

REVIEWS

Bernot, Lucien: *Les Cak. Contribution à l'étude ethnographique d'une population de langue loi*. Editions du Centre National de la Recherche Scientifique, Paris 1967. (Centre de Documentation sur l'Asie du Sud-Est, Atlas Ethno-Linguistique, 2ème Série, Monographies I) 267 pages, 7 plates with 28 photographs, 36 figures, 3 sketch-maps.

Having published his double volume on the Marma not long ago (cf. *J.S.S.* vol 56 pt 1, 1968 pp 113-18), this diligent research worker presents again some of the copious fruits of his studies in the Chittagong Hill Tracts, East Pakistan. This time he treats the very small group of the Cak (in literature also called Sak, Chak, Tsak, Thet, Thek, Thoek . . .) who live north of the valley of the river Naf in the extreme south, more or less intermingled with the Chakma. So it is by no means surprising that the two names, and with them the peoples also, have been mixed up by the administrators (first English, then Pakistani) as well as by some authors. But Bernot asserts that 'the actual culture of the Cak has no analogy whatsoever with the culture of the Chakma . . . but many traits in common with the Marma'.

As a matter of fact, their material culture is close to that of the Marma: apart from weaving there is no other handicraft—no pottery, no iron— or woodwork. Their cultivation of water-rice, their economical and juridical organization and their Buddhist religion resemble closely that of the Marma. To the contrary, their language and family-organization are totally different. The first part of *Les Cak* is dedicated to material culture with an attempt to give the adherent vocabulary. Very useful is the exact description of the five types of billhook (*coupe-coupe*) and of their different use, an item easily overlooked nowadays by the majority of explorers. The Cak use only one kind of trap, a noose, for catching pigeon-sized birds, but generally only boys put them up and this custom is dying out. Hunting yields little, but they do a lot of fishing, mostly by barring or drying up the watercourses. Women, particularly, catch fish by means of the cast-net, but this method is more and more disused.

As to domestic animals, it must be remembered that the milk of cows and goats is never used—in this they are as other mongoloid peoples. Fattened hogs may be castrated or not, but there is no castration of pigs at an early age as with the Naga and Thadou Kuki (cf. H.E. Kauffmann, 'Züchtungsbiologische Beobachtungen in der Schweinezucht bei den Naga und Thadou-Kuki in Assam' *Biologia Generalis* vol 14, 1938 pp 284-92). They castrate buffaloes and bulls to be used for pulling the plough and the harrow without teeth. Else, there is no real rearing but only keeping of animals, the same as with the neighboring Marma.

A very instructive chapter is given on Cak-agriculture, less on techniques, though they are mentioned, than on the plants grown in fields and gardens. Of those collected in the forest or near the river, the author mentions 28 species, a number of which are medicinal plants; a systematic research would have disclosed, as he says, quite a lot more. A short time ago a doctor asked me: 'Why don't you anthropologists inquire into medicinal plants used by the tribals? It might be very rewarding'. Yes, why don't we? Bernot has made a beginning in this direction and it is admirable how many botanical names he was able to provide.

There are not less than 40 varieties of rice, of which 12 are sown on swiddens; nearly all have Marma or Bengali names. Notwithstanding that 'the whole vocabulary concerning water-rice planting is Burmese', Bernot refuses to believe that the Cak were ignorant of this kind of rice-growing and he maintains this opinion on the reason that three of the 28 water-rice varieties have Cak names. Unfortunately, he does not give any even tentative explanation wherefrom came the water-rice cultivation of the Cak.

The technique of preparing rice, from the ear to cooking, is identical with that of most of their neighbors. The ears are treated out by oxen while children with winnowing fans and the like go on behind to catch droppings so that these will not soil the grain. The rice is twice pounded in a mortar and winnowed to get rid of chaff and bran. Some Cak use a mill instead, the upper stone of which is only moved to and fro by the means of handles, while similar devices

of the Marma are provided with a crank that makes turn around the upper stone; about the same kind of mill exists in Burma, in the delta of Tongking, with the Muong in Tongking and there exists one in the Maeo village of Maeo Doi Pui behind Doi Suthep. Certainly this device is of old Chinese origin.

Since modern times cloth is mostly bought at the bazaar but the women still weave their skirts and sometimes even dye them with indigo. The whole process is described amply, still there are one or two minor omissions: before spinning, raw cotton must be flocked (presumably with a bow as it is done by all tribals in Indochina), neither is mentioned the back-strap around the weaver's lower back which, attached to the breast-beam, serves to keep the warp in tension. According to Fig. 9a and b the odd threads (1, 3, 5 . . .) are held by two heddle-loops or -leashes; as I have never seen in the Chittagong Hills or in other parts of Indochina anything but one loop only for every odd thread, I guess this to be an error. The same holds true for the absence in Fig. 10 of the rod conspicuous by its thickness in single-heddle looms, the so-called shed-stick, which is necessary to form the countershed (cf. Ling Roth *Studies in primitive looms* Halifax 1918).

Having already written enough of material culture I want to pass over the details of the Cak-house, which is more solid, comfortable and spacious than the house of the Marma.

From the second part on clans and relationships we learn that the people is divided into two exogamous moieties, the Bo and the Samek, the first comprising three and the other five patrilineal clans. On the relations between the two moieties all social life in a village is organized. Under fixed rules the house is positioned parallel to the river; the Bo must have the veranda pointing upstream, the Samek downstream. On festive days the house can be entered only from the fateful veranda-side, while the exit is on the auspicious porch-side. So the way of constructing a house is of social and religious importance. Neither endogamy nor the exchange of presents is allowed within a moiety. Ideal is a cross-cousin marriage: the daughter of the maternal uncle or of the paternal aunt's husband, but this pres-

cription is not kept strictly. More important are the protective functions of a man towards his sister and her children. Still, these relations are much more intricate than can be indicated here. Having felt this the author gives complete evidence on the familiar connections between all the houses of a Cak-village in the mouza (district) of Baishari.

Then follows a long chapter on 'rites of passage'. A woman who has given birth lies alongside a fire—which appears similar to Thai custom (Phya Anuman Rajadon: *Life and ritual in Old Siam* p. 134 sq.). A baby undergoes the rites of the cradle and of ear-piercing; from the age of seven to nine years boys and girls must stay in their respective club-houses—an institution now in decay but strongly developed among northern Naga and Lushai; at the end of the stay in the club-house, at an age of 17, the putting of a turban on the head of a boy is celebrated in a ceremony.

Marriages are of different types: from very simple to highly sophisticated ones with a succession of meals and exchange of gifts from the time of engagement till after cohabitation. The old habit of promising their children at a young age is fast disappearing as have so many other customs during the last half-century. In a long analysis of marriage Bernot discusses every point and especially the many rules on gift-exchanges of liquor, meat, clothes, etc. Generally, after marriage the older brothers leave the father's house, while the youngest son will stay and inherit it.

The dead are cremated; with the exception of babies, people killed in an accident, and, possibly, still unmarried mature girls. The funeral of a woman is depicted extensively with the names and functions of all people participating; there is also a comment on the funeral of a boy or of a girl. This shows that a great cremation is held only for married people. Here the antagonism and rivalry but also the cooperation of the two moieties are clearly expressed. The former clan of a dead woman plays the principal part, and this clan always belongs to the moiety other than the husband's. As a matter of fact, I see little significance to the clan in Cak-society, because the moieties—in former times even separated in different

villages—regulate everything in social life. 'At his death a man leaves definitely the clan of his father and returns, in the arms of his maternal uncle, to the clan of his mother, while the woman, in the arms of her brother, leaves definitely the clan of her husband to return to that of her father . . . The dead man and his dead wife will find themselves in the same moiety . . . in the other world.'

The question arises as to whether Cak-society is a dual one. Bernot denies this, because in some ceremonies the bipartition is neutralized by equal values of the opposed moieties. Still, I think it worthwhile for specialists in this field to investigate dual appearances, not only of the Cak but also of other tribal societies in Further India.

The last chapter on 'The relations with the invisible world' does not quite satisfy the author who was not able to take down the minutes of more than two spirit-ceremonies out of at least seven; still these two are given to the last detail. It is true that the Cak are Buddhists who observe the rules as the Marma do, but much more fascinating are the very elaborate rites for the river-spirits and for the new rice.

This excellent monograph of a small tribe is provided with appendices on the Cak language and a comparative Loi vocabulary, comprising words of the Cak, Kadu (in Burma), Andro and Sengmai (in Manipur). Prof. Robert Shafer (Berkeley) in his outline of Sino-Tibetan languages of 1955 has called this group 'luish', but Dr. L. G. Löffler (Heidelberg, letter of 28 Dec 67) prefers 'sakish', as Sak is the name used by the Cak and the Kadu, the Manipur groups do not call themselves Lui (Loi) and all Lui do not belong to the luish group. He hints also at some relationship of the Sak-group to the Kachin, but these questions must be left to further intense inquiry.

Hans E. Kauffmann



RECENT SIAMESE PUBLICATIONS

Bicentenary publications of the works of King Rama II and others:—

396. *Inao*, court drama in 5 sexa. vols., Teachers' Association Press 2510, pp. 280-320-290-293-295
397. *Rāmakhien*, court drama in 3 sexa. vols., Teachers' Association Press 2510, pp. 288-306-300.
398. *Saṅkh Tōy* trans. into English by H.R.H. Prince Chula Chakrabongs, Watanaṇānij Press, Bangkok 1968, pp. 81.
399. *Lakon Nōk*, in 2 vols. of 5 dramas, Teachers' Association Press 2510, pp. 239-275.
400. *A Compendium of Boat Songs* of the Ayudhyā and Bangkok Periods, Teachers' Association Press 2510, ill., pp. 121.
401. *Magazines and periodicals* specially issued for the bicentenary celebration (Čandraksem, memento of Dhammasāt University, Tourism, Vidyusikā for February 2511).
402. *History of Wat Arun*, by the Fine Arts Department, Sīvāporn Press, Bangkok 2511, pp. 219.
403. *Memento of the celebration at Samud Songrām*, Prayurawoṅs Press, Dhonburi 2510, ill., pp. 104.

The second centenary of our poet-king, Rama II, was celebrated jointly by the King, the government and Unesco early in the year. There were naturally religious services, and an unusually large number of social functions, for the royal personage was a great dramatist and artist in almost every branch of the arts. What concerns us here in these columns was the publication of most of the King's works.

The *Inao* (396) was perhaps the most widely appreciated of these works, for it has survived two centuries—the present edition being the eighth since 1921. It seems appropriate to survey the history of this drama, for besides the reviewer's notes in *India antiqua* (1948) there does not seem to exist any reliable material in a Western language dealing with this.

The drama was written on 45 black-leaf folii in the second reign of Bangkok. The King based his narrative on some old Ayudhyā versions now no longer available. As was the custom in those days, the King, after writing his material, would have it read out to a circle of friends who were free to comment on it and, if accepted by its author, suggestions would be adopted and alterations made.

The editor of the recension under review points out that besides its dramatic and literary merit *Inao* contains a wealth of information on manners and custom prevalent in the Court of those days—such as ceremonies marking stages of the life of a royal child, details of Court functions, a cremation, a marriage and a reception of foreign envoys. These are faithfully described in detail for the author was the arbiter of Court protocol himself. To these details mentioned by the editor one would like to add that notable features of the drama were its beauty of diction, its sharp repartee (which were at the same time always within bounds of politeness and decency) and its realistically beautiful portrayal of nature.

Regarding the history of the drama itself, it has been handed down that the first edition in print did not take shape till Dr Smith of the Bāṅkolēm Press published it in B.E. 2417 using a manuscript belonging to the Regent, Somdeč Čaoprayā Boroma Mahā Śrisuriya-woṅs, better known in the foreign communities as 'The Kalahome'. Other editions soon followed. The editing was not too critical. It was not till much later that Pṛayā Visudh, later Čaoprayā Pṛasadeč, Minister of Education, undertook to make a critical concordance of texts for publication but the task was left unfinished at his death. The first critical edition was due to the efforts of the Vajirañān National Library under His late Royal Highness Kromaluṅ Damrong in 2463 and was sponsored by Her Majesty Queen Sukhumāl as a memento of the celebration of the fifth cycle of her age.

The present edition, its eighth, consists of five sexagesimi volumes of an average of nearly 300 pages each. Unfortunately, the orthography is modern; it would have been more interesting to keep to the contemporary way of writing. However, there was no 'King's

Siamese' in the second reign and even state papers in those days were often written with conflicting orthography.

The *Rāmakien* (397), version of the Second Reign, is not as voluminous. While the First Reign version of 1798 was a complete story, this Second Reign version, in 3 sexagesimi volumes of the same size, is made up of disconnected episodes. It has been surmised that the royal author wrote each episode for individual presentation, taking the opportunity to improve upon the original First Reign version by rewording, curtailing or otherwise altering it. The greater eloquence and suitability for presentation is obvious. This version was not dated though Prince Damrong was of opinion that it was not written until the latter part of the King's life. Oral tradition has it that contemporary poets shared the writing with His Majesty, such as Sunforn Bhū and Kromamun Česdābodin, later Rama III.

The narrative of the Second Reign version is much shorter than that of the First Reign version of 1797. It consists, firstly, of the war in Loṅkā told in detail with considerable variations, the most noticeable of which is the omission of the famous exhortations given by Ťośakanth to his brother Ťiphek on the battlefield as he dies. The rapidity of the action naturally prompts this, for Ťośakanth is fatally wounded and dies at once, leaving no time for the lengthy exhortations. The other section is the episode of Sidā's banishment and the birth and exploits of the two children of Rāma. It ends with the reconciliation between Rāma and Sidā effected in heaven in the presence of the Lord of the heavens, Siva. The omission here is to be noted of the tedious wars with the demons of Maliwan and other states and the peregrinations of Rama through lands with names of the countryside of our Lopburi.

What remains of the general narrative is still popular and often comes on the stage both in the original version of 1797 and in the more eloquent Second Reign version which is admittedly more practical for stage presentation.

The editing here, as in the case of the *Inao*, has not been perfect. Probably, as usual, the printing was too hurried.

In contrast to the *Lakon nai* or Court dramas of the type of the *Inao* or *Rāmakien*, there are several dramas of a more plebeian style by a number of authors and permissible to be performed by the public and not reserved, as in the case of the Court dramas, to ladies of the Court. They are less pretentious in setting and in standard of writing, though King Rama II participated in this type of writing as well. His works were episodes of the full stories of the already existing *lakon nôk*; and, according to oral tradition, he wrote them from an inclination to try his hand at plebeian writing. These six dramas were published by His late Royal Highness Prince Damrong to mark the occasion of his attainment of the fifth cycle of his age in BE. 2465. They vary a great deal in style, taste and elegance. The most popular is perhaps the *Śaṅkh Tôṅ*, or *Golden Conch*, which having been published also a great deal, has been included in the present series only in an English version (398) by His late Royal Highness Prince Chula Chakrabongs. This is written in good English, though now and then faulty from the point of view of Thai linguistics. For example, the world *vimāra*, celestial abode, which has been derived from the classics and is written in Siamese *vimān*, or *wimān*, both philologically and phonetically more correct than *vimāra*.

Turning again to the *Golden Conch*, its locale is placed in a royal court of King Sāmol, a rustic jovial fellow who could not have been meant to represent a personage of that supreme dignity one attributes to a king. It is tempting to imagine that *Sāmol* is not a personal name but a title that could be written Sāmont, signifying a tributary king. The drama owes its origin to one of the local Jātaka tales known as the Paññāsa Jātaka. As has been pointed out it features the heroine seeing through the rough exterior of her suitor, the negroid forester, whom she regards as her golden hero.

Of the other dramas (399), *Jaiyajeth*, is well-known though somewhat relegated in public opinion to a lower plane of appreciation. The King's writing commences in the middle of what seems to have been an old well-known story. The episode was in every likelihood chosen for its convenient presentation from a dramatic point of view. The hero, Jaiyajeth, is a young prince of Hemant, a name suggestive

of the Himālaya in the north of the classic land of India. Though having a number of lesser wives he is not considered married. He is lured into the land of Siṅhol on the ocean—obviously Ceylon—where a demon king rules. He has a beautiful daughter, Suwiñjā, who falls in love with and marries the hero of the tale. Thus properly mated he returns to his native land and settles down. News was concocted by the jealous minor wives of a white elephant being seen for which the hero leaves to hunt. The princess, his consort, meantime gives birth to a child whom her co-consorts hide, inventing the story that she had given birth to a piece of log—a disgraceful result of their marriage. The Prince returns, and being duly informed, believes the story and banishes his consort. The latter has a cat which is a semi-human animal with great intelligence. Together they leave the court of Hemant, find the hidden baby and go back home to her father in Siṅhol who is enraged at the insult and gives vent to his wrath over the stupidity of his son-in-law in believing the concocted tale. Meanwhile Jaiyajeth is desolate and goes forth in search of the banished consort. After 7 years he discovers his son at Siṅhol who leads him to the father-in-law and his mother and there is a general reconciliation.

Kraiôṅ, the second piece, is quite different. It is in fact different from every other play of the series. It is founded on an old local tradition of Pīčit, located on the northern marshes of the Čaoṗrayā valley, where the abundance of crocodiles led the people to hold to a superstition that crocodiles were semi-human and possessed understanding of the human mind. The King's play commences, as is usual with this class of popular plays, where he deemed action most suitable for dramatic presentation. *Kraiôṅ*, the hero, is a young hunter of crocodiles. His record is long and he is said to have penetrated down into the crocodiles' caves and to have killed the valiant Chālawan, a ferocious crocodile who is in human form down below, and took his wife Wimalā, also in the shape of a human—a bewitching girl. He lives with her in the sub-terranean cave till he begins to miss his human wives above. He therefore comes up from the cave. Wimalā unable to live without him follows him and meets the human

wives with whom she quarrels till the husband makes up his mind to send her back home into the waters.

The bulk of the material is made up of dialogues of quarrels between the wives and in this way lacks the usual dramatic action. As a recitation—*sebhā*—its smart repartee is probably effective. The language in which the dialogues are couched is good, though quite broad intentionally.

The third story, *Manīpījai*, also commences midway in the original tale. The male role is again without wit. He wins his bride in a romantic enough way and brings her home only to have her got rid of by his scheming mother, the Queen, through an absurd accusation that none but the hero could have believed. The bride, named *Yōpraklin*, wanders about the forest and adopts the male disguise of a brahmin ascetic.

The dramatic episode commences here with the acute illness of the Queen from snake-bite. No remedy can be found till, after a nationwide proclamation, *Yōpraklin* disguised as a young brahmin essays a cure for which he demands a ransom in the form of the young prince bound over in slavery to him. At his interview with the patient the latter admits her guilt of cruelty to her daughter-in-law, which her husband, the King, overhears. In anger he banishes the Queen from court. The brahmin demands his ransom and leads the prince away to his forest dwelling. Between the prince and his debtor, the young brahmin in two disguises, there are flirtations which, one might imagine, are more in the fashion of northern than our mediaeval courtship, suggestive of the original locale of the story.

According to a note of the editor, the story goes on after the episode of the drama of the King and 'proceeds endlessly'.

The chief male role of this tale, one might observe, is similar to that of *Jaiyajeth* in character—easy-going, witless and very stupid but nevertheless attractive to the opposite sex.

The second of the volumes on the *lakon nōk* consists of the drama of *Kāwi* and that of *Saykh Silpjai*. It is suggested in the preface to this volume that *Kāwi*, which is much more finished in

style than the rest of the series, might have been the last to be written; whereas the other is suspected to have been from the pen of another poet—possibly King Rāma III. In the reviewer's opinion Rama III wrote very little but that little was of a high standard that cannot be reconciled with this play. Perhaps it was the work of several poets and therefore not liable to a more artistic co-ordinated plan.

Kāwi has its origin in the local series of Jātakas. It concerns also a stupid old king who wanted to be rejuvenated and undertook to go through the process, whereupon he was burnt alive. The young lady he wanted to marry being already in love with the hero of the tale—this time not stupid—was thus free to marry her choice. The inevitable dialogue of quarrels between various parties here is given a prominent place.

In the last story there is again a stupid old king, called the Senākut, whose seven sons go on an excursion. The elder sons being jealous of their youngest brother, Śaṅsilp-jai, who is bright and clever, push him over a cliff and leave him for dead. The god Indra, as is usual in some of the other stories, comes to the rescue and later builds a new city for *Saṅkh Silpjai*, the hero. The latter, missing his father when he comes home, goes in search of him. Finding him he brings the stupid old father into the new city that Indra built for him. Senākut not recognising the new city is afraid of everything but is finally quietened. This story has the merit of not being burdened with excessive quarrels but is otherwise a bore.

400. *A Compendium of Boat Songs of the Ayudhyā and Bangkok Periods*, Teachers' Association Press, Bangkok 2510, pp. 121.

The nucleus of the Thai who have formed the modern Kingdom of Siam, now changed to Thailand, was centred around riparian land on either bank of the Čaoprayā river and its tributaries. It is only natural, therefore, that our lives have been intimately bound up with the river which at one time formed our communications and is still the main source of revenue of our agricultural state, though no longer marking our borders to the former extent. Our activities are also mainly along the rivers where the sport of boat-racing has taken place from time immemorial. Not only pleasure boats in the form of racing

craft but even the old-time men-of-war were river boats, often so heavy as to need vocal exhortations for commencement. Hence arose from olden days vocal signals as 'Ola wáhé' and other vocal stimulants mostly calling upon one another of the paddlers who are addressed as 'pô' ๗๐ i.e. fellows. From these arose songs sung in unison as the boat was propelled.

In this way boat songs came into use and have been handed down from the days of Ayudhyā. In the volume under review we have the famous song of Prince Kuṅ, Čaofā Dharmadhibes, considered one of the most eloquent of its type and still on the lips of young people. The content of such songs is usually a description of the beautiful state barges and the occasion of a state progress along the river, diverting to an admiring of aquatic life with plays on words referring to the weaker sex and a similar reference to the fauna of the land. Often, perhaps when the distance is greater than could be covered while singing the above songs, the singing goes on to some popular romance, such as that of the beautiful Kāki—later improved upon by the beautiful song of Čaoprayā Praklaṅ (Hon) poet and statesman of the First Reign. These songs naturally abound in erotic references such as might appeal to young boatmen anywhere in the world. Rāma II's songs are often descriptive of elegant menu that are quoted still. Other poets whose names and works are included are King Chulalongkorn, (in praise of nature with erotic hints); Prince Naris (eloquent and artistic description of the state procession on the river when King Rama VI paid his official visit to Wat Arun after the coronation); King Rama VI (description of a river procession in more modern times with steamships, including a novelty feature in the form of a skit on the then modern tendency to ape the farang in writing the national language and ending with an appeal for aid to the Royal Navy League); Prince Bidyālongkorn (eloquent appeal for patriotism); a short song of eulogy invoking blessing on H.M. King Bhumibol by Nai Chand Khamwilai; and a song by Nai Rīd Rūaṅriddhi in salutation to the Three Gems of Buddhism.

401. *Magazines and periodicals.* วรรณสารต่าง ๆ เช่น จันทรถนอม, วิทยุศึกษา

Of the periodicals the *Čandraksen* Magazine is perhaps more prominent than the others, being as it were the official mouthpiece of the Ministry of Education which is the main promoter of the celebration. It contains an array of short essays of the nature of eulogies, more or less quoting from the late King's poetical works on various aspects of art and literature—mostly included in the volumes reviewed above, though not discussed individually. A wide field of artistic knowledge is included : dramatics, carving, music, painting, garden-planning and literature with special emphasis on the epics of the *Inao* and the *Rāmakien*.

The *Dhammasāt University's memento* is no less praiseworthy, for the publication is a mine of information on the artistic life and work of our patron of the arts. It goes further by including a very readable article on the King's statesmanship that points up his knowledge of personalities and his good choice of whom to place his trust in. This aspect is often lost sight of in the enthusiasm everywhere else of the King's artistic nature and preference.

The periodical *TOURISM* for February 2511 is quite interesting too for the description of tours to out-of-the-way districts of Amṡawā and its neighbourhood, the original home of King Rama II and his queen.

VIDYUSIKSĀ for February 2511 is also devoted to the memory of King Rama II, giving special attention to literary science.

402. *A History of Wat Arun*, ประวัติวัดอรุณราชวราราม written and published by the Fine Arts Department and included in the bicentenary series, Sivaṡorn Press, Bangkok. Beautifully illustrated, pp. 219.

Besides the usual features of a *Wat* history complete with plans and beautiful illustrations, we are told of its origin dating back to Ayudhyā times, the days when later it became the Chapel royal of the King of Dhonburi and then its successive history in more modern days when it still retained its pristine royal patronage. The valuable property of the monastery in the form of Buddha images and such is then described in detail as are also the numerous buildings. Then

follows the usual biography of the incumbents and other accounts as its institutions of schooling.

A most interesting feature of the book is the appendix at the end (pp. 119-216) where is reproduced all the official and court correspondence relating to the monastery and the numerous royal ceremonies throughout the Bangkok period of the monarchy. It is a mine of historical information.

403. *Samud Songrām*, memento of the local bicentenary celebration in honour of King Rama II งานฉลอง ๒๐๐ ปีพระบรมราชสมภพของสมุทสงคราม Prayurawoṅs Press, Dhonburi 2510, ill., pp. 104.

The work is divided into two parts, namely (1) a description of the organisation, religious and social celebrations and (2) an historical retrospect.

The first part is prefaced by a good photograph of the governor of the province, Dhanañjai Dejātiwoṅs na Ayudhyā, following on that of His late Majesty King Rama II. The governor is by the way a direct descendant of King Rama II. The most important feature of the celebration was the casting of the image of the late King to be set up in the precincts of Wat Ampawan, the site of His Majesty's ancestral home before the accession of the Chakri dynasty.

The historical retrospect is a mine of informative data. Unfortunately inaccurate in many places, the memento is yet a valuable book because it is well conceived and is a real work of love having been done under the direct supervision of the governor. It commences by referring to the well-to-do family of traders of Bāṅ Chāṅ who were no doubt related in marriage with Chinese merchants that had settled down there and duly attained prosperity. The neighbourhood was fertile and the abundance of its crops is well known to the present day. The genealogical account of the family is interesting, though the photographs in illustration seem often to have been misplaced. The great Bāṅ Chāṅ families were especially numerous, second only to the royal family itself. The main line was eventually given the family name of Bunnag while other minor lines assumed such names as Bunyaratabandh and na Bāṅ Chāṅ.

After very interesting descriptions of the historic monuments of the countryside there are quotations from works by King Chulalongkorn and Prince Damrong about the incognito trips to this neighbourhood by them which show how the people loved and adored their King.

Other anniversaries:—

404. *Centenary of the death of King Mongkut and accession of King Chulalongkorn.* ที่ระลึกครบร้อยปีแห่งวันสวรรคตพระจอมเกล้าและวันเสวยราชย์พระจุลจอมเกล้า Pračandra Press, Bangkok 2511, pp. 210.

The memento, published under royal sponsorship in dedication to His Majesty's forefathers, consists of material rather less than accessible to the general public. The first is a translation by H.S.H. Prince Subhadradiś Diskul together with the original English of Dr. A.B. Griswold entitled *King Mongkut of Siam*, (JSS. XLV. 1). Ordinarily the translation would be sufficient for a Siamese public but the excellent understanding of Griswold of the personality and erudition of King Mongkut is so eloquently worded that the original English cannot be left out. We see here how the young prince Mongkut could not suppress his active mentality and daring experimentation in the practice of the monastic life which resulted in the immediate success of his monastic reform as evidenced by its support by the public and its development into a large community that spread beyond the bounds of Siam within half a century.

The other article is a translation at short notice by H.S.H. Prince Wongsānuvat, the King's Private Secretary, of an article in Unesco's *New Asia* entitled *Change and Tradition in Siam under King Chulalongkorn*. Unesco evaluates that King in its preface, after reviewing all his neighbours who succumbed successively to the impact of western materialism, thusly :

Siam holds a special position in the movement of modernisation : it was the traditional rulers themselves who were the primary agents of change. It was imposed by King Chulalongkorn, whose story is told by Prince Dhaninivat. Within the region, in the Malay peninsula, modernisation came through the direct impact of the West...

The contents of the two articles speak for themselves. They have been chosen for publication as a tribute to the great personalities whose centenary was celebrated.

405. *H.M. King Mongkut : Compendium of Writings in Siamese, part I*
 พระราชนิพนธ์ภาษาไทยในรัชกาลที่ ๓ ภาค ๑ sponsored by the Dhammayutika School of the Holy Monastic Order and the King Mongkut University, University Press 2511, pp. 390.

Among the works published in honour of the centenary of the death of King Mongkut, this is especially notable, for although the public is well aware that as Prince Mongkut the monk he was largely responsible for the great rational reform of the Holy Order, comparatively few people took much notice of what he actually initiated beyond a general notion that he was able to regenerate an efficient School of monks known as that of the Dhammayutika that became popular with the educated classes of the Thai and has even led the conservative School of the Mahānikai to adopt many of its rational ideas. As the Patriarch of the Kingdom points out in the preface, King Mongkut had a life-story somewhat different from other sovereigns in that prior to his accession to the throne he had been a monk for 27 years, living a life of strict discipline as did every other monk of the Reform School and acquiring an intensive knowledge of the Buddha's teaching and philosophy as well as mastering for practical purposes the Pali and English languages and then Latin and some of the sciences such as mathematics and astronomy. All of this served him well in later years for they opened up for him a broad vista of modern knowledge with which he was able to plan a modern scheme of administration liberal enough to withstand, in great measure, the materialistic impact of western civilisation. While a monastic reformer the Prince's initiative spurred a wider interest in and more rational understanding of the two thousand year-old philosophy among Buddhists. His great work was continued by his son, who became Supreme Patriarch and extended his educational reform, establishing the King Mongkut University. In this work the latter was succeeded by King Mongkut's grandson, a recent Patriarch of the Church, Kromaluay Vajirañān Lord Abbot also of Wat Boworanives.

The bulk of the book consists of what may be called nowadays lectures on methods of observation of the Buddha's principles and especially the philosophy enunciated by the Lord more than two thousand years ago. These needed, no doubt, revised statement for modern ears. To be a good Buddhist, the Prince pointed out, did not end with showing respect to religion but required also a real understanding of its precepts and also attempts to act up to them. The Prince's plain words were remarkably unembellished. A second chapter dealt with popular misunderstanding of the Buddha's principles and the emphasis wrongly laid upon external manifestations of respect. Respect however was recommended as befitting civilised man; but some national or local standard was not to be insisted on. The mind is more important and different peoples should be tolerated to render respect in their own traditional ways. In parts of Ceylon, for instance, people had a way of paying the highest respect by lying flat on the stomach with forehead touching the ground; and in China, Japan and Europe they had their own ways of salutation which were not to be discouraged for after all mental respect dictated them.

A long chapter on *sila*, or conduct, is quite illuminating of contemporary thinking. A series of treatises on philosophy enunciated by the Buddha which had been overlooked during the ages were now critically examined and re-explained from the Pali texts in simple language without, as far as possible, technical phraseology.

Prefaced to these lectures is a sermon on the personality of the reformer, King Monkut, delivered on the occasion of the centenary of the capital of Bangkok and succeeding other sermons on the predecessors on the throne. The one on King Monkut was based upon notes supplied by his son King Chulalongkorn.

406. *Three Cycles Birthday of H.M. the Queen* เฉลิมพระชนมายุครบสามรอบ สมเด็จพระบรมราชินีนาถ Collection of writings personally chosen by the Queen, P̄raçandra Press, Bangkok 2511, ill., pp. 443.

Ordinarily Her Majesty is an avid reader. In this volume she has picked for publication what specially appealed to her and added

some of her own notes of travel to America and Europe on state visits in 1960. The result is the interesting volume under review.

It consists of a Siamese version of the reviewer's lecture delivered in English on behalf of the South East Asia Treaty Organisation at the Far Eastern University in Manila in 1960 under the title of *The Reconstruction of Rama I of the Chakri Dynasty*. Her Majesty has graciously condescended to refer to it as 'material she read with interest and appreciation', paying the compliment to its author as being 'one whom she respects and who is generally trusted by her royal consort'.

The second contribution was written at short notice by Her Majesty's uncle, His Excellency Momluan Dej Sanidwongs, Privy Councillor, under the title of *King Rama I's productive work in the national economy*. The author is a well-known economist. The material is an intensive survey of the nation's economy in that period and includes also political and strategical factors which went to make up the course of Siamese history.

The third article *H.M. Pra Čomklao, King of Siam* is signed by the initials จ.น. . Its original but sane presentation of the life and work of King Monkut has evoked much interest and approbation among the reading public; its fairness of attitude remarkable. The author remains still anonymous.

Then follow (a) Princess Vibhavadi Rangsit's translation from the English of a part of the very informative diary of Prince Oscar of Sweden touching on the days of King Chulalongkorn, presented to the Queen as a birthday present; (b & c) the diaries of King Chulalongkorn and the Crown Prince Maha Vajirunhis recording the identical period as in (a); all three corroborating events of the recorded period. The King's diary at this time was entered in his own hand and is very full of information; that of the young Prince, His present Majesty's uncle, was the beginning of a habit he was encouraged to adopt but on the whole contained more what one generally expects from a child of that age.

Lastly—and from a certain angle the most interesting of these excerpts—the Queen's records of the official state visits she paid to the heads of states in America and Europe in the summer of 1960. Here anecdotes abound of topical interest, of visits to centres of official life and of industry and mechanism.

It is evident here that royalty does not tread the golden path in and out of their lives. Indeed, they have to work hard most of the time. When quite exhausted from official duties in the form of receptions and formal visits from early morning to late night they snatch moments to work in between—moments in which to draw up notes for speeches and mentally plan conversation and the like. Even when hoping for a brief rest between flights, offers to entertain them with music and films when they probably would have preferred ten minute naps were often difficult or impolite to refuse.

D.

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