

BOOK REVIEWS

Balarila ng Wikang Pambansa (Grammar of the National Language). Lope K. Santos. 1950. Manila, Bureau of Printing. 462 pages.

It is understood that this book is now used as a textbook in Philippine schools, for Tagalog, the local vernacular in the region around Manila, has been decreed the national language for the Philippine Republic. Apart from the prologue, which is in Tagalog and Spanish in parallel columns, and was written by J.C. Veyra, the Director of the National Language Institute, there is almost nothing that this reviewer can learn from this book. The brief Appendices give several lists of technical grammatical terms and their meaning in English, but these devices do not make the text accessible to the average reader.

The problem of languages in the Philippine Islands is peculiarly difficult, for in that one archipelago there are over 20 mutually unintelligible vernaculars. The Spanish masters did not encourage the Filipinos to learn Spanish; by contrast, during the American occupation an effort was made to teach English in all the schools, and for a time English was the medium of instruction, in theory at least. Now the effort is being made to compel all the children of the archipelago to learn Tagalog as the national language.

R.L.P.

La Revolution Filipina (The Philippine Revolution) by Apolinario Mabina. Publicaciones de la Biblioteca Nacional de Filipinas. 1931. No. 4 292 pp: No 5. 360 pages. Manila, Bureau of Printing.

Without doubt Mabina was the brains of the Philippine Revolution-the revolt first against the Spanish rulers, and later against the American army of occupation. Mabini, the paralytic,

was indeed of outstanding ability. This book, includes many of the state papers and important proclamations issued by General Aguinaldo, most of which were written by Mabini. As the chief adviser of Aguinaldo, he directed the course of events during the uprising against Spain and later against the Americans. After the suppression of the revolt, Mabani was exiled in Guam. As the Philippine Minister to Thailand has written, in donating this book to the Siam Society, Mabini "was the product of a local university and had never been abroad. His courage, patriotism and deep insight into our struggle for independence made him an outstanding figure at the time." The first ninety pages of this volume comprise a biography of Mabini by Rafael Palma, long the President of the University of the Philippines.

R.L.P.

RECENT SIAMESE PUBLICATIONS.

118. Rāma I, H.M. King: *The Rāmakien*, edition of the Teachers' Association, รวมเกียรติพระราชนิพนธ์รัชกาลที่ ๑ ฉบับครูสภา, 4 vols., 2976 pages, 1951.

Of the first reign *Rāmakien* which forms the subject matter of the edition under review, much has been written of late, especially through references in these notes on recent Siamese publications. When first composed it was written down in the old style *folii* of blackened parchment. The ink was a kind of gamboge, called *rong*. The *folii*, called *samud* in our language, were folded in a uniform size of cm. 37 x 13 approximately, each *folio* made up of 24 pages of four lines each with an average of 20 words to each line. There were altogether 106 *folii*; and, calculated on the above basis, the whole work should consist of over two hundred thousand words.

Like other libretti for the sung dance-drama of the first century and a half of the Bangkok-period of our history, in themselves doubtlessly copied from Ayudhya models, the *Rāmakien* of 1797, otherwise called the first reign version, was written in *klon* and duly arranged for presentation in the theatre, with directions as to musical accompaniments. The whole forms a long narrative, most of which has never been performed in a theatre. It looks as if the primary object was to present the complete story, any part of which could be performed in a theatre without further arrangement.

The edition under review is divided into four volumes of fairly uniform sizes, although the last one is somewhat longer than the rest. The first volume contains 24 *folii* (680 pages); the second 26 (828 pages); the third 25 (700 pages) and the fourth 31 (868 pages). The text is printed in couplets which contrasts sharply with the old style of writing out from line to line as if not to waste too much space. This new way of writing down *klon* verses dates from the time of Rama VI. A feature of this new edition is that each *folio* is prefaced with a table of contents and an illustration or two, duly explained by biographical notes of the main figure in it, mostly quoted from the *Rāmakien Dictionary* of Nāgapradip.

Having dealt with special features of the edition, something should now be said of the subject matter. In such a review one cannot undertake to relate the long story of the *Rāmakien* of 1797. It is really not necessary for a lengthy summary of the story already exists in the form of the *Ramakirti*, by Swami Satyananda Puri and C. Sarahiran, published in 1940 in the *Birla Oriental Series*. Another abridgement should, and in all probability will, be available in the near future, for the results of modern researches have made the *Ramakirti* of 1940 a little out of date. It is moreover hard to obtain now. Without relating the story over again, some attention should be paid to the features of the standard version of the story of Rama in Siamese literature.

The *Rāmakien* of 1797 commences with stories which savour of the Purāna of the Vishnuite School. It relates the exploits of the god Vishnu in his incarnation of the boar, when he prevented the demon Hiran from taking possession of the earth and taking it away to unknown regions. The illustration which prefaces this first *folio* represents Hiran wearing a gourd crown, though the biographical note on its opposite page says that the demon wears a flame crown and has a golden complexion. In the *Rāmakien* every character is distinguished by his complexion and his headgear. This inaccuracy is therefore an important slip. The frescoes of the Chapel Royal of the Emerald Buddha represent this character as wearing a gourd crown with a white complexion. Such slips occur now and again throughout the four volumes. Our story goes on to relate how, after fulfilling his mission of killing the demon, Vishnu resumes his godhead, goes back to the Ocean of Milk and takes his eternal sleep on the back of the endless *Nāga* floating on the surface of that ocean. A progeny arises from the navel of the god who eventually founds the kingdom of Ayodhya and the human race. Meanwhile Sahapati the brahman, the Buddhist equivalent of Brahmā the Creator in the Hindu Pantheon, founded the demon dynasty of Lankā, a former centre of civilisation which had been deserted. The two races of humans and demons became thenceforth traditional enemies. The narrative goes on to relate how Siya, the Paramount Lord of the Heavens, who is often mixed up with Indra, Lord of one of the lesser heavens,

while maintaining impartiality on principle, went to the extent of creating the simian race to be allies of Rāma who was to be born into the dynasty of Ayodhya as a reincarnation of the god Vishnu. This human race under Rāma was to restore peace and justice to the world by exterminating all the bad demons, typified by the valiant Thosakanth or Rāvana.

The development of the story thenceforth follows the traditional trend of the classic story as attributed to the seer Vālmīki.

After the conquest, however, of Lankā and the death of the arch-enemy Thosakanth, the story is told of another protracted campaign, which, though echoed in the Indian versions of the story, does not occupy as important status as in the Thai version. In the latter Bhrot (Sk. Bharata) took the field under Rāma's orders as generalissimo and his brother Satrud (Sk. Śatrughna) became his second in command in the same way as Lakṣh (Sk. Lakshman) did under Rāma. Nilaphat, a black monkey leader, who has no counterpart in the classical *Rāmāyana*, takes the leading part as a dashing soldier which was occupied by Hanumān in the Lankā campaign. The arch-enemy here is King Chakravat of Maliwan, who occupies an identical rôle as did Thosakanth; while his son Suriyābhob corresponds to Indrajit, wearing moreover the same royal crown but with a red, not green, complexion. It would seem that in Thai circles in olden days they had not had enough of warlike exploits when they came to the death of Thosakanth of Lankā. So they magnified this extra campaign into a second big war by replacing the chief characters with the next leading ones.

Another feature of the *Rāmakien* of 1797 is the numerous episodes which are not found in the standard version of the *Rāmāyana* of Vālmīki. They are too numerous to mention here. Some of them have Indian origins, others originate outside the motherland and some of these seem to have belonged to a Lao or Thai version. They point to the fact that our versions of the story of Rāma developed independently of the classical *Rāmāyana*. To come to any definite conclusion about their historical development it would be necessary

to examine all these. In my note on the origin and venue of the story of Rāma, published in Siamese in the book of *Rāmakiṇ* frescoes photographed by His Majesty the King in "Galleries of the Chapel Royal of the Emerald Buddha," I have sketched the lines along which such a study could be taken. It is naturally not accessible to students who do not read Siamese with ease.

To sum up, this edition of the Teachers' Association answers an important purpose. Older editions were none too good and in any case out of print. This edition even though still not without blemishes is the only one that is really reliable.

119 Rāma VI H.M. King: *The Rāmakiṇ*—episode of marriage. งามเกียรติคุณอภิเษกสมรส. 34 pages oct. 1952.

This was one of the last works of His Majesty and remained unpublished when the royal author died in 1925. It was later published for private circulation in a collection of the King's works. The present edition is, therefore, considered as its first appearance. It was sponsored by a trust fund in the supervision of the King Mongkut Pali Academy, which fund was subscribed to by those in the late King's household as well as others who have contributed out of admiration or respect for the sovereign in whose memory the trust has been organised.

As for the subject matter of the episode, it has been, like other work on the subject of the *Rāmakiṇ* from His late Majesty's pen, based upon the *Rāmāyana* of Vālmiki but arranged in the traditional Siamese way of a libretto for a sung dance-drama. It has been divided into two (shall we adopt for convenience the term) acts. The first act is called the *Conquest of Tāḍakā* while the second is the *Marriage*.

In the first act the curtain rises upon King Daśaratha seated in his audience hall of Ayodhyā. Viśvāmitra enters. Complaining of interruptions to his austerities and penances by demons assuming the forms of crows in the forest, the seer asks that Prince Rāma be sent to fight the demons of the forest. Daśaratha very unwillingly consents because he feels that his son is still young. Arrived at

the hermitage with his brother Lakshman, Rāma practises his shooting, echoes of which reach the ears of the demoness Tādakā, who hurries there with her demoniac crows. They are engaged in fight by the princes who eventually kill Tādakā and drive off the crows. Tādakā's sons Suvāhu and Mārici come to avenge their mother's death. The former is killed while the other escapes.

In the second act Viśvāmitra, accompanied by the young princes, goes to Mithilā, where its King, Janaka, comes out to meet him. Viśvāmitra asks to see the ancient jewelled bow in the keeping of that monarch, which no one without a great destiny can ever hope to lift. Rāma exhibits his supernatural prowess by lifting it. King Janaka therefore bestows upon him the hand of his daughter, Sītā. An invitation is now sent to King Daśaratha to come over for the wedding. The King accepts with pleasure bringing with him all three queens and his other two sons. All four sons are married on this occasion. The ceremony is begun by Vaśistha uttering an invocation which in this piece is Siamese verse composed in the ancient rhyme adopted for the consecration of the drink of allegiance, believed to have been one of the earliest specimens of metrical composition. Rāma and his bride as well as the other brothers and their wives then walk round the sacrificial fire after being sprinkled with blessed water. They are then anointed with the usual paste. The curtain then descends.

120. Yupho, D.: *The Preliminary Course of training in Siamese Theatrical Art*, w. illus. pp. 1-22, and illustrations of postures pp. 23-57. 1952.

The purport of this short monograph with illustrations of postures taken from Prince Damrong's *Treatise on Dramaturgy*, may be summed up as an exposé of the technique of the classic dance of Siam. No doubt the author, in his capacity of director of music and the dance in the Department of Fine Arts, had at his disposal technical materials, such as music scores and the descriptions of movements; and yet, though at best an amateur in the art of the classic dance, he has been able to write a very comprehensible account of how a pupil is trained along the successive grades till

he or she becomes qualified and ritually initiated. Mr. Yupho is in fact unconsciously contradicting the statement of Dr. Ananda Coomaraswamy which he thus quotes: "...the amateur does not exist in Oriental Art." Without actually ever having taken part in any performance on the stage, he has shown in this book that he is a real artist who, despite the fact of never having received training, has demonstrated that he is as conversant with the technique of the classic dance as a professional and fully trained dancer.

The course of training given by the School of Dancing consists of a series of graduated movements. The description of them has been written not only from an educational point of view but also from the angle that would repay the attention of the general reader who has any admiration for this characteristic national art, the greater part of which has been developed among the Thai of Siam.

121. Yupho, D.: *The Khôn*, first part dealing with its history and theory, ไทยเบื้องต้น ว่าด้วยตำนานและทฤษฎี 122 pages, 1953.

We have had occasion to review in these columns some of D. Yupho's books on allied and identical subjects. In Vol XXXIX, part 2, we reviewed his *Initiation for the classic Dance* as well as his *Siamese Choreography Explained*; and in Vol. XL, part 1 we again reviewed his *History of the Royal Khôn* (No. 98 of the *Recent Siamese Publications*). The present volume seems to cover the same field as the *History of the Royal Khôn*; but its scope is larger.

As has been said in the review of D. Yūpho's *Siamese Choreography Explained* (No. 77 of the *Recent Siamese Publications*), the author "has brought his knowledge of Oriental Classics to play upon the knowledge he has later gained from directing the Bureau of Entertainments... with its School of Classic Dancing". This has been achieved in spite of the fact that he has never been trained in this line of the art at all. It transpires from the Preface that when he was appointed to the directorship of the bureau mentioned above, there existed no written tradition that could be readily used. Instruction was oral. Mr Yūpho has, with no little difficulty, turned out, in

the course of his able administration a succession of volumes dealing with various aspects of theatrical art and music. The latest addition to his repertoire is the present volume, which is a mere beginning of what looks like turning out to be a standard work on the *khōn* and a pioneer one at that.

In this volume an attempt has been made to trace the origin of the *khōn* to India. It was in fact stated in the *Nāṭyaśāstra* of Bharata that the god Brahmā composed a drama called *Amritamathanā*, i. e. "The Churning of the Immortal Ambrosia", which was played with other compositions before Śiva on the serried heights behind the range of Himavant. From this tradition might have been derived the Siamese ceremony called *Indrābhisek*, so fully recorded in the Palatine Law of Ayudhyā, though it has never been performed in the Bangkok epoch of our history. It is suggested by our author that the *khōn* as we know it might have been derived from this ceremony. It is interesting too to note that the author seems to accept the theory stated in one of the contributions to our Journal (Vol. XXXVII part 1) that the shadow-play was a possible origin of the *khōn*. In a later chapter he suggests that these two sources were developed independently of one another.

A chapter is devoted to the etymology of the word *khōn*, tracing it again to an Indian origin.

The development of the art is sketched - all too briefly - in another chapter.

The constitution of a *khōn* troupe, having its origin in the royal Court and princely households, is then described, bringing the *finale* down to the formation of the present School of Dramatic Arts in the Royal Fine Arts Department.

Chapter 7 is one of the most interesting sections of the book. It gives a summary of the material which is employed in the performances of the *khōn*, as follows:

a. *The Rāmākien in chanda metres*, a work of the Ayudhya epoch, which exists in the form of separate verses quoted in the old grammar of the period of King Nārāi, called the *Chindāmani*. The text of the *Rāmākien* itself is unfortunately non-existent.

b. *The Rāmākien khamphāk*, being verses written for performances of the shadow-play and then adopted for the *khōn*. It is still unpublished.

c. *The Rāmākien of the Ayudhyā epoch*, written in the form of a dance-drama, dealing with the preliminary episode of the war in Lankā.

d. *The Rāmākien of the King of Dhonburi*, of which fragments exist and have been published.

e. The widely known *Rāmākien of 1797*, written by King Rāma I, which still exists in a complete form.

f. *The Rāmākien of Rāma II*, dealing with episodes only.

g. *A short dance-drama*, in the form of a curtain raiser, written by King Mongkut (Rāma IV).

h. *The Rāmākien of Rāma VI*, complete with *phāk* passages, based however not on local versions but on that of Vālmiki.

i. *Khōn scripts*, adapted for present-day performances by the Royal Fine Arts Department, such as *Hanumān the Volunteer*, which has been performed recently.

An important version of the story of Rāma has been omitted, perhaps on account of its not being adapted for the stage, although it is one of the only two complete stories extant in the country. This is the version written in 1881 at the instigation of the late King Chulalongkorn and set up in the galleries of the Chapel Royal of the Emerald Buddha opposite the frescoes in the forms of inscribed stone tablets. Another version, incomplete however, exists illustrating also frescoes in the out-pavilions surrounding the Ho Trai of Wat Phra Jetubon. At the same monastery too there are verses (*klōng*) which give the story of Rāma inscribed on the low marble wall surrounding the Bōt.

The 8th chapter deals with occasions at which the *khōn* is performed, which should clear up the misunderstanding that the performance of a *khōn*, being limited to cremations and obsequial ceremonies, would bring evil when performed at other ceremonies such as birthdays and benedictory celebrations or even on the stage for pleasure.

According to the author's original intention, as may be seen from the additional table of contents of volumes I and II (to be) attached to the end of the book, this first volume should have gone on to deal with the more technical side of *khōn* art, and taken up such subjects as the past masters of the dance, the training for the *khōn*, how to witness a *khōn* performance and the rites in connection with the worship of the Master of the Dance, with an appendix containing a list of *khōn* characters indicating their individual colours and visages. Mr Yūpho writes, however, that lack of funds has prevented the carrying out of all his programmes.

122. *Klōng verses of the Rāmakiēn*, โคลง รามเกียรติ์ 150 pages. 1953.

The publication, being dedicated to the late Lady Nom Sri Dharmadhibes by her husband and children, includes the customary biography of the deceased, whose photographs illustrate it.

The subject matter is the series of *klōng* verses explanatory of the *Rāmakiēn* frescoes of the Galleries surrounding the Chapel Royal of the Emerald Buddha. The plot follows the standard *Rāmakiēn* of 1797 with the exception of the preliminary part of the latter which goes beyond the lives of the hero and the chief protagonist. Preliminary parts in fact exist in the subsidiary sections of the galleries in the corners and above entrances; but they are not included in this publication.

These verses were composed at the instigation of King Chulalongkorn to mark the general renovation of the precincts of the Chapel Royal on the occasion of the 100th anniversary in 1881 of

the founding of Bangkok as capital of the Kingdom. Among the poets who contributed were the King himself and several of his brothers and cousins together with all the leading poets and officials of the day. It is a pity that no identification of the writers has been attempted for in a generation or two most of the writers will not be possible of identification. Among the names one can still recognise such a personality as Phya Sri Sunthornvohār (Noy Acāryāṅkura), the Chief Scribe of the early years of the fifth reign who is known best for his Siamese Primers which included the *Mūlabod*. Among other poets are Prince Voravarnākor, later promoted to the rank of Kromaphra Narādhīp and Princess Butri, a favourite daughter of King Rāma III, known to have been a gifted poet who had a large part in bringing up King Chulalongkorn whose mother died when all her children were still young.

The verses commence the story with the episode in which the royal ascetic King Janok of Mithilā becomes tired of forest life and digs up the urn in which he had entrusted the baby girl, whom he had adopted earlier, to the keeping of mother Earth. It is presumed that Rāma the hero had already been born. King Janok brings back the daughter to his capital and later on when she grows up celebrates her marriage with Rāma who alone of all contestants is able to lift up the magic ancient bow in his keeping. The story is developed along the standard version until Rāma with his wife and brother, Lakshman, voluntarily exile themselves and go to live in the forest. They are met by Sammanakhā (Surpanakhā of the *Rāmāyaṇa*) who, not being able to win the love of either of the brothers, goes back to inform her brother, Thoṣakanth (Rāvana), of the beauteous lady in the forest. The latter by a ruse abducts her. Rāma sets out to find her and meets the monkey Hanumān, who is later to become his most able and devoted lieutenant in the quest for his lost wife.

The whole story is of course nowhere near its end. Two more volumes of slightly bigger sizes would bring us to the consummation.

123, Kritarāj Throngswasdi, Phya: *Miscellanies dedicated to*, เกียรติพระพุทธานุภาพของศาสตราจารย์สุภะดิศตฤทธิมาช pp. 26, 3, 16, 124. 1953.

This book was published on the occasion of the cremation of the late Phya Kritarāj Throngswasdi to whom it is dedicated. The editor was his former colleague in the legal profession, Phya Sri Dharmarāj, also, and perhaps better, known in journalistic circles as "Hermit". The book consists of 26 pages of words of appreciation from his preceptors and friends, 3 pages of introduction by the editor, 16 pages of the usual biography written with considerable spirit by some one whose name is not revealed, and 124 pages of miscellanies, which form the subject of this review.

The miscellanies commence with *Applied Buddhism* in the form of notes touching on the life and teaching of the Great Teacher, followed by two other essays entitled *Karma and Rebirth* and *The Buddha's Idea of Social Order*, all three from the pen of Luang Suriyabongs, an original thinker who is well-known for his simple and yet original presentation of the Master's teachings. On the same subject too is Hermit's *Progressive Buddhism*. These four are short but readable original works.

The historian will find of interest the collection of writings concerning the Mon people and their customs, brought together from old and therefore anonymous works. They are published with the critical notes on each of them written by the late nobleman to whom the book is dedicated. The more interesting among them are *The Story about the Founding of Hongsāwadi*, in which comparison is made in the critical note with the old Thai story of Thao Saenpom; *The Expoundings of King Dhammacedi*; *The Story of the Divine Rice of the Mon*; *The Songkrant, Mon Customs and Mon Personalia*. In this last item is a note about a point of historical interest. When Siam sent an army up to help the British in the First Burmese

War, its commander was a general of Mon parentage named Chao Phya Mahāyodhā. The British suggested that a Mon kingdom be set up over Lower Burma to offset what remained of Burma and its king was to be this Mon general, who however declined.

There is also a section in which legal axioms from Roman Law in Latin are translated into Siamese with comments. The publication ends with the speech, now become famous, by the deceased when a senator of the Legislature of 1948, on the subject of Rent Control.

123 Mudukant, P. : *Lectures on citta* ปฐกถา เรื่องจิตต์ 222 pages, 1952.

This publication may be taken to represent the new development of Buddhism in Siam. Instead of the traditional interpretation of the Great Master's teaching, handed down from the Ceylonese Scriptures, there has arisen a school of original thought which owes its birth most probably to the rational philosophy inaugurated the Dhammayutika sect of reform initiated by King Mongkut in the middle of the XIX century.

To sum up the contents, *citta* is an element in one's mentality which is formless but influential. It is not subject to the physical elements of the body. It is identical with knowledge but that has been somewhat obscured by *kilesa*. The traditional mentality will find some justification of this idea in the author's quotation from the Sanyutta which runs

Cittassa ekadhammassa sabbeva vasamanvagu.

124. *History of the Department of the Secretary-General of the Council of Ministers, and Information in connection with Royal Seals and decorations, their precedence and mode of wearing*, ประวัติกรมเลขาธิการคณะรัฐมนตรี และความรู้เกี่ยวกับพระราชลัญจกรกับเครื่องราชอิสริยาภรณ์พร้อมด้วยลำดับเกียรติและวิธีประดับ ill., 65 86 pages 1952.

This book is divided into two parts, the history of the Department and the information. The history sketches the progress of this

department from a mere audit office in the King's palace under His Majesty's direct supervision. That was the time of King Chulalongkorn. It became later the office of the King's Private Secretary to which all detailed problems of administration went. The department of the Privy Seal, including care and supervision of all matters connected with rank and honour, such as decorations and letters patent of the nobility, was then amalgamated with it. The office changed its name to that of the Ministry of the Privy Seal and back to the King's Private Secretariat several times. After the change of government in 1932 the bulk of its work was transferred to the responsibility of the Prime Minister and it became known as the Department of the Secretary-General of the Council of Ministers, the monarch being left with a small bureau to attend to his greatly diminished correspondence. Whoever was responsible for writing this history - for the name is not given - must have been conversant with the inner working of the department, though very careful and guarded in his statement of facts. A directory of the personnel at the time of publication is given.

The second part, the information about royal seals and decorations, is a compendium of facts that should be known to government officials who are bound by protocol and social obligations in connection with their duties. In describing the Great Seals of the Kingdom and the Royal personal Seals, estampages of which are attached, the author indicates the occasions when they are used. Descriptions of the Orders of knighthood are given with illustrations. The latter are not altogether accurately coloured. Under this heading are descriptions of medals of every kind, with their order of precedence and the correct mode of wearing them.

The justification of this part is that this is one of the main activities of the department of the Secretary-General of the Council of Ministers, other activities being its general correspondence, recording of the meetings of that Council, the publication of the Government Gazette, consideration of petitions and complaints, and legal and financial matters within the Department.

The American Medical Association is a non-profit corporation organized for the purpose of promoting the science and art of medicine, and of improving the health of the people. It was organized in 1847, and has since that time been engaged in a constant effort to advance the interests of the medical profession and the public. The Association is composed of more than 50,000 members, who are organized into local, state, and national societies. The Association's work is carried on through its various departments, which include the publication of the Journal, the holding of annual conventions, the maintenance of a library, and the conduct of various other activities. The Association's primary concern is the advancement of the medical profession, and it is for this purpose that it has been organized and is now functioning.

The Journal of the American Medical Association is a weekly publication which contains a large amount of original and valuable material. It is one of the most important sources of information for the medical profession, and is read by thousands of physicians throughout the world. The Journal is published by the American Medical Association, and its content is determined by the Association's editorial board. The Journal's primary purpose is to provide the medical profession with the latest information on the science and art of medicine, and to promote the advancement of the profession. The Journal's content is divided into several departments, including the publication of original research, the review of new books, and the discussion of various medical topics. The Journal is a valuable resource for the medical profession, and its publication is a testament to the American Medical Association's commitment to the advancement of the medical profession and the health of the people.

PUBLICATIONS OF INTEREST IN OTHER JOURNALS.

Bulletin de l' Ecole française d' Extrême-Orient

Tome XLIV, fasc.1 1947-50.

Bareau, A.: *Les sectes bouddhiques du Petit Véhicule et leur Abhidharma pitaka*. pp. 1-12.

Ten of these sects are enumerated, of which the Theravādin of Ceylon is the one from which we in this country took our inspiration.

Boisselier, J.: *Garuda dans l' art khmer*, pp. 55-88.

A detailed study of the plastic art of the ancient Khmers with regard to the mythical bird and its adversary the *suparna snake*. Profusely illustrated.

Claeys, J-Y.: *Considérations sur la recherche archéologique au Champā et en Indochine depuis 1925*, pp. 89-96.

A summary of the latest researches. A masterly presentation which should be read.

Coedès, G.: *Études cambodgiennes XXXIX*. pp. 97-120.

This 39th study deals with the epigraphy of the monuments of King Jayavarman VII, the most prolific builder of ancient Cambodia.

Deydier, H.: *Les origines et la naissance de Ravana dans le Rāmāyana laotien*. pp. 141-146.

Very important for a comparative study of the non-Vālmikian versions of the story of Rāma in southeastern Asia.

Lamotte, E.: *Alexandre et Bouddhisme*, pp. 147-162.

Deals with 1. memories of Alexander the Great in India; 2. Ādirāja and Bhadrāsava in the Vinaya of the Mūlasarvastivādin; and 3. Mahāsammata and Alexander. The last topic is most interesting for the student of Buddhist traditions which formed the nucleus of the ancient code of Laws imported from the Mon into this country.

Lingat, R.: *La conception du droit dans l'Indochine hinayāniste*. pp. 163-188.

This refers of course to the Buddhist traditions mentioned above.

Martini, F.: *De la signification de "BA" et "ME" affixés aux noms de monuments khmèrs*. pp. 201-210

We Thai have long ago guessed this signification to have been so.

Tome XLV, fasc. 2. 1952.

Malleret, L.: *Notes archéologiques* pp. 349-358. This is no doubt intended as the first of a series of archeological notes, somewhat similar to Coedès' *Notes cambodgiennes*. The present note deals with ancient *intaglii* and cachets of continental Cambodia.

Tome XLVI, fasc. 1. 1952.

Damais, L.-C.: *Études d'épigraphie indonésienne*. pp. 1-106. This is the third of its series. Introducing the list of dated inscriptions of Indonesia, it commences with an extremely useful summary of up-to-date information about the subject. It goes without saying that Java heads the list with 210. Bali comes next with 67; and the rest numbering 15 are from Sumatra, Sunda and Madura. The earliest inscription from Java, that of Sañjaya, is dated A.D. 732. A comparative table is attached of Indonesian letterings used in the inscriptions.

Buleke, C.: *La naissance de Sītā* pp. 107-118.

The parentage of Sītā is a feature which classifies early versions of the story of Rāma into four main groups, namely: (i) one in which Sītā is the natural daughter of King Janaka; (ii) one which makes Sītā daughter of the earth; (iii) one which makes Sītā a daughter of Rāvana and (iv) one which makes her a daughter of Dasaratha, the father of Rama of Ayodhyā.

It is pointed out that (ii) and (iii) are connected, since (ii) says that Sītā was dug up from the earth by a seer and (iii) goes on to amplify this by saying that as a baby she had been buried for safekeeping after having been thrown into the waters by her mother who was afraid of her being the cause of her father's downfall. Our Rāmakien belongs of course to this third category.

Dupont, P.: *Études sur l'Indochine ancienne*. pp. 118-176. These studies again form another series, the second of which is the article under review. It deals with the origins of the Ankorian monarchy of the Khmer Empire.

Briggs, L.P.: *The Genealogy and Successors of Śivācārya*, pp. 177-186.

The Śivācāryas were hereditary Brahmin priests in the royal service of the ancient Khmer monarchs from about 924. The inscription of Sdok Kak Thom (abt. 1052 A.D.) still mentions a priest of that name, but their wide powers were suppressed not very long after that date.

Boisselier, J.: *Ben Mālā, et la chronologie des monuments du style d'Ankor Vat*. pp. 187-226.

A description of the famous monument of Ben Mālā, its contents, its chronology and its place in history.

Boisselier, J.: *Précisions sur la statuaire du style d'Ankor Vat* pp. 227-252.

A study of costumes and decorations on ancient Khmer statuary in the time of Ankor Vat.

Semitic and Oriental Studies: Vol. XI, Presentation Volume to W. Popper.

Though not exactly a periodical, the series sponsored by the University of California, deserves a place here in this review of publications of interest. Of all volumes in this series, this

one has perhaps more interest for orientalists in this country than any other. Among contributions which should be mentioned in this light are:

Gibson, G.E.: *The Vedic Nakshatras and the Zodiac*. pp. 149-166.

Haas, Mary R.: *The use of numeral classifiers in Burmese*
pp. 191-200.

Nakamura, Susumu W.: *Pradakshinā*, a Buddhist form of obeisance
pp. 345-354.

**Bulletin of the School of Oriental and African Studies.
University of London: Vol XIV, Part 3, 681 pages,**

A volume of studies presented to Vladimir Minorsky by his colleagues and friends.

Minorsky was born in 1877. After a diplomatic career he became known in academic circles of international orientalists and served finally as Professor of Persian in the School of Oriental and African Studies.

As is natural, most of the 20 contributions concern the subjects of Persia and Islam. It is supplemented by 13 pages of a bibliography of Professor Minorsky's publications.

Arts and Letters: Vol. XXVI, part 1, . 1952.

Coedès, G.: *The Cult of Deified Royalty*. pp. 51-53.

A very concise presentation of the origin and nature of the ancient Khmer cult of the Devarāj, which marked that state's complete independence of Javanese suzerainty in A.D. 802.

**Journal of the Royal Asiatic Society of Great Britain: Parts 3
and 4 in 1952.**

Wales, H.G.Q.: *The pre-Indian Basis of Khmer Culture*. pp. 117-132.

An answer to Professor Heine-Geldern's contention against Wales' theory that the local genius which moulded Khmer culture and art was that of the older megalithic.

Parts 1 & 2 in 1953.

Wales, H.G.Q. : *The Sacred Mountain in the old Asiatic Religion*, pp. 23-30.

Formulating the conclusion that a cult of the Sacred Mountain or its derivatives, regarded as representing the concentration of the earth's energies, was formerly widespread in Asia.

Winstedt, Sir R. : *The Date of the Malacca Legal Code*, pp. 31-3.
A correction from 1523-4 to 1446-56.

Journal of the Royal Asiatic Society, Malayan Branch:
Vol. XXV, part 1, 1952.

Kempe, J.E. and Sir Richard Winstedt: *A Malay Legal Miscellany*, pp. 1-19. Three sections on Law from the Raffles Mss. in the Library of the Society in London. The number contains also many articles of minor ethnological interest

Vol. XXV parts 2 & 3. 1952.

Brown, C.C. : *Sejarah Melayu* 276 pages. This is the famous Malay Annals, translated and commentated, occupying the whole volume. Maps and an index of names are appended.

Journal of East Asian Studies, University of Manila. Vol. II, no 1. Oct. 1952.

Maglioni, R.: *Archeology in South China*. ill. pp. 1-20. Goes back to prehistoric times.

Solheim II, W.G. : *Paddle Decoration in Pottery*. ill. pp. 35-45.
Mostly Oceanic. This country not included.

Editor : *A Review of Some Recent East Asian Periodical Literature* pp. 47-82. A review of publications from Japan.

Bulletin de la Société des Études indochinoises: Vol. XXVI, part 4, 1951.

A special volume celebrating the fiftieth anniversary of the Bulletin's issue, reviewing each of the main lines of study pursued by the Society, such as geology, prehistory, ethnology, anthropology, classical India and China, Indochina, Java, Japan and Tibet. It is profusely illustrated and runs up to over 160 pages.

Vol. XXVII, part 1. 1952.

This Bulletin contains in every number material which appeals to the average reader in this country. Of the ten articles in this number one is an ethno-linguistic map of the Voennsai region of Cambodia; another on agrarian rites among the Kha Brauo; five others deal with fishery; one with the copper industry and two with humanistic matters. This number contains also notes, bibliography and accounts of the proceedings of the Society. All are written in French. There are no less than 11 plates and 21 photographs,

Vol. XXVII, part 3. 1952.

Bernard, S.: *Quelques aspects de la chance dans les contes populaires du Cambodge*. pp. 251-260.

A study of the Cambodian notions of good and bad fortune from Cambodian popular literature.

Boisselier, J. : *Réflexions sur l'art du règne de Jayavarman VII*. pp. 261-273,

This King was responsible for a certain type of facial expression in the statues attributed to his reign, described

here as "characterised by a smile with a mystic strangeness". The article deals with various aspects of Bayon art and is profusely illustrated.

Groslier, B.P.: *Milieu et évolution en Asie*, pp. 295-332. An ambitious sketch of the evolution of communities of continental Asia, illustrated by specially drawn maps. Each section of the continent is treated separately, thus: India, China and Indochina (comprising almost all the continental lands of south east Asia). It goes on then to deal with lessons of history, giving an ethnological map of Tonkinese north-west, which is described as "un essai pour situer et exprimer aussi exactement que possible la répartition géographique des divers groupes du haut Tonkin".

Asia: Vol. 2, no 6.

This magazine is described as "an Asian quarterly of Culture and synthesis", printed at Saigon and obviously aiming at popular consumption though quite intellectual. Among its contents may be mentioned:

Karpelès, S.: *India and Cambodia* pp. 189-192.

The learned lady who is author says here "... in this Far-Eastern little kingdom India is considered, not as it was a few years ago by quite a number of Westerners, as the fabulous country of Rajas, but as a source of an everlasting inspiration which finds its expression not only in the higher spheres of human thought, but also in material goods with a touch of beauty."

Thao Nhony Abhay: *The Court of Love and Poetry in Laos*, pp. 219-222.

A study of manners which find their parallel in Siam.

Francastel, P. : *The Origins of Vietnam* (V), pp. 238-242.

As a fifth instalment of a series, this article deals with a period from the Tayson rising till the restoration in 1802 of the traditional monarchy by Gia-Long. The period happens to be the one in which modern Siam had close relationship with Vietnam. When the legitimate dynasty of Vietnam succumbed to the rebels, some members of its Imperial House took refuge in this country and were looked after by King Rama I. One of these Imperial princes was able, with the material aid of the King of Siam, to regain his heritage and reestablished his rule with the Imperial name of Gia-Long.

Pacific Affairs: Vol. XXV, 2. 1952.

Roy, M.N. : *Democracy and Nationalism in Asia*. pp. 140-146.

Vol. XXV, 4. 1952.

Coughlin, R.J. : *The status of the Chinese minority in Thailand*. pp. 378-388.

Both of these treat of the Chinese question in south east Asia.

Indo-Asian Culture: Vol. I, no 1. 1952.

This is a new periodical aiming at the promotion of cultural relationship between India and the countries of south east Asia. Hence it contains many goodwill messages from the chiefs of the diplomatic missions from those lands accredited to the Indian Government. Among the articles the following should be singled out for mention:

Mukherjee, R.K. : *Dvīpantara Bhārata*, or India of the Islands. pp. 28-35.

Deals with countries bordering on the confines of India proper, including Burma and Siam.

Chatterji, A.L. : *Places of Buddhist Pilgrimage*-1. Rajagriha pp. 36-42.

The first real guide to an archeological site, the name of which has been familiar to Buddhist Siam for many centuries. Several hitherto unidentifiable names are here definitely identified.

Nilakantha Sastri, K.A. : *Who first colonised the East?* pp. 43-7.

The answer he gives is probably the Aryan Indians from the south of India. The East here refers, of course, to lands on the east coast of the Indian Ocean.

Vol. I, no 2. 1952.

Diwakar, R.R. : *World Culture*. pp. 119-129.

A well worded treatment of a subject which has of late become a widely discussed topic, not only here in this country but all over the world. The author defines culture as artificial perfection, *sanskrita*, as opposed to nature, *prākṛita*.

Jha, Y. : *Places of Buddhist Pilgrimage*-2 Nālandā. pp. 165-172.

While Rajagriha, described in the first number, was the political capital in the days of the Buddha, Nālandā was an intellectual centre which was contemporary with it.

Ghosh, M. : *The Sinhalese Dances and the Indian Nāṭya*. pp. 176-181.

The problem of the colouring of masks in our *khōn* may have had some connection with the traditions of the mask in Ceylon.

Yonok: No 4, 6th year.

Chakrapani, Luang : *Who invented Thai Script?* pp. 19-21.

A suggestion that King Mengrāi of Chiangmai might have been responsible for the invention of Thai script, which has hitherto been ascribed to King Rāma-kamhaeng of Sukhothai. There is however a link between

the two in the script used by King Lithai, the grandson of Rāmakamhaeng, whose inscription is very much like the one used by Mengrāi. This latter should also receive the consideration of the Khun Luang.

Wong Wannakadi, or the Literary Circle: new series.

This new series was commenced in October 1952 as a monthly. Among its outstanding features are:

Satavedin, C. : *His Royal Highness Prince Naradhip*, October no. pp. 26-31.

A short biography.

Damrong, Prince : *Professor In Khōng*. Nov. No. pp. 10-11

About a famous painter in the middle of the XIX century, whose *combat on elephants* in the small chapel behind the Chapel Royal of the Emerald Buddha is considered as of high artistic merit.

Sthirakoses : *What Vishnu holds in his four hands*, Dec. no. pp. 19-23.

An iconographical note of interest.

Bhumisakdi, C. : *The word Kammieng* Dec. no. pp. 26-28.

A promising enquiry into the meaning of an old word which has remained a philological puzzle up to this time.

Yupho, D. : *Phra Maha Rajaguru* Jan. 1953 no. pp. 22-26.

Discusses who this "King's preceptor" really was.

Boribal, Luang : *Sankalok ware*. March no. pp. 17-25.

A very interesting treatment of ceramics in one aspect.

The *Literary Circle* is really full of valuable if short material. Besides the original articles, some of which have been mentioned above, there are also notices of books and articles from the pen of one of its originators, M.R. Sumonajati Swastikul, among which we find a review of our Journal Vol. XI, 2 in the February number pp. 35-38.

Royal Central Asian Journal: Vol. XXXIX, part 2. 1952.

Fergusson, R. : *China past and present*. pp. 104-117.

A seemingly sensible sizing-up of the situation in China.