear-diseases, *mukha-rogo* mouth-diseases, *danta-rogo* teeth-diseases, *kāso* cough, *sāso* asthma, *pināso* catarrh, *ḍāho* burning sensation, *jaro* fever, *kucchi-rogo* stomach-ache, *mucchā* fainting, *pakkhandikā* dysentery, *sūlā* grippe, *visūcikā* cholera, *kuṭṭham* leprosy, *gaṇḍo* boils, *kilāso* ringworm, *soso* tuberculosis, *apamāro* epilepsy, *daddu* skin-disease, *kaṇḍu* itch, *kacchu* scab, *nakhasā* psoriasis, *vitacchikā* scabies, *lohitaṃ pittaṃ* jaundice, *madhumeho* diabetes, *aṃsā* hemorrhoids, *piḷakā* fistulas, *bhagandalā* ulcers; *pitta-samuṭṭhānā ābādhā* diseases arising from bile, *semha-samuṭṭhānā ābādhā* from phlegm, *vāta-samuṭṭhānā ābādhā* from the wind-property, *sannipātikā ābādhā* from combinations of bodily humors, *utupariṇāmajā ābādhā* from changes in the weather, *visamaparihārajā ābādhā* from uneven care of the body, *opakkamikā ābādhā* from attacks, *kamma-vipākajā ābādhā* from the result of kamma; *sītaṃ* cold, *uṇhaṃ* heat, *jighacchā* hunger, *pipāsā* thirst, *uccāro* defecation, *passāvo* 'ti urination.'

As the Pāli-Siāmesese simultaneous self-translation of these diseases in this *Girimānanda Sutta* chanting was a common practice of the monks and lays in Siām, *kiso-rogo rogphomhaeng* (cachexia) which was Gerini's additional part of the diseases arising in the body of the monks to describe the symptoms of the Abbot well represented the whole of this *sutta*.

#### PL48. – Pali-Siāmesese Literary Simultaneous Self-translation-Based Synecdoche

สมภาร --- ถ้ำตั้งนั้น เอหิสามเณระ ดูกรสามเณร จงมานี้ ข้าจะประสิทธิ์ประสาทของดีๆ ให้เป็นสารณะไปสำหรับตัวก่อน  
Abbot --- Well, then, *ehi sāmaṇera, dukon sammanen chongmani* (Come, novice). I will confer upon you consecrated objects for your own *saraṇa*.



*ehi sāmaṇera* was Gerini's synecdochic inference for *Ehi bhikkhu* (Come, *bhikkhu*) which was the oldest formula of admission to the Noble order by the Buddha. In the Abbot's line, Gerini transformed the Buddha's thoughtful utterance in Pali into a multilingual Pali-Siāmesese simultaneous self-translation phrase, *ehi sāmaṇera* (Pali) *dukon sammanen chongmani* (Siāmesese) to confer acceptance upon Nēn Kaeo before having him given the *Thet Mahâ Ch'ât* recitation. Then, the Abbot gave him consecrated objects as *saraṇa* (Pāli meaning refuges, guides)

PL49. – Pāli-Siāmesese Literary Simultaneous Self-translation and Pāli  
Canon -Based Synecdoche

สมภาร ---นี่เณรแก้ว จงสั่งวาโรกาโยสำรวมกายให้ดีนะ <!>

Abbot --- O Nēn Kaeo, *saṃvaro kāyo*, restraint with the body is good<!>

เณรแก้ว ---ขอรับ <!>

Nēn Kaeo--- *khó rab*<!>



«*saṃvaro kāyo*, *samruam kai hai di nae!* (restraint with the body is good)», the Abbot's closing line of his *ovāda*, was Gerini's important Pāli-Siāmesese simultaneous self-translation-based synecdochic inference for *Dhammapada XXV: Bkikkhus* (monks), a Pāli verse in the *Khuddaka Nikāya* of the *Sutta Piṭaka*. Designed premier for novices, monks and nuns, this verse was about *saṃvaro* (restraint). *Saṃvaro kāyo* that the Abbot told Nēn Kaeo to be calmed in body was a part of the whole restraint. To be released from all suffering and stress, a monk must guard the doors to his sense faculties by practicing with restraint the eye, ear, nose, tongue, body, speech, and heart.

His bilingual Pāli Canon -based synecdoche «*saṃvaro kāyo*, restraint with the body is good» was intended by Gerini to be a complement to the *Proclamation* about the *Thet Mahâ Ch'ât* by His Late Majesty Mahâ Mongkut Phra Chom Klàu in 1865, *inveighing against the practice of holding farcical recitations of the Mahâ Chât* that he translated and published in Appendix III of *RVA TMC* in 1892. The proclamation of Gerini in his *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahâ Ch'ât* in 1903 was synecdochically focused on the practice of restraint with all sense faculties.



## 6.2.2 Metonymy

## PL02. – Siāmesese- Pāli Self-Translation Metonymy

สมภาร --- วันนี้ก็เปนครูวาโร วันพฤหัสบดี  
 [Abbot--- today is *guru-vāro*, Thursday]



Through Gerini's linguistic power and his artful application of the lightness of Pāli and Siāmesese bilingualism and self-translation in the abbot's spoken lines throughout the spoken drama *KCKP TMC*, the weighty etymology and mythology of Pāli -Siāmesese words cultivated from his pre-compositional exogenetic translating of the *Tipiṭaka* and studying of Indian mythology and languages were metonymically conveyed to his Siāmesese audience.

The abbot's simultaneous Pāli and Siāmesese self-translation of Pāli *guru-vāro* and Siāmesese *Wan Pharuehatsabodi* at the beginning of his *ovāda* «วันนี้ก็เปน ครูวาโร วันพฤหัสบดี» (*Today is guru-vāro, Thursday*) was an instance of Gerini's inventive bilingual metonymy. The metonymic inference was for the shared etymology of the naming of *Thursday* in Pāli and Siāmesese languages after the day of *Brhaspati*, the Vedic god of wisdom and *guru* or teacher to the gods in Vedic mythology: *Guruvāra* (*pi*), *vāra* meaning day and *Guru*, being the style for *Brhaspati* and วันพฤหัสบดี (*s.*) *Wan Pharuehatsabodi*), *wan* meaning day and *Pharuehatsabodi* referring to *Brhaspati*. It was believed in Siāmesese culture as in Gerini's spoken drama that *Wan Pharuehatsabodi* was the «Teacher's Day» and that one should begin one's education on this auspicious day.

The earliest genetic evidence of Gerini's conception of the etymological and mythological aspect about *Thursday* was a list of *Bibliografia Orientale riferentesi specialmente al Siām e nazioni adiacenti dell'Estremo* or *BOSEC*,<sup>222</sup> in 1886 in which Buddhism, Vedism, mythology, philosophy, literature, linguistics and languages of the people of India and East Indis were titles of his interests. The next occurrence was in a form of a diary entry in Italian. In his *Diario del 1888-1890 in Siām* dated March 1<sup>st</sup>, 1889, Gerini described the beliefs about *giorno di Giovedì* (Thursday) that it was sacred for the Siāmesese and the ancient Brahmanic and Vedic tradition and was associated with *Brhaspat*, the protector of arts and sciences, and the protective deity of knowledge, of schools and teaching. As he was born on March 1<sup>st</sup>, 1860 falling on Thursday, Gerini remarked in this diary entry «*Quale fortuna l'averne un tal Nume auspice della mia venuta al mondo!*»

Italian script and English translation of Gerini' diary entry dated March 1, 1889.

Italian Script  
*1<sup>o</sup> giorno di Marzo \_ compio oggi i ventinove ; è giorno  
 di Venerdì, ed un codino riguarderebbe ciò di cattivo*

<sup>222</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 1886, 259-278.

*auspicio. \_*  
*Nacqui in Cisano sul Neva, circondario d'Albenga,*  
*nostra*  
*nella ^ casa sul l'angolo della piazza principale, o*  
*della Chiesa, addì 1° Marzo 1860, giorno di Giovedì,*  
*sacro qui fra i Siamesi, per antica tradizione*  
*Brahminica e Vedica, a Brihaspati, protettore*  
*delle arti e delle scienze , e genio tutelare del sa \_*  
*\_pere, delle scuole e dell'insegnamento, come*  
*< Atena >*  
*fu Palla { Minerva tra i Greci. Quale fortuna*  
*l'aver un tal Nume auspice della mia venuta*  
*al mondo ! ~~~~*

English Translation

1st day of March - today I'm twenty-nine;  
 It is Friday, and a reactionary would consider it to be a  
 bad omen. \_  
 I was born in Cisano sul Neva, district of Albenga,  
 <our family>  
 In house on the corner of the main square, or  
 the square of the Church, on March 1<sup>st</sup>, 1860, on Thursday,  
 day that, here among the Siānese, for an ancient Brahmani  
 and Vedic tradition, is sacred to Brihaspati, protector  
 of arts and sciences, and the protective deity of knowledge,  
 of schools and teaching, as  
 <Athena>  
 Pallas {Minerva was among the Greeks. What a fortune  
 for my coming in the world to be under such deity  
 auspices ~~~~~

The final occurrence of the auspiciousness of *Thursday* in the spoken drama in 1903 was lightened into a figure of Pāli and Siānese self-translation metonymy conveying the auspicious day for the *sappaburut thayok* to pay homage to *Guru* and the monks(s. *phra*) and novice (s.*samanen*) beginning to study Pāli text or *Tipiṭaka* for the *The Mahā Ch'āt*.

PL04.– Siānese Idiomatic Expression Metonymy

สมภาร --- นับว่าเปนฤกษ์งามยามดี

[Abbot--- It is hence the auspicious time (*röks ngam yam di*)]



Genetically, Gerini derived the Siānese expression *röks ngam yam di* (literary translation: propitious time, good moment), from his magnitude inquiry into Siānese astrological treatises and Siānese proverbs and idiomatic expressions for more than a decade between late nineteenth and the early twentieth century. In Gerini's unpublished *SON* preserved in *GISSAD*, he jotted down in Italian for 20 pages *Note Astrologiche, Segni del Zodiaco, Notazione impiegata nei libri d'*

*astrologia* with his autographed diagrams and drawings of the Siānese zodiacal constellations known in Sanskrit as the *nakshatra purusha*. He also translated the complete treatises (*tamras*) of Siānese Astrology from Siānese into Italian in two volumes. The manuscript volumes have been preserved in NA: Unior: FLG. In 1893, based on the Siānese astrological treatises, Gerini explained, in his published book *Chulakantamangala: The Tonsure Ceremony as Performed in Siam*, about the task of selecting a propitious day and hour for the tonsure ceremony and the significance of Astrology in Siānese culture. The origin, the criteria, and the methodology of calculation were completely described in Part II.I.1.-Appointment of a Propitious Day.

This astrology-derived expression *rōks ngam yam di* in the abbot's line was intended to act as a metonymy to refer once again to a *guru-vāro* or *Br̥haspati*, the day on which fall the propitious day for the study and ceremony in the spoken play and denote the rules given in Siānese astrological treatises for determining the *rōks* (Sk. *Rikshas*) or a time or aspects of the stars which were considered propitious for domestic ceremonies. In addition to this, the possible function of Gerini's use of a Siānese idiomatic expression was for him to show the cultural origin of his writing.

#### PL16.– Siānese-Pali-Siānese Literary Simultaneism-Based

##### Metonymy

สมภาร -- «นั่นพระฝรั่ง สังกโฆพาหิโรสาวะโก สาวกภายนอก»

Abbot --- That is because he is a *phrafarang sanghophahirosawako sawokphainok* foreign disciple.



The expression «*phrafarang sanghophahirosawako sawokphainok*» was created and used as a metonymy to refer to a foreign disciple of Lord Buddha. The poetics of this metonymy was Siānese-Pali-Siānese simultaneism-based. It was Gerini's genuine way of building up his modern literary multilingualism in his *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahā Ch'āt*. Gerini derived this Pāli-Siānese simultaneism and self-translation style from a style that he experienced during the translational process of the *Tipiṭaka*. This poetics of this metonymy was threefold, comprising a self-translational processing of a modern figurative Siānese (*phrafarang*), a Pāli newly-coined term (*sanghophahirosawako*) and its translation into Siānese (*sawokphainok*). Created by Gerini for the abbot who was a master of Pāli texts, this Pāli-Siānese simultaneism and self-translation style functioned as the promotion and protection of the Pāli-Siānese translational style of the *Tipiṭaka*.

## PL18.– Siāmesese-Pāli-English Literary Simultaneism-Based Metonymy

พระโยธา--- ฟรังสั่งโฆยุโรป<ป>ยนแลไทยสยามีส ถ้ามานวชนเปน<ป>ริสตัด้วยเลื่อมใสในพระศาสนาจริง ๆ แล้ว

[Phra Yotha--- The *FarangSanghoEuropean* and the *ThaiSiāmesese* who have been ordained as *priests* with their true faith in Buddhism,



The *FarangSanghoEuropean* and the *ThaiSiāmesese* was Gerini's inventive Siāmesese-Pāli-English literary simultaneism-based metonymy to refer to a European priest and a Siāmesese priest. It was created by Gerini for Phra Yotha, a modern Oriental-Occidental multilingual as the counterpart of the Abbot's Siāmesese-Pali-Siāmesese literary simultaneism-based metonymy, *PhrafarangSangho Phahirosawako Sawok phainok* which referred to a European priest, foreign disciple.

Gerini produced a counterpart by switching the Abbot's Pāli *Phahirosawako* into the English *European*, that is, *PhrafarangSanghoPhahirosawako* to *FarangSanghoEuropean* and the *ThaiSiāmesese* and adding a newly-coined word created by means of a simultaneous self-translation from Siāmesese *Thai* into English *Siāmesese*. Then he naturally mixed an English word *priests* to refer to Buddhist monks into a sentence in *Siāmesese*.

## PL19. – Siāmesese- English Literary Multilingualism-Based Metonymy

พระโยธา--- ทั้ง<ป>ริสตัดขนมปัง<ป>แล<ป>ริสตัด<ป>เข้าสุกก็ประพฤติเคร่งดี ๆ ด้วยกันละขอรับ <!> <|>

[Phra Yotha--- both the bread *priest* and the cooked-rice *priest*, have equally observed a strict code of conduct *khó rab* <!> <|>

ปรีสตัดขนมปังแลปรีสตัดเข้าสุก (*priest kanōmpang lae priest kâwsuk*) was Gerini's endogenetic inventive Occidental and Oriental literary multilingual metonymic inference for a European priest and a Siāmesese priest. As a pragmatic scholar of Occidental and Oriental languages and linguistics, Gerini's endogenetic creative metonymic phrase contained two multilingual compound nouns joined with a Siāmesese conjunction « แล(and)», each of which was made with an English noun, ปรีสตัด (*priest*) and Siāmesese metonymic noun associated with the most familiar food for the European and the Siāmesese, that is, ขนมปัง (*kanōmpang*) meaning bread and เข้าสุก (*kâwsuk*) meaning cooked-rice, to refer to a European priest and a Siāmesese priest respectively.

The endogenetic «cooked-rice» which was a metonymy attributed to the Siāmesese self in this spoken drama was derived from and a continuation of his exogenetic work-in-progress research on Siāmesese proverbs and idiomatic expressions, *OSPIE*, in the 1900s in which many genuine Siāmesese proverbs from the Maxims of King Ràng and Moñ idiomatic and metaphoric sayings from the annals of Pegu which were associated with «rice» had been recovered, translated and explained by Gerini. His exogenetic rice

metaphoric expressions included paddy and hulled rice (เข้าเปลือก, เข้าสาร) to represent males and females; the [dish of] boiling-hot rice porridge (เข้าต้ม) to allude to «the notorious fact that tact and patience win where brutal rashness fails.» (*OSPIE*, 14); to teach to take handfuls of cooked rice with the right hand (เปิบเข้า) to stand for to teach the well-understood thing; paddy and husked rice (พีชธัญญาหาร, ตัณฑุลา) to stand for a man and a daughter; rice to represent wealth.

Exogenetic Rice expression	Siamese proverbs	Translation and explanation by Gerini
เข้าเปลือก, เข้าสาร	ชายเข้าเปลือก, หญิงเข้าสาร	Males are paddy and females hulled rice [Meaning that men can take root and settle by themselves in life, whereas women are not self-supporting] ( <i>OSPIE</i> , 13, 69)
เข้าต้ม	เข้าต้มร้อนอย่ากระโจม ค่อยโลมเล็ม	Don't rashly attack the [dish of] boiling-hot rice porridge [at the center], but get at it gently [by a roundabout way]. ( <i>OSPIE</i> , 14)
เปิบเข้า	สั่งสอนให้จรเข้ว่ายน้ำ สอนสั่งให้เปิบเข้ามือขวา	To teach the crocodile to swim, [or] teach to eat with the right hand † = "To teach one's grandmother to suck eggs."  † Lit., "To take handfuls of cooked rice with" etc. Only the right hand is used for such a purpose, the left being deemed unclean. ( <i>OSPIE</i> , 91)
Exogenetic Rice expression	Moñ proverbs	Translation and explanation by Gerini
พีชธัญญาหาร	บุรุษเปรียบประดุกพีชธัญญาหาร; ถ้า ไปรยปลูกเพาะหวานแล้วก็มีแต่จะ งอกงามสูงใหญ่ขึ้นไป;	A man may be compared to a paddy which when sown or planted cannot but germinate and prosper;
ตัณฑุลา	ลูกนี้, ถึงเป็นราชบุตรี, .... ก็เปรียบ เหมือนตัณฑุลา, จะไปรยหวาน เพาะปลูก, มีอาจเจริญขึ้นได้ (p. 467-A.D. 1423) †	but you, my child, although being a royal daughter, .... may be likened to husked rice which, though it be sown or planted can no more germinate and prosper. ( <i>OSPIE</i> , 130)
	† Not yet trace in the origin. the saw has a Siamese ring about it: Cp. No.4, p. 69 above. In the text it is stated to have been uttered by the queen of Burma while trying to	

persuade her daughter to marry.

Níah mūa chia pōng,  
pōng klom nē ot; bot hō  
chāb pāñ.

With one hundred baskets of rice  
(stored in his house), the stock  
became exhausted although not a  
single grain of it ever reached his  
mouth.

[Said of one who, though having  
plenty of everything, does not enjoy  
his wealth, leaving others to  
squander it]. (OSPIE, 133)

### PL25. – Modern Siamese Idiomatic Expression-Based Metonymy

ณรงแก้ว --- «ผมเอาชมพูไปส่งให้แขกๆ บอกว่า ไม้สั้ว แล้วแขกก็ส่ง ไม้สั้ว มาให้ผมก้อนหนึ่ง <|> ขึ้นโตเท่ากับชมพู ผมจึงเข้าใจ

ว่า ไม้สั้ว นั้น แปลว่าชมพูโละขอรับ <!>»

Nēn Kaeo-- I gave a pomelo to a *khëk*. This *khëk* said *mamsam mamsam*, then gave me a piece of meat, *mamsam*, as big as the pomelo; for this reason, I assumed that *mamsam* means pomelo *khó rab*.



The term *khëk* was Gerini's modern metonymic inference for natives of India. The making of this metonymy was derived from his exogenetic published monograph *CLKMG* (1893) in which Gerini elucidated about the origin, occurrences and uses of the term *khëk* in the footnote of *khëk ok nâ* (แขกออกหน้า), a term used to call a feast on the eve of the tonsure ceremony as performed in Siām. He clarified that the term *khëk* was originally denoted «a foreigner». He gave the examples that in the connection of *khëk ok nâ* (แขกออกหน้า), and in the expressions *khëk muang* (แขกเมือง), *rabkhëk* (รับแขก), etc., the term *khëk* still retained its original signification of "foreigner," "stranger," or "guest." (Gerini, 1893:54). However, Gerini remarked that in modern Siamese idiomatic expression, the term *khëk* denoted "a more restricted application and denoted only natives of India, Malays and other races of western Asia while the term *khëk Farâng*, to designate Europeans, was often met with in Siamese literature.» (Gerini, 1893:54). His use of *khëk* in 1903 in his spoken drama contained the metonymic inference to natives of India in the modern sense of Siamese idiomatic expression.

## PL26. – Siāmesese-Pali Literary Simultaneism-Based Metonymy

สมภาร --- «เต็มทีๆ <!> ลูกศิษย์ฝรั่งสั่งไหม <|>»

[Abbot --- Alas <!> This disciple of *FarangSangho*]



*FarangSangho* was Gerini's metonymy to stand for a foreign priest. The poetics of metonymy was Siāmesese-Pali simultaneism-based, comprising a Siāmesese modern trope *Farang*, referring to a European, and a Pāli canon-derived term *Sangho*, meaning a Buddhist monk. The genesis of this poetics was derived from Gerini's exogenetic research on Siāmesese idiomatic expression and his exogenetic study of the Pāli language and his Pāli- Siāmesese-Italian translation of the *Tipiṭaka*

## PL34. – Chinese-Siāmesese Literary Simultaneism and Self-Translation- Based Metonymy

พระโยธยา--- «แนะ เณรแก้ว <!> คำอึ้งหม้ออังคริชเปนแก่นวิชาเมื่ออยู่๒คำ ฉันจะบอกให้ bread ขนอมซ์<ป>งสด biscuit ขนอม  
ปังแห้ง <|> ถ้าเณรไปพูดให้ฝรั่งห้<พ>งได้ เขาคงชอบใจใส่บาตรขนอมซ์<ป>ปังให้เณรละ»

[<|> Look, Nēn Kaeo <!> the core of knowledge of the *Āngmô* English words consists of two words, I'll tell you, *bread*, *khanompang sod* and *biscuit khanompang haeng* <|> If you can say it to *farang*, they will be pleased to offer you *khanompang* as alms food.]



*Āngmô* was a Chinese term, literally translated, meaning red hair. Gerini, like other Siāmesese people, used *Āngmô* as a metonymy referring to the English or the European. In this context, Gerini transformed this monolingual metonymy *Āngmô* into a Chinese-Siāmesese literary simultaneism and self-translation-based metaphor *Āngmô Āngkrid* (*Āngmô*, Chinese, meaning red hair, English; *Āngkrid*, Siāmesese, meaning English) to modify a Siāmesese noun «คำ» (Kham) meaning «word» in English

## PL43. – European- Food Derived Siāmesese Metonymy

พระฉกล --- หนังสือพิมพ์ที่บ้านเมืองขนมปัง ก็ไม่มีใครเป็นโรคล้มละลายเหมือนกันหรือ?

Pha Thakon--- The newspapers in the *bread countries*, don't they go bankrupt like this ?

— • — ◆ — • —

พระฉกล --- เอ๊ ชอบกลขวัญนี่ คุณบวชกับพระขนมปังหรือ ไม่ได้บวชกับท่านสมภารวัดเรานี้ดอกหรือ

Phra Thakon --- Éh , This *Khruo* Yo, how odd you are. Did you ordain with the *bread priest*, not with the Abbot of our temple?

— • — ◆ — • —

Gerini naturally and artistically made a Siāmesese term ขนมปัง (*Siāmesese, khanōmpang*, meaning bread ) a metonymy to associate with *Europeans*, being aware that bread was commonly known among Siāmesese people as a typical food in European households. Furthermore, Gerini multiplied this metonymy in many phrases throughout his spoken drama, two of which were บ้านเมืองขนมปัง (*Siāmesese, Bānmueang khanōmpang, bread countries*) and พระขนมปัง (*Siāmesese, p'hra khanōmpang bread priest*)

## 6.2.3 Pun

PL27. – Pali-Chinese *Tipiṭaka*-Derived Pun

ณเอน --- «โลโก แปลว่า (นึกอยู่น้อย หนึ่งแล้วว่า) เจ๊กเล่นเล่าโก้ขอรับ <!>»

Nēn On-- Loko means (think for a moment) a Chinese playing *luogo khó rab*

— • — ◆ — • —

Gerini loved puns and used them as a powerful rhetorical device to transform a magnitude sense of the *Tipiṭaka* into lightness and amusement. The *Tipiṭaka*-derived puns in his *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahā Ch'āt* were all multi-language puns.

The first specimen of his inventive pun in this spoken drama was a pun on a well-known Pāli term *loko*, which was derived from Lord Buddha's words in the Pāli phrase *Kammunā vattati loko* in the *Vāseṭṭha Sutta* in the *Sutta Nipāta*:

Kammunā vattati loko,  
Kammunā vattati pajā;  
Kammanibandhanā sattā,  
Rathassāṇīva yāyato.

Deeds make the world go on,  
deeds make people go on;  
sentient beings are bound by deeds,  
like a moving chariot's linchpin.

(Bhikkho Sujato, 2018)

For Siāmesese people, the Pāli term *loko* also sounded like a Chinese word *luogu*, a Chinese percussion ensemble used in a variety of settings in Siām: theaters, lion and dragon dances, parades, and folk music groups. Gerini made use of this peculiarity to develop a



homophonic pun on the Pāli term, world (*loko*). The humor derived from the fact that Nēn On, a novice who did not know the Pāli language well mistranslated the Pāli term *loko* in the *Tipiṭaka* with the Chinese term *luogu* meaning Chinese gongs and drums.

### PL28. – Pali-Siamese *Tipiṭaka*-Derived Pun

ณเอน --- «โลกา . . . . . โลก้า . . . . . แปลว่า (นี่ก็น้อย นิ่งแล้วรีบว่า) เหล้าในกาขอรบ <!>»

[Nēn On--- *Loka*....*Loka*.... means (think for a moment and hastily reply) liquor in the pot *khó rab* <!>]



*ka* in *Loka* (P.) and *kā* (S.) was the second specimen of Gerini's humorous Pali-Siamese pun. It was a pun on a Pāli *Tipiṭaka*-derived term *loka*, denoting the three spheres of existence: *kāma-loka*, *rūpa-loka*, *arūpa-loka*, which sounded like Siamese words *lāo* (liquor) and *kā* (pot). The similar-sounding words but different senses of the term *loka* in Pāli and *lāo kā* in Siamese made Gerini's pun achieve a humorous effect. His character, Nēn On, mistranslated the term *loka*, the three spheres of existence in the *Tipiṭaka* as *lāo nai kā*, liquor in a pot

### PL29. – Pali-Siamese *Tipiṭaka*-Derived Pun

ณเอน --- «อ้อ <!> รุกโข . . . . . รุกโข . . . . . แปลว่าเล่นหมากรุกขอรบ <!>»

Nēn On--- Ô <!> *Rukkho* . . . *Rukkho* . . . , means playing (*màkruk*) chess *khó rab* <!>



*ruk* in *rukkho* (P.) and *màkruk* (S.) was the third specimen of Gerini's humorous Pali-Siamese pun in this spoken drama. The pun was derived from Gerini's exogenetic research and translation of the thirteen *dhutanga guṇā* (ascetic practices). The pun was on a well-known Pāli vocabulary *rukkho* (tree) in the tenth item of the thirteen *dhutanga guṇā*: *rukkhamūlikaṅgam* (observance of living at the foot of a tree). As this Pāli *Rukkho* (tree) sounded like a Siamese word *màkruk* (chess), Gerini created a pun for his character, Nēn On. His mistranslation of the term tree with playing chess.

## PL44. – English-Siamese Dictionary-Based Pun

พระฤๅณ --- หนังสือพิมพ์ที่บ้านเมืองขนมปัง ก็ไม่ใคร่เบนโรคล้มละลายเหมือนกันหรือ?

พระโยธา --- ออ <!> โน โน โน โน โน โน <!> ฯลฯ

พระฤๅณ --- เอ้ <!> ขอบกล <|> ขรัวโยนี้ คุณบวชกับพระขนมข<ป>หรือ <?> ไม่ได้บวชกับท่านสมภารวัดเรานี้

ดอกหรือ <?> คุณจึงพูดอะไรว่า โน โน เป็นภาษียภาษาอะไร <?>

พระโยธา --- ออ <!> โน คำพ่นนี้หรือมีสองภาษา ในภาษาไทย <ตลาด> เรา ดิกชันนารี *พจนานุกรม* แปลไว้ว่า <ว่า> พวก

นักเลงชกต่อยตีกันหัวบวม เรียกว่า <'หัวโน<'> คนมีนรลักษณ์ดีหน้าผากใหญ่ๆ เรียกว่า <'หน้าผากโน<'> แต่ โน โน

ในภาษาอังกฤษหรือมีสองโน <|> ก็โนว่าหนึ่งว่ารู้ โนหนึ่งว่าไม่ ว่าเปล่า

Pha Thakon--- The newspapers in the *bread countries*, they don't go bankrupt like this, do they?

Phra Yotha--- O <!> No No No No No <!> etc.

Phra Thakon --- É , *Khrûo Yo*, how odd you are. Did you ordain with the *bread priest*, not with the Abbot of our temple? And for that, keep saying something like, «*No No*». What is this language?

Phra Yotha --- O <!> โน *No* is a vocabulary found in two languages. โน, in our Siamese <popular> language, the dictionary *photehananukrom* has defined that gangsters fighting and ending up with head swelling is called <'> *Hũa No* <'> ; one who has a good personality is supposed to have a broad forehead which is called <'> *nâphàk no* <'>. But for the *No No* in *Ángmô* English language, there are two *No*'s. One is «know» meaning «รู» and the other is «no» a negative response meaning «ปล่า» <|>



As said by Gerini in the post-publication of this spoken drama in *OSPIE* in 1904, puns were «jeux d'esprit» forming the delectation of our "intellectuals" and also relished in this very Far East by the "Celestial" literati and frequently met with in classical Indū classical literature» (24). Scene I of his spoken drama was also filled with his inventive English-Siamese puns to give pleasure to his English-speaking audience.

Gerini also remarked in *OSPIE* about puns in the Siamese language that « puns may be said to be practically unknown in this country; the only Siamese pun I ever came across, so far as I can now remember is the one about *guava* fruits and *Europeans*». Therefore, on the first occasion that his English-Siamese punning *No No No No No !* was introduced into the dialogue of his spoken drama between an English-Siamese bilingual Phra Yotha and a Siamese monolingual Pha Thakon, Gerini added Phra Yotha's lines to explain about the words in English and Siamese, having the same pronunciation but different meanings. Genetically speaking, in his endogenetic style, derived from the entries in English-Siamese and Siamese -Siamese dictionary as well as many others Gerini not only sought and used but also produced his own Occidental and Oriental multilingual dictionary for his research. The genetic evidence were many

correspondences with well-known publishing companies in Asia and Europe to order dictionaries, i.e *Routledge, English-Latin Dictionary* (1887). The printed dictionaries in Gerini's personal library in Siām now preserved at NA: Unior: FLG included Siāmesse Dictionary, Bangkok: Akson Bimbakan press, 1892; Samuel J. Smith. *The Comprehensive Anglo-Siāmesse Dictionary*, Vol. 2, From D to H Inclusive, Bangkok: Bangkoklem press; Samuel J. Smith. *The Comprehensive Anglo-Siāmesse Dictionary* Vol. 3, From I to P Inclusive, Bangkok: Bangkoklem press. The dictionaries in manuscripts for his own use included a 259-page Pāli-Siāmesse dictionary copied in hand-writing in his large notebook and a comparative dictionary of Indo-Chinese dialects and a table of transliteration of Pāli, Sanskrit and Siāmesse scripts

### PL45. – Pāli-English-Siāmesse Grammatical Gender-Based Pun

พระถก --- เอื้ ถ้าเช่นนั้น เราพูดตอบกับสีกาเหมม ที่เขาไม่มีอะไรจะให้ จะต้องตอบว่า อีโน ดอกกระมัง  
 อ้ายโนเปนโนผู้ชาย อีโนเปนโนผู้หญิงไม่ใช่หรือ  
พระโยธา --- อ้อ ไม่ใช่ดอกท่าน อีโน คือยาอีโนที่รับประทานระบายท้องนั่นเองซิ คำโนนั้นไม่หมายเปนชายเปนหญิงดอก  
 ท่าน  
เณรแก้ว --- โนนั้นเห็นจะเป็นเพศกะเทยแล  
สมภาร --- ก็ไม่ได้เรียกกะเทยดอก เรียกว่านະปุงสะกะลึงคัง

Phra Thakon--- Éeh. So, when we reply, «No», to a *sikamaem* English woman, if we have nothing to give, we have to say *Ē No*, don't we? *Āi No* is a masculine *No* and *Ē No* a feminine *No*.

Phra Yotha --- Öh. No, it is not like that. *ENO* is a medicine, an antacid and reliever of bloatedness. The word *No* is neither masculine nor feminine.

Nēn Kaeo--- That *No* must be of the *katoei* gender.

Abbot--- It is not called *katoei*. It is called *napumsaka limkam*



*Ē No* and *ENO* was Gerini's English-Siāmesse bilingual grammatical gender-based pun. อี (ē) was an old *Siāmesse* feminine honorific and อ้าย (âi) a masculine honorific. Based on this grammatical gender of *Siāmesse* honorifics, Gerini had his *Siāmesse* monolingual character, Phra Thakon, coin new Occidental and Oriental multilingual terms for use with English people: *Ē No* (feminine *No*) when speaking with *sikamaem*, a newly coined Pāli-English- Siāmesse word meaning an English women (*sika*, Pāli-derived Siāmesse; *maem*, English-derived Siāmesse, meaning woman), and *Āi No* (masculine *No*) with English men. Next, he had an English-Siāmesse bilingual character, Phra Yotha, explain that the word *No* is neither masculine nor feminine and the word *Ē No* was understood as an antacid brand, *ENO*, in English. Finally, Gerini had the Abbot conclude about the neuter grammatical gender that existed in Pāli language known as *napumsaka limkam*, correcting Nēn Kaeo's use of Siāmesse word *katoei*

Regarding the grammar of Occidental and Oriental languages, Gerini had a great collection of grammar books of Occidental and Oriental languages in his personal library. As early as 1885, Gerini ordered many good reference books of Oriental languages, i.e. Max Müller's *Sanskrit Grammar and Pāli Language*, Cust's *Languages of the East*, Prince Vajirañān's *Pāli Grammar* from publishing companies in Asia and Europe and Siām for self-taught learning. He wrote a small manuscript volume of *New and Easy English grammar for Siāmesse Learners* which included also chapters on English phonetics and pronunciation. On the cover of this manuscript, Gerini wrote a motto in Pāli and Siāmesse with a translation in pencil in English :

*Everyone his own English Teacher*

(สັบพะ อັตตะโน อาจะริโย)

สัพพัตตะนังคฤตจายิย

คือ ผู้ใด ฤ เปนครูอาจารย์ภาษาอังกฤษของตนเองได้

## 6.2.4 Metaphor

### PL10.– Pāli-Siāmesse Self-Translation Metonymy-based Metaphor

ณรรอน --- «ก็ทำให้เกิดโลมะหังสะนัง ขนพองสยองเกล้าจริง ๆ»

[Nēn On--- a *lomahangsanang*, fear, terror, and hair standing on end, immediately arises in me.]



Gerini used his inventive Pāli-Siāmesse self-translation expression « *lomahangsanang* (Pāli) *khonphongsayongklao* (Siāmesse) » โลมะหังสะนัง ขนพองสยองเกล้า as a bilingual metonymy-based metaphor to stand for fear. The literal translation was equivalent to one's hair standing on end in English.

This metonymic-based metaphor was derived from his own research on the Buddhist recitations in Siām in 1893. Genetically speaking, the first occurrence was his research findings about the Buddhist recitations of the auspicious *parittas*, which existed and were employed only in Siām and not in other countries. These were all protective texts which embraced «texts of an exorcive character, extracted from the *Suttapitaka* or second division of the Buddhist Scriptures and from less canonical sources called one of the seven texts in the *Cūlarājaparitta* or “the seven *Tammāns* » (CLKMG 49). However, at this point, Gerini said that «the character of the present work preventing us from entering into a minute examination of those texts, we can only afford to give a cursory account of their nature». The summary review by Gerini was as follows:

The *Cūlarājaparitta* or minor collection embraces

1. – *Mangala sutta*, ("discourse on auspicious things")

2. – *Ratana sutta*, ("discourse on [the virtue of] the three Jewels")

3. – *Karanitametta sutta*, ("discourse on duty")
4. – *Khandha paritta*, ("discourse on the five elements of being")
5. – *Mora Paritta*, ("the peacock hymn")
6. – *Dhajagga paritta* ("the flag allocution")
7. – *Atanatiya paritta*.

(CLKMG 50)

Gerini explained that No. 6 *Dhajagga Paritta* was derived from the *Dhajagga sutta* (*Samyuttanikaya, Sakkasamyutta*, 1<sup>st</sup> vagga). The genesis and content of the *Dhajagga Paritta* in his own words was as follows:

The *Dhajagga Paritta* is an extract from the *Dhajagga sutta* in which Buddha alludes to the allocution pronounced by Indra to the Devas of the *Tavatimsa* heaven, on the occasion of the war with the demons, exhorting them to rally round their colours in the hour of danger and, by gazing at them, to conquer their fears. From this Buddha argues that whenever the monks find themselves overtaken by terror in deserted places they should recall to mind the eminent virtues of Buddha, the Law and the Order, and they would be freed from all dread hereby. (CLKMG 52)

In the second occurrence, the expression « *lomahangsanang* » which was constantly repeated in the recitation of *the Dhajagga Paritta* (the flag allocution) as seen in the English translation below was transformed into a metonymy-based metaphor to associate with fear, terror, fright, or hair standing on end arising in a novice in Gerini's *Lakhōn P'hūt* spoken drama in 1903. The metonymic inference was for *parittas*, the protective texts recited in Siām whose aim of Buddha, as explained by Gerini, « was to expel ignorance, knowing that by this means he would overcome evil.» Below is a English translation of the *Dhajagga Paritta* from the original Pāli to show precisely the use of this expression in the original *Dhajagga Paritta* text:

11. Banner Protection (*Dhajagga Paritta*)<sup>223</sup>

Thus have I heard:

On one occasion the Blessed One was living near Savatthi at Jetavana at the monastery of Anathapindika. Then he addressed the monks saying, "O monks." — "Venerable Sir," said the monks by way of reply to the Blessed One. Thereupon he spoke as follows:

<sup>223</sup> "The Book of Protection: Paritta", translated from the original Pāli, with introductory essay and explanatory notes by Piyadassi Thera, with a Foreword by V.F. Gunaratna. Access to Insight, 2 December 2011, <https://goo.gl/pCqdLM>. Retrieved on 24 February 2012.

"Monks, I shall relate a former incident. There arose a battle between the Devas (gods) and Asuras. Then Sakka, the Lord of the devas, addressed the devas of the Tavatimsa heaven thus:

"Happy ones, if the devas who have gone to the battle should experience fear or terror or suffer from hair standing on end, let them behold the crest of my own banner. If you do so, any fear, terror or hair standing on end arising in you will pass away.

"If you fail to look up to the crest of my banner, look at the crest of the banner of Pajapati, King of gods. If you do so, any fear, terror or hair standing on end arising in you will pass away.

"If you fail to look up to the crest of Pajapati, King of the gods, look at the crest of the banner of Varuna, King of the gods. If you do so, any fear, terror or hair standing on end arising in you will pass away.'

"Monks, any fear, terror or hair standing on end arising in them who look at the crest of the banner of Sakka... The Lord of the gods, of Pajapati... of Varuna... of Isana, the King of the gods, any fear, terror or hair standing on end, may pass away, or may not pass away. What is the reason for this?

"Sakka, the Lord of gods, O monks, is not free from lust, not free from hate, not free from delusion, and is therefore liable to fear, terror, fright, and flight. I also say unto you O monks — if any fear, terror or hair standing on end should arise in you when you have gone to the forest or to the foot of a tree, or to an empty house (lonely place), then think only of me thus:

"Such Indeed is the Blessed One, arahant (Consummate One), supremely enlightened, endowed with knowledge and virtue, welcome being, knower of worlds, the peerless trainer of persons, teacher of gods and men, the Buddha, the Blessed One.' Monks, if you think of me, any fear, terror, or standing of hair on end, that may arise in you, will pass away.

"If you fail to think of me, then think of the Dhamma (the Doctrine) thus: 'Well expounded is the Dhamma by the Blessed One, a Dhamma to be realized by oneself and gives immediate results, a Dhamma which invites investigation and leads up to Nibbana, a Dhamma to be understood by the wise each for himself.' Monks, if you think of the Dhamma, any fear, terror or hair standing on end, that may arise in you, will pass away.

"If you fail to think of the Dhamma, then think of the Sangha (the Order) thus: 'Of good conduct is the Order of Disciples of the Blessed One, of upright conduct is the Order of Disciples of the Blessed One, of wise conduct is the Order of Disciples of the

Blessed One, of dutiful conduct is the Order of Disciples of the Blessed One. This Order of Disciples of the Blessed One — namely those four pairs of persons,[1] the eight kinds of individuals[2] — is worthy of offerings, is worthy of hospitality, is worthy of gifts, is worthy of reverential salutations, is an incomparable field of merit for the world.' Monks, if you think of the Sangha, any fear, terror or hair standing on end, that may arise in you, will pass away. What is the reason for this? The Tathagata, O monks, who is arahant, supremely enlightened, is free from lust, free from hate, is free from delusion, and is not liable to fear, terror, fright or flight."

So said the Blessed One. Having thus spoken, the teacher, the "Welcome Being" (Sugata), further said:

i. Whether in forest or at foot of tree,  
Or in some secluded spot, O monks,  
Do call to mind that Buddha Supreme;  
Then will there be no fear to you at all.

ii. If you think not of the Buddha, O monks,  
That Lord of the world and Chief of men,  
Then do think, O monks, of that Dhamma;  
So well preached and leading to Nibbana.

iii. If you think not of the Dhamma, O monks  
Well preached and leading to Nibbana;  
Then do think, O monks, of that Sangha,  
That wonderful field of merit to all.

iv. To those recalling the Buddha supreme,  
To those recalling the Dhamma sublime,  
And to those recalling the Sangha,  
No fear, no terror will make them quiver.

[1] The four pairs of persons constitute the four kinds of aryan disciples who have attained the four paths and four fruits of sanctity (*magga* and *phala*), namely: *sotapatti*, "stream-entry"; *sakadagami*, "once-return"; *anagami*, "non-return"; and *arahattha*, arahantship, the fourth and the last stage at which all fetters are severed and taints rooted out.

[2] The above four pairs become eight when the Paths and Fruits are regarded separately.

## PL11.– Siāmesse Idiomatic Expression-Based Metaphor

สมภาร --- «หรือเณรแก้วเคยได้เป็นศิษย์พระฝรั่งผู้ชื่อ . . . . . เอ๊ะอะไร <?>»

[Abbot --- Or were you one of the disciples of a *phra farang* whose name is ... éh, what is it < ? >]



*Phra farang*, a newly-coined Siāmesse expression by Gerini from a term *phra*, meaning Buddhist monk, and a term *farang*, literally meaning a guava fruit and figuratively a European.

Gerini's endogenetic writability of this figurative *Phra farang* in this spoken drama in 1902 was a metaphor for European priests. This Siāmesse idiomatic expression-based metaphor later contributed to his own «Initial List of Siāmesse Proverbs, Saws, Etc.» in the endogenetic writability of *OSPIE* which was read at the meeting of The Siam Society at the Bangkok Uniter Club on May 11, 1904 and published in the *Journal of The Siam Society* in the same year. For this «Initial List of Siāmesse Proverbs, Saws, Etc.» he compiled and added modern Siāmesse proverbs and idiomatic phrases to those of King Ràng's list, «hoping that those who take interest in the subject will thereby by be induced to contribute further additions to the present list thus soon making it sufficiently extensive» (*OSPIE* 79). No. 97<sup>th</sup> of the list was a Siāmesse Idiomatic Expression *Farang Bāng-sáu-thong*. The explanation in his own words was found below:

97. ฝรั่งบางเสาธง (Farang Bāng-sáu-thong) 1. –literally : a *Farang* (Guava fruit) from the Bāng-sáu-thong garden (in Khlong Mōn) many of which are owned by Europeans. (1)  
2.– figuratively speaking: A *Farang* (or more or less Europeanized Siāmesse) from Bāng-sáu-thong (i.e. native of the country).

(1) Called the *farang* fruit because introduced into the country by Europeans from its original home, which was America, early in the seventeenth century.



## PL38. – Southern Siāmesse Dialect-Based Metaphor

เนนแก้ว --- «มิฉะนั้นตาเรากับตาชาวลครพวกทำพริ้อจะไม่ใช้ตามนุษยอย่างเดียวกันหรือ <?>»

[Nēn Kao --- otherwise, our eyes and the eyes of the locals of *Ligor*, the *Tham Phru*, are not of the same human species <?>]



«*The Tham Phru*» was Gerini's inventive Southern Siāmesse dialect-based metaphor for the Southern Siāmesse in general and the locals of *Ligor* or *Lakhōn* (vulgar designation of *Nagara Srī Dharmarāj*, (t. and prov. on E. coast of Siam-Malay Pen.) in particular. It derived genetically from his thoughtful exogenetic phonology research on the dialect of Chump'hōn (t. and prov. on E. coast of Siam-Malay Pen.) dated between 1888 and 1890 when he lived and worked for the *Gold Fields of Siām* company based at Bāng Tap'hān, (t. and distr. on W. coast of Gulf of Siam, with a gold-mine). In the *Diario del 1888-1890 in Siām*, he jotted down his observation about the tonal sounds of the Siāmesse language spoken by Siāmesse people in the Capital (*Bān- nai*) and the Siāmesse spoken in the Malay Peninsula (*Bān- nōk*) entitled « *Dialetto della provincia di Chumphon: Dialetto di Chump'hōn o del paese di Bān- nōk* » [Dialect of Chump'hōn province: Dialect of Chump'hōn or the external country] (see Table 2-1). In addition, Gerini's works in progress on Oriental dialects from 1887 onwards comprising *A self-made comparative dictionary of 10 Oriental Languages and dialects A-Z* and *A self-made comparative dictionary of 17 Oriental Languages and dialects* and English (see Table 2-11) were the best exogenetic evidence of his authorial knowledge and constructive works on lexicons of Oriental dialects. In 1903, Gerini switched to a thoughtful lightness of southern Siāmesse dialect. A commonly-known sentence *Tham Phru* in southern dialect, meaning 'how do you do it?' (*Tham*, meaning to do, *Phrue* meaning how?) was used to apply to the Southern people including the locals of *Ligor* vulgar designation of *Nagara Srī Dharmarāj*.

## 6.2.5 Onomatopoeia

## PL12.– Pāli Canon-Based Onomatopoeia

สมภาร --- «ยู. ยู. โลกา หรือโกกาโกกเกกอะไรก็ไม่รู้ที่ <อยู่> ที่วัดดอนทวาย»

[Abbot --- something like U. U. Loka or Koka Kokkek that I don't know, the one  
<living> at Wat Don Thawai]



เณรอัน --- เณรเห็นจะได้เรียนคำเหล่านี้มาจาก ยู, ยู, กาละโลกาโลเก

Nēn On--- You must have learned these words from U U . *Kala Lokaloke*

*Loka*, which was a part of the name of a monk «U *Dhammaloka*», was derived from a Pāli term frequently found in the Pāli Canon, meaning the world. Gerini transformed the sound and letters of this Pāli vocabulary, *Loka*, into a comic Pāli onomatopoeic form of his name as U. U. *Loka Koka Kokkek* and U. U. *Kala Lokaloke*

## 6.2.6 Simile

## PL14.– Hindu and Brahmanic Mythology-Based Simile

เณรแก้ว --- «ท่านยู. ธรรมโลกาก็ มีแต่ขวกไขว่ไฟต้<ผล>นจะรังสรรณฤมิตร สร้างวัดสร้างวาบลูกโรงเรียนที่โน้นที่นี้แทบเท่า

ทำนองพระวิศณุกรรม»

[Nēn Kaeo--- U *Dhammaloka* was always busy dreaming to create monasteries,  
temples and build schools here and there like *Viswakarma*]



Gerini's simile to describe U *Dhammaloka*, « like *Viswakarma* », was Hindu mythology-based. It was derived from his exogenetic study about Hindu mythology in general and *La Mitologia Brāhminica in Siām* in particular. The initial genetic evidence was a book that he ordered for his personal library as listed in *Bibliografia Orientale riferentesi specialmente al Siām e nazioni adiacenti dell'Estremo Oriente* or BOSEC in 1886 entitled *A classical dictionary of India illustrative of the Mythology, Philosophy, Literature, Antiquities, Arts, Manners, Customs, etc. Madras 1871-83*. The next important genetic evidence was Gerini's Italian autographed Notebook entitled *I vestigi del Brāhmanesimo in Siām per G.E. Gerini* with a subtitle and date *Credenze superstizioni e riti, Bangkok 1892-93*. The first section entitled *Traduzione del Dēvapāng (epoca degli Dei), con note* contained *La Mitologia Brāhminica in Siām desunta da un libro Siāmese intitolato Thevapāng (Effemeridi degli Dei Tempi, Traduzione di G.E. Gerini- (1892)*. In a subsection on page 9 entitled *Punizione del re Bāli*, Gerini translated one of the stories related to *Viswakarma*, a divine architect in Hindu mythology and Brahmanic mythology in Siām and, to the left column, he added the Siāmese script of the name วิศณุกรรม.

Gerini's exogenetic knowledge from his own research about *Vishwakarma*, was transmitted into a simile to define *U Dhammaloka* (Irish, 1856-1914) who was a Buddhist monk based at Wat Ban Thawai, a temple in Bangkok, from February to September 1903. Like *Vishwakarma*, *U Dhammaloka* founded a free multiracial English-language school, promoted Buddhist association and proposed to establish a world Buddhist Congress. <sup>224</sup>

PL41. – Double Pāli Canon-Derived Metaphor and Modern Siāmesese  
Idiomatic Expression-Derived Simile

สมภาร --- ไม่ฟังแล ก็ดูตัวอย่างหนังสือพิมพ์ที่พวกเียนเตอลแมน <เมือง>ไทย<นี้> ได้ตั้งขึ้นสักก็สิบฉบับเล่า ! ตูทองเอย! ลัก  
วิทยาเอย! สยามประภีทเอย! แลอะไรจางจำชื่อไม่ได้ ก็นิพพานสูญญูปะระมัสสุ! กลับเปนเกลือตกน้ำไปหมดแล้ว

[Abbot--- Listen to me. Take the newspapers established by the Gentlemen of <this>  
<Muang> Siām as an example how many of them, dozens! *Tu Thong ! Lakwitthaya!*  
*Siam Prabhuet!* and so on that I can't even remember all of their names. They were  
*Nibbānam Suññam paramam sukham*, like salt falling into the water.]



To vivify the scenario of the bankruptcy of Siāmesese magazines and newspapers in his genetic style, Gerini invented and used double figures of speech, a Pāli canon-derived metaphor, *Nibbānaṃ paramaṃ sukhaṃ*, and a modern Siāmesese idiom-derived simile, *like salt falling into the water*, to represent it.

Genetically speaking, the metaphor *Nibbānaṃ paramaṃ sukhaṃ* in the endogenetics of his spoken drama performed in 1903 may have been conceived from his own 17-page exogenetic Pāli - Siāmesese-Italian translation of *Del Nirvāna* between 1888,1891. *Del Nirvāna* was a part of his 150-page unpublished Italian translation from the Siāmesese edition of *The Vinayatipika* or *Ratanatayakhatha*, composed by Pra Amarabhirakkhit of Parama Nivasa temple, revised and corrected by Krom Mūn Vajirañana Varosasa *Ratanatayakhatha*, composed by Pra Amarabhirakkhit of Parama Nivasa temple, revised and corrected by Krom Mūn Vajirañana Varosasa and built by the order of H.R.H. Prince Bhanurangsi (1886), consisting of three chapters: *Buddha Ratana Khatha*, *Dharma Ratana Vanna*, *Sangha Ratana Khatha* with a system of Romanization of Pali, Sanskrit and Siāmesese script.

<sup>224</sup> Bocking, Brian (2010). 'A man of work and few words?' Dhammaloka beyond Burma" *Contemporary Buddhism* 11 (2) pp.238-245.

Gerini may have learned the sentence *Nibbānaṃ paramaṃ sukhaṃ* (*Nibbāna* is the ultimate happiness) which was the words of Buddha preserved in the *Māgaṇḍīyasutta* in the *Majjhimanikāya*, Collection of Middle Length Discourses, of the *Suttantapiṭaka*, a compilation of the word of the Buddha in the department of the discourses, i.e. his sermons, lectures or explanations of the Dhamma:

Pāli Script	English Translation
<i>Ārogyaparamā lābhā,</i>	The greatest of all gain is health
<i>nibbānaṃ paramaṃ sukhaṃ;</i>	<u>Nibbāna is the ultimate happiness</u>
<i>Aṭṭhaṅgiko ca maggānaṃ,</i>	The Eightfold Path is the best path
<i>khemam amatagāminan'ti.</i>	For it leads to the deathless.

In making a new Pāli Canon-derived metaphor, Gerini combined the aforesaid Pāli words of Buddha with another saying *Nibbānaṃ paramaṃ Suññaṃ* (*Nibbana* is the ultimate Emptiness) which became *Nibbānaṃ suññaṃ paramaṃ sukhaṃ* (the emptiness of *Nibbāna* is the ultimate happiness), to be a new metaphor for the bankruptcy of the Siamese magazines and newspapers at the turn of the twentieth century.

The simile กลั๊บเป็นเกลือตกน้ำ (like salt falling into the water) genetically derived from Gerini's compilation of modern Siamese idioms in the 1900s for his monograph *On Siamese Proverbs and Idiomatic Expressions* which was subsequently presented in the post-publication stage of this spoken drama at the meeting of The Siam Society and was published in the *Journal of The Siam Society*, Volume I in 1904.

In *10– Idiomatic Expressions*, Gerini wrote, «In drawing up the following list I have endeavored to group the sayings under three different heads (A) Old Idiom (B) Modern Idioms and (C) Similes. One of the modern idioms was ละลายเป็นเกลือตกน้ำ (Dissolving like salt falling into the water).

<i>(B)– Modern Idioms</i>		
<i>Literal Translation</i>	<i>Meaning Implied</i>	
<i>ละลายเป็นเกลือตกน้ำ</i>	<i>Dissolving like salt falling into the water</i>	<i>Vanishing like a soap bubble</i>

(Gerini: 1904, 28)

## PL42. – English Euphemism-Based Simile

พระถก ---จริง จริงอยู่ละขอรับ เมืองไทยเรานี้ หนังสือพิมพ์ก็เหมือนติดโรคครีครวแห้ง <เบอร์รี่> ทำไปไม่ยั่งยืนได้

Pha Thakon--- True! That is true, *khó rab!* In our *Siām*, newspapers are like  
*risduanghaeng* <burry> infection and can't have a long lifespan.



*Risduanghaeng* (dry abscess) was a *Siāmes*e vulgar designation for tuberculosis, a vital disease in Siam. In the first draft, in this particular simile, Gerini drew a comparison between the condition of newspapers in *Siām* and vital tuberculosis infection. This comparison implied a short lifespan of the newspapers. In the edited version, he crossed the term *risduanghaeng* and changed it into his inventive English euphemism-based simile <เบอร์รี่> or burry. Because of the shape and physical characteristic of the abscess which was similar to burry, *risduanghaeng* was euphemized by Gerini as 'burry'.

## Part Four: EPILOGUE



## Chapter Seven His Texts, His Times

### **Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât Ceremony** by G.E. Gerini.

This is the title of a little work which has just seen the light in Bangkok. It is unique in its way, being dedicated to the Crown Prince, corrected and annotated by His Majesty's own hand, and assisted by subscriptions from the most prominent personages in the realm, some of whom have contributed suggestions and references. Much of the subject matter has never before been treated from a western point of view, and that this has now been done by one with a thorough knowledge of the language, religion and customs of the Siamese is apparent; and the fact of the work being a pioneer publication dealing with ceremonies hitherto never illustrated and very incompletely grasped by foreigners will make it welcome to the educated and thinking section of the community.

Editor, *The Bangkok Times*, December 10<sup>th</sup>, 1892

Any and every manuscript genetics of Gerini's *opus* reconstructed on the criteria of a politico-sociocultural point of view could offer the best resources for a reflection on the dialectic between *His texts* and *His Times*. The above-shown public quotation by the editor of *The Bangkok Times* published in Siām on December 10<sup>th</sup>, 1892 was sociocultural genetic evidence belonging to the post-compositional process of the pre-publishing phase of Gerini's *Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât Ceremony* in 1892 and sociocultural genetic evidence of the initial scenario in the provisional process of the pre-compositional phase of Gerini's *Khun C'hāng Khun P'hēn* spoken drama, the episode of *Thet Mahâ Ch'ât* in 1903. It reflected the grand extra-authorial phenomena in Siām, the positive and supportive sociocultural environment of the texts and the subscription order system for a new book in Siām of *His Times*. Besides, taking another sociocultural genetic evidence, «List of Subscribers» of *The Thet Mahâ Ch'ât Ceremony*, as shown below into the genetic



study, the quality of the readers of this text, written by G.E. Gerini and published by «Bangkok Times» Press, became evident. «*The educated and thinking section of the community*» in the editor's quotation were Siāmesese princes, adjutant generals of the Royal Army of Siām, high-ranking Siāmesese noblemen, Buddhist monks, foreign entrepreneurs, Siāmesese and foreign scholars, Siāmesese and foreign military officers and the Royal Library.

### List of Subscribers

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H.R.H. Prince Bhanurangsi Swangwongse Krom Phra Bhanuphanduwongse Voradej (3 copies)	Mr. C. Allegri (3 copies)
H.R.H. Prince Devewongse Varoprakar, (3 copies)	Mr. K. Bethge
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Mr. Max R. Western  
Mr. Willix

(RVA TM: vii)

As it was obvious that a manuscript genetic study of Gerini's *opus* established from a sociocultural point of view could shed light on a hidden link between the personal memories of *His Texts* and the collective memories of *His Times*, this chapter has analyzed WM and PLM and established a chrono-typology of *His Texts*, *His Times* between 1880s and 1900s when Siām was facing a serious threat from both France and Britain who were competing in expanding their colonial rule in Southeast Asia and Gerini played a role as a military government official in the Royal Siāmesese Army in charge of training Siāmesese officers and infantry of the Royal Body Guard, then, surveying, designing the defensive fortresses and military camps in Nakhon Khueankhan and Samutprakan (1881-1884), the first Director General of Military Education of the Royal Siamese Army, the editor of the *Yuddhakoṣa*, a military magazine, (1895-1905) and the energetic Vice President of The Siam Society (1904-1906). This chrono-typology has been specially designed to show, first, a comparative macrogenetics between Gerini's «personal memories», defined here as general politico-sociocultural activities which took place in the private writing domain at the avant-texte stage and the first appearance of publication in the public sphere which took place in the text stage and the «collective memories», defined here as important politico-sociocultural phenomena of *His Times*, and, secondly, a microgenetics of the statistics and dynamicity of the literary genres and literary languages of *His Texts*.

In the first section, Chapter Seven illustrates through a chrono-typological tabular presentation the relevance, influence and interaction between the development of the politico-sociocultural «collective memories» of *His Times* and the politico-sociocultural «personal memories» of *His Texts*. The next section designates the microgenetics of the politico-sociocultural dimensions of *His Texts* with the focus on the statistics and dynamicity of LG and LL. The last section interprets the hidden endogenetic intents of *His Texts* in *His Times*.

## 7.1 Comparative Macrogenetics of Personal Memories and Collective Memories

A specially-designed tabular presentation of a comparative macrogenetics of the interplay between the «personal memories» of *His Texts* and the «collective memories» of *His Times* under the heading of *Macrogenetics* in Table 7-1 allows the avant-textual and textual evidence (WM and PLM) of the private aspects of His writing activities and the first public appearance of *His Texts* to be organized by the chronological and logical order on the basis of their alliance with the relevant politico-sociocultural scenarios in Siām, besides, enabling us to observe and interpret the moments in the genetic evolution, the dynamicity and the dialectic between a set of politico-sociocultural avant-textes and textual evidence and their surrounding scenarios.

Table 7- 1: Comparative Macrogenetics of *His Times*, *His Texts* and Microgenetics of *His Texts*

I = Siamese customs, state ceremonies, religions, and Buddhism; II = Siamese literature and language; III = ‘Geographia’; IV = Archaeology, history, historical study of numismatics; V = Siam and foreign countries; VI = Occidental and Oriental Military studies, Siamese and international law; CUH=Catalogo Ulrico Hoepli, Milan; CHSB=Catalogo di Hormusjee Sorabjee § Co, Bombay, CTCB=Catalogo di Thacker § Co. Limited, Bombay and CTSC=Catalogo di Thacker§ Spink, Calcutta, CCMB=Catalogo di Cooper, Madon § Co., Bombay, AMPR= American Mission Press, *Rangoon*, CKWHK=Catalogo di Kelly § Walsh, Hong Kong, CTCL=Catalogo di Trübner & Co, London, CAP=Challamel Ainé, Paris, ELP=Ernest Leroux, Paris, BQL=Bernard Quaritch, London, CCT=Carlo Clausen, Turin, and WGSB=William George's Sons, Bristol.

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1880s to 1893	French had already colonized Vietnam and some parts of Laos and Cambodia, but it wanted to extend its rule to cover Laos east of the Mekong River and western Cambodia, which was still under Siamese sovereignty.				

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1885 to 1905		Exogenetic editions of Gerini's authorial knowledge of ancient Oriental tongues, Indo-Chinese dialects [See Table 2-11-Table 2-18]		II	s, pi,sa, my, m,lo, ms,ta, kh, zh, cm, LIC
1886		Building his personal Occidental and Oriental library. <sup>225</sup> Based on an extant genetic document entitled <i>Bibliografia Orientale, riferentesi specialmente al Siam e nazioni adiacenti dell' Estremo Oriente</i> » or <i>BOSEC</i> <sup>226</sup> . Gerini ordered 33 items from «Catalogo Hoepli 1883-N° 15_ (catalogue of books& periodicals on the history, languages, religions, literature, archaeology, etc, of the East)». They contained texts written in Italian, English, French, German or the French and English translations of Sanskrit, Chinese, and Malay texts. The branches of knowledge covered a wide range of subjects from the origin of the people and history of India, China, Japan, Pégu and Ceylon, a comparative study on Indo-Chinese		I II III IV	it en fr de sa zh ms

<sup>225</sup> See also Kanokwan Rittipairoj (2004). *A Mosaic of Gerolamo Emilio Gerini's Soul and Siamese Literary Minds*. CESMEO, 187-24

<sup>226</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 1886, 259-278.

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1886		languages, the modern languages of the East Indies as well as the Shan, Burmese and Mongolian languages, classical dictionary of Indian mythology, philosophy, literature, antiquities, arts, manners, customs to the geographical dictionary of China, accounts of voyages in the Orient, spices and medicines from the Orient. Gerini bought 8 items from CUH, Milan: Travel literature in the 16 <sup>th</sup> century, Shan language, languages of East Indies, missionary in the Orient, Burmese language, traveling account of Marco Polo, relations between Burma and Rome <sup>227</sup>		I II III V	it en fr
1886		Gerini bought 3 items from CHSB, Bombay: History of Burmah, Manual of ancient geography, Sanskrit grammar <sup>228</sup>		II III IV	en
1886	The Siānese edition of the Vinayatipika manuscripts or Ratanatayakhatha, composed by Bra Amarabhirakkhit of Parama Nivasa temple, revised and corrected by Krom Mūn Vajiraṅana				

<sup>227</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 259-260.

<sup>228</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 261.

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1887 1888	Varosasa, was ordered to be built by H.R.H. Prince Bhanurangsi	Gerini bought 13 items from CTCB, Bombay and CTSC, Calcutta: Voyage around the world, classical dictionary of Hindu mythology, ancient history of India, ancient India as described by Ptolemy, miscellaneous papers relating to Indo-China, dictionary of biography, Levant interpreter and polyglot dialogue, Tibetan-English dictionary, Sanskrit grammar for beginners, simplified grammar of the Pāli language, voyage to the East Indies, collections of voyages. Life of ancient India <sup>229</sup>		I II III IV V	en sa pi la tr el fr es pt de
1887		Gerini bought 3 items from CCMB, Bombay: English-Latin dictionary, Across Crysé, Travel in Africa <sup>230</sup>		II	la en
1887		Gerini bought 6 items from AMPR, Rangoon: Elementary Anglo-vernacular grammar (English-Burmese), the first step in Burmese, Shan § English dictionary, elementary hand-book		II	en my Shan

<sup>229</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 261-262.

<sup>230</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 262.

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1887		<p>of Shan language, grammar of Shan language, dictionary of Birman-English<sup>231</sup></p> <p>Unpublished handmade manuscript volume of ancient Siamese poetic tales derived from Pāli tales and old Siamese story written in <i>Klon 8</i> ( a verse form with 8 syllables per line): Synopsis, Morals, Metre, Style, Origin., MS, 42 p.</p> <p>The sixteen tales include</p> <ol style="list-style-type: none"> <li>1. <i>Malithong</i></li> <li>2. <i>Phimsawan</i></li> <li>3. <i>Dalang</i></li> <li>4. <i>Mong Pa</i></li> <li>5. <i>Nang Uthai</i></li> <li>6. <i>Suwanahong</i></li> <li>7. <i>Thang On</i></li> <li>8. <i>Honwichai, Kawi</i></li> <li>9. <i>Lin Thong</i></li> <li>10. <i>Champa Thong</i></li> <li>11. <i>Woranut Woranet</i></li> <li>12. <i>Nang On</i></li> <li>13. <i>Ramasin</i></li> <li>14. <i>Krai Thong</i></li> <li>15. <i>Subina</i></li> <li>16. <i>Then Kru.</i></li> </ol>		II	its
April 1887	The Act on the establishment of, Department of Military Operation. King Chulalongkorn appointed H.R.H. Prince Bhanurangsi, his youngest brother as the Chief Commander				
1887 1888		Gerini ordered 61 items from CKWHK, Hong Kong: Letters of the English pilot from		I II III IV	en fr it pt

<sup>231</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 263.

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
		<p>Japan, Notices of Medieval geography of the central and western Asia from the Chinese Mongol writings compared with the western authors, introduction to the study of Chinese character, Chinese chronology, voyage of exploration in Indo-China, Japanese and Chinese natural products, the narrative of a journey through China, Eastern Tibet to Burma, journey from Shanghai to Bhamo and back, natural history of Chinese Empire, Chinese province of Yün-nan, treasury of botany, voyage in Siām by the Jesuites and their observation on history, hydrography and geography, second voyage in Siām , Kingdom of Siām and the people of Siām, a narrative of a journey of exploration through the south borderlands from Canton to Mandalay, embassy from the Governor General of India to the court of Ava, the Courts of Siām, sketch of native manners, customs, religions of British Burma, sacred and historical books of Ceylon, voyage to the Orient and Siām, Travels in the central part of Indo-China, travels in 3 parts 1.</p>		V	km as



<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
		<p>Turkey 2. Persia 3. East Indies, view of the history, literature and religion of the Hindu, chronicle of Moluka by a Portugal historian and diplomat, voyagers in the Orient, history of Java, missionaries' historical memoirs on the missions in East Indies. Italian missionaries in Tibet, general history of voyages, voyages of naturalists and travelers to East Indies, Italian travelers and travels to East Indies, Imperium Orientale, dictionary of Pāli, history of Indian archipelago, Asia Portuguesa, mission from Bengal to Siām, history of Repubblica Veneta, Giro del Mondo, history of cosmography and cartography during the Middle age, voyage to the Oriental Indies and China, Marco Polo and other Venetian travelers, Kingdom of Siām, narrative of a residence in Siām, dictionary in Assamese§ English, Cambodian-French dictionary, grammatical notes and vocabulary of Peguan language, grammar of Thai or Siāmes language, ancient inscription and Siāmes transcriptions</p>			

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1Feb. 1888	The royal cremation ceremony of Princess Bahurat Manimaya (1878-1887), Prince Tribeth Rutdhamrong (1881-1887), Prince Siriraj Kakudhabhandu (1885-1887), who were prince and princess of Siām by King Chulalongkorn and Queen Saovabha Bongsri Princess Consort Saowapak Nareerat of King Chulalongkorn (1854-1887)	and translations, Siānese coinage, the modern Buddhists, History and relations of Tonkin, description of Japan and Siām, geographical description of East Indies. <sup>232</sup>		I	it
1888		Letter from Gerini to his father in Italy telling him about the situation in Siām and his work in progress on “cremation in Siām” which has become 100-page volume then.			
		Unpublished the <i>Vinayatipika manuscripts or Ratanatayakhatha</i> , composed by Bra Amarabhirakkhit of Parama Nivasa temple, revised and corrected by Krom Mūn Vajirañana Varosasa, A translation into Italian language by Gerini from the Siānese edition built by the order of H.R.H. Prince Bhanurangsi (1886), 150 pages, consisting of three chapters: Buddha Ratana Khatha,		I	it pi s

<sup>232</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 263-269.

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1888		<p>Dharma Ratana Vanna, Sangha Ratana Khatha with a system of Romanization of Pali, Sanskrit and Siamese script.</p> <p>Unpublished <i>Una Cremazione in Siām</i>, 1888, MS. 157 pages.</p> <p>Content</p> <p>I. The burial and cremation in the transitional period between barbarian and civilization – the cremation originated from India – ceremonies in Indo-China – ceremonies for the death- the urn - the exposition of the urn – the Phra Meru – the Prince</p> <p>Bhanurangsi - Plan of the building of Phra Meru and the constructing method – the Buddhist architecture in Siām</p> <p>II. A description of the relic of the ancestor in funerary chapel-the procession-religious rites</p> <p>III. Sermons and recitations by the priest in the funerary chapel and funerary temple</p> <p>IV. The transportation of the corpse of Siām</p> <p>V. The entering and inserting of the dead body in a crematory temple</p> <p>VI. Dualism, the struggle between the light and darkness and</p>		I	it pi s

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1888	The King of Siām's plan of examining, purifying and printing of <i>Pāḷi</i> Tipiṭaka Edition.  King Chulalongkorn	<p>the mystic meaning of the cremation ceremony VII. - On holy fire and pile of woods for cremation VIII. - The ashes of the dead- how to recompose, transport and entombment of cremated remains, what they do with ashes</p> <p>Unpublished Phra Men di Fabbraio 1888: Programma tradotto dal Siamese, e note diverse: An Italian translation from Siamese program of the Royal Cremation Ceremony in February, 1888 and various notes by Gerini, MS, 20 pages.</p> <p>Unpublished <i>Sinossi del Phra Traipitaka (Phra Traipidok) da recitarsi nell'occasione solenne del Phra Meru</i>, eretto sulla spianata grande nell'anno del verro, 9<sup>th</sup> della decade, dell'era Chula 1249, compilata da Krom Mun Naruban Mukhamat, e presentata al Re, MS, 6 pages.</p>		I	its
				I	it pi s

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
	<p>announced the royal wish in a grand audience at the Assembly Hall of the Temple of the Emerald Buddha in the Grand Palace, Bangkok, in 1888 to publish by using western printing technology for the first time in the world the Pāḷi Tipiṭaka in Siāmes script in 39 volume set to mark the 25th anniversary of the king's accession to the throne in 1893.</p> <p>H.R.H. Prince Bhunurangsri, Minister of War, Kingdom of Siām was ordered to be the President of Siām-script Tipiṭaka Committee to arrange for the printing of the Tipiṭaka. Orders were given to issue invitations to the Princes who were in the priesthood, and to Abbots, and to the learned in each degree of the clergy, to assemble and hear the King's wishes, and then to divide among them the work of examining and settling the text for the press. The works included proof-reading, transliteration from Khmer script to Siām script, typesetting design, printing, bookbinding, and distributing in Siām and worldwide. Council Scholars consisted of 219 Buddhist monks</p>				

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1890s	and 30 lay scholars.	Autographed comparative study of old and new terms of Mōñ numismatics, written in Mōñ and Siānese scripts with phonetic transcription. 1890's, MS, 1 p.		IV	m s en
1890s		<i>Letterature – Epoca d' Ayuthia.</i> , MS 5 p. Compiled from manuscripts, the list was added and revised in red ink. <i>Letterature – Epoca d' Bangkok.</i> , 7 p.		II	s it
1891-		<i>Ayuthia o Krung Çrī Ayuddhayā</i> กรุงเทพมหานคร : <i>Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima.</i> Trans. G.E Gerini [Ausonius]. January, 1891, Bangkok: [ s.n.] 33x23 cm, 285 p.		IV	it s
Dec. 1891	The Thet Māha Chat ceremony. His Royal Highness Somdetch Chow Fa Maha Vajirunhis, Crown Prince of Siām was admitted to holy order as a samanera or novice and did the honor of rehearsing the Kanda in the Thet Māha Chat ceremony				
1892		Gerini bought 9 items from CAP, Paris : Chronology of relations between		I II III IV	fr

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1892		Cambodia and Siam, A Revolution in Malaka, History of M. Constance, Language and literature of Thai Kingdom or Siam, Ancient and modern history of Annam, Journal of the voyage of Siam 1685-6, The Kingdom of Siam. Brahman sacred rites, Buddhist catechism <sup>233</sup>		V	
		Gerini bought 12 items from ELP, Paris: A manual of Buddhism, The legends and theories of Buddhism, Eastern Monachism, Voyages, Voyages to East Indies, Narrative of a residence in Siam <sup>234</sup>		I III IV	en fr
1892		Gerini bought 30 items from BQL, London: Description of the Kingdoms of Japan and Siam, Velitri Codices Manuscripts of Pagan, Siam, etc., Voyage of Bishop, Embassy to Court of Siam and Cochin China, On Oriental India, Classical Dictionary of India, Hindu astronomy, Travels of Buddhist pilgrims, Chaldean Magic, Voyages, Pilgrimage, Diaries, Illustrated handbook of Indian arms, On the weapons, army organization, etc of the		I II III IV V VI	la fr it en pt es

<sup>233</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, a notepaper inserted between pp. 276-7.

<sup>234</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, a notepaper inserted between pp. 276-7.

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
May 1892		Ancient Hindus, History of Asia, History of India, Long voyage to the kingdoms of Cambodia and Laos, Century of Louis XIV <sup>235</sup>		I	it s
1892		Unpublished <i>Origine del Buddhismo moderno e della congregazione Buddhista ortodossa detta harmayutikanikaya</i> , A translation from Siamese manuscript of Krom Phra Pawaret Wariyalongkon entitled “The definite miracle of King Mongkut” by Gerini, MS, 24 pages.		I	it
1892		Unpublished <i>Storia delle Statue di Buddha piu famose esistenti in Siām</i> , Translation from Siamese text into Italian language by Gerini, Chronicle of famous Buddha images in Siām, unpublished information collected by Nai Kulab, 1246 (A.D. 1884), MS, 60 pages.		I	it pi
		Unfinished Dossiers for ‘Buddhismo in Siam’ by Gerini starting with precise preface, outline, introduction, and followed by many manuscripts of works		I	it pi

<sup>235</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, MS, a notepaper inserted between pp. 276-7.



<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1892		and paralipomena. Handwritten MS, 360 p.  Il Nirvāna definito da eminenti Buddhisti Siamesi. pp. 191-196.  Del Nirvāna. Translation into Italian of Explanation of Nirvāna from Nibbānā Vibhāvana, 143-160		I	it pi
1892		Letter to Gerini from a scholarly Buddhist monk named Phra Kamut dated September 17, R.E. 111 (A.D.1892) regarding the precise date of Buddha's birth, enlightenment and nibbana (nirvana) in the Buddhist scriptures.		I	s
1892		Unpublished Notebook on Storia del Buddha di Smeraldo di Wat Phra Keu, 32 pages, handwritten MS		I	it
1892		Calcolo del Parinirvāna o morte di Buddha, handwritten manuscript, Notes by Gerini, MS, 6 pages		I	it
1892		Letter from Phra Kanudh Paradbhu to Gerini dated 17 September 1892 about date of Buddha's birth, death, etc		I	s
1892		English translation by Gerini: The proclamation of		I	en

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1892		<p>His Late Majesty Mahâ Mongkut Phra Chom Klàu, inveighing against the practice of holding farcical recitations of the Mahâ Chât, The Siānese version of Vessantara Jātaka written by His Majesty the Late King for rehearsal by the ruling sovereign whilst in the priesthood and recited by the Crown Prince Vajirunhis</p> <p>An advanced copy of <i>A Retrospective View and Account of the Origin of the "Thet Maha C'hat" Ceremony (Maha-Jati Desana), or Exposition of the Tale of the Great Birth, as performed in Siam.</i> was submitted for the approval of His Majesty the King Chulalongkorn. His Majesty was graciously pleased to make a few corrections and annotations which are most respectfully and gratefully acknowledged in the book</p>		I	en
1892		Notebook on <i>Triphumi</i> (volume 2), 144 pages, MS, Siānese unknown handwritten script for Gerini's study.		I	s
1892		'Della Musica Siānese- strumenti musicali' notes by		I	it

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
Oct. 1892		Gerini in <i>SON</i> pp. 115-122	<p><i>A Retrospective View and Account of the Origin of the "Thet Maha C'hat" Ceremony (Maha-Jati Desana), or Exposition of the Tale of the Great Birth, as performed in Siam.</i> Bangkok : Bangkok Times Press, 1892, in -8 gr., VIII+69 p., with 2 tables in phototype, cloth.</p> <p>In dedication, with the royal permission to His Royal Highness Somdetch Chow Fa Maha Vajirunhis, Crown Prince of Siām, intended as an illustration and souvenir of one of the most interesting events connected with his noviciate in the holy orders by the royal permission, 48 pages.</p> <p>Content</p> <p>I The Vessantara Jâtaka</p> <p>II The Legend of the Malaya Sutta and festival of Pavâra</p> <p>III The prediction as to the Disappearance of the Buddhist Scriptures</p> <p>IV The Narrative of the Great Birth</p> <p>V Exposition of the Mahâ Ch'ât by Past and Present Kings</p>	I	en pi

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
Dec 1892		Review of A Retrospective View and Account of the Origin of the "Thet Maha C'hat" Ceremony (Maha-Jati Desana), or Exposition of the Tale of the Great Birth, as performed in Siam. by the Editor of <i>The Bangkok Times</i> . Bangkok: December 10 <sup>th</sup> , 1892.	VI The Symbolical Ship Appendix I The Jātaka II Extract from the 8th Canto III King Mongkut's Proclamation IV Latin and Siānese Fragment V King Mongkut's version of the 10th Canto	I	en
Dec. 1892	The Great "Sōkan" Tonsure ceremony of His Royal Highness Somdetch Chau Fa Maha Vajiravudh Krom Khun Deva Dvarati				
1893		Gerini bought 2 items from CTCL, London: A history of Burmah, book of Indian eras <sup>236</sup>		IV	en
1893		Gerini bought 5 items from CCT, Turin: Italians abroad, Calendars, Roman festivals, Dictionary of the classical antiquity.		I II IV	it de

<sup>236</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 275.

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1893		Calculation of solar eclipse between 1207 B.C.-2161 A.D. and of lunar eclipse 1206 B.C -2163 A.D. <sup>237</sup>			
1893		Gerini ordered 5 items from WGSB, Bristol: Temple of elephants, Journal of an Embassy to the Court of Siam, Relations of Siam, Grammar of the Siānese language, account of some missions of Jesuit fathers, account of Domingo de Seixas <sup>238</sup>		I II III IV V	en fr
1893		<i>Le Cronache dell'Indo-Cina. Vol. III. Memorie della dama Revadī Nophamāt di Çukhothai, VII secolo dell'era Cristiana .</i> Trans. G.E Gerini. April 1893, MS, 105p.		IV	s it
1893		<i>Catalogue di opere della Letteratura Siānese per G.E. Gerini</i> , MS. 1893		II	s it
1893		Romanized Pali formula with English translation by Gerini: - Pāḷi formula asking the monks to impart five silas - Pāḷi formula communicating the five sila observances - Pāḷi formula inviting the monks to commence reciting the parittas or		I	s

<sup>237</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 277.

<sup>238</sup> G.E. Gerini, «Bibliografia Orientale», *SON*, 278.

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1893 to 1905		<p>protections by thrice repeating the text.</p> <p>See LG25, Table 2-42</p>	<p>“Foreign Military news” a new column in <i>Yuddhakoṣa</i> military magazine in which he reported news about western army, military bases of British army, Japanese, Australian, American armies, warfare in the world such as war between Japan and Russia, latest western weapons, new strategic plan, modern science technology, western military court, etc. using pen-name ‘Sarasasana’</p>	II VI	s
1893		<p>Two letters in Thai language from K. S. R. Kularb to Gerini dated March 15 and 22, 1893 referring to the manuscripts about the ceremonies of Chulakantamangala and Brahmanical rites that Gerini asked K. S. R. Kularb to find for him.</p>		I	s
1893		<p>Notes by Gerini on the recitations of the seven parittas of the minor collection that take place on the occasion of Tonsure ceremony (MS)</p>		I	en
1893		<p>Study on Siāmes Brahmanical Treatise, Siāmes Astrological Treatise, Khuddakapath, a book</p>		I	it

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
		of the Khuddakanikaya Sutta Pitaka			
		Faithful translation of the passage in Siamese Brahmanical treatise concerning the origin of the custom of coiling and tying up the hair in the ascetic fashion by Gerini		I	en
1893		Letters from Nai Kulab about the Brahmanical treatise on Tonsure ceremony		I	s
1893		Revision of English language manuscript of <i>RVA TMC</i> by Mr. Charles Thorne, the Editor of the Bangkok Times.		I	en
1893		Reproduction of original plates for the book in Europe by Mr. G. Coroneo, a former resident of Siām, now in Italy.		I	s
1893		Chulakantamangala or the Tonsure Ceremony as Performed in Siām, The manuscript was ready for the press, and the plates and cover printed but some circumstances <sup>239</sup> interfered with the publication as contemplated.		I	en
July 1893	Pak Nam Incident The first major confrontation of				

<sup>239</sup> The date 1893 appeared on the cover page of the book implied how the Pak Nam crisis delayed the publication.

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1894	<p>colonialism when the French sent gunboats to the Chaophraya River to demand that the region of Laos to the east of the Mekong River be ceded to France.</p> <p>His Royal Highness Somdetch Chau Fa Maha Vajiravudh Krom Khun Deva Dvarati was made Crown Prince of Siām</p>	<p>Letter from H.R.H Crown Prince Vajirunahis, thanking Gerini for <i>The Art of War</i>. He found it very interesting.</p>	<p><i>The Art of War</i>, Military Organization, Weapons and Political Maxims of the Ancient Hindus compiled, enlarged, and translated into Siāmesese by G.E. Gerini, with original remarks on the introduction and early use of Fire-arms in Siām and comparative notes on Siāmesese and Hindu military usages, ceremonies and festivals. Bangkok : Watcharin Printing, 1894, In-8 p., XXXVIII + 340 p. with 2 tables.</p>	VI	s
1895			<p>Trial by Ordeal in Siam and the Siamese Law of Ordeals. <i>The Bangkok times</i>, May 9, 1895; <i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>, April and July, 1895, Reprinted in a book form from <i>Asiatic Quarterly Review</i> in-8 gr., 29 p.</p>	VI	en



<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1895 to 1905	The emergence of new <i>Yuddhakoṣa</i> military magazine	G.E. Gerini was appointed by the King of Siām to be first Director of Military Education Department and was entrusted by H.R.H Prince Bhanurangsi Savangwongsa, Commander-in-Chief of Department of Military Operation to be the new Editor <i>Yuddhakoṣa</i> military magazine, the official magazine of the Royal Siāmesese Army.	<i>Yuddhakoṣa</i> , monthly military magazine, R.E. 114 (= A.D. 1895) - R.E. 124 (=A.D. 1905), 3000 pages of articles on military, scientific, literary, and historical issues.	I II III IV V VI	s
1895			ว่าด้วยระยะทางปืนใหญ่อันไกลที่สุดซึ่งยังได้ในทุกวันนี้ [wā dūai rayathāng pūenyài an klāi thisùt sūeng ying dāi nai túk wan ní ] (on the longest distance made by cannon today) (Y, 4.8, R.E.114, 556-559)	VI	s en
1895			Notes on the Early Geography of Indo-China. <i>Journal of Royal Asiatic Society of Great Britain</i> , July 1897, pp. 551-577, with a geographical map and 11 tables.	III	en
1895			<i>Manual of Military Tactics</i> Book I: Section 1 deals with detecting directions and traveling by using skills of directions; Section 2 deals with	VI	s

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1895			patrolling and finding news in different geographical landscapes, safekeeping strategy when staying amidst enemies.		
1895	Memorial Service held in honor of Lady Indr of Payurawongse	Translation into Italian language Le cronache dell'Indocina-Vol IV Storia del 'Pegu', Le Cronaca di Gauampati-Thera, M.S.		II IV	it
1895	Memorial Service held in honor of Lady Indr of Payurawongse		<i>Special Memorial Service held in honor of Lady Indr of Payurawongse, etc, etc.</i> Bangkok, 1895, Traduzione dal Siamese e dal Pali; in -8 gr., 4 p.	I	en
Mar. 1895		Letter from H.R.H Prince Dewawongse to Captain Gerini dated 5 <sup>th</sup> March, 1895 informing that 'His Majesty is pleased to accept the dedication of the book to the Crown Prince and has further commanded me to state that having glanced over its pages and whilst of course not prepared, to say, that you have in all instances given the right explanation of ceremonies, which are of purely brahmanical origin and which were taken over by Buddhists as not contrary to the creed, congratulates you on	<i>Chulakanta-mangala, or the Tonsure Ceremony, as performed in Siam.</i> Bangkok : Bangkok Times Press, 1895, in-8 gr., IX + 187 p., with 14 tables in phototype and other illustrations, cloth. «Dedicated to His Royal Highness Somdetch Chau Fa Maha Vajiravudh, Crown Prince of Siām for whom the Tonsure, besides consecrating transition from infancy to adolescence, precluded his departure for	I	en pi

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
		<p>the labor bestowed on this book, which He was pleased to see was the labor of real love”</p> <p>Letter from H.R.H Maha Vajiravudh, thanking Gerini for Chulakantamangala which he found it “a very nice book and seems very interesting” and The Art of War he received last year.</p>	<p>European climes, where he is now acquiring the refinements, arts and sciences of Western Civilization»</p> <p>Content</p> <p>Part I - Introduction  (I) The Tonsure’s place in domestic rites (II) The Tonsure, its origin and meaning (III) The Topknot origin (IV) The legend is to the origin of tying up the hair in the form of the topknot (V) The origin of the topknot-cutting rite (VI) The Tonsure of Gneça (Brahmanic legend)  (VII) The Tonsure of Siv’s children (the Buddhist version)  (VIII) The legends compared and the deductions to be drawn there from  ( IX) Tonsure terminology  Part II The Kon Chuk  or the Tonsure as performed by the nobility and people  Sect. I The preparations  1. appointment of propitious day  2. Preparation of the place of worship  3. The Mandala or hallowed circle  4. Oblations to Gods and Manes  5. The Beñcha</p>		

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
			throne 6. The protective thread Sect. II Ceremonies performed on the eve of the Tonsure 1. Reception of the guests 2. The dressing of the candidate 3. The Buddhist recitations 4. The banquet of the eve 5. The Brahmanical rites ... Sect. III Ceremonies performed on  the Tonsure-day 1. The preparatory recitations 2. The Tonsure 3. The aspersion 4. Repast to the monks 5. Preparations for the “khuán or confirmation of the tonsurate ... 6. The Khuán ceremony ... 7. Disposal of the hair 8. Tonsure of the poor children Appendix to Part II – A topknot-cutting ceremony of 2500 years ago Part III- The Sôkan or the Tonsure as performed on the members of the Royal Family Sect. I - Preliminary ad general remarks Sect. II - Mount Kailasa and its marvels, according		

<i>His Times</i>		<i>His Texts</i>				
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics		
		Private aspects of His writing activities	Public appearance of His texts	LG	LL	
1895	Memorial Service held in honor of Her Highness Princess Bhanurangsi on the 9th		<p>to Buddhist cosmology</p> <p>Sect. III - The Great Sôkan ceremony of H.R.H. Chau Fa Maha Vajiravudh Krom Khun Deva Dvarati</p> <ol style="list-style-type: none"> <li>1. The artificial mount</li> <li>2. The rites' hall</li> <li>3. Ceremonies of the eve (25<sup>th</sup> Dec)</li> <li>4. Ceremonies of the first day (26<sup>th</sup> Dec)</li> <li>5. The procession</li> <li>6. The entertainments</li> </ol> <p>Ceremonies on the day of the Tonsure (28<sup>th</sup> Dec)</p> <ol style="list-style-type: none"> <li>7. The Sôkan</li> <li>8. The Rabeng</li> <li>9. The aspersion rite</li> <li>10. The reception of the tonsurate on Mount Kailâsa</li> <li>11. The return of the procession</li> </ol> <p>Ceremonies of the afternoon</p> <ol style="list-style-type: none"> <li>12. The Somphôt</li> <li>13 Disposal of the hair (1<sup>st</sup> Jan 1893)</li> </ol> <p>Sect. IV - Sôkan of Phra: Ong Chau and Kesakan of Mom Chao Princes</p> <p>Appendix to Part III – Retrospective view of Sôkan ceremonies in Siâm (1633-1866) Notes: (25 subjects related to the ceremonies)</p>			
			Stanzas of Reflection on Death, recited on occasion of the Memorial	I	en	

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1895	May, 1895	<p>A letter dated August 1, 1895 from Major General H. R. H. Prince Prachak Silpakhom, a brother of King Chulalongkorn to G. E. Gerini thanking for the book <i>The Art of War</i> and expressing his admiration for firstly, for his great efforts in studying the Siamese language and his excellence in the language which was far better than some Siamese people, secondly, for his loyalty towards His Majesty the King, the royal family and the Siamese military body and his devotion of his personal time and happiness for writing this book, and thirdly, for his exemplary example that he made for Siamese people. Major General H. R. H. Prince Prachak Silpakhom stated in this letter that he considered Gerini not as a foreigner but honestly as a brotherhood of man and with this letter he attached a set of a flower, a candle and incense sticks which</p>	<p>Service held in honor of Her Highness Princess Bhanurangsi on the 9th May, 1895. Bangkok, 1895, Translated from Pali; in -4 gr., 2 p.</p>	VI	s

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1895		represented his spirit to thank Gerini for bringing such wonderful knowledge to his mind. <sup>240</sup>  See Table1-2	วีรสตรีของประเทศสยาม [Wirásatri khǒng pràthêth Siām (War Heroines of Siām)] . <i>Y</i> , 1895: 4.2, 156-165.	II IV VI	s
1895			กลศึกพิเศษ [Konsùek wísêth] (Ingenious Military Strategies: 1° Strategy by Hannibal of North Africa, 2° Strategy by Phrayā Phā Ngum, the king of Krungsi Sattanākhanahût Lanchâng. <i>Y</i> , R.E. 114 (A.D.1895), 4.1, 29-32.	IV VI	s en
1895			ว่าด้วยสุนัขฝึกหัดใช้ในการศึก [wá dūoi sùnák phùek-hàt cháí nai kân sùek] (On training dogs for military and war purposes). <i>Y</i> , September, R.E. 114 (A.D.1895), 4.1, 45-51.	VI	s en
			ญี่ปุ่นคิดเพิ่มทวีจำนวนกองทัพ [Yípùn khít phôm-thawī chamnuon kōngtháp] (Japan plans to increase the size of the Army). <i>Y</i> , September R.E. 114 (A.D.1895) , 4.1,	VI	s en

<sup>240</sup> Kanokwan Rittipairoj. (2004). "A Mosaic of Gerolamo Emilio Gerini's Soul and Siamese Literary Minds," *La Cultura Taiandese e le Relazioni Italo-Thai*. CESMEO. p. 221

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
Sept. 1896	King Chulachomklao sent from Bangkok by sea this 39-volume Pāli Tipiṭaka edition, the world's first printed set of the Pāli Tipiṭaka in book form. This Royal Gift of Dhamma was presented to 260 leading institutions all over the world, via the Royal Thai Embassy in London.		51-52.  Map in elucidation of Ptolemy's Geography of Farther India and Central Asia, Bangkok, Sept 1896, published in <i>Journal of the Royal Asiatic Society</i> in 1897, Notes on the early geography of Indo-China. Pt. 1. Prehistoric period. Being researches on Ptolemy's geography of the India extra Gangem, 551-557 showing Siām at the center of the trade routes and sea routes of Ptolemy's Geography of Farther India and Central Asia.	III	en
1896			Textbook of Military Strategy <i>Y</i> , monthly military magazine, R.E. 115-116 (A.D.1896-7), 4.9-5.6	VI	s en
1896			กระสุนปืนเล็กอย่างใหม่ทำลายชีวิตข้าศึก [krasŏn pūenlĕk yàng mài thamlai chīwít khâsùek] (new bullets for rifles with killing power) <i>Y</i> , 5.2, R.E.115, 120-126.	VI	s en
1896			คุณประโยชน์ของปืนใหญ่อย่างใหม่ที่ประจักษ์ด้วยดินระเบิด [khunprayòt khŏng pūenyài yàng mài thī prachù dūai din Dynamite] (the	VI	s en



<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1896			<p>advantage of a new cannon loaded with the dynamite) <i>Y</i>, 5.2, R.E. 115, 165-166.</p> <p>ปืนอย่างใหม่ยิงได้พันนัด (1000) ในชั่ว 123 วินาที [pūen yàng mài ying dài phan nád nai chùa 123 wínathī] (a new gun capable of firing 1,000 rounds per 123 seconds) <i>Y</i>, 5.6, R.E. 115, 360-362.</p>	VI	s en
1897		<p>Translation of German textbook <i>Der Festungskrieg</i> [Fortress Warfare], 1872, pp.66 written by Moritz Ritter von Brunner, as a teaching aid for teaching in the royal Military Academy and Cadet School (1879-86). The author was also an editor of <i>Streffleur's</i> military magazine in 1870-86, a prominent military writer and proved to be an excellent fortress builder among others at Przemysl of Austria.</p>	<p>ว่าด้วยปืนเล็กยิงเร็วแบบใหม่ [wâ dūai pūenlék ying reo bāep mài] (on new type of rifles) <i>Y</i>, 5.11, R.E. 116, 676-677.</p> <p>ว่าด้วยลูกระเบิด สำหรับยิงโยน ให้แตกให้แตกโดยทางอากาศ [wâ dūai lúk rabòet samrâp ying yon hái tàek doi thāng akàt] (on aerial torpedo) <i>Y</i>, 6.6, R.E.116, 360-</p>	VI	de, s  s en

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1897		A translation from French textbook entitled <i>De L'influence du calcul dans la conduite des Opérations militaires</i> (Paris: Lavauzelle, 1897) by French General Camille Cousin.	364.	VI	fr, s
1897			Notes on the Early Geography of Indo-China. <i>Journal of Royal Asiatic Society of Great Britain</i> , July 1897, pp. 551-577, with a geographical map and 11 tables.	III	en
1898			Shan and Siam. Extract from <i>Asiatic Quarterly Review</i> , January, 1898, in-8 gr., 19 p.	IV VI	en
			"Shan and Siam, a Few more Explanations". <i>Asiatic Quarterly Review</i> , January, 1899, pp. 162-164.	IV VI	en
1898		ว่าด้วยดินประสุนกระสุนแตก อย่างใหม่ซึ่งเรียกว่า ลีไตต์ [wâ dûai din pràsûn krasûn tàek yàng mài sùeng riakwà lyddite] (on new gunpowder called lyddite) <i>Y</i> , 7.5, R.E. 117, 309-313.	VI	en s	
		<i>Catalogo Dimostrativo della Collezione di Monete Siamesi offerta per Comando di S.M. il Re del</i>	IV	it	

His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1899			<p><i>Siām a S.A.R. Vittorio Emanuele di Savoia Principe di Napoli</i>, large 8vo, 18 p., with 6 illustr. plates. Reprinted from the <i>Rivista Italiana di Numismatica, Anno XI, Milano, 1898.</i></p> <p>International Military Law, <i>Y</i>, R.E. 118 [A.D. 1899], 7.8, 469-473, 473-491, 7.9, 533-545.</p>	VI	en, s
1899		<p>Translation of an English textbook of Law entitled <i>Outline of International Law</i> by George B. Davis, assistant professor of history, law, geography and ethics at United States Military Academy at West Point of It was the first time that the law textbook was translated into Siāmesese language. Gerini coined many Siāmesese law terms.</p>	<p><i>Manual of Military Cycling</i>. Bangkok, R.E. 118 (=A.D. 1899), in-16, 6 + 105 p., cloth. ; <i>Military Topography- Manual of Military Map Book I</i> : how to read and use military maps; how to reproduce maps of the same size or smaller, with 91 illustrations</p>	VI	s

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1899			<p><i>Vidhi Yuddhasuksa</i> (Ammaestramento Tattico). Bangkok, R.E. 118 (=A.D. 1899), in-8, X + 228 p.</p> <p>The series of ‘Vidhi Yuddhasuksa (Ammaestramento Tattico) by Captain Gerini first appeared in the <i>Yuddhakosa</i> military magazine with the introduction by Luang Prasit Ratchasak, that the author was the one he respected and ensured his exceptional knowledge which had never been found in any Europeans of this discipline in Siām. It was considered the first important military text published at that time, (The complete book binding publication was issued in 1899) followed by several military texts from gunpowder weapons to cannons, from typography to military surveying.</p>	VI	s
			<p>การทำดินปืนซึ่งไม่เป็นควัน ณ ประเทศจีน [kān tham dīn pūen sūng mâi pen kwan ná prathēt chīn] (The making of smokeless gun powder in China) Y, 8.2 R.E. 118, 105-107.</p>	VI	s en

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1900			เยอรมันกับฝรั่งเศสต่างเปลี่ยนแบบปืนเล็กในกองทัพของตนเสียใหม่ [ German kàp Fraràngsèt tàng plian bāep pūenlék nài kongtháp khǒng ton sǎa mài] (Germany and France change to new type of rifles in their armed forces) <i>Y</i> , 8.7, R.E.118, 420-423.	VI	sen
			กองทัพญี่ปุ่นกำลังเปลี่ยนแปลงอาวุธปืนเสียใหม่ [kongtháp Yîpùn kamlang plianplāeng awútpūen sǎa mài] (Japanese army is changing to new types of guns) <i>Y</i> , 8.10, R.E.119, 619-620.	VI	sen
			H. R. H. Prince Chakrapongse received a book entitled ‘Military Tactics’ from Gerini, who at that time was holding the title Luang Sarasasana Bhalakhandh, and replied in a letter dated September 11, 1900 that he was pleased to have his book and that ‘I truly believe even before having read it that this must be another good book as I always have a strong confidence in the author.’ <sup>241</sup>	VI	s

<sup>241</sup> Kanokwan Gerini. (2004). "A Mosaic of Gerolamo Emilio Gerini's Soul and Siamese Literary Minds," *La Cultura Taiandese e le Relazioni Italo-Thai*. CESMEO. p. 222

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1901, 1902			ประวัติกระสุนปืนอย่างใหม่ เช่น ที่เรียกว่ากระสุน ดัมดัม [prawàt krasŭn pŭen yàng mài chên thŭ rĭakwà krasŭn 'dumdum'] (history of new bullets known as dum dum bullets Y, 9.2, R.E. 119, 97-104.  Siam's Intercourse with China (Seventh to Nineteenth Centuries. <i>Asiatic Quarterly Review</i> , October 1900, 365- 394; January, 1901, 155-170 ; April, 1901, 379-385; January, 1902, 119- 147; April 1902, 360-368; October 1902, 391-407.	VI   V	s en  en
1902	The International Congress of Orientalists at Hanoi, 1902		Discours prononcé au nom du Gouvernement Royal de Siam à la Séance d'ouverture du Premier Congrès International des Études d'Extrême- Orient, Hanoi 1902; Présentation d'Ouvrages Siamois au même; Plan d'un Ouvrage sur la Géographie Ancienne de l'Indochine; etc., etc.. <i>Compte Rendu Analytique des Séances du Premier Congres, ; Hanoi, 1903, in-8 gr.</i>	III IV	fr
1902			Funeral Service held in Memory of Peter Gowan, M.D.	I	en

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1902			<p>Bangkok, 1902, Translated from Siamese and from Pali; in -8 gr., 7 p.</p> <p><i>Catalogue d'une Collection de Monnaies Anciennes et Modernes, et de Medailles, du Siam et de quelques anciens États Tributaires du même Royaume</i>, exposée par Mme. da Costa, Hanoi, 1902. Bangkok : Private publication, 1902, In- 8, V.+30 p.</p>	IV	fr
1903			<p>The International Congress of Orientalists at Hanoi, 1902. <i>Asiatic Quarterly Review</i>, July, 1903, in-8 gr., 28 p.</p>	I II III IV V	en
1903			<p>«A Malay Coin». <i>Journal Royal Asiatic Society of Great Britain</i>, April 1903, 339-343.</p> <p>ค่าการยิงปืนใหญ่ขนาดมหึมา [khâ kân ying pūenyài khanāt mahêumā] (Costs of firing gigantic canon) <i>Y</i>, 12.9, R.E.123, 676-678.</p> <p>ดินปืนประดิษฐ์ขึ้นใหม่ของญี่ปุ่น ชื่อว่า ชิโมส [dinpūen pradit khêun mài khōng Yīpùn chêuwâ Chimose] (Japan's newly developed gun powder called</p>	IV  VI	en  s en

<i>His Times</i>		<i>His Texts</i>			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1903		See Chapter Five Dramatic Genetics	Chimose) Y,12.12, R.E.123, 935-939.	I	s
			<i>Lakhōn P'hūt</i> entitled «Khun C'hāng Khun P'hēn, the episode of the Thēt Mahā Ch'āt», 1903.	II	pi en zh
1904	The establishment of The Siam Society and Journal of the Siam Society (JSS)		Siamese Archaeology. <i>Journal of Royal Asiatic Society of Great Britain</i> , April 1904, 233-247.	IV	en
			Archaeology, Chapter 15. In : A. Cecil Carter, «, at the Louisiana Purchase Exposition, St Louis, U.S.A., 1904. New York and London : The Knickerbocker Press, 1904, 211-226.	IV	en
1904			On Siamese Proverbs and Idiomatic Expressions. <i>Journal of the Siam Society</i> , 1904, 11-168. Extract in -8 gr., 158 p.	II	s
1904		Some Unidentified Toponyms in the Travels of Pedro Teixeira and Tavernier. <i>Journal of Royal Asiatic Society of Great Britain</i> , October, 1904, 719-723.	II III	en	
1904		A Trip to the	I	en	



His Times		His Texts			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1905			Ancient Ruins of Kamboja. <i>Asiatic Quarterly Review</i> , April, 1904, 355-398 ;April, 1905, 361-394, July, 1905, 89-101.	II III IV V	
1905			Historical Retrospect of Junkceylon Island. <i>Journal of the Siam Society</i> , December 1905, 121-268. Extract in-8 gr., IV+148 p.	II III IV	en
1905			เรื่องทางพระราชไมตรีในระหว่างประเทศสยามกับประเทศชวาแต่ในชั้นต้นแห่งกรุงศรีอยุธยาโบราณ On the Ancient Intercourse between Siām and Java ทวีปัญญา ( <i>Dvipanya</i> , a magazine directed by H.R.H Crown Prince of Siām), April 1905, 28-38.	V	s
1905			อธิบายด้วยโบราณวัตถุประเทศสยามแต่โดยสังเขป (On Siānese Antiquities: a Sketch) <i>Dvipanya</i> , May, 1905, 198-214 ; June, 1905, 372-384.	IV	s
1905			เรื่องปถมพงษาวดารแห่งประเทศกัมพูชาแลต้นเหตุแห่งปราสาทศิลา ณ ประเทศนั้นโดยสังเขป (On the Early History and Ancient Monument of Kamboja- a brief account ) <i>Dvipanya</i> , July,	IV	s

<i>His Times</i>		<i>His Texts</i>			
<i>Year</i>	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1905			1905, 273-281.  Notes sur quelques anciennes bouches du Mě -Khong. <i>Bulletin de L'École Française d'Extrême Orient</i> , December 1905, and consecutive numbers.	IV	fr
1904 and 1905			<i>Manual of Military Topography</i> for the use of Military Schools. etc. Book I - in-8, VIII+ 415 p., Bangkok, 1904; Volume II - in-8, X + 368 p., Bangkok, 1905.	VI	s
1905			<i>Textbook of Geometrical Drawing</i> . Bangkok, 1905, in-8,VI +32 p. cloth.  Geometry: how to draw by using circle, dividers and ruler: explanation and fundamental advice, 125 geometry problems and 157 illustrations	VI	s
1905			The Nagarakretagama: List of Countries on the Indo-Chinese Mainland. <i>Journal of Royal Asiatic Society of Great Britain</i> , July 1905, 485-511.	II III IV	s
1905			Manual of Military Topography Book II : how to calculate and measure	VI	s

<i>His Times</i>		<i>His Texts</i>			
Year	Politico-sociocultural Scenarios	Macrogenetics		Microgenetics	
		Private aspects of His writing activities	Public appearance of His texts	LG	LL
1909			distances and how to draw military maps; how to operate a topographical survey and how to prepare a survey report, with 78 illustrations  <i>Researches on the Ptolemaic Geography of Eastern Asia. Part I, Further India and Indo-Malay Archipelago.</i> Asiatic Society Monographs, No.1. London : Royal Asiatic Society and Royal Geographical Society, <i>in press</i> 1905, In-8, 700 p. with a geographical map and tables.	II III IV V	en

The above-shown tabular presentation of the comparative macrogenetics between *His Texts* and *His Times* demonstrates the block of time which structures the macrogenetic process of both *His Texts* and *His Times* along the vertical axis of the first column under the heading of *Year*. It covers a quarter century of Gerini's residence in and relations with Siām (1880s-1900s).

The synthetic and synoptical results of the macrogenetic study of the politico-sociocultural scenarios of *His Times* makes up the vertical axis of the second column under the heading of *His Times*. The politico-sociocultural landscape structured by *His Times* was characterized by the French threat of colonialism in Southeast Asia already present in the 1880s, the Act on the establishment of Department of Military Operation in Siām in 1887, the planning and publishing of the world's first printed set of the Pāli *Tipiṭaka* in Siāmes script as a royal gift to the nations and the world by order of His Majesty Somdetch Phra Paramindr Maha Chulalongkorn Phra Chula Chom Klao, the King of Siām that took place

between 1888-1893, the royal cremation of King Chulalongkorn's four princes, princess and royal consort in 1888, the *Thet Mâha Chat* state ceremony connected with the noviciate of H.R.H. Crown Prince Maha Vajirunhis in 1891, the first Crown Prince of Siām, and the *Sôkan* Tonsure ceremony in 1892 of H.R.H. Prince Vajiravudh, who acceded to the throne in 1910, the emergence of new *Yuddhakoṣa* military magazine in 1895, the memorial services of Siānese Princess, Lady and a foreigner in 1895 and 1902, the International Congress of Orientalists at Hanoi in 1902, the establishment of the Siam Society and Journal of the Siam Society (JSS) in 1904.

The synthetic and synoptical results of the macrogenetic study of the private and public aspects of *His Texts* structured by the *Year* column makes up the vertical axis of the third column under the heading of *His Texts*. It is very interesting that the dynamicity of *His Texts* mutually evolved with *His Times*. The synoptical genetic documentation of the avant-textual politico-sociocultural aspects of the private writing activities belonging to the pre-compositional phase of the avant-texte stage has been organized along the first subcolumn of *His Texts* and the textual genetic documentation belonging to the first public appearance of *His Texts* in the publication phase of the text stage in the second subcolumn of *His Texts*. The inclusive genetic continuum along the horizontal axis leading from the avant-textes to texts attests to the way Gerini wrote *His Texts* which can be called the intercultural and multilingual discourses between the Occident and the Orient as evidenced by all of his self-made, unpublished, multilingual manuscript volumes, translations of the Oriental texts and scriptures into Occidental languages, books which were ordered from international publishers for his Occidental and Oriental personal library and many discourses in the correspondences with Siānese scholars and foreign publishers.

The comparative macrogenetic study of the dialectic between the writing processes of *His Texts* and the politico-sociocultural scenarios of *His Times* can be read and interpreted along the horizontal axis which can move from the «personal memories» or *His Texts* on the right to the «collective memories» or *His Times* on the left and *vice versa*. The critical discourse is that all of the politico-sociocultural scenarios of *His Times* reinforced, influenced and cocreated the initial ideas with Gerini, the author, in the pre-compositional phase of the *avant-texte* stage of *His Texts* and there were many significant path and points of convergence and departures between the two. All attested to the fact that Gerini used the authorial intercultural and multilingual creation of *His Texts* to spread the scientific tendencies and write a new version of the history of *His Times* in Siām and that both *His*

*Texts* and *His Times* mutually cocreated a multicultural and multilingual literary body of Siām in the late nineteenth century and the early twentieth century.

## 7.2 Microgenetics of Politico-Sociocultural Dimensions of *His Texts*: Statistics and Dynamicity of LG and LL

In connection with the synthetic and synoptical results of the macrogenetic study of *His Texts*, *His Times*, the microgenetics of the politico-sociocultural dimensions of *His Texts* which makes up the last column of Table 7-1 headed *Microgenetics* has been established to visualize the way Gerini recreated *His Times* through *His Texts*. The two criteria having been used to interpret the notable synthetic politico-sociocultural *poetics* in G.E. Gerini's textual versions or *His Texts* were literary genre (LG) literary language (LL).

### 7.2.1 LG

«Pen and Sword in Accord» was the genesis of the politico-sociocultural discourse of *His Texts*. Gerini wrote this phrase “Pen and Sword in Accord” in the first edition of the *Yuddhakoṣa* monthly military magazine (Vol.4.1, R.E. 114) of which he was entrusted by H.R.H Prince Bhanuransi Savangwongse, Commander of the Department of Military Operation to be the new Chief Editor in 1895, to reconfirm his intention and encourage all Siāmesese soldiers to use ‘pen’ and their writings in various disciplines as a sovereignty security strategy to proclaim, defend, illuminate and position Siam on the world map in the same way that the kings of Siam had done.

The complete aspects of the evolution of the politico-sociocultural discourse of *His Texts* for Siām between 1885-1909 can be seen represented in the charts of statistics and dynamicity of microgenetic LG of *His Texts* as follows:

Classified by the disciplines, the politico-sociocultural discourse of *His Texts* which represented Gerini's Chronicle of *His Times* comprised six LG clusters:

Cluster I: Siamese customs, state ceremonies, religions and Buddhism

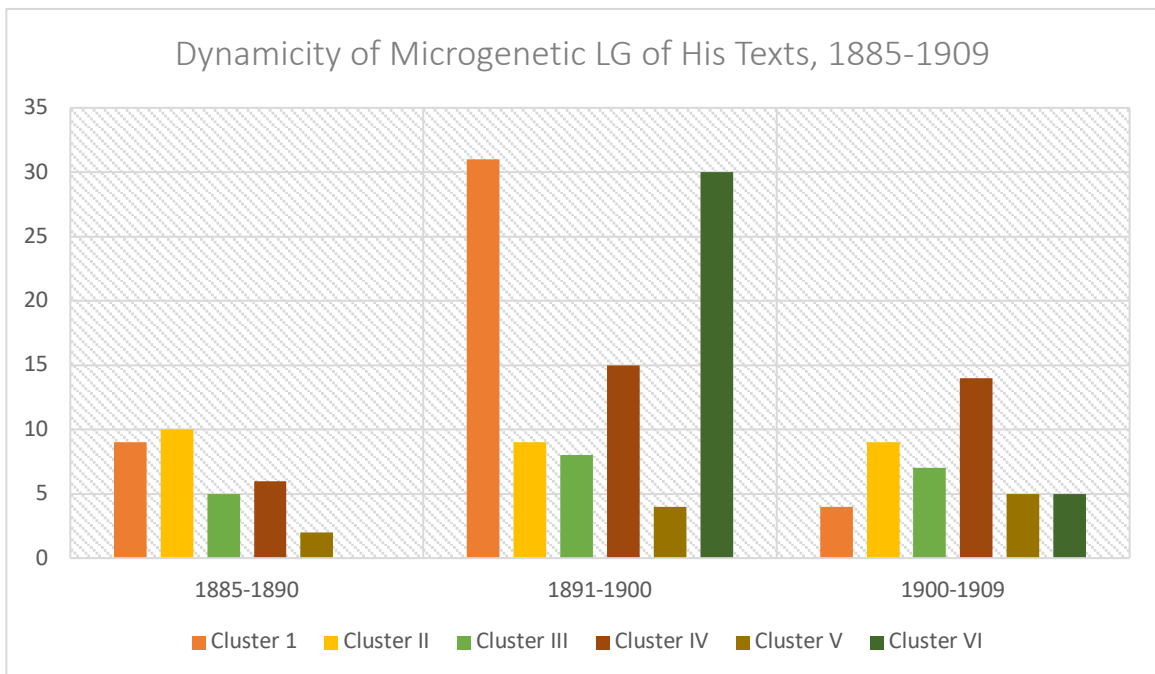
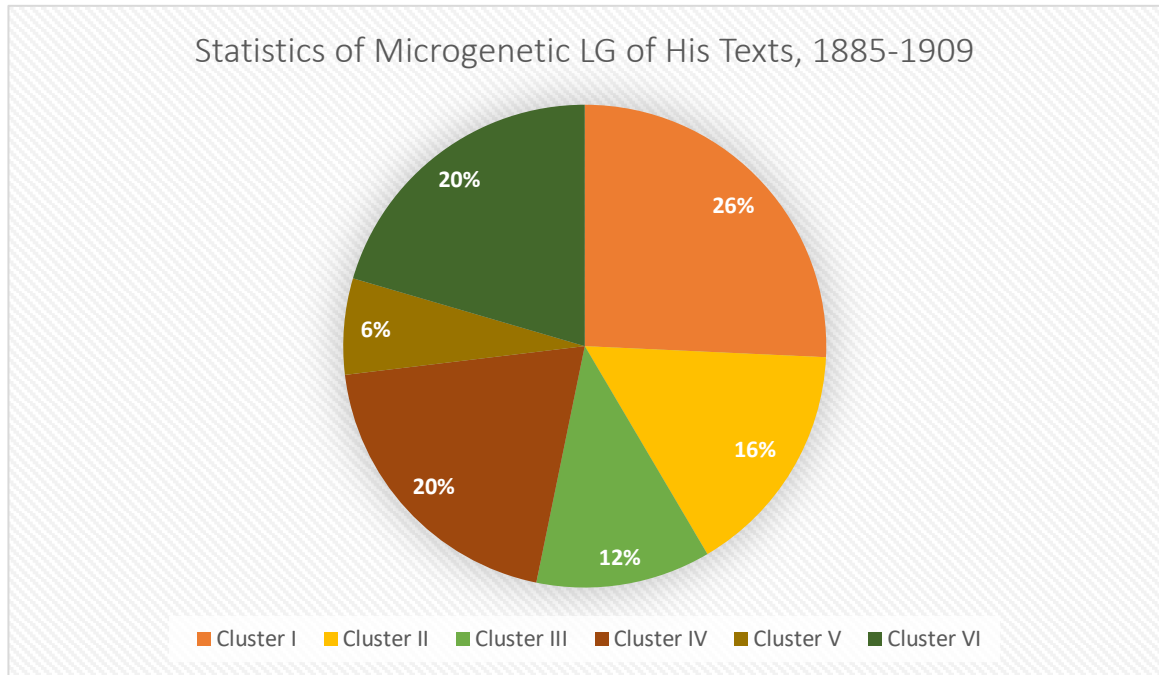
Cluster II: Siamese and Oriental literature and languages

Cluster III: ‘Geographia’

Cluster IV: Siamese Archaeology, history, historical study of numismatics

Cluster V: Siam and foreign countries.

Cluster VI: Occidental and Oriental Military studies, Siamese and international law



As the statistics indicates, the two representative LG clusters of *His Texts* at *His Times* were Cluster I: Siamese customs, state ceremonies, religions and Buddhism and Cluster VI: Occidental and Oriental Military studies, Siamese and international law. Parallel to these was G.E. Gerini's *Lista delle Pubblicazioni di Colonnello G.E. Gerini, Direttore dell'Insegnamento Militare nel R. Esercito Siamese (1890-1905) Fino al 1905 inclusivo*, prepared by himself in 1905. This list was composed of Gerini's 36 important publications,

divided in 2 sections, one was « Studi Orientali» and the other was «Libri di Testo per l'insegnamento Militare nel R. Esercito Siamese, ed alter pubblicazioni». The LG of his «Studi Orientali» contained Buddhist and Siamese customs, state ceremonies, Siamese laws, relations between Siam and China, Italy, Shan, history and archaeology, geographia of Eastern Asia, the art of war, textbook of topography, textbook of military strategies. The LG of «Libri di Testo per l'insegnamento Militare nel R. Esercito Siamese, ed alter pubblicazioni» was made up of 3,000-pages of Siamese articles about military arguments, scientific-literary and history in the *Yuddhakoṣa* military magazine from 1893-1905, a number of articles about Siamese history and customs in the English newspaper *Bangkok Times* using the pen name 'Ausonius' from 1888-1905.

As the dynamicity of the microgenetic LG of *His Texts* has illustrated, between 1891-1900, Gerini did extensive research on Siamese customs, state ceremonies, religions and Buddhism in Siām. The macrogenetics of the private aspects of his writing activities at the avant-texte stage attested that Buddhist scriptures of *Tipiṭaka* in Pāli and Siāmesse editions played an important role in the preparatory process of *Una Cremazione in Siam*, 1888, *A Retrospective View and Account of the Origin of the Thet Māha Chat Ceremony (Mahā Jāti Desanā)* or Exposition of the Tale of the Great Birth as performed in Siam, 1892, and *Chulakantamangala or the Tonsure Ceremony as Performed in Siam*, 1895 and spoken drama *Khun C'hāng Khun P'hēn*, the episode of *Thet Mahā Ch'āt* in 1903. What led Gerini to conceive the plan of studying Buddhism, then, decompose and recombine it in *His Texts* on the state ceremonies in English and Italian is very interesting to explore. Apart from the fact that Buddhism was an integral part of Siāmesse domestic and public ceremonies as evident to the eyes of Gerini who had been in Siām for almost 10 years by then, one of the most influential politico-sociocultural phenomenon on him was His Majesty's plan of examining and purifying the text of the *Tipiṭaka*, with a view to printing it in Siāmesse characters (1888-1893). The powerful speech of King Chulalongkorn delivered to a grand audience at the Assembly Hall of the Temple of the Emerald Buddha in the Grand Palace, Bangkok, in 1888 announcing the royal wish to publish the first Siāmesse-script edition of *Pāli Tipiṭaka* to mark the 25<sup>th</sup> anniversary of his accession to the throne in 1893 was at the

heart of Gerini's conception and determination of the initial plan. This was published in the Preface of every volume of *The King of Siam's Edition of the Pali Tipitaka*<sup>242</sup>:

In early times Buddhist kingdoms were still independent; the king of each was a Buddhist, and both endowed and supported Buddhism. This was the case in many countries, to wit, Siām, Ceylon, Burma, Laos, and Cambodia. When accident or injury befell the sacred books, so that portions of the Canon were lost, each kingdom was able and was wont to borrow from others, and so to restore its own copy to a complete state; and such exchange was mutual. But in the present time Ceylon and Burma have come under English dominion; the governors of those countries are not Buddhists; they take measures to foster the secular rather than the spiritual welfare of the people; and they do not maintain Buddhism as did the old Buddhist kings. Thus, it has come to pass that Buddhist priests have from time to time set up different sects according to their own lights; and, as the bad naturally outnumbered the good, the faith has been perverted, now in one direction, now in another, as seemed good to each one in turn. Cambodia came under French dominion, so that the people there could not maintain the faith in its full vigor. As regards the country of Laos, which is in the kingdom of Siām, the princes and people there professed a distorted form of the faith, which included such errors as the worship of angels and demons, and therefore cannot be regarded as having authority.

Thus, if the text of the *Tipitaka* is in doubt, there is nowhere to be found that with which to compare and amend it as before. Hence it is only in Siām that Buddhism stands inviolate. It follows, then, that the present is a fitting time to look into the scriptures, to purge them, and to multiply copies of them for circulation, so as to form an immutable standard of true Buddhism for future times.

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<sup>242</sup> Robert Chalmers. *The King of Siam's Edition of the Pali Tipitaka*, *Journal of The Royal Asiatic Society* 1898, pp. 1-10

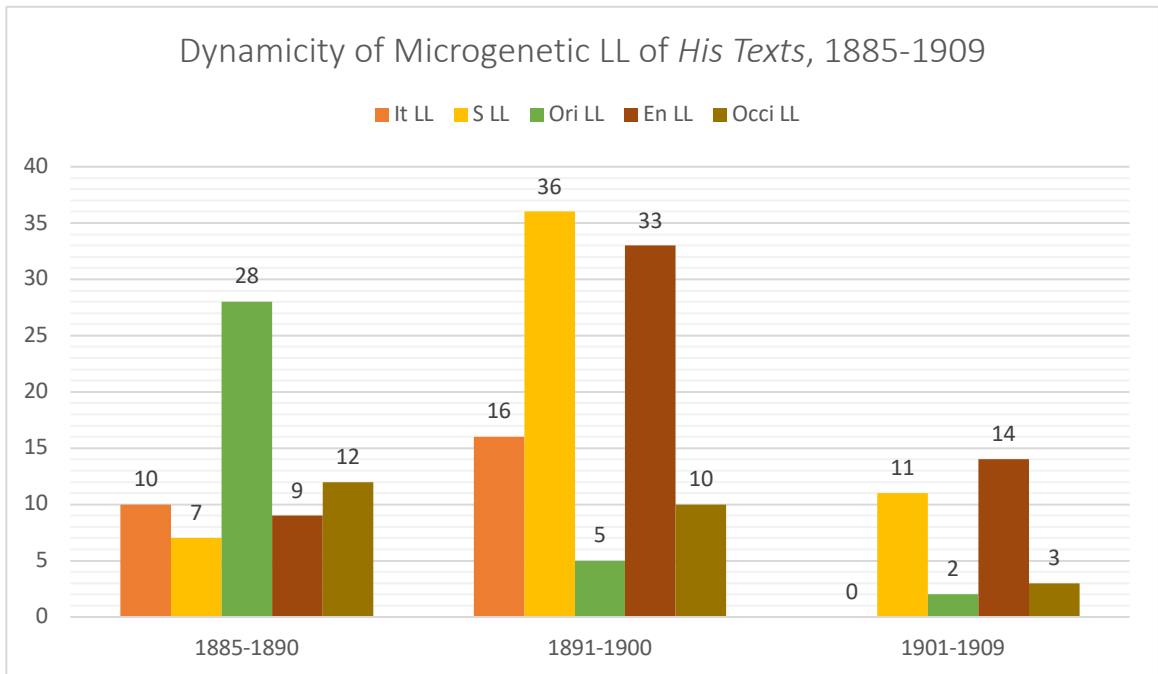
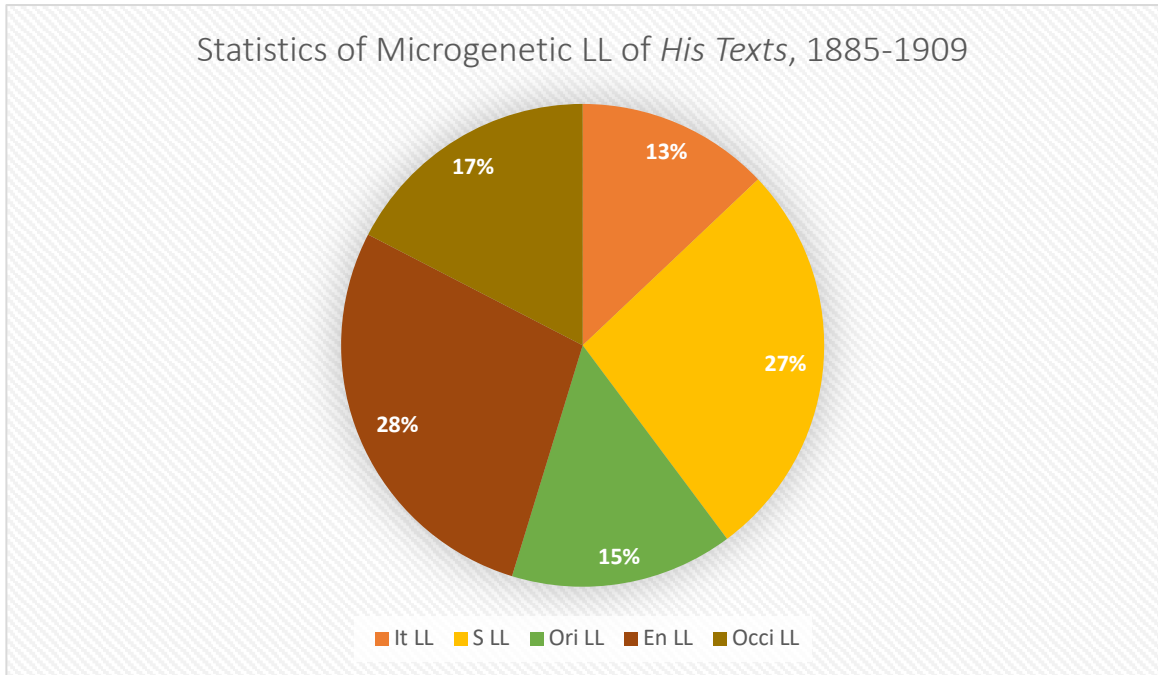


Evidently, first of all, this speech of King Chulalongkorn was a proclamation of the independence of Siām's Sovereign Monarch who ruled as the Righteous Protector of the Buddhist institution. Secondly, the publishing of the *Tipiṭaka* in Siām script was an emancipation of Buddhism in Siām from foreign (Cambodian) culture in a sense that from then on the King of Siām abandoned the exotic old Cambodian character for the native Siāmesese character, hence, a revolution, because, politically speaking, Cambodia, except Battambang, Siem Reap, became a French protectorate. Thirdly, the transliteration table from Siāmesese scripts to Roman scripts<sup>243</sup> and a table of phonetic key illustrating the linguistic erudition of a correct transliteration both in Siāmesese and Roman scripts together with a guide to pronunciation of Pāli sounds, both vowels and consonants, as well as special conjunct sounds, for proper universal Pāli recitation for international readers suggested the international standard of the edition in Siāmesese script. Fourthly, the use of the latest western printing and image technology to preserve the words of Lord Buddha was evidence for the advancement of Siām as a leading Buddhist nation. Finally, the formal portrait of kingship showing King Chulalongkorn in the full attire of the Siāmesese court, and complete with the Royal Regalia, sitting on the throne of the Buddhist Sovereign Monarchy of Siām that was sent together with this edition to 260 leading institutions all over the world testified the King as the Righteous Protector of the Buddhist nations. In short, sovereignty, modern and civilized entity, intellectual and cultural supremacy are the strategic components embedded in the Sovereign's statement made to the western world.

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<sup>243</sup> This is the world's first Romanized *Tipiṭaka* transliteration table ever printed.

7.2.2 LL



The Occidental and Oriental literary multilingualism was Gerini's integral part of his *poetics* or the art of making politico-sociocultural discourse of *His Texts*. Gerini's LL corresponded with the politico-sociocultural nature of *His Texts* which were cross-cultural research-based.

As the statistics of microgenetic LL of *His Texts* has indicated, the LL used by Gerini in the avant-texte and texte stages between 1885-1909 was composed of Italian (12%),

Siāmesese (27%), English (28%), the Oriental LL (15%), which was made up of Pāli, Sanskrit, Mōñ; Lao, Chinese, Malay, Burmese, Tibetan, Turkish, Assamese, Khmer, Chām, and the Occidental LL (18%) which was made up of Greek, Latin, German, French, Portuguese, Spanish, Dutch. These languages contained in themselves their political-sociocultural discourses which Gerini combined, redirected, expanded, summarized, translated, and recreated into the LL of *His Texts*.

As the dynamicity of the LL has indicated, in the first five years of Gerini's writing career in Siām (1885-1890), the Oriental languages played the most important role in the pre-compositional phase of the writing processes of *His Texts*. Most of *His Texts* written in the Oriental languages were unpublished manuscript volumes and notes about Oriental studies. The Oriental languages entailed the signification as the languages of the objects. Between 1891-1909, many of his publications appeared in public; the LL mostly used by Gerini in the publication phase were English and Siāmesese. The intertextualization of English mixed with the Oriental LL, was mainly used by Gerini as the LL of *His Texts* of LG cluster I,II,III,IV,V to communicate the accurate spirits of Siām in comparison to other Occidental and Oriental cultures to the world. Siāmesese, on the other hand, was the main LL of *His Texts* of cluster VI in which Western science, knowledge and ideas from any part in the world were transformed through his individual creations into the Siāmesese language for the Siāmesese people. In this respect, English and Siāmesese entailed particular signification as the languages of the media. Italian, his mother-tongue, was first used in many moments of the grand provisional and preparatory processes of *His Texts* and for recording his «personal memories» between 1885-1900. However, between 1901-1909, his Italian literary tongue was completely replaced by Siāmesese and English.

### 7.3 Endogenetic Politico-Sociocultural Intents of *His Texts*

This section presents the four hidden politico-sociocultural endogenetic intents of *His Texts* with the focus on the two representative LG clusters: Cluster I: Siamese customs, state ceremonies, religions and Buddhism and Cluster VI: Occidental and Oriental Military studies, Siamese and international law.

#### 7.3.1 Proclaiming

During *His Times* when Siām was preparing the publication of thirty-nine volumes of *The King of Siām Pāli Tipitaka Edition*, under the auspices of His Majesty the King

Chulalongkorn of Siam (1888-1893), Gerini textualized three of *His Texts* with the same politico-sociocultural purports and intents as those in *The King of Siām Pāli Tipiṭaka Edition*

The endogenetic writability of the unpublished 157-page *Una Cremazione in Siām* in 1888 in the Italian language to be published in Italy denoted his intent to proclaim the image of Siām as a civilized, cultured, modern and intellectual nation whose state and religious Buddhist ceremonies were very noble and full of aesthetics to the Western world. The genetic evidence was his endogenetic writability in the *preface*:

“The solemn cremation of three princes and a queen of third rank of the King of Siām was celebrated and performed in a magnificent and luxurious way and with an aesthetic taste a lot higher to the one generally shown by the funerary ceremonies performed in the past. The royal cremation in Siām was one of the civilized and highly cultured ceremonies in the world... The people of this country were able to give an answer to the important problem of how to deal with the dead bodies, in a way respectful of the religion, the hygiene and highly aesthetic.”

In *RVA TMC* which first appeared to the public in 1892, Gerini expressed his intent in the final paragraphs of the *preface* of the book that the universal knowledge of Buddhism and its relations to other religions in this book be conceived and shared among mankind so as to lead to «the unity of faith»

The guiding principle throughout has been the profound conviction, shared now by millions of freethinking people, that all religions are traceable to a common starting point and may be considered as the outcome of an identical truth, law:

«To me, too, the Truth is one, and there seems to be but one eternal and true Faith» –*Vattaka Jataka*

By the discovery of some of the important laws that govern the universe, the present age has given us the unity of force, of matter and of the law of evolution as applied to the three reigns of nature. Let us hope that, by the unbiased investigation of the beliefs of the

past, and the rational and scientific solutions of the problem of existence, it will soon give us also the panacea for many of our evils, the Unity of Faith.

Bangkok, 15<sup>th</sup> October, 1892. (*RVA TMC*, Preface)

Gerini's endogenetic statement echoed King Chulalongkorn's standpoint to ensure wisdom, everlasting peace and happiness for all of humanity in the world as evidenced by the words of Buddha written on the book cover of *The King of Siām Pāḷi Tipiṭaka Edition* :

Sabbesam samghabhūtānaṃ sāmaggī vuddhisādhikā

The unity of community brings success and prosperity.

His Majesty the King's good intention and tolerance was also affirmed in the Ārambhakathā or the Royal Preface of the Pāḷi Tipiṭaka:

The plan of collating, printing, and distributing the Tipiṭaka seemed to His Majesty to be conducive to the good of mankind, and to be a meritorious work rightly conceived and calculated to ensure the fulfillment of his hope" and his religious tolerance to grant "the merit which has been gained by the fulfillment of the work of issuing these scriptures be shared by all mankind. Long may the work endure.

In addition to this, another intent of Gerini's *RVA TMC* was to proclaim His Royal Highness Somdet Chao Fa Maha Vajirunhis, Crown Prince of Siām, as the supporter and protector of Buddhist faith for the future. Gerini did it through the endogenetic writability of Chapter V Exposition by Past and Present Kings and the event in 1891 when the Crown Prince was admitted to the holy order as a *sāmaṇera* meaning novices. He, the representative of all monks did the honor of rehearsing the *Kanda* in the *Thet Māha Chat* ceremony in December, 1891.

In March 1895, *CLKMG* written by Gerini in English, published by the *Bangkok Times Press* with originals of the plates reproduced for the book in Europe, appeared to the public. The endogenetic intents were multi-layered. The sociocultural dimensions of the exogenetic research documents and endogenetic writability of *Culakanta Mangalam*, the auspicious rite of shaving the single tuft or lock of hair on the crown of the head, which was

one of the «ten auspicious ceremonies» in Siām<sup>244</sup> and derived its origin from *Samskâras* which could be traced back to the Code of Manu in *Vâjasanayî* many centuries before the Christian Era <sup>245</sup>, and the grand Tonsure as performed in Siām denoted his intent to proclaim to the West the Siāmesese civilization in general and the Tonsure state ceremony which may be ranked as second only to the coronation of a king <sup>246</sup> in particular. Politically speaking, his intent was to proclaim to the West H.R.H. Chau Fa Maha Vajiravudh who became the Crown Prince of Siām in 1895 and «departed for European climes, WHERE HE IS NOW ACQUIRING THE REFINEMENTS, ARTS AND SCIENCES of Western Civilization» as evidenced by endogenetic writability on the dedication page of *CLKMG*.

### 7.3.2 Defending and illuminating

Gerini was a true defender of Siāmesese manners, customs and state ceremonies. He was the one who found the occasion to correct and clarify wrong, doubtful and misleading information about Siāmesese beliefs, customs and ceremonies made by foreigners and caused damage to the image of Siāmesese people and the sovereigns. His main purport was to put the reader on the track of discerning what is right from what is wrong. In *CLKMG*, Gerini by scientifically and extensively examining the meaning and significance of the tonsure ceremony by tracing many legends from Hindu to Greek ones, made a conclusion as shown below and affixed a kind footnote for the readers to ignore wrong information about the origin of Tonsure in Mrs. Leonowen's book:

The origin of the tonsure rites show how it became a symbol of born to a new life. Hence is confirmed what we have previously said on regeneration, since through it, the candidate is represented as being reborn the meaning and character that should be attributed to the tonsure in general. †

† we do not deem it worthwhile to discuss here the story on the origin of tonsure printed in the Bangkok Calendar for 1863, and reproduced in Mrs. Leonowen's book "The English Governess at the Siāmesese Court"

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<sup>244</sup> The ten auspicious ceremonies consist of (1) Sikhathapana Mangalam, the ceremony of shaving the first hair of the newborn, and performed at the end of the first month after birth (2) Karnavijaya Mangalam, propitiatory rite of ear boring (3) Paribhoga Mangalam, propitiatory rite of training the child to eat rice (4) Nama Mangalam, ceremony of giving the first name to the child (5) Abhigamana Mangalam, auspicious rite of teaching the child to take the first steps (6) Bhasitavacana Mangalam, propitiatory ceremony of teaching the child to pronounce the first words (7) Dusa Mangalam, propitiatory rite of teaching the child to wear the loincloth (8) Nahanatittha Mangalam, auspicious rite of taking the child out to bathe at a river (or sea) landing and teaching him to swim (9) Culakanta Mangalam, auspicious rite of shaving the single tuft or lock of hair on the crown of the head (10) Alankarabharana Mangalam, investiture with the sacred thread. (*CLKMG*, 2-3)

<sup>245</sup> *CLKMG*, 1.

<sup>246</sup> *CLKMG*, 65.

(p.158), as it is utterly unfounded and undeserving of attention. (*CLKMG*:31)

In another footnote on page 109, Gerini marked Mrs. Leonowen's wrong description of the present King's hair-cutting at pag. 157 of "The English Governess at the Siamese Court" about the *Kailasa* mount with the signs (?...) (!....) and followed by his advice :

\* The reader is referred to the appendix of the present section for an account of the manner in which the ancient system of arrangement in connection with the Kailât mount was handed down to modern times. (*CLKMG*:109)

Gerini also defended Siamese style of coiffures which used to appear 'curious' to the European eyes by mapping the history of Siamese coiffure into seven distinct periods corresponding with the seven distinct phases in the life of the Thai nation from the long, flowing hair in first period in the 1<sup>st</sup> century A.D. to the European cut in 7<sup>th</sup> period from 1872 to date of which the haircut

The European cut introduced by the present sovereign as a sign of the willingness on the part of Siâm to follow in the path of the civilization. It is usually termed the dok krathum cut, on account of the resemblance it bears in its outline to the corolla of the *Nauclea* flower. (*CLKMG*15)

The topknot fashion amongst Siamese children was also defended by Gerini as a charming look, «All other parts of the head are kept clean shaved, thus imparting to the while an air of neatness very agreeable to witness.» (*CLKMG* 17)

Gerini's important activity in the compositional phase was 'researching' in order to illuminate the light on some mysteries of Siamese beliefs, manners and customs that may be doubtful or obscured. He stated in the Preface of *RVA TMC*, 1892, «no difficult point has been shunned, as is too often the case in works of a similar nature. On the contrary, in fact, difficult questions which have hitherto been carefully avoided, are here confronted and discussed as far as space and ability has allowed.»

Amid the difficulties of research which «in Siâm are serious and almost insurmountable drawbacks to literary labors» (*CLKMG*, Preface), Gerini was rendered some generous assistance by Siamese scholars, Buddhist monks and princes who provided explanations and clarification about Buddhism, unexplored treatises and opportunities to be an eye-witness of state ceremonies. This close collaboration resulted in many works by Gerini which «proved a pioneer in the way of explaining those Siamese State ceremonies»

and «one which has never, to my knowledge, been treated on in any western publication on Oriental matters.» (*CLKMG*, Preface)

### 7.3.3 Positioning

It is unfortunate that the civilization and refinement of Siām was unknown to the western world because «no access can here be gained to the extensive Oriental literature attainable in Europe, and very little reference has therefore been made to standard works bearing relation to the subject treated of» as written by Gerini in the Preface of *RVA TMC*, 1892. Gerini found it was high time to position Siāmesese manner and customs on the map of world civilization. In the compositional phases which are defined by de Biasi as general structuring of the composition, researching, translating and textualizing, Gerini complied, translated and studied all the «Siāmesese sources as yet unexplored» concerned and «supplied to the reader in the shape of numerous quotations and extract.» He proudly confirmed that «all the matter brought forward a good nine-tenths is distinctly original and has nowhere been dealt with in former works on Siām.» In this respect, his use of Siāmesese sources was a sophisticated way to position the intelligence and wisdom of Siām in the oriental studies of the world.

Besides, structuring the composition in a comparative manner, Gerini made an analogy of Siāmesese state ceremonies with religious ceremonies of western countries, hence, many connection between several of them were demonstrated in the course of his exposition. Some examples are the comparative study of the symbolic ship in the *Thet Māha Chat* ceremony between Siāmesese Buddhist mythology and those in Egyptian, Greek, Roman, Persian, Hindu, Christian, southeast Asian cultures and metaphysics; the burial and cremation rites practices in the transitional periods of the barbarianism and civilization; a comparative study of the traditions and the rites of shaving the head and cutting the topknot as practiced and performed in Greek, Arab, India and Siām, etc. Thus, ‘unknown’ Siāmesese beliefs, customs, rites and ceremonies were scientifically placed in the right position of oriental and occidental human civilization and such a good description as the one shown below was presented to the western world, positioning Siām back to the route of world civilization. In the republishing phase<sup>247</sup> of the *RVA TMC*, the corrections and annotations corrigenda by the King of Siām who was the only independent Buddhist sovereign in the world and the entity of Buddhist wisdom and protector of Buddhist faith played the role as

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<sup>247</sup> This phase is defined by de Biasi as finishing touches and preparing for publication, followed by the bon a tirer moment, the first edition, subsequent editions during the author’s lifetime, and posthumous editions,



an endorsement to position the politico-sociocultural aspects of Siamese civilization in *His Texts* to the map of world civilization and positioned the intelligence and wisdom of Siam in the world's oriental studies.

#### 7.3.4 Preventing

Strategically created in response to the intent to prevent and to urge the necessity of vigilance both in time of hostilities and in peace and to influence the West's perception about the modernness and progress on the Royal Army of Siām, *His Texts* of LG cluster VI embodied the discourse of «Pen and Sword, in Accord.»

Between 1893-1905, with the endogenetic intent of preventing, G.E. Gerini composed, translated and published in the Siamese language more than 3,000 pages of military textbooks and military writings about the art of war, military tactics, military technologies, military topography, military chronicles, military fortification, international laws, military news etc. for the Siamese soldiers, officers, military students, government officials, civilians and monks throughout the kingdom to know their foes from the West.

Simultaneously, G.E. Gerini wrote and published locally and internationally more than 2,000 pages of academic writings in English and French on Siamese studies focusing on the significance of Siam in the historic geography of Southeast Asia, the diplomatic relationship between Siam and the Eastern and Western powers, and neighboring countries, for the Western world to know the politico status of Siam from past to present of. With his first publication of «Map in elucidation of Ptolemy's Geography of Farther India and Central Asia», completed in Bangkok in September 1896, published in *Journal of the Royal Asiatic Society*<sup>248</sup> in 1897 and *Researches on Ptolemy's Geographia of Easterne Asia (Further India and Indo-Malay Archipelago)* in 1909, Gerini was able to position Siam back to the trade routes and sea routes of Ptolemy's Geography of Farther India and Central Asia, proclaiming the historical and existing significance of Siam in Southeast Asia.

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<sup>248</sup> Gerini, G.E. Notes on the early geography of Indo-China. Part 1. Prehistoric period: Being researches on Ptolemy's Geography of the India Extra Gangem (with eleven tables). The Journal of the Royal Asiatic Society, 1897, 551-557

## Chapter Eight Identity Masked, Identity Unmasked

The *Khón* is a form of drama that is undoubtedly of ancient origin, wherein practically all the actors, except those playing female parts, wear distinctive masks. (Māhā Vajirāvudh, *SPAM*: 88)

Internally it is occupied by several tiers of shelves arranged in pyramidal form, and covered with pink and dark-blue satin, on which the exhibits are displayed. On the upper tiers, glittering in their gorgeous gilding and studded with imitation jewellery are nine theatrical masks such as are worn by Siamese actors in scenic adaptations of the *Rāmāyaṇa*, the well-known Indian epic, which supplies so much material to Far-Eastern nations, and is the main source of inspiration to their bards. (G.E. Gerini, *SPAM*, lx)

The masks employed by Gerini for the metaphorical *Khón* theatrical performances of his own making, or *His Texts*, were twice as many as the above-mentioned theatrical masks which he, as Commissioner-General of H.M. the King of Siām to the Turin and Rome International Exhibitions, 1911, had shown in the Siām Pavilion at the *International Exhibition of Industry and Labor* in Turin in 1911. Throughout his writing career, Gerini wore many different masks because he played many different roles speaking in multiple languages on different stages. Each mask he was using embodied each developmental stage of his writing identity. Each was with its own biological, psychological, and social characteristics - a military cadet at Modena, a lieutenant in 13° *Pinerolo* in Perugia, a Ligurian poet, an Italian- Siānese poet, an Italian and Siānese playwright, a journalist in Italy and Siām, a multilingual translator, a Director-General of Military Education, a professor of military topography at the Royal Military Cadet School in Siām, an editor of a Siānese military magazine, an historian, an Occidental and Oriental linguist, an Orientalist, a Siamologist, and an historical geographer. Each of his identities was consciously inscribed into each of *His Texts* under interrelated pseudonyms. Sometimes, it was masked but at other times unmasked.

By means of a comparative macro-microgenetic study between the evolution and multiplication of his pseudonyms for *His Texts* from *His Times* in Italy (1860-1881) through a quarter of a century's residence in Siām (1881-1906) and his final years in Europe (1906-1913) and the dynamicity of the multidisciplinary LG and multilingual LL in *His Texts*, this chapter presents the synthetic results of the comparative psychologic genetics of the «identity masked» and «identity unmasked» during *His Times* in Italy (1879-1881) and in Siām (1881-1906). It also describes the genesis, signification, functions of «identity masked» and «identity unmasked» and their relations with the Occidental and Oriental multidisciplinary LG and multilingual LL of the author. This psychologic genetics sheds light on Gerini's authorial psychology and the psychology of creations which are one.

## 8.1 Identity Masked

Table 8- 1: The evolution and multiplication genetics of Gerini's «masked» pseudonyms during *His Times* in Italy (1879-1881)

Years in Italy	Pseudonyms (masked)	Macrogenetics		Microgenetics	
		Multilingual avant-textual and textual WM and PLM	Publisher	LG	LL
1879-1880	Uranio Ligure	A number of articles and reviews on art, and scientific or literary objects, as well as short poems, either signed, initialed, or countermarked with the pseudonym <i>Uranio Ligure</i> <sup>249</sup>	<i>Libertà</i> , a Roma daily	literary journalism: art, science, literature	it
1880	Uranio Ligure	<i>Se non mi è dato di volarti accanto/ e te ammirare di tua gloria altero</i>	private autographed MS	poetry	it

<sup>249</sup> Colonel G.E. Gerini (1905). «List of Colonel Gerini's Publications on Military and Miscellaneous Subjects, Up to July 1905, Inclusive». *Siāmese Proverbs and Idiomatic Expressions*. Reprint from the "Journal of The Siam Society," 1904. 162.

Table 8- 2: The evolution and multiplication genetics of Gerini's «masked» pseudonyms during *His Times* in Siām (1881-1906)

Year in Siām	Pseudonyms (masked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
>1888	Ausonius	<i>Emancipazione, tre Sonetti di Ausonius</i>	private autographed MS	poetry	it
1888 onwards	Ausonius	a number of articles on Siāmesese history, manners and customs	<i>Bangkok Times</i>	literary journalism: History, manners and customs	en
1891	Hesper	<i>Up River Guide</i>	<i>Siam Free Press</i>	literary journalism: Short articles	en
1891	G.E. Gerini (Ausonius)	<i>Ayuthia o Krung Çrī Ayuddhayā</i> กรุงเทพมหานคร: <i>Studi Originali sull'antica Capitale del regno di Syām e documenti storici riguardanti la storia della medesima</i>	private autographed MS volume	Translation of Siāmesese historical manuscripts	it
1892	Ausonius Siamensis	Siam. An Eclogue	<i>Bangkok Times</i>	poetry	en, s
1892	Ausonius	«The Ho Klong or City Drum Tower» In <i>From Bangkok to Bangkok and Vice Versâ</i>	<i>Bangkok Times</i>	literary journalism: History	en
1892	Ausonius	«Comets in Siām's Sky» In <i>From Bangkok to Bangkok and Vice Versâ</i>	<i>Bangkok Times</i>	literary journalism: Astronomy	en
1892	Ausonius	«Memorable Fires in Siām's Capitals » In <i>From Bangkok to Bangkok and Vice Versâ</i>	<i>Bangkok Times</i>	literary journalism: History	en
1892	Ausonius	«The Loi Krathong Festival» In <i>From Bangkok to Bangkok and Vice Versâ</i>	<i>Bangkok Times</i>	literary journalism: History	en
1895	เอ็ดดิเตอร์ [ēditōe]	Hāsyā Vākya and Rasika Vākya	<i>Yuddhakoṣa</i> , Royal Siāmesese Army	<i>HVRV</i>	s

Year in Siām	Pseudonyms (masked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1896	เอ็ดเตอร์ [ĕditōe]	พะลากาสกุนปาฏิหารหรืออนกกะสาทำ ปาฏิหารได้ [Phalākasakun Pātihāriya rŭe nók kasá tham pātihān dái] (The Miracle of Herons)	<i>Yuddhakoṣa</i> , Royal Siāmesese Army	<i>HVRV</i> : Humorous European military anecdotes and a Laotian counterpart	s pi
1896	เอ็ดเตอร์ [ĕditōe]	มีสสุยวมกปาฏิหาร คือหนวดหนึ่งทำ ปาฏิหารเป็นสองหนวดได้ [Massūyamaka Pātihāriya khŭe núad nùeng tham pātihān pen sōng núad dái] (The Twin Miracle of Moustache)	<i>Yuddhakoṣa</i> , Royal Siāmesese Army	<i>HVRV</i> : Humorous European military anecdotes	s pi
1896	ล่ามสิบสองภาษา ของหนังสือพิมพ์ ยุทธโฆซ [Lām Sipsōng Phāsā Khōng nānsŭephim Yŭddhakōt]	"เสนาพหล์ ปาฏิโกโข" (ต้องการกองทัพ) เรื่องหลือองเชียง ปฤกษาหาเรือเจ้าบิต มาร์ก [Sĕnaphalang Pātikangkhō (Tōngkan Kongtháp) Rŭeang Li Hongzhang Prŭksāhŭre Chāu Bismarck] (Army needed, Li Hongzhang Consults Otto von Bismarck)	<i>Yuddhakoṣa</i> , Royal Siāmesese Army	<i>HVRV</i> : Multilingual Military news	s pi
1899	Emilio	<i>In Mare, presso Gibuti</i>	private	poetry	it
1899	Emilio	<i>Nell'oceano Indiano, in viaggio per Colombo</i>	private	poetry	it
1899	Emilio	<i>In Mare, presso Colombo</i>	private	poetry	it
1899	Emilio	<i>Il novello giudizio di Paride ossia il pomo della Discordia (in paesi tropicali ... e poligami) Anacreontica. Alle mie tre Nici</i>	private	poetry	it
1899	บางเสาสง [Bāng Sāo Thong]	จีนคนจนสู้อดทนไม่กินแกง จนมั่งมีเงินได้ [Chīn khon chon sŭ òt-thon mâi kin kāeng chon mângmī ngoen dái] ( Poor Chinese, forbearing to have good curry, subsequently become wealthy)	<i>Yuddhakoṣa</i> , Royal Siāmesese Army	<i>HVRV</i> : Chinese proverb	s

Year in Siām	Pseudonyms (masked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1900	บางเสาชง [Bāng Sǎo Thong]	พระสวดสัพพะพุทธาให้พรแก่พวกจีน พวกจีนเข้าใจผิดไป ร้องทักท้วงพระว่าหา ถูกไม่ [phrá sùad « Sāpphápūtthā » hāi phon kàe phûak chīn phûak chīn khâochai phid pai róng táktúong phrá wā hǎ tūk mâi] (Buddhist monks recite the « Sabba-Buddhanubhavana» formula of blessings in Pāli for the Chinese, the Chinese misunderstand the meaning and protest to the monks)	<i>Yuddhakoṣa</i> , Royal Siānese Army	<i>HVRV</i> : Humorous Siānese-Chinese-Pāli literary multilingualism	s, pi
1900	บางเสาชง [Bāng Sǎo Thong]	เมียมอญตัวไทยพูดไม่เข้าใจกัน โลตักัน รอบเรือน [mīa Mōñ phũa Thāi phũd mâi khâochai kan lái ti kan rôp ruan] A Mōñ wife and a Thai husband, misunderstanding the meaning of the spoken words, fight around the house)	<i>Yuddhakoṣa</i> , Royal Siānese Army	<i>HVRV</i> : humorous Siānese- Mōñ literary multilingualism	s, m
1901	บางเสาชง [Bāng Sǎo Thong]	ผู้ไม่ได้เรียนภาษามคธ เข้าใจเอาเองก็ผิดไป [phũ mâidāi rian phāsā makhót khâochai ao eng kô phid pai ผู้ไม่ได้เรียนภาษามคธ เข้าใจเอาเองก็ผิดไป] (A poet who does not learn the Pāli language misunderstands and misuse the Pāli word)	<i>Yuddhakoṣa</i> , Royal Siānese Army	<i>HVRV</i> : Humorous Siānese- Pāli literary multilingualism	s, pi
1901	บางเสาชง [Bāng Sǎo Thong]	ผู้ไม่รู้คำฝรั่ง ไม่ถามผู้รู้ เข้าใจเอาเองมักผิดไป [phũmāirũ kham farang maĩthām phũrũ khâochai ao ang phidpai] (A person who does not know an English word and does not ask the one who knows tends to misunderstand it)	<i>Yuddhakoṣa</i> , Royal Siānese Army	<i>HVRV</i> : Humorous Siānese-English literary multilingualism	s, en
1904	บางเสาชง [Bāng Sǎo Thong]	พระแปลหนังสือบาฬี แปลศัพท์ “อโหสิ” เปิดไปสนุกรมาก [ phrá prea nāngsũe Pāli prea sàp «Ahōsi» pòed Po sanũk mâk] (A monk translates the Pāli word «Ahōsi» in a	<i>Yuddhakoṣa</i> , Royal Siānese Army	<i>HVRV</i> : Humorous Siānese- Pāli literary multilingualism	s, pi

Macrogenetics				Microgenetics	
Year in Siām	Pseudonyms (masked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM (funny way.)	Publisher	LG	LL

The first impression of the synthetic results of the psychologic genetics of «identity masked» based on eight pseudonyms and their twenty-five multilingual *avant-textual* and *textual* WM and PLM in Table 8-1 and Table 8-2 is that the authorial psychology and the psychology of his creations were interrelated and can be described as a dynamical multidisciplinary and multilingual one. The psychological *qualitas* as such was derived from the dynamicity of Gerinic literary and geographical itinerary which arose in Liguria, Umbria, Reggio di Calabria, Italy and trajected to Bangkok, Siām. (see Chapter Two).

The next genetic study of the genesis, signification and function of each of the eight pseudonyms to be described as follows reveals and denotes what «identity masked» was really like in his own words :

### 8.1.1 Uranio Ligure

*Uranio Ligure* was Gerini's first «identity masked» which was conceived in 1879 in Italy and employed for his Italian writing on art, and scientific or literary objects, as well as short poems between 1879-1880. Genetically speaking, the only two extant genetic documents of this pseudonym are, first, Gerini's holograph final draft of a sonnet [4 stanza - 2 quatrain and 2 tercet] written in ink on a small scrap of paper with some self-corrections and crosses, entitled by the first line *Se non mi è dato di volarti accanto* signed 2 Giugno 1880/ *Uranio Ligure*; secondly, «List of Colonel Gerini's Publications on Military and Miscellaneous Subjects, Up to July 1905, Inclusive» prepared by Gerini for the new edition of *Siāmese Proverbs and Idiomatic Expressions* reprinted from JSS, 1904 in July 1905:

#### B. - In Italian

36.- A number of Articles and Reviews on art, and scientific or literary objects, as well as short poems, either signed, initialed, or countermarked with the pseudonym *Uranio Ligure*, contributed to the *Libertà*, a Rome daily, during 1879-1880.

The authorial psychology and the psychology of his poetic creation *Se non mi è dato di volarti accanto* under the pseudonym *Uranio Ligure* were interrelated. Gerini was born in

Cisano sul Neva in Liguria in 1860. He left his motherland in Liguria for Scuola Militare di Modena (1877-1879), the 13<sup>th</sup> Reggimento Fanteria (Pinerolo) in Perugia (1879) and Office of Brigata di Fanteria in Umbria (1880-1881). On June 2, 1880, under the «identity masked» *Uranio Ligure*, meaning *Heavenly Muse of Liguria*, most probably derived from his exogenetic knowledge of Greek mythology in Italy acquired during his years in Scuola Militare di Modena (see Table 5-3), he composed a panegyric sonnet [2 quatrains and 2 tercets], to express his overflow of powerful feelings to cherish the Ligurian homeland and «her loving son» for the military honor to be bestowed upon him as «cavaliero». This knight or *cavalier* who «*Ché avrai fregiato il petto/ In cui palpita un cor sì generoso/Ed adornato d'ogni sacro affetto,/ Del distintivo che la patria appende/Sul cuore d'ogni suo figlio amoroso,/ Che per grandi virtudi, astro risplende*», was the unconsciousness of this Second Lieutenant Emilio G. Gerini. (See LG03 and Table 2-24).

### 8.1.2 Ausonius

*Ausonius* was Gerini's second «identity masked» which was conceived around 1888 in Siām. It was employed for his public literary journalism writing, written in English and contributed to the leading English newspaper in Siām, and for his personal poems composed in his mother-tongue language, Italian, and privately printed in Siām

As a genetic study in Table 8-2 has indicated, this pseudonym *Ausonius* had public and private aspects, like the two sides of the same coin. His public aspect was evidenced by «List of Colonel Gerini's Publications on Oriental Subjects, Up to July 1905, Inclusive» prepared by Gerini and published in the new edition of *Siāmesse Proverbs and Idiomatic Expressions* reprinted from JSS, 1904 in July 1905. Below is the psychology of creations by *Ausonius* in Gerini's own words.

#### A.- In English

20.- A number of articles on Siāmesse History, Manners and Customs, signed *Ausonius*, contributed to the *Bangkok Times*, a Bangkok daily, from 1888 onwards.

Gerini employed this «identity masked» to write a number of English articles on Siāmesse History, Manners and Customs. *His Texts* were published in the *Bangkok Times* in the column entitled *From Bangkok to Bangkok and Vice Versâ* from 1888 onwards. The dynamical



psychology of creations of the public writings evolved from the history of places, incidents, and astronomical phenomena to festivals, manners and customs in Siām profoundly documented from the viewpoint of a scholastic Italian : «The *Ho Klong* or City Drum Tower», the *Bangkok Times* May 28th, 1892; «Memorable Fires in Siām's Capitals», the *Bangkok Time*, August 10th, 1892, 3, August 17th, 1892, 3; the *Bangkok Time*, June 4<sup>th</sup>, 1892, June 15<sup>th</sup>, 1892. «The Loi Krathong Festival», the *Bangkok Time*, November 5<sup>th</sup>, 1892, December 17<sup>th</sup>, 24<sup>th</sup>, 28<sup>th</sup>, 1892, November 22<sup>nd</sup>, 1893, December 13<sup>th</sup>, 1893. Gerini used a genetic method to trace the genesis of every subject he dealt with and explained it with evidence. The readers were very much impressed with his profound articles (See LG16). Some were reprinted in a book form.

For the private aspect of this pseudonym, Gerini used *Ausonius* for his private Italian poetic writing in Siām. On August 2, 1888, under an «identity unmasked» *G.E.G.*, he privately reprinted on a new double page spread Italian sonnets composed by *Ausonius* entitled *Emancipazione, tre Sonetti di Ausonius*, which may have been completed sometime before 1888 under an «identity unmasked» *Ausonius* and edited in ink by an «identity unmasked» *G.E.G.* in 1888. The psychology of creation was multicultural (See LG17). It was conceived in the Italian sonnet style, contained a number of Italian political, anatomical, psychological, mythological, biblical and historical allusions and ended, in the third sonnet, with a moral in the tradition of the Siāmesse poetic tale, one of Gerini's research topics at this same period.

The authorial psychology of the pseudonym *Ausonius* was undoubtedly and genetically derived from *Ausonia*, a Greek-derived term, poetically referring to Italy, *Ausonius* signifying an *Italian*, and, secondly, from the name of Decimius Magnus Ausonius (c.310-c.395) who was a Roman poet whose chief value in the works, as described below, was interrelated to the above-mentioned psychology of *Ausonius's* creations.

In a definite sense, therefore, the chief value of the works of Ausonius is historical; but not for the history of intellectual culture alone. The poet does not, indeed, throw light on the economic fabric of society and conditions of life in his day; but he reveals to us certain sides of social life which are at least curious as in the picture which he draws of the typical agent who "managed" the estates of the Roman landowner of his day (Epist. xxvi.), or when he shows what

manner of folk were the middle-class people, officials, doctors, professors and their womankind, amongst whom so large a part of his life was spent.

Both these aspects of Ausonius' work, the literary and the social, are explained by the facts of his life.<sup>250</sup>

In this respect, the pseudonym *Ausonius*, publicly and privately denoted the authorial psychology of the Italian whose psychology of creation entailed literary, social and historical values.

### 8.1.3 Hesper

*Hesper* was Gerini's third «identity masked», conceived in 1891 for his English literary journalism writing contributed to another English newspaper in Siām, *Siam Free Press* following *Ausonius* which were his pseudonym for his literary journalism contributed to the *Bangkok Times*. Genetically speaking, the conception and signification of the pseudonyms *Hesper* and *Ausonius* was interrelated; it was derived from the father-and-son relationship between Ausonius and Hesperius who were both great poets of the Roman Empire. Besides, the authorial psychology of both pseudonyms implied that the subjects signed *Hesper* and *Ausonius* were treated from the Italian or Western point of view.

Gerini used the «identity masked» *Hesper* for only for his literary journalism writing entitled *Up River Guide* in *Siam Free Press*, which was later discontinued. The psychology of creation of *Up River Guide* was briefly described by himself in «List of Colonel Gerini's Publications on Oriental Subjects, Up to July 1905, Inclusive» as

21.- Up River Guide, a short series of articles signed Hesper, contributed to the Siam Free Press, a Bangkok daily      Discontinued

### 8.1.4 G.E. Gerini (Ausonius)

G.E. Gerini (*Ausonius*) was Gerini's fourth «identity masked» which was conceived in January 1891 in Siām. The only genetic evidence of *His Text* written under this pseudonym

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<sup>250</sup> Decimus Magnus; Evelyn-White, Hugh G. (Hugh Gerard) (1924). *Ausonius*, with an English translation by Ausonius, London: W. Heinemann, vii-viii.

was his 258-page autographed manuscript volume on Siāmesese history written in Italian mixed with Siāmesese entitled «Ayuthia Krung Çrī Ayuddhayā กรุง ศรี ออยุธยา».

ayuthia

o

Krung Çrī Ayuddhayā

กรุง ศรี ออยุธยา

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Studi Originali  
sull'antica Capitale del regno di Syām  
e documenti storici  
riguardanti la storia della medesima  
tradotti ed annotati

per

G.E. Gerini (Ausonius)

=====

Con piani della città e dintorni,  
antichi e moderni  
e schizzi e rilievi originali

=====

Aggiuntavi una descrizione etc.  
di Lophburī, ed altri  
luoghi interessanti

=====

Bangkok  
Gennaio 1891-

=====

The psychology of creations under the «identity masked» *G.E. Gerini (Ausonius)* was to thoroughly inquire into the original Siāmesese historical documents pertaining to the history of *Krung Çrī Ayuddhayā*, the ancient capital city of the Kingdom of Siām. The tasks involved the exhaustive compilation of old documents, original sketches, surveys, maps, city plans of ancient and modern *Krung Çrī Ayuddhayā*, Lophburī and other interesting places and his critical translation into Italian with commentary. His «studi originali», which was initiated in January 1891 and continued through 1899, characterized *Ayuthia* from the fourteenth to 1768 and her ruins of the nineteenth century, and in 1880 -1899, <Le rovine d' > *Ayuthia nel secolo XIX \_ e nel 1880 - 99*, which was *His Times* in Siām:

		<i>Indice</i>
<i>Pag.</i>	<i>1</i>	<i>Proemio o ragione dell'opera</i>
	<i>5</i>	<i>Le origini d' Ayuthia</i>
	<i>30</i>	<i>Ayuthia sua fondazione _ suo stato nel XIV secolo</i>
	<i>50</i>	<i>Ayuthia nel XV secolo</i>
	<i>60</i>	<i>Ayuthia nel XVI secolo</i>
	<i>70</i>	<i>Ayuthia nel XVII secolo</i>
		<i>Lophburī nel XVII secolo</i>
	<i>100</i>	<i>Ayuthia nel XVII secolo e nel XVIII secolo</i>
	<i>120</i>	<i>Ayuthia nel 1767 - 8</i>
	<i>221</i>	<i>L'assedio, presa e devastazione della città nel 1768</i>
		<i>&lt;Le rovine d' &gt; Ayuthia nel secolo XIX _ e nel 1880 - 99</i>
		—
		<i>Appendice _ Costumi, religione, leggi, arti, cultura, stato sociale della popolazione nell'antica Ayuthia _ monumenti dell'epoca</i>
	<i>271</i>	<i>Indice Alfabetico dei nomi dei templi, edifici civici, canali, strade, ecc. dei quali è fatta menzione nella presente monografia</i>

The combination of «identity unmasked» *G.E. Gerini* and «identity masked» (*Ausonius*) as underlined *G.E. Gerini* (*Ausonius*) for *His Text* on the ancient capital city of the Kingdom of Siām denoted a significant transforming of the psychology of creation from private to public, and the authorial psychology from Siānese and Italian identities to the international one.

### 8.1.5 Ausonius Siamensis

*Ausonius Siamensis* was Gerini's fifth «identity masked» conceived in 1892 for his first Occidental and Oriental multilingual public poem entitled «Siam. An Eclogue» contributed to the *Bangkok Times*. The innovative Occidental and Oriental psychology of creation represented by his inventive bilingual poetic genres which combined a rhymed quatrain and a Siānese-inspired *Klon hok* verse form with six syllables per line, four lines per stanza, and switching the final rhyming syllables of each line from English into a

Romanized Siānese (See LG19) was reinforced by the transformation of the authorial psychology of *Ausonius*, the Italian poet who wrote a poem in a monolingual Italian language, into a new Occidental and Oriental *Ausonius Siamensis*, meaning «Ausonius of Siām» who inscribed the English and Siānese literary multilingualism into *His Text*. In addition to this, the title of the poem «Siam. An Eclogue» by *Ausonius Siamensis* reflected the connection of the psychology of the author and his creation to the genetic *Ausonius* and his *The Eclogues*.

### 8.1.6 เอดิตเตอร์ [ēditōe]

เอดิตเตอร์ [ēditōe] was Gerini's sixth «identity masked». This was a transliteration of the English term *Editor* into Siānese characters, denoting the authorial psychology as an Occidental and Oriental one. This pseudonym was conceived in December 1895, a few months after he was appointed as the Editor of the *Yuddhakoṣa* which was in September of the same year, for his Siānese writings in a new literary genre invented by himself for the new edition of *Yuddhakoṣa Military Magazine* known as *Hāsya Vākya Lāe Rasika Vākya*.

*Hāsya Vākya Lāe Rasika Vākya* was a Sanskrit-based phrase, meaning humorous prose and elegant and delightful songs. The psychology of creation, based on the definition and explanation by Captain Gerini, the Editor of the *Yuddhakoṣa*, in «Announcement on the New Edition of *Yuddhakoṣa Magazine*» (Y, 4.1, 8-14) centered on «amusing and joyful legends to uplift and delight the spirit of the soldiers such as military anecdotes and knowledge, riddles, correspondence between soldiers sharing amusing experiences, military poetry, Siānese and foreign military songs, morality poems or didactic prose, witty, funny and odd stories particularly related to military soldiers, not to civilians.» (see LG24).

Genetically speaking, the authorial psychology and the psychology of creations of *His Texts* under this pseudonym เอดิตเตอร์ was comic, multicultural, multilingual and military-related. The first public appearance of this pseudonym was for his collection of five military jokes written in the Siānese language. They were amusing conversations between a private and a secretary of a commissioned officer about the age of the father, an illiterate private and a sergeant about his reading competence, a kind sergeant teaching mathematics and his naive private student, a funny sentry and a lay about bringing a bird into a barrack, a tough general and a witty commander about spiderwebs on a ceiling (Y, 1895, 4.4, 270-272). The psychology of creation of his next *Hāsya Vākya Lāe Rasika Vākya* in the *Yuddhakoṣa*, published in March, 1896, 4.7, 492-496 evolved into a multilingual and multicultural one.

พะลาคาสกุนปาฏิหาร หรือจนกษะสาทำปาฏิหารได้ [Phalākasakun Pātihāriya rûe nók kasā tham pātihān dāi] was a series of two military jokes derived from a humorous European military anecdote and a funny Laotian counterpart. As an expert of Pāli language, Gerini, under this pseudonym เอดิเตอร์, coined the title for this multicultural comic story in the form of a Pāli-Siamese multilingual comic hyperbole, [Phalākasakun Pātihāriya (*pi*) rûe nók kasā tham pātihān dāi (*s.*)] meaning the «Miracles of Herons» to create laughter. This style was used spontaneously in his next European army joke about European twin privates of a Battalion and a barber, written in the Siamese language. The titles were coined in a form of a Pāli-Siamese multilingual comic hyperbole, มีสสุยะมกปาฏิหาร คือหนวดหนึ่งทำปาฏิหารเปนสองหนวดได้ [Massuyamaka Pātihāriya (*pi.*) khûe núad nùeng tham pātihān pen sōng núad dāi (*s.*)], meaning the «Twin Miracle of Moustache» ( *Y*, 4.7, 497-499) (See LL12 - Multilingual comic diction and Table 2-19).

### 8.1.7 ล่ามสิบสองภาษาของหนังสือพิมพ์ยุทธโกษา [Lâm Sipsōng Phāsā Khōng

#### Nānsūepim Yūddhākōt]

ล่ามสิบสองภาษาของหนังสือพิมพ์ยุทธโกษา [Lâm Sipsōng Phāsā Khōng Nānsūepim Yūddhākōt], literally translated as *twelve-tongued interpreter of Yuddhakoṣa newspaper*, was Gerini's seventh «identity masked» and was conceived in Siām in May, 1896. The first public appearance was in the section of *Hāsya Vākya Lāe Rasika Vākya* of the *Yuddhakoṣa Military Magazine*, 4.9, 611-616 for his new military literary journalism in an Occidental and Oriental multilingual dramatic mode (See LG25.3) entitled «เสนาพล์ ปาฏิโกษา » (ต้องการกองทัพ) เรื่องหลี่ฮองเซียงปฤกษาหรือเจ้าบิสมาร์ก» [sēnaphalang pātikangkho (tōngkān kongtháp) rûeang Li Hongzhang prúksāhrue chāu Bismarck] meaning Army needed, Li Hongzhang Consults Otto von Bismarck.

The term «Sipsōng Phāsā (*twelve-tongued*)» in this pseudonym was a poetic Siamese idiomatic expression dating back to early the Ayuddhaya Period in the fourteenth century, meaning international, involving more than a single country or multilingual, involving more than one language. Genetically speaking, Siamese idiomatic expression was one of Gerini's much-loved research topics (see 2.1.2 LL05-LL07: Idiomatic Expression) and the signification of this pseudonym in 1896 denoted the psychology of the author who was also «Sipsōng Phāsā (*twelve-tongued*)», that is, the international multilingual interpreter of the

military army and magazine in Siām. Specifically, speaking, it was from the authentic international military mission in Prachinburi on Monday May 25<sup>th</sup> R.E. 115 (1896), when Gerini as the Director-General of Military Education of the Royal Army of Siām, together with the Permanent Secretary for Defense of R.A.S, Commander of Royal Artillery Division, artillery officers, army cadets and army non-commissioned officer students went to Prachinburi province, located on the Prachinburi river, by the *Naruebet Butri* steam launch for the test firing of two new « Hotchkiss » steel-bronze cannons from France. The mission was reported by Gerini in the column «The Royal Siāmesse Army News» (Y, 1896, 4.8, 566).

The psychology of creations in «เสนาพาล์ ปาฏิกโกไซ » (ต้องการกองทัพ) เรื่องหลี่ ฮองเซียงปกฤษาหารือเจ้า บิสมาร์ก [sēnaphalang pātikangkhô (tôngkân kongtháp) rûeang Li Hongzhang prüksähäruê châu Bismarck] under the «identity masked» ล่ามสิบสองภาษาของหนังสือพิมพ์ยุทธโกษ could be described as a *poetics* of Occidental and Oriental multilingual simultaneous interpretation and bilingual self-translation. The story was about China's military reform plans in the Western (German) style. The original German lines spoken by Otto von Bismarck of Germany were presented in a noble Pāli translation, which was transliterated into Siāmesse characters, followed by a simultaneous self-translation and explanation in the noble Siāmesse language. Li Hongzhang always started his sentence in the Chinese language, which was transliterated into Siāmesse characters, followed by an elaborated translation or paraphrased explanation in noble Siāmesse mixed with some Chinese key words. (See 5.1.5, Table 5-10, Table 5-11)

### 8.1.8 บางเสาชง [ Bāng Sǎo Thong ]

บางเสาชง [ Bāng Sǎo Thong ] was Gerini's eight «identity masked» which was conceived in Siām for literary multilingual writing contributed to the *Yuddhakoṣa Military Magazine* from 1899 onwards, which coincided with Gerini's researching phase of Siāmesse proverbs and idiomatic expressions.

The psychology of creations under this «identity masked» was centered on comic literary multilingualism in the social contexts of multiculturalism in Siām. บางเสาชง [ Bāng Sǎo Thong ] told humorous anecdotes arising from Siāmesse-Chinese-Pāli literary multilingualism in พระสวดสัพพะพุทธาให้พอนแก่พวกจีน พวกจีนเข้าใจผิดไป ร้องทักท้วงพระว่าหาถูกไม่ [phrá sùad « Sàpphápūtthā » hâi phon kàe phûak chīn phûak chīn khâochai phid pai róng táktúong phrá

wâ hă tük mâi] (Buddhist monks recite the « Sabba-Buddhanubhavana» formula of blessings in Pāli for the Chinese, the Chinese misunderstand the meaning and protest to monks) *Yuddhakoṣa*, March, R.E. 118 (A.D. 1900), 8.7, 412-414, a humorous Siāmesese- Mōñ literary multilingualism in เมียมอญผู้ชาวไทยพูดไม่เข้าใจกัน ได้ตีกันรอบเรือน [mīa Mōñ phūa Thāi phūd mâi khāochai kan lâi ti kan rôp ruean] A Mōñ wife and a Thai husband, misunderstanding the meaning of the spoken words, fight around the house) *Yuddhakoṣa*, April, R.E. 119 (A.D. 1900), 8.8, 482-483, humorous Siāmesese- Pāli literary multilingualism in พระแปลหนังสือบาฬี แปลศัพท์ "อโหสิ" เปิดไปสนุกมาก [ phrá prea nāngsue Pāli prea sàp «Ahōsì» pòed Po sanùk mâk] (A monk translates the Pāli word «Ahōsì» in a funny way), *Yuddhakoṣa*, February, R.E. 122 (A.D. 1904), 12.6, 427-429 and ผู้ไม่ได้เรียนภาษามคธ เข้าใจเอาเองก็ผิดไป [phū mâidâi rian phāsă makhót khāochai ao eng kô phid pai ผู้ไม่ได้เรียนภาษามคธ เข้าใจเอาเองก็ผิดไป] A poet who does not learn the Pāli language misunderstands and misuses the Pāli word) *Yuddhakoṣa*, June, R.E. 120 (A.D. 1901), 9.10, humorous Siāmesese- English literary multilingualism in ผู้ไม่รู้คำฝรั่ง ไม่ถามผู้รู้ เข้าใจเอาเองมักผิดไป [phûmâirú kham farang maithâm phûrú khaôchai ao ang phidpai] A person who does not know an English word and does not ask the one who knows tends to misunderstand it, *Yuddhakoṣa*, June, R.E. 120 (A.D. 1901), 9.10, 615-617.251

The authorial psychology of the «identity masked» บางเสาชง [ Bāng Sǎo Thong] was subsequently explained in his *Initial List of Siāmesese Proverbs, Saws, etc.* [Serial number 97/208] in *On Siāmesese Proverbs and Idiomatic Expressions* published in 1904. Derived from ฝรั่งบางเสาชง [ Farang Bāng Sǎo Thong], of which the characteristic and genetics defined and described his own words below, บางเสาชง [ Bāng Sǎo Thong] denoted Gerini as a Europeanized Siāmesese who wrote multilingualism comic anecdotes in the Siāmesese language.

97 ฝรั่งบางเสาชง

1. - literally: A *Farang* (guava fruit) from the Bāng-Sǎu-thong gardens (Khlóng Mōñ, many of which are owned by Europeans). <sup>(1)</sup>
2. - figurative speaking : A *Farang* (or more or less Europeanized Siāmesese) from Bāng-Sǎu-thong (i.e. Native of the country)

<sup>(1)</sup> Called the *Farang* fruit because introduced into the country by Europeans from its original home, which was America, early in the seventeenth century. (*OSPIE*, 82)

<sup>251</sup> A series from now on are good examples of his poetics in the multilingual genetics



## 8.2 Identity Unmasked

The evolution and multiplication of the «identity masked» and «identity unmasked» was like Siamese twins in the sense that they were born at the same time in *His Textes* and they were both multilingual and multidisciplinary. The synthetic results of the psychologic genetics of «identity unmasked» based on fifteen pseudonyms and their thirty-seven multilingual *avant-textual* and *textual* WM and PLM in Table 8-3 and Table 8-4 show there were variants of «identity unmasked». The influences which determined the characters of «identity unmasked» were his profession, his social and cultural surroundings and his Oriental quality in his Occidental mindset.

Table 8- 3: The evolution and multiplication genetics of Gerini's «unmasked» pseudonyms during *His Times* in Italy (1879-1881)

Macrogenetics				Microgenetics	
Year	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1879-1880	Gerolamo Emilio Gerini G.E. G.E.G	A number of articles and reviews on art, and scientific or literary objects, as well as short poems, either signed or initialed.	<i>Libertà</i> , a Roma daily & <i>Messaggero</i> , a Roma daily	literary journalism	it
1880	G.E.G	<i>Ballata</i>	Theatre in military base	dramatic literature	it
1880	G.E.	<i>Ida!</i>	Private MS	poetry	it
1881	G. Emilio Gerini Sottotenente 13, Fant.	<i>Sventura</i>	Stabilimento Tipografico e Stereotipia di Pasqualis, Caspani e Deval	poetry	it
1881	G. Emilio Gerini, Sottotenente nel 13. Regg. Fanteria	<i>La mia solitaria cameretta</i>	Stabilimento Tipografico e Stereotipia di Pasqualis, Caspani e Deval	short story	it

Table 8- 4: The evolution and multiplication genetics of Gerini's «unmasked» pseudonyms during *His Times* in Siām (1881-1906)

Macrogenetics				Microgenetics	
Year	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1886 onward	Gerini G.E.	<i>Collezione di Canti popolari Siamesi colla traduzione</i>	Private autographed MS volume	literature	it, s

Year	Macrogenetics			Microgenetics	
	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1887	Emilio Gerolamo	Letters to father <i>Carlo Gerini</i>	Private MS	letters	it
1887 1888	Emilio G.	Letters to father <i>Carlo Gerini</i>	Private MS	letters	it
1887- 1888	Gerini, G.E.	Letters to friends	Private MS	letters	it
1887- 1888	G.E. Gerini	Studi ed appunti di Storia Naturale	Private MS	natural history	m, s, en
1888	Gerini, G.E.	<i>Rough Diary</i>	Private MS	Diary	it
1888	G.E.G	<i>Emancipazione, tre Sonetti di Ausonius</i>	privately reprinted	poetry	it
1890	G.E.	<i>Bangkok</i>	Privately printed	poetry	it
1891	G.E. Gerini	<i>Le Solennità ufficiali e cerimonie di Stato del Siam</i>	Private autographed MS volume	Cultures	it s
1892	G.E. Gerini	<i>A Retrospective View and Account of the Origin of the "Thet Maha C'hat" Ceremony (Maha-Jati Desana), or Exposition of the Tale of the Great Birth, as performed in Siam</i>	<i>Bangkok Times Press</i>	Cultures	en pi
1892- 1893	G.E. Gerini	<i>I vestigi del Brāhmanesimo in Siām per G.E. Gerini</i>	Private autographed MS volume	Cultures	it s
1893	Gerini G.E.	<i>Memoire della dama Revadī Nophamāt di Çukhothai</i>	Private autographed MS volume	History	it s
1893	G.E. Gerini	<i>Catalogo di opere della Letteratura Siāmese</i>	Private autographed MS volume	literature	it, s
March 1893	นายร้อยเอก ยี.อี. เจริญ ผู้สอนวิชาในโรงเรียนนายร้อยทหารบก	เรื่องกะโปตไปรษณีย์ (ฤๅลฤๅณไปรษณีย์) [ruâng kapodpraisani (rue sakunpraisani)] (Pigeon Post)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmese Army	Military studies	s
July 1893	นายร้อยเอก ยี.อี. เจริญ ผู้สอนวิชาในโรงเรียนนายร้อย	วิธียุทธศึกษา [withi yuddhasuksa] (A Manual of Tactics)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmese Army	Military studies	s
1894	นายร้อยเอก ยี.อี. เจริญ	พิไชยสงครามฮินดูโบราณ [phichai sōngkhrām Hindu Bōrān] <i>The</i>	Watcharin Printing, Bangkok	military studies	s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
		<i>Art of War: Military Organization, Weapons and Political Maxims of the Ancient Hindus. Compiled and enlarged by G.E Gerini with original remarks on the introduction and early use of fire arms in Siam and comparative notes on Siamese and Hindu military usages, ceremonies and festivals.</i>			
1895	G.E. Gerini	<i>Chulakanta-mangala, or the Tonsure Ceremony, as Performed in Siam,</i>	the <i>Bangkok Times</i> Office	Cultures	en pi
1895	Captain G.E. Gerini, Royal Siamese Services	Trial by Ordeal in Siam and the Siamese Law of Ordeals	Imp.& As. Quart. Rev., April, 1895, pp 415-424; July, 1895, pp.156-175	Laws	en
	Captain G.E. Gerini, Royal Siamese Services	Trial by Ordeal in Siam and the Siamese Law of Ordeals (reprint)	<i>The Bangkok Times</i>	Laws	en
1895	นายร้อยเอกเฮริณี ผู้จัดการหนังสือยุทธโภษ	« Announcement of the New Edition of Yuddhakoṣa magazine in R.E. 114 [1895] »	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesse Army	editorial	s
1895	นายร้อยเอกเฮริณี	ความรู้่าโรราพรมของ «เอติเตอร์» ยุทธโภษ [khwām rāmrai ramphan khōng ēditōe Yúddhākōt] (Lamentations of the editor of Yuddhakoṣa) In Hāsya Vākya and Rasika Vākya	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesse Army	editorial	s

Macrogenetics				Microgenetics	
Year	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1895	นายร้อยเอกเยรีนี	วีรสตรีของประเทศสยาม «Wirásatri khǒng pràthêth Siām (War heroines of Siām)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmeese Army	military chronicles	s
1895	นายร้อยเอกเยรีนี	กลศึกวิเศษ [Konsùek wísêt] (Ingenious Military Strategies	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmeese Army	military studies	s
1895	นายร้อยเอกเยรีนี	ว่าด้วยการที่นบขอบเชื่อฟังคำสั่ง บังคับของนาย [wâ dûai kân tí nóp nōp chũeaphang khamsàng bangkháp khǒng nāi] (On the obedience to the order of the commander	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmeese Army	military studies	s
1895	นายร้อยเอกเยรีนี	วิธีใช้อำนาจไฟฟ้า ซึ่งเรียกว่า "วิทยุติดัคคี" ในการศึกสงคราม [wíthī cháí faifá sūeng riákwâ «waithayúttasàk» nai kân sùek sǒngkrām] (Ways to use electricity or a so-called «waithayúttasàk» as weapons in war	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmeese Army	military literary journalism	s
1895	นายร้อยเอกเยรีนี	บรรยายความนำของการแปล ตำรายุทธศาสตร์ [banyai khwamnam khǒngkanprae tamra yuddhasat] (Introduction to a Translation of a Textbook on Military Art)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmeese Army	military studies	s
1895	นายร้อยเอกเยรีนี	ยุทธศาสตร์-คำนำต้นตำรา ยุทธศาสตร์ [yuddhasat-khamnam tôn tamra yuddhasat] (Military Art: Preface to the Original Textbook on Military Art)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmeese Army	military studies	s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1896	ย.อ.ย.	คุณประโยชน์ของปืนใหญ่อย่าง ใหม่ทีประจูด้วยดิน "ดินระเบิด" [khunprayòt khǒng puen-yài yàng mài thí prachù dúi din «Dynamite»] (The advantage of a new cannon loaded with dynamite)	<i>Yuddhakōṣa</i> , a monthly military magazine, Royal Siāmesese Army	military literary journalism	s
1896	ย.อ.ย.	ต้นเหตุของตัวอักษรแลวิซซา เขียนหนังสือ [tònhèt khǒng tua àksǒn lāe wíchā khīan nāngsūe] (The origin of alphabetic scripts and writing systems)	<i>Yuddhakōṣa</i> , a monthly military magazine, Royal Siāmesese Army	literary chronicle	s
1897	G.E. Gerini, M.R.A.S.	<i>Notes on the Early Geography of Indo- China. Part I: Prehistoric Period. (With eleven Tables)</i>	<i>JRAS</i>	Historical geography	e
1897	ย.อ.ย.	การศึกสงครามของพระรามาวตา รซึ่งเรียกว่าเรื่อง "รามเกียรติ์" [kān sùk sǒngkrām khǒng Phra Rāmāvatān sūng riāk wà rùeng «Ramakīan»] (The war of Lord Rama in a literature known as «Ramakian»)	<i>Yuddhakōṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG26	s
1897	ย. [Yo]	ว่าด้วยวิธีการจัดการโรงเรียนวิชา ทหารต่างประเทศ (On the Management of Military Academy in Foreign Countries)	<i>Yuddhakōṣa</i> , a monthly military magazine, Royal Siāmesese Army	Military Training	s
1897	ย. [Yo]	การศึกสงครามระหว่างประเทศค รีตกับเตอร์กี เมื่อต้นปี ร.ศ. ๑๑๖ [kān sùk sǒngkrām ráwàng prathêt Greece kàp Turkey múe tôn pī rō sǒ 116] (The war between Greece and Turkey in early R.E. 116)	<i>Yuddhakōṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG26	s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1897	ย. [Yo]	ว่าด้วยคุณของคณະนาสังขยา คำนวณเลขเกี่ยวกับยุทธกิจทั้ง ปวง (Influence of calculation on military operation) Translation from Cousin's De L'influence du Calcul dans la conduite des Operations Militaires (Paris, Lavauzelle, 1897)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	military studies	s
1897	ย. [Yo]	ตำราป้อมถาวรมั่นคง [tamra pôm thāwon mānkhong] (Textbook of Fortification)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	military studies	s
1897	ย. [Yo]	ตำราแผนที่อย่างที่ต้องใช้ใน การทหาร [tamra phaēntī yàngtītōngchāi nai kantahān] (Compendium of Military Surveying)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	military studies	s
1897	ย. [Yo]	เครื่องโทรเลขอย่างใหม่ไม่ต้องใช้ สาย [kruēng thoralēk yàngmài maitōngchāisāi (New wireless telegram machine)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	military studies	s
1897	สารสาสน์ [Sarāsasana]	ข่าวการใช้ใบต้นชัน ณประเทศ ออสเตรเลีย มาทำแผลงเปนดิน ระเบิดได้ [khòk kan chāi baitōnchan na prathēt Australia mā tham pen din raboèd] (News about the use of Kallenite gum leaves to produce Kallenite)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	LG25	s
(1897) 1898	สารสาสน์	เรขเลขาวีธี [rēklekhā wīthī] Geometrical Drawing	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	military studies	s
1898	Capt. G.E. Gerini	Shan and Siam	Imp. & Asiat. Quart. Review.	History	en

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1898, 1900, 1901, 1903, 1904	สารสาสน์ [Sarasasana]	ตำราแผนที่อย่างที่ต้องใช้ใน การทหาร [tamra phaēntī yàngtītôngchái nai kantahǎn] (Compendium of Military Surveying) (continued)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	military studies	s
1898	สารสาสน์ [Sarasasana]	ตำราอาวุธดินปืน [tamra āwut dipuen] textbook of weapons and gunpowder	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	military studies	s
1898	สารสาสน์ [Sarasasana]	กฎหมายธรรมเนียมในระหว่าง นานาประเทศ [kotmǎi dhammaniyon nai rawāng nana prathēt] (International laws)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	law	s
1898	สารสาสน์ [Sarasasana]	ว่าด้วยดินประสุนกระสุน แดก อย่างใหม่ซึ่งเรียกว่า "ลิโดต์" [wá dūoi din prāsūn krāsūntàek yàng mài sūng ríak-wá «Lidite» (On a new explosive known as «lidite»	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1898	สารสาสน์ [Sarasasana]	กำลังพลที่พบกของโลกในปัจจุบัน [kamlangphon thápbòk khǒng lôk nai patchuban] (Armed forces in the world nowadays)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1898	สารสาสน์ [Sarasasana]	ปืนใหม่ประดิษฐ์ขึ้นใหม่ยังลั่นไม่ ดัง [puenmài pradit khūen mài ying lân mài dang] (Innovative silent cannon)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army 7.10 June 623-627	LG25	s
1899- 1900	สารสาสน์ [Sarasasana]	วิธียุทธศึกษา [withi yuddhasuksa] (A Manual of Tactics) ตอนที่ 7 วิธีฝึกหัดทำนองรบ [Section7: Battle Drills]	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	Military studies	s

Year	Macrogenetics			Microgenetics	
	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1899	Major. G.E. Gerini	Shan and Siam (A Few more Explanations)	<i>Imp. &amp; Asiat. Quart. Review.</i> 1899, pp.162-164.	History	en
1899	สารสาสน์ [Sarasasana]	กระสุนแตกอย่างใหม่มีกำลังล้างผลาญอันร้ายแรงที่สุด [krasũntæek yàngmài mī kamlang lánghlăn ân rái raeng tísùd] (New most devastating explosives)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1899	สารสาสน์ [Sarasasana]	ฟองนกอย่างใหญ่หือมา [fōng nók yàng yâi mahùmā] (Huge bird's eggs)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1899	สารสาสน์ [Sarasasana]	การทำดินปืนซึ่งไม่เป็นควัน ณ ประเทศจีน [kān tham dīn pūen sūng mái pen kwan ná prathēt chīn] (The making of smokeless gun powder in China)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1899	สารสาสน์ [Sarasasana]	ว่าด้วยอายุยืนของมนุษย์ [wá dùoi āyú yuen khōng manút] (On human longevity)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1899	สารสาสน์ [Sarasasana]	ว่าด้วยการเปลี่ยนแปลงลักษณะถุงเสื้อฝ้าของพลทหาร [wá dùoi kan pliànplaeng láksanà thūng suéaphâ khōng phontahăn] (On changes in features of soldier's backpack)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1899	สารสาสน์ [Sarasasana]	ว่าด้วยวิธีซึ่งใช้เก็บรักษาฟองไก่ ฟองเป็ดไว้นาน [wá dùoi wíthī suēng chai kèp ráksă fongkài fongpèt wáinān] (On long term storage of chicken eggs and duck eggs)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s



Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1899	สารสาสน์ [Sarasasana]	ข่าวใช้กำลังปืนใหญ่สำหรับรื้อ หม้อต้กบ้านร้าง [khaò chái kamlang puenyài samràp rué mùtùk bânráng] (A use of cannon to demolish abandoned buildings) (8.4, 233-234)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1899	สารสาสน์ [Sarasasana]	ข่าวต่อเรือเที่ยวเล่น (ยัดต) อัน เร็วกว่าทั้งหมดในโลก [khaò tò rúa thiāw lên (Yacht) ān reo kwà tángmòt nailôk] (Building of the fastest yacht in the world)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	Major G.E. Gerini, M.R.A.S.	<i>Siam's Intercourse with China (Seventh to nineteenth centuries)</i>	<i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>	Historical International Relation	e
1900	สารสาสน์ [Sarasasana]	กรีฑากองพันแมว สำหรับส่งไป กระทำมหายุทธสงครามกับ กองทัพหนู ณ เกาะฟิลิปปินส์ [krīthā kongphan maeo samràp sòng pai kratham mahā yutthasōngkram káp kongtháp nū ná kòh Philippines] (A battalion of cats marching to the great war with the rat army in the Philippines)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ว่าด้วยวิชาการบิดเบี้ยวแห่งอาวุธ ปืน [wā dūoi akan bidbiāo haèng awut puen] (On of gun barrel twist)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ว่าด้วยวิธีประสมโลหะธาตุอย่าง ใหม่ [wā dūoi wíthī prasom loha that yàng mài] (On how to mix metals in a new way)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1900	สารสาสน์ [Sarasasana]	เยอรมันกับฝรั่งเศสต่างเปลี่ยน แบบปืนเล็กในกองทัพของตนเสีย ใหม่ [German kàp Fraràngsèt tàng plian bāep pūenlék nài kongtháp khǒng ton sǎa mài] (Germany and France change to their new type of rifles in their armed forces)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ว่าด้วยช่างกลศูขาภิบาลเกิดขึ้น ใหม่ [wâ dûoi changkon sukhaphiban koedkhuenmai] (On a new mechanical elephant for sanitary service)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ว่าด้วยอุบายประหลาดชอบกลที่ ใช้หัวไม้ขีดแทนดินปืน [wâ dûoi ubai pralad chopkon ti chai huamaikit thandinpuen] On bizarre stratagem to use phosphorus heads of the matches for gun powder	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ต้นเหตุแห่งธรรมเนียมยิงปืน ค่านับ 101 นัด [tôn hēt haèng thamniam tí yingpuen kannáp 101 nát] The origin of the customary 101 gun salutes	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	เครื่องยุทธยอนตรีใหม่พิเศษเกิดขึ้น ด้วยพระปัญญาของเจ้านายฝ่าย สยาม [khruêg yúttayon mai písêt koêtkhuên duí phrápanyā khǒng chaónai phai Siām] A special new military appliance conceived from the intelligence of a Siāmesese Prince	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1900	สารสาสน์ [Sarasasana]	ว่าด้วยการยิงปืนแม่นในที่รบ [wâ dùoi kan ying puen maên nai tîróp] (On marksmanship in a war)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	Military tactics	s
1900	สารสาสน์ [Sarasasana]	กองทัพญี่ปุ่นกำลังเปลี่ยนแปลง อาวุธปืนเสียใหม่ [kongtháp Yìpùn kamlang plianpläeng awútpüen sía mài] (Japanese army is changing to new types of guns)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ต้นเหตุของหอกสำหรับสวมเข้า ปลายบอกรปืน [tônhet khong hok sampap suam khao prai pok puen] The origin of gun lance	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	พญาปืนใหญ่ [phayā puen yai] King of Cannon	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	สิ่งของประหลาดน่าพิศวง คือ ธนบัตร (เช็ก) ใหญ่ แลเล็กกว่า ทั้งหมดในโลก [singkhōng pralàt nâ pitsawōng khue thanabàt (check) yai lae lík kwâ tángmòd nailôk] Astounding objects, cashier's check for the most amount and the least amount of money in the world	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ประวัติกระสุนปืนอย่างใหม่ เช่นที่ เรียกว่ากระสุน ดัมดัม [prawàt krasūn pūen yàng mài chên thî ríakwà krasūn 'dumdum'] (history of new bullets known as dumdum bullets)	Yuddhakoṣa, a monthly military magazine, Royal Siāmesese Army	LG25	s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1900	สารสาสน์ [Sarasasana]	ว่าด้วยความเจริญเปลี่ยนแปลงซึ่งได้เป็นไปได้ในหมู่จักรยานแลรถเลื่อนไปเอง (สทวารันตรถ) เพื่อให้ใช้เป็นผลประโยชน์ในการศึกสงคราม [wâ dūoi khwam charoen plianplāeng suêng dâipenpai nai mù chakkrayan lae rót lueàn pai ēng (Sthawantarot) phuê hái cháí pen phõnprayòt naikan suksóngkram] On the advancement of bicycles and automatic vehicles for the advantage in warfare. (military vehicle, folder cycle, British army, three-wheeled gun carriage Military vehicle)	<i>Yuddhakosa</i> , a monthly military magazine, Royal Siamese Army	LG25	s
1900	สารสาสน์ [Sarasasana]	ของแปลกประหลาด นานาคัจจรรยใช้ใบแมงมุมแทนเส้นไหมมาทอเป็นผ้าแพร [không plaèkpralàt nâ atsachan cháí bai maēngmum thaen sênmaí ma tho pen pháphraē] Exotic and amazing object, using spiderweb for silk yarn to weave fabric	<i>Yuddhakosa</i> , a monthly military magazine, Royal Siamese Army	LG25	s
1900 and 1901	สารสาสน์ [Sarasasana]	ว่าด้วยการตรวจภูมิประเทศและการฝ้ายข้าศึก [wâ dūoi kan truòt phumiprathêt lae kan pháì khâsùk] (Reconnaissance)	<i>Yuddhakosa</i> , a monthly military magazine, Royal Siamese Army 9.4, 218-231; Y. 9.5, 282-301; Y. 9.6, 358-363; Y. 9.7,	Military Studies	
1901	Major G.E. Gerini, M.R.A.S.	<i>Siam's Intercourse with China (Seventh to nineteenth centuries)</i>	<i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>	Historical International Relation	e

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1901	สารสาสน์ [Sarasasana]	วิธีเล่นกองแป้นอย่างแปลก ประหลาดของชาวฮินดู [withī lèn kongpaēn yàng praēk pralàt khǒng chao Hindu] How to play an exotic Hindu game of a pile of round boards	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1901	สารสาสน์ [Sarasasana]	ของประหลาดน่าอัศจรรย์เพิ่ง เกิดขึ้นใหม่ เครื่อง "รังษีศัพท (Radiophone) สำหรับส่ง เสียงไปด้วยแสงสว่าง [khǒng pralàt nā atsachan koèdkhuēn mài khruēng "sangśisàp" (Radiophone) samràp sǒng siǎng paidúi saēngsawàng] An exotic amazing innovation called Radiophone for transmitting speech over light waves	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1901	สารสาสน์ [Sarasasana]	ยุทธวิธี เงินทุนนอนสำหรับการ ศึกสงครามของประเทศรัสเซีย [yutthaníthī ngoenthunnōn samràp kānsūksǒngkrām khǒng prathēt Russia] Military Treasure: On Russia's warfare fund	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1901	สารสาสน์ [Sarasasana]	บัญชีตระกูลสัตว์ทั้งปวง [bānchī trakunsàt tàngpuang] List of Animal Classes (9.10, 624-630) latin terms Pali and sanskrit coinage list of animal class biology	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1902	Major G.E. Gerini, M.R.A.S.	<i>Siam's Intercourse with China (Seventh to nineteenth centuries)</i>	<i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>	Historical International Relations	e

Year	Macrogenetics			Microgenetics	
	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1903	Lieutenant-Colonel G.E. Gerini	<i>The Hanoi Exhibition. Impressions of a Bangkokian Visitor</i> , March 2-17, 1903	<i>The Bangkok Times</i>	Oriental Studies	e
1903	Lieutenant-Colonel G.E. Gerini, M.R.A.S., Official Delegate from Siam to the Congress	<i>The International Congress of Orientalists</i>	<i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>	Oriental Studies	
1903	นายพันเอกพระ สารสาสน์พลขันธ์	Khun C'hāng Khun P'hēn, the "Thet Mahā Ch'at" Episode	Theatre at <i>Suan Dusit</i> royal garden	spoken drama	s, en, pi, sa, zh
1903	สารสาสน์ [Sarasasana]	ว่าด้วยเครื่อง "รัศมีโทรศัพท์" คือเครื่องโทรศัพท์ที่ประดิษฐ์ขึ้น ใหม่ไม่ต้องใช้สาย [wā dūoi khuèng "rangsisàp" khuèng torasàp phueng pradi khuênmai maitóng chai saī] On innovative wireless photophone	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1903	สารสาสน์ [Sarasasana]	ข่าวใช้ว่าวเหาะขึ้นไปบนอากาศ เฉก [khào cháí wôw hò khuênpai bon ākāt] On the use of kite for a man to fly into the air	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1903	G.E.	<i>Terracotta versus ciccia</i> , Sonetto realista	private autographed MS	poetry	it
1904	G.E.	<i>S. Carlo</i> , 1904	private autographed MS	poetry	it
1904 and 1905	Lieutenant Colonel G.E. Gerini, M.R.A.S	A Recent Trip to the Ancient Ruins of Kamboja	Oriental Institute. <i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i>	LG28	en, pi, la, km,i t,zh, s

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1904	สารสาสน์ [Sarasasana]	มโนธรรมของนายทหารและพล ทหารญี่ปุ่น [manotham không naitahăn lae phontahăn yîpùn] On the ethics of Japanese military officers and soldiers (12.8, 601-609) +1 map of war between China and Japan with Siamese and Chinese scripts	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	สารสาสน์ [Sarasasana]	มูลเหตุแห่งการศึกสงคราม [moonhèt haèng kansuksōngkrām] On the causes of the war	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	สารสาสน์ [Sarasasana]	ค่าการยิงปืนใหญ่ขนาดมหึมา ค่าการยิงปืนใหญ่ขนาดมหึมา khâ kân ying pūenyài khanāt mahêumā» (Costs of firing gigantic cannons)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	สารสาสน์ [Sarasasana]	แม่ทัพใหญ่ของญี่ปุ่น [maêthapyai khōng Yîpùn] Commander- in-Chief of Japan	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	สารสาสน์ [Sarasasana]	รัสเซียกับญี่ปุ่นได้เปลี่ยนสีผ้า เครื่องแต่งตัวของทหารทั้งสอง ฝ่าย [Russia and Japan dâi pliàn sî suâphâ khruêngtaèngtua khōng thahăn tángsōngphai] (Russia and Japan changed the colors of military uniforms)	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	สารสาสน์ [Sarasasana]	กลยุทธ์ศึกคิดแก้เขื่อนปรนเอา เปรียบแก่ญี่ปุ่นของฝ่ายรัสเซีย [kon ubaisùk kít kaékaí phònpron ao priáp kaè Yîpùn khōng phai Russia] Russia's stratagem to solve, ease and gain advantage over Japan	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s

Year	Macrogenetics			Microgenetics	
	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1904	สารสาสน์ [Sarasasana]	ดินปืนประดิษฐ์ขึ้นใหม่ของญี่ปุ่น ชื่อว่า "ชิโมส" (Chimose) [dinpūen pradi khêun mài khōng Yîpùn chêuwâ Chimose] (Japan's newly developed gun powder called <i>Chimose</i> )	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	สารสาสน์ [Sarasasana]	อาหารของเลียงบำรุงกำลังของ ทหารญี่ปุ่น [ahăn khōngliáng bamrungkamlang khōng thahăn Yîpùn] Food provided for Japanese armed forces	<i>Yuddhakoṣa</i> , a monthly military magazine, Royal Siāmesese Army	LG25	s
1904	Colonel G.E. Gerini, M.R.A.S	"Siamese Archaeology" A synoptical sketch	<i>Journal of Royal Asiatic Society of Great Britain</i>	Archaeology	en
1904	Colonel Gerini	XV.- Archaeology. In : A. Cecil Carter (ed.), The Kingdom of Siam, for the Siamese Section at the Louisiana Purchase Exposition, held in St Louis, U.S.A., from April to Dec 1904	G.P. Putnam's Sons, New York and London : The Knickerbocker Presson	Archaeology	en
1904	Colonel G.E. Gerini, M.R.A.S, M.S.S	On Siamese Proverbs and Idiomatic Expressions	Journal of the Siam Society, Bangkok	Language	e, s
1904	นายพันเอกพระสารสาสน์พล ชั้นซ์ Colonel P'hrah Sarasasn Balakhandh	Manual of Military Topography for the use of Military Schools. etc.	Messrs. Götte & Co	military topography	s
1904	Colonel G.E. Gerini, M.R.A.S	Some Unidentified Toponyms in the Travels of Pedro Teixeira and Tavernier.	Journal of Royal Asiatic Society of Great Britain and Ireland		e, zh
1905	Colonel G.E. Gerini, M.R.A.S, M.S.S, etc.	Historical Retrospect of Junkceylon Island.	<i>Journal of the Siam Society</i> , Vol II, Pt. II, Bangkok. in-8 gr., IV+148 p.	History	e,s



Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1905	พระสารสาสน์พลขันธ์ (เยรินี)	เรื่องทางพระราชไมตรีใน ระหว่างประเทศสยามกับ ประเทศชวาแต่ในขั้นต้นแห่ง กรุงศรีอยุธยาโบราณ (On the Ancient Intercourse between Siām and Java)	ทวีปัญญา (Dvi-panya) Siāmesse Journal		
1905	นายพันเอก พระสาร สาสน์พลขันธ์	อธิบายด้วยโบราณวัตถุประเทศ สยามแต่โดยสังเขป (On Siāmesse Antiquities, a Sketch) .	ทวีปัญญา (Dvi-panya) Siāmesse Journal		s
1905	พระสารสาสน์พลขันธ์	เรื่องปถมพงษาวดารแห่ง ประเทศกัมพูชาแลต้นเหตุ แห่งปราสาทศิลา ณ ประเทศนั้นโดยสังเขป (On the Early History and Ancient Monument of Kamboja- a brief account )	ทวีปัญญา (Dvi-panya) Siāmesse Journal		s
1905	Colonel G.E. Gerini	The Nagarakretagama List of Countries on the Indo-Chinese Mainland.	<i>Journal of Royal Asiatic Society of Great Britain, and Ireland</i>	Historical geography and ; literature	s
1905	Colonel G.E. Gerini	Notes sur quelques anciennes bouches du Mě -Khong.	<i>Bulletin de L'École Française d'Extrême Orient</i>		fr
1905	นายพันเอกพระสารสาสน์ พลขันธ์ Colonel P'hrah Sarasasn Balakhandh	Textbook of Geometrical Drawing. Bangkok, 1905, in-8, 350 p. VI +32. tele. Geometry: how to draw by using circle, dividers and ruler: explanation and fundamental advice, 125 geometry problems and 157 illustrations	Messrs. Götte & Co	military topography	s
1905	Colonel G.E. Gerini, M.R.A.S, M.Str.BR. R.A.S., M.S.S.,	<i>On Siamese Proverbs and Idiomatic Expressions.</i> In-8, pp. 162.	The Siam Society (reprinted from the <i>Journal of The Siam Society</i> , 1904)	Language	en

Macrogenetics				Microgenetics	
Year	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1906	Colonel G.E. Gerini, M.R.A.S.	<i>Siam's Intercourse with China (Seventh to nineteenth centuries)</i>	<i>Oriental Institute, Woking</i> (Reprinted from <i>The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record</i> ) in-8, iv-106 p.	Historical International Relation	en
1906	Lieut-Colonel G.E. Gerini	<i>The Hanoi Exhibition-The First International Congress of Far Eastern Studies-A Trip to the Ancient Ruins of Kamboja</i>	<i>Oriental Institute, Woking, Surrey, England</i> (Reprinted from <i>The Bangkok Times</i> and <i>The Imperial and Asiatic Quarterly Review</i> )	Oriental Studies	en

Table 8- 5: The evolution and multiplication genetics of Gerini's «unmasked» pseudonyms during his final years in Europe (1906-1913)<sup>252</sup>

Macrogenetics				Microgenetics	
Year	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
1909	Colonel G.E. Gerini, M.R.A.S	<i>Researches on Ptolemy's Geography of Eastern Asia. (Further India and Indo-Malay Archipelago)</i>	<i>Royal Asiatic Society and Royal Geographical Society</i>	Historical geography	en, Ori. L
1910	G.E. Gerini	<i>Chinese Riddles on Ancient Indian Toponymy I. Ch'a-po-ho-lo and Ka-p'i-li</i>	<i>Journal of the Royal Asiatic Society of Great Britain &amp; Ireland.</i>	historical geography	en zh
1911	G.E. Gerini	<i>Catalogo Descrittivo della Mostra Siamese alla Esposizione Internazionale delle Industrie e del Lavoro in Torino, 1911, compilato da G.E. Gerini Commissario Generale di sua Maestà il Re del</i>	S.T.A.N	Siāmology	it

Macrogenetics				Microgenetics	
Year	Pseudonyms (unmasked)	Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
		Siam col concorso di vari scrittori specialisti corredato di illustrazioni, carte e piani e d'un prospetto in tricromia del Padiglione del Siam pet. in-8, pp LXVIII-324			
1912	Colonel G.E. Gerini	<i>Siam and its Productions, Arts, and Manufactures: A Descriptive Catalogue of the Siamese Section at the International Exhibition of Industry and Labour held in Turin April 29-November 19, 1911</i>	Stephen Austin and Sons, Ltd.	Siāmology	en
1912	G.E.G	Twenty-four footnotes of «Notes on the Siamese Theatre» written <i>Mahā Vajirāvudh</i> . In <i>Siam and its Productions, Arts, and Manufactures: A Descriptive Catalogue of the Siamese Section at the International Exhibition of Industry and Labour held in Turin April 29-November 19, 1911</i> . Supplemented with historical, technical, commercial, and statistical summaries on each subject . Complied by Colonel G.E. Gerini, M.R.A.S. Commissioner-General of H.M. the	Stephen Austin and Sons, Ltd.	Siāmology	en

Year	Pseudonyms (unmasked)	Macrogenetics		Microgenetics	
		Multilingual <i>avant-textual</i> and <i>textual</i> WM and PLM	Publisher	LG	LL
		King of Siam to the Turin and Rome International Exhibitions, 1911. With contributions from several specialist writers, and illustrated with numerous plates, a specially designed map of Siam in colors, a plan, and a trichromic picture of the Siamese Pavilion- English Edition revised and brought up to date, with the addition of an Appendix on the results of the Siam Exhibition at Turin 1912, in-8. LXIV-339 p.			

The psychologic genetics of his «identity unmasked» established on the basis of his pseudonyms from *His Times* in Italy (1860-1881) through a quarter of a century's residence in Siām (1881-1906) and his final years in Europe (1906-1913) show that Gerini's «identity unmasked» was no single, or simply Gerolamo Emilio Gerini, but multiple variants of his full names, each of which had its own signification and functions.

### 8.2.1 Gerolamo Emilio Gerini, G.E and G.E.G

*Gerolamo Emilio Gerini*, «either signed, initialed» was Gerini's first «identity unmasked» conceived in 1879 in Italy and lasted from *His Times* in Italy (1879-1880) through *His Times* in Siām (1881-1906) and his final years in Europe (1906-1913). The psychology of creations of *His Texts* under this unmasked pseudonym were academic and poetic which characterized the genuine psychology of the author.

As the psychologic genetics in Table 8-3, 8-4, 8-5 have indicated, this identity «unmasked» had both public and private aspects. The public aspect of this identity unmasked was evidenced by «List of Colonel Gerini's Publications on Military and Miscellaneous

Subjects, Up to July 1905, Inclusive» prepared by Gerini for the new edition of *Siānese Proverbs and Idiomatic Expressions* reprinted from JSS, 1904 in July 1905:

B. - In Italian

36.- A number of Articles and Reviews on art, and scientific or literary objects, as well as short poems, either signed, initialed, contributed to the *Libertà*, a Rome daily, during 1879-1880.

37.- Do. Do. Do., contributed to the *Messaggero*, a Rome daily, during the same period.

The first public appearance of his «identity unmasked» *Gerolamo Emilio Gerini* «either signed, initialed» was during 1879-1880 in the *Libertà*, a Roma daily and *Messaggero*, the leading daily newspaper in Lazio and in Rome launched in 1878. The psychology of creations was centered on art, science and literature. Gerini contributed a number of articles and reviews in his mother-tongue for his Italian newspaper readers. The final public appearance of *G.E.G.* occurred between 1911 and 1912, during his final years in Europe, in his Italian and English editions of *A Descriptive Catalogue of the Siamese Section* (1911, 1912). At this point, the psychology of creations shifted the focus from Occidental art, science and literature into Siāmology with the focus on the Siamese Drama. In this descriptive catalogue, under the initials *G.E.G.*, Gerini added twenty-four informative footnotes to the «List of Characters in the *Rāmāyaṇa*» which was a part of «Notes on the Siamese Theatre» written by *Mahā Vajirāvudh* or H.M. King Vajiravudh for the exhibits in Group XIV: Theatre, etc, Class 77: Theatre Material displaying nine masks employed in the theatrical plays based on the *Rāmāyaṇa* (*SPAM* 83-112):

121. *Sītā*, daughter of *Rāvaṇa* and Mando (No.117), incarnation of the goddess *Lakṣmī*. By the device of astrologers her parents, deeming her harbinger of ill-luck, had her cast into the sea, but she was picked up by *Janaka*, king of *Mithilā*, adopted by him, and married to *Rāma*.<sup>1</sup>

[<sup>1</sup> Here is a glaring instance of marked discrepancy between the Siamese and Sanskrit recensions of the poem. In the *Rāmāyaṇa* (*Bāla-kāṇḍa*) King *Janaka* says: "As I was ploughing my field, there sprang from the plough a girl, obtained by me while cleansing my

field, and known by name as Sītā (the "furrow"). This girl sprung from the earth grew up as my daughter." Elsewhere in that epic Sītā is styled *Ayonijā*, 'not born from the womb.' Hence the story in the Siamese version of her having been borne from Rāvaṇa and cast into the sea, whence she was saved by King Janaka, seems to be a Buddhist accretion, as it savors distinctly of Jātaka lore. (G.E.G.)]

238. **Kumbala** (Kabandha), delivered by Rāma; green, crowned; had a body only down to the waist.<sup>1</sup>

[<sup>1</sup> Kabandha ('the headless') was, as his name implies, a monster without head. This was owing to Indra, when he punished him, having driven his head and thighs into his body. originally a Gandharva, he was reborn in such a state after his body had been cremated by Rāma. (G.E.G.)]

251 **Angada**, prince of Khitkhin (*Kiṣkindhya*), son of Bālī by Mando (No. 117), whom Bālī forcibly took from Rāvaṇa.<sup>2</sup>

[<sup>2</sup> According to the *Rāmāyaṇa* (Kiṣkindhya-kāṇḍa, xxi) Angada was 'born of Tārā'. As regards, however, his brother Tārā, I can find no explicit mention of his maternal descent. (G.E.G.)]

256 **Hanumān**, the most trusted general of Rāma, son of Vāyu and Svāhā (*Anjanā*);<sup>3</sup> white, uncrowned.

[<sup>3</sup> In the Sanskrit *Rāmāyaṇa* (Sandara- kāṇḍa, ii) the birth of hanumān is related as having taken place from Anjanā, who had formerly been the apsara Punjikasthalā. (G.E.G.)]

289. **Kukhan** (Guha), a mortal, chief of the tribe of hunters of Purampura ; acts as Rāma's guide during a part of his journey, and subsequently constituted himself guardian of the path from Ayodhyā and the surrounding countries;<sup>1</sup> green, uncrowned.

[<sup>1</sup> This is Guha, a bosom friend of Rāma, who was king of the Niśāda (corresponding to the present Bhīl) tribe dwelling in the Vindhya Mountains. His capital was Sṛṅgavēra (instead of which the Siamese version has the vague toponym *Purampura*), and he escorted and honored Rāma on various occasions. See e.g. Ayodhayāpkāṇḍa, xlvii-lix. (G.E.G.)]

The purport of G.E.G and his constructive footnotes was to complete the description of the Characters in the *Rāmāyaṇa* with the data from the Sanskrit sources of *Rāmāyaṇa* and to supply the best information on arts of the Siamese for the international business men and

manufacturers. In this respect, the authorial psychology of *G.E.G.* shifted from an ordinary Italian mindset to an Occidental and Oriental Siamologist who connected the missing link between Siamese and Oriental arts for the Occidental readers.

Regarding the private aspect of this identity unmasked, during *His Times* in Italy two poetical works were composed under *G.E.* One was a 4-page autographed final draft of the Italian playscript of *Ballata*, a comic poetical play for theatrical performance which was signed *G.E.* at the end of the pages. The other was a 2-page original autographed rough draft and the definitive poem entitled *Ida!* written in blue ink on the recto and verso of a scrap of paper, in Perugia on April 22<sup>nd</sup> 1880, both of which were initialed *G.E.* The authorial psychology was one of an Italian poet.

During a quarter of a century's residence in Siām (1881-1906), the authorial psychology as an Italian poet continued. In 1888, *Emancipazione, tre Sonetti di Ausonius*, which may have been written sometime before under the pseudonym *Ausonius*, was privately reprinted and signed *G.E.G.* In 1890, an Italian poem entitled *Bangkok*, signed *G.E.*, dated June 1, 1890 when he departed for Italy, with hand-written corrections was privately printed. The genetic study of this poem indicated that the psychology of creation under *G.E.* shifted from Italian sonnet genre to combined poetic genres of a rhymed Italian quatrain and a Siamese *Nirās* genre or a so-called an Italian *Nirās*. Later, on April 25, 1903, *G.E.* composed in black ink on paper an Italian poem entitled *Terracotta versus ciccìa*, *Sonetto realista*. Finally, in 1904, *G.E.* composed a poem for his beloved Italian friend, Carlo entitled *S. Carlo 1904 al Bangkok United Club*. Among the variants of the first «identity unmasked» *G.E.* was always the poetical state of mind of Gerini

### 8.2.2 G. Emilio Gerini

*G. Emilio Gerini* was Gerini's second «identity unmasked» conceived in Italy. The first public appearance was in 1881 in an Italian *Album Artistico e Letterario* entitled *L'Esercito a Reggio di Calabria e Casamicciola* published by Stabilimento Tipografico e Stereotipia di Pasqualis Caspani e Deval. The two genetic evidence were «List of Colonel Gerini's Publications on Military and Miscellaneous Subjects, Up to July 1905, Inclusive» prepared by Gerini for the new edition of *Siamese Proverbs and Idiomatic Expressions* reprinted from JSS, 1904 in July 1905:

B. - In Italian

38.- A poem and an essay contributed to the charity Album *L'Esercito a Reggio di Calabria e Casamicciola*, in fol. Fano, 1881. pp. 6 and 14.

and the definitive *Album Artistico e Letterario* in which there was an Italian poem *Sventura* signed *G. Emilio Gerini Sottotenente 13, Fant.* on page 6 and an Italian short story entitled *La mia solitaria cameretta* signed *G. Emilio Gerini, Sottotenente nel 13. Regg. Fanteria* on page 14. The authorial psychology of *G. Emilio Gerini* was that of a young Italian military officer who depicted the memories of the heroic deeds of the Italian soldiers during the earthquake in Calabria, Reggio di Calabria in March 1881 in a form of an Italian panegyric heroic quatrains in *Sventura* (see LG05) and the memories of the years of his youth in a form of an Italian short fiction inspired by English Romantic poetry by Lord Byron in *La mia solitaria cameretta*. (see LG07)

### 8.2.3 Emilio Gerolamo and Emilio G.

*Emilio Gerolamo* and *Emilio G.* was Gerini's third «identity unmasked». It was conceived in Siām for letter writing between 1887-1888 to his father, Carlo Gerini who lived in Italy. The authorial psychology was a mindset of an enthusiastic Italian son who was a military officer in the Royal Army of Siām. The psychology of creations based on his letters to *Carissimo Padre* dated on January 30, 1887, March 12, 1887, May 21, 1888, October 19, 1888, each of which were 2 to 7-page long mirrored important sociocultural aspects about Siām from the eye-witness point of view. The signed «*suo affmo figlio, Emilio G.*» which was an abbreviation for «*affezionatissimo*» at the end of the letter attested to the love and bond between the supportive father and the author, the son.

### 8.2.4 Gerini, G.E.

*Gerini, G.E.* was Gerini's fourth «identity unmasked». It was conceived in Bangkok, Siām for his personal letter writing to his Italian friends during 1887-1888. The genetic evidence of the «identity unmasked» included one to two-page letters dated December 2, 1887, December 7, 1887, December 23, 1887, Feb 8, 1887, April 26, 1887, March 13, 1888, May 21, 1888, June 6, 1888, signed «*Credími Tuo, Gerini G.E.*» «*Suo Aff-mo, Gerini G.E* » which were sent from Bangkok to his Italian friend, Magliola; two to eight- page letters dated June 23, 1887, July 3, 1887 and July 16, 1887, June 24, 1888 signed «*Suo Aff-mo, Gerini*



G.E. » and «*Suo dev-mo, Gerini G.E.* » which were abbreviations for «*affezionatissimo and devotissimo*» were sent from Bangkok to his Italian friend, Leonardi.

The «identity unmasked» *Gerini, G.E.* was first used for his personal work-in-progress manuscript volume on popular Siamese songs entitled *Collezione di Canti popolari Siamesi colla traduzione* which started around 1886. This 29-page manuscript notebook comprised autographed transcriptions of nineteen Siamese songs with his own Italian translations and notes. This «identity unmasked» appeared on the title page with a bright blue cover. The typographic elements and fonts were designed by the author:

*Collezione  
di Canti popolari Siamesi  
colla traduzione*

*di*

*Gerini G. E.*

*Bangkok*



The psychology of creations was the work-in-progress in the research and compositional process of his personal anthology of popular Siamese songs with Italian translations. The endogenetic writability which included a number of popular Siamese songs, each of which was the best exemplification of a genre of Siamese songs started with เพลงยาว (Phleng Yāu) or, in Gerini G.E. own words, « Amatory sonnet from a lover to his mistress», สักระวา (Sakravā), or «ode», เพลงโคราช (Canzone di Khôrāt), เพลงระยอง (Canzone di Rayōng) เพลงเรือ (Barcarola), เพลงเกี่ยวข้าว (Canzone della mistitura), เพลงฉ่อย (Canzone C'hōi), เพลงจีน (Canzone cinese), แขกสะทราย (Canzone khëk saraí), พม่าเห่ (Canzone Birmana) and ended with กล่อมเด็ก (lullaby). The typographic layout of this hand-written book was designed by Gerini: the verso illustrated his hand-written Siamese songs and the recto was his own translation in Italian with good notes:

Verso	Recto
-4- สักกระวา <sup>(1)</sup>	-5- <sup>(i)</sup> (Sakravā) Ode.
<p>สักกระวาเวลาก็ตึกแล้ว          เป็นอย่างไรไก่อแก้วไม่ขานขึ้น          คำวันนี้ดูเหมือนซ้ำกว่าทุกวัน          เมื่อคืนนอนยังไม่ทันเต็มตาดี          เหตุไฉนโยหนอพระสุริยา          ไม่ส่องหล้าหรืออย่างไรโฉนนี้          น่าน้อยจิตรคิดค้นมาตุลี          ไม่เตือนดีอาชารีบมาเอย</p>	<p><u>Sakravā</u>, la notte è alta e tarda;          Perché l'gallo celeste <sup>(2)</sup> non canta ancora?          Questa notte sembra di ogni altra più lunga          Ed io non potei dormire abbastanza da          saziare gli occhi          Perché dunque l'astro solare          Non &lt;sorgere a&gt; rischiarar la terra; per          qual motivo?          C'è da adirarsi e prendersela con Mātuli <sup>(3)</sup>          Perché non urge oltre i cavalli e ne affretta          il corso.</p>
<p>(1) Sakravā è una canzone amatoria con cui uno degli amanti esprime il proprio pensiero ed affetto, facendo quasi una domanda all'amata, cui questa non risponde direttamente. Non può perciò dirsi una vera canzone a botta e risposta. Sakravā viva da <u>Sako</u>, proprio + vādī = detto; asserzione. Insomma, espressione del proprio pensiero, dichiarazione</p>	<p>(2) ไก่อแก้ว è un gallo di razza perfetta, un gallo gioiello          (3) l'auriga del carro del Sole</p>
-18-	-19-
<p>(เพลงเรือ) ☉ มาประสบพบภักตร์ กับแม่เพื่อนที่รักที่ใคร่          แม่จงดอนดูพี่แม่วีมาลา เสียแรงที่ได้มาทางไกล          จงเผยวาจา, พี่จะฟังน้ำคำ แม่รูป&lt;อย่าง&gt;ยังพรหมฉันผิดกับกับไพร่          จงดอนดูพี่อย่าพี่รีพี่ไร เลย, แม่โคมแสงไฟส่องเอย</p>	<p><u>Barcarola</u> _ Son venuto ad incontrarti, a vederti in viso, bella che amo ed adoro          Sii buona con me , tu si casta e pura, acciocché io non abbia faticato invano a venir di sí lontano  <u>Apri il varco alle parole</u>, &lt;Rompi il silenzio&gt;, ch'io intenda la tua favella; la tua figura è come d'una Brahmina, assai diversa da una contadina;          Sii pietosa con me, non gemere &lt;lamentarti&gt; &lt;dolerti&gt; affatto, o bella luce (lampada) mia, rischiarami ai tuoi raggi ardenti</p>
เพลงเกี่ยวข้าว	<u>Canzone della mietitura</u>

Verso	Recto
<p>☉ มาเถิด หากแม่มา, แม่นกกระทาทองสกุล          อย่างมานั่งราบอาบฝุ่นอยู่เลย แม่คุณชา ชะ</p>	<p>Deh! vieni, vieni, o <u>bel</u> &lt;nobile&gt;          francolino d'oro di nobile schiatta          Non star seduta giù a copirti di polvere, o          bella fanciulla <u>piena di grazia</u>          &lt;d'ogni grazia adorna&gt;</p> <p>N.B.นกกระทา , il francolino, è molto garrulo;          perciò la similitudine di cui sopra vien          generalmente applicata ad una donna di          parola pronta e vivace o arguta. (ช่างพูด) เปน          ช่างพูดเหมือนนกกระทาทองคำ ซึ่งประกอบไปด้วยกุล หรือเปน          ตระกูลดี</p>

In April 1893, the «identity unmasked» *Gerini G.E* was used for his hand-written manuscript volume on Siamese history under the title *Le Cronache dell'Indo-Cina- Vol III: Memorie della dama Revadī Nophamāt di Çukhothai*. Written in Italian mixed with Siamese in a notebook, it was his 105-page Italian translation with notes from Siamese original manuscripts. The title page of this manuscript volume was designed by the «identity unmasked»

Le Cronache dell'Indo-Cina - Vol. III

*Memoire  
 della dama Revadī Nophamāt  
 di Çukhothai*

-----  
*VII secolo dell'era Cristiana (più probabile 1300 circa)*

=====  
*Tradotte dall'originale Siamese  
 da*

*Gerini G. E*

*Aprile 1893.-*

=====  
 G. E. GERINI,  
 BANGKOK

The psychology of creations on history of Siām under «identity unmasked» *Gerini G.E.* was to depict the cultural history of Siām in the seventh century as a part of his work-in-progress on «Le Cronache dell' Indo-China» through his faithful translation with notes from the original Siāmeese sources composed by «Donna Çrī Cuḷālak». *Gerini G.E.*'s history of Siām included both the story of the «Re» and the «Dama». The first part (*Parte Prima*) dealt with « La gloria di re Phra Rùang, ossia descrizione della città capitale Çukhōthai rājadhānī all'epoca dell'istituzione dell'era Chula, quando detta capitale fioriva» composed by« dama Çrī Cuḷālakshṇa» The second part (*Parte Seconda*) dealt with «Autobiografia di Donna Çrī Cuḷālak». In *Gerini G.E.*'s translation, Occidental and Oriental multilingualism coexisted; he divided the page into two parts: the right side of the page was dedicated for his Italian translation text and the left side was for the equivalent original Siāmeese proper names, precise artistic and poetic phrases and sentences as used in the original texts as well as some Siāmeese sentences whose concepts were too hard to explain in his own mother tongue at that moment and required further clarification.

### 8.2.5 G.E. Gerini

*G.E. Gerini* was Gerini's fifth «identity unmasked». It was conceived in Bangkok in 1887 for his autographed manuscript volume written in a hard-cover note book (33x21cm), entitled *Studi ed appunti di Storia Naturale che si riferiscono all'Indo-China in generale ed al Siam in particolare*. The topographic layout of the title page created by *G.E. Gerini* as shown below denoted the psychology of creations, that is, to record his own studies and notes on the natural history of Indo-China in general and of Siām in particular. The topic outline created by the author on the title page indicated that *G.E. Gerini*'s scope of his study and notes on the natural history covered seven areas: geology, mineralogy, botany, ethnology (anthropology), mammalogy, ichthyology, and entomology

Inside this notebook, there were two additional hand-written manuscript volumes of his studies on ต้นไม้ [trees or plants]. The first manuscript volume was a six-page list of 180 names of trees written in the Mōñ language in the first column on the left side of the page, the English transcription of the Mōñ terms in the second column, the genus in the third column and the Siāmeese names in the fourth column. The handwriting in Italian and English was *G.E. Gerini*'s but the handwriting in Siāmeese was not. The knowledge in the last column must have been contributed to his studies by Siāmeese scholars. The second manuscript

volume was a seven-page work-in-progress list of 443 names of trees and plants written in *G.E. Gerini's* own handwriting in black ink in Siānese in the first and fourth columns, the Mōñ scripts which must have been contributed by a Mōñ scholar in the second and the fifth column and the English transcription in black ink in *G.E. Gerini's* own handwriting. Occidental and Oriental multilingualism was a quality of *G.E. Gerini's* authorial psychology.

*Gerini G. E.*  
*Bangkok, 1887-88*

*Studi ed appunti*  
*di*  
*Storia Naturale*  
*che si riferiscono all'Indo-China in generale*  
*ed al Siam in particolare*  
*per*  
**G.E. Gerini**

	<b>1-50</b>	<b>50 -100</b>	<b>100-180</b>	
	<i>Geologia</i>	<i>-Mineralogia</i>	<i>-Botanica</i>	
<i>unita alla Etnologia</i>		<b>180-220</b>	<b>220-240</b>	<b>240-260</b>
<i>(Antropologia)</i>		<i>-Mammologia</i>	<i>-Aviologia</i>	<i>-Ittiologia</i>
<i>-Entomologia</i>				
<b>260-288</b>				

In 1891, the «identity unmasked» *G.E. Gerini*, appeared in his unpublished handwritten manuscript volume on the official solemnities and state ceremonies in Siām entitled *Le Solennità ufficiali e cerimonie di Stato del Siam*. Written in Italian mixed with Siānese in a hardcover notebook (33x21cm), it was his Italian translation of a series of Siānese literary works composed by King Chulalongkorn of Siām on the *twelve-month royal ceremonie* and published in the Siānese *Vajirañan Wiset* Magazine in 1888 onwards

The title page of this autographed manuscript volume was designed by *G.E. Gerini*, announcing the title, *Le Solennità ufficiali e cerimonie di Stato del Siam*, the subtitle, *illustrate con documenti indigeni e con note originali*, the author, *G.E. Gerini*, the location, *Bangkok*, the year of publication, *1891*, and his stylized signature, all of which were written in Italian language:

*Le Solennità ufficiali*  
*e cerimonie di Stato*  
*del Siam*  
 illustrate con documenti indigeni  
 e con note originali

da

--- G.E. Gerini ---

Bangkok, 1891.

G. E. GERINI,  
BANGKOK

*Gerini G. E.*

This second page, termed *Indice*, was divided into four columns: *numero progressivo* in the first column, *pagina*, in the second column, *mese* in the third column and *indice* in the last column:

<i>numero progressivo</i>	<i>pagina</i>		<u><i>Indice</i></u>
<i>I</i>	<i>1</i>	<i>12° mese</i>	<i>Festa <u>Chōng Prīeng</u> &lt;Worship of the moon of Pleiades&gt; o dell'inalberare le lanterne</i>
<i>II</i>	<i>7</i>		<i>Festa <u>Katikeva</u> o Kārttikeya (Marte)</i>
<i>III</i>	<i>11</i>		<i>Festa <u>Chalóng Trai Pī</u> o elemosina di vesti ai bonzi</i>
<i>IV</i>	<i>13</i>		<i>Festa <u>Lōi Phra: Prathīb</u> o dei fuochi galleggianti sul fiume</i>
<i>V</i>	<i>21</i>		<i><u>Kālānukān</u> o elemosina in suffragio dei defunti</i>
<i>VI</i>	<i>23</i>		<i>Distribuzione del <u>Bīa Wat</u> o emolumento annuo</i>
<i>VII</i>	<i>25</i>		<i><u>Ch'atr Mongkhon</u> o benedizione dell'ombrello reale</i>
<i>VIII</i>	<i>29</i>		<i>Distribuzione di focaccine piatte (Kanom Būang)</i>
<i>IX</i>	<i>31</i>		<i><u>Putsavaphisek</u> o benedizione del re sul trono florale</i>
<i>X</i>	<i>32</i>		<i><u>Triyamphawāi-trīpawai</u> o festa dell'altalena</i>
<i>XI</i>	<i>43</i>		<i><u>Thawāi Phà Cham p'hansā</u> elemosina di vesti in onore dei defunti</i>
<i>XII</i>	<i>49</i>		<i><u>Civā rātrī</u> o notte di <u>Civā</u> o notte di Çiva</i>
<i>XIII</i>	<i>53</i>		<i><u>Mākha Būchā</u> o commemorazione della</i>

XIV	55		<i>predicazione fatta da Buddha al Pātīmoksha</i>
XV	57		<i>Trut Chin o capo d'anno Cinese</i>
			<i>Festa <u>Rot Chetr</u>, <u>Ap'hāt Phināt</u> e <u>Samp'haccharach'ind</u></i>
			<i>in occasione del capo d'anno Siāmese</i>
XVI	101		<i><u>Sangwōi Thewadā</u> o banchetto ai Devi in occasione del nuovo anno</i>
XVII	103		<i>Festa <u>Cri Saccha PānaKān</u> o c coll'acqua del 5° mese</i>
XVIII	125		<i><u>Chaendhachentaragwa Sanān</u> o benedizione degli elefanti, cavalli ecc. nel 5° mese</i>
XIX	151		<i>Festa del <u>Songkrān</u> o capo d'anno Astronomico</i>
XX	193		<i>Festa <u>P'hūt Mongkhon</u> e <u>Charot P'hra: Nangkhan</u> o benedizione delle sementi e dell'aratura dei campi</i>
XXI	215		<i><u>Visākha Būchā</u> commemorazione della nascita, ispirazione e morte di Buddha</i>
XXII	227		<i><u>Salākabhatta</u> distribuzione di cibi ai bonzi per ischede</i>
XXIII	228		<i><u>Lō Thīen Phansā</u> o funzione del cero del vassa culto e reliquie della Regina defunta  </i>
XXIV	229		<i>cerimonie dell'8° mese il Vassa</i>
XXV	237		<i><u>Kān Ch'alāng Thīen Phansā</u> inaugurazione dei ceri del vassa</i>
	239		<i>offerta dei pani di cera - recita del Maha Jāti</i>
XXVI	243	9° mese	<i>Tulābhāraā rito del pesaggio</i>
XXVII	247		<i>Varuṇa-sātra o rito per far cadere la pioggia</i>

The psychology of creations under the «identity unmasked» G.E. Gerini's was more than to translate languages but to clarify in his own mother tongue language the significance and grandeur of Siāmese official solemnities and state ceremonies performed in twelve months from the King of Siām's own words. The next intent was to exhaustively probe into the true meaning of every single element involved in the ceremonies as evidenced by his additional notes, illustrations related to the ceremonies created from his eyewitness memory, as well as many Siāmese keywords that needed studying and explaining, all of which were noted on the left side of the page while *His Texts* were written only on the right side of the page. Genetically speaking, this manuscript volume *Le Solennità ufficialie cerimonie di Stato del Siam* in 1891 functioned as an exogenetic pre-project for *His Texts* on Siāmese customs, manners and state ceremonies.

From 1892 through 1893, the «identity unmasked» *G.E. Gerini* continued producing an autographed manuscript volume on traces of *Brāhmanism in Siām* with a focus on beliefs, superstitions and rituals

*I vestigi del Brāhmanesimo*

*in Siām*

*per*

*G.E. Gerini.*

====

*Credezenze superstizioni e riti,*

—————  
*Bangkok 1892-93-*

=====

G. E. GERINI,  
BANGKOK

The contents as specified by the «identity unmasked» *G.E. Gerini* on the *Indice* page of this manuscript volume included his 41-page Italian translation with notes of *Dévapāṅg* (*epoca degli Dei*), entitled *La Mitologia Brāhminica in Siām* from a *Siāmese* book entitled *Thevapāṅg* (*Effemeridi degli Dei Tempī*); his Italian translation of *Adhidaya Bodhipādava*, a short literary work composed by an unknown poet which dealt with «interpretare i pronostici (*nimitta*) che si ritengono nefasti (กลางร้าย); esponente le qualità dei presagi o calamità (*lakshaṇa upādava*) degli otto devī, ed i loro effetti, e facente conoscere sia che nascon le calamità, e con quali oblazioni e sacrifici si possono stornare e volgere a proprio vantaggio» (41); and *Dell' elefante albino in Siām* ---ช้างเผือก-- a royal literary work on white elephants published in *Vajirañan* magazine, III, 231.

In 1892, the «identity unmasked» *G.E. Gerini* appeared in public for his first book publication in the English language entitled *A Retrospective View and Account of the Origin of the Thet Mahâ Ch'ât ceremony (Mahâ Jâti Desanâ) or expression of the tale of the Great Birth, as performed in Siām* published by the *Bangkok Times Press* in Siām. The authorial psychology of the Italian *G.E. Gerini* who was modestly described in Preface of this book,

I can only present this little work as a mere amateur who, during some eleven years' residence in Siām, has found a little leisure to study her language, literature and customs. Though this be a first



attempt, and therefore entitled to a fair need of indulgence, I am non the less impressed with the necessity of craving for it more than that usually accorded. I do this in view of several disadvantages under which I have had to labor, amongst which comes that conspicuous one of having to write in a language which is not my mother-tongue.<sup>253</sup>

The psychology of creation of *His Text* on Siāmesse customs as stated in the *Preface* denoted a signature writing style under the «identity unmasked» *G.E. Gerini*

The truth of these remarks will receive further confirmation in the present essay to deal in an exhaustive manner with one of the most peculiar of these ceremonies- one which has never, to my knowledge, been treated on in any western publication on Oriental matters.

The necessary illustration of important passages has, however, been in most instances drawn from Siāmesse sources as yet unexplored, and supplied to the reader in the shape of numerous quotations and extracts. In the footnotes the ordinary reader will find the explanation of many a rite, tenet or symbols of a doubtful or obscure meaning, and will I trust, recognize, that no difficult point has been shunned, as is too often the case in works of a similar manner. (*RVA TMC* , Preface)

#### 8.2.6 นายร้อยเอก ยี่.อี. เจริณี [Nai Rói Èk G.E. Gerini]

นายร้อยเอก ยี่. อี. เจริณี [Nai Rói Èk G.E. Gerini] , a Siāmesse transliteration of Captain G.E. Gerini, was Gerini's sixth «identity unmasked». It was conceived in March 1893 when he was a captain of the Royal Siāmesse Army, an instructor at the Military Cadet School in Siām , and a contributor to the weekly *Yuddhakōṣa* military newspaper which was launched on September 21, 1892 by the Department of War and Marine [*s. Yuddhanadhikan*] headed by General H.R.H Prince Bhanurangsi Savangwongse Krom Phra Bhanubandhu Vongsevoradej.

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<sup>253</sup> G.E. Gerini. *A Retrospective View and Account of the Origin of the Thet Mahā Ch'ât ceremony (Mahā Jāti Desanā) or expression of the tale of the Great Birth, as performed in Siām.* Bangkok, 1892. P.v.

The first public appearance of the «identity unmasked» นายร้อยเอก ยี. อี. เจริณี [Nai Rói Èk G.E. Gerini] was accompanied with his position as «ผู้สอนวิชาในโรงเรียนนายร้อยทหารบก» (Instructor in the Military Cadet School,) clearly denoting the authorial psychology as a military scholar. Gerini used the «identity unmasked» as such for his military writing in Siānese entitled เรื่องกะโปตไปรษณีย์ (ฤศกณไปรษณีย์) [ruâng kapodpraisani (rue sakunpraisani)] (s.Pigeon Post) contributed in a chapter form for three chapters to the weekly *Yuddhakoṣa* newspaper from March 22, 1892 to May 10, 1893 (Y, 4.27,211-212, Y, 4.28, 219-221, Y, 4.29, 227-229, Y, 4.30, 235-237, Y, 4.31 243-244, Y, 4.32 251-253, Y, 4.33 257-261, Y, 4.34 267.) Genetically speaking, the psychology of creations of a series of accounts on pigeon post was multilingual and multicultural; *Nai Rói Èk G.E. Gerini* complied knowledge about pigeon post from various Occidental and Oriental sources ranging from the Bible, the war chronicles of Egypt, Turkey, Holland, ancient China , Greece, Belgium, France, Italy, Germany, Russia, New York, etc. and turned it into good chapters on the genesis, history of pigeon post, the accounts of the use of military pigeon post during wartime in many countries and the public services of pigeon post and a pigeon post office in Europe. As a matter of fact, the next chapter about the nature, physical characteristics of the pigeon breeds, general care for pigeons and the training of pigeons for military purposes was previewed «to be continued» but it was replaced by his Siānese treatise on infantry tactics and warfare training under the «identity unmasked» นายร้อยเอก เจริณี ผู้สอนวิชาโรงเรียนนายร้อย (Captain Gerini, Instructor of Cadet School) published in the *Yuddhakoṣa* from July 19, 1893 onwards, concurrent with the Pak Nam Incident in July 1893.

The second public appearance of this «identity unmasked» was for his first book written in Siānese entitled พิไชยสงครามฮินดูโบราณ [phíchai sǒngkhrām Hindu Bōrān] *The Art of War of Ancient Hindus*, published in 1894 as a new year gift for His Majesty the King, the Crown Prince of Siām, members of the royal family who were members of the Siānese armed forces, military noblemen and his colleges who worked with him in Siām from early R.E. 100 (1881) through R.E. 113 (1894). The psychology of creations was Oriental-based. He complied, enlarged and translated into Siānese the art of war, military organization, weapons and political maxims of the ancient Hindus based on the ancient Sanskrit manuscripts, the *Nītiprakāśikā* by Vaiśampāyana and the *Śukranīti* by Uśanas and Śukrācārya and the English translation by Oppert, with original remarks on the introduction

and early use of Fire-arms in Siām and comparative notes on Siamese and Hindu military usages, ceremonies and festivals. The purport of this publication was to present as a new year's gift to the King, the Crown Prince of Siām, all the members of the Royal Family and his colleagues in the Army of Siām.

The authorial psychology of this «Captain Gerini» was manifested on the first pages of the book where «Captain Gerini» wrote down the quotation from *Sukraniti*, IV,7,4 and the Siāmesese Army motto in Pāli, Siāmesese and English which read:

ไสนยาด วินา ไนวะ ราชย์ำ

นะ ณะนำ ณะปะรุกรณะหะ

[ถ้าไม่มีกองทัพ ก็ไม่มีการปกครองชาติ

ไม่มีทรัพย์สมบัติ แลไม่มีอำนาจแผ่นดิน

จะตั้งอยู่ได้]

ศุกรนิตีสาตร - ตอน ๔ บท ๗ โศลกที่ ๔

≈≈≈≈

วิเซตวา พลตา ภูบิ รัฎฐเส สาเหตุวุฒิโย

[กองทัพของพระเจ้าแผ่นดิน ถ้าได้ปราบ

ข้าศึกมีไชยชำนะแล้ว ย่อมทำความเจริญให้

สำเร็จในพระราชอาณาจักรรัฐมณฑล]

คาถาไชยมงคลในธงไชยเฉลิมพลของกองทัพสยาม

SAIYAT VINA NAIVA RAJYAM,

NA DHANAM, NA PARAKRAMAH

[If there is no Army, there is no Government

no Wealth, no Power]

SUKRANITI, IV,7,4

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"VIJETAVA BALATA BHUPAM RATTHE SADHETU VUDDHIYO."---

[The Royal Army, if triumphant, effects an increase of prosperity in the realm.]

*The Siāmesese Army Motto.*

denoting his mind and soul of the Occident and Oriental multilingual army captain.

## 8.2.7 นายร้อยเอกเยรีนี [Nai Rói Èk Gerini]

นายร้อยเอกเยรีนี [Nai Rói Èk Gerini] was Gerini's seventh «identity unmasked». Conceived in July 1893 for his Siāmesese military writings contributed to the *Yuddhakoṣa*, it was derived from his Siāmesese army rank of captain of the Royal Siāmesese Army, นายร้อยเอก [Nai Rói Èk], and his Italian surname «Gerini» transliterated in Siāmesese as «เยรีนี». The LG of *His Texts* written under this «identity unmasked» ranged from European military studies, editorials, Occidental and Oriental military and war chronicles to international military literary journalism. The genetic evidence comprised วิธียุทธศึกษา [withi yuddhasuksa] (A Manual of Tactics) (Y 1.40, 314; Y 1.41,322; Y 1.42,330; Y 1.43, 338; Y 1.44, 346; Y 1.45, 354; Y 1.46, 362; Y 1.47, 370; Y 1.48, 378; Y 1.49, 386; Y 4.2, 65-81, etc.); ประกาศแจ้งความในเรื่องจัดการใหม่หนังสือยุทธโศภ [prakàt cháeng khwam nai ruāng chadkan mài khōng nangṣue Yuddhakoṣa] «Announcement of the New Edition of Yuddhakoṣa magazine in R.E. 114 [1895] (Y, 4.1, 8-16); ความรำไรรำพรณของ «เอดิเตอร์» ยุทธโศภ [khwām rāmrai ramphan khōng ēditōe Yūddhākōt] (Lamentations of the editor of Yuddhakoṣa) (Y, 4.1, 33-42); วีรสตรีของประเทศสยาม «Wirásatri khōng prathēt Siām (War Heroines of Siām) (Y, 4.1,93-102 and Y 4.2, 156-165); กลศึกวิเศษ [Konsùek wísēt] (Ingenious War Strategies) (Y. 4.1, 29-32; Y 4.6, 415-418, 4.6, 419-423; Y, 4.7, 471-473; Y, 4.7, 474-477); ว่าด้วยการที่นบอบเชื่อฟังคำสั่งบังคับของนาย[wâ dûai kân tí nópñōp chũeaphang khamsàng bangkháp khōng nāi] (On the obedience to the order of the commander) (Y, 4.1, 89-93)<sup>254</sup>; วิธีใช้อำนาจไฟฟ้า ซึ่งเรียกว่า "ไวทยุตศักดิ์" ในการศึกษาสงคราม [wíthī cháí faifá sūeng riakwâ «waithayúttasàk» nai kân sùek sōngkrām] (Ways to use electricity or a so-called «waithayúttasàk» as weapons in war (Y, 4.5, 363-371; Reprint in *Bangkok Times*, March 17, 1896); บรรยายความนำของการแปลตำรายุทธศาสตร์ [banyai khwamnam khōngkanprae tamra yuddhasat] (Introduction to a Translation of a Textbook on Military Art); ยุทธศาสตร์-คำนำต้นตำรายุทธศาสตร์ [yuddhasat- khamnam tôn tamra yuddhasat] (Military Art: Preface to the Original Textbook on Military Art) (Y, 4.9, 579-601; Y, 5.1 1-65; Y, 5.3, 129-156; Y, 5.4, 193-210; Y, 5.5, 258-276; Y, 5.6. 321-338)

<sup>254</sup>The didactic discourse on obedience to the commander's words based on a Siāmesese historical account of Chao Phraya Kosathipbodi (Pan) dated back to J.S. 1023 in the reign of King Narai the Great of Ayudhaya and concluded with a Pāli quotation «siddhi jayam hotu» «สิทธิระชัย โหตุ»

The first public appearance of the «identity unmasked» นายร้อยเอกเยรีนี [Nai Rói Èk Gerini] was on July 19, 1893 in the *Yuddhakoṣa* weekly newspaper for his military texts for Siāmesese Cadet School students entitled วิธียุทธศึกษา [withi yuddhasuksa] (A Manual of Tactics). Luāng Prasit Ratchasak, who had Nai Rói Èk Gerini's *withi yuddhasuksa* published in the section of «คำนำ» [kham mam] (Preface) of the *Yuddhakoṣa* newspaper which was formerly the space for the text contributed by Major General Phraya Siharat Dechochai, Permanent Secretary of the Army, described the authorial psychology of the «identity unmasked» *Nai Rói Èk Gerini* as «the respectful, trustful, and the most extraordinarily knowledgeable of all Europeans coming to Siām during the same period» (Y 1.40, 314) and defined the psychology of creations of *withi yuddhasuksa*, outlined by *Nai Rói Èk Gerini* at the beginning of the text in seven sections: land navigation skills; patrolling and spying tactics; training in marksmanship with assigned weapons; ruck marches; tactical formations; military trench and fortification construction; battle drills, as «the all-inclusive, reliable, rhetorical, and representative » kind of work (Y 1.40, 314).

Genetically speaking, the authorial psychology and the psychology of creations under the «identity unmasked» *Nai Rói Èk Gerini* contained the quality of the unbiased Occidental and Oriental multidisciplinary and multilingualism. In the first Siāmesese editorial entitled ประกาศแจ้งความในเรื่องจัดการใหม่หนังสือยุทธโภช [prakàt cháeng khwam nai ruāng chadkan mài không nangsue Yuddhakoṣa] (Announcement of the New Edition of *Yuddhakoṣa* magazine) (Y, 4.1, 8-15), *Nai Rói Èk Gerini* announced that starting from September 21, 1895, General H.R.H Prince Bhanurangsi Savangwongse Krom Phra Bhanubandhu Vongsevoradej entrusted him to be the editor of the *Yuddhakoṣa* to transform the *Yuddhakoṣa* newspaper which had been issued by the Royal Siāmesese Army for three years into a style of a so-called «แมกกาซีน» (a Siāmesese transliteration of the English term «magazine» was used there) just like a monthly magazine in foreign countries. In the next section entitled «โปรแกรมม» (a Siāmesese transliteration of the English term «programme» was used here) with a subtitle «วิธีกำหนดการของยุทธโภชในปี ร.ศ. ๑๑๔ นี้» [withi kamnôdkankhông Yuddhakoṣa nai pi R.E. 114] (Programming of *Yuddhakoṣa* in 1895), *Nai Rói Èk Gerini* presented six aspects of his ground-breaking programming of the *Yuddhakoṣa* in a western standard «magazine» style. In the second aspect, he announced the magazine contents divided into eight sections, which he believed

his readers would find more comprehensive than ever before, namely, (1) ตำราวิชาทหาร [tamrā wíchatahǎn] : military studies textbook on the art of war, military tactics, military topography, military fortification, military weapons and gunpowder, military topography, etc. (2) วิธีฝึกหัด [wíthī fuèk-hàt]: Western-based military trainings (3) กฎหมายแลพระราชบัญญัติ [kòtmǎi lae phraratchabanyàt] : Siāmeese and international military laws, acts, rules, regulations and orders (4) พงษาวดาร [phongsawasan]: historical and modern chronicles of wars in Siām and foreign countries (5) โอวาทคำสั่งสอนทหาร [owāt khamsàngsǒn thahǎn] : Siāmeese and international military ethics (6) ทาสีพยากรณ์แลระลึกพยากรณ์ : *Hāsya Vākya Lāe Rasika Vākya* (7) ข่าวทหารบกในกรุงสยาม [khaò thahǎnbòk nai krung Siām]: news of the Royal Siāmeese Army, international military news as well as a wide range of useful military knowledge which Siāmeese soldiers should know, and (8) ประวัตินายทหารบก [prawat naithahǎnbòk]: biographies of Siāmeese military officers and invited Siāmeese officers, privates, and civilians to contribute their writings to the *Yuddhakoṣa*. Awards would be given to the best writing of the year in each category on the King's birthday. The psychology of the eight contents in the new *Yuddhakoṣa* denoted the links between the ancient and the modern, the Oriental and the Occidental; the monolingual and the multilingual military; his use of the Siāmeese transliteration of the two English terms for «magazine» and «programme» as in «แมกกาซีน» and «โปรแกรม» to describe the type and formation of the new edition of *Yuddhakoṣa* connoted the attitude of an editor who always regarded his new edition of the Siāmeese *Yuddhakoṣa* in the same standard as a magazine issued in western countries.

A genetic study of the psychology of creations under the identity unmasked *Nai Rói Èk Gerini* based on the endogenetic writability of a series of *His Texts* on war strategies and military tactics entitled กลศึกวิเศษ [Konsùek wísêt] (Ingenious War Strategies) from September 1895 to March 1896 showed clearly that it was Occidental and Oriental multilingual and multicultural. The endogenetic writability of the 1<sup>o</sup> and the 2<sup>o</sup> strategies in September 1895 involved the Occidental war strategy by Hannibal of North Africa in 217 B.C. which allowed him to conquer several allies of Rome, well-researched from the Chronicle of Rome and the Oriental war strategy by Phrayā Phá Ngum, the king of Krungsi Sattanākhanahût Lanchâng in 1356, researched from the Chronicle of Luǎng Phrabang. The endogenetic writability of the 3<sup>o</sup> and the 4<sup>o</sup> strategies in February 1896 comprised the Occidental war strategy by

Murat, a French daring cavalry officer, in 1805 and the Oriental war strategy known as bombardment invented by Siānese army leaders of Ayuddhaya of using kites to defeat Nakhon Ratchasima in 1683. *Nai Rói Èk Gerini* did a further retrospective study of the use of bombs and mortar in Rhodes in Europe in 1522 and in ancient India. The endogenetic writability of the 5° and the 6 ° strategies in March 1896 embraced the Occidental war strategy used by a Spanish army commander based on the banks of the Amazon River in Brazil and the Oriental war strategy used by Chāo Praya Kosadhibodi (Lèk) in a war against Siām in 1662 which allowed him to retrieve the army back to Siām after having encircled the Ava Kingdom for 4-5 months without being chased after by the Burmese. At the end of each strategy, *Nai Rói Èk Gerini* added his analytical remarks and suggested practical implications as well as good moral lessons, the whole of which were unbiased and constructive.

From May, 1895 to February, 1896, *Nai Rói Èk Gerini* contributed to the *Yuddhakosa* a series of his Siānese translation of a 500-page textbook on European military art entitled ตำรายุทธศาสตร์ [Tamra Yuddhasat] (The Military Art Textbook). *Nai Rói Èk Gerini* clarified that he was recommended by the high-ranking noblemen in the Kingdom of Siām to translate a treatise of the art of war of ancient Europe (Y.4.9, 582) in connection to his first publication in 1894 entitled พิชัยสงครามฮินดูโบราณ [phichai songkhrām Hindu Bōrān] *The Art of War of Ancient Hindus*. However, for the benefit of the Siānese military Army, *Nai Rói Èk Gerini* chose to translate a comprehensive textbook of the modern art of war as used in a military academy in Europe and he also used this textbook when he was a cadet in a cadet school in Europe. *Nai Rói Èk Gerini* described this textbook as the «Abhidhamma» of military art, written to develop the officers' ability and skills to command the armed forces in war. This would serve the urgent need for Siām. In this translation, *Nai Rói Èk Gerini* coined and explained hundreds of military technical terms in Siānese (see LL11, Table 2-18) so that his readers would understand better than using English technical terms. His Siānese coinage was based on Pāli and Sanskrit which were its root languages and, he believed, could convey complete senses of the English technical terms to his readers. Evidently, the authorial psychology and the psychology of creations of this translation under *Nai Rói Èk Gerini* was always the unity of the Occident and the Orient mindset.

### 8.2.8 Captain G.E. Gerini, Royal Siâmesese Service and Capt. G.E.

#### Gerini

*Captain G.E. Gerini, Royal Siâmesese Service and Capt. G.E. Gerini* was Gerini's eighth «identity unmasked». Conceived in English for his English writings on Siamese Laws firstly contributed to *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in England in April 1895, it was derived from his rank of Captain of the Royal Siâmesese Service, officially appointed by the King of Siâm on September 6, R.E. 111 (1892). Based on the extant genetic evidence, *His Texts* written under this «identity unmasked» was «Trial by Ordeal in Siâm and the Siâmesese Law of Ordeals» and «Shan and Siam».

The first public appearance of «Trial by Ordeal in Siâm and the Siâmesese Law of Ordeals» was in the *Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in April, 1895 (415-424) and July, 1895, (156-175). The second appearance was a reprint of the first part under the same identity, *Captain G.E. Gerini, Royal Siâmesese Service*, in the *Bangkok Times* on May 9, 1895. The third occurrence was a reprint edition as an octavo book by Oriental Institute, Woking, England.

Genetically speaking, the authorial psychology of *Captain G.E. Gerini, Royal Siâmesese Service* and the psychology of creations under *Captain G.E. Gerini, Royal Siâmesese Service* was Occidental and Oriental multilingual and multicultural. Published in English, the research process of his text «Trial by Ordeal in Siâm and the Siâmesese Law of Ordeals», which was a retrospective inquiry that he proposed to make about the forms of trial by Ordeal anciently used in Siâm, a comparison between them and those formerly in use in India, was based on the Sanskrit text of the codes of Hindû laws known as the Dharmashâstrasa, the Smṛitis; the later law-books of Yājñavalkya, Nârada, and Pitâmha; the Pâli text of Mânava Dharmashâstrasa imported from Pegu and still extant in Siâm; the collection of old Siamese laws, a very detailed one on Ordeals, dating as far back as A.D. 1356, some of which Captain G.E. Gerini, Royal Siâmesese Service gave a new English translation to the version translated by Capt. Low and published in the Royal Asiatic Society's Journal, finding a «good many omissions, besides discrepancies in entire passages, -defects which I attribute to the imperfection of the text used by Capt. Lo. hence, I gave a new translation -- as strictly literal as possible -- from the original text of the Law of Witnesses of Sunday, the 6<sup>th</sup> June A.D, 1350»; previous records and studies by European scholars and travellers. The goal was to create a unity of understanding between the Occident and the Orient regarding the trial by



Ordeals in Siâm; to «help remove the obscurity still resting in these antiquated methods of judicial procedure». The result of his study on the genesis of the Siâmesese law of the Ordeal was presented in the first part I. Ordeals in Siâm and Neighboring Countries, which read

«Ordeals were introduced into Siâm not later than the v<sup>th</sup> or the vii<sup>th</sup> century; that 7 were legally sanctioned in A.D. 1356 (including the oath of which more anon); that other tests of minor import, prevalent in India, Pegu, etc, were imported, and still later adopted by the local judiciary and by private persons, having never been, apparently, sanctioned by law. These practices continued in use in Siâm up to the beginning of the present century and in the neighboring countries until quite recently; some are even now in use in some parts of Lâos and Cambodja» (*Imp. & As. Quart. Rev.* 9, (17&18) 419)

In the next part, *Captain G.E. Gerini, Royal Siâmesese Service* reviewed, with case studies of Ordeals performed in Siâm as mentioned in local Annals and by European travellers to Siâm, each kind of ordeal which included 1. *Ordeal by fire*; 2. *Ordeal by Diving*; 3. *Ordeal by Melted Lead*; 4 and 5 *Ordeal by Swimming Across or Against Stream*; 6. *The Candle Ordeal*; 7. *Administration of the Oath*; 8. *Ordeals by the Sacred Libation by Poison and by Chewing Grains of Rice*; 9. *The Tree Ordeal*; 10. *Snake and Tiger Ordeals*, which *Captain G.E. Gerini, Royal Siâmesese Service* emphasized «A not less dangerous test is mentioned by La Loubère, but I am far from admitting its occurrence in Siâm, and rather think that this observer, however careful in his statements, has, in this instance, either fallen into a gross mistake or been misinformed» and «I repeat, there is not, to my knowledge, any evidence of the existence of such barbarous custom in any other writing, European or Siâmesese; and therefore la Loubère's statement must, until further testimony is forthcoming be taken *cum grano salis*»; 11. Private Ordeals. The final part was his translation of *The Law of Ordeal (Lakshanna Visuddhi)* from the printed edition of the *Laws of Siâm*, vol. II., 79-90 as used in his study. This text was a decree by «King Râmâthindê, reigning in Ayuthia in the year of the Goat (*aja samvatsara*) and 1899<sup>th</sup> of the Buddhist Era, bright-half of Phâlguṇa, third *tithi* [lunar day], Thursday (*Guruvàra*)» (*Imp. & As. Quart. Rev.* 10. 163).

With all the genetic evidence from the Oriental and Siâmesese sides, and Occidental sides, and the comparative genetics approach as used in his writing, his retrospective text not only intelligently removed the obscurity and created a new understanding regarding trial by

ordeals in Siām in connection to the *Dharmashāstras* and the *Smṛitis* codes of Hindû laws but also turned the collection of old Siāmesese laws on Ordeals dating as far back as A.D. 1356 into precious evidence for Oriental scholars to explain the Hindû prototypes «which are either left untouched or are but vaguely referred to in the extant Hindû codes» (*Imp. & As. Quart. Rev.* 9, (17&18) 415)

On the other hand, his endogenetic writability of «Shan and Siam» in Bangkok in September, 1897 and published in the *Imp. & As. Quart. Rev.* 5 (9&10), 145-163 in January 1898 attested firstly to a significant aspect of the authorial psychology of *Capt. G.E. Gerini* which was expressed in his own words at the beginning of the article as «the humblest, and nevertheless, for upwards of sixteen years, one of the steadiest -à temps perdu- of these workers» (145) in the fields of Indo-Chinese languages. At the end of this article, the authorial trait of «identity unmasked» *Capt. G.E. Gerini* as a «modest labourers on the spot» was described and the intent was emphasized in his own words as follows:

And as to ourselves, modest labourers on the spot, we shall strive to do our duty as much of the original and raw materials as we can discover *in situ*, in order to add as much as possible to the store of common knowledge. (*Imp. & As. Quart. Rev.* 5 (9&10) 163)

Secondly, the endogenetic writability of «Shan and Siam» denoted the psychology of creations under the «identity unmasked» *Capt. G.E. Gerini* which was always to rectify the points regarding Siām

My object is merely to rectify and clear up a few points of Mr Parker's paper where he has unfortunately slipped into error; and, above all, to confute his view as to the origin of the name of Siām, which I find entirely in contrast with the result of my researches in order to remove the misleading impression that such a theory may leave upon the minds of the non-adepts in this kind of topic. (*Imp. & As. Quart. Rev.* 5 (9&10) 146)

The intent of the text was to rectify Mr Parker's novel theory of the derivation of the name of Siām from the term *Shan* which was published in many articles in the course of the last few years but there was no scholarly research that pointed out its untenability.

The psychology of creation of «Shan and Siam» under *Capt. G.E. Gerini* was to rectify the points regarding Siām by using research-based evidence from multidisciplinary sources. The first source used by *Capt. G.E. Gerini* was the epigraphic evidence contained in the inscriptions belonging to an eleventh century engraved the explanation of two bassorilievi in the South-Western gallery of Ankor Vat in Kamboja depicting the war scene call of the princes, evidently from Siām, *Syām Kut* and *Syām Kak*. Besides, there was in the inscription numbered 409 B.2, engraved on one of the pillars of the temple of Pô Nagar, in Campā, « the mention of slaves of *Pukam Syam*, being offered to serve in the temple of the goddess by King Jaya Parames'vara-varma Deva who reigned between A.D. 100 and 1050 circa» (*Imp.& As. Quart. Rev.* 5 (9&10) 147). So, it was a proof that «the term *Siām* existed in its present form and was well known as the name of a people and country from at least the beginning of the eleventh century; that is from a time when the Burmese, its supposed inventors, were probably as unknown in Indo-China as the Red-skins in ancient Greece or Rome» (*Imp.& As. Quart. Rev.* 5 (9&10) 148). The second source was in the discipline of historical geography research. *Capt. G.E. Gerini* argued by using his own research findings on the identifications of the place that was named by Ptolemy in the India Extra-Gangem, published in the *JRAS*, July 1897, «the city or district of *Samaradê*, located by the eminent Alexandrine geographer on the shores of the Gulf of Siām, is nothing more nor less than *Sāma-raṭṭhē* or *Śyāmārāṣṭra*, i.e., Siām proper». The final source was philology which was *Capt. G.E. Gerini*'s most keen research area. In this article he scientifically examined «the structure of the Burmese word *Shan* from which the name of Siām and its people is alleged to have been derived» but «nothing of that sort occurs». His extensive comparative study of the languages of Indo-Chinese nations, etc. showed that none of the Mōn or Taleng, the Assamese and Kachīn, the Malays, the Khmers, the Siamo-Malay, the Chinese, the Hakka, the Cantonese write or pronounce the name with a final *n* as *Shan* and but always with an *m*. Therefore, the theory of the derivation of *Siām* and *Shan*, «being opposed to all argument furnished us by philology and historical records of all kinds» (*Imp.& As. Quart. Rev.* 5 (9&10), 149) became untenable.

The concluding statement by identity unmasked *Capt. G.E. Gerini*, «the term *shan* be once discarded by scholars; and that the more correct terms Siāmese, Thai, Lāu, etc, be adopted hence forward to designate the various branches of the Thai race» embodied the true identity of the Oriental scholar who was always anxious to clear up what was not accurate, although «the use of the term *Shan* is already so deeply rooted among European scholars,

especially among British officials in the Burmese service, that I hardly think this hint will be heeded» (155).

### 8.2.9 ย.อ.ย. [yo.o.yo]

ย.อ.ย. [yo.o.yo] was Gerini's ninth «identity unmasked». Conceived in Siām for his military literary journalism written in Siāmesese contributed to the *Yuddhakoṣa* from November 1896 to January 1897, Gerini's eighth «identity unmasked» was depicted in the form of a Siāmesese transliteration of the Italian initials « G.E.G » denoting his incorporated Occidental Italian and Oriental Siāmesese identity.

Genetically speaking, based on four genetic evidence in Table 8-4, the psychology of creations under «identity unmasked» ย.อ.ย. [yo.o.yo] was multi-generic, multidisciplinary, Occidental and Oriental multicultural and multilingual. The first public appearance of *His Texts* under ย.อ.ย. [yo.o.yo] was made in a genre of military literary journalism and contributed to the section of «ข่าวทหารบกต่างประเทศ» [khào thahănbok tàngprathêd] (International military news); the second and third public appearances of *His Texts* were made in a genre of chronicle and contributed to the section of «พงษาวดาร» [phongsawadan] (Chronicle). ย.อ.ย. [yo.o.yo]'s choice of his international military news that always consisted of both military events from the Occidental and Oriental cultures. In *Yuddhakoṣa*, 5.3 165-166, ย.อ.ย. [yo.o.yo] related the first news entitled คุณประโยชน์ของปืนใหญ่อย่างใหม่ที่ประจูด้วยดิน "ดินระเบิด" [khunprayòt khǒng puen-yài yàng mài thī prachù dūai din « Dynamite »] (The advantage of a new cannon loaded with dynamite ) in which he reported about the liberation war on Cuba Island that 5,000 rebels fought against 12,000 Spanish forces and with the power of the newest cannon loaded with dynamite ordered by the rebels from the United States of America, the rebels who were about to be defeated were able to defeat the Spanish forces. Then ย.อ.ย. [yo.o.yo] moved on to India in his 12-page article entitled ได้พบที่ประสูติของพระพุทธเจ้าในประเทศอินเดีย [daiphop ti prasut khong phra Buddhachao nai parthed India] (Discovery of the place of birth of Lord Buddha in India) in which he described in detail the archaeological surveys by a doctor of the British Army named Waddell that led to the discovery of the Lumbini, the birthplace of the Lord Buddha. ย.อ.ย. [yo.o.yo] concluded that British soldiers

who worked in India had contributed to the world a great knowledge about archaeological artifacts in India to the world; they were pioneers to study Sanskrit, ancient Hindu scriptures and ancient geography of India. ย.อ.ย. [yo.o.yo] encouraged his soldiers in Siām to take them as an example and start studying ancient documents and surveying archaeological sites in the country.

The psychology of creations under ย.อ.ย. [yo.o.yo] was multidisciplinary. *His Texts* looked at a subject innovatively in a multidisciplinary fashion. In December 1896, ย.อ.ย. [yo.o.yo] contributed to the section of «พงษาวดาร» [phongsawadan] of *Yuddhakoṣa*, 5.4, 211-231 his 20-page multidisciplinary research on a chronicle of alphabetic scripts, writing systems and writing materials of many nations entitled ต้นเหตุของตัวอักษรแลวิชาเขียนหนังสือ [tônhet khǒng tua àksǒn lāe wíchā khían nǎngsǔe] (The origin of alphabetic scripts and writing systems) which involved various disciplines namely, history, linguistics, scriptology, scriptography, paleography, epigraphy, archaeology, writing material production. ย.อ.ย. [yo.o.yo] presented the retrospective account of ideographic systems, syllabic systems and letter systems, archaeological evidence of ancient scripts in Egypt, China, India, Cambodia, Pagan kingdom and Siām and the production of writing materials in ancient Occidental and Oriental cultures. The purport was to persuade his readers who were soldiers to be aware of the importance of the alphabetic scripts and writing systems of their nation and earnestly study the writing systems together with military science as suggested in a European proverb «pen and swords in accord». In January 1897, ย.อ.ย. [yo.o.yo] published his 18-page military chronicle entitled การศึกสงครามของพระรามาวดารซึ่งเรียกว่าเรื่อง "รามเกียรติ์" [kǎn sùk sǒngkrām khǒng Phra Rāmāvatān sūng ríak wà rùeng «Ramakīan»] (The war of Lord Rama in literature known as « Ramakian » in the section of «พงษาวดาร» [phongsawadan] of *Yuddhakoṣa*, 5.5, 277-295. In his Siāmesse writing on the epic of « *Ramakīan* » or the war of *Rāmā*, the avatar of Vishnu, ย.อ.ย. [yo.o.yo] collaborated the Oriental and Occidental disciplines of literature, historical geography, surveying and topography in order to prove systematically that the war in the epic « *Ramakīan* or *Rāmāyaṇa* » did exist in ancient history. In this regard, ย.อ.ย. [yo.o.yo] added a professional map created by himself based on European and Indian scholastic survey and study on toponyms and towns in the epic «*Rāmāyaṇa* (Ramakīan)» as

new evidence. This map illustrated a route of Rāma's army from Ancient Ayuddhaya in India to Lankā Island in a modern topographic fashion.

### 8.2.10 ย. [yo]

ย. [yo] was Gerini's tenth «identity unmasked». Conceived in Siām for academic military writings in Siāmesese contributed to the *Yuddhakoṣa* military magazine in 1897, Gerini's ninth «identity unmasked» was depicted in the form of a Siāmesese transliteration of the initial of his Italian surname Gerini, «G.» denoting his incorporated Occidental Italian and Oriental Siāmesese mind and soul of an officer.

Genetically speaking, based on three genetic evidence in Table 8-4 contributed to the sections of วิถีฝึกหัด [wīthī fuèk-hàt] (Training), พงษาวดาร [Phongsawadan] (Chronicles), and ตำราวิชาทหาร [tamrā wīchathahǎn] (Texts on military studies) of the *Yuddhakoṣa* military magazine, the authorial psychology and the psychology of creations under «identity unmasked» ย. [yo] was Occidental and Oriental literary multilingual, militarily scholarly and ultramodern. The endogenetic writability in Siāmesese of ว่าด้วยวิธีการจัดการโรงเรียนวิชาทหารต่างประเทศ (On the Management of Military Academies in Foreign Countries) contributed to the section of วิถีฝึกหัด [wīthī fuèk-hàt] in March 1897 (Y.5.7, 386-408; 5.8, 449-481) originated from the author's authentic three-year experience as a cadet at the Military Academy of Modena in Italy between 1879-1881 and his observations of the administration in other military academies in many countries. ย. [yo] divided his scholarly contents into sections as follows (1) On general administration (2) On management of cadets (3) On duties of commandants (4) On duties of captains (5) On duties of captains on duty (6) On duties of inspectors (7) On duties of students (8) On first-class, second-class, third-class students (9) On elected student leaders (10) On duties of elected student leaders (11) On duties of servants and janitors (12) On duties of technicians (13) On duties of instructors and coaches (14) On academic programs (15) On code of conduct and disciplinary system, the whole of which contained descriptive virtual-reality accounts of cadets' life in a military academy in Europe in the author's own Siāmesese words. The next endogenetic writability of การศึกสงครามระหว่างประเทศกรีซกับเตอร์กี เมื่อต้นปี ร.ศ. ๑๑๖ [kǎn sùk sǒngkrām ráwàng prathêh Greece kàp Turkey mùe tôn pī rō sǒ 116] (The war between Greece and Turkey in early 1897) contributed to the section of

พงษาวดาร [Phongsawadan] in May 1897 (5.9, 513-549) represented the ultramodern authorial psychology of ย. [yo.] and a militarily academic and Occidental and Oriental literary multilingual psychology of creations. Promptly composing in well-written Siamese the chronicle of Greco-Turkish war of 1897 based on English news sources, ย. [yo] expertly analyzed the war in eight aspects starting from (1) On causes of war, (2) On the armed forces of Turkey, (3) On the armed forces of Greece, (4) On the war at Thessaly (5) On the war at Tyrnavos (6) On the first and second defensive lines of Greek armed forces (7) On Greece's wrong war strategy (8) On the right war tactics and strategies, and professionally created the map in Siamese version illustrating the warfare between Greece and Turkey at Thessaly in April 1897 and a geographic map scale in the Siamese measurement system (Y., 5.9, 528). ย. [yo.] was not only at the leading edge of current military study but also at the forefront of technology as evidenced by his endogenetic writability in Siamese contributed to the section of «ข่าวทหารบกต่างประเทศ» [khào thahănbok tàngprathêd] (International military news) entitled เครื่องโทรเลขอย่างใหม่ไม่ต้องใช้สาย [kruêng thoralêk yàngmài maitôngchaísăi] (New wireless telegraph machine) (Y. 6.1, 41-53). His 12-page article in Siamese explained vividly and scientifically with two illustrations the development and functional system of the new wireless telegraph machine invented by Guglielmo Marconi and proudly concluded that the *Yuddhakoşa* was the first newspaper in Siām who immediately translated the innovative knowledge that was hugely useful for the country from a European newspaper into Siamese, hoping that all readers who had passion for machines and innovations from foreign countries would be pleased and continue supporting the *Yuddhakoşa*. The last endogenetic writability of ตำราป้อมถาวรมั่นคง [tamra pôm thăwon mânhong] (Textbook of Fortification) contributed to the section of ตำราวิชาทหาร [tamrā wíchathahăñ] (Texts on military studies) of the *Yuddhakoşa* military magazine (Y. 6.1 1-6) in September 1897 and ตำราแผนที่อย่างที่ต้องใช้ในการทหาร (Compendium of Military Surveying) in October 1897 (Y. 6.2, 65-84; Y. 6.4, 193-213, Y. 6.5, 257-274, Y. 6.9, 511-533) denoted a Siamese academic psychology of creations. These texts were a Siamese translation of a German textbook entitled *Der Festungskrieg* [Fortress Warfare] written 1872 by Moritz Ritter von Brunner, an excellent fortress builder in Austria and an English Textbook entitled *Compendium of Military Surveying*, respectively. In the Siamese endogenetic writability phase of the ตำราแผนที่อย่างที่ต้องใช้ในการทหาร (Compendium of

Military Surveying), ย. [yo.] coined a number of English technical terms in military surveying into Sanskrit-derived Siamese, all of which were used together with the original English script in Siamese transcription in quotation marks and his complete explanation.

Some Siamese coinage of military surveying terms in ตำราแผนที่ย่างที่ต่องใช้ในการทหาร [tamra phaēntī yàngtī tōngchāi nai kanthahān] (Compendium of Military Surveying) in the <i>Yuddhakoṣa</i>		
Sanskrit-derived Siamese coinage	English script	Siamese Explanation
'เส้นมัธยันติกะเรชา'	(Meridian line)	แนวตรงซึ่งต่อทิศเหนือกับทิศใต้
'เส้นอักษะพฤต'	(Parallet of Latitude)	แนวตรงซึ่งต่อทิศตะวันออกกับทิศตะวันตก
'วิธีสมมุขุ'	(Method of equal altitudes)	วิธีแลดูดวงอาทิตย์เวลาสถิตย์อยู่ในฟ้าเป็นระยะสูงเสมอกันจากแนวระดับเสมอขอบฟ้า
Siamese coinage & Explanation	English script	Siamese transcription
มาตราส่วน	(Scale)	'สะเกล'
เรียงหันฉบับแผนที่ให้ตรงทิศานุทิศ ณ ภูมิประเทศ	(Orientation)	'โอเรียนเตชัน'
การวัดสิ่งและระยะโดยพื้นทางราบเสมอ	(Planimetry)	'เพลนิเมตรี'
การวัดสิ่งและระยะโดยสูงแลต่ำ	(Altimetry)	'แอลติเมตรี'
แปลว่า 'สัมพัทธ์' วิธีเปรียบเทียบระยะทั้งสองเหล่านั้นให้รู้ว่าได้ส่วนกันอย่างไร	(Ratio)	'เรซีโอ'
วิธีเปรียบเทียบส่วน	(Proportion)	'โพรโพรชัน'
มาตราส่วนเลข เป็นแต่เพียงแสดงสัมพัทธ์โดยเลขเป็นหลักฐานเท่านั้น	(Numerical Scale)	'นูเมริกัลสะเกล'
มาตราส่วนเส้นบันทัด	(Graphical Scale)	'แกรฟิกลสะเกล'
สีครามเงินหรือสีกรมท่า	(Prussian Blue)	'สีครามประเทศปรัสเซีย'
สีน้ำเงิน	(Cobalt Blue)	'สีโลหะโคบอลต์'
สีครั้งแดง	(Crimson Lake)	'กริมชันเลก'
สีรงเหลือง	(Camboge)	'กำโพช'
สีดินแดงเหลือง	(Sienna)	'เซียนนา'
สีเขียวใบไม้	(Green Bice)	'กรีนไบซี'
สีครามธรรมชาติ	(Indigo)	'อินดิโอ'
สีชาดหรือคูน	(Vermilion)	'เวอริมิเลียน'
สีน้ำปลาหมึก	(Sepia)	'ซีเปีย'
หมึกจีน	(Indian Ink)	'หมึกอินเดีย'
เส้นขอบ	(contours)	'กันตูร์ส'
เครื่องสำหรับนับรอบล้อเกวียนแลงกรล	(Trocheameter)	'ทรอเคอามีเตอร์'
เครื่องงจักรสำหรับวัดระยะทาง	(perambulator)	'เปแรมบุเลเตอร์'
เครื่องสำหรับนับก้าวเท้า	(Passometer)	'ปัสโซเมเตอร์'

On the other hand, the overarching scenario of ย. [yo.]'s endogenous writability and publication of ตำราป้อมถาวรมั่นคง [tamra pôm thāwon mǎnkhong] (Textbook of Fortification) represented the unified mindset between ย. [yo.] and the Royal Siamese Army regarding the



urgent need for fortifications and coastal defenses after the *Pak Nam* Incident in 1893. ย. [yo.] selected some chapters from *Der Festungskrieg* [Fortress Warfare] by Moritz Ritter von Brunner, namely, No.22 On revolving turrets based on German Gruson system No. 49: On moat around the fortress, No. 136: On Coastal fortress, No. 151: On the distance between each fortress, No.152: On the number of cannons needed for one fortress, No. 167: On costs of fortress construction (Y, 6.1 1-6). The psychology of creation was not only academic but also pragmatic.

### 8.2.11 สารสาสน์ [Sarasasana]

สารสาสน์ [Sarasasana, transliteration] was Gerini's eleventh «identity unmasked». Conceived in Siām for his writings in Siānese in the genres of LG25, military studies, math problems, and interesting sciences contributed to the *Yuddhakoṣa* military magazine between 1897 through 1904, this «identity unmasked» originated from his new Siānese noble rank and title หลวงสารสาสน์พลขันธ์ *Luāng Sarasasana Balakhandh* bestowed by His Majesty King Chulalongkorn on 27 December 1896, Major *Luāng Sarasasana Balakhandh* on May 5, 1897, and Lieutenant Colonel *Luāng Sarasasana Balakhandh* March 29, 1900. The genetics of the title สารสาสน์พลขันธ์, which was a compound noun containing three Pāli and Sanskrit-derived words: สาร [sara] meaning essence, สาสน์ [sasana, transliteration or sat, transcription] meaning teaching or doctrine, and พลขันธ์, meaning the army, meaning the essence of the doctrine of the army well-defined the identity of the author and his creations.

The first appearance of the definitive text in the LG25 under the identity unmasked สารสาสน์ was in October 1897. The Siānese text entitled ข่าวการใช้ใบต้นชัน ณ ประเทศออสเตรเลีย มาทำ แผลงเปนดินระเบิดได้ [khò kan cháí baitônchan na prathêṭ Australia mā tham pen din raboèd] (News about the use of nitrated gum leaves of Australia to produce Kallenite) was published in the section of «ข่าวทหารบกต่างประเทศ» [khào thanhănbok tângprathêṭ] (International military news) (Y, 7.2 117-120). Derived from a military source in Australia, the psychology of creation under the identity unmasked สารสาสน์ was, as always, pragmatic, to teach and delight. Apart from reporting in full in relation to the leaves of the gum trees like eucalyptus globulus in Siām, สารสาสน์ [Sarasasana] concluded with a modest proposal to have an experiment done through the process called 'nitration' as suggested in the text which, if it was successful,

would bring great benefits to the country. His writings in LG25 for the Siāmesese reader under the identity unmasked สารสาสน์ continued until August 1904.

A comparative genetics of สารสาสน์ [Sarasanaana]'s multilingual and multicultural exogenetic exploration and Siāmesese endogenetic writability of LG25 established from the extant genetic evidence in the *Yuddhakoṣa* from 1897 through 1904 indicates that the psychology of creations was a transformation of military innovative thoughts from the Occident and the Orient, namely Australia, United States of America, China, Germany, England, France, Japan, India, Russia, and Siāmesese minds to Siām. The texts covered a wild range of disciplines spanning new materials to produce explosives, innovations of gun powder, technologies of cannons, number of armed forces personnel in the worlds, history of new bullets, changes of types of weapons in the armed forces in Europe and Asia, military vehicles, radiophone, photophone, latest news updates on the war between Japan and Russia, long term storage of chicken eggs and duck eggs, food for the armed forces, costs of firing gigantic cannons, the origin of the customary 101 gun salutes, Siāmesese Prince Aphakara's successful invention of a new magazine for the underwater torpedo launch system approved by the Royal British Navy to other interesting disciplines namely biology, algebra, and metallurgy with the intent to build a good block of knowledge for the Siāmesese military army.

Table 8- 6: A comparative genetics of สารสาสน์ [Sarasanaana]'s multilingual and multicultural exogenetic exploration and Siāmesese endogenetic writability of LG25 from 1897 through 1904

Time	Multicultural exogenetic exploration	Siāmesese endogenetic writability
1897	Australia	ข่าวการใช้ใบต้นชัน ณ ประเทศออสเตรเลีย มาทำแผลงเบนดินระเบิดได้ [khòà kan cháí baitônchan na prathêt Australia mā tham pen din raboèd] (News about the use of Kallenite gum leaves to produce Kallenite) Y, 7.2 117-120
1898	England	ว่าด้วยดินประสุนกระสุนแตกอย่างใหม่ซึ่งเรียกว่า "ลีโดต์" [wâ dūoi din pràsùn kràsüntàek yàng mài sùng ríak-wâ « Lidite »] (On a new explosive known as « lidite ») Y, 7.6 309-313
1898	Russia	กำลังพลที่พบกของโลกในปัจจุบัน [kamlangphon thápbòk khǒng lôk nai patchuban] (Armed forces in the world nowadays) Y, 7.8, 492-501
1898	France	ปืนใหม่ประดิษฐ์ขึ้นใหม่ยิงลั่นไม่ดัง [puenmài pradit khūen mài ying lán mài dang] (Innovative silent cannon) Y. 7.7, 623-627
1899	United State of America	กระสุนแตกอย่างใหม่มีกำลังล้างผลาญชั้นร้ายแรงที่สุด [krasüntàek yàngmài mī kamlang lángphlăn ān rái raeng tísùd] (New most devastating explosives) Y, 8.1, 33-34
1899	United States of America	ฟองนกอย่างใหญ่หิม่า [fǒng nók yàng yâi mahùmā] (Huge bird's eggs) Y, 8.1, 3-35

Time	Multicultural exogenetic exploration	Siamese endogenetic writability
1899	China	« การทำดินปืนซึ่งไม่เป็นควัน ณ ประเทศจีน kǎn tham dīn pūen sūng mǎi pen kwan ná prathēt chīn) (The making of smokeless gun powder in China) Y, 8.2,118, 105-107
1899	Europe	ว่าด้วยอายุยืนของมนุษย์ [wá dūoi āyú yuen khǒng manút] (On human longevity) Y,8.2, 108-115
1899	Germany	ว่าด้วยการเปลี่ยนแปลงลักษณะถุงเสื้อผ้าของพลทหาร[wá dūoi kan plianplaeng láksanà thǔng suéaphá khǒng phontahǎn] (On changes in features of soldier's backpack] Y,8.3, 160-166
1899	Germany	ว่าด้วยวิธีซึ่งใช้เก็บรักษาฟองไข่ฟองเป็ดไว้นาน [wá dūoi wíthī suēng chái kèp ráksǎ fongkài fongpèt wáinān](On long term storage of chicken eggs and duck eggs) Y,8.3, 167-172
1899	Germany	ข่าวใช้กำลังปืนใหญ่สำหรับรื้อหม้อตึกบ้านร้าง [khaò chái kamlang puenyài samràp rué mùtùk bǎnráng] (Use of cannon to demolish abandoned buildings) Y,8.4, 233-234
1899	United States of America	ข่าวต่อเรือที่เร็วเล่น (ยี่ห้อ) อันเร็วกว่าทั้งหมดในโลก [khaò tò rēua thiāw lēn (Yacht) ān reo kwà tángmòt nailòk] (Building of the fastest yacht in the world) Y,8.4, 234-235
1899		ว่าด้วยการยิงปืนแม่นในที่รบ [wá dūoi kan ying puen maēn nai tīróp] (On marksmanship in a war) Y, 8.8,461-470
1899	United States of America	กรีฑากองพันแมว สำหรับส่งไปกระทำมหายุทธสงครามกับกองทัพหนู ณ เกาะฟิลิปปินส์ [krīthā kongphan maeo samràp sǒng pai kratham mahǎ yutthasǒngkram kǎp kongtháp nǔ ná kòh Philippines] (A battalion of cats marching to the great war with the rat army in the Philippines. Y,8.6, 359-360
1899	England	ว่าด้วยอาการบิดเบี้ยวแห่งอาวุธปืน [wá dūoi akan bidbiāo haēng awut puen] (On of gun barrel twist) Y,8.7. 418-19
1900	France	ว่าด้วยวิธีประสมโลหะธาตุอย่างใหม่ [wá dūoi wíthī prasom loha that yangmai](On how to mix metals in a new way) Y, 8.7, 419-420
1900	Germany and France	«เยอรมันกับฝรั่งเศสต่างเปลี่ยนแบบปืนเล็กในกองทัพของตนเสียใหม่» German kǎp Fraràngsèt tàng plian bǎep pūenlék nài kongtháp khǒng ton sǎ mǎi» (Germany and France change to new type of rifles in their armed forces) Y,8.7,118,420-423
1900	United States of America	ว่าด้วยช้างกลศุขาภิบาลเกิดขึ้นใหม่ [wá dūoi changkon sukhaphiban koedkhuenmai] (On a new mechanical elephant for sanitary service) Y,8.7423-427
1900	Philippines	ว่าด้วยอุบายประหลาดชอบกลที่ใช้หัวไม้ขีดแทนดินปืน [wá dūoi ubai pralad chopkon ti chai huamaikit thandinpuen] (On bizarre stratagem to use phosphorus heads of the matches for gun power) Y,8.8, 484-488
1900	Germany	ต้นเหตุแห่งธรรมเนียมที่ยิงปืนค่านับ 101 นัด [tónhēt haēng thamniam tí yingpuen kammáp 101 nát] (The origin of the customary 101 gun salutes) Y, 8.8, 488-491
1900	England	เครื่องยุทธยंत्रใหม่พิเศษเกิดขึ้นด้วยพระปัญญาของเจ้านายฝ่ายสยาม [khruēg yúttayon mai písēt koētkhuēn duí phrápanyā khǒng chaónai phai Siām] A special new military appliance conceived from the intelligence of a Siamese Prince Y, 8.8, 539-540
1900	Japan	กองทัพญี่ปุ่นกำลังเปลี่ยนแปลงอาวุธปืนเสียใหม่[kongtháp Yīpùn kamlang plianplāeng awútpūen sǎ mǎi ] (Japanese army is changing

Time	Multicultural exogenetic exploration	Siamese endogenetic writability
1900	Europe	to new types of guns) Y,8.10,119, 619-620 ต้นเหตุของทอกสำหรับสวมเข้าปลายบอกปืน [tônhet khong hok sampap suam khao prai pok puen] (The origin of gun lance) Y,8.10, 621-624
1900	United States of America	พญาปืนใหญ่ [phayā puen yai] (King of Cannon) Y, 9.1, 26-28
1900	England	สิ่งของประหลาดน่าพิศวง คือธนบัตร (เช็ค) ใหญ่ และเล็กกว่าทั้งหมดในโลก [singkhōng pralāt nâ pitsawōng khue thanabāt (check) yai lae lík kwâ tángmòd nailòk] (Astounding objects, cashier's check for the most amount and the least amount of money in the world) Y,9.1, 28-32
1900	England	«ประวัติกระสุนปืนอย่างใหม่ เช่นที่เรียกว่ากระสุน ดิมดิม prawāt krasūn pūen yàng mài chên thī riakwà krasūn 'dumdum'» (history of new bullets known as dumdum bullets) Y, 9.2,119, 97-10
1900	England	ว่าด้วยความเจริญเปลี่ยนแปลงซึ่งได้เป็นไปในหมู่จักรยานแลรถเลื่อนไปเอง (สรวาน์ตรรถ) เพื่อให้ใช้เป็นผลประโยชน์ในการศึกสงคราม [wâ dûoi khwam charoen plianplāeng suēng dàipenpai nai mù chakkrayan lae rôt lueàn pai ēng (Sthawantarot) phuē hái cháí pen phōnprayòt naikan suksōngkram] (On the advancement of bicycles and automatic vehicles for advantage in warfare) Y,9.3, 165-173
1900	France	ของแปลกประหลาด น่าอัศจรรย์ ใช้ใบแมงมุมแทนเส้นไหมมาทอเป็นผ้าแพร [khōng plaèkpralāt nâ atsachan cháí bai maēngmum thaen sēnmāi ma tho pen phāphraē] (Exotic and amazing objects, using spiderweb for silk yarn to weave fabric) Y,9.4, 240-251
1901	India	วิธีเล่นกองแป้นอย่างแปลกประหลาดของชาวฮินดู [wīthī lèn kongpaēn yàng praēk pralāt khōng chao Hindu] (How to play an exotic Hindu game of a pile of round boards) Y, 9.5, 312-319
1901	England and United States of America	ของประหลาดน่าอัศจรรย์เพิ่งเกิดขึ้นใหม่ เครื่อง "รังซีศัพท์ (Radiophone) สำหรับส่งเสียงไปด้วยแสงสว่าง [khōng pralāt nâ atsachan koèdkhuēn mài khruēng "sangsīsàp" (Radiophone) samràp sòng siǎng paidúi saēngsawàng] (An exotic amazing innovation called Radiophone for transmitting speech over light waves) Y, 9.8,120, 503-511
1901	Russia	ยุทธวิธี เงินทุนนอนสำหรับการศึกสงครามของประเทศรัสเซีย [yutthanīthī ngoenthunnōn samràp kānsūksōngkrām khōng prathēt Russia] Military Treasure: On Russia's warfare fund Y,9.9, 570-577
1901	Europe	บัญชีตระกูลสัตว์ทั้งปวง [bānchī trakunsāt tángpuang] List of biological classification of animal. Y, 9.10, 624-630 latin terms, Pāli and Sanskrit coinage list of animal class biology
1903	Germany	ว่าด้วยเครื่อง "รังซีศัพท์" คือเครื่องโทรศัพท์ที่ประดิษฐ์ขึ้นใหม่ไม่ต้องใช้สาย [wâ dûoi khruēng "rangsīsàp" khue khruēng torasàp phueng pradīt khuēnmài maitóng cháí saī] (On innovative wireless photophone) Y, 12.3 ,122, 185-191
1903	Russia	ข่าวใช้ว่าวเหาะขึ้นไปบนอากาศเวหา [khào cháí wōw hò khuēnpai bon ākāt] (On the use of kite for a man to fly into the air )Y,12.4, 251-256

Time	Multicultural exogenetic exploration	Siamese endogenetic writability
1904	Japan	มโนธรรมของนายทหารและพลทหารญี่ปุ่น [manotham không naithahăn lae phontahăn yîpùn] (On the ethics of Japanese military officers and soldiers +1 map of war between China and Japan with Siamese and Chinese scripts) <i>Y</i> ,12.8, 601-609
1904	Japan	มูลเหตุแห่งการศึกสงคราม [moonhèt haèng kansuksôngkrām] On the causes of the war <i>Y</i> ,12.9, 673-675
1904	Japan and Russia	ค่าการยิงปืนใหญ่ขนาดมหึมา khâ kăn ying pūenyài khanāt mahêumā » (Costs of firing gigantic cannons) <i>Y</i> ,12.9,123, 676-678
1904	Japan and Russia	แม่ทัพใหญ่ของญี่ปุ่น [maèthapyai không Yîpùn] Commander-in-Chief of Japan <i>Y</i> , 12.10, 787-789
1904	Japan and Russia	รัสเซียกับญี่ปุ่นได้เปลี่ยนสีผ้า เครื่องแต่งตัวของทหารทั้งสองฝ่าย [Russia and Japan dãi pliàn sǐ suâphâ khruêngtaèngtua không thahăn tángsôngphai] (Russia and Japan changed the colors of military uniforms) <i>Y</i> , 12.10, 790
1904	Japan and Russia	กลยุทธ์ศึกคิดแก้ไขผ่อนปรนเอาเปรียบแก่ญี่ปุ่นของฝ่ายรัสเซีย [kon ubaisük kit kaekai phònpron ao priâp kaè Yîpùn không phai Russia] Russia's stratagem to solve, ease and gain advantage over Japan <i>Y</i> , 12.11,855-861
1904	Japan	ดินปืนประดิษฐ์ขึ้นใหม่ของญี่ปุ่นชื่อว่า "ซิโมส" (Chimose) [dinpūen pradit khêun mài không Yîpùn chêuwâ Chimose] (Japan's newly developed gun powder called <i>Chimose</i> ) <i>Y</i> ,12.12,123, 935-939
1904	Japan	อาหารของเลี้ยงบำรุงกำลังของทหารญี่ปุ่น [ahăn khôngliáng bamrungkamlang không thahăn Yîpùn] (Food provided for Japanese armed forces) <i>Y</i> , 12.12 939-941

Besides, his use of the Siamese terms in the titles namely ประดิษฐ์ขึ้นใหม่ [pradit khuen mài] inventive or innovative or ingenious; อย่างใหม่ [yàng mài] *brand new*; น่าอัศจรรย์ [nâ atsachan] amazing, น่าพิศวง [nâ phítsawǒng] astonishing; ของแปลกประหลาด [không paèkpralàt] exotic or weird; ประหลาดขบถ [pralàt chòpkon] bizarre, ล่าสุด [lâsùt] latest, เປນประโยชน์ [penprayòt] useful, เปลี่ยนแปลง [pliànplaēng] changes, ความเจริญเปลี่ยนแปลง [kham charoen pliànplaēng] progress; ต้นเหตุ [tônhet] origins in the endogenetic writability of LG25 in Siamese denoted the authorial psychology of สารสาสน์ [Sarasana] and the psychology of creation which was always centered on the showcases of the leading-edge military inventions alongside historical and modern technologies from the Western world with the intent to let his military and civilian readers envision how advances in military technology could impact daily lives in the future.

The psychology of creation of the texts in the military studies genre written under the «identity unmasked» สารสาสน์ [Sarasana] was to transform the military thoughts conceived in Occidental languages into Siamese. The cutting-edge and useful Western military studies

were selected by himself for the personnel in the Royal Siamese army, translated with explanation and implication to the Siamese context, and published as a series in the *Yuddhakoṣa* from 1898 through 1900, some of which were subsequently published in a book form in the post-compositional process. The first public appearance of *His Texts* under the «identity unmasked» สารสาสน์ [Sarasana] was in November 1898. It was a series of เรขเลขาวีธี [rêklêkhă wíthī] (Geometrical Drawing) which continued through 1900 (Y, 7.3 129-167; 7.10, 577-612; 7.11 641-672; 7.12 705-727, 8.5, 265-276, 8.6 333-353). In fact, the Siamese endogenous writability and publication of his series of เรขเลขาวีธี [rêklêkhă wíthī] appeared in the *Yuddhakoṣa* in February 1897 (Y. 6.3 130-161; 6.6 322-342) but the author's name was not yet affixed at the end of the series. This series *Geometrical Drawing* was a translation based on an English textbook used in England entitled *Vere Foster's Drawing Books* Section 11. Simultaneously, from December 1897 through May 1, 1904, สารสาสน์ [Sarasana] published a series of ตำราแผนที่ย่างที่ต่องใช้ในการทหาร [tamra phaentī yàngtī tōngchái nai kanthahăn] (Compendium of Military Surveying) in the *Yuddhakoṣa* (Y, 7.5, 279-300; 7.5 385-; 7.8 449-468; 7.9 513-532; 9.10, 601-614; 9.11, 692-717; 9.12, 769-784; 12.5, 331-346; 12.6, 409-426; 12.7, 475-496; 12.8, 557-587; 12.9, 645-662). It was a continuation of the same text which had first appeared in public in October 1897 under the «identity unmasked» ย. [yo].

At the turn of the twentieth-century, in February 1899, สารสาสน์ [Sarasana] published in the *Yuddhakoṣa* ตำราอาวุธดินปืน [tamrā āwut dinpuen] (textbook of weapons and gun powder) (Y, 7.6, 321-468); in April and May of the same year, he contributed his first writing on International laws entitled กฎหมายธรรมนิยมนระหว่างนานาประเทศ [kotmăi dhammaníyon nai rawâng nana prathêt] (International laws) (Y, 7.8, 467-491; 7.9, 533-545). It was a Siamese translation from *Outline of International Law* written by George B. Davis, a well-known barrister-at-law and assistant professor of law at the United States Military Academy at West Point. As a pragmatic author, สารสาสน์ [Sarasana] selected to translate the chapter that was most useful for the Royal Siamese Army in times of war and peace. Chapter 9 dealt with the conflict of international rights, comprising causes of conflict, methods of adjusting international differences, the amicable adjustment of disputes, duty of moderation, mediation, arbitration, mediation and arbitration compared, measures of redress involving the use of force but falling short of war, retorsion, reprisals. At the same time, he returned to his วิจัยยุทธ

ศึกษา [wíthī yuddhasùksă] (A Manual of Tactics) and completed ตอนที่ 7 วิธีฝึกหัดทำนองรบ [tōntī 7 วิธีฝึกหัด [wíthī fuèk-hàt thamnongróp] (Section 7: Battle Drills) which was outlined in July 1893 under the identity unmasked นายร้อยเอก ยี. อี. เจริญ ผู้สอนวิชาโรงเรียนนายร้อย [Nai Rói Èk G.E. Gerini,] (instructor of Military Cadet Academy). He continued contributing a series of *Battle drills* to the *Yuddhakoṣa* until May 1900. (Y. 8.1 8-32; 8.2, 65-94; 8.3, 129-152; 8.4, 193-224; 8.5, 257-264; 8.6, 321-332; 8.7, 385-407; 8.8, 449-461; 8.9, 513-532. After that, he published in the *Yuddhakoṣa* ว่าด้วยการตรวจภูมิประเทศและการฝายข้าศึก [wâ dūoi kan truòt phumiprathêt lae kan phài khâsùk] (Reconnaissance) (Y, 9.4, 218-231; 9.5, 282-301; 9.6, 358-363)

As the subjects of the above said genre of Western military studies were new to the Siāmesese, in the Siāmesese endogenetic writability phase, a number of English technical terms used in geometry, laws and military studies were coined by สารสาสน์ [Sarasana] into Siāmesese, based on the Sanskrit language. In เรขเลขวิชาวิธี [rêklēkhă wíthī] (Geometrical Drawing), he published two glossaries of technical terms used in geometry. One was a translation from the English text *Vere Foster's Drawing Books*, consisting of twenty-four terms; the other was a special additional glossary for readers who did not have background in geometry, comprising ninety-five terms. สารสาสน์ [Sarasana]'s endogenetic writability style of glossaries was Occidental and Oriental multilingual; the Sanskrit equivalents as used in the ancient Hindu math textbook being exhibited after the English terms, then, followed by simple coinage in Siāmesese. สารสาสน์ [Sarasana]'s intention as stated in the introduction was that Sanskrit terms were precise and concise, the meanings were close to those of the English equivalents and that many Siāmesese scholars such as astrologers who used ancient Hindu astrology textbooks were already familiar with these Sanskrit terms. In this respect, the definitive glossaries would be useful for both parties: the European teachers who taught this English textbook to the Siāmesese students would find it easier to understand and the Siāmesese who used to study the ancient astrology text would understand the European text more easily. The Occidental and Oriental compassion was always central in the psychology of creations.

Table 8- 7: Some Siāmeṣe coinage of English technical terms used in geometry in the second glossary in เรขเลขาวีธี [rēklēkhā withī] (Geometrical Drawing) in the *Yuddhakoṣa* (6.3, 132-152)

English Technical Terms	Siāmeṣe transcription of Sanskrit equivalents	Siāmeṣe terms and detailed explanation
straight line	สละเรขา	เส้นตรง-แนวตรง-เส้นบันทัดตรง
curve, curved line	นดิวักระเรขา	เส้นโค้ง
divergent lines	เกนทรวิจลเรขา	เส้นแฉก-คือเส้นแยกกันดุดงพาดแฉก
convergent lines	อุกเกนทราภิมุขเรขา	เส้นรวม -คือเส้นมุ่งจะรวมกันเข้า
parallel lines	สละนัตเรขา	เส้นคู่ตรง-เส้นขนานคู่ตรง-เส้นคู่ขนาน
plane surface	สละมดล	พื้นราบ-พื้นน้ำกระดาน-พื้นลานเรียบ
curved surface	วักระดล	พื้นโค้ง-ลานโค้ง-ย่านโค้ง
radius	ตริชยา	ก่าวง-ปามี (จุดปามีจันทรเป็นต้น) คือเส้นระยะ ก,จ,แฉก,ต, ในรูปที่๒ นั้น
diameter	พยาสมิชกัมภ	ระยะกว้างวง-วัดซิมภ์ (คือระยะ ด,จ,)
chord, span	ชยา	สายกระสุน -ระยะสายธนู (คือเส้น ต,ถ,)
arc	ธนูส	คันธนู-โค้ง-กง-โค้งกระสุน (คือ ต,น,ถ,)
triangle	ตริโกณ	รูปตรีวัส รูปสามเหลี่ยม
equilateral triangle	สละมุขตริวัส	รูปสามเหลี่ยมเรียบ รูปสามเหลี่ยมเท่ากันทั้งสิ้น
scalene	วิษะมุขตริวัส	รูปสามเหลี่ยมไม่เสมอกัน- รูปสามเหลี่ยมด้านต่างกัน
square	จตุรัส	รูปสี่เหลี่ยมจตุรัส รูปสี่เหลี่ยมเท่ากัน
rectangle	สละมุขจตุรัส	จตุรัส รี รูปสี่เหลี่ยมรี (คือรูป ฉ,ช,ณ,ญ,)
rhombus	จตุรมุข	รูปพิศมร รูปสี่เหลี่ยมไข รูปขนมเปือกปูน
parallelogram	สมันตจตุรมุข	รูปสี่เหลี่ยมด้านคู่ตรง รูปพิศมรรี
trapezium	อตุลยลัมพะกะ	รูปถั่ง รูปก้นถั่ง รูปสี่เหลี่ยมยาวต่างกันทั้งสิ้น
pentagon	ปัญจมุข	ปัญจวัส รูปห้าเหลี่ยม
hexagon	ษฎุโกณ	รูปฉวัส รูปหกเหลี่ยม
heptagon	สัปะตะโกณ	สัตะวัส รูปเจ็ดเหลี่ยม
diagonal	กรรณะ	กรรณ เส้นทแยงมุม เส้นเฉียงขวาง (คือก,ข,)
polygon	พหุโกณ	พหุวัส รูปหลายเหลี่ยม

Table 8- 8 Some Siāmeṣe coinage of English legal terms in กฎหมายธรรมนิคมในระหว่างนานาประเทศ [kotmāi dhammanīyon nai rawāng nana prathêt] (International laws) in the *Yuddhakoṣa* (Y, 7.8, 467-491; 7.9, 533-545)

Sanskrit-derived Siāmeṣe coinage	English Script in parentheses	สารสาสน์ [Sarasanana]'s detailed explanation in simple Siāmeṣe
'โลกธรรมนิคม' หรือ 'ประกาศธรรมนิคม'	(Public international law)	
'วิวัชธรรมนิคม'	(Private international law)	
'ยุทธประกาศ'	(Declaration of War)	
'ปฏิกริยา'	(Retorsion)	
'ปฏิปหรณา'	(Reprisals)	
'กฏปฏิหิงสา'	(Law of Retaliation)	



In the endogenetic writability phase of his translation of Chapter 9 of *Outline of International Law* written by George B. Davis entitled กฎหมายธรรมนิยมนระหว่างนานาประเทศ [kotmāi dhammanīyon nai rawâng nana prathêt] (International laws), สารสาสน์ [Sarasana] stated in the preface that the translation task was very hard because the technical terms used in this text were so profound and difficult that none were translated into Siāmesese. In this regards, สารสาสน์ [Sarasana], who identified himself as one who had superficial knowledge in Siāmesese language, focused on the international laws in relation to the conflicts of international rights and in the Siāmesese endogenetic writability, สารสาสน์ [Sarasana] coined many good Sanskrit-based Siāmesese legal terms for the English legal terms and additionally explained in simple Siāmesese. Nevertheless, he apologized for any flaws and asked his Siāmesese readers to complete his translation of terms for the benefit of all. In this respect, the authorial psychology of the identity unmasked สารสาสน์ denoted not only an iconic scholar of Siāmesese coinage in laws but also the occidental mind and the Oriental soul.

In December 1899, the identity unmasked สารสาสน์ [Sarasana] started a new column in the *Yuddhakosa* called โจทย์แปลกประหลาด [chòt paèkpralàt] (weird maths problems) in Siāmesese or วิรุทธปัญห [wiruthapanha] Pāli and Sanskrit and posed maths problems for his readers to send answers to and the one who could solve the problems received a prize from the *Yuddhakosa* (Y. 8.4, 278-279; 8.7, 408-411). His math problems were pragmatic and composed in the current context of Bangkok. It was about a tram leaving Tambon Thanon Tok at Bangkholaem for the city pillar shrine every ten minutes and another tram leaving the city pillar shrine for Bangkholaem every ten minutes, both arrived at the destination in one hour; the question was if a passenger traveled from the city pillar shrine to Tambon Thanon Tok, how many trams he would see traveling past him in the opposite direction.

In 1904, another new column was initiated under the identity unmasked สารสาสน์ [Sarasana], known as วิชาน่ารู้ [wíchā nā rú] (Interesting Sciences). His first endogenetic writability entitled ปัญหาในอวัยวะส่วนร่างกายมนุษย์ 1. ทำไมมนุษย์เรามีจักขุสองดวง [panhā nai awaiyawa suòn rāngkāi manút 1, thammai rao ní mī chaksù sōng duang] (Question about organs of the human body 1. Why do humans have two eyes?) (Y, 12.7, 495-505). The psychology of creations was not only academic but also pioneering. สารสาสน์ [Sarasana] introduced a recent discipline known as physiology to his readers and he coined a new Siāmesese terms for

physiology as ปราณียินทรีย์ศาสตร์ [praniyinsiyasat]. The occurrence of this text under the identity unmasked สารสาสน์ [Sarasana] in 1904 designated the authorial psychology that «the essence of the doctrine of the army», สารสาสน์ [Sarasana], was truly multidisciplinary and multilingual.

#### 8.2.12 Major G.E. Gerini, M.R.A.S

*Major G.E. Gerini, M.R.A.S.* was Gerini's twelfth «identity unmasked». Conceived in Siām for his English writings on Oriental studies contributed to *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in 1900 and 1902, this «identity unmasked» originated from his new Siāmeese military officer rank of «Major» bestowed by His Majesty King Chulalongkorn of Siām on May 5, 1897 and his *Non-resident* member of the Royal Asiatic Society since 1895. The extant genetic evidence of *His Texts* were his articles entitled the «Shan and Siam (A few more Explanations)» written on November 8, 1898 in Milan and published *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in January 1899, which was a continuation of his article «Shan and Siam» written under the identity unmasked *Capt. G.E. Gerini* and published in the same journal in January 1898 and «Siam's Intercourse with China (Seventh to Nineteenth Centuries)» published in *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in October 1900 (pp. 365-394); January, 1901 (pp. 155-170); April, 1901 (pp.379-385); January, 1902 (119-147); April 1902 (pp.360-368) and October, 1902 (pp.391-407),

The psychology of creation under the identity unmasked *Major G.E. Gerini, M.R.A.S.* represented by «Siam's Intercourse with China (Seventh to Nineteenth Centuries)» was to reconstruct the history of the long chain of Siāmo-Chinese relations from the seventh to the nineteenth centuries based on the Occidental and Oriental gathering and explorations into «the available data contained in those portions of the Chinese records and encyclopedic compilations and translations by European scholars; all that could be discovered in Siāmeese literature bearing upon the subject; the evidence of Chinese historians and travelers for reliable particulars on Siāmo-Chinese relations up to the last quarter of the eighteenth century; whatever can be gathered out of the débris of the extant Siāmeese records, lost in the destruction of the former capital, Ayuthia; the plentiful materials on the Siāmeese side from that stage onwards to the middle of the century now about to expire, a period at which official intercourse between the two states practically ended.» (*Imp. & As. Quart. Rev.* vol.11, 365).

Sharing was central to the authorial psychology of *Major G.E. Gerini, M.R.A.S.* in his expression in the introduction, «information on the one side completes that on the other, and no satisfactory result could be attained unless both are brought face to face, and thoroughly sifted and compared, as we proposed to do here.»

The endogenetic writability of his reconstruction of the connected history of the intercourse between Siām and China by *Major G.E. Gerini, M.R.A.S.* started with preliminary remarks on *Identification of Ch'ih'-t'u* in which, according to the author, the characters, reading Ch'ih'-t'u Pekingese, sounding instead as *Ch'ik'-t'ou* or *Ch'ek'-t'ou* in Cantonese, *Hsik'-t'ou* in Annamese, *Ch'ak'-t'u* in Hakka, *Chok-to* in Korean, and *Seki-to* or *Shaku-to* in Japanese, may well infer that at the time they were employed to record the name of the Siām capital, they must have been pronounced like *Sakda*, *Sakut'a*, *Sukhada*, *Sukho-thai*, the name of the ancient capital of northern Siām proper; *Identification of "Seng-ch'i"* in the account of the Chinese travelers for the city of *Svargaloka* (whose name is pronounced by the present Siāinese *Swankha-lôk*); *King Rùang's Correct Date; The Culla-Śaka Era and its Introduction into Siām; Lāu Invasion of Swankhalôk; Foundation of P'hisnulôk, King Rùang's Connection with The Culla Era*. Next, the accounts of the relations between Siām and China preserved on both sides, namely, the Chinese account of *Ch'ih'-t'u*, and of its earliest intercourse with the Celestial Empire from the highly-esteemed cyclopedia called the "Wên-hsien-t'ung-k'ao", translated into French by Marquis d'Hervey de St. Denys, a treatise of historical geography termed the "Tung-hsi Yang-k'ao" and printed in his "Les Peuples Orientaux connus des anciens Chinois" (second edition, Paris, 1886, pp.198-212) were taken in chronological order, supplied with «a full and entirely new commentary of my own, as almost no attempt is made by either of those learned translators at identifying the numerous place-names occurring in the Chinese text, and supplying illustrative notes on passages bearing on the history, ethnography, customs, and beliefs of the country and people described in that account; transcribing all Chinese proper names and other words, for which the original characters have been given in M.d'H. de St. Denys's version, according to the Pekingese pronunciation» (*Imp. & As. Quart. Rev.*, 11, 382-3).

From numerous multilingual autographed WM and PLM in Siāinese, Chinese, English prepared by *Major G.E. Gerini, M.R.A.S.* in the pre-compositional phase, the connected history of the intercourse between Siām and China was turned into three chapters: Chapter I. Earliest Relations with Sukhothai focusing, firstly, on Ch'ih'-t'u Kuo (The Kingdom of Sukhada ( in A.D. 607) describing extent and boundaries, king's name and

descent, the royal palace, government officials, dress, marriage customs, funeral ceremonies, climate and productions; secondly, the first Chinese embassy to Ch'ih-t'u (Sukhada) A.D.607 depicting Yang'ti's new departure, the envoys to Ch'ih-t'u, leave Canton, the welcome, the audience, the banquet, the leave-taking, the departure, the return journey; Chapter II. Relations with Southern Siām up to the end of the tenth century dealing with the identification and history the States of *To-ho-lo* or *to-ho-lo-po-ti* (Dvārapurī or Dvārāvātī), *Lo-hu* or *Lo-huk* (Lawô or Lahôt), and *P'an-p'an* or *Buon-buon* (p'han-p'hūm or P'hūm-péam) based on the Chinese records and a chronicle of Lamphun in the Pāli language, which Gerini brought to light and proved very useful; Chapter III. Later Intercourse with Sukhōthai (Eleventh- Twelfth Centuries) illuminating, according to the Siamese fables, firstly, on King Ràng's Embassy (A.D. 1059?) to China, motive of the Embassy, the sea voyage, arrival in China, reception by the Emperor, the return to Siām, the manufacture of Crockeryware introduced into Siām from China; secondly, the art of crockery making at Swankhalôk relating about the Martabani-peculiar virtues ascribed to Swankhalôk wares, the earliest date of Swankhalôk wares; thirdly, the Embassy of King Sucha or Vasucha (A.D. 1085 or 1097?) involving King Ràng Successor, royal letter sent to China, advent of Chinese brass-founders and enamellers in Siām, establishment of Thai Supremacy in Southern Siām, and the advent of firearms in Indo-China. At the end of this chapter, the author expressed his intent to continue tracing «which were the elements that Siāinese civilization derived through intercourse with China as distinguished from those which she drew from India, and, later on, from more Western countries» to demonstrate that «the influence of Chinese civilization upon Siām became so marked, as the relations between the two countries grew closer and more frequent, as to considerably affect not only her social life, but even her political institutions».

In the post-publication phase, *His Texts on Siam's intercourse with China* were reviewed in *The Bangkok Times*, Tuesday, 21<sup>st</sup>, January R.E. 120 (1902) in which the essence in each chapter was summarized and the strength of his new data and evidence on the Siāinese side were highlighted, particularly, regarding the notion about the «Swankhalôk vessels» whose existence had been unknown to the Western public due to the fact that «Swankhalôk, Sukhōthai, and other local centers of ceramic production are not recorded in the lists given at the end of Chaumont's work because their names had hardly ever been heard by Chaumont and his Western contemporaries, are omitted in their topographic descriptions of the country and in the map of it drawn by Du Val immediately after the return to France

of the Chaumont mission (A.D. 1686) upon information supplied by members of the same, and published at the end of La Loubère's work and elsewhere » (*Imp. & As. Quart. Rev.* 14 (27, 28), 392). According to a thorough research by the identity unmasked *Major G.E. Gerini, M.R.A.S.*, this was a result from the inexcusable perversion by Pallegoix «who redirected amongst the Western Public that nothing approaching to Chinaware has ever been produced in Siām». There was a circumstance that all the best kinds of ceramic wares found in Siām and modern pottery made upon Siāmesse design were declared by European experts to be of Chinese origin or have been manufactured in China. The review highlights mirrored the authorial psychology of *Major G.E. Gerini, M.R.A.S.*, mentioned in the article as «Colonel Gerini», to bring a new knowledge to both Siamese readers and all writers on Siām who, in this case, followed the mistranslation of Bishop Pallegoix of the «Northern Chronicles» in *Description du Royaume Thai ou Siam* on this point.

### 8.2.13 Lieutenant-Colonel G.E. Gerini, M.R.A.S.

*Lieutenant-Colonel G.E. Gerini, M.R.A.S.* was Gerini's thirteenth «identity unmasked». Conceived in Siām for his writings in English in the genres of the Oriental studies contributed to the *Imperial and Asiatic Quarterly Review* between 1903 through 1905, this «identity unmasked» originated from his new military officer rank of «Lieutenant-Colonel» bestowed by His Majesty King Chulalongkorn of Siām on September 15, 1901 together with the Commander (Third Class) of the Most Noble Order of the Crown of Thailand. The extant genetic evidence of *His Texts* were «The International Congress of the Orientalists» written in English under the identity unmasked *Lieutenant-Colonel G.E. Gerini, M.R.A.S., Official Delegate from Siam to the Congress* contributed to *The Imperial and Asiatic Quarterly Review and Oriental and Colonial Record* in July, 1903 and «A Recent Trip to the Ancient Ruins of Kamboja» contributed to the same journal in April 1904, April 1905, and July 1905 and their reprinted editions in a book form by the Oriental Institute in 1906 together with his article entitled «The Hanoi Exhibition», reprinted from the *Bangkok Times*, March 2 to 17, all of which were related to the First International Congress of Far-Eastern Studies held from December 4<sup>th</sup> to 10<sup>th</sup>, 1902 and his tour to the famed ancient ruins of Kamboja from December 19, 1902 to January 11, 1903. His Occidental and Oriental authorial psychology as an Oriental scholar, a member of the Royal Asiatic Society and the official delegate from Siam to the Congress, as suggested in his identity unmasked, made him propose via *His Texts* to Orientalistic bodies and institutions to have the future Oriental Congresses held in the

region itself under «the watchword - a reflex of the Monroe doctrine as applied to Orientalism: «Oriental Congresses in Oriental countries»; or, «Oriental countries for Oriental Congresses» (*Imp. & As. Quart. Rev.* 16 (31 & 32), 69), on a plain common-sense basis that «questions concerning a particular spot should be treated on the spot itself».

The psychology of creations under the identity unmasked *Lieutenant-Colonel G.E. Gerini, M.R.A.S.* represented by his travelogue written in English from the initial endogenetic «hurried notes taken on the spot during a brief sojourn» and «the unpretentious outcome of hasty jottings, made of the impressions received during the events»<sup>255</sup> entitled «A Recent Trip to the Ancient Ruins of Kamboja» was to enlighten and delight his English readers about the historical, geographical, archaeological and linguistic aspects of the ancient ruins and places as well as their the 'time-honored and history-consecrated' toponyms from Hā-nōi to Angkor-Wat and Angkor-Thom in Kamboja. Divided into seventeen sections according to the dates and locations, this travelogue exemplified *Lieutenant-Colonel G.E. Gerini, M.R.A.S.*'s new literary genre in which he combined a literary genre of a diary and a Siāmesse poetic genre of *Nirās* and written in the English language mixed with Oriental-Occidental tongues. (see LG28). The content in the endogenetic writability phase were multidisciplinary and derived from his own published and unpublished previous projects, works-in-progress, WM and PLM in his research corpus on the historical geography of the Far-East, Oriental philology and toponyms, ancient Siāmesse literature, Buddhist mythology, iconography, Occidental and Oriental languages, botany, anthropology, etc., all of which were achieved by means of comparative genetic study of Occidental and Oriental knowledge. The ultimate intent was to convey the tangible and intangible historical cultural heritage of the ancient ruins in Kamboja and to record his impressions and experience in a manner of *Nirās*.

#### 8.2.14 นายพันเอกพระสารสาสน์พลขันธ์ เจ้ากรมยุทธศึกษา [nāi phan èk Phra

Sarasasana Balakhandh châokrom Yuddhasuksa], Colonel P'hrah

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<sup>255</sup> G.E. Gerini. *Slide views from <of ancient and modern> Tonkin and Kamboja. (1902-1903), 1905 p.3. BKK: GISSAD:Ms*

Sarasasn Balakhandh (G. E. Gerini), and พระสารสาสน์พลชั้น (เยรินี)

[Phra Sarasasana Balakhandh (Gerini) ]

นายพันเอกพระสารสาสน์พลชั้น เจ้ากรมยุทธศึกษา [nāi phan èk Phra Sarasasana Balakhandh chāokrom Yuddhasuksa], Colonel P'hrah Sarasasn Balakhandh (G. E. Gerini), Director of Military Education and Professor of Military Topography, Royal Military College and พระสารสาสน์พลชั้น (เยรินี) [Phra Sarasasana Balakhandh (Gerini)] were Gerini's fourteenth «identity unmasked». Conceived in Siām for his publications in Siāmes, the «identity unmasked» originated from his new Siāmes noble rank «พระ» [Phra], his title สารสาสน์พลชั้น [Sarasasana Balakhandh], his new Siāmes military officer rank «นายพันเอก» (Colonel), bestowed by His Majesty King Chulalongkorn of Siām on February 15, 1903 and his position as Director of Military Education and Professor of Military Topography, Royal Military College since 1895. The extant definitive *texts* under this «identity unmasked» were *Textbook of Military Topography* printed under the Supervision of the Military Education Department by Messrs. Götte & Co., in 1904; three academic articles written in Siāmes on ancient history of diplomatic relations between Siam and Java, antiquities, ancient monuments, archaeology of Siam and Cambodia contributed to ทวีปัญญา [Dvi-panyā], which was a leading Siāmes journal established and directed by H.R.H. Crown Prince Mahā Vajiravudh of Siām, in 1905: เรื่องทางพระราชไมตรีในระหว่างประเทศสยามกับประเทศชวาแต่ในชั้นต้นแห่งกรุงศรีอยุธยาโบราณ (On the Ancient Intercourse between Siām and Java), written under the Siāmes «identity unmasked» พระสารสาสน์พลชั้น (เยรินี) [Phra Sarasasana Balakhandh (Gerini) ] and published in the *Dvi-panyā*, April 1905, pp. 28-38; อธิบายด้วยโบราณวัตถุประเทศสยามแต่โดยสังเขป (On Siāmes Antiquities, a Sketch), written under the Siāmes «identity unmasked» นายพันเอกพระสารสาสน์พลชั้น [nāi phan èk Phra Sarasasana Balakhandh] (Colonel Phra Sarasasana Balakhand) and published in the *Dvi-panyā*, May, 1905, pp. 198-214; June, 1905, pp. 372-384, and เรื่องประณมพงษาวดารแห่งประเทศไทยกัมพูชาและต้นเหตุแห่งปราสาทศิลาณะประเทศนั้นโดยสังเขป (On the Early History and Ancient Monument of Kamboja- a brief account), written under the Siāmes «identity unmasked» พระสารสาสน์พลชั้น [Phra Sarasasana Balakhandh] and published in the *Dvi Panya*, July 1905, pp. 273-281.

The multilingual nature of the «identity unmasked», พระสารสาสน์พลขันธ์ (เยรีนี), as used for his article contributed to the *Dvi-panyā*, which was a combination of his noble rank and title written in the Siāmes language and his Italian family name of *Gerini* which was written in Siāmes and put in parenthesis, and the Siāmes and English names of the author, as given on the bilingual title pages of his *Textbook of Military Topography* (1904) , นายพันเอกพระสารสาสน์พลขันธ์ เจ้ากรมยุทธศึกษา and Colonel P'hrah Sarasasn Balakhandh (G. E. Gerini) as shown below designated the authentic authorial psychology as an Occidental and Oriental author, or, specifically speaking, an Italian and Siāmes one.

<p><b>ตำราแผนที่</b>          แผนที่ต้องการใช้ในการทหาร          จัดเปนบทสอนนักเรียนทหารบก          เรียบเรียงโดย นายพันเอกพระสารสาสน์พลขันธ์          เจ้ากรมยุทธศึกษา</p> <p>❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄</p> <p><b>เล่ม ๑</b>          วิธีอ่านแลใช้แบบแผนที่          ทั้งวิธีจำลองแบบแผนที่เท่าเดิมแลยิ่งหย่อนกว่าขนาดเดิม          มีรูปแกะเพิ่มขึ้นเปนตัวอย่างอธิบายถึง 91 รูปด้วย</p> <p>— ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ —</p> <p>รวบรวมพิมพ์โดยกรมยุทธศึกษา</p> <p>ตีคราวแรก ๑๐๐๐ ฉบับ          ที่โรงพิมพ์เกิดเต แอนด์ โก          ร.ศ. ๑๒๓</p>	<p>TEXT BOOK          of  <b>MILITARY TOPOGRAPHY</b>          FOR THE USE OF MILITARY SCHOOLS          AND OFFICERS OF THE ROYAL SIAMESE ARMY          BY          Colonel P'HRAH SARASASN BALAKHANDH          (G. E. GERINI)          Director of Military Education and Professor of Military          Topography, Royal Military College</p> <p>— ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ —</p> <p><b>VOL. I.</b>          MAP READING ; COPYING, REDUCING,          AND MAKING USE OF PLANS ON THE GROUND.          With 91 wood-cuts</p> <p>~ ~ ~ ❄ ❄ ❄ ❄ ❄ ~ ~ ~</p> <p>BANGKOK          printed under the Supervision of the Military Education Department          by Messrs. Götte &amp; Co.,          1904</p>
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This multilingual nature of the «identity unmasked» truly corresponded with the Occidental and Oriental psychology of creations of which the translation and research tasks in the *textual* and *avant-textual* stages involved both Occidental and Oriental thoughts and sources. In เรื่อง ทางพระราชไมตรีในระหว่างประเทศสยามกับประเทศชวาแต่ในชั้นต้นแห่งกรุงศรีอยุธยาโบราณ (On the Ancient Intercourse between Siām and Java), the author presented his historical findings about the ancient relations between Siām and Java, which were derived from his historical geographic research on the toponyms given by the poet named Prapañca in his poem entitled *Nāgarakretākama* composed around 1380, arguing against the theory set up by M. Aymonier



that *Ayudhyā* was not found until 1460 or so (*Journal Asiatique*, 1903, pp.228; and "Le Cambodge," Paris, 1904, pp. 659 and 724-733). According to พระสารสาสน์พลขันธ์ (เยรีนี) [Phra Sarasasana Balakhandh (Gerini)], the mention of a toponym Ayodhyāpura, which was obviously equivalent to *Ayudhyā*, the capital of Siām from A.D. 1350 to 1767 in the *Nāgarakretākama*, composed in honor of his sovereign Hayam Wuruk (1350-1389), the greatest ruler of Mājapāhit, as one of Java's friendly states proved that shortly after the middle of the fourteenth century the relations between Siām and Java existed. พระสารสาสน์พลขันธ์ (เยรีนี) [Phra Sarasasana Balakhandh (Gerini)] continued giving another evidence from Chinese sources that «the annals of the Ming dynasty stated that in 1397 China invited Siām to use her influence with *Chao-wa* (Java, specifically Mājapāhit) to induce the latter to keep her vassal *San-fo-ch'i* quiet, as this State had become a real *enfant terrible*, and had carried its offences against China so far as to murder the imperial envoys» (Gerini, 1905, p. 488). In อธิบายด้วยโบราณวัตถุประเทศสยามแต่โดยสังเขป, พระสารสาสน์พลขันธ์ (เยรีนี) [Phra Sarasasana Balakhandh (Gerini)] approached antiquities of Siām and Cambodia from the relationality of categorization in archaeology as practiced by scholars in the Occident to render an innovative perspective on pre-historic and historic Siāmesese and Khmer monuments to the Siāmesese readers in the Siāmesese language.

It should also be noted that one of the important tasks in the endogenetic writability of all texts in Siāmesese under this Occidental and Oriental «identity unmasked» was a prescription of technical terminology of military topography (see Table 2-18: 1904-1905), archaeology, anthropology in Siāmesese to match equivalent terms in English and other foreign languages. His prescriptivism which was Sanskrit-based and his Siāmesese technical terminology which was proper and standard marked another progress in the development and modernization of the Siāmesese language. His task could be considered a task of early notable lexicographer of Siāmesese.

8.2.15 Colonel G.E. Gerini, M.R.A.S, Colonel G.E. Gerini, M.R.A.S,  
M.S.S, G.E. Gerini, M.R.A.S.

*Colonel G.E. Gerini, M.R.A.S.; Colonel G.E. Gerini, M.R.A.S, M.S.S, G.E. Gerini, M.R.A.S.,* were Gerini's fifteenth «identity unmasked». Conceived in Siām for *His Texts* in English in the genre of the Siāmology and Oriental studies contributed to the *Journal of Royal Asiatic*

*Society of Great Britain and Ireland (JRAS)*, the *Journal of The Siam Society (JSS)* between 1904 and 1905 and published in a book form by the Royal Asiatic Society, the Royal Geographical Society in 1909, this «identity unmasked» originated from his new military officer rank of «Colonel» bestowed by His Majesty King Chulalongkorn of Siām on February 15, 1903, his being a Non-Resident Member of the Royal Asiatic Society (M.R.A.S) since 1895, a co-establisher and the Vice President of the Siam Society since 1904.

The first public appearance of this identity unmasked *Colonel G.E. Gerini, M.R.A.S.* was for his English article in the discipline of archaeology entitled «Siamese Archaeology: A Synoptical Sketch» contributed to the *JRAS* in January, 1904, pp. 233-248. This synoptical sketch was a genetic study of Siamese Archaeology. The *definitive text* was organized by subtopics as follows: the Indian Influence; Extant Monuments, In Northern and Central Siām, In Southern Siām, Caves; Epigraphy, On the Malay Peninsula, In Southern Siām; The dawn of Thai epigraphy, Paleographic peculiarities; Other Noticeable Features in Connection with Ancient Monuments; and Supplementary Note on the Recently Discovered Takūa-pā Inscription in the Takôpa district (Takūa-pā) in which this identity unmasked *Colonel G.E. Gerini, M.R.A.S.* commended to the attention of his best friends, Mr H.W Bourke, of the Royal Siānese Department of Mines and Mr C. Allegri, the Chief Engineer of the Royal Siānese Public Works Departments who went on the official tour through the Siānese provinces on the west coast of the Malay Peninsula, about «the importance of a thorough investigation of any ancient remains and above all of any epigraphic relics» in the districts of Takūa-thùng and Takūa-pā (Takôpa) as he felt certain that «owing to ancient Indian settlement which must have left behind some visible traces of their past existence having been there, important archaeological finds would most likely reward the efforts of the explorer» (*JRAS*, 1904, 242). His commendation was in relation to his previous conclusion In «Early Geography of Indo-China» published in *JRAS* for July, 1897, pp.572-573, and Table IV, No. 79 in which he proposed that «*Takôpa* was Ptolemy's *Takôla* and withal the *Takkola* of the "Milinda Pañha"» and his forthcoming *Asiatic Society* monograph on Ptolemaic geography of Indo-China, which was in the press.

In April, 1904 in U.S.A., there appeared an English article entitled «Siānese archaeology-A synoptical sketch by Colonel Gerini» contributed as a chapter in *The Kingdom of Siam*, published for the Siānese Section at the Louisiana Purchase Exposition, held in St Louis, from April to December, 1904. Genetically speaking, this article must have originated from the same rough draft as «Siamese Archaeology: A Synoptical Sketch»

contributed to the *JRAS* in January, 1904, but as it served a different purpose, the *definitive text* was not divided into subtopics and the six-page «Supplementary Note on the Recently Discovered Takūa-pā Inscription in the Takôpa district (Takūa-pā)» was not included.

The second public appearance of the identity unmasked, *Colonel G.E. Gerini, M.R.A.S, M.S.S.* was for his English monograph in the discipline of Siāmes language contributed to JSS in 1904 entitled *On Siamese Proverbs and Idiomatic Expression*. The psychology of creation, in *Colonel G.E. Gerini, M.R.A.S, M.S.S.*'s own words was, «it is high time that more ample lists not only of proverbs proper, but also of idiomatic phrases current among the people should be gathered and published, if for no other purposes at least to demonstrate that the Siāmes are far from lacking that description of concise, pithy sayings that form so great a part of the folklore of other nations» (*OSPIE*, 12). The monograph findings, written in English with original Siāmes scripts of Siāmes proverbs and idiomatic expressions, were classified into ten sections: *A neglected Subject; Importance of Siāmes Proverbs; Cautions to be observed in the collection; The Oldest Siāmes collection of proverbs; Characteristics of Siāmes Proverbs; Summary survey of P'hrah Ruang's maxims; Other Siāmes proverbs; Instances of coincidence with Western proverbs; Idiomatic Expressions; Instances of borrowed sayings, and literary allusions; Roles and characteristics ascribed to animals; and Conclusion* which read «Well, may, in conclusion, the Siāmes go proud of their adages and imaginuous pointed idioms which depict them in their true light of a talented, gentle, and humorous people, susceptible of yet fuller and higher developments, characteristics, by the way, already well evident to those who have learned to know and understand them» (*OSPIE*, 51). As a true researcher of Siāmes subhāsīt literature, in an appendix, he compiled a bibliographical sketch of Siāmes subhāsīt literature dating from A.D. 1257 to the modern time, classing the works under two heads : Proverbs proper, including adages, maxims, precepts; Ethical treatises consisting of rules of conduct and deportment and manuals of politeness. In other appendices, *Colonel G.E. Gerini, M.R.A.S, M.S.S* published the original Siāmes text and his English translation of King Runag's maxims engraved on the slabs and encased in the walls and pillars of one of many the sālās or kiosks adorning the inner courtyards of the Jatavana, *vulgo* Wat Phô which included 158 maxims ; an initial list of 208 Siāmes proverbs and saws, etc. and his English translation; an initial list of 15 Lāu proverbs and saws, etc. and his English translation; his preliminary notes on Mōn proverbs as occurred in the annals of Pegu and was translated into Siāmes and published under the title of «Rājadhīrāj» in 1880 together with an initial list of 44 Mōn

proverbs, saws, etc. from the annals given in the Siānese characters and 10 specimens of popular sayings gathered from the mouths of local Mōn residents and given in Roman characters and translated all by himself into English. In the conclusion, *Colonel G.E. Gerini, M.R.A.S, M.S.S* expressed his authorial psychology by saying, «I may, despite its defects, say in some sense with Horace to possibly captious critics:

Si quid novisti rectius istis,

Candidus imperti; si non, his utere mecum.» (Horace, Epistle I.6.67)

The third public appearance of this «identity unmasked» *Colonel G.E. Gerini, M.R.A.S.* was for his English monograph in the discipline of history contributed to JSS in 1904 entitled *Historical Retrospect of Junkceylon Island*. The psychology of creation under the «identity unmasked» *Colonel G.E. Gerini, M.R.A.S.* was always in quest of historical information, in this case, on the Island of Junkceylon which «still remains a sealed book». *Colonel G.E. Gerini, M.R.A.S.*'s creation method was a synthesis from Occidental and Oriental thoughts and sources. He reconstructed the historical retrospect of the Island through the examination of the accounts of early European travelers, local documents on the history of the island which supplied him with very important information from the last quarter of the eighteenth century which could not be found «in so detailed a form, elsewhere», the records for the first three reigns of the present dynasty that could be carried down to the middle of the nineteenth century, with «the further assistance of European publications and of information gathered locally from the mouths of the oldest living inhabitants of the island » (*HRJI*,122). *His texts* presented, firstly, remarks in the name of the island and toponyms; a general survey of the early history of the Island; then, serial notices of the Island which were divided into sections of Older Period: A.D. 1200 to 1782, represented by the accounts of Kadah Annals, Galvano, Mendez Pinto, Ralph Fitch, Linschoten, Barker, Hakluyt, Bacarro, Mandelslo, De Bourges, Roman-Catholic mission, hitch in the British tin trade, Gervaise, Choisy, Chaumont, the France-Siānese trading convention, Laboubère, the French naval demonstration at Junkceylon, Hamiltin and Dr Koenig and local records about C'halang, P'hūket, Takūa-thùng, and the Junkceylon Revenue, and Second period: 1782-1851, represented by the accounts of the Junkceylon Roman-Catholic missions, 1779-1785, Captain Forest's Visit in 1784, the four Burmese invasions and the story of the two war Heroines, Lady Chan and her maiden sister, the overland route for time and Indian imported goods prior to 1785, how a Chinese trader rose to be Capitan China at Junkceylon in 1821, Captain Low's visit in 1824, Captain Burney's visits in 1826, sundry jottings on Junkceylon

down to 1851 and Nāi Mī's poetical account of his pilgrimage to Junkceylon entitled «Nirāś C'ha-lāng นิราศกลาง» written in a poetic genre of travel literature known as «nirās». The *processio operis* of *Historical Retrospect of Junkceylon Island* represented Colonel G.E. Gerini, M.R.A.S. 's poetics of an historical retrospect which involved a reconstruction from valuable Occidental and Oriental evidence and multidisciplinary knowledge ranging from history, geography, anthropology, archaeology, military studies, trades, religions, to languages and poetic literature.

The fourth public appearance of this «identity unmasked» Colonel G.E. Gerini, M.R.A.S. was for *His Texts* in the discipline of historical geography, of which origin was described, in his own words, «I first took up the study of Ptolemy's trans-Gangetic geography, in so far as had relation with the Gulf of Siām and the Malay Peninsula as early as 1887» (*RPGEA FIIA*, 6) and a continuation of his earlier publication of «Note on the early geography of Indo-China» under the identity unmasked» G.E. Gerini, M.R.A.S. in *JRAS* in 1897. Three important definitive works of *His Texts* were, first, «Some Unidentified Toponyms in the Travels of Pedro Teixeira and Tavernier», appeared in public in October, 1904, in *JRAS*, pp. 719-723; secondly «The Nagarakretagama List of Countries on the Indo-Chinese Mainland» published in *JRAS* in July 1905; third, *Researches on Ptolemy's Geography of Eastern Asia. (Further India and Indo-Malay Archipelago)*, Asiatic Society Monographs -No.1, published in conjunction with The Royal Geographical Society in 1909. In the first text, G.E. Gerini, M.R.A.S. could identify four names of places on the Indo-Chinese Peninsula and the Straits below it that had been left unidentified in Messrs. Sinclair and Ferguson's able translation of the «Travels of Pedro Teixeira» published in 1902 by the Hakluyt Society: *Olanion* [=the Kingdom of *Lān-c'hāng*], *Polé* [= the *Pulai* River], *Pate* [= *Patanor* (Bān-Dōn)] and *Sabam Strait* [= the Strait of *Sabão*]. In the second text, G.E. Gerini, M.R.A.S. could elucidate several obscure points of the early history of the trading relations between the Mājapāhit empire and most of the archipelago, a number of dependencies on the southern part of the Malay Peninsula and friendly States in the Indo-Chinese mainland by means of his multidisciplinary research on the toponyms given by the poet named Prapañca in his poem entitled *Nāgarakretākama* composed in 1380s in honor of his sovereign Hayam Wuruk (1350-1389), who was the greatest ruler of Mājapāhit. G.E. Gerini, M.R.A.S. was able to established the identity of ten «not so easily recognizable» toponyms with which Mājapāhit had established friendly relations : *Yavana* [= *Annam* and *Tonkin*],

*Dharma-nagara* [= *Śrī Dharma-raja Nagara*, *Nagor Śrī Dharmarāj* of Siānese official documents, *vulgo Lakhōn*; and the *Ligor* of Malays], *Ayodhyāpura* [= *Ayudhyā*], *Rājapura* [*Rāja-purī*, *vulgo Rāj-burī*], *Singhanagara* [= *Siṅga-purī*], *Syangka* [= *Saṅkhaburī*], *Marutma* [*Muttama* or *Martama* (Muḥ-t'môḥ) = *Martaban*], *Lengka-suka* [= *Langka-suka*, the name of the earliest royal residence and capital of *Kedah*] ]*Tumasik* [= the old name of Singapore Island, *Tamasak*]. The significant fact was that no less than five States which the Mājapāhit Empire established relations with shortly after the middle of the fourteenth century were in Siām. In the third text, *RPGEA FIIA*, *Colonel G.E. Gerini, M.R.A.S.* proposed his identifications seventy-seven Ptolemaic place-names and ethnonyms pertaining to the Further India and the Indo-Malay Archipelago divided into ten chapters: *Coast of the Airrhadoi*; *Argyra (Arakan)*; *Country of the Zamīrai and Dabasai (Upper Burmā)*; *Gold Country (Lower Burmā)*; *Coast of the Bēsyangetai and Sarabakic Gulf (Coast of Pegu: Gulf of Martaban)*; *Golden Khersonese (Malay Peninsula)*; *Country of the Doānai Northern Siām and Lāos*; *Country of the Lēstai (Southern Siām and Kamboja)*; *Region of the Great Gulf (Annam and Tonkin)*; *Islands of Trans-Gangetic India* along with his historic-geographical evidence, commentary, calculations, mathematical rectification of Ptolemy's measurement errors and a map in elucidation of Ptolemy geography of Further India and Central Asia, a synoptical map of the early Greek and Latin, Indū, Arab and Chinese knowledge of Indo-China and the Indo-Malay Archipelago.

The unvarying psychology of creations in the discipline of historical geography was to elucidate a new and important feature of an ancient text of historical geography, *Ptolemaic extra-Gangetic Geography*, that with the successful identifications of names of localities or toponyms, it disclosed the positions of the outposts at an earlier time which supplied «the solution of an ethnological mystery that could not hitherto be penetrated» (*RPGEA FIIA* 8). In Appendix II, *On Indo-Chinese Terms in the Ptolemaic Geography of Extra-Gangetic India*, the «identity unmasked» *Colonel G.E. Gerini, M.R.A.S.* demonstrated with his convincing proof that many of the *Ptolemaic* toponyms derived from Mōñ terms, Malay terms, Tamil terms, Khmēr terms, Chām terms, terms from other languages of Indo-China such as Chinese, Thai, Kachin, Lawā, and Sanskrit and Pāli terms could supply ethnographical evidence about the language then spoken and the race of people then settled in a particular district and «thus throwing glimmers of light into the darkness of the unknown early history of those nations» (*RPGEA FIIA*, 727). His words also confirmed his true authorial psychology as the defender

of the early history of Siām and *Further India and Indo-Malay Archipelago*, who always, as written in his own words in the Preface of *RPGEA FIIA*,

*rem curavi quam optime potui*

## Conclusion



## *Dvadasapiṭaka*, “ทะเว็ลพธิ์บาสเค็ต” [twelve baskets],

### สิบสองตะกร้า [sìpsǒng takrâ]

“ด้วยอาตมาภาพได้เอาใจใส่อ่านหนังสือพิมพ์ยุทธโศกของคุณโยมอยู่เสมอ ทุก ๆ คราวเล่มที่ออกมาบัดนี้อาตมาภาพได้อ่านเล่มที่ ๑๒ ครบปีที่ ๔ ซึ่งคุณโยมได้รับเป็นเอดิเตอร์กระทำในปีที่ ๔ แต่ปีเดียวครบ ๑๒ เดือน คุณโยมได้อุตสาหะเลือกพิมพ์แปลตำราวิชากรทการทหาร แลข่าวต่างประเทศพิเศษ แปลกระหลาดเป็น อันมากประกอบด้วยข้อคดีเป็นสาระประโยชน์ ยิ่งกว่าครั้งที่ออกมาสามปีแต่ก่อนเป็นหลายเท่าหลายส่วน อาตมาภาพได้อ่านแล้วพลอยได้สติปัญญาวิชาความรู้ของคุณโยมขึ้นเป็นหลายตะกร้า ซึ่งเรียกตามมครภาษา ว่า “ปิฏก” นั้นอาตมาภาพได้ทรงความรู้ของคุณโยมถึง ๑๒ ปิฏก หรือจะเรียกเป็นคำมครภาษาว่า ทวาทศปิฏก หรือเรียกตามคำอังกฤษว่า “ทะเว็ลพธิ์บาสเค็ต” ตามที่อาตมาภาพได้รู้มา ก็แปลเป็นไทยว่าสิบสองตะกร้าเหมือนกัน เรียกดังนั้นก็ได้”

-- พุทธบุตร ราชภู่บุรณ์<sup>256</sup>

#### English Translation

I have been attentively reading each and every issue of your *Yuddhakoṣa* as it came forth. Now that I have finished reading the twelfth issue of the fourth volume of this newspaper that you have accepted to be the editor in the fourth year, that is, just for one year or 12 months, I have discovered that you have industriously sought, selected and translated numerous foreign military texts and international updates which are truly exotic, informative and intuitive with the manifold thoughts and usefulness that it used to be in the first three volumes. Reading your works, I have simultaneously gained all your great wisdom, intelligence and knowledge for many “*takrâ*” [baskets], or the so-called “*piṭaka*” in the *Magadhan* language. In fact, I have learned as many as 12 “*piṭaka*” of your knowledge or the so-called “*Dvadasapiṭaka*” in the language of *Magadha* or “twelve baskets” in the English language, which, from what I've known, has the equivalent translation as in Thai, that is, “sìpsǒng takrâ” [sìpsǒng, twelve; takrâ, basket]. Thus, it can also be called as such.

- *Buddhaputra Ratburana*

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<sup>256</sup> Buddhaputra Ratburana, “Correspondence” in “Hasya P'hak and Rasika P'hak”, *Yuddhakoṣa*, 1896, Vol. 5, No.1, p. 44. “

The series of four Occidental and Oriental literary multilingual terms, comprising two newly coined terms in Pāli, 12 “*piṭaka*” and “*Dvadasapiṭaka*”, with the English translation, precisely transliterated in Siāmesese character, “ทะเว็ลพัลลับาสะเค็ต” [twelve baskets], and the equivalent translation in Siāmesese, สิบสองตะกร้า [sipsōng takrâ], presented in the Occidental and Oriental literary multilingual simultaneous self-translation style, which was pioneered by Gerini himself, was the most appropriate metaphor and the wittiest and rightest style to describe Gerini's Occidental and Oriental, academic and literary wisdom, intelligence and knowledge in his writings contributed to *Yuddhakoṣa* in 1896. Besides, it was a genetic evidence of Gerini's development of Occidental and Oriental literary multilingualism from a point of view of his Siāmesese reader.

This genetic evidence was a correspondence written by *Buddhaputra Ratburana*, a Buddhist monk named *Buddhaputra*, meaning a disciple of Lord Buddha, who resided at *Ratburana* Temple in Bangkok, to Gerini, the Editor of the *Yuddhakoṣa* Siāmesese Military magazine in 1896, one year after General H.R.H Prince Bhanurangsi Savangwongse Krom Phra Bhanubandhu Vongsevoradej entrusted him to be the new Editor to turn the *Yuddhakoṣa* Siāmesese newspaper into a modern European style magazine. This genetic evidence was published in *Yuddhakoṣa* in a new column entitled คอเรศปอนเดศ, an English to Siāmesese transliteration of «Correspondence». It can be inferred from the writing style which combined terms in English, Siāmesese, and *Magadhan*, a sacred language of the *Theravada* Buddhist canon, believed to be the language spoken by Lord Buddha, that Gerini's reader, *Buddhaputra Ratburana*, was not only a well-educated and multilingual disciple of Lord Buddha, who had very good knowledge about Buddhist Pāli canons, Siāmesese literature, and an insight into comparative *Magadhan* or Pāli-Siāmesese-English syntax and semantics but also a good follower of Gerini who showed him and Siāmesese readers the unity of Occidental and Oriental literariness and the unity of faith in his multilingual translations of military texts and international news for twelve *piṭaka* or *Dvadasapiṭaka* and, most importantly, his *poetics* of Occidental and Oriental literary multilingualism.

Genetically speaking, Gerini's extant multilingual WM and PLM should be studied in entirely new ways. One reason is that they contain incomparable Occidental and Oriental memories of late 19<sup>th</sup>-and early 20<sup>th</sup> - century Siām. They are documentary heritage of the *processio operis* about Siām and the Orient that should be preserved and protected for all.

My genetic study of his lifetime WM and PLM has proved that when they are reconstructed by the critical approach of *Genetic Criticism*, a parallel list of his unknown Occidental and Oriental literary multilingual works, which are produced side by side with his works on academic *Studi Orientali* but «*go lost to science, simply through their not being jotted down and communicated for publication*» has been established and the unknown paradigmatic aspects of his *poetics* of Occidental and Oriental literary multilingualism in late 19<sup>th</sup>-and early 20<sup>th</sup> - century Siām have been revealed, while other theories have not

My new genetic approach, proposed in this study as the CMMD of Gerinian *processio operis*, is proved to be the right direction to define his literary works, reconstruct his literary creative process, describe the LL, LG, AI, defend his inventive Occidental and Oriental literary multilingual narrative and dramatic *poetics*, depict the collective intents of *his texts* and *his times* and chart the genesis, signification and motivation of his lifetime «*identity masked*» and «*identity unmasked*» which explain the psychology of his Occidental and Oriental multilingual and multidisciplinary creations.

As this CMMD has successfully brought into light Gerini's TrueType creative process of Occidental and Oriental literary multilingual narrative monologues and dramatic dialogues through a genetic study of his extant WM and PLM, my next daring maneuver will be to investigate the forgotten or neglected WM and PLM archives of other Orientalists and authors on the Orient and reconstruct their *processio operis* and the *poetics* in comparison to Gerini's paradigmatic *poetics of Occidental and Oriental literary multilingualism* for his writings about Siām and the Orient.

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- \_\_\_\_\_. ชาวต่อเรือที่ยาวเลน (ย็อต) อันเร็วกว่าทั้งหมดในโลก [khaò tò ruela thiâw lên (Yacht) ân reo kwà tángmòt nailôk] (Building of the fastest yacht in the world) *Y*, 1899, 8.4, 234-235. BKK: NLT: Mc.
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- \_\_\_\_\_. กองทัพญี่ปุ่นกำลังเปลี่ยนแปลงอาวุธปืนเสียใหม่[kongtháp Yìpùn kamlang plianplāeng awútpūen sĩa mài ] (Japanese army is changing to new types of guns) *Y*,1900, 8.10,119, 619-620. BKK: NLT: Mc.
- \_\_\_\_\_. ต้นเหตุของหอกสำหรับสวมเข้าปลายบอกปืน [tôn hēt khong hok sampap suam khao prai pok puen] (The origin of gun lance) *Y*, 1900,8.10, 621-624. BKK: NLT.
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- \_\_\_\_\_. ของแปลกประหลาด น่าอัศจรรย์ ใช้ใบแมงมุมแทนเส้นไหมมาทอเป็นผ้าแพร [không plaèkpralât nâ atsachan cháí bai maēngmum thaen sênmaï ma tho pen phâphraē] (Exotic and amazing object, using spiderweb for silk yarn to weave fabric) Y,1901, 9.4, 240-251). BKK: NLT: Mc.
- \_\_\_\_\_. วิธีเล่นกองแป้นอย่างแปลกประหลาดของชาวฮินดู [withī lèn kongpaēn yàng praëk pralât khõng chao Hindu] (How to play an exotic Hindu game of a pile of round boards) Y, 1901, 9.5, 312-319. BKK: NLT: Mc.
- \_\_\_\_\_. ของประหลาดน่าอัศจรรย์เพิ่งเกิดขึ้นใหม่ เครื่อง "รังสีศัพท" (Radiophone) สำหรับส่งเสียงไปด้วยแสงสว่าง [khõng pralât nâ atsachan koèdkhuên mài khruèng "sangsīsàp" (Radiophone) samràp sòng siǎng paidûi saēngsawàng] (An exotic amazing innovation called Radiophone for transmitting speech over light waves) Y, 1901, 9.8,120, 503-511. BKK: NLT: Mc.
- \_\_\_\_\_. ยุทธনী เงินทุนนอนสำหรับการศึกษาสงครามของประเทศรัสเซีย [yutthaníthī ngoenthunnõn samràp kânsuksõngkrām khõng prathêt Russia] Military Treasure: On Russia's warfare fund Y,1901, 9.9, 570-577. BKK: NLT: Mc.
- \_\_\_\_\_. บัญชีตระกูลสัตว์ทั้งปวง [bānchī trakunsàt tángpuang] List of biological classification of animals Y,1901, 9.10, 624-630. BKK: NLT: Mc.
- \_\_\_\_\_. ว่าด้วยเครื่อง "รัศมีโทรศัพท" คือเครื่องโทรศัพทเพิ่งประดิษฐ์ขึ้นใหม่ไม่ต้องใช้สาย [wâ dûoi khruèng "rangsīsàp" khue khruèng torasàp phueng pradit khuênmaï mâitóng cháí sai] (On innovative wireless photophone) Y, 1903, 12.3 ,122, 185-191. NA: Unior: FLG.
- \_\_\_\_\_. ชาวใช้ว่าวเหาะขึ้นไปบนอากาศเวหา [khaò cháí wôw hò khuênpai bon ākāt] (On the use of kite for a man to fly into the air )Y,1904, 12.4, 251-256. NA: Unior: FLG.
- \_\_\_\_\_. มโนธรรมของนายทหารและพลทหารญี่ปุ่น [manotham khõng naithahǎn lae phontahǎn yîpùn] (On the ethics of Japanese military officers and soldiers +1 map of war between China and Japan with Siamese and Chinese scripts) Y,1904, 12.8, 601-609. NA: Unior: FLG.
- \_\_\_\_\_. มูลเหตุแห่งการศึกสงคราม [moonhèt haèng kansuksõngkrām] On the causes of the war Y,1904, 12.9, 673-675. NA: Unior: FLG.
- \_\_\_\_\_. ค่าการยิงปืนใหญ่ขนาดมหึมา khâ kân ying pūenyài khanāt mahêumā » (Costs of firing gigantic cannons) Y, 1904, 12.9,123, 676-678. NA: Unior: FLG .

- \_\_\_\_\_. แม่ทัพใหญ่ของญี่ปุ่น [maêthapyai khǒng Yîpùn] Commander-in-Chief of Japan *Y*, 1904, 12.10, 787-789. NA: Unior: FLG.
- \_\_\_\_\_. รุศเซียกับญี่ปุ่นได้เปลี่ยนสีผ้า เครื่องแต่งตัวของทหารทั้งสองฝ่าย [Russia and Japan dâi pliàn sǐ suâphâ khruêngtaèngtua khǒng thahǎn tángsǒngphai] (Russia and Japan changed the colors of militray uniforms) *Y*, 1904, 12.10, 790. NA: Unior: FLG .
- \_\_\_\_\_. กลอุบายศึกคิดแก้ไขผ่อนปรนเอาเปรียบแก่ญี่ปุ่นของฝ่ายรุศเซีย [kon ubaisùk kítkáekǎi phònproun ao priàp kaè Yîpùn khǒng phai Russia] Russia's stratagem to solve, ease and gain advantage over Japan *Y*, 1904, 12.11, 855-861. NA: Unior: FLG.
- \_\_\_\_\_. ดินปืนประดิษฐ์ขึ้นใหม่ของญี่ปุ่นชื่อว่า "ชิโมส" (Chimose) [dinpüen pradít khêun mài khǒng Yîpùn chêuwâ Chimose] (Japan's newly developed gunpower called *Chimose*) *Y*, 1904, 12.12, 123, 935-939. NA: Unior: FLG.
- \_\_\_\_\_. อาหารของเลี้ยงบำรุงกำลังของทหารญี่ปุ่น [ahǎn khǒngliáng bamrungekamlang khǒng thahǎn Yîpùn] (Food provided for armed forces) *Y*, 1904, 12.12 939-941. NA: Unior: FLG.