

## BOOK REVIEWS

Bertha Blount McFarland, *McFarland of Siam*. Vantage Press, New York, 1958. 313 pages, including index, 32 pages of illustrations.

Dr. George Bradley McFarland (1866-1942) was born in Siam in the reign of Rama IV. There he grew to manhood and served the Siamese Government, which gave him the title of Phra Ach Vidyagama อัมตยโธ พระยาวิชิตม for thirty-five years. He died in Bangkok in the reign of Rama VIII. Single-handed, Dr. McFarland brought modern medical education to birth in Siam. On January first, 1892, at the age of twenty-five, he became head of the new Siriraj Hospital, and on April first of the same year he started the medical school there. Two years earlier, Dr. T. Hayward Hays, physician to H.M. Rama V and to the Royal Navy, had made an attempt to teach a class of medical students, and had failed. The drama in this biography of Dr. McFarland lies in the struggle of the subject to overcome the almost insuperable difficulties that stood in the way of medical education.

Those who are interested in the history of medicine in Siam will welcome this detailed and accurate description of medical concepts and treatment that were in vogue about 1890-1895. Some of the obstacles to medical education along Western lines during that period were very great. Students had little more than a primary education, and they had no assurance that their services would be desired after their graduation. The new medical school lacked not only a library and textbooks in Siamese, but also an adequate Siamese medical vocabulary. At the beginning, Dr. McFarland's private surgical instruments were its only equipment. Moreover, the government was by no means committed wholeheartedly to modern or Western medicine; to surgery, perhaps, but not to medicine. The school was provided, therefore, with a faculty of traditional medicine headed by a Serene Highness, a faculty intent upon maintaining its position and traditions. Patients, too, were wary of foreign remedies.

This was a situation that called for considerable tact and understanding. Fortunately, because of his upbringing, Dr. McFarland was extraordinarily well-fitted for his task as principal of the Medical School. The son of a Presbyterian missionary, the Rev. S.G. McFarland, he had learned early in life the provincial language of Petchaburi. In 1878, his father was asked by H.M. King Rama V to become head of the first government school for boys, established that year at Suan Anand in Thonburi. Here young George studied for five years, becoming thoroughly grounded in the Siamese language. After graduation he gained teaching experience by serving for eighteen months as an instructor in English at the school. As a student and then as a teacher he formed life-long friendships with Suan Anand pupils who later became government officials. Earlier, he had served for a time as interpreter for a young missionary doctor, E.A. Sturge, M.D., and in this way acquired a knowledge of the needs, comprehension, and reactions of simple villagers who came in for medical treatment. As for a Siamese medical vocabulary, George's father had written and published an English-Siamese dictionary, revising it from time to time, so that young George grew up alert to words and definitions, and thereby developed his competence to coin medical terms when they were needed. His own Siamese-English dictionary, which appeared in 1941, and which contains 35,000 words, took sixteen years to compile.

The young head of the Medical School succeeded because he could speak the language of the nobility and of the villagers, because he understood and loved the Siamese, and in part, perhaps, because he had numerous personal friends in government service. Within a few years his graduates were in demand by various government departments, and the school, having proved its usefulness, was allowed to expand. By 1923, H.R.H. Prince Mahidol had interested the Rockefeller Foundation in providing the Medical School with both staff members and funds, thus enabling it to enter the modern era as a Medical University.

Dr. McFarland early distinguished himself as the first to practice Western dentistry in Bangkok. He set up a dental office at the corner of New Road and Burapha, and in time he developed there the McFarland Typewriter Company which introduced the first Siamese typewriter in the country, a machine devised by his brother Edwin. He followed many interests in his long career, and played an active role in the development of Bangkok from 1892 until World War II. He lived to see the Royal Medical College, the school he had founded, observe its fiftieth anniversary.

Bertha Blount McFarland, the second wife of Dr. McFarland, was well-qualified by experience and temperament to write this biography. She came to Siam in 1908, and after the retirement of Miss Edna S. Cole she became principal of Wattana Wittaya Academy. She possessed a good sense of history, and she loved Siam. It is also very clear that she loved her husband, yet in discussing both subjects she has been able to maintain a commendable objectivity. Because of her long acquaintance with Siam she was able to understand and transcribe correctly her husband's account of medical progress in the decades before she reached Bangkok. She assisted him in the compilation of his dictionary, and helped him to edit the *Historical Sketch of Protestant Missions in Siam, 1828-1928*. After his death in 1942, she wrote *Our Garden Was So Fair*, a tribute to her husband and a memoir of their life at "Holyrood," 13 Sathorn Road. Upon leaving Siam she made this property available to the YWCA at a very low figure.

One has the feeling that *McFarland of Siam* is the last book of its kind. There will not be another quite like it. It is a narrative that covers a period of radical change during three reigns. In it moves a figure who was both educator and innovator. This story of his life and times is written with the vividness of an eyewitness who was deeply moved by what she saw.

K.E. Wells

John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*. Smithsonian Institution, Freer Gallery of Art, Washington, 1956. Pages xv, 194, with 142 plates.

John Alexander Pope of the Freer Gallery of Art needs no introduction to the collector of Chinese porcelains. His research on the blue-and-white wares of the Ming period has not only established his reputation but has also opened new fields for the study of China's ceramic art. Mr. Pope has pursued his specialty into some exotic settings, far removed from the homeland of the Chinese potter. The need to search so far afield becomes at once evident, however, when it is recalled that great quantities of Chinese porcelain, even from the Sung period if not earlier, were made for export and consequently were carried to odd corners of Asia, and eventually to Europe. In some of these distant places magnificent collections were assembled over the years, a few of which have come down to modern times almost completely intact. Some years ago Mr. Pope undertook a study of one of these, the vast accumulation of Chinese porcelains, numbering some ten thousand pieces, which was collected by the Sultans of Turkey and which is now housed in the Topkapu Sarayı Müzesi in Istanbul.\*

The present book is the result of Mr. Pope's survey of another unique but less well known collection which was assembled on the southern shores of the Caspian Sea in what is now Iran, 4,000-odd miles from the kilns which produced these wares.

This is the Ardebil collection, brought together largely by Shah Abbās the Great of the Safavid Dynasty. On August 28, 1611, Shah Abbās bestowed his treasured pieces of Chinese porcelain, along with his jewels, books, gold and silver vessels, horses and camels, and other worldly possessions to the Shi-ite community as a dedicatory gift to the Ardebil Shrine, the

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\* John Alexander Pope, *Fourteenth Century Blue-and-White, a Group of Chinese Porcelains in the Topkapu Sarayı Müzesi, Istanbul, Freer Gallery of Art, Washington, 1952.*

mortuary mosque of Sheikh Saḥī, the Sūfī saint, whose descendants established the Safavid line.

The fact that a collection of Chinese porcelains formed such an important part of this dedication proclaims the veneration with which the ceramics of China were regarded by Shah Abbās. The dedicatory porcelains were placed in a special building called the Chīnī-khāneh, or China House, which adjoined the prayer hall of the mosque. The walls inside the China House were constructed to form tiers of niches in which the porcelain pieces were kept on display to arouse the admiration, piety and awe of pilgrims visiting the Ardebil Shrine.

According to the original inventory, the Ardebil collection totalled 1,162 items of porcelain: bowls, plates, jars, wine cups, ewers, and various other vessels and utensils. The inventory included 32 *Martabān* pieces, a term used in Iran and throughout the Near Eastern world to indicate celadon, but which had had its origin in the name of the old Peguan port of Martaban at the mouth of the Salween River in southeast Burma, from which considerable quantities of celadon as well as other wares, including the so called Martaban jars, were trans-shipped to India, the Near East and elsewhere.

Mr. Pope devotes a chapter to a survey of the routes by which the porcelains of the Ardebil Shrine may have reached Iran from China. While an occasional piece may have been a present to some Iranian or Turkic visitor to China, most of these pieces, in the author's opinion, were most likely brought to Iran as trade goods. The problem of establishing the old trade routes is a difficult one, and evidence for the overland routes is especially meager. The author cites, however, some brief but illuminating references to Chinese porcelains from such historical curiosa as the diary of Ruy Gonzales de Clavijo, who headed an embassy from Henry III of Castile to the court of Timūr at Samarqand in 1402-1406, and the travel journal of Timūr's son and successor, Shah Rokh, who visited the court of Peking in 1419-1422, as well

as from a number of contemporary Persian and Arabic documents. The sea route, however, was undoubtedly more important, as the writings of the Chinese historian Chao Ju-kua and the accounts of Cheng Ho's memorable voyages to the Far West in the early part of the 15th century so abundantly illustrate. But in this period it was the Arab traders rather than the Chinese who were the carriers of these precious cargoes.

While the author has not discussed the point, Siam also played an important part in this ceramic trade. After its founding as the capital of the largest and most powerful Thai kingdom, the fabulous city of Ayuthia developed into a noted commercial entrepôt, where porcelains and other Chinese wares were exchanged and then trans-shipped overland to the then-flourishing port of Mergui on the Bay of Bengal. There these goods from China were delivered to Indian, Arab and later European traders. It is conceivable, therefore, that some of the treasures which Mr. Pope examined in the Ardebil Shrine may have reached Iran by way of Ayuthia and Mergui.

Any serious collector of Chinese ceramics would do well to read carefully the challenging chapter which Mr. Pope has modestly entitled "Marginalia on the Study of Ming Porcelain." His penetrating evaluation of the Chinese literary sources which have been exploited so freely but uncritically will prove distressing to those who have traditionally accepted these works as infallible guides. The two most widely used and accepted fountains of authority, the *T'ao-shuo* (陶說) and the *Ching-te Chen T'ao-lu* (景德鎮陶錄), were composed by gentlemen and scholars in the best Chinese tradition, but, as Mr. Pope reminds us, "like others of their ilk they had a wide variety of interests, and the fact that each wrote a book on porcelain does not necessarily mean that they specialized in that subject." Such Chinese writers probably collected ceramics in a casual sort of way, but they had no real opportunities to examine large collections as the modern collector or scholar is able to do. Much of their information on porcelains was probably gained from hearsay

or from random references to the products of certain kilns which they culled from local histories and gazetteers. Such writers were essentially dilettantes, albeit engaging ones, and Mr. Pope has fittingly described the character of their scholarship in terms of "comfortable evenings spent over a few pots of the yellow wine of Shao-hsing when they and their friends wrote verses, painted landscapes, and passed around for admiration a newly acquired bowl, maybe a K'ang-hsi piece or perhaps on rare occasions, one dating back as far as one of the Ming reigns." Although these sources serve a useful purpose for the study of Chinese wares, it is essential to take into account the circumstances in which they were written and to heed Mr. Pope's warning that "the time has long since passed when anything is to be gained by trying to force the Ming porcelain we know today into the patterns outlined by these gentlemen and scholars of the Ming and Ch'ing."

The portions of this chapter which deal with the "Imperial" wares and the beginnings of blue-and-white are equally illuminating if disillusioning to those who have become attached to the venerable shibboleths which have plagued the study of Chinese ceramics. For example, Mr. Pope succinctly unravels the confusion which has grown up around the Chinese term for blue-and-white as a result of persistent misinterpretation of the word *ch'ing-pai* (青白), which should be translated "blue white" or "bluish white," and which properly applies to one of the Ching-te Chen wares known by the modern term *ying-ch'ing* (影青). The correct word for blue-and-white is *ch'ing-hua* (青花), which means "blue decoration," and with this important key the author has been able to trace the earliest known Chinese reference to blue-and-white in a description of some of the Yüan wares which appeared in a section of the *Ko-hu-yao-lun* (格古要論).

Since Chinese blue-and-white is Mr. Pope's abiding speciality, the large number of such pieces in the Ardebil Shrine afforded an unusual opportunity to analyze the types,

shapes and decorations of this ware by periods. The bulk of the book is therefore a survey of the evolution of blue-and-white from the 14th to the 16th century. By the middle of the 14th century, blue-and-white, the true antecedents of which still remain unknown, had emerged as a distinct group of wares, powerfully conceived and boldly decorated in brilliant blues. After 1400 an era of refinement of shape and delicacy of design began, which was perfected and sustained throughout the 15th century when the production and export of Chinese ceramics reached prodigious proportions. It was during this period that blue-and-white eclipsed in popularity the long-standing demand for celadon in the overseas markets. By the beginning of the 16th century, however, relentless demand for quantity production, combined with that inevitable tendency which eventually overtakes every art to become stereotyped and moribund, led to over-sophistication, the substitution of technique for taste, and the unimaginative exploitation of stock-in-trade decorative motifs, such as the dragon, phoenix, lotus, plum, pine and bamboo. Deterioration was further accelerated by the maritime trade which demanded new styles and those more spectacular forms of decoration which were later to excite the world through the wares of the Shun-chih and K'ang-hsi periods.

In addition to blue-and-white, the Ardebil Shrine also contained a considerable number of white wares, both plain and with patterns incised under the glaze, along with a few unusual polychrome and monochrome pieces. There were only some fifty-odd pieces of celadon in the Ardebil Shrine, compared with over 1,300 in the Topkapu Sarayi in Istanbul, but the celadon pieces at Ardebil with the incomparable *kinuta* glaze have characteristics suggesting a Sung origin. Considering the magical powers traditionally associated with celadon in India and other parts of Asia, it is surprising that more of this ware did not form part of the Ardebil collection. The explanation may lie in the particular taste of Shah Abbās, as well as the fact that his collection was made during the period when blue-and-white was



at the height of its popularity among collectors and connoisseurs in this part of the world.

Mr. Pope offers a chapter on the curious use of non-Chinese marks found on the porcelains in the Ardebil Shrine. Most of the pieces bear dedicatory inscriptions related to Shah Abbās' gift to the Mosque. Other marks suggest a previous ownership, while some pieces have been inscribed with symbols which defy all attempts to decipher them. One method in making these marks was to cut the Persian script in the glaze, surround the writing with a kind of cartouche, and rub a red pigment into the engraving to cause the letters and rectangular border to stand out against the white ground. Another method was to form the letters by drilling a series of small holes through the glaze. On a few pieces the Chinese potters themselves had painted Persian words in underglaze blue on the sides of the vessels, plainly indicating thereby that such pieces were made especially for the Near Eastern trade.

Plates 69 and 97 illustrate several interesting *narghili* bottles found in the Ardebil Shrine, two of which are in the unusual forms of a frog and an elephant. These rather squat, bulbous vessels with mammiform spouts and narrow, cylindrical necks, flared at the lip, are a type of drinking utensil the unique shape of which is probably of considerable antiquity. The 5th century Chinese Buddhist pilgrim Fa Hsien tells us that he carried such a vessel on his travels but was forced to throw it overboard on the voyage between Singhala and Javadvipa in order to lighten the ship during a storm. In Sanskrit this type of water pitcher is called a *kundikā*, which was the term used by Fa Hsien in its sinified form. The vessel was apparently popular in India from ancient times and was carried by Indian traders and settlers to various parts of Southeast Asia. The Malay term for this peculiar vessel is *kendi*, derived from the *kundi* of *kundikā*. The term *narghili* used by most Western writers is taken from the Persian word *nārgīleh*, meaning a water pipe, or *hookah*, as this smoking utensil is also called. The use

of this term would suggest that this type of vessel was employed as a pipe for smoking tobacco in the Near Eastern fashion of cooling the smoke through water. The use of the *kundikâ* as a drinking vessel in India and elsewhere, however, far antedates the advent of tobacco in this part of the world and the word *nārgīleh* was undoubtedly misapplied to these drinking vessels by some ill-informed Western traveller in the East, as so often has proved the origin of other misused terms. *Narghili* bottles were not in common use in China, being made essentially for the export trade to Southeast Asia, India and the Near East. The Thai potters of the 14th and 15th centuries also specialized in the manufacture and export of these peculiar vessels, and some superb examples from the Sawankalok kilns can be seen in the Djakarta Museum.

In addition to the 142 plates, Mr. Pope's book contains an appendix giving detailed statistics on the Ardebil Shrine, a substantial bibliography, and a comprehensive index. The binding, paper, typography and the quality of the plates and drawings are a tribute to the Smithsonian Institution.

*Charles Nelson Spinks*

Granet, Jaques, *Les aspects économiques du Bouddhisme dans la société chinoise du V<sup>e</sup> au X<sup>e</sup> siècle*. Ecole Française d'Extrême Orient, Paris, 1956. 321 pages of text with 10 photographs of various Chinese monastic documents from the 8th to the 10th century A.D.

The author is well known as a learned Sinologist as well as a scholar of Buddhism under its Mahayanistic form. The volume under review is a very important contribution to our knowledge of the powerful economic rôle which Buddhism played in ancient China during the reigning dynasties of the Tsin, Northern Wei, Nan Pei, Tchao, Tchen, and Sui, culminating in the time of the Tang dynasty (618-907). Thereafter Buddhism declined in importance, partly due to its celibate institutions of monasteries with numerous monks and nuns, which, as a matter of fact, is contrary to the fundamental Chinese outlook on life, and partly to the degenerated morals of the monks. Monsieur Granet's book is an extremely well-written and interesting document which all students of Buddhism ought to read carefully and reflect upon its contents. It is a real *embarras de richesse*. In his introduction the author says that the spirit of mercantilism and even the practice of usury among the monks played an important rôle in the decline of Buddhism in old China. The church of Hinayana or of the Southern Buddhism has in this respect a much cleaner record. Buddhism came relatively late to China but evidently caught the imagination of the gentry as well as that of the general population, so that the number of monks and places of cult quickly reached high figures. To cite a few examples: During the reign of the dynasty of the Northern Wei (386-534 A.D.) there were 47 great monasteries built by the state, 839 built by princes and the gentry, and no less than 30,000 built by the common people. And at the end of the reign

of the dynasty of the Eastern Tsin (420 A.D.) there were 1768 monasteries with 24,000 monks and nuns in the realm. During the period of the Southern Nan Pei Tchao dynasty (420-587 A.D.) there were 1232 monasteries with 32,000 monks and nuns, while during the reign of the Northern dynasty of the Nan Pei Tchao, no less than 40,000 monasteries with a population of three million monks and nuns! During the era of the Tang dynasty (618-907) there were however in the year of 845 "only" 360,000 monks and nuns, living in 44,600 monasteries, of which 40,000 were quite small places. During the era of the Song dynasty (960-1279) the number of monks and nuns was 458,000. But during the era of the Yuans (the Mongol invaders, 1279-1368) their number dwindled to 213,000, living in 42,318 monasteries, mostly small ones. To treat in detail the contents of this very interesting work would demand too much space. We shall therefore content ourselves with drawing the attention to some of the more outstanding features.

Certain emperors, arriving at the conclusion that the Buddhist clergy had become too numerous and was draining the economy of the common people, took drastic measures to reduce their numbers (as well as the number of the monasteries), even, going so far as to order the monks to marry the young nuns! Emperor Wu, of the Northern Tchou dynasty, ordered, during the years 574-577, the destruction of all the stupas and the smelting down of all the sacred images (of metal). 40,000 monasteries were handed over to the princes and dukes, and all the sacred texts were burnt. However, under the pious dynasty of the Tang, Buddhism flourished again, and the number of stupas and monasteries totalled 84,000. While the male and female clergy, during the years from 534—to 574 A.D., numbered 2-3 millions, it had shrunk, in 880, to 700,000, or one percent of the population.

From the examples cited above it will be seen that the upkeep of tens of thousands of monasteries with a population of many hundred thousands of monks and nuns had become a serious problem for the economy of the Chinese people, as well as for the resources of the empire. It must, however, not be thought that Buddhism was solely a negative power. It was responsible for the progress in agriculture and garden culture, and especially for the flourishing of art (5th to 10th century A.D.), both in painting, and the development of sacred images and sculpture, besides the moral influence of the tenets of Buddhism which left a lasting impression on the Chinese people. The imperial government suffered, however, also big losses by the monks' exemption from tax payment (in the Buddhist Siam of today monasteries, with their landed property, as well as the clergy, are exempt from the payment of taxes also). During the reigns of certain emperors not favourable to Buddhism, wholesale seizure of the sacred images were made in order to obtain sufficient metal for the minting of cash. In 778 A.D., when the taxes from one million peasants were needed for the support of the Buddhist clergy, there were 300,000 monks and nuns. All of the monks and nuns should have possessed a certificate testifying to their position, but in 830 A.D. there were no less than 300,000 such persons without a certificate. This means that there must have been a great number of frauds among them living on the credulity of the public. During long periods many of the large monasteries waxed enormously rich through the munificent gifts of pious people. The monasteries were often the proprietors of extensive fields, large vegetable and fruit gardens, besides oxen, horses, sheep and carts. And often much of this property was obtained through the money-lending business when defaulters' property was seized by the monks. The Buddhist Vinaya does not forbid the monks to possess property, but it forbids their engaging in business in order to enrich themselves. During the 8th to the 9th

century A.D. the community of Buddhist clergy was in full decadence due to its increasing worldliness. The Buddhist clergy took part in the seasonal festivals of the Chinese people, and some of these festivals had their origin in Buddhism. At the spring festival, sacrifices were also made to the Earth god (the Phum of the Thai). The rich and opulent monasteries did at times play a considerable political rôle also, which was again contrary to the Vinaya. And during this time of decadence some monks are said to have had amorous relations with ladies of the imperial court. During the 14th century, many monks, even abbots, left the monasteries for the towns, where they engaged in business.

*Erik Seidenfaden*

## RECENT SIAMESE PUBLICATIONS

209. Yūpo, D.: *The Khôn*, ไทย Saha-upakôn-kārpimp Co. Ltd., Bangkok, 2500, ill., 116 pages.

The author discusses Siamese terpsichorean art as summed up in the expression *rabam-ram-ten* (ระบำรำเตน) from which he traces the earliest respective forms of the ballet, the *lakôn* and the *khôn*. Such a philological identification, while not looking very far back, is not supported by historical evidences. It is, however, acceptable, although it does not preclude the generally accepted theory of the *khôn* being derived from the shadow-play. The idea, however, of the *khôn*, and not its technique, has probably come, as the author suggests, from the old ceremony recorded in the Ayudhyā Palatine Law which depicted the old Indian myth of Vishnu churning the oceans for ambrosia. The technique, in the reviewer's opinion, came from the shadow-play.

A philological discussion of the word 'khôn' brings us nearer to Bengal, Tamil and even Iran. The Khmer word 'lakōl' is also to be considered. The development of the *khôn* in its varied successive forms of presentation began in the time of King Nārāi. The bulk of material in this book is concerned with the Bangkok period, in the early days of which only royal *khôn* existed. The plot has always been taken from the story of Rāma, although there are several successive versions to choose from. Chapters are devoted to the masks, fully illustrated and in colour; to the training required for dancers; to the *ensemble* of musical instruments; to the chorus, the clowns, etc. There is an interesting chapter, too, on how to see the *khôn* intelligently, movements and *mūdras* being indicated with regard to their significance. There is also a description of the intricate initiation into the technique of the dance with a con-

The work is accompanied by a good index. Considering that this is to be a work of reference, the index should be very useful.

210. *Jinakālamālī* : A Siamese translation of the original Pāli by S. Manavidūn, จินกาดมฺมคัมภีร์ ร.ต.ท. แสง มนวิฑูรย์ แปล with maps and illustrations and an index, Sivapōn Co. Ltd., B.E. 2501, 167 pages.

This XVIIIth century classic of Chienmai dealing with the history of Buddhism from the Master's time to its spread to Ceylon, thence to Southeast Asia and particularly to Chienmai which was the home of the original author, the monk Ratana-paṇṇā, was known here as the *Jinakālamālīni*. It was first translated into Siamese by the command of King Rāma I of the Chakri dynasty in 1794, and written down on folio as a royal edition, the Pāli text in gold letters and the translated text in yellow ochre on a black background. The late Prince Bhānu-raṇsi, brother of King Chulalongkorn, sponsored its publication in print in 1909 in dedication to the memory of his son Prince



Siriwongs, at the time of the latter's cremation. In 1925, M. Coedès contributed to the *Bulletin de l'Ecole française d'Extrême-Orient*, Tome XXV, parts of the Pāli text with his own French translation, calling it *Jinakālamālīni* as the Siamese publication had done. These two publications have served a wide circle of scholars as material for historical research although they were not without inaccuracies in data. The present edition under review arose out of the government scheme of research into the history of the ancient capital of Chiensên, for which initiative the Director-General of the Fine Arts Department seems to have been largely responsible. To him and to the translator is due much credit for this scientific edition.

The translator, Dr. Manavidūn, points out in his preface many facts which have contributed to the high standard of this edition. Among his points are :—

1. The Pāli text employed misleading methods of transcribing Thai names into a Palified form, no doubt for reasons of grammatical sonance, in the familiar "Doc Latin" fashion of the middle ages in Europe, thus the name of King "Sāmmuāimā" becomes Lakkhapurāgama.

2. Examination of the source-material of the original Pāli.

3. The Pāli diction of the original.

4. Ratanapañña's familiarity with historical events in the Lānnā Kingdom centred round its capital of Chiēnmai in contrast with his vague and often inaccurate knowledge of the history of her neighbours such as Sukhodaya.

5. The date of the work itself which Dr. Manavidūn fixes at B.E. 2062 (1517 Chr. era), though there are additional parts bringing the date down to some 11 years later.

6. The last point, obviously quite important, is that of the name of the work. As pointed out above, it has been known

as the *Jinakālamālinī* and thus accepted by all scholars. It is to the credit of Dr. Manavidūn, however, that he has been able to detect an error in naming. Noting that the Pali was always *Jinakālamāli*, his closer scrutiny of the title on the cover revealed the following wording:

หนังสือขนพาดม้วน ๕ ๗ ผูก

which wording really meant *This* (the last syllable *nī*) *Jinakālamāli* is made up of 5 bundles and 14 extra leaves." It will thus be seen that the last syllable of what had been mistaken for the name was really an indicative pronoun, which in the fashion of northern calligraphy very often dropped the tonal mark which is invariably indicated in the Siamese of the south.

As for the narrative translated, pages 1-153, perhaps it may be of interest to give the following brief analysis of content:

Salutation	pages 1-2;
Former lives of Siddhattha the Gotama in which he accumulated merit in order to become the Buddha	3-24;
The Buddha's ancestors	25-28;
Birth and early life of Siddhattha	29-34;
Enlightenment, mission and death, including a claim (probably on the part of the Ceylon historian from whose work Ratanapañña derived this part of his narration) that the Buddha implanted his foot on Mount Sumana (Adam's Peak)	34-42;
Distribution of the Buddha's crematory ashes	42-44;
Comparisons in the lives of the Buddhas	44-46;
The first three Holy Synods	46-52;

Buddhism introduced into Ceylon	52-68;
The Master's teaching written down for the first time in B.E. 450	68-69;
Political History of Ceylon	70-79;
Buddhaghosa translated the Tipitaka written down in Siṅhalese back into Pali	80-81;
(At this point the narrative is transferred to the Lānnā kingdom of the Thai)	
Cāmadevi sent from Lavo to the north and founded Haripuñjaya, and the history of her line	81-92;
Meṇrāi, hero of Lānnā and founder of Chienmai	92-94;
The dynasty of Meṇrai and their patronage of Buddhism, in which period is included the introduction of Siṅhalese Theravādin Buddhism from Ceylon which finally became the national religion of the Thai	94-153.

Dr. Manavidun's translation is copiously annotated. The footnotes give references and elucidations of Buddhist technical terms in the traditional manner of Siṅhalese Buddhism which has been adopted here from the time of the Monk Sumana in the XIIIth century. The work is supplemented by an enumeration of the dates of the dynasty of Meṇrāi from the latter's birth in B.E. 1783 (1240), to the time of Ratanapañña's writing the *Jinakālamāli* about the accession of King Kesklao; and a comparative table of the above dates with those given in *Prayā Prajākič's Pōṇsāwaddār Yonok*. Here the names of the kings are given in Thai; but the Pāli forms might have been also given for identification to save referring back every time a student comes across them.

The index is a welcome feature usually lacking in even authoritative works of reference in Siamese. The illustrations

are good photographs of archeological sites and number no less than 54. The maps also form a feature often not to be found even in works of reference of great value such as those of the late Prince Damrong. They are (1) Siam and neighbouring lands, (2) Anurādhapura, which is referred to copiously in this book (pp. 52-80) which deals with Buddhism in Ceylon, (3) Modern Siam and (4) The ancient city of Chienhsên.

The undertaking to translate and publish an important work like the *Jinakālamāli* is to be applauded, for even though works of great scientific merit like Coedès' article referred to above exists, the present volume has shown that a closer examination can still yield fresh results that are well worth the attention of scholars.

211. Fine Arts Department: *The painting and artistic objects in the vault of the stupa of wat Rājabūrna in Ayudhyā*, จิตรกรรมและศิลปวัตถุในกรพระปรางค์วัดราชบูรณะ จังหวัดพระนคร ศรีสยาม Sivapôn Co. Ltd., Bangkok, B.E. 2500, ill. 88 pages.

In reviewing recent Siamese publications for the *Journal*, it has been the reviewer's object never as far as possible to waste printing space with superfluous platitudes. Regarding this pamphlet, however, as well as in the case of the foregoing publication also of the Fine Arts Department, it would be difficult to eliminate words of real praise of the academic mind of the new Director-General of the Department in his undertaking. While the new edition of the *Jinakālamāli* serves academic purposes, this pamphlet on the vault of the stupa of wat Rājabūrna, while written with academic knowledge and skill, has the additional fascination of a romance as well, owing to the unexpected circumstances of its discovery. The book is a collection of articles, each one of which is written by an expert in his particular field. These are: a summary of the history of Ayudhyā leading up to the time when wat Rājabūrna was built by King Boromarājādhirāj II in dedication to his brothers both of whom died in an elephant

duel to contest the throne in 1424, with a drawing of a typical stupa of the *prāṅ* type, its various composite sections being indicated; an article by the Chief of the Museum and Archeological section giving a general survey of the site; a report by the Deputy Director-General of Fine Arts on the discovery and excavation carried out in consequence; an article by Professor S. Birasri on the significance of the new discovery with regard to the technique of the murals; an article by Luan̄ Boribāl Buribhand, Curator Emeritus of the National Museum, on Ayudhyā plastic art; an article on the tradition of former Buddhas by Dr. Manavidūn; a discussion of ancient headdresses by J. Yūdi; epigraphic notes discovered there by C. Tōṅkamwan; and a short note on the royal regalia, models of which were found among other treasures in the vault.

The work is copiously illustrated, the coloured reproductions of the murals of the vault being particularly beautiful. It may be of interest to mention that Prof. Birasri admits that the former theory of coloured murals dating from the middle of the XVth century will have to be revised and shifted back some 120 years.

212. King Chulalongkorn: *Protocol of the Royal Family of Siam*, ธรรมเนียมพระราชตระกูลในกรุงสยาม King Mongkut Academy Press, Bangkok, 2501, 64 pages.

In her lifetime the late Princess Athorn had been a regular supporter of wat Bovoranives, because of the great veneration she entertained for its chief abbot, His Holiness the Patriarch, Kromaluan Vajirañānavoṇis. On the occasion, therefore, of the cremation of the late Princess' remains, the monks of that monastery, being anxious to show their gratitude, decided to publish some useful literary piece as a memorial to her. They knew that on the spiritual side a book on the Patriarch's writings on Buddhism was being already arranged for publication. It seemed, therefore, that something of a more temporal nature would be suitable, and they expressed a wish to the Director-

General of the Fine Arts Department for some work written by King Chulalongkorn, the late Princess' father, might be selected for them from the National Library, provided that it was something which had not been published before. Though it was felt that His late Majesty's works had been already exhausted, a typewritten memorandum which the King wrote in 1878, entitled as above, was discovered among the dossier transferred in 1932 from the office of the King's Private Secretary. After due consideration it was accepted for publication.

The royal author commences by pointing out that the Royal Family of Siam differed in one essential respect from those of monarchical communities, even of such a near neighbour as the Laos. The difference lies in the fact that the system here inculcates a successive reduction of royal status from one generation to another so that in four generations the royal status disappears. Thus the second generation, the children of the sovereign, are royal highnesses, whether *čao fā* or *pra-on-čao*; the third are *pra-on-čao* or *mom čao*; and the fourth, though retaining a distinction of *mom rajawoŋs*, are no longer royal and enjoy neither privileges nor the disadvantages sometimes of exaltations—of royalty. The royal author then makes comparisons of terminology between the custom when he wrote this with those of the Palatine Law of Ayudhyā. One main item of difference is that in Ayudhyā the children of the sovereign, with the exception of the Crown Prince, when grown up were to be sent to govern provinces in accordance with their respective dignity, the higher ones being given the more important provinces like Pīsnulok and Nakon Rājasimā. It was from this custom that the term *čao fā* probably arose. It is still used in the same sense in the Shan states, though it no longer conveys a governorship here.

The institution of a *krom* is then gone into at length. This might have superseded the system of appointing princes to governorships of provinces, for the assumption of a *krom* meant originally that the prince was put in command of a company of

officialdom. In such a case a *čao**kr**om* was expected to be appointed by the prince with a name given for him by royal command, and the *kr**om* would then be known as the company of such and such a *čao**kr**om*. Following up the royal author's example, when Pra-ōn-caō Kridabhinihār, one of the elder sons of King Mongkut was appointed to assume a *kr**om*, the *čao**kr**om*'s name was decreed to be Mun Nares. The King points out here that to be quite logical the Prince should have continued to sign his correspondence, etc., with his personal name, Kridabhinihār, and not Nares, which was only the name of the *čao**kr**om* under him; but former princes of *kr**om* rank had for some reason or another been signing with the name of the *čao**kr**om* and perhaps Prince Kridabhinihār did not quite like to break away from the usage of his elder relatives. Other princes of the fourth reign also adhered to the usage. Starting with his own sons, King Chulalongkorn decreed that they were to adopt the logical course and sign themselves with their personal names which they had borne before their assumption of a *kr**om*. Thus Prince Wan Waithayakon on the assumption of a *kr**om*, and becoming Prince of the *kr**om* in which the chief was Mūn Naradhip, was correct in signing Wan Waithayakon (although it is understood that he only did this in foreign correspondence in order not to lose his identity among foreigners), while signing himself Naratip in Siamese correspondence. It is possible that King Chulalongkorn may have been aware too that his reasoning coincided with the practice among royalties of foreign courts, where for instance the Duke of Edinburgh would be signing himself Philip and not Edinburgh.

King Chulalongkorn went on to say with regard to the consorts that here, as with some of the western royalties, a consort does not become royal unless she has been born such. That was why they were called *mom* which was a short way of saying *momhām*. No translation into English of this term seems to have been generally adopted; and very often princess has been used, though it would not be correct in view of this definition.

It should be noted that since this was written a good many modifications of the ruling have been necessitated, as anticipated by the royal author, on account of the diminution of the Royal Family.

213. Sibpan Sonakul, M.C.; *Thai History: Bangkok period, part I* ประวัติศาสตร์ไทยสมัยกรุงรัตนโกสินทร์ยุคแรก Sivaśón Co. Ltd., B.E. 2501, 78 pages.

In 1952 the Thai Government appointed a commission to write a new history of the Thai nation. The commission divided the subject matter into the following sections:

The Thai prior to their entering Southeast Asia;

The Thai in Southeast Asia, including the kingdom of Sukhodaya;

Ayudhyā I. From its founding to the end of the reign of King Boromatrailok;

Ayudhyā II. From where that left off to the reign of Prāsād Tón;

Ayudhyā III. From the reign of Nārāi to the conquest of Ayudhyā;

Interregnum and the period of Dhonburi;

Bangkok I. The first three reigns, being the volume under review;

Bangkok II. The same period dealing with topics of internal administration, arts and literature, and relationship with China and the West.

The work under review is the first instalment to be published, though it is the last but one of the series. The commission invites criticism and suggestions from the public before the whole series is finally published. Its contents are (1) the establishment of Bangkok as the capital, and biographies of the first three kings and the corresponding three princes of the Palace to the front; (2) wars with Burma; (3) relationship with Vietnam,



a chapter in which commendable research and scholarship are evident, the subject being hitherto untouched in detail in other histories except those written in French; (4); relationships with other neighbours, Cambodia, Lao, Lānnā; and (5) Malaya. A short survey of successive migrations is appended of the Khmer, Vietnamese, Laos and Môn into this country for political refuge.

214. Dhaninivat, Prince: *The Cultural Reconstruction of Rama I* พระบาทสมเด็จพระพุทธยอดฟ้าจุฬาโลกมหาราช with a reproduction of his article in English from the JSS XLIII, 1 entitled *The Reconstruction of Rama I of the Chakri Dynasty*, Pīraçand Press, Bangkok, B.E. 2500, ill., 93/27 pages.

The main purpose of the series called "Recent Siamese Publications" in this *Journal* is to acquaint members of the Society, especially those who do not read Siamese with ease, with the existence of new Siamese publications. As a rule the object is accomplished through giving a review and a notice of such books. In the present instance, however, the reviewer is also author of the work. He will therefore be content merely with giving a notice of it, refraining of course from giving a review or any opinion. His duty by the *Journal* will thereby be accomplished without any valuation of the work's merit or otherwise.

Rama I has been generally accepted as typical of the soldier-statesman through the wars he fought, at first for his master, the King of Dhonburi, and through his own administration of the Kingdom before as well as after he was entrusted with the throne of Siam. His cultural reforms however have not been very much noticed. Fortunately, records exist not only in history but also in the preambles of his laws and in the prefaces of most of the pieces of literature which came into existence through his initiative and encouragement. The reconstruction was a pressing need which had been recognised at the time. Burmese attempts at reconquest, however, prevented the full attention of King Rama I in his programme

of cultural reforms; and yet it is amazing that he should have been able to carry out so much of it.

The reconstruction is here treated under three headings, customs in connection mostly with state ceremonies, conditions of the Buddhist Church, civil administration and arts and letters.

Under the first heading, he carried out many reforms by appointing commissions to study what had been the practice of the Court in the days of Ayudhyā and to recommend what should be adopted. One of the most important of state ceremonies was naturally that of the coronation. This ceremony was not looked upon as merely an aggrandisement of the sovereign's status but rather as a contract between the sovereign and his people for due prosperity of the Kingdom.

Under the second heading, the King commenced by restoring as far as possible the fragments of the Buddhist Canon, the *Tipitaka*, in order to form a whole as it no doubt existed in the heyday of the Ayudhyan regime. Having thus established the *codex* of spiritual authority, he saw to it, as may be seen from the numerous decrees issued, that not only the clergy but also the administrators of the government should be bound to conform thereto. He also made it a point that the administration should set a moral example by their conduct.

Under the third heading it will be seen that he proceeded in the same way as had been the case in the Church. He appointed a commission to study the law as it existed and to draw up a new *code* of temporal standards of governance. A discussion is given of the probable origin of Buddhist Laws of Southeast Asia as it was accepted for Siam.

If the revised edition of the *Tipitaka* of 1788 and the *Law Codex* of 1805 have been generally acknowledged to be the main feats of Rama I's administration, his literary revivals have not

received their due share of honour. The King in fact not only led the way in this revival by composing some literary classics such as the *Rāmakien*, but encouraged his friends and associates to write many important pieces, whilst foreign literary pieces of importance were translated by the King's command. The survey under review has taken note of almost all the best known works brought into existence by the initiative and encouragement of the King. His artistic revivals have not been neglected either.

The book concludes with a note on the King's personality, for this contributed largely to the success of the cultural as well as the administrative reconstruction. Nature bestowed on him a large amount of wisdom, integrity and good health. His was a strong physical and equally strong mental energy. Through his invariably sound understanding of human nature he was able to choose his colleagues in government; and he was fortunate in being able to retain them all almost to the end of his life.

215. Kaempfer, E.: *Description of Siam 1690*, ไทย

ไพจิตรหมายเหตุนกแก้วเพอร์ done into Siamese from the English translation of the original Dutch by John Caspar Scheuchzer and published in 1727 and 1906 by A. Saisuwan, Prachand Press, Bangkok, 2501, 64 pages.

Under the auspices of the National Library the part dealing with Siam in Kaempfer's *History of Japan together with a Description of the Kingdom of Siam 1690-2* was translated into Siamese and published in 1944 by Mr. Direck Jayanām in dedication to the memory of his father, the cremation of whose remains was the occasion for that publication. Since this edition was never noticed in the pages of our *Journal* and there is a good deal of interesting matter which might be useful to the student of history and anthropology, the second edition dedicated by her son D. Mudirāṅgūr to his mother Kamṁā is now included in our series.

Dr. Kaempfer came to Ayudhyā in the first or second year of the reign of *Āra Āedrājā* who succeeded King *Nārāi* towards the end of the XVIIth century. His account of contemporary events contains details hitherto unknown to the historian. His survey of the Ministers of State at the time is interesting. The personage better known as *Luan Sorasakdi* is recorded here as *Ārayā Surasakdi* or *Ārayā Wainā*, "the Nobleman of the Palace to the Front." He seems to have been the senior nobleman; but not, as in standard histories, the *Prince* of the Palace to the Front. Kaempfer was certainly more interested in humanistic aspects of Siamese culture than the average Western writers, who were more inclined to notice more material topics. His description of the Royal Palace is worth serious study, although his names are hard to identify. His valuation of the Siamese nation was high indeed.

216. *Klōn Verses from the Ramakien*, ( โคลงรามเกียรติ์ ภาค ๕ ) Part V, King Mongkut Academy Press, B.E. 2501, 400 pages.

We have been successively reviewing the four foregoing parts of these *klōn* verses in the series of the "Recent Siamese Publications," namely part I as number 120 of the series in JSS XLI, 1, parts II and III as nos. 136 and 137 in JSS XLII, 1 and part IV as no. 160 in JSS XLIII, 1. Taking in this final part V under review, consisting of 1848 stanzas, the whole work would consist of a total of 4984 stanzas.

The narrative in this volume commences with the return to Ayudhyā of *Rāma* after the conquest of *Loṅkā*, followed by episodes of domestic troubles in the hero's household and a few additional campaigns, the most important of which is the one

against King Cakravat of Malivan, who came to avenge the death of his ally Tosakanth. The gist of the story, as before, follows the *Rāmakien* of King Rāma I. Prosodial values of these verses naturally differ a great deal, for they come from widely different authorship. Among the authors, one who signed himself "The former Khun Tōnsue," apparently a retired official of the Foreign Office, seems to have been one of the most prolific of contributors, his work occupying in this volume no less than 29 of the 400 pages. Most of the other poets are difficult to identify owing to the prevailing system of promoting officials by giving new names in accordance with the nature of their work. Members of the Royal Family are easier to recognise since they rarely changed their names, and in any case they are few in comparison to the first category. There are for instance, P̄ra-on̄ Čao Disaworakumār, P̄ra-on̄ Čao Sonapandit, and P̄ra-on̄ Čao Ksemsri, known later by the names of their *krom* as Damrong, Bidyalabh-bridhidhātā and Divakaravōns, all three well-known in the Siamese literary world. There were also Princes Adisorn and Brahma, as well as several princes of Momchao rank, one of whom being Momchao Bhujjōn, who became in the seventh reign the King's monastic preceptor with the royal title of Kromaluan̄ Jinaworn and the ecclesiastical office of Patriarch of the Kingdom. In this connection one cannot help repeating a regret, often recorded in previous reviews, that greater effort might have been made by the authorities of the National Library in editorial work, such as identifying the authors by editing potential works for publication before offering them to the public for the purpose, instead of rushing them out with the excuse that no time had been available for better editing.

A distinctive feature of this part of the *klōn Verses* is the inclusion of coloured specimens of parts of the murals of the

Galleries of the Chapel Royal of the Emerald Buddha, for which these verses were composed. They were gifts of H.M. the King. Rāmakien frescoes *must* be seen in colours, otherwise most of the effects of their picturesque qualities are lost. Several figures are similar in delineation and can only be distinguished by their colours.

The publication contains the usual features of a cremation book, a biography of the deceased, in this case Her late Royal Highness Princess A'orn, daughter of King Chulalongkorn, and two prefaces. The publication marks the consummation of recording the last unpublished work on the best known story in Siamese, and in fact in all Southeast Asian literatures.

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