The hunting of Elephants perform’d by an enclosure of Fires in the Woods, has been described by others: the King of *Siam* went not to that which was perform’d whilst the King’s Ambassadors were at his Court neither were they invited; but the other Diversions which were exhibited to them all at once, and in a vast Court, were these.

The one was a *Chinese* Comedy, which I would willingly have seen to the end, but it was adjourned, after some Scenes, to go to Dinner. The *Chinese* Comedians, whom the *Siameses* do love without understanding them, do speak in the Throat. All their words are Monosyllables, and I heard them not pronounce one single one, but with a new breath: some would say that it throttles them. Their Habit was such as the Relations of *China* describe it, almost like that of the *Carthusians*, being clasp’d on the side by three or four Buckles, which reach from the Armpit to the Hip, with great square Placards before and behind, whereon were painted Dragons, and with a Girdle three Fingers broad; on which, an equal distances, were little squares, and small rounds either of Tortoise-Shell or Horn, or of some sort of Wood: And these Girdles being loose, they were run into a Buckle on each side to sustain them. One of the Actors who represented a Magistrate, walk’d so gravely, that be first trod upon his Heel, and then successively and slowly upon the Sole and Toes; and as he rested on the Sole, he rais’d the Heel; and when he rested on his Toes, the Sole touch’d the ground no more. On the contrary, another Actor, walking like a Madman, threw his Feet and Arms in several extravagant Postures, and after a threatning manner, but much more excessive, than the whole Action of our Captains or Matamores. He was the General of an Army; and if the Relations of *China*, are true, this Actor naturally represented the Affectations common to the Soldiers of his Country. The Theater had a Cloth on the bottom, and nothing on the sides, like the Stages of our Rope-dancers and Jack-puddings.

The Puppets are mute at *Siam*, and those which come from the Country of *Laos* are much more esteemed than the *Siamese*. Neither the one nor the other have any thing, which is not very common in this Country.

But the *Siamese* Tumblers are excellent, and the Court of *Siam* gives the diversion thereof to the King, when he arrives at *Louvo*. *Ælian* reports, that *Alexander* had some *Indian* Rope-dancers at his Wedding, and that they were esteem’d more nimble than those of other Nations. These are their Actions, which it is necessary to confess I did not closely and carefully consider, because I was more attentive to the *Chinese* Comedy, than to all the other Shows, which were at the same time exhibited to us. They plant a *Bambou* in the ground, and to the end of this they join another, and to the end of this second a third, and to the end of the third a Hoop: so that this makes as it were the wood of a round Racket, the Handle of which would be very long. A Man holding the two sides of the Hoop with his two Hands, puts his Head upon the inferior and inward part of the Hoop, raises his Body and his Feet on high, and continues in this posture an hour, and sometimes an hour and half: then he will put a Foot where he had plac’d his Head, and without standing otherwise and without fixing the other Foot, he will dance after their manner, that is to say, without raising himself but only by making Contorsions: And what renders all this more perilous and difficult, is the continual wavering of the *Bambou*. A *Bambou*-dancer of this fort, they call *Lot Bouang*; *Lot* signifies to *pass*, and *Bouang* a *Hoop*.