

## REVIEWS

Commission des mœurs et coutumes du Cambodge: *Cérémonies des douze mois*. 84 pages, date of publication unspecified.

This is, as Mme Porée-Maspéro has pointed out in the preface, a résumé of some of the voluminous unpublished information about the manners and customs of Cambodia. It commences with a sketch of the cultural organisation of modern Cambodia. Buddhism, it is pointed out, is based on the conception of individual salvation, which each man works out for his own benefit. There is no priest who can distribute sacraments or guide the faithful. The last alternative, one must comment in reviewing, can hardly be accurate if one judges by the very similar beliefs and practices prevalent in this country where the main duty of the monk towards his congregation is to guide and teach especially in matters of religion and ethics. A distinctive feature which seems to find no corresponding practice in this country is the rôle of the *àcar*, who "shows how to perform rituals, who intones prayers. . ." for the congregation and "generally occupies the main directive rôle in all ceremonies". The *àcar* does exist in Siam, it is true, but his is a very secondary rôle, neither supervisory of ceremonies nor directive but merely subsidiary. At court he has no part to play at all.

This chapter then goes on to explain the significance of the accessories to ritual such as candles and incense. They are the same here.

A chapter is then devoted to the calendar. The calendar is based upon the moon's movements but corrected to be in accord with the solar year. Hence the addition of the month *àsàht*, corresponding with our practice of having in every three years an additional "eighth month" to the lunar calendar. It is interesting to read that "the *hora* of the palace have for their calculation a solar calendar in which the months of 30 or 31 days are named after the signs of the zodiac., This was of course a Siamese invention dating from as recently as the reign of King Chulalongkorn.

The country of origin of this idea is however not acknowledged in this book. Other topics such as the eras in use are the same as in this country.

Then commence the descriptions of the various festivals of an ordinary year, both official and popular. They are the same as the ones commonly observed here, though several of them have been abolished in this country. This fact should not be taken to mean that Cambodia is behind us in her retention of some of these ceremonies for their retention is often more rational than their abolition if considered from the sociological aspect for which they were instituted, such as the ceremony of first ploughing.

The book bears on the cover, besides the French title, another one in Cambodian script, which reads *Bidhāvdadasamāsa*, exactly the same title as some of the ceremonial treatises in Thai verse from the days of Ayudhyā.

D.

*Linden Museum: Jahrbuch 1951*, 259 pages with illns. 1951

The Linden Museum of Stuttgart for the study of Lands and Peoples has resuscitated its year book after a long pause. Among other contributions, an article of general interest for local readers is Glasenapp, H. von: *Der Buddha des "Lotus des guten Gesetzes,"* (pp. 148-159) which gives a sketch of the Buddha as described in the Mahāyānic *Saddharmapundarikā*.

The report is divided into four parts. Original articles occupy some two hundred odd pages out of the total of 259. There is a section dealing with foreign customs, included in which is an account by H. Tjadens of the Japanese Tea-ceremony (pp. 209-213); and another section dealing with personalities and musealia. There are also reviews of books most of which are written in German.

D.

*Museum für Völkerkunde zu Leipzig: Jahrbuch*, Band X, 1926-51. 1952.

This issue brings up to date matters which have accumulated since 1926. Among articles of interest for this part of the world is:

Hummel, S.: *Zur frage der Ausstellung buddhistischer Bildwerke, Zentral-und Ostasiens* pp. 51-8.

The problem of exhibiting Buddhist sculpture of Central and Eastern Asia, mainly of the Mahayanist denomination, is here dealt with.

## D.

Schweisguth, P.: *Étude sur la Littérature siamoise*. 409 pages and a map, 1951.

This study consists of a long and useful introduction, a chronological description of the known literature of Siam from the times of Sukhothai down to modern days, and a wealth of additional matter.

The introduction gives a perspective of the Thai race and the Siamese nation especially from a cultural aspect. It commences with a short history from the remote ages when we were in what is now China. The author suggests that the history of the Thai of the Menam may be divided into two periods: the first one of seven centuries struggles (XIIth to XVIIIth centuries of the Christian Era) during which the Thai took possession of the country and installed themselves there; and the second one (from the XIXth century onwards) in which there was an era of peace and prosperity in the course of which they had to employ flexibility and skill in order to keep what they had taken so much pains to acquire.

Religion and government form the next section of the introduction. This section is rather inaccurate in several aspects.

Siamese Buddhism is well summed up, but it is hardly that of the people, thus:

"Pour eux le paradis et l'enfer se situeraient sur la terre et parmi les hommes plutôt qu'ailleurs ceux qui ont de la chance sont au paradis, les autres sont en enfer, et si la théorie des transmigrations est vraie, l'acquisition de mérites par de bonnes actions aurait pour résultat d'améliorer les conditions terrestres de l'existence. . ."

The attitude of the author is not clear towards this supposed opinion of the Siamese in matters of religion. It is in any case an opinion which several modern Siamese Buddhists would be willing to own with pride though, as noted above, it does not represent the belief of the majority who would probably condemn it as being too rational.

On the topic of government, naturally prior to 1932, one finds here a serious misunderstanding about the Church's influence over the monarch. He says:

"Cependant le souverain ne saurait toujours faire tout ce qui lui plaît, il est d'abord étroitement contrôlé, dans toutes ses actions, par un cercle de brahmanes, en général des Hindous, (étrangers), qui ont pour fonction de préserver le principe monarchique en lui et malgré lui."

This of course is the historical retrospect of a remote past, of which the Siamese of the last four or five centuries have forgotten. The Brahmins now serve the monarch merely as officiators of certain Court ceremonies and make no attempt to exert any influence over the monarch's jurisdiction and are in any case no longer foreigners. Professionally Brahmin priests, they however conduct themselves as Siamese Buddhists and their young men even serve their customary period in the Buddhist monastery. The Buddhist

Church too, consisting primarily of recluses bent on renouncing worldly life, never try to wield influence over the sovereign's prerogative and in fact have a tradition of refraining on principle from politics. The inaccuracy of the author's information looks like having been derived from XVIIth century missionary records.

The third section of the introduction, summing up the general characters of Siamese literature, is good pioneer work as far as concerns information available from foreign language material. His remark about Thai literature having been inspired more by the form than the spirit of Sanskrit literature is, as far as I am aware, original and correct. He might have said with accuracy that the Thai versions of the story of Rāma are greatly inferior in spirit to the *Rāmāyana* of Vālmiki in spite of the fact that the latter was many centuries older. He discerns in Siamese literature two big divisions, namely: the popular and oral on the one hand, and the learned or written on the other.

The fourth section of the introduction deals with the language and the books, on which topics he is accurate save for a few unimportant details, such as implying European origins for words loaned from the classical Indian languages, which are of course of identical parentage with the European languages.

The fifth on prosody follows the usual line of treatment in Siamese linguistics.

The book proper begins on page 27. It is divided into 18 chapters. The arrangement is chronological. Most of the chapters commence with an historical sketch of the respective period before going on to describe the literary material. The first chapter describes the stone inscriptions of King Rāmakamhaeng of Sukhothai in the XIIIth century. Ayudhyā occupies chapters II to IX, chapter X being devoted to the time of the King of Dhonburi; and chapters XI to XVIII carry us down to modern days. There is a vast store of additional matter which should be useful to research workers, of which the first is a table of transcription as employed

by the author. It is just as well to be clear on this point, for no unanimity exists on the subject. Then there is a bibliographical summary of Siamese literature, an analysis of the material which was published in the Siamese literary magazine, the name of which has been transcribed by the author as Wachiryan, a *bibliographie poétique* of the *Rāmākien* giving a list of all the poetry written on the subject of the story of Rāma in Siamese; and a list of written versions of the principal legends which have been treated by Siamese writers. This last seems to be an original idea and should, like all the foregoing additional matter, serve researchers. There is also an index.

As a pioneer work this is on the whole most commendable. It cannot claim to be altogether accurate especially with regard to data of the more modern phases of history. Without attempting to put on record here all the inaccuracies, a few should be noted as being either important mistakes to be corrected or illustrative of the kind of mistakes which exist in the book.

King Rama VI, for instance, was an important figure in Siamese literature. He was also a publicist. In his exalted rôle of ruler of an old kingdom, it was not deemed proper that he should indulge in such - shall we say - pastimes? His way of solving this difficulty was to adopt pen-names. For these purposes, it is true, he used the *nom-de-plume* of Asvabahu and Ramachitti. It would not be accurate, however, to say that he adopted the pen - name of "Mongkut Klao for tragedies" or "K'hat-P'het for the K'hon" and so on. *Mongkut Klao* was the last part of his royal title which runs: Phrabād Somdech Phra Rāmādhībodi Srisindramahā Vajirāvudh, Phra Mongkut Klao. This royal style and title was very often used in full, for there was no abbreviation for it except the colloquial *Phra Mongkut Klao* which however was not official. The mistake probably happened through reading only the last two words of the full name which appeared in many of the King's dramatic works in which

no pen-names were adopted. As for *K'hat-P'het*, that referred of course to a *nom-de-plume* which the King used in many of his earlier dramas as พระพรตพิพัทธ์ which should have been transcribed, if phonetically, as *Phra Khan Phej*, which would become *Phra K'han-P'het* in the author's system. The mistake in writing down the final consonant of the first syllable as a *t* instead of an *n* was probably due to the two letters being written almost alike in Siamese. It often puzzles foreigners and Siamese children who are beginning to learn the alphabet.

I cannot subscribe to the belief that the *khōn*, the *rabam* and the *nang* formed a class of theatrical representations (p. 59) which had an exclusively religious character. They certainly had such a character in the country of their origin, but in Buddhist Siam there was no room for theatrical representation in religion although they often formed part of the festivities which follow upon religious festivals and were often referred to apologetically as being "performed in honour of the Three Gems". They nevertheless were nothing more than entertainments.

When duly rectified in such details, the book should be a standard work - the first one of its kind in a foreign language. Its value would be greatly enhanced, moreover, if the way in which Thai words have been misread were revised. Since they have been transcribed into Roman characters by the phonetic method, mispronunciations show up most glaringly.

Another mistake is one which is often made by us Siamese ourselves. It was probably handed on to the author by his interpreter or informer. In the old days of limited facilities for education, when those who taught knew the language perfectly, the final consonant of an initial or medial syllable of a word had to be sounded, thus *Venīsavanij* and not, as here transcribed, *Venitvanit*. This mistake makes a lot of difference especially in reading Siamese poetry which is measured by its *morae*.

Leonowens, Anna H: *Siamese Harem Life*:

To any reader at all familiar with Siam, the first thing that strikes one is the doubt that a foreigner could have learned these tales and done the things that Mrs. Leonowens did. The Siamese, while extremely friendly and hospitable outwardly, are really very reticent, especially about their personal lives and I simply cannot imagine a Siamese telling a foreigner his troubles in the way that so many of them appeared to do in this book.

Even if any of the stories were true, Mrs. Leonowens could not have performed the miracles she claims unless there had been Siamese laws which were essentially just. For instance, in the story of "Slavery in the Grand Royal Palace of the 'Invincible and Beautiful Archangel'", perhaps Mrs. Leonowens started the machinery moving to free a slave, but she could not have done this if there was not in existence a law providing that if a slave had the price of his freedom his master must accept it and free him. She subtly claims to have been the bringer of religious freedom to Siam when it is an essential part of Buddhism as embodied in the commandment "Despise no man's religion." The early missionaries would not have so easily entered the country and been permitted to practice their religions had there not been some measure of tolerance. It appears that King Chulalongkorn's proclamation was merely a codification and strengthening of a sentiment already in existence. Mrs. Leonowens evidently did not absorb any of this tolerance during her stay for the story of "The Christian village of Tamseng" is really a vituperative attack on the Catholics. In one episode she refers to the custom of dressing the altar of the Catholic church with fresh flowers as "This is one of the Buddhist customs adopted by the Catholics for the purpose of securing the daughters of rich natives as servants of the Church." It seems to me that it is a custom among a number of religions in different



countries for the wealthy or socially prominent ladies to perform this rite.

It is incredible that one who claims to have absorbed so much of the language of the country as to be able to understand long speeches on subjects as difficult as religion, government, etc. should make such atrocious errors as are apparent even to the casual observer. For example, she states "The great Meinam is the Nile of Siam." She transliterates Petchaburi variously as Pitchaburee, Bijrepuree and Petchabury. While transliteration is difficult, anyone who knows the language would not confuse at least the vowels *i* - *e* with *u*. In the matter of history and geography she is equally faulty. She states for instance that the "Meikhong" flows into the "Meinam" (meaning the Chao Phya). It does only in the sense that the waters of both meet somewhere in the ocean! She states that the city wall of what was then Bangkok was erected in the reign of Phya Tak in 1670, just one hundred years wrong! The names of the wats, palaces and other buildings are completely unfamiliar to me. The names may have been changed since her day or she may be using other names for the same things but I suspect that for instance what she refers to as Watt Rajoh Bah ditt is Wat Rajabopitr. These are only a few of the glaring mistakes, but they serve to indicate that the writer has produced this book mostly from her own imagination.

Obviously the illustrator has never seen a Siamese painting or a Siamese person.

It is unfortunate that such a book has taken hold in western countries but perhaps his anger at such a book will stimulate some Siamese writer to give us a true and readable account in English of this important period in the country's history.

Mary Anglemeyer

Coedès, G.: *Inscriptions du Cambodge*, Vol. III, 252 pages 1951.

The book under review is the third volume <sup>1)</sup> of the lapidary inscriptions of ancient Cambodia, edited and translated from their Sanskrit and Khmer texts into French by Professor Georges Coedès, the distinguished former Director of the Ecole Française d'Extrême Orient (of which learned institution the professor is now an Honorary Director). Professor Coedès is of course well known to the readers of the Journal of the Siam Society as the master of the epigraphy, linguistics and history of ancient Cambodia, besides being a Past President and Honorary Member.

The present volume contains 253 pages of text, including a useful geographical and historical index. The author's many foot-notes also help much to elucidate the texts. The inscriptions treated hail from 43 different sanctuaries, located in the western, northern and eastern parts of the old Khmer realm. A few of the inscriptions go back as far as to the 7th, 8th and 9th centuries A.D. but the majority are from the 10th to the 12th century, only a few being of a later date, from the 13th, 14th and even the 15th century. It is now clear that the custom of recording the reigns and the feats of the Khmer kings, the building of temples or of the gifts offered to the gods, ceased almost abruptly at the very beginning of the 13th century which inaugurated the decadence and catastrophic loss of political power of the once mighty state of Kampucha. Among the last inscriptions are also some in Pali marking the victory of puritanic Hinayana Buddhism over the Mahayana Buddhism's *Bodhisattva* cult and the many colourful gods of the Brahmanic pantheon. The contents of most of inscriptions sound rather monotonous with their endless enumeration of the gifts offered to the temples, of silver or bronze bowls or spittoons, cloth, various utensils, oxen, buffaloes, even elephants and slaves. It is to be noted that not only did the temples dedicated to the great gods, Siva

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1) Vos. I and II were reviewed by the writer in the J.S.S., vol. XXXI, p. 181 and Vol. XXXV, p. 109 respectively.

and Vishnu, own slaves, whole families of them, but so did Buddhist sanctuaries. 2)

The gods, whose stone images were enthroned in the central cella of the prasat or temple tower, were presented with food thrice a day, bayaderes danced before them, and girl singers sung their praise. As Prof. Coedès has said: "The temples of ancient Cambodia were the *habitations* of the gods who animated the temples by their living presence". The temple slaves were no doubt poor Kui or Samrae on whom the Khmer directed veritable slave hunts. This dancing in front of the gods reminds one of King David's dancing before the Holy Arch, and, as late as in the year of 1927 when His late Majesty King Prajadhipok visited Chiangmai, did not the old vassal prince, Chao Kao Navarath, dance before the king as an act of homage to his liege-lord?

It is also interesting to see from these inscriptions that succession in the great families was matrilineal. The god Siva was often represented by the linga, the symbol of his creative power. It will be remembered that the royal linga was the seat of the Khmer kings' "Subtle I", and as such enjoyed a special and important cult. However, when the kings professed the Buddhist religion their "Subtle I" was seated in an image of the great and noble Teacher. Money was unknown in ancient Cambodia, all transactions being carried out by barter.

It would be interesting if it were possible to identify the names of the towns, villages and districts as given in the inscriptions. Such verifications would of course be of the greatest importance for the elucidation of the history of ancient Cambodia (including Siam). Where were situated, for instance, Virapura, Bhimapura, Gaang Lampoh, Stuk Valval, Phalapriya, Giripura, Madhurapura Rajendrapura or Krtajñapura? And who was the god Jayakshetra? The inscriptions treating the gifts offered to the gods usually end

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2) Also Hinayanistic temples possessed formerly slaves, the "Kha Wat". In N.E. Siam (changvat Nakhon Phanom) were several such temple „slave" villages.

by calling down blessings on those who respect the sanctuaries, while the trespassers, the sacrilegious treasure hunters, are promised everlasting punishment in the 32 hells! Alas! of no avail as practically all the ancient temples have been systematically pillaged, and their gods been destroyed by sinful man. From the inscription in the temple at Pnom Kanva it is seen that the blessing ceremony of Wien Thien (the passing of burning tapers round an image at the same time blowing the smoke towards it) was well known in Cambodia a thousand years ago.

On page 90 Coedès remarks that from the elegant cursive form of the letters used in the inscriptions of the 11th century it seems the later written Khmer and Siamese of the Sukothai period is derived. This is of course very interesting indeed.

The inscriptions do not only celebrate gods and kings (and the kings were worshipped as divine beings) but also persons belonging to the great families who had distinguished themselves as brave warriors or as devoted servants of the monarch.

Castes *did* exist in ancient Cambodia but not in as strict a sense as in India. The kings might institute castes which in reality were more in the nature of closed corporations than actual castes. As formerly mentioned (our review of G. Coedès' *Pour mieux comprendre Angkor*, JSS. Vol. XXXV p. 95), several towns in Siam are mentioned in the inscriptions of Jayavarman VII, such as Rajaburi, called Jayarajapuri, where was installed an image of Kamsten Jagat Sri Jayamahānatha which was one of the 23 images consecrated to this Bodhisatva and erected in 23 of the principal towns of his empire. And in the 102 hospitals built by this king, spread over the length and breadth of the land, from the lower course of the great Mekhong to Sayfong in the far north, stood the images of the merciful health-giving Bhaisajyagurn. Of interest are also the inscriptions from the time of Suryavarman I (A.D. 1011) engraved at the entrance to the Phimanakas palace and in the so-called *klang* which give the text of the oath of fidelity taken by the 400 *tamrvac* to the king

(himself an usurper). These *tamruat* seem to have been royal officials, inspectors of civil service or provincial heads. The word in Siamese is pronounced tamruat and means lictor. His Majesty's lictors are the Phra Tamruat who accompany the king when he proceeds outside the palace.

When the Provincial Gendarmerie was established in 1897 it received the name of Tamruat phuthorn. In our days tamruat simply means police.

The formula of the oath taken by the Khmer officials was no doubt the prototype of that oath of fidelity to the monarch, called Thū nām Phrapipatsatya or simply Thū Nam, taken annually by the Siamese officials until the year of the coup d'état, just twenty years ago. This taking the oath of fidelity to the monarch is, however, still in vogue in the kingdom of Cambodia.

*Erik Seidenfaden.*

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**Parmentier, Henri:** *Angkor-guide*. 182 pages, 49 ill. 1950.

This guide, to the world famous ruins of the old Khmer temples, comprising the Angkor group, is the fifth since the Ecole Française d'Extrême Orient began its excavation and conservation work there, more than forty years ago (The province of Siemrap, with the Angkor temples, was ceded by Siam in 1907 to France who again ceded it to the kingdom of Cambodia). The first guide was written by the late M. Comaille in 1912. It was a very good one for its time. The next two were M. Henri Marchal's guides in French (1928), and in English (1933), followed in 1945 by a fourth by M. Glaize (unknown to the writer but said to be very good). M. Marchal's two guides are as good as one could expect of the distinguished restorer of so many of Angkor's old monuments.

M. Parmentier's guide appeared in 1950 in book form. It is made up from a number of leaflets treating the various monuments, published prior to 1950. A careful study of all these guides, stretching over a span of forty years, will show how much we have progressed in knowledge about the history, the art, the architecture and epigraphy of ancient Cambodia during that period. When Comaille began his conservation work in Angkor we did not know of any other Angkor Thoms than the present one, built by king Jayavarman VII in 1182. Now we know that there have been four capitals occupying more or less the same ground where stands the present one. It was the late M. Goloubew who, a score of years ago, when flying over Angkor, made the happy discovery of the borders of the earliest capital, the Yasodharapura of King Yasovarman I, built towards the end of the 10th century A.D. And so on, since the year of 1912 the discoveries of new temple ruins, of beautiful statuary and of hitherto unknown inscriptions would fill a long list, and the end is not yet! Given a stable peace in the Far East, the prospects for many new discoveries and further and fuller enlightenment about the fine old Indo-Khmer civilization should be bright and promising.

M. Parmentier has, not without reason, been called the Nestor of Indochinese archaeologists, and he certainly ranks as the foremost in his profound knowledge and sympathetic understanding of the art and architecture of ancient Kampuchea. M. Parmentier's style is, however, not always easy to follow, even to those who know French well. The Guide under review is a small one but it covers almost all the monuments of the Angkor group, including the Rolous temple group. It is illustrated with 49 beautiful photographs, and there are four maps and plans.

We are not going to follow in the foot steps of our distinguished guide and mentor but shall be content with a few remarks here and there.

In his chapter on "Theology and religion of the Khmer", the author establishes the fact once more (if needs be) that the builders of the stupendous temples of old Cambodia are the same people as the Khmer of to-day. It is an error to think that the people, who built the temples, have disappeared. They have not left the soil of Cambodia, and their direct descendants are the present Cambodian people. The Khmer are the autochthons (as far as that conception goes; that they, together with other Môn-Khmer peoples, originally came from India is another story). The Khmer were civilized and converted to both Brahmanism and Buddhism by Indian priests and traders who may have arrived at the mouth of the great river Mekhong about the time of the birth of Christ. And to Indian proto-types and to Indian inspiration we owe the splendid fanes we to-day so much admire. However, and there is a big however, the people, whom the Indian civilizers stamped so profoundly with their own cultural imprint, cannot have been wholly barbarous as there is no doubt that they possessed a highly developed *wooden* architecture, knew the art of wood carving, and, perhaps, even of painting. This wooden architecture has left visible traces in the pre-Angkorian brick built sanctuaries, and it appears again at the end of Cambodia's grand epoch. The history of hinduized Cambodia

spans more than a thousand years. At first it was the mighty imperial Fu-nan (ca. 150 to 550 A.D.), next Cambodia which also gained an empire both in extent and in power (550-1250) until she received the first of these staggering blows, by the southwards surging virile Thai, who should be responsible for the fall and utter ruin of the once so mighty Khmer realm, not however, before she had bequeathed a great part of her cultural patrimony on her victors.

By studying the monuments we are able to trace the chequered history, with the glories and the setbacks, of this remarkable people at present reduced to a bare three and a half million souls. Their former great capital within whose walls ancient Rome could find room (Angkor Thom occupies an area of 9 square kilometres), was conquered time after time, sacked and plundered, by the victorious Siamese armies from Ayuthia, until the Khmer kings gave up in despair. The extensive paddy fields, occupying the vast space between the capital and the great inland lake, Tonle Sap, lay deserted and untilled due to the fact that the cunningly constructed waterworks, by which they were irrigated, had been destroyed. Besides, Angkor Thom lay too near the warlike Thai of Siam. The Khmer king therefore decided to leave his old capital together with all its inhabitants, moving southeast to Pnompenh, the present metropolis of Cambodia.

That may have taken place about the year of 1432. And this incomparable Angkor Thom was soon to be invaded by the jungle and the big forest, sleeping the long sleep of "la Belle au bois dormant" for more than 400 years until re-discovered and awakened by these indefatigable savants of the great E.F.E.O. who have succeeded in clearing the temples and palaces of the jungle and almost blowing a new life into them.

It is well known that both Brahmanism and Buddhism, the latter of the Mahayana church, flourished, side by side, in old Cambodia. When, on the other hand, the atheistic and puritanic



Hinayana triumphed, by the end of the 13th century, then Brahmanism with its many gods and the merciful *Bodhisattvas* of the Mahayana were done away with.

P. 13/14 M. Parmentier says that the Buddha, when attaining enlightenment, was enthroned on the coils of the *naga*-king. This is surely wrong, and he also forgets to state that not only do the giant faces on the towers of mysterious Bayon, Ta Phrom and the gate towers of Angkor Thom represent the all merciful Avalokitesvara, man's faithful friend, but are, at the same time, portraits of great King Jayavarman VII, the builder of present Angkor Thom. The author rightly stresses that the important feature in Khmer architecture is the tower, seldom resting directly on the ground, most often standing on an elevated platform or on the top of a terraced and truncated pyramid. These towers have generally four doors, strictly orientated, but only rarely all four entrances were open, two or three of them being closed by "false doors" of bricks or stone. The main entrance (formerly to close with a heavy wooden door, or doors) is often preceded by a porch (with the exception of the pre-Angkor towers) with beautifully carved frontispieces with *motifs* from immortal *Rāmāyana* or the life of beloved Krishna. In the central cella was the idol, in case of Śiva represented by the *linga*, or it might be an image of Vishnu. Of all these idols only a few have been left intact by the vile treasure hunters. The superstructure of the tower rose in several tiers, diminishing in size as they rose to the top where a lotus bud terminated the structure. In pre-Angkor times the towers terminated, however, in a roof with two gables just as did the temple towers in ancient Kashmir (1). To begin with only bricks were used for the structures and sandstone for embellishment; at the point of entering the "classic age" and later on, the materials used were all sandstone and laterite; so for instance in lovely Angkor Wat; but while sandstone is excellently suitable for carving, laterite is not so, due to its coarse substance. The latter was therefore employed for substructures only (2). The temple

1) Vide Rom Chandra Kak: "Ancient Monuments of Kashmir," reviewed by E. Seidenfaden in JSS. vol. XXVII. p. 121

2) In Phimai temple however two towers are built of laterite.

towers were in later times enclosed by galleries, generally with four entrances, the so-called gopuras, which might be topped by small towers; the galleries again might be enclosed by stone walls which again lay inside broad waterfilled moats on all four sides. The space between the central sanctuary might be divided into several courtyards or they might be occupied by smaller sanctuaries or libraries. Many a natural hill is crowned by ancient Brahmanic temples, so for instance Pnom Bakeng just outside the south gate of Angkor Thom and, loftiest of all, Phra Vihear, dedicated to Siva, that, like an eagle's nest, crowns a spur of the forbidding Dungerek range far to the north of Angkor. The central bloc of Angkor Wat, with its five towers, is however built on an artificial hill. While the rule in pre-Angkor times was the single tower, later on we see them in pairs or in groups of three, four or even five.

The Khmer architects, like their Indian teachers, did not know the true arch. Arches were constructed according to the system of *encorbellement* i. e. by overlapping stones (till they meet in the middle). Such "arches" allowed for but narrow widths. The rich sculptures or *reliefs* that cover the walls of the galleries of Angkor Wat, Bayon or those of the Royal palace in Angkor Thom, with their charming *devatas*, their défilés of King Suryavarman's armies, scenes from the *Rāmāyana*, from common folk's life or from grim battles or again from fishing scenes, or of rows of caparisoned elephants (in life size), giant *garudas*, *rishis*, etc. is a chapter apart which we shall not go into. The author mentioning the almost incredibly large number of temples built by Jayavarman VII, points out that many of them bear the imprint of having been built in haste and without the usual care, while some have not even been completed. Also the sculptures are sometimes rather mediocre, though the composition of the temples is still grand and beautiful. As Prof. Coedès has said: "Cambodia's political power and her prowess in art and architecture culminated with the reign of Jayavarman VII (1182-1202), though the finest product of Khmer genius will always be this wonderful Angkor Wat, finished fifty years before." After this king came decadency and loss of power, politically, socially as well as in art and architecture. The imagery of the Khmer is best

during the early periods (see for instance the statue of Vishnu from Dai Buon which is almost classic Greek in its fine proportions) but later on the art becomes conventionalized, stiff and even clumsy. The art of Bayon, which is responsible for some of the finest images of the Buddha ever created, is an exception.

M. Parmentier's description of Angkor Wat bears the imprint of his love for this beautiful and majestic fane. And do not all of us, who have made the pilgrimage to it, take part in his love! Space does however not allow us to follow him in his elaborate explanations. It is probably the world's greatest temple and certainly one of the finest monuments ever created by man. With its broad water filled moats, its sandstone enceinte, its galleries and the central bloc culminating in five elaborately carved conical towers, or *prasats*, rising sixtyfive metres against the azure sky, this grand sanctuary presents a vision of beauty and grace once seen never to be forgotten. Thanks to the researches of Coedès, we now know that Angkor Wat was a temple-mausoleum in which were interred the ashes of its creator, King Suryavarman II, posthumously known as Paramavishnuloka. To raise this enormous temple and carve its gates, walls and towers, a large army of labourers and a thousand artists were needed for a score of years or more (say from 1120 to 1150). The Khmer were great artists but bad technicians, they had built the central bloc of the great temple on an artificial hill of fine sand! The inevitable result was that, in 1947, the southern gallery of the central bloc crumbled down for a length of 40 metres, causing much damage to the fine reliefs in this part of the galleries. We understand however that M. Marchal, has succeeded in making the necessary repairs. Happily the grand *relief* depicting the défilé of King Suryavarman's troops (including a Siamese contingent) was saved. However Angkor Wat has, like all the other temples, suffered much from the sacrilegious hands of treasure hunters.

Parmentier next guides the visitor to the sights of Angkor Thom, "the great city". As already mentioned, it is now known that no

less than four capitals were built more or less over the same spot, between the years of 900 and 1182 A.D., the present one being smaller in extent than the earliest, the Yasodharapura of King Yasovarman I. The laterite city walls still intact, have a height of 7 metres, and are backed by a tall earth embankment 25 metres broad, being surrounded on all four sides by water filled moats fully 100 metres broad. The city walls have a circumference of 12 kilometres and have five monumental gates wearing the huge faces of the all-seeing and merciful Avalokitesvara, flanked by the god Indra's three headed elephant, the Airavata. The most important gate is the second, the eastern one, the Gate of Victory, the approach to which leads through an alley of *devas* and giants engaged as if in a tug o' war, the rope being the sinuous body of a huge *naga* or serpent.

Chief among the temples is Bayon, one of the most curious, intricate and fascinating creations of architecture in this world. With its 16 towers, carved in the likeness of Avalokitesvara (these faces are longer than those of a full grown man of six feet), and its galleries and narrow passages, profusely carved with scenes of the life of common folk three quarters of a millenium ago, Bayon strikes one with wonder. Next there is the formerly so imposing temple of Baphuon which was crowned by a wooden *prasat* covered with copper plates and awoke the admiration of the Chinese ambassador, Tchou-ta-kwan, when he visited Angkor at the end of the 13th century. This tower has of course disappeared. Besides this "Copper tower" there was a "Golden tower" which crowned the royal pavilion of Phimanakas, since also disappeared, being of perishable wood, like that of the other royal palaces. However we have still left the magnificent terrace of elephants and that of the so-called Leprous King. It is in one of the gopuras of these terraces one finds the insription containing the text of the oath of fidelity which the Khmer officials had to take to their king, and which no doubt was the proto-type to the one taken annually by Siamese officials up to twenty years ago.

Outside and near to the south gate of Angkor Thom rises the rocky knoll of Pnom Bakheng (height 65 metres) which was the centre of the first Angkor Thom. The entire hill has been transformed into a truncated pyramid, rising in five terraces with, formerly, flights of staircases on all its four sides. The hill was formerly crowned by five sandstone towers of which now only half of the central one is left, the remainder having been pulled down and used by the monks for building an enormous Buddha. The original temple housed the royal *linga*, symbol of the royal power so important for the Khmer dynasty. Besides the five towers already mentioned there were at one time 60 smaller ones, in addition to the 36 brick built towers, altogether totalling 101 towers! From the top of the ruined central tower one may enjoy a wide view over the surrounding landscape, southwards to the Pnom Krom temple and the vast expanse of the inland lake, Tonle Sap, to the west one has the waters of the large Western Baray (water reservoir), to the east is blue the glory of Angkor Wat and down below lies mighty Angkor Thom sleeping in the forest with its dead gods and goddesses.

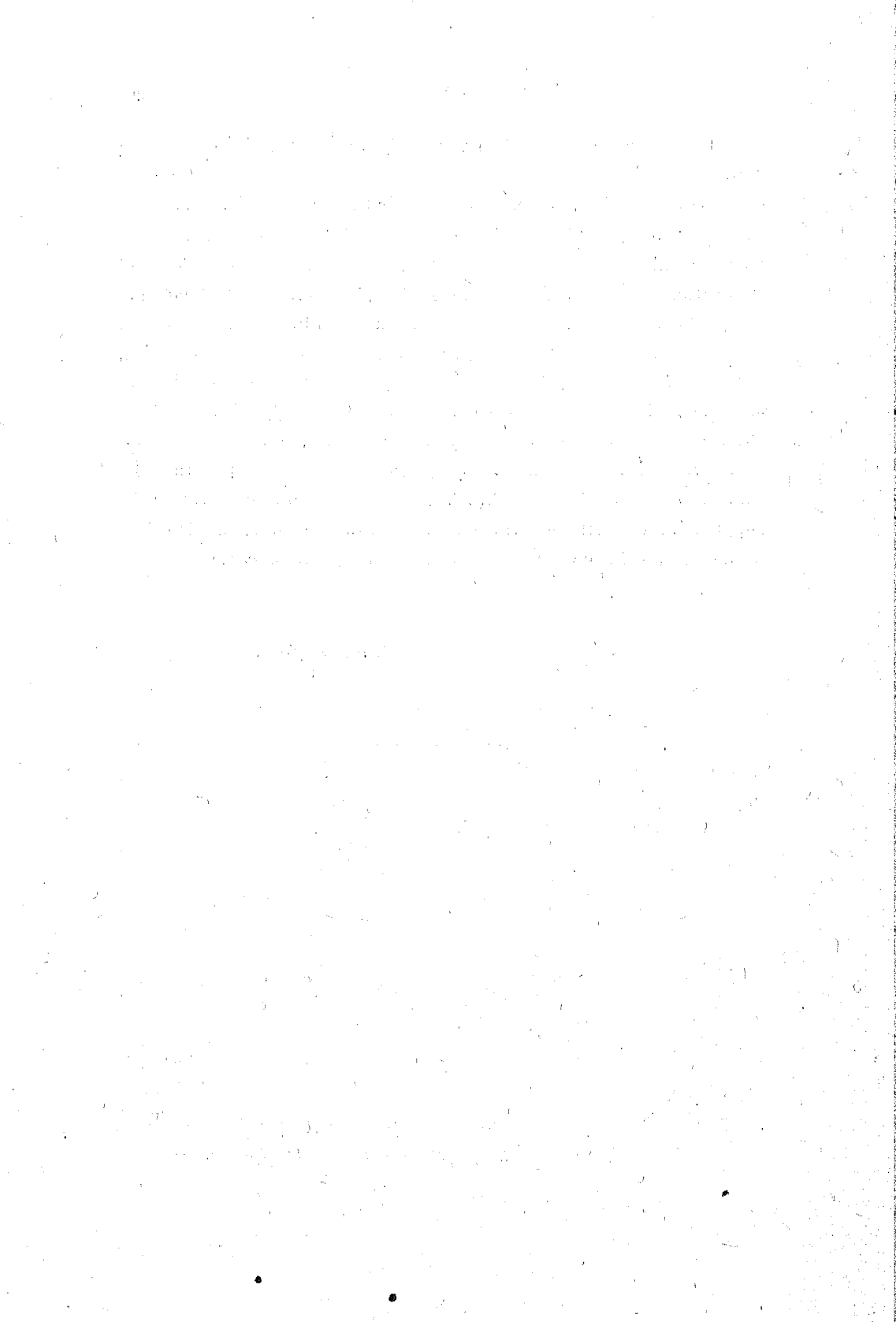
We would fain continue with a subject enlivened by personal memories from a visit to these wonderful places made long ago but must content ourselves with shortly mentioning the more important of the other monuments. Of these Phra Khan is the biggest temple next to Angkor Wat. It is an entrancing place with its enceintes, moats, galleries, courtyards and towers, its delicate Buddhist and Brahmanic sculptures with the rows of charming *devatas*. Nak Phan seems to be an annex to Phra Khan; it consists of an islet in the middle of a large rectangular tank. On the islet stands a tower dedicated to the merciful *Bodhisattva* Avalokitesvara while the rims of the islet are made into the likeness of two huge serpents entwining the islet. The tank was formerly filled with water which flowed out through four gargoyles. Here the health-seeking pilgrims bathed, and, drinking the water, prayed to the merciful Bodhisattva to cure their sicknesses. Following the guide one may visit in succession the Eastern Baray and the Pre Rup temple, built on a pyramid and dedicated to Brahma and

Vishnu; huge Bantay Kdei, contemporaneous Bayon with its tower wearing the faces of Avalokitesvara, and Ta Phrom which has suffered much damage from the serpent like roots of huge figs trees (another deadly enemy of deserted temples). Finally in Ta Keo one sees some of these images which formerly inhabited all the sanctuaries but which mostly have been destroyed by vile man. Formerly also the interiors of the sanctuaries were richly decked with carvings in wood and metal, now all disappeared. It seems also, and this is of special interest to Siam, that many of the temples, both inside and outside, have been covered with plaques of painted stucco which may indeed have enhanced the appearance of these picturesque buildings. These plaques seem to have been fastened to the walls by metal hooks, and such plaques have been found at the great stupa of Phrapathomchedi in Siam. Ta Keo, dedicated to Siva, must have been a splendid building with its 50 metres high tower dominating its galleries, and courtyards, but this temple also was not completed. It is well known that several paved highways lead from the old capital to outlying towns, one of them going northwards to Phimai in Northeast Siam. As an example of the ability of the French archaeologists to restore ancient temples to their original shape may be named Bantay Srei. Out of a confused heap of tumbled down stones M. Marchal has built up a most exquisite and charming small temple, a veritable jewel in the forest. Employing the procedure called anastylosis, the master hands of M. Marchal and M. Glaize have already restored many of Cambodia's architectural glories to life. Finally there is to be mentioned the group of Roluos, consisting of the three temples of Bakong, Pra Ko and Lolei which are situated not far from Siemrap. The central (sandstone) tower of Bakong, which has tumbled down, has been almost completely restored by M. Glaize. The three temples hail back to the 9th century when Cambodia was on the threshold of the "classic age" of art still one can trace the influence of the former wooden architecture in these stone temples.

Both at Phra Ko and in the Lolei temples one is confronted with the characteristic elements of Khmer art, the charming *apsaras* in the niches of the towers, Siva's mount, the bull Nandin, the nagas, the *garuda* and the lotus flower. The work carried out now for fully forty years, of exploration, study, conservation and restoration of the several hundreds of ancient temples in Cambodia, many of which are huge complexes, by a small band of enthusiastic, learned and devoted French experts, such as Finot, de Lajonquière, Comaille, Parmentier, Coedès, Marchal, Goloubew, Dupont, Trouvé and Glaize, is, like all the other scientific work of the famous Ecole Française d' Extrême Orient, beyond praise, and civilized mankind is heavily in debt to them. It is earnestly to be hoped that the admirable institution of E.F.E.O, which is now celebrating its cinquanténaire, will be allowed to continue its work undisturbed by political or ideological troubles for many years to come.

*E. Seidenfaden*

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## RECENT SIAMESE PUBLICATIONS

125. Bidyāṅkarana, Prince: *Sāmlerung* (Three Régimes) สามกษัตริย์ 453 pages, 1953.

This is the *magnum opus* of one of the greatest of Siamese poets of modern days. It was written during the second world war in the last days of the Japanese occupation of east Asia. The author was already a sexagenarian and a blind man. The circumstances under which he wrote were indeed uncongenial to any kind of concentration on literary work, for now and again Bangkok received unwelcome visits from allied bombing squadrons, which, though primarily aimed at bridges and other military targets, were very frequently faulty and spread death and desolation far and wide. Among edifices which suffered was the Prince's printing establishment in the compounds of his palace, and its destruction ended for the royal owner the indulgence of the hobby of his last days in publishing a daily newspaper, the *Pramual Wan*, which had come to be popular among liberals in the Siamese intelligentsia.

The *Sāmlerung* came into existence shortly after this incident. It was typewritten in duplicate. When the work was virtually completed the late Prince went to visit a friend who was living out in the suburbs of Bangkok and handed him one of the two copies, saying that, in letting this friend read it, he had been prompted also by the precaution of not keeping both copies in one place in case of another bombing in the neighbourhood of his house which was right in the city.

I still recollect the enjoyment with which I read this poem in those days. It was, I felt, not the sort of thing I could review for the Journal of the Siam Society. It was primarily a poem-an epic in fact-and I was not a poet. I could not pretend to make any critical pronouncement on the work as such. In November 1951, however, the proprietor of the magazine *Chao krung* prevailed upon me to write a review of it for his magazine. That naturally was in Siamese. On second thoughts I felt that a review should be attempted for no

great work should go unnoticed by the reading public. That review was more in the nature of a note to help the general reader to get to know the *magnum opus*. It then occurred to me that it was only right that our Journal should also take notice of this epic—coming as it has from the pen of one of the great modern poets of Siam. It would not have answered our purpose were a translation to be made of that review for the *Chaoerung*, for each serves a different public. This review therefore is not secondhand matter which is debarred from the pages of our Journal.

The *Sāmkrung* consists of three parts. The scene of the first is laid in the Suriyāmarind mansion, one of the three principal buildings of the Royal Palace of Ayudhyā. King Ekadat sits depressed by the adverse fortunes of war since a Burmese force had besieged the city. One of his favourite minor wives tries to cure his despondency by singing the old story of Kākī, the adulteress, retold of course in the author's own words. They attain to the heights of a "poets' heaven" in a beautiful lyrical passage so named which serves as a momentary relief to the monarch, who even joins in by composing his own songs. Now and again he relapses into despondency. The sound of a gunshot is heard and puts the ladies of the Palace into such a panic that the King sends to enquire. He learns that Phya Tāk, one of the commanders of the garrison, had fired the shot at the enemy. Royal command was consequently given to reprimand the general for thus causing panic in the Royal Palace. Phya Tāk, rightly discouraged, decides to desert in the hope of later organising resistance to the enemy from a vantage point outside Ayudhyā. The Palace scene here is based more on hearsay than on historical fact and has consequently given the author full scope for his poetic licence, including the beautiful passage called the "poets' heaven".

The second part, contrary to the preceding one, is made up mostly of noises and alarms. It sketches the early incidents in the life of the hero of this part. Born of Chinese parentage, he was brought up as a Thai of good family, passing through every stage of the

life of an average well-born young man. He went through his term at the monastery where he made the acquaintance of another well-born youth who was to have a very important part in the rehabilitation of the nation under him. He then served in the provincial administration in which he eventually rose to the governorships of Tāk and Kampaengpech successively.

In the sortie which he made from within the walls of Ayudhyā through the besieging forces, his bravery gained his objective. This feature, coupled with his genius, drew to him a gradually increasing following with which when Ayudhyā fell he set up his own régime on the Chandaburi coast and was able to defeat all the other independent factions which sprang up at that time. He thus re-established at Dhonburi a central government which was able to wield authority over most of the Siamese territory which formed the former state centred round Ayudhyā. Unfortunately the work of subduing chaos was too much of a mental strain for the high-strung genius, and taking to religion, he began to lose balance and severely oppressed the clergy which would not acknowledge his claim to be the Bodhisattva, namely a potential Buddha. Acts of cruelty followed which so aroused the populace that the latter were on the point of open rebellion. During all this time the work of subduing chaos and restoring normalcy to the extent of making the name of Siam respected by her neighbours was left in the hands of his lieutenants, chief among whom was Chao Phya Chakri. It was the latter, who, while on a campaign in Cambodia, had to return post-haste to quell a rebellion at home which had deposed the King. Most of this second part may be called history in verse.

The third and final part is, of course, the climax of the whole epic. Its feature is summed up by the author in a Pali saying which prefaces the part which may be rendered "Honour be theirs to whom honour is due". It sets out to describe how on being asked by the people to assume sovereignty when he returned from Cambodia the new King began his peaceful programme of extensive re-organisation in all respects-administrative, legal, canonical, literary

and cultural. Having been entrusted by his former chief for the duration of the second half of his reign with all aspects of the affairs of state, the new King was at home with every problem to be tackled. In all these activities concrete results are evident to the present day. He thus deserved, in the word of the author, to be honoured and to perpetuate his dynasty.

Of his successors Prince Bidya continues to dole out honour to whom honour is due within strict historical bounds. When he comes down to the reign of King Chulalongkorn, whom he frankly admires, the account is strengthened by personal anecdotes, in verse of course, which give life and conviction to the narrative. The account of the great King's passing and of the slow wending of the cortege bearing his embalmed remains to lie in state in the hall of his forefathers is a vivid description, especially when full play is given to the way in which nature joined in to do homage to a great and beloved monarch. Being an economist and a publicist he never omitted those sides of the history of the nation.

The author's characterisation both of historical and fictitious figures is true and bold. Thus all through the three chapters we meet with successive rôles which have assumed definite characters. We get, for instance, the intellectual but impracticable and sensual King who lost his throne and country to Burmese marauders while diverting himself with a Court beauty and deep in the midst of a literary duel which has been given the name of the "Poet's Heaven". This was considered by its author to be one of the most eloquent of his passages. The second is naturally dominated by the brave genius of Chinese parentage who together with his equally efficient lieutenants reestablished order out of chaos. We then have the great administrator in the person of King Rāma I, a farseeing scholar and liberal statesman in King Mongkut, another great administrator and a benign monarch in King Chulalongkorn. Recent years are distinguished by their nine-year periods of authority. Thus King Prajadhipok ruled for 9 years, the promoters of the 1932 revolution were supreme for the same amount of years, the Japanese also shared a part of the next nine years with others.

Of those given definite if not historical characterisations, none is more deserving of interest than the monk and charlatan of Fāng, whose originality and unbounded ambition gave birth to an oligarchy of monks in the north. History says that though retaining his monastic robes and professing to be a recluse he waged war and usurped every sovereign prerogative within his territory. Added to this historical fact, he has been given also the rôle of a mediaeval and modern dictator. In him are combined Louis XIV with his famous saying of "L' état, c' est moi!", as well as all the other leaders of totalitarian states of recent history all the world over and none of their slogans is ever omitted from the loquacious boasts of the charlatan.

The appendix and glossary at the end is a mine of scholarly information. The author cautions his readers here that his prime object in writing was poetry and not history; and yet, since history has been made use of to "make the poetry alive for both the writer and the reader", he wishes to warn his reader that most of the history which has been made use of is accurate except in the purely imaginative part in the first act and a few later passages. He wishes it to be clearly kept in mind that the poem was finished on the 30th May 1944, when important changes had taken place in the trend of world affairs, in which dictators had already tumbled down from their exalted seats or receded into obscurity with the exception alone of Hitler. As for the voluminous appendix and glossary it is here pointed out by the author that an author who writes explanations of his work admits that he does not think his work to be clear enough. And yet so fleeting is the progress of the development of language in our quickly transforming world that it is just as well that he should have made this appendix a commentary of his own poem.

Among the main points dealt with in the author's criticism are:

The phonetic pronunciation of Thai words, a great many of which have become mispronounced even among the educated. This, incidentally, should have been given as one of the reasons why

there is such a chaos of opinion among those who profess to see only the phonetic side for the transcription of Siamese into Roman characters. Spelling is another phenomenon of the misdevelopment of Thai; and the author cites many examples of the arbitrariness of authoritative spelling, most of which, in the opinion of the reviewer, are justly criticised. Take for instance *sān* ศาล, meaning a Court of justice. The standard modern spelling is *Sāl* ศาล, but Prince Bidya has been able to prove that there is no reason why the word should have been changed to that standard spelling when all the older works of law and other branches of knowledge insisted upon the word being written with a final n instead of l, and with an initial dental spirant (s or ส) and not the palatal spirant (ś or ศ).

Although I subscribe to many of the author's conclusions in these respects, I am not ready to accept every criticism which he made of the existing mode of spelling.

The glossary does not consist only of definitions of words occurring in the poem, but is a regular collection of historical and philological criticism which is of great value for the student of the language.

I wish I could have mentioned a point to the author while he was still alive but then I had never thought about it. The word *krung* in this work, as in ordinary use nowadays, refers to the capital of a state. In the case of this work it refers to the capitals of three successive régimes. The title of the book has therefore been rendered above as *Three Régimes*. As a matter of fact, however, the word *krung* originally referred to the person of the sovereign. Since the work here under review deals with a period covering no less than eleven reigns the title above is from that aspect a misnomer.

126. Naradhip. H.R.H. Prince : *The Drama of Phra Lô* มหละครเรื่อง พระลอ, 106 pages 1953.

The volume is dedicated to Mom Phan, consort of the late Prince Naradhip on the occasion of the cremation of her remains. As is customary, it contains a biography of the deceased lady.

The drama of *Phra Lô* is founded on the old metrical romance, the age of which seems still to baffle historians. Even its author is unknown. The plot concerns a love - story of the type of Romeo and Juliet in so much as the lovers come from families which had been at feud with one another. Its unusual feature is the fact that instead of only one lady there are two in love with one and the same hero but they do not quarrel at all. They are in fact united in all their sympathies and action. The romance ends in a tragedy for all concerned. So much for the old metrical romance.

The late Prince (Kromaphra) Naradhip then adapted it as a dance-drama. The adaptation was a very long one being in fact a cycle of three nights' performance. It was very popular towards the end of the fifth reign, when it was acted for the first time before His Majesty the King. The latter showed his appreciation of the artistic work by bestowing upon its author the Arts and Sciences clasp of the Dusdimālā medal. It is this adaptation which forms the subject of the book under review.

The plot of the adaptation follows the plot of the old romance in all important aspects, the main difference being the dramatic format into which it has been turned, retaining at the same time many of the beautiful passages of the original. Although a great deal of effort is evident in inserting "atmosphere" through the introduction of additional Lao words - many of them sounding somewhat modern - it has to be admitted that the play is not free from incongruities. Words like "sweetheart", "hotel" and "champagne" are freely made use of in some of the lighter passages.

It is pointed out in the preface that the choice of *Phra Lô* from among the numerous writings of the late Prince has been dictated by the consideration that the deceased lady took the hero's part with distinction when the play was performed before the King.

The story is of course known to foreign readers in the form of Prem Chaya's *Magic Lotus*.

127. *The lilit of Phra Lô พระลอ* 150 pages. 1953.

This is the original metrical version of the old romance of that name. Its first authoritative edition was issued in the fifth reign and the next was dated B.E. 2469 (1926). The present edition is therefore the third. Its printing has probably been somewhat hurried for obvious literary slips are not infrequent. This edition has been sponsored by the staff of the Bank of Thailand, colleagues of Mr. Serm Vinichayakul the eldest son of the late Phya Nimirāj, at the cremation of whose remains the book was presented to guests in dedication to him. Since none of the above-mentioned editions of the classic has ever been noticed in our pages we feel that such a well known work of Siamese literature should not pass unheeded.

In the preface written from the Literature Section of the Royal Department of Fine Arts the introduction written by the late Prince Damrong for the second edition is reproduced. For the historian of Siamese literature this introduction is important. In it the Prince tackled the debatable problems of the date and authorship of the classic without coming to any very definite conclusion. A discussion of the topic would be out of place in a review like this for it would need a great deal more space than is permissible.

The old romance of *Phra Lô* has been written in the form of a metrical composition in which there is a mixture of different kinds of verses. Such a type is known as a *lilit* in Siamese literature. In his introduction Prince Damrong points out that there are only three works existing in this *lilit* form (in 1926). He was referring to classics of course, for there were a few other *lilit's* written as recently as in 1926 the very year when the Prince published the introduction. The three works referred to were in any case the most famous in spite of the comparatively hoary age of two of them. One of these, the *Yuan phāi*, or "Defeat of the Yuan", i. e. the people from the Lannā country or Chiangmai, was a panegyric of the King now known as



Boromatrailokanāth, written in the days of Ayudhyā, perhaps not later than the reigns of his sons who succeeded him on the throne. That King's date was 1448-1488; and his two sons succeeded one another between 1488 and 1529. The second work, the *Phra Lô* which is under review, though undated and also without the name of an author shows a stage of linguistic development which Prince Damrong attributes to the same period. The other *Wit*, called the *Taleng phāi*, "the Defeat of the Taleng", i. e. the Mon, was written by Prince Paramānuchit, the famous historian and Supreme Patriarch of the third reign of the Chakri dynasty, and thus belongs to the Bangkok period of history. Between these three works Prince Damrong would not pass judgment as to which was the best from a poetical standpoint. The Prince merely said that the first and the third, being based on historical subjects, were limited in their scope of presentation by the exigencies of historical accuracy as accepted at the time of writing; whilst the romance of *Phra Lô* was not bound by such considerations and its author was thus left free to give full rein to his imagination and poetical license.

128. Damrong and Nari, T.R.H. Princes: *Correspondence between the Somdech Princes*, สอนสมเด็จ Vol. X, published on the occasion of the cremation of the remains of His late Serene Highness Prince Amoradat Kridakara. 150 pages 1952.

Notices of the first five volumes of this series were included in *Recent Siamese Publications* nos 58-62, in JSS, Vol. XXXIX part 1. Vol. VI, being published for private circulation, was never reviewed and in any case had nothing of interest for the public. Vols. VII-IX formed nos 104-6 of the *Recent Siamese Publications* of JSS XL, 2, pp 201-3.

The present volume contains correspondence up to May 2nd 1936. It is prefaced as usual by a biography of the deceased, to whom the volume has been dedicated. The late Prince Amoradat was a figure, well-known not only among his own countrymen but also among the foreign community both in this country and abroad. The climax of his career was undoubtedly the period when

he was Chief A.D.C. General to his late Majesty King Prajadhipok, although he continued to serve his motherland a few years after as diplomatic chief of Siamese missions to the west.

The bulk of the correspondence here published contains Prince Damrong's account of his trip to Burma. The Prince went from Penang to Rangoon, where he visited the Shwe Dagon, held by the Burmese to be an important reliquary containing the Lord Buddha's hair. He also visited the Shwe Sule. His keen observation brought forth the discovery that, while the *panung* had been discouraged in our country in favour of western dress for men, the Korat weaving industry which had been thriving on the sale of the so-called squirrel-tale silk for use as the *panung*, managed not to suffer by exporting it to Burma where "Yodia" (i. e. Ayudhya) silk is held in high esteem. A well stated history of the city of Hamsāvati-now known as Pegu - forms a considerable part of the volume (pp. 86-99, 106-113, 122-131, 138-146). The description of these travels is illustrated with photographs which the Prince sent to his brother, Prince Naris.

129. Jayanām, D.: *History of International Relationships*. ประวัติการณ์ระหว่างประเทศ 223 pages 1953.

These are notes of lectures delivered by the author to the resumed classes for the master-degree in diplomatic science in 1950-1 in the University of Moral and Political Sciences. The gist is a survey of the world's political thought and history leading up to the modern idea of international relationship.

The method of treatment is by studying successive groups of the world's nationalities. One cannot help feeling that in such a study for Siamese students the East should have received a proportionately greater amount of attention. The reason for the lack is obvious. Accessible material which exists is mostly written by westerners for westerners and in the languages of westerners. The style is nevertheless clear and concise. The author admits that the notes are still incomplete and hardly ready for being published as a textbook.

130. Vajirañānavongs, Somdech Phra: *Lectures*. พระโอรส ทรงบรรยายของสมเด็จพระวชิรญาณวงศ์ 87 pages 1951

131. Prasroeth Subhakić, Phya: *In Memoriam of*, คุณสมรณะ พระยาประเสริฐสุกกิจ 243 pages 1951.

The two volumes were published in dedication to the late Phya Prasroeth Subhakić when his remains were cremated at Wat Debasirin in March 1951 in presence of His Majesty the King. Before his elevation to the rank of nobility the deceased was given the name of Poem (pronounced like the English "Perm"). King Rama VI bestowed upon him the surname of *Krairiksh* by coining the personal name of his ancestor *Riksh* with that gentleman's title Phya *Krai* kosa. In local society the family is a well known one, its members having served their monarch and state for several generations and being still prominent in official circles. The deceased was presented to His late Majesty King Chulalongkorn at an early age as a page, his elder sister being a royal consort and the mother of two of that King's daughters. His elder brother, too, was a distinguished member of the King's Royal Household, occupying a position analogous to that of the monarch's principal gentleman of the bedchamber. As a young man Nai Poem was practically brought up by King Chulalongkorn and, at the age of seventeen, attended upon the King on his first tour of Europe, during which he was decorated by six European sovereigns, a photograph of the profusely decorated young page appearing in the biographical section of the second of the books under review. King Rama VI, on succeeding his august father, kept most of his father's household in his service. The deceased was well treated by the new monarch who raised him to the exalted rank and title of Phya Prasroeth Subhakić, which he retained to the day of his death at the age of 70.

The first volume, sponsored by the family of the deceased, consists of lectures delivered by the Patriarch, Somdech Phra Vajirañānavongs, to the class of new monks of B.E. 2493 at Wat Bovornives, of which Pipat Krairiksh, eldest son and heir of the deceased was a member. A volume of such lectures for an earlier period has

already been reviewed in our pages (No. 112, Vol. XL, part2). These lectures portray the attitude on Buddhism of a modern exponent who has been trained in the school of thought considered as a reform one at the time of the extensive reorganisation of the Church by King Chulalongkorn and his brother, the Supreme Patriarch Prince Vajirañāṇavarorosa. This school it was, which, having been inaugurated by King Mongkut in the middle of the XIXth century, exerted great influence over Thai thought and has now even spread to Cambodia, where its adherents are held in popular veneration. In the volume under review the Patriarch deals first with the wherefore of a monastic life from an educational point of view, discussing the idea of monasticity which prevailed in India long before the Buddha's time though radically reformed for his own following by the Great Teacher. He then takes up the method of the Buddha's teaching, going on then to the Buddhist attitude on truth, and finally makes an appreciation of the Buddha's merit in knowing how and whom to teach. The rest of the book goes on to the main ethics of Buddhism, ending up with a very sensible appraisal of the term *māra*, or evil, which is not to be taken, as has usually been done by the average uneducated Buddhist, as personified into a sort of an ogre-king.

The second volume, sponsored by Her Royal Highness Princess Athorn, daughter of the deceased's sister who was one of the royal consorts of King Chulalongkorn, contains the customary biography, already noticed above, and a collection of writings of those personalities held in high respect by the late nobleman.

Of the first of these, namely King Chulalongkorn, is his famous letter to his son and heir, Prince Mahā Vajirunhis, who however predeceased him. This letter contains the King's advice on kingship and his own reaction to it. It has been summarised in No. 57 of the *Recent Siamese Publication* in JSS. Vol. XXXVIII part 2. Then follows the equally famous letter to his four elder sons on the point of being sent to England for their education with its English translation. A noticeable feature of this is the stress laid by its royal author on a strict modesty and avoidance of show in their

behaviour. The King's monograph *on unity*, already reviewed in No. 13 of the same series, JSS. Vol. XXXVI, part 2, is again included in this collection. The last item is historically interesting. At the time of the French incident when they took several slices of Siam by force, the King overworked himself to exhaustion and broke down completely physically and mentally. While thus invalided, the King wrote a series of verses addressed to some of his brothers, complaining of his own disability to move about or concentrate upon any kind of work, comparing his enforced acquiescence to the greatly blamed monarchs of the last two reigns of Ayudhya régime who lost their country to the Burmese. Prince Damrong's reply, also in verse, is published as an appendix to this, in which the clever and sympathetic Prince seems to have comforted the King considerably since soon after that the latter resumed his active and industrious life as in normal times.

The second section is made up of the writings of King Rama VI in connection with his volunteer movement known as the Wild Tigers Organisation. There is an essay on *Man's Duties*, forming part of the *Exhortation to the Wild Tigers*, in which the volunteers are urged to national duty. Then are the *Wild Tiger Sermons*, defining Religion and Ethics. The series has been well known and widely read even long after the death of the royal author and is appreciated for its simple wording and clear sensible advice with regard to the average man's attitude towards religion.

The third section consists of two sermons from the pen of the Supreme Patriarch Prince Vajirañāna-varoros on the subject of mundane and spiritual goods. The Prince was the preceptor of the deceased while serving his term in the monastery.

132. Vajirañānavongs, Somdec Phra : *Teachings*. ปรมลวชิรมนัส 152 pages 1952.

133. *Reminiscences of the pupils and adherents* of Somdec Phra Vajirañānavongs ความทรงจำของคณะศิษย์ 208 pages 1952.

These two volumes were published for presentation by the

pupils or former pupils of the Patriarch on the occasion of the celebration of his eightieth birthday. The celebration was one of public rejoicing, for he was a popular public figure who was held in great respect by all.

The volume of *Teachings* contains much that will interest the observer of the modern development of Buddhism in educated circles of the country. The liberal thinking and wide observation of the Patriarch comes out in force.

The other volume, made up to a great extent of mere complimentary messages, will yet be valuable for the material it contains with regard to the life of the Patriarch in the past period of over half a century.

Both volumes will, when the time comes to write a biography of the Church leader, supply valuable material. They bring out the simple, sincere and unostentatious characteristics of the liberal and patriotic man.

134. Chandaburi, Prince Kittiyakara of: *Candakumāra Jataka*, a Siamese translation 68 pages. 1953.

This third edition of the translation by the late Prince Kitiyakara of Chandaburi from the Pali was published for presentation on the occasion of the fiftieth-day rites in memory of Prince Nakkhat of Chandaburi and sponsored by His Majesty the King. It will be remembered that Prince Kitiyakara of Chandaburi became interested in the Pali Language quite late in life. He was however able to make this scholarly translation which won for him an honorary monastic degree in Pali classics during the reign of King Rama VI. The method of translation was in the usual style adopted by monastic scholars of the Siamese Buddhist Church and demonstrates the late Prince's perfect command of Siamese as well as Pali.

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