

BOOK REVIEWS

Luang Sitsayamkan: *Some Useful Information on the Buddhist Religion*, as It is Taught and Practised in Thailand, Bangkok, 1963, 98 p.

This book was published as a commemorative souvenir of the cremation of the author's remains. It is recorded at the beginning that this tribute is "offered with great esteem by the family, Deb-sriharis and Mr. & Mrs. Lenglert Baiyoke". There is an appreciation by H.H. Prince Dhani Nivat, Kromamun Bidyalabh and then follow tributes to the author by his friends, the author's biography, his photograph and the dedication of his book to his mother and his wife.

The contents of the book however exceeds the scope of the title as they include not only the Buddhist religion and its many ritual acts but also the history of many important Buddhist monuments and monasteries in Thailand, short history of Thailand during the Sukhothai and Ayudhya periods as well as those relating to foreign intercourse with Thailand. The book terminates to the reviewer's surprise by a detailed account of aerial kite fighting, thus evidencing the many-sided interest of the author.

The book is written in perfect English and such a book should be welcomed at this time when Thailand is frequented to the utmost by tourists. It shows that Buddhism was understood thoroughly by the author. There are however a few mistakes or changes that the reader should be reminded of:

page 3 there is no archaeological proof that Buddhism was introduced from Ceylon into Thailand in Buddhist Era 500. On the contrary it might have come from South India from the 2nd to the 4th century A.D.

p. 22 the Loy Kathong ceremony has nothing to do with Buddhism and as the author admits on p. 23 that "Originally, it was a Brahmin rite," this ceremony should not be included with other Buddhist ritual acts.

p. 27 there has been a change in the Buddhist Church act. Now Buddhist monks in Thailand are governed by the Supreme Patriarch and the Council of Elders.

p. 28 the Ministry of Culture has been abolished and the Department of Ecclesiastical Affairs is now under the Ministry of Education.

p. 40 only the middle pair of the bronze lion guardians in front of the ubosoth of the Sanctuary of the Emerald Buddha is of Khmer workmanship and was brought from Cambodia. The other two pairs were cast in imitation by command of King Rama 1.

p. 41 the eastern wall of the ubosoth of the Sanctuary of the Emerald Buddha is painted with the scene of the enlightenment of the Buddha.

p. 42 the Golden Chedi behind the Mondop was constructed by King Mongkut in imitation of one of the three large stupas at Wat Pra Si Sanpet in the compound of the Royal Palace at Ayudhya.

p. 44 King Saen Muang Ma took only Phra Buddha Sihink from Chiengrai to Chiengmai, not the Emerald Buddha.

for the footnote on this page, 1332 should be read 2332.

p. 47 line 18 the "true Buddhist" should be read the "true Buddha."

line 21 Mahisak read Mahasak.

p. 49 the central door of the viharn of Wat Suthas is now kept in the National Museum, Bangkok.

p. 52 usually scholars place the Dvaravati period in the 6th-11th century A.D. but the Phra Pathom Chedi might have been built before this epoch.

The first restoration by King Mongkut of this Chedi was also to encase the original in a round stupa but this first structure collapsed,

p. 53 Wat Phra Sri Ratana Mahadhatu and the "Phra Prang Sam Yod" were probably built for Buddhism by the "Khom" (Khmer).

p. 54 King Ramakamhaeng never conquered Lavo or the town of Lopburi as the name of this town is not mentioned in his famous stone inscription when he describes his boundary.

p. 58 the Srivichai Period as far as it concerns Chaiya might have extended from the 8th down to the 13th century A.D.

p. 59 King Sri Indraditya was succeeded by his second son, who died and left the throne to his famous younger brother, Ramakamhaeng.

It is now doubted whether King Ramakamhaeng himself really paid two visits to China.

p. 60 King Lu Thai, Ramakamhaeng's grandson, was probably more responsible than his grandfather for introducing a great number of words from Pali and Sanskrit into the Thai language.

Uthong is now a district in the province of Supanburi.

p. 62 the King of Pegu was in reality the King of Burma.

Bearing these points in mind, this book should be consulted by everybody who wants to learn about Thai culture and history.

M.C. Subhadradis Diskul

A. C. Soper. *Literary Evidence for Early Buddhist Art in China*. Artibus Asiae Publishers, Ascona, Switzerland, 1959. Pages 296 xvi. Swiss francs 60, or U.S. \$14.25.

Buddhism, according to tradition, was introduced into China in the second century A.D. Perhaps the date is not far wrong, though obviously the process must have been gradual rather than sudden, and must have begun in so small a way as to be imperceptible for some time. But eventually the new religion gained the imperial favor and grew rich and powerful.

Some of its strongest supporters were among the various 'barbarian' Turco-Mongolian conquerors of China, such as the Toba, who reigned under the Chinese appellation 'Northern Wei' from the fourth to the sixth century. It is hardly to be expected that the intellectual and moral programs of Theravāda Buddhism would appeal to them: they needed magic at the service of temporal power, together with some insurance against trouble in future lives without handicapping their actions too severely in the present one. Hence the triumph of the Mahāyāna, and especially those phases of the Mahāyāna that dealt generously with the supernatural.

We might therefore suppose that Chinese Buddhism would be of little direct concern to scholars who are primarily interested in Buddhism in Siam, where the Theravāda has been firmly implanted for at least a millennium and a half, and where the Mahāyāna has been conspicuously absent except in the Malay Peninsula under the hegemony of Srīvijaya, and in central Siam during the Khmer occupation (11th-13th century).

Yet Professor Soper's fascinating book can - by analogy - throw much light on the religious and artistic history of Siam. I hasten to add that that is not because Siam has ever undergone any noticeable 'influences' from Chinese Buddhism, but rather because popular Buddhism is much the same everywhere. To use the old platitude, the popular religion is no more than a thin veneer of Buddhism over a solid substratum of the more ancient cults of sprites, ancestors, serpents, trees, stones, rivers, and all sorts of natural phenomena. When the veneer is thin enough, it does not matter very much what school provides it. Both China and Southeast Asia accepted many of the superstitions that accompanied popular Buddhism in India, and added a lot of their own.

In the anecdotes that Mr Soper has culled from Chinese history, consequently, the student of Siam's past will find many familiar notes, particularly in regard to Buddha images. Persons who have a pain in one or another part of the body may be cured by pasting gold leaf on the corresponding part of a wonder-working statue, a practice which is not unknown here. There are reports of relics and

statues emitting dazzling light, of images suddenly becoming very heavy to signify their reluctance to be moved (cf. our 'Emerald' Buddha), of images weeping real tears (cf. the Jinarāja at Biṣṇuloka in 1438). There are images that protect province and kingdom like the Trojan Palladium (cf. the 'Emerald' Buddha, the Buddha Sihinga, the Pra Bâng, etc.), and images that produce rain (cf. the Gandhāraratṭha statue in Bangkok and the Setāngamaṇi figurine at Chieng Mai). And there are images dressed in real clothing (cf. the 'Emerald' Buddha with its three different sets of attire, for the hot, the cool and the rainy season respectively).

In Mr Soper's book we find ample confirmation of the fact-already known from Indian sources and clearly implied in our Tai histories of miraculous statues - that a Buddha image is always a copy of an older image: the practice is not only the line of least resistance, but is intended as a guarantee of its authenticity, and hence of its supernatural power. One reference tells us that ten copies of an imported Indian image were made, all of them so like that they could not be distinguished from the original. But such close likenesses must have been very exceptional, for it would surely be difficult to find any Chinese Buddha images that could possibly be mistaken for Indian. Other references show that the appearance of an image was not necessarily considered important. 'Nowadays we Chinese make splendid replicas of Indian images,' says one quotation, adding that many of the replicas have just as much supernatural power as the originals, and that their virtues do not seem to depend on any particular beauty of feature or style.

The implication in a number of passages is that only the iconography needs to be copied, whereas the style is a matter of choice. And in theory the only part of the iconography that really counts is the 32 major and 80 minor marks of the Buddha's supernatural anatomy (*mahāpuruṣalakṣaṇa, anuvyañjana*). In this connection Mr. Soper repeats a curious story regarding the supposed original Sandalwood Image carved during the Buddha's own lifetime. In the early 6th century A.D. the Emperor of China, learning that the image was still at Srāvasti in India, sent a mission to the ruler of that state requesting that it be delivered to him. The ruler politely replied that he could not very well part with it, as it was the most important statue in India, but he would be glad to have a copy made

for him. With that he summoned 32 craftsmen to make the copy, commanding each one to execute one of the 32 marks. When we recall the nature of some of these marks, it is hard to see what the story is supposed to mean. Three of the marks in the Sanskrit list (four in the Pali) refer to the Buddha's teeth, one refers to the preternaturally sensitive organs of taste in his tongue, and another refers to his Brahmā-like voice. We may well wonder how the sculptors who were assigned to such tasks would go about their work.

Any art historian who studies the Buddha images of a given country will try to determine their chronology and their artistic relationships one to another. He may begin by dividing his documents into iconographical groups according to the posture-standing, walking, seated or reclining-and sub-groups according to the hand-position, and the arrangement of the robe. There will then be a reasonable chance that a good many members of any single sub-group will all stem from the same prototype; at the very least, one should suppose, it would be impossible for images belonging to different groups to have been copied from the same model. With this in mind, I have generally assumed, as a matter of common sense, that an image wearing a monastic robe that covers both shoulders is not likely to be a copy of an image that had one shoulder exposed, and that a seated image is not likely to be a copy of a standing one. I still think the rule will generally hold good; but it is really not absolute. Whether a copy of the Emerald Buddha will have one or both shoulders covered will obviously depend on the season of the year when the copy is made. And Mr Soper tells a story that may well make us feel uneasy about the second assumption. In a certain monastery near Nanking there was an image of the standing Buddha, which had long been famous for its miraculous power, and when the region was conquered by the Sui the founder of the new dynasty commanded that it should be welcomed to the capital.

There it was adored in the imperial palace [the story continues], and the sovereign stood continually in attendance upon it, until he issued an order that ran: 'We are old, and cannot bear to stand for long at a time. It is ordered that the proper authorities shall make a seated statue of identical form.'

A.B. Griswold

RECENT SIAMESE PUBLICATIONS

296. Rāma VI, H.M. King: *The Rāmakien*, Episodes of the Burning of Lonkā and the Banishment of Pibheshna พระราชนิพนธ์รามเกียรติ์ ตอนเผาถนและพิเภกที่อุกขันธ์ Pračand Press, Bangkok, 2506, p. 36.

King Rāma VI's versions of the story of Rāma the Indian hero were not the same as the standard Siamese versions of the first and second reigns written by the respective Kings of the Chakri dynasty, which were doubtless based on the Ayudhyā version now lost beyond recovery. The version in this booklet has been based however on the English translations from the Sanskrit classic of the *Rāmāyana* attributed to the sage Vālmiki. The spelling of names of persons and places are thus different from the standard Thai versions and are conformable to those of the Sanskrit classic, thus Pibheshna for the Sanskrit Vibhīshana and not Pípek. The plot, too, is different in several respects. The intention of the royal author was to present to the Siamese public the story of the *Rāmāyana*, rather than the standard Thai version of the *Rāmakien*, though written in a metrical frame which could be staged as a *khōn* dance-drama instead of a dialogue drama in which the Sanskrit original was written.

Such *Rāmāyana* episodes adopted by the King were many—the two chosen for publication in this little booklet being parts of a large collection. They have been published several times in the past, but never before reviewed in our Journal. The first publication was under royal sponsorship and was well annotated by its learned author. A further publication of the *Banishment of Pibheshna* contained further literary criticism from the dramatic point of view. The present edition has been sponsored by the family of Mme Sai Jalodhor at the cremation of whose remains it was distributed by way of a dedication to the deceased.

297. As a dedication to Mr. Mūanroey Vasantasinh three books were published and given away in memory of the deceased. One was *Speeches of His Majesty of the Ninth Reign* from 3 December 2502

to 27 February 2506 (Teachers Association Press, 2506, 106 p.). They are useful historical records of a documentary type of literary material. They are supplemented further by the usual complimentary notes concerning the deceased contributed by his friends.

The second volume was *Methods of Playing Tennis* by the deceased who was a well-known champion for a long time in Bangkok, and often leader of the Thai teams in international matches at home and abroad. The author had other interests in social and sporting circles.

A third volume was *Characters in the Romance of Sāmkok and Aphorisms from the Chaiyāprik Magazine* from the pen of P. na Nakhon (Moṅkol Kārṓpimḥ, 63 p.). This is the smallest in size of the collection given away on that occasion, but contains original writing of interest. The author was one of the B.E. 2470 members of the Tēpsirind Old Boys Association who have sponsored the publication. The material is a collection of sketches of the characters in the above-named romance, which was a Thai translation from the Chinese classical romance of *San Kuo*. As pointed out in the preface by Luay Samreč, formerly headmaster of Tēpsirind School, the author has succeeded in bringing out onto prominence the shadows of the dead in these sketches.

298. Naris, H.R.H. Prince: His biography, correspondence and drawings พระประวัติ พระนิพนธ์ และภาพฝีพระหัตถ์ ของสมเด็จพระเจ้าฟ้ากรมพระยานริศรานุวัดติวงศ์ Kāonā Press, Bangkok, 2506, illustrated. pp. 96.

On behalf of the publishers Sulaksh Sivalaksh contributes a preface giving a panegyric of the late Prince, on the occasion of whose centenary this volume among others have been issued. It consists of a biography (pp. 1-58) written by his daughter, Momchao Duayčitra Citraṓṅs who had been the late Prince's constant companion. The biography is therefore full of details and thus more interesting than most of the biographies that have been published in cremation books. It was first published as a memento of the cremation of the late Prince's remains. It is thus a second edition.

The next section is the Prince's correspondence with *Āra Sārprasaoeth* who is perhaps better known under the pen-name of *Nāgapradīp*. This touches on a variety of subjects of cultural and philological interest, of tradition and ceremony. Among the topics dealt with may be mentioned the derivation of the word *bādluan*, denoting a Roman Catholic missionary, and the significance of the regalia of the Siamese monarchy.

The final section consists of the late Prince's designs and drawing or painting, especially those of the ecclesiastical fans of honour.

Most of the above material was not within reach of the public and will not be easy to get hold in future.

299. Naris, H.R.H. Prince: *Journal of a voyage up river to Pīsulōk* จดหมายเหตุพระบาทสมเด็จพระเจ้าอยู่หัวไปพินชโลก *Āraçand Press, Bangkok, 2506. pp. 107.*

Prince Naris has been widely known as an eminent all-round artist as well as a statesman of sane views. The journal here is, however, an evidence of his ability in yet another field—that of a writer. In the preface signed by his daughter, Princess *Duaṅcitra Čitraṇoṅs*, we learn that when King Chulalongkorn planned the erection in 1900 of the then monastery of *Beñcamaboṅit* (known to foreigners as the Marble Temple) to be an up-to-date combination of the latest in architecture with the retention of the traditional style of the national architecture, a government sculptor, *Āra Prasiddhi Patimā*, was sent up to *Pīsulōk* to make a mould of the aesthetic image of the *Jinarāj Buddha* in the main chapel of the Monastery of the Reliquary. The King's intention was to reproduce the artistic image and set it up in the *bōt* of the new monastery that was being built. Six months later Prince Naris was sent up to supervise the preparations and the moulding of the image and its altar. The actual casting of the image was to take place some six months later when the rains would have come to an end. The Prince left Bangkok in May travelling by river for there was then no railway to *Pīsulōk*. The daily records of the trip written by himself form the subject of this work.

The journey commenced on the 17th reaching Nakon Sawan a week later, and Pīsnulōk six days after. The party proceeded further up river to Uttaradith. A detour was made by horseback to Fāṅ and back on the same day; then again on horseback to Mūaṅ Doṅ, which was a part of Sawankalōk from where they went to Sukhotai.

The daily records are not made up of mere accounts of travel but contain much information regarding architecture, art, and administrative matters of the government postal and telegraphic administration over which department the Prince presided. Particularly interesting for readers of the JSS would probably be his historical and philological notes. To mention but one or two instances the name of Wat Sījūm (สีจุม) of which he gave an alternative name of Risījūm (ฤษีจุม). Nowadays the more widely known name is Sījūm which unfortunately does not seem to make sense. The alternative name however might have referred to an assemblage of risi's, or seers. The reason for the elimination of the first syllable of the word risī is not hard to guess. In the south even nowadays *nakon* is often referred to by the more illiterate as 'kon; and in the north-east Nakon Rājasīma often becomes just 'kon etc. As literacy spreads the tendency to drop the first syllable appears to be getting rarer. Another name of interest for the philologist is Wat Pra Pāi Luay (วัดพระพายหลวง) on page 98. As written it would make no sense for it would mean the monastery of the Great Wind-god or the Great Monastery of the Wind-god, or just monastery of the great wind. None of the three are satisfactory for what would a Buddhist monastery have anything to do with the wind or the Wind-god of Hinduism. Prince Naris writes here however not this way but calls it the วัดพระไพรหลวง or Monastery of the Great Forest. Though the monastery was situated within city walls yet it is nearer to a forest than the wind. With regard to the linguistic evolution which turned P'rai into Pāi we can call to mind the fact nowadays that many people cannot or do not try to pronounce the compound consonant which included a semivowel, thus plāi is turned into pā and triam into tiam. After having been shed of its semivowel and become pai a further process would easily be from pai into pāi, in the same way

as dai (ได) is pronounced dāi though still written short and also khao (เข่า) into khāo (ข้าว). In this case an excess of intelligent authority on the part of the national education has come forward to support the latter mispronunciation on grounds of phonetics.

Altogether the diary has been written with great intelligence such as one would expect from the pen of the late Prince and also, again to be similarly expected, with great humour.

300. Punnavanna, the Rev. Dr. Sthirapōṅs: A Translation into Siamese of the Somantapāsādikā, Commentary of the Vinaya, Part I แปลสมันตปาสาธิกา อรรถกถาวิมขี ปฐมภาค published for the dissemination of Buddhist philosophy, Prayurawoṅs Press, Dhonburi, 2506. pp. 255.

This first part of the work is divided into 2 sections; namely an introduction, *bāhira-nidāna* giving a narration of the three holy synods of the Buddhist monastic order directly after the death of the Master going on to the propagation of the religion among lands beyond India; and the first chapter called the *Verāñjakanda* commencing with an exposé of the good qualities of the Master as summarised in the 'Namo tassa . . .', or the credo of Buddhism, then developing the narration into the visit of the Master to the village of Verāñja where on the request of Sāriputta he enunciated the *Ovadapātimokkha* or essence of his teaching and propagated the Vinaya, or Regulations of the Holy Order of the Saṅgha.

The translator apologises somewhat for his literal style which, however pedantic, was intended for the use of students in the monastery who would be looking up to it for a literal rather than a free one so that they can follow the original texts to the letter. He also pays tributes to his preceptors in the usual way for the Rev. Dr. Punnavanna is a recent though very high graduate of the doctorate. He did so well in fact in his examinations that the Patriarch recommended special royal honours being given by the sovereign for his ordination into the full monastic order as a bhikkhu.

301. Fine Arts Department: P̄ra Pathomācēdī เรื่องพระปฐมเจดีย์ Śiva-pōrn press, Bangkok, 2506, ill. maps plans, pp. 271.

In the preface written by the Director-General it is pointed out that the cēdī of P̄ra Pathom is highly venerated by people coming

from all quarters of the kingdom of every rank from the sovereign downwards, as may be witnessed by the numerous additions and repairs around. It has inspired poets and writers to produce many a work of literary and historical value. Hence he decided that every thing that has been written about it should be examined, collected and published in one book to ease due reference.

The book is divided into three parts. Part I consists of the older texts namely a. the Story of *Āra Praṭōmaĉedī* in mss of black folio presented by Nai Oṅ Waikamlaṅ recently but is old and incomplete, b. the Story of *Āra Pathomaĉedī* by *Ārayā Rājasambhārā-korn* with another version by 'old man Rod', c. the story of both monuments by *Ārayā Mahā-arganikorn* and another version by Nai Tōṅ, d. the Story of *Ārayā Koṅ* and *Ārayā Pān* from the *Pōṅsānadārṇ Nīa* and e. a translation by Dr S. Manawitūn of the episode *Kansāvadhana* in the *Mahāpurāna* in Sanskrit with a transcription of the original text into Siamese characters. Part II consists of an account of the monument from the pen of H.M. King Mongkut, of another account by H.R.H. the Patriarch *Kromaṅprayā Pavareś*, an account of the same by *Āoṅprayā Tīpākaraṅṅ*, with 24 excerpts dealing with allied topics. Part III contains a list of the successive repairs that took place in the precincts. The illustrations are good and copious.

In consideration of the inclusive planing of the work it would seem a pity that no notice has been taken of another monument-going by the same name as that of the locality in which *Āra Pathomaĉedī* is situated. That other monument is no less than the famous *Prah Khan* of *Ankor Thom* which is—or rather was—called the *Nagara Jaya Śrī* in the inscriptions of King *Jayavarman VII*. It would be interesting to know what connection, if any, it had according to the opinion of the editors of our book under review. *M. Coedès*, giving a review of the (then) recent archaeological discoveries in Cambodia, mentioned that *Jayavarman VII* built the citadel of *Nagara Jaya Śrī* in 1182 to commemorate a victory and the learned professor identified this with what is now known as the *Prah Khan* of *Ankor Thom*. *Coedès* also translated and published the *Prah Khan* Inscription giving the story of the citadel of *Nagara Jaya Śrī*. All

this being written in French and not easily accessible to the majority of our members an abbreviated account of this was given in Siamese in the Journal of our Society (Siamese number 2, May 1942) and again published as a separate article in 2494 (1951).

The publication under review was a memento of the cremation of the remains of Mrs Worn Sātraṇandh on the 16th April 1963. It is one of the most important publications of late years; and the Department of Fine Arts, especially the editor Dr. Y. Pāndyāṅkūra and the Director-General, Dr. D. Yūṇō, deserve to be warmly congratulated.

302-5. Four books were published to commemorate the centenary of Queen Saovabha, which was observed on the 1st January, Her Majesty's birthday. Some of them are important historical documents. Short notices of these books seem justifiable.

(302) In Honour of Her Majesty Queen Srī Pajrindrā เถลิงพระเกียรติสมเด็จพระศรีพัชรินทราบรมราชินีนาถ Pračand Press, Bangkok 2507. pp. 278.

The title of Queen Srī Pajrindrā was bestowed upon his mother by King Rāma VI. In the preface the Fine Arts Department gives a resumé of the circumstances leading up to the publication of this memento volume. It was the Princess Pejraratna, only daughter of King Rāma VI, who initiated the celebration of the centenary of her Grandmother. Lady Dusdī Mālākul, wife of the Minister of Education, writes an introduction and the material has been entrusted to Princess Worṅtip, Principal of Rājini School. It consists of a biography, an account of the work done by the late Queen chiefly in her capacity of Regent of the Kingdom and the speeches which she delivered on various occasions.

The biography by Princess Sibpan Sonakul has been carefully written dealing with every phase of the Queen's life and work, evidencing an intelligent sympathy and understanding of the Queen's character. The section on her work as Regent of the Kingdom is documentary but highly interesting for the historian. The whole work demonstrates how a woman could utilise the opportunity of

having been highly placed for the good of the nation. Her education was merely a good one for girls at the time; but her proximity with the King her husband whose wisdom became imparted on her made up for whatever lack of it that was in her case. In her struggle for women's education she must have fought seemingly insurmountable difficulties but at the end she came out successful, as witness the numerous institutions of education which she promoted often with her own fund.

(303) Letters of Queen Saovabha, Mother of the Kings of the Sixth and Seventh Reigns พระราชหัตถเลขาสมเด็จพระศรีพัชรินทรา บรมราชินีนาถ ฯลฯ Teachers' Association Press, Bangkok, 2506 pp. 102.

These letters to Čao Prayā Prasadeč reveal to a high degree the Queen's confidence in the former tutor to her eldest son who became King Rāma VI. They also manifest her close interest in the problem of her son's education and the training of his character. The Minister looked after her next son, the Prince of Pīsnulōk as well. The letters also manifest how the tutor fully served his Queen by his intelligent service and attention to his charge.

(304) Schools under Queen Saovabha's Patronage โรงเรียนในพระองค์สมเด็จพระศรีพัชรินทราฯ Teachers' Association Press, Bangkok, 2506, pp. 137.

The Queen's bounty gave rise to no less than six girls' and one boys' school all over the country. Each of them are allotted space in this booklet by way of description. The Nursing and Midwifery School, as its name implies, has now been amalgamated with the University of Medical Studies. The Saovabhā School for Girls, dating from B.E. 2450 (1907) has now been rebuilt and enlarged and under the direct care of the Government. It is also the seat of adult education as well as one for short termed studies (cooking and handicraft). Here took place the formal ceremony of the centenary on the 1st January 1964, when their Majesties the King and Queen personally opened the exhibition for women's education in honour of Queen Saovabhā. Rājini School was established by the Queen in 1904 and maintained during her life-time by herself as a

private school. It has more than any other of the educational institutions been identified with Her Majesty and is still looked upon by the public as one of the best girls' school in the Kingdom. An upper Rājīnī School was founded in her honour by the Princess Valaya of Pējraburi, one of the Queen's nieces and a favourite one. Vijiennātu School for boys at Traj owed its establishment to the visit of Her Majesty. It is co-educational, having an enrolment last year of 396 boys and 45 girls with a staff of 26 teachers. Rājīnībūrna Girls' School at Nakon Pathom also came into being through the Queen's generosity in a similar way as did the Čōmsurāṅ Girls' School of Ayudhyā. Both are maintained now by the Government.

(305) Devādhirāj Mālākul, M.R.: Address in Praise of H.M. Queen Sri Pajrindrā, พระราชประวัติในสมเด็จพระศรีพัชรินทราบรมราชินีนาถ Teachers' Association Press, Bangkok, 2506, pp. 15.

This is a sketch of the Queen's biography, her activities and her attainment, delivered on the occasion of the inauguration of the centenary in the presence of their Majesties the King and Queen on the 1st January at Saovabhā School.

306. Scientists of the Department of Metallurgy: Touring Ranōṅ เทียบระนองกับนครศรีธรรมราช Borikārṅ Tōṅ Co. Bangkok, 2506. ill. map pp. 155.

The Director-General of Metallurgy, in an editorial, gives his reasons for choosing Ranōṅ as the subject for this number of the series which has now reached 12 volumes. The reasons give a clear idea of the physiomy of the book and are worth reproduction here. Ranōṅ is the second largest tin-producing province in the whole country and is but one day's journey from Bangkok. It opens the traveller's eyes to a variety of natural phenomena—plains, virgin forests, sea-beaches and mountains; the road skirts high cliffs over the mountain divide of the Isthmus of Kra with views of waterfalls and mountain streams; at one point it passes the Pākēan or the streamlet separating Burma from Siam by a width of Klōṅ Lōd (now regretfully closed to the public eye by a concrete cover said to be a necessity for the parking of cars for those attending performances

of the New National Theatre—Reviewer); further on it passes the estuary of the Ranōj river which is about the combined width of the three rivers of the Čao P̄rayā Delta. The authors hope very much that their juvenile readers for whom the series was planned would be able to realise how these mountains and virgin forests were the source of our mineral wealth and how the pioneer administrator, P̄rayā Damroj Sučarit was able to develop the land under his care so well that he was able to build for himself a mausoleum worthy of his name.

The authorship of the book consists of the Director-General of the Department, Dr. Vijā Sreshtaputra, with a degree from Chulalongkorn University as also from the M.I.T.; four scientists responsible for the geological information, two for the technique of mining, a graduate of Chulalongkorn who wrote the narrative and a photographer. Most of them are graduates of Chulalongkorn University, of whom seven have acquired science degrees abroad in addition.

As its name implies, the narrative is written in the form of a traveller's notes, interspersed with historical or scientific observation as well as impressions of the manners and custom of the people not altogether devoid of humouristic touches. Looking back into the past the book tells us that we have not much knowledge of the mineral wealth till the days of Ayudhyā when we obtain information from foreigners' writings. The Portuguese who were first to come in 1518 exported tin from the south. Then came our wars with the Burmese and their occupation of the country. It was not till we regained independence two decades later through the valour of the Prince Royal who was later known as P̄ra Naresuan that foreign trade mostly in the form of export revived with the Dutch who were later followed by the English under the banner of the East India Company. Then came the French trying to seek political influence and trade under the cloak of religion. They succeeded in gaining royal favour but were not long after ousted by a national movement which sent them away altogether about 1667.

The narrative commences with Bangkok by following the state road down south. Reaching Nakon Pathom, we are given

conjectures as to whether this could have been a sea-port, where Asoka's missionaries landed with Buddhism. Though the book takes for granted that Nakon Pathom was the landing spot, the Golden Land of Suvarnabhūmi, scholars are still inclined to identify the latter with some other locality outside modern Thailand. The story of the patricide who founded the Kingdom of Srivijaya in the locality of Nakon Pathom is then related. Without agreeing with the author or authors that here was the famous state of Srivijaya (of the Sailendras) we are inclined to agree that there must have been considerable ground for believing that the story was founded on facts though the naming must have been more fictitious. King Anoratha of Burma in fact was never on this vicinity as a conqueror. The Burmese do not claim it themselves. The description of the precincts of P̄ra Pathom with its XIXth century *čedi* is accurate and succinct. We then come to P̄ejraburi with its history but after all was it not the Mōn and not the Khmers who ruled all this localities west of the Čao P̄rayā delta? It is interesting to note the suggestion that the great cave of the Khao Luaj here might have been part of a subterranean stream. The development of stalactites and stalagmites in this and other caves is interesting and worth knowing. Touching at some detail the Hill Fort of King Mongkut, P̄ra Nakongiri, we then proceed further south to Pračuab, or Koh Lak, with its myth of old man Mōṅlāi and his beautiful daughter whom in a rage he tore in two and scattered parts of her body around. We then proceed to Chumṅorn, whence the countryside is described in greater detail regarding its metallurgical features and potentialities. Ranōṅ which is the main objective of the tour is treated from all aspects—topographical, historical, economical especially mining, industrial and touristic. The narrative is accompanied by photographs. The volume is thicker than formerly. It seems to contain much more material which would appeal to readers more serious than the juveniles to whom the publication is addressed, though all this improves the educational value of the book.

307. Libretti of the Khōn, บริษัท สิวาปอร์น Co. Ltd., Bangkok, 2507, ill. pp. 273.

The latest development of the *Khōn*, more especially with regard to its text, consists of severe abbreviations. Some of the classic pieces of the old versions have been retained; a great deal of new recitations and dialogues have been added. It will be remembered that the oldest form of the *Khōn* was made up only of the *kampākyā*, or recitative, and the *čeračā*, or dialogue. The performers danced to suit them and the accompanying music. A further important development, some two centuries back, was the introduction of musical recitatives in the manner of the *Lakōn*. The latest development, some decades back, has almost eliminated the musical recitations and rendered the *Khōn* into something very much akin to the western ballet while retaining the terpsichorean requirements of the national art.

The reason for these abbreviations is that modern audiences have neither time nor leisure to sit through night-long performances as in the old days. Scenery too has become an integral part of these abbreviated performances. The libretto is now minutely directed so that there be no waste of time. In the last two decades there have been performed some 11 of such pieces as given in the book, all being episodes from the *Rāmakiēn*.

The volume under review was published as a memento of the late Luaj Vilās, or Chamūn Samuhāpimān, Master of the Dance. A biography is written by Mr. Montri Trāmōd, a colleague of the deceased who is still the Master of Music in the Fine Arts Department. The Director-General contributes an account of the development of the *Khōn* featuring its fluctuating fortunes resulting in the present-day regeneration of the art, which, it is hoped, will now be able to maintain the high standard it has achieved to testify to the artistic nature of the nation.