

look to his face; but as, contrary to the habit of the bare-headed Siamese, he constantly wore it, he is drawn with it upon his head. I possess portraits of him in several dresses, but that which he generally wore is selected as being the most characteristic of the man.

His brother, Chau Fa Noi, was by universal consent made the Second King, or Wan-hua. When he received the crown, he took the name of Somdetch Piu Kiau Chau yu hua. The choice was in both cases an excellent one, the brothers resembling each other in their love of literature, and their anxiety to promote the welfare of their people by the arts of peace, and not of war.

We will now turn to the general appearance of the Siamese.

They are rather small, but well proportioned, and their color is a warm olive. The hair of the men is shaved, except a tuft upon the top of the head, which is kept rather short; and the hair being black and coarse, the tuft looks as if a short brush had been stuck on the head. According to Siamese ideas, the tuft resembles the closed lotus flower. This tuft is held in the highest esteem; and for any one even to give indications of approaching the head-tuft of a great man, is considered either as a deadly insult or a mark of utter ignorance of manners. When a young Siamese comes of age, the head-tuft is shaved with great ceremonies, the relations being called together, priests being invited to recite prayers and wash the head of the young man, and all the family resources being drawn upon for the feast. The exact moment of the shaving is announced by a musket shot. After the tuft is removed, the lad is sent to the pagodas to be taught by the priests, and many of them never leave these quiet retreats, but enter the ranks of the regular priesthood.

Even the women wear the hair-tuft, but in their case the hair is allowed to grow to a greater length, and is carefully oiled and tended. The woman's head-tuft is said to represent the lotus flower opened. The head is seldom covered, the cap worn by King S. Phra Mongkut being quite an exceptional instance. As for clothing, the Siamese care but little for it, though the great people wear the most costly robes on state occasions. But even the highest mandarins content themselves during the warmer months of the year with the single garment called the Pa-nung. This is a wide strip of strong Indian chintz, generally having a pattern of stars upon a ground of dark blue, green, red or chocolate. When worn, "the Siamese place the middle of this, when opened, to the small of the back, bringing the two ends round the body before, and the upper edges, being twisted together, are tucked in between the body and the cloth. The part hanging is folded in large plaits, passed between the legs, and tucked in be-

hind as before." (See Bowring's "Kingdom and People of Siam.")

Sometimes the men have a white cloth hanging loosely over their shoulders, and occasionally throw it over their heads. When walking in the open air, a broad palm-leaf hat is used to keep off the sunbeams, and is worn by both sexes alike.

There is very little difference in the dress of the sexes. When very young, girls wear a light and airy costume of turmeric powder, which gives them a rich yellow hue, and imparts its color to everything with which they come in contact. Up to the age of ten or eleven, they generally wear a slight gold or silver string round the waist, from the centre of which depends a heart-shaped piece of the same metal, and, when they reach adult years, they assume the regular woman's dress. This consists of the chintz or figured silk wrapper, which, however, falls little below the knees, and a piece of lighter stuff thrown over one shoulder and under the other. This latter article of dress is, however, of little importance, and, even when used, it often falls off the shoulder, and is not replaced. Even the Queen of Siam, when in state dress, wears nothing but these two garments. As a rule, the feet are bare, embroidered slippers being only occasionally used by great people.

The appearance of the king in his royal robes may be seen from the portrait of a celebrated actress on the next page. In Siam, as in China, the actors are dressed in the most magnificent style, and wear costumes made on the pattern of those worn by royalty. To all appearance, they are quite as splendid as the real dresses, for gilding can be made to look quite as well as solid gold, and sham jewels can be made larger and more gorgeous than real gems. The reader will notice that upon the fingers the actress wears inordinately long nail-preservers, which are considered as indicating that the nails beneath are of a proportionate length.

The actors in the king's theatre are all his own women, of whom he has some six or seven hundred, together with an average of five attendants to each woman. No male is allowed to enter this department of the palace, which is presided over by ladies chosen from the noblest families in the land. These plays are all in dumb show, accompanied by music, which in Siam is of a much sweeter character than is usual in that part of the world. Besides the chief actors, at least a hundred attendants assist in the play, all being magnificently attired. The play is continued *ad infinitum*. When any of the spectators become wearied, they retire for a while, and then return, and it is thought a compliment to the principal guest to ask him the hour at which he would like the play to be stopped.

The veritable crown is shaped much like the mock ornaments of the actress. The