

REVIEWS OF BOOKS.

BRAZIL, 1939-40.

AN ECONOMIC, SOCIAL AND GEOGRAPHIC SURVEY.

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How many people realize the size of this immense country? Brazil consists of the Federal District of Rio de Janeiro, the territory of Acre and 20 States: all this huge extent of territory covers 3,275,510 square miles or 46% of the area of South America. It is therefore 300,000 square miles (or the size of Spain and Italy combined) larger than the whole United States of America and 400,000 square miles (or the size of Norway, Sweden and Finland combined) larger than China. The State of Amazonas alone (731,363 square miles) is as large as the combined areas of France, Germany, Belgium, Holland, Denmark and Switzerland; while the States of Matto Grosso at 532,210 square miles and Pará at 443,789 square miles are not so far behind in size.

This survey of the national economy and life of Brazil covers the following main headings:—(a) Climate, Soil and Man; (b) Area and Population; (c) Immigration and Colonization; (d) Education and Culture; (e) Social Legislation; (f) Public Health; (g) Production; (h) Foreign and Coastwise Trade; (i) Finance; (j) Transportation and Communication; (k) Geo-economic Regions; and (l) Fight against Drought and Marshes; and all these headings are divided into sub-headings accompanied by historical notices and pertinent statistics.

It will thus be seen how comprehensive a synopsis of Brazilian national life and economy is given by the publication under review. It is a pity that there are not produced more national reports of this kind: for their study enables the reader to obtain a very real picture of the country concerned.

In this particular case, the moving spirit for the production of the report has been that of H. E. Senhor Oswaldo Aranha, the immensely

capable and vital Minister of Foreign Affairs, a man whose great powers of quick decision and essential fairness I learnt to appreciate to the full, when I was charged with the conduct of the financial negotiations in connection with the electrification of the Central Railway of Brazil and had Dr. Oswaldo Aranha, then Minister of Finance, as my opposite number. Since those days he has been a most successful Ambassador to Washington before returning to his native country to assume the portfolio of Foreign Affairs. Dr. Oswaldo Aranha was one of the four great figures of the 1930 Revolution, which brought Brazil its present constitutional form of government, a constitution that, like the 1844 Charter of the Bank of England, has proved its great value by its capacity of temporary suspension in moments of crisis. These four great figures were Dr. Getulio Vargas of Rio Grande do Sul, the present President of the Republic; João Pessoa, the patriot of Parahyba who gave his life; Antonio Carlos, the distinguished Mineiro; and Dr. Oswaldo Aranha, also of Rio Grande do Sul. It was Dr. Oswaldo Aranha who, having engineered the revolution, asked with an air of innocent surprise, when things began to move and the guns to speak, *O que é que ha?* (Hullo, what's up?), words which have become almost proverbial in Brazil.

In the preparation of this survey of Brazil, Dr. Aranha has associated with himself a group of distinguished collaborators, many of whom are known to me personally and all of whom are well-known men in their respective spheres. I would especially refer to Consul José Jobim, Dr. Antonio Bento de Araujo Lima (Social Legislation), Dr. Teofilo de Andrade (Coffee), my old friend Dr. Oswaldo Azevedo (Trade) and Dr. Leo de Affonseca, the Statistical Expert of the Ministry of Finance. Truly a galaxy of talent.

To all those, who are interested in learning more about this great South American republic, I would especially recommend the chapters on (a) Man (pp. 29-32), (b) Education and Culture (pp. 43-50), (c) Evolution of Agriculture (pp. 66-74), (d) Tropical Foodstuffs, particularly Coffee (p. 95), Cacao (p. 101), Herva Maté (p. 105), Sugar (p. 109), and (e) Fibres, Cotton (p. 202).

As is well known, Brazil is the greatest coffee producer in the world. The claim however, so optimistically included in the cancellation stamp of the São Paulo Post Office '*O Brasil produz o melhor café do mundo*' (Brazil produces the best coffee in the world), must be taken with a grain of salt. The finest coffees, *café does*, are

produced in Colombia and Central America and only the very best handpicked coffees of São Paulo and Paraná, known to the market as Santos No. 1 and No. 2, can compare with them. But Brazil certainly produces fine coffees and supplies the bulk of the world's consumption. How enormous Brazil's share is may be deduced from the fact that, of the world's total production in 1938/39 amounting to 29,963,000 bags of 60 kilos each, Brazil produced no less than 23,113,000 bags or over 77 per cent.

The development of Brazil's cotton production, particularly in the states of São Paulo and Paraná, in order to rectify the disadvantages of the country's too great dependence on the monoculture of coffee, is quite a romance. It was found that the soil of the highlands of the interior in the Middle South, in particular the famous *terra roxa*, was eminently suited to the cultivation of cotton. The change over of nearly exhausted coffee plantations to the production of cotton has therefore received strong Government encouragement. Cotton growing has this further advantage for the farmer that, while he has to wait five years for his first coffee crop, cotton can be picked in the first year of planting. Production of Lint Cotton, during the period of the coffee crisis, rose from under 100,000 metric tons in 1930 to 429,000 metric tons in 1939.

Doctors will be interested in the chapters on Public Health (pp. 58-65) and Medicinal Plants (pp. 181-187). It is astonishing for how many of our common remedies we largely depend on Brazil.

The chapters on Minerals (pp. 222-269) I find particularly interesting. Special attention may be directed to the production of precious and semi-precious stones. Brazilian diamonds, above all from the Bragança district, are famous. But it is the wealth of semi-precious stones that has always struck me so forcibly. The black-purple amethysts of Rio Grande do Sul, the deep flashing aquamarines of Ceará, the Imperial topaz and the dark green tourmalines of Minas Geraes cannot fail to exercise a fascination on those to whom exquisite deep colouring is a source of genuine pleasure.

Finally, the chapters on Finance (pp. 307-320) and on the Fight against Drought and Marshes (pp. 360-373) are of intense interest to all who wish to understand the country's peculiar problems.

Altogether, a valuable and invaluable publication, on which the Brazilian Ministry of Foreign Affairs is to be heartily congratulated.

W. A. M. DOLL.

Burnay, J.: *Notes siamoises*: 1. *Kháyāng*, "trépied" 2. *tū* "prétendument songèrement un droit de propriété sur quelque chose".

Bulletin de l'Ecole Française d'Extrême-Orient, Vol xxxviii, 2, 1938
p.p. 281—284.

The note on *Kháyāng* helps much to clarify as well as to fill the gap in the definitions of the word as given by Pallegoix and the dictionary of the Ministry of Public Instruction. A *Kháyāng*, points out the author, is by no means the *carcan* given by Pallegoix, for *carcan* is more analogous to our *Kā*. On the other hand the explanation set out in the dictionary of the Ministry of Public Instruction is found defective in that it overlooks the function of *Kháyāng* as an instrument of torture, all that it says about this term being *măi sam ăn phūk plai ruom kăn leo kang ôk păi sām răp tâng rŭ hoi không tâng tâng*, which means: three poles tied together at one end to be set up as a tripod from which things may be suspended or placed over.

Regarding the word *tū* M. Burnay calls our attention to the difference between its legal acceptation and the meaning as sanctified by common usage. He then proceeds to quote the different definitions given by Pallegoix, Bradley and the dictionary of the Ministry of Public Instruction, which for all the difference in wording concur in defining *tū* as making a false claim.

In common parlance, however, *tū* is according to Mr. Burnay synonymous with *kong*, so much so that *tū sātung wăi nŭng sātung* signifies almost the same thing as *kong sātung wăi nŭng sātung*. Here M. Burnay may be said to have somewhat strained the matter. *Tū* means in common parlance laying claim, *with or without the intention of cheating*, to what does not belong to the claimant. Here the person may have acted in all good faith, whereas in the case of *kong* the evil design is obvious. One says, for instance, *Tū mæ*, of a small child who mistakes someone else for its mother. Thus there

is a great deal of difference between *tū sātang* and *kong sātang*. Hence the rendering of the French *chipper* and the English *to pinch* by *tū* is somewhat debatable.

Moreover, *tū* is essentially a twofold process. It presupposes some dispute or contention which may or may not be followed by the act of appropriation. In some cases more stress is laid on the contention than the act of appropriation itself. I think M. Burnay would have done well to bring out this point at the very outset. In one of the examples cited by the author, *yā mā tū thǎng sǐ nā*, it is the question of laying claim to, rather than of actually appropriating the *thǎng*. Hence the necessity of distinguishing between *tū* and *tū pǎi*.

VIDYA.

Satyananda Puri, Swami: *Dharmapadārthakathā*, a Sanskrit version of the Pali *Dhammapadattthakathā*, part 1, 8vo pp. 96, Dharmashrama Press, Bangkok, 2479 (1936);

Satyananda Puri, Swami, and C. Sarahiran: *The Ramakirti*, Birla Oriental Series, 8vo pp. 142, Dharmashrama Press, Bangkok, 2483 (1940).

Swami Satyananda Puri came to this country, if I remember right, in 1931 under the auspices of the India Bureau, an international society for cultural federation which has its seat in Calcutta. During the period which has elapsed he has been able to acquire such a wonderful command of the Thai language as to be able to write in good literary Thai no less than some half a dozen volumes on philosophical subjects, a volume on logic followed up by a supplementary one on the principles of debate, a biography of Govinda Singh the propounder of militant Sikhism and anti-Moslem leader, as well as another of Gandhi the Mahatma and shorter essays.

The two books reviewed here, however, are in other languages than Thai. In translating the Pali *Dhammapadattthakathā* into Sanskrit, the Swami states that his object is twofold: to interpret the thought and beauty of Pali literature to the Sanskrit-knowing public, and to facilitate the learning of Sanskrit for students of Pali. In other words, he is serving a larger public than that of Thailand alone. The Sanskrit-knowing public is international, though the great majority of it would be found in India. Students of Pali naturally predominate in Burma, Ceylon and Thailand, not to mention a handful of international students all over the World. For local students of Pali, the choice of the *Dhammapadattthakathā* is certainly appropriate, for it happens to be the text set for the elementary grades of ecclesiastical examinations in Pali language and literature, and is therefore studied by thousands of candidates year in and year out.

It may be said, in fact, that no locally qualified scholar of Pali could be ignorant of the *Dhammapaḷaṭṭhakathā*, and therefore well in a position to profit by this translation if he wishes to learn Sanskrit.

To his statement of a twofold object I believe that yet another has been served thereby without the translator having anticipated it, I refer to the interest on the philological side raised by his discussion of cognate words, which happen to have become grafted on to the Thai language from Pali. Thus, the Pali *phāsuka*, meaning comfort, has evolved into the Thai *phāsuk*, ฟาสุก, with the same meaning; and the Thai-looking word *سابาย*, *sabāi*, seems to have been evolved from the Pali *sappāya* (p. 17). The discussion (note on page 11) of the lack of an equivalent in Sanskrit of the Pali *phāsuka* is very interesting, but full reference might be given to past discussions of it. Swami Satyananda thinks that it has been derived from the Sanskrit *spārha*. Dines Andersen, in his *Glossary to a Pali Reader*, II, p. 185, says that Childers (Pali Dictionary) derived it from the Sanskrit *sparha*, from $\sqrt{\text{sprh}}$. Weber, however, in *Indische Streifen*, III, 396, and Sénart, in the *Journal asiatique*, 1876, II, 485, did not agree. Trenckner, *Pali Miscellany*, p. 81, derived it from the Vedic Sanskrit term *prāśu*. Jacobi, in the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, 34, p. 311, seemed to suggest its origin in the Prākṛit word *phāsuya*, which corresponded with the Sanskrit *prāśuka* ($\text{prā} + \text{āśu} + \text{ka}$). Pischel, in *Grammatik der Prakritsprachen* § 208, concluded that it was derived from $\sqrt{\text{sprś}}$ and corresponded with the Sanskrit *sparśuka*. I do not pretend naturally to be able to add anything to the highly learned discussions which have lasted through many decades.

The interest of a translation from Pali into such an intimately related language as Sanskrit lies to a great extent in the comparison of cognate words — a feature which is well looked after by the translator. Differences arising out of metrical needs also necessitate supplementary expletives in some places and eliminations in others.

For this text, the translator has drawn upon the Thai, Ceylonese and Fausbøll's editions of the *Dhammapaḷaṭṭhakathā* for collation. It seems a pity that the Pali Text Society's edition, ably collated by the late H. C. Norman in 1906 from much more extensive sources, has not been made use of. Generally speaking, the printing is not

good, many a printer's error and clerical mistake still mar very conspicuously the scholarship of these pages.

The second volume, in which the Swami collaborates with Miss C. Sarahiran, is more bulky than the first. Considering, however, the length of the original Thai *Ramakien*, the work may be said to be far smaller in comparison, for, as the Swami says in the preface, the only object in view has been to furnish a clear narration of the *Ramakirti*—without curtailing any of its peculiarities. It is to be noted therefore that the work is a *narration* and not a translation. No one who is familiar with the *Ramakien*—or *Ramakirti*—can fail to detect the reason why the authors have not attempted a translation, although they have not stated them. It would, in fact, serve no immediate historical purpose to translate the *Ramakien* in full, for the reason that the *Ramakien* was written with a view on the one hand to set down the whole story as it was then known in Thailand as well on the other hand as to present it in such a form as any part thereof could be represented on the stage. We find therefore detailed scenes which have neither been based upon historical data nor make any claim to be historical. They were necessitated by the traditional requirements of the ballet. When a hero is going to start on a journey, stage-traditions ordain that he must go through certain evolutions of what might be described aptly though incongruously perhaps as a *pas seul* depicting his sartorial preparations, which would be the means by which connoisseurs in the audience can judge the efficiency or otherwise of the dancer's technique. Meanwhile his principal lieutenant would be marshalling troops and allotting this or that leader to various sections of the army. All this requires also accompanying recitatives, to be sung by the chorus. The royal progress again, from place to place would often have to be described by depicting scenes of the countryside through which it passed, mentioning especially two features of nature—fauna and flora. This naturally provides scope for the poet's descriptive power, no one trying to find fault with him for inaccuracies of fact. Trees of the plain, for instance, might be mentioned as forming a group on top of a mountain; and sea and fresh-water fish would be said to swim side by side together. Such is generally tolerated as poetic licence. To the student, however, of the *Ramakien* with historical criticism in view, all this would be of no interest. This, I presume, is one of the reasons why the *narration* under review has dwindled to less than a tenth of the original work.

The preface, signed by one of the authors, is of great scholastic interest. It takes up the question of the *provenance* of the story of Rama. In tracing this, the author says *The Rama created by the pen of Valmiki does live and will go on living for ever . . .*; and then *As the writer of a popular song slowly disappears from the sight of the people who are caught in the meshes of his music, so also does Valmiki seem to cease to exist for the populace who are charmed by the spell of his music so much that they are left powerless to seek its author*; and again *Although the first introduction of Ramayanic influence into Thailand can be traced back to a date as far as the 13th century of the Christian era, it is, nevertheless, not until the beginning of the Rattanakosinburi Period (about 1781 A.D.) that the Glory of Rama took expression into beautiful epic poems . . .*

All these passages tend to suggest that the Thai *Ramakien* was descended, albeit through forgotten channels, from the *Ramayana* of Valmiki. He admits later, however, that the Thai *Ramakien* was never influenced by the *Ramayana* directly, carrying in its body Ramayanic tales popular in very many countries ranging from northern India to Malaya.

I should, however, be decidedly inclined to go further than that and deny any primary connection with the great epic-poet of India. In my introduction to the *Origin of the Thai Tale of Panji or Inao*, published in Thai for presentation on the occasion of the cremation of my grandmother last February, I stated such an opinion regarding the *provenance* of the successive prototypes from which the Thai *Ramakien* was evolved. My opinion was based upon (1) the analogy of the Thai *Thammawāṭ*, the origin of which could be proved to have antedated the famous classical Sanskrit Code of Manu, the *Mānava-dharmaśāstra*, and went back to one of the older portions of the Buddhist Canon, the *Digha Nikāya*; and (2) the conclusions of Dr. Stutterheim, in *Ramalegenden und Ramareliefs in Indonesien* 1925, to the effect that Indonesian versions of the Rama-legends were not, for the most part, founded on Valmiki's epic, but on other more primitive written and traditional Indian variants of the tale. Among the latter, I would add, there might have been *debris* of the ancient ballads mentioned under the category of *akkhāna* in the *Digha Nikāya*, which were therefore pre-Ramayanic. Added to this, naturally, would be later versions which in turn had been influenced by Valmiki's *Ramayana* such as the Bengali and Tamil versions.

Thus far regarding the Indonesian versions which were in my opinion the successive prototypes referred to above. I include under this heading the old Javanese versions which doubtless inspired the Khmer versions, from which the Thai State of Ayudhya inherited its tale of Rama. The only fragments left of a Thai version of Ayudhya are in the form of metrical poems, the Kham Phak (คำพดด้). From these, in all probability, King Rama I of the Chakri dynasty wrote his dramatic version called the *Ramakien*, which thus becomes the earliest complete version to this day.

The author points out, also in the preface, matters of etymological interest with regard to names, which suggest an influence of the Bengali as well as the Tamil *Ramayana*. One agrees of course with him that a thorough study of the *Ramayanic* names in the *Ramakien* will undoubtedly prove an advantageous conveyance to get at the sources of the Thai version of Rama's Glory. It is, however, to be treated in a separate form later, and I can assure the author that the treatise he has in mind will be eagerly looked forward to.

With regard to the *Narration* itself, it is to be commended as an accurate piece of work on the whole. Such a narration has been once before attempted by the late Monsieur René Nicholas of the Royal Pages College, Bangkok. It came out in *Extrême-Asie* nos. 19, 21, 23, 24 and 25 in 1928. It was a shorter summary and was written in French under the title of *Le Ramayana siamois*. In this narration under review a few inaccuracies should be corrected for they are important and might become misleading. On page 78, the enigma of Kumbhakarna is translated :

Who is the stupid ascetic and who is the straight-tusked elephant?

Who is the artful woman and who is the wicked man?

The original in Thai is :

ชีโหดหญิงโหดมารยา ช้างงาวิชาพรหม

Now, the Thai word โหด is not *artful*. It is rather *vile*. Further explanation of the word is found later on where Kumbhakarna says :

The vile woman is Sammanakha because she is so vile that no one can be compared to her in her action of shamelessly making love to men until they made her suffer so much.

Again, the translation of *the wicked man* in the last part of the enigma is not good. Kumbhakarna explains later that.

You, yourself, Pipek, having joined the enemy without any

regard for your own kith and kin, are the traitorous man referred to.

The Thai word *ทรู* should therefore be given as *traitorous* rather than *bad*.

On page 120, detailing the distribution of war-honours by Rama, a small but historically interesting point has been lost sight of. The Thai *Ramakien* relates that upon arrival back at the capital of Ayodhya, Rama instructed his Prime Minister, Sumantan, to call a meeting of jurists and draw up a recommendation as to awards of war-honours. Hanuman who was present at the meeting differed from the majority vote in respect of the award to Phra Lak, the favourite brother and constant companion of his master. Instead of awarding Phra Lak with the Kingdom of Romakal as the commission had decided upon, Hanuman felt that neither the Prince himself nor Rama would care to be separated and recommended that he be appointed instead the heir-apparent to the throne of Ayodhya where he could continue to be the constant companion of his royal brother. The Commission submitted their recommendation together with the dissenting opinion of Hanuman. Rama concurred with the latter. This, as I said above, is historically interesting. I do not mean to say, naturally, that we Thai managed to get a detail of ancient history more accurately than Valmiki! What constitutes the historical interest is rather the fact that the episode is just a reproduction of a royal custom in this country and no doubt reflects the accepted procedure and statesmanship of the time when the *Ramakien* was written.

The *Narration* is accompanied by copious notes, some of which are of great interest, more especially those numbered 1 on page 12, no 2 on page 13, no 4 on page 16, and marked with an asterisk on page 136. The note on page 12, suggesting the predominance of Sivaic influence among the people who were responsible for introducing this phase of the story of Rama, which is by nature just the opposite because it extols Vishnu, is interesting. It is yet another proof, in my opinion of the *venue* I have traced—via Java and the Khmer people who were Sivaïtes.

The note on page 13 regarding the founder of the dynasty of Rama whose name is given as Anomātan, and not as Raghu, seems to me indicative of its independence of Valmiki and classical Sanskrit literature. I agree with the Swami that the name *Anomātan* might be derived from the Sanskrit *ano + mātri* i. e. motherless, having

reference doubtless to the Thai version of the monarch having sprung at his birth from the navel of Vishnu. This legend was examined by His late Majesty King Rama VI, in His *Notes to the Narai Sibpang* § 8 (p. 8) and § 12 (pp. 12-14), and was judged to be a mistaken conception arising out of mixing it up with the legend of the impersonal birth of Manu Vivasvat, the sire of King Ikshvaku who was supposed to have founded the Solar Race of Kings of Aryan India.

The note on page 16 about the curious use of the word *vijaya*, or phonetically *pichai*, raises a very interesting problem for students of language. I do not recollect having seen any satisfactory solution of it. It seems that by prefixing the word *pichai* to a name of a city the process confirms the status of that city as a capital one. Whether due to the influence of the *Ramakien* or not, the word *pichai* has been employed in other cases of capital cities, such as *pichai Daba* in *Inao* and *pichai Chetudon*, i. e. Jetuttara, in the *Mahachulalongkornrajavidyalaya*.

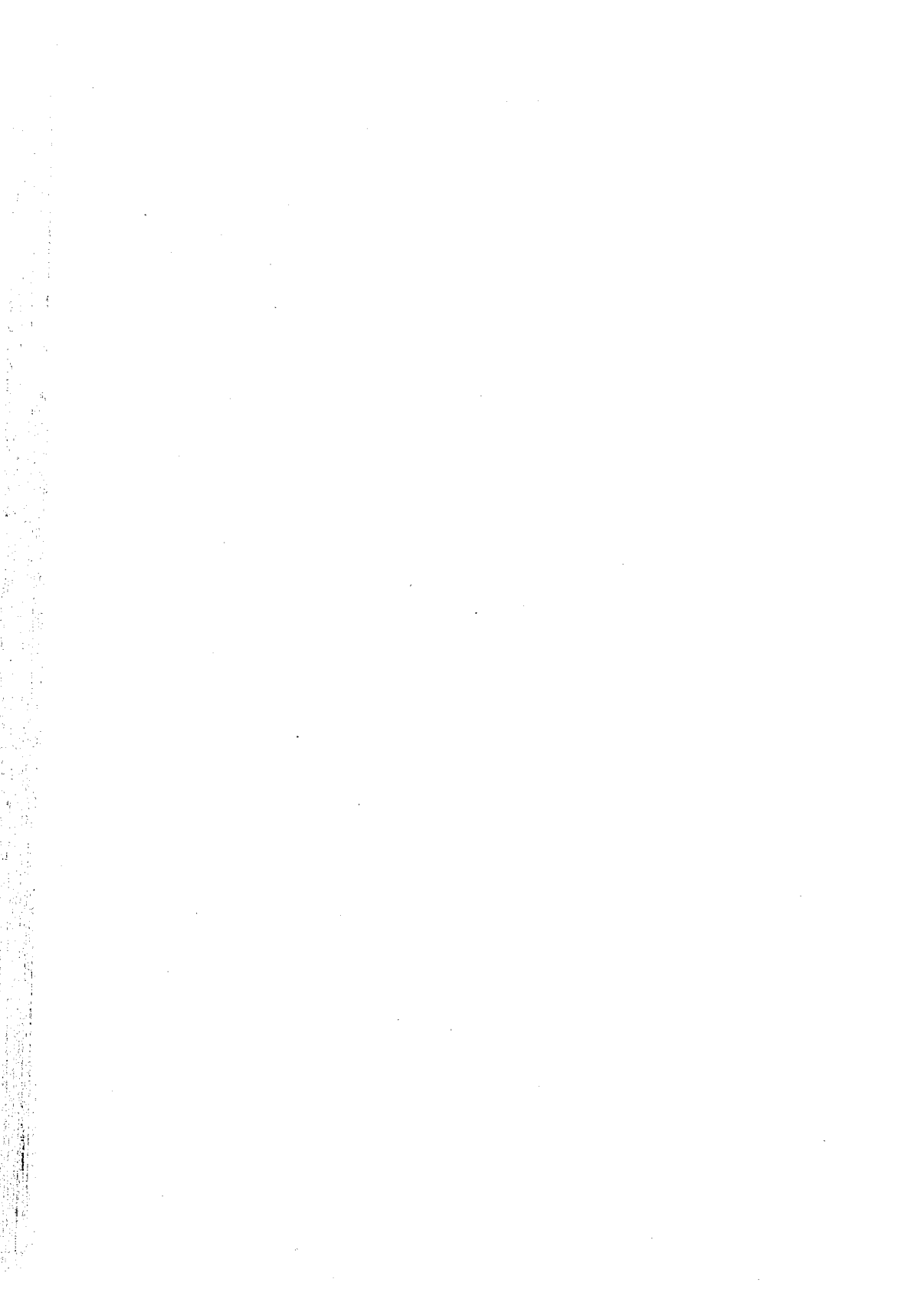
Comparisons with the Bengali *Ramayana*, such as the one in the note on page 136, are always interesting, for there are good reasons for suspecting the Bengali version to have been a source of some of the non-classical episodes of the Thai *Ramakien*. A detailed comparison would require a volume to itself. Such an undertaking is obviously marked out for the able hands of the Swami himself.

I had expected to read some explanation of the interpolation, or *non-classical episode*, of the judgement of the god Malivaraj, a very popular episode on the Thai stage throughout the last century. I had an idea that it had some corresponding story in the Bengali *Ramayana* though not in the same place or order of events. The narration takes this up on page 96 without any comment.

As for the general get-up of the work, it is hardly within my sphere as a non-Britisher to comment upon the language of the narration. It only remains to be added that the printing of this volume by the Dharmanashrama Press has much improved since the *Dharmapadārthakathā* was published four years previously.

Bangkok, 7th October, 1941.

D.



PIERRE DUPONT—*Mission au Siam, art de Dvāravātī, recherches archéologiques à Nakon Pathom et à Kok Wat.*

Under the above heading Monsieur P. Dupont, member of the Ecole Française d'Extrême-Orient, has published in the *Bulletin* (Vol. xxxvii, Part 1, 1937) of this learned institution a very interesting report on his archaeological researches in Lower Thailand.

M. Dupont, having studied the images of Dvaravati (vi-xth century A. D.), says with reason that the chronology of this art is very uncertain due in part to the small number of inscriptions existing prior to King Suryavarman I's conquest of the Menam plain about 1000 A. D. Then again Hinayana Buddhism, which has always been the ruling religion in this country, does not inspire the creation of grand monuments. The majority of its temples were probably built of wood too. Very little is therefore left to the archaeologist with the exception of some bases of ruined *stupas*, which, however, added to what one finds in South Thailand may give us a picture of the material civilization of that period. Mr. Quaritch Wales's researches have not altered this picture in any way.

Research work must therefore be based almost solely on the images found of the Buddha.¹ So far no images of Bodhisattvas have been encountered in continental Thailand. The Brahmanic art of the Dvaravati period is only represented by two groups which show marked relations with the pre-Angkor art as well as with the art of Ellora in India.

The standing images of the Dvaravati Buddhas may be divided into three distinct groups:—

The first, which is well represented in the National Museum in Bangkok, is characterized by heads with eyebrows neither joined

¹ This was written before the excavations at Wat Phra Meru and at Phra Pathon, Nakhon Pathom, had been carried out.

together nor much projecting, while the eyes are half closed and elongated. The hair consists of curls of medium size, the *usnisa* is prominent but the earlobes are not long. The robe clings to the contours of the body but its lower hem is projecting a little in front of the legs. The most outstanding piece of this group is found in Wat Rô in Ayuthia. This is the form of art which we other students have called the Gupta.

In the second group the curls of the hair are more flattish. The earlobes, very stylized, are in one piece with the neck and not long. The eyebrows are sometimes joined together, sometimes not so and very projecting. The nose is arched and the chin receding. The body is absolutely flat and the robe without lateral folds. All these details are found in the Buddha from Wat Phra Mern. The last group is characterized by the long ear lobes almost reaching to the shoulders. The eyebrows are joined together and massive. The eyes are almond-shaped, the nose arched and the chin very receding and again here the body is quite flat.

Unfortunately most of these images have lost their arms.

M. Dupont also studied some stone Buddhas sitting *à l'indienne* which are rare in Dvaravati art. Of this type there is only one in Bangkok (Wat Bovoranivet) and three in the museum in Nakhon Pathom. They correspond to the images of the second and third group, and are not well proportioned, their legs being too short. The execution of these statues show a strong local, i. e. Môn, influence already wide apart from the Indian models. M. Dupont next gives a description of the archaeological vestiges at Nakhon Pathom but curiously enough he does not mention the reviewer's *Guide to Nakhon Pathom*, 1927 and 1929. He says that Nakhon Pathom is no doubt the most important archaeological site in Thailand. H. R. H. Prince Damrong and the late Major Lunet de Lajonquière were the first to study this site, which is especially important because of the images and pieces of decorative art found here in great numbers. These consist of Buddhas with the supporting arch, standing or sitting in European or Indian fashion. The Buddhas sitting *à l'euro péenne* are carved out of many blocs and afterwards put together with the help of mortar and cramps. Their feet and the lotus socle are generally cut into one block. There are also thrones decorated with reliefs of *makaras*, the origin of which motif may be sought for at Ajanta or in Pāla art. Other relics are *plaques* depicting the Buddha standing

between two *srāvakas*, or *assistants*, who generally hold fly flaps in their hands. Some of these *assistants* may be identified as Bodhisattvas. The Buddha on these *plaques* is seen treading on the head of an animal with outstretched wings. Such *plaques* as well as *dharmacakras* (wheels of the Law) are pierced with a hole half way up. Other vestiges are gazelles, votive tablets and large stone flags decorated with Buddhist scenes such as the first sermon in Migdāvavana (Maru'katāyawan). These details are important as they are found in Pāla art. Besides this there is a great number of stuccos of the Buddha, of gnomes with twisted grotesque features and ogres. Of the architecture from the Dvaravati period very little is left. The tall *stupas* with vertical flutes of the so-called Mōn type belong no doubt to the Dvaravati tradition but are of later date. Some small stone *stupas*, a capital of a column and reduced edifices confirm this supposition. Recent discoveries are an octagonal column, a small standing Buddha, a gazelle, two *dharmacakras* and a *pesani* (stone for crushing herbs). Finally M. Dupont mentions the mounds covering Wat Phra Meru excavated two years after the publication of this paper. One is now looking forward to see the reports on the excavations of Wat Phra Meru, which of course was never a crematory but a huge stupa, and at Phra Pathon which will surely prove very interesting reading.

In my *Guide to Nakhon Pathom* p. 8, I said that the assertion that Nakhon Pathom was already a flourishing town and the capital of a kingdom 2,000 years ago is doubtful because at that time the low lying land around the town was probably not very fertile but consisted of saltish swamps which made the supply of food and especially of drinking water next to impossible. The continuous discovery of great *stupas* and other cultural remains seems, however, to point to a large and flourishing city standing there anyhow already during the VI century A. D.

M. Dupont also describes the archaeological remains found at Kok Wat in Changvat Prachinburi and Mưang Phra Rot there and a namesake of the latter near Panatsanikhom. The civilization here was a Brahmanical one proved by the finds of statues of Vishnu—very fine ones—wearing the cylindrical head-dress so well known from the Khmer art of the VII century besides some images of the Buddha, *lingas*, fragments of lintels, *snānadrōnis*, many-headed *nāgas*, socles with debris of human feet, while on the walls of a moat

dug in the laterite ground are sculptures representing various animals. These two fortified towns were linked up by a broad chaussée. They have a moat and double ramparts. Of the same construction is Dong Lakhon in Changvat Nakhon Nayok. Near the first Muang Phra Rot are found several sacred wells, and M. Dupont succeeded in localising three sanctuaries there. Other finds include pearls of cornaline, rock crystal or baked earth showing a close relation to the pearls exported in ancient time from South India. The few bronzes found are of recent—Khmer—origin, and a votive tablet—Phra Phim—showing a standing Buddha belongs certainly to Dvaravati art.

The site of Kok Wat may be dated back to the VII or VIII century, and the standing Buddhas there allow one to connect it with other sites where similar finds have been made such as Nakhon Pathom,² Ratburi, Ayuthia and Lopburi. The province of Prachin evokes special interest because of the number of old towns, and also because of the fact that no, or almost no, Khmer influence seems to have superimposed itself on a civilization existing prior to that of the Khmer. As a matter of fact Major Lunet de Lajonquière, the first to explore these sites, was of the opinion that they were the work of a special and direct immigration from India. As regards the fine statues of Vishnu one finds the same type at Chaiya and other places in Thai Malaya. M. Dupont also mentions Mu'ang Kao, west of Chaiya, to which I have drawn attention many years ago but which still remains unexplored.

ERIK SEIDENFADEN.

Bangkok, the 11th August 1940.

² The name Nakhon Pathom is of recent origin having been bestowed on the townlet, where the great stupa stands, by His late Majesty King Vajiravudh (1910-1925). Nakhon Pathom, now a well laid out town, was a favourite residence of King Vajiravudh, who had a palace built at a suburb called Sanam Chandra, where he often spent parts of the year. The administrative headquarters of the former monthon (circle) of Nakhon Chaisri, which used to be located on the banks of the Supan river, were transferred to Nakhon Pathom by H. R. H. Prince Damrong during his term of office as Minister of Interior. The name Nakhon Chaisri may be due to the fact that this part of the ancient Môn kingdom of Dvaravati was tributary to the Srivijaya empire (in Sumatra and Malaya) during the VIII century A. D., as suggested by the late Reverend Father Calenge. It is interesting to note in this connection that the title of the governors of Nakhon Chaisri has always been *Phu Sri Vijai* or *Phya Sirijai*.

ปาฐกถาเรื่องพระพุทธรูปในทางโบราณคดี หลวงบริบาลบุรีภัณฑ์แสดงที่พุทธ
สมาคมเมื่อ พ.ศ. ๒๔๘๒—33 pages, 25 illustrations, Bangkok 1940.

The above is the title of a lecture on the famous image of the Buddha, called Phra Buddha Chinarat, in Phitsanuloke, given by Luang Boriban Buriphan, Chief of the Archaeological Service of the Fine Arts Department, to the members of the Buddha Dharma Association. The lecturer commences by explaining what archaeology means, and next quotes the Phongsavadan Nu'a (the Northern Chronicle) according to which King Sri Thammatraipidok of Chiengsaen, after having conquered Sawankhaloke, built Phitsanuloke in the year of 957 A. D. To this king was also attributed the making of the three beautiful images of the Buddha, called Phra Buddha Chinasi, Phra Buddha Chinarat and Phra Srisasada.

The truth is, however, otherwise as already pointed out by our venerable and learned Vice-Patron, His Royal Highness Prince Damrong Rajanubhab, who, after carefully sifting all the material available, arrived at the conclusion that there never existed a king of Chiengsaen by the name of Sri Thammatraipidok. This, taken together with the particulars of the style of the image of Phra Buddha Chinarat, can only point to the later times of the Phra Ruang dynasty of Sukhothai as being the correct period during which the image was made.

It therefore seems more than probable that the king, who built our present Phitsanuloke, was Phraya Lithai or Mahā Thammarajalithai, the pious but militarily weak sovereign of Sukhothai who lost considerable territory to the young and virile Ayutthayan state during the latter half of the 14th century. The date of the founding of Phitsanuloke and making of our famous image must have taken place about that time too, i. e. by the middle of the 14th century A. D.

The capital city of the Phitsanuloke district prior to the present one of same name, was Muang Song Kwae, which lay 8 kilometres further south where to-day are seen the ruins of Wat Chulamani, originally a Khmer sanctuary later transformed into a Thai Buddhist temple. These facts are confirmed and supported by Luang Boribān during a long discussion of the various styles of the Buddha images from that of Gandhara down to Sukhothai.

That the reason for the likeness of the images of Nakhon Sritammarat with those of the Chiengsaen style was due to common inspiration by Pāla art (Bengal) has already been clearly shown by Professor Coedès. But Luang Boribān, who must be acknowledged as an expert in Buddhist iconography in Thailand, has studied the image of Phra Buddha Chinarat in all the minutest details to such an extent that he can almost *prove* its dating back to the reign of Phraya Lithai, who, because of his deep learning of the Buddhist canon, may have been called Phra Sritthammatraipidok too. Luang Boribān has also something interesting to say on the various Buddhist orders in ancient Thailand. He lets us understand that when the Thai became the masters of the Menam plain the form of Buddhism in vogue then was the Mahāyana, the form adopted by ancient Cambodia. The Hinayana form came to Thailand from Ceylon by the middle of the 13th century and it spread from Nakhon Sritthammarat in the south up to Sukhothai in the north and from there to Chiangmai. It might be said here that the original form of Buddhism in Thailand, i. e. the Mōn state of Dvaravati, was no doubt the Hinayana too and that the Mahāyana type was first introduced when the Khmer became overlords about 1000 A. D. By and by as the Hinayana form triumphed the number of Mahāyana monks dwindled and at last disappeared altogether. The only traces left now of a former Mahāyanism with a Sanskrit ritual are heard during the ceremony of entrance into the Buddhist brotherhood when a few words are repeated in Sanskrit. Otherwise Pali has completely replaced Sanskrit.

The style of Ceylonese Buddha-statues has also left traces which are clearly seen in the fine image of Phra Sihing.¹

Luang Boribān sums up the merits of the Sukhothai dynasty by saying: It bequeathed to us Khun Ramakanheng's famous stone inscription, *the Charter of the Thai of Thailand*, with the first

¹ Vide my review of Luang Boribān's *concerning Phra Buddha Sihing*—JSS., Vol. xxix, Part 2, p. 168.

Thai letters, and the art of Sukhothai by which all later Thai art was inspired and which, so far, has found its highest expression in the beautiful image of the Buddha Chinarat in Wat Mahathāt in Phitsanuloke. Even a non-Buddhist must agree with Luang Boribān that this very spiritual image is without comparison the finest of all the images of the Buddha in Thailand, and that it possesses a peculiar soothing charm for all who contemplate it. The large image in the viharn of Wat Benchamabopit is a copy of the Phra Buddha Chinarat and was made in the year 1899.

ERIK SEIDENFADEN.

Bangkok, the 5th September 1940.

ลำดับสกุลกษเสนีกับโบราณคดีมอญมีพระวิจารณ์ของสมเด็จพระยาดำรงราชานุภาพ
 The generations of the Gajasenī family and Môn antiquities with
 explanations by His Royal Highness Prince Damrong Rajanubhab.
 127 pages, 2 illustrations, Bangkok, B. E. 2482 (1939 A. D.).

This interesting book was written on the occasion of the cremation of the late Phya Phiphitmontri, a former governor of Samut Prakarn (Paknam) and a direct descendant of the famous Môn nobleman, Phya Cheng or Choei, later Chao Phya Mahā Yothā, who, due to Burmese oppression, emigrated to Thailand in 1775 bringing with him 10,000 followers. King Taksin received most kindly these ten thousand Môn colonists, and settled them at Mirang Nonthaburi and right up to Sam Khok (Mirang Pathumthani).

Chao Phya Mahā Yothā became head of all the Môn in Thailand and he fought valiantly for the Thai against their common hereditary foes, the Burmese, as already mentioned in my review of Phya Srishtikarbanchong's pamphlet on the Môn in Siam.¹ I shall not, therefore, go into further details of the fighting between Thailand and Burma during the reigns of the two first kings of the Chakri dynasty. The sword carried by the first Chao Phya Mahā Yothā, whose son became the second Chao Phya of that title, called Phlu, is still conserved by the Gajasenī family as a precious heirloom. At the customary Môn spirit dance, the person, whose duty it is to invite the ancestral spirit to be present, must carry this sword exclaiming "Phlu! Phlu!"

The loss of such brave and upright men as Chao Phya Mahā Yothā as well as ten thousand of his very best subjects was keenly resented by the Burmese king who tried to get them back, without success, of course. The family name of Gajasenī was bestowed on the de-

¹ *JTRS.* Vol. xxxi, Part 2, p. 188.

scendants of Chao Phya Mahā Yothā in 1913 by His late Majesty King Vajiravudh, and the attached list gives the names of 316 descendants of this great Môn leader. Among them have been and still are a number of able servants of the State. Phya Srishtikar-banchong, formerly on the Council of the Thailand Research Society for many years, and his wife, are among these descendants too.

The myths about the origin of Pegu, in Thai called Hongsawadi (Hamsavati), and the oldest part of the history of the Môn have already been treated by the late Dr. Halliday in his book *The Takings*, but His Royal Highness, our venerated Vice Patron, has, as usual, a lot of interesting things to tell in his *vicharn* or explanatory notes. He says rightly that the myth about Manop of the many boils and the princess has a striking resemblance to our Thai myth about Thao Saen Pom, about which King Vajiravudh has written a very entertaining book, and that both most probably are of an Indian origin. It seems, however, quite reasonable to fix the date of the foundation of Pegu to about 600 A. D. Furthermore the tale of the heretical (anti-Buddhist) King Tissaraja (the last king of Pegu for several centuries) recalls a similar tale about a heretical king of Hariphunchai (Lamphun). The latter tale, however, lacks the charming would-be martyr of Pegu who, after having proved the truth of the Buddhist religion, converts the king and becomes his chief queen! The snake ancestry in the myth about the founding of Pegu also recalls a similar myth of Phra Ruang of Sukhothai. Only in the case of Pegu it is a maiden, while in that of Sukhothai it is a boy. Both myths have, according to our learned author, their origin in ancient India, the land of serpent-lore *par excellence*.

There is a whole chapter on old Môn proverbs, the high ethical standing of which testify to that true civilization possessed by the ancient Môn people which in its turn, though politically conquered by the Burmese, tamed these rude Tibetan barbarians teaching them the mild and human precepts of Buddhism.

Chapters on the wise King Dharmacedi of Pegu, who was able to solve the most difficult riddles presented to him by neighbouring princes; on the myth concerning food offerings, the *khao tip* to the divinities, the origin of the Songkran festival and Môn customs and manners, conclude this very entertaining book.

With regard to the Songkran, the solar equinox, the reviewer believes that this must be related to a former solar cult common to

both the Indies, though the myth about the head of Kapilaphrom and his seven daughters still awaits a reasonable explanation. The ceremony of making the *khao thip* (in Thailand offered to the monks) has been well described by His Highness Prince Bidyalankarana in the annals of this Society.¹

The Môn, though pious and fervent Buddhists, are also very spirit-ridden as proved by their Kalok or spirit dance, their sacrifices to the house spirit and other spirits.

It is during the Songkran festival that the ball-game between young men and girls, called *len sabā* takes place, a game which is found, under various forms, among many other Austro-Asiatic people.

ERIK SEIDENFADEN.

Bangkok, the 22nd September 1940.

¹ *The Ambrosial Confection.* JSS Vol. xxv, Part 1, p. 79.

*Victor Goloubew—L'Hydraulique urbaine et agricole
à l'époque des rois d'Angkor.*

The above is the title of a lecture delivered by the distinguished savant and member of the Ecole Française d'Extrême-Orient, Monsieur Goloubew, to the pupils of the School of Agriculture and Forestry at Hanoi in August last year.

M. Goloubew commences his very interesting lecture by comparing the density of the population of Cochin-China with that of Cambodia which in the first case is 71 inhabitants per square kilometre while in the latter it is only 17! Add to this the fact that the parts of Cambodia where one finds the majority of ancient Khmer temples and deserted cities, now lost in the jungle, are just those with the minimum figure of population. This last fact has given credence to a widely believed myth that the temples of Angkor were built by an unknown people about 4,000 years ago, a people moreover whose origin and final fate are alike unknown! M. Goloubew rightly says that this is a pure invention without any basis of truth as it can be scientifically proved now that the present day Khmer are descendants in direct line of the temple-builders of old.

M. Goloubew, during his fascinating lecture, in which he gives the real reasons for the present sparsity of the population of Cambodia, shows the important rôle played in the economic life of ancient Cambodia by the many and vast water reservoirs, the network of dykes, canals and other hydraulic works which we find surrounding Angkor Thom, this formerly opulent and thickly populated capital of the Khmer kings. The ensemble of the various water works here is really unique in the world. It seems that one of the foremost concerns of the kings was the upkeep and extension of these hydraulic works which were of such a vital importance to the existence of the dense population living in and around the capital. We find kings

who, in their inscriptions, appeal to their successors to conserve and to defend to the utmost these great water works as were they their own life blood. They might have foreseen the tragedy which would ensue by the destruction of them !

When studied in detail, the hydraulics of Angkor may be contemplated under a double aspect, namely both as the material evocation of a vast religious concept of cosmomagic elements and as the realization of a technical utilitarian programme conceived by some capable specialists. These are the author's literal words. For a country which is annually subjected to periods of absolute dryness followed by heavy rains and vast inundations, the execution of an efficient system of hydraulics is a difficult problem to solve. But it *was* solved by the clever civil engineers of the golden days of Angkor, the great, whose names are unknown to us.

The life-giver and chief supplier of the valuable water wherewith to feed the numerous canals and reservoirs of the plains of Angkor, as well as those of the capital itself was the now not very imposing water course of Siemreap¹ to us of the present day which is borne through a beautiful cascade on the rocky plateau of Phnom Kulen Chang to the north-east of Angkor.

The oldest part of the hydraulic system of Angkor dates back more than a thousand years to the reign of King Yaçovarman I (889-910 A. D.) who founded the first Angkor of which Phnom Bakeng, with its temple dedicated to the god Siva, was the geometric centre. The area of this oldest Angkor covered 16 square kilometres and its moats were 200 metres broad²). It seems that King Yaçovarman changed the course of the Siemreap river, and had the moats of his capital connected to it by a canal. He also had dug the enormous Baray Oriental, the water reservoir lying to the east of the old Angkor and which is 7 kilometres in length. Successive kings extended and improved the hydraulic system begun by Yaçovarman I. Thus two other barays, one situated to the south-west (Baray Occidental) and another to the north-east of the capital, having a total surface of 80 square kilometres, were excavated and made, besides a great number

¹ According to Thai usage the name should be Siamrath (เสียมราช).

² It will be remembered that the site of the older Angkor was discovered in 1932 by M. Goloubew during an aerial flight.

of new canals and dykes. However, the largest and most intricate piece of hydraulic work was the canalization of the interior of the second Angkor (Thom) built by King Jayavarman VII (1181-1201 A. D.) after the Châm had destroyed and burnt the first one.

Investigation into this vast network of canals, basins and drains is not finished yet but it is of such a magnitude that M. Goloubew feels justified in comparing it with that of Venice or Bangkok. Of no less importance were the canals with their dykes and locks that served the extensive paddy fields adjoining the great capital, and which made it possible to feed a population by the million. Aerial surveys and photographing have been of great assistance in the mapping out of this ancient system of irrigation.

Though fallen long ago into disuse and partly overgrown with jungle, it is still possible to repair a certain number of these canals, and to make use of them for modern agriculture. By the help of water still stored up in the Baray Occidental it should be possible to irrigate the plain to the south of this large reservoir to an extent of some 15,000 hectares or 150 square kilometres! Thus archaeology has proved itself useful for present day practical purposes!

The famous Chinese ambassador to the court of the Khmer king in 1295-1297 A. D., Tchou Ta Kwan, has left us an excellent description of the land of the Khmer of those days. He speaks of the extensive and rich paddy fields where the peasants could harvest crops three to four times annually. He speaks of *a prodigious country where the rice is easy to obtain, women easy to find, and trade easy to carry out*. Long and bloody wars between the somewhat enfeebled and decadent Khmer and the young virile Thai of Sukhothai, and afterwards Ayuthia, were the reasons for the ultimate disuse of the great irrigation works of the fertile plains of Angkor. First a devastating war shortly before the arrival of Tchou Ta Kwan (1292?), followed by others including the sieges of the capital in 1350, 1394 and 1420 (the correct year should be 1431), induced the Khmer to give up Angkor as their capital and move to Phnompenh. By the desertion of Angkor Thom, the upkeep of the irrigation system became impossible, and it quickly deteriorated and finally fell into disuse.

M. Goloubew's lecture is accompanied by a series of good photographs, some of them taken from the air and two clear and instructive maps of the Angkor region. On the aerial photos are seen distinctly the network of old irrigation canals and dykes, and these photos.

should be of interest for our Thai irrigation experts.

There exist in North-Eastern Thailand quite a number of old water reservoirs some, for instance that at Mưang Tam³ are of a considerable size, in this case the dimensions are 1,200 metres by 500 metres. It is at present dry but could easily be repaired to contain water for use during the dry season. Other reservoirs, though of smaller sizes, are found in a number of places within the confines of Changvat Srisaket, Surin, Buriram, Nakhon Ratchasima, Roi Et and Mahasarakham.

A thorough investigation of all these old water reservoirs, which probably hail from the time of the Khmer domination, would no doubt pay, as most of them could be converted into practical use for the benefit of the local population.

ERIK SEIDENFADEN.

Bangkok, the 8th July 1941.

³ cf. *JSS* Vol. xxv Pt. 1, the reviewer's *A Siamese account of the construction of the temple of Khao Panom Rung* p. 94.

Recueil des Coutumes Rhadées du Darlac, collected by L. Sabatier and translated and annotated by D. Antomarchi, 300 pages, Hanoi 1940.

Monsieur Sabatier was formerly, for fourteen years, *Résident de France* at Banméthuot on the Darlac plateau in South Annam, and as the people, administered by him, were all Moi (Khā) he had a unique opportunity of studying them. The people of Darlac are Rhadae, one of the most important of the many Moi or Khā peoples of French Indochina, and their ancient code of laws and customs, as written down by M. Sabatier, is of the greatest interest.

M. Antomarchi, who occupies the no less interesting position of inspector of primitive education of the ethnical minorities, has translated and annotated the Rhadae texts. The proof on these texts has been read by a certain Y-Um Niè-Hra, himself a Rhadae, and a teacher in Banméthuot. It seems that the Rhadae children are taught to read and write their own language in Roman letters, and it is to be hoped that the same is or will be done for all the large tribes in Moi or Khāland, such as the Jarai, Che-Ma, Stieng, Mnong, Bahnar, Reung-nao, Sedang, Boloven, Khamu and Kha Lemet—to name only some of the most important.

At the same time it is also very much to be desired that an effort be made to make collections, similar to that of the Rhadae, of the laws and traditions of *all* the other tribes. The importance of such a complete collection cannot be over-estimated as it might contain the clues to the origins and migrations of all the peoples of South East Asia, Melanesia and Polynesia yes! even of America.

The book under review, though called a *coutumier*, a collection of laws and customs, is so full of interesting information that when reading it carefully, the whole daily life, the material culture and

the manner of thinking of this very sympathetic people is made vivid and intelligible to one.

M. Automarchi says that this *coutumier* is a very ancient document—up till the publication of this book it was but an oral one—and that its origin goes back to the origins of the Rhadae themselves. Some parts of it mention the arrival of the Chām on their plateau, probably during the xv or xvi century. It seems that the Rhadae paid tribute to the Chām, and that the king alluded to in their texts must have been the King of Champā.

The many archaisms in the language used testify to its venerable age too. This *coutumier* is really a poem, and the Rhadae judge quotes its paragraphs in verse. He sings them as a matter of fact! Rhadae poetry possesses a syntax and a vocabulary which has nothing in common with their spoken tongue. It is full of metaphors of the same kind as those so beloved by the best of the poets in Europe.

The name of the *coutumier* in Rhadae is: *Hdruom hra klei due klei bhian du'm*, and the paragraphs of this old code is still the law of the land among the Rhadae of to-day.

In footnotes under each section are given the judgments, pronounced during the years 1917 to 1938, based on this *coutumier*. M. Automarchi may be quite right in saying that it remains one of the finest monuments of Rhadae literature. He has, besides translating the code, added a number of instructive footnotes according to some of which many of the Rhadae laws show a striking resemblance to the ancient code of the Hittites!

The punishments consist of sacrifices of buffaloes, oxen, pigs or fowls in order to satisfy the spirits (Yang) offended by the culprit. Furthermore fines; the replacing of objects lost or destroyed through his fault; triple payments for things stolen; weregild to the family of any person killed by him; slavery and death. The punishment of being sold into slavery is not inflicted now.

The preface of the book is a copy of M. Sabatier's proclamation to the Rhadae tribes of Darlac, in which he appeals to the tribesmen to conserve their old laws and customs, to follow them and to obey them, which has evidently been carried out with success. The original proclamation in Rhadae was signed by M. Sabatier and his four helpers in writing down the laws, Ma-Ngay, Ma-Bli, Ma-Bo'k and Ma-Lak, all probably important chieftains of the Rhadae. In maintaining the authority of the village chiefs and the tribal chiefs now

appointed by the Government, the French administration has done the right thing which may save this people from breaking up into lawlessness. It is common to hear complaints from Africa, Oceania, Polynesia, and even from places like Upper Burma, that contact with the white man's civilization tends to detribalize the natives and destroy the authority of the chiefs. This should be avoided by following the French administrative system in the hinterland of Indochina. The Rhadae belong to the Môn-Khmer peoples, but it seems that their language and customs have been strongly influenced by Malay elements through the Chām. The Rhadae are, of course, not real primitives, their social order being too complex for that. Also their laws, in general just and human, leave the impression that this people has already wandered far towards civilization.

According to a myth the Rhadae came out of a hole in the earth. This hole is called Bang Adrêñ and is guarded by the Hdrue family. We are, however, not told where in Rhadaeland this hole is situated. The Rhadae live in well-built houses inside palisaded villages. They possess paddy fields, gardens, fruit trees and domesticated animals such as elephants, buffaloes, oxen, very good ponies (the Rhadae pony breed is famous), pigs and fowls. They understand how to weave. The girls weave large thick blankets of a white colour and of very good quality. They dye, make pottery and carve in wood. Their chiefs are called metaphorically *the fig tree of the village* or *the banyan tree at the well* and the inhabitants the *young hawks*. May be these names stand for former totemistic clans?

It is characteristic of the morality of the Rhadae that all kinds of wicked gossiping is severely punished. There is much talk of the sorcerer deciding matters by *measuring his stick* or *reading in the water*, but we suppose that sorcerers are not allowed any more. They are a troublesome and expensive folk! There is a fly in the ointment of these otherwise just and democratic laws, and that is the exaggerated regard paid to rich people, though in one section is found a clause protecting the poor against the tyranny of the rich. A curious form of punishment is or was that of forcing the culprit,—a slanderer—to swallow a hot tomato! An excellent idea we think!

The Rhadae observe the matriarchate which also shows strong Indonesian influence. Marriages are considered indissoluble, as among the Lawā of North Thailand, and seem generally to be affairs of real love. They are solemnized by paying a dowry to the bridegroom's

family, by an exchange of bracelets between the bridal couple and a feast. Breach of promise is punishable. A kind of levirate does exist, and is an integral part of Rhadae customs. It seems, however, that the idea is not only to propagate the family but also thereby to preserve landed property within that particular family. If a widow be too old for the young husband replacing the deceased one, she must allow him to take a concubine. In case of love affairs, where children are born, the man must support the girl and their child. This sounds quite modern.

The Rhadae are animists but also pay respect to the spirits of their ancestors. In case of epidemics, skulls of buffaloes and oxen are suspended outside the village. This seems to be a magical custom recalling the placing of the skulls of killed enemies at the entrance of the village, as among Dyaks and Nāgas. The earth is sacred, and the blood drenching it from violent deaths profanes it. Therefore there must be made atonement by libations and prayers.

A Lord of Heaven is mentioned several times in the texts, and one wonders whether this should be a relic of a primitive monotheism—as in China *Thien*? The Rhadae are noted warriors, their weapons being sabre, convex shield, javelin, cross bow and knife. Poisoned arrows are also used. At present many have enlisted into a crack corps called *Les Tirailleurs rhadés*. The reviewer had the opportunity of seeing them in 1931 and of admiring their soldierly bearing and excellent drill.

ERIK SEIDENFADEN.

Bangkok, the 3rd September 1940.

เสฐียร โกเศศ—วิจารณ์เรื่องประเพณีทำศพ (Explanation of the Funeral Customs) 2 volumes. 199 pages—Bangkok 1940.

Under his surname of Sathien Koses, His Excellency Phya Anuman Ratchathon, the erudite Assistant Director-General of the Department of Fine Arts, has written a very interesting—though in places somewhat dismal—book on the funeral customs of this country. It seems that this book has been written in the nick of time, as already many of the queer and unwholesome customs, beliefs and superstitions connected with the funeral or cremation of the dead are quickly disappearing, and in some cases even their origin and significance have already been forgotten. It is therefore a useful book which will prove of lasting value to future students of the folklore and religious beliefs of Thailand.

To the gift of a keen observer Phya Anuman brings a very wide reading, testified by his apt and frequent quotations from the works of such masters of the folkloristic sciences as the late Sir James Frazer, besides other savants. In the following we shall restrict ourselves, as much as possible, to that which has a direct bearing on the customs of this country. The motto of the book is the old Pali saying:—"Young and old, fools and wise, all are they under the power of death. Our common prospects are death. We are born to die."

The funeral customs and beliefs of the people of Thailand do not, of course, form an isolated group. To most or almost all of them counterparts can be found in other countries or in other ages. So for instance the custom of inserting a coin in the mouth of the dead. This was the custom of the ancient Egyptians, Romans and Greeks and it is found to-day among Burmese and Chinese—and the Thai in *phūk* Isān i. e. N. E. Thailand. This is, of course, Charon's ferry money.

The author discusses first the idea of the souls leaving the body of the dead in the shape of a human body or a small animal, a goblin or even a caterpillar, with examples taken from the beliefs prevailing in Brittany, also mentioning the Chinese twin soul and the four souls of the Indians. It seems the people of this country are more moderate in not pretending to possess more than one soul! The belief in ghosts—*phi lok*—is of course widespread among the Thai as well as among many other civilized peoples on this planet.

In a special chapter the author discusses animistic beliefs in all kinds of local spirits including those of heaven, *thevala*, the tutelary spirits protecting the villages as well as those of certain trees, streams, valleys and hills which may be benevolent or wicked according to how they are humoured or honoured. The animistic beliefs are still vigorous in Thailand where they constitute a very strong undercurrent in the religious life of the population. The *san phra phum* or *chao thi*, the small abode of the local spirit, is thus seen in the grounds of private residences.

In this connection it would be interesting if we in this country could have carried out a survey of *the spirit populations*, as is being done in French Indochina. The reviewer, when serving in the Provincial Gendarmerie many years ago, began to collect such data but was never able to finish the work. I find, however, from my diary of 1915 that the changvat of Ubonratchathani was inhabited by a numerous and powerful people of *Phi* (spirits) who had their sharply defined districts, and who, once a year, used to assemble at a lagoon to the east of Ubon town where they were said to carry out the ceremony of swearing allegiance—*thu'nām*—to their supreme *Phi* prince. However, whether the belief in spirits is closely connected with the ideas of primitive man is still a moot point. The Semang negritos of the Malay peninsula do not seem to be much in awe of the *Phi* of the jungles and the hills. After having mentioned human sacrifices at the funerals of Sumer kings, the funeral pyres of the Vikings and the sati or burning of the widows in India, besides various burial customs in America and Africa, Phya Anuman touches on the great sums necessary in this country for carrying out a cremation according to the rank of the dead. It will be recalled here that not long ago, the far-sighted and progressive statesman who leads the government of this country, His Excellency Field Marshal Luang Phibulasonggram, warned his countrymen against any exaggerated

spending of money for cremations, such being harmful to national economy.

In N. E. Thailand the inhabitants have many queer customs which are unknown in other parts of the kingdom. One is the rite of lengthening the life a person seriously ill. It may be done in two ways; at both the monks are called in to offer prayers, but at one of them the gifts are destined for the monks while in the other they are offered to the sacred Bo tree in the temple ground. Such a rite is no doubt rank heresy to strict Buddhists, and in the case of the Bo tree one suspects a survival of the worship of trees. In connection with this rite, caged animals like birds or even fishes may be released to add to the merits of a sick person. Another custom is that of placing in the folded hands of the dying person a few candles, flowers and joss sticks in order that he or she may *see the way*. Spiritually speaking that may also be done by repeating into the ears of the dying the word *Araham* so that he or she may concentrate his or her last thoughts on the Buddha and his work. As a rank superstition may be classed the custom of giving away everything that has been in contact with the dead, in some cases going so far as to pulling down the house, in which death took place, and having it rebuilt inside the precincts of a temple as a gift to the same. A rather costly custom it seems!

It will not be possible to mention in a short review the many and often queer customs and superstitions connected with the disposal of the dead which often vary from district to district. Anyhow one may be sure that the customs followed in the interior of the kingdom are very often different from those in use in the north or in the northeast, or curiously enough still more often in the Lablao district, which seems to constitute a folkloristic isle of no small interest. Some superstitions are hard to explain, as for instance the one in which it is understood that if a cat jumps over a corpse the corpse will sit up or a *pisat*, evil spirit, will start haunting the place. Good care is therefore taken that no cats get into the room where the dead are lying. Such a superstition is of course contrary to the teachings of pure Buddhism. The Chinese have the same kind of superstitions connected with cats, but here the evil consequences of the cat jumping over the corpse are neutralized by placing a piece of iron on the breast of the dead! The belief of harm arising from the contact of the corpse with a cat seems to be widespread, and is found even

in Europe; so is also the idea of the dead being afraid of iron.

The custom of accompanying cremations with all kinds of pranks and amusements may be adverse to the feelings of westerners, but is explicable here in the Far East by the often long interval between the taking place of death and cremation. In North-East Thailand it is the custom to call a house, in which a corpse is kept, *เรือน*, the good house, and in such a house, besides the monks' recitation of the Pali Abhidhamma, are also read aloud laic tales, and the young people of both sexes may play *the tiger catching the pig (or cow)*. However, as soon as the corpse has left the house for cremation or burial, the house ceases to be "good." Is all this not done in order to humour the spirit of the dead?

The cat plays an important rôle in many rites and superstitions, for instance, before putting the infant in his cradle, a cat is placed there; and a cat must be in the bridal chamber. A cat is also an important item in the rites asking for rain as well as for stopping inundations... The cat, of course, was holy to the ancient Egyptians. On the other hand its nightly and stealthy life makes of it a somewhat mysterious animal, perhaps allied to the dark evil powers. Are not our witches always accompanied by black cats?

The washing of the corpse prior to burial or cremation is found in the West as well as in the East where it has become a rite in itself. With the dressing of the corpse are connected various customs and superstitions such as the breaking of the comb used for combing the hair of the dead, etc. which all go to show man's boundless stupidity and foolishness. The clothing is put on in the wrong way probably in order to prevent the spirit of the dead from remembering that he once belonged to the society of men. In Thailand it is also the custom to put an areca nut in the mouth of the dead. This custom is, of course, a foreign one as the original Thai did not chew betel, an ugly and depraving custom or rather vice, which the present régime of this country is combating. The custom of inserting a piece of money in the mouth of the dead is still common in North-Eastern Thailand. I remember clearly a case, some thirty years ago, when a very brave lance-corporal of mine had been mortally wounded in a fight with dacoits, and who was buried after his death. An obol was placed in his mouth as the fare of entry into the land of the spirits, and on one side of his coffin was fastened a small ladder, made of bamboo, to enable his spirit to ascend from the grave. Quite

a touching idea! The idea of the Styx, the dark river separating the land of the living from the dead is very widespread and familiar among many tribes of the interior of Further India. Another custom of preparing the dead for burial or cremation is to lay a mask of wax or gold over the face of the corpse. The Palaung of the Shan States use wax for this purpose. The idea of this custom, which may have its origin in the west, is to prevent the dead from seeing what is happening in the world of the living.

The custom of lacing together the hands and feet of the dead is no doubt a relic of the dread in former times of the dead one laying hands on his wife or belongings. The corpse is next laid in the coffin lying on one side. Prior to the placing of the corpse in the coffin the custom of asking who is the owner of it is gone through with. The question is made three times and is replied to three times, whereafter a knife is knocked three times against the coffin to indicate where the head and where the feet of the corpse should rest; and after having placed offering of tapers, etc. in the coffin, this is ready to receive the corpse.

The learned author connects this last-named custom with the old way of making a dug-out by help of fire, and where offerings are made to the spirit of the tree. To this I might add that the Miao and other Chinese hill tribes used to bury their dead in hollowed out trunks. A ladder is also attached to the coffin. Its purpose is variously explained but all agree more or less to what I have stated above, i. e., that it is there in order to enable the spirit to ascend from the grave to the upper world.

Similar customs met with in Nepaul and among the Bhils in India confirm this theory. The position of the coffin must always be with its head towards the west. The 'Thai, Lu', of Sibsong Panna, have a curious custom. They place a small boat made of wax in the hands of the dead to enable his spirit to cross any water met with during his future wanderings.

During its stay in the house, whether lying outside or inside the coffin, it is the custom to light a fire at the feet of corpse. This is done in order to remind the living present to follow the precepts of the Buddha that they may wander towards the light. People, who do not profess Buddhism, are said to come from darkness and go to darkness. Monks are invited to pray for the deceased. While prayers are being offered, it is the custom for one of the family to knock on

the coffin to tell the deceased to *rub sin*, i. e. to take part in the prayers. Such prayers are often continued by day and night. At times it is a real trial for the monks to recite such prayers close to a rotting corpse—but so is the custom.

During the first three days after death, food and water is placed twice a day at the side of the coffin, and one of the family will knock and say: *Father, or Mother, please eat*. In some districts this custom is performed for seven days. The author says that the idea really is not that the deceased should eat of the food offered; the act is merely dictated by love and respect for the deceased. He compares this with the daily placing of food in front of the image of the Buddha. We think, however, that the learned Chaokun is wrong. The idea is or was originally that the spirit of the dead should partake of the food offered, as is still the case with many primitive people of to-day. The author admits that it is difficult to unravel the affairs of the spirit-world and asks: Why have we got house-spirits who are the spirits of our ancestors? Do the Czech peasants not believe that *their* ancestral spirits watch over the fields and the domestic animals?

The custom of hired mourners, wailing women, is spread over the entire world from China to Europe and Greenland, and was also common in this country but is now dying out. His late Majesty King Vajiravudh in his will forbade this custom in his own case.

The author sums up the reasons for the custom of loud wailing over the dead as follows: 1) real grief, 2) fear of being suspected of having caused the deceased's death, 3) to chase away other spirits, 4) in order not to offend the dead and his family, and finally, 5) in order that the dead shall understand that he really *is* dead!

The custom of merit-making (with monks present) seven days after the death of the deceased is quite new and hails from China and Annam. It was introduced during the reign of King Chulalongkorn only. In former times it was not the custom to keep the corpse in the house for such long periods as is now the rule. Formerly as soon as death had taken place the corpse was taken to the temple there to await cremation. Some believe that seven days after death the offering of prayers may therefore be of assistance to him. To this the author adds some very interesting remarks on the funeral customs of the Burmese, Thô and other Thai, Lollo and Maeo.

The rites performed fifty and again one hundred days after death

also seem to have their origin in China from where they were introduced here.

In mentioning the custom of crowning the dead with flowers the author quotes the New Testament according to which Christ was also crowned. The author is, however, wrong in making a comparison here. Christ was crowned with a mock crown of thorns by Roman soldiers who tortured Him and mocked him as King of the Jews. The common custom of wearing mourning apparel in this country was formerly to shave ones head and go clothed in white. In the case of the death of a sovereign everybody had to follow this custom, which, however, was suppressed at the death of King Chulalongkorn. In *phāk* Isān or N. E. Thailand, and *ampho* Lablao, there are again special customs different from those of the rest of the Kingdom. In the latter place the women must wear their hair down and unplaited as long as the mourning lasts. The Shans or Thai Yai do not wear any mourning.

Under the heading of disposal of dead, the author says that primitive man did not bury his dead but simply threw the corpse away, as is still done by the Sakai in the Malay jungles and the Kaffirs of South Africa. It is, however, doubtful whether this is correct as Neanderthal man, as much as 50,000 or 100,000 years ago, *buried* his dead. The throwing away of the corpse unburied may therefore be a custom of later origin. In mentioning the Parsi custom of exposing the dead to be eaten up by vultures, it must be remembered that not so many decades ago, the corpses of the poor were cut up and given as food to the vultures, crows and pariah dogs in the burial ground of Wat Sraket in Bangkok.

The custom of placing the dead on trees is not only well known among the Amerindians and Australians, but is also followed by certain people in the Patalung district in South Thailand, and by the Karen in North Thailand. The author calls this latter custom *burial in the air*. The author is not right when saying that cremation was due to the roving life of prehistoric peoples. Burial is no doubt the original form for disposal of the dead, and cremation was first introduced during the bronze age when man had become an agriculturist with a fixed habitation. The change from burial to cremation was probably due to religious reasons. Burial was the custom of the highly civilized Indus valley people who were already building regular cities 5,000 years ago.

The author is of course quite right when he says that cremation is looked on with disfavour by anthropologists and archaeologists as a custom which deprives science of certain material vital for the re-establishment of the past. The author mentions certain people such as the Australians who do not consider a woman worthy of any funeral rites. Whether this is a primitive tract in the evolution of man is again doubtful, as the Semang consider women equal to men also as regards burial; moreover the Neanderthaloids accorded the same burial to women as to men.

The custom of carrying the corpse out of the house through a hole made in the wall, and not through the door, is also widely spread and no doubt has its cause in fear of the dead returning to the house. At *ampho* Lablæ the corpse may be carried out through the door, but then the house ladder must be turned round with the idea of course of preventing the dead, if returning, from recognizing the house-ladder. In the large old walled-cities of Thailand such as Nakhon Srithamarat and Nakhon Ratchasima, the burial or cremation places were outside the town, and all corpses had to be carried out through a special city gate called *pratu phi*.

Another stratagem wherewith to prevent the spirit from returning to the house is the erection of a *pratu pā*, forest gate, made of branches and leaves in the shape of an arch and fixed on the outside of the house door through which the coffin is carried. The *pratu pā* is afterwards pulled down whereby the spirit will be unable to remember the way back from the burial place to the house. In N. E. Thailand this custom is unknown. Here some thorny plant or vegetable is attached to the house ladder for seven days to prevent the spirit in mounting the ladder! In *ampho* Lablæ besides the *pratu pā*, a number of *chaleo* are stuck in the ground in front of the houses nearby, also with the idea of preventing the spirit from returning. The *chaleo* is a five or three tipped star made of plaited bomboos fixed to or hung from a long pole stuck in the ground. It possesses magic force to ward off evil spirits. The Lawā of North Thailand use them for protecting their paddy against evil spirits and animals of the forest. The spirits of the dead are afraid of many things, and on the whole they appear to be very stupid and easy to fool. Certain evil smelling plants will chase them away, and the *phi pob*, the evil eye, is mortally afraid of the dried body of a *kangkok*, a kind of toad. Still another stratagem, by which to fool the spirit of the dead, is the

custom of the water pots. Three clay pots filled with water and three pieces of wood are prepared. When the coffin passes out from under the eaves the water pots are broken and the pieces are thrown away, the sticks being also broken and thrown away. Meanwhile people in the house armed with fans are driving out the air in the house in the direction of the corpse. A clay pot with burning charcoal or a lighted lamp may precede the coffin to the burial or cremation ground. In case of burial the fire pot is thrown on the tomb; at a cremation the pot is broken when the corpse reaches the burning place. When the corpse leaves the house, rice, salt and sometimes pepper is scattered around and in some cases even thrown up over the roof of the house. In Isân there is the same custom, but here as soon as the corpse has left the house monks are invited to come and offer prayers for three days. The fire in the house is also put out and new fire from another house is fetched. When carrying the corpse to the burial place the custom is to carry it with its feet foremost. It is forbidden to halt in order to rest on the way to the burial place. In Phayab (North-west Thailand) it is the custom to fix a picture called *ṇṇ-tung*—at the head of the coffin. This picture is left at the burial place. Some people say that this *ṇṇ* or picture is nothing else than the long Thibetan prayer-banner. The custom of scattering roasted rice along the road which the coffin is passing is done in order to occupy the evil spirits who would otherwise come and sit on the lid of the coffin and make the carrying too heavy! The Chinese scatter bits of gold and silver paper no doubt with the same idea. This custom has been adopted by the Thai Thô. A curious superstition is the custom of drawing a line across the road followed by the burial party in order to prevent the spirit from returning. This idea is found in many fairy tales both in Asia and Europe, where the pursuing ogre or witch is to be stopped or delayed in their pursuit.

The coffin is preceded by a monk reading the holy scriptures and he holds a white cord, the other end of which is attached to the coffin—in order that the dead may benefit by the reading of the holy *sutras*. The coffin is sometimes carried on a sledge-like vehicle called a *takhé* on which a monk reading the holy scriptures may be standing.

In some cases there is built a whole catafalque which in the north and northeast may take the shape of giant bird—*Nok Hasdin*—and

which is dragged on the *takhé* to the place of cremation. At the cremation this giant bird is burnt together with the corpse. A few years before I was stationed at Ubon (1911) such a cremation took place in the centre of the town. It is now, I think, a very rare occurrence because of the cost of constructing the *Nok Hasdin*.

A very ugly custom is the *yceng sop* or disputing the corpse which is still in vogue among the Môn people. A regular fight may take place between those who try to transport the corpse to the place of burial or cremation, and others who try to prevent it. Sometimes the interferers must be paid to permit the burial party to proceed on their errand!

If a burial party has to pass a cross road sacrifices to the spirits must be made and a *chaleo* must be laid down there as it is believed that the malignant spirits like to assemble at the cross-roads. In Europe in olden days it was the custom to execute highwaymen at the cross roads and bury them there.

In Isān, when the dead are buried or cremated in the jungle, it is the custom to select the proper place by seeking an omen from an egg. The dead person is informed and asked to let the egg break exactly where he wishes to be buried or cremated. Thereafter the egg is thrown to the ground and where it breaks there will the place of burial or cremation be. The 'Thai Lu' have a similar custom.

Before the corpse is cremated it is taken out of the coffin and placed on its back on a white cloth. The corpse is thereafter wrapped in a white cloth and on top of it is placed a number of green branches on which again are laid the *bangsukun* cloth to be offered to the monks. The monks are invited to perform the *bangsukun* rite, and the corpse is laid back in its coffin. The coffin is next carried round the *mem* (pavilion or catafalque for burning the dead) three times from left to right, and is then laid on the pyre. The *chao phāp*—chief mourner—must now pay Charon's ferry money, which was formerly thirty-three cauries but is now paid in satangs of uneven denominations such as one, three, five, etc. The corpse is burned with its face downwards. After cremation it is the custom for the mourners to bathe or wash themselves—to purify themselves from contact with the unclean corpse. The custom of carrying the corpse three times round the pyre is no doubt a relic of the sun-cult of former days. The custom of throwing cauries or money on the pyre is variously explained. Some say that the money is payment to an old couple,

spirits, who are the proprietors of the burial place.

A peculiar custom of Môn origin is to wash the face of the corpse with coconut milk just before the pyre is lit. Many of the customs related here, as for instance those connected with the betel quid or coconut, are of course non-Thai, and most of them have nothing to do with pure Buddhism as they represent old animistic beliefs.

At the cremations of persons not of royal or equivalent rank but high enough in social status to be graced by the Sovereign's attendance in person, the pyre may be fired by means of a fuse. This latter custom is common in Burmah, and gives cause for much tumultuous shouting and merriment. Another custom, also of Môn origin, is to pass a white cloth three times over the burning pyre and then burn it. In Isān, however, this cloth is taken back to the house and finally presented to the monks. The explanations vary, but our learned author thinks that this white cloth has something to do with the spirit of the dead.

A curious custom is the pulling out of three firelogs from the pyre which signifies that the spirit of the dead has now gone and been reborn, which means, the author adds, that the spirits of those buried are *not* reborn or reincarnated. The Môn, when returning from a burial, go home by another route from that followed when they went to the burial place; and, arrived at their house, they place a spade or a shovel over the path saying: *I have nothing to do with you from now on. Please do not come and pester us.* This to the dead one! In this country the auspicious day of the week for cremation seem to be Sunday and Tuesday, all other days being unlucky! The day following the cremation the custom of *do'n sām hāb* or walking with the three burdens i.e. with the gifts to the monks, is performed. These gifts are deposited in two baskets carried on a yoke by three of the deceased's male children or nephews. The gifts are carried three times round the pyre, the bearer shouting *wu* three times. Thereafter the gifts are presented to the monks. The author remarks that in reality the custom of *do'n sām hāb* from left to right, as now is the custom, is wrong. It should be done vice versa. The ceremony of *taksinanukhom* is done from right to left and is no doubt a relic of a former sun-cult. The real origin of shouting *wu* come from the time when all cremations or burials were made in the jungle. The shouting was made to prevent people from losing their way.

After the cremation the bones and ashes of the deceased are col-

lected. Before doing so the heap of ashes is carefully scanned to see whether there should be any tracks resembling that of a child's foot or an animal's even, as this may be a clue to the deceased's present existence. The process of shaping the ashes is called *prae rup*, and consists of arranging the bones in the shape of a human being with the head first turned westwards. That means death. Thereafter the bones are re-arranged with the head now turned towards east. That means rebirth. It will be recalled that one of the finest temples in the Angkor group is so called. Money is scattered over the bones, and this money becomes the property of the cremation workmen. It is the custom for the relatives to keep some of the bits of the deceased's bones in an urn at their house. The remainder of the bones with the ashes may be encased in a *prucheli*.

The custom of keeping the bones of a deceased relative in an urn at home is said to be a new custom, only since the foundation of Bangkok as capital. Sometimes the ashes are thrown in the river or the sea, and Wat Patumkongka in Bangkok is said to have received its name from the custom of throwing the ashes of royal persons in the Menam here. This is, of course, a pure Hindu custom. When the bones of the deceased reach the house, a seventh-day merit-making with officiating monks is carried out. This merit making is, not however, made in honour of the bones, but is purely a ceremony of blessing the house.

Phya Anumān's very interesting book is recommended to all earnest students of things Thai. It will certainly pay to read this book carefully and with meditation. Many of the customs seem revolting and unwholesome, and are due to disappear, especially with the construction of modern electric crematoria, but they all testify to a firm belief in a soul and a continuous life. As far as I can find out the fear of the dead is not an original idea. On the contrary it seems that primitive man, tens of thousands of years ago, treated the remains of deceased relatives with loving care.

ERIK SEIDENFADEN.

Bangkok, 23rd August, 1941.

PUBLICATIONS OF INTEREST IN OTHER JOURNALS.

Bulletin de la Société des Etudes indochinoises.

Tome XVI, 1, 1941.

Croslier, G.: Les monuments khmèrs sont-ils des tombeaux? pp. 121-126.

This is a reply to M. Cœdès' answer which was *Yes and No*. The gist of the reply may be summed up as being that M. Cœdès has perhaps expressed himself with such a force that readers might lose sight of his real conclusion in the intricacies of his details.

Bulletin de l'Ecole française d'Extrême-Orient.

Tome XXXIX, 2, 1939.

Mauger, H.: Práh Khàn de Kômpon Svây. pp. 197-220.

Yet another Práh Khàn, and this time in Kômpon Svây, Kômpon Thom province. M. Mauger concludes that the group was built in four stages between the beginning of the xi and the end of the xii centuries.

Tome XL, 1, 1940.

Minot, G.: Dictionnaire tày blanc français. whole vol. pp. 1-237.

The dictionary is prefaced by a short explanation of the system of transcription used, in which the six tones are marked. The order of the alphabet herein employed is that of the West and Tai words are given in Roman characters.

Bulletin of the School of Oriental Studies, London.

Vol. X, part 3, 1940.

Bailey, H. W.: Rama II, pp. 559-598.

As promised in BSOS x, 365, a translation and brief summaries of the Khotanese Rama text are now given. It is a decidedly non-Ramayanic version of the story of Rama, for in the translation a passage occurs in

connection with the abduction of Sita that Valmiki composed a version "but with lies!" The epithet used of Ravana here is mostly that of *Daśagriva*, meaning the *ten-necked*, exactly what we in Thailand call him, with a slight change of the word for neck. The Thai name is of course Thosakanth, i. e. Daśakanṭha.

Journal of the Greater India Society,

Vol. VIII, part 1, 1941.

Sastri, K. A. Nilakanta: Recent progress in Malayan archæology, pp. 1-16.

Ray, N-R.: Theravāda Buddhism in Burma, pp. 17-60.

Both are useful and up-to-date summaries of their respective subjects.

Journal of the Royal Asiatic Society, Malayan branch,

Vol. XIX, part 1, 1941.

Braddell, R.: An introduction to the study of ancient times in the Malay peninsula, pp. 21-74.

This is a further instalment of a long article and is still to be continued. It is full of facts as usual.

Man,

Vol. XLI, no. 38.

John, Prince Loewenstein, D. Phil.: The Swastika, its history and meaning, with plate and illustrations, pp. 49-55.

The oldest swastika-like patterns known to the author were made of mammoth-ivory, belonging to the culture of the Ice age and were found in south Russia. Later ornaments bearing the swastika have been found scattered in seats of ancient culture in Europe, such as spinning whorls from Troy and other ornaments from Greece. The author points out that this proves that the swastika was known not only in the east as was originally understood.

Verhandlungen der Naturforschenden Gesellschaft in Basel.

Band LI, 1 Teil, 1939-40.

Wirz, P.: Tonfiguren aus Ceylon, pp. 1-12, 6 illustrations.

Zeitschrift der Deutschen Morgenländischen Gesellschaft,

Band 94, Heft 2.

Breloer, B.: Die Śākya, pp. 268-294.

A comprehensive family-history of the Śākya clan, to which Gautama the Buddha belonged.