

Chinese Ceremonial Music in Mahayana Buddhism in Southern Thailand

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ZUSAMMENFASSUNG

In dieser Arbeit wird die Rolle der chinesischen Musik im Mahayana-Buddhismus Südthailands untersucht. Ziel dieser Studie ist die Erforschung der Zusammenhänge zwischen der Zeremonialmusik des Mahayana-Buddhismus und den chinesischen Traditionen in Thailand während der letzten 50 Jahre.

Für die Untersuchung wurde die entsprechende wissenschaftliche Literatur herangezogen und mit ethnomusikologischen Methoden gearbeitet. Neben der teilnehmenden Beobachtung wurden Interviews mit Musikern und Verantwortlichen für die Zeremonialmusik gemacht sowie audio-visuelle Feldaufnahmen.

Ausgehend von einem kurzen Überblick über die Geschichte der Einwanderung von Chinesen, ihrer Stellung in der thailändischen Gesellschaft und ihres religiösen Lebens (Chapter 2) wird kurz die historische Entwicklung des Buddhismus in Thailand dargestellt. Die Bevölkerung des Landes ist überwiegend buddhistisch und folgt der Lehre des Theravada-Buddhismus. Diese kurzen Ausführungen zur Entwicklung des Buddhismus sollen verdeutlichen, dass der Mahayana-Buddhismus aufs engste mit den chinesischen Immigranten in Verbindung steht, denn nur in den von Chinesen besiedelten Gebieten des Südens wird diese Form der buddhistischen Lehre praktiziert (Chapter 3).

Im folgenden Abschnitt werden die chinesischen Zeremonien im Mahayana-Buddhismus ausführlicher dargestellt, und es zeigt sich wie in China die Vermischung von Elementen aus dem Theravada-Buddhismus Thailands nicht vorhanden ist. Von Beginn an hat der Mahayana-Buddhismus vielfältige Einflüsse aus anderen religiösen Richtungen Chinas aufgenommen, ganz besonders auffallend ist die Integration von Gottheiten aus dem Taoismus. Auch in Thailand ist die Anbetung der verschiedenen Buddhas, Bodhisattvas und der taoistischen Gottheiten (wie z. B. der Neun Kaiser) stets Teil der Zeremonien des Mahayana-Buddhismus (Chapter 4).

Als Fallstudie für die Zeremonien des Mahayana-Buddhismus im südlichen Thailand dient hier das Thetsakan Kin Che, das sogenannte „Vegetarische Festival“, das heute als größtes und wichtigstes Ereignis des Mahayana-Buddhismus angesehen wird. In

den Zeremonien dieses Festes lassen sich besonders deutlich die Einflüsse und Übernahmen aus den verschiedenen religiösen Glaubensrichtungen erkennen (Chapter 5).

Anschließend an dieses für das Verständnis des religiösen Lebens der Chinesen in Südthailand bedeutsamen Festes wird die Musik, ihre Ausübung durch chinesische Musikensembles und ihr traditionelles Repertoire im Mahayana-Buddhismus vorgestellt. Die Basis für die musikalische Gestaltung der Zeremonien bildet die Musik, die mit den chinesischen Immigranten nach Thailand kam. Die größte Anzahl von Chinesen stammt aus dem südlichen Chaozhou im Grenzgebiet der Provinzen Guangdong und Fujian. Die Musik dieser chinesischen Region bestimmt bis heute die Musik der Thai-Chinesen, so wie sie in den religiösen Zeremonien verwendet wird, auch wenn es einige Veränderungen gibt. Die Musik wird für vier verschiedene Textarten mit einer besonderen poetischen Form eingesetzt. Die Texte sind die buddhistische Hymne (*chang*), die Sutras (*geng*), Dharani/Mantra (*chio*) und Ghattha (*ki*). Das normale Tempo für diese Gesänge ist ein gemäßigtes Tempo (*yipang*), immer verbunden mit melismatischem Gesang, dessen Tempo sich allmählich steigert und schließlich in einem schnellen Tempo (*chui pang*) endet. (Chapter 6).

Diesen Ausführungen folgt die Untersuchung der drei für alle Zeremonien wichtigsten Sutras. Der Aufbau der Sutras steht immer in Verbindung mit den Musikensembles und den teils rezitatorisch, teils musikalisch gestaltenden Gebetsgruppen. Die detaillierten Ausführungen zu den einzelnen Sutras werden abgeschlossen durch Untersuchungen zur Musik ausserhalb der Sutras, zur Rolle der Musik für die Verehrung, zur Interpretation des musikalischen Klages für Buddhisten und zu den wesentlichen Merkmalen der musikalischen Gestaltung für den Glauben (Chapter 7).

Das abschliessende Kapitel enthält die Analysen der Texte und der Musik. Herausgearbeitet wurden vor allem die Besonderheiten der strukturellen Merkmale der chinesischen Musik und ihrer Praxis im Mahayana-Buddhismus in Thailand, denn die traditionelle Musik des Landes ist bestimmt von ganz anderen Merkmalen, einem unterschiedlichen Aufbau der verwendeten Skalen mit anderen Intervallgrößen und einem dieser Praxis angepassten, anderen Instrumentarium (Chapter 8).

Die Untersuchung konzentriert sich auf drei wesentliche Punkte, auf den Mahayana-Buddhismus in Südthailand, auf die chinesischen Traditionen der dazu gehörenden Zeremonien und auf die Zeremonialmusik selbst. Als Ergebnis dieser Untersuchung ist festzustellen, dass die Chinesen sehr gut in die thailändische Gesellschaft integriert sind, dass der Mahayana-Buddhismus mit all seinen Erscheinungsformen als chinesisch einzuordnen ist, dass sich aber hinsichtlich der aus den Tonsprachen resultierenden textlich-klanglichen Verschiedenheiten und damit auch der melodischen Ausführung Veränderungen ergeben haben. Die Übersetzungen aus dem Sanskrit/Pali in Chinesisch, in Thailand ausgesprochen im Taechew-Dialekt (Guangdong) und neuerdings auch die Übertragung in die Thaisprache haben Auswirkungen auf die musikalische Gestaltung. Musikalisch hat sich vor allem in den Tempi eine andere Verwendung eingebürgert. Das normale Tempo für die Ritualmusik ist ein gemäßigtes Tempo (*yipang*), immer verbunden mit melismatischem Gesang, das sich allmählich steigert und schließlich in einem schnellen Tempo (*chuiipang*) endet. In den letzten Jahrzehnten hat sich auch die instrumentale Besetzung für die Begleitung der buddhistischen Zeremonien verändert, sei es durch Hinzunahme von westlichen Instrumenten, sei es durch Neukompositionen und Übernahme vorhandener Melodien aus ganz anderen Bereichen, die aber „im chinesischen Stil“ gestaltet werden. Insgesamt jedoch bleiben die Rituale wie die Musik chinesisch und werden auch als solche von den Thai der Region wahrgenommen und bezeichnet.

Die chinesische Musik im Kontext der buddhistischen Zeremonien geht über die eigentliche religiöse Praxis hinaus. Sie reflektiert die sozialen Veränderungen, zeigt aber zugleich die Dynamik dieser chinesischen Gemeinschaften. Zwar versucht die chinesische Minderheit, ihre eigene kulturelle und musikalische Identität zu bewahren, sie ist jedoch sehr offen für Einflüsse aus den verschiedensten Bereichen.

Obwohl der Mahayana-Buddhismus im südlichen Thailand die Religion einer Minderheit ist, werden auch Angehöriger anderer Ethnien und Glaubengemeinschaften eingeladen, Zeremonien zu organisieren oder an ihnen teilzunehmen. Heute beteiligen sich auf Einladung der Chinesen an den Zeremonien auch Nicht-Chinesen, sowohl thailändische Theravada-Buddhisten, als auch Muslime und andere

interessierte Thai, die sich von dieser Glaubensrichtung und ihrer musikalischen Gestaltung angezogen fühlen.

Thai Orthography: Consonants

The transcription of Chinese and Thai terms in the following is based on the system suggested by the Royal Institute of Thailand (Ratchabandittayasathan) as shown below, followed by the pronunciation in Thai-Chinese (The Royal Institute of Thailand, 2004).

Principles of Romanization for Thai script by transcription method of The Royal Institute

Thai Consonant	Romanized Character	
	Initial position	Final position
ก	K	k
ข, ฃ, ค, ฅ, ฆ	Kh	k
ง	Ng	ng
จ, ฉ, ช, ฌ	Ch	t
ซ, ฌ (pronounced ซ) , ศ, ษ, ฐ	S	t
ญ	Y	n
ฎ, ฏ (pronounced ด), ด	D	t
ต, ฏ	T	t
ฐ, ฑ, ฒ, ณ, ฑ, ฒ	Th	t
น, ณ	N	n
บ	B	p
ป	P	p
ผ, พ, ภ	Ph	p
ฝ, ฟ	F	p
ม	M	m
ย	Y	-
ร	R	n

ล, ฟ	L	n
ว	W	-
ห, ฮ	H	-

Thai orthography: Vowels

Thai Vowel	Romanized Character
อะ, อั, -รร- (with final consonant), อา	a
-รร (without final consonant)	an
อ่า	am
อิ, อี	i
ือ, อี	ue
อุ, อู	u
เอะ, เอ	e
แอะ, แอ	ae
โอะ, โอ	o
เอาะ, ออ, เอาะ	oe
เอียะ, เอีย	ia
เอือะ, เอือ	uea
อัวะ, อัว, -ว- (reduced form of อัว)	ua
ไอ, ไอ, อัย, ไอย, อาย	ai

เอา, อาว	ao
อุย	ui
โอย, ออย	oi
เอย	oei
เอ็ย	ueai
อวย	uai
อิ้ว	io
เอ็ว, เอว	eo
เอ็ว, แอว	aeo
เอ็ยว	iao
ฤ (pronounced ร็), ฤา	rue
ฤ (pronounced ร็)	ri
ฤ (pronounced เรอ)	roe
ฤ, ฤา	lue

1. INTRODUCTION

Thailand is a country in Southeast Asia located on the Indo-Chinese Peninsula with a multi-ethnic and multi-cultural society. The indigenous inhabitants are Thai, but Chinese, Indians, Europeans and other immigrants from different countries are scattered nationwide. The largest ethnic minority is Chinese, who first immigrated in the fifth century of the Buddhist era¹ into Thailand. Most of these Chinese immigrants settled in the southern part of Thailand for two main reasons: for a long time Southern Thailand was on the most important trade route between the Chinese and the Indian civilizations, and the region was provided with an abundance of spices, ore and a rich fishery. Later on, the Chinese people spread out across the kingdom (cf. Pongphaiboon 2001).

¹ The turn of the fifth century Buddhist era is around forty-three years before the beginning of the Christian era.

The Chinese people in Thailand were keen on trading, while the native Thai people were farmers and gardeners. Chinese people did not conduct business only in Southern Thailand, but also with mainland China. They constantly expanded their business in the area. It is possible that, when the “Chamber of Commerce and New Business” was established, Chinese people also played an important role in these organizations and had significant influence on major economic institutions in the country.

Today, in Southern Thailand, there exist a number of famous Chinese families, who have been controlling the economic affairs, such as Khun Chinipatnakhon’s family, from which is descended the first director of the town planning office in Hat-Yai Municipality (Pongphaiboon 2001:236), the Vanich family, who introduced the palm seed to Thailand (Pongphaiboon 2001:196), and the Athakravi family, who became a great business family in the southern region (Athakravi 2008).

Following their immigration into Thailand, the assimilation of Chinese people into the Thai society was successful and harmonious due to the intermarriages between Thai and Chinese. Chinese culture has been gradually merged with the culture of the indigenous people. Cross-cultural phenomena can be seen in present-day daily life of the Thai-Chinese families. But it seems that the Chinese culture began to gain in significance for the Thai indigenous culture, for Chinese ideas and values, transmitted from generation to generation, gradually infiltrated Thai society. The Thai honored and accepted the values of honesty, diligence, virtue and gratitude from the Chinese. For these reasons the Chinese and Thai unification has been peaceful, revealing the great strength of their relationship.

Thailand is mainly a Buddhist country. Except for some small groups of other religious devotees and the inhabitants in the three provinces deep in the south, who are mostly Muslim, the majority of the Thai population follows Theravada Buddhism, the Chinese people having brought with them Mahayana Buddhism, which they practice until today (cf. Kabinlasing 1981:15-25). The ultimate goal of Mahayana Buddhism is acquiring a peaceful mind. Generally, the practices are prayers, meditation and charity. The Mahayana Buddhism of the Chinese people in Thailand is connected with ceremonies, rituals, and festivals. The most famous among the

Chinese Mahayana Buddhist festivals in Southern Thailand is the “Vegetarian Festival,” which comprises many ceremonies. Although the whole festival has not survived completely until today, music still plays an important role. For all the performances, music and musical instruments are essential parts, and for a long time Chinese ceremonies and their music kept their specific phenomena. Although there exist neither official Chinese music schools nor Chinese music teachers, Thai-Chinese communities today try to preserve, maintain and promote their traditional music.

The aim of this study is to explore the present situation of the Mahayana Buddhist practices of the Chinese population living in Southern Thailand. Thai people, who utilize their own music for ceremonies and entertainment, have long perceived Chinese religious life and their music as exotic. The questions in this context are, how stable are the Chinese traditions today, how are the relations between the Thai and the Chinese cultures in Southern Thailand and did they influence each other. In detail it will be necessary:

- to describe and analyze the musical context of Mahayana Buddhism among the Chinese minority in Southern Thailand;
- to study the role of Chinese music since 1945 with reference to Chinese festivals and ceremonies (use and functions); and
- to study the Mahayana Buddhist structure of Chinese-Thai music (genres and styles).

It is important to recognize that the original language of the Mahayana Buddhist scriptures is Sanskrit, which first came into Thailand written with Chinese characters. Today the prayers use the original Chinese characters and scripts, but are pronounced according to the Thai alphabet. In this study the terms will be transcribed from Thai pronunciation to the Latin script following the principles of the Romanization of the Thai language in the transcription method of the Thai Royal Institute (Ratchabandittayasathan).

Most of the Chinese terms used in the research are in Taechew dialect. Taechew is a Chinese dialect mostly spoken by Taechew people (province Guangdong), who form the majority of Thai-Chinese in Southern Thailand. Even Hokkien, Cantonese or

Hainanese dialects are not spoken as widely in Thailand as the Taechew dialect. The first appearance of a Chinese term will be presented in the Latin script followed by a parenthetical notation, which includes the original Chinese character and then the Thai spelling. For example, the Chinese word “Hian Chang” will be written and cited as “Hian Chang (玄奘, เหี้ยนจั้ง)”. Thereafter the word will be cited only in the Latin script.

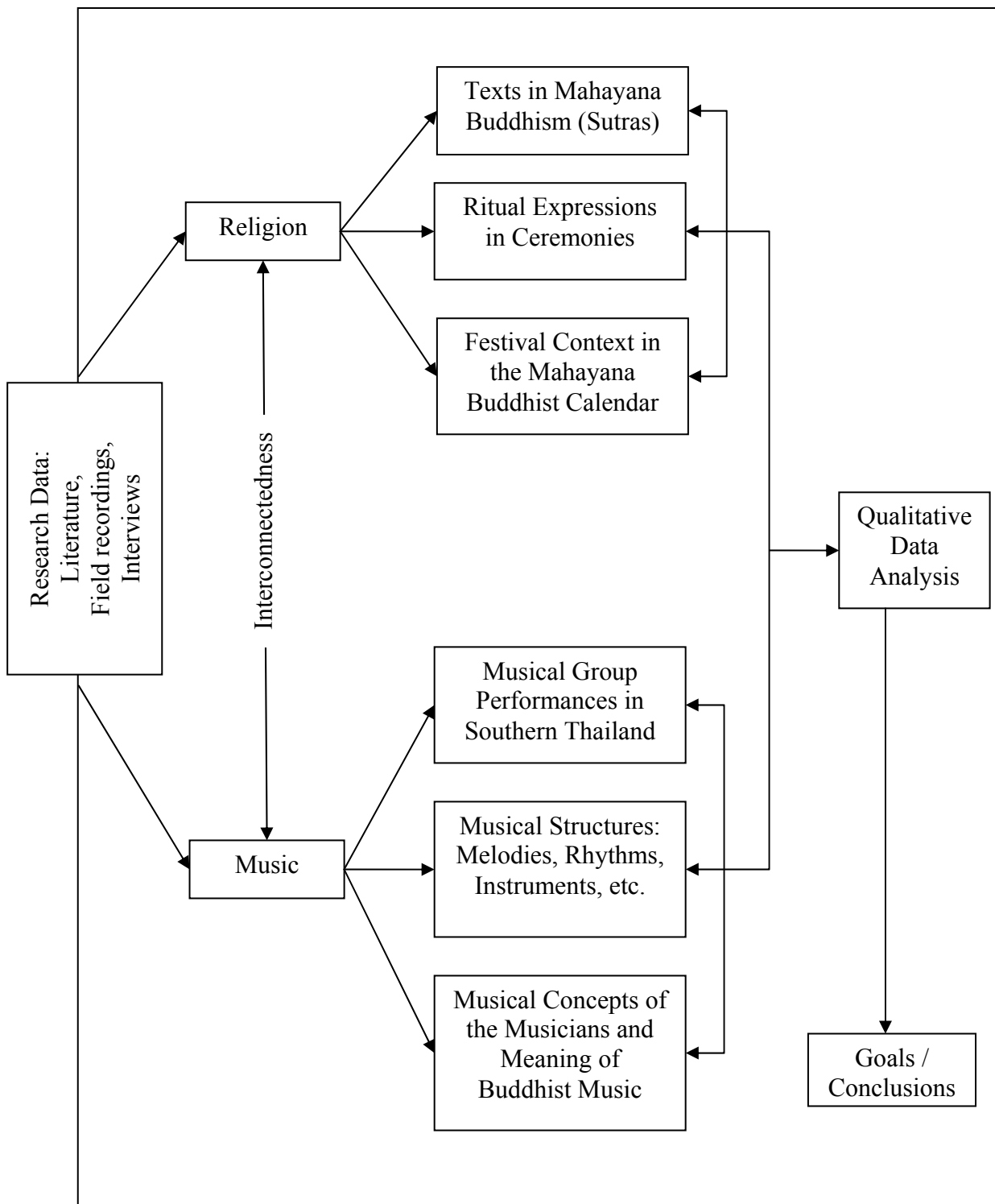
Methodologies applied in this study were those of participant observation, video-recording, qualitative interviews, literature studies, and data collection on Chinese music, musicians, Chinese and Mahayana Buddhist ceremonies as well as the review of Thai-Chinese CDs and DVDs. The ethnomusicological fieldwork was done in two periods, from September 2006 to January 2007 and from March 2008 to June 2008. For the first period of fieldwork the Hat Yai district (Songkhla province) was chosen, because it is the seat of the most important Chinese social foundation, which founded the largest Chinese music ensemble in Southern Thailand. I then extended my fieldwork to the other two important Chinese music ensembles.

During fieldwork I interviewed performers and audiences. The topics were musical behavior, the structure and function of music, the community of Mahayana Buddhism and its musical practices. The interviews were all conducted in Thai because the Thai-Chinese today usually speaks Thai. I had the chance to participate in the ceremonies and to observe the activities of the musicians, the participants and the organizers in the different contexts of each ceremony. During the ceremonies, I made field video recordings with a Digital Handy Cam (Sony Model DCR-TRV-310E) and audio recordings with an AJ Digital MP3-2G. The software programs of Sibelius 2 and Wave Pad Sound Editor were used to make the musical transcriptions.

This study deals with the vocal and instrumental music of the Mahayana Buddhist ceremonies in Southern Thailand. As a case study the “Vegetarian Festival” is described and analyzed within Mahayana Buddhism with the goal to examine the identity and patterns of Buddhist music in Southern Thailand. In general there are three inter-related components, which have to be considered: the Chinese music

ensembles in Southern Thailand, the Chinese ceremonies in Mahayana Buddhism, and Chinese music itself, its history and functions as related to the Thai-Chinese minority.

Plan of Analysis



2. THE THAI-CHINESE IN SOUTHERN THAILAND: AN OVERVIEW

Several hundred years ago, the first Chinese people settled in Thailand, especially in the southern provinces. Here they maintain their lifestyle and customs, including their religions practices, influencing the Thai population in the area where they live.

2.1 Chinese Society

Chinese people have traditionally valued diligence and merit. This continues until today. These values accompany them in the trade of precious goods and have affected their community. In thinking and writing about Chinese life in Southern Thailand, Suthiwong Pongphaiboon pointed out:

Chinese in Southern Thailand possessed of perseverance and industry as well as of sound quality and merit, were instrumental in effecting changes in popular norms and community dynamics by their use of existing wisdom and management technique to create ever-more novel type of wisdom so that the value of nature resources was enhanced, and with it came an expansion of the production and economic base. (Pongphaiboon 2001:Engl. 10)



Fig. 1. Songkhla Province, Thailand, cf. Asiainfo (2000)

Around 1842, the economic power of Songkhla Province grew much faster than other provinces in the southern region, especially in two important cities (districts) in

Songkhla Province. These were Muang Songkhla and Muang Hat Yai², where the economic growth was led mostly by the Chinese people, as Srisuporn Choungsakul said in her research:

During 1842-1929, the socio-economic growth of Muang Songkhla is related to the roles of the Na Songkhla clan³ and other local Chinese merchant groups, which led to the birth of metropolitan “Songkhla-Hat Yai”. (Choungsakul 2004:Engl. Abstract)

The Thai-Chinese community represented the most powerful economic aspect of development in Southern Thailand. With this power they implanted their culture mainly through their religion – Mahayana Buddhism. Chinese temples and shrines were built to support the religious festivals and rituals. This contributed to the strength of customs and culture, which include the following three basic elements.

1. Belief and faith in the community
2. Well-established harmony with the community
3. The advantages and expectations of the community

(Pongphaiboon 2001:113)

Today, Thai-Chinese combine elements of Chinese folk religion with their ceremonies and festivals, and many Thai-Chinese practices include Buddhist and Taoist elements. Integration and acceptance of Thai culture tend to take place among the Thai-Chinese Buddhists because Buddhism is a part of Thai and Chinese life.

² Songkhla Province has 16 administrative districts. Muang Songkhla district and Hat Yai district are among those administrative districts that were known as Muang Songkla and Muang Hat Yai.

³ Na Songkhla clan is a Chinese family that maintained good relations with the bureaucracy during the 18th and 19th centuries. (Pan 1998:220)

2.2 Buddhism in Thailand

Buddhism and, specifically, Theravada Buddhism has been the religious base of Thai society for a long time. It is also linked to the king, who in principle acts as the main benefactor and protector of the institution of religion. This is shown in the term “*Dhamma Raja*”, which refers to the king.⁴

Dhamma Raja means that the king upholds the rule of Buddhist righteousness and follows the teaching of the Lord Buddha. This signifies that the king exercises everything in accordance with Buddhist righteousness. (Bhandfalk 1999:28)

Thai's also respect the king in their belief in divine kingship that is similar to the Cambodian tradition, Cambodia and Thailand sharing a similar cultural and historical heritage. Bhandfalk noticed that although Thai people have accepted the Khmer⁵ concept of divine kingship, their king is a Buddhist like they themselves. This has brought about the unity of the nation (Bhandfalk 1999:29).

The influential forces that encouraged the development of Buddhism in Thailand include many factors such as Hindu, Brahman, and folk beliefs. This can be seen in the architecture of each period. Although the history of Buddhism during some periods is obscure, there is some evidence showing that the kings have always tried to protect, support, and propagate Buddhism. Jumsai has described the prosperity of the Ayutthaya Period through the flourishing of Buddhist architecture:

The kings of Ayutthaya [during AD. 1350-1767] continued to encourage the study and worship of Buddhism and built many pagodas, so that foreigners coming to Ayutthaya in the XVII century could say that Ayutthaya was full of

⁴ There are the five terms referring to the king, as explained in Los Angeles Times (Lamb 1997:A6) by Mom Rajawong Kukrit Pramoj. One term is “*Dhamma Raja*” and other terms are:

- “*Phra Chao Yoo Hua*” signifying the king as the leader and the head of state and the subjects.
- “*Phra Chao Phaen Din*” meaning that the king possesses the whole land of the country.
- “*Chao Cheewit*” meaning that the lives of the subjects belong to the king.
- “*Phra Maha Kasat*” meaning Great Warrior.

⁵ Khmer also refers to Cambodia.

temple priests. Many temples were decorated with valuable Buddha images made of gold (Jumsai 1971:12).

Today, Mahayana Buddhism reveals that the main influence on this Chinese religion arises from the large Thai-Chinese population in Thailand with a minor influence from the smaller Vietnamese minority. Mahayana temples were built by from these two groups, including 12 Chinese *nikaya* temples and 13 Annam *nikaya* temples⁶ (Office of National Buddhism 1995). Moreover, the Chinese founded many associations with meeting places and places of worship, which function as temples for Chinese people.

Blofeld described the support of the Thai king for Chinese and Vietnamese Mahayana Buddhism in Thailand, which helped them to maintain good relations with the Theravada Buddhism:

since the reign of King Mongkhut (Thai's King),⁷ over a century ago, it has been the practice for the Thai monarch to receive the heads of the major Chinese and Vietnamese temples in his kingdom and to confer on them religious titles, ecclesiastical ranks and other honours from which they derive a certain degree of authority; moreover, these Mahayana abbots have established good relations with the local Theravadin hierarchy. (Blofeld 1971:11)

Both the Chinese and Annam nikayas propagated their Mahayana Buddhist doctrines are based on the Sukavati sect of Pure Land teachings, as Blofeld also stated:

Today almost all Chinese and Vietnamese Mahayana Buddhist institutions conform to a single pattern. In their ritual and public worship, the pure land practice is followed; for meditation, the Ch'an⁸ methods are used. The Pure Land teaching is the constant invocation of the name of Amitabha Buddha. (Blofeld 1971:11)

⁶ The literal meaning of Nikaya is "sect". In this case, nikaya refers to a religious group. A Chinese nikaya is a temple that was organized through the influence of the Chinese; an Annam nikaya is a temple organized by the influence of the Vietnamese.

⁷ King Rama IV of Chakri Dynasty of Siam (Reign: 2 April 1851 – 1 October 1868).

⁸ A broader term in Sanskrit is "Dhyana" and is also known as "Zen". See Cheng (2005:1).

Some influences of Mahayana Buddhism on Thai Theravada Buddhism predate Chinese Mahayana Buddhism coming to Thailand, which can be seen in certain features, such as in the image of Guan Im⁹ in the image of Maitreya Bodhisattva, or in the images of other Bodhisattvas as a part of religious architecture from unknown and more ancient Mahayana traditions. In the present day, the growing popularity of Guan Im and other Mahayana concepts are obvious in the styles of Chinese and Vietnamese Mahayana Buddhism in Thailand. Noosandot has studied the present day propagation of Mahayana Buddhism in Southern Thailand and describes two broad means for it:

1. Through the performance of religious activities, such as observing religious precepts and conduct, preaching, teaching Dharma (Chinese), etc.
2. Through the construction of religious buildings and objects, such as in a Kuan Im (Goddess of Mercy) image, buildings for offerings to gods and ancestors spirits, etc. (Noosandot 2003:190)

Though some differences exist between the practices of the Mahayana and Theravada Buddhist schools in Thailand, the predominant idea of each school is contained in its practices. By original definition, Mahayana is the great vehicle and Hinayana is the small vehicle.¹⁰ In accordance with the Mahayana belief of assisting all beings in escaping the cycle of suffering together, the activities of its practice always refer to a level of spiritual motivation that is exemplified by the Bodhisattvas. This conceptual difference primarily separates Mahayana from Theravada Buddhism in Thailand. Mahayana and Theravada Buddhism, however, have in common the Buddhist concept of the aim to achieve *nirvana*.

The main similarities and differences between the thinking in the Hinayana and the Mahayana schools are:

⁹ Guan Im is the Chinese name of Avalokitesvara Bodhisattva (skrt), belonging to Mahayana Buddhism.

¹⁰ Hinayana is a Sanskrit term, which refers to contemporary Theravada.

The main difference between the Hinayana and Mahayana	The points of view which are the same in Hinayana and Mahayana
1. The interpretation of Buddhahood. In Hinayana, it is historical and ethical; in Mahayana, meta-physical and religious.	1. The object of Buddhism is to get rid of delusion, obtain enlightenment, and enter the world of the Infinite and Absolute.
2. The conception of non-ego. In Hinayana it is analytical and scholastic; in Mahayana it is experiential and intuitive.	2. The world has no beginning and no end. All is explained by causation, but there is no first cause.
3. The altruistic point of view of salvation of the Mahayanists contrasts with the individualistic view of the Hinayanists.	3. All things change, all is impermanent, all is transient. This is true not only for men but for all life, even that which seems most enduring.
4. The lessening of distinction between monk and layman in the Mahayana.	4. There is no substantial entity known as the "Ego". As all is impermanent and transient, so there is no self or ego popularly regarded as persisting behind consciousness.
5. A similar conception of <i>nirvana</i> in Theravada and Mahayana Buddhism.	5. The law of causation is universally valid in the moral world as well as in the physical world. Every cause has an effect.
6. In the Mahayana all may attain to Buddhahood, for all have the Buddha-nature (Buddhata) and the desire for Bodhi.	6. Transmigration explains causation, and is due to karma, and karma is produced by the deeds in the life of birth and death. Transmigration leads to suffering as the Four Noble Truths set out.
7. The Bodhisattva ideals in Mahayana and Arhat ideals in Therevada.	7. Delusion is the cause of suffering which is universal.
	8. Moral practices, such as the Eightfold Noble Path and the paramitas, are prescribed in order to remove delusion.

Fig 2. Composition of Hinayana and Mahayana Buddhism (Suzuki 1990:33-34)

The differences between the points of view of the two schools are the reason for the differences seen in their ceremonies and rituals. Nevertheless, the Thai's and the Chinese live in harmony, which is seen in frequent mixtures between the two religions.

2.3 Buddhist Temple and Chinese Life

The most evident sign of Chinese Buddhist life in Thailand are the temples and shrines. Different from the practice of the religions rites, here foreign elements are integrated in their construction. Punya Tepsing researched the structure of Chinese

shrines and temples in Hat Yai district, Songkhla Province, and found out that most of the structures are a mixture of Chinese and Western styles. The building's roofs and decorations are always in Chinese style while the structures are reinforced with cement, which is not traditionally Chinese (Tepsing 1999:a).

Already the first established Chinese people built shrines and temples to use for the practice of Buddhism, and the number of worship places is ever increasing, especially in Southern Thailand. Kob Yong Noosandot studied the functions of the Chinese shrines and temples, and his research findings indicate that the religious places were also built to fulfill many other functions. One of these functions is communication to further socio-cultural and socio-economic development.

The socio-cultural roles can be classified into three categories:

- 1) Social welfare such as giving to charity of commodities, money, etc.;
- 2) Educational support such as granting scholarships, building schools for monks and novices, etc.; and
- 3) Arranging cultural activities such as Chinese New Year, Vegetarian Festival, Basket Discarding Festival,¹¹ Making God Procession to get rid of people's sins, and funerals.

The socio-economic roles can be classified into two categories:

- 1) Creating careers such as selling flowers and incense sticks, materials used for religious rites, vegetarian food, and souvenirs, etc.; and
- 2) Arranging activities to circulate money such as by selling Buddha images that might contain bones of the departed ancestors, renting booth areas, and collecting admission fees for attending activities arranged by temple. (Noosandot 2003:190)

Thus, the Chinese temple is not only the central holy place in which to live the doctrine of Buddhism. The religious places were built to be the center of social life and to help society in each function stated above. People would travel from place to place to exchange wisdom (by means Buddha's teaching) and help socially within the Buddhist community.

¹¹ Another name used in this research is Thingkrachat; see more in Chapter 4.

2.4 The Teaching of Buddha in Sutras

Among the doctrine of Buddhism in the Mahayana Sutras, three of the most fundamental principles are “*nirvana* is quiescence”, “all things are impermanent”, and “nothing has an ego”. Niwano states that the law of “*nirvana* is quiescence” teaches to extinguish all the sufferings of human life and to obtain peace and quietude, and that people should destroy all illusions (Niwano 1980:32). To approach nirvana, it is important to follow the teachings of Buddha (skrt. Dharma/ Dharma) and to develop wisdom.

The benefits of practicing Dhamma are of three sorts: The first is the benefit to be seen here and now which refers to the immediate help that Dhamma practice gives living become easier and problems become lighter while happiness increases. The second benefit is called the benefit to be found in the future. The future may be only tomorrow, later in this life or in other lives but it is sure that “doing good brings good”. The third of these benefits is called the supermundance benefit, the Highest Happiness and the Sublime Peace called *nirvana*. All of these benefits may be seen by oneself in this life if one has put these teaching to good use. (Khantipalo 1970:2)

Bhikkhu Khantipalo’s opinion is similar to the description given by Douglas A. Fox, in which he explains the word *nirvana*:

When we have perfected the eightfold path and illumination, we attain the goal which is called *nibbāna* in Pali and *nirvāna* in Sanskrit. This word literally means “extinction”: that is its clear denotation, and in Buddhism it indicates the shutting-off of desire and ignorance and therefore of the process we have called *samsāra*. It quickly acquired, however, a connotation much richer than this (Fox 1985:9)

What is the “eightfold path”? The “eightfold path” describes a way to the end of suffering. It is the most important of Buddha’s teachings, which avoids the extremes of self-flagellation and of self-indulgence. Both of these extremes could retard one’s spiritual progress and block the way to *nirvana*. The “eightfold path” is also called the

“noble eightfold path”, which consists of the following eight factors, given in Pali and in English:

1. *Sammāditthi* is the right understanding
2. *Sammāsaṅkappa* is the right thought
3. *Sammāvācā* is the right speech
4. *Sammākammanta* is the right action
5. *Sammājīva* is the right livelihood
6. *Sammāvāyāma* is the right effort
7. *Sammāsati* is the right mindfulness
8. *Sammāsamādi* is the right concentration

Sumedho (n.d.: 51)

Buddhism avoids explanations about God or external concepts and is, instead, concerned with concepts of truth that can be found within the heart of a person. These concepts of truth in Buddhist thinking exist on four levels and are named the “Four Noble Truths”. Their Pali words and meanings are:

1. *Dukkha* is the nature of suffering
2. *Samudaya* is the cause of suffering or the origin of suffering
3. *Nirodha* is the cessation of suffering or the extinction of suffering
4. *Mārga* is the path leading to the cessation of suffering

The precept of the “four noble truths” is one of the most fundamental of Buddha’s teachings on the nature of suffering. The topmost level of the “four noble truths” is *mārga*, which consists of the eight factors of the “eightfold path”. It emphasizes travelling the middle way to leave the world of suffering.

In Buddhism, the world of suffering is termed *samsāra*, which Charles S. Prebish defines in the following way:

Samsāra is the cycle of perpetual existence in Hinduism and Buddhism. It is a description of the universe that has enormous implications for religious life, for it is founded on the assumption that the universe has existed eternally, that it had no ultimate “creation” and knows no final “destruction”. Coupled with the Buddhist notion of rebirth, conditioned by the quality of one’s volitional or “karmic” behavior, an individual presumably experiences rebirth after rebirth in

an endless chain. According to Buddha, it is of little value to speculate about the nature of this circumstance, for the more important task requires developing an *antidote* to perpetual rebirth, to find a way out of this world characterized as filled with suffering or *dukkha* (Prebish 1993:230)

This explanation is similar to P.A. Payutto's definition, which specifies that *samsāra* is also called *vaṭṭa* in Pāli and means the triple round cycle. The three cycles comprising the triple round cycle are:

- 1) *Kilesa - vaṭṭa* consists of the round of defilements.
- 2) *Kamma - vaṭṭa* consists of the round of karma.
- 3) *Vipāka - vaṭṭa* consists of the round of results.

The classical text of *vaṭṭa* states that the larger cycle is called *paṭicca-samuppāda* or “dependent origination” and “conditioned arising” in English.

Suffering belongs to existence and existence takes place again and again for each separate being. Existence or life consists of moments that pass by. As moments of time pass, they are no longer in the present. The present itself is in the process of becoming and once it happens, it has passed. This transitional process from the past to what occurs in the future is *karma*. This is the process of causation comprising *paṭicca-samuppāda*.

Buddha was able to remember his former existences and the cycles of dissolution and evolution of the universe because he gained the power of superhuman vision, and he understood the workings of *karma* and the process of cause and effect that led to existence (Birdwhistell 1989).

The following is a table showing the process of time in *paṭicca-samuppāda* with the comparison of elementary knowledge and the analogy.

Time	<i>Paṭicca – Samuppāda</i>	Elementary Knowledge	Analogy
PAST LIFE Karma-process: Past causes	1. Ignorance	<i>Avijjā</i> a. blindness b. self-deception	Blind man feeling his way with a stick
	2. Karmic Activities (decease-consciousness)	<i>Abhisāṅkhāra</i> a. meritorious b. demeritorious c. imperturbable	Potter with wheel and pots
PRESENT LIFE Rebirth-process: Present Effects	3. (Rebirth-) Consciousness	-	Monkey climbing a tree with flowers
	4. Name and form (psycho– physical organism)	<i>Skandhas</i> a. form b. feeling c. perceptions d. impulses e. consciousness	A ship with four passengers, consciousness steering
	5. Six sense-fields	<i>Āyatana</i> a. 6 sense-organs b. 6 sense-objects c. 6 kinds of sense-consciousness	Empty house with six windows
	6. Contact	<i>Samphassa</i> a. eye-contact b. ear-contact c. nose-contact d. tongue-contact e. body-contact f. mind-contact	Man with arrow in his eye
	7. Feeling	<i>Vedanā</i> a. pleasant b. unpleasant c. neutral	Man and woman embracing
Karma-process: Present Causes	8. Craving	<i>Taṇhā</i> a. for sense pleasures b. for existence c. for non- existence	Woman offers drink to seated man
	9. Grasping (karma becoming)	<i>Upādāna</i> a. at sense-objects b. at wrong views c. at mere rule and ritual d. at the word “self”	Man picking fruit from tree
FUTURE LIFE Rebirth-process: Future Effects	10. (Rebirth-) Becoming	<i>Bhava</i> a. realm of sense desire b. realm of form c. formless realm	Woman with child
	11. (Conception and) Birth		Woman in child birth
	12. Decay and Death		Man carrying corpse to cemetery

Fig. 3. Wheel of existence from Buddhist meditation by Edward Conze (1956:157)

The Mahayana Sutras always focus *prajñā* or wisdom. The wisdom to know the truth of everything is always presented as its central doctrine, *sunyata*, and it can be seen especially in “The Heart Sutra” as Thomas Berry pointed out. The earliest Mahayana Sutras, which are the “Perfection of Wisdom Sutras”, are established as their central doctrine *sunyata*, also described as “emptiness” or the nonexistence of dharmas. These dharmas are described in “The Heart Sutra” as being *svabhavasunya*, “empty in their own being” (Berry 1967:149).

The understanding of “emptiness” should lead to the understanding of *skandhas*, as in the description of Fox:

The supremely wise and merciful being into whose understanding of wisdom we are to be admitted. We meet him deep in contemplation of perfect wisdom, and in this state of non-discursive apprehension he perceives the “emptiness” of “*skandhas*” (Fox 1985:92).

Nirvana and *sunyata*¹² have the same basic practice, with five categories of mental and physical elements (*skandhas*). They are:

- 1 *Rūpa-khandha* is corporeality
- 2 *Vedanā-khandha* is feeling; sensation
- 3 *Saññā-khandha* is perception
- 4 *Saṅkhāra-khandha* is mental formations; volitional activities
- 5 *Viññāṇa-khandha* is consciousness

One of the most important teachings is stated in “The Lotus Sutra”, which is the most famous Mahayana Sutra. There is spoken about the “Six Perfections”, also called *pāramitā*, which consists of six terms:

1. *Dāna paramita* is generosity
2. *Śīla paramita* is virtue and morality
3. *Kṣānti (kshanti) paramita* is patience and tolerance
4. *Vīrya paramita* is energy and diligence
5. *Dhyāna paramita* is concentration and contemplation
6. *Prajñā paramita* is wisdom

¹² *Sunyata* is a Sanskrit term meaning the emptiness of all phenomena.

All of these Buddhist teachings are included in the Mahayana Buddhist scriptures to assist in the enlightenment of a being by helping to communicate the perspective of Buddha. It is a part of basic Buddhist practice to provide an understanding of Buddha's teachings. In any case, the intention underlying all of Buddha's teachings is to bring all beings into the state of no suffering, reached at the highest level of understanding, *nirvana*.



- . . . The Dvaravati territory
- The Srivijaya kingdom in Thailand
- The Khmer Empire territory

Fig 4. The Territory of Dvaravati Kingdom, Srivijaya Kingdom, and Khmer (Cambodia) Empire in Thailand, cf. Asiainfo (2000)

3 BUDDHISM IN SOUTHERN THAILAND

There are many theories about the origins of the Thai people. The most popular theory among Thai historians relates to Southwest China, from where Chinese people migrated southward to the area now known as Thailand around two thousand years ago (cf. Rajadhon 1981:7). Over time the Chinese interbred with the indigenous inhabitants of the area and slowly developed their culture and traditions, becoming integrated with the various ethnic groups, including those of neighboring countries.

To avoid misunderstanding and confusion in explaining the history of Mahayana Buddhism in Thailand, it is necessary to understand Thai history dating back several hundred years. The history of Mahayana Buddhism in Thailand can then be explained from the Dvaravati Period up to the present day.

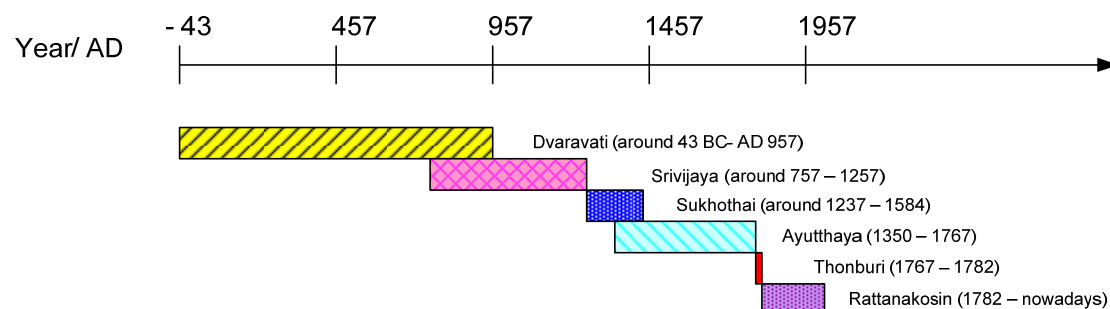


Fig.5. The Periods of Thai history

The diagram above shows the periods comprising Thai history. An overview of the different periods of Thai history will be helpful to put into context how each period influenced the history of Thai religion.

3.1 The Dvaravati Period (43 BC – AD 957)

The introduction of Buddhism in Thailand has been explained as arising from the work of a group of Asoka missionaries from the Mon civilization of lower Burma (cf. Phungtian 2001:40). Later on, the influence of the Mon civilization was replaced by the Cambodian Empire to the northeast of Thailand. Buddhism spread over the whole area now known as Thailand and became the dominant belief throughout the country.

In the course of the Dvaravarti Period, Theravada Buddhism¹³ became the major religion in the area of the present day Nakhon Pathom Province. During the period of its greatest influence, the Dvaravati Kingdom extended over most parts of northern Thailand (see figure 4) and into central Thailand.¹⁴ The evidence of the progress of its power can be seen in its art and culture, as witnessed in the many pagodas and sculptures from the period.

Although Theravada Buddhism was the most important religion in this time, other beliefs also existed, like animism, Hinduism, Brahmanism, and Mahayana Buddhism. While the extent of the practice of Mahayana Buddhism at this time is not clear, it is represented in stone sculptures and stone Buddha images as well as in lintels depicting Bodhisattvas. Mahayana Buddhism was introduced to Thailand on various ways and in different times.

3.2 The Srivijaya Period (757 – 1257)

The Srivijaya Period lasted from around the 8th to the 13th century and was centered on the two most important islands of Indonesia, Sumatra and Java, as well as the Southeast Asian peninsula. Southern Thailand was part of the Srivijaya Empire and adopted Mahayana Buddhism as part of its way of life. At that time, the religion was strongly associated with the Mantarayana sect,¹⁵ which was very strict in the practice of it.

Evidence of Mahayana Buddhism can be found in Southern Thailand, especially in Nakhon Si Thammarat, the oldest city in Southern Thailand with its very important historical temple, Wat Phra Mahathat.¹⁶ Other important evidence of Mahayana Buddhism exists in Surat Thani Province, which was the site of the ancient city of Chaiya, part of the Srivijaya Empire (Phanit 1961:20). There still exist pagodas,

¹³ Theravada Buddhism is the doctrine of the southern school and also known as Hinayana Buddhism.

¹⁴ Three opinions about the location of the capital of the Dvaravati kingdom exist:

- at capital of Nakhon Pathom, which now is Nakhon Pathom Province
- at U-Thong, Suphanburi Province
- at Nakhonchaisri, Pakhon Pathom Province (Khamwasana 1998:18)

¹⁵ Mantarayana is a sect of Mahayana Buddhism

¹⁶ Wat Phra Mahathat or Phra Mahathat Temple is the most important historical temple of Mahayana style in Southern Thailand.

sculptures of the god Vishnu and Avalokitesvara Bodhisattva, and Buddha images in the Mahayana style (Kusalasaya 1983:13).

The influence of the Srivijaya Kingdom spread as far as Cambodia and its colonies (Phungtian 2001:41), and this phenomenon is one of the ways in which the power of Mahayana Buddhism dispersed to Thailand. The Cambodian King Suriyavaraman, who descended from the Srivijaya Royal lineage, was particularly intense in his practice of Mahayana Buddhism, and during his reign, as a result of his relationship with Northeast Thailand, Mahayana Buddhism and its associated culture flourished in Thailand (cf. Noonsuk 2006:95-103).

3.3 The Sukhothai Period (1257 –1584)

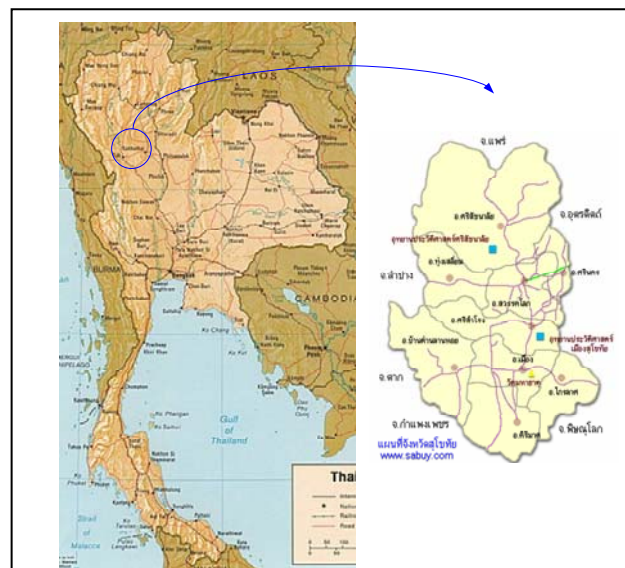


Fig. 6. The map of Sukhothai, which is the capital of Thai in Sukhothai Period, cf. Sukhothai (2005)

The most notable feature of this period is that it produced the first instances of Thai inscriptions in Thailand dedicated to the great Thai King Ram Kam Haeng. This was the beginning of a distinct Thai history. The Thai alphabet became the medium of writing for inscriptions, for literary masterpieces related to the history of the Sukhothai Period as well as for reports and dispatches from the period. The Sukhothai Period is generally accepted in the traditional history of Thailand as representing the first Thai kingdom.

This period began around the 13th century AD. At this time, the power of Cambodia continued but towards the end of the century, it began to decline in Thailand while it was increasing in Indonesia. Mahayana Buddhism, which was associated with the power of Cambodia, was replaced by Theravada Buddhism, particularly during the rule of Poh-Khun Sri Intrathit, as can be seen in the works of art of the period.

But, as it was in each period in Thailand, people practiced not only one single religion during the Sukhothai Period. Theravada Buddhism was the dominant belief, accompanied by animism and Brahmanism, and the ceremonies of Brahmanism came to be integrated into the Royal Ceremonies while animistic practices were adopted in folk practices and ceremonies. Theravada Buddhism itself was influenced by other schools of Buddhist belief. The Ceylonese school was the main influence on the style of religious architecture at that time and is noticeable in the Buddha images, the pagodas and temples of the period (cf. Khamwansa 1998).

The influence of religion during the Sukhothai Period can be seen in the beautifully elegant and delicate architecture with the preponderance of gilding as an artistic indication of the peaceful life lived by the people and typified by the traditional proverb, “there are fish in the water and rice in the fields”. Art and architecture were emphasized in Theravada Buddhism, and this attitude still flourishes among its devotees. The power of the Sukhothai Kingdom continued until around the end of the 14th century AD until it was incorporated into the kingdom of Ayuttaya.

3.4 The Ayutthaya Period (1350 –1767)

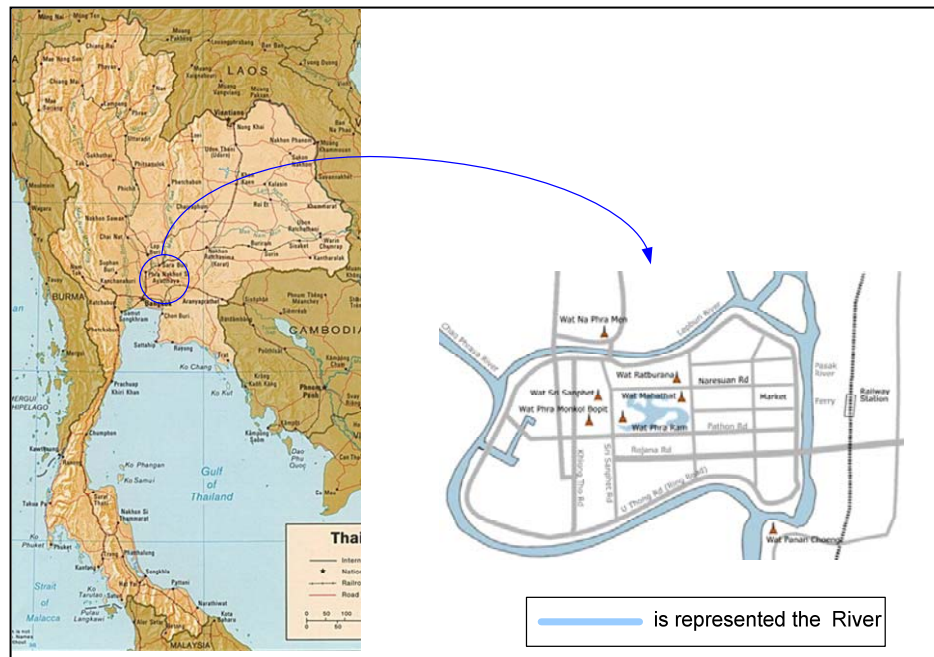


Fig.7. The map of Ayutthaya island, which is the capital of Thai in Ayutthaya Period, cf. Thailandbytrain (2003)

After the Sukhothai Kingdom had declined, the capital was moved to an island south of Sukhothai, which took the name of Sri Ayutthaya. Phra Chao U Thong was the first king of the Ayutthaya Period, which is the longest single period in Thai history, lasting for 417 years.

The kingdom of Ayutthaya became the strongest power in Southeast Asia and extended its influence to the Malay Peninsula. Its position at the confluence of three navigable rivers had the advantage of access to sea trades routes, and during this period, many people came to live, work, and prosper in Ayutthaya. Additionally, Thais began to open contacts with other nations, forging commercial ties with Portugal, the Netherlands, France, Japan, and China as well as allowing a degree of cultural integration. Ayutthaya's flourishing is based on the profits from trade. The Thais developed a particularly close and friendly relationship with China and as a result, many Chinese immigrated to Thailand in the belief that it was a land of abundance. The Chinese had an important effect on the Thai way of life, particularly influencing craftsmen, artisans, and scholars of Buddhist teachings.

Buddhism flourished in this period, and provided a firm basis for Buddhism today. During the Ayutthaya Period, Theravada Buddhism was intensively studied and became the faith adopted by the people and the ruling dynasty of the period (Kusalasaya 1983:25). The Buddhists built innumerable richly decorated temples, pagodas, and Buddha images featuring elaborate architectural styles and ornate gold decoration throughout the country. For instance, the footprints in the temple in Saraburi Province can still be seen today. During this period, in which Buddhism flourished in Thailand for more than 400 years, many ceremonies and traditions were established which are still used today, for instance the tradition of young men being ordained as monks at least once during their lives.

3.5 The Thonburi Period (1767 –1782)

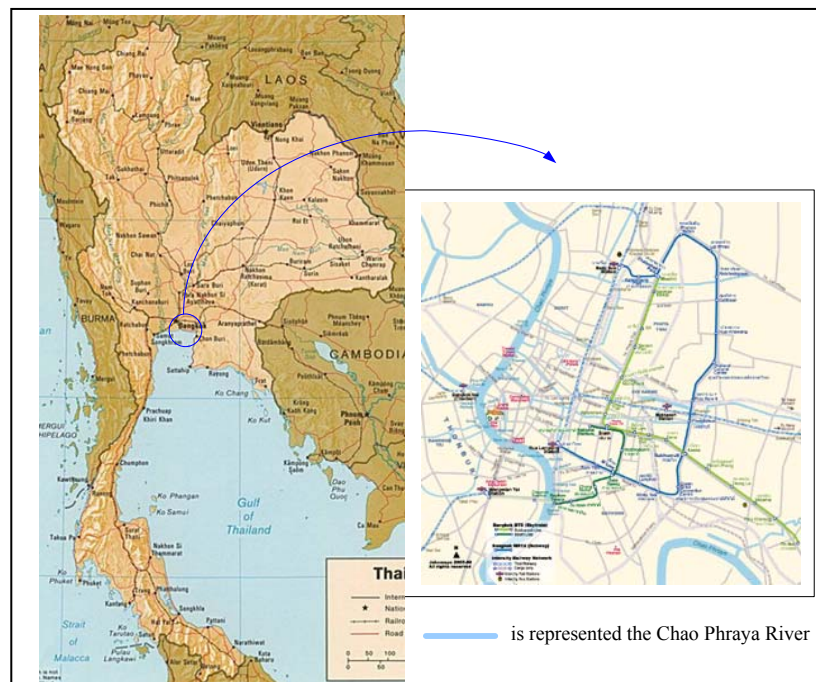


Fig. 8. The map of Thonburi's capital, which is on the west bank of Chao Praya river, cf. JohoMaps (2005)

After the end of the Ayutthaya Kingdom, the city was destroyed. Then the nobleman Taksin established Thonburi on the west bank of the Chao Praya River as the nation's capital. Taksin restored and developed peace in the country during his reign, which lasted only 15 years. Understandably, few important events in the history of Buddhism occurred during this period. Taksin, who was of Chinese descent, adopting a form of Theravada Buddhism practiced in Ayutthaya and tried to encourage the

repair of temples, the settlement of monastic rules and the collection of religious texts, some of which were borrowed or copied from texts in Cambodia (Kusalasaya 1983:24). Taksin's Chinese lineage illustrates how close the kinship between the Thai and Chinese inhabitants of Thailand had become.

3.6 The Rattanakosin Period (1782 – present)

The Rattanakosin Period began in 1782 with the coming to power of King Rama I, who was the first king of the Chakri Dynasty, which continues to rule Thailand up to the present day (cf. Assumption University of Thailand 1999). He established the nation's capital at Bangkok on the east bank of the Chao Phraya River. In this time, King Rama I tried to revive Theravada Buddhism by building and repairing temples and convening committees to settle the contents of the Tripitaka, which was compiled in both Pali and Thai. He also created the shrine of the Emerald Buddha in the famous temple of Wat Phra Keow, which is still regarded as the most important temple in Thailand.

Buddhism continued to develop in this period up to the reign of King Rama III. Based on groups of Thai who had immigrated from Vietnam and China, a small group of Vietnamese and Chinese within the community began to practice their ceremonies according to Mahayana Buddhism (cf. Suntra 1997). But, they were a small group and had not the power to extend their influence in this period. An important development was the foundation of the school of practice known as Dhammayukti Nikaya by Prince Mongkut, who became King Rama IV, although the majority of people in the country at that time followed the existing school known as Mahanikaya (meaning the great sect). These two schools had some differences both in practice and in their manner of behavior.

Theravada Buddhism continued to develop and King Rama V established two Buddhist universities in Thailand, Mahamakuta Raja Vidyalaya and Mahachulalongkorn Raja Vidyalaya. These represented the progress in Buddhist education because they introduced Buddhist studies into each field of research, though only monks were allowed to enroll for study. No king in the Chakri Dynasty has neglected Buddhism. They have revived, repaired and encouraged Buddhism in every

possible way. During the reign of Rama VI, Buddhist texts were translated into the Thai language, making it possible for laymen and students to study Buddhism in Thai.

During the present reign of King Rama IX, he has built a special hospital for Buddhist monks or Bhikkus, and monks control and manage the two Buddhist universities financed by donations from the public. Students from neighboring countries now come to study Theravada Buddhism in Thailand. A new university was also established in the south of Thailand that teaches the practice of the Mahayana school of Buddhism. The university, named Mahapanya Vidyalai, also invites students from neighboring countries to study there (cf. Rajanupab 2001).¹⁷

Time	Event
Dvaravati Period (ca. 43 BC - 957 AD)	<ul style="list-style-type: none"> - Theravada Buddhism was brought into Thailand through Asoka's missionary group of the Mon, from the region now know as Burma. - First establishment of Theravada Buddhist kingdoms in the area now know as Nakhon Pathom. - Religion at that time incorporated the beliefs and practices of Animism, Hinduism, Brahmanism, and Mahayana.
Srivijaya Period (ca. 757-1257 AD)	<ul style="list-style-type: none"> - Areas of present-day Southern Thailand became included within the Srivijaya Empire, and Mahayana Buddhism was integrated into the Thai way of life - Mahayana Buddhism was flourishing. - Pagodas, sculptures of the God Vishnu and Avalokitesvara Bodhisattva, and other Buddha images of Mahayana belief were erected.

¹⁷ The information on Mahapanya Vidyalai refers to Rajanupab (2001), see also Mahapanya Vidyalai (2008).

Time	Event
Sukhothai Period (ca. 1257-1357 AD)	<ul style="list-style-type: none"> - King Ram Kam Haeng creates the Thai alphabet. - Theravada Buddhism prospered as Cambodia's power slowly waned, and Mahayana Buddhism played a significant role in Thai culture. - The Ceylonese school was the main Buddhist influence at that time. - Official Thai history began during this period.
Ayutthaya Period (ca. 1350-1767 AD)	<ul style="list-style-type: none"> - Theravada Buddhism studies were intensive. - The Thai began contact with foreigners. - The Thai had friendly relations with China, and this became a primary reason for Chinese immigration.
Thonburi Period (ca. 1767-1782 AD)	<ul style="list-style-type: none"> - Few significant events relating to Buddhism occurred during this period. - Theravada Buddhism remained the prevalent religion. - After the war with Burma, the king tried to repair the temples and promoted the development of the kind of Theravada Buddhism that existed prior to the war.
Rattanakosin Period (ca. 1782 AD - Nowadays)	<ul style="list-style-type: none"> - At the beginning of this period there was more immigration by Vietnamese, Chinese and other groups. - Theravada Buddhism remained the prevalent religion. - Temples were built and restored. - Mahayana schools from Vietnamese and Chinese communities were beginning to become established. (Annam <i>nikaya</i> and Chinese <i>nikaya</i>).

Fig.9. Chronology of Buddhism in Thailand

3.7 Mahayana Buddhism in Thailand Today



Fig.10. Guan Im altar in a Mahayana temple

Today, 95% of the Thai populations are Buddhists, translating into around 63.365 million Thai Buddhists out of a total population of 66.7 million people (cf. The Office of National Buddhism, Thailand 2009). Its major branch is Theravada Buddhism, the “doctrine of the elders”, while the minor branch is Mahayana Buddhism, meaning “the great vehicle”. Mahayana Buddhism has been influenced most by the ethnic Chinese, who are the largest minority (14%) in the Thai population (cf. The 2008 World Factbook 2008). It therefore retains some aspects of Chinese religious traditions, including Taoist and Confucian beliefs. Mahayana Buddhism in Thailand has two branches, a Chinese *nikaya*¹⁸ and an Annam *nikaya* that had come from Vietnamese monks. Thailand currently has 12 major Chinese and 13 major Annam monasteries (cf. Assumption University of Thailand 1999). Mahayana monks are strict vegetarians and concerned with Mahayana rituals, though they are integrated in most other ways with the Theravada Buddhism practice of Thailand. Presently, Mahayana Buddhist tradition presides over most Chinese funerals. The ways Mahayana Buddhism is practiced depends on the particular emphasis of different *nikaya*, as is illustrated below.

¹⁸ This term “*nikaya*” refers to monastic divisions of Mahayana schools from Chinese or Vietnamese.

The Chinese *nikaya* in Thailand generally follows the practices of the following traditions (Khanadhamapanyathiwat 2000:4):¹⁹

- Sukhavati Sect
- Dhyāna²⁰
- Ritual in Mahayana Buddhism merges with Taoism and Confucianism

The Vietnamese *nikaya* in Thailand generally follows the practices of the following traditions:²¹

- Sukhavati
- Dhyāna

The following briefly summarizes the developments of the Chinese Buddhist *nikaya*:

- 1) The Chinese *nikaya* started practicing a procedure of ordination by assimilating rituals from the main Thai religion, Theravada Buddhism, into their Mahayana Buddhist rituals. The first combined ritual was presented at Wat Pho Yen.
- 2) Monk committees manage temple affairs.
- 3) The ceremony of *kathin*,²² in which offerings are made to all the priests in a temple, was resuscitated.

Today, most Chinese people pay their respects in Chinese temples. These temples have important rules that propagate the values of honesty, diligence, virtue, and gratitude through religion in addition to Buddhist teachings. They are important in the lives of the Chinese and help to strengthen the communication between the Chinese groups.

¹⁹ See more in Harvey (1990:148-158).

²⁰ Known as Zen—the most influential religion in Japan (Bunce 1970:15).

²¹ See Harvey (1990:159).

²² Kathin is a Buddhist festival, which takes place at the end of Buddhist Lent for Theravada Buddhists.

4. CHINESE CEREMONIES AND MAHAYANA BUDDHISM

The Chinese people, especially in Southern Thailand, celebrate special or holy days throughout the year with the Mahayana Buddhist community. The traditions of celebration always involve offering food to the monks, distributing food to the poor to earn merit, praying, and/or observing Buddhist doctrine. These days are based on the lunar Chinese calendar, and celebrations take place at Mahayana temples, shrines, and/or in the streets of towns.

4.1 The Chinese Calendar System

The Chinese calendar is based on the lunar calendar, which differs from the Gregorian calendar. The Moon orbits the Earth once every 29.5 days, which is known as lunar phase and is divided into two periods, the waxing moon (15 days) and the waning moon (15 days).

This calendar system is used for fixing traditional Chinese ceremonies or festivals. For example, “Chinese New Year” falls on the first day (the first waxing moon) of the first lunar month, the “Dispelling Misfortune Ritual” takes place from the sixth to the ninth day of waxing moon of the first lunar month and the “Vegetarian Festival” is celebrated from the first to the ninth day of the waxing moon of the ninth lunar month.

The second important feature for festivals is the zodiac system with its cycle of 12 years linked to 12 animals in order of the rat, ox, tiger, rabbit, dragon, snake, horse, sheep (or goat), monkey, rooster, dog, and pig (or boar). Since many ceremonies follow the Chinese Calendar System, the main types of ceremonies will be classified under two headings: ceremonies in the cycle of the year and ceremonies in the cycle of life.

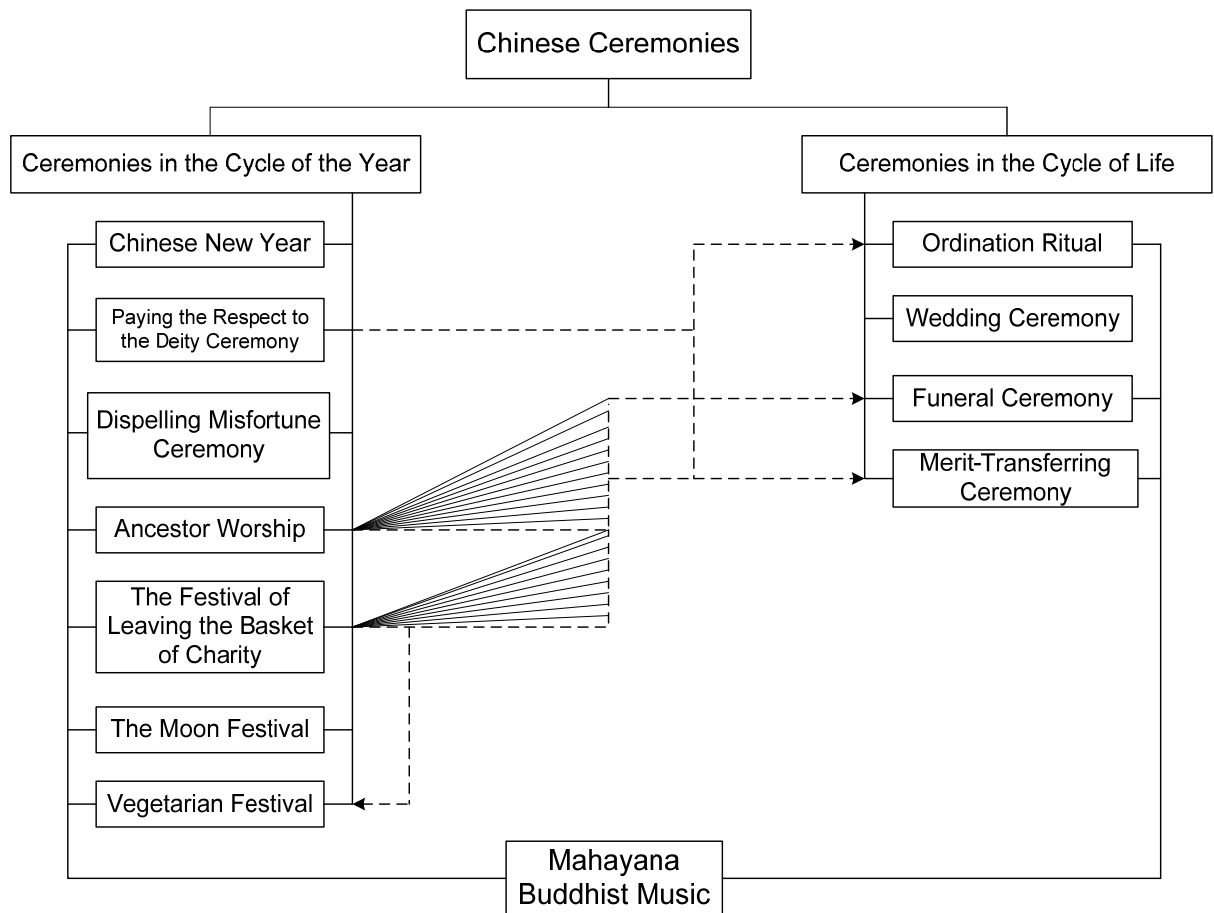


Fig.11: The diagram of Chinese ceremonies in the cycle of the year and the cycle of life

As figure 11 shows, some of the ceremonies are used in both cycles. If they are involved in ceremonies of the life, they can be executed as shortened versions of particular ceremonies. For example, the festival of “Leaving the Basket” actually takes three days, but this particular form of ceremony only takes 30 minutes to one hour when it is part of the funeral ceremony. In the diagram, we can see that Mahayana Buddhist music is not included in wedding ceremonies.

4.2 Ceremonies in the Cycle of the Year

The following are general descriptions and explanations of the celebrations during the year gathered from the various rites of Chinese Buddhists in Southern Thailand.

4.2.1 Chinese New Year (春节, *Trutchin*, ตรุษจีน)

This is more a celebration that concerns the timing of the Chinese lunar calendar and is not really a Buddhist holy day rite. Presently, people celebrate this day with their families, and they usually come to the temple to earn merit and offer food to monks. The Chinese New Year became an important time of the year also for Buddhist celebrations,²³ with aspects symbolizing the ways of proper living. The celebration continues for three days, including a testimony of gratitude to one's parents by visiting them and praying at temples. There exist other more specific activities and events that signify and symbolize the wish for good luck in the New Year.

Traditionally, on the first day of the celebration, people clean their houses, purchase new clothes, and/or decorate their houses with lanterns or lucky red Chinese characters. The second day is important for the Chinese because they invite the deities into their homes with offerings of fruit and food. People usually pray and chant holy texts in temples to create a good atmosphere at the beginning of the year. Most chants are “The Heart Sutra”, “The Compassion Sutra”, and “The Smaller Sukhavativyuha Sutra”. There are also other texts used on this occasion depending on their suitability in different temples. The last day of the celebration is the day for visiting the family.

The deafening sounds of firecrackers and percussion ensembles during the Lion Dances are symbols of the driving out of bad and evil things from locations where they occur.

²³ The day of *trutchin* depends on the date of the full moon, and it falls on a different date each year. In the Gregorian calendar, Chinese New Year falls between 21 January and 20 February.



Fig. 12. The lion dance

Usually, celebrations are accompanied by these loud percussion ensembles, which combine drums, cymbals, and flute or oboe, producing a most sensational and jolly atmosphere.

4.2.2 Dispelling Misfortune Ceremony (*Sado Khro*, สะเดาะเคราะห์)²⁴

With the celebration of *trutchin*, a new Chinese zodiac cycle begins. The Chinese believe in the influence of their own star sign, worship it and ask it for happiness, good luck, or longevity.

This belief in the zodiac was handed down from Brahman, Buddhist, and Taoist traditions. People believed that a person's destiny was determined to the star sign, to the yin and yang configuration and to the dominant element in the year of one's birth. The balance of yin and yang and the five elements can be known only from the Chinese lunar calendar, which is based on Taoism. Every year the cycle of the zodiac changes, thus impacting a person's life and determining his destiny. Therefore, people believed they should balance their lives in this yin and yang system by doing good deeds and earning merit, which integrates easily and harmoniously with the tenets of Buddhism.

²⁴ The title is in Thai, there is no Chinese character.

The main activities in this ceremony are worshipping the star with prayed chants, offering lit candles (to correspond with the number of one's own planet) to the star, and offering charity. This ceremony takes place in Mahayana temples after the last day of *trutchin* and lasts about three days. People pray to the nine planets with special emphasis on their own personal stars.

4.2.3 Ancestor Worship (清明, Cheng Meng, ເຈິງເມັງ)

Cheng meng falls around 4-6 April each year and usually occurs on 5 April of the Gregorian calendar. The literal meaning of Qing Ming (*cheng meng*) in Chinese is “clear” and “bright”, which is in keeping with the festival's timing at the beginning of spring, during which people expect beautiful weather. *Cheng meng* is a time for remembering the dead and in the Chinese tradition, it is very important to worship ancestors at their tombs. This celebration stems from the Confucian precept of the importance of the virtue of gratefulness. The whole family sweeps their ancestors' tombs and offers the ancestors food, tea, wine, chopsticks, and joss paper accessories. Chinese people in Thailand like to put new paint on the tombstone and decorate the tomb with colored paper. By tradition, changing something at the tomb should follow Chinese astrological symbolism.²⁵

Besides worship, other benefits and purposes unique to this festival include:

- 1) It is a reminder of the virtues of the ancestors. The troubles an ancestor faced resulted in a happier life for his descendants. Therefore, his posterity should be remembered and respect payed.
- 2) It is a day when family members come together because custom dictates that each relative in the family should take part in the ceremony every year.
- 3) It is a time and an opportunity to follow and practice the virtues that descendants appreciate in their ancestors.
- 4) Symbolically, the ancestor's tomb is used to remind people of the three great truths in Buddhist thinking, which are “all things are impermanent”, “nothing has an ego”, and “*nirvana* is quiescence”.

²⁵ This section refers to Peking Language University, Nanjing University and Anhui University (2000).

4.2.4 Paying the Respect to the Deity Ceremony (*Waichao*, ไหว้เจ้า)²⁶



Fig.13. Image of Guan Im Bodhisattava at Hat Yai, Songkhla Province

Photo by R. Ungpho 2006

Throughout the year, there are holy days for each Buddha, Bodhisattva, or deity, which all help to distinguish one's religious tradition. In each Mahayana temple, shrine, or Chinese association facility, a special holy figure is individually selected to be the main object of worship. Because of various influences and sects, it is impossible to attach a particular holy figure to one day in each Buddhist domain. The general tradition of Mahayana Buddhism in Thailand emphasizes the practices of the Mantrayana or Vajrayana sect,²⁷ the Dhyāna sect,²⁸ the Sukhavadi sect,²⁹ and Taoism, which come from various common Chinese folk religions. The venerable master who arrives and performs first in a particular Buddhist facility chooses the holy figure or religious paragon that the temple will thereafter honor publicly. This Buddhist location then holds a special ceremony of merit earning, honoring their chosen figure or deity on a special day.

²⁶ The title is in Thai, there is no Chinese character.

²⁷ The Mantrayana or Vajrayana sect is one practice of Buddhism. The distinctive feature of Vajrayana Buddhism is the ritual involving the use of mantras.

²⁸ The Dhyāna sect is the practice of Buddhism that refers to either meditation or meditative states.

²⁹ The Sukhavadi sect or Pure Land Buddhism has a concept of nirvana; looking to Amida Buddha for guidance can help being reborn in the Pure Land.

In worshipping a Buddhist deity, an altar can be set up at home or worship can be done in a Buddhist facility. The standard offerings to the deity in the Mahayana tradition are a combination of the objects listed below. The choice of objects is based on beliefs of showing respect and the sense of obligation to the gods. People pick and choose all offerings to set on the altar and then implore the gods to bless them.

➤ Flowers

The lotus is the symbol of Buddhism. Other flowers could be used in worship including most often, cape marigolds and orchids. The cape marigold is known in Thai as *daorueang* (ดาวเรือง), whose meaning is prosperity. Flowers not to be used as offerings include anthuriums and tuberose because these flowers are always used in funeral ceremonies.

➤ Fruits

Traditionally, the most commonly used fruits are oranges because they represent gold or prosperity. The number of fruits offered should be an odd number. For example, one could offer one orange only, an orange in combination with an apple and a Chinese pear, or an arrangement consisting of five, seven, or nine fruits on a tray.

➤ Food

The food offering should be vegetarian though certain deities can be offered meat, fish, and chicken, signify the offering of prosperity.

➤ Water or Chinese whiskey

Giving water is a common Buddhist tradition for worship and signifies cheerfulness or high spirit. An exception is to offer alcohol, which is not common in Buddhist tradition, but there are some possibilities to offer alcohol to some deities.

➤ Chinese tea

Tea is, in Chinese tradition, served as a sign of welcome. The Chinese believe that tea can both reduce fat and support longevity. It is also a symbol of prosperity.

➤ Candles

The candle is the symbol of light, which means enlightenment in Buddhism.

➤ Incense or joss sticks

The Chinese believe that smoke from incense can ascend to heaven. Burning incense signifies informing the deities that they are invited to join the ceremony.

➤ Perfume

In addition to their odor, perfume is a symbol of worship. The Chinese have said that the smell can go to heaven and the fragrance will honor the deity. The deity knows how it is used in the human world. Usually, it is not necessary to place perfume on the altar, except when it is a decision made by the faithful.

➤ Music

Music is used to extol the virtue of the Buddhas, Bodhisattvas, Buddhist holinesses, or the deities through its beautiful sound.

To celebrate a holy day, general practices always include chanting and giving offerings and donations. There are minor differences depending on the particular holy day. The main great holy days are dedicated to Sakyamuni Buddha, Maitreya Bodhisattva and Avalokitesvara Bodhisattva. Others holy days are designed around individual occasions from each tradition.

Date in Lunar Month	Feast	Liturgy
On the first day of the first lunar month	Celebration of the birth of Maitreya Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation “The Sitatapatrosnisa Dharani” and “Prajnaparamita Hridaya Sutra” - Presentation of Buddha’s teachings - Circumambulation and Invocation of the name of Maitreya Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Maitreya Bodhisattva - Three Refuges
On the eighth day of the second lunar month	Celebration of the day of great renunciation of Sakyamuni Buddha	<ul style="list-style-type: none"> - Incense Anthem - Recitation of “The Sitatapatrosnisa Dharani” and “Prajnaparamita Hridaya Sutra” - Presentation of Buddha’s teachings - Circumambulation and Invocation of the name of Sakyamuni Buddha (many times) - Antiphonal Chants and Alternate Prostrations, especially for Sakyamuni Buddha - Three Refuges
On the fifteenth day of the second lunar month	Celebration of the day of <i>nirvana</i> attainment by Buddha	See “the day of great renunciation of Sakyamuni Buddha”

Date in Lunar Month	Feast	Liturgy
On the nineteenth day of the second lunar month	Celebration of the birth of Avalokitesvara Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation of “Dharani of the Most Compassionate One” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Avalokitesvara Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Avalokitesvara Bodhisattva - Three Refuges
On the twenty first day of the second lunar month	Celebration of the birth of Samantabhadra Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation of “An Act of Buddha Worship and General Repentance” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Samantabhadra Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Samantabhadra Bodhisattva - Three Refuges
On the sixth day of the third lunar month	Celebration of the birth of Maha Cundi Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation “An Act of Buddha Worship and General Repentance”. - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Maha Cundi Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Maha Cundi Bodhisattva

		- Three Refuges
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Date in Lunar Month	Feast	Liturgy
On the fourth day of the fourth lunar month	Celebration of the birth of Manjushree Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation “An Act of Buddha Worship and General Repentance” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Manjushree Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Manjushree Bodhisattva - Three Refuges
On the eighth day of the fourth lunar month	Celebration of the birth of Sakyamuni Buddha	See “the day of great renunciation of Sakyamuni Buddha”
On the nineteenth day of the sixth lunar month	Celebration of the day of achievement of Avalokitesvara Bodhisattva	See “the birth of Avalokitesvara Bodhisattva”
On the thirteenth day of the seventh lunar month	Celebration of the birth of Mahasthamaprapta Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation “Amita Sutra” and “Rebirth Dharani” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Mahasthamaprapta Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Mahasthamaprapta Bodhisattva. - Three Refuges

Date in Lunar Month	Feast	Liturgy
On the twenty ninth or thirtieth day of the seventh lunar month	Celebration of the birth of Ksitigarbha Bodhisattva	<ul style="list-style-type: none"> - Incense Anthem - Recitation of “An Act of Buddha Worship and General Repentance” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Ksitigarbha Bodhisattva (many times) - Antiphonal Chants and Alternate Prostrations, especially for Ksitigarbha Bodhisattva - Three Refuges
On the nineteenth day of the ninth lunar month	Celebration of the day of Avalokitesvara Bodhisattva ordination	See “the birth of Avalokitesvara Bodhisattva”
On the twenty ninth or thirtieth day of the ninth lunar month	Celebration of the birth of Bhaisajya-guru-vaidurya-prabhasa Buddha	<ul style="list-style-type: none"> - Incense Anthem - Recitation “An Act of Buddha Worship and General Repentance” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Bhaisajya-guru-vaidurya-prabhasa Buddha (many times) - Antiphonal Chants and Alternate Prostrations, especially for Bhaisajya-guru-vaidurya-prabhasa Buddha - Three Refuges

Date in Lunar Month	Feast	Liturgy
On the seventeenth day of the eleventh lunar month	Celebration of the birth of Amitabha Buddha	<ul style="list-style-type: none"> - Incense Anthem - Recitation of “Amita Sutra Spoken by Buddha” and “Rebirth Dharani (Three times)” - Presentation of Buddha’s teachings - Circumambulation and Invocation the name of Amitabha Buddha (many times) - Antiphonal Chants and Alternate Prostrations, especially for Amitabha Buddha - Three Refuges
On the eighth day of the twelfth lunar month	Celebration of the day of enlightenment of Sakyamuni Buddha	See “the day of great renunciation of Sakyamuni Buddha”

Fig. 14. Table of the Holy Day of Buddhist Holiness with the liturgy³⁰

4.2.5 The Festival of Leaving the Basket for Charity (*Thingkrachat*, ^๓ทิ้งกระจาด)³¹

The festival of *thingkrachat* originated from the festival of *ullambana*, which is well known in Mahayana Buddhist countries, especially in China and Japan. In Thailand, during this festival people offer food to suffering ghosts and charity to the poor. The original purpose of *ullambana* was to take action towards offering the necessities of life to monks in general. By doing so, people earn merit and share with departed souls, which is the meaning of *ullambana*.

³⁰ The date in lunar month of the feasts refers to Chongsa-Nguan (2006:103-105). The liturgies refer to To (1993:221-266).

³¹ The title is in Thai. Then there is no Chinese character.

According to these theories, the original word represented phonetically by the Chinese was: the Sanskrit “*avalambana*” (Buddhist Hybrid Sanskrit: “*ullambana*”), meaning “hanging down, depending on”; the Pāli “*ullampana*”, meaning “salvation, rescue, full of mercy”; or the Iranian “*urvan*” (carried to China in Sogdian form: “*rw’n*” or “*rw’n*”), meaning “soul” (Teiser 1988:22).

Another origin of the festival is handed down in the Buddhist legend “The Buddha Speaks the Ullambana Sutra”. This legend talks about the suffering soul of Mulian’s mother³² who was reborn in hell. With his sixth spiritual sense, Mulian tried to find his mother’s soul to save her from torture in hell. But the deep-rooted nature of his mother’s suffering prevented him from rescuing her. Therefore Buddha advised him to create a ceremony that would bring salvation to his ancestors, which was celebrated as *ullambana*.³³

In China this legend exists also as a stage play, but today it is rarely performed, as is explained by Greene et al.:

Of relevance to Buddhism is the play in which the monk Mulian goes into the underworld to save his mother. The Mulian ritual play was once an integral part of the Buddhist ritual for the dead, but is now rarely performed by institutional Buddhist and Daoist ritualists (Greene, Paul D., et al. 2002:147).

In Chinese belief, the day of *thingkrachat* is the day that spirits in the world of the dead are released from their place of arrest and torture to visit their relatives. On this day, the gate of hell opens up and the lord of the ghosts release the spirits to go out and visit the human world. The spirits may bring bad luck to people, but people are given the opportunity to directly offer help to the spirits by being their benefactors. Therefore, people choose to provide both the spirits and the poor with charity and benefaction to avoid bad luck and to follow the true Buddhist way.

The festival of *thingkrachat* in Thailand is only one part of the festival of *ullambana* (Sikakoson 2005:88-101), but it is celebrated as the second most important Chinese festival of the year and is sometimes also called the festival of *ullambana* because

³² Mulian or Maudgalyayana (in Sanskrit) is one of Shakyamuni's Buddha closest disciples.

³³ See the legend in appendix.

most people have knowledge of the legend of the “*Ullambana Sutra*”. Chongsa Nguan explained: “Actually, there are also other legends based on the Dharani Sūtra for Saving the Burning-Mouth Hungry Ghosts (*Pret Muka Akkhanichawalayasakara Nam Thanisut*, เปรตमुखอัคนีชวาลยศการนามธานีสู่ตร, 救拔焰口餓鬼陀羅尼經), whose stories are also incorporated into the activities and purpose of the festival” (2005:102103, cf. Sikakoson 2005:88-101). The legend of “Saving the Burning-Mouth Hungry Ghosts” is different from that described in the *Ullambana Sutra*. It is attributed to Ananda who was the disciple of Buddha.

In addition to the purpose of providing famished ghosts with charity so that they may cross over to salvation, the festival is used to distribute goods to the poor after the prayer ceremony on the occasion of feeding the hungry ghosts. Although this festival is an occasion for earning much merit and is thus believed to promote longevity, babies, children, pregnant women, and sick persons should not take part in the festival because of the many ghosts and demons visiting, who could come into contact with them and bring them misfortune.

Preparations in the designated location for this festival are usually made one to three days in advance. There are three important altars used in the festival and for the ceremonies.

- 1) An altar for worship of the Three Gems. This altar combines an altar with three Buddha images or a scroll of pictures of Buddhas, an altar of the four great Bodhisattvas, an altar of the two Bodhisattvas, and an altar of the 18 Arhats or Lohans (Buddhist Saints). The Buddhas and Bodhisattvas are listed below:
 - Sakyamuni Buddha
 - Amitabha Buddha
 - Bhaisajya-guru-vaidurya-prabhasa Buddha
 - Avalokiteśvara Bodhisattva
 - Manjushree Bodhisattva
 - Samantabhadra Bodhisattva
 - Ksitigarbha Bodhisattva

- Sakanthateva Bodhisattva
 - Sangkharamapala Bodhisattva
- 2) An altar for worship of “The great Bodhisattva” or Tai Sue Ia (ไต้สูเอี้ย).³⁴ Some believe that Tai Sue Ia is the incarnation of Avalokitesvara Bodhisattva. Others believe that he is the lord of the ghosts, controlled by Avalokitesvara Bodhisattva. His small statue is placed at the head of Tai Sue Ia’s effigy to signify either of the previous beliefs. On the day before the celebration begins, the effigy of Tai Sue Ia is brought to the ceremony of “Open the Eyes” to represent the life of Tai Sue Ia. The offerings of the believers are vegetarian food, rice, and fruits. At the end of the festival, the effigy of Tai Sue Ia is burned to bid farewell.
- 3) An altar for offerings to the departed souls. The offerings of this altar are food and joss paper accessories. Each family will bring a list on which are written the names of departed souls, inviting them to enjoy the festival with the family, because the merit they gain confers direct benefits upon their departed soul’s relatives. In general people always give food to the dead and to the poor because the main theme of this festival is helping others.

The day of *thingkrachat*’s festival is on the fifteenth day of the seventh moon of Chinese calendar. The ceremonies taking place during the *thingkrachat*’s festival begin before the day of the festival, starting with the Ceremony of “Open the Eyes” of Tai Sue Ia, the Ceremony of “Inviting the Deities”, and the Ceremony of “Floating Flower Vessel”.

The Ceremony of “Floating Flower Vessel” or *loy krathong*³⁵ (ลอยกระทง) has the aim to bring the message of salvation through the water and to notify all the departed

³⁴ Tai Sue Ia is a Chinese dialect word, means “The great Bodhisattva”.

³⁵ *Loy krathong* is also a name of a Thai festival and falls in November. Actually it is not a public holiday but the same name is used.

souls of receiving merit on the next day. There exists a belief that the spirit world may be contacted via a stream and that floating vessels may bring the spirits towards their salvation. This particular ceremony is also practiced during the “Vegetarian Festival” and sometimes during the funeral ceremony as well.

An important sub-ceremony during the festival is called the ceremony of *pretpliyogakam* or *yu khae iam khao* (เปรตพลีโยคกรรม, 瑜伽焰口 (หยุดแคเอี่ยมเข้า)). In Thailand it is led by Mahayana Buddhist monks. This ritual was influenced by the Mantrayana sect and it uniquely incorporates the rite of Mudra. The rite of Mudra consists of symbolic gestures usually performed with the hand and fingers put into specific positions derived from Vajrayana Buddhism. Each Mudra has a meaning that represents a teaching of Buddha and/or the virtue of a Bodhisattva.

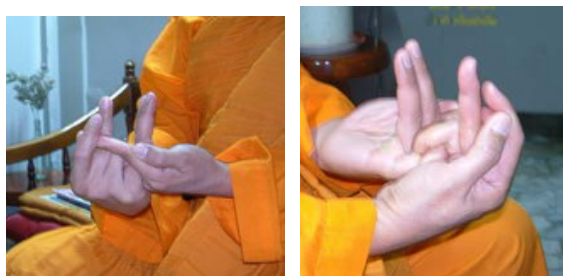


Fig. 15. San Fa In (三法印)

The Dharma-mudra which is the gesture of Three Marks of Existence, there are “impermanence (anitya), suffering (duhkha) and no-self (anatman)”.

Another special feature of this ritual is that the monk leading the ceremony acts as a Bodhisattva by wearing a crown made of five textile strips, each of which represents a Buddha. Wirat Chaokhamin explained the meaning of this crown in the following way:

“In this ceremony, the leader of the monks has to wear the crown which has the picture of five Buddhas. This crown is named *vairochanamala*. Then, the power of Buddha could save mankind and the spirits from sin” (Personal interview. 29 September 2006).

Represented in the *vairochanamala* are the following five Buddhas:

- Vairochana Buddha, who is related to the color white (his body is white) and is located in the center of all directions.
- Aksobhya Buddha, who is related to the color blue (his body is blue) and is located in the east.
- Ratnasambhava Buddha, who is related to the color gold/yellow (his body is gold/yellow) and is located in the south.
- Amitabha Buddha, who is related to the color green (his body is green) and is located in the west.
- Amoghasiddhi Buddha, who is also related to the color white (his body is white) and is located in the north.



Fig. 16. Thingkrachat Ceremony

The monks chanting with hand performing (mudra) in Thingkrachat ceremony at Wat Thawon, Hat Yai, Songkhla, 2007

During the ceremony, the monks function as the religious committee, sitting around the altar and pray continuously, while their leader also prays and forms mudras at the altar. In Thailand this ceremony is conducted by Buddhist monks alone (not priests) and the people are very respectful during this ceremony, which creates an atmosphere of miraculous power, sacredness, and solemnity. The first part of this ceremony consists of the worship of the Three Gems, extending an invitation to the compassion of Avalokitesvara Bodhisattva to save humankind from sin. The ceremony proceeds to worship with the six offerings: flowers, incense, lamps or lights, perfume, food, and music.

During the ritual, the leader uses the *vajra* bell and the *vajra* mace (or a bell and a small mace). *Vajra* symbolizes the wisdom of the Dharma, which has the power to counteract defilements that are metaphorically depicted as a demon. The sound of the bell symbolizes the sound of Dharma and the *vajra* mace symbolizes the Dharma acting as a weapon (Vessantara 2001:10). While the monks pray, a Chinese music ensemble provides accompaniment. The leader of the ceremony, who is in the position of *vajratharachan*, always uses both the *vajra* bell and mace together, and he sprinkles holy water from a glass to bless the place and the people.

The last part of this ceremony is the ceremony of “Inviting Ksitigarbha Bodhisattva”, who vows to save all who suffer in hell with the Dharma by preaching to the suffering ghosts, departed souls, or spirits in every class of existence in the world. The people believe that during this procedure there are many spirits that join in the feast and listen to the Dharma. The Dharma is like food to the suffering spirits. Popped rice and flowers scattered upon the place of ceremony are used by the monks to signify the Dharma. Thus, the Dharma may help all living beings and suffering spirits to cross over from the world of suffering.

Finally, the monks chant prayers to send all spirits back to their places and to transfer merit to these departed souls. The devotees take all joss paper representations of offerings such as paper clothing, paper gold, paper cars, etc. to a place where they are burned. Burning them is significant because it sends all the things that are represented to the spirits for their use in the spirit world. Other offerings that can still be used are distributed among the devotees so that they may take them home.

There is a specific platform used to distribute the donations. It is separated from the main ceremonial altar because there are many people who come to receive these donations. Today, donations and offerings consist of more than food. They also include such necessities of life as electric fans, clocks, and clothing.

4.2.6 The Moon Festival (*Waiprachan Festival*, ไหว้พระจันทร์)³⁶



Fig. 17. The altar of Waiprachan Festival at Hat Yai, Songkhla Province, On the altar is offered with lotus in Thai's bowl, joss papers, fruits, candles, incenses and moon cakes. Photo by R. Ungpho 2006

Waiprachan or “The Chinese Moon Festival” is not really a Buddhist festival but it is important in Chinese tradition because of the moon’s role in most legends in Chinese history. The timing of the festival falls every year on the fifteenth day of the eighth month of the lunar calendar, when the moon is at its maximum brightness.

In an old Chinese tradition, people celebrate this occasion with dance, music, admiring the full moon, baking, and eating moon cakes. In Thailand today, this festival is deeply embedded in the culture of the Chinese people, and the celebration is accompanied by praying, chanting, burning incense, and offering tea, fruits, and moon cakes. It is the counterpart to the Chinese New Year festival, although most services take place at Chinese shrines or at home.

4.3 Ceremonies in the Cycle of Life

³⁶ The title is in Thai, there is no Chinese character.

There are many Chinese festivities that are considered to be life cycle ceremonies, but only two events of this nature are prominent in Thailand's Mahayana community. The first one is the "Ordination Ritual", which is the most symbolic Buddhist ritual. The second one is the funeral ceremony, which includes the merit-transference ceremony, also known as the *Kong Tek* ceremony.

4.3.1 Ordination Ritual (*Phithi Banphacha*, พิธีบรรพชา)³⁷

In Buddhist tradition, ordination is an important part of life for Thai men. Traditionally, a Thai man should undertake the serious study of Buddha's teachings before marriage because it will change him towards being a perfect man. Mahayana Buddhism in Thailand provides ordination only boys and men and never girls or women.

Before a layman becomes a monk, he has to prepare himself by learning some Pali-Sanskrit words to use in the ordination ceremony. In the old tradition, the laymen were supposed to practice being monks at the temple for about six days, but today, they can spend one or two days at the temple if they have the time, or they can read books and practice at home first (cf. Banerjee 1977:28-46, Khanadhammapanyathiwat 2001:26).

Wat Thavon is not only the biggest Mahayana temple in Southern Thailand, it is also a Buddhist University named Mahapanya Vidyalai and located in Hat Yai in Songkhla Province. This temple manages the Summer Ordination Ceremony for novices every year. This is one of the most important and greatest ordination ceremonies in Thailand and attracts many people and their descendants. After the children become novice monks, they have to learn Buddhist discipline and the benefits that all discipline can have on their lives.

The Mahayana ordination ritual in Thailand follows the same procedure as in Theravada Buddhism.

Ordination procedure

³⁷ The title is in Thai, there is no Chinese character.

- 1) Prayer and worship with incense and giving the three “refuges” (the Three Gem, i.e. Buddha, Dharma and Sangha).³⁸
 - 2) Praying the text of discipline.
 - 3) Requesting the will to become a novice (*banphacha*)
 - 4) Giving the ten precepts (for become a novice)
 - 5) Inviting Buddha and Bodhisattva ceremony and requesting admission
 - 6) Informing the sangha that the children request going forth
 - 7) Asking for pardon
 - 8) Requesting acceptance
 - 9) Giving the 250 precepts (for become a monk)
 - 10) Examination of the applicant inside the sangha (to be the monk)
 - 11) Informing the sangha that the application has been examined
 - 12) Scrutinies of the rice bowl, bathing cloth and robes
 - 13) The motion and the three announcements
 - 14) Transference of merit of the ordination
- (See the Annam Group and Disciple (1998:25-88).

The man who requests ordination has to prepare the accessories necessary for being a monk, which consists of (Sunthra 1999:226):

- 1) A suit of yellow robes of a Buddhist monk, combining the under-, the upper-, and the outer-robes. Other requirements also include two coats, two trousers, a belt, the outer-robe, an overcoat, a cloth to sit on, and a yellow piece of cloth worn by a priest as protection against the cold.
- 2) The basic material goods necessary for a Buddhist monk: a bowl, a water-strainer, a needle, a razor (with sheath and whetstone), a bed-sheet, a wrapping cloth, a monk’s shoulder bag, an umbrella, and a bath towel.

Usually, the ceremony is organized with the reciting of texts, and the questions of the monk who officiates at an ordination ceremony, and the answers of the man who wishes to be the ordained. During each procedure, the monk uses a bell to signal the man that he has been ordained and has to show his respect by sitting, standing up, or

³⁸ Sangha means the community of monks.

prostrating himself. The other instruments always accompany the recitation as in the other traditional ceremonies of Mahayana Buddhism.

Music is not a significant part of the ceremony except for the traditional musical instruments of Mahayana Buddhism used by monks. The music used during the ceremony is performed to instill calmness and serenity in the mind of the devotee.

4.3.2 Funeral Ceremony (*Ngan Sop*, งานศพ)

Ngan sop is the Thai word for the funeral ceremony used by the Thai and the Chinese. In the southern part of Thailand, Mahayana Buddhist funerals include other local practices. Some of these practices are conducted by Mahayana Buddhist monks while secular members of the society perform others. Ceremonial chanting is normally supposed to be carried out by monks, but it is now accepted that they also may be executed by laymen.

At present, the local Chinese association is responsible for the entire ceremonial process and invites the monks to take part in it with praying and the recital of Mahayana texts. The monks take this opportunity to teach and bring the benefits of Buddha's teaching to the people. The teachings are predominantly concerned with death, which is considered the stage of the life cycle that truly illustrates the great truth in Buddha's teaching that "all things are impermanent".

The main activities during *ngan sop* include praying associated with Mahayana texts and providing the departed person with charity to transfer merit. The time period for funeral-related activities generally spans an odd number of days, such as three, five or seven days. The main ceremony is combined with sub-rituals from the Chinese tradition. The favorite ceremony that is combined with the main funeral ceremony is the *Kong Tek* ceremony, which is not necessary for the arrangement of the funeral ceremony, but usually accommodated to it. It has become well known as a symbol of the present-day Chinese funeral.

4.3.3 Merit-Transferring Ceremony (功德, *Kong Tek*, กงเต็ก)

Members of the Chinese society, as in other East Asian societies, have a long tradition in performing acts of gratitude and a sense of obligation to their elders. This attitude is strongly expressed in the *Kong Tek*, which is usually held as part of the funeral ceremony. The oldest son of the deceased takes the initiative to act as the representative of the family in the *Kong Tek* ceremony. The next main responsibility goes to the oldest son of the next generation (oldest grandson). It is widely accepted in Chinese society that a girl or woman should not take these positions.

Traditionally, the *Kong Tek* ceremony is held for seven consecutive days during the funeral. Then it is held again each seventh day, a total of seven times. The entire period of the ceremony, then, will take a total of 49 days (Anumanrachathon 1983:19). Today, depending on the decision of the family members, the ceremony will take place only once. In this case, however, on the 50th and 100th day after the original ceremony a great ceremony will take place with the aim to transfer as much merit to the deceased as possible (Anumanrachathon 1964:80).

In Thailand the *Kong Tek* ceremony is held according to two traditions - according to Chinese *nikaya* or Annam *nikaya*. In addition, *Kong Tek* ceremonial procedures vary by folk tradition. Figure 18 traces these two traditions of the *Kong Tek* ceremony. In each section are included the texts used for the ceremony.

Order	Sub-Ceremony in Annam <i>Nikaya</i>	Order	Sub-Ceremony in Chinese <i>Nikaya</i>	Liturgy
1	Worship the Three Gems	1	Worship the Three Gems	The liturgy in the kind of worship or <i>chang</i> followed by Mantra. In the case <i>Iang Chue Chang</i> is used, then continues with <i>Chap Siao Chio</i>
2	Inviting the deities	2	Inviting the deities	
3	Inviting the spirit	3	Inviting the spirit	The scripture of <i>Hok Guang</i> including the liturgy of worship and Mantra
4	Holy water ³⁹	4	Holy water	
5	Chanting the prayer	5	Chanting the prayer	
6	Bringing the spirit to pay respect for the Three Gems	6	Bringing the spirit to pay respect for the Three Gems	
7	Offering food to Three Gems	7	Chanting prayer	The scripture of <i>Hok Guang</i> including the liturgy of worship and Mantra
8	<i>Have a break time</i>	8	Offerings of food to the ancestor	

³⁹ This is the time for washing. This activity is called “water is the source of life” and is a prayer to ensure that the water for cleaning the body and mind is pure in the Buddhist sense.

9	Chanting prayer
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9	Reciting the Guan Im's text	The Sutra of Guan Im that is "Guan Im Geng"
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Order	Sub-Ceremony in Annam Nikaya
10	Offerings of food to the ancestors
11	Offerings of food to the spirit of the passed away
12	<i>Have a break time</i>
13	Opening hell's door with Mudra
14	Opening hell's door
15	Crossing the bridge
16	<i>Thingkrachat</i> ceremony or Leaving the Basket for Charity

Order	Sub-Ceremony in Chinese Nikaya	Liturgy
	Reciting the "Thousand Deities' Text"	The scripture of <i>Choi Huk</i> or the "Thousand Buddhas and Bodhisattvas"
11	<i>Have a break time</i>	-
12	Chanting Mahayana's prayer	The scripture of <i>Oo Ni Tho Keng</i>
13	Crossing the bridge	
14	Inviting Buddhas, Bodhisattvas and deities return to heaven	The Sutra of "Sim Geng Sutra" and followed by the scripture of <i>Ang</i>
15	Farewell for the spirit	<i>Tua</i>

17	Burning joss papers	17	Burning joss papers	
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Order	Sub-Ceremony in Annam <i>Nikaya</i>	Order	Sub-Ceremony in Chinese <i>Nikaya</i>	Liturgy
18	The ceremonies of yellow robe dedicated to a deceased person, Farewell and transfer the merit to everybody	18	Prayer and transfer the merit to everybody	The Sutra of “Sim Geng” followed by the scripture of <i>Ang Tua</i>

Fig. 18. Rituals of the Kong Tek ceremony for the Chinese *nikaya* and Annam *nikaya*⁴⁰

Explanations of each ceremony in Kong Tek⁴¹

The worship of the Three Gems is the first procedure in both variants of the ceremony. The purpose of this ceremony is to remind people about having respect for the teachings of Buddha, the kindness of Buddha, and the obligations of the monks in taking the “Three Gems” (Buddha, Dharma and Sangha).

- Inviting sacred objects and the gathering of the deities:

⁴⁰ The data on Annam *nikaya* is based on Sotsai, Surachai (Personal interview. 8 January 2007). The data of Chinese *nikaya* refers basically to Pratyaprueang Khuekrit (Personal interview. 21 September 2006)

⁴¹ The data refers basically to Pratyaprueang Khuekrit (Personal interview. 28 September 2006) and Sotsai, Surachai (Personal interview. 9 January 2007).

It is an opening part to invite virtuous and holy power into the ceremony.

➤ Inviting the spirit:

An effigy of the deceased is used during this ceremony. The spirit of the deceased can employ this effigy as his body throughout the ceremony as if he were still alive.

➤ Holy water:

Washing can be interpreted as acting to clean both body and mind immaculately and as tendering a formal apology (to repent and confess) before being in audience with Buddha's teaching and so also to respect the Three Gems.

➤ Chanting prayer:

The main idea of this ceremony is to narrate the Dharma for the deceased person's spirit and also for the ceremony's participants. . Another purpose is to transfer merit to the spirit by burning the deceased person's effigy, bird and horse effigies (representing heaven's informants), and joss paper.

➤ Bringing the spirit to pay respect to the Three Gems:

In this ceremony the head of the family brings the spirit's effigy to the altar representing the Three Gems. At the same time, the participants also pay their own respects to the Three Gems.

➤ Offering food to the Three Gems:

This is the traditional Buddhist ceremony. The Buddhist should offer food to the Three Gems as a symbol of their faith. This includes the offering of food to the monks who realize the ceremony.

➤ Offering food to the ancestor:

This is an influence from Confucianism to teach gratefulness. The Chinese always remind to be grateful of the ancestors and not to forget to worship and to provide them with offerings at any opportunity. They believe that if the ancestors' spirits are happy, luck will be brought down on their descendants.

- Reciting Guan Im's and the thousand deities' text:
This is to worship Avalokiteśvara Bodhisattva and the other deities by praying, chanting, and reciting their mantras. It is additionally used to narrate the Dharma to spirits and the living participants.

- Offering Food to the spirit of the deceased one:
This ceremony is separated from the ceremony to offer food to the ancestors so that the spirit of the deceased person may receive direct transference.

- Opening hell's door:
The meaning of this ceremony is to ask permission of the Supreme Being of the underworld to allow the spirit to join in the ceremony.

- Crossing the bridge:
Today, this ceremony has become symbolic of the *Kong Tek* ceremony. Many people misunderstand the "Crossing the bridge" ceremony, since the "Vegetarian Festival" also incorporates a similar action. But "Crossing the bridge" in the *Kong Tek* ceremony has the aim to empower the spirit to redeem its debts. The Chinese believe that everybody since birth is indebted to the treasurer.⁴² If people do not redeem that debt, they cannot go to heaven after their death. For this reason, the relatives of the deceased person bring the spirit across the bridge to the treasurer's world to redeem all debts. Thus, the bridge is the symbol of the connection between the human world and the treasurer's world.

- *Thingkrachat* ceremony (Leaving the basket for charity):
This sub-ceremony is a condensed version of the great *thingkrachat* ceremony. It needs to be conducted by monks and takes place only with the *Kong Tek* ceremony in the Annam variant. This sub-ceremony may or may not be included depending on the family's decision.

⁴² The treasurer in this case is referred to as Lord Treasurer of Hell

- Inviting Buddhas, Bodhisattvas and deities to go back to heaven:
This ceremony is to invite all the deities to leave the earthly *Kong Tek* ceremony to return to heaven.

- Burning joss papers:
The joss paper models symbolize the spirit's accommodations on earth. By burning them, these accommodations are sent to the spirit in the spirit world.

- The ceremonies of the yellow robe dedicated to a deceased person, farewell and transfer of merit to everybody:
At the end of the *Kong Tek* ceremony, there is again more praying and additional Buddhist procedures for the monks (yellow robe dedication or *bangsakul*) to transfer merit not only to the spirit of the deceased but also to all the others, which is the main purpose of the *Kong Tek* ceremony.

5 *THETSAKAN KIN CHE* (เทศกาลกินเจ) : THE VEGETARIAN FESTIVAL

Thetsakan kin che, known in English as the “Vegetarian Festival” is one of the most important festivals of the Chinese minority in Southern Thailand. The festival is an annual event held for nine days during the ninth lunar month of the Chinese calendar.⁴³

Thetsakan kin che emerged about 150 years ago in the Kathu district of Phuket Province, but its origin is not clear and there are no references to it in any documentation. The only story evidencing the first arrangement of the festival is a legend told in many versions. The official *Phuket Vegetarian Festival’s documentation* printed this legend in 2006:

Phuket’s Vegetarian Festival (or *jia chai* in local Hokkien Chinese dialect) began in 1825, when the governor of Thalang, Praya Jerm, moved the island’s principal town from Ta Reua in Thalang District to Get-Hoe in Kathu District, where were tin mines and Chinese miners. Kathu was then still covered by jungle and fever was rife. It happened that a traveling opera company (called *ngiu* (งิ้ว) in Thai or *pua-hee* in Hokkien dialect) came from China to perform for the miners.

When the whole company grew sick from an unnamed malady, they kept to a vegetarian diet to honor two of the emperor gods, Kiew Ong Tai Teh and Yok Ong Sone Teh. The sickness afflicting the opera troupe then disappeared. This greatly interested the people of Kathu, who asked how it was done. The answer came that ceremony vegetarianism with its attendant ceremonies had been the cause, with the result that people embraced the faith enthusiastically. Thus the festival began: starting the first evening of the ninth lunar month, it continued

⁴³ Sometimes it is said the festival is held for 10 days. That means they have one day beforehand to prepare themselves.

until the ninth evening; the aim was to bring good luck to individuals as well as to the community.

(Information from: Phuket *Vegetarian Festival's* documentation on 22-30 October 2006)

Probably there is some truth to this legend because the festival has many visible traits of Chinese opera performances especially during the great procession.

The festivals are in most cases performed at various Chinese shrines and temples, and in Southern Thailand the great festivals are in Phuket Province, Trang Province, Songkhla Province and Nakhon Si Thammarat Province. The meaning of *Thetsakan kin che* in terms of the observance of its precepts is holding virtue and purity both of mind and body, abstention from eating meat and the “five pungent herbs.” All of these indicate the aim of maintaining a Buddhist mind, including compassion as presented in the “Bodhisattva Precepts”. In addition, eating only vegetables will also help the people maintain good health.

In these nine days, the people should live a disciplined life and observe the “Five Precepts”. At the same time, the monks in Mahayana Buddhism who live in strict observance of the rules will abstain from untimely eating (from midday until sunrise). In the festival there are two groups of participants; the group of general observance is called *thi chae* (ถีแจ) while those who practice strict observance is called *thi su* (ถีสู้) (cf. Liew 1999).

The Chinese people believe that the two deities who keep track of the dead and the living, named *Pak Tao* and *Nam Tao*, will come to visit the people in the living world around the ninth lunar month. In this time, people will earn merit through the *Thetsakan kin che* by worshiping these two deities. In the festival they will set up the pictures of two deities on the altar and pray the “Northern Dipper Sutra” or *Pak Tao Keng* (ปักเต้าเก็ง), asking for long life and welfare.

There is also a link between the festival and the beliefs of Taoism. The *yin* and the *yang* are powers that naturally balance all concrete and abstract phenomena in the world. *Yin* represents the power of softness and stillness while *yang* represents the

power of hardness and movement. The levels of power of *yin* and *yang* are not stable throughout the Chinese calendar year. Chinese people in Thailand believe that in the ninth month, the power of *yang* will slowly decrease and eventually disappear in the tenth month. During the ninth month, Chinese people empower *yang*'s strength in order to counterbalance the *yin* by holding the *Thetsakan kin che*.

In the ceremony of *Thetsakan kin che* it is necessary to consider the scriptures and also to request from the nine deities that they bring one luck. These nine deities are considered the incarnation of nine stars, namely the constellation of the “Northern Dipper” or *Pak Tao*. The incarnation of the nine stars are called “Kio Ong”, literally meaning “the nine kings” (九, *kio* means “nine” and 皇, *ong* means “king”). The worship of the deities of the nine stars can be distinguished into two ways from the influences of Mahayana Buddhism and Taoism. Most people know the festival by its Taoist influence, with aesthetic displays such as walking barefooted over hot coals, climbing knife-blade ladders and torturing oneself, performed by a medium in trance or *ma song*.⁴⁴ It is believed that the *Thetsakan kin che* and its accompanying sacred ceremonies will provide good fortune to the people who observe them.

5.1 The Character Symbol of *Thetsakan kin che*: 齋

Throughout the festival, the Chinese character of 齋 is used as a symbol. There are many variations of Thai pronunciation of Mandarin-Chinese and in the dialects of the Chinese language such as Hokkien, Taechew or Hakka. Most Thai people refer to the “Vegetarian Festival” by its Chinese Taechew dialect word “*che*” (齋) or, in Thai written form 齋. The traditional Chinese character *che* is an abbreviation for the full name of the “Vegetarian Festival” *thetsakan kin che*, while *thetsakan* and *kin* are Thai words, meaning “festival” and “eating”. And the last word is *che*, sometimes pronounced as “*chae*” (๕๓) or “*chai*” (๕๔). In the following the most common Thai-Chinese word “*che*” will be used to denominate the “Vegetarian Festival” in general.

⁴⁴ See more in “Trance in the Procession Ceremony”.

In the Thai dictionary of the Royal Institute 2552, the meaning of *che* is explained as the cooking of food, excluding meat and the five pungent herbs (The Royal Institute 2009). This meaning is in line with those of the forty-eight secondary “Bodhisattva Precepts”. In the third precept is laid down the “abstinence from eating meat” and in the fourth the “abstinence from the five pungent herbs”.

The literal meaning of *che* is to “abstain from food” or “a studio” (cf. Peterson 2006). *Che* is a composite of two different characters, i.e. *chi* (齊, 𠄎) and *si* (示, 𠄎). The first is derived from the Chinese context *siang chi* (整齊, 𠄎 𠄎) and means “tidy”, “neat” or “orderliness”. In adding a vertical line with two dots (小) to the lower part of the word *chi*, the character *chi* (齊) becomes the new word *si* (示, 𠄎) which means “to show” or “to reveal”. The traditional character *che* has integrated the two words *chi* and *si* and reveals a new meaning in the sense of “virtue”, “purity” or “livelihood” and refers to the Buddhist way of perfection, both in “body and mind”, i.e. being “clean” in order to worship the sacred objects (see figure 19).

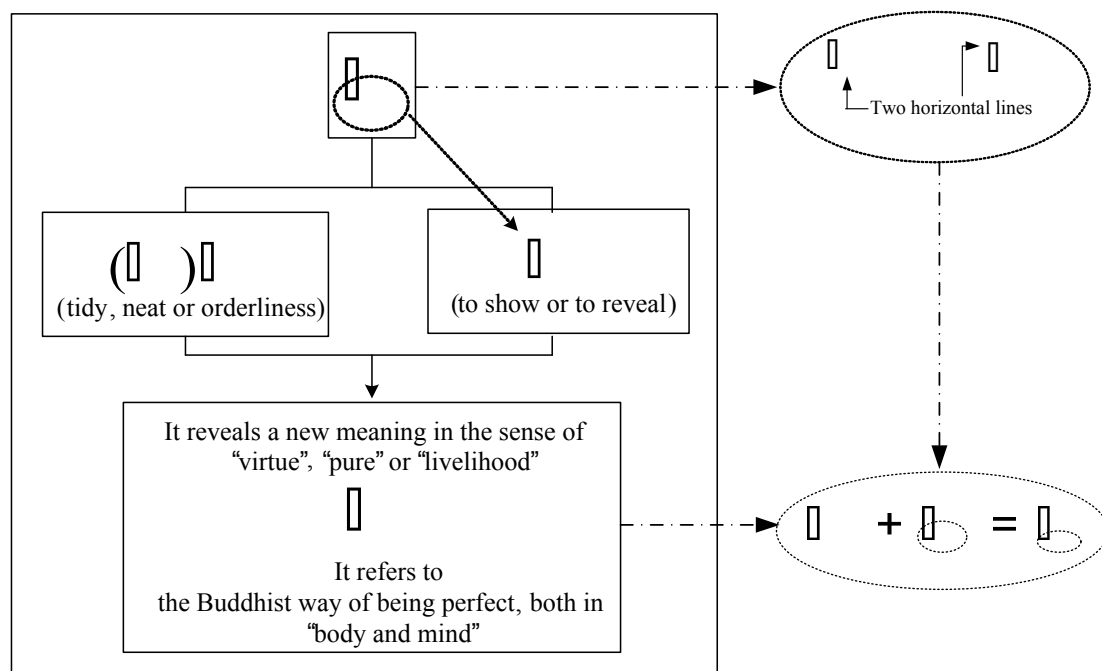


Fig. 19. The *che* (齋) character with its meaning

The traditional form of the word is *che chai* or 齋菜 includes the character of 菜 “*chai*” (ไฉ่), and means “cuisine” or “vegetable”. From this word, the people derive the practice of the eating of vegetables as a means to avoid contributing to the direct and indirect killing of animals and living beings.

The people eat only vegetarian food throughout the festival, which is the meaning of “*Thetsakan kin che*”. But in Thailand there are two types of vegetarian food. The first one is the kind of vegetarian food of the *che* festival, and the other one is the kind of vegetarian food of *mangawirat* (มังสวิวัตติ). There are some differences as shown below:

<i>Che</i> food style	<i>Mangawirat</i> food style
Can cook and eat almost any vegetarian food, except the Five Pungent Herbs	Can cook and eat every vegetarian food without any exception
Can not drink milk or condensed milk	Can drink milk or condensed milk
Avoidance from cooking or eating eggs	Can cook and eat eggs
During <i>che</i> time people should live according to the Five Precepts or Eight Precepts	No commandment in the precepts

Fig. 20. Table of the differences between *che* food and *mangawirat* food

With regard to drinking milk, *che* can allow it stated in the Brahmahala Sutra (Phoprasitsat 1996:192, cf. Radhakrishnan 1960), which is a discipline of Mahayana Buddhism (Plaeng-Nam 2006:75). The Sutra only specifies abstaining from eating fish and meat, not including milk. The participants in the *che* festival mostly avoid drinking milk from animals and replace with vegetable milk such as soy milk, corn milk or milk from immature rice grains.

5.2 The Five Pungent Herbs

There has been much discussion about the five pungent herbs in *che* festival. The “five pungent herbs” are the forbidden vegetables of the *che* festival, but each festival has a different combination of forbidden vegetables, depending on the beliefs of each group.

Vegetables	Scripture of Ling Su	Scripture of Thai Ching Wi Choe	Scripture of Chin Su Choen Chi	Scripture of Oe Ya
Borneo camphor (<i>Phak Phimsen</i> , ผักพิมเสน)	/			
Garlic-like vegetable or Chives (<i>Phak Kui Chai</i> , ผักกุยช่าย)	/	/	/	/
The Shallot and/or Onions (<i>Hom</i> , หอม)	/	/	/	
The Leeks (<i>Hom Prang</i> , หอมปราง)	/	/	/	/
The Sunflower (<i>Thantawan</i> , ทานตะวัน)	/			
The Parsley (<i>Phakchi</i> , ผักชี)		/		/
The Asafetida (<i>Mahahing</i> , มหาหิงค์)			/	
Mustard (<i>Phak Matsatat</i> , ผักมัสตาร์ด)				/
Garlic (<i>Krathiam</i> , กระเทียม)		/	/	/

Fig. 21. The five forbidden pungent herbs in each scripture

These strong smelling vegetables are forbidden because:

- Already cooking these vegetables may arouse sexual desires.
- These vegetables in their raw state have an effect on the emotions of impatience, hastiness and carelessness. They can make one more excited and more irritable.

- If the people eat these vegetables, their strong smell will drive out the good fortune given by the deity. On the contrary, these smells will tempt the evil to charm and to approach people.

There exists a legend of the “five pungent herbs” that originated during the South Song Dynasty (1127-1279 AD) in China. The emperor Nia Bu Ti had great faith in the virtue of one monk. He asked his wife to prepare vegetarian food for this monk for every meal and every day. His wife was not satisfied because it was a tiring responsibility. One day his malicious wife offered the monk dumplings stuffed with meat. Miraculously, the monk knew immediately that it was not vegetarian food and asked his disciple to throw the dumplings before the gate in front of the temple. After several days, there were a lot of green onions, leeks and chives growing where his disciple had thrown the dumplings. This phenomenon led to the belief that since those pungent herbs grew from the meat, they are not ordinary vegetables. Ever since, vegetarian practice has been to refrain from eating those vegetables.

On the other hand, there is one exception to the abstinence from meat. The oyster is the only meat accepted during the *Thetsakan kin che*. The reason for this is a legend concerning a well known Chinese Buddhist monk, Hian Chang (玄奘, เขี่ยนจั้ง) known in Thai as Phra Thang Sam Chang (唐三藏, พระถังซำจั๋ง), who journeyed to India to obtain the Tripitaka and to bring it to China. Once he had nothing to eat and prayed for some food that he could eat without sin, and immediately many oysters rose from the ground for him to eat. Because of this legend, vegetarians have categorized the oyster as the only accepted meat during the *Thetsakan kin che*.

This story is only a legend without any documentation to support it, but it justifies oysters as the only accepted meat for those choosing to be vegetarians. This case does not include the monks of Mahayana Buddhism. They have to observe Mahayana discipline strictly and purify both mind and body at all times.

5.3 Pak Tao: The Northern Dipper

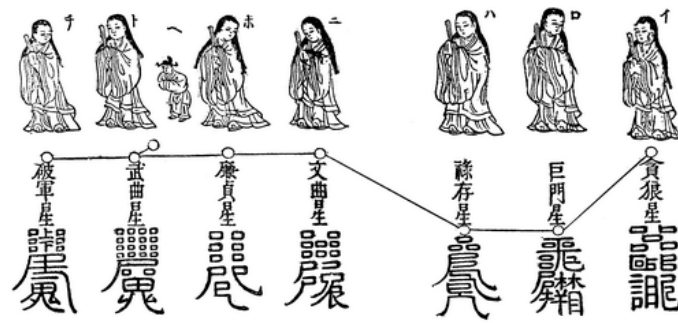


Fig. 22.

The group of Pak Tao (北斗) stars in the Chinese Tripitaka 21 (Junjirō 1924-35:425)

The Chinese word can be divided into two characters to elucidate its meaning. The first one is 北 (*pak*, ป๋ก) meaning “north” and the second is 斗 (*tao*, เต้า) meaning “dipper”. This name came from the standing line of stars in the group. Seven bright stars form the dipper. Chinese and Thai people named this group of stars “the dipper” or the “big dipper” and Thai people have also called it “the crocodile” (*dao chorakhe*, ดาวจระเข้). In European astronomy, this constellation is known by the name of Ursa Major or the “Great Bear”. This constellation always appears in the northern hemisphere throughout the year.

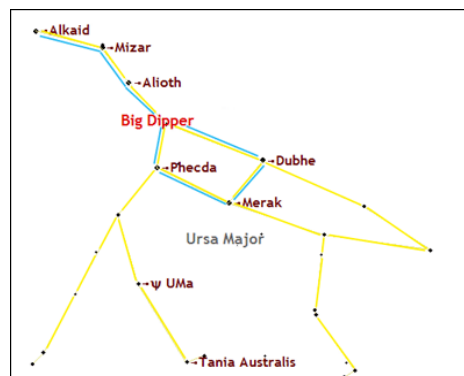


Fig. 23.

Picture of Ursa Major constellation, cf. Dustbunny (2005)

As can be seen by the naked eye, the seven stars are brighter than the other stars, and they all revolve counter-clockwise around the North Star, a result of the rotation of the earth. This phenomenon benefited the lives of the Chinese people. For example, the people used this group of stars to find the position of the North Star, which is a good

navigation tool. Experts could figure out the time of year and the people used the stars to their benefit in agriculture to calculate the times for planting and for the harvest. They realized and appreciated the benefits of the stars in daily life and believed that the stars were associated with them, that they were supposed to decide the fate of the people and that they controlled their lives. For this reason they worshiped the stars according to their names below.

➤ 陽明貪狼太星君

(Iang Meng Tham Long Thai Seng Kin, เอียง เมง ท่า ลอง ไท เซง กิน)

➤ 陰精巨門元星君

(Im Cheng Ki Mun Yin Seng Kin, อิม เจง กี มุน ยิน เซง กิน)

➤ 真人祿存真星君

(Chin Loen Lok Chun Cheng Seng Kim, จีน เลิน ลก ชุน เจ็ง เซง กิม)

➤ 玄冥文曲紐星君

(Hiang Meng Bun Khwian Nio Seng Kin, ฮีียง เมง บุน เขวียน นิว เซง กิน)

➤ 丹元廉貞綱星君

(Tang Yin Nim Cheng Kian Seng Kin, ตัง ยิน หนึ่ม เจง เกียน เซง กิน)

➤ 北極武曲紀星君

(Pak Kek Bu Khwiak Ki Seng Kin, ปัก เกก บู เขวียก กี เซง กิน)

➤ 天關破軍關星君

(Thian Kuan Pho Kin Kuan Seng Kin, เทียน ก้วน ผ่อ กีน ก้วน เซง
กีน)

From: Pak Tao Sutra (北斗經)

A special numerology is associated with *Pak Tao* as Suthon Pratyaprueng explained:

“The Chinese believe the number “7” is an inauspicious number. It was the number concerned with the dead or the activities of inauspicious occasions. We try to evade using this number in auspicious ceremony”

(Personal interview. 20 November 2006)

To avoid the number 7 in the constellation of stars, a religious leader once tried to change the symbolic meaning of *Pak Tao* and added two stars, increasing the number from “7” to “9”, because the number “9” is a lucky number for Chinese people. After this change the number of *Pak Tao* included nine stars, the “new” two stars are named:

➤ 洞明外輔星君

(Thong Meng Wai Pu Seng Kin, ทอง เม้ง ไว ฟู เซง กีน)

➤ 隱光內弼星君

(Yin Kuang Nui Pae Seng Kin, ยิน กวาง นุย แป๊ะ เซง กีน)

From: Pak Tao Sutra (北斗經)

These two stars can also be explained in terms of astronomy. The first one one (洞明外輔星君) is named Kochab, which is the first star of the constellation of Ursa Minor and the other one (隱光內弼星君) is the North Star in which the constellation of Ursa Major culminates.

The Chinese belief in fate is associated with the explanation of *karma* in Buddhism. There are many influences of Taoism on Buddhism, which came in the form of the practice of divination, especially about the stars. Chinese people believe that everybody has a personal star based on his or her birthday. One's fate and destiny is worked out by the system of Chinese astrology based on the twelve Chinese zodiac signs.

In the Taoist and Buddhist scriptures *Pak Tao* signifies concordantly the mystery of each *Pak Tao* deity. Each of the main seven deities has a year of worship. Then every person has his or her own year's deity and should pray to the deity. According to this belief, being present with a pure mind and body during the *Thetsakan kin che* can bring good fortune and can assure people of a certain amount of luck.

Name of Deity	Transliteration in Thai Romanization and Thai Pronunciation	The Year of Zodiac Animal Signs in Deity Wardship	Earthly Branch Symbol ⁴⁵	Thai Year and Transliteration in Thai Romanization
貪狼	<i>Tham Long</i> , ท่า ลอง	Rat	子 (<i>Chue</i> , ชื่อ)	ชวด (<i>Chuat</i>)
巨門	<i>Ki Mun</i> , กี มุน	Ox and Pig	丑 and 亥 (<i>Wu</i> , ู๊; <i>Tue</i> , ตื่อ)	ฉลู and กุน (<i>Chalu</i> , <i>Kun</i>)
祿存	<i>Lok Chun</i> , ลก ชุน	Tiger and dog	寅 and 戌 (<i>How</i> , โฮ้ว; <i>Kao</i> , เก้า)	ขาล and จอ (<i>Khan</i> , <i>Cho</i>)
文曲	<i>Bun Khwian</i> , บุน เขวียน	Rabbit and rooster	卯 and 酉 (<i>Thow</i> , โทว; <i>Koi</i> , โกย)	เถาะ and ระกา (<i>Tho</i> , <i>Raka</i>)
廉貞	<i>Nim Cheng</i> ,	Dragon and	辰 and 申	มะโรง and วอก

⁴⁵ Wikipedia (2007).

	หนึ่ม เจง	monkey	(Leng, เล็ง; Kao, ก้าว)	(Marong, Wok)
武曲	Bu Khwiak, บุ เขวียก	Snake and Sheep	巳 and 未 (Chua, จัว; Ia, เอี้ยะ)	มะเล็ง and มะแม (Maseng, Mamae)
破軍	Pho Kin, ฝอ กีน	Horse	午 (Bae, แป้)	มะเม็ย (Mamia)

Fig. 24. Names of Deities' Warders in Chinese characters in each year of Zodiac Animal Signs

The cycles of the zodiac play a direct role in daily life and luck will follow the structure of each zodiac. The new Chinese generation in Thailand often confuses this birth year with the Gregorian calendar, especially when they are born in January or February. This is a misunderstanding with consequences, because the knowledge of one's own zodiac year is used in the ceremony of "Dispelling Misfortune", which is always joined to the *Thetsakan kin che* of Mahayana Buddhism.

5.3.1 The Incarnation of Nine Stars in a Buddhist Sutra

In Mahayana Buddhism, *Thetsakan kin che* is to worship the incarnation of seven Buddhas and two Bodhisattvas. Each of the Buddhas lives in a different world to the east of our present world and the two Bodhisattvas live in the west, forming the nine stars. The Sutra of "The Seven Stars of the Buddha in the Past, Longevity Sutra,"⁴⁶ which is a very important scripture used throughout the *Thetsakan kin che*, refers to this belief. The Sutra gives the following names for the seven Buddhas and two Bodhisattvas:

- 1) The star of Tham Long (貪狼)

⁴⁶ The full name in Chinese is "Huk Suai Thiang Tok Pak Tao Kwo Huk Siao Chai Iang Sio Miao Keng" (佛 ▪ 天中北斗古佛 消災延壽妙經, สุกช่วยเที่ยงตักปักเต้าโถ้วสุกเซี่ยวใจเอียงชี้วเหมี่ยวเก็ง).

This star is the incarnation of the Mana Chon Buddha (written in the Longevity Sutra as 東方最勝世界運意通證如來佛) who lives in the eastern world called Wichai Lokkathatu.

2) The star of Ki Mun (巨門)

This star is the incarnation of the Prapha Khot Isuan Buddha (written in the Longevity Sutra as 東方妙寶世界光音自在如來佛) who lives in the eastern world called Su Rattana.

3) The star of Lok Chun (祿存)

This star is the incarnation of the Suwan Sitthi Buddha (written in the Longevity Sutra as 東方圓滿世界金色成就如來佛) who lives in the eastern world called We Punla Rattana.

4) The star of Bun Khwian (文曲)

This star is the incarnation of the Wichai Mongkhon Buddha (written in the Longevity Sutra as 東方無憂世界最勝吉祥如來佛) who lives in the eastern world called Asok.

5) The star of Nim Cheng (廉貞)

This star is the incarnation of the We Punla Pratyā Wiphak Buddha (written in the Longevity Sutra as 東方淨住世界廣達智辨如來佛) who lives in the eastern world called Wi Sutthi Asom.

6) The star of Bu Khwiak (武曲)

This star is the incarnation of the Tham Sakharachara Buddha (written in the Longevity Sutra as 東方法意世界法海遊戲如來佛) who lives in the eastern world called Tham Mati.

7) The star of Pho Kin (破軍)

This star is the incarnation of the Phaisatkhuru Waithu Raya Prapha Buddha (written in the Longevity Sutra as 東方琉璃世界藥師琉璃如來佛) who lives in the eastern world called We Punlanchanthara.

8) The star of Meng Wai (明外)

This star is the incarnation of the Patthama Atta Alangkan Bodhisattva (written in the Longevity Sutra as 西方妙喜世界華藏莊嚴菩薩) who lives in the western world called Si Sukka.

9) The star of Kuang Nui (光內)

This star is the incarnation of the Sukka Isuan Bodhisattva (written in the Longevity Sutra as 西方妙圓世界安樂自在菩薩) who lives in the western world called Si We Pu Laka Sang San. From: Pak Tao Sutra

Parallel to the nine stars representing the incarnations of the Buddhas and Bodhisattvas, the Mahayana Buddhist designates the combination of the nine kings and the nine incarnations as Kio Ong Huk Chow (九皇佛祖, กิ้วอ๋องฮุกโจ้ว), *huk chow* meaning Buddha. Every year around the first to ninth days of the ninth lunar moon, Kio Ong Huk Chow comes to the human world, inspects the humans' behavior and holds the benediction for those with good conduct. Then the people hold the benefaction festival for Kio Ong Huk Chow.

5.3.2 The Incarnation of Nine Stars in Taoist Belief

In the Taoist version, the nine stars are called Kio Ong Tai Te (九皇大帝, กิ้วอ๋องไตเต่). *Tai te* means the great emperors. The names of the nine emperors do not appear but the meaning of the stars is an indication of the respectfulness of the people who worship the stars as the kings or emperors.

There are many legends concerning the nine stars as belonging to the kings and some legends are concerned with the admiration of the Chinese emperors.⁴⁷ The people still believe that past emperors are always beside them and control their fate.

⁴⁷The Chinese Emperors were considered to be of divine origin and they were entitled "Sons of Heaven."

The Taoist concept of *yin* and *yang*, the idea of the harmonious balance between *yin* and *yang* are always observed in the festival. Other Taoist practices are also compatible with Buddhism, as Creel explained: “Taoism also incorporates elements from Confucianism, Moism [Mahism],⁴⁸ and Buddhism” (Creel 1970: 24).

5.4 Tao Bo: The Mother of Nine Stars



Fig. 25. The frame of Tao Bo and Kio Ong, Tao Bo is placed on the top of the frame and the others are Kio Ong.

(Photograph by R.Ungpho on 10/06)

Tao Bo is the mother of the northern stars ((斗母, *tao* means “dipper” and *bo* means “mother”), the Empress of Heaven. She watches over the life and death of human beings and her sons, the Nine Stars or Nine Emperor Gods protect the prosperity, wealth and good health of the people. Every year, Tao Bo and the Nine Emperor Gods come to visit the people around the ninth lunar month of the Chinese calendar. That is why Tao Bo and the Nine Stars are of great importance to the “Vegetarian Festival”.

A picture of Tao Bo is always set up on the altar during *Thetsakan kin che*. In Taoism, just as in Buddhism, Tao Bo is a woman with deep compassion who wards off

⁴⁸ Moism or Mahism is a Chinese philosophy developed by the followers of Mozi.

humankind's suffering. Her image shows a woman with three eyes, four heads and eight hands (sometimes more). The legend of Tao Bo is not clear. In Taoist belief, she is a Taoist goddess. But in Buddhism, she is one of the representations of the Goddess Guan Im (Avalokiteshvara Bodhisattva) because her figure and character is similar to the figure of Avalokiteshvara Bodhisattva with a thousand hands.

Some Mahayana temples in Thailand have an altar to worship Tao Bo even though she is a goddess of Taoism. This shows the integration of Buddhist and Taoist traditions as they are also manifested in the ceremonies of the *Thetsakan kin che*. In ordinary religious worship, the images of Buddhas and Bodhisattvas, which vary in number, are enshrined on the altar, while in the *Thetsakan kin che*, Tao Bo is added as number eight in the list below.

- 1) Shakyamuni Buddha
- 2) Bhaisajya-guru-vaidurya-prabhasa Buddha
- 3) Amitābha Buddha
- 4) Bodhisattva Manjusri
- 5) Bodhisattva Samantabhadra
- 6) Bodhisattva Avalokiteshvara
- 7) Bodhisattva Mahāsthāmaprāpta
- 8) Tao bo (Mother of Northern Stars)
- 9) Bodhisattva Kishitigarbha

5.5 The Nine Planets in the *Thetsakan kin che* in the Annam Nikaya










Fig. 26.
The candles used for offering the own star.
Photograph by R.Ungpho

The ceremony of worshipping the nine planets is done with praying and the lighting the candles to balance the powers of the personal star. This ceremony usually takes place after the Chinese New Year and at the same time it is the greatest annual ceremony for the Annam *nikaya* because it combines the two occasions of the New Year and the worship of the Nine Planets. During the *Thesakan kin che* it is a special ceremony, mostly presented in Mahayana temples, above all in the Annam *nikaya*. The monks and other people recite many scriptures to the stars, especially the scripture of Pak Tao. They make an offering by lighting candles following their own year's numbers and ask for happiness and relief from misfortune or disaster in their lives.

This understanding of the nine planets is always confused with the stars from the "Pak Tao Sutra", which is influenced by Taoism and Buddhism. The stars in the "Pak Tao Sutra" refer to the constellation of Ursa Major (or Big Dipper), but the ceremony to worship the nine planets is concerned with the belief of the Brahman in India. The nine planets are the Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Neptune (*Ketu*), and Earth (*Rahu*). These are distinct from the stars in the "Pak Tao Sutra".

The Name of the Presiding God in Sanskrit	Thai and Chinese Characters	Image of India's Ways	Planet	The Direction of Supervision	The Number of Candles used in Offerings
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Surya or Ravi-War or Sunday	พระอาทิตย์ (太阳 , ไท้เอียง)		Sun	the northeast	12
Chandra or Somvar or Monday	พระจันทร์ (太阴, ไท้อิม)		Moon	the east	7
Mangala or Mangal-War or Tuesday	พระอังคาร (火德 , ฮวยเต็ก)		Mars	the southeast	15
Budha or Budh-War or Wednesday	พระพุธ (水德 , จยเต็ก)		Mercury	the south	7
Brihaspati (or Brahmanaspati) He presides over Guru-War or Thursday	พระพฤหัสบดี (木德 , ปักเต็ก)		Jupiter	the west	20
Shukra or Shukra-War or Friday	พระศุกรี (太白 , ไท้แปะ or 金 德, กิมเต็ก)		Venus	the north	8
Shani or Shani-War or Saturday	พระเสาร์ (土德 , โทวเต็ก)		Saturn	the southwest	5

The Name of	Thai and	Image of India's	Planet	The	The
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the Presiding God in Sanskrit	Chinese Characters	Ways		Direction of Supervision	Number of Candles used in Offerings
Rahu is the ascending lunar node	พระราหู (罗 (日侯), ล่อไห้ว)		Earth	the northwest	9
Ketu or is the descending lunar node	พระเกตุ (计都, โก้ยโต้ว or 海 王星, ดาวเจ้าสมุทร)		Neptune	In the middle	21

Fig. 27. The names of the nine planets with the Indian images and the Chinese and Thai characters (Plaeng Nam 2006:3)

According to Chinese astrology, the five major planets are related to the elements, which is also an influence of Taoism and of the *yin* and *yang* principle. The planets are associated with the elements in this order:

- Venus corresponds to metal in *yin* and *yang*.
- Jupiter corresponds to wood in *yin* and *yang*
- Mercury corresponds to water in *yin* and *yang*
- Mars corresponds to fire in *yin* and *yang*
- Saturn corresponds to earth in *yin* and *yang*

Every year, one's star moves in its orbit and changes the balance of *yin* and *yang*. This is the reason for a person's care in balancing his or her life in accordance with the personal star.

The astrological interpretation of the nine planets influenced the belief in the deities and in fate. Since the Ayutthaya Period until the beginning of the present dynasty (Rattanakosin Period), the worship of the nine planets has been associated with the state ceremony of the King's birthday. It also indicated the special occasion for the country to drive bad luck from the land and invite luck for the New Year. This belief was propagated by the king's household to the ceremony participants, and during this period the leader of the ceremony was gradually changed from a Brahman to a Buddhist monk. This phenomenon coincides with Suksamran:

In many state ceremonies, Buddhist rituals were superimposed on Brahmanical ones. For instance, in the oath of allegiance ceremony, the initial ritual became the worship of the Triple Gems instead of the former Brahmanical ceremony. (Suksamran 1993: 46; cf. also Wong 2001: 82-83)

This ceremony, however, pays attention to reciting the scriptures and blessing the deities to bring luck. At the end of the ceremony the people will get symbols of luck, as Surachai Sotsai, an organizer and musician of an Annam *nikaya* said:

“The old tradition of the Annam *nikaya* was to prepare the sweets and sweet glutinous rice to feed the people in the ceremony” (Personal interview. 19 December 2006).



Fig. 28 – 29.

The gifts of the symbols of luck; the picture on the left shows the donated gifts for the ceremony and the picture on the right shows the lucky things for the people (two oranges, sweet glutinous rice and Chinese tea). Photograph by R.Ungpho.

Today, just the sweet glutinous rice is given to the people as a symbol of luck, but sometimes the gift will include oranges or some symbols of wealth as in the Chinese belief (see figure 28 –29).

5.6 Variants of the *Thetsakan kin che*

Today, *Thetsakan kin che* on Phuket Island and Trang Province is considered one of the top ten festivals for tourism in Thailand. The festival has become well known as an exciting gathering with a medium who communicates with the gods. The mysterious activities enthrall observers, thrilling and fascinating them with presentations as walking barefoot across beds of burning coals, climbing ladders of sharp blades, or body piercing.

The course of the festival is not based on any particular rule. On the contrary, the arrangements vary from community to community because the execution has been transmitted from generation to generation. In addition, various dimensions of the beliefs get increasingly attached to the traditional festival. As mentioned earlier, *Thetsakan kin che* is a major annual festival among the Thai-Chinese in Southern Thailand and is widely accepted as one of the most famous religious festivals in the country.

The celebration of the *Thetsakan kin che* is based on Mahayana Buddhism and mostly takes place in the Mahayana temples. But Chinese associations are also interested in organizing the festival in the Buddhist way and set up their own marquees to house it. The main association in the south of Thailand is in the Nakorn Si Thammarat Province. The largest temple festival is performed in the Annam *nikaya* at Wat Thawon (Thawon temple) in Hat Yai, Songkhla Province. Wat Thawon is the only Annam *nikaya* in Southern Thailand. The other Mahayana temples are Chinese *nikayas*, but all Mahayana temples represent the main association.

The *Thetsakan kin che* festival in Southern Thailand has three main variants as based on the arrangement of the festival ceremonies.

- The festival as based on Mahayana Buddhism in the style of the Chinese associations.

- The festival as based on Mahayana Buddhism in the style of the Annam *nikaya*.
- The festival as based on Mahayana Buddhism but with elements of Taoism.

Although these three main variants are usually performed in Southern Thailand, the observer can see other ceremonial variations elsewhere. Whatever happens, all the festivals have the same approach in encouraging the people toward meritorious acts.

In the long period of the nine days of the festival, there is a different order of arranging the activities in each place. Thus the character of the ceremony will in the following be explained to show the style of the festival organization; the details of the main ceremony in each variation will then be described.

5.6.1 The Mahayana Buddhist Festival of the Associations



Fig. 30.

Thetsakan kin che at Kuan U Shrine, Nakorn Si Thammarat Province in 2006,

Photograph by R.Ungpho

- The Invitation Ceremony

First the prayers have to invite the Three Gems and the sacred objects, followed by the ceremony of invitation to the Kio Ong Huk Chow. This important ceremony continues with the raising the deity pole, the so-called “Sky-Earth” pole (*sao fa din*, เส้าฟ้า-ดิน). It is a bamboo pole with its leaves and branches attached. This pole is used for hanging the deities’ lamps. It can

also be called the “Lantern Pole”. The pole represents the Kio Ong Huk Chow, and when the pole is raised, it means that the Kio Ong Huk Chow arrived. This is the beginning of *Thetsakan kin che*.

➤ Inviting the Lamps to the Lantern Pole

The lamps represent the gods of the nine stars, who are invited to hang on the lantern pole. The lamp wicks are put into oil, which is added each day, because the people believe that keeping the lamps lit means the gods still live with them and protect them from danger and risk. The lamps are arranged with two lamps at the top of the pole, three lamps in a row below and the remaining four lamps at the bottom.

➤ Prayer Ceremony and Offering Food to the Buddhist Monks

These are daily ceremonies. The organizers invite the Buddhist monks to pray where the festival is held and offer food to the monks.

➤ Walking Around the Place with the Incense

This ceremony is accompanied by the chanting of Mahayana prayers in worship of the deities and sacred objects. While chanting, people slowly walk with joss sticks around the place that is assigned to them by the organizers.

➤ Preaching or Giving the Buddha Teachings

Usually the Buddhist monks are invited to preach because it is a chance for the people to learn Dharma while their minds are being purified. These instructions take place almost every day, and are always followed by the ceremony of walking with the joss sticks.

➤ Dispelling Misfortune with the Flags Ceremony (*Wing Thong*, วิ่งธง)



Fig. 31.

The performing group of dispelling misfortune with the flags,

Photograph by R.Ungpho on 10/06

The “Running with the Flags” ceremony is the rite for worshiping the twelve zodiacs of the Chinese calendar. This ceremony is practiced in Mahayana Buddhism and is performed especially during *Thetsakan kin che*, but only in the festivals organized by the associations. It is not performed in other variants of the *Thetsakan kin che* in Southern Thailand. The aim of this ceremony explains Supaht Saeng-In, a performer:

“This performance is a special performance in *Thetsakan kin che*. It is to dispel misfortune and to bring good luck to the ceremony and all people who join in the ceremony. Actually, the ceremony is presented by Tibetan monks” (Personal interview. 15 November 2006).

The execution of the “Running with the Flags” ceremony by Tibetan monks demonstrates that this performance is essentially influenced by the Lama cult of Tibet, where it has also been used to honor the Dalai Lama. Suthon Pratyaprueng describes the origin of this ceremony and how it came to China:

“In the Ju Dynasty the ceremony flourished outside of the Great Wall of China. The king and the people took more faith and belief in many ceremonies due to the Lama cult. The next period was the Ching Dynasty, which invited the Lama Monks to present this performance in China” (Personal interview. 20 November 2006).

Until today the performers wear Lama dress. At the beginning of this ceremony, the leader has to invite the Three Gems, the sacred objects, and to

pray the Mahayana Mantra. In addition he makes a special invitation to the deities of the twelve zodiacs to the ritual area. Then the monks start to run in zig-zag fashion while waving the flags. Running in this staggered way follows the belief of getting power of the ceremony and getting rid of bad luck.

➤ Bridge Crossing Ceremony (Dispelling Misfortune Ceremony)

This ceremony is to dissipate misfortune and purify oneself (in the sense of body and mind). In the Taechew dialect it is called *koi han* (โก้ยห่าน). Its Thai equivalent is *khamsaphan sadokhro* (ข้ามสะพานสะเดาะเคราะห์).

The name of the ceremony is derived from its activities. The participants cut paper into human form as their self-effigy and keep this with them during the ceremony. The bridge is prepared beforehand and no one is allowed to walk across it until the ceremony starts. Under the bridge is placed an urn with burning frankincense and seven lamps, banners, and flags, etc. are placed around it. The aim of the “Bridge Crossing Ceremony” is explored by Adison Loetsutthikraisi, the leader of the prayer group:

“When the people cross the bridge and walk over to the fragrant urn, this action signifies the cleansing of one’s body, mind and soul, and the getting-rid of negative energies, thus becoming pure” (Personal interview. 29 October 2006).

At the head of the procession crossing the bridge in the festival at Nakorn Si Thamarat, the image of Tai Ong Siang Sue⁴⁹ is carried, followed by the participants. Everybody is mindful of the activities and vows to begin life afresh with purity. At the end, the paper effigy is burned in the belief this is burns impurities and misfortunes away.

⁴⁹ Tai Ong Siang Sue or Saint Da Feng is especially respected by the Chinese foundations in Southern Thailand



Fig. 32.

Pictures of Saint Da Feng or Tai Hong Song Sue, presented at Thong Sia Siang Tueng Foundation as the highly esteemed object of the foundation,

(Photograph by R.Ungpho on 10/06)

The story of Da Feng dates back to the end of the Chinese Song Dynasty. He was a governor of a small town before he became a Buddhist monk in a temple located in Fu Chien.

Da Feng committed himself to advocating the philosophy of Buddhism. Later he decided to go on pilgrimage, aiming to help the suffering people. He offered them medical treatment, donated coffins and sponsored funerals for those who passed away in abject poverty. The most reputable of his deeds was the construction of the “bridge of peace” across the Lian river, in which a lot of people drowned, when they tried to cross the river. Many people thought that it would be impossible to build the bridge across the river. But they could observe that there were no tides for the seven days that Da Feng had proposed to start the project. So many people followed him to build the bridge. Unfortunately, Da Feng passed away before the construction was completed. Cai Gong Yoan took over the project and finished it. But many people still thought of Da Feng’s benevolent deeds, therefore they built a temple with his statue in his memory. Today, many disciples of Da Feng have established associations to propagate his teaching and commitment in serving society by following his doctrine (Information from the Thong Sia Seang Thung Foundation).

➤ Noblest Spirits Farewell

This is the last ceremony of the nine days of the festival. The ceremony takes place around midnight on the ninth day of the ninth moon. The participants pray and chant the text to pay homage and to invite the Kio Ong Huk Chow to return to heaven. They offer paper dresses and vegetarian food to the deities, and the food finally will be distributed among the participants, who perform the farewell as the last vegetarian meal. After this ceremony the participants can eat meat again.

Most of the activities in the festival are based on praying, reciting, chanting, benefaction and preaching. There are a few supernatural details presented in the festival such as the oracle and the medium of Tai Ong Siang Sue (Da Feng). Although the festival is basically organized by the laity, it is always in connection with the essential parts of Mahayana Buddhism, the Sutras, temples and Buddhist monks. In addition to the chanting, the festival is always accompanied by a Chinese percussion group and an ensemble with melodic instruments. All the available resources are used to create a spiritual atmosphere and to achieve the purpose of the festival: to emphasize the benefits of the way of Buddha.

5.6.2 The Mahayana Buddhist Festival of the Monks in the Annam *Nikaya* (Wat Thawon)

➤ The Invitation Ceremony

This is an important ceremony on the first morning with the arrangement of the procession to the place of invitation and it starts with inviting the Kio Ong Huk Chow to come into the temple. When the procession arrives at the temple, the percussion ensemble starts to worship the deities through its performance.

At night the ceremony of invitation of the Three Gems, the lighting of the lamp on the “Sky-Earth” pole and the lamps of the nine stars takes place. This ceremony includes prayers and chanting to invite the gods of the nine stars to attend.

➤ The Daily Activities

There are daily activities scheduled for the Buddhist monks and the participants through the nine days of the festival. The activities shown below apply to the *Thetsakan kin che* held at Wat Thawon, SongKhla, 21-30 October 2006.

- 05.30 Buddhist monks chant the morning text
- 06.30 Breakfast
- 08.30 Buddhist monks chanting prayer
- 10.00 Buddhist monks offer food to worship the Three Gems
- 12.00 Lunch
- 14.00 Buddhist monks chanting prayers.
- 16.00 Buddhist monks chant the evening text and offer food for the spirits
- 17.00 Evening meal
- 18.30 Walking with lighted candles around the temple ceremony, worship of *Kio Ong Huk Chow* and blessing ceremony
- 21.00 Snack

The temple offers free vegetarian food for everybody at lunch every day.

➤ Worshiping the Nine Stars to Dispel Misfortune

This ceremony is particular to the festival of the Annam *nikaya*. As has been explained, “The Nine Planets in the *Thetsakan kin che* in the Annam *Nikaya*”, normally follows the New Year festival. But the purpose of this ceremony is to dispel misfortune, which is also the most conspicuous activity of the *Thetsakan kin che*. The way to dispel misfortune is lighting candles according to the number of one’s star, burning a written name with the details of the star and praying and chanting. The difference between this procedure and those of the other two variants is mainly that here the “Dispelling Misfortune” ceremony happens without burning one’s self-effigy and crossing the bridge. In contrary, the ceremony pays attention to the person’s zodiac sign and to the nine stars. Even though the proceedings of this ceremony are different, the worship of the nine stars by praying the Pak Tao Sutra and asking them for protection is always part of it. The ceremony is executed every third, sixth and ninth day of the ninth moon.

➤ Floating Flower Vessel

The ceremony is addressed to the aimless spirits in the water, to invite them to come to the temple for the *thingkrachat* ceremony on the next day to get the benefaction of the people. Therefore this ceremony has to be performed one day before the ceremony of charity.

➤ Leaving the Basket for Charity Ceremony

To explain the meaning of this ceremony it requires the use of the Thai word for it. The usual name in Thai is *thingkrachat*, the literal meaning of which is “leaving the basket”. *Thing* is “to leave” or “to throw away”, and *krachat* is “basket”. The act of leaving or throwing away the basket in this case means giving something to everyone, like presenting a gift dedicated to the community as a whole. Therefore the purpose of the ceremony is to benefit everyone, which includes unspecified spirits.

It is a great ceremony and is believed to have miraculous power. It is performed on the eighth day of the ninth moon. In the ceremony, a large image of Tai Sue Ia is set up, who is the chief of the spirits in general belief; in the Buddhist tradition, Tai Sue Ia is an incarnation of Avalokitesavara Bodhisattva. During the ceremony the monks will pray and chant while performing hand gestures (*mudra*). Given by donors, there are many objects of everyday life on the altar, such as consumer goods, arranged as an offering for the spirits. The people believe that many spirits coming to join in the ceremony to receive the great outpouring of charity. After that, all the consumer goods will be distributed to the participants.

➤ Noblest Spirits Farewell

The last ceremony is for inviting the Kio Ong Huk Chow to return to heaven. The procession moves from the temple to the beach to begin the ceremony around midnight. Buddhist monks lead the ceremony, the purpose of which is presenting the Buddhist meaning, and to indicate the character of benefaction in Buddhism. They do not use characteristics of performing via the supernatural such as in the festival held in Phuket based on Taoist belief.

5.6.3 The Taoist Festival



Fig. 33.

The offering's altar during the Thetsakan kin che.

This is the altar that the people set up outside their house (and business) which includes the tea, water, flower, gold paper representing money) and some fruits to offer to the spirit mediums and spirits during the Thetsakan kin che in 2006.

Photograph by R.Ungpho

The “Invitation Ceremony” and the “Inviting the Lamps to the Lantern Pole Ceremony” are performed by the associations until the third day of the ninth

moon. On the third day, the ceremonies concerning the belief of the nine emperor gods begin as follows:

➤ Banquet for the Spirit of Soldiers' Ceremony (*Ko Khun*)

The ceremony of the “Spirit of Military Strength” (*pang kun*, ปังกุน) is presented on the first day of the festival in order to ward off the evil around the site of the ceremony by dividing the military forces into five groups, as Wirat Chaokhamin explained:

“These are five armies facing in each direction to protect the ceremony from the evil as presented in these following:

- a 99,000 member army stays regularly on the East, represented by a green flag.
- a 88,000 member army stays regularly on the South, represented by a red flag.
- a 55,000 member army stays regularly on the West, represented by a white flag.
- a 66,000 member army stays regularly on the North, represented by a flag.
- a 33,000 member army stays regularly in the Middle, represented by a yellow flag”. (Personal interview. 29 September 2006)

In the Spirit of Soldiers ceremony, people show their gratefulness to military personnel by offering them food on the third day of the ceremony. The food is of two kinds, one for the men, which is cooked and includes alcohol, the other for the military horses, consisting of beans and/or grass. The ceremony is arranged with a lot of food as a party or banquet. This is the reason for the name of the “Banquet for the Spirit of Soldiers Ceremony or *ko khun* in Chinese. This ceremony has to be repeated on the sixth and ninth day of ninth month.

➤ Worship the Deity

This ceremony should be realized at home by offering vegetarian food to the Kio Ong Tai Te and by praying the Pak Tao Sutra every morning and evening to worship the deities.

➤ Worship the Nine Stars

This ceremony has the purpose to worship the nine stars from the Kio Ong Tai Te, but it is not to dissipate misfortune as in the festival in the temple. The ceremony is held on the seventh day of the ninth month and the devotees will ask a blessing from the Kio Ong Tai Te. After the ceremony, all the paddy, milled rice, beans and sesame that were offered in the ceremony will be distributed to the devotees as a symbol of prosperity.

➤ Street Procession (see “Trance in the Procession Ceremony”, p. 104)

This ceremony is the highlight of the festival. Many associations participate in the ceremony and the processions all over town. The ceremony begins around 8.00-9.00, lasting until 16.00-18.00. The ceremony invokes a feeling full of respect and suspense with its thrilling activities. In the procession, participants include deities’ palanquins; spirit mediums (*ma song*), percussion ensembles with drums, gongs and cymbals, a procession of flags with gods’ or goddesses’ names and other participants.

Following a belief in the Nine Emperors’ legend, the deities’ palanquins are the most important in the procession and are eulogized as if they were the palanquins of the Royal Family. The spirit mediums are compared to the guard of the Royal Procession, who show their transcendent virtues of deities by self-flagellation.

On this day, the people can participate in worshipping the deities by accompanying the procession or by setting up an altar. People who live along the street where the procession will pass through can set up an altar, lighting candles and incense, arranging flowers and offering fruits, Chinese tea and sometimes lighting firecrackers in front of their house to worship the deity and to ask for blessing.

➤ *Lam Tao* (sometimes called *Nam Tao*) and *Pak Tao* Invitation

Each day of the festival requires paying respect to *Lam Tao* and *Pak Tao* by praying the *Pak Tao Sutra*, which is the most important scripture of the festival. It is believed that *Lam Tao* and *Pak Tao* are the gods who hold a list of births and deaths of living beings, and they are invited to influence the people to lead more meritorious lives.

➤ Bridge Crossing Ceremony (Dispelling Misfortune Ceremony) or *Koi Han*

The main purpose of this ceremony is the dispelling of misfortune and getting a feeling of purification. This ceremony has some other traits than those of the festival at Nakorn Si Thamarat. Here the people bring their paper effigy and some coins, keeping them through the ceremony until the end. Then the paper effigy will be burned and the coins donated. When the people pass over the bridge, the spirit medium will give them a stamp of Kio Ong on the back of their shirt, representing a blessing from the deities.

➤ Fire Walking or *Koi Hoi*

In Chinese this is called *koi hoi* (โก้ยโห้ย). This ceremony is intended to dissipate misfortune and to prove one's virtue by walking through the fire. The ceremonial walk is led by the spirit mediums, followed by other participants who desire to prove themselves and become pure.

➤ Noblest Spirits Farewell

This ceremony has the same purpose as in the other variants. The part that differs is that the deities are eulogized as kings and paid respect to by kneeling quietly until the ceremony is finished. After the end of the ceremony, everybody leaves without looking back until the next day.

The ceremonies of the festival take place in scattered locations: in the Mahayana temple, the Shrine, and in the Chinese Association.

The day of the waxing moon in the ninth lunar month	Influence from Taoism	Influence from Mahayana Buddhism
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Preparation day	Set up everything and clean the place	Set up everything and clean the place
1st	Set up and raise the lantern pole and invite the secret things to the place	Set up and raise the lantern pole and invite the secret things to the place; In the temple only worship the nine stars with lighting the candles
2nd	Chanting ceremony	- Offer the vegetarian food and worship the sacred things - Pray the Mahayana texts and walk around the area with a joss stick
3rd	Chanting ceremony to honor spirit of departed devotees	
4th	Offering to the spirit of the soldiers and inviting other spirits to mark the vegetarian territory	
5th	Chanting ceremony	
6th		
7th	Offering food, chanting and walking bare on the fire	
The day of the waxing moon in the ninth lunar month	Influence from Taoism	Influence from Mahayana Buddhism
8th	Street procession, the deities give their blessing to the people	- Offering the vegetarian food and worship to the sacred things - Take the dispelling misfortune through a ceremony and pay the respect to the nine stars
9th	- Offering food, chanting and getting rid of bad luck ceremony (The Bridge-Crossing Ceremony) - The Farewell Ceremony and the Lantern Pole Lowering Ceremony	- Sacrifice clothing for the sacred things - The Farewell Ceremony and the Lantern Pole Lowering Ceremony

Fig. 34. The schedule of the two styles of *Thetsakan kin che*.

The performances of *Thetsakan kin che* can be divided into two classes: The first one is based on Mahayana Buddhism. It always takes place in the temples, shrines or marquee tents. The festival in this style respects the Nine Stars as representatives of

the seven Buddhas and the two Bodhisattavas. Everything - preaching, offerings of food to the monks or the charity ceremony - is managed in the tradition of Buddhism.

The second one is based on Taoist belief. The festival respects the Nine Stars as kings and other spirits as a mighty army. The festival in this variation always takes place in the area of shrines, and the activities of the ceremony are intended to emphasize the power of the deities, which is most evident in the street procession. Kio Ong Tai Te is the most respected deity of the festival, as is shown, for example, by the characters of the street procession ceremony.

We can see that both festivals have the positive purpose of purifying the participants in mind and body through in various forms of benefaction.

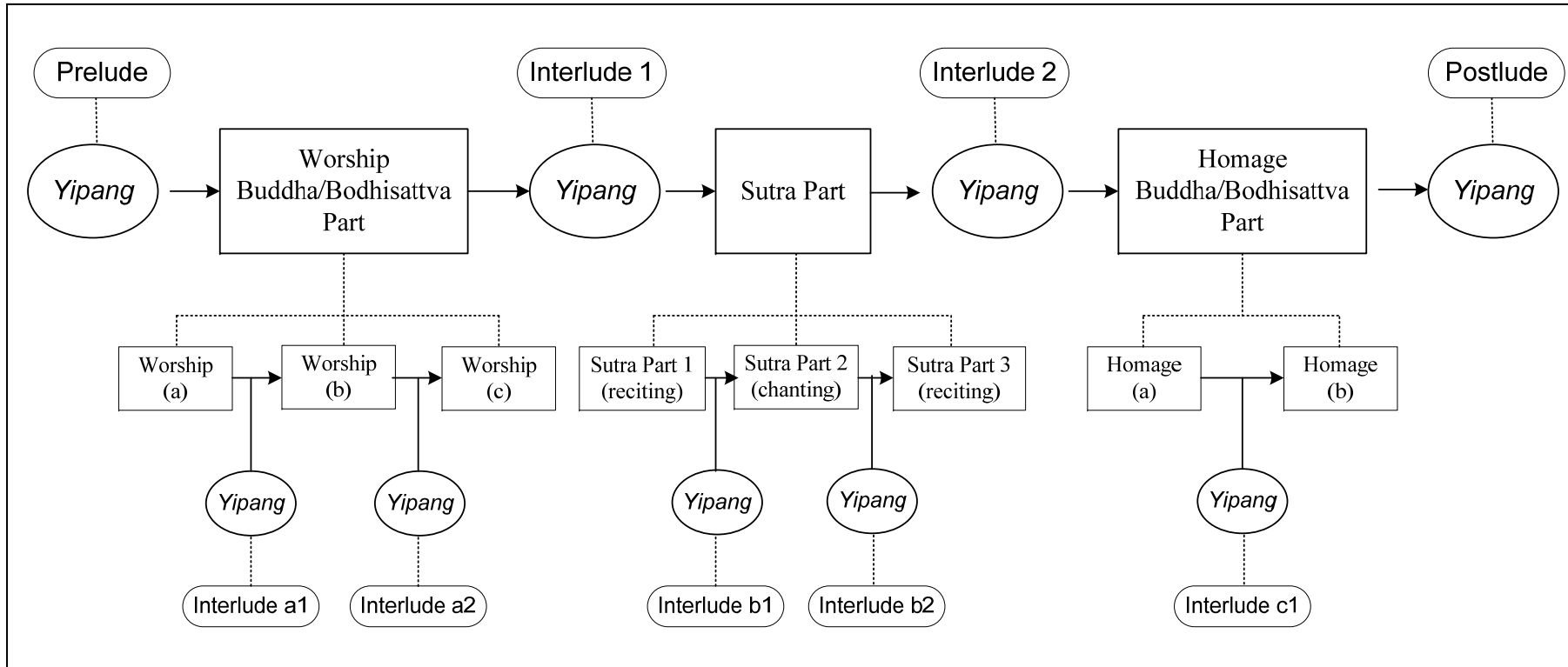
The Style of the Festival Subject	Mahayana Buddhism by Annam Nikaya	Mahayana Buddhism at Nakorn Si Thamarat	Taoism belief at Phuket and Trang Province
The way of belief	Mahayana Buddhism	Mahayana Buddhism	Taoism
The leader of the ceremony	Buddhist monk	Ordinary man or Buddhist monk	Ordinary man
Place	Temple	Shrine or Pavilion	Shrine
Music - percussion	Use with some performances	Use with some performances	Use all the time
Melody	Use with some performances	Use with some performances	Use all the time
Activities	Emphasis on praying and benefaction	Emphasis on praying, and some on benefaction	Emphasis on presenting the power of the deities
The nine stars belief	The nine stars are compared to the Buddha and Bodhisattva	The nine stars are compared to the Buddha and Bodhisattva	The nine stars are compared to kings

Fig. 35. The differences in the styles of the Thetsakan kin che in Southern Thailand

5.7 The Most Important Prayer of the *Thetsakan kin che*: the “Pak Tao Sutra”

In the long festival of *Thetsakan kin che*, the main activities are praying and doing good in a Buddhist manner. There are many handbooks of prayers used during the practice of rituals, but the most important one is the “Pak Tao Sutra”. The Sutra is used in all ceremonies of the “Vegetarian Festival” both in the Mahayana and Taoist ceremonies. The aim of this Sutra is to worship Buddhas and Bodhisattvas (in Buddhist belief) or the nine kings (in Taoist belief) who are the incarnation of the nine stars. There is no the fixed schedule but the prayer group always prays this Sutra at least once every day, including the chanting of the second part of the Sutra and the instrumental part.

This is the general model of the music in the “Pak Tao Sutra”. In the realization of the Sutra itself reciting alternates with chanting. The instruments play at a moderate tempo (*yipang*) at the beginning, in between and at the end of the performance



Series of Event	Actions	Kind of Action	Name of Melody/Text	Transcription and Contents (of a literature)
Prelude	Instrumental	<i>Yipang</i>	Kio Liang Huang	See figure A10
Text	Singing/Chanting with musical accompaniment	Worship (a)	Low Hiang Chang, Nam Mo	See figure A1, T1.1 and figure A2, T2.1
Interlude a1	Instrumental	<i>Yipang</i>	Melody Number 6	See figure A16
Text	Singing/Chanting with musical accompaniment	Worship (b)	Chai Huk Pang	See figure A6, T6.1
Interlude a2	Instrumental	<i>Chui</i>	Chui Technique	See figure A7
Text	Singing/Chanting with musical accompaniment	Worship (c)	Khai Keng Ki, Nam Mo	See figure A4, T4.1 and figure A2, T2.5
Interlude 1	Instrumental	<i>Yipang</i>	Melody Number 6	See figure A16
Text	Reciting with Buddhist percussion accompaniment	Sutra part 1 (reciting)	Pak Tao (Part 1)	-
Interlude b1	Instrumental	<i>Yipang</i>	Melody Number 10	See figure A19
Text	Singing/Chanting with musical accompaniment	Sutra part 2 (chanting)	Pak Tao (Part 2)	See figure A32, T32.1 and figure A33, T33.1

Series of Event	Actions	Kind of Action	Name of Melody/Text	Transcription and Contents (of a literature)
Interlude b2	Instrumental	<i>Yipang</i>	Nok Kra Chok Khao Rang	See figure A 31
Text	Reciting with Buddhist percussion accompaniment	Sutra part 3 (reciting)	Pak Tao (Part 3)	-
Interlude 2	Instrumental	<i>Yipang</i>	Melody Number 13	See figure A22
Text	Singing/Chanting with musical accompaniment	Homage 1	Iang Chue Chang,	See figure A3, T3.2
Interlude c1	Instrumental	<i>Yipang</i>	Melody Number 10	See figure A19
Text	Singing/Chanting with musical accompaniment	Homage 2	Yong Siao Sam Chiang Ki	See figure A23, T 23.1
Postlude	Instrumental	<i>Yipang</i>	Melody Number 6	See figure A16

The melody for the chanting part of the Sutra is a special melody, used only with the “Pak Tao Sutra” and never with others texts. The original melody does not have a name but the musicians call it “the melody of Pak Tao” or sometimes only “Pak Tao”. This melody can be divided into two parts. The first part is for worshipping the seven Buddhas (in Taoist belief the seven main stars) and the next part is to worship the two Bodhisattvas (in Taoist belief the two smaller stars).

Pak Tao 1

Musical score for Pak Tao 1, featuring three staves of music with lyrics in Chinese characters and Pinyin.

Staff 1: Pak tao ti I Ta Kui Hiang Meng Tham Long Thai Seng Chin Sue Tong Phang

Staff 2: Chui Seng Sue Kai wan I Tong Chin Yu Lai

Staff 3: Ai Thiam Hok Sio Pak tao Hok Sio

Rehearsal marks: 6, 11, 6 times, 7.

Pak Tao 2

Musical score for Pak Tao 2, featuring three staves of music with lyrics in Chinese characters and Pinyin.

Staff 1: Pak Tao Ti Pa Thong Meng Wai Pu Seng Chin Sue Si Fang Mial Hi Sue Kai

Staff 2: Fa Chang Chang Ngim Pho Sak

Staff 3: Ai Thiam Hok Sio Pak Tao Ti Kio Hok Sio

Rehearsal marks: 7, 11, 1, 2.

5.8 White Clothing and Conditions of the Festival

White clothing has become the symbol of the festival. Most of the participants always wear white without make-up or further decoration. The white color represents purity; in Buddhist belief, white is the best color to calm the mind.

There are others who say that the color white is the symbol of mourning and should be worn as mourning attire. In Taoism and in Buddhism this conviction has merged with opinions about the correctly colored clothing for the festival and there are good reasons for taking over the white color for many ceremonies in which the spirits of ancestors are remembered. In the Buddhist variants there are ceremonies devoted to these spirits. The white clothing, then, might be a symbol of both mourning and purification.

More than wearing white clothing during the festival, the people should maintain the following principles for the *Thetsakan kin che*:

- 1) Killing is prohibited
- 2) Eating any kind of meat is not allowed
- 3) Stealing or take anyone's belongings is not allowed
- 4) Hurting or causing any trouble to anyone is not permitted
- 5) Telling lies, being rude or cursing are not allowed
- 6) No sexual intercourse
- 7) Abstain from intoxicants
- 8) Gambling is prohibited
- 9) Wearing embellishments or accessories with metal or leather is prohibited
- 10) Sharing kitchen utensils with people who do not attend *Thetsakan kin che* is not permitted

(Documentation of *Thetsakan kin che* "Jui Tui Tao Bo Keang" Chinese Temple, Phuket, on October 22-30, 2006).

These are the main principles that all participants should know. Some festivals have extra rules for special situations; pregnant women, for example, should not watch the

thrilling parts of any ceremony, nor should women having their period attend the ceremony. People in mourning should not attend the festival either.

5.9 The Black and Yellow Flag for Spirit Mediums (*Ma Song*)

The greatest respect in the procession of the Phuket festival is given to Kiu Ong's palanquin. The devotees pay respect to him as the great king. In the procession, the vanguards with smaller palanquins arrive first, followed by other guards almost as the last Kiu Ong's palanquin is announced. When his palanquin passes along the street, all devotees on both sides of the street will pay their respect by sitting or prostrating themselves on the ground. His palanquin is the biggest one in the procession with a yellow curtain and guarded by the holy spirit mediums (*ma song*). There is an incense urn to represent Kiu Ong's image placed in the palanquin or carried along in front of it. Around Kiu Ong's palanquin and his guard there are other spirit mediums like a mighty army accompanied by the grave sound of a big gong.

Each spirit medium carries a flag and all these flags have two colors, one side is yellow and the other side is black. In the past Chinese people believed that heaven is represented in the color black and the human world in the color yellow. This is the reason for using these colors, attempting to establish a balance between heaven and the human world.

“The Chinese believe that ‘Mankind is Heaven and Earth in miniature’. Its virtue should naturally be co-equal with Heaven and Earth, giving its nature full development and making possible accordance with Heaven and Earth in order to assist them in their transforming and nourishing operations” (Chen 1986:226; cf. also De Bary 1989)

The spirit mediums are mediators between heaven and earth, therefore they carry black and yellow flags so as to integrate themselves with the deities who come from heaven and allow the deities to integrate themselves with humans. These two-colored flags do not represent only the equipment for inviting the deities to come in and go out from the mediums, but also to create a connection between heaven and earth.

5.10 Trance in the Procession Ceremony

The street procession is one of the most important ceremonies in the Taoist *Thetsakan kin che*. In this particular ceremony, communication is achieved between the participants and the gods through the mediums called *ma song* (see figure A.13, p. 274).

Ma song are devotees who are in communication with the gods. At the moment the god enters into the devotee's soul, he transforms him or her into being the god himself, both in soul and character.

Ma song are usually male but occasionally female. Female *ma song* are possessed of a female spirit or goddess, called *chao-mae* (เจ้าแม่), such as the goddess, whose abode is in Thonburi, called Chaomae Thapthim. There are other Chinese goddesses in Thai belief and sacrificial practice. The word “*chao-mae*” means “the woman potentate”, (*chao* means “potentate” and *mae* means “mother”). The highest ranked goddess is Avalokiteshvara, who originally was a male Bodhisattva but the people in Thailand call her “Chaomae Guan Im” or “Phra Phothisat Guan Im” (*Phra Phothisat* means Bodhisattva). In the procession, the female *ma song* will also bless the people as the other *ma song* but mostly without self-flagellation. The beginning of the transformation from a devotee to a *ma song* is described by Khuekrit Pratyaprueng:

“On the morning of the street procession, many people and many of the devotees prepare by worshiping at sacred altars in the worship area. After that all devotees who have worn only black trousers gather in front of the main altar tranquilly, mindful of the main shrine of the temple or association. At that moment the music is started with the big drum, followed by big and small cymbals and gongs producing a fast, deep, voluminous sound to begin the process of inviting the god into the devotee's soul (*ma song*)” (Personal interview 30 October 2006).

After the god enters into the devotee's soul (*ma song*), the percussion ensemble performs continuously and moves to an open-air area for the next event. When all devotees or *ma song* come to one place, they manifest the supernatural powers by piercing sharp objects through various parts of their bodies such as sharp metal spikes

through the cheeks, back or tongue. It is believed that these activities bring good luck to the community and show the power of the god.

The percussion ensemble continues and plays its music louder with deep and engulfing sounds from drums, the sizzle and crash of cymbals and many different resonances and sounds from gongs. The ensembles with their stirring beat have a driving effect of entertainment and bustle. The tempo of the beat has a direct effect on the heartbeat and brain waves and affects the emotions. The sound of the moment leads the people to perceive the atmosphere as pressing, exciting and thrilling.

During the piercing, a *ma song* is always shaking and trembling to the tempo of the music. With the exciting and thrilling feeling, the people prepare themselves for the procession. Most of the participants help the *ma song* in piercing their bodies. After piercing, the music is stopped and the announcer invites everybody into the procession's order. The procession is organized like a mighty army. The purpose of this procession of the deities is to give blessing to the people. The people who are not involved in the procession stand beside the streets and wait for it. When the parade of deities pass by, some people kneel quietly or put both hands together to their forehead, bending down forward until their forehead touches the ground.

The music for the procession ensemble is called *luo gow* and it performs in the first part of the procession, creating the sounds for celebration and laudation of the deity, especially for Kio Ong Tai Te.

In the first part of the procession there are advertisements of the sponsors, the music ensemble, the "Miss Beauty" group, signboards or cardboard plaques with proverbs, and children carrying flags and banners with the gods' names in Chinese characters.

The next part of the procession is the deities' part. There are many palanquins showing the images of important gods for whom the people have great regard. In this part of the procession another gong and drum ensemble performs. This ensemble includes the big drum, a gong, an oboe and cymbals. It is not a big ensemble but it seems to have more power. The drum is the most important instrument in the percussion ensemble, which produces the stirring sounds and hard beats lasting for

long periods. In addition to the music there are again and again long strings of firecrackers.

“On the way, the firecracker is one thing used to make the lauding sound. With the long firecracker the people take it on a long stick and ignite it for worship of the deity, particularly the important gods in the palanquins. When the firecracker is ignited, the palanquin’s carriers will speed up their dance tempo with the palanquin under a firecracker stick until the set of firecrackers is completely finished” (Personal interview with the musician Wirat Chaokhamin, 26 October 2006).

It is important to worship with using firecrackers, because the people believe in a positive effect:

“The significance is the good luck that could correlate with the deity’s satisfactions, so if they can make the deity more satisfied, the good luck will come” (Personal interview with the musician Wirat Chaokhamin. 26 October 2006).

The *ma song* walk around the municipality, finally arriving back to the starting point (it takes about three to five hours). After all the *ma song* arrive at the shrine or temple, they return to the main altar. The god in the devotee will leave him/her to go back to heaven; at that moment the body of the devotee starts to shake strongly. At this time the percussion performs with an accelerating rapid tempo accompanied by more firecrackers.

After the end of the street procession, there is a long pause. In this time the other performances of self-flagellation take place to show the transcendent virtues of the deities, such as blade-ladder-climbing, fire-walking or holy-oil. The percussion ensemble will accompany this performance.

The music in the trance ceremony is usually focused on the rhythm ensemble. But the effects of the music go far beyond this:

“The dynamic connection enables music to cohere with a wider world, and it enables the adept to harness an affective and spiritual power that lies both within and beyond the musical imagination” (Mora 2005:93).

In this case, the sound of drums is the most important one, the rhythmic drumming having become familiar and customary. The loud and deep sound is believed to be a sacred sound. One opinion is that the loud sound can drive out the devil or bad luck and replace these with good luck and good fortune, especially because of the rhythmic drumming. Another popular belief concerns human spirituality and the manner in which the power of the vibrations of the drumbeats can be used in festivals and celebrations to please those who are honored and to put them in a favorable mood.

The phenomena of the gods entering the devotees or *ma song* cannot really be explained in terms of the rhythmic effects of the music. From the observer’s point of view, the devotees seem to be unconscious, similar to a state of hypnotism, doing many things that appear impossible.

6. THE MUSIC OF MAHAYANA BUDDHISM IN SOUTHERN THAILAND

Originally, Buddhism was not provided with an appropriate music or with ceremonies and no institutional organizations were intended. But already Confucius realized:

To educate somebody, you should start with poems, emphasize on ceremonies, and finish with music” (Dokbua 2004:63, see also Chai 1961).

In the course of time, Mahayana Buddhism developed rituals and ceremonies. Saddhatissa explains:

“Though Buddhist teaching did not include any ceremony, but, to the contrary, pointed out that belief in the efficacy of rites and ceremonies constituted a tie to the round of rebirths” (Saddhatissa 1970:116).

Chinese people integrated their ceremonies into Mahayana Buddhism in China and also in Southern Thailand, including music. Its primary function is to accompany the ceremonies; other uses are of minor importance.

6.1 Chinese Music

Chinese music in Southern Thailand is most influenced by music clubs practicing Chaozhou⁵⁰ music.

“Chaozhou businessmen had become key players in the Thai economy and business. Their wealth provided them with special social status, which in turn created opportunities for them to sponsor events that highlighted their Chinese heritage and origins. Chinese cultural practice and expressions such as music, performing arts, and language school became important channels through which Chinese identity was maintained and expressed” (Lau 2008:146).

Traditionally, Chaozhou instrumental music is divided into two groups by its functions. Thrasher described the following functional groupings: there is the loud

⁵⁰ Chaozhou (潮州) is located in the easternmost part of Guangdong Province in the south of China. The Chaozhou dialect is known in Thailand as “Taecheu” and is the most used in Thailand for Chinese.

outdoor music used in festivals, weddings, funerals and other occasions, and the softer indoor music used as chamber music (Thrasher 1988:4).

Lau studied Chinese music clubs in Thailand and found that the clubs usually own musical instruments typical to Chaozhou music ensembles. These include the characteristic two-stringed bowed fiddle *erxian*, the leading instrument in a *xianshi* ensemble, and an assortment of other bowed and plucked string instruments (Lau 2008:147). Traditional Chaozhou music is in common use in Thailand.

6.2 Ritual/Ceremony and Music

Rituals belong to all beliefs and are performed on specific occasions depending on the individual community. They are essential and strongly related to the activities that take place within the religion and to the development of ethical conduct among its participants. Rituals transmit religious teachings through their practice. Ritual music plays an integral role in common cultural practice and takes over special functions in the religion. Killius has described the function of rituals and their music, using the Hindu ritual of Kerala as an example:

“We stated three areas, psycho-religious (to establish a relationship between human and divine), social (intra- and inter-caste and village solidarity), and aesthetic (enjoyment of the ritual music), where the meaning of the ritual is expressed. By analyzing the general musical structure [...] we observed that the typical pyramid shaped structure could represent the endeavor to bridge the gap between the low human sphere and the divine heights” (Killius 2006:99).

If music is used in Buddhist rituals, Mahayana Buddhists always play instrumental music along with their chanting.

“Most chanting melodies for Sutra are sanitized into pentatonic scales, accompanied by Buddhist percussion instruments, such as: *ku* (drum), *to* (handle bell), *mu-yu* (fish), *cheng* (small handle gong), etc. Most people think that Buddhist chanting liturgies are often to death, but sometimes they are also used to pray for long life and blessings for the old people on birthdays” (Chuang Pen-Li 1975:10-11).

Traditionally, Buddhist music in Tibet or China has the following aim:

“The aspect of Buddhist music which most merits study, however, is the singing of the office by precentor and novices. The instrumental accompaniment is provided entirely by idiophones and membranophones; the instruments include a large drum, a large bell, a gong, cymbals, a triangle, a small bell, and a wooden fish” (Wellesz 1969:134).

Mahayana Buddhism in Southern Thailand is based on Chinese traditions, including the music of Chaozhou, but there can be found also some traces of Vietnamese traditions with similar practices:

“In Vietnamese chant traditions, vocal music should be realized with musical instruments. They serve as point of reference, helping to conduct, provide sound signals, punctuation in an inter-locking manner among them. All are idiophones, membranophones, or aerophones. Since melodic (stringed) instruments are not played by monks, the latter are played by a traditional ensemble made up of layman” (Nguyen 2002:67).

6.3 History of the Music Ensemble in Southern Thailand after World War II

Among the Chinese people emigrating to Southern Thailand, music was an essential part of life. To celebrate their religious ceremonies, they built temples, starting with Chinese shrines. Temples or shrines soon became the spiritual centers where all activities took place. Initially, Mahayana Buddhist activities such as the teaching of Buddhist doctrine, the gaining of Buddhist merit, or meetings to encourage Chinese culture were the main points of action in these places. When the Chinese communities grew, they formed associations to help the poor people, especially those within the Chinese community. Chinese music ensembles developed within these associations, organized by the musicians themselves who performed in and around the temples. The purpose of the performances was to raise funds for their associations. The musicians performed for free with instruments that they brought from China. In the past there were many small Chinese music groups that joined to raise funds and help in the ceremonies. Suthon Pratyaprueng, a musician of Thongsiasiangtueng, said:

“My father told me, he and his friends formed a small Chinese ensemble to perform for free. He said that was for Chinese people and he wanted to see strong Chinese communication” (Personal interview. 9 November 2006).

In the meantime, the small music groups have grown together to form larger ones. Now there are three main Chinese ensembles that play for the ceremonies of Mahayana Buddhism in Southern Thailand. These are:

1. Thongsiasiangtueng Foundation Ensemble in Hat Yai District, Songkhla Province.
2. Pao Keng Tek Ensemble in Phra Tong District, Songkhla Province.
3. Sia Tek Ensemble in city District, Nakhon Si Thammarat Province.

The members of each ensemble can work in other ensembles as well. The following presents the history and details of each of these music ensembles in Southern Thailand.

1) Thongsiasiangtueng Foundation Ensemble



Fig. 36.

The name plate of the Thongsiasiangtueng Foundation with the symbolic single Chinese character in the middle is stated on the wall of the building. 善 (shan) literally means “good”. The characters under the symbol inscribe the name of the foundation. (Photograph by R.Ungpho on 11/06)

The Thongsiasiangtueng Foundation Ensemble was established in the Hat Yai District of Songkhla Province. It is the oldest, strongest and biggest ensemble in the south of Thailand. It was founded at the same time as the foundation itself in 1957 by Boonhuan Saesow (Yongkiatphaiboon). Khuekrit Pratyaprueng, the present leader of Thongsiasiangtueng ensemble, said:

“He (Boonhuan Saesow) was the first leader of the group who gathered 40-50 folk musicians to perform together. At first, all of them learned the music from their hometowns (in China) and then they taught the next generation of musicians” (Personal interview 29 October 2006).

After they were able to merge music groups, they started to raise funds for a foundation by performing religious rites, blessings or recitations for people in their homes all over the town of Hat Yai, wishing them happiness and prosperity. These activities became the impetus for the Chinese people to join in and to cultivate good relationships. Sometimes they used these opportunities to make announcements to the people in their communities, for example to inform the people when they should pray for the Chinese New Year, when they should pray for the “Moon Festival” or what the foundation planned to do during the “Vegetarian Festival”.

After the Chinese immigrant community had formed the foundation and given it the name of Thongsiasiangtueng, the music ensemble became the most important part of the foundation’s structure. Music always blends with prayers in religious rites or calendar ceremonies. They took time to extend the foundation, increasing the number of believers, constructing more buildings, and making the foundation stronger. The music ensemble continued to work and won new members. The foundation could eventually buy new instruments and invite Chinese music teachers from China to train new members in Thailand. The notation books in the past were written by the musicians themselves because music was not as promoted then as it is now.

In 2000 a natural disaster hit Hat Yai: extremely heavy rain followed by a great flood in the southern part of Thailand. This caused significant damage to the Thongsiasiangtueng foundation:

“There was a big flood in 2000 and our instruments and manuscripts were destroyed” (Personal interview with Khuekrit Pratyaprueang, 29 October 2006).

The instruments had to be repaired or new ones purchased. For the notation books, some books were lost and some books were able to be copied by hand. The notation books in use today are still in the original handwritten form, but in many copies.

2) Pao Keng Teng Ensemble



Fig. 37.

The Pao Keng Teng ensemble performed in Kong Tek ceremony at Hat Yai, Songkhla Province, (Photograph by R.Ungpho on 09/06)

Pao Keng Teng is the Chinese foundation in Phra Tong District, Songkhla Province. The foundation’s history is not clear. Wirot Yanwimut, the leader of Pao Keng Teng ensemble, explained:

“I have heard from the local people that the foundation is between 65 and 70 years old” (Personal interview. 3 November 2006).

The foundation began to perform religious rites for the Chinese in the area and after about ten years, the Chinese music ensemble was formed to serve in rituals and ceremonies. The ensemble started with a small group of musicians with the traditional knowledge of Chinese music. Then they began to teach interested people and enlarged their group in this way. They were able to fund the foundation by performing in the area until the foundation had acquired a strong position in the district.

Today, there are ten to twelve members in the group, all of them between 45 and 60 years of age. They perform with the chanting group, mostly in funeral ceremonies and celebration festivals. They perform in the area alternating with the other music groups or they play in parades as a percussion group.

3) Sia Tek Ensemble



Fig. 38.

The office of Sia Tek ensemble in Nakorn Sri Thamarat Province

(Photograph by Yen on 03/07)

The Sia Tek ensemble is the music group of Tek Ka foundation. It was established in Amphur Mueang, Nakorn Si Thamarat Province more than 23 years ago.

Initially the foundation only had a few musical instruments such as *yang chin* and *tua chuai* (see picture, p. 126) and consisted of four to seven musicians from the Chinese community. The instruments were assembled from those locals who had one. Later the foundation had enough funds to enlarge the collection of

instruments in the ensemble to more than forty, but the main musicians remained only seven to ten persons.

Today, of the three ensembles, the Sia Tek ensemble has the biggest collection of musical instruments, which are very new and of good quality, but only a few musicians. Mr. Niran Sae-Tae is an active leader and is trying to revive interest in the value of Chinese music in Nakorn Si Thamarat Province:

“We have a few musicians. It is not enough. Then I invited the musicians from other ensembles to join with us, especially from Bangkok, because I know people there since I learned music from the Chinese foundation there” (Personal interview. 29 October 2006).

The musicians pay the most attention to their performance in the “Vegetarian Festival” or in the “Paying Respect to the Deity” every year. These two ceremonies are the largest ones of the year in Nakorn Si Thamarat Province. They require a big ensemble for the celebration and therefore musicians from other ensembles are invited, as Thanasap Misap explained:

“I am a musician in Bangkok and Mr Niran always invites me to join with Sia Tek ensemble in the great occasions such as Vegetarian Festival” (Personal interview. 29 October 2006).

The other Chinese celebrations in the year in this province mostly use the *luo gow* ensemble (gong-drum ensemble), not a Chinese melody ensemble as in the “Vegetarian Festival”.

These are the three important ensembles in Southern Thailand. Their music is associated with Chinese ceremonies and performed in the Chaozhou tradition, but the music has changed from generation to generation.

The origin of the melodies used in the ceremonies is mostly unknown, but the musical structure is derived from Chaozhou opera music and was arranged to accompany the Buddhist ceremonies of today:

“I just know the repertoires used in the ceremony, they have been performed by Taechew opera [Chaozhou opera] who performed in Thailand, but that was a long time ago and I have not seen the documentations to support this knowledge before. Until now the musicians do not know who the composer of this repertory is” (Personal interview with Wirot Yanwimut, 7 November, 2006).

6.4 *Thepphachaodontri* (เทพเจ้าดนตรี): The God of Music

For Chinese musicians it is important to worship the deity of music who is respected by all musicians.



Fig. 39.

The god of music

(Photograph by R.Ungpho on 11/06)

Chang Hu Nguan Suai is the god of music (*thepphachaodontri*, เทพเจ้าดนตรี). He is seen as the original teacher and the source of musical knowledge and performance. The musicians always respect this god with offerings of tea, flowers and food just as with the other gods in the shrines. The music god is shaped like a man in the dress of a Chinese nobleman carrying a sheath. He is the symbol of all teachers and the musicians always invoke him before their performances.

Before each performance, the musicians will prepare some offerings to worship the god of music in the morning or before leaving for the performance. On special

occasions such as the “Vegetarian Festival”, Chinese New Year or the ceremony of “Paying Respect to the Deity”, the musicians will put Chang Hu Nguan Suai’s image on the altar of the ceremony. Normally the people who come to the shrines or the ceremonial area respect all images of Buddhas, Bodhisattvas and deities that are placed there.

The history of Chang Hu Nguan Suai may have originated in China; in Thailand there are no records of him. Musicians in Thailand only know that Chinese musicians and performers in China respect him and they continue to do this.

6.5 The Traditional Repertory

Chinese ceremonies, Mahayana Buddhism and music are inextricably linked to performance. For the musical parts of the ceremonies it is necessary to consider the most important of the various elements on which the execution is based, like language, chanting, reciting, scales and chanting practices.

a. Language

The original language of Mahayana Buddhism is Sanskrit. For clarity of understanding, Mahayana Buddhist texts were translated into the local language and/or transliterated. In this case, Mahayana Buddhist teachings were translated into the Chinese language and the Chinese characters were transliterated into Thai.

In Thailand the majority of the believers in Mahayana Buddhism are Chinese and Vietnamese. Both ethnic groups have historically used the Chinese characters. Therefore the translation of texts into the Chinese language is not a problem. Most Chinese people in Thailand speak in the Chinese dialect of Taichew and the Vietnamese speak in their own language. For this reason Mahayana texts in Thailand are pronounced in two ways: one in the Taichew dialect and the other one in the Vietnamese language. In addition, since Chinese and Vietnamese have lived in Thailand for a long time and communicate also with the local people, they have started to include Thai elements in their own style.

Today, music editors always print the text in Chinese characters and write the pronunciation for it in the Thai language beside the words.

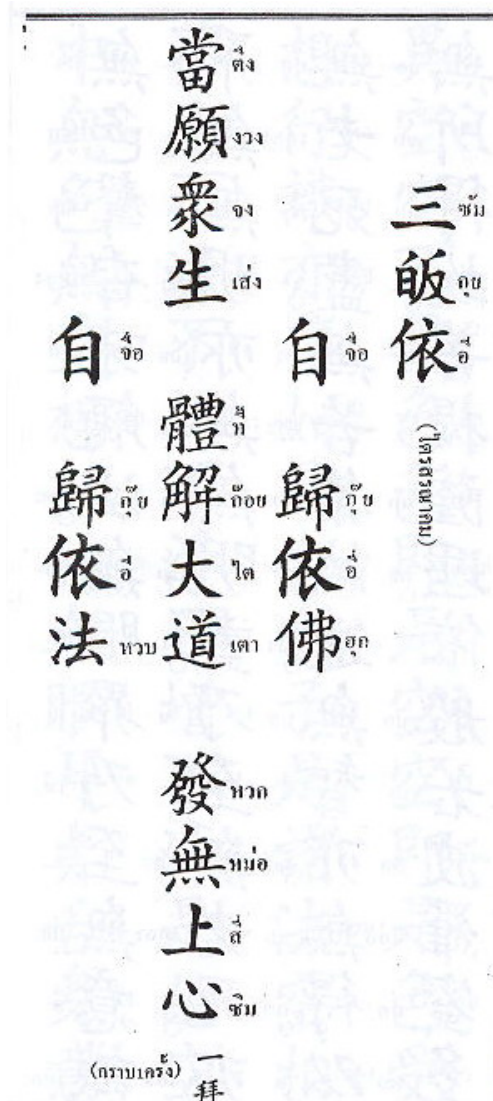


Fig. 40.

An example of Mahayana Buddhist texts with the Chinese characters and the pronunciation in the Thai language beside the words

b. Chanting

Chanting in Mahayana Buddhism combines instrumental music and singing in unison without harmonies or drones. The instruments, however, can play in heterophonic style. Beside the instrumental group there are special instruments used for accompanying the prayers. These so called “Buddhist instruments”,

the *kheng* (bowl-bell), *im kheng* (hand-bell), *mu yu* (wooden block), and *leng* (bell), are played by laymen as well as by monks.

c. Reciting

Normally, the traditional Buddhist texts are recited every day in the morning and evening in the so called “Buddhist Morning/Evening Service”. In the ceremonies the believers always alternate reciting with chanting. The recitation tone is in one or two repeated musical pitches. While reciting, the tempo is beaten on the *mu yu*, starting slowly and accelerating continuously until the last section.

d. Scales

Chinese music in Southern Thailand is traditionally based on pentatonic scales, like the original music of Chaozhou. The five standard notes are 1, 2, 3, 5, 6 (C, D, E, G, A), to which two extra notes can be added (4, 7 = F, B), but the scale does not lose its pentatonic character.

In the Chinese music system, the different grouping of notes within the pentatonic scale has a direct effect on the style of the song. But in the case of Mahayana Buddhist music in Thailand there exists another phenomenon, which derives from the different pitches in which a melody is sung or played. Basically the structure of the used pentatonic scale remains the same, following the order of 1, 2, 3, 5, 6, but the perception of the music effects very different emotions, because of the changed pitch. In fact, these scales are transpositions of the basic scale and do not form new scales. For these reasons the melodies can be classified into four different styles. The performance is always accompanied by the main instruments: wind, percussion, and stringed instruments. The melodies as observed from the audience are graceful, lively, sorrowful or pleasing following this listing of melodies.

1) The *tang lak* melody style

This type of melody is classified by its individual melody tones in their sequence and order combined with F and B flat on a pentatonic scale, in which B flat is the base note (i.e. B-flat, C, D, F, and G). These melodies

are always used for establishing a grievous atmosphere such as in a funeral ceremony.

2) The *kheng lak* melody style

This kind of melody is mostly played in the range of an octave (C, D, E, G and A, C). The sound of this scale is commonly described as clear, creating various atmospheres that are lively, pleasing and natural. It is used in the ceremony as the main melody style of the performance.

3) The *ua ngow* melody style

The *Ua ngow* melody is mostly performed with the scale F, G, A, C and D or scale F, but it is a mixed style in which a first part in the F-scale can be followed by a part in another style, so that various styles are combined to produce a melody. With its various modes, changes can be made between the modes in one song. This kind of melody is thought to have a wheedling or a sorrowful sound, used mostly in the Kong Tek ceremony.

4) The *huang sua* melody style

This kind of melody has, like the others, a transposition concept in which a melody is always transposed a fifth above the base key, which corresponds to the tuning of the open strings of the two-string fiddle. In the Chinese music tradition, the open strings of a two-string fiddle are always tuned a fifth apart.

The image displays two musical staves side-by-side. The left staff, representing the *kheng lak* style, is written in 3/4 time and consists of five lines of music. The right staff, representing the *ua ngow* style, is also in 3/4 time and consists of five lines of music. Both staves use a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

Fig. 41. The *kheng lak* melody style (left) and the *ua ngow* melody style (right)

e. Chanting Practices

For ceremonies in temples and shrines, a small prayer group stands in front of the altar. The leader of this group is called *geng ju*. The position of *ju* (ကျိပ်ချိပ်). during the chanting is usually in the middle of the group and he always plays the *mu yu* while chanting to make the signals of the ceremony and to control the tempo of chanting and reciting. He is also responsible for the whole course of the ceremony and the participation of the audience in praying and chanting.




In the music ensemble there are two main instruments, the *yang chin* (Chinese dulcimer) and the *tua chuai* (Chinese oboe) playing a melody. Normally, the function of the *yang chin* is to follow the line of the melody, while the other instruments play melodic ornamentations. Sometimes the *tua chuai* can take over the function of the *yang chin* depending on the organization of the group.




6.6 Musical Instruments



The instruments are important parts of the musical ceremony, but they are also used for normal secular music as well as for Buddhist temple music. The following explanations describe the musical instruments, including their physical characteristics, the instrumental groups and the musical notation.

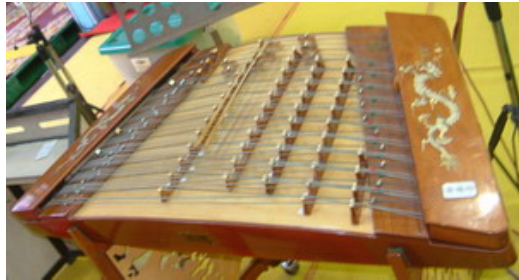


a. Physical Appearance

Picture and the Name of Instruments	Explanation
<div data-bbox="357 1554 663 1868" data-label="Image"> </div> <div data-bbox="469 1883 560 1921" data-label="Caption"> <p><i>Kheng</i></p> </div>	<p><i>Kheng</i> is the instrument in the prayer group. The leader makes a signal with it in each section of the ceremony. Most of the marking is at the commencement or at the end of the text. Its sound is resonant like a bell, but its shape looks like a bowl.</p>

Picture and the Name of Instruments	Explanation
 <p data-bbox="453 546 576 582"><i>Im kheng</i></p>	<p data-bbox="807 239 1362 488"><i>Im kheng</i> is a small hand bell, struck with a metal stick, which is tied to the bell with a string. This instrument is played by one of the members of the secular prayer group.</p>
 <p data-bbox="392 994 628 1030"><i>Mu yu or Pak hue</i></p>	<p data-bbox="807 660 1362 1077"><i>Mu yu</i> is important for the chanting ceremony because it is used to beat a rhythm when chanting the scriptures word by word. The translation of <i>mu yu</i> is “wooden fish”, because it is sculpted like a fish’s head, made of a wooden block, which is hollowed out. It is knocked with a wooden stick. It exists in different sizes.</p> <p data-bbox="807 1135 1362 1442">The instrument is shaped like a fish because the fish cannot close his eyes. So people thought, he is always awake. This means that the instrument in form of a fish shall remind human beings always to live consciously.</p>
 <p data-bbox="461 1917 533 1953"><i>Leng</i></p>	<p data-bbox="807 1559 1362 1865"><i>Leng</i> is a bell that is also used by the <i>geng ju</i> (the leader of the prayer group). <i>Leng</i> is used when chanting in front of the altar and when <i>geng ju</i> walks around the ceremony’s area. <i>Geng ju</i> will ring the bell during the recitation of the texts.</p>

Picture and the Name of Instruments	Explanation
 <p data-bbox="446 772 582 817"><i>Tang gow</i></p>	<p data-bbox="805 235 1348 1041"><i>Tang gow</i> is a big drum, painted in red color with decorative patterns. Usually the shape is similar to a barrel and is covered above and below with a cow skin. The upper skin is played with a pair of wooden sticks. Normally the sound is deep and surrounding which gets lots of attention in the ceremonies. <i>Tang gow</i> is traditionally played along with other percussion instruments such as the gong, cymbal or little drum. It is not only used with the chanting ceremonies but also in joyful and exciting occasions. Diameter: over 1 m. (large drum); 20-30 cm. (small drum).</p>
 <p data-bbox="383 1344 646 1384"><i>Tiak gow/ tong gow</i></p>	<p data-bbox="805 1059 1348 1265">This is a set of drums called <i>tiak gow</i>. It is always used with other percussion instruments as part of the chanting performance.</p>
 <p data-bbox="438 1736 502 1780"><i>Bua</i></p>	<p data-bbox="805 1388 1348 1859"><i>Bua</i> is a cymbal and is played with the other percussion instruments. It exists in many sizes for different occasions. It provides rhythm in the percussion ensemble and can make a range of dynamic sounds from a single pair of cymbals by rubbing, sliding (which makes the sound sizzle), or striking them (making the crash sound).</p>

Picture and the Name of Instruments	Explanation										
 <p data-bbox="485 465 539 499"><i>Luo</i></p>  <p data-bbox="336 797 683 831"><i>Luo-Kia (Chang kuang lo)</i></p>  <p data-bbox="448 1189 571 1223"><i>Kong kia</i></p>	<p data-bbox="810 421 1353 947">These are the Chinese gongs that are used with the drum as a part of the percussion ensembles. There is a great variety in sizes of the gongs, from about 8 cm. to over 100 cm. in diameter. Gongs are used in a part of the chanting ceremony and in the parade (it is called the <i>luo gow</i> procession, where a set of gongs can be played with other instruments such as the suona, bamboo flute or drum).</p>										
 <p data-bbox="272 1816 751 1906"><i>Pha hi, yi hi, thi hu, nam hu with two strings</i></p>	<p data-bbox="810 1245 1353 1659">These bowed instruments are two-string fiddle played with the bow clasped between them. The sound varies from one to another based on the shape and the size of the instrument and the kind of the used strings. The sound is always mellow and bright and they can be played with a variety of techniques.</p> <table border="1" data-bbox="810 1682 1353 1975"> <thead> <tr> <th data-bbox="810 1682 970 1760">Name of fiddle</th> <th data-bbox="975 1682 1353 1760">Tuning</th> </tr> </thead> <tbody> <tr> <td data-bbox="810 1760 970 1809"><i>Pha hi</i></td> <td data-bbox="975 1760 1353 1809">C (1) and G (5)</td> </tr> <tr> <td data-bbox="810 1809 970 1865"><i>Yi hi</i></td> <td data-bbox="975 1809 1353 1865">G (5) and C (1)</td> </tr> <tr> <td data-bbox="810 1865 970 1921"><i>Thi hu</i></td> <td data-bbox="975 1865 1353 1921">G (5) and D (2) (high)</td> </tr> <tr> <td data-bbox="810 1921 970 1975"><i>Nam hu</i></td> <td data-bbox="975 1921 1353 1975">G (5) and D (2) (low)</td> </tr> </tbody> </table>	Name of fiddle	Tuning	<i>Pha hi</i>	C (1) and G (5)	<i>Yi hi</i>	G (5) and C (1)	<i>Thi hu</i>	G (5) and D (2) (high)	<i>Nam hu</i>	G (5) and D (2) (low)
Name of fiddle	Tuning										
<i>Pha hi</i>	C (1) and G (5)										
<i>Yi hi</i>	G (5) and C (1)										
<i>Thi hu</i>	G (5) and D (2) (high)										
<i>Nam hu</i>	G (5) and D (2) (low)										

Picture and the Name of Instruments	Explanation
 <p data-bbox="448 658 580 694"><i>Yang chin</i></p>	<p data-bbox="810 237 1334 376"><i>Yang chin</i> is a dulcimer with a trapezoid board. The strings are struck with two bamboo sticks.</p> <p data-bbox="810 439 1353 745">The instrument can be tuned in semitones and there are small sliders to make modulations possible and to facilitate quick and accurate tuning. Also moveable bridges are available to divide the strings into different vibrating lengths.</p>
 <p data-bbox="472 1227 555 1263"><i>Zheng</i></p>	<p data-bbox="810 864 1353 1115"><i>Zheng</i> is a Chinese zither with movable bridges. In Southern Thailand this instrument is not very popular because only few musicians can play it in the right way.</p>
 <p data-bbox="480 1872 544 1908"><i>Pipa</i></p>	<p data-bbox="810 1285 1318 1648"><i>Pipa</i> is a lute with a large fingerboard with many frets. The four strings of the <i>pipa</i> are tuned respectively to A, D, E, and A. In Southern Thailand there are only few musicians who can play this instrument. Thanasap Misap, the musician shown in this picture, said:</p> <p data-bbox="847 1706 1289 1939">“Mr. Niran always invited me to play this instrument because only few musicians in Southern Thailand can play it”. (Personal interview. 30 October 2006)</p>


Picture and the Name of Instruments	Explanation
 <p data-bbox="379 640 644 725"><i>Tua chuai, suona or chuai kia</i></p>	<p data-bbox="810 327 1347 636"><i>Suona</i> is a woodwind instrument with double reeds. The sound of this instrument is very bright and sonorous. It is played with other melody instruments and with the percussion ensemble, like in the processions.</p>

Fig. 42. The instruments and their physical explanation⁵¹

b. Instrumental Groups and their functions

There are three groups of instruments, each with different functions:

1. Buddhist instrumental group (Rhythmic group)
2. Melody instrumental group (Melodic group)
3. Percussion instrumental group (Percussion group)

1) Buddhist Instrumental Group



Fig. 43.

The group of prayer (geng sue, 𑄎𑄓𑄗𑄓) with Buddhist instruments,

Photograph by R.Ungpho on 10/06

⁵¹ All photos in figure 42 are photographed by R.Ungpho, 2006

Buddhist instruments are not used to perform the melody. The instruments are mainly used as percussion instruments to accompany Buddhist chanting and reciting. The most prominent of them is the *mu yu*, which the leader of the prayer group (*geng ju*) plays.

In Southern Thailand these instruments are used by prayer groups, laymen and monks. The ensemble usually consists of four Buddhist instruments and a drum with the following functions.

Instruments	Activities
<i>Kheng</i>	It is used to give a signal for people when they have to prostrate themselves in front of the altar at the beginning of the ceremony. Signals are played also at the beginning of the text, the ending of the text, at the end of the ceremony or in other additional times.
<i>Im kheng</i>	It is used to make the beat in chanting and reciting.
<i>Mu yu</i>	Knocking every word or every two words, it controls the rhythm in chanting.
<i>Leng</i> (Hand bell)	It is used to ring at the beginning, during and at the ending of the ceremony. (For believers, the sound from the <i>leng</i> can drive the bad spirits out from the ceremony.)
<i>Tang gow</i> (Big drum)	The beginning and ending of its beating are the signals for the people that the ceremony will start and end.

Fig. 44. The function of the instruments for prayer

2) Melody Instrumental Group



Fig. 45.

*The Chinese ensemble in the great Vegetarian Festival at
Nakorn Si Thamarat Province
(Photograph by R.Ungpho on 10/06)*

This ensemble is the main group to perform the melody. In Thailand the combination of the music ensemble is flexible, it is not limited to a certain number of instruments or to particular kinds of instruments. Usually it includes plucked instruments, bowed instruments, struck instruments, flutes, and oboes (*suona*).

“I always play the *suona* in the *luo gow* ensemble. I cannot say how many instruments there are in this ensemble because the number of instruments is flexible and depends on the function of the ceremony”
(Personal interview with the musician Chao Sealim. 27 September, 2006).

Today, Western instruments are included in the ensemble, mostly cello and keyboard. Any other western or Thai instrument can also be played.

The ensemble has two functions:

1. The most important function is the accompaniment of the chanting and reciting;
2. Aesthetic enjoyment during the ceremony.

It is clear that this ensemble and its music derived from Chaozhou music, but in Thailand it developed differently. In Chaozhou the ensemble is limited to specific instruments, which are necessary for the right setting of the group. Without a *sheng* (mouth organ) and a *ruan* (long necked lute) the Chaozhou music ensemble is incomplete. In Thailand, however, these instruments are not played and the ensembles are put together at random. Sometimes the ceremonial melodies have Thai-Chinese specific variations added to the original Chaozhou music.

3) Percussion Instrumental Group



Fig. 46.

The Percussion Instrumental Group (Kae Huai, แคฮ้วย):

Photograph by R.Ungpho on 09/06

There are two different kinds of percussion groups. Each of them has a special function for the ceremonies. The small group consisting only of percussion instruments is used to accompany the melody playing instruments, particularly in chanting. The group only consists of percussion instruments like drums, gongs and cymbals. It is responsible for giving signals and to control the essential time elements of the music: tempo, meter and rhythm. The sound of the ensemble is important for a ceremony's atmosphere, because the stirring beats evoke emotions.



Fig. 47-48.

Luo gow in the procession of Vegetarian Festival:

Photograph by R.Ungpho on 10/06

The second ensemble is formed of more percussion instruments, several flutes and one oboe. The number of musicians in this group can also vary extremely. This group is called the *luo gow* ensemble (*luo* is gong, *gow* is drum) and it functions as accompaniment in the processions (figure 47-48).

c. Musical Notations

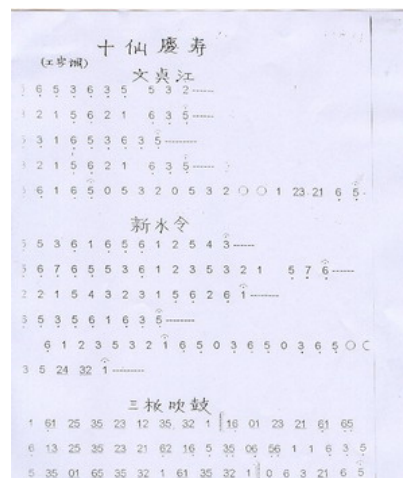


Fig. 49.

The music notation used in performance:

Copy by R.Ungpho

In the earliest notation form, the composers wrote in Chinese characters. Today they use number notation to represent the music as shown in the following table.

Solfege tune/tone	Note	Number Notation	Chinese character
Do	C	1	上 (Siang)
Re	D	2	尺 (Chae)
Mi	E	3	工 (Kong)
Fa	F	4	凡 (Wam)
Sol	G	5	六 (Ho)
La	A	6	五 (U)
Ti	B	7	以 (I)
Do°	C°	1°	伋 (Siang)

Fig. 50. Compared notation (solfege, western notation, number notation and tradition Chinese notation)

How is the number notation read?

- 1) For practical use, the octave is written in normal numbers 1, 2, 3... Dots above or below the numbers indicate a higher or lower octave. For example, if the number is “1” the dot above the number means it is an octave higher than “1” as shown in the following.

B C D E F G A B Ċ Ḋ Ė Ḟ Ġ Ȧ Ḃ
7 1 2 3 4 5 6 7 1' 2' 3' 4' 5' 6' 7'

- Plain numbers as 1, 2, 3 represent a quarter note (♩)

For example:

| 1̇ 6 | 5 3 | 2 3 | 5 5 | →

- Plain number with one underline as 1, 2 or 3 represent an eighth note (♪)

For example:

- Plain number with two underlines, for example, 1, 2 or 3 represent a sixteenth note (♩)

For example:

- 2) A dot after the plain number means the dot adds a half to the basic note's duration

For example:

- 3) The number "0" equals a musical rest in the same note length

For example:

In all the examples shown above, this number notation system has a strong beat falling at the beginning of the measure. Therefore the first note of the measure ought to fall on the strong beat of the Western notation.

6.7 New Genres

The melodies in a ceremony's concept usually imitate the Chinese style. Considering the role of Chinese traditional knowledge in Thailand, it makes sense to continue the performance of Chinese melodies. There are two categories of melodies performed in the ceremony: the first one is the chanting melody, which can be traced back to Chinese-Buddhist music and the second one is general Chinese music. The chanting melodies have been handed down from the ancient music tradition, which is not used any longer, apart from that in Thailand today.

Today the musicians develop melodies based on multiple levels of the Chinese musical tradition, and they combine these with Thai music components. In this way the sound becomes familiar to listeners both in the old Chinese traditions and Thai styles. Most of the new melodies are based on the well-known scales with their emotional content (see p. 119-120).

Other styles used in the ceremony are composed of alternating Chinese and Thai melodies from various songs as a medley. For example, they perform the first part with a Thai melody and the following part with a Chinese melody, but they sing the whole text in the Chinese language. In other cases, the Chinese text is translated into the Thai language and performed with a Thai melody as the first part followed by a part in the Chinese language and Chinese melody. In this style there is no fixed order of melodies; the musicians play whatever they want.

7 MUSIC IN MAHAYANA BUDDHISM CONTEXTS

Music in Chinese ceremonies in Southern Thailand is inseparably linked to Mahayana Buddhism. The functions of the music correspond to the genres of Buddhist literature or texts that are chanted, recited or sung. The literature used in the ceremonies varies according to the occasions, but usually the following three important Sutras are performed:

1. “The Heart Sutra” or “The Heart of Perfect Wisdom Sutra”, which gives Buddha’s teachings with brevity and depth.
2. “The Great Compassion Sutra”, which illustrates the practice of Buddha’s mindfulness through the compassion of Avalokitesvara Bodhisattva.
3. “The Smaller Sukhavativyaha Sutra”, which describes the beautiful and miraculous land, the “Pure Land of Buddhism”.

In addition, there are a great variety of mantras used to accompany the Sutras:

1. “The Mantra of a Thousand Buddhas”
2. “The Mantra of Amitabha Buddha”
3. “The Mantra of Ksitigarbha Bodhisattva”
4. “The Mantra of Avalokitesvara Bodhisattva”
5. others mantras for special occasions

Each category of Buddhist texts contains the literal words of Buddha or the history of Bodhisattvas in Sanskrit. The teachings of Buddha are always presented in a special poetical Dharma language style, which is difficult to understand for normal people, as well as the references to music in the Sutras.

In this chapter the function of the music in the Buddhist ceremonies will be explained and the music mentioned in Buddha’s teachings will be considered in detail, concentrating on the three most important Sutras, which also form the core of the “Vegetarian Festival”.

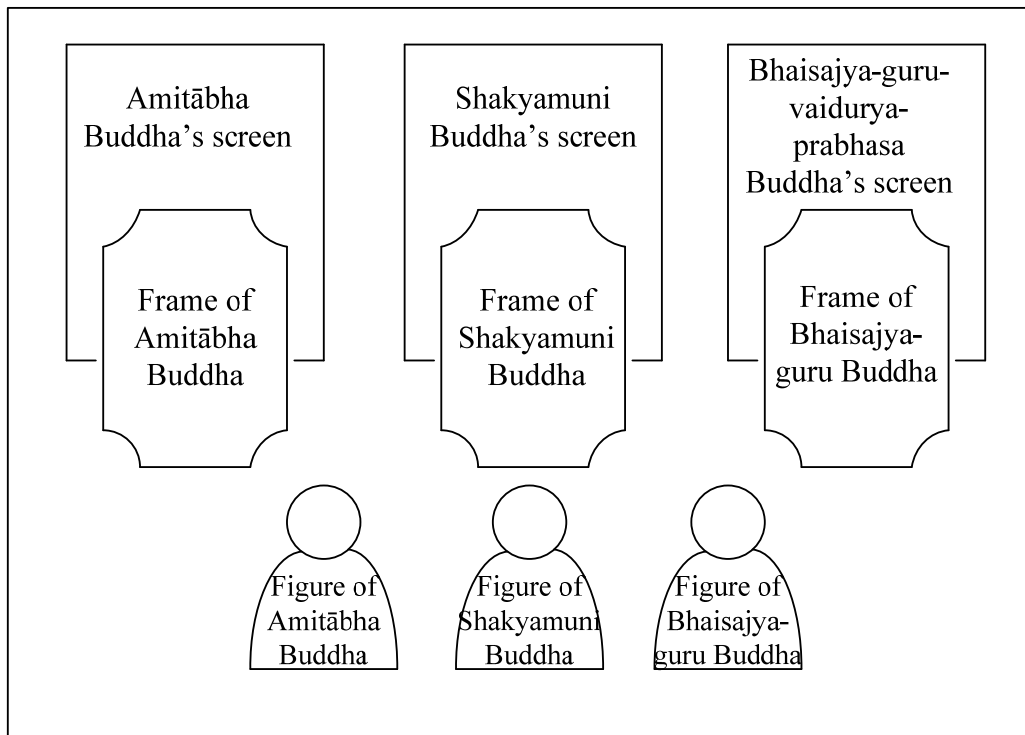


Fig. 51.

The altar in Mahayana ceremonies with three Buddhas: Shakyamuni Buddha (釋迦佛) in the center, flanked by Amitābha Buddha (阿彌陀佛) on the left and Bhaisajya-guru-vaidurya-prabhasa (藥師佛 or medicine Buddha) on the right.

Ceremonial altars always include framed pictures and scrolls of three Buddhas and two to four Bodhisattvas in addition. In grand ceremonies the figures of the Buddhas are always added, together with the statues of Taoist gods and more framed pictures, scrolls, and statues of Bodhisattvas. The altar is the central place of the ceremony to worship the Buddhas, Bodhisattvas and other images such as those of the Nine Emperor Gods, the Music God, or the image of the Guardian Spirit of a city. In each ceremony the altar is arranged in a similar order.

Traditionally the altar has three levels depending on the magnitude of the ceremony. The main arrangement consists of three Buddhas in the center of the scrolls, framed pictures and statues in the following order (see figure 51):

- At first the scrolls with the pictures of the Buddhas are fixed behind the altar, the three Buddha scrolls in the center and the scrolls of the Bodhisattvas placed on each side. Shakyamuni Buddha⁵² is placed in the middle, Amitabha Buddha (he carries a lotus) to his right and Bhaisajya-guru-vaidurya-prabhasa Buddha (he carries a pagoda) to his left.
- In front of the scrolls the framed pictures are placed in the same sequence.
- Then the statues are set in the same order.
- Finally, all offerings are placed on the altar, like flowers, joss sticks, candles, many little cups of tea, incense bowls, scriptures (Buddhist texts), little light bulbs, prayer instruments (*mu yu, im kheng, kheng and leng*) and sometimes peacock feathers.

All the offerings make the altar beautiful, joyful and attractive for worship. The symbolic elements can be interpreted in Buddhism as follows:

⁵² Shakyamuni Buddha or Gautama Buddha, is the historical Buddha of some 2,550 years ago; Amitabha Buddha is the principal Buddha in the Pure Land sect of the Western Paradise, and Bhaisajya-guru-vaidurya-prabhasa Buddha or the Medicine Buddha is the Buddha of the Pure Land sect of the Eastern Paradise.

- The Buddha pictures are used to transmit the concept of the quality of awakening (cf. Hooker 1996).
- The pictures of the Bodhisattvas are used to transmit the concept of the virtue of practice (cf. Hooker 1996).
- Among the offered flowers the lotus has a special meaning. Because it starts to grow in the mud underwater it represents the world of the senses. Then the plant grows and becomes beautiful and pure, unaffected by the dirt. The lotus is compared with human life, in which man has to struggle through bad conditions or bad actions to achieve enlightenment.
- The fragrance of the incense spreadings everywhere like the power of the teachings and the power of worship.
- The three joss sticks (Buddhist incense) represent the Three Gems of Refuge – the Buddha, the Dharma (the teachings) and the Sangha (the community of practitioners).
- The candle or the light represents the light of Buddha’s teachings and enlightenment.

The Buddhist instruments are also laid on the altar to purify them so that they gain the power of the Buddhas and Bodhisattvas before they are played. This already shows the important role of music and musical instruments for worship and the performance of the ceremonies.

In contrast to several sources that rejecting music and dance as Buddhist, music plays an extremely important role in the practice of Buddhist ceremonies, especially the chanting and singing of the teachings, the effect of which is intensified by using musical melodies and instruments.

7.1 “The Heart Sutra” in the Context of Music⁵³

Chanting Sutras is the teaching of Buddha in Mahayana Buddhism, which is always a part of a ceremony. Indeed, repeated chants are a conscious way to get acquainted with Buddha’s true teachings. “The Heart Sutra” emphasizes the *skandhas*, the five

⁵³ See the full text of “The Heart Sutra” in appendix (p. 253)

physical and mental levels leading to knowledge.⁵⁴ (cf. Appendix). In relation to the music the *skandhas* can be arranged in the following way:

Skandhas	Music
<i>Rūpa</i> - Form	The primary matter is <i>vāyo-dhātu</i> ; there are elements of vibration or motion, air element and wind. Material quality of sense – field is “sound”. Then, the sensitive material quality is “ear”.
<i>Vedanā</i> – Sensation	Three sensations arise as a response to sounds: <ul style="list-style-type: none"> - A pleasant feeling of happiness or enjoyment of the sound - Painful feelings - unhappiness or not liking the sound contact - Indifferent feeling - equanimity in response to the sound (neither sounding nor not sounding)
<i>Samjñā</i> - Perception or Cognition	The perception of the sound of music. These are loudness, softness, bass or shrillness.
<i>Samskāra</i> - Mental formations	The mental desires influence the reactions of body and mind. These are, <ul style="list-style-type: none"> - bodily formations and functions (dancing, moving) - verbal formations and functions (singing, hymn) - mental formations and functions (thinking)
<i>Vijñāna</i> - Consciousness	It is ear-consciousness or <i>sota</i> .

Fig. 52. The process of skandhas in music translated into English from the Dictionary of Buddhism (Payutto: 2003:162)

Music in skandhas proceeding

⁵⁴ The five *skandhas* are:

1. *Rūpa-khandha* is corporeality
2. *Vedanā-khandha* is feeling sensation
3. *Saññā-khandha* is perception
4. *Sāṅkhāra-khandha* is mental formation volitional activity
5. *Vijñāna-khandha* is consciousness

The first factor of *skandha* is *rūpa* or form. In this case it is the sound of chanting and music in the ceremony. The first essential of sound is the element of air or wind set into vibration. The second essential, the “ear,” with its sensitive material, is *rūpa*.

The *skandha* diagram shows that when the ear hears the sound of chanting and music, the ear consciousness or *sota-vijñāna* gets all the information from every sound and sends it to one’s memory (see figure 52). It is a kind of *samjñā* in Buddhism (this *samjñā* is *samjñā* for the memory). In this process, the brain works to automatically recollect information, such as the experience of hearing the texts of chanting, music in chanting or praying in the past. If memory and mind are working together then *vedanā* can rise.

Vedanā proceeds from being mentally concomitant with *rūpa* and *samjñā*. It develops from the function of hearing together with the mind and senses to know the power of the sound. Here it is called “contact”, that is, “sound” contacts the “ear”. The contact develops in the functioning of the mind to indicate feelings: empathy or antipathy, happiness or unhappiness, pain or pleasure. All emotions that appear are *vedanā*. We can divide *vedanā* into three types. The first is *sukha-vedana* (pleasure), the second is *dukha-vedana* (pain) and the third is *upekkhā-vedana* (indifferent feelings) (Payutto 2003:102).

People have many feelings as a result of sound, *vedana* is automatic and instinctive. All information is collected and concentrated and then, by instinct, considered, analyzed, summarized and decided upon. This is the process of *samjñā* that deals with the perception of sound.

The next process is called *samskāra* in Buddhism. It is the moment in which the body reacts automatically on the sound. In music, *samskara* has three aspects:

- Physical reaction, such as saluting, prostrating, or dancing.
- Verbal reaction, such as reciting with the group, shouting, or swearing.
- Mental reaction, such as instinctively understanding the words of the Sutra.

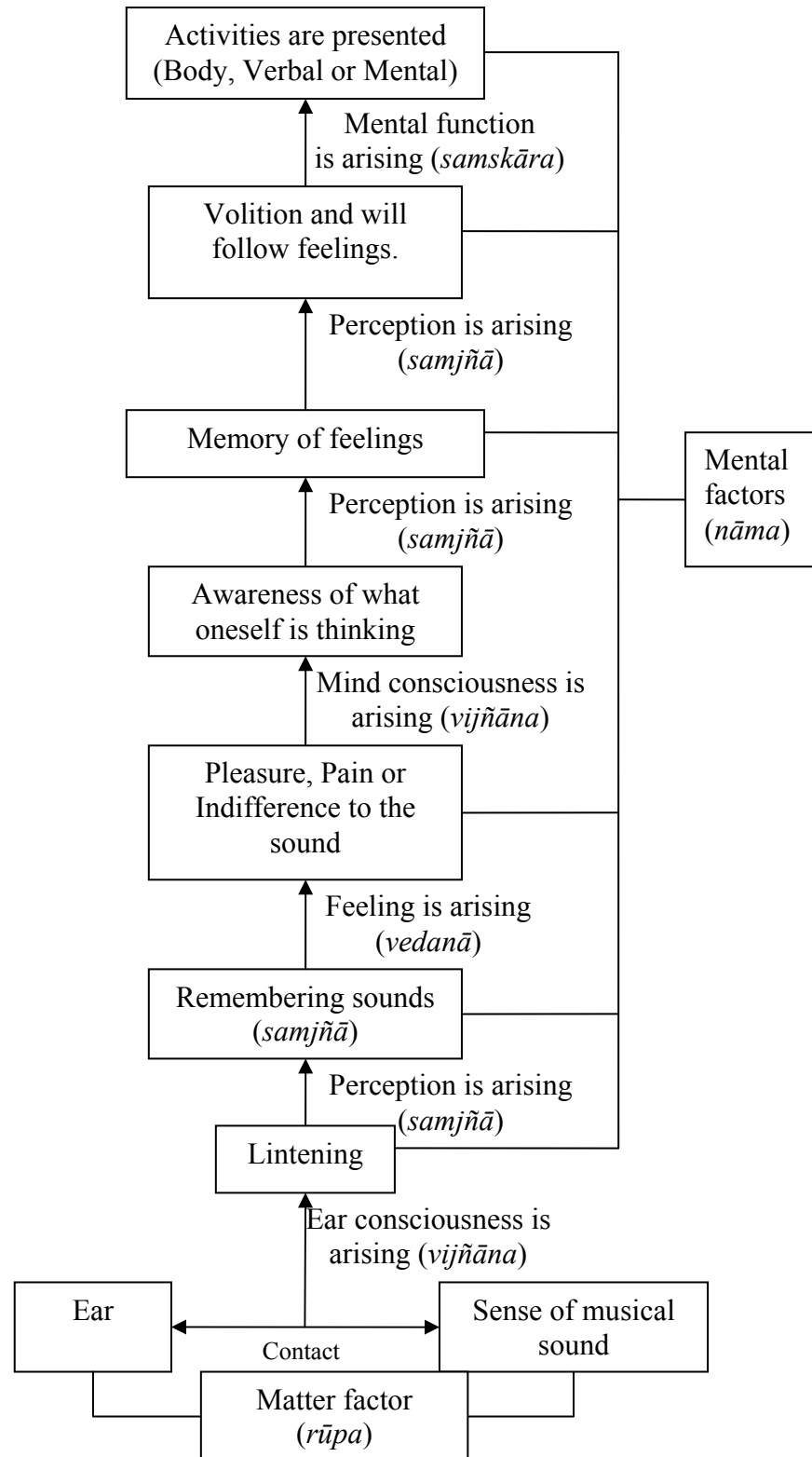


Fig. 53.
Music is considered in the order of Skandhas

The most prominent idea of “The Heart Sutra” is the theorem “form is emptiness and emptiness is form” in the whole context:

Essence empty he sees in the past.
 Śāriputra
 Form is not other than emptiness
 Emptiness is not other than form
 That which is form equals emptiness.
 That which is emptiness, that which is form

Fox (1985:78-79)

This text refers to the three great principles of Mahayana Buddhism:

- Everything is impermanent
- Nothing has an ego
- *Nirvana* is quiescence

(Niwano 1980:26)

Emptiness is the characteristic of all teachings, but it is, as Prieb points out, very difficult to understand:

“On the surface, the unity principle seems counter-intuitive. How can something tangible like objects and matter arise from intangible matterless vivergy (soul)? This essentially implies that something can actually arise from nothing”. (Prieb 2004:20)

Music, chanting, praying or reciting are sounds. All of these are forms (forms of sound). Therefore it is possible to interpret “form is emptiness” as “sound is emptiness”. During the ceremony, the believers are always repeating “form is emptiness” in the texts of their reciting or chanting. By listening, reciting or reading Sutras one can gain knowledge and faith.

The meaning of emptiness in Buddhism is not the same as the literal term of “nothing” but it means abandoning the idea of ego. In Buddhist thinking, everything is equivalent and comes from four primary elements. These are solid, liquid, fire and air,

that is, all things come from these four elements and go back to them in the end. The truth of emptiness in Buddhist doctrine means equivalency or everything is the same.

“The relationship between our body and its emptiness can be illustrated by taking the example of a gold coin. The underlying nature of the coin is gold. It is the gold itself that appears in the form of a coin. Clearly, the coin that appears to us is not separate from its gold and could not exist without it. We can say, therefore, that the coin is a manifestation of its gold. In this analogy, the gold represents the emptiness of our body and the coin represents our body itself. Just as the coin is a manifestation of its gold, our body is a manifestation of its emptiness of inherent existence”. (Gyatso 1986:53)

In the same way, we can consider the music and its emptiness in connection with the four primary elements, which are also the basic elements for the construction of musical instruments.

Instrument type	String instruments	Wind instruments	Percussion instruments
sound created	When the string is plucked.	When blown, air is vibrating in the hollowed out body of the instrument.	When struck.
On which the sound depends	<ul style="list-style-type: none"> - on the length of the vibrating portion of the string - material of strings. - on the string's density (thin or thick). - the tension of each string - the point at which the string is activated. - the shape of the soundbox 	<ul style="list-style-type: none"> - length of the column of air - the shape of the instrument 	<ul style="list-style-type: none"> - the shape of the part of instrument being struck. - material of the part of the instrument for striking. - the shape of the resonating cavity.

Fig. 54. The origin of sound making and sound relating with each kind of instrument

The instrument is a manifestation of its sound, and the sound represents the emptiness. The instruments make sound whenever mechanical energy moves through matter. When persons listen to the music in a ceremony, they recognize distinctly the origin of the sounds and they are able to understand the purpose of music and sound in the ceremony.

According to Buddhism, the opposite of sound is silence. Sound is the production of air vibration in contact with material. The opposite is if there is no contact with material; sound cannot arise. Before a sound is created it is air, after the sound ends it is also air. Thus, sound is air, air is one of the primary elements, the primary elements are nature, and nature is all things (universal). The truth of emptiness is that all things are the same or equivalent, then sound is also emptiness and emptiness is sound.

The same feelings, perception, impulse, consciousness

Here, Śāriputra, form is emptiness, emptiness is form. Form is not other than emptiness, and emptiness is not other than form. That which is form equals emptiness, and that which is emptiness is also form. Precisely the same may be said of form and the other skandhas:

feelings, perception, impulse, consciousness.

Śāriputra

All dharmas indications of emptiness

Fox (1985: 79)

Dharma can be distinguished in two parts, in *rūpadhrama*, i.e. materiality (things, states or phenomena; Payutto 2003:64) and in *arūpadhrama*, i.e. immateriality or incorporeality. There are also two kinds of *skandhas*. *Rūpa* (form) is a kind of *rūpadhrama* and the other four *skandhas* are kinds of *arūpadhrama* or *nāma*.

Feelings, perception and impulse are kinds of *nāma* (*arūpadhamma*) and form is a kind of *rūpadhrama*. Both kinds are main elements of Dharma, and the conclusion of Dharma is also emptiness, as is said in the Sutra “*all dharmas are indications of emptiness*”.

Therefore, Sariputra, emptiness is not form
nor feelings, perception, impulse, nor consciousness.

It is not eye, ear, nose, tongue, body or mind.
 It is not shape, sound, odour, flavor, not object of touch or thought.
 It is not the experience of vision (and so on until we reach)
 It is not elements of mental discrimination.
 It is not learning or ignorance, and it is not the elimination of learning or ignorance,
 It is not senility and death,

Fox (1985: 80)

This quotation from “The Heart Sutra” refers to the “Twelve Links” in the “Chain of Causation” (*paticcasamuppāda*), which also links to *Sūnyatā*⁴ as Gioi referred in her book:

In Bodhisattva Avalokiteśvara’s thought, the Middle Way as *Śūnyatā* is often presented as a provisional name for the fact that all things are causally dependent upon each other, the classic Buddhist doctrine of dependent origination or causality (*Pratītyasamutpāda*). Bodhisattva Avalokiteśvara used *Pratītyasamutpāda* to refute extreme views and to prove *Śūnyatā* of all things. In the teaching of the *Hṛdaya Sūtra*, we can understand *Śūnyatā*, Middle Way, and Dependent Origination are interchangeable, and lead to the conclusion that metaphysical theories are untenable. (Gioi 2005:202)

The process of “Twelve Links” can be considered in the context of music as in the following table, in which the stages of development between the “Twelve Links” are explained.

<i>Paticcasamuppāda</i> (Chain of Causation)	Sound Proceeding	Ceremony Proceeding
Mental formations rise from ignorance.		As long as persons don't know the four Noble Truths, they tend to bad actions (greed, hatred and delusion).
Consciousness rises from mental formations.	Volitional action; for example, some actions produce sound (striking a musical instrument, blowing a flute or playing a violin).	Volitional action, i.e. when people want to have a ceremony.
Mind and matter (tangible and intangible) rise from consciousness.	Consciousness arises from mind and matter of the sound.	Consciousness arises from mind and matter of all events in a ceremony.
"Six Sense-Bases" rise from mind and matter.	Sound is produced.	Ceremony is produced.
Contact rises from "Six Sense-Bases"	The sound is in contact with <ul style="list-style-type: none"> - the eye - the ear - the body - the mind 	The ceremony is in contact with <ul style="list-style-type: none"> - the eye - the ear - the nose - the tongue - the body - the mind
Feelings rise from contact.	Sound, mind, action are in contact with "Six Sense-Bases".	All actions are connected with "Six Sense-Bases".

<i>Paticcasamuppāda</i> (Chain of Causation)	Sound Proceeding	Ceremony Proceeding
Desires rise from feelings.	Two kinds of <i>vedanā</i> arise: - <i>sukha-vedanā</i> , a pleasant feeling with sound. - <i>dukkha-vedanā</i> , a painful feeling with sound.	Two kinds of <i>vedanā</i> arise: - <i>sukha-vedanā</i> , a pleasant action in the ceremony - <i>dukkha-vedanā</i> a painful action in the ceremony
Craving rises from desire	Craving rises and follows the feeling (<i>vedanā</i>) in 2 possible ways: - The way of <i>sukha-vedanā</i> . For example, the people would like to listen to music, buy some CDs or cassette tapes or like to play music, to chant or to recite. - The way of <i>dukkha-vedanā</i> . For example, the people don't want to listen to music anymore, so they don't want to stay where music is.	Craving rises and follows the feeling (<i>vedanā</i>) in 2 possible way: - The way of <i>sukha-vedanā</i> . For example, people like to participate in ceremonies. - The way of <i>dukkha-vedanā</i> . For example, the people would like to stay at home and don't want to participate in any ceremony.
The process of realization rises from craving	The mind attaches to strong desire and tries to fulfill it. For example, the intention to buy a cassette, or to chant, to pray and to recite.	The mind attaches to strong desire and tries to fulfill it. For example, to participate in a ceremony.

<i>Paticcasamuppāda</i> (Chain of Causation)	Sound Proceeding	Ceremony Proceeding
Process of rising new desires	The mind is possessed to follow all rising desires concerning music.	The mind is possessed to follow all rising desires concerning ceremonies.
From new desires arise decay and death, sorrow, lamentation, pain, grief, and despair.	Response to all desires, beginning a cycle of new desires.	Response to all desires, beginning a cycle of new desires. For example to visit the ceremonies only to get some free food.
In this way the whole complex of sufferings arises, because all music and all ceremonies are ending and starting again and again in the cycle of <i>Paticcasamuppada</i> .		

Fig. 55. The process of Paticcasamuppāda⁵⁵ (“Twelve Links”) concerning music and ceremony in the eleven phases of development.

Usually it is difficult to specify which one is the initial process among the “Twelve Links”. In order to understand the Buddhist explanation, Buddha pointed out that in the beginning there was “ignorance” (*avidyā*). The table above thus also starts with the process of ignorance (*avidyā*).

According to Buddha’s teachings, the doctrine of the “Twelve Links” or “Chain of Causation” is very important. The main idea of the doctrine is to negate the concept of ego, to understand the cause of suffering and that suffering can cease. In the following extracts from “The Heart Sutra” Buddha explains the opposite of the “Twelve Links,” what they should be and how to avoid suffering.

Therefore, Sariputra, emptiness is not form
nor feelings, perception, impulse, nor consciousness.

It is not eye, ear, nose, tongue, body or mind.

It is not shape, sound, odour, flavor, not object of touch or thought.

It is not the experience of vision (and so on until we reach)

⁵⁵ Translation of “*Paticcasamuppada*” into English from Dictionary of Buddhism, (Payutta 2003:252); See more in Wilkinson (2004:64-65).

It is not elements of mental discrimination.

It is not learning or ignorance, and it is not the elimination of learning or ignorance,

It is not senility and death,

Fox (1985: 80)

... and it is not suffering, beginning, ceasing, or a path.

It is not knowledge, nor attainment or realization,

and therefore neither is it non-attainment.

Fox (1985:80)

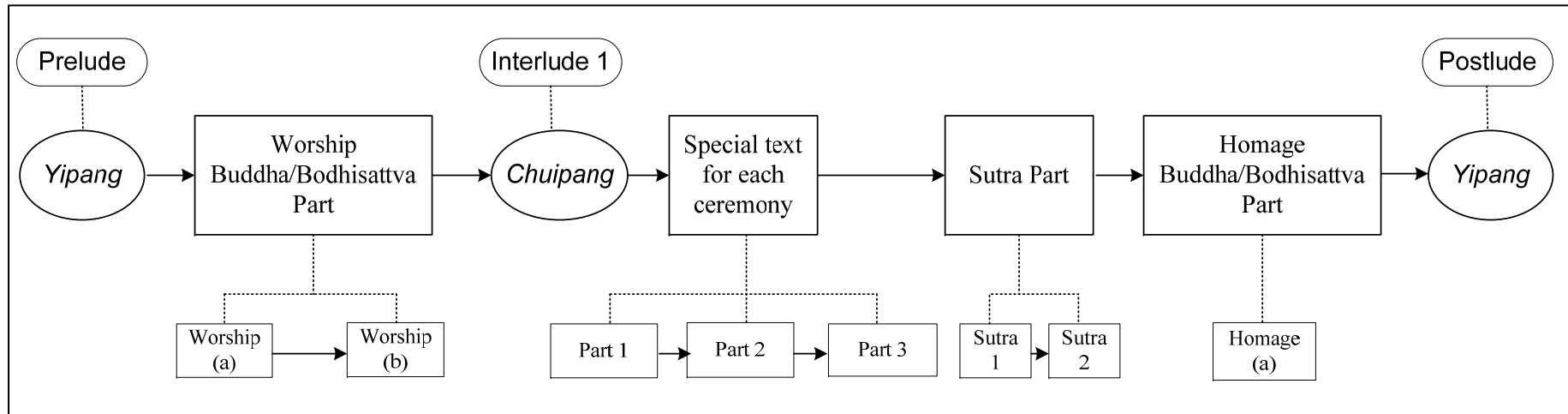
The main idea of this part of the Sutra is still concerned with the “Twelve Links”. It refers to the “Four Noble Truths”, the core of Buddha’s teachings. Initially it deals with *skandhas* (“form is emptiness and emptiness is form”) and the last line above is the opposite of the “Twelve Links”, the cessation or extinction of suffering (cf. Hawkins 1999:42-44, Saddhatissa 1970:114-115 and Wilkinson 2004:64-66).

Chain of Causation	Four Noble Truths	Phenomena
The process of the Chain of Causation	The nature of suffering	Ignorance of the permanent return of the “Twelve Links” is suffering
Chain auf Causation	The cause of suffering	The extreme craving
The opposite	Extinction of suffering	Dissolution of wisdom and clarity can be traced back to ignorance and craving
To stop the cycle	The path leading to the cessation of suffering (which is the “Noble Eightfold Path”)	Understanding the truth of all things

Fig. 56. The process of the Four Noble Truths translation into English from the Dictionary of Buddhism (Payutta 2003:155)

In the text of “The Heart Sutra” we do not find any reference to musical phenomena like singing or the use of musical instruments. In this regard “The Heart Sutra” does not give us concrete reference points. But on the other hand, the Sutra implies the most important part of Buddha’s teachings about human life, desires, suffering and the right way to prepare oneself for and to approach each kind of activity, including music. This Sutra broadens the mind and therefore it is also the basis of every ceremonial and musical practice. “The Heart Sutra” is not only the most important Sutra and performed in each kind of ceremony, it is also always embedded in a musical frame. Before, between single sections and at the end, music is performed, while the Sutra itself is always recited.

The Melody used with the Handbook of “The Heart Sutra”



Series of Event	Actions	Kind of Action	Name of Melody/Text	Transcription and Contents (of a literature)
Prelude	Instrumental	<i>Yipang</i>	Melody Number 17	See figure A25
Text	Singing/Chanting with musical accompaniment	Worship (a)	Low Hiang Chang, Nam Mo	See figure A1, T1.2
Text	Singing/Chanting with musical accompaniment	Worship (b)	Kuiy Meng Chang	See figure A8, T8.2
Interlude	Instrumental	<i>Chuipang</i>	Kuiy Meng Chang (Chui)	See figure A9
Text	Singing/Chanting with musical accompaniment	Special text for the ceremony	Tiao Leng or other melodies (Part 1)	See figure A11
Text	Singing/Chanting with musical accompaniment	Special text for the ceremony	Tiao Leng or other melodies (Part 2)	See figure A12
Text	Singing/Chanting with musical accompaniment	Special text for the ceremony	Tiao Leng or other melodies (Part 3)	See figure A13
Text	Reciting with Buddhist percussion accompaniment	Sutra	Sim Keng, Tai Pui Chio	-
Text	Singing/Chanting with musical accompaniment	Homage 1	Kuiy Meng Chang	See figure A8, T8.1
Postlude	Instrumental	<i>Yipang</i>	Melody Number 4	See figure A14

7.2 “The Great Compassion Sutra” in the Context of Music⁵⁶

This teaching is a part of the “Dharani Sutra” which is variously named “The Great Compassion Sutra”, “Great Compassion Mantra”, “Great Compassion Dharani Sutra” or “Dharani of the Most Compassionate One”. The Sutra is the special teaching of Avalokitesvara Bodhisattva of a Thousand Hands. This is the most highly esteemed Bodhisattva because of her/his⁵⁷ compassion (cf. Hua 1976: 2-5) and loving nature. In Avalokitesvara Bodhisattva’s teaching is shown how the human spirit can be freed from suffering (cf. Hua 2000:9). Since the right mental state is the foundation of Buddhist practice, people should turn their minds toward practice and try to develop their mental capacities to be on the right way to true spiritual enlightenment. This will happen when a person follows the way of Avalokitesvara Bodhisattva. A person should begin to develop their mind in the way of Buddha’s teachings on the four *Bhahmavihara*.⁵⁸ The emphasis of this Sutra is on actual practice. The principal message is compassion, and this can be encouraged by using music.

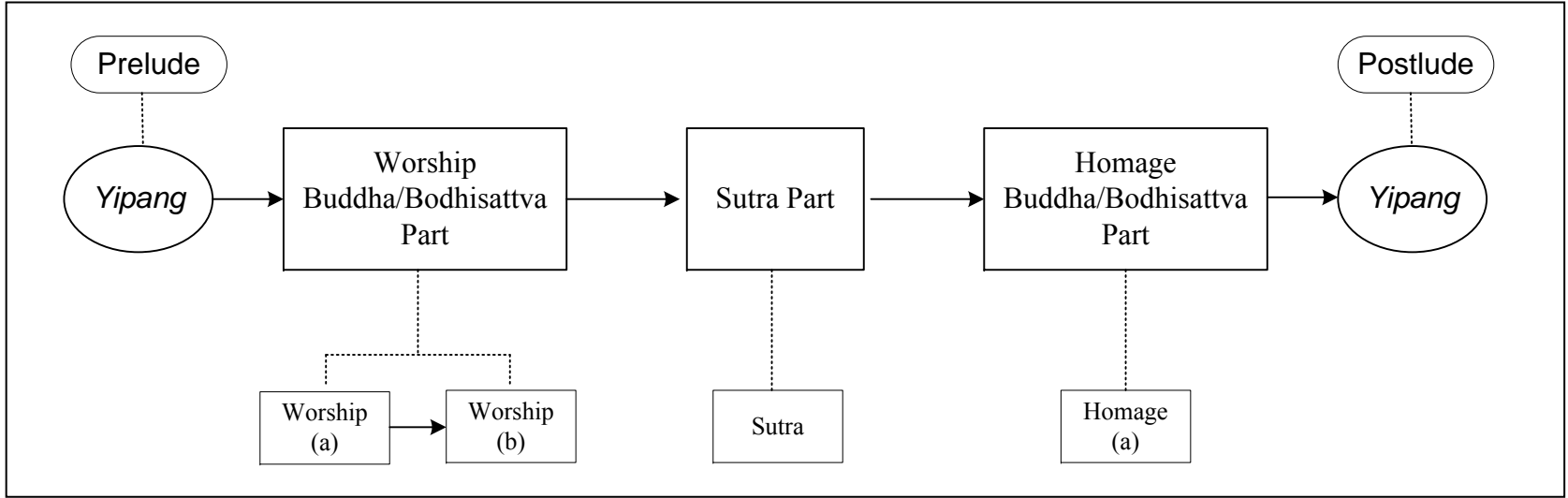
In Southern Thailand the Sutra part is only recited while the other parts are sung or chanted and the interludes are played on musical instruments. But there is another Sutra, which also refers to the Bodhisattva of compassion, Avalokitesvara, which is “The Goddess of Mercy Sutra”. Then sometimes the prayer groups will use both Sutras together or replace “The Great Compassion Sutra”. The practice of “The Goddess of Mercy Sutra” has two different forms. One is the form of the recited Sutra and the other one has the chanting part of the Sutra with a special melody as shown in following.

⁵⁶ See the full text of “The Great Compassion Sutra” in appendix (p. 249) and see the text in Sanskrit in Chandra (1979).

⁵⁷ Avalokitesvara Bodhisattva has both a male and a female form.

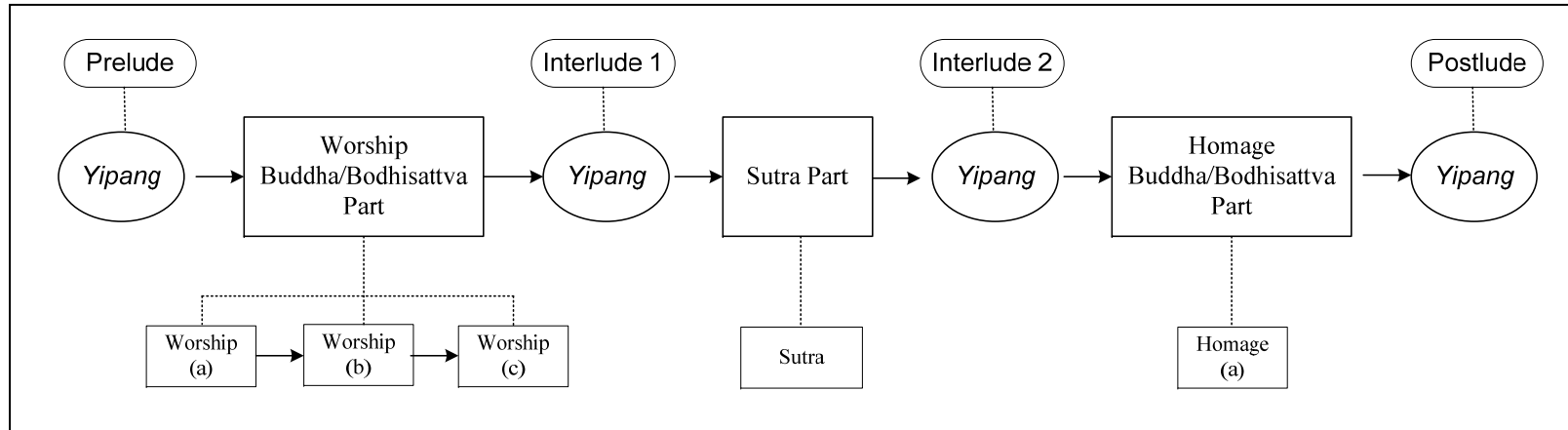
⁵⁸ The four Bhahmavihara are loving-kindness, compassion, sympathetic joy and equanimity (Payutto 2003:124). See also Butr-Indr (1979:122-134).

The Handbook of “The Great Compassion Sutra”

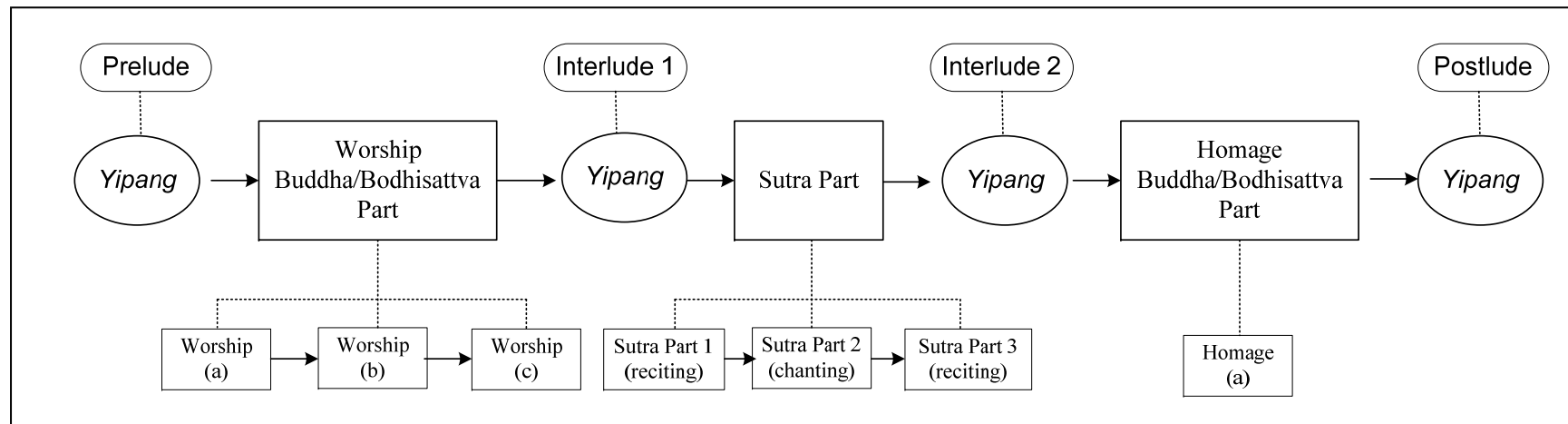


Series of Event	Actions	Kind of Actions	Name of Melody/Text	Transcriptions and Texts
Prelude	Instrumental	<i>Yipang</i>	Melody Number 10	See figure A19
Text	Singing/Chanting with musical accompaniment	Worship (a)	Iang Chue Chang	See figure A3, T3.1
Text	Singing/Chanting with musical accompaniment	Worship (b)	Kui Meng Chang	See figure A8, T8.3 figure A20, T20.1 and figure A2, T2.3
Text	Recitation	Sutra	Tai Pui Chio, Jap Siao Chio and Sim Keng	
Text/Postlude	Singing/Chanting with musical accompaniment	Homage (a)	Melody 18	See figure A27, T27.1

The Melody used with the Handbook of “The Goddess of Mercy Sutra”/ Form 1 (no chanting part of Sutra)



The Melody used with the Handbook of “The Goddess of Mercy Sutra”/ Form 2 (including the chanting part of Sutra)



The explanation of the handbook of “The Goddess of Mercy Sutra”/ Form 2

Series of Event	Actions	Kind of Action	Name of Melody/Text	Transcription and Contents (of a literature)
Prelude	Instrumental	<i>Yipang</i>	Kai Shan Chuang	See figure A28
Text	Singing/Chanting with musical accompaniment	Worship (a)	Low Hiang Chang, Nam Mo	See figure A1, T1.1
Text	Singing/Chanting with musical accompaniment	Worship (b)	Khai Keng Ki	See figure A4, T4.1 and figure A2, T2.4
Interlude 1	Instrumental	<i>Yipang</i>	Melody Number 6	See Figure A16
Text	Reciting with Buddhist percussion accompaniment	Sutra (reciting)	Guan Im Geng	-
Text	Singing/Chanting with musical accompaniment	Sutra part 2 (chanting)	Niam Pi Guang Im Lak	See figure A30 T30.1
Text	Reciting with Buddhist percussion accompaniment	Sutra (reciting)	Guan Im Geng	-
Interlude 2	Instrumental	<i>Yipang</i>	Melody Number 6	See figure A16
Text	Singing/Chanting with musical accompaniment	Homage 1	Homage Part 1, Homage Part 2 and Homage Part 3	See figure A18 and figure A21
Postlude	Instrumental	<i>Yipang</i>	Melody Number 6	See figure A16

This melody has no the original name but the musician called Niam Pi Kuang Im Lak as the name of the text.

Si Chung Miao Siang Ku _____ Ngo Kim Teng Mueng Pi _____
Miao Siang Chung _____ Ki Ta Bo Ching_ I _____

5
— Huk Chue Ho Ing Uang _____ Mia Ui Kuang Sue Im
— Lue Thia Kuang Im Heng _____ Siang Eng Chu Huang So

9
1. 2.
Kuang Sue Im Pho Sak _____ Ku Chok
Kuang Sue Im Pho Sak _____

7.3 “The Smaller Sukhavativyuha Sutra” in the Context of Music⁵⁹

This Sutra is a Sutra of the “Pure Land”, which is described as the “Land of Sukhavati”, the magnificent land of Amitabha Buddha. People who believe in the merits and virtues of Amitabha Buddha can be reborn in the “Land of Sukhavati”. They should chant or recite this Sutra or the name of Amitabha Buddha in its short form, which is “Nam Mo O Ni Tho Huk”. The Sutra is always performed in ceremonies, rituals or in daily services in Southern Thailand because it is the shortest of Amitabha Buddha. He mentioned music in many teachings, which also appear in this Sutra. The first one is:

There are heavenly musical instruments always played on; gold is spread on the ground; and six times every day and night it showers Mandarava blossoms. Usually in the serene morning [lit. dawn] all of those who live in that land fill their plates with those wonderful blossoms, and (go to) make offerings

The Educational Department of the West Hongwanji (1998)

This part of the Sutra explains the atmosphere and nature of the “Land of Sukhavati”, in which music creates a sense of appreciation. The meaning of this quotation is not about defilement, which leads to craving and desire. On the contrary, it is to guide to recognizing and appreciating the aesthetic sublime state. In this case, Sukhavati is described as an inspirational state, meaning that Sukhavati is a wonderful state, which in Buddhist thinking is the land without suffering, that is, a happy land where everybody should wish to be. There are other sentences in the Sutra mentioning beautiful sounds as a function of Dharma, like the singing of birds in the following.

All those birds are what Buddha Amitayus miraculously created with the desire to let them spread the voice of the Law

The Educational Department of the West Hongwanji (1998)

⁵⁹ See the full text of Smaller Sukhavativyuha Sutra in appendix (p. 256).

This sentence refers to the preceding text, that is: "... in that country there are always various wonderful birds of different colors, --swan, peacock, parrot, Chari, Kalavinka and the bird of double-heads [lit. double-lives]. Six times every day and night all those birds sing in melodious tunes ...". The singing of the birds is described as the voice of the Law. This part specifically mentions Amitabha Buddha's words on the beautiful sound, which is the sound of Dharma. When it says that the musical sound spreads to others, that means the sound of Dharma reaches others as well. , it means the sound of Dharma reaches others as well. This means that in Sukhavati, the people can hear the Dharma of Amitabha Buddha at all times and in all places. It is the inspirational land of Dharma.

... (when) in that Buddha-land a gentle breeze happens to blow, the precious trees in rows and the begemmed nets emit a delicate enrapturing tune, and it is just as if a hundred thousand musical instruments played at the same time

...

Everybody who hears that music naturally conceives the thought to invoke the Buddha, to invoke the Dharma, and to invoke the Sangha

The Educational Department of the West Hongwanji (1998)

The description expresses the deepest feelings of adornment of Sukhavati land through natural beautiful sounds liker an enormous musical ensemble. Here, music represents Dharma as melodious sounds in Sukhavati land. The beautiful music is interpreted as sound of a calm mind and wisdom of Buddha.

In the context of these natural sounds Buddha's teachings appear in a part of the Sutra. The teaching is important for believers to reach spiritual enlightenment as can be seen below:

Six times every day and night all those birds sing in melodious tune, and that tune proclaims the "Five Virtues" [lit. Organs], the "Five Powers", the "Seven Bodhi-paths", the "Eight Noble Truths", and other laws of the kind

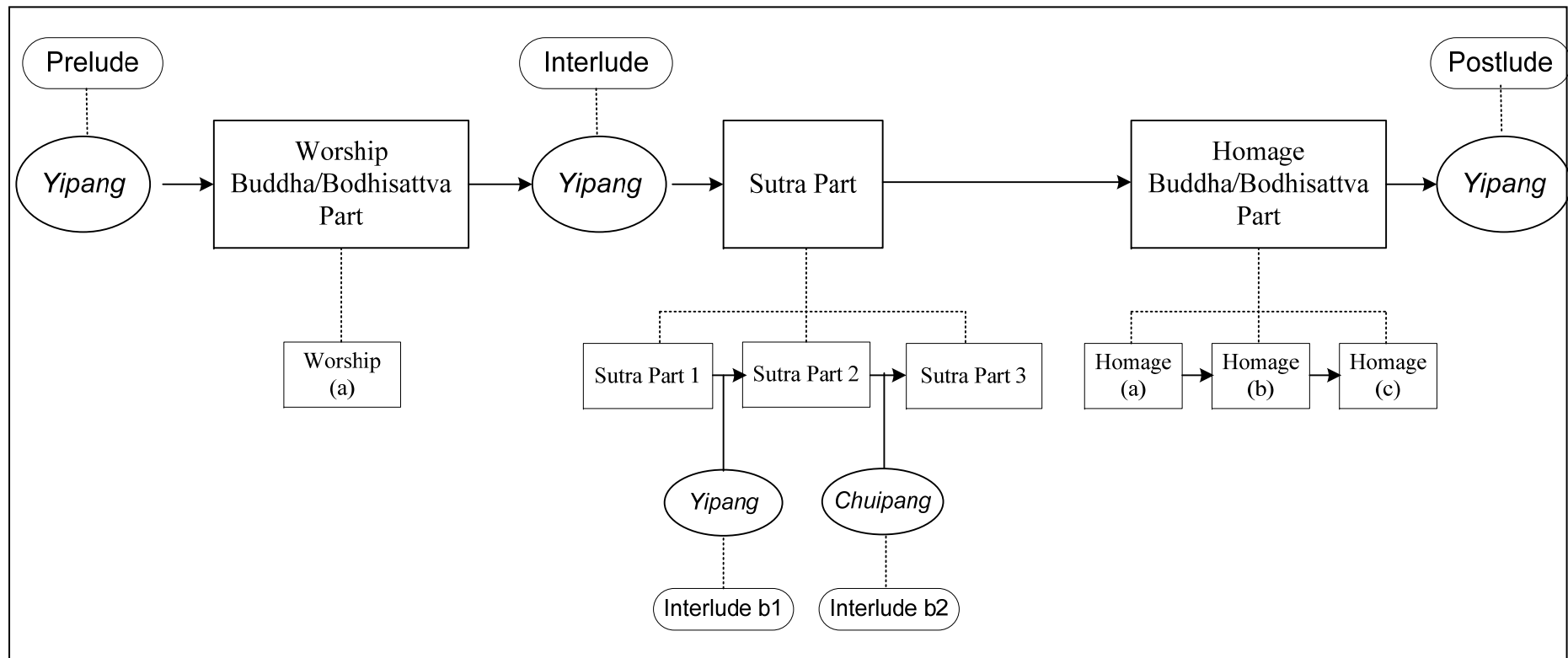
The Educational Department of the West Hongwanji (1998)

These parts of the Sutra mention the music as the great proclamation, which imbues minds with the practice of great teachings. Since the feeling arises from connection with the senses, persons should think in the middle way, listening to the music with mind and wisdom. They will have peace in their life - a life that will have no undesirable extremes - a life with natural balance and harmony and a life of blissful peace (Onkhom 2001:15). All teachings of Buddha are important, they are provable and practicable, and music is no exception. They are often connected with each other.

These Sutras and other Buddhist writings mention music. The music is important, both in Buddhist context and in normal life. Each musical accompaniment reveals some Buddhist thinking or interprets the teachings or has some meaning itself in each aspect of a ceremony.

The Melody used in the Handbook of the “Amitabha Sutra”

The melody used with the chanting part of this Sutra is not an unique melody for this Sutra because it is also used with the other texts. The following figures show the process of the practice and the melody use in the chanting part of the Sutra.



Series of Event	Actions	Kind of Action	Name of Melody/Text	Transcription and Contents (of a literature)
Prelude	Instrumental	<i>Yipang</i>	Melody Number 5	See figure A15
Text	Singing/Chanting with musical accompaniment	Worship (a)	Low Hiang Chang, Nam Mo	See figure A1, T1.1 and figure A2, T2.5
Interlude 1	Instrumental	<i>Yipang</i>	Melody Number 6	See figure A16
Text	Reciting with Buddhist percussion accompaniment	Sutra part 1 (reciting)	O Ni Tho Huk (Amitabha Sutra) (Part 1)	-
Interlude b1	Instrumental	<i>Yipang</i>	Kio Liang Huang	See figure A10
Text	Singing/Chanting with musical accompaniment	Sutra part 2 (chanting)	O Ni Tho Huk (Amitabha Sutra) (Part 2)	See figure A5
Interlude b2	Instrumental	<i>Chui</i>	Chai Huk Pang (Chui)	See figure A7
Text	Reciting with Buddhist percussion accompaniment	Sutra part 3 (reciting)	O Ni Tho Huk (Amitabha Sutra) (Part 3)	-

Series of Event	Actions	Kind of Action	Name of Melody/Text	Transcription and Contents (of a literature)
Text	Singing/Chanting with musical accompaniment	Homage a	Mo Ho Pua Yiak Po Lo Mik To	See figure A27, T27.1
Text	Singing/Chanting with musical accompaniment	Homage b	Low Hiang Chang	See figure A1, T1.2
Text	Singing/Chanting with musical accompaniment	Homage c	Kuiy Meng Chang	See figure A8, T8.1
Postlude	Instrumental	<i>Yipang</i>	Melody Number 16	See figure A24

Chai Huk Pang/



7.4 Music and Worship

In Buddhism, worship is the way of expressing gratitude to Buddha. The practice of praying is to remember Buddha's enlightenment, Buddha's teachings (doctrine) and Sangha.⁶⁰

Performing music in the ceremonies is an act of virtuous homage or adoration for Buddha. It is used for the prayers or to create a beautiful atmosphere and its most important function is the homage, for which a special category of melodies is performed. These are distinctly separate from others and it is inauspicious to play them at other occasions.

There are melodies in worship function both in the Annam *nikaya* and Chinese *nikayas*. In the Annam *nikaya* the names of the melodies are used in Vietnamese pronunciation and in the Chinese *nikayas* the Taechew dialect is used. The names of these melodies and their function are displayed in the table below.

⁶⁰ Sangha means the group of faithful who practice and follow Buddha's teachings. It consists of many believers.

Melodies used in Functions by the Annam Nikaya	Explanations
Tue Ku	This melody always accompanies prayers, especially texts of Avalokiteshvara Bodhisattva. The melody belongs to the category used for worshipping and extolling all images on the altar.
Lue Thi	This melody is performed when the leader of the prayer group is praying.
Kai Teng	This is often used as an “opening recitation” (<i>poet mon</i>), only when prayers are said in front of the main altar in the ceremony, including the placing of the prayer book on the altar.
Tham Lae	This melody is the teachers’ piece (<i>phleng khru</i> , เพลงครู). It is performed at the beginning of a ceremony for charity (<i>thing-krachat</i>) and the ritual of rice offering (<i>bucha khao</i>). The melody is performed when the leader of the prayer group is praying.
Phu Bao Thang	This melody accompanies the prayers, especially the text of Samantabhadra Bodhisattva. It is mostly when circumambulating a ceremonial area holding lighted candles.
Thi Dang	This melody follows directly the “Phu Bao Thang” accompanying the prayer and it is also performed when circumambulating a ceremonial area holding lighted candles.
Khe Thu	This melody accompanies prayer especially the text of “The thousand arms of Avalokiteshvara Bodhisattva” (Great Compassion Mantra). The piece is used with hand gestures (<i>mudra</i>), especially in the ritual of charity (<i>thing-krachat</i>).
Hueang Ta Yiat	The melody can accompany every text.
Hueang Bun Chai	The melody is directly performed with the text for rice offering (<i>bucha khao</i>) and incense offering (<i>bucha khruelang hom</i>) and also accompanies other occasions.
Hong Hong	The melody accompanies every text on auspicious occasions.
Thian Yiat To Da	The melody is only performed with the text at the end of the ritual of rice offering (<i>bucha khao</i>).

Fig. 57. The melodies used in Annam nikaya⁶¹

⁶¹ The information refers basically to Sotsai (Personal interview. 19 and 26 December 2006).

Melodies used in Functions by the Chinese <i>Nikaya</i>	Explanations
Low Hiang Chang	This melody accompanies text at the beginning of a ceremony, as “opening recitation” (<i>poet mon</i>). Most of the text used with this melody extolls Buddha or Bodhisattva’s virtues.
Khai Keng Ki	This melody accompanies text at the ritual of “opening recitation” (<i>poet mon</i>) especially with the texts of <i>Avalokiteshvara</i> Bodhisattva.
Kow Ni Tho Chang	All these melodies are performed at the end of the prayer as “closing recitation” (<i>pit mon</i>). These pieces are used to worship Dharma that appears in the prayer book. The musicians can choose which ever one they think suitable.
Kui Meng Chang	
Kui Meng Yai	
Chai Huk Pang	The musician can choose which ever they consider to be a suitable melody to accompany the texts of “praying Bodhisattva’s name”.
Bu Liang Sio Chai Huk Pang	
Sek Kia Chai Huk Pang	With these melodies people invoke the names of Bodhisattvas or Buddhas.
Yong Lai Chip	The musicians can choose these melodies for use with the texts of “opening recitation” (<i>poet mon</i>).
Iang Chue Chang	

Fig. 58. The melodies used in Chinese *Nikaya*⁶²

These melodies are categorized according to the devotional performances. Most of the musical names are also the names of texts such as Tham Lae, Khe Thu and Thi Dang. This category of music is used in rituals for worship, but not for spirits or ghosts. The word “worship” in this case is related to the actions in each ceremony.

There are some differences in the course of each ceremony according to the goal of worship. Also the liturgy in each ceremony is different. It depends on the purpose of the ceremony and which text the prayer group chooses as suitable to use. The music for worship is always used specifically for this purpose only. For example, the piece entitled Phu Bao Thang is used only for worshipping the Samantabhadra Bodhisattva.

⁶² The information refers basically to Pratyaprueng, K. (Personal interview. 20 and 29 September 2006).

Khe Thu is used only for worshipping Avalokiteshvara Bodhisattva. Kai Teng is performed only for worshipping all images on the altar.

Most of these musical pieces accompany the prayers, which are used to support the important ceremonial functions. The music has the ability to stimulate emotions, and the words of the prayers usually lead to understanding; together they can attract and deepen minds to follow the ideals of the Buddhas and Bodhisattvas.

7.5 Sounding and Dharma

*A harp emits no sound
If the strings are stretched too much
It also sounds nothing
If they are stretched too little
Only when the strings are stretched just right,
All music is in tune*

(Niwano 1980: 194-195)

This poem refers to the famous story in Buddha's doctrine, which compares the strings of a musical instrument with his teaching of the Middle Way. It also refers to the dialogue of Buddha with the Shaman in "The Sutra of the Forty-two Chapters". Buddha said: "the way of supreme learning is even so. Only keep your heart in harmony and union, so you will attain perfect knowledge" (Weimer 2002:347). This teaching of the Middle Way is the basis of the most important law of the "Eightfold Path".

Some remarks about "sound" appear in the "Lotus Sutra", which compares the voice with Dharma:

... His (Avalokiteśavara) voice is wonderful sound, perceiver of the world's sounds,
Brahma's sound, the sea tide sound,
They surpass those sounds of the world;
Therefore you should constantly think on them...

(Watson 1993: 305-306)

“The wonderful sound” is compared with the sound of Dharma, which is the truth of all things. The believers practice the law of Dharma when they join the path of salvation. The phrase “Brahma’s sound, the sea-tide sound” refers to the teachings of Avalokiteśvara for all those who have a pure mind. Brahma in this case means a divine being of the “Form-Sphere” or of the “Formless-Sphere”.⁶³ Brahma⁶⁴ is a happy and blameless celestial being and inhabitant of the highest heavens (Payutto 2003:339). Therefore Brahma is compared with pureness. “Avalokiteśvara taught with pure mind” (Niwano 1980:387) can mean to teach with compassion. Thus the meaning of the poem “his (Avalokiteśvara) voice is wonderful sound, perceiver of the world’s sounds, Brahma’s sound” becomes clear.

In the second line “the sea tide sound” is compared with sensibleness. It indicates that his teachings have the power of inspiration. His teaching has a deep effect on the mind of the listener as the permanent rolling tide can have.

The third line, “they surpass those sounds of the world” emphasizes the word “surpass”, which means overcoming passion and suffering. The final line of “therefore you should constantly think on them” is addressed to the believers to observe his (Avalokiteśvara) teachings to become as virtuous as he was.

The last part of the “Lotus Sutra” talks about the universal virtues and powers of the Bodhisattvas. In one part Buddha explained an elephant to the Bodhisattvas. The elephant had six tusks and had bathing pools at the end of each tusk. In the pools there were many beautiful flowers especially lotus flowers. Following this there is an explanation concerning music:

... on each of these flowers (lotus) is a precious daughter whose countenance is red as crimson and whose radiance surpasses that of nymphs. In the hand of that daughter there appear, transformed of themselves, five harps, and each of them has five hundred musical instruments as accompaniment.

(Niwano 1980:427)

⁶³ Form-Sphere refers to body and material; see Pfandt (1983).

⁶⁴ The belief in Brahma can be traced back to Hinduism in which he is the Supreme Cosmic Spirit. See Majupuria (2006).

The lotus in Buddhism is compared to wisdom. It is clean and pure. It is the symbol of virtue. The sentence “In the hand of that daughter there appear, transformed of themselves, five harps...” represents the people who live virtuously and follow the law of Buddha. The next part “...and each of them has five hundred musical instruments as accompaniment” denotes that the people around them will also be purified because the influence of his virtue is the ideal example and guides the people to follow the right path. More than this, there are another sentence in this Sutra, which mentions:

... When this elephant opens its mouth, the precious daughters, dwelling in the bathing pools on the elephant’s tusks, play music whose sound is mystic and extols the way of one reality in the Great-vehicle.

(Niwano 1980:430)

A further explanation for these verses gives Niwano:

“Extols the way of one reality in the Great-vehicle means that anyone who devotes himself to the practice of the Buddha’s teachings will surely attain enlightenment”. (Niwano 1980:430)

Also in “The Smaller Sukhavativyuha Sutra” there is a reference to singing and musical instruments:

And again, Shariputra, in that country there are always various wonderful birds of different colors, -- swan, peacock, parrot, Chari, Kalavinka and the bird of double-heads [lit. double-lives]. Six times every day and night all those birds sing in melodious tune, and that tune proclaims the “Five Virtues” [lit. organs], the “Five Powers”, the “Seven Bodhi-Paths”, the “Eight Noble Truths”, and other laws of the kind...

(Lok 1993:74-75)

7.6 Music and Repetition

Chanting is the main activity in the ceremonies and can be continued in daily life (Śāntideva 1997:17). Moreover, the music in the ceremonies has the ability to harmonize the people and to intensify their spiritual experiences:

“Broadly speaking, the aesthetic quality of devotional music can be viewed as being dependent on its ability to create a rarified, altered state of spiritual consciousness in performers and listeners - whether it is a prayerful, meditative, trance, trancelike, or ecstatic state”. (Koen 2009:26)

Today, there are many people in the ceremonies who can recite some parts of the text from memory without using the prayer book. During interviews they showed their ability to pray long songs without books and without any musical accompaniment. Most of them said that they learned it from practice both in the ceremonies and in their daily lives. At the same time, there were some people in the ceremonies who could not pray and who did not understand Chinese. At first, these people used the handbook and nervously concentrated on it without mind contact. They said they were always worried about the language and the words, which they could not pronounce properly, because they were not familiar with them, and they were afraid that this would affect their ability to show respect. When the prayer leader started to pray, these people could relax by repeating the words along with the melody, hence they became better acquainted with the words and felt better. They were able to memorize short pieces in a short time but they did not recognize the influence of the music. This phenomenon showed that music helped them to appreciate the prayers, and for the long pieces music had a supporting influence.

In addition to the importance of the melodic lines in the prayers, one of the main features of music as well as of the spoken language is the repetition. Repeating constantly one musical phrase or one word or formula can stop other thoughts and produces a kind of unconscious infiltration of the prayers' content. This phenomenon is discussed controversially in the scientific literature:

“The importance of no-thought as the catalyst of realization is indicated quite explicitly in Chinul's discussion of a meditative technique that received little

overall attention in his works: the recollection of the Buddha's name. This technique, the hallmark of the Pure Land schools of East Asia, received little sympathy from Chinul in his earlier works, such as *An Encouragement to Practice*, where he condemned the practice for instilling complacency in the meditator" (Buswell 1986:220).

Normally, in order to understand Dharma, the person must repeat reading and reciting until it becomes a part of one's memory and is in the subconscious. It takes strength, willpower and endurance to acquire this effect of contemplation.

In general the musicians try to produce with their music a feeling of communication with all the participants in the ceremonies, to create an atmosphere of community. The musicians know that they can reach this goal, because: "Music can and often does change our boundaries, borders and preconceptions about our "selves" and our world" (Ralls-Macleod 2000:3).

In the Mahayana Buddhist temples and ceremonies in Southern Thailand there are believers of different ethnic groups and the musicians know that the congregation will be greatly imbued with sounds familiar to them. Most prayer melodies have their original structure in China. The other melodies used in the ceremonies are also in Chinese style, passed down from the Chinese teachers who came to propagate their tradition in Thailand. The new generation of musicians tries to keep the original melodies and create new songs in similar style, as Khuekrit Pratyaprueng stated:

"We try to compose new songs mostly in Chinese style and some in Thai style".
(Personal interview. 29 September 2006)

Much has been said about the relationship between music and memory, both by musicians and psychologists. Also in Buddhism there are concepts about music and memory.

The following melody is very simple, short and clear. It is a standard melody to pay respect to Buddha and the Bodhisattvas. The example is one of the short melodies for chanting the name of Amitabha Buddha with the words "Nam Mo Oo Nee Toe Huk". In the ceremonies, the people chant this line one hundred, two hundred, three hundred

times or more. When respecting Amitabha Buddha by repeating his name, this always includes a very long walking meditation. Melodious tones support the memorization, and consciousness is directly affected through the recognition, appreciation and pleasure resulting from this practice that mediates the mind to the ways of Amitabha Buddha. The text is always in the same pattern, but the name of the respected Bodhisattva can change, such as “Nam Mo Kuang Sue Im Pho Sak” (in regard to Avalokiteshvara Bodhisattva) or “Nam Mo Ti Chang Uang Pho Sak” (in regard to Kshitigarbha Bodhisattva). If the syllables do not correspond, the words can be gathered in the same note. Normally the melody is played on the scale of C or F. That is the standard tone of prayer, but sometimes the reciting tones change, depending on the musical mode and the liturgical reason.

There are two versions for the beginning of the prayer: the initial tone is played on an instrument or the melody instruments play the whole piece once as introduction. The chanting itself is in melismatic style.



Fig 59. The melody to pay respect to Amitabha Buddha

Another melody used in the ceremony is longer, but also simple in structure and not complicated to listen to and it is easily remembered. This melody is used for long prayers. It is reproduced here without words below the notes because this melody can be applied to many texts and prayers, and any suitable text can be used with it.



Fig. 60. The melody for long prayers

In the Mahayana Buddhist ceremonies special attention is paid to Amitabha Buddha. The people and the monks recite, chant or pray mostly to the name of Amitabha Buddha. Today the ceremony organizers always repeat the Sutra or prayer by using audio-visual devices, which can gradually help a person to memorize and to recognize the virtues.

In the past, the ways to spread the teachings were chanting, reciting and reading the text, but today these means are extended through the new technological devices such as videos, CDs or tape cassettes. This technology can help in memorizing the texts, because people can repeat and follow the audio-visual media without prayer books. Sometimes in the “Vegetarian Festival” the audio-visual tools are used repeatedly for teaching recitation and meditation or in order to preach.

Repeating a text is one way of remembering Buddha’s teachings. It affects imagination, impresses itself upon the mind and at the same time affects daily activity. This is the Buddhist concept.

8 MUSICAL INFORMATION AND MUSIC ANALYSIS

To examine ceremonial music in detail, it is necessary to consider the text and the music together. Both of these structures are integral parts of Buddhist music because musical and textual functions are interactive the context of the Chinese music in Mahayana Buddhism. For a better understanding, the transcriptions are given in the Western staff notation; to provide more possibilities for comparisons the original notation is added.

The original texts are written in Chinese characters. Beside each Chinese Chinese character is the corresponding Thai transliteration in Taecheu dialect. Therefore, to explain them more clearly, it will be more convenient to separate the text and to show the transliterations in the Latin script.

8.1 Textual Analysis

The Chinese language is tonal, different pitches in pronunciation are considered different words with different meanings. When Chinese words are used in vocal music, the pitch of the words differs from the pitch of the spoken word. In recitations, usually performed in unison, the different tones of the Chinese spoken language are used so that a recited text acquires a melodic structure.

The handbooks for Buddhist practice in Southern Thailand contain prayers, recitations and chants depending on the particular ceremony. Their dispositions can be divided into four kinds, in *chang*, *geng*, *chio* and *ki* (Buddhist anthem, Sutra, Dharani and *Gatha*).⁶⁵ Each kind has its own individual style of structure.

⁶⁵ These words – Buddhist Anthem, Sutra, Dharani and Gatha are used in “The Buddhist Liturgy” (Sutra Translation Committee of the United States and Canada: 1993), and equate to the Chinese (chang) (讚), (geng) (經), (chio) (咒) and (ki) (偈) respectively

8.1.1 Verse Structure of *Chang* (Buddhist Anthem)⁶⁶

Although this kind of text has many forms in the original, in Southern Thailand it is only presented in the form below.

The image displays two musical scores side-by-side. The left score is for 'Low Heang Chang' and the right is for 'Iang Chue Chang'. Both are written in 3/4 time. The lyrics are written below the notes. Small boxes containing a '+' symbol are placed above certain notes to indicate strong beats. The lyrics for 'Low Heang Chang' are: Low Heang Chang, Yok Huab Kay Mang Eung Ju Huk, Hi Huy Sak Eiaw Bung Suy Chu Kiak Siang Yong, Seng Huang Ju Huk Hiang Chuang Sing Nai Mo Hiang Yong, Kay Po Sak Mo Ho Sak Nai Mo Hiang Yong Kay, Po Sak Mo Ho Sak Nai Mo Hiang Yong, Kay Po Sak Po Sak Mo Ho Sak. The lyrics for 'Iang Chue Chang' are: Iang Chue Chang Sui Phiang, Sai Sam Siang, Seng Khong Pa Tek Li Ying Thiang, Hok Sio Kong Chueg Iang, Mik Chuei Siao Khuang, Hui Iam Hua Hong Ling Nai Mo Seng, Cheng Hui Pho Sak Mo Ho Sak Nai Mo, Pho Sak Mo Ho Sak Nai Mo Seng Cheng Hui, Pho Sak Mo Ho Sak Nai, Mo Pho Sak Mo Ho Sak.

Fig. 61. The end of the text lines in vocal melodies of *Low Heang Chang* and *Iang Chue Chang*, the symbol of (+) in the frame means the strong beat. The transcription on the left is *Low Heang Chang* and the other one is *Iang Chue Chang*.

⁶⁶ *Chang* (讚) or Buddhist Anthem is a new composition.

Figure 61 shows the transcriptions of two *changs* with the associated text. One can observe that the last words of the lines fall on the strong beat as shown in the frame by the symbol (+). To determine the structure of the verses, the single lines are shown in the following figures.

The number of characters per text line of the *Low Heang Chang* can be written in the form of 4, 4, 7, 5, 4, 5, [10 (3)].

Lines	Texts	Number of Characters	Note
1	Low Hiang Chang Yok	4	-
2	Huap Kai Mong Ueng	4	-
3	Chu Huk Hai Hui Sek Iao Bung	7	-
4	Sui Chu Kiak Siang Yong	5	-
5	Seng Huang Phang Oen	4	-
6	Chu Huk Hiang Chuang Sing	5	-
7	Nai Mo Hiang Yong Kai Pho Sak Mo Ho Sak	10	2 repetitions

Fig. 62. The verse structure of Low Heang Chang

Lines	Texts	Number of Characters	Note
1	Iang Chue Cheng Sui	4	-
2	Phiang Sai Sam Siang	4	-
3	Seng Khong Pa Tek Li Ying Thiang	7	-
4	Hok Sio Kong Cheng Iang	5	-
5	Mik Chuai Siao Khiang	4	-
6	Huai Iam Hua Hong Ling	5	-
7	Nai Mo Seng Jeng Hui Pho Sak Mo Ho Sak	10	2 repetition

Fig. 63. The verse structure of Iang Chue Chang

The same method can be used for the *Eiang Chue Chang*, which can also be written in the form of 4, 4, 7, 5, 4, 5, [10 (3)].

These examples show that the structure of the text consists of lines with four to ten characters. The number of characters in this order is applicable to most of the texts in this kind of *chang* (4, 4, 7, 5, 4, 5, [10 (3)]). The last character of each line falls on the strong beat (see figure 61), which is *ban*.⁶⁷ Most of the falling notes for the last character are Re while the main notes are Do and Sol (both in *Low Heang Chang* and *Iang Chue Chang*).⁶⁸

Originally a *chang* consisted of 6 text lines, but in Southern Thailand it is a usual practice to add a 7th line with its two repetitions. The first part with 4, 4, 7, 5, 4, 5 lines is filled with praise in general, the other part, i. e. the 7th line is specially glorifying Buddha or a Bhodissatva. But while it is possible to separate clearly the main text of the anthem of 6 lines from the added 7th line with its repetitions, it is impossible to divide the music in the same way. The long practice of singing the anthem with the last piece of special praise developed an inseparable flowing melodic structure without any perceptible interruption.

8.1.2 Verse Structure of *Geng* (Sutra): Structure for Chants

In general the text of *geng* is recited, some parts can also be chanted. *Geng* has an irregular form but in the chanting part the text is structured in verses, which are chanted like verses with the same melody.

Fig. 64. Transcription of the first chanting part of *Pak Tao Geng* with the text of the first line.

⁶⁷ See more explanation of the word in “Tempo and Rhythmic Patterns” p. 198.

⁶⁸ See more information of this observation in “Melodic Patterns”, p.186.

The text below is the chanting part of the *geng*.

Lines	Texts	Number of Characters	Note
1	Pak Tao Ti I Ta Kui Hiang MengTham Long Thai Seng Chun Sue Tong Phang Chui Sent Sue Kai Wan I Tong Chin Yu Lai Ai Thian Hok Sio	26	Presented in the transcription
2	Pak Tao Ti Ue Ta Khiak Im Cheng Ki Mun Yin Seng Chin Sue Tong Fang Miao Pao Sue Kai Kuang Im Chue Chai Yu Lai	26	-
3	Pak Tao Ti Sam Ta Sin Chin Loen Lok Chun Cheng Seng Chin Sue Tong Fang Yong Chu Sue Kai Kim Sek Seng Chao Yu Lai	26	-
4	Pak Tao Ti Sue Ta Hang Hiang Meng Bun Khwiak Nio Seng Chin Sue Tong Fang Bu Yao Sue Kai Chui Seng Kit Siang Yu Lai	26	-
5	Pak Tao Ti U Ta Pik Tan Yuen Nim Cheng Kian Seng Chin Sue Tong Fang Cheng Chu Sue Kai Kuang Ta Ti Fui Yu Lai	26	-
6	Pak Tao Ti Lio Ta Pu Pak Kek Bu Khiak Ki Seng Chin Sue Tong Fang Fap I Sue Kai Fap Hai Io Hi Yu Lai	26	-
7	Pak Tao Ti Chi Ta Phiao Thian Kuan Pho Kin Kuan Seng Chin Sue Tong Fang Mun Yae Sue Kai Yok Sue Lio-Li Kuang Yu Lai	26	

Fig. 65. The verse structure in chanting part of Pak Tao Geng (A)

The number of characters in each line of the chanting part in Pak Tao Geng (A) is 26.

北斗第九隱光內弼星君
是西方妙圓世界安樂自在菩薩

北斗第八洞明外輔星君
是西方妙喜世界華藏莊嚴菩薩

23 characters

Pak Tao Ti Pa Thong Meng Wai Pu_Seng Chin Sue Si Fang Mial Hi Sue Kai
7
Fa Chang Chang Ngim Pho Sak
11
1. 2.
Ai Thiam Hok Sio Pak Tao Ti Kio Hok Sio

Fig.66. The transcription of the second chanting part of Pak Tao Geng with the text of the first line.

The second part of Pak Tao Geng can be analyzed in the same way:

Lines	Texts	Number of Characters	Note
1	Pak Tao Ti Pa Thong Meng Wai Pu Seng Chin Sue Si Fang Miao Hi Sue Kai Ha Chang Chang Ngim Phu Sak	23	Presented in the transcription
2	Pak Tao Ti Kio Yi Nok Wong Nui Pae Seng Chin Sue Si Fang Miao Yong Sue Kai On Lok Sue Chai Phu Sak	23	-

Fig. 67. The verse structure in chanting part of Pak Tao Sutra (B)

In this part the number of characters in each line of the Pak Tao Geng (B) is 23.

The next example presents the part from Guan Im Geng, which the musicians call “Niam Pi Kuang Im Lak”. It is a long composition with many verses in one melody.

佛世尊妙相具
子何因緣
名我今重觀世音
為今重觀世音
20 characters

Si Chung Miao Siang Ku _____ Ngo Kim Teng Mueng Pi _____
Miao Siang Chung _____ Ki Ta Bo Chang_ I _____

5
Huk Chue Ho Ing Uang Mia Ui Kuang Sue Im
Lue Thia Kuang Im Heng _____ Siang Eng Chu Huang So

9
1. Kuang Sue Im Pho Sak _____ Ku Chok
Kuang Sue Im Pho Sak _____

Fig. 68. A part of chanting and its transcription of Guan Im Geng

This part of the chanting is listed in numbers of characters:

Lines	Texts	Number of Characters	Note
1	Si Chung Miao Siang Ku Ngo Kim Teng Mueng Pi Huk Chi Ho Ing Uang Mia Ui Kuang Sue Im	20	Text is presented in the first line of transcription
2	Ku Chok Miao Siang Chung Ki Ta Bo Ching I Lue Thia Kuang Im Heng Siang Eng Chu Huang So	20	Text is presented in the second line of transcription
3	Hong Si Chim Yu Hai Lae Kiap Puk Sue Ngi Si To Choi Ek Huk Huak Tai Cheng Jeng Ngong	20	-
4	Ngo Ui Lue Liak Suai Bung Mia Kip Hing Sing Sim Niam Puk Khong Kuai Leng Mik Chu U Khow ...	20	-

Fig. 69. The verse structure in chanting part of Guan Im Geng

This table shows that the verse lines in this part of Guan Im Geng have the same length of 20 characters.

8.1.3 Verse Structure of *Chio* (Dharani/Mantra)

The verse structure in *chio* is generally short. Most *chio* consist of only one line with 6, 7 or 9 syllables. These may include “Nam Mo...Huk/ Pho Sak” in which “...”. is the place for the name of Buddha or a Bodhisattva. Each name has a different number of syllables, which has an effect on the length of the line and consequently on the melody.

The image shows two staves of musical notation in 2/4 time. The first staff has a treble clef and a key signature of one flat. The melody consists of several measures, with a 6-measure rest indicated by a '6' and a double bar line. The lyrics 'Nam Mo Oo Nee Huk Nam' are written below the notes. The second staff also has a treble clef and a key signature of one flat. The melody continues, with a 6-measure rest indicated by a '6' and a double bar line. The lyrics 'Mo Oo Nee Oo Nee Toe Huk' are written below the notes. An arrow points from the text 'The name of Amitabha Buddha' below the second staff to the 'Nee Oo Nee Toe' part of the lyrics.

Fig. 70. The transcription with text of *Nam Mo Oo Nee Toe Huk*

Apart from this structure, there are *chio* with other lyrics, It is difficult to determine the structure of *chio* because the length of each *chio* is different (see all *chio* in appendix). In the case of chanting, the regular form relates to the musical elements such as musical phrases, melodic or rhythmic patterns. In the recited parts of the *chio* the structure is irregular. The recitation is most often used for the long *chio*, because the irregular form is not difficult to adapt to it.

Two examples of irregular texts of one part and the line structures can be seen below.

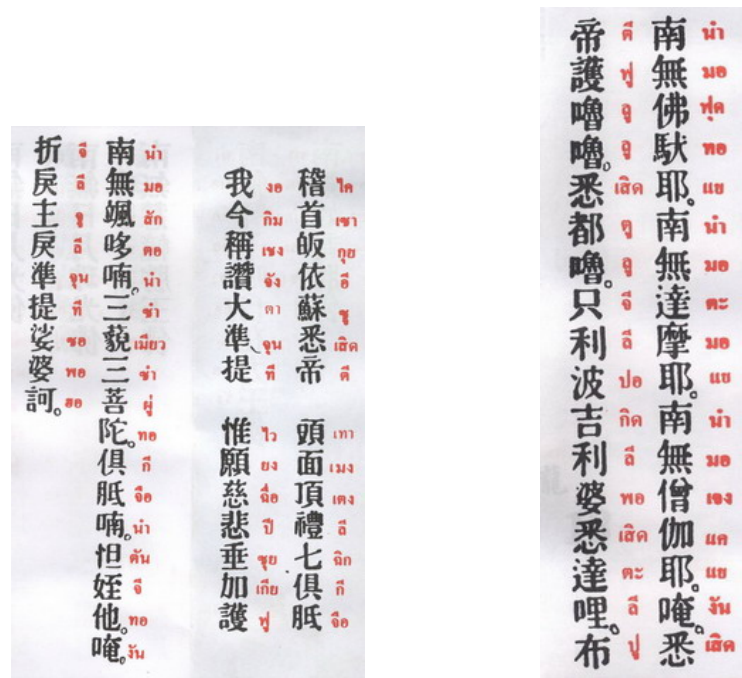


Fig. 71. The original Chio in Buddhist handbooks, to read vertically from right to left. The text on the right hand is “Chun Thi Sin Chio” and the text on the left hand is “Kongtek Po Sua Sin Chio”

Lines	Texts	Number of Characters
1	Khai Sao Kui I Su Soet Ti	7
2	Thao Meng Teng Li Chik Ki Chue	7
3	Ngo Kim Cheng Chang Ta Chun Thi	7
4	Wai Yong Chue Pi Sui Kia Fu	7
5	Nam Mo Sak To Nam	5
6	Sam Miao Sam Phu Tho	5
7	Ki Chue Nam	3
8	Tan Chit A	3
9	Ngan	1
10	Chi Li Chu Li Chun Thi So Pho Ho	9

Fig. 72. The verse structure of Chun Thi Sin Chio

Lines	Texts	Number of Characters
1	Nam Mo Fut Tho Yae	5
2	Nam Mo Ta Tho Yae	5
3	Nam Mo Cheng Khae Yae	5
4	Ngan	1

Lines	Texts	Number of Characters
5	Soet Ti Fu Lu Lu	5
6	Soet Tu Lu	3
7	Chi Li Po Kit Li Pho Soet Ta Li	9
8	Pu lu Li	3
9	So Wao Ho	3

Fig. 73. The verse structure of Kongtek Po Sua Sin Chio

8.1.4 Verse Structure of *Ki* (Gatha)

There are two poetic forms of *ki* commonly used in the ceremonies, *Khai Keng Ki* and *Chang Huk Ki*. The line structure for both *ki* usually consists of seven syllables. The following figure shows the *Kai Keng Ki*, written in three languages and in the Western and number notation.

The figure displays a musical score for *Khai Keng Ki* in three languages and number notation. The score is written in 2/4 time and consists of five lines of music. The lyrics are written in Chinese, English, and a number notation system. The number notation system uses numbers 1-5 to represent notes, with dots indicating pitch. The lyrics are: 我今見聞得受持願解如來真義 (I see and hear, I receive and hold, I wish to understand like the true meaning of the Buddha). The score shows the end of the verse lines in the vocal melody.

Fig. 74. *Khai Keng Ki* in three languages and number notation, the western notation shows the end of the verse lines in the vocal melody.

The syllables in each line of *Khai Keng Ki* are:

Lines	Texts	Number of characters
1	Bu Siang Sim Chim Mui Miao Huap	7
2	Pae Hiang Bowong Khiap Iap Nang Chao Ngo	7
3	Ngo Kim Kiang Bung Tik Sio Thi	7
4	Yong Kai Yi Lai Ching Sik Ngi	7

Fig. 75. The verse structure of Khai Keng Ki

Theoretically, the lyrics of every kind of text should follow the nature of the melody, but in practice it is not related to the musical phrase. As in the two examples in figure 61 and figure 74, the melodic phrase can be subdivided into a metrical pattern with two or four beats. But the textual structure does not always follow the same system because sometimes the textual lines and verses contain a varying number of beats or measures. That is why the musical phrases often do not coincide with the textual phrases.

8.2 Musical Structures

The structure of music in chanting practice is related to the melodic divisions, but for the patterns and the details of the notations, the musical elements should be considered.

8.2.1 The Melodic Structure

In this section the musical style typically used in Southern Thailand will be explained. The melodic structure includes musical elements that are distinct from the pattern of the melody. In addition, there are other details such as ascending or descending phrases, the width of intervals in the melody, and the work of the passing note, etc.

a. Basic Melody

In the Chaozhou tradition, the basic melody should be played by a *tua chuai* (suona) but in Southern Thailand, a *yang chin* (dulcimer) is always played

instead. This basic melody for Mahayana chanting used in Southern Thailand is quite hard to specify because it has to be understood as a kind of skeleton to guide the musician, who fills it while playing. In practice the basic melody is different each time it is performed while the structure of the melody remains the same.

Fig. 76. Two interpretations of the basic melody of *Kuiy Meng Chang*

b. Scale and Principal Tone

A pentatonic scale is generally used in traditional Chinese music and this is also the case in Southern Thailand. In more recent Chinese music the heptatonic scale is used with two additional notes; these are Fa and Ti in the Western system. In general this is also the case in the heptatonic system of Thai music.

There is another fact in the scales, which can be considered as derived from a pentatonic or from a heptatonic scale. As for the pentatonic scales, we have the characteristic feature of the passing notes, which are used to fill the gap between two notes in a minor third. But sometimes there are notes in a pentatonic melody, which can also be understood as parts of the main scale in the frame of a hexachord, like in the following example of *Kuiy Meng Chang*, but in principle it is very difficult to decide from which original scale this one descended.



Fig. 77. Transcription of *Kuiy Meng Chang* and its range of notes

c. Melodic Patterns

The melodic pattern is the direction of the melody movement. The style of the melodic movement in each song is important as it identifies its uniqueness. To consider the characteristic of a song it should be divided into a short melody or sequence of intervals for analysis. The direction of the melodies can be in an ascending or descending pattern or both.

The melodies for chanting can be divided into two styles. The common style is the syllabic style, with a single note (or a short group of notes) for one word. The other style is the melismatic style, which sets more than two notes for one word. The melismatic style in chants consists of *geng*, *chio*, *chang* and *ki*. The melismatic style must be considered in terms of melismatic length and melodic patterns.

Consideration of melismatic length

The length of each melisma varies. It can consist of 2, 3, or 4 measures or more. Regardless of the length, the beginning and ending note of the melisma should fall on a strong beat or on the first note of the measure. The length of each melismatic (between the words) is irregular.

The meaning for the symbols used in the following examples is as follows:

..... represents the melismatic line.

_____ represents the text line and the drawing of the voice from one word to the next one.

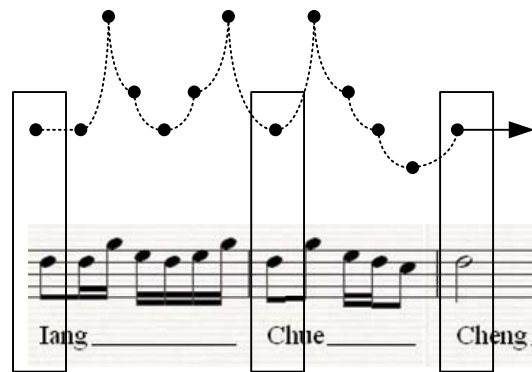


Fig. 78. A part of melisma of Iang Chue Chang, measure 1 – 3

There are three words in this chart (figure 78), namely Eiang, Chue and Chang. The length of each melisma is two beats, a strong and a weak beat. Every strong beat in this example falls with the word and the weak beat has no text. Every two beats (strong and weak) have their own melodic movement with eighth and sixteenth notes to make more detail in the melisma.

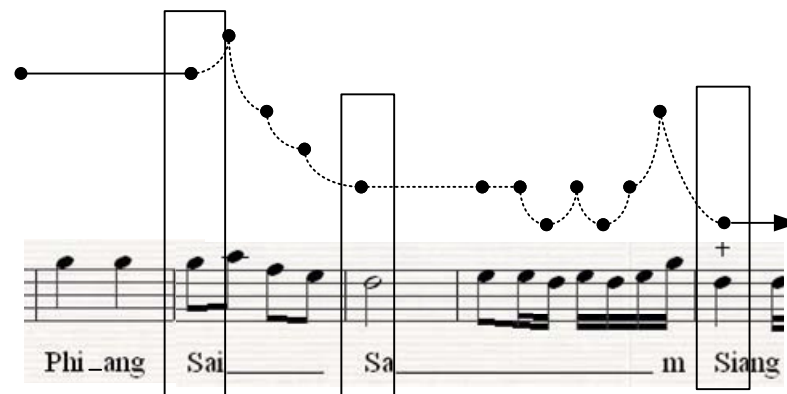


Fig. 79. A part of melisma of Iang Chue Chang, measure 7 – 11

This example (figure 79) shows the length of a melisma in its irregular form. The first word is Piang, the pitch remains on in Sol is not melismatic. The melisma includes the word Sai, Sam and Siang. The first melisma between the word Sai and Sam has a length of only one measure while the next melisma includes two measures.

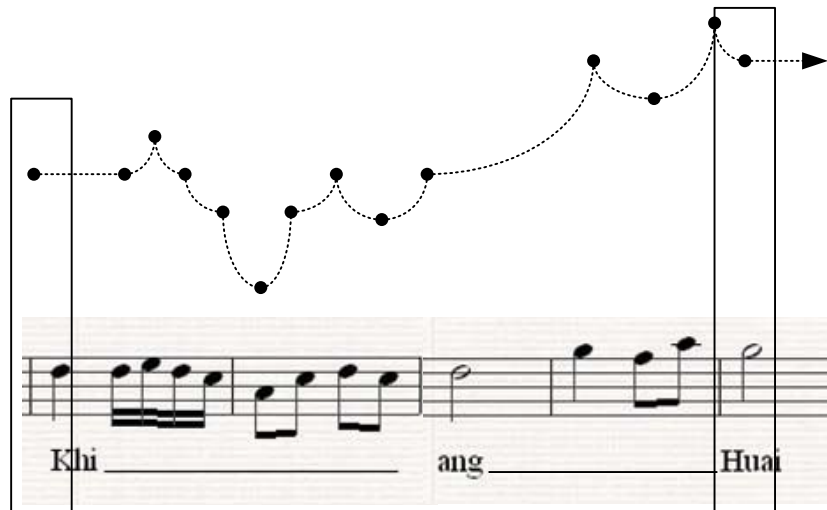


Fig. 80. A part of melisma of Iang Chue Chang, measure 37–41

The chanted from word to word in this figure has a long melisma of four measures. The melodic movement contains half notes, quarter notes, eighth and sixteenth notes. These three melismatic lengths may be presented alternating with one another.

Consideration of the melodic patterns

The direction of the melodic movement in melismatic patterns has various forms. The melismatic parts of the melodies can be broken up into small patterns and separated into different categories of movement.

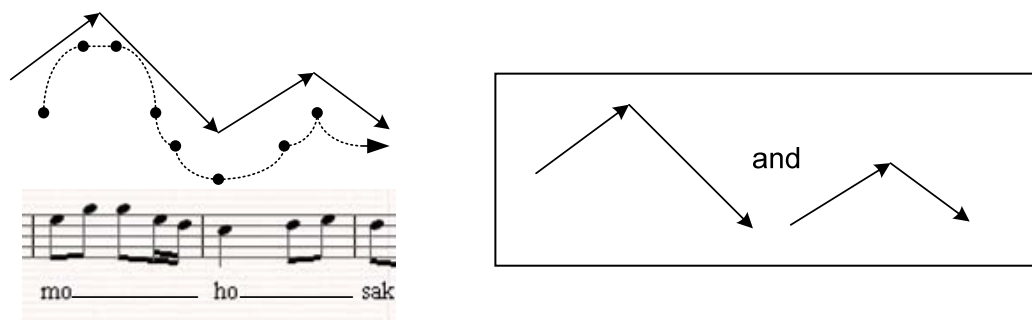


Fig. 81. The melismatic pattern in melodic pattern of serrated patterns (ascending and descending), Low Heang Chang measure 28 - 30

The first category is that of a moving scale in a serrated pattern. The main figure begins with a melody in an ascending row followed by the descending row in the first two beats.

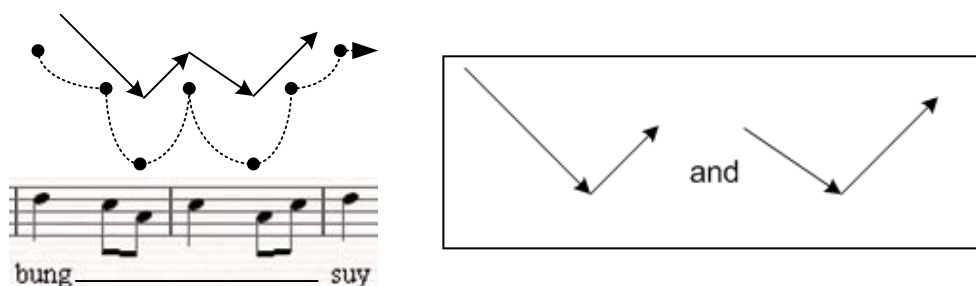


Fig. 82. The melismatic pattern in melodic pattern of serrated patterns (ascending and descending), Low Heang Chang measure 11 – 13

The second category is a serrated pattern that begins with a melody in the descending row. This is followed by the ascending row and repeated in the same form again to link with the serrated form. It is the opposite form of the serrated pattern in the movement direction above.

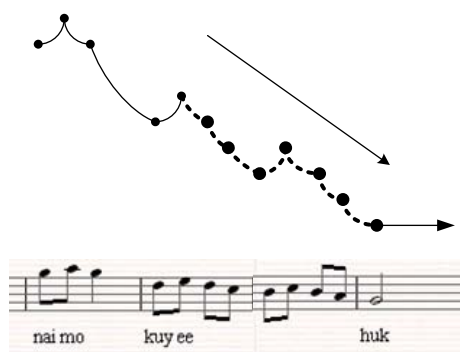


Fig. 83. The melismatic pattern in melodic pattern of descending row, Chai Huk Pang measure 13 – 16

Figure 83 shows the moving scale descending from a high to a low pitch. This form is always presented in chanting melodies, both with the descending direction only or including the ascending direction in the serrated pattern as shown in figure 82. But there is also the opposing movement, the ascending direction, always sung in a short group of two or three notes in a pattern.

Mostly the melisma in the melodic line could merge with more than one melismatic form, including the ascending line, descending line or serrated line.

But it can alternate also with the syllabic style. The melisma should be executed legato and join each pitch flawlessly.

The final line of a melisma is always completed with a lower pitch from the last tone of the melismatic line. For example, the part of Eiang Chue Chang (see figure 84, A-1), where the melodic line is Sol (with the word Sai) La Fa Mi Re. The last note of the melisma is Mi and continues to the lower note with the word (Sam) beginning the new section, and completed by Re. For the part of Kai Keng Ki (see figure 84, B-1), the melodic line is Re (with the word Tik) Re Mi Re Do La. The last note of the melisma is Do and continues to the lower note La with the word (Siw) before progressing to the next melisma (La Re Ti La Sol), which is completely in a descending line (La Sol).

Iang Chue Chang

1
Sai _____ Sam.

2
Sam _____ Siang.

3
Po _____ Sak

4
Tek _____ Lee

A: The example parts of Iang Chue Chang

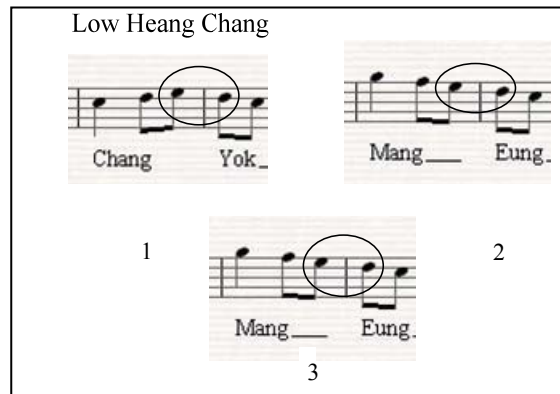
Kai Geng Gee

1
Tik _____ Siw _____ Tie.

2
Yie _____ Lai.

3
Mo Ho _____ Sak

B: The example parts of Kai Keng Ki



C: The example parts of Low Heang Chang

Fig. 84. The melismatic line completed with descending line or the lower note in each melody.

In the culture of chanting, melisma singing is the style that is progressively ornamented when performed. It always maintains its Chinese style through the pentatonic scale.







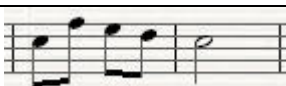
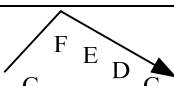

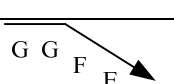




The speed of chanting influences the emotions. Normally, the performance is in a moderate tempo. With the prayers chanted in a moderate tempo, the beautiful melody of each melisma can be stressed because every pitch and every detail can be sung. Sometimes the tempo is increased to a fast tempo and the exhaustive sound persists.

The melismatic chant in each prayer group differs in style and speed. It is important to know the basic melody of each chant and the basic style of each prayer group before chanting together. In the full form for grand ceremonies there is more time and the performer can show the participants the beautiful sound of his melisma, performed in a moderate tempo. But in less grand or shorter ceremonies the performer will always chant in a fast tempo. Consequently, the atmosphere of each situation will change with the tempo of the music.

d. Passing Note

The passing note appears in parts of the music filling the space between the melodic intervals. The melodies used in Buddhist rituals and ceremonies in Southern Thailand always include passing notes in various functions. The passing note always falls on the weak beat, but there are songs in which the passing notes are as important as the primary notes.

Melodies	Notation	Position		Measure	Times/song	Extra Explanation		
		Weak beats	Strong beats			Diagrams	Ascending or Descending	Notes
Low Heang Chang	F or Fa	/	-	5			Descending	Fa /F appears between Sol and Mi to complete the motif of a descending melodic pattern.
		/	-	9-10			Descending	
		/	-	16			Descending	
		/	-	18			Descending	
	B or Ti	/	-	15-17			Repeated tones and then descending	Ti/B and Fa/F appear to complete a full heptatonic descending scale before the next motif continues with the higher pitch.

Melodies	Notation	Position		Measure	Times/song	Extra Explanation		
		Weak beats	Strong beats			Diagrams	Ascending or Descending	Notes
Eiang Chue Chang	F or Fa	/	-	8			Ascending and then descending	Fa /F is a function to conjunct descending lines
		/	-	16, 40			Serrated	
		/	-	18, 42, 48, 62			Ascending and then descending	Fa /F is a function to conjunct descending lines
		/	-	20, 44			Ascending and then descending	Fa /F is a function to conjunct descending lines
		/	-	36, 68-69			Repeated tones and then descending	This pattern is beginning with a repeated pitch followed by a descending line.
	-	/	35-36			Ascending and then descending	The passing notes are placed both in ascending and descending line.	
	ti	/		56-57			Ascending and then descending	The passing note appears at the last position of the descending line before an ascending movement.


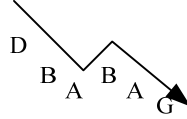

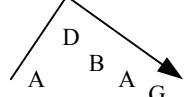

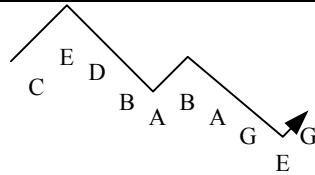

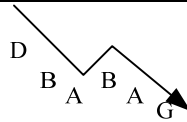

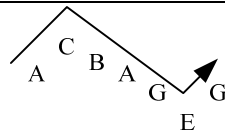

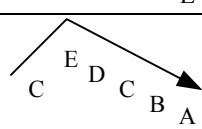
Melodies	Notation	Position		Measure	Times/song	Extra Explanation		
		Weak beats	Strong beats			Diagrams	Ascending or Descending	Notes
Kei Geng Gee	ti	/	-	3-4			Serrated	
		/	-	7-8, 25-26			Ascending and then descending	Ti/B is a function to conjunct descending lines.
		/	-	16-17, 34-35			Serrated	The passing notes appear in a serrated movement.
		/	-	21-22			Serrated	
		/	-	39-40			Ascending and then descending	Ti/B is a function to conjunct descending lines
		/	-	41-42			Ascending and then descending	Ti/B is a function to conjunct descending lines

Fig. 85. The directions of the melodic include the passing notes.

The passing note has four functions.

In the first the passing notes appear in the scale of the structural notes in their downward or upward movement. For example, when the primary notes are C, D, E, G, and A then F or B are in the line, but not as the highest or lowest tone at the end of the melodic line.

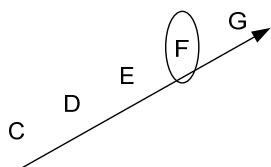


Fig. 86. The upward line

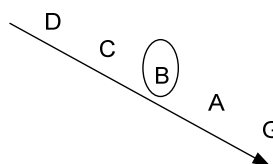


Fig. 87. The downward line

In another style there is only one passing note, even when the line has two omissions.

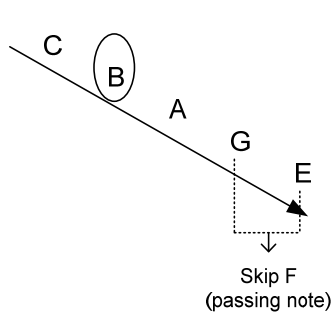


Fig. 88. The line skips F

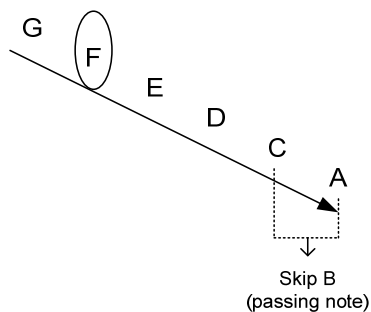


Fig. 89. The line skips B

The passing note always remains in weak structural positions while the strong position is the note in the primary structure.

In practice the passing note in this pattern appears in the melody of *Low Heang Chang* (Fig. 85). The passing note in an ascending or descending movement always has two functions:

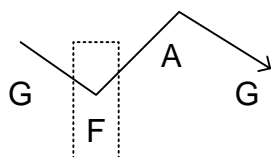
- In ascending or descending lines it will appear to conjunct a melodic pattern when it is separated.

- With ascending or descending lines it appears before the melody moves in the contrary direction to make the transition easier: it transforms the melodic pattern into a jagged movement.

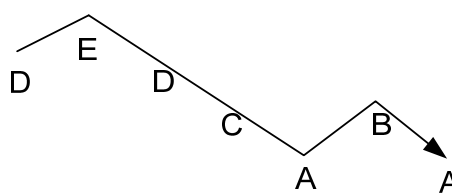
The passing note in these cases will complete the line with a smooth sound.

Second, the passing note appears at the turning point, which gives the melody a serrated movement:

The figures with serrated movement

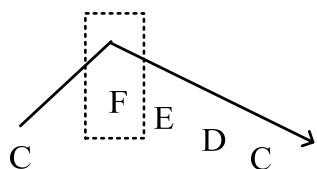


*Fig. 90. The passing note,
F in turning point*

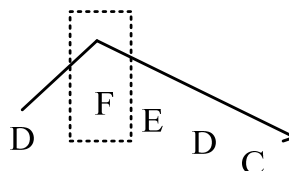


*Fig. 91. The passing note,
B in turning point*

The figures with changed direction of movement



(A)



(B)

Fig. 92. The passing note, F in turning point

These figures demonstrate two characteristic movements, the first one is a serrated movement with the passing note at a turning point.

The other one forms an angular movement. It is an essentially different kind of melodic feature because the melody uses a leap of a fourth or minor third to jump to the highest pitch, which is in these cases the passing note.

8.2.2 Tempo and Rhythmic Patterns

The structure of the Chaozhou repertoire has its roots in the old melodies known as *qupai*, pronounced *khekpai* (曲牌, เค็กไ้ไป). in Taechew. *Taoqu*, pronounced *taokhaek* (头曲, เต้าเขก) in Taechew, is also commonly used in Thailand. *Qupai* is essentially a suite of old melodies with various arrangements of tempi, which is well known among the people (cf. Thrasher 1988:6), and *taoqu*, also a suite of melodies, but with a fixed order of tempi (cf. Thrasher 1988:11), is associated with the *banyan* system, pronounced in Taechew as *pang-ngang* (板眼, ปั้งงัง). In this context, *ban* literally means “beat” and *yan* means “eye” (Well 1991 92:120, see also Houyong 1989:8). In the musical context, *ban* indicates a strong beat and *yan* indicates a weak beat. *Ban* and *yan* are related to the tempo and meter and can be combined into different time signatures and rhythmic patterns that can be written as the following (Thrasher 1988:11, see also Zhang 1997:59):

- 1) one *ban* without *yan* is related to the time signature 1/4
- 2) one *ban* followed by one *yan* makes the time signature 2/4
- 3) one *ban* followed by three *yan* is related to the time signature 4/4
- 4) one *ban* followed by seven *yan* is related to the time signature 8/4

Traditionally, the first section of *taoqu* is played in a slow tempo, followed by a moderate tempo. The final part is the *kuaiban* version, originally belonging to the *qupai*, known as *sanban* (third beat) (Thrasher 1989:73), also pronounced *sampang* (三板, สามปั้ง). This is the fastest tempo of the suite.

The most commonly used tempo for the music in Mahayana rituals in Southern Thailand is the moderate tempo from the Taechew region known as *yipan*, also pronounced *yipang* (二板, ยี่ปั้ง), referring to the time signature 2/4. The first part of the melody is played in *yipang*. It starts with the original slow tempo, and gradually progresses to a fast tempo. In the next part the melody intensifies into a faster tempo,

possibly performing the *chui pang* (催板, ชุ่ยปั้ง) or the *chui* technique (see “*Chui Technique*”, p. 204).

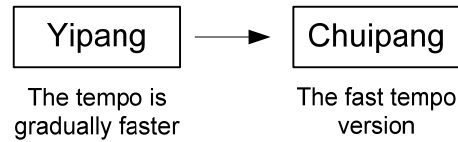


Fig. 93. Diagram of tempo in musical practice

For musicians in Southern Thailand, *yipang* always is followed by *chui pang*, meaning that when they say “now we play *yipang*” they automatically will play *yipang* and *chui pang* successively.

It is important to explain the function of percussion instruments. There are two groups used depending on the type of music, one is for the music ensemble and the other is used for prayer groups. The first percussion group comprises *tang gow*, *tiak gow*, *tong gow*, *bua*, *luo*, *luo kia* and *kong kia*. The concepts of tempo and rhythm discussed here concern the instruments in this first group, whereas the Buddhist instrumental group with *kheng* (bowl-shaped bell), *im kheng* (small hand bell), *mu yu* (wooden fish), and *leng* (bell) is responsible for the syllable beat in chanting, reciting and prayer.

Chinese music is identified by the meters of 4/4, 2/4 and 1/4 or by slow tempo, moderate tempo and fast tempo. All these tempo versions are used in Thailand (cf. Roongruang 1990:21-22, Wisutthiphaet (1991:168-177). For Chinese music in rituals and ceremonies, the most commonly used tempi are the moderate and the fast tempo. Although there are many songs in slow tempo included in the music books, the 4/4 meter is not performed in the ceremonies.

In some prayer books, symbols to identify the instruments are set at the position where they have to be played.

Symbol	Instruments
⊙	Large bell (bowl-shaped bell)
∇	To muffle the large bell
●	Hand bell
∖	To muffle the hand bell
	Suspension bell
○	Drum
⊕	Contemporaneous bell and drum
⊙	Contemporaneous large and hand bell

Fig. 94. The symbols of Buddhist instruments (To 1993:XV)

In practice the stroke position of each instrument differs depending on the prayer length. It refers to the beat, rhythm and tempo and has a regular pattern based on the division length. The frequency of strokes can be improvised by the player, but should be based on the natural style of the instrument.

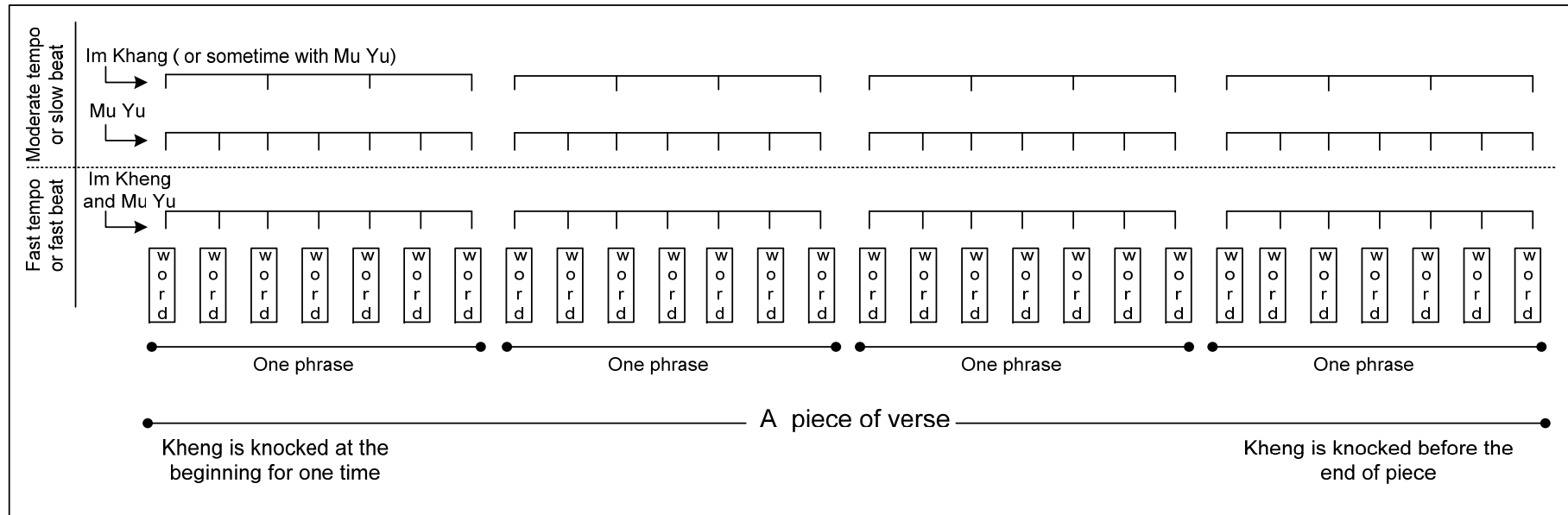
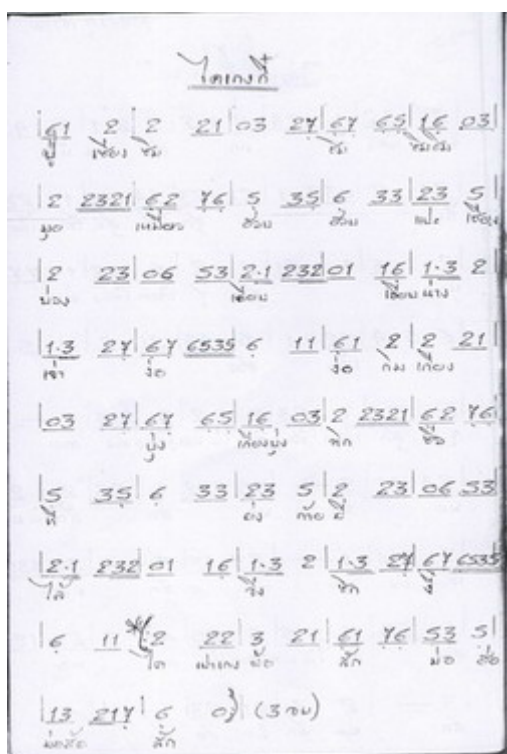


Fig. 95. Chart of the mark beat in verse structure for each Buddhist instrument.

The chart above has two functions, representing fast beat and slow beat performances. For reciting practice, the main beat is performed by *im kheng*, which is also played in chants. Apart from its use in the accompaniment of *mu yu*, it coincides with the rhythmic pattern in the fast beat or fast tempo because *mu yu* plays steady in the division beat, which is also the main beat in fast tempo.

For chants, both instruments are used to set the time of the chanting and dictate the rhythmic melody of each chant. The rhythm of each word in chanting follows the rhythm of the melody, which is changed using the rhythmic pattern in the chart above, but the functions and the beats of both instruments are maintained.

To understand the percussion ensembles, it is important to also understand the nature of the tempo and rhythmic structure used in the melodies. The moderate tempo (*yipang*) is the most commonly used to accompany chants. The rhythmic pattern of *yipang* consists of a strong beat on the first note of a measure, followed by a weak beat in the same measure.



	+	-		+	-		+	-		+	-	
X	X	X	X	X	X	X	X	X	X	X	X	X
O	O	O	O	O	O	O	O	O	O	O	O	
XX	O	O	XX	O	O	O	XX	O	XX	O	XX	

“X” represents an eighth note
 “O” represents a quarter note
 “+” represents a strong beat
 “-” represents a weak beat


Fig. 96. The original number notation in hand writing of Kai Keng Ki (on the left), and the chart of rhythmic pattern with melodic structure of moderate tempo (on the right)

The pattern of the moderate tempo is strong-weak, strong-weak... .. marked by the symbols

+	-	+	-
---	---	---	---


. Considering the pattern in the first line of notation in figure 96, we can write the rhythmic pattern as follows:

XXO	OXX	XXXX	XXXX	XXXX
-----	-----	------	------	------



The strong beat falls on the first note of the measure as shown in this pattern.

↓	-	↓	-	↓	-	↓	-	↓	-
X X O	O X X	X X X X	X X X X	X X X X					



The rhythmic structure demonstrating the tempo changing from a moderate tempo to a fast tempo is shown below:

+	+	+	+		
X X	X X	X X	X X	“ ”	represents a sixteenth note
O	O	O	O	“X”	represents an eighth note
				“O”	represents a quarter note
				“+”	represents a strong beat

Fig. 97. Chart showing the rhythmic pattern of the fast tempo.

In figure 97 the pattern for the fast tempo only has a strong beat in one measure. It also illustrates the various forms of rhythmic patterns in which the melody can be presented in a fast tempo.

+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
0 3	6 1	3 1	2 2	0 2 3	5 5	0 3	0 3	0 6 1	2 2	0 3 2	1 2	0 6	5. 7		
6 5	0 7	6 6	0 3	0 5	6 6	0 3 5	2 2	0 2 3	5 5	0 3 5	6 6.	0 3	0 3		
0 1	2 2														

Fig. 98. The position of strong beat in number notation of the melody in fast tempo (+ is the strong beat)

At this tempo, some percussion instruments, such as *mu yu*, *im kheng* and *kheng*, can be beaten faster (Fig. 98). This tempo has a meter of 1/4, which can be performed in the *chui pang* style as explained in the next section.

There are no fixed speeds in the tempo. It depends on the style of each ensemble and can change to suit the individual presentation. In practice the piece begins with a

moderate tempo followed by a fast tempo. With this arrangement, the tempo is irregular although there is some relationship between tempo and the various sections. For example, if the first part begins with meter 2/4 with a very slow beat, the next part (with meter 1/4) is played at a faster beat but not very fast. But if the first part with meter 2/4 begins already with a faster beat, then next part (with meter 1/4) is played in a very fast beat.

The concept of meter and rhythm of performance is regular, as presented in the time signature 2/4 with the beats “strong–weak, strong–weak ...” and in the time signature 1/4 with the beats “strong, strong ...” Using this concept, musicians can create their own style by speeding up as explained above.

8.2.3 *Chui* Technique in Southern Thailand

In the context of *chui* (催, 𠵼), which literally means “pressing”, “prompt” or “hurried”, the instrumental part is played with an increasingly fast tempo. The musician can vary melodies and change the rhythmic pattern and tempo. This technique is called *chui*. The *chui* technique changes the melodic and rhythmic patterns by adding repetition tones. Mostly, it is the transformation of the *yipang* form from a moderate to a fast tempo. The changed melody in the *chui* technique should be fast but the musical conditions are different from the fast version of *sampang* in a musical suite. The *chui* technique is only used for melodies of the *yipang* style, but the *sampang* melodies are musically totally different. *Sampang* has a varied structure of beat following the musical form of the whole composition, which always contains, for instance 24, 30 or 36 beats, though the rhythmic pattern is still in quarter and eighth notes. The following transcriptions are melodies in the *sampang* version, which is part of a musical suite and follows the beat structure of its suite (figure 99-100).



Sampang [sanban] – 68 beats

Fig. 99. A melody in Sampang [Sanban] - 68 beats



Sampang [sanban] – 24 beats

Fig. 100. A melody in Sampang [Sanban] - 24 beats

Sampang is the fast version of *taoban*, a form of *taoqu*, which is traditional Chaozhou music. Practically, music used in Buddhist ceremonies in Southern Thailand has not generally progressed to the *sampang* version, but has improved upon the *chui* technique with local improvisations.

Different from the *sampang*, the section length of the *chui* is related to *yipang*. To transform the *yipang* to the *chui* technique requires various rhythmic patterns and affects the melodic pattern. The *chui* technique, which is directly used on the *yang chin* instrument, adds repeated tones in the space of the original composition. Often the single melodic tones are repeated, followed by a lower-octave pitch from the original tone. With instruments that do not support the deeper sound or a lower octave, the instrumentalist can use the original tone to represent the lower octave. In addition, playing in *chui* technique the musicians can add passing notes at points in various

melodic patterns, or they even can split up the melodic line to create improvised variations.

The following shows a transcription of a melody that was *Chai Huk Pang* in the original version (*yipang*) (figure101). The melody is changed in the fast version in the *chui* technique as shown in figure102.



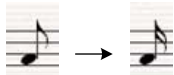
Fig. 101. *Chai Huk Pang* in *yipang* version




Fig. 102. *Chai Huk Pang* in *chuipang* version (transcription for yang chin instrument)

The relationship between *yipang* and *chuipang* can be explained as follows.

- The tempo changes from moderate to fast tempo
- The main beat changes and is related to the causal division of time characteristics, changing from 2 meters to 1 meter. The time signature is modified from 2/4 (*yipang*) to 1/4 (*chuipang*).
- There is a concept of modifying the original melody to small rhythmic units in sixteenth notes.

* 1 eighth note modifies to 1 sixteenth note 

* 1 quarter note modifies to 2 sixteenth notes 

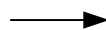
* 1 half note modifies to 4 sixteenth notes



- The *chui pang* version for *yang chin* transposes the original note one octave lower (or bass tone) on the third position of the measure.



Transcription for other instruments



Transcription for Yang Chin (dulcimer)

8.2.4 Sound Qualities and Timbre

In traditional Chinese music the musicians tune their instruments with the help of one instrument with a fixed pitch. In China the flute is generally used for this purpose, but in Southern Thailand the musicians usually use the *yang chin*. Although this is not really a fixed pitch instrument, the ensembles use it because the *yang chin* is an important instrument playing the main melody. To tune the *yang chin* today, an electronic tuner can be used.

As previously mentioned, there are three combinations of instrumental groups. Different musical instruments produce various sound qualities, which create the dynamic and timbre of the musical elements. The sound of each instrument has its own characteristics and acquires a special meaning when used in Buddhist rituals and ceremonies.

Instruments	Sound Characteristic	Emotion Reaction	Buddhist Meaning
Drum (<i>gow</i>)	Deep, heavy and surrounding.	joyful and exciting	encourages to leave bad actions
Oboe (<i>suona</i>)	Bright and sonorous	Festive, unsettling or expressing the strong emotions of great happiness or sadness	Tense emotion produces suffering. Human should leave from them.
Flute (<i>huay tek</i>)	Bright and light	Smoothly, relaxed or mournful	Bring one's mind in a state of peace, tranquility and directs it toward meditation practice.
Fiddle (<i>er hu</i>)	Bright and light	Smoothly, relaxed or mournful	
Dulcimer (<i>yang chin</i>)	Bright, clear and harmonious	Light Emotions, Smoothly or mournful	
Wooden block (<i>mu yu</i>)	Tone qualities are varied from its sizes.	Peaceful and calm	To be in mindfulness, awareness and tranquil.
Bell (<i>kheng</i>)	Clear and resonant	Unlimited and calm	The sound from both instruments is a symbol of Buddhist sound.
Gong (<i>luo</i>)	Clear and resonance	Unlimited	
Cymbal (<i>bu</i>)	Sizzle and crash	Unsettling and exciting	-

Fig. 103. Comparison of sound characteristic, emotional reaction and Buddhist meaning of each instrument

Generally, the characteristic sound of each instrument produces a beautiful sound in its own style, but in practice, playing together, the instruments follow the activity of the ceremony. The beginning of each part of the ceremony is marked by stirring sounds from the percussion instrumental group. During the ceremony the instruments serve the chanted and recited parts, using melodic and percussion instruments combined with *mu yu*, *kheng*, and *im kheng*. Then the stirring sound will be played again at the end.

8.2.5 Transposition and Model Change

The kinds of melodies used in the ceremonies are based on four categories of Chaozhou music. These are individual music mode systems, *tang lak*, *kheng lak*, *ua ngow* and *huang sua*, (see more p. 119-120), but the three main ensembles in Southern Thailand only use three modes in their performances. These are *tang lak*, *kheng lak*, and *ua ngow*.

Tang lak : this mode is used to create a serious atmosphere such as for funeral ceremonies.

Kheng lak : this mode creates a lively, pleasing and natural atmosphere.

Ua ngow : the characteristic of this mode is the technique of vibrating actions on the strings. The sound may present wheedling and passionate moods.

Huang sua : this is a transposed mode and can create a variety of atmospheres.

The different modes are the result of changing one tone in the scale:

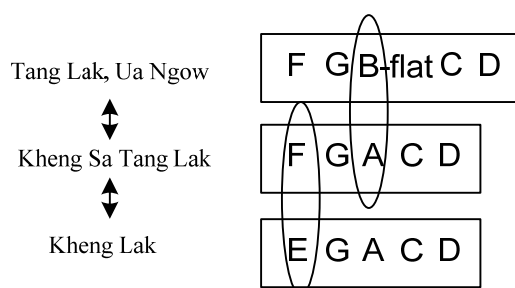


Fig. 104: The shifting note in each mode.

As can be seen in figure 104, the mode can be changed by shifting only one note. In practice some melodies shift between two modes by switching between the notes.

Theoretically, the structural framework of the modes used in Chinese music clearly identifies each repertoire piece. The title of the mode always appears in music books but sometimes musicians change the musical mode through various techniques and some melody can be played with more than one mode, allowing musicians to perform

in accordance with the atmosphere, the instrumentalists or with specific occasions. There are also other techniques used for changes in musical pitch including the technique of transposition, which is in Southern Thailand the most often used technique in Chinese music for the two-string fiddle.

There are various sizes of Chinese two-string fiddles used in ensembles in Southern Thailand, each with different tunings. Different keys can be used for each fiddle instrument, but basically the tuning of the two open strings always remains a fifth apart. Practically, the fiddle instruments perform the scale degrees interchangeably, transposing the scale to a fourth above, a fifth above or below the original. Usually one of the two strings is the basic melody string so that transpositions are often the result of using the second string for the melody. This technique is known as *huang sua*, *huang* literally means “reverse” and *sua* literally means “line”. Therefore, this technique can be translated as “to reverse the line”.

The five most commonly used two-string fiddles in the ensemble are *pha hi*, *yi hi*, *thi hu*, *nam hu* and *er hu*. They have tunings as Do-Sol (*pha hi*) or Sol-Re (*thi hu* and *nam hu*). The tuning of the *pha hi* fiddle is a fifth apart of Do and Sol. When the instrumentalists transpose the melody to make it easy for *thi hu* and *nam hu*, the transposition can move up a fifth in the scale. Then the first string of *pha hi* is used as the second string, moving of a fifth up or a fourth down

There are various occasions that require transpositions:

- when prayers are chanted by two different prayer groups that each have their own higher or lower pitch, so that they have to accommodate to each other and the musicians too;
- when large ensembles are required. The musicians come together with variously tuned instruments and need to find an easy way of fingering for the string and wind instruments - or they can transpose their tuning to facilitate comfortable playing.

8.2.6 Variation and Heterophony

Variations in Chinese music in Southern Thailand are not only produced by altering the form of repetition. The technique of *chui* can be applied to fill the space of the melody with repeated notes and changing rhythmic patterns. The instrumentalists always create their own melodies with varying melodic interpolations, based on the principal melody in each piece. They also can show the unique timbre of their instruments and their individual musical style. Furthermore, the elaborated notes or other techniques are ornamentations, which can make the principal melody simpler or more complex.

Traditionally, the principal melody is basic knowledge and the musicians play from memory; the notation books are not necessary for performing. They are used for beginners or as a mnemonic aid to remember the right melodies, mostly for music students but also for professionals who need an aid as well. In performing, the musicians determine the melody through their own individual skill and adroitness. They can interpolate and refine the melodies with their individual style, thereby creating their own variations, a technique that shows the musicians' talent and skill. The appropriateness of variation on each instrument is evident in the heterophony of the ensemble.

The image displays musical notation for a basic melody and two variations in 2/4 time. The notation is organized into two systems. The first system shows the 'Basic melody' and two variations. Variation 1 features a trill at the end of the phrase. Variation 2 features a trill at the beginning and a trill in the middle. The second system shows the 'Basic melody' with a first and second ending, and two variations that elaborate on these endings with trills. The variations are marked with circled notes and trill symbols.

Fig. 105. Transcription of the basic melody line with 2 variations

The transcription above shows the basic melody and two possible variations. Practically, the variation techniques can be classified as follows:

1. Adding notes and reducing rhythm: this technique is the most commonly used for introducing variations. It enables elaboration of the basic melody without changing the structural notes.
2. Reducing notes and adding rhythm: this technique allows the extension of the time-value and reduces some notes from the basic melody. Nevertheless, it should maintain the structural notes of the main beat.
3. Changing notes and rhythm: this technique is most commonly presented with the *chui* technique. Its use is not widespread.

With the introduction of Western instruments like the cello, the ensembles have become more flexible. The tenor voice of the cello has an influence on the texture furthermore it can harmoniously insert different melodic interventions. The most distinguishing feature of the interventions are the half notes in the melody, where the instrumentalist can add a set of three notes in the space of the structural notes. These three notes belong to the C major scale and are arranged in intervals like Do -Mi -Sol -Do (or Mi -Sol -Ti -Mi). This concept can be transposed to other scales with appropriate lines in the basic melody.



Fig. 106. Setting of three notes in various sets

To introduce each set in a melody, the musician should be aware of harmonizing them with the basic melody. However, these setting notes may bring the passing note into the melody. This example shows the set of three variable notes inserted into the basic melody.

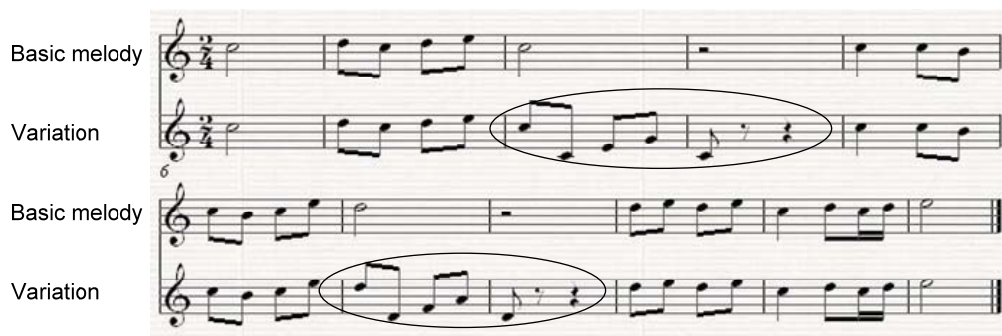


Fig. 107. An example of the Thai Royal Anthem melody with its variation line using the set of three notes

Alternatively this style can be applied to the *yang chin*. The *yang chin* can play with a tenor voice and is harmonious in its tuning. In addition, the traditional *yang chin* can accord with other variation notes in its style.

Variations can be introduced by each individual instrument in conjunction with the ideas of the musician. Consequently, when each instrumentalist is playing his own line, it will create a harmonic effect, elaborating a heterophony.

8.2.7 Sitting Arrangements of the Ensemble

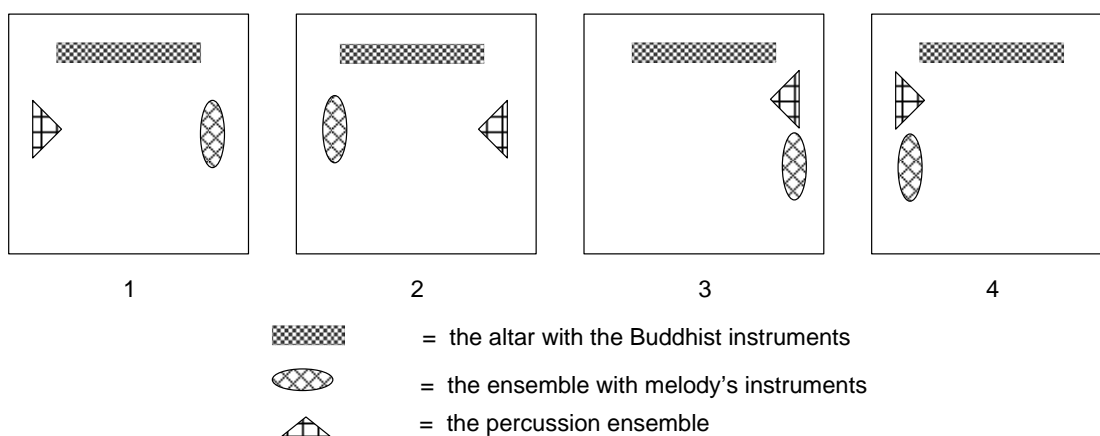


Fig. 108. Seating arrangements of the ensembles

Normally, Chinese ensembles in Southern Thailand have no-fixed arrangement for the instrumental group in the ceremony's area. The instruments are used within and

outside of the ceremony area, between the prayers, the believers and the musicians. However, the most common arrangements are to sit the three instrumental groups in the three positions shown in figure 108, illustrations 1 and 2. In case the ceremony area is not suitable for the musicians, the instrumental groups can be changed as shown in figure 108, illustrations 3 and 4.

Following the most common arrangement, the sub-ensembles in the ceremony area are located to balance the left, middle and right side (figure 108, illustrations 1 and 2). This form is useful for performers as they can observe everything while performing and make signals among themselves, or between the leader of the ceremony and the audience. The loudest group (percussion ensemble) should be positioned separate from the melodic ensemble. Otherwise it will make a deafening sound and distort the musical performance.

8.2.8 The Structure of Chanting Practice

The musical accompaniment of the ceremony has two main functions. One is to accompany the chanting and the other is to play musical interludes. Both musical functions usually incorporate music of a moderate tempo depending on the occasion and location.

Actually, the slow tempo can also be performed during the chanting but usually it is not played in Southern Thailand. The moderate tempo *yipang* is intimately associated with Thai-Chinese people and it is the most suitable tempo for chanting and ceremony. The ordering of its performance can be illustrated in the following way:

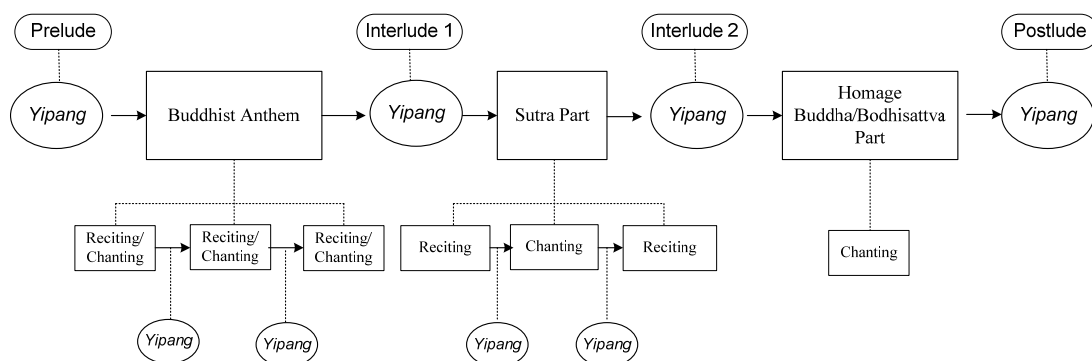


Fig.109. Procedure structure of music used in one handbook

Three parts of the handbook can be distinguished, the (Buddhist) Anthem, the Sutra and the homage to Buddha/Bodhisattva.

- The Buddhist Anthem is to worship Buddha, the Bodhisattvas and the deities. The aim of the respect depends on the particular ceremony. It is also used for the opening of the ceremony.
- The Sutra is a long part and includes the extensive teachings of Buddha.
- The homage to Buddha/Bodhisattva is to show gratitude to Buddha, the Bodhisattvas and the deities for bringing truth to the individual. This part can include *chang*, *chio* and *ki* depending on the text in each handbook.

This following table shows the names of melodies, which are used in each part of the handbook:

The Buddhist Anthem		The Sutra	The Homage
Beginning the Text (poet mon)	With the Texts for Worship	Main Prayer	Closing the Text (pit mon)
- Khai Keng Ki	- Low Hiang Chang	- Chai Huk Pang	- Kow Ni Tho Chang
	- Yong Lai Chip	- Bu Liang Sio Chai Huk Pang	- Kui Meng (Chang)
	- Iang Chue Chang	- Sek Kia Chai Huk Pang	- Kui Meng Yai
		- Chai Soe Wong	
		- Hong Ngang Lai Piang	
		- Chue Lak Hiang	
		- Huang Lio Cho	
		- Pao Thiang	

Fig. 110. The melodies used in each part of the ceremony in Chinese nikaya

Normally music in ceremonial functions begins with the percussion ensemble as a signal to everybody that the ceremony will begin soon and that everybody should

appear. Music and text always alternate and require each other depending on the length of the ceremony.

8.2.9 Musical Accompaniment

Music is important to stimulate the appreciation of the ceremony's atmosphere. The power of music brings important, memorable and emotional meaning to many of the aspects of the ceremony. The impressive music for the ceremony can be separated into two parts, that inside and outside the ceremonial area. The activity outside of the ceremonial area is mostly combined with processional music, while other musical ensembles are located within the ceremonial area.

a. Outside Music

The outside music is performed by a *luo gow* ensemble, the percussion ensemble, which comprises wind and percussion instruments. It usually plays loud music, serving the procession for the ceremonies such as the "Vegetarian Festival" or "Paying Respects to the Deity Ceremony". Loud music is the announcement to the community of two events – the beginning or end of the ceremony. In addition, the music functions as a dignified accompaniment to the procession, continuing until it arrives at encircles the ceremonial area. It seems that the music functions to elaborate Chinese traditions and reveal Chinese identities.

The procession begins with a gong or drum. The first sound from the gong or drum represents a sensational sound. Some believe that the first sound is the proclamation and that its power can transcend to the other world, which is the realm of the deities. The power of the sound is augmented by its volume.

Normally the music should accompany the procession all the time; the structure of the performances mostly adheres to the following structure.

1. Gong or drum.
2. If the gong is the first sound, the next sound will be the drum; if the drum is the first sound, the next sound will be the gong.

3. The *suona* begins the first phrase of the melody.
4. The group of flutes will follow and accompany the percussion instruments.
5. The percussion instruments play unaccompanied.
6. Subsequently the ensemble with melody and rhythms instruments and the percussion group will play alternately.

As mentioned previously, the structure of the performance is not fixed. Therefore, the process of performing can be changed by the musicians as the procession progresses. Only the percussion ensemble always accompanies the trance, providing a continuous increasing sound until the end.

b. Inside Music

As Chinese ceremonies always last an extended period of time, 1-10 days or more, musical accompaniment is strongly related to the ceremony. It is part of the ceremony and applied to the roles of the ceremony. Musical performances are usually structured around the order of Buddhist texts, supporting chants, recitals or as simple melodic interludes. The structure of the musical performance can illustrate the important texts used in the ceremony. The bridging role of musical accompaniment in a handbook can be ordered as follows:

1. Opening the ceremony with the sounding sounding of a big drum followed by melodic music.
2. Proceedings of the text, the first part/1.
 - Providing instrumental music as a prelude at the beginning with a *yipang* melody.
 - Opening the Buddhist Anthem (preface), chanting with instrumental music.
3. Instrumental interlude: a *yipang* melody, continued in *chui* technique.

4. Proceedings of the text, the first part/2.
 - Chanting the name of Buddha or Bodhisattva as a Mantra. If necessary, *mu yu* or other percussion instruments are used for the prayer. Instrumental music may accompany as well.
5. Instrumental interlude: a *yipang* melody, continued in *chui* technique.
6. Proceedings of the texts, the second part/1.
 - Reciting of the Sutra with *mu yu* and other percussion instruments for the prayer.
7. Instrumental interlude: a *yipang* melody, continued in *chui* technique.
8. Proceedings of the texts, the second part/2 (if this part does not appear in the text, the prayers can go to number 10).
 - Chanting the name of Buddha or Bodhisattva, using percussion and instrumental music.
9. Instrumental interlude: a *yipang* melody, continued in *chui* technique.
10. Proceedings of the texts, the second part/3
 - Reciting of the Sutra with *mu yu* and other percussion instruments.
11. Instrumental interlude: a *yipang* melody, continued in *chui* technique.
12. Proceedings of the texts, the third part.
 - Chanting the name of Buddha or Bodhisattva as Mantra. If necessary, *mu yu* and other percussion instruments are used for prayer. Instrumental music may accompany as well.
13. Proceeding of the texts, the fourth part.
 - Closing the texts with Buddhist *Gatha*, chanting with instrumental music in its melody
14. Instrumental postlude: a *yipang* melody, continued in.

There are various handbooks used in the ceremonial liturgy. All of these should be accompanied with instrumental music. The order above shows the formal structure of music used in the handbook. The structure is not really fixed and can be adjusted to suit the occasion. It is important to follow the structure of the text, which includes the Buddhist Anthem, Sutra, Mantra and *Gatha*. The highlight of the activity is the part of the Sutra, which progresses with chanting (Number 2) and will conclude and continue with recitals.

The instrumental music used in a handbook is always inserted as a piece of music between the texts and designated as “Instrumental Interlude”. Its function is to create time for prayer groups to prepare before going to the next step. Also, it is the time for visitors to relax, marking the end of each part of the handbook. As has been shown, the *yipang* melody is played in the interlude part. Actually, in Chinese music tradition it should be followed by a fast version, but in Southern Thailand it is always played in a moderate tempo and accelerates to a fast tempo, although sometimes they do not continue to the technique of *chui*.

The musical sounds in the ceremonial arrangement raise the person’s awareness of their emotions, especially expressing a musical concept as their individual belief. Music is an integral part of every procedure, performing in various styles. The functions of the arrangement of musical accompaniment can be summarized as follows:

1. Present music in accordance with the dignity of the ceremony and alert the persons to the opening of ceremonial activities.
2. Support the vocal group in chanting and reciting.
3. Introduce beautiful melodic sound in chanting parts.
4. Continue the procedure with seamless music in a linking function in the instrumental interlude.
5. Make musical signals in each ceremonial procedure.

The functions of the music in the ceremony transcend the concept of the senses to a distinct personal point. Music is a method of supporting social concepts, effectively creating a harmonious ambiance free from conflict.

8.2.10 Thai Musical Accompaniment

The long history of Chinese people living in Thailand has resulted an integration into Thai society. This applies especially to the last wave of migration between the end of the nineteenth century and the present day. The Chinese people have in many respects assimilated into Thai society. Today, the Chinese generally speak the Thai language better than they can speak the Chinese language.

For this reason, the new melodies for Mahayana Buddhist ceremonies are composed to use them with the texts in Thai translation. Chanting in the Thai language is more meaningful, memorable and emotional for the new generation. But although the pronunciation of the words has changed, the new melodies continue to be composed in the Chinese manner, based on Chinese musical styles. Sometimes, however, they can be integrated into the Thai style, which has some similarity in its basic elements such as tempo, time signature and scales. In principle it is important to chant in Thai with a Chinese style melody so as to activate the appreciation of the atmosphere of Chinese ceremonies and to impress Chinese identity on the newer generation.

For melodies of Chinese origin, the musicians sometimes use music from television dramas in Chinese style during the interludes instead of *yipang*, although the music used in television dramas is always composed following the drama style. In addition, there are many well-known Chinese songs (from Thai-Chinese dramas) in Thailand that are mostly in the pop style. Sometime the original Chinese words are translated into Thai and these pop songs are used with both text versions, when the procedure for the ceremony is not strict.

There is a well-known Thai song called *Ka Nam Nom* (ค่าน้ำนม) that is always used for funeral ceremonies, especially the Kong Tek ceremony. *Ka Nam Nom* means “the value of mother’s milk”. The song specifically explains the love of the mother who takes care of her child with a warm heart. It is used in funeral ceremonies for remembering the love of the mother who passed away. The song creates a mournful atmosphere for the ceremony and is well-known among Thai and Chinese people.

Finally, there is a song performed to show the considerable love and respect for the Thai Royalty, the Royal Anthem, called “Phleng Sansoen Phra Barami”. Normally this song is performed for the Royal Family when they are attending a performance. In the case of large and important ceremonies, Chinese people always pay their respect by presenting a photo of the Thai King or King and Queen as the Beloved King in the ceremony. Then the Royal Anthem is performed as well as at the beginning of the first act of the ceremony. This action shows the respect that the Chinese people in Thailand have towards the Thai Royal Family and demonstrates

that the beloved King is in the Chinese hearts just as he is in the hearts of the Thai people.

9 CONCLUSIONS

The Chinese are the largest ethnic minority group in Thailand, having immigrated primarily into Southern Thailand. For centuries Chinese people have come to Thailand, where they maintained their language and their social and cultural traditions. The most important part of their culture is until today bound up with their religion.

The main religion in Thailand is Theravada Buddhism, but the Chinese population in Southern Thailand are Mahayana Buddhists. Although Mahayana Buddhism has been in Thailand already for a long time, it only really emerged with the Chinese minority around 250 years ago. From this time on the cultivation of Chinese and Mahayana Buddhist ceremonies grew. Even after the Second World War the power of Chinese culture in Southern Thailand increased gradually. Until today, music is strongly linked to Chinese ceremonies and rituals, not only in Chinese temples and shrines, but in all activities in the Chinese communities.

The Mahayana Buddhism in Southern Thailand is inseparably connected with the Chinese population. With their immigration the religion grew and gained in importance. Therefore the main features of the Mahayana Buddhist ceremonies and rituals are of Chinese origin, the ceremonial course as well as the music.

Performances, chanting or reciting are invariably expressed musically. The Chinese musician in the southern region developed an awareness for the functions of music in the Chinese community, and now music is a symbol of being Chinese. In ceremony the music has two main functions: to accompany the procedure of the ceremony and to accompany the prayers.

Ceremonies, rituals or festivals are elements that bring a person to religion, and the music has an important role to intensify the impact of Buddha's teachings on the believers.

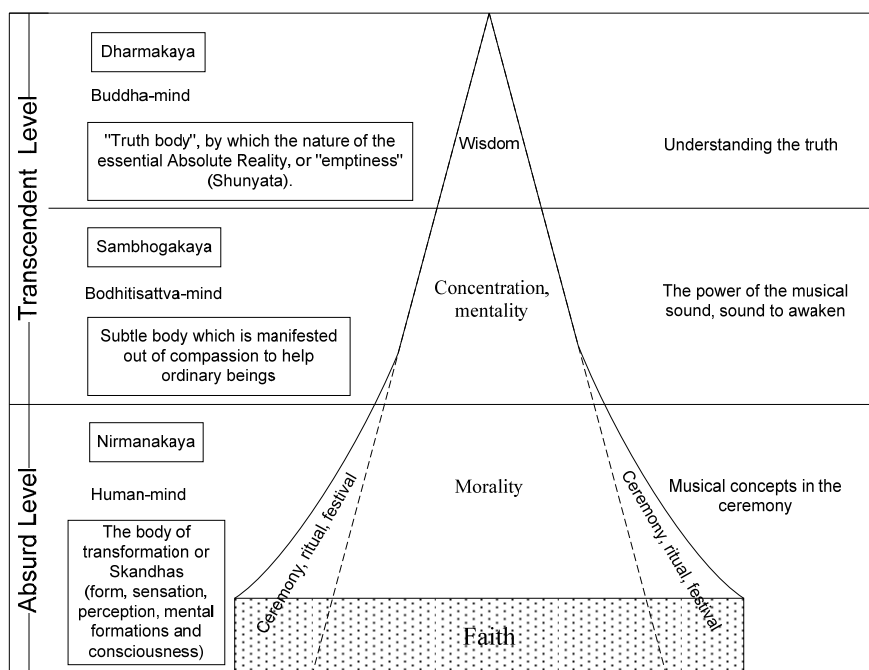


Fig.111. Music in Buddhist levels

This figure has the form of a *cetiya*, the place or object worthy of worship (P.A. Payutto). With the tall spire shape of the *cetiya*, it seems that the target for Buddhists is to obtain morality and wisdom. Figure 111 shows the pedestal of the figure with “faith” and with ceremony, ritual and festival on both sides. That means “faith” is fundamental to leading people to Buddhism, to piety - which is a door to morality.

In the figure the music is compared with a path to bring people into communication with a Buddhist environment, which is the beginning of getting help and gaining “faith”. One could say that besides the function of the music in the ceremony it has the power to affect emotions, altering the listener's state of mind.

As shown in this study, the Mahayana Buddhism in Southern Thailand contains elements from other religious practices. It came to Thailand already with various components of Taoism and other folk beliefs. In Thailand, however, the Chinese Mahayana Buddhist ceremonies developed and integrated details of Thai culture and the Theravada Buddhism. On the other hand, many Chinese ceremonies became well-known and interesting for the Thai people, for example the Chinese New Year, “Ancestor Worship” or the *Thingkrachat* (“The Festival of Leaving the Basket of Charity”) and especially the most famous Chinese festival, the *Thetsakan Kin Che* or

“Vegetarian Festival”. Concerning this latter ceremony, the most important fact is that the “Vegetarian Festival” is a Chinese Mahayana Buddhist ceremony that was developed in Thailand. It is unknown both in China and in all the other regions where Mahayana Buddhism is practiced. In this case the event is based on the Chinese culture but created in Thailand.

The value of Chinese music in the ceremonies is not only for the process of the ceremony itself. The music has many meanings for Chinese society, it can be used for Buddhist practice, but it also can show the individuality of Chinese folklore and traditions and in a wider meaning Chinese identity in general. In addition, Chinese music is an important key to the cultural integration of the group. Chinese music in Southern Thailand grew and acted on the community to strengthen its identity and power.

In Southern Thailand, chanting and reciting are the most important parts of religious practice. These performances follow the four kinds of Buddhist scriptures, which are *chang* (Buddhist Anthem), *geng* (Sutra), *ki* (Gatha) and *chio* (Dharani).

These all can be traced back to Buddhist traditions in China, but there the use of scriptures is fixed for each specific ceremony. In Thailand, however, various scriptures can be chosen for each ceremony.

The prayers in the ceremony are conducted by Mahayana Buddhist monks, or, in Southern Thailand, very often also by laymen. Only the special spiritual gesture (*mudra*) is still performed only by the monk. The language of the Buddhist scriptures used in the ceremony today has been modified, adding Thai transliteration of the Chinese characters for Thai-Chinese.

From the use of another language to chant the people can emerge changes of melodic lines. In Theravada Buddhism the original languages Sanskrit or Pali are used, but Mahayana Buddhism is based on the Chinese translation of the scriptures. Thai-Chinese in Southern Thailand use the Chinese characters, pronounced in Taechew dialect, which is also the base for the Thai transliteration. Altogether there are sometimes three steps of language change, from Sanskrit to Chinese to Taechew

dialect and also to Thai.

The Chinese music performed in Mahayana Buddhist ceremonies in Southern Thailand can be traced back to Chaozhou music in Southeast China. Since the first generations of Chinese immigration, Chinese music from Chaozhou influenced Thai-Chinese music in Southern Thailand.

Music in conjunction with chanting mostly sustains the basic Chaozhou music and specifies the melody to be used in the process. On the other hand, music interludes or music during the brake times is not specified, but should be in moderate tempo or *yipang*. *Yipang* is the normal tempo for Chinese musicians in Thailand and is performed very often on various occasions. After *yipang* the fast tempo should be continually played, mostly with the technique of *chui pang*. The tempo has some similarity with Thai music in the suite form, which includes three tempo levels slow, moderate and fast. Thai music is also arranged on three levels (cf. Roongruang 1990:21-22, Wisutthiphaet 1991:168-177). Unintentionally, this style is familiar to Thai music. For this reason, Thai and Chinese music can get along together in Mahayana ceremony without problems. There is no fixed speed in the tempi, it depends on the nature of the melody and the style of playing, the emotion leading the presentation and the type of pieces to be played.

Most Chinese melodies used during the interval time can be divided into four kinds with a particular note for each style. One very interesting aspect of these melodies is the correlation between the change of one note in the scale to create another kind and the changed emotional reaction of the listeners.

1. *Tang lak* melody style: the melody for a sad atmosphere.
2. *Kheng lak* melody style: the melody for a lively or pleasing atmosphere.
3. *Ua ngow* melody style: the melody for a wheedling and serious atmosphere.
4. *Huang sua* style: the transposition style by reverse the line of two-string fiddle.

For the chanting parts of the Sutras there are special two melodies for two Sutras. The first one is the melody for “Pak Tao Sutra”, to worship the nine stars which is the incarnation of Buddhas and Bodhisattvas in Buddhist belief or the incarnation of nine kings in Taoist belief. The other one is the melody of “Niam Pi Kuang Im Lak” for

“Guan Im Geng”, to worship Avalokiteshvara Bodhisattva.

There exist two kinds of musical styles for chanting, the syllable chanting style and the melismatic chanting style. Each piece has an individual melismatic style including only short melisma or including short and long melisma. The main melodies are based on a pentatonic scale, but in fact it is interesting when the passing notes are used, the music seems to be in a mode with 6 or 7 notes, or in a heptatonic scale. During the performance the musicians always play the melody with variations, so a complex heterophony can be created.

Chinese music in Thailand is based on Chaozhou music, but there have been many changes from generation to generation. Very often Chinese ceremonial music combines the practice of Chaozhou music with Thai components, such as:

- Chinese music with Thai language,
- Chinese melodies mixed with Thai melodies or
- Thai music in Chinese style

Today Thai melodies are also used in the ceremonies and the Chinese text is translated into Thai. Again there are various combinations:

- Thai texts with Chinese melodies,
- Thai texts with new composition in Chinese style,
- Thai texts with Thai melodies

Chinese texts are also used in Thai melody. All of these are mostly in the interval time.

The Chinese music ensembles in Southern Thailand have also changed. There is no fixed form, the *yangchin* is the leading instrument and today, Western instruments can be included in the ensembles. Especially the cello is esteemed and sometimes also keyboards can be added.

Currently, the Buddhist instruments used in the ceremonies for the prayers are still *kheng*, *im kheng*, *mu yu* and *leng*. They are closely related in melodic music and vocal intonation. Today new technology using compact discs (CDs) of modern versions of Buddhist prayers have influenced the ceremonies, but CDs are not generally used in ceremonies because people still prefer live music ensembles. CDs are often used

during long breaks to encourage Buddha's teachings. There are CDs with modern versions of Buddhist chants, both in Thai and Chinese, particularly in Chinese dialects, but long Sutra or Mantra chanting in Thai.

The activities of music groups are essential for cultural and social movements, giving them the opportunity to express their uniqueness in relation to the neighboring cultures with which they interact. They can induce Chinese people to both live and to be convinced of their identity.

It is not astonishing to see that very different elements of other cultures have been integrated into the Chinese ceremonies:

- Chinese ensembles in Southern Thailand adopted Western and Thai instruments,
- Thai music influenced the ceremonies. There are Thai compositions in Chinese style,
- Chinese ensembles have members from other ethnic groups, such as Thai and Malay,
- Chinese ceremonies can be performed with non-Chinese. For example, they invite Thai or Malay to organize ceremonies or festivals together..

Today the Thai people accompany all Chinese activities. This means that the Chinese minority in Southern Thailand can keep its cultural identity, especially in music, because their belief and their practices are accepted and supported by the surrounding population.

In the changing face of Thailand today, the Thai and Chinese are closely associated, having integrated with one another. Mahayana Buddhist ceremonies in Thailand today are managed both by Thai and Chinese people, and in some cases Theravada Buddhist monks are invited to pray and chant in the ceremony. The symbolism of Mahayana Buddhism is always identified with the Chinese group, and Chinese music is still one of the symbols of Mahayana Buddhism in Southern Thailand, even though Chinese people have mixed with other ethnic groups. The Theravada Buddhism of the majority Thai population and the Mahayana Buddhism of the Thai-Chinese are different ways to approach nirvana. In Southern Thailand, however, they often

worship together in one ceremony, praying alternately because of the different languages (Sanskrit/Pali and Taechew dialect), but both directions follow Buddha's teaching and want to pass on their belief to the next generation.

10 APPENDICES

This appendix contains the references cited in the main document and the other items in this following to make more understand.

10.1 Appendix 1: Legend

Ullambana: Meaning and Origin

Ullambana is a key Mahayana Buddhist concept based on the story of 'Mahamaudgalyayana saving his Mother'. A Sanskrit word, it means, “rescuing those who are hanging upside-down.” Traditionally it is referred as seeking salvation for the anguished souls in hell.

By the Buddhist legend, a disciple of Buddha, Mahamaudgalyayana (Mogallana or Moelin) on obtaining the six spiritual penetrations uses his Way Eye and meditative skills and finds his deceased mother reborn but tormented with hunger and starvation. Deeply sad, Mahamaudgalyayana started a journey to the netherworld. Finding her in a poor state, he tried feeding to ease her hunger but before she could eat, it all erupted into ball of flames.

A dejected Mahamaudgalyayana begged to Sakymuni to provide him a solution to allow salvation for his mother. But Buddha answered; “her past sins are deep and huge for you alone to save.” Although your filial respect move the heaven spirits, the earth spirits, twisted demons, and those outside the way, Brahmans, and the four heavenly king gods, are also without sufficient strength. So, the awesome spiritual power of the ten *sanghas* (community of monks) from all ten directions is necessary for salvation to be restored.

Ullambana Buddha also advised Maudgalyayana to make the best offering of five fruits, incense, oil, lamps, candles, beds and bedding to the assembled ten monks of the Order and pray along with them for the salvation of her mother’s soul. Also added that such an offering will not only redeem salvation for her mother but also all his kith and kin and forefathers will escape suffering and attain eternal bliss.

(Gloriousindia 2006)

10.2 Appendix 2: Texts and Melodies' Transcriptions⁶⁹

Fig.	Transcriptions	Texts
A1	<p>Low Heang Chang</p> 	<p>T 1.1 โส่ว เฮียง จ่า ยก ฮวบ ก่าย มั่ง อี้ง Low Hiang Cha Yok Huap Kai Mong Ueng จู ฮุก ไส้ ฮุย เซ็ก เอี้ยว บุง Chu Huk Hai Hui Sek Iao Bung ฮุย ฮู เกียก เซียง ยง Sui Chu Kiak Siang Yong เซ้ง อี้ ฮวง ฮึง Seng I Huang Hueng จู ฮุก เฮียง ช่วง ฮึง Chu Huk Hiang Chuang Sing (ไน้ มอ เฮียง ยง กาย พอ ลัก มอ ฮ้อ ลัก) 3 รอบ (Nai Mo Hiang Yong Kay Po Sak Mo Ho Sak) 3 times</p> <p>T 1.2 ออ นี ท้อ ฮุก O Ni Tho Huk บ่อ เลียง อุย อ้วง Bo Siang Ui Uang งั๊ย งั๊ย กิม เซียง ปั้ง เฮ้า Ngui Ngui Kim Siang Pang Hao Kuang กวง โคว้ ไส้ จัก จิว พั้ง กั้ว พั้ง เลียง ปั้ง Khow Kow Hai Chak Chio Phang Giw</p>

⁶⁹ The informations refer basically to Kalaphong (Personal interview. 29 September 2006), Pratyaprueng (Personal interview. 29 September. 2006), Pratyaprueng (Personal interview. 29 November, 2006), Pripremphaisan (Personal interview. 20 September 2006), Tangwongwiwat (Personal interview. 20 October 2006) and Uea-Charoenkunphon (Personal interview. 19 October 2006).

		Ping Liang Pang ยุ่ม หยง อ้วง ซื่อ ฮวง Yui Yong Uang Sue Huang
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Fig.	Transcriptions	Texts
A2	<p>Melody Number 8 (Nam Mo)</p>	<p>T 2.1 นัม มอ เหยียง ชิว ฟุย เซียง จู สุก ผุ่ ลัก (3 รอบ) Nam Mo Hiang Sio Hui Siang Chu Huk Pho Sak (3 times)</p> <p>T 2.2 นัม มอ เหยียง ชิว ฟุย เซียง จู สุก ผุ่ ลัก (3 รอบ) Nam Mo Hiang Sio Hui Siang Chu Huk Pho Sak (3 times)</p> <p>T 2.3 นัม มอ ต้า ปุย กวง ซื่อ อิม พอ ลัก (3 รอบ) Nam Mo Ta Pui Kuang Sue Im Pho Sak (3 times)</p> <p>T 2.4 นัม มอ ฮวง ฮัว หุ้ย เซียง สุก ผุ่ ลัก (3 รอบ) Nam Mo Huap Hua Huai Siang Huk Phu Sak (3 times)</p> <p>T 2.5 นัม มอ เลียง ฉือ ไฮ ฮวย สุก พอ ลัก (3 รอบ) Nam mo Liang Chue Hai Huai Huk Pho Sak (3 times)</p>

Fig.	Transcriptions	Texts
A3	Iang Chue Chang	<p>T 3.1</p> <p>เอี้ยง จือ เจง ชุย Iang Chue Cheng Chui</p> <p>เฟียง ไช ซำ เซียง Phiang Sai Sam Siang</p> <p>เซ่ง คง ปะ เต็ก หลี ยี่ง เทียง Seng Khong Pa Tek Li Ying</p> <p>Thiang</p> <p>ฮก ซิว ก่อง เจง เอี้ยง Hok Sio Kong Cheng Iang</p> <p>มิก จวย เซียว เคียง Mik Chuai Siao Khiang</p> <p>ฮวย เอี่ยม ฮั่ว ฮง เลียง Huai Iam Hua Hong Liang</p> <p>ไน มอ เซง เจง ฮุย พอ ลัก นอ ฮอ ลัก (3 รอบ)</p> <p>Nai Mo Cheng Cheng Hui Pho Sak No Ho Sak (3 times)</p> <p>T 3.2</p> <p>ปัก เกก กวง ม่วง Pak Kek Kuang Muang</p> <p>โผว เจียว ซือ ฟัง Phow Chiao Sue Fang</p> <p>คย เค็ก คิน ฮัง ปัก ฮุย ฮวน Khui Khek Khin Hang Pik</p> <p>Hui Huan</p> <p>ฟู เฟียน ฟู เปก เคียง Fu Phian Fu Pek Khiang</p>

	<p>8 Pu_Siang Sim Chim Sim Chim Mui Miaw Huab Huab Pae.Chiang Buang Kiab Eiab Nang 16 Jaw Ngur Ngur Kim Kiang Bung 23 Kiang Bung Tik Siw Tie Yong Kay Yie 30 Lai Wing Sik Ngie 37 Kai Pao Kang Pow Sak Mo_Ho Mo_Ho Sak Sak</p>	<p>บุ๋ เชียง ซิม ซิม ซิม มุย เหมียว ฮวบ Bu Siang Sim Chim Sim Mui Miao Huap แปะ เชียง บวง เคียบ หลั่ง เจ่า ง่อ Pae Chiang Buang Khiap Lang Chao Ngo ง่อ กิม เกียง บุ่ง ดิก ซิว ที Ngo Kim Kiang Bung Tik Sio Thi ย่ง ก้าย ยี่ ไล่ วิ่ง ซิก ึ่ง Yong Kai Yi Lai Wing Sik Ngi ไค เปา เกง พ้อ ลัก ม่อ ฮ้อ ลัก Khai Pao Keng Pho Sak Mo Ho Sak</p>
A5	<p>Chai Huk Pang</p> <p>8 14</p>	

Fig.	Transcriptions	Texts
A6	Chai Huk Pang 1	T 6.1

Nai Mo Tong Fang Chui Seng Sue Kai Nai Mo Wan I Thong
 7
 Chin Yu Lai Nai Mo Tong Fang Mial Pao Sue Kai Nai Mo
 14
 Kuang Im Chue Chai Yu Lai Nai Mo Oo Oh Nie To Huk
 21
 Oo Oh Nie To Huk Oo Oh Nie To Huk
 25
 Sek Kia Mew Nie Huk Nie To Huk Nai Mo Kuy Huk

1. ไน มอ ตง ฟัง จย เซง ซื่อ ไก วัน ยี่ ทง จิน ยู ไล, ไน มอ ตง ฟัง
 เมียว เปา ซื่อ ไก กวง อิม จื่อ จอ ยู ไล, ไน มอ ออ นี ท่อ ฮุก เซ็ก
 เกีย มอ นี ฮุก

Nai Mo Tong Fang Chui Seng Sue Kai Wan I Thong Chin Yu Lai,
 Nai Mo Tong Fang Miao Pao Sue Kai Kuang Im Chue Chai Yu Lai,
 Nai Mo O Ni Tho Huk Sek Kia Mo Ni Huk

2. ไน มอ ตง ฟัง ยง จู ซื่อ ไก กิม เส็ก เซง เจา ยู ไล, ไน มอ ตง
 ฟัง บู เยา ซื่อ ไก จย เซง กิต เซียง ยู ไล, ไน มอ ออ นี ท่อ ฮุก เซ็ก
 เกีย มอ นี ฮุก


Nai Mo Tong Fang Yong Chu Sue Kai Kim Sek Seng Chao Yu Lai,
 Nai Mo Tong Fang Bu Yao Sue Kai Chui Seng Kit Siang Yu Lai,
 Nai Mo O Ni Tho Huk Sek Kia Mo Ni Huk

3. ไน มอ ตง ฟัง เจง จู ซื่อ ไก กวง ตัด ตี พุย ยู ไล, ไน มอ ตง ฟัง
 ฝิบ ฮี ซื่อ ไก ฝิบ ไฮ ฮิว ฮี ยู ไล, ไน มอ ออ นี ท่อ ฮุก เซ็ก เกีย มอ
 นี ฮุก


Nai Mo Tong Fang Cheng Chu Sue Kai Kuang Ta Ti Fui Yu Lai, Nai
 Mo Tong Fang Fap I Sue Kai Fap Hai Io Hi Yu Lai,
 Nai Mo O Ni Tho Huk Sek Kia Mo Ni Huk

4. ไน มอ ตง ฟัง มุน แย ซื่อ ไก หยก ซื่อ ลิว วี กวง ยู ไล, ไน มอ
 ซี ฟัง เมียว ฮี ซื่อ ไก ฟา จัง จัง เจียม ผุ สัก, ไน มอ ออ นี ท่อ ฮุก

		<p>เชือก เกีย มอ นี ฮุก</p> <p>Nai Mo Tong Fang Mun Yae Sue Kai Yok Sue Lio Li Kuang Yu Lai, Nai Mo Si Fang Miao Hi Sue Kai Fa Chang Chang Ngim Pho Sak, Nai Mo O Ni Tho Huk Sek Kia Mo Ni Huk</p>
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Fig.	Transcriptions	Texts
		<p>5. ไน มอ ซี ฟัง เมียว ยง ซื่อ ไก ออก ลก จือ ใจ เจียม ผุ ลัก, ไน มอ ซี ฟัง เมียว ยง ซื่อ ไก ออก ลก จือ ใจ เจียม ผุ ลัก, ไน มอ ออ นี ท่อ ฮุก เชือก เกีย มอ นี ฮุก</p> <p>Nai Mo Si Fang Miao Yong Sue Kai On Lok Chue Chai Pho Sak (again), Nai Mo O Ni Tho Huk Sek Kia Mo Ni Huk</p>
A7	<p>Chai Huk Pang-Chuiy</p> 	
A8	<p>Kuiy Meng Chang</p>	<p>T 8.1</p> <p>1. กุย เม้ง สิบ ฮวง อี้ เชียก ฮุก ฮวบ ลั่ง เซียง จ้วง โต้ว บ่วง เล้ง</p> <p>Kuiy Meng Sib Huang Ee Chiang Huk Huab Lung Siang Juang Tow Buang Lang</p>

 <p>Kuiy Meng Sib Huang Ee Chiang Huk Huab Lung Kuiy Meng Sib Huang Ee Chiang Huab Huab Lung Kuiy Meng Sib Huang Ee Chiang Jeng Huab Lung</p> <p>7 Siang Juang Tow Buang Lang Kuiy Meng Lang Siang Juang Tow Buang Lang Kuiy Meng Lang Siang Juang Tow Buang Lang Kuiy Meng Lang</p>	<p>2. กุ่ย เม้ง สิบ ฮวง อี้ เชียก ฮวบ ฮวบ ลั่ง เชียง จ้วง โต้ว บ่วง เล้ง Kuiy Meng Sib Huang Ee Chiang Huab Huab Lung Siang Juang Tow Buang Lang</p> <p>3. กุ่ย เม้ง สิบ ฮวง อี้ เชียก เจง ฮวบ ลั่ง เชียง จ้วง โต้ว บ่วง เล้ง Kuiy Meng Sib Huang Ee Chiang Jeng Huab Lung Siang Juang Tow Buang Lang</p>
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Fig.	Transcriptions	Texts
A8	 <p>Kuiy Meng Sib Huang Ee Chiang Huk Huab Lung Kuiy Meng Sib Huang Ee Chiang Huab Huab Lung Kuiy Meng Sib Huang Ee Chiang Jeng Huab Lung</p> <p>7 Siang Juang Tow Buang Lang Kuiy Meng Lang Siang Juang Tow Buang Lang Kuiy Meng Lang Siang Juang Tow Buang Lang Kuiy Meng Lang</p>	<p>T 8.2</p> <p>1. นี ทอ ฮุก ฮวบ จั้ง ซือ ฮวง Ni Tho Huk Huap Ching Sue Huang</p> <p>2. กิว โต้ว คั่ง เซง เหมี่ยว นั้ง เหลียง Kio Tow Khung Seng Miao Nang Liang</p> <p>3. กิว ฟั่ง เลียง ท้าย ชุ่ย จี อั้ง Kio Phing Liang Thai Sui Chi Ing</p> <p>4. ฉิด เต่ง ป้อ ซิว เลียง ฮ้วง ฮวง Chit Teng Po Sio Liang Hung Huang</p> <p>5. งุ่ย งุ่ย กิม เชียง ตวง เชียง จ๋อง Ngui Ngui Kim Siang Tuang Siang Cho</p> <p>6. เกียว เกียว จั้ง เฮ้า ฉั่ง หลั่ง กวง Kiao Kiao Nging Hao Chang Lang Kuang</p>


		<p>7. ย้อย ยง ป่วง เล้งอั้ง จั้ง เหนียมม Ni Tho Huk Huap Ching Sue Huang</p> <p>8. ตั่ง เที้ยว เจ่ง โท้ว จ้อ จิง เขี้ยง Tung Thiao Cheng Thow Ngo Ching Siang</p> <p>T 8.3</p> <p>ไต ซื่อ ไต้ ปุย เมียง จง เซง Tai Sue Tai Pui Miang Chong Seng</p> <p>ไต้ ฮี้ ไต้ แซ่ จือ ฮ่า เสก Tai Hi Tai Sae Chue Ham Sek</p> <p>เขี้ยง เฮ้า กวง มั่ง ฮี้ จือ เจี่ยม Siang Hao Kuang Meng I Chue Ngiam</p> <p>จง เต่ง จือ ซิม กุย มั่ง ลี Chong Teng Chue Sim Kui Meng Li</p>
A9	<p>Kuiy Meng Chang-Chuiy</p> 	

Fig.	Transcriptions	Texts
A10	Kio Liang Huang	

<p>A11</p>	<p>Melody Number 1</p>	

Fig.	Transcriptions	Texts
A12	Melody Number 2	



		
<p>A13</p>	<p>Melody Number 3</p> 	<p>T 1</p> <p>ลี พอ ลี พอ ตี Li Pho Li Pho Ti</p> <p>คิ้ว ฮอ คิ้ว ฮอ ตี Khio Ho Khio Ho Ti</p> <p>ทอ ล้อ นี ตี Tho Lo Ni Ti</p> <p>นี่ ฮอ ลา ตี Ni Ho La Ti</p> <p>ปี ลี นี ตี Pi Li Ni Ti</p> <p>มอ ฮอ เกีย ตี Mo Ho Kia Ti</p> <p>จิง เน้ง เคียง ตี Ching Neng Khiang Ti</p> <p>ซา พอ ฮอ (3 รอบ) Sa Pho Ho (3 times)</p>

Fig.	Transcriptions	Texts
A14	Melody Number 4	



		
A15	<p>Melody Number 5</p> 	

Fig.	Transcriptions	Texts
A16	Melody Number 6	





	 <p>Musical score for Melody Number 7, measures 1-17. The score is in 3/4 time and consists of four staves. The first staff contains measures 1-6. The second staff contains measures 7-12. The third staff contains measures 13-16. The fourth staff contains measures 17-18, including first and second endings.</p>	
<p>A17</p>	<p>Melody Number 7</p>  <p>Musical score for Melody Number 7, measures 1-18. The score is in 3/4 time and consists of three staves. The first staff contains measures 1-8. The second staff contains measures 9-15. The third staff contains measures 16-18, including first and second endings.</p>	

Fig.	Transcriptions	Texts
A18	Melody Number 9	

<p>A19</p>	<p>Melody Number 10</p>	

<p>A20</p>	<p>Melody Number 11</p> 	<p>T 1</p> <p>ไน มอ จิ่ง ฮือ คอง Nai Mo Ching Hue Khong</p> <p>ฮือ คอง เพียง ฮวบ ไก่ Hue Khong Phiang Huap Kai</p> <p>เต่า เชียง Tao Chiang</p> <p>เต่า เชียง ซอ คี Tao Siang Cho Khi</p> <p>ฮ้อง ชิ่ง จู ฮุก จู พอ ลัก Hong Ching Chu Huk Chu Pho Sak</p> <p>(สวดอีกครั้งหนึ่ง) (Chanting all again)</p> <p>ชิ่ง จู ฮุก พอ ลัก มอ ฮอ ลัก (3 รอบ) Ching Chu Huk Pho Sak Mo</p> <p>Ho Sak (3 times)</p>
<p>A21</p>	<p>Melody Number 12</p> 	

<p>Fig.</p>	<p>Transcriptions</p>	<p>Texts</p>
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A22	<p>Melody Number 13</p> 	
A23	<p>Melody Number 14-Pak Tao</p> 	<p>T 23.1</p> <p>ยง เชี่ยว ซำ เจียง จู ฟัน เนา Yong Siao Sam Chiang Chu Fan Nao ยง เต็ก ตี ฟุย จิน เมง เลี้ยว Yong Tek Ti Fui Chin Meng Liao โผว ยง จุย เจียง เสก เชี่ยว ซี Phow Yong Chui Chiang Sek Siao Chi ซือ ซือ เชียง ฮัง ผุ ลัก เตา Sue Sue Chiang Hang Phu Sak Tao</p>

Fig.	Transcriptions	Texts
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A24	<p>Melody Number 16</p> 	
A25	<p>Melody Number 17</p> 	
A26	<p>Melody Number 18</p> 	

<p>A27</p>	<p>Melody Number 18-Text</p> 	<p>T 27.1 มอ ฮอ ปวก เขียก ปอ ลอ มิก ตอ (3 รอบ) Mo Ho Pua Yiak Po Lo Mik To (3 times)</p>
<p>A28</p>	<p>Melody Number 20 (Kai Shan Chuang)</p> 	

<p>A29</p>	<p>Melody Number 21</p> 	<p>T 29.1</p> <p>โน มอ จิ่ง ฮือ คอง Nai Mo Ching Hue Khong ฮือ คอง เพียง ฮวบ ไก่ Hue Khong Phiang Huap Kai เต่า เชียง Tao Chiang เต่า เชียง ซอ คี Tao Siang Cho Khi ฮ้อง ชิ่ง จู ฮุก จู พอ ลัก Hong Ching Chu Huk Chu Pho Sak (สวดอีกครั้งหนึ่ง) (Chanting all again) ชิ่ง จู ฮุก พอ ลัก มอ ฮอ ลัก (3 รอบ) Ching Chu Huk Pho Sak Mo Ho Sak (3 times)</p>
<p>A30</p>	<p>Niam Pi Kuang Im Lak</p> 	<p>T 1</p> <p>ซิ่ง จุง เมี้ยว เชียง กู Si Chung Miao Siang Ku งอ กิม เต่ง หมิ่ง ปี่ Ngo Kim Teng Ming Pi ฮุก จื่อ ห่อ อิง อ้วง Huk Chue Ho Ing Uang เมี้ยว อู่ย กวาง ซื่อ อิม Mia Ui Kuang Sue Im กวาง ซื่อ อิม พอ ลัก... Kuang Sue Im Pho Sak...</p>
<p>Fig.</p>	<p>Transcriptions</p>	<p>Texts</p>

<p>A31</p>	<p>Nok Kra Chok Khao Rang</p> 	
<p>A32</p>	<p>Pak Tao 1</p> 	<p>T 32.1</p> <p>1. ปัก เต้า ตี อี ตา กุ่ย เฮียง เมง ทำ ลอง ไท เซง จิน ซื่อ ตง ฟัง จย เซง ซื่อ ไก วัน อี ทง จิน ยู ไล Pak Tao Ti I Ta Kui Hiang Meng Tham Long Thai Seng Chin Sue Tong Fang Chui Seng Sue Kai Wan I Thong Chin Yu Lai</p> <p>2. ปัก เต้า ตี อี้อ ตา เขียก อิม เจง ก็ มุน ยิน เซง จิน ซื่อ ตง ฟัง เมียว เปา ซื่อ ไก กวง อิม จือ ใจ ยู ไล Pak Tao Ti Ue Ta Khiak Im Cheng Ki Mun Yin Seng Chin Sue Tong Fang Miao Pao Sue Kai Kuang Im Chue Chai Yu Lai</p> <p>3. ปัก เต้า ตี ซำ ตา ชิน จิน เลอน ลก ชุน เจ็ง เซง จิน ซื่อ ตง ฟัง ยง จู ซื่อ ไก กิม เสก เซง เจา ยู ไล Pak Tao Ti Sam Ta Sin Chin Loen Lok Chun Cheng Seng Chin Sue Tong Fang Yong Chu Sue Kai Kim Sek Seng Chao Yu Lai</p> <p>4. ปัก เต้า ตี ซื่อ ตา หั่ง เฮียง เมง บุน เขวียก นิว เซง จิน ซื่อ ตง ฟัง นู เยา ซื่อ ไก จู เสง กิจ เขียง ยู ไล Pak Tao Ti Sue Ta Hang Hiang Meng Bun Khwiak Nio Seng Chin Sue Tong Fang Bu Yao Sue Kai Chui Seng Kit Siang Yu Lai</p>

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Fig.	Transcriptions	Texts
A32	<p>Pak Tao 1</p>	<p>5. ปัก เต้า ตี อุ ตา ปัก ตัน ยิน นิม เจง เกียน เซง จิน ซื่อ ตง ฟัง เจง จู ซื่อ ไก กวง ตา ตี ฟุย ยู ไล Pak Tao Ti U Ta Pik Tan Yin Nim Cheng Kian Seng Chin Sue Tong Fang Cheng Chu Sue Kai Kuang Ta Ti Fui Yu Lai</p> <p>6. ปัก เต้า ตี ลีว ต่า ปู ปัก เกก บู เขียก กิ เซง จิน ซื่อ ตง ฟัง ฝับ อี ซื่อ ไก ฝับ ไฮ อิว ฮี ยู ไล Pak Tao Ti Lio Ta Pu Pak Kek Bu Khiak Ki Seng Chin Sue Tong Fang Fap I Sue Kai Fap Hai Io Hi Yu Lai</p> <p>7. ปัก เต้า ตี ซี ตา เพียว เทียน กวน พอ กิน กวน เซง จิน ซื่อ ตง ฟัง มุน แย ซื่อ ไก หยก ซื่อ ลีว ลี กวง ยู ไล Pak Tao Ti Si Ta Phiao Thian Kuan Pho Kin Kuan Seng Chin Sue Tong Fang Mun Yae Sue Kai Yok Sue Lio Li Kuang Yu Lai</p>
A33	<p>Pak Tao 2</p>	<p>T 33.1</p> <p>1. ปัก เต้า ตี ปา ทง เมง ไว ปู เซง จิน ซื่อ ซี ฟัง เมียว ฮี ซื่อ ไก ฟา จัง จัง จิม ฝู ลัก Pak Tao Ti Pa Thong Meng Wai Pu Seng Chin Sue Si Fang Miao Hi Sue Kai Fa Chang Chang Ngim Pho Sak</p> <p>2. ปัก เต้า ตี กิว ยิน กวง นุย แปะ เซง จิน ซื่อ ซี ฟัง เมียว ยง ซื่อ</p>

		ไก่ ออน ลก จื่อ ใจ ผุ ลัก Pak Tao Ti Kio Yin Kuang Nui Pae Seng Chin Sue Si Fang Miao Yong Sue Kai On Lok Chue Chai Pho Sak
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10.3 Appendix 3: Texts and Translations

1. Great Compassion Mantra/Dharani

This following is the translation of Great Compassion Mantra with a line-by-line, comparison of the Chinese text of the prayer, Sino-Thai reading, and Thai-Romanization transliteration. English version is translated by the Buddhist Text Translation Society (2000).

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
	大悲咒	ใต้ ปุย จิว	Tai Pui Chio	The Great Compassion Mantra
1.	南無、喝囉怛那、哆囉 夜耶	นำ มอ ฮ่อ ลา ตัน นอ ตอ ลา เทย เย	Nam Mo Ho La Tan No To La Ye Ye	Adoration to the triple Gem.
2.	南無阿唎耶	นำ มอ ออ ลี เย	Nam Mo O Li Ye	Adoration to the noble Lord who looks down, the enlightened sentient being, the great being, the merciful one!
3.	婆盧羯帝、爍鉢囉 耶	พ่อ ลู กิด ดี ซอ ปอ ลา เย	Pho Lu Kit Ti So Po La Ye	
4.	菩提薩埵 婆耶	ฟู ที สัต ตอ พอ เย	Phu Thi Satta To Pho Ye	
5.	摩訶薩埵 婆耶	หม่อ ฮ่อ สัต ตอ พอ เย	Mo Ho Sat To Pho Ye	
6.	摩訶、迦盧尼迦耶	หม่อ ฮ่อ เกีย ลู นี เกีย เย	Mo Ho Kia Lu Ni Kia Ye	
7.	唵	งัน	Ngan	Om! Having paid adoration to One who dispels all

8	薩幡囉罰曳	สัต พัน ลา ฮัว อี้	Sat Phan La Hua I	fears, the Nobel Avalokitesvara, adoration to the blue-necked One!
9	數怛那怛寫	ซูตัน นอ ตัน เซ	Su Tan No Tan Se	
10	南無、悉吉慄埵、 伊蒙阿唎耶	นำ มอ สิต กิด บี ตอ อี้ หม่ง ออ ลี เย	Nam Mo Sit Kit Bi To I Mong O Li Ye	
11	婆盧吉帝、室佛囉 楞駄婆	ฝ่อ ลู กิด ตี สิต ฮูลา เลง ถ่อ พอ	Pho Lu Kit Ti Sit Hu La Leng Tho Pho	
12	南無、那囉謹墀	นำ มอ นอ ลา กิน ซี้	Nam Mo No La Kin Si	

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
13	醯利摩訶、幡哆沙咩	ซี่ ลี หม่อ ฮ่อ พัน ตอ ซา เม	Si Li Mo Ho Phan To Sa Me	I shall enunciate the heart dharani which ensures all purpose, is pure and invincible for all beings, and which purifies the path of existence.
14	薩婆阿他、豆輸朋	สะ พอ ออ ทอ เต่า ซี้ พง	Sa Pho O Tho Tao Si Phong	
15	阿逝孕	ออ ซี้ เย็น	O Sue Yen	
16	薩婆薩哆那摩婆薩哆 那摩婆伽	สะ พอ สะ ตอ นอ มอ พอ สะ ตอ นอ มอ พอ เค	Sa Pho Sa To No Mo Pho Sa To No Mo Pho Khe	
17	摩罰特豆	มอ ฮัว เตอ เต่า	Mo Hua Toe Tao	
18	怛姪他	ตัน จิต ทอ	Tan Chit Tho	
19	唵阿婆盧醯	งัน ออ พอ ลู ซี้	Ngan O Pho Lu Si	
20	盧迦帝	ลู เกีย ตี	Lu Kia Ti	Like this: Om! Lord of Effulgence, the World-Transcending One.
21	迦羅帝	เกีย ลอ ตี	Kia Lo Ti	
22	夷醯唎	อี้ ซี้ ลี	I Si Li	

23	摩訶菩提薩埵	หม่อ ฮ่อ ผู่ ที สัต ตอ	Mo Ho Phu Thi Sat To	
24	薩婆薩婆	สัต พอ สัต พอ	Sat Pho Sat Pho	Come, great bodhisattva, descend, descend. Please remember my heart dharani.
25	摩囉摩囉	มอ ลา มอ ลา	Mo La Mo La	
26	摩醯摩醯、唎 馱 孕	มอ ซี้ มอ ซี้ ลี ทอ ยิน	Mo Si Mo Si Li Tho Yin	
27	俱盧俱盧、羯 蒙	กี ลู กี ลู กิด มง	Ki Lu Ki Lu Kit Mong	
28	度盧度盧、罰 閻 耶 帝	ตุ ลู ตุ ลู ฟา เย ดี	Tu Lu Tu Lu Fa Ye Ti	
29	摩訶、罰 閻 耶 帝	หม่อ ฮ่อ ฮั่ว เซ เย ดี	Mo Ho Hua Se Ye Ti	Do, do the work. Hold fast, hold fast, Victor, the great Victor
30	陀囉陀囉	ทอ ลา ทอ ลา	Tho La Tho La	
31	地唎尼	ดี ลี นี	Ti Li Ni	
32	室佛囉耶	สิต ฮู่ ลา เย	Sit Hu La Ye	Hold on, hold on, King of the Dharani. Move, move onto my spotless image.
33	遮囉遮囉	เจ ลา เจ ลา	Che La Che La	
34	摩麼罰摩囉	มอ มอ ฮั่ว มอ ลา	Mo Mo Hua Mo La	
35	穆帝隸	หมก ดี ลี	Mok tie lie	
36	伊醯伊醯	อิ ซึ อิ ซึ	I Xi I Xi	
37	室那室那	สิต นอ สิต นอ	Sit No Sit No	
38	阿囉參、佛囉舍利	ออลา ซัน ฮู่ ลา เซ ลี	O La San Hu La Se Li	
39	罰沙罰參	ฮั่ว ซอ ฮั่ว ซัน	Hua So Hua San	
40	佛囉舍耶	ฮู่ ลา เซ เย	Hu La Se Ye	
41	呼嚧呼嚧摩囉	ฮู่ ลู ฮู่ ลู มอ ลา	Hu Lu Hu Lu Mo La	
42	呼嚧呼嚧醯利	ฮู่ ลู ฮู่ ลู ซี้ ลี	Hu Lu Hu Lu Si Li	
43	娑囉娑囉	ซอ ลา ซอ ลา	So La So La	Quick-quick, please remember, quick-quick. Desend - desend, desend - desend - desend, desend - desend;
44	悉唎悉唎	สิต ลี สิต ลี	Sit Li Sit Li	
45	蘇嚧蘇嚧	ซุ ลู ซุ ลู	Su Lu Su Lu	
46	菩提夜、菩提夜	ผู่ ถี เย ผู่ ถี เย	Phu Thi Ye Phu Thi Ye	
47	菩馱夜、菩馱夜	ผู่ ถ่อ เย ผู่ ถ่อ เย	Phu Tho Ye Phu Tho Ye	
Number	Chinese Characters	Thai Characters	Thai Romanization	Translations

48	彌帝唎夜	มี ตี ลี เย	Mi Ti Li Ye	Being enlightened, being enlightened; enlightens me, enlighten me. Merciful Blue-necked One appears [unto me].
49	那囉謹墀	นอ ลา กิณ สี	No La Kin Si	
50	地利瑟尼那	ตี ลี สิด นี นอ	Ti Li Sit Ni No	
51	波夜摩那	พ่อ เย มอ นอ	Pho Ye Mo No	
52	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	To you, who see us, hail! To the Successful one hail! To the Great Successful one hail! To the Successful Lord of the yogis, hail!
53	悉陀夜	สิต ถ่อ เย	Sit Tho Ye	
54	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	
55	摩訶悉陀夜	หม่อ ฮอ สิด ถ่อ เย	Mo Ho Sit Tho Ye	
56	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	
57	悉陀喻藝	สิต ทอ ยี อี	Sit Tho Yi I	
58	室磻囉耶	สิต พัน ลา เย	Sit Phan La Ye	
59	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	
60	那囉謹墀	นอ ลา กิณ สี	No La Kin Si	
61	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
62	摩囉那囉	มอ ลา นอ ลา	Mo La No La	To the Blue-necked one hail! To the Boar-faced One hail! To Man-Lion faced One hail!
63	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	
64	悉囉僧、阿穆佉耶	สิต ลา เซง ออ หมก เค เย	Sit La Seng O Mok Khe Ye	
65	娑婆訶	ซอ พ่อ ฮอ	So Pho Ho	
66	娑婆摩訶、阿悉陀夜	ซอ พ่อ หม่อ ฮอ ออ สิด ถ่อ เย	So Pho Mo Ho O Sit Tho Ye	
67	娑婆訶	ซอ พ่อ ออ	So Pho O	
68	耆吉囉、阿悉陀夜	เจ กิด ลา ออ สิด ถ่อ เย	Che Kit La O Sit Tho Ye	

69	娑婆訶	ซอ ผ่อ เย	So Pho Ye	holder of discus in his hand, hail! To One who sports a lotus in his hand, hail!
70	波陀摩、羯悉陀夜	ปอ ทอ มอ กิด ลิต ถ่อ เย	Po Tho Mo Kit Sit Tho Ye	
71	娑婆訶	ซอ ผ่อ ฮอ	So Pho Ho	
72	那囉謹墀、皤伽囉耶	นอ ลา กิน ซี่ พัน เค ลา เย	No La Kin Si Phan Khe La Ye	
73	娑婆訶	ซอ ผ่อ ฮอ	So Pho Ho	To Blue-necked One smeared (with holy ashes), hail!
74	摩婆利、勝羯囉夜	มอ พอ ลี เซง กิด ลา เย	Mo Pho Li Seng Kit La Ye	
75	娑婆訶	ซอ ผ่อ ฮอ	So Pho Ho	To the mighty Úankara (Auspicious one) hail! (Avalokitesvara sometimes appears as a yogi smeared with ashes.)
76	南無喝囉怛那、哆囉夜耶	นำ มอ ห่อ ลา ตัน นอ ตอ ลา เย เย	Nam Mo Ho La Tan No To La Ye Ye	
77	南無阿唎耶	นำ มอ ออ ลี เย	Nam Mo O Li Ye	
78	婆嚧吉帝	ผ่อ ลู กิด ดี	Pho Lu Kit Ti	Adoration to the Triple Gem, adoration to the noble Avalokitesvara (Lord who looks down), the enlightened being, hail!
79	爍皤囉夜	ซอ พัน ลา เย	Cho Phan La Ye	
80	娑婆訶	ซอ ผ่อ ฮอ	So Pho Ho	
81	唵悉殿都	งัน ลิต ติน ตุ	Ngan Sit Tin Tu	
82	漫多囉	มัน ตอ ลา	Man To La	
83	跋陀耶	ปัต ถ่อ เย	Pat Tho Ye	Dharani, prayer
84	娑婆訶	ซอ ผ่อ ฮอ	So Pho Ho	

2. Heart Sutra

This following is the translation of Heart Sutra with a line-by-line, comparison of the Chinese text of the prayer, Sino-Thai reading, and Thai-Romanization transliteration. English version is translated by Fox (1927:78-82).

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
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	摩訶般若波羅蜜多心經	หม่อ ฮ่อ ป่อ แยะ ป่อ ลอ มิก ตอ ซิม เกง	Tai Pui Chio	Heart Sutra
1	觀自在菩薩。行深般若波羅 蜜多時。	กวน จื่อ ใจ ฟู่ ลัก เฮ้ง ซิม ปัว เยียก ป่อ ลอ มิก ตอ ซี้	Kuan Chue Chai Phu Sak Heng Chim Pua Yiak Po Lo Mik To Si ,	Noble Avalokiteśavara* bodhisattva in the depth, in the river, in flowing depths. Transcendent wisdom course brooded, browsed.
2	照見五蘊皆空。	เจา เกียน โงว อุง ไก คง	Chao Kian Ngow Ung Kai Khong ,	He looks down in the past. Five skandhas* is moreover.
3	度一切苦厄。	โต้ว เจก เขียก โคว แอะTow	Chek Chiak Khow Ae ,	Essence empty he sees in the past.
4	舍利子。	เสี่ย ลี จื่อ	Sia Li Chue ,	Śāriputra
5	色不異空。	เสก ปุก อี คง	Sek Puk I Khong ,	form is not other than emptiness
	空不異色。	คง ปุก อี เสก	Khong Puk I Sek ,	Emptiness is not other than form
	色即是空。	เสก เจียก ลี คง	Sek Chiak Si Khong ,	That which is form equals emptiness.
	空即是色。	คง เจียก ลี เสก	Khong Chiak Si Sek ,	That which is emptiness that which is form.
	受想行識。	ซิว เสียง เฮง เสก	Sio Siang Heng Sek ,	The same feelings, perception, impulse, consciousness
	亦復如是。	เอีย หอก หยู่ ลี	Ia Hok Yu Si ,	Here, Śāriputra, form is emptiness, emptiness is form. Form is not other than emptiness, and emptiness is not other than form. That which is form equals emptiness, and that which is emptiness is also form. Precisely the same may be said of form and the other skandhas: feelings, perception, impulse, consciousness.
Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
6	舍利子。	เสี่ย ลี จื่อ	Sia Li Chue ,	Śāriputra
	是諸法空相。	ลี จู ฮั๊บ คง เขียง	Si Chu Hap Khong Siang ,	All dharmas indications of emptiness
7	不剩不滅。	ปุก เซง ปุก มิก	Puk Seng Puk Mik ,	not arisen not suppressed

	不垢不淨。	ปุก อุ ปุก เจริง	Puk U Puk Cheng ,	not corrupt, not pure
	不增不減。	ปุก เจริง ปุก เกียม	Puk Cheng Puk Kiam ,	not complete, not unfinished
8	是故空中無色。	สี กู คง ตั้ง ป่อ เสก	Si Ku Khong Tang Bo Sek ,	therefore the emptiness not form
9	無受想行識。	ป่อ ซิว เสียง เฮง เสก	Bo Sio Siang Heng Sek	not feelings, not perception, not impulse, not consciousness
10	無眼耳鼻舌身意。	ป่อ จัง ยื่อ พิ จิ เชนง อี้	Bo Ngang Yue Phi Chi Seng I ,	not eye, not ear, not nose, not tongue, not body, not mind
11	無色聲香味觸法。	ป่อ เสก เสียง เสียง ปี ตก หวบ	Bo Sek Siang Hiang Bi Tok Huap ,	not shape, not sound, not taste, not object of touch, not thought
12	無眼界。乃至無意識界。	ป่อ จัน ไก่ ไน จี ป่อ อี้ เสก ไก่	Bo Ngan Kai Nai Chi Bo I Sek Kai ,	there is no realm of the eye all the way up to no realm of mental cognition.
13	無無明。	ป่อ ป่อ มั่ง	Bo Bo Meng ,	not ignorance, not learning- destruction
	亦無無明盡。	เอี้ย ป่อ ป่อ เมง เจริง	Ia Bo Bo Meng Cheng ,	not ignorance-destruction until we reach
	乃至無老死。亦無老死盡。	ไน จี ป่อ เหลา ซี เอี้ย ป่อ เหลา ซี้ จิง	Nai Chi Bo Lao Si Ia Bo Lao Si Ching ,	senility-death no senility-death-destruction
14	無苦集滅道。	ป่อ ไคว่ จิก มิก เต่า	Bo Khow Chik Mik Tao ,	not suffering beginning ceasing path
15	無智亦無得。	ป่อ ตี เอี้ย ป่อ เต็ก	Bo Ti Ia Bo Tek ,	not knowledge, not attainment not realization
16	以無所得故。	อี้ ป่อ ซอ เต็ก กู	I Bo So Tek Ku ,	therefore non-attainment
17	菩提薩埵。	ผู้ ที่ สัก เตย	Phu Thi Sak Toei ,	Bodhisattvas
	依般若波羅蜜多故。	ฮี้ ปัว เอี้ยก ป่อ ลอ มิก ตอ กู	Hi Pua Yiak Po Lo Mik To Ku	Transcendent wisdom bound dependent
18	心無掛礙。	ซิม ป่อ ควง ไก่	Sim Bo Khuang Kai ,	Dwell mind bound dependent
	無掛礙故。	ป่อ ควง ไก่ กู	Po Khuang Kai Ku ,	no enclosures

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
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19	無有恐怖。	ป๋อ อู่ คง ปู่	Bo U Khong Pu ,	mind no-enclosures intrepid
20	遠離顛倒夢想。	เอียง ลี เต็ง เต้า ม่วง เซียง	Iang Li Teng Tao Muang Siang ,	error passed beyond
21	究竟涅槃。	กิว เก่ง เน้ง พวง	Kio Keng Neng Phuang	therefore reaches to <i>nirvana</i>
22	三世諸佛。	ซา ซี จู ฮุก	Sa Si Chu Huk ,	All past, present and future Buddhas,
23	依般若波羅蜜多故。	อี ป๋อ เยียก ป๋อ ลอ มิก ตอ กุ Po	Yiak Po Lo Mik To Ku	relying on Prajnaparamita,
24	得阿耨多羅三藐三菩提。	เตก ออ นอ ต๋อ ลอ ซำ เมา ซำ ผู่ ที	Tek O No To Lo Sam Mao Sam Phu Thi ,	attain Anuttara-Samyak-Sambodhi
25	故知般若波羅蜜多。	กุ่ โจ้ว ปัว เยียก ป๋อ ลอ มิก ตอ	Ku Chai Pua Yiak Po Lo Mik To ,	therefore should known The transcendent wisdom
26	是大神咒。	ลี ไต่ เซ้ง จิว	Si Tai Seng Chio ,	is the great mantra, invincible mantra
27	是大明咒。	ลี ไต่ เม้ง จิว	Si Tai Meng Chio ,	great knowledge mantra
28	是無上咒。	ลี ป๋อ เซียง จิว	Si Bo Siang Chio ,	unsurpassable mantra
29	是無等等咒。	ลี ป๋อ เต้ง เต้ง จิว	Si Bo Teng Teng Chio ,	uncomparable sutra
30	能除一切苦。	แนน ตี เจก เขียก โคว์	Naen Ti Chek Khiak ,	All suffering causing to cease
	真實不虛。	จิง ลิก ปุก ฮี	Ching Sik Puk Hi ,	trustworthy because not false transcendent wisdom uttered
31	故說般若波羅蜜多咒。	กุ่ ส่วย ปัว เยียก ป๋อ ลอ มิก ตอ จิว	Ku Suai Pua Yiak Po Lo Mik To Chio,	Therefore recite the mantra of Prajnaparamita:
	即說咒曰。	เจียก ส่วย จิว เขียก	Chiak Suai Chio Hiak ,	thus, you
	揭諦揭諦。	กิด ที กิด ที	Kit Thi Kit Thi ,	who are gone gone
	波羅揭諦。	ป๋อ ลอ กิด ที	Po Lo Kit Thi ,	gone beyond
	波羅僧揭諦。	ป๋อ ลอ เจง กิด ที	Po Lo Cheng Kit Thi ,	gone quite beyond
	菩提薩婆訶。	ผู่ ที ลัก พอ ลอ	Phu Thi Sak Pho Lo ,	to wisdom hail
	摩訶般若波羅蜜多	มอ ฮอ ปัว เยียก ป๋อ ลอ มิก ตอ (๓ จบ)	Mo Ho Pua Yiak Po Lo Mik To (3 times)	Refuge with “Heart Sutra.”

3. Amita Sutra or the Smaller Sukhavativyuha Sutra

This following is the translation of Amita Sutra with a line-by-line, comparison of the Chinese text of the prayer, Sino-Thai reading, and Thai-Romanization transliteration. English version is translated from the Chinese Version of Kumarajiva by Nishu Utsuki (1924).

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
	阿彌陀經			Amita Sutra
1.	如是我聞。一時佛在舍衛國，祇樹給孤獨園。與大比丘僧，千二百五十人俱，皆是大阿羅漢，眾所知識：長老舍利弗、摩訶目犍連、摩訶迦葉、摩訶迦旃延、摩訶俱絺羅、離婆多、周利槃陀伽、難陀、阿難陀、羅侯羅、憍梵波提、寶頭盧頗羅墮、迦留陀夷、摩訶劫賓那、	อยู่ ซื่อ งอ บุน อี ซื่อ ฟุ ใจ แส ไว กวด ตี ชู กิบ กู จก ยง อี ตา ปี่ คิว เจง เขียน ยือ ปัก อู ลิบ เลิน กี่ ไก ซื่อ ตา ออ ลอ ฮอน จง ซอ จือ เสก เจียง เลา แส ลี ฟุ มอ ฮอ มก เกียง เลียน มอ ฮอ เกีย หยิบ มอ ฮอ เกีย จง เอียง มอ ฮอ กี่ ซี ลอ ลี พอ ตอ เจา ลี ฟัน ทอ แค นัน ทอ ออ นัน ทอ ลอ เฮา ลอ เกียว ฝั่ม ปอ ที ปิง เทว ลู พอ ลอ ตอ กีย หลิว ทอ	Yu Sue Ngo Bun I Sue Fu Chai Sae Wai Kwat Khi Su Kip Ku Chok Yong I Ta Pi Khio Cheng Chian Yue Pak U Sip Loen Ki Kai Sue Ta O Lo Hon Chong So Chue Sek Chiang Lao Sae Li Fu Mo Ho Mok Kiang Lian Mo Ho Kia Yip Mo Ho Kia Chung Iang Mo Ho Ki Si Lo Li Pho To Chao Li Phan Tho Khae Nan Tho O Nan Tho Lo Hao Lo Kiao Fam Po Thi Ping Thewa Lu Pho Lo To Kiya Lio Tho I Mo Ho Kip Ping No Po Ki Lo O Nao Lio Tho Yu Sue Tong Chu Ta Ti Chue Ping Chu Phu Sak Mo Ho Sak Bun Su Sue Li Fap Wang Chue O It To Phu Sak Khin Tho Ho Thi Phu Sak Chiang Cheng Ching Phu Sak I Yu Sue Tang Chu Ta Phu Sak Kip Sek Thi Hang Yin Tang Bu Lian Chu Thian Ta Chong Ki	Thus have I heard: Once the Buddha was dwelling in the Anathapindada Garden of Jetavana in the country of Shravasti together with a large company of Bhikshus of twelve hundred and fifty members. They were all great Arhats, well known among people, (to wit): Shariputra the elder, Mahamaudgalyayana, Mahakashyapa, Mahakatyayana, Mahakaushthila, Revata, Shuddhipanthaka, Nanda, Ananda, Rahula, Gavampati, Pindola-Bharadvaja, Kalodayin, Mahakapphina, Vakkula, Aniruddha, etc., all great Shravakas [lit. disciples]; and with many Bodhisattva-Mahasattvas, (such as), Manjushri, Prince of the Lord of Truth, Bodhisattva Ajita, Bodhisattva Gandhahastin, Bodhisattva

	<p>薄拘羅、阿那樓駄，如是等諸大弟子。</p> <p>并諸菩薩摩訶薩：文殊師利法王子、阿逸多菩薩、乾陀訶提菩薩、常精進菩薩，與如是等諸大菩薩。及釋提桓因等，無量諸天大眾俱。</p>	<p>อี มอ ฮอ กีบ ปิง นอ ปอ ก็ ลอ ออ เน่า ลิว ทอ ยู่ ซื่อ ตง จู ตา ตี จื่อ ปิง จู ผุ ลัก มอ ฮอ ลัก บุน ชู ซื่อ ลี ฝีบ วัง จื่อ ออ อิด ตอ ผุ ลัก คิน ทอ ฮอ ที ผุ ลัก เขียง เจง จิง ผุ ลัก อี ยู่ ซื่อ ตัง จู ตา ผุ ลัก กีบ เสก ที ฮัง ยิน ตัง นู เลียน จู เทียน ตา จง ก็</p>		<p>Nityodyukta, etc., all great Bodhisattvas; and also with a large company of innumerable devas, (such as) Shakrodevanam-Indra, etc.</p>
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Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
2.	<p>爾時，佛告長老舍利弗： 「從是西方，過十萬億佛土，有世界名曰極樂，其土有佛，號阿彌陀，今現在說法。」 「舍利弗，彼土何故名為極樂其國眾生，無有眾苦，但受諸樂，故名極</p>	<p>อีอ ซื่อ ฟุ เกา เจียง เลา แส ลี ฟุ ชง ซื่อ ซี ฟัง กัว ลิบ วัน อี ฟุ โทว เยา ซื่อ ไก เมง ยัด เกก ลก คี โทว เยา ฟุ เฮา ออ มี ทอ กิม เฮียน ไจ ส่วย ฝีบ แส ลี ฟุ ปี่ โทว ฮอ กู เมง ไว เกก ลก คี กวด จง เซง นู เยา จง คู ตัง เซา จู ลก กู เมง เกก ลก</p>	<p>Ue Sue Fu Kao Chiang Lao Sae Li Fu Chong Sue Si Fang Kua Sip Wan I Fu Thow Yao Sue Kai Meng Yat Kek Lok Khi Thow Yao Fu Hao O Mi Tho Kim Hian Chai Suai Fap Sae Li Fu Pi Thow Ho Ku Meng Wai Kek Lok Khi Kuat Chong Seng Bu Yao Chong Khu Tang Sao Chu Lok Ku Meng Kek Lok</p>	<p>Then the Buddha addressed Shariputra, the elder, and said, 'Beyond a hundred thousand kotis of Buddha-lands westwards from here, there is a world named Sukhavati. In that world there is a Buddha, Amita(-ayus) by name, now dwelling and preaching the law. Shariputra, why is that country named Sukhavati? The living beings in that country have no pains, but receive pleasures only. Therefore, it is called Sukhavati.</p>

	樂。」			
3.	「又舍利弗。極樂國土，七重欄楯，七重羅網，七重行樹，皆是四寶周匝圍繞，是故彼國名為極樂。」	เยา แส ลี ฟู เกก ลก กวด โหว ชี ชง ลั่น ชุน ชี ชง ลอม มัง ชี ชง ฮัง ชู ไก ชือ ชือ เปา เจา จับ ไว เยา ชือ กู ปี่ กวด เมง ไว เกก ลก	Yao Sae Li Fu Kek Lok Kwat Thow Chi Chong Lan Sun Chi Chong Lo Mang Chi Chong Hang Su Kai Sue Sue Pao Chao Chap Wai Yao Sue Ku Pi Kwat Meng Wai Kek Lok	'Again, Shariputra, in the land Sukhavati (there are) seven rows of balustrades, seven rows of fine nets, and seven rows of arrayed trees; they are all of four gems and surround and enclose (the land). For this reason the land is called Sukhavati.

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
4	「又舍利弗。極樂國土，有七寶池，八功德水，充滿其中，池底純以金沙布地。四邊階道，金、銀、琉璃、玻璃合成。上有樓	เยา แส ลี ฟู เกก ลก กวด โหว เยา ชี เป็ ปา กง เตก ชุย ชง มุน คี จง ชี ดี ชุน อี กิม ซา ปู ดี ชือ เปียน ไก เตก กิม เจิน ลิว ลี ปอ ลี หับ เซง เซียง เยา ลิว	Yao Sae Li Fu Kek Lok Kwat Phow Yao Chi Pa Kong Tek Sui Chong Mun Khi Chong Chi Ti Sun I Kim Sa Pu Ti Sue Pian Kai Tao Kim Ngoen Lio Li Po Li Hap Seng Siang Yao Lio Kok Yit I Kim Ngoen Lio Li Po Li Chae Khue Chia Chu Ma Nao Yue Ngim Sek Chue Chi Chong Lian Fa Ta Yu Chae Lun Chae Sek Chae Kuang Wong Sek Wong Kuang Chia Sek Chia Kuang Pak Sek Pak Kuang	'Again, Shariputra, in the land Sukhavati there are lakes of the seven gems, in which is filled water with the eight meritorious qualities. The lake-bases are strewn with golden sand, and the stairs of the four sides are made of gold, silver, beryl, and crystal. On land there are stories and galleries adorned with gold, silver, beryl, crystal, white coral, red pearl and diamond [lit.

	<p>閣，亦以金、銀、琉璃、玻璃、磔磔、赤珠、瑪瑙而嚴飾之。池中蓮花大如車輪，青色青光、黃色黃光、赤色赤光、白色白光，微妙香潔。」</p> <p>「舍利弗。極樂國土，成就如是功德莊嚴。」</p>	<p>กก ยิด อี กิม เจิน ลิว ลี ปอ ลี แซ คือ เขียะ จู มา เนา ยือ จิม เสก จือ ซี จง เลียน ฟา ตา ยู แซ ลุน แซ เสก แซ กวง ห่วง เสก ห่วง กวง เขียะ เสก เขียะ กวง ปัก เสก ปัก กวง มุย เมียว เฮียง เกียก แซ ลี ฟุ เกก ลก กวด โทว เซง เจา ยู ชือ กง เตก จัง จิม</p>	<p>Mui Miao Hiang Kiak Sae Li Fu Kek Lok Kuat Thow Seng Chao Yu Sue Kong Tek Chang Ngim</p>	<p>agate]. The lotus-flowers in the lakes, large as chariot wheels, are blue-colored with blue splendor, yellow-colored with yellow splendor, red-colored with red splendor, white-colored with white splendor, and (they are all) the most exquisite and purely fragrant. Shariputra, the land Sukhavati is arrayed with such good qualities and adornments.</p>
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Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
5	<p>「又舍利弗。彼佛國土，常作天樂。黃金為地。晝</p>	<p>เยา แซ ลี ฟุ ปี่ ฟุ กวด โทว เขียง จก เทียน ลก</p>	<p>Yao Sae Li Fu Pi Fu Kuat Thow Chiang Chok Thian Lok Wong Kim Wai Ti Chao Yae Lio Sue I Thian Man Tho Lo Fa Khi Thow Chong Seng</p>	<p>'Again, Shariputra, in that Buddha-land there are heavenly musical instruments always played on; gold is spread on the ground; and</p>

	<p>夜六時，雨天曼陀羅華。 其土眾生，常以清旦，各 以衣祴盛眾妙華，供養他 方十萬億佛，即以食時， 還到本國，飯食經行。」 「舍利弗。極樂國土，成 就如是功德莊嚴。」</p>	<p>ห้วง กิม ไว ดี เจา แย ลิว ซื่อ อี เทียน มั่น ทอ ลอ ฟา คี โทว จง เซง เซียง อี เซง ตัง กก อี อี ไก เซง จง เมียว ฟา กง เอียง ทา ฟัง ลิป วัน อี ฟุ เจียก ดี เสก ซื่อ ฟิน เตา ฟุน กวด ฟิน เสก เกง ฮัง แซ ลี ฟุ เกก ลก กวด โทว เซง เจา ยู ซื่อ กง เตก จัง จิม</p>	<p>Chiang I Cheng Tang Kok I I Kai Seng Chong Miao Fa Kong Iang Tha Fang Sip Wan I Fu Chiak Di Sek Sue Fan Tao Fun Kuat Fan Sek Keng Hang Sae Li Fu Kek Lok Kuat Thow Seng Chao Yu Sue Kong Tek Chang Ngim</p>	<p>six times every day and night it showers Mandarava blossoms. Usually in the serene morning [lit. dawn] all of those who live in that land fill their plates with those wonderful blossoms, and (go to) make offering to a hundred thousand kotis of Buddhas of other regions; and at the time of the meal they come back to their own country, and take their meal and have a walk. Shariputra, the Sukhavati land is arrayed with such good qualities and adornments.</p>
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Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
6	復次舍利弗：「彼國常有	ฟุก ซื่อ แซ ลี ฟุ ปี่ กวด เซียง เยา จง จง คี เมียว	Fuk Sue Sae Li Fu Pi Kuat Chiang Yao Chong Chong Khi Miao Chap Sek Chue Niao Pak Hok	'And again, Shariputra, in that country there are always various wonderful birds of different

<p>種種奇妙雜色之鳥：白鶴、孔雀、鸚鵡、舍利、迦陵頻伽、共命之鳥。是諸眾鳥，晝夜六時，出和雅音。其音演暢五根、五力、七菩提分、八聖道分，如是等法。其土眾生，聞是音已，皆悉念佛、念法、念僧。」</p> <p>「舍利弗。汝勿謂此鳥，實是罪報所生，所以者何？彼佛國土，無三惡道。」</p> <p>「舍利弗。其佛國土，尚無惡道之名，何況有實。是諸眾鳥，皆是阿彌陀佛，欲令法音宣流，變化</p>	<p>จับ เสก จือ เนียว ปัก ทก คง เขียะ เอง นู แซ ลี่ เกีย ลิน ฟิน แคน กง เมง จือ เนียว ซือ จู จง เนียว เจา แย ลิว ซือ ชู ฟอ จี อิม คี อิม ยิน ทัง อู เกิน อู เลก ชี ฝุ ที ฟุน ปา เซง เตา ฟุน ยุ ซือ ตัง ฝิบ คี โทว จง เซง บุน ซือ อิม อี ไก เลิด นิม ฟุ นิม ฝิบ นิม เจง แซ ลึ ฟุ นี ไม ไว ซือ เนียว ลิก ซือ จุยเปา ซอ เซง ซอ อึ แจ ฮอ ปี่ ฟุ กวด โทว นู ซ่า อก เตา แส ลี่ ฟุ คี ฟุ กวด โทว เขียง นู อก เตา จือ เมง ฮอ ควง เยา ลิก ซือ จู จง เนียว ไก ซือ ออ มี ทอ ฟุ หยก เลง ฝิบ อิม ชิน ลิว เปียน ปา ซอ จก</p>	<p>Khong Chia Eng Bu Sae Li Kia Lin Phin Khae Kong Meng Chue Niao Sue Chu Chong Niao Chao Yae Lio Sue Chu Fo Ngi Uem Khi Im Yin Thang U Koen U Lek Chi Phu Thi Fun Pa Seng Tao Fun Yu Sue Tang Fap Khi Thow Chong Seng Bun Sue Im I Kai Soet Nim Fu Nim Fap Nim Cheng Sae Li Fu Ni Mai Wai Chue Niao Sik Sue Chui Pao So Seng So I Chae Ho Pi Fu Kwat Thow Bu Sam Ok Tao Sae Li Fu Khi Fu Kwat Thow Siang Bu Ok Tao Chue Meng Ho Khuang Yao Sik Sue Chu Chong Niao Kai Sue O Mi Tho Fu Yok Leng Fap Im Sin Lio Pian Pa So Chok</p>	<p>colors, -- swan, peacock, parrot, Chari, Kalavinka and the bird of double-heads [lit. double-lives]. Six times every day and night all those birds sing in melodious tune, and that tune proclaims the Five Virtues [lit. organs], the Five powers, the Seven Bodhi-paths, the Eight Noble Truths, and other laws of the kind. The living beings in that land, having heard that singing, all invoke the Buddha, invoke the Dharma, and invoke the Sangha. Shariputra, you should not think that these birds are in fact born as punishment for sin. What is the reason? (Because), in that Buddha-land there exist not the Three Evil Realms. Shariputra, in that Buddha-land there are not (to be heard) even the names of the Three Evil Realms. How could there be the realms themselves! All those birds are what Buddha Amitayus miraculously created with the desire to let them spread the voice of the Law.</p>
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Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
6	<p>「舍利弗。彼佛國土，微風吹動諸寶行樹，及寶羅網，出微妙音，譬如百千種樂，同時俱作。聞是音者，自然皆生念佛、念法、念僧之心。」</p> <p>「舍利弗。其佛國土，成就如是功德莊嚴。」</p>	<p>แส ลี ฟุ ปี่ ฟุ กวด โทว มุย ฟง ชุย ตง จู เปา ฮัง ชู กิบ เปา ลอ มัง ชู มุย เมียว อิม ฟี่ ยู ปัก เชียน จง ลก ทง ซื่อ ก็ จก บุน ซื่อ อิม แจ จื่อ เอียง ไก เซง นิม ฟุ นิม ฝับ นิม เจง จื่อ ซิม แส ลี่ ฟุ คี ฟุ กวด โทว เซง เจา ยู ซื่อ กง เตก จัง จิม</p>	<p>Sae Li Fu Pi Fu Kuat Thow Mui Fong Chui Tong Chu Pao Hang Su Kip Pao Lo Mang Chu Mui Miao Im Phi Yu Pak Chian Chong Lok Thong Sue Ki Chok Bun Sue Im Chae Chue Yiang Kai Seng Nim Fu Nim Fap Nim Cheng Chue Sim Sae Li Fu Khi Fu Kuat Thow Seng Chao Yu Sue Kong Tek Chang Ngim</p>	<p>Shariputra, (when) in that Buddha-land a gentle breeze happens to blow, the precious trees in rows and the begemmed nets emit a delicate enrapturing tune, and it is just as if a hundred thousand musical instruments played at the same time. Everybody who hears that music naturally conceives the thought to invoke the Buddha, to invoke the Dharma, and to invoke the Sangha. Shariputra, that Buddha-land is arrayed with such good qualities and adornments.</p>
7	<p>「舍利弗。於汝意云何？彼佛何故號阿彌陀」</p> <p>「舍利弗。彼佛光明無量，照十方國，無所障礙，是故號為阿彌陀。」</p> <p>「又舍利弗。彼佛壽命，及其人民，無量無邊阿僧祇劫，故名阿彌陀。」</p>	<p>แส ลี ฟุ อี นี อี อุณ ฮอ ปี่ ฟุ ๔ อส กู เฮา ออ มี ทอ แส ลี่ ฟุ ปี่ ฟุ กวง เมง นู เลียน เจียว ลิบ ฟัง กวด นู ซอ เจียง ไง ซื่อ กู เฮา ไว ออ มี ทอ เฮา แส ลี่ ฟุ ปี่ ฟุ เซา เมง กิบ คี เลิน เมง นู เลียน นู เปียน ออ เจง คี กิบ กู เมง ออ มี ทอ แส ลี่ ฟุ ออ มี ทอ ฟุ เซง ฟุ อี ไล</p>	<p>Sae Li Fu I Ni I Un Ho Pi Ku Hao O Mi Tho Sae Li Fu Pi Fu Kuang Meng Bu Lian Chiao Sip Fang Kuat Bu So Chiang Ngai Sue Ku Hao Wai O Mi Tho Yao Sae Li Fu Pi Fu Sao Meng Kip Khi Loen Meng Bu Lian Bu Pian O Cheng Khi Kip Ku Meng O Mi Tho Sae Li Fu O Mi Tho Fu Seng Fu I Lai I Kim Sip Kip Yao Sae Li Fu Pi Fu Yao Lian Bu Pian Seng Bun Ti Chue Kai O Lo Hon Fui Sue Sueng Siao Chue So Neng Chue Chu Phu Sak Chong Yit Fuk Yu Sue Sae Li Fu Pi Fu Kuat Thow Seng Chao Yu Sue Kong Tek Chang Ngim</p>	<p>'Shariputra, what do you think in your mind, for what reason that Buddha is called Amita(-abha)? Shariputra, the light of that Buddha is boundless and shining without impediments all over the countries of the ten quarters. Therefore he is called Amita(-abha). Again, Shariputra, the life of that Buddha and of his people is endless and boundless in Asamkhyakalpas, so he is named Amita(-ayus). Shariputra, since Buddha Amitayus attained Buddhahood, (it has passed) now ten Kalpas. Again, Shariputra, that Buddha has numerous Shravakas or disciples, who are all Arhats and</p>

	<p>「舍利弗。阿彌陀佛成佛已來，於今十劫。」</p> <p>「又舍利弗。彼佛有無量無邊聲聞弟子，皆阿羅漢，非是算數之所能知。諸菩薩眾，亦復如是。」</p> <p>「舍利弗。彼佛國土，成就如是功德莊嚴。」</p>	<p>อี กิม ลีบ กิบ เยา แส ลี ฟู ปี ฟู เยา เลียน นู เปียน เซง บุน ตี จือ ไก ออ ลอ ซอน ฟูย ซือ ซึง เซียว จือ ซอ เนง จือ จู ฝู ลัก จง ยิด ฝุก ยู ซือ แส ลี ฟู ปี ฟู กวด โทว เซง เจา ยู ซือ กง เตก จัง จิม</p>		<p>whose number cannot be known by (ordinary) calculation. (The number of) Bodhisattvas (cannot be known) also. Shariputra, that Buddha-land is arrayed with such good qualities and adornments.</p>
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Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
8	<p>「又舍利弗。極樂國土，眾生者，皆是阿鞞跋致，其中多有一生補處，其數甚多，非是算數所能知之，但可以無量無邊阿僧祇說。」</p>	<p>เยา แส ลี ฟู เกก ลก กวด โทว จง เซง เซง เจ ไก ซือ ออ ฟู ปัด ตี คี จง ตอ เยา อี เซง ฟู ซี คี เซียว ชิม ตอ ฟูย ซือ ซึง เซียว ซอ เนง จี จือ ตัง คอ อี นู เลี่ยน นู เปียน ออ เจง คี ล้วย</p>	<p>Yao Sae Li Fu Kek Lok Kwat Thow Chong Seng Seng Che Kai Sue O Fi Pat Ti Khi Chong To Yao I Seng Pu Chi Khi Siao Sim To Fui Sue Sueng Siao So Neng Chi Chue Tang Kho I Bu Lian Bu Pian O Cheng Khi Suai</p>	<p>'Again, Shariputra, the beings born in the land Sukhavati are all Avinivartaniya. Among them is a multitude of beings bound to one birth only; and their number, being extremely large, cannot be expressed by (ordinary) calculation. Only can it be mentioned in boundless Asamkhya-kalpas.</p>
8	<p>舍利弗。眾生聞者，應當發願，願生彼國，所以者何？得與如是諸上善人俱會一處。」</p>	<p>แส ลี ฟู จง เซง บุน แจ ยิน ตง ฝัด ยง ยง เซง ปี กวด ซอ อี แจ ฮอ เตก อี ยู ซือ จู เสียง เสียง เลิน กี ฟูย อี ซี แส ลี ฟู ปุก คอ อี</p>	<p>Sae Li Fu Chong Seng Bun Chae Yin Tong Fat Yong Yong Seng Pi Kwat So I Chae Ho Tek I Yu Sue Chu Siang Siang Loen Ki Fui I Chi Sae Li Fu Puk Kho I Sao Siang Koen Fuk Tek Yin Yong Tek Seng Pi Kwat</p>	<p>Shariputra, the sentient beings who hear (this account) ought to put up their prayer that they may be born into that country; for they will be able to be in the same place together with those noble personages. Shariputra, by means of small good works [lit. roots] or virtues no one can be born in that country.</p>

	「舍利弗。不可以少善根福德因緣，得生彼國。」	เซา เซียง เกิน ผุก เตก ยิน ยง เตก เซง ปี่ กวด		
9	「舍利弗。若有善男子善女人，聞說阿彌陀佛，執持名號，若一日、若二日，若三日，若四日，若五日，若六日，若七日，一心不亂，其人臨命終時，阿彌陀佛，與諸聖眾，現在其前。是人終時，心不顛倒，即得往生阿彌陀佛極樂國土。」 「舍利弗。我見是利，故說此言。若有眾生，聞是說者，應當發願，生彼國土。」	แส ลี ฟุ หยก เยา เซียง นำ จื่อ เซียง นุย เลิน บุน ส่วย ออ มี ทอ ฟุ จิบ ซี เมง เฮา หยก อี ยื่อ หยก ยื่อ ยื่อ หยก ซ่า ยื่อ หยก ซื่อ ยื่อ หยก อู ยื่อ หยก ลิว ยื่อ หยก ซี ยื่อ อี ซิม ปุก ลวน คี เลิน ลิม เมง จง ซื่อ ออ มี ทอ ฟุ อี จู เซง จง เฮิน ไจ คี เซียน ซื่อ เลิน จง ซื่อ ซิม ปุก ดิน เตา เจียก เตก วัง เซง ออ มี ทอ ฟุ เกก ลก กวด โทว แส ลี ฟุ งอ เกียน ซื่อ ลี กู ส่วย ซื่อ ยง หยก เยา จง เซง บุน ซื่อ ส่วย แจ ยิน ตง ผัด ยง เซง ปี่ กวด โทว	Sae Li Fu Yok Yao Siang Nam Chue Siang Nui Loen Bun Suai O Mi Tho Fu Chip Chi Meng Hao Yok I Yue Yok Yue Yue Yok Sam Yue Yok Sue Yue Yok U Yue Yok Lio Yue Yok Chi Yue I Sim Puk Luan Khi Loen Lim Meng Chong Sue O Mi Tho Fu I Chu Seng Chong Chai Khi Chian Sue Loen Chong Sue Sim Puk Tin Tao Chiak Tek Wang Seng O Mi Tho Fu Kek Lok Kwat Thow Sae Li Fu Ngo Kian Sue Li Ku Suai Chue Yong Yok Yao Chong Seng Bun Sue Suai Chae Yin Tong Fat Yong Seng Pi Kwat Thow	'Shariputra, if there be a good man or a good woman, who, on hearing of Buddha Amitayus, keeps his name (in mind) with thoughts undisturbed for one day, two days, three days, four days, five days, six days, or seven days, that person, when about to die, (will see) Amitayus Buddha accompanied by his holy host appear before him; and immediately after his death, he with his mind undisturbed can be born into the Sukhavati land of Buddha Amitayus. Shariputra, as I witness this benefit, I say these words; Every being who listens to this preaching ought to offer up prayer with the desire to be born into that country.

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
10	「舍利弗。如我今者，讚歎阿彌陀佛，不可思議功德之利。東方亦有阿耨鞞佛、須彌相佛、大須彌佛、須彌光佛、妙音佛，	แส ลี ฟุ ยู งอ กิม แจ จัง ทัง ออ มี ทอ ฟุ ปุก คอ ซื่อ จิง กง เตก จื่อ ลี ตง ฟัง ยิด เยา ออ ซอ ฟี ฟุ ซี มี เซียง ฟู ตา ซี มี ฟุ ซี มี กวง ฟุ เมียว อิม ฟุ ยู ซื่อ ตัง ฮัง	Sae Li Fu Yu Ngo Kim Chae Chang Thang O Mi Tho Fu Puk Kho Sue Ngi Kong Tek Chue Li Tong Fang Yit Yao O Cho Phi Fu Si Mi Siang Fu Ta Si Mi Fu Si Mi Kuang Fu Miao Im Fu Yu Sue Tang Hang Ho Sa Siao Chu Fu Kok I Khi Kuat Chu Kuang Chiang Sek Siang Phian Fuk Sok Chian Tai Chian Sue Kai Suai Seng Sik Yong Ni	'Shariputra, as I now glorify the inconceivable excellences of Amitayus Buddha, there are also in the Eastern quarters Buddha Akshobhya, Buddha Merudhvaja, Buddha Mahameru, Buddha Meruprabhasa, Buddha Manjughosha, and Buddhas as many as the sands of the River Ganga, each of whom, in his own country

	如是等恆河沙數諸佛，各於其國，出廣長舌相，遍覆三千大千世界，說誠實言：『汝等眾生，當信是稱讚不可思議功德一切諸佛所護念經。』」	ฮอ ซา เซียว จู ฟุ กก อี คี กวด ชู กวง เซียง เสก เซียง เพียน ผุก ซก เซียน ไต เซียน ซื่อ ไก ส่วย เซง ลิก ยง นี ตัง จง เซง ตง ชิน ซอ เซง จัง ปุก คอ ซื่อ จี คง เตก อี ไช จู ฟุ ซอ ฟุ นิม เกง	Tang Chong Seng Tong Sin So Cheng Chang Puk Kho Sue Ngi Khong Tek I Chai Chu Fu So Fu Nim Keng	stretching out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words; All you sentient beings believe in this Sutra, which is approved and protected by all the Buddhas, and in which are glorified the inconceivable excellences (of Buddha Amitayus).
11	「舍利弗。南方世界，有日月燈佛、名聞光佛、大焰肩佛、須彌燈佛、無量精進佛，如是等恆河沙數諸佛，各於其國，出廣長舌相，遍覆三千大千世界，說誠實言：『汝等眾生，當信是稱讚不可思議功德一切諸佛所護念經。』」	แส ลี ฟุ นำ ฟัง ซื่อ ไก เยา ยื่อ แย เตง ฟุ เมง บุน กวง ฟุ ตา จิม เกียง ฟุ ซี มี เตง ฟุ บุ เลยน เจง จิง ฟุ ญ ซื่อ ตัง ฮัง ฮอ ซา เซียว จู ฟุ กก อี คี กวด ชู กวง เซียง เสก เซียง เยน ผุก ซ่า เซียน ไต เซียน ซื่อ ไก ส่วย เซง ลิก ยง นี ตัง จง เซง ตง ชิน ซื่อ เซง จัง ปุก คอ ซื่อ จี คง เตก อี ไช จู ฟุ ซอ ฟุ นิม เกง	Sae Li Fu Nam Fang Sue Kai Yao Yue Yae Teng Fu Meng Bun Kuang Fu Ta Ngim Kiang Fu Si Mi Teng Fu Bu Le Yon Cheng Ching Fu Yu Sue Tang Hang Ho Sa Siao Chu Fu Kok I Khi Kwat Chu Kuang Chiang Sek Siang Yen Fuk Sam Chian Tai Chian Sue Kai Suai Seng Sik Yong Ni Tang Chong Seng Tong Sin Sue Cheng Chang Puk Kho Sue Ngi Kong Tek I Chai Chu Fu So Fu Nim Keng	'Shariputra, in the Southern worlds there are Buddha Candrasuryapradipa, Buddha Yacahprabha, Buddha Maharciskandha, Buddha Merupradipa, Buddha Anantavirya, and Buddhas as many as the sands of the River Ganga, each of whom, in his own country stretching out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings believe in this Sutra, which is approved and protected by all the Buddhas, and in which are glorified the inconceivable excellences (of Buddha Amitayus).
Number	Chinese Characters	Thai Characters	Thai Romanization	Translations

12	<p>「舍利弗。西方世界，有無量壽佛、無量相佛、無量幢佛、大光佛、大明佛、寶相佛、淨光佛，如是等恆河沙數諸佛，各於其國，出廣長舌相，遍覆三千大千世界，說誠實言：『汝等眾生，當信是稱讚不可思議功德一切諸佛所護念經。』」</p>	<p>แส ลี ฟู ซี่ ฟัง ซื่อ ไก เยา ฟู เลียน เซา ฟู ฟู เลียน เซียง ฟู ฟู เลียน ทง ฟู ตา กวง ฟู ตา เมง ฟู เปา เซียง ฟู เจง กวง ฟู ยู ซื่อ ตัง ฮัง ฮอ ซา เซียว จู ฟู กก อี้ คี กวด ชู กวง เซียง เสก เซียง เพียน ฟู ก ซ่า เซียน ตา เซียน ซื่อ ไก ส่วย เซง ลิก ยง นี ตัง จง เซง ตง ชิน ซื่อ เซง จัง ปุก คอ ซื่อ จี กง เตก อี้ ไช จู ฟู ซอ ฟู นิม เกง</p>	<p>Sae Li Fu Si Fang Sue Kai Yao Bu Lian Sao Fu Bu Lian Siang Fu Bu Lian Thong Fu Ta Kuang Fu Ta Meng Fu Pao Siang Fu Cheng Kuang Fu Yu Sue Tang Hang Ho Sa Siao Chu Fu Kok I Khi Kwat Chu Kuang Chiang Sek Siang Phian Fuk Sam Chian Ta Chian Sue Kai Suai Seng Sik Yong Ni Tang Chong Seng Tong Sin Sue Cheng Chang Puk Kho Sue Ngi Kong Tek I Chai Chu Fu So Fu Nim Keng</p>	<p>'Shariputra, in the Western worlds there are Buddha Amitayus, Buddha Amitalakshana, Buddha Amitadhvaja, Buddha Mahaprabha, Buddha Mahanirbhasa, Buddha Ratnala kshana, Buddha Shuddharashmiprabha, and Buddhas as many as the sands of the River Ganga, each of whom, in his own country stretching out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings believe in this Sutra, which is approved and protected by all the Buddhas, and in which are glorified the inconceivable excellences (of Buddha Amitayus).</p>
13	<p>「舍利弗。北方世界，有焰肩佛、最勝音佛、難沮佛、日生佛、網明佛，如是等恆河沙數諸佛，各於其國，出廣長舌相，遍覆三千大千世界，說誠實言：『汝等眾生，當信是</p>	<p>แส ลี ฟู ปัก ฟัง ซื่อ ไก เยา จิม เกียง ฟู จย เซง อิม ฟู นัน จู ฟู ยื่อ เซง ฟู มัง เมง ฟู ยู ซื่อ ตัง ฮัง ฮอ ซา เซียว จู ฟู กก อี้ คี กวด ฟู กวง เซียง เสก เซียง เพียน ฟู ก ซ่า เซียน ตา เซียน ซื่อ ไก ส่วย เซง ลิก ยง นี ตัว จง เซง ตง ชิน</p>	<p>Sae Li Fu Pak Fang Sue Kai Yao Ngim Kiang Fu Chui Seng Im Fu Nan Chu Fu Yue Seng Fu Mang Meng Fu Yu Sue Tang Hang Ho Sa Siao Chu Fu Kok I Khi Kwat Fu Kuang Chiang Sek Siang Phian Fuk Sam Chian Ta Chian Sue Kai Suai Seng Sik Yong Ni Tua Chong Seng Tong Sin Sue Cheng Chang Puk Kho Sue Ngi Kong Tek I Chai Chu Fu So Fu Nim Keng</p>	<p>'Shariputra, in the Northern worlds there are Buddha Arciskandha, Buddha Vaishvanaranirghosha, Buddha Dushpradharsha, Buddha Adityasambhava, Buddha Jaliniprabha, and Buddhas as many as the sands of the River Ganga, each of whom, in his own country stretching out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings believe in this Sutra, which is approved and protected by all</p>

	稱讚不可思議功德一切諸佛所護念經。』」	ชื่อ เสง จัง ปุก คอ ชื่อ จี กง เตก อี ไช จู ฟุ ซอ ฟุ นิม เกง		the Buddhas, and in which are glorified the inconceivable excellences (of Buddha Amitayus).
Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
14	「舍利弗。下方世界，有師子佛、名聞佛、名光佛、達摩佛、法幢佛、持法佛，如是等恆河沙數諸佛，各於其國，出廣長舌相，遍覆三千大千世界，說誠實言：『汝等眾生，當信是稱讚不可思議功德一切諸佛所護念經。』」	แส ลี ฟุ ฮา ฟัง ชื่อ ไก เยา ชื่อ จื่อ ฟุ เมง บุน ฟุ เมง กวง ฟุ ตะ มอ ฟุ ฝิบ ชง ฟุ ชี ฝิบ ฟุ ยู ชื่อ ตัง ฮัง ฮอ ซา เขียว จู ฟุ กก อี คี กวด ชู กวง เขียง เสก เขียง เพียน ฝุก ซำ เขียน ตา เขียน ชื่อไก ส่วย เสง ลิก ยง นี ตัง จง เสง ตง ชิน ชื่อ เสง จัง ปุก คอ ชื่อ จี กง เตก อี ไช จู ฟุ ซอ ฟุ นิม เกง	Sae Li Fu Ha Fang Sue Kai Yao Sue Chue Fu Meng Bun Fu Meng Kuang Fu Ta Mo Fu Fap Chong Fu Chi Fap Fu Yu Sue Tang Hang Ho Sa Siao Chu Fu Kok I Khi Kwat Chu Kuang Chiang Sek Siang Phian Fuk Sam Chian Ta Chian Sue Kai Suai Seng Sik Yong Ni Tang Chong Seng Tong Sin Sue Cheng Chang Puk Kho Sue Ngi Kong Tek I Chai Chu Fu So Fu Nim Keng	'Shariputra, in the Nadir worlds there are Buddha Simha, Buddha Yacas, Buddha Yashaprabhava, Buddha Dharma, Buddha Dharmadhvaja, Buddha Dharmadhara, and Buddhas as many as the sands of the River Ganga, each of whom, in his own country stretching out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings believe in this Sutra, which is approved and protected by all the Buddhas, and in which are glorified the inconceivable excellences (of Buddha Amitayus).

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
15	<p>「舍利弗。上方世界，有梵音佛、宿王佛、香上佛、香光佛、大焰肩佛、雜色寶華嚴身佛、娑羅樹王佛、寶華德佛、見一切義佛、如須彌山佛，如是等恆河沙數諸佛，各於其國，出廣長舌相，遍覆三千大千世界，說誠實言：『汝等眾生，當信是稱讚不可思議功德一切諸佛所護念經。』」</p>	<p>แส ลี ฟู เชียง ฟัง ซื่อ ไก เยา ฟัม อิม ฟู สก วัง ฟู เฮียง เฮียง ฟู เฮียง กวง ฟู ตา จิม เกียง ฟู จัป เสก เปา ฟา จิม เชน ฟู ซอ ลอ ชู วัง ฟู เปา ฟา เตก ฟู เกียน อี ไช จี ฟู ยู ซี มี ซัน ฟู ยู ซื่อ ตัง ฮัง ฮอ ซา เซียว จู ฟู กก อี คี กวด ชู กวง เฮียง เสก เฮียง เพียน ฝุ ก ซ่า เฮียน ตา เฮียน ซื่อไก ส่วน เชน ลิก ยง นี ตัง จง เชน ตง ชิน ซื่อ เชน จัง ปุ ก คอ ซื่อ จี กง เตก อี ไช จู ปุ ซอ ฟู นิม เกง</p>	<p>Sae Li Fu Siang Fang Sue Kai Yao Fam Im Fu Sok Wang Fu Hiang Siang Fu Hiang Kuang Fu Ta Ngim Kiang Fu Chap Sek Pao Fa Ngim Seng Fu So Lo Su Wang Fu Pao Fa Tek Fu Kian I Chai Ngi Fu Yu Si Mi San Fu Yu Sue Tang Hang Ho Sa Siao Chu Fu Kok I Khi Kwat Chu Kuang Chiang Sek Siang Phian Fuk Sam Chian Ta Chian Sue Kai Suan Seng Sik Yong Ni Tang Chong Seng Tong Sin Sue Cheng Chang Puk Kho Sue Ngi Kong Tek I Chai Chu Pu So Fu Nim Keng</p>	<p>'Shariputra, in the Zenith words there are Buddha Brahmaghosha, Buddha Nakshatraraja, Buddha Gandhottama, Buddha Gandhaprabhasa, Buddha Maharciskandha, Buddha Ratnakusumasampushpitagatra, Buddha Salendraraja, Buddha Ratnotpalashri, Buddha Sarvarthadarsha, Buddha Sumerukalpa, and Buddhas as many as the sands of the River Ganges¹, each of whom, in his own country stretching out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings believe in this Sutra, which is approved and protected by all the Buddhas, and in which are glorified the inconceivable excellences (of Buddha Amitayus).</p>

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
16	<p>「舍利弗。於汝意云何？何故名為一切諸佛所護念經？」</p> <p>「舍利弗。若有善男子、善女人，聞是經受持者，及聞諸佛名者，是諸善男子、善女人，皆為一切諸佛之所護念，皆得不退轉於阿耨多羅三藐三菩提。是故舍利弗，汝等皆當信受我語，及諸佛所說。」</p> <p>「舍利弗。若有人已發願、今發願、當發願，欲</p>	<p>แส ลี ฟู อี นี อี อุณ ฮอ ฮอ ภู เมง ไว อี ไช จู ฟู ซอ ฟู นิม เกง แส ลี ฟู หยก เยา เชียง นำ จือ เชียง นุย เลิน บุน ซือ เกง เซา ซี แจ กิบ บุน จู ฟู เมง แจ ซือ จู เชียง นำ จือ เชียง นุย เลิน ไก ไว อี ไช จู ฟู จือ ซอ ฟู นิม ไก เตก ปุก ทุย จวน อี ออ เนา ตอลอ ซ่า เมียว ซ่า ฝู ที ซือ ภู แส ลี ฟู นี้ ตัง ไก ตง ซิน เซา งอ จี กิบ จู ฟู ซอ ส่วย แส ลี ฟู หยก เยา เลิน อี ฝัด ยง กิม ฝัด ยง ตง ฝัด ยง หยก</p>	<p>Sae Li Fu I Ni I Un Ho Ho Ku Meng Wai I Chai Chu Fu So Fu Nim Keng Sae Li Fu Yok Yao Siang Nam Chue Siang Nui Loen Bun Sue Keng Sao Chi Chae Kip Bun Chu Fu Meng Chae Sue Chu Siang Nam Chue Siang Nui Loen Kai Wai I Chai Chu Fu Chue So Fu Nim Kai Tek Puk Thui Chuan I O Nao To Lo Sam Miao Sam Fu Thi Sue Ku Sae Li Fu Ni Tang Kai Tong Sin Sao Ngo Ng Kip Chu Fu So Suai Sae Li Fu Yok Yao Loen I Fat Yong Kim Fat Yong Tong Fat Yong Yok Seng O Mi Tho Fu Kwat Chae Sue Chu Loen Tang Kai Tek Puk Thui Chuan I O Nao To Lo Sam Miao Sam Phu Thi I Pi Kwat Thow Yok I Seng Yok Kim Seng Yok Khong Seng Sue Ku Sae Li Fu Chu Siang Nam Chue Siang Nui Loen Yok Yao Sin Chae Yin Khong Fat Yong Seng Pi Kwat Thow</p>	<p>'Shariputra, what do you think in your mind, why it is called the Sutra approved and protected by all the Buddhas? Shariputra, if there be a good man or a good woman who listens to those Buddhas' invocation of the name (of Buddha Amitayus) and the name of this Sutra, that good man or woman will be protected by all the Buddhas and never fail to attain Anuttara-samyaksambodhi. For this reason, Shariputra, all of you should believe in my words and in what all the Buddhas proclaim. Shariputra, if there are men who have already made, are now making, or shall make, prayer with the desire to be born in the land of Buddha Amitayus, they never fail to attain Anuttara-samyaksambodhi, and have been born, are now being born, or shall be born in that country. Therefore, Shariputra, a good man or good woman who has the faith ought to</p>

	<p>生阿彌陀佛國者，是諸人等，皆得不退轉於阿耨多羅三藐三菩提，於彼國土，若已生、若今生、若當生。是故舍利弗，諸善男子、善女人，若有信者，應當發願，生彼國土。</p>	<p>เซง ออ มี ทอ ฟุ กวด แจ ซื่อ จู เลิน ตัง ไก เตก ปุก ทุย จวน อี ออ เนา ตอ ลอ ซำ เมียว ซำ ผุ่ ที อี ปี กวด โทว หยก อี เซง หยก กิม เซง หยก คง เซง ซื่อ กุ เสล ลี ฟุ จู เซียง นำ จื่อ เซียง นุย เลิน หยก เยา ซิน แจ ยิน คง ฝัด ยง เซง ปี กวด โทว</p>		<p>offer up prayers to be born in that land.</p>
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Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
17	<p>舍利弗，如我今者，稱讚諸佛不可思議功德，彼諸佛等，亦稱讚我不可思議功德，而作是言：『釋迦牟尼佛能為甚難希有之事，能於娑婆國土，五濁惡世，劫濁、見濁、煩惱</p>	<p>แส ลี ฟุ ยู งอ กิม แจ เซง จัง จู ฟุ ปุก คอ ซื่อ จี กง เตก ปี จู ฟุ ตัง ยิด เซง จัง งอ ปุก คอ ซื่อ จี กง เตก ยื่อ จก ซื่อ ยง เสก เกีย เมานี ฟุ เนง ไว ซิม นัน ฮี เยา จื่อ ซื่อ เนง อี ซื่อ พอ กวด โทว อู จก ออก ซื่อ กิบ จก เกียน จก ฟัน เนา จก</p>	<p>Sae Li Fu Yu Ngo Kim Chae Seng Chang Chu Fu Puk Kho Sue Ngi Kong Tek Pi Chu Fu Tang Yit Cheng Chang Ngo Puk Kho Sue Ngi Kong Tek Yue Chok Sue Yong Sek Kia Mao Ni Fu Neng Wai Sim Nan Hi Yao Chue Sue Neng I Sue Pho Kwat Thow U Chok Ok Sue Kip Chok Kian Chok Fan Nao Chok Chong Seng Chok Meng Chok Chong Tek O Nao To Lo Sam Miao Sam Phu Thi Wai Chu Chong Seng Suai Sue Kian Nan Sin Fap</p>	<p>'Shariputra, as I am now praising the inconceivable excellences of those Buddhas, so all those Buddhas are magnifying the inconceivable excellences of myself, saying these words: Shakyamuni, the Buddha, has successfully achieved a rare thing of extreme difficulty; he has attained Anuttara-samyaksambodhi in the Saha world in the evil period of five corruptions -- Corruption of Kalpa, Corruption of Belief, Corruption of Passions, Corruption of Living Beings, and</p>

	<p>濁、眾生濁、命濁中，得阿耨多羅三藐三菩提。為諸眾生，說是一切世間難信之法。」」</p>	<p>จง เชนง จก เมง จก จง เตก ออ เนา ตอ ลอ ซำ เมียว ซำ ผู้ ที ไว จู จง เชนง ส่วย ซื่อ เกียน นัน ซิน ฝบ</p>		<p>Corruption of Life; and for the sake of all the sentient beings he is preaching the Law which is not easy to accept.</p>
	<p>「舍利弗。當知我於五濁惡世，行此難事，得阿耨多羅三藐三菩提，為一切世間說此難信之法，是為甚難。」</p>	<p>แส ลี ฟุ ตง จิง อ อี อู จก อก ซื่อ ฮง ซื่อ นัน ซื่อ เตก ออ เนา ตอ ลอ ซำ เมียว ซำ ผู้ ที ไว อี ไช ซื่อ เกียน ส่วย ซื่อ นัน ซิน จื่อ ฝบ ซื่อ ไว ซิม นัน</p>	<p>Sae Li Fu Tong Chi Ngo I U Chok Ok Sue Hong Chue Nan Sue Tek O Nao To Lo Sam Miao Sam Phu Thi Wai I Chai Sue Kian Suai Chue Nan Sin Chue Fap Sue Wai Sim Nan</p>	<p>Shariputra, you must see that in the midst of this evil world of five corruptions I have achieved this difficult thing of attaining Anuttara-samyaksambodhi, and for the benefit of all the beings I am preaching the Law which is difficult to be accepted. This is how it is esteemed as (a thing of) extreme difficulty.'</p>

Number	Chinese Characters	Thai Characters	Thai Romanization	Translations
	<p>佛說此經已，舍利弗，及諸比丘，一切世間天人阿修羅等，聞佛所說，歡喜信受，作禮而去。佛說阿</p>	<p>ฟู ส่วย ฉื่อ เกง อี แส ลี ฟุ กิบ จู ปี คิว ดี ไช ซื่อ เกียน เทียน เลิน ออ ซิว ลอ ตัง บุน ฟุ ซอ ส่วย ฟุน ฮี ซิน เซา จก ลี ยื่อ คี ฟุ</p>	<p>Fu Suai Chue Keng I Sae Li Fu Kip Chu Pi Khio Di Chai Sue Kian Thian Loen O Sio Lo Tang Bun Fu So Suai Fun Hi Sin Sao Chok Li Yue Khi Fu Suai O Mi Tho Keng</p>	<p>The Buddha having preached this Sutra, Shariputra and Bhikshus, and Devas, men, Asuras, etc., of all the worlds, who have listened to the Buddha's preaching, believed and accepted with joy, made worship, and went away.</p>

	彌陀經。	ส่วย ออ มี ทอ เกง		Buddhabhashita-Amitayuh
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10.4 Appendix 4: Pictures

Buddhas and Bodhisattvas



Fig.	Images	Explanation
A.1	 <p data-bbox="375 817 654 851">Shakyamuni Buddha</p>	<p data-bbox="718 365 1348 728">This is image from Gautama or the Supreme Buddha of our age and has other name as Shakyamuni Buddha. In Buddhism historical he was a spiritual teacher and founder of the way from suffering that know in <i>nirvana</i>. His teaching is universally recognized by Buddhists and continues until nowadays.</p> <p data-bbox="718 801 1316 891">In the ceremonies the people take his place as the middle of the altar.</p>
A.2	 <p data-bbox="375 1373 654 1406">Amitabha Buddha</p>	<p data-bbox="718 981 1348 1182">Amitabha Buddha created the Pure Land is called Sukhavati land. Sukhavati means possessing happiness and situated in the west of our own world.</p> <p data-bbox="718 1256 1348 1406">In Mahayana Buddhism his vows' power has made some possible with the people who always prays his name to be reborn in Sukhavati land.</p> <p data-bbox="718 1480 1300 1630">The basic doctrines concerning Amitabha Buddha and his vows are found in Mahayana texts in below:</p> <ul data-bbox="790 1641 1300 1832" style="list-style-type: none"> - The Larger Sukhāvātīvyūha Sūtra - The Smaller Sukhāvātīvyūha Sūtra - The Amitāyurdhyāna Sūtra (Sutra on the Meditation on Amitāyus). <p data-bbox="718 1899 1316 1989">In the ceremonies the people take his place as the left of Shakyamuni Buddha in the altar.</p>



Fig.	Images	Explanation
A.3	 <p data-bbox="347 680 683 770">Bhaisajya-guru-vaidurya-prabhasa Buddha</p>	<p data-bbox="719 304 1356 613">Bhaisajya-guru-vaidurya-prabhasa Buddha has made vows to help every people from ill or painful to be healthy in their life. He is the Medicine Buddha and created his pure land opposite of Amitabha land in the east of our own world.</p> <p data-bbox="719 689 1310 779">In the ceremonies the people take his place as the right of Shakyamuni Buddha in the altar.</p>
A.4	 <p data-bbox="355 1196 675 1285">Maitreya Bodhisattva or Maitreya Buddha</p>	<p data-bbox="719 857 1310 1115">Maitreya Bodhisattva is the future Buddha of this world in Buddhist eschatology. He is predicted by Shakyamuni Buddha to be appearing and achieve complete enlightens in the next period.</p> <p data-bbox="719 1189 1257 1335">Maitreya Bodhisattva can be found in the canonical literature of all Buddhist sects (Theravāda, Mahāyāna and Vajrayāna).</p> <p data-bbox="719 1408 1310 1498">Maitreya Bodhisattva to be enshrined in the middle of entrance from the temple or shrine.</p>




Fig.	Images	Explanation
A.5	 <p data-bbox="416 801 614 947">Bodhisattva Avalokitesvara (Kuan Eim)</p>	<p data-bbox="719 309 1353 618">Avalokitesvara Bodhisattva is the bodhisattva of compassion. In Thailand known as Kuan Eim. She/he can take many different forms. Nevertheless her/his image usually as a female. In Thailand the other well known form is presented with a thousand arms.</p> <p data-bbox="719 692 1345 891">In this day, possibly to say she is the most popular of all Buddhist deities. Her image could be seen both in Thai temples, Chinese temples and in the shrines.</p> <p data-bbox="719 965 1265 1055">The worship of Avalokitesvara was accompanied by a dharani (recited hymn).</p>
A.6	 <p data-bbox="344 1648 687 1686">Kishitigarbha Bodhisattva</p>	<p data-bbox="719 1133 1334 1391">Kishitigarbha Bodhisattva has been known as the Bodhisattva of the Dark Regions. His vows to save the trouble spirit, the hungry ghosts and hell being. He would like to help them to free from suffering.</p> <p data-bbox="719 1464 1310 1554">His popular saying is “If I do not go to hell to help them, who else will go?”</p>

Fig.	Images	Explanation
A.7	 <p data-bbox="384 815 644 848">Wei To Bodhisattva</p>	<p data-bbox="719 253 1353 779">Wei To Bodhisattva, Veda Bodhisattva or Skanda Bodhisattva, has not clearly history, most presented in the legend. He is as the god of guards of the temple or compared as the Dharma protector. In the legend, he is the chief of the thirty-two heavenly generals who come under the Four Heavenly Kings and has earned such titles as the “Protector of the Buddhist Faith,” the “Protector of Monasteries” and the “Protector of Dharma’s Book.”</p> <p data-bbox="719 801 1331 891">His statue is always placed with his back to the statue of Maitreya Buddha in the temple.</p>

Performances



Fig.	Images	Explanation
A.11		<p data-bbox="970 1207 1353 1406">Walking around the ceremony’s area with incense, at Wat Thawon, Hat Yai, Songkhla, 2007.</p>
A.12		<p data-bbox="970 1552 1342 1798">This is the palanquin of the deity in Vegetarian Festival. In the palanquin is included with incense, the statue of the deity, flowers and flags.</p>

Fig.	Images	Explanation
A.13		<p><i>Ma song</i> or the devotee who is in communion with the deity. In the picture, Ma Song got the yellow bib and taked black-yellow flag in the left hand, Vegetarian Festival, Trang province, 2007.</p>
A.14		<p>The procession in Vegetarian Festival, Trang province, 2007.</p>
A.16	 <p style="text-align: center;">Dragon Dance</p>	<p>The dragon dance is one of favorite performance in the Chinese association. With the believer, the dragon is the special sacred animal and has a power to bring all good luck and drive all the badness from the area. Then in Chinese ceremonies always respect and invited the group of dragon dance to present in the festivals.</p>

Fig.	Images	Explanation
A.17		<p>The joss paper is burned in traditional Chinese deity or ancestor worship ceremonies. This picture is the joss paper which was made in the shape of pagoda, used in Vegetarian Festival, Wat Thawan, 2007.</p>

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Selbstständigkeitserklärung

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Halle, 07.06.2010

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