

REVIEWS OF BOOKS.

HENRI MARCHAL—*Musée Louis Finot, la collection khmère*; 170 pages, 12 photographs, 1 plan—Hanoi, 1939.

Notes sur les terrasses des éléphants, du roi lépreux et le palais royal d'Ankor Thom—*BEFEO*, Vol. XXXVII, part 2, 1937.

Les déformations de la tête de Kula dans le décor Balinais—An extract of *Revue des Arts Asiatiques*, Vol. XII, Fascicule 4.

The flying (quivering) flame in the decorations of the Far East—Reprinted from *A volume of Eastern and Indian Studies in honour of F. W. Thomas, C.I.E.*

Monsieur Marchal, now in retirement in France after many years of devoted and eminent work carried out in the service of the *Ecole Française d'Extrême-Orient*, of whose archaeological department he still is an honorary chief, has written a description of the collection of Khmer sculpture housed in the Musée Louis Finot in Hanoi. This museum was named in honour and remembrance of the late distinguished savant, Professor Finot, who was the founder, and director for a long time, of the *Ecole Française d'Extrême-Orient*—home of learning and of true scientific research work in the Far East.

Monsieur Marchal's book is by no means an ordinary dry catalogue but, when carefully read, it will be seen to contain an accurate and well reasoned statement of how Khmer art and architecture developed from the earliest period down to the time (XIIIth century A. D.) when decadence set in and arrested for ever the creative genius which has left to us that profusion of wonderful buildings and fine sculptures that for more than a thousand years covered the land of ancient Kampuchea with their splendour, the ruins of which we still admire to-day.

M. Marchal's book consists of two parts; the first gives some general but very useful information regarding the history, architecture and

art of Cambodia, while the second part contains a detailed description of the contents of the museum.

In order to understand how the art and civilization of the hinduized Khmers developed and what were its component parts, one must realize that the population of Indochina originally consisted of Melanesians (preceded by Negroids and Proto-Australians), afterwards conquered and almost assimilated by waves of Indonesian peoples whose representatives we still meet in the so-called Moi or Khā tribes living in the jungle-covered and hilly hinterland of French Indochina to-day. It would be an error to believe that these two peoples were wholly devoid of culture; on the contrary quite a number of details in the decoration of the Khmer towers are directly inherited from art forms in wood belonging to the predecessors of the Khmer, and it is the merit of M. Marchal to have pointed this out.¹ So, for instance, on the bas-reliefs of the Bayon temple are seen dresses, arms and tools, the shape and form of which are unknown in India but are still used to-day among the Moi peoples and certain Oceanian tribes. In this connection the author points out that M. Goloubew, one of the *Ecole Française d'Extrême Orient*'s most distinguished members, has shown that on the bronze drums (in Thailand called Karen drums) excavated in Tongking are often depicted scenes which are part and parcel of the daily life of the present Dayaks of the great island of Borneo. The southern parts of Indochina were already at the beginning of the Christian era, and probably long before, the common meeting-place of the seafaring peoples living to the east and west of us. That there were, at that time, commercial relations with the Roman empire is proved by the happy find by Professor Cœdès in 1927 of a Pompeian bronze lamp at Phong Tuk in western Thailand. But first of all commerce between Indochina and her great northern neighbour China must have flourished exceedingly, and the result of the interrelations with the Chinese traders was already noticed by Tchou Ta Kwan, who, in his narrative of an embassy to the court at Angkor Thom in A. D. 1292, remarks on the many descendants of Chinese blood met with in Cambodia. From the west came the Hindu travellers, monks, brahmins, traders and adventurers, most of whom hailed from South-

¹ Vide *JSS* Vol. XXX, Part 1 *A note to the archaeological aspect of Reverend Dr. S. G. McFarland's Account of his visit to Angkor Wat in 1872* pp. 51-53, by Major E. Seidenfaden, in which M. Marchal's book "*Des influences étrangères dans l'art et la civilisation Khmers*" is analysed.

ern India. They brought with them the great religions of Brahmanism and Buddhism together with the sacred language of Sanscrit as well as Indian notions of architecture, administration and philosophy to the still somewhat primitive populations of Indochina, building up that stupendous fabric of Greater Indian culture, an important and most valuable part of which is still and, let us hope will remain, an integral component of the culture of the population of this fair land of the Thai. Towards the second century of the Christian era a vast and powerful empire, by the Chinese called Funan (probably derived from the Khmer word *pnom* = *mountain*) wielded its power over the southern parts of Indochina, including the valleys of the Mekhong and the Menam and also the northern half of the Malay Peninsula. To the north it embraced much of what became known later as the Lāo country. This hinduized empire has not left us any monuments which can be attributed to it with certainty, at least so far as our present knowledge goes.

We know, however, from Chinese contemporary descriptions that the Funanites were skilled carpenters and carvers in wood, and that they understood how to cast bronze statuettes of the divinities and to chase metal quite cunningly. One may therefore suppose that they had also a well developed wooden architecture. M. Marchal adds that it is not impossible that certain stone temples of heavy outlines with low pyramidical roofs, so widely different from the lofty towers of the classic period, may represent Funanite temples anterior to the primitive Khmer art, i. e. before the VIIth century A. D. Messrs. Parmentier and Mauger see, for instance, in the temples of Prasat That, Prasat Pnom Khyan and Prasat Asram Maha Ro'sei, typical examples of the Funanite architecture, namely of a cubistic style with very low storeys, undecorated walls, a bell shaped superstructure and, on the cornices, the *kudru* motif taken from the India of the Pallavas. *Kudrus* are small niches containing human figures of whose bodies only the upper halves are seen.

Such temples are, however, rare. As regards the statuary this is markedly nearer to the Hindu conception than that of later Khmer art. Personally I find them finer because they conform more to the normal human proportions than the so often stiff and somewhat clumsy images of the classic period.

The image of the standing Buddha found at Prei Krebas, and now located in the Musée Albert Sarraut in Pnompenh, belongs thus to the

art of Funan. It shows Indian influence come via Dvaravati, the ancient Môn kingdom in the Menam valley which was more or less independent up to about 1000 A. D. when it came under Cambodian sway.

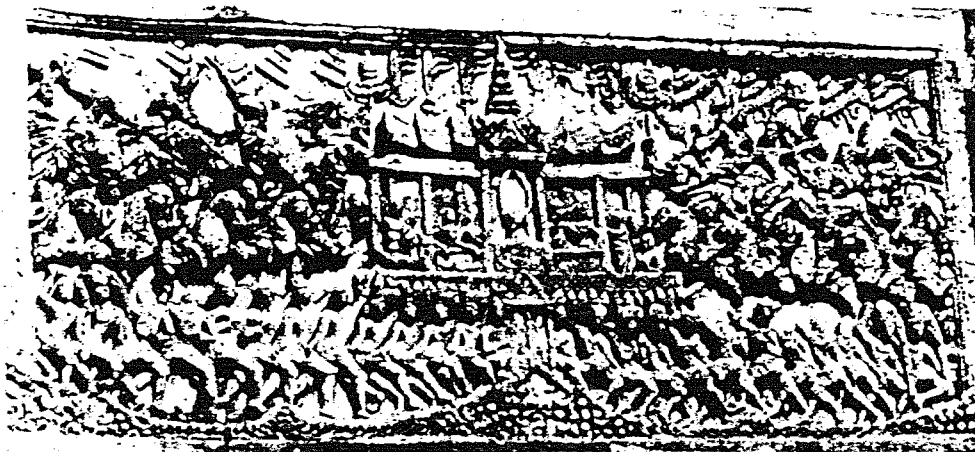
Prof. Cœdès has identified Ba Pnom with Vyadhapura, the capital of Funan, and has also translated two inscriptions from the Vth and Vith centuries which prove that both Sivaism and Buddhism were prospering in Funan at that time. From the personal experience of the reviewer it might here be said that whenever a serious archæological survey of North Eastern Thailand, especially of the three former circles of Nakhon Rachasima, Roi Et and Udon, shall have been carried out, he is not in the slightest doubt that among the results of such a survey will be valuable clues to the extension of the Funan empire, its art and architecture.

To the north of Funan proper was situated, on the Middle Mekhong, a small vassal state, by the Chinese called Tchen-la, with its capital Sambor, near Champasak. This small but valiant state rebelled in the beginning of the VIth century, declared itself independent, and by and by conquered most of the territory held by its former overlord. (Compare this with the Uthong state in Lower Thailand which rebelled and conquered its overlord, Sukhothai, in the beginning of the XIVth century).

Prof. Cœdès, from whom the above paragraph is taken, has, however, changed his opinion as regards the true location of Tchen-la and now places it much farther to the north with its capital in Cammon.² Prof. Cœdès has thus gone back to M. Henri Maspéro's hypothesis.³ I would, however, as proposed in my *Complément à l'Inventaire descriptif des monuments du Cambodge* (BEFEO Vol. XXII, p. 2), place the capital of Tchen-la near Thā Khék where are found ruins of a large old town.

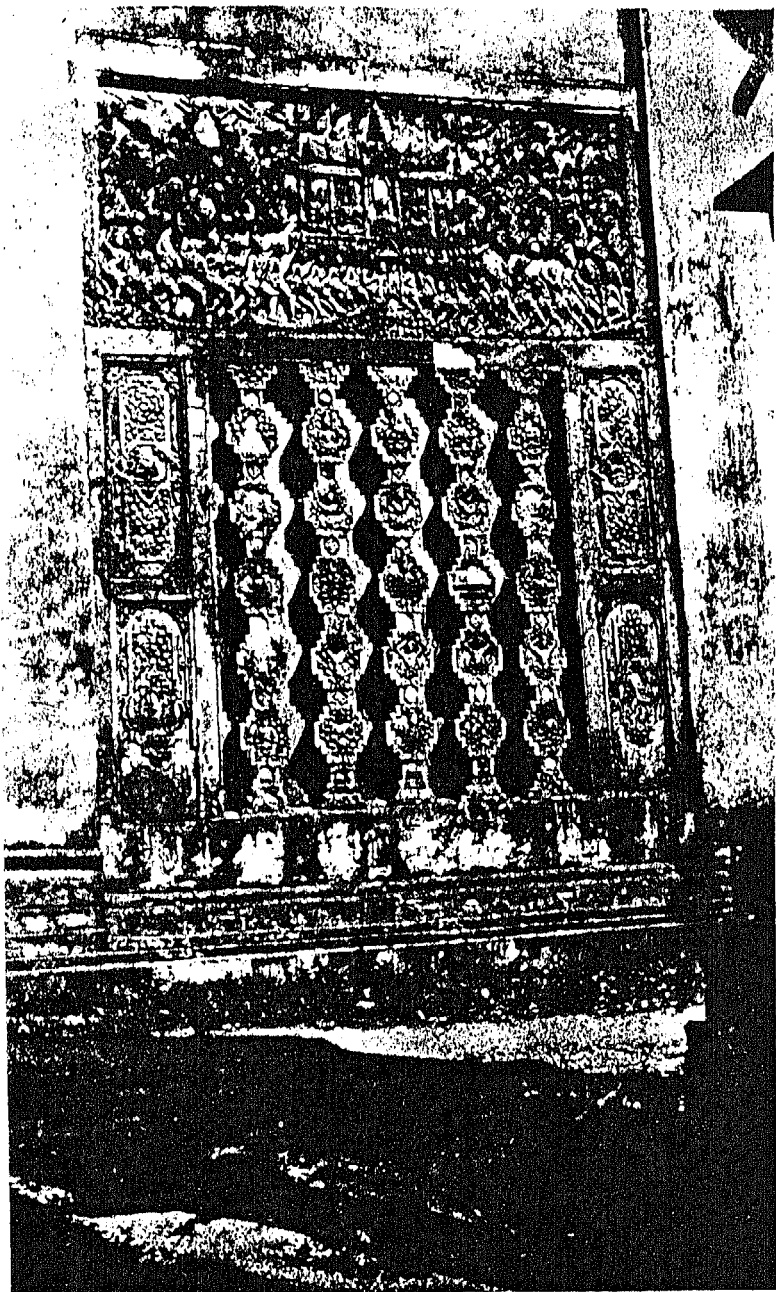
² Vide *Cahiers de l'École Française d'Extrême-Orient* No. 14, premier trimestre de 1938: *Le fondateur de la royauté angkoriennne et les récentes découvertes archéologiques au Phnom Kulen* par G. Cœdès, p. 40.

³ *Etudes d'histoire d'Annam*, BEFEO XVIII, III, 29-36. See also my article pp. 3-6, quoted above, wherein are mentioned the two inscribed sandstone stelæ found by me in 1917 at Pāk Mūn (where this river falls into the Mekhong). The inscriptions are in Sanscrit and dated the very beginning of the VIIth century. They celebrate the victories and conquests of King Chitraset, son of that King Bhavavarman of Tchen-la, who first rebelled against his overlord in Vyadhapura.



Relief (projection of figures from a surface) of a vimana carried by heavenly beings. The figure sitting in the centre of the vimana does no doubt represent the Buddha. The work is early Thai art, most probably prior to Ayuthia (A. D. 1350).
Wat Lai, Changvat Lopburi.

Photo by Phra Prukas Sahakorn.



Ornamental window in Wat Lai (N. N. W. of Lopburi), showing on top a relief in stucco of a vimana. The central figure, though partly obliterated, is no doubt representing the Buddha.

Photo by Phru Prakus Sahakorn.

After the time of the first Khmer kings, who by the way considered themselves as the direct inheritors of the Funan realm, temples sprang up everywhere. These temples were generally built of bricks and consisted of one or several towers standing in an enclosure of palisades or earthen ramparts.

Sandstone was only employed for the door frames and the lintels which, to begin with, are easily recognized to represent the former decorated wooden arches resting on two poles and giving access to the old sanctuaries also built of wood. The decoration of the lintels became, however, in time so intricate and profuse that the idea of its representing an arch has disappeared. The various types and motifs of the lintels of the Khmer *prasat* were first classified by the late Major Lunet de Lajonquière, and have since been profoundly studied by such experts as M. Philippe Stern and Madame de Coral-Rémusat. As a peculiar feature of these early brick temples must be mentioned the representations of *vimanas* (palaces floating in the air) supported by human beings—or animals.⁴

In the VIIth century A. D. King Içanavarman I. installed his capital at Sambor Prei Kuk, not to be confused with Sambor (Çambhupura) on the Mekhong. This old capital is situated in the north-eastern part of present Cambodia, and here developed that art which has been called by various names such as pre-Khmer, Indo-Khmer, pre-Angkor, or again primitive Khmer art. The latter term has been adopted by M. Parmentier, who has treated that art period in his fascinating work called *L'Art Khmer primitif*.⁵

The Sambor Prei Kuk period is also distinguished by the fervent cult of Hari-Hara (a combination of the gods Siva and Vishnu).

The images of these gods are really some of the finest examples of Khmer art left to us. During the VIIIth century unrest reigned in Cambodia which was split up into two states, Tchen-la of the land in the north and Tchen-la of the water in the south. These states were, however, reunited into one kingdom by Jayavarman II. whose

⁴ It may here be mentioned that on the walls of Wat Lai, a temple situated some 25 kilometres to the N. N. W. of Lopburi and which probably represents the earliest type of the Thai temple on the Menam plain, is seen such a *vimana* in stucco relief (see attached picture). I visited this temple in 1927.

⁵ Reviewed by the writer in *JSS* Vol. XXII, Part 1, 1928.

long reign lasted from 802 to 854 A. D. According to the inscriptions this king came from Java, and he introduced the cult of the Deva-raja (God-king) in which the reigning king and the god are blended into one. The essence of this divine royalty was represented by the linga, which again was considered as an emanation of the god Siva. The royal linga was placed in a sanctuary elevated on a pyramid to symbolize Mount Kailasa, the abode of Siva. This novel form of architecture had very important and happy results in creating whole series of such towers which, placed on the top of pyramids, make still to-day an impressive and inspiring sight. As an architectural composition the tower sanctuary on the pyramid is probably without rival in any other country. One of Jayavarman II's capitals was Hariharalaya, identified with the group of temples called Roluos. Here are found a number of small brick towers of a particular style that forms the intermediary step between the pre-Angkor and the classic style.

As a result of M. Stern's researches it has now been proved that this king had another capital, called Mahendraparvata, built on the rocky plateau of Phnom Kulen or Mount Mahendra (to the north-east of Angkor). The monuments found there have been classified by M. Parmentier as belonging to the primitive Khmer art.

One of Jayavarman's successors, Indravarman I. (877-889), built the temple of Bakong, dedicated to the Devaraja, and this was, to use M. Stern's expression, the first example of a "mountain temple" erected. King Indravarman also constructed the fine group of temples of Phra Ko. His son Yaçovarman shifted his capital from Hariharalaya to a point north of Siemrap at Angkor, where he built *his* "mountain temple" on the top of Phnom Bakheng, which thus became the centre of the first Angkor Thom. It was due to a false translation of the inscription in Prasat Sdok Kak Thom (which lies in Thai territory to the N. N. E. of Aranya Prathet) that it was formerly thought that Bayon constituted the centre of the first Angkor Thom, Yaçodharapura. Thanks to the painstaking and lucid work of such savants as Coedès, Goloubew and Stern we are now in possession of the exact chronology of the succession of the Khmer monuments and the old capitals.

Yaçovarman also dug the immense ~~water~~ reservoir to the east of his capital, now called the Oriental Baray.

The style of this period, i.e. circa 900 A. D., which inaugurates the classic period, is still characterised by brick towers built more or less in groups and sometimes resting on elevated bases. These temple towers contained either the images of a Brahmanic god or of a king or another member of the royal families who had been deified under a posthumous name.

The towers consisted of a single square room in the centre of which was placed the image, the entrance being to the east. The three other faces of the tower were decorated with "false doors," with the same frames and motifs as the real door even to the richly carved wooden folding door, here represented in brick or stone.

The superstructure was built in receding terraces becoming smaller, storey by storey, till it terminated in a round button. The corners of these terraces were adorned by small monoliths carved into the likeness of personages standing under an arch.

The delicate sandstone hewn at Pnom Kulen was used for the decorative parts of the towers such as the door frames, lintels, columns, etc. The corners of the walls are decorated with foliage patterns either in stone or in stucco. The lintels of this period have become very stylized, the original arches being transformed into almost horizontal garlands of phantastically shaped flowers and foliage among which are seen strange animals and small human figures. The many headed *nāga*, which later took such an important place in the decoration of the frontal face of the temple towers, is also met with here. Now appears also the monster's head, the Rahu of the Khmer and Thai, the Kala of Java and India. This head of the Rahu, Kala or Makara is placed in the middle of the lintel having on both sides richly carved garlands of flowers and leaves. The columns, which support the lintel, are polygonal and the frontons above them, shaped like a horseshoe, may hide a miniature monument or some divinity. The group of temples at Phra Ko near Roluos is a fine example of this style of art.

In 921 A. D. King Jayavarman abandons Angkor and makes his capital at Koh Ker (Chok Gargyar) about a hundred kilometres north east of Angkor and, in spite of the short duration (twenty-three years) of this capital, one sees a somewhat special architecture developing here. The plan of the temples is more amplified and the sanctuaries are constructed in a line from east to west. Ponds are dug surrounding the monuments which are approached by avenues decorated with

curious sculptures shewing persons with animal heads, monsters and *nāgas*. Another new feature is found in the long halls with stone walls and roofs of wood covered with tiles.

King Rajendravarman returns to Angkor in 944. He builds several important monuments such as temples elevated on stepwise pyramids. The style of Phnom Bakeng with the five towers rising on a superstructure is definitively adopted. One of these new temples is Pre Rup. The embellishments of the Royal Palace in Angkor Thom is also due to this king, though it is to-day difficult to decide what exactly these consisted of. They are, anyhow, mentioned in the inscriptions of Bat Chum.

The successor in the line of these king-architects, Jayavarman V., takes up anew the art formulas of Koh Ker. The temple courts are surrounded by elongated halls which precede the precincts of the sanctuaries. Such halls with porches standing at the entrance to the sanctuary now become general. They may be likened to the *mukha mandapa* which precedes the cells or *garbhagrha* of the Indian temples. To this period also belongs the pair-wise small constructions inside the enceinte of the sanctuary wrongly called libraries for want of a better name; they are now considered to be sanctuaries too. Arches of bricks resting on stone walls are also frequent.

The small but exquisite temple of Bantay Srei, so skilfully restored by M. Marchal, gives a very good idea of the style of this period (967 A. D.). Another innovation, but this time a very regrettable one, was the use of wooden cross beams to support the upper parts of the towers, a very pernicious invention which, when the beams have rotted away, has caused many a sanctuary to crumble down.

In the XIth century the construction of sanctuaries standing on pyramids is amplified with surrounding galleries interrupted at the angles by towers. The first example of this style is Tā Kev which Mmc. de Coral-Rémusat dates to about the year 1000 A. D. M. Goloubew has pointed out that the central sanctuary of this period is preceded on all four faces by open porches, also an innovation in the Khmer architecture. In the Takev sanctuary are found for the last time brick arches resting on walls of stone; in all the posterior monuments the arches are built of stone only.

King Suryavarman I. (1002-1049), though a fervent Buddhist, built a certain number of temples dedicated to the gods Siva and

Vishnu, among them Vat Ek near Battambang (Pratabong), and Pnom Cisor and Vat Baset to the south and north respectively of Pnompenh.

The imposing Baphuon temple, inside the present Angkor Thom, built by King Udayadityavarman I., in the middle of XIth century, shows further enlargements of the plan including more terraces and elevated *chaussées* leading to the principal entrance of the monument. The decorations become also richer and more varied than before.

Finally in the XIIth century Khmer architecture finds its supreme expression in the immortal masterpiece of Angkor Wat, where to magnificent composition is added harmony of lines and proportions, thus creating a vision of beauty which is unrivalled till this day. The galleries are multiplied and connect the towers with one another. The height of the bases are cleverly calculated in order to give a free and complete view of the different storeys letting the perspective of the central and crowning part of the temple with its five imposing towers stand clearly out in silhouette against the azure-blue sky—indeed a supreme revelation of beauty and harmony! No wonder that the ignorant Khmer peasants of to-day refuse to believe that this wonderful fane could have been built by man. It must be the handiwork of gods!

In every aspect this temple of Angkor Wat represents the crowning masterpiece of Khmer architecture and art from its stately fabric to the graceful devatas adorning its walls and the endless tapestries of reliefs in the interior of its galleries. The only fault to find is perhaps the too profuse decorations of the lintels and frontal pieces.

Angkor Wat was built by King Suryavarman II., posthumously called Paramavishnuloka, and the approximate date of construction was fixed by Prof. Cœdès, thanks to an inscription found in the Phimai temple by the writer of these lines in 1918.

The first Angkor Thom was conquered and pillaged in 1177 by an army of invading Chāms. Not long after, King Jayavarman VII. ascended the throne. He severely punished the Chāms, conquering their kingdom, and by his warlike exploits he extended widely the frontiers of Cambodia which, during his reign (1182-1202), reached its greatest extent.

King Jayavarman VII. constructed a new capital, the present Angkor Thom, which embraces part of the first and earlier capital. The

famous Bayon temple is the centre of this new capital, just as Phnom Bakong was the centre of its predecessor.

In 1935 a superb stone image of the Buddha was dug out in the Bayon. This statue represents the image of the reign of Jayavarman VII and has now been placed in a pavilion standing to the east of the royal palace for the worship of the faithful. The central temple of the capital of the Khmer kings used to contain the Devaraja symbolized by a linga, but Jayavarman VII, being a fervent Buddhist, had it replaced by an image of the great Teacher.

Prof. Coedès thinks in this beautiful image may be seen an idealized portrait of the King. It is during his reign, too, that the gigantic faces that decorate the gates of the capital and the towers of the Bayon come into existence. They represent the merciful Bodhisattva, Avalokiteṣvara or Lokeṣvara, who had become the palladium of the new capital. The long balusters composed of giants carrying nāgas also date back to the reign of King Jayavarman VII.

Besides enlarging those already existing Jayavarman VII. was an indefatigable builder of new monuments, but these activities are characterized by haste and frequent changes of plans. His constructions are badly executed by inexperienced and clumsy workers who seem to have been cruelly treated by their brutal foremen. Besides temples and monasteries this king also constructed more than a hundred hospitals (both for men and animals) in his realm, the northernmost being situated at Say Fong, not far from Viengchan in French Laos. He also built extensive highways connecting the grand temples (as for instance the temple of Phinai, also a Mahayanistic sanctuary) with the capital. A great number of stone bridges spanning the intervening rivers were constructed during this reign too. On his great highways King Jayavarman VII. had built, at intervals of 15 to 20 kilometres, rest houses for the pilgrims combined with sanctuaries for the merciful Lokeṣvara (*dharmaḡulus*). It seems that the reign of this king had exhausted the forces of the Khmer people whose virility had been broken by his incessant wars and constructions. The decadence and decline was due to follow, and it set in as soon as King Jayavarman died.

Prof. Coedès describes in moving words the reign of this king and its fatal results for the downtrodden Khmer people. One must think of what this (incessant construction work) meant to the Cambodian people—this people, who fifty years before had built in the sweat of their brows Angkor Wat, Bantay Sambre, Beng Māh and the greater part of Phra Vihear.

One must think what the erection of these later monuments meant to them. What an army of stone hewers attacking the flanks of Pnom Kulen, of porters dragging the huge sandstone blocks, of masons piling up the stones, of sculptors and decorators! One may imagine these human anthills provided by conscription, working like galley-slaves in order to erect to the glory of a queen-mother or a crown-prince edifices without any practical use. And it was not limited to the actual workers. One must remember that for the service alone of the queen-mother eighty thousand forced labourers were mobilized. Think of the riches spent uselessly by this megalomaniac king: — five thousand kilograms of gold, as much in silver, forty thousand pearls and enormous quantities of other treasure wantonly wasted for the divine cult. Far from enjoying prosperity the Khmer people at the end of the XIIth century was bled white by this insensate royal despot, whose mad craving for the erection of monuments to his own glory prepared for the downfall of his people. In 1292 when the Chinese ambassador, Tchou Ta-Kouan, visited Cambodia he found the country completely devastated as a result of a war with the Thai of Sukhothai.

Prof. Coedès adds: Certain authors consider the sudden decline of Cambodia an enigma and refuse to believe that the Khmer monuments were built by the ancestors of our Cambodians. There is no enigma, and the Cambodians are truly the direct and authentic descendants of those great builders whose language, known since the VIIth century from hundreds of inscriptions, only differs from the modern Cambodian by some archaisms.

Much speculation as to the reason why Angkor Thom was deserted and given up as the capital of Cambodia has also been rife. Dr. R. L. Pendleton in his excellent and instructive paper *Agriculture and Forestry* published in the *Natural History Supplement to the Journal of the Thailand Research Society*, Vol. XII, No. 1, p. 51, quotes from *A History of the Orient* by Steiger-Beyer-Benitez, according to which the desertion of Angkor Thom took place about the year 1300, and that it was caused by an inundation. This is of course quite unhistorical. Angkor Thom was deserted because of being too near this country of the powerful and warlike Thai. Angkor Thom was conquered and pillaged after seven months of siege in the year 1431 by King Boromaraja II. of Thailand (Ayuthia) and not long after King Boromaraja Thirat Ramathibodi of Cambodia shifted his capital from Angkor Thom to Pnompenh.⁶

⁶ Vide W. A. R. Wood, *A History of Siam*, p. 81. (As a matter of fact the capital was first moved to Srei Santhor and then to Pnompenh). I may as well correct another mistake in the said paper by Dr. Pendleton. In

It has often been commented on that many of the Khmer temples have not been quite completed and that the sculptures are unfinished, besides being rather mediocre in design. Such temples and sculptures mostly, if not all, belong just to the reign of King Jayavarman VII whose feverish activity did not provide time enough for executing the work sufficiently carefully.

After the downfall of Cambodia the temples already pillaged and sacked by the invaders were left to the mercy of the tropical weather with its fierce sun and heavy rains, and soon the jungle invaded them in its turn. The wild figs pierced the cracks in the temple walls with their roots, little by little widening them till the whole fabric crashed down, or again people from nearby villages would come to sharpen their knives on the stones—of course, just where the inscriptions were engraved! Or again monks would come and pull down the temple in order to obtain building material for their own wats, and thus disappeared many a fine sanctuary and interesting historical record until the Ecole Française d'Extrême Orient came to the rescue in the nick of time. The work of this learned institution and what it has already done to preserve and restore what is left of Cambodia's golden past is worthy of all praise and has earned for itself the gratitude of the whole civilized world.

The descriptive catalogue of the pieces of Khmer sculpture as kept in Musée Louis Finot is preceded by a useful list of the Khmer kings from the VIth to the XIVth century and by a note on Khmer statuary.

M. Marchal says that Khmer art is very different from European art. It is, so to say, a distant art, for its youngest pieces date from

his footnote on p. 48 the Doctor mentions "Ban Būng, Ubon province, site of the 12th century Mawn town"—The full name of this old fortified village is Bān Bu'ng Kue. It is situated in Amphoe Mahachannachai on the eastern bank of the Chi river. Four hundred metres west of this village I discovered in 1913, hidden in a mound, a *stela* of red sandstone, 2.50 metres high. I took an impression of the inscription, which is in Sanscrit and has been translated by Prof. Cœdès. The date is 886 A. D., i.e. the reign of King Indravarman of Cambodia. It contains an *éloge* of the Buddha and enumerates the usual gifts of fixed and movable property to a sanctuary which must since have disappeared (vide my *Complément à l'inventaire descriptif des monuments du Cambodge*—p. 8-10.) The village in question is *not* a Môn village. It is now occupied by Thai Kāo but may formerly have been peopled by Kui (called Soni by the Thai). The Kui are the more uncivilized cousins of the Khmer. They speak a Môn-Khmer tongue, and certain words of their language are very much akin to Môn; e.g. to eat = *cha bong* in Môn *cháu bo'ng*.

the XIIth century, and they are the product of a civilization of Hindu origin which has itself developed on a foundation of ancient culture generally called pre-Aryan, seemingly with intimate relations with the Mesopotamian civilizations.

There is a very marked difference between the European conceptions of art and those of the Asiatic. While the European artist seeks to reproduce his model on nature as faithfully and pleasingly as possible, not so the Asiatic artist, to whom the cult of art is a sacred act. *He* tries to imbue his work with the ideas of his sacred writings and that without any idea of pleasing with harmonious form or colour.⁷

The Hindu or Khmer artist strives in his work only for the glorification of the gods and to stress their might by the aid of those symbols or attributes which have once and for all been accepted as belonging to them. As Prof. Coedès has well said :

The magical power of the divine images turns the temple into a veritable world of the gods, and the faces of the *apsaras* which decorate the walls of Angkor Wat are not only to please the eyes but also to transform this cold abode into a celestial palace.

The first explorers and students of Khmer art did not admire their sculptures which they considered ugly, even grotesque, and that with a certain right. But the later years' rich harvests—and there are still annually being dug up a considerable number of statues or débris of such—have brought to light a number of noble and fine pieces of real artistic value.

It is a curious fact that, while Khmer art at its height (XIth to XIIth century) had little by little cast off the purely Hinduic elements, it went back to its oldest (Indian) forms during the Bayon period, (XIth to XIIIth century). So for instance is the elephant half hidden in the masonry a pure Hindu motif (see the verandahs of Karli), as also are the large animal figures seen in *haut relief* on the walls of the Royal palace acting as caryatids. A striking example are the *garudas* on the *enceinte* of the Phra Khan temple.

The most typical example is, however, the sanctuary of Phra Thkol (Kompong Thom province) whose corners are overloaded with a chaos of motifs. This is the Hindu art par excellence with all its complexity in contrast to the more orderly and sober Khmer style.

The statuary in human form represents either the Buddha or the Brahmanic gods, and a certain number of minor rank such as *apsaras*,

⁷ Cf also le May: *A Concise History of Buddhist Art in Siam.*

divarapalas, etc., which are common to both religions. It is at times difficult to decide whether an image represents the Buddha or the god Vishnu, as both, at a certain period in their existence, were enthroned on the coils of a *nāga*. It is also easy to confuse the Bodhisattva, Avalokiteṣvara, with the god Siva because of their common attributes. It is therefore preferable to treat Khmer sculpture by periods, as has been done by one of its foremost connoisseurs and students, namely M. Ph. Stern of the Musée Guimet.

The art of Funan is not included in Monsieur Stern's treatment. This art must have been very closely related to Hindu art, and its statuary was derived from the Amaravati and Gupta schools introduced in Funan by way of the ancient Môn-Indian state of Dvavarati in present Central and South Thailand.

The sculpture undergoes the same evolution as the architecture, and it may be said that the older it is the nearer it comes to Hindu art, and the younger the more it shows its differentiation from this art and the inclination to evolve according to its own genius. The last and youngest of all these periods of art, that of Bayon, shows, however, a distinct return to Hindu conceptions. Monsieur Stern divides Khmer sculpture into four great periods. The first of these corresponds to that of pre-Angkor, the period of primitive Khmer art, from the VIth to the VIIIth century A. D. The following three periods are those generally known as those of classic art. The second period covers the time from the IXth century to the middle of the Xth; the third period from middle of the Xth to the middle of the XIIth, and finally the fourth, the Bayon period, from the end of the XIIth to the end of the XIIIth century.

During the first period, Khmer art (of the VIth century) is still impregnated with Hindu art conceptions of the Gupta and Pallava schools. It may, however, be said that in taking over the Indian forms of art the Khmer artists understood how to adapt them to, their own cultural taste. Thus the often cruel, fierce or obscene traits in Indian sculpture have completely disappeared under the master hand of the Khmer. It is characteristic of this period that the anatomy of the images is far better treated than in the classic period.

Some of the images are almost perfect in this respect such as the Hariharas (the fusion of Siva and Vishnu) found at Prasat Andet, Asram Maha Ro'sei and Sambor Prei Kuk, and especially a splendid Siva found in 1935 on Phnom Da. The execution of these images

is correct and sober, having the right proportions. The torso is always naked but not over-loaded with jewelry as in the case of Indian or Javanese images. The head is somewhat elongated; the eyes are open and horizontal often showing the pupils. The nose is rather narrow and a little arched. The mouth is well formed and smiling while the chin shows a dimple. The head-dress is the cylindrical *mithra* or tarbushtype one, a form of head-dress which disappears completely during the subsequent periods. So also does the supporting arch—the arch which was employed for supporting the images from behind. In the female images the breasts are strongly developed and on the neck and breast are seen the traditional three folds of beauty.

A certain category of the statues of this period shows direct influence from the north-west of India. Thus the typical statue of a standing Buddha clothed in the monk's robe with the right shoulder uncovered, would be found with the *umisa* (the protuberance on the top of the head) very little developed, and the hair curls shaped like small balls. But, as M. Groslier has pointed out, the absence of folds in the robe and of the nimbus behind the head negatives any Gandharian influence. It is more probable that the conceptions of the Indian schools came via Burma and Dvaravati. After studying the images belonging to this period of art in the Albert Sarraut Museum in Phnompenh and having compared them with the examples of classic (Greek) art found in the museums of Rome, Paris and London, the writer of these lines has no hesitation in saying that the Khmer pieces almost equal the latter from the point of view of pure beauty and perfection of execution. The clothing of the men is a kind of *lunguti* kept in place by a belt, as regards the women it is a sort of skirt which permits one to see the contours of the legs.

There is no actual rupture between primitive Khmer art and that of the classic period, and the recent finds of statuary on Phnom Kulen in 1936 represent the period of transition from the former to the latter. M. Ph. Stern in his book *Le Bayon d'Angkor et l'évolution de l'art Khmer* has shown that there is a very marked difference between the sculpture at the beginning and at the end of the classic periods. The second period still shows a certain suppleness of the limbs, and the male images are often ornated with two belts which may be due to Javanese influence. The face is now squareformed with a large chin, the eyebrows are joint, the nose is straight and

over the mouth is the trace of a moustache. The men's loin cloth is draped in front like an anchor while the women's skirt is plaited vertically and its lower part draped like a fish's tail. The contours of the legs are no more seen and the execution of the feet is already rather mediocre. The third period, which M. Stern attaches to the temples of Bantay Srei, Baphuon and Angkor Wat, shows further alterations in the sculpture. The height of the images seems to diminish, the face becomes more oval and an expression of mildness replaces the somewhat haughty and hard expressions of the previous period, and on the forehead is sometimes seen a vertical sign, a kind of frontal eye. The head-dress, as in the second period, consists of a diadem with a conical *mukuta* or *chignon* set up in the shape of a cylinder having at its base a string of pearls. The forms of the bodies become more slim, and they lose their heaviness. At this period appear the images of the Buddha enthroned on the coils of the *naga* (Thai: *Phraya Nāk*, the serpent-king). According to M. Pierre Dupont all the images of the Buddha prior to this period show the great Sage standing. The Buddha is represented either in a monk's robe or wearing a crown and jewels as a prince (Thai: *Phra Chao song khru'ang*). In the fourth period the face of the images has become an elongated oval and the eyebrows are clearly separated. The mouth is elongated too, and shows the stereotyped smile so characteristic of the last period of Khmer art. The body becomes smaller and the hips are hardly marked, finally the legs of the male images became excessively heavy and thick. As regards the female images their shoulders tend to slope downwards and the breasts are less developed than formerly. The ornaments of the statues are all executed in great detail. The men's dress is still the *languti* or *sampot*, which in front is draped like a double fish-hook. The women's skirt is now studded with small flowers. During the last period the representations of the Buddha and the Bodhisattva Lokeśvara become numerous and their numbers exceed the Brahmanic images of the previous periods.

A certain number of Buddhas found by the late Commaille at the Bayon show the marked influence of the art school of Dvaravati and reveal a renewal of the Hindu traditions in Khmer art. Certain images generally sitting in the so-called royal position or *à la javanaise*, though representing gods or goddesses, are in reality the portraits of kings; queens or other members of the royal family. Thus

one of the most beautiful divine statues found at Phra Khan is most probably a portrait of Princess Jayarajadevi, consort of the famous King Jayavarman VII. To the study of Khmer art also belongs the great number of bronzes found representing divinities, cultural objects or parts of harnesses, hooks for palanquins, parts of household furniture, etc., all so well depicted and described in Prof. Cœdès' excellent and stately work *Bronzes Khmers* in the *Ars Asiatica* series. The well-known alloy, in Thailand called *samrit*, used for images of the Buddhas has been analysed by M. Groslier who gives as follows for one of such images:—copper 68.5; tin 103.8; lead 193.5; nickel 6; gold and silver 1.7. It is very probable that some of the bronze images contained in the temples at times were taken out and carried in procession for the adoration of the faithful. This is still done in certain places in Thailand.

Among the rich collection of images, or débris of same, housed in the Musée Louis Finet, a few masterpieces may be mentioned, such as a head of the Buddha (D. 311-55) from the Bayon period which, besides its serene and world-detached air, is interesting because of its marked dolicocephalic type. Also the image of a deified princess with her exquisite outstretched hands (D. 311-57) as well as the head of a Lokeçvara (D. 311-69) with its fine narrow nose are of outstanding interest. Among the bronzes is an especially fine representation of the Buddha sitting on the *nāga* (D. 32-107) of a height of 455 millimetres. For people who can afford the voyage to Hanoi a lengthy visit to this highly interesting Museum is much to be recommended and should prove highly attractive.

M. Marchal has also kindly sent me a separate of his article *Notes sur les terrasses des éléphants du roi lepreux et le palais royal d'Angkor Thom* published in the *Bulletin de l'Ecole Française d'Extrême Orient*, Vol. XXXVII, part 2, 1937. The royal palace in Angkor Thom with the adjacent terraces whose walls are decorated with huge *hariti* reliefs of elephants and *garudas* besides other sculptures representing *devatas*, *yakṣas*, *nāgas* and human beings is well known to all visitors to the old capital of the Khmers. The stepwise pyramid *Phimānakas* (in Thai: *Phimān Akāt*) also belongs to the royal palace compound as well as various pavilions, ponds (*sras*), etc. All these constructions do not date back to the same time but were erected during a period extending from the end of the Xth or beginning of the XIth century to the end of the XIIIth century, and during that time several of these

buildings were considerably altered by reconstructions or modifications. The *terrasse* of the elephants, which dates back to the Bayon period i.e. the end of the XIIth century was built in two periods. M. Goloubew has given an exhaustive explanation of the sculptures representing chariots, gladiators, polo-players, etc., and has especially studied the costumes drawing attention to certain figures wearing crested head coverings decorated with the head of the Kala (see *BEEFO* XXVII, 1927, p. 236). The actual palaces were no doubt built of wood with tiled roofs, and suitably carved and gilded perhaps, now alas! all disappeared. As regards the so-called leprous king it is now commonly accepted that this image in reality represents the Buddha. A number of good illustrations and plans accompany M. Marchal's interesting article.

M. Marchal has furthermore sent me two other separates of papers on archaeological matters, namely, *Les déformations de la tête de Kala dans le décor Balinais* (an extract from *Revue des Arts Asiatiques*) and *The flying (quivering) flame in the decorations of the Far East* (a reprint from *A volume of Eastern and Indian studies in honour of F. W. Thomas, C. I. E.*).

The first article deals with the variations of the head of Kala, Banaspati, Rahu, Kirttimukha, Boma or Karang Tjeiviri (the two latter names are used in Bali) as produced by the rich and fertile imagination of the Bali artists. This ogre's head is of course well known from the decorations of the lintels in the Khmer towers and in the Javanese *tjandis*. In the *puras* or temples of Bali it is found in many different places: in the gate buildings, in the temple walls, on the pillars of the sanctuary, etc. The Bali artists have gone to the extreme in their treatment of this head from representing it with two eyes and a mouth with a lower jaw to heads without a lower jaw and heads with only one eye or again simply a single eye finally to be transformed into a pattern of flowers and leaves symbolising the original subject. When studying the many drawings and photographs illustrating M. Marchal's paper one gets a vivid impression of the high artistic sense which seems to be inborn in this delightful Balinese people. The rôle played by the Kala or Boma in the *puras* of Bali is that of a protector, i.e., it is believed to possess a magical power. M. Marchal has given a well reasoned explanation of the origin of this ornament which stands for the same ideas as that of the ancient Chinese *T'ao T'ien* mask and certain wooden carvings of the Haida Indians in North America. The ultimate origin was the

enemy's head taken in war and hung at the door of the slayer in order to protect him against evil powers, or as in the case of the Nāgas and Wild Wā to secure good harvests.⁸

The second paper treats of the motif of the flying or quivering flame in the decorations of the Far East, in Indochina and in Insulinde. M. Marchal says that these flames, chiefly in Bali and Java, have a magical character and represent under a plastic form the energy and the spiritual power which emanates from certain beings, gods, heroes or priests. The flame symbolizes the occult power which these beings possess in them.

In the island of Bali, this motif is met with very frequently even in modern decorations. This conforms with the character of the Balinese who, in spite of their Hindu civilization, have remained essentially an animistic people. They have preserved very vivid memories of an ancient culture which spread from Oceania right up to the Asiatic continent. Of this culture we still find traces in certain tribes (Khā or Moi) in Indochina. We know that the very first inhabitants of Indochina were of Malayo-Polynesian race; the manners, customs and arts of Annamites and Cambodians still afford evidence of the traces of this ancient civilization on which later on were grafted Chinese and Indian civilizations. The flame motif in the Balinese *purus* often takes the form of one or more pointed tongues and as such symbolises the terrible goddess, Rangda. M. Marchal goes on to describe the various forms for depicting this flame, which is sometimes connected with the Kala or Boma, represented by an eye resting on a jaw bone flanked and surmounted by flames; at other times the flame is depicted as a compromise between itself and a flower. In Cambodia and in Burma the flame is represented often as flowers in connection with Buddhist personages. So far M. Marchal. When M. Marchal, however, says that the Malayo-Polynesians were the first inhabitants of Indochina we would disagree. These people were undoubtedly preceded by Melanesians, Proto-Australians and Negritos, as Mlle. Colani's excavations have clearly proved.

Bangkok, the 10th August 1940.

ERIK SEIDENFADEN.

⁸ See M. Marchal's *Des influences étrangères dans l'art et la civilisation Khmers*, Saigon 1936, quoted in my *Note on the archaeological aspect of Rev. Dr. S. G. McFarland's Account of his visit to Angkor Wat in 1872 JSS Vol. XXX, Part 1, p. 51*, also my article *The T'ao T'ien Mask in Man vol. XXXVIII, January 1938*.

Congrès international des sciences Anthropologiques et Ethnologiques.

Compte rendu de la deuxième session, Copenhague, 1938.

The second international anthropological and ethnological congress was held in Copenhagen during August 1938 (the first congress having been held in London in August 1934), and forty-three countries were represented. It was a pity that Thailand could not send any delegates or lecturers this time. It will be remembered that the reviewer lectured before the first Congress.¹ He is also still a member of the permanent Council of this congress which during normal times should meet once in every four years.) The congress was presided over by the veteran ethnographer, Prof. Thomas Thomsen, whose highly gifted father, Christian Jürgensen Thomsen, was the designator of the famous three culture ages of ancient times, namely those of the stone, bronze, and iron ages which long ago have been accepted by the entire scientific world as the only true classification.

As this bulky but exceedingly interesting report comes to nearly 400 pages we shall only cull a little here and there which may be of interest to members of the Thailand Research Society.

Professor A. W. Brögger (Norway) said in his speech at the opening of the congress: "Happily the time is long past since the material, ethnography (ethnology), required, was collected with the prejudice and self-satisfied ideas which regard *natural peoples* as beings of a rather lower standard." We are sorry that we must disagree with the Professor. Alas! that time is not past yet.

From a summary of the studies of the Arctic peoples it should be noted with interest that many Ainu culture traits point towards the Indonesian archipelago.

¹ Vide E. Seidenfaden, *Anthropological and Ethnological Research Work in Siam*, JSS., Vol. XXVII, Part I, 1935

The famous atom research worker, Professor Niels Bohr of Copenhagen, made a speech on *Natural Philosophy and Human Cultures* during which he said: "Of course nobody will deny our belonging to the animal world, and it would even be very difficult to find an exhaustive definition characterizing man among the other animals."

Whether the latter part of the sentence be true or not we think it a very dangerous saying. By lowering human beings to the status of animals, and many modern anthropologists delight in doing this, and denying us qualities like a soul, are we not destroying all morals and ethical values? We believe so, and we would add that the combination of crude fanatical evolutionistic dogmas and the materialistic mechanical outlook on life is no doubt responsible in the main for the present ills of humanity. Happily the last word has not yet been said about the origin of man, and what is taught as truth to-day may be proved wrong to-morrow!

To be just to Prof. Bohr it must be added that he himself is a man without any prejudices, and when he says "that we may truly say that different human cultures are complementary to each other," one must agree whole-heartedly.

Under the section of *Anthropologie anatomique et biotypologie* Prof. Franz Weidenreich's lecture is the most outstanding. He says that when classifying fossil hominids neither archaeology nor geology can be of any aid, still less act decisively on this question. Only the comparative anatomy of man can furnish us with the information required. The most primitive and best known hominid is *Sinanthropus pekinensis*—the Peking man whose brain case presents certain primitive traits characteristic of gorillas and chimpanzees. The cranial capacity was approximatively only 1,000 c.c., or one third less than that of recent man. The latest finds of *Pithecanthropus* by Dr. von Königswald in Java demonstrate that it was a true hominid of about the same stage of evolution as *Sinanthropus*.

When arranging the skeletal finds of hominids in order of evolution and in chronological order the two sequences fail however to conform.²

The generally accepted conception of there being only one true centre of evolution limited in time and space must be considered to be incorrect. Prehominids have only been found in the extreme east of the

² The Peking and Java men are not hominids but pre-hominids, i. e. apemen, according to the two tables given.

Eurasian continent, and here we have a morphological line leading from Pithecanthropus through the stage of Homo soloensis to the Wadjak man (both in Java) and further to the Australian aborigine of to-day. Prof. Weidenreich further says that the Sinanthropus branch may be traced through an unknown Sino-Neanderthal type to some Mongol groups. A reconstruction of the Peking man in *The Illustrated London News* some years ago showed, as a matter of fact, a considerable likeness to the present North Chinese. The Rhodesian man is closely akin to the Negro, no doubt, and possibly one at least of the centres of the origin of the European race was in Palestine (Mt. Carmel). Thus four major centres of origination may be fixed, namely one in Asia Minor with relation to the white race; another in East or South Africa with relation to the Negroes; a third in North China with relation to the Northern Mongols; and a fourth within the Sunda Islands with relation to the Australians and Melanesians. The lecturer is unable to accept references to migrations and habitations of primitive races as convincing proofs. Fossil evidence proving the existence of only one centre is completely lacking. He adds, however, that the theory of a polycentric evolution of man is, of course, not equivalent to a polyphyletic evolution. We may, therefore, all of us have descended for instance from the Dryopithecus but not have been evolved at the same rate everywhere, but accelerated here and retarded there.

We do not think that all will agree with Prof. Weidenreich. Geologists may insist on the *fact* that Homo sapiens appeared before Homo primigenius (Neanderthal man, etc.) and that the later, lower types were *Kümmertypen* (due to lack of proper food, raw climate, etc.). It will also be recalled that the discoverer of the first Pithecanthropus, Dr. E. Dubois, in 1937 in *Man*³ restated as his opinion that the Pithecanthropus was not a man but a species of gigantic gibbon, and that the child's skull found by Dr. von Königswald was from a young child of Homo soloensis. The last word about the Java skulls has, therefore, perhaps not yet been said. It seems also that Prof. Weidenreich denies the importance of physiography (surroundings and food) though it is more or less proved that the Americans of U.S.A., even those of pure European stock, after some generations change more and more into the type of the Amerindian.

The problems of the Pithecanthropus and Sinanthropus are naturally of great interest to research workers in this country which, so

³ Vol. XXXVII, January 1937.

to say, is lying half-way between the cradles of these two pre-hominids. Furthermore, explorations of our numerous lime-stone caves may result in the finds of the remains of one or the other race or, may be, a cross-breed between them. However, Dr. Madeleine Colani's exhaustive excavations of a great number of caves in Tongking and Annam do not encourage such hopes. The sequence of human types found by this learned lady is Negrito or Negroid, Proto Australian, Melanesian (Papua) and Indonesian, which does not quite conform to Dr. Weidenreich's theories. The origin and descent of man seem still to be far from a solution. Mr. Rolf Nordenstreng of Upsala (Sweden) thus says that it is in vain that some research workers have tried to draw the *tree of descent of Man*. There never has been any such *tree* nor any *branching out* from its stem, but a network of descent, too hopelessly intricated to disentangle! Man is of many-stemmed origin and cross-bred since the oldest times. The result is that humanity is now one single enormous syngameon or mating-group where no limits except arbitrary ones can be drawn between different sub-types, and it is a moot question whether these should be called species or races. There are no *originally pure races* nor has there ever been, and only some intelligent being from another planet—if there be any such—is able impartially to judge whether some races are *superior* and others *inferior* or not. The idea of Race is but an auxiliary construction. The latter part of Mr. Nordenstreng's idea quite conforms with the reviewer's own ideas. To decide exactly where one race begins and where another ends is more than difficult, for which reason I use appellations such as "the so-called white or yellow race." As regards the first part of Mr. Nordenstreng's contention I think that this rather favours the theory of a common source of all mankind, the variations of which may be due to difference of climate, food and other circumstances obtaining during hundreds of thousands of years.

Prof. Eugen Fischer, the noted German savant on the laws of heredity, denies Mr. Nordenstreng's syngameon and maintains that there originally were pure races but Prof. Weidenreich, when discussing this point, says that in the caves at Chou Kou Tien were found three well preserved skulls from the late palaeolithic age; one was of the type of the Ainu, one of the Eskimo type and one of the Melanesian type of to-day. And he says that if the theory of pure races formerly existing is correct, we must expect to find those pure races

the farther back we go. Prof. Weidenreich concludes by asking : "Where now is the pure race in the case which I have referred to?" The well known British authority Prof. Fleure (Manchester) also agrees that the term *Race* should no longer be used, and says we cannot separate the races.

During a discussion on the rise and spread of blood groups Prof. Stapleton (Jersey) said that Hrdlička (the famous American anthropologist) mentions the close resemblance of type between the Darjeeling people and the Amerindians. This might be of importance in connection with the sources of origin of the Redskins. To this it may be added that among the Nāgas of Assam there have been found identical cultural traits with the Amerindians, and finally there is the striking likeness of certain Tibetan and also Khā or Moi types with these original Americans.

Another point of interest came up during the discussion of Prof. Eugen Fischer's lecture *Rasse und Vererbung geistiger Eigenschaften* (Race and the inheritance of spiritual qualities) when Dr. Hugo A. Bernatzik (well known to the readers of *JTRS*) said that based on his ethnological-psychological studies of primitive peoples, he would assert that primitive peoples were not able to adopt our culture because of the poor spiritual qualities inherited by them. We think it would be good if students of such matters would inquire into the methods by which the Danish administration in Greenland has lifted up a very primitive and barbarous people to civilization (and to interior autonomy) before forming any theories. We are also convinced that by using the same methods with due modifications adapted to the different localities, such primitives as Australians, Phi dong lu'ang and Fuegians could be saved. In favour of this contention of mine it may be added that the Siberian primitive peoples (Samoyeds, Tschukts, Yakuts, etc.) since having been placed on equal footing with the Russians (by the Soviet Government) have shown themselves fully capable of absorbing our modern culture. It has been rightly said that the civilizing of such primitives depends more upon the manner in which they are approached than on the particular art of culture one wishes them to adopt. Cruelties, alcohol and sickness inflicted on them from outside carry most of the responsibility for the mental depression in which our present-day primitives find themselves. Friendly but firm treatment which, to begin with, should minister only to their material needs, would no doubt win the day

in most cases, and for such a task missionaries (trained in ethnology too) should prove the best of teachers.

Mr. Bonwit (of London) in his interesting talk on *The Contextual Approach to Languages* complains of the great difficulty for a student of (primitive) languages to enter into contact with the people whose language he is to record because of their mistrust of a foreigner. Our advice to the student is: begin by curing their bodily ills. That will quickly unloose their tongues, and you will, by and by, acquire all the information you require.

Dr. Harms (New York) lectured on *Mentally Sane and Sick and The Primitive Man*. The doctor says that the progress from unscientific to scientific ethnology consists primarily of acknowledging the primitive, not as a half human, but as an adequate human type. However, there are still research workers who regard the mind of these so-called primitive men as "primitive," low, abnormal or pathological, as Freud and Levy-Bruhl did. The theories of Freud of the neuroticism of all primitive mentality has resulted in complete confusion. Shamans are for instance not neurotic-epileptics. There exist among the primitive peoples mental qualities, high degrees of perception, memory and even will power, which civilized people do not possess. This is really a word in time!

Dr. Gandert (Berlin) in a lecture on the horse in the neolithic age in North and Central Europe said that the taming of the horse first took place in North and Central Germany and in Southern Scandinavia, independently of Asia. We doubt the correctness of this statement as it seems that, according to all historical records, the tame horse was brought to Europe and the Near East civilizations from the north-east.

Monsieur Schaeffner (Paris) in an interesting lecture on African musical instruments pointed to a possible distribution of these to Oceania. This is interesting, as such a migration of musical instruments to Oceania would have passed by Indochina. Another interesting fact is that the slit wooden drums of the Nāgas are also found in Oceania, and we think that the long hanging wooden drums used so much in up-country temples in this country may have close relations to the Nāga drums too.

Under *Ethnographie Océanienne*, Dr. Speiser (Basel) gave a very interesting lecture on *Cultural Relations between Indonesia and Melanesia*. He says that there is no palaeolithicum in Melanesia, and that Papuans and Neomelanesids were evolved by a mixture of

Palaeo-Melanesids (same as the Tasmanians) and Australoids. The people received the neolithic culture from the so-called cylinder-axe people coming from the west. These latter are perhaps identical with the Buka people of to-day and besides bringing neolithic culture to all Melanesia, they produced the present Melanesians by inter-breeding with the Neomelanesians. After them came, also from the west, the Megalith people. There were many and smaller waves of culture too. The starting point of many of the important cultural currents was the Batak lands and Nias, but the Megalith culture came from the Nāgas in Assam. The cultural key for Melanesia is therefore South-East Asia. During the discussion of the inter-relations between the Nāga and Melanesian cultures stressed by Dr. Kauffmann (Basel) the expert connoisseur of the Nāgas, Prof. J. H. Hutton (now Radnor, Wales), said that the relationship between Nāgas and Melanesians was not confined to material culture, for in more inaccessible areas of Assam strikingly Papuan types with aquiline noses, springing from a deep glabial depression, are found. He would therefore suggest that the centre of dispersion was in Indonesia. We do not agree with Prof. Hutton as regards the latter point but will abstain from discussing it due to lack of space here, though of course reflexes in human migrations are well known.

The section on Ethnography and Folklore is especially interesting, and when scanning the various papers read in this connection one is struck by the many beliefs and customs we possess out here in Indo-China which are similar to or even identical with those pertaining to European countries. To name only one, the rice spirit and the grass mother in Norway! The time has come when such beliefs and customs (as well as all the regional costumes of which some have been collected through the efforts of the reviewer and now are housed in the National Museum) should be collected here in Thailand by sending out questionnaires to all *amphoes*.

Under *Sociologie et Religion* Dr. Serner (Malmö, Sweden) read an interesting paper on the employment of stone at burials in prehistoric and modern times. In this connection we think a protest should be made against the idea that our prehistoric fellowmen were always acting from fear of evil spirits or magic. As a matter of fact we cannot see why they should not have acted from normal sensible motives, i. e. employing stones simply to protect the bodies of the dead against marauding animals.

Dr. Ohlmark (Lund, Sweden) read a paper on *Arctic Shamanismus and Old Nordic Seid* in which he, like the Russian workers, explains Shamanismus as a fruit of hysteria, inherited spiritual abnormality or nervous talkativeness which is interpreted as talks with the spirits or spirit possession, while the final lethargic breakdown is the flight of the soul. This spirit possession is also known in Thailand where it is practised by Môn women, Lao Song and other Thai women (it is always a woman here) and is called "Khao phi"—spirit-possession, under which the medium may prophesy and answer questions. (The reviewer has witnessed such séances several times). Dr. Balyš (Kaunas, Lithuania) during the ensuing discussion said that Shamanism is *not* a religion but a way of communion with the spirits, that Shamanism should not be considered only as a mental disurbance, and that true Shamanism is also found in Indonesia.

Finally must be mentioned a very interesting and important paper written by the late Dr. phil. K. Wulff (Copenhagen) who is well known from his book *Tai und Chinesisch*. Dr. Wulff's paper treats the relationship between the Malayo-Polynesian languages and those of Indochina. Following Father W. Schmidt's opinion that the Malayo-Polynesian (Austronesian) languages were of the same origin as Môn-Khmer, Khasi and Munda, forming a great Austric language group, the sinologue A. Conrady (Leipzig), a distinguished expert on Indochinese language, took up the task of trying to find out whether the Thai-Chinese group were also related or not. According to Dr. Wulff this relationship *has* been proved by Dr. Conrady to exist. We are now therefore confronted with the earth's greatest language family counting 575 million souls! Dr. Hevesy's critique of Father Schmidt's hypothesis of a near relationship between Munda and Môn-Khmer and his own idea that Munda and Hungarian are of the same family has been utterly disproved by R. L. Turner in his trenchant critique.⁴ Still the group of Môn-Khmer languages need much more detailed and thoroughgoing study, as Dr. Izikowitz rightly says, before we can make further comparative studies.

ERIK SEIDENFADEN.

Bangkok, 14th August, 1940.

⁴ *Journal of the Royal Asiatic Society* 1934, Part 4.

JTRS. Vol. XXXII, Part 1). On Plate II are seen personages with an aureola resembling the feathered head-dress worn by certain tribes in New Guinea during the ritual dances at the fertility ceremonies. One of the details of this plate might represent a giant mill or *norio*—our *rahut* or water wheel. Other details (S, S_1, T, T_1, T_2) represent cup shaped grooves which, as in the case of similar grooves found in South Africa cut into rocks, may have been used for crushing something or stirring some liquid (perhaps for certain sacrificial acts). Other signs again may signify the moon, as full or crescent. The Dayaks use the same signs for the moon as have been found by Mlle. Colani on the megaliths of Chiang Kwang. The latter savant also finds relations between the pictures on the Lao Megaliths and the *bas-reliefs* on the megaliths in Cachar (Upper Burma), and, we would add, in Assam and among the Kuki-Lushai clans. On the second *graffiti* are also seen some Chinese characters. The age of these characters is unknown and, so far, the race of the makers of these *graffiti* is also unknown.

There seems, however, to be cultural links reaching from Assam in the west to New Guinea, some of the oceanic isles and even Australia, in the south-east. Recently Mr. Elkin has found rock paintings belonging to the Ungaringin tribe in N. W. Australia and very similar ones in Dutch New Guinea. One must remember that as regards the physical aspect and material culture of the Australians and the Papuans on the one side and the prehistoric remains of certain human groups, which formerly inhabited the north of Indochina on the other side, very strong links have been proved.

We are furthermore told that the idea of making paintings of animals and plants in rocky galleries in Australia is one of magic, i.e. so that such paintings should secure the supply of necessary food stuffs to the inhabitants. That is, of course, the same idea as was held by the ancient Cro-Magnons and the people of the Magdalenian age, some 20,000 years ago, who, through the magic of their wonderful paintings and reliefs, still found in the caves of Southern France and Northern Spain, also thought to secure good hunting. Whether primitive art and magic beliefs *must* always be connected is another story, which the reviewer of this paper strongly doubts.¹

¹ Nor do I agree with M. Lévy-Bruhl when he denies primitive man the faculty of rational thinking. Is it correct to say that to him (primitive man) nature in all its aspects is "a mythology in relief"? I doubt it. Primitive people may invest certain objects with spirits but not necessarily everything.

Certain figures on the graffiti are identified by M. Lévy as representing the ancestral couple. The myth about this couple as well as that of the world deluge and the repopling of the earth is well known among the Tho, who are pure Thai. Another myth which is possessed by most peoples is that of the Golden age, which idea is also held by our Thai in their pre-Buddhist beliefs.

Other cultural ties linking west with east are the dances of fertility found among the Nāgas, the Formosans, the Papuans and the Australians (and also among the Amerindians). The dancing dresses, including the plumed crowns and the apron-belts embroidered with *cauris* (themselves an emblem of fertility) of the Nāgas and the Formosans are practically identical. Such plumed dancers are also found depicted on the bronze drums (in Thailand called Karen drums). Petroglyphs are found in Scandinavia (where they are called *helleristninger*), Brittany and Northern Italy. Were the artists, who made these petroglyphs, invaders from the east? It seems so, and we would add that the art of making petroglyphs in the Far East and Oceania no doubt spread from a common centre in the west. The comparative table (Annex I) on page 14 of M. Lévy's paper should prove very useful. It shows, among other things, the many common traits among the extinct Dong-sonians (of mesolithic culture in Annam) and the Nāgas; the people of North Laos; the Chapa people; the Formosans; the Dayaks in Borneo; the peoples of Sumatra and New Guinea. Megalithism, head hunting, terraced paddy fields, pile dwellings, boat-shaped roofs, exterior granaries, representations of plumed dancers and the *cache sexe* are the subjects taken up for comparison. And all these are common for most of the people mentioned.

M. Lévy's paper treats of matters of a very fascinating nature and represents a step towards the solution of the wandering of the human races and the spread of human cultures, always a matter of the very first importance. Savants like Leo Frobenius, P. van Stein Callenfels, von Heine Geldern and Dr. P. Rivet have tried or are trying to unravel the mystery of the cultures of South-East Asia and Oceania, but so far we are only on the threshold of the fuller knowledge of this matter. Here is a field for budding Thai research workers to cultivate, and may we soon see them at work!

ERIK SEIDENFADEN.

Bangkok, the 12th August, 1940.

PUBLICATIONS OF INTEREST IN OTHER JOURNALS.

Thai Science Bulletin,

Vol. II, 1. Jan. 1940.

Viehoever, A.: Edible and Poisonous Beans of the Lima Type, with 9 plates, pp. 1-99, with 9 plates.

Bulletin of the School of Oriental Studies,

(University of London) Vol. X, 2.

Bailey, H. W.: Rama, (in Khotan), pp. 365-376.

Bulletin de l'Ecole Française d'Extrême-Orient,

Vol. XXXVIII, 2. 1938.

Colani M.: Ethnographie comparée, cont., IV-VIII, pp. 209-255.

Burnay, J.: Notes siamoises: 1. Khá yǎng, "trépied." 2. Tū, "prétendre mensongèrement un droit de propriété sur quelque chose," pp. 281-284.

Martini, F.: En marge du Ramayana cambodgien, pp. 285-295.

Cultureel Indie,

I, 1939.

Wales, H. G. Q.: Recent Excavations in Kedah, 7 pl., pp. 161-166.

The New Asia, 1939.

Mookerjee, A. F.: Siam in New Asia, pp. 26-28.

Journal of the Burma Research Society.

Vol. XXIX, 3. 1939.

Christian, J. L.: Denmark's Interest in Burma and the Nicobar Islands, pp. 215-232.

Furnivall, J. S.: Europeans in Burma in the Fifteenth Century, pp. 236-249.

Luce, G. H., and Pe Maung Tin: *Burmawdown to the Fall of Pagan*, part I, with notes, pp. 264-282.

P(earn), B. R.: *The State of Burma in 1790.*, pp. 257-263.

The last article is the substance of a report by a Frenchman, Melchior la Beaume, found among papers in the India Office, London. Among other facts, it mentions that out of a population of 411,000 in Burma there were 60,000 "Siamese." Burmans only amounted to 100,000 of the total.

Another statement is that the Government of Burma was formerly subject to the Laws as in China and the Monarch was the first to obey them. The reigning family was of low extraction and the King no longer abided by the laws. He remained on the Throne by an extraordinary vigilance and an artful administration, which imputed crimes that were never punished short of death and kept all the subjects under the yoke.

Journal of the Royal Asiatic Society, Bombay branch.

Vol. 15.

Law, B. C.: *Buddha's First Discourse*, pp. 73-76.

Journal of the Royal Asiatic Society, Malayan branch.

Vol. XVII, 3. Jan. 1940.

Winstedt, R. O.: *A History of Malayan Literature* (whole volume), pp. 1-243.

Vol. XVIII, 1. Feb. 1940.

Wales, H. G. Q.: *Archaeological Researches on Ancient Indian Colonisation in Malaya*, with 15 maps and 89 plates, (whole volume), pp. 1-85.

Journal of the Greater India Society.

Vol. VII, 2. July 1940.

(Ghosal, U. N.): *A rare Indian Temple-type in Cambodia*, pp. 107-112.

The latest number of this *Journal* testifies to the undiminished activity of the Greater India Society. The field covered should be of special interest to our part of the World for obvious reasons. This number moreover pays particular attention to a field of research not easily accessible to the average student of oriental research—that of the Dutch East Indies—for the reason that very many people do not read Dutch with the same facility as English, French or German.

The Honorary Editor regrets that in Vol. XXXII, pt. I, page 53, the name of the reviewer, Mr. W. E. Hutchinson, M. A., of Chiengmai, was omitted,