

REVIEWS OF BOOKS.

JEAN YVES CLAEYS, Membre de l'École Française d'Extrême Orient, Inspecteur du Service Archéologique de l'Indochine *L'Archéologie du Siam*; Hanoï, 1931, in-8, 88 pages; with numerous photographs, sketches, plans and one map of Siam.

The author of the above very interesting book is a young French architect and archæologist who, quite recently, on the retirement of Monsieur Henri Parmentier, the Nestor of Indochinese archæologists, took over the important position of Inspector of the Archæological Service in the five countries which constitute the French Indochinese Union. M. Claeys modestly calls his book a rapid survey of the archæological sites of Siam from Nakhon Sri Thammarat in the south to Chiengsaen in the extreme north. We think, however, that his survey contains more than the rudiments of that complete and all embracing archæological survey of the kingdom of Siam which some day surely must be made if science is only given the necessary means to carry it out. Monsieur Claeys' book moreover reads easily, due to his clear style, his up-to-date information and the intelligent manner in which he treats his subject and arrives at his conclusions. His book has made Siamese archæology richer and better known to the world outside this country, for which all students of things Siamese will thank him.

In his introduction, the author praises with good reasons the admirable pioneer work done by His Royal Highness *Prince Damrong*, "un vrai érudit", who by his indefatigable interest in his country's past history has also powerfully stimulated others to work for the cause of archæology. As is well known, this interest in the glories of the past is lively shared by His Majesty the present King. One of the most important results of Prince Damrong's manifold

activities is of course the creation of the Royal Museum in Bangkok, probably the richest in its kind of the museums east of Suez, and in the organization of which *Prof. George Cœdès'* scholarly spirit and orderly hand has helped so much.

The author mentions a number of names of former or present students and experts on Siamese archæology, but we think that only about half of these have had any real connection with what is properly understood by this term. *Fournereau*, first of all, did his admirable work for the old ruined temple cities of Sukhothai and Savankaloke, besides other places, though some of his beautiful plans and drawings perhaps taste a little too much of the "architect", to quote our author.

Next we have *Aymonier*, who did the first spade work in the vast regions of North-East Siam, to be followed by *Lunet de Lajonquière* with his monumental inventory of the Khmer vestiges in that part of the kingdom where I, later on, was able to add further information. The work in Central, West, South and partly in North-West Siam, is due to the efforts of Prince Damrong, Lunet de Lajonquière and Professor Cœdès. To these names may now be added with honour that of Monsieur Claeys. Of the other names given by the author we think that, with the exception of *General de Beylié's*, these are more connected with epigraphy or history than with archæology.

The archæological work in this country is, of course, far from finished, on the contrary it has just begun. The clearing and excavating of some few of the more important ruins constitute but a small fraction of the task still left to be carried out. As a former French minister to Siam has justly remarked, "this country is so rich in archæological material that it is only necessary to scratch the surface in order to make new and startling discoveries." The number of archæological sites still uninvestigated is simply stupendous. Personally, I know of at least fifty such sites, mostly situated in the forest covered parts of the vast Circle of Nakhon Rajasima; these sites consist of temple ruins as well as of ancient fortified places.

In North Siam there are a considerable number of Thai temple ruins situated in the Mae Ing valley; and the renowned ancient city of Umong Selanakhon is also found in that part of the country. When I was at Amphoe Mu'ang Hôt (south of Chiangmai) last year I was told that around that town there lie, hidden in the jungle, no less than eighty ruined Thats. In view of the numerous ruins I saw myself, this statement is not unbelievable. In the south of the king-

dom, to the west of Chaiya, there are said to exist several uninvestigated ruins of great interest, among them the remains of a large walled city which is considered by the inhabitants of Chaiya to have been the capital of a former petty kingdom and, as such, anterior to Chaiya. Even not far from Bangkok it is possible to make discoveries; for instance in the month of July this year, during a short visit to Tha Ru'a (on the Nam Sak), I came across the remains of a large, double cross-shaped construction, probably a temple from the Khmer period. There is, therefore, no doubt that a systematic exploration and survey would bring to light a hitherto undreamt of number of interesting ruins which may furnish inscriptions and statuary that will assist considerably in unraveling the past history of Siam and its relations to the cults and arts of the neighbouring countries.

But to return to our author. Before he sets out on his long perenigration from south to north, North East and East Siam was not visited, he treats the reader with a short but clear, instructive and correct exposé of the successive schools of art which have flourished on the soil of this country. From the Gupta influenced arts of Dvaravati and Srivijaya, pre Khmer and Khmer to the Thai schools of U-Thong, Sukhothai, Chiengsaen, Lopburi and Ayudhya he shows us the development of the image of the Buddha right down to the modern type of the great Teacher so well known from the temples of Bangkok. We think it not superfluous to mention here that this development of the Buddha image has also been ably traced by Mr. R. S. le May, a former Vice president of the Siam Society, in an excellent lecture given before the Siam Society in 1932 (so far unpublished) as well as by Mr. U. L. Guehler, a member of the Council of the Siam Society, in a paper published in the *Ostasiatische Zeitschrift* (8th volume, part 6, 1932). This may be said without detracting in the least from the merit of the masterly work done by Prof. Coëdès who, in intimate collaboration with Prince Damrong, was the first in the field in this country. It was thus Prof. Coëdès who made the happy and important discovery that the Nakhon Sri Thammarat Buddha image and that originating in Chiengsaen are intimately related to each other. A bridge had been built between the extreme South and the far away North!

It is not the purpose of this review to follow the author in detail during his long journey from Nakhon Sri Thammarat via Chaiya, Petchaburi, Rajaburi, Phra Pathom to Ayudhya, Lopburi, Pitsanuloke

and Khun Rama Kamheng's old twin capitals to end with the visits to the northern temple cities of Payao, Chiengsaen, Lamphun and Chiengmai, to give the route he followed.

We shall content ourselves with culling a little, here and there, when we encounter anything we think new or of special interest to the readers of the *Journal of the Siam Society*.

M. Claeys, when treating the constructions of the spacious Wat Phra That in Nakhon Sri Thammarat, mentions the small models of stupas which are believed, according to tradition, to represent earlier edifices now walled up and covered by larger ones, as is the case with the mighty stupa in Phra Pathom. He also mentions the find of such a reduced stupa or chedi which was recently brought to light in the central chedi in Wat Sri Sanphet in Ayudhya, and which he considers to be a kind of relic casket.

In this connection it may be of interest to add that many years ago, when visiting Ku Kham Ku Na, a Khmer brick built sanctuary lying south of Suvannaphun, Changvat Roi Et, (Lunet de La-jonquière's Ku Si Cheng, I. K. 361), I saw, placed in the middle of the chamber in the central tower, a small model of this tower executed in red sandstone.

Both in Nakhon Sri Thammarat and in Chaiya, the influence of Indo-Javanese art is strongly evident—in the latter place especially, in Wat Phra That and in Wat Kæo whose cubistic style also reminds of the Cham art. Wat Kæo, which seems to have suffered much less from "restorations" than Wat Phra That, should prove a very interesting object of study when it has been cleared sufficiently from that mass of earth and vegetation that now partly hides it. Wat Kæo is an extraordinarily interesting building and a close study of its style and details should contribute much to our present scanty knowledge of that art which predominated in the region of Chaiya in the 7th–8th century A. D.

Monsieur Parmentier, who also visited Chaiya, a few years ago, thinks he recognizes in the bas-reliefs of Borobudur representations of buildings identical in style with our Wat Phra That.

Another interesting feature in the two Chaiya temples is the manner in which the bricks were laid and joined together, which is identical with the process used by the old Chams.

Chaiya was in the 7th–8th century A. D. a large and flourishing town, the seat of a vassal king under the then powerful hinduized Srivijaya empire in Sumatra. Lying round the present towns are

ruins or traces of many ancient Buddhist or Brahmanic sanctuaries, a future systematic exploration of which, coupled with excavations, would doubtless give a rich harvest. It is earnestly to be hoped that the Royal Institute, in a not too distant future, will be able to find men and means to commence a work which otherwise may be too late!

M. Claeys, in describing the monuments of Lopburi, is of the opinion that Phra Prang Sam Yot was built, like Phra Prang Khek (also called Thevasathan) by the Thai. We doubt the correctness of this assertion, as it seems to us that the sculptured stones, such as the acrotères, etc., bear the clear imprint of Khmer handiwork.

M. Claeys did not visit Mu'ang Sri Thep, an ancient deserted town situated in Changvat Petchaburi, to the east of the Nam Sak, but judging from the magnificent statues of Vishnu (now in the Museum in Bangkok) which go back to the Gupta period, as well as Sanscrit inscriptions from the 5th century A. D., found there, this site seems to be of the highest importance for the whole of the Indian colonial art. We join the author in the hope that it may soon be possible to send an expedition to this far away place in order to have it thoroughly explored.

The author gives a detailed and very instructive description of Wat Chulamani, a temple ruin lying eight kilometres south of Pitsanuloke, where the original capital of the province, called Song Kwae, lay. Though only very badly damaged remains are now left of a former beautiful Khmer temple, its finely sculptured, one may say embroidered, substructure and porticos reminded the author strongly of that jewel of art, the Banteay Srei temple, near Angkor Thom, which has recently been so excellently rebuilt and restored by M. Marchal, Curator of the Angkor ruins.

Wat Chulamani also commands interest as being the most northern outpost of the Khmer cultural influence while to Siamese it is interesting as the place where King Paramatrailokanath entered the Buddhist priesthood, in the year 1465.

In describing the temples and other monuments in the old twin capitals of Sukhothai-Savankaloke (Sri Sachanalai and Chalieng), the author gives one a good impression of the many influences which met here to blend and develop into what we call Thai art and architecture. India through the Môn gave the Stupa or Chedi to the Thai; from the Khmer they inherited the Prang, besides most other things, while the elephants acting as cariatides for the two Wats

Chang Lom came as motif from Ceylon. Still the Thai produced independently *their* national type of the Buddha image, first of all the walking Buddha, the significance of which Prof. Cœdès has so well interpreted. The beautiful tiered roofs of the Thai Wat is also no doubt a pure Thai invention and not copied from other nations, though their likeness to the old Scandinavian stave churches is striking.

We have now reached North Siam and M. Claeys is visiting the temples of Mu'ang Phayao. Here he finds that the monks are introducing new methods of construction when repairing the old temples. They employ as a matter of fact reinforced concrete! To employ ferro concrete in temples is anathema, sheer vandalism to our author, and rightly so.

All lovers of the graceful Thai temples will share the feelings of M. Claeys and deplore this vandalism. Besides committing the sin of using unbecoming materials for the restoration of the temples, the monks commit another and perhaps still graver one. In substituting ferro concrete ones for the wooden beams and pillars, the monks at the same time try to widen the nave of the building with the fatal result of making the whole fabric unstable, besides altering the traditional outlines of the fine Thai temples. The monk "architects" are thus evolving a new type of sacred building, a type which, however, is devoid of grace and harmony. In Chaiya the author saw an old stupa "restored" by a Chinese contractor who, among other innovations, had dressed the devatas, in the reliefs, in Chinese apparel. This is not the only act of vandalism. Even to the casual observer it is evident that most of the old temples and monuments left to the care of the monks are threatened with grotesque alterations which will make them quite unrecognizable. To quote another example. Quite recently it was decided to repair the famous temple of Phrabat and the work was entrusted to a Chinese monk from one of the temples of the capital. The result of this monk's "restoration" work has so far proved disastrous. The former fine Naga staircase has now been transformed into an ugly yellow painted monstrosity of concrete. A worse fate was to befall the graceful Mondob, but wise people succeeded in stopping the "architect's" nefarious activity before he had spoiled that fine building too.

One of Siam's finest and most characteristic possessions are her beautiful temples: viharas, bôts, chedis and bell-towers, without which this country would be poorer to a great extent; so much so indeed that

a Siam without this host of graceful monuments would not be Siam at all.

It therefore seems a great pity that so many of the oldest and finest among her sacred buildings should be spoiled by ignorant, though well meaning, monks or barbaric contractors. It is sincerely to be hoped that all restoration work of this kind will in the future be placed under the supervision of the Royal Institute to which it rightly belongs. Such is, I am sure, the hope and desire of all friends of Siam's noble temple architecture.

M. Claeys ends his book with a description of the more important temples of Lamphun and Chiangmai devoting detailed studies to Wat Kukut in the former and Wat Chet Yot at the latter place. Wat Kukut is a copy of the famous Sat Mahal Prasada at Polonnaruwa in Ceylon, while Wat Chet Yot is a modified copy of the Mahabodhi in Pagan, which in its turn should be a copy of the original Bodhi Gaya temple in India (5th century A. D.). The author's clear and detailed descriptions of these monuments, accompanied by photographs, sketches and plans will be read with a real pleasure and profit by those interested in temple architecture. To conclude: M. Claeys' book is of great value, and the study of it is indispensable to all who wish to acquire a solid knowledge of the archaeological riches in which this country abounds. His book may also be read by laymen with no small profit.

ERIK SEIDENFADEN.

Bangkok, November 1933.

RAM CHANDRA KAK, *Ancient Monuments of Kashmir*, 1 vol., 8vo, 172 pages, with numerous illustrations and plans, published by the India Society, London, 1933.

Pandit Ram Chandra Kak is a former Director of the Department of Archaeology and Research in the Jammu and Kashmir State and he has, in the book under review, produced something very interesting and instructive which will also be of high value to students of the archaeological questions and tasks in Indochina.

In a foreword, Lieutenant Colonel Sir Francis Younghusband, famous alike as an explorer and a diplomatist, on behalf of the India Society, welcomes this publication as one that really gives the need-

ful information on those wonderful ancient monuments which are still standing in the enchantingly beautiful valley of Kashmir, that Kashmir, which, to the dwellers of the hot plains of Central India, is the very Eden.

Monsieur A. Foucher, famous expert on Graeco-Buddhist art in North-Western India and Afghanistan, has written an introduction in which, among other true maxims, he says: "No very long experience is needed to teach one that dreaming before and remembering after are the best parts of travelling". He praises the author for the precise information he gives on the geography, history, architecture and archæology of Kashmir, but regrets that something about the still surviving popular customs and beliefs is not included. And indeed to have heard the peasants' tales about genii, elves and fairies would have been fascinating.

The same regret holds good with regard to this country where, so far—with the exception of a few articles such as the late Mr. A. J. Irwin's "Some Siamese Ghost lore and Demonology" (J. S. S. vol. IV, Part II), and a few references in Mr. Thompson's delightful book *Lotus Land* and in Mr. le May's *An Asian Arcady*, as good as nothing has been published to cover this vast and interesting field of the spiritual experiences and beliefs of former and present generations in Siam.

Indeed the study of Siamese superstitions and folklore would be a worthy subject for a prize essay when the Siam Society, in a not all too distant future, let us hope, comes to be a prosperous and well-to-do institution.

As in Kashmir we also have amongst Nagas, Pisachas and Yoginis. And do we not also possess the natural images of the gods appearing in the lines of the rocks, Phra Chai at Saraburi to name only one?

Kashmir must certainly be *the* enchanting country—notwithstanding our own northern Arcady—by reason of its grand natural beauty, its magnificent temple ruins and its poetic and picturesque population. So much is it so indeed that Professor Foucher, this critical savant and archæologist, does not hesitate to exclaim that the great Pan is not dead yet but that when chased from Arcady in ancient Hellas, he sought and found a last shelter in Kashmir!

Pandit Ram Chandra Kak is, however, quite sound as a scientist, due to his own bright intelligence and to the training he received under the incomparable direction of that great archæologist Sir John Marshall.

The author himself provides a short and modest preface in which he justly says that though many books have been written on Kashmir his is the first to give in a compact and easily accessible form the necessary information on the various ancient monuments. His book is, as a matter of fact, a delightful guide to the beauties and monuments of a delightful country.

We are not going to give an exhaustive review of Mr. Ram Chandra Kak's book, however tempting this would be, as Kashmir cannot by any stretch of the imagination be called a neighbouring country of Siam. On the other hand, though it may be said that there is a far cry from Kashmir to Siam, there are still, in both the ancient Kashmirian architecture and the temples of the pre-Khmer and classic period of Cambodia and Siam, not a few similarities and common traits which are worth mentioning. Thus the Hindu and Buddhist planning of the temples in Kashmir is the same as obtained here in Siam and Cambodia, viz. a sanctuary, a tower or a stupa, standing in the centre of a square or rectangular court surrounded by cells or cellular galleries. The gopura (gate buildings) even, are not lacking though they seem, in the case of Kashmir, to have been less elaborate than in ancient Cambodia. Smaller sanctuaries and temple ponds were also often included in the plan of the Kashmir temples. The towers containing the idol of Çiva or Vishnu were always built on substructures of stone, provided with flights of steps approaching the main door of the sanctuary. Sanctuaries, by the author called mandapas (mondob in Siamese), provided with doors on all four sides were also quite common as here in Siam and Cambodia. The essential difference is to be found in the shape of the superstructure of the towers. The Kashmirian sanctuaries were covered by a rooflike superstructure, instead of our graceful stepwise retreating pyramid, giving the tower the beautiful silhouette of the Phra Prang.

The porticos, pilasters and door-frames of the Kashmirian sanctuaries are also poor with regard to sculpture when compared with the richness of the Bayon or Angkor Wat. Still when looking on the plans of the once magnificent temples of Avantisvami, Martand or Buniar one is struck with the similarity in plan and spirit with our most noble temple buildings.

One advantage the ancient Kashmir temples do possess over ours, and that is the extremely beautiful surroundings in which they stand. Thus, for instance, the imposing Çankaracharya temple (built *circa* 1650), like an eagle's nest, crowns the Takt-i-Sulaiman Hill, com-

manding one of the finest views in the whole of Kashmir, to use the author's expression. The only temple here I can think of, to compare with Çankaracharya, is Phra Vihar (*circa* 900 A. D.) which stands on the top of the mountain range of Dong Rek in the great forest to the south-east of Ubon. As a construction Phra Vihar (which was dedicated to Çiva like the Kashmir temple) is certainly vaster and more elaborate, but the view from its topmost building, though grand, does not perhaps compare in beauty with the view one has from Çankaracharya.

The earliest period of temple building in Kashmir falls between 200 and 600 A. D. These early buildings were all in the Buddhist Gandhara style. Only a few are left now, among them being the very interesting complex of temples and stupas recently excavated at Harwan, one of these temples being apsidical in plan. To the early style belongs the curious chip masonry, walls built of pebbles encased in mud and diaper pebble walls (in which large stones were encased in order to give more stability). The Harwan temple was built in the 6th century and on its site have been found, as at the site of its contemporary, the Phrapathom Chedi, numerous terra-cotta figures, terra-cotta curls belonging to images of the Buddha, a large number of broken off fingers and toes and clay votive tablets with the same formula: *Ye dharmā*, the so-called Buddhist credo. The pavement of the courtyard in the Harwan temple was decorated with sculptured terra-cotta tiles, and at least part of the façades of the temple was also decked in this manner. This might be worth keeping in mind in future research work at Phrapathom.

From 600 to *circa* 1300 A. D. falls the mediæval period of temple construction in Kashmir. In 1337 the Muslims got the upper-hand, with the deplorable result that almost all the Buddhist and Brahmanical temples, among them not a few magnificent ones, were ruthlessly destroyed. This mediæval period corresponds, during its later part, with the so-called classical period of Cambodia, in which such masterpiece as the Bayon and Angkor Wat were created by the Khmer genius. The temples of the mediæval period can be divided into two groups:—Buddhist and Brahmanic or Hindu temples. The latter are the most numerous. With regard to material, ornaments and technique these were the same for both groups. As material, mostly a fine grey limestone was utilized.

Of the Buddhist stupas very little is now left except their bases; not a single one has its drum *in situ*, so thorough were the Muham-

meddans in their iconoclastic fury! The stupas were built on double terraces approached by elaborate flights of steps, the plinths often being decorated. The drums were ornamented with tiered umbrellas but otherwise these early stupas must have resembled very much those of present North Siam and Burma.

The Rajavihara at Parihasapura, one of the largest monasteries in Kashmir, built by King Lalitaditya in the 8th century A. D., consisted of a cellular quadrangle facing a rectangular courtyard in the centre of which the chaitya or temple stood. As one will see this is the prototype of innumerable similar temples in Bangkok and in many of the provinces of Siam.

To the Hindu group belong the two magnificent temples Avantigvami and Avantigvara both built by King Avantivarman (855-883 A. D.), a contemporary of King Jayavarman II, Paramesvara, the Usurper of the Cambodian throne. These two temples are fine examples of the very best in the Brahmantical style and, if not so ruined by man, would be worthy equals to some of the best preserved temples of the classical style in Cambodia. The resemblance between the two styles would be striking were it not for the roofs of the sanctuaries the shape of which, as already said, represented quite different conceptions.

As in Cambodia large finely dressed stones were used for the temples, but, unlike the Khmer, the Kashmir architects used lime mortar though the stability was assured by the massiveness of the blocks and, as also in Cambodia, by the use of iron clamps. The stone carvings were often covered with a gypsum plaster, probably painted. This is again another common trait with Khmer, and Thai architecture and style.

The most characteristic feature of this Hindu Kashmirian style is the majestic colonnades which encompass the temples and their courts and which, in their heyday, must have presented a true feast for the eye with their delicately fluted columns.

The Martand temple is the greatest and most finished of all Kashmir's mediæval Hindu temples. It was dedicated to the Sun and probably built by the middle of the 8th century A. D. by King Lalitaditya. The central sanctuary was 75 feet high. An identical trait with Siamese temple construction is found here, viz. prior to the construction of the present temple there was another though smaller one but instead of destroying the base of this older temple it was enveloped by a new one on which the new temple was built. In

Siam, in Wat Mahathat in Nakhon Sridharmaraj and in Phrapathom, we find the same procedure adopted, though in these cases the *whole* monument is enveloped by a new construction. The grand stupa in Phrapathom in fact contains no less than *two* older monuments, a stupa and a prang. Further common traits with the Khmer architecture consist in many of the temples not being finished, either in construction or ornamentation. Worth noting is also the fact that at the corners of the walls (galleries) of the Buniar temple two cells are opening outwards. The same idea is more or less found in the Panom Wan temple situated near the town of Korat.

At the end of the 13th century A. D., Hindu art and architecture in Kashmir were in full degeneration, caused by the incessant intestine warfare between the kings and their land and power grabbing feudal lords. The result of this suicidal fighting was the downfall of the national religion, the national art and the national dynasty, and the triumph of Islam.

Kashmir is the land of lakes and pure streams with which are connected many popular beliefs and myths. The Naga's country is here, and the tales of how angry Naga kings wreaked their revenge on sinful towns by drowning them out resemble so much similar tales of the origin of our two large inland lakes, Nong Han Kumphawapi and Nong Han Sakol Nakon (Udon Circle), that one is tempted to believe in a certain relationship.

Pandit Ram Chandra Kak's book contains, of course, much more interesting material than that mentioned here. He thus gives the political history of Kashmir from the great emperor Açoka's time to our days, and his descriptions of the Grand Moghul's wonderful gardens is well worth reading. In the above I have only endeavoured to cull a little here and there which may or may not prove of interest for students of Khmer-Thai architecture.

ERIK SEIDENFADEN.

Bangkok, February 1934.

H. G. QUARITCH WALES, *Nahānāh-Tittha Maṅgala, The River-bathing Ceremony in Siam*, Bulletin of the School of Oriental Studies, vol. VI, part 4, p.957-962.

La cérémonie *Nahāna titttha maṅgala*, plus connue sous son nom vulgaire *lǒng sǒng* (ล่องสง), est, comme on sait, célébrée en l'honneur d'un prince Cǎu Fạ que le roi veut particulièrement honorer (en fait, du prince héritier seulement), lorsque le moment est venu de lui remettre la tablette d'or où son nom officiel est gravé. M. Qu. W. n'avait fait que mentionner cette cérémonie dans son intéressant et utile ouvrage *Siamese State Ceremonies*. L'article publié dans le BSOS est sans doute destiné à combler cette lacune. Sur l'origine de la cérémonie, M. Qu. W. se borne à reprendre les idées émises, il y a une trentaine d'années, par G. E. Gerini dans son livre touffu sur la cérémonie de la tonsure. Il nous donne ensuite une description de la cérémonie, telle qu'elle a été célébrée pour la première fois à Bangkok en 1813⁽¹⁾, en l'honneur du prince Mongkut. Cette description, qui occupe la plus grande partie de l'article, est empruntée à *l'Histoire du Second Règne* de S. A. R. le prince Dāmrong. On ne peut que féliciter M. Qu. W. pour la fidélité de sa traduction.

Nous ne voyons qu'une erreur à relever, p. 960. Il n'est pas question dans le texte siamois de "boats with crocodile figureheads", mais de bateaux montés par des chasseurs de crocodiles (เรือ ทมิฬ ขมิฬ). D'autre part, à la page suivante, l'instant propice, 7h.18m, est marqué, non pas par l'oblation du *horu*, mais par le battement du Gong de la Victoire, le bruit des conques etc. C'est à ce moment-là que le jeune prince est conduit par le roi à l'"escalier d'argent" où le reçoit le prince Cǎu Fạ Krǒm Khǔn Içarānurakṣa (qui était alors Second Roi). Enfin les mots "dressed in Indian style" traduisent peut-être exactement l'expression ทมิฬเครื่องขมิฬ, mais évoquent assez mal le costume revêtu par le prince. Ces légères inexactitudes n'enlèvent rien de sa valeur au travail de M. Qu. W. On voudrait surtout indiquer ici un ensemble de documents qui paraissent avoir échappé à l'auteur de l'article.

Il n'y eut pas de *lǒng sǒng* durant le règne de Prah Nǎng Klǎu,

(1) M. Qu. W., trompé par l'écart de trois mois entre le jour de l'an siamois et le jour de l'an chrétien, place cette cérémonie en 1812. Il n'a pas pris garde qu'elle avait eu lieu le quatrième mois, c'est-à-dire à la fin de l'année siamoise, alors que la nouvelle année chrétienne était déjà commencée. Le vendredi, quatrième jour de la lune croissante du quatrième mois de l'année du Singe 1174 C. S., premier jour de la cérémonie, correspond au 5 Mars 1813.

faute de princes Čâu Fa. Son successeur, le roi Mongkut, ne la fit pas célébrer non plus, probablement pour ne pas conférer à ses enfants un honneur dont son frère, le Second Roi, avait été privé. Il faut attendre jusqu'en Janvier 1887 pour voir se répéter la cérémonie ressuscitée en 1813. Elle eut lieu en l'honneur du prince héritier Čâu Fa Mahāvajiruphiça, qui entra dans sa neuvième année. Ce prince mourut huit ans après. Son frère, le Čâu Fa Mahāvajirāvudha (le futur roi Rāma VI), avait alors dépassé l'âge du *lông sǒng*, de telle sorte que, depuis 1887 jusqu'à nos jours, l'occasion de renouveler la cérémonie ne s'est plus présentée. S'il reste peu de documents concernant le *lông sǒng* du prince Mongkut, on dispose d'une information assez abondante sur la cérémonie de 1887, qui n'a été, bien entendu, qu'une copie de la première, mais sur une aussi grande échelle. En dehors des relations officielles et des récits publiés dans les journaux, qu'il est facile de retrouver, la Section photographique de l'Institut Royal possède quelques vues excellentes du Maṇḍapa flottant construit à cette occasion, ainsi que de la scène environnante. On signale aussi qu'il existe au Musée une reproduction en miniature de ce même Maṇḍapa qui est un joli travail d'orfèvrerie. Grâce à ces documents nouveaux, on est à même de saisir, mieux que par la lecture des circulaires de la Cour, toute la magnificence, et aussi tout le pittoresque, de cette cérémonie, qui, pour l'éclat, ne le cède qu'au couronnement.

R. L.

BENOYTOSH BHATTACHARYYA, M.A., PH. D., ETC., *An introduction to Buddhist Esoterism*, 1 vol., 8½ × 7½, 184 pp., 12 pl., Oxford University Press, 1932.

It has been the considered opinion of some scholars that Buddhism is a system of philosophy rather than a religion chiefly on account of its lack of the Deity and the consequent absence of Communion. It has on the other hand been classed as a mysticism, an esoterism and even an idolatry. The Siamese Buddhist may perhaps alleviate his feeling of annoyance at such divergent judgments by telling himself that truth too is many-sided. Buddhism, as is well-known, has undergone many vicissitudes during its long and, let us hope, useful life. Just as it took for granted much of the contemporary beliefs and institu-

tions and adopted much to suit its own ends—very often retaining just the old phraseology to describe something fundamentally different (e. g. the “Three Vedas” in the *Tevijja Sutta* of the *Digha Nikāya*)—so, as time went on, the process became repeated within its own circle. An example of this latter process may be found in the very developments of Buddhism forming the subject matter of this work. Buddhism may therefore seem to be highly self-contradictory, unless its stages of development are kept clearly in view. An historical criticism is consequently of much importance.

Dr. Bhattacharyya has set out with erudition to prove that Buddhism and even the Buddha accepted tenets which we now call Tantrism; that the Hindu species of it, though regarded hitherto as the source and form of Tantrism, has been mainly influenced by Buddhist Tantric worship; and, most important of all, that “Tantric culture is the greatest of all cultures, because it aims at the spiritual perfection and psychic development of man, and as such..... is the greatest contribution made by India towards the World’s civilisation.” His book shows a complete mastery of his data, but as for deductions it is not altogether easy to accept them. After tracing the history of Buddhism from the life time of its Founder, the author goes on to prove at every stage of its development the existence of “Buddhist Magic” which became emphasized with the rise of Vajirayāna. Prominent authors of Tantrism in its most flourishing period (7th and 8th centuries of the Christian era) are dealt with, together with the aims and objects, the tenets, the procedure for worship, the deities and the Pantheon. The author goes on to sketch the influence of Buddhist Tantrism on Hinduism with a final chapter of conclusions.

With his history and description of Buddhism, its philosophy and its literature, I can say nothing more than what I have already said, that he has a complete mastery of his data. It would be hard to expect a clearer or more erudite exposition of Tantrism, which most scholars have unfortunately shunned “as if it were a repugnant disease.” As rightly argued by the learned author, “someone should therefore take up the study comprising the diagnosis, aetiology, pathology, and prognosis of the disease, so that more capable men may take up its treatment and eradication . . .” In diagnosis, however, one cannot lay too much stress on the historical method. To detect the presence of magic among the belief of contemporaries of the Buddha is one thing, but to accept data as to the Master’s utterances ratifying Tantric worship and philosophy is quite another. It

seems difficult, indeed, to rely on the evidence of the *Guhyaśamāja* and attribute to the Buddha the "saying to the congregation of the faithful" that he did not preach the Tantric system when born as former Buddhas because the people were not sufficiently enlightened (p. 19). Still less would the critic using historical methods of deduction care to lay down the dictum that "A clever organiser, as Buddha was, he did not fail to notice the importance of incorporating magical practices in his religion to make it popular from all points of view" (p. 49). It seems difficult also to deduce the acceptance of Magic by the Buddha from his references to it as examples of profanity (*Brahmajāla Sutta*), and very much more so indeed to deduce from the mention of these esoteric sciences (as being crooked) that there were many more which were not so and that "these he must have incorporated into his religion" (pp. 19-20). Again, as quoted from the *Vinaya Pitaka*, the Buddha's disapproval of his disciples' performances of miracles (pp. 20-21) was taken to signify the presence of Buddhist Magic. Should we indeed regard the pagan cults of Rome as "esoteric Christianity" because they existed contemporaneously with the latter religion? For those acquainted with Buddhism of the so-called *Hinayāna* school, it is hard to accept such generalisations. True indeed one finds a great deal of animism even among modern educated Buddhists of that school, but no one can call it Buddhist, in the same way as one would not attribute the throwing of grains and slippers after a Christian wedding to the Founder of Christianity.

With the above reservations the book can be recommended as an erudite exposition of a hitherto little known system of religion which has been thereby rendered full justice.

D.

The Jātaka, a complete translation into Siamese. Published under the general editorship of the Royal Institute and printed at various presses. Bangkok, 23 vol. 8 vo, 1904-1931.

Although voluminous literature in Pali and Siamese exists in Siam on the subject of Buddhism from the pens of indigenous writers many of whom belonged to the period of literary activity in *Chieng-mai* some four centuries ago, comparatively few translations from the Canon—the *Tripiṭaka*—have been made. The *Vinaya Piṭaka* cer-

tainly has been translated for the practical reason that the large and flourishing Clergy is governed by its regulations. Prince Vajirañāṇa was responsible, through his leadership of the Mahamakut College, for the translation of many parts of the great Nikāyas of the Sutta Piṭaka; and certain parts of the Abhidhamma have been translated. Now in the Sutta Piṭaka, there is, as every student knows, a division of the smaller works. Of these some have become very popular in Siam, such as the Dhammapada. Parts of the Jātaka too are very well known. The Vessantara Jātaka for instance has been much translated, and has exercised the greatest influence upon the thought and culture of past generations of Siamese. Proof of its influence and fame may be found anywhere: in Literature, where references thereto abound; in Art, where one can almost invariably find it painted on the interior walls of a 'bot' between the windows to the right and left of the altar; in social life, where one comes across big and gay crowds in their 'Sunday best' gathered together to listen to the reading of the Mahāchāt in festooned halls within monastic precincts. One will find even a special code of etiquette for the decorations and presents for these occasions. The Jātaka as a whole has however never been translated into Siamese.

In 1904 King Chulalongkorn decided upon a complete translation of the work, for reasons which he fully set forth in a preface to the first instalment published in that year in memory of His elder daughter, the late Princess of Suphan. From this preface we learn that the custom, now happily prevalent, of distributing books at cremations, was then just commencing. His late Majesty secured the co-operation of the above named Supreme Patriarch and the clergy and some interested laymen who were responsible for the translation of the first instalment. This consisted of the initial thirty stories of the Eka Nipāta (collection of stories based on single verses).

The whole series consists of 546 stories, in 22 "collections." King Chulalongkorn's death in 1910 caused the work to stop temporarily, but in 1911 it was decided to push on with the work, as a tribute to His memory. Under the title of นิพาท จาตก (Nipāta Jātaka), it took 20 years to translate and publish the whole work, since no particular fund was allotted therefor. When any person wanted a book for distribution on some occasion such as a cremation, application was made to the Royal Institute. This institution took up the task of general editing through the interest of Prince Damrong, its president,

who had been one of the collaborators in the editorial staff from the start. The Institute would then supply an instalment for publication which would be financed by the applicant. Hence the work went along gradually through the reign of King Rama VI and was only concluded in 1931, the publication of the last instalment being financed by His present Majesty. The King has thereby fitly brought to a close the work planned by His August Father. At the commencement of the task, instalments of varying sizes were published in accordance with the individual tastes and means of those who wished to finance them. For the sake however of uniformity the work was then reconsidered and rearranged, and in parts retranslated and a new scheme of editing was adopted. In this rearrangement three well known scholars in the Royal Institute succeeded one another as editors: namely, Phya Phochana Sunthorn; and at his death, Phra Rājābhirom; and then when the latter retired, Phra Phinich, the present Secretary of the Royal Institute, who has brought the work to its consummation. The whole work is now divided into 22 instalments, the identical number by the way of the "collections", although an instalment does not necessarily consist of a whole collection, and several instalments were made up of two. The text of the Jātaka used for translation here is naturally the standard Siamese version which is already well known to international scholars through the two Royal editions of the Canon. Differences of concordance are not noted in all cases, much depending upon the translator's inclinations. As these translators numbered 76 (30 of the clergy and 46 laymen), not a little can be found by way of divergencies of treatment. The two editions thus run parallel in many parts; and a list of smaller instalments not conforming to the regular size as adopted in the 2nd edition will be found in pages 168-170 of the report forming Part XXIII of the main edition.

In bringing their editorial work to a close the Royal Institute have published a kind of a report called Part XXIII (นิบาตขาดก เล่ม ๒๓ ภาค ๗ พ. ศ. ๒๔๗๕) in which are to be found the following:—

- (1) A Pali dedication in honour of His late Majesty, the initiator of the work, written by the Right Reverend Somdech Phra Buddhagoshā of Wat Debasirindra, with a Siamese translation. The dedication is in the name of the translators and publishers.
- (2) King Chulalongkorn's preface referred to above.
- (3) King Chulalongkorn's memorandum on the stories of the Jātaka.

This was written to reconcile on the one hand the modern 'scientific' mind with ancient fable literature which had contributed not a little to our past culture; and on the other hand to try to reason with the conservative mind of devotion, presumably existing then, which considered any criticism of the Pali to be blasphemy; and in either case to have them recognise the Jātaka's place in literature.

(4) Details of the 22 instalments and those responsible for their translations and publications. Among the former will be found all the higher dignitaries of the Buddhist Church in the last twenty years together with other ecclesiastics and laymen. Of the latter are names of Their Royal Highnesses the late Prince Sommot and the late Prince of Chantaburi; Mom Chao Prom, whose work on the 13th Chapter of the Vessantara Jataka bears marks of extensive research work among Pali commentaries and old Siamese translations of this Birth-story dating back some 400 years. Names that stand out for hard work are those of Phra Phinich, the present Secretary of the Royal Institute; Phra Rājābhrom, and Luang Dhamrong Chetiyarath. Among those responsible for the publication, i.e., those who provided funds, are many of the Royal Family and the nobles with a few others as well as members of the Clergy.

(5) Detailed table of contents of each instalment, with summaries of every Birth-story.

(6) Index of names with additional indices of names of plants and animals.

This translation of the great work into Siamese occupying approximately some four thousand pages of print deserves recognition. Its place in Siamese literature may be compared to the translation of the Mangalatta-Dīpanī, in 1821, under the initiative and patronage of King Rama III. There is additional interest in the fact that this latter work was originally written in Pali in Chiengmai by the Rev. Sirimangala in 1524 A. D.—42 years after the earliest (yet found) translation into Siamese of the Vessantara Jataka.

D.

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