



Faculty of Communication Arts  
คณะนิเทศศาสตร์

The Early Days of Siamese and Thai Comics Art:

Local and Transnational Development of the Art Form from 1906 to 1958

-Chan Suwanabun, Sawas Jutharop and the Birth of Long-Form Comics, Sa-Ngob Jampat,  
Por Bangplee, Tookkata and Tawee Witsanukorn-

Research Project

Nicolas Verstappen

Communication Management, International Program,  
Faculty of Communication Arts, Chulalongkorn University

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- In Memoriam of His Majesty King Bhumibol Adulyadej who saw—and promoted—the potential of Comics Art as an efficient communication tool in knowledge sharing -

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Correspondence concerning this research project and publication should be addressed to Nicolas Verstappen, Communication Management (International Program), office 603, 6th floor MKSW Building, Faculty of Communication Arts, Chulalongkorn University, Phayathai Road, Pathumwan, Bangkok, 10330, Thailand.

Contact: Nicolas.V@chula.ac.th

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### Rationale and Objectives

Long neglected, the Comics medium is increasingly gaining scholarly attention as provider of highly textured and hybrid word-and-image texts. In addition to the creation of dedicated academic conferences or scholarly publications such as *ImageText* launched in 2005, *Studies in Comics* launched in 2010, or *Inks* launched in 2016, academic institutions across the world have gradually introduced and given more prominence to Comics Studies in their programs during the last decade. Comics Studies also developed concomitantly with Transnational and Cross-Cultural Studies as the “reader [of comics narratives is united] with imagined communities of various sorts—the communities of fans, of local and spatially dispersed cultures, and of nations, among which graphic narratives circulate” (Denson, Meyer & Stein, 2013:6). The ubiquitous transnational spread of the art form was indeed spurred thanks to “its reliance on symbols and iconography [...]. Comic Art speaks in a language that is accessible to a wide audience, transcending many of the national, cultural, and linguistic boundaries imposed by other media and giving it a reach that is as democratic as it is immediate” (Royal, 2010:x). Although the apparent immediacy of the art form, the study of Comics Art requires a complex undertaking: the exploration of various disciplines from Narratology to Fine Arts and Film Appreciation, from History to Literature and Politics. In effect, “comics study encourages eclecticism, for comics urge the dissolution of professional boundaries and the mingling of theories and methods drawn from various fields. In that sense they are antidisciplinary” (Hatfield, 2005:xiv). Therefore, Comics Art—when rightfully recognized as a discipline of contemporary arts which reflects all the transformations that occurred in societies around the world during the 20th century—allows scholars and readers to better appreciate the nature and development of national cultures and identities, and of transnational cultural exchanges.

Yet, if international exhibitions, catalogues and monographs are dedicated to Asian comics around the World (such as the exhibitions on Indonesian comics and on Chinese comics held in Belgium a couple of months ago), Thai Comics Art, History and Heritage remain widely unseen beyond the borders of Thailand. With the notable exceptions of the scholarly books about South-East Asian comics and cartoons written and/or edited by John A. Lent (2014; 2015) and the recent monograph *Mangasia: The Definitive Guide to Asian Comics* (2017) by comics historian Paul Gravett, an authoritative presentation of the historical and artistic landscape of Thai comics to an international audience is yet to be



undertaken. With the increasing development of Comics Studies, Transnational Studies and Popular Culture Studies in universities around the world and with the raise of interest from scholars and readers in Asian productions, scholarly research on the development of Thai Comics Art might be welcomed and relevant. Let us note here—to illustrate the growing interest given to Thai Comics—that the author was invited to hold a lecture on the historical development of Thai Comics at Gakushuin University (Tokyo, Japan, December 2016), at the Department of History of the National University of Singapore (December 2017) and at the International Comics Festival of Angoulême (France, January 2019). After completing a one-year research project titled *Thai Comics in the Twenty-First Century* (Verstappen, 2017) and the publication of a paper titled *Prayoon Chanyawongse's Cartoon Likay: Amalgamating Likay Theatrical Form and Comics into a Unique Thai Genre* (Verstappen, 2018), the author felt that the development of Siamese and Thai Comics Art during the past century was still lacking critical attention.

This research aims at a better understanding of the (yet) little-known early development of Siamese and Thai Comics Art, and its presentation to an international readership. As introduced earlier, the appreciation of Thai Comics Art requires to explore and understand elements of Thai poetry (*Khlong Lokanit* style in Chan Suwanabun's 1929 comics series *Pong Gab Priaw*, *Khlong Si Suphap* style in Hem Vejakorn's comics series *Sri Thanonchai* or poet Sunthon Phu's *Phra Chai Suriya* adapted by Sawas Jutharop in 1032), Thai performing arts (*Likay* theatrical genre in Sa-Ngob Jampat's *Cartoon Likay*), Thai classic folktales and Thai royal literature (such as *Sang Thong* adapted by Sawas Jutharop, or King Chulalongkorn's *Nitra Chakrit* [Abu Hassan] and Pincess Mongkut's *Inao* both adapted by Sa-Ngob Jampat in *Cartoon Likay* form), Thai politics and history (the 1932 Siamese Revolution), Thai fine arts (influence of Italian artists hired by King Chulalongkorn on Hem Vejakorn's realist style), Thai folklore (various sorts of *Phi* introduced in Tawee Witsanukorn's *Krasue Sao* saga), not to mention numerous elements of Thai habits, customs and Buddhist practices. The study of the early days of Siamese and Thai Comics Art, and its dissemination, therefore aims not only at a better understanding of local and transnational aspects of the art form, but of Thai culture at large.

### Methodology and Limitations

With the notable exceptions of the scholarly books about South-East Asian comics and cartoons written and/or edited by John A. Lent (1997; 2014; 2015), and academic publications (Baffie 1989; Chutikamothan 2014; Karuchit 2010; Pravalpruk 1990; Tojirakarn 2011; Verstappen 2018), resources available in English on Thai comics are scarce. Therefore, research first focused on gathering information about the history and aesthetics of Thai cartooning through a review of the existing literature in Thai language such as monographs on Thai comics or on specific Thai cartoonists, interviews, online archives of Siamese newspapers published before and during the Second World War (Thai Newspaper Collection during the World War II [Thai Newspaper Collection], n.d.), and archives consulted at the National Library of Thailand. The translations in English of the relevant and quotable information were made by the Translation Services Unit, Faculty of Arts, Chulalongkorn University, and sometimes by my research assistants and professional translator Chanida Orrawattananon.

Current essay limits itself to the early history of Siamese and Thai Comics Art from its origins in 1906-1907, through the development of long-form graphic narratives in the wake of the 1932 Siamese Revolution, till the early days of the “Elvis Era” which saw the rise of the *NiyaiPhap* [or “drawn novels”, being usually long epics in comics form published in 5-baht volumes] Golden Age. The year 1958 appears to be a milestone in the history of Thai Comics Art with the publication of *Jao Chai Pom Thong* [The Blond Prince (or The Prince with the Golden Hair)] by influential cartoonist Juk Biewsakul, soon to be followed by Raj Lersuang’s *Singh Dam* [Black Lion] in 1960. Both publications, starring heroes resembling Elvis Presley and merging local *Chakchak Wongwong* elements with Western/American, Chinese and Japanese movie influences, launched a new trend in the local production. The famous magazines *Nuja*, launched in 1957, and *Baby*, launched in 1959, also mark a shift in the market. Therefore, the current research project focuses on the period prior the 1958 landmark year, through in-depth biographical notices of the seminal Thai authors of the first half of the 20<sup>th</sup> century. However, it excludes some artists—such as Hem Vejakorn and Prayoon Chanyawongse—already treated in my previous essay (Verstappen 2017), yet introduces the 1960s works of Tawee Witsanukorn as they were influenced by 1950s *Phi* narratives written by Hem Vejakorn and prefigure the 1970s/1980s *Cartoon Lem La Baht* era. Figures will be limited to rare illustrations found in National Library Archives microfilms (Bangkok).

## The Early Days of Siamese and Thai Comics Art<sup>1</sup>: Local and Transnational

### Development of the Art Form from 1906 till 1958

#### Context: *Siwilai* and the Birth of Siamese Comics

With European colonial expansion on Siam's borders in the late nineteenth century, the Siamese elite developed a transcultural project known as *Siwilai* (Chutikamoltham 2014). Under the Thai loanword of the English term “civilized” which appeared during the reign of King Mongkut [reign: 1851-1868 CE] (Harrison 2010:17), this process of localization presents itself as a strategic and selective adoption of Western ideas, practices and cultural elements, and their hybridization in the Siamese setting (Thongchai 2000:529). If one of the main objectives of the *Siwilai* process was to retain the kingdom's sovereignty from “Western colonial threats by weakening the colonisers' claim to ‘civilise’ Siam/Thailand” (Chutikamoltham 2014:48), it also served a more cryptic nation-building project by imposing cultural hegemony and centralized power through the means of semi-colonization (Jackson 2010). However, this enterprise cannot be reduced to a simple process of imitation of the West. According to Herzfeld (2010), the Thais were, “rather, engaging in a subtle deployment of cultural markers in which they invest meanings of preponderantly local relevance” (p.181). The Siamese-Italian artistic cultural link which was established during the first decade of the Twentieth Century—as Italian artists were hired by King Chulalongkorn [reign: 1868-1910 CE] to work on projects in Bangkok (Poshyananda 1992:17)—offers itself as a perfect illustration in the domain of visual arts. Working on wall and ceiling paintings blending Siamese and Italian styles under the supervision of Prince Naris who “incarnated the cultural awareness of a modernizing kingdom which acted as a barrier to European colonial expansion” (Piazzardi 2010:157), commissioned Italian painter Carlo Rigoli encouraged Siamese artisans to take an interest in Western representation and technique. Poshyananda (1992) states:

Trained by Italian court painter Carlo Rigoli, Hem [Vejakorn] had watched Rigoli paints the walls at Wat Rajathiwad in the 1920s. Later, [Hem Vejakorn] synthesized local expression of line illustration and mural painting with the Western academic

<sup>1</sup> The title uses the spelling ‘Comics Art’, instead of ‘Comic Art’, for disambiguation. As the first definition of the word ‘comic’ is “of, relating to, or marked by comedy” or “comedian” (Merriam-Webster, “comic”), we use ‘comics’ to define a specific medium. Like the term for any medium, comics requires a singular verb. As notes Chute (2008), “treating comics as a singular has become standard” (p. 462).

technique. His own style became a trade mark; he introduced anatomy, chiaroscuro, and perspectival devices in his illustrations on traditional subjects. (p.49)

Defining illustrator of numerous Siamese epics and supernatural tales since the early 1930s for the publisher Khana Ploenchit (Rajawej 2002:173), Hem Vejakorn applied his Italian-influenced style to his line art comics adaptation of *Sri Thanonchai*—a popular local *Nithan Talok* [“tale of humour”] (Vathanaprida 1994:123)—recounting the adventures of a Till-Eulenspiegel-like trickster from his childhood till his tragic demise. With 114 instalments launched in the pages of the weekly magazine *PramuanSan* in 1938, the graphic narrative of *Sri Thanonchai* is composed of six-to-eight-panel pages without any speech balloons. Instead, captions—written expressly for this graphic version in the *Khlong Si Suphap* poetry style by Pho Na Pramuanmak [pen name of Mom Chao Chan Jirayuwat Rajani] (Rajawej 2002:49)—are placed beneath each panel. The format evokes the comic strip works—with realistic art, and without speech balloons but only accompanying captions—of American artist Burne Hogarth on *Tarzan* [series launched in 1936] or Canadian-American artist Harold Foster on *Prince Valiant* [series created in 1937]. The *Sri Thanonchai* graphic narrative sets itself as a perfect example of development of the *Siwilai* process in the field of Comics Art, through an Italian Neo-Classic “synthetised” art style applied to “traditional subjects” and more remarkably while relying on captions composed in Thai poetry. If poetry—which had dominated the Siamese literary scene prior to the increased contact between Siam and Europe (Harrison 2009:316)—declined in the early twentieth century in favour of Western literary genres and format, it remained a prominent and regular feature in Siamese Comics Art. Since its first appearance in 1907 and until the Pacific War, Thai Comics Art mostly illustrated local—and often epic—poems.

### **Early Siamese Cartoon Art, Comics Art and Thai poetry**

According to Thai media historian Anake Nawigamune (2010:239), the first mention of a piece of Cartoon Art in the Kingdom of Siam is to be attributed to Norwegian explorer Carl Bock who travelled in the region in 1881 and 1882. Visiting King Chulalongkorn’s summer residence, Bock (1884/1986) states that in “the rooms of the palace there is nothing noteworthy. In the dining-room I noticed a number of framed cartoons from *Vanity Fair*, conspicuous amongst them being the portrait of the Kromatah [or Foreign Minister of Siam]” (italic in original, p.72). Rendered by British cartoonist Spy for the British magazine *Vanity Fair* [13 September 1879] during a trip to London in 1879, the Kromatah Chao Phraya

Bhaskarawongse appears dressed in full Victorian attire except for the traditional *Jonkgraben* pantaloons worn under the European waistcoat [see Fig. 1]. The hybridized fashion reveals the performative process of *Siwilai*, and the framed illustration—among other mounted cartoons—indicates the significance assigned to these artefacts by King Chulalongkorn. His son and successor to the throne—the British-educated King Vajiravudh [reign: 1910-1925 CE]—took a great interest in political cartooning to the extent of drawing caricatures of his entourage “to embarrass corrupted officials who worked in various departments” (Karuchit 2014:76) in the pages of various royal gazettes mainly during the years 1918, 1919 and 1920 (Nawigamune 2002a; 2016). Not only participating in the spread of a localized genre of Western crime writing through his *Tales of Mr Thorng-In* series being an “amalgam of various literary source materials and influences which further includes allusions to the works of Guy de Maupassant, Edgar Allan Poe and others, alongside the more frequently acknowledged homage to Conan Doyle” (Harrison 2009:322), King Vajiravudh also gave prominence to Cartoon Art in Siam. The monarch pinned down the Thai term *Paap Lor* [“parodic image”] to designate the art form in 1917 (Karuchit 2014:76-77) and also included the form as a specific category [*PhapPrachot*; “sarcastic illustration”] in royally-endorsed drawing competitions in 1917 and 1920 (Nawigamune 2002a:208-209). Winner of the 1923 competition and later hired as Thailand’s first political cartoonist, Thai artist Pleng Tri-Pin [sometimes spelled Pleng Traipin] had brought to Thailand—after a 20-year journey in Europe—a Western style of drawing which impressed readers and the King (Karuchit 2014). He also imported the metal block printing technique that “helped speed up the process of publishing cartoons in the newspapers” (Karuchit 2014:77) [see Fig. 2].

Copeland (1993) considers that the considerable development of cartooning and caricature in the Siamese press in the early 1920s—“as a supplement for written opinion and as a form of independent editorial commentary in its own right” (p.81)—was closely related to the increasing use of graphic advertising in newspapers. Published in the newspaper *Bangkok Kanmuang* on the 13th of June 1923, a political cartoon (reproduced in Copeland 1993:92)—drawn by a young graphic artist named Sem Sumanan for a cartoon contest organized by the aforementioned newspaper—displays one of the first appearance of a speech balloon in a Thai political cartoon. According to Copeland (1993), Sem Sumanan was apparently a self-taught cartoonist who worked for several newspapers at the time. In the issue of *Bangkok Kanmuang* published on the fourth of October 1924, Sem Sumanan “advised would-be cartoonists to improve their skills by studying the drawings of *Punch* and



reading Wright's *History of Caricature* (London: 1865)" (p.83). If "many [Asian] satirical periodicals of [the late-nineteenth- and early-twentieth-century] were directly inspired by the British *Punch* magazine" (Harder & Mittler 2013:vii), it therefore appears that the British weekly magazine also had a direct impact on the development of Thai cartooning. Copeland (1993) describes a four-panel political comic strip drawn by Sem Sumanan—and published in *Bangkok kanmuang* on the 17th of January 1924—as the "kingdom's first comic strip" (p.87) [see Fig. 3]. However, the strip might be considered as the country's first four-panel metal-block printed comic strip as woodcut comic strips appeared as early as 1907 in the Kingdom of Siam.

According to Thai media historian Anake Nawigamune (2010:235; 2016:81), the first example of Siamese comics art was published around 1906 in an issue of *Samran Wittaya* [Enjoyable Knowledge].<sup>2</sup> The graphic sequence—composed of two drawings depicting a conflict between a Chinese pork seller and a dog—illustrates a short "riddle in a form of a poem" (Karuchit 2014:76). Nawigamune (2000) also mentions the publication in *Chotmai Het Saeng Arun* [Chronicles of the Dawn] in 1907 of "a woodcut cartoon (strip) with accompanying verse" (p. 138). The first woodcut strip to appear in *Chotmai Het Saeng Arun* [volume 13, issue 5] is composed of four panels depicting a daring photographer ingeniously escaping the attack of a lion wearing a royal cloak with ermin-embroidered edge. The sequence is accompanied with a single sentence. Various other four-to-six-panel woodcut comic strips were printed later the same year in other issues of *Chotmai Het Saeng Arun* published by the Wattana Wittaya school [under the name *Maek Esian Wattana Wittaya*] (Nawigamune 2010:235), and the identity of the artist [or artists] of these woodcut strips remains unknown. Each short sequence of silent panels accompanies a poem. In volume 13 issue 11 (reproduced in Nawigamune 2016:88-89), the form of the comic strip slightly evolves as the four panels are not accompanying a long poem but are simply accompanied by dialogues—between a kid and a crocodile—placed above each panel [Fig. ]. If these woodcut strips are similar in their content with "exotic fantasy" strips published in French, British, English and American humoristic magazines at the same period,<sup>3</sup> their relationship to poetry is remarkable and foreshadows the 1929 comic strip series *Pong Gab Priaw* by Chan Suwanabun.

<sup>2</sup> Nawigamune (2010:235) notes that the exact year of publication is uncertain as the Siamese calendar system was modified at the time. The strip might have been published in 1906 or 1907.

<sup>3</sup> Information provided by comics historian Thierry Smolderen (personal communication, August 2016).

### Chan Suwanabun and the first Siamese periodical comics strip series

Chan Suwanabun [November 22, 1908-April 7, 2001 (Wechanukhroh 2005:132)] was a student at the prestigious Poh-Chang school which was officially established on January 7, 1913—and named by King Rama VI—to contribute to the proper development of Siamese artists and craftsmen (Thailand Universities Directory, website, n.d.). The biography in his cremation book (Suwanabun 2001) mentions that Chan Suwanabun studied his first degree in Drawing Instruction from 1922 till 1926, then completed his second degree in 1927 and gained the highest degree in 1933 (p.10). In the article *Chan Suwanabun: BukBoekKatun 'Lo' KanMueangNaiNangsuePhim* [Chan Suwanabun: Pioneer of Satirical Political Comics in Newspapers; no author mentioned] from the magazine *MaeLaeDek* first published in October 1994 (and reproduced in Suwanabun 2001:51-54), the unnamed writer mentions that Chan Suwanabun followed Chalerm Vutthi-kosit [who “did cartoons in *The Monday Daily Mail*” (Lent 1997:94)] at the *Daily Mail* newspaper where he created *Pong Gab Priaw* (p.51). Art teacher in different schools, and later working for the Ministry of Education (Suwanabun 2001:10), Chan Suwanabun is considered one of the pioneer artists in Thai comics (p.11) and in political cartoons (p.12) [see Fig. 5]. His nephew Panut Suwanabun (Suwanabun 2001) remembers that he was raised with comics, because he lived with his uncle Chan Suwanabun who was creating a lot of cartoons because the income as an art teacher was too low (p.27). Panut Suwanabun recalls that his uncle got famous thanks to the *Pong Gab Priaw* comics series, and he and his siblings watched him draw and could even help their uncle by preparing the ink, and sometimes ink some less important part of the drawings (p.28). Chan Suwanabun’s three grandchildren (Suwanabun 2001) recall that their grandfather was drawing *Pong Gab Priaw* mostly at night, with his nephews helping (p.29). Chan Suwanabun shared the same memories, mentioning that he worked at night with his nephews helping, and that they would wake up in the morning to see what he had drawn during the night (*Chan Suwanabun: BukBoekKatun 'Lo' KanMueangNaiNangsuePhim* reprinted in Suwanabun 2001:54). He also remembers that his wages at the newspaper were 35 to 40 baht monthly which he considers a good income at the time (Suwanabun 2001:54). With one baht, he states, someone could drink a lot of alcohol; and cartoonists of that time needed a bottle of alcohol next to them for the ideas to flow. He concludes by mentioning that sometimes cartoonists went out at the bar to get their stories—such as men fighting for a lady—and then come back home to continue their work (Suwanabun 2001:54).

His series *Pong Gab Priaw* [Pong and Priaw] was launched in 1929 in the Thai language newspaper *Daily Mail* (Amornvej 2001) and appears to be the first regular Siamese comic strip using series of panels—seven to eight panels assigned on two tiers—and speech balloons. Each comic strip, relating a short misadventure of two boys named Pong and Priaw, serves to illustrate the moral of a proverbial poem from the *Khlong Lokanit* style introduced in the title banner above the strip. Pong, the little boy with glasses, and Priaw, who is always telling funny jokes, are siblings and were named from the cartoonist's grandchildren (Karuchit & Thongbai 2009:9). According to Lent (1997), Chan Suwanabun was “known for simplifying difficult literary works [...] through cartooning” (p.94). Karuchit and Thongbai (2009) mention that, if he introduced proverbial poems in the title banner, Suwanabun was adding humor in the dialogues (p.9). Commentaries [no author mentioned; possibly Worawich Wechanukhroh] of comics pages in his cremation book (Suwanabun 2001) mention that in former times cartoonists wanted to introduce morals in their comics, usually by adapting Thai folktales (p.123). They add that *Pong Gab Priaw* was different as the series was presenting poems with art related to the poem, and with conversations between children sounding natural because Chan Suwanabun was using children language in the captions (p.123). Karuchit and Thongbai (2009) also states that the comics series *Pong and Priaw* is considered the first Thai comics for children and family (p.9). A panel of the exhibition *Humour Business*—held in Bangkok at the Thailand Creative and Design Center [TCDC] from July 15 to October 2, 2016—presented two pages from another comic strip series created by Chan Suwanabun and titled *Nai Pong Pongpang and Niyai Lokanit*. As with the *Pong Gab Priaw* series, the author reinterprets proverbial poems from the *Khlong Lokanit* style, and “effectively [depicts] ongoing events of the society in details [and informs the readers] of the truth of life in 1931” (“Humour Business” 2016). Karuchit and Thongbai (2009) make an identical statement by mentioning that Chan Suwanabun brought events of that time into his comics (p.9) [see Fig. 6].

In 1933, Chan Suwanabun left the *Daily Mail* for the daily newspaper *Pramuan Wan* (*Chan Suwanabun: BukBoekKatun 'Lo' KanMueangNaiNangsuePhim* reprinted in Suwanabun 2001:51). In the article, Suwanabun states that at that time comics were composed of one panel, four panels or six panels (p.52). He loved to travel and tried to put what he saw in short form comics. One of his four-panel comics was about a heart-broken man who tried to kill himself, but the water was too shallow. Another two-panel story tells about a grandfather who can't find his glasses and asks his grandchildren where they are;



they simply slipped from his bald head (p.52). In 1953, he relaunched his famous series *Pong Gab Priaw* under the title *Pong(Noi)-Priaw(Noi)* in the weekly women's magazine *SatriSarn* [1948-1996], with the adjective “*Noi*” [little; small] added in the series title because his real-life grandchildren Pong and Priaw were already grown-ups at the time (Suwanabun 2001:122). He later created comics for the magazine *Chaiyapruet* [launched in 1954 by Thai Wattana Panit Publishing House], with stories also inspired by his travels. His main goal in cartooning was to make people laugh (p.52). In *Chaiyapruet* magazine, he sometimes used the pen name Suwan (Wechanukhroh 1990a:46). He also drew comics based on King Vajiravudh's *Tales of Mr Thorng-In* detective series [mentioned above] (Wechanukhroh 1990a:46). Chan Suwanabun collected all his comics in a stapled book, but his neighbor borrowed it and lost it (Suwanabun 2001:125); a shame for the history of Thai comics...

His comics series *Pong Gab Priaw* and *Nai Pong Pongpang and Niyai Lokanit* are the first examples of a long and dominant production of graphic narratives influenced in their format by Western comics but drawing their content from Thai traditional literature. On the following year, “[the] 1932 revolution brought about a change in literary themes and style” (Bee, Brown, Chitkasem, Herbert 1989), as it did in Comics Art with the apparition of serialized long-form graphic narratives.

### **The Rise of Long-Form Comics, and the Borrowings of American Characters**

With a growing number of educated and dissatisfied commoners and with the birth of the popular press from the 1920s onward, absolutist system and royal-elite authority came to be questioned and challenged to an unprecedented degree (Barmé 2002). Thai pioneering cartoonist Prayoon Chanyawongse (1985) recalled that, around the late 1920s, it was a popular practice in the Thai printing industry to display cartoons on covers of magazines, *Lam Tad*-style books and some daily newspapers.<sup>4</sup> He adds that most of these cartoons were satirical in nature, lampooning high ranking government officials of the day through severe rebuke of their conduct (1985). Barmé (2002) makes a similar observation by stating that “[m]any cartoonists [were] relentlessly portraying the elite as a degenerate and corrupt group of self-interested individuals obsessed with sex and money” (p.99). Barmé (2002) concludes that “[the] satirical images that were regularly featured [in conjunction with related pieces of editorial comment] in the daily press represented a potent force that helped galvanize popular

<sup>4</sup> *Lam Tad*; Thai antiphonal and impromptu style of singing; sometimes used for political commentary and existing in printed form.

discontent toward princely authority” (p.129). Even though he promoted the *Paap Lor* art form, King Vajiravudh became himself the target of overt political criticism in graphic form (Barmé 2002:97&113). His successor to the throne, King Prajadhipok [reign: 1925-1935 CE], faced the *coup d'état* which led the People's Party to seize power in June 1932, bringing an end to the absolute monarchy. Unexpectedly, press censorship “was far more strictly enforced and unforgiving” (Barmé 2002:231) under the constitutional rule than before the overthrow of the former regime. Even though censorship was officially abolished in early July 1932, four newspapers were temporarily closed in September for criticizing the Government (Thompson 1941:795).<sup>5</sup> The same month, a new press law was enforced leading to the censorship of all political and military news (Thompson 1941:796) and editors were sometimes given consequent prison sentences (Nawigamune 2000:91). Discussing the work of Thanya [pen name of Than Ythakanon] who was a “long-time cartoonist with an aggressive and penetrating caricatural style” (Lent 1997:94), Thai comics chronicler Worawich Wechanukhroh (2005) states that even though Siam entered a democratic system, newspapers were under pressure and nobody wanted to draw political cartoons anymore (p.27). Wechanukhroh (2005) also considers that Thai [long-form] comics evolved from political cartoons which were a tradition in local newspapers (p.24); his statement supports the recollection of Chanyawongse (1985) who stated that political cartooning offered an opportunity for budding cartoonists to display their talent and to become quite influential during that period. The Thai artist recounts that this development was followed by the emerging genre of four-panel to eight-panel humorous comic strips with *Klon* or *Kap* [or *Gavya*] versifications—as the poetic styles are easy to read and to understand—in captions placed beneath the panels. Chanyawongse adds that comic strips were increasingly popular in Sunday newspapers. It is in that specific context that Thai long-form comics—first introduced by Sawas Jutharop [1911-1950]—emerged and thrived.

In the very first issue of the newspaper *Sayam Num* launched on the 16<sup>th</sup> of August 1932 in the wake of the Siamese Revolution, young cartoonist Sawas Jutharop introduced the first chapter [titled *RatMisithThaokan*; “Citizens have equal rights”] of the comic strip series *KatunPalatPet* [Deputy Pet Comics].<sup>6</sup> In this self-contained first gag composed of six panels

<sup>5</sup> Between June 1932 and October of the following year, 28 newspapers were suspended (Bee, Brown, Chitkasem, Herbert, 1989:31).

<sup>6</sup> The Thai word *Katun* [Thai Romanization according to the Royal Thai General System (Katun, n.d.)], being the Thai transcription of the English loanword *cartoon*, usually refers to the comics form, defined here as series of pictures juxtaposed in sequences to form strips or longer narratives.

and with speech balloons, the spineless character Pet witnesses the 1932 Revolution in the streets of Bangkok where an officer stands on a tank promising—in an equivocal statement—equal rights for all. Upon returning home, however, Pet faces the heavy hand of his wife unwilling to let go of her power. The second issue of the newspaper is missing from the National Archives microfilms,<sup>7</sup> but Pet reappears in the third issue of *Sayam Num* (18 August 1932) in another self-contained six-panel gag titled *WitokSamPrakan* [Three Worries]. The short-lived series will then be replaced by the first ongoing comics narrative serialized over multiple instalments. Published on the 20<sup>th</sup> of August 1932, the first instalment of the series *NakSuepKhao* [Investigative Journalist] introduces in its title banner the mention *NiyaiKatunHokTonChop* or “cartoon [comics] novel to be concluded in six parts.” If the mention of the word “novel” to define the newly-created form is of course of interest, the content of the 6-part narrative itself is even more fascinating. If it is usually stated that Sawas Jutharop’s comics adaptation of the famous folktale *Sang Thong* is the first Thai long-form comics (Karuchit 2014:77; Wechanukhroh 1990a:35), the frantic adventure of reporter Jon—which reminds of Hergé’s *Tintin in the Land of the Soviets* (1929-1930) and *Tintin in America* (1931-1932)—deserves the honour. Jon decides to dismantle the prostitution ring of the *TomManut* [“Trickster Men”] gang with the help of policeman Pulit. Getting out of an ambush as he’s able to see his assailants in the reflection of his wrist watch [see Fig. 7], escaping a pitfall trap filled with crocodiles, and surviving a gunfight (with bullets circling in fanciful trajectories) against Chinese henchmen, Jon manages to topple the criminal network. In the sixth and final instalment published on the 1<sup>st</sup> of September 1932, Jon is back at the office of the fictitious newspaper *TutSaWan* [“Ambassador of Heaven”, or “Angel”] after having published an embellished version of his exploits. There, Jon discovers that his editor has been arrested on the accusation of smoking opium and of selling stolen goods. Policeman Polit then comes to arrest the reporter for defamation because of the overstatements in his article. Jon ends up in jail, with the criminals he helped capture. The six-part narrative is highly imaginative visually and offers itself as an interesting commentary on the arrests of editors and suspensions of newspapers at that time. The muzzling of the press might then be considered as a motive for Sawas Jutharop to stop direct and referential

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Hence, the word *katun* in the title *KatunPalatPet*—and in other titles—will be translated by “comics”, and not by “cartoon” [here considered as a stand-alone drawing usually intended for caricature, satire, or humour] for the sake of disambiguation.

<sup>7</sup> Reel “*MoMa FoFan 30/204*”; accessed on the 24<sup>th</sup> of July 2018.

fiction on current affairs and to prefer adaptations of Thai epic poems set in the Ayutthaya period.

In any event, on the 7<sup>th</sup> of September 1932, Sawas Jutharop launched his comics adaptation of most prominent Thai poet Sunthon Phu's [1786-1856] epic poem *Phra Chai Suriya* (Sunthon Phu 1986). With six-to-eight panels per instalment, the choice of source is interesting as the original poem relates the destruction of the City of Savathi, governed by the good monarch Phra Jaisuriya, because a group of local nobles became perverted by lust, greed, and corruption (Sunthon Phu 1986:36-37). Doomed by *PhiPaa* [ghosts/spirits of the forest] and destroyed by a great flood [see Fig. 8], the City will be abandoned by the King who'll reach enlightenment after meditating on the bad deeds of his nobles who perverted the governmental system. Replaced in the context of the 1932 Revolution, the story seems to echo the findings of Barmé (1993) which reveal the report of an undercover governmental agent who stated at the beginning of September 1932 that a series of newspapers—including *Sayam Num*—were actively working against the government by “creating distrust and antipathy towards the new regime while at the same time encouraging support for the royalty” (p71). If Sawas Jutharop's intentions are here subject to interpretation, the creation of the character Guruma in his version of *Phra Chai Suriya* reveals without a doubt the influence of E. C. Segar's character design.

Early lines of the original poem mention that “merchants [...] came from faraway lands” to the City of Savathi (Sunthon Phu 1986:36). These lines inspired Sawas Jutharop in creating the lead character Guruma, a merchant presented as a *Khaek* [a Thai denomination for a person of south- or southwest-Asian descent such as Indians, Persians, or Arabs] and wearing a *MuakKhaek* [*Khaek* headdress, or fez], footwear with curved tip, and a scimitar [see Fig 9]. Most interesting is his physical appearance which reminds clearly of E. C. Segar's Popeye character with large curvy forearms, prominent chin, and eyebrows in a constant frown. However, Guruma has a round belly and he is mostly bald with beard, traits reminding of Cole Oyl, the father of Olive Oyl. Let's also note that the foreign merchant is accompanied by a magical bird who offers a Broadway-like performance, with top hat and cane, to King Phra Jaisuriya (in *Sayam Num*, 9 September 1932). The magical bird—with borrowed and anachronistic outfit—will disappear in Sawas Jutharop's next graphic narrative *Sang Thong*, while his owner Guruma is reprised in a brief encounter with Khun Muen, the new and significant character of the later series and an even more localized version of

Popeye. Abandonning for unknown reasons the newspaper *Sayam Num* during October 1932 with an unfinished *Phra Chai Suriya* comics series after some twenty 5-to-8 panels instalments, Sawas Jutharop launched his famous series *Sang Thong* on the 20<sup>th</sup> of October 1932 in the pages of *The SriKrung Daily News* under the pen name Nai [Mister] Phon Sornsang. Under the title *Katun Sang Thong*, Sawas Jutharop adapts “one of the most popular [Thai] folktales [and] perhaps the best-known among Thai people” (Nathalang 2000:9) from the *Chakchak Wongwong* repertoire.<sup>8</sup> The original tale of *Sang Thong* retells the story of prince Sang who was born in a conch shell and who will be later separated from his mother to be raised by a female giant. After stealing her magical artefacts and gaining a golden skin complexion in a magical pond, he flies away from the giant to reach another kingdom while keeping his face hidden under an ugly mask. Despite his hideous appearance, the young princess Rojana chooses him as her future husband and provokes the anger of her father, King Samon. After overcoming various challenges set by his future father-in-law, prince Sang reveals his golden body and his royal origins to finally marry the princess. Sawas Jutharop skips the first—and highly significant—part of the tale to start his adaptation in the palace of King Samon, when his daughter Rojana is unable to find a husband among the suitors of their kingdom. The prominence given to the character of the King is again noteworthy; yet the royal role will soon be overshadowed by one of the King’s servants. In the third instalment (22 October 1932), the King sends couriers to dependent cities in order to summon all unmarried princes under 30 to reach his kingdom within 15 nights. On the far right of the second panel, without being given any specific prominence among a dozen other couriers waiting for their mission order, Khun Muen appears for the first time [see Fig. 10]. The character is directly inspired by Popeye (Chanyawongse 1985; Palitponganpim 2013), borrowing the sailor’s closed-eye, frown eyebrows and mouth distorted in a wince holding—but only in rare occasions—a pipe. In the fourth and last panel of the strip, reaching the city he was assigned, Khun Muen takes his autonomy and is named for the first time. He introduces himself to the guards at the gate as “Khun Muen” through a speech balloon, and his name is repeated in the additional versified caption placed below the panel.<sup>9</sup> From then on, Khun Muen takes center stage; he tricks local citizens who were trying to steal his money

<sup>8</sup> The *Chakchak Wongwong* repertoire is composed of stories “about adventurous and polygynous life of princely heroes” (Nathalang, 2000:1), with forced exiles, transformations, and magical items, usually set during the Ayutthaya period [1350-1767] (Smithies, 1975).

<sup>9</sup> As evoked earlier by Prayoon Chanyawongse, the *Sang Thong* comics adaptation uses text in speech balloons for dialogue but also introduces captions written in *Klon* versifications beneath or below every single panel and providing additional—and usually humorous—comment on their content.



(25 and 26 October 1932) and brings the suitor back to King Samon's realm (27 and 28 October 1932). Over the course of the travel, Khun Muen acquires his final image for the series, losing in height and gaining a rounder belly. On November 11 [20<sup>th</sup> instalment], the character Guruma—first introduced in *Phra Chai Suriya*—makes his entrance in the *Sang Thong* comics series as an itinerant *MoNguKhaek* [or *Khaek* snake charmer] and medicine peddler. If Guruma and Khun Muen appear briefly together in the first panel of the 23<sup>rd</sup> instalment (15 November 1932), the two Popeye-inspired characters only interact in the fourth panel of the 31<sup>st</sup> instalment (24 November 1932). Tired to run after prince Sang [hidden under his disguise] and crossing path with Guruma riding a donkey, Khun Muen decides to acquire Guruma's mount. In the first panel of the 32<sup>nd</sup> instalment (25 November 1932), Khun Muen delivers a kick to Guruma's rear end in order to seize the peddler's donkey. Based on the hundreds of pages from other Sawas Jutharop's narratives I've been able to access, Guruma will never reappear, expelled bluntly by Khun Muen as if two Popeye-inspired characters were one too many. Moreover, Khun Muen won't ever show similar use of physical violence. Keeping the closed-eye and the jutting chin of Popeye but wearing Thai period costume "with ancient military headgear" (Nawigamune 2000:139), Khun Muen played the part of a jester similar to the popular clown characters portrayed in most Thai movies of that period (Chanyawongse 1985). Cartoonist and animator Payut Ngaokrachang, who was inspired by Jutharop's blend of Western style and local motifs, adds that Khun Muen also might have met such success because the introduction of a humorous companion to the main hero was equally popular in the traditional *Lakhon Chatri* dance-drama performances at the time (Sutthana 2006:9). Rather than his fists, Khun Muen uses his wit and his clever tricks to help the princes in the various *Chakchak Wongwong* folktales adapted by Sawas Jutharop till his passing in 1950. Recurring character albeit in a supporting role, Khun Muen is described by Prayoon Chanyawongse (1985) as an exasperating figure whose funny pranks always found their way into Sawas Jutharop's comics.

Other American characters seemingly made their path into another Sawas Jutharop's graphic narrative to meet Khun Muen. In his 1936 comics adaptation of the folktale *Honwichai Kawi*, Sawas Jutharop introduced the magical army raised by prince Kawi and composed of soldiers resistant to all types of weapons. Their robot-like design—with tubular eyes emitting light rays and heads surmounted by *Pickelhaube* spikes—is strikingly similar to the Mechanical Men created in 1935 by American cartoonist Stanley Link in the pages of the comic strip series *Tiny Tim* (Verstappen 2017:26-27) [see Fig. 11]. The borrowing and

localization of robots in a tale set in the Ayutthaya period demonstrates—like the fascinating hybridization of Popeye and Mickey Mouse by Wittamin (Verstappen 2017)—the freedom and boldness with which Siamese artists create eclectic and composite graphic works.

Following the sudden departure of Sawas Jutharop for the *Si Krung* newspaper, Thai artist Thanya Utthakanon launched the first installment of the long-form adaptation of the satirical poem *Raden Lundai* by Phra Maha Montri in the pages of the *Sayam Num* newspaper on 31 October 1932 (see Fig. 14). Sawas's *Katun Sang Thong*, which ran from October 1932 until March 1933 over some 120 installments, gave impetus to the publication of comics adaptations of other famous literary texts. Thai comics historian Paisal Theerapongvisanuporn (2018:180-182) mentions that, following Sawas Jutharop's first long-form narratives in *Sayam Num*, other newspapers developed serialized comics adaptations in their pages such as *Khun Chang Khun Phaen* (launched on the 31<sup>st</sup> of October 1932) by Wannasit in the daily newspaper *Samai Raj* or *Phra Apai* (launched on the 19<sup>th</sup> of October 1932) by Palad Pleak in the daily newspaper *Kammakorn*. Like Sawas Jutharop, the cartoonists took great liberties over their adaptations of Ayatthuya-set tales by introducing playful anachronisms such as a radio broadcast of a live singing performance by prince Phra Apai Manee in the pages of *Siam Rashdra Daily* on October 1934 [see Fig. 15]. Worawich Wechanukhroh (1955/1992:1) states that the Thai comics developed in the pages of daily and weekly newspapers in the wake of the political changes of 1932, a development facilitated by a new generation of intellectuals and writers who founded their own newspapers. The graphic narratives gained popularity over the years and Wechanukhroh (1955/1992c:1) adds that newspapers kept famous artists—such as Sawas Jutharop and Hem Vejakorn—in their pages by making them draw long-form narratives serialized on a daily or weekly basis. As early as 1932 [or six years before his *Sri Thanonchai* comics adaptation] and alongside his production of illustrations, Hem Vejakorn was indeed producing short semi-realist comic strips in the pages of 10-*satang* [a tenth of a baht] novels which thrived in the early 1930s. In these cheap and popular paperback fiction novels with print runs sometimes reaching “eight, nine or even thirty thousand copies” (Limapichart 2011:42), short humorous comic strips were a regular feature with artists such as Hem Vejakorn, Mister [pen name of an unidentified artist; see Fig. 16] and debuting cartoonist Wittamin [pen name of Witt Sutthasatien; 1917-1989] (Boonsu, 2012). The latter drew humour cartoons (reproduced in Phlangkun 1990:92) around 1933 starring characters such as Mickey Mouse or Popeye and Wimpy from E. C. Segar's *The Thimble Theatre*. It confirms once again the presence and influence of these two American

comic strip series in the Kingdom of Siam in the early 1930s. On the first page (reproduced in Phlangkun 1990:94) of his 1935 comic strip series *LingGee Phu Khayi Yak* [LingGee who slayed the Giant], the then-18-year-old artist even merges the characters of Popeye and Mickey Mouse in a hybrid—and fascinating—character named LingGee [see Fig. 17]. From the sailor, Wittamin keeps the elongated body shape with overdeveloped calves and forearms, the ears, the rolled-up sleeves and the famous pipe. From the Disney's mouse, LingGee borrows the dark skin, the white hands [or gloves] and face, the prominent black nose, the oval eyes with black pupils reduced by two quarters, and the famous pair of shorts with two buttons in the front. The long and falling snout is a pure creation, unless the design also borrows from the anthropomorphic horse Horace Horsecollar, the friend of Mickey Mouse created in 1929. Furthermore, the first page of the series *LingGee Phu Khayi Yak* —the first Siamese long-form comics series in colour (Phlangkun 1990:94)—mimics the first panels of the comic strip *Mickey Mouse: Rumpelwatt the Giant* penciled by American artist Floyd Gottfredson and published in the United States on March 11, 1934 (reproduced in Gottfredson 2013:139). As the first page of *LingGee Phu Khayi Yak* is the only one which has been reproduced, it is alas impossible to tell if Wittamin further 'swiped' Gottfredson's narrative or developed a more original plot. His amalgam of two American characters ultimately evokes the amalgam "of various [foreign] literary source materials and influences" by King Vajiravudh in his *Tales of Mr Thorng-In* series [1904-1905] and—at a higher level—the *Siwilai* project which promoted and facilitated processes of selective adoption, synthesis and localization of Western cultural elements.

Wechanukhroh (2005:42) states that adaptations of folktales were the most popular before the Pacific War and that artists who wanted to launch their comics would usually start by adapting a popular folktale. Amornej (2001:27) adds that, before the 2490s B.E. decade [1947-1956 C.E.], comics serialized in newspapers were collected to be published in comic books. He mentions that less comics were published during the Pacific war due to paper shortage and that many cartoonists were forced to stop working (Amornej 2001:220). An enlightening example is provided by Alabastro (2007) who states that "[when] a severe newsprint shortage hit newspapers hard in 1942, [Thai cartoonist Prayoon Chanyawongse] acquired a trawler and turned to mackerel fishing as his new means of livelihood" (p.242). Prayoon Chanyawongse (1985) indeed recalls that the Pacific War provoked a crisis in the Thai newspaper industry because paper supplies became scarce and more expensive. Many newspapers ran out of funds and were eventually forced to close down. The newspapers that



remained in print were forced to reduce the newspaper's size and avail of lower quality paper. Printing blocks and printing chemicals became increasingly scarce and more expensive to such an extent that it was no longer cost effective to print comics in daily newspapers. After the war, production of long-form comics adaptations of folktales will resume with Prayoon Chanyawongse's *Honwichai Kawi* and Tookkata's *Raden Lundai* (Wechanukhroh 2005:42). However, the increasing import of foreign comic books after the war will soon change the content and format of the Thai comics production.

### **A note on Prayoon Chanyawongse and Hem Vejakorn**

Due to previous research and academic publications related to the works of Prayoon Chanyawongse (Verstappen 2017; 2018) and Hem Vejakorn (Verstappen 2017), discussion on these two artists won't be treated in the present report. However, a correction should be made. In my academic paper *Prayoon Chanyawongse's Cartoon Likay: Amalgamating Likay Theatrical Form and Comics into a Unique Thai Genre* (Verstappen 2018), I stated that Prayoon Chanyawongse was the creator of the *Cartoon Likay* genre [synthetizing *Likay*, a Thai folk theatrical form, into comics narratives], and its sole representative. The statement proves to be inaccurate as present research unveiled the existence of *Cartoon Likay* graphic narratives composed by Thai cartoonist Sa-Ngob Jampat in the early 1950s. Findings at the National Library archives reveal that Sa-Ngob created a series of *Cartoon Likay* comics in 1950 in the pages of the [Thai language] newspaper *Daily Mail*.<sup>10</sup>

### **Sa-Ngob Jampat and the *Cartoon Likay* heritage**

Sa-Ngob Jampat [known under the pen names Jaew Waew (Wechanukhroh 1990a) and Anamis, Jam, or Jam Jaew (Thai collector Suphachai Chirakup, personal communication, 2018)] was born on April 3, 1922 in Lopburi province and passed away at 59 on September 22, 1982 (Jampat 1983: *kho kai*).<sup>11</sup> He studied at Poh-Chang Academy of Arts (like cartoonists Chan Suwanabun, Pimon Kalasee or Por Bangplee) from 1941 till 1943 and at Silpakorn University in 1944-1945 (Jampat 1983). In 1948, he started his career as a journalist. He composes some cartoon art and meets Prayoon Chanyawongse of which he becomes a student. Interested in comics art, Sa-Ngob Jampat receives guidance from Prayoon

<sup>10</sup> National Library of Thailand; Old Newspaper; Book 1: July-August 2493 B.E.; Book 2: September-October 2493 B.E.; Book 3: November-December 2493 B.E. Consulted on July 20, 2018.

<sup>11</sup> The biographical notice (Jampat 1983) is 'numbered' with Thai letters rather than numerals. The name of these letters is then provided here in place of numerals as a reference.

Chanayawongse (Jampat 1983: *kho kai*), which most likely led him to compose his own *Cartoon Likay* graphic narratives. Due to missing years from the [Thai language] *Daily Mail* run in the National Archives, the oldest *Cartoon Likay* comics composed by Sa-Ngob Jampat I could find was the adaptation of the folktale titled *Abu Hassan Rue Sawan Nai Harem* [Abu Hassan or Heaven in the Harem] written under the pen name Chaem Pattanagul.<sup>12</sup> The first strip I found was published on the 2<sup>nd</sup> of July 1950, but the series was already ongoing.<sup>13</sup> On the first of August 1950, the series will be renamed *AtsawinHaeWonPhet DetDokFa* [Knight HaeWonPhat picking the Flower from the Sky; *DokFa* being an idiom meaning an inappropriate couple; a mismatched pair; a lady and a tramp; a high-class lady pursued by a lower-class man (*DokFa*, n.d.)]. Like in the *Cartoon Likay* genre established by Prayoon Chanyawongse, part of the action is introduced in front of a theatrical curtain; some characters address the reader (and the invisible intradiegetic audience); a recurring cast of actors from one adaptation to the next; the main actor is unprepossessing (like Sooklek) and the handsome prince only plays a supporting role; anachronism (to the Ayutthaya period) are introduced as well as cameos of contemporary (to 1950) political figures. However, one can note some differences. The *Likay* backdrop and curtain as well as the address to the reader or the technique of interruption aren't used as often as in Prayoon Chanyawongse's *Cartoon Likay* stories; most of the tale takes place in the Auththaya realms. Prayoon Chanyawongse uses two tiers of two large panels each while Sa-Ngob Jampat develops his daily series in single-tier strips composed of four smaller panels. Sa-Ngob Jampat's art is also more refined and makes use of elegantly curved lines. His drawing ability has been recognized by his art teacher Silpa Bhirasri [born Corrado Feroci and instrumental figure in the establishment of Thai Modern Art and of Silpakorn University] (Jampat 1983: *kho kwai*). Silpa Bhirasri once stated to his students that among his former pupils only two were able to draw good comics: Sa-Ngob Jampat and Niphon Phalitakosol.

On September 16, 1950, Sa-Ngob Jampat launches a free adaptation of the classic tale *Inao* under the title *Likay Saneha* [*Love Philters* *Likay*].<sup>14</sup> The action takes place in Java and

<sup>12</sup> *Abu Hassan* is another title provided to the Arabian-Nights-inspired *Nitra Chakrit* play written by King Chulalongkorn. It recounts the adventures of commoner Abu Hassan who was compelled to swap his identity with the Sultan Haroun Al Raschid (Jumsai 2000:150).

<sup>13</sup> *Daily Mail* issues of June 1950 are missing from the National Archives.

<sup>14</sup> The *Lakhon Nai* drama [*Small*] *Inao* [or *Inao Lek*] was written by Princess Mongkut during the 18<sup>th</sup> century and is "the most famous piece in Thai literature" (Jumsai 2000:113). Based on the Javanese *Inao* story cycle relating the adventures of Javanese Prince Panji, *Inao* was later rewritten by King Rama II (Jumsai 2000:134).

introduces characters from the original epic tale such as Inao, Gannigar, Ligu or Pramaisuree [see Fig. 19 and 20]. However, some scenes are created out of Jampat's imagination. A beautiful risqué bathing sequence, followed by the murder of Pramaisuree by jealous rival Gannigar with poisoned *KhaoMak* [fermented rice], doesn't seem to be part of the original tale (according to *Inao* specialist Dr. Thaneerat Jatuthasri, personal communication, 2018). The sequence, published between the 9<sup>th</sup> of November and the 4<sup>th</sup> of December 1950, will be reprinted in 1952 in a (comic book) collection under the title *TukkataYotRak Lem 3* (Most Lovely Doll part 3) [see Fig. 21 to 27]. As mentioned later in this essay, Sa-Ngob Jampat will also draw for the *Chao Krung* magazine launched on October 1951 by the *Siam Rath* newspaper [see Fig. 30].

In 1956, Sa-Ngob Jampat becomes a journalist covering parliamentary affairs, and decides to primarily draw cartoons about politics (Jampat 1983: *kho kai*). However, he must stay home to draw his political cartoons because there were threats against cartoonists from the *Siam Rath* newspaper (Jampat 1983: *kho kwai*); a government official ultimately sent someone to *Siam Rath* to force Sa-Ngob Jampat to stop political cartoons (Jampat 1983:61). In 1958 and 1959, he prefers to quit political cartooning to compose lighter and funnier comics for the magazine *KhunYing* (Jampat 1983: *kho kwai*). He also worked in 1958 for family comics magazine *Yim* [Smile] launched by SaenSuk Publishing (Wechanukroh 2005:40). At this time, Sa-Ngob starts his famous *Sibgree Jam* [or Private First Class Chaem] comics series in the *TamRuat* [Policeman] magazine published by the Thai Police (Jampat 1983: *kho kwai*). His character “‘Sibgree Jam’ (Lance Corporal Jam) became a representative of Thai policemen for many readers [...]” (Karuchit 2014:79). In Sa-Ngob Jampat cremation book (Jampat 1983: *kho kwai*), an anecdote reveals that a policeman once told—with humour—to Sa-Ngob Jampat that he would like to see [Private First Class] Sibgree Jam to be promoted to the grade of Corporal. In 1963 and 1964, he worked on various cartoons for magazines but also wrote [literary] novellas and translated some novels. He also composed the series *PhoSato MaeSatang Patihan* [Supernatural Father Sato and Mother Satang] (Jampat 1983: *ngo ngu*). He signed the series under the pan name Sato. The cartoons usually display domestic disputes in a couple about daily expenses (Jampat 1983:59). More interestingly, each cartoon comprised a different symbol formed by various overlapping numerals. In these symbols, lottery aficionados could try to guess the upcoming lottery numbers; the series became popular among the latter [see Fig. 28 and 29]. At times, Sa-Ngob Jampat would also provide tips to guess the winning numbers from his symbols (Jampat 1983:59). In 1971, the artist starts working at Bangkok weekly magazine, composing long-

form comics in colour. In 1977 and under the pen name I-Scream (a play of word with “ice cream”), Sa-Ngob Jampat launches his last cartoon series, *KhaiFaet* [Chicken Egg and Duck Egg] featuring two eggs. In 1982, he gets ill and keeps composing *KhaiFaet* cartoons until his passing (Jampat 1983: *jor jan*). Wechanukhroh (1990a:38) also notes that Sa-Ngob Jampat drew cartoons and illustrations for many newspapers, as well as the long-form comics titled *JamPaThong* and *Sai-iew* [an adaptation of the classic Chinese novel *Journey to the West*].<sup>15</sup>

### A note on *NithanKatun* (Fable Cartoon/Comics)

Wechanukhroh (2005:10) states that the first *NithanKatun* (Fable Cartoon/Comics [for children]) were published in 1949 by Tuan Yawapraphat. The latter, who believed that more Thai people should read from an early age, proposed the *NithanKatun* series titled *NithanSaenSanuk* [Extremely Funny Fables] to RongPhim Prachachang [Prachachang Print Shop] with larger fonts and illustrations (Wechanukhroh 2005:53) composed by artists such as Mongkol Wong-Udom and Asawin Arunsaeng (Wechanukhroh 2005:10). Other publishers, like Khana Ploenchit and Kurusapa, followed the trend. In 1951 the market declined because too many *NithanKatun* were published (Wechanukhroh 2005:53). *NithanKatun* emerged again in 1954 but as a comics form [rather than tales with numerous illustrations] (Wechanukhroh 2005:53). Famous *NithanKatun* included the titles *Sri Thanonchai*, *SannoNoyRuanNgam* and *PlaBuThong* (Wechanukhroh 2005:55).<sup>16</sup>

### Import of Western Magazines, and Comic Books, in Bangkok

Thai comics chronicler Worawich Wechanukhroh (2005) states that *Katun Farang* [American and European comics] arrived in Thailand through imported foreign newspapers (p.43). As aforementioned, the cartoons from the British *Punch* magazine and the American comics strips of *Popeye*, *Tiny Tim* or *Mickey Mouse* were indeed present in Siam since the early 1930s. If Lent (1997) writes that “[...] comic books probably came to Thailand after World War II” (p.95), Wechanukhroh mentions an interesting fact related to the Korean War [1950-1953]. He mentions that Thai soldiers were fighting at the side of the US troops who were sending, from the rear, comics to their comrades on the frontline. When the American

<sup>15</sup> One page of Sa-Ngob Jampat’s adaptation of *Sai-iew* is presented in Wechanukhroh 1990a:39.

<sup>16</sup> For this last line, Wechanukhroh uses the term *KatunDek* (Fables for Children).

readers were done, they threw the comics away and Thai soldiers read them as well or took them back to Thailand (Wechanukhroh 2005:43).

With the success of foreign movies in the mid-1950s, Thai publishers decided to sell the tie-in comics version of the movies in front of the theater so that the people who couldn't read the subtitles, or understand English, could comfortably read the story at home (Wechanukhroh 2005:43). At first, publishers hired Thai artists to copy the content of the movie-related *Katun Farang* but later—in order to publish more stories and to save time—they directly edited the foreign comics books from which they would select, cut and rearrange panels. Publishers would then add the translation and send the revised comic book to print. The most famous example (already introduced in Verstappen 2017:46) is the comics *Vitaycha Manuthoonlek* [Vitaycha, the Iron Human] published by Banlue Sarn in the early 1960s and 'edited' by Thai cartoonist ChingCho [or Jing Jo; pen name of Satian Harnkuntula]. If his name is the only one credited on the cover, ChingCho was not the original artist of *Vitaycha Manuthoonlek* as he edited and adapted pages from the British comics *Robot Archie* [a comics series published in the weekly British boy magazine *Lion* produced from 1952 till 1974 by Fleetway Publications and written by E. George Cowan and drawn by Ted Keaton] to create the Thai version (Verstappen 2017:46). Wechanukhroh adds that ChingCho edited "good quality comics" from Europe with content suitable for all ages, and that his edited books became popular (2005:9 and 44). The other famous title adapted by ChingCho was *SingShirtDam* (Black Shirt Lion), which was also the first comics printed by Banlue Sarn (Pimpicha Utsahajit, personal communication, 2016). *SingShirtDam* appears to be a revised edition of the *Billy the Kid* comics which was serialized in the British magazine *The Sun* from 1952 till 1959 [written by Mike Butterworth and drawn by artists like Geoff Campion, Don Lawrence, Harry Bishop and Alejandro Blasco].

Wechanukhroh (2005) states that early foreign comics to be published in Thai were cowboy stories printed by editor and translator Aphirom, with titles such as *Kit Carson* (p.44) and *Buck Jones* (p.9). Aphirom was printing the comics in an Italian format because the company was gathering two pages of the original comics together on a wider horizontal page. At the same period, Thai author and editor Chantri Siriboon was publishing the translations of the comics *Dick Turpin* as well as science-fiction comics (p.9). As for *Buck Jones* or *Billy the Kid*, *Dick Turpin's* adventures were published in the British magazine *The Sun* [from 1951 till 1954, written by Mike Butterworth and drawn by Hugh McNeill]. It could be assumed



here that the British magazine *The Sun* was the source of various comics edited by Thai publishers. Wechanukhroh adds that superheroes comics, such as *Batman* and *Superman*, first arrived in Thailand in 1954 (2005:44). In the decade following the late 1950s, there was a fast increase of import of US comics due to the good US/Thai relationships (Eawsakul 2015:2500).<sup>17</sup>

The import of Western newspapers, magazines and comics is also closely related to the history of the Central Department Stores. The founder of the first Central Department store, a Chinese-born merchant named Tiang Jirathiwat [1904-1968], immigrated to Thailand with his wife Wan and first son Samrit in the 1920s (Gen 2013:24). After the opening of a tiny retail store in Thonburi by Tiang Jirathiwat, soon to be followed by the opening of a larger shophouse in Bang Khun Thien area also located in Bangkok, the eldest son Samrit invested with his friends on importing foreign magazines to sell in the capital city (Central webpage, n.d.). Wilson (2004) states that:

Even as the occupation by Japan and the war brought undeniable suffering, the retreat of European enterprises during the war provided openings for local Sino-Thai entrepreneurs. A friend of Samrit's was importing English-language books and invited Samrit to sell the books to stores in Bangkok on a percentage system; after the friend pulled out, Samrit decided to pursue the business himself." (p.44)

The success of the import for Western-language books led to the opening of the first Central Trading Store—as a partnership between Samrit and his father Tiang (Gen 2013:24)—on Charoen Krung Road in Si Phraya district in 1947. In 1950, Samrit opened a new branch, not far from the first, which advertised “the arrival of imported pocketbooks and magazines, transliterating (instead of translating) the English terms” (Wilson 2004:46). In 1956, Central branch, in association with PadungSuxsa publishing house, launched the translations in Thai language of comics from the American publisher Dell Comics (Wechanukhroh 2005:47). As mentioned in my previous research project (Verstappen 2017), and according to Thai comics collector Saroach Kuphachaka (personal communication, 2016), “American comic books were imported by—and available at—the Central department stores established by Samrit through the 1950s” (Verstappen 2017:44).

<sup>17</sup> The exhibition catalogue *Katun Thai Tai Laew ?* [Is Thai Cartoon Dead?] by Eawsakul does not include page numbers. Yet, each page is dedicated to a specific decade from the Buddhist calendar. The italicized first year of the decade will be used as a reference all along this paper in order to locate the pages properly.

### *Chao Krung and KatunTukkata magazines*

The 2490s B.E. decade [1947-1956 C.E.] following the Asia-Pacific War also saw the rise of a new generation of Thai cartoonists thanks to an improvement of the economic situation (Eawsakul 2015:2490). Julasak Amornej (2001:249) [also known as cartoonist Juk Biewsakul] states that around the early 1950s [original text: around six or seven years before 2500 B.E.], the Thai comics industry was quite active. Gag cartoons were very popular in most magazines and there was a stiff competition between publishers. If a magazine failed to hire a local funny cartoonist, it would then reprint *Katun Farang* but wouldn't worry about acquiring the copyrights. Amornej mentions the monthly magazines *KradoengThong* [Golden Bell], *Krungthep* [Bangkok] and *ChaoKrung* [City Dwellers]. The latter lasted the longest (p. 249) and was the birthplace of many remarkable cartoonists (p. 250).

Launched in October 1951 by the *Siam Rath* newspaper [founded by soon-to-be-Prime-Minister Kukrit Pramoj] (Wechanukhroh 2005:36), the magazine *Chao Krung* [City Folk] devoted a column where new cartoonists could develop their skills (Eawsakul 2015:2490). The layout of *Chao Krung* was similar to foreign magazines of the time, and it published famous photographs (Wechanukhroh 2005:36). Numerous *Chao Krung* covers, illustrations and short comic strips were produced by cartoonists JewHaew [pen name of aforementioned Sa-Ngob Jampat] and Tudtuu [pen name of Phanom Suwannaphut] [see Fig. 30]. The latter was also the author of a children comic book series starring two young superheroes and a humorous version of Tarzan [see Fig. 32 to 34]. When *Chao Krung* became popular, other newspapers also launched their own magazines similar to *Chao Krung* with some comics (Wechanukhroh 2005:37). Based on the collection of *Chao Krung* monthly magazines preserved at the National Library of Thailand, they are around 100-130 pages in length and composed of [literary] novellas and articles. The comic strips are humorous, mostly silent and from four to eight panels. They present themselves as commentaries about urban life [with tramway and policemen gags], marital life [with surly and jaleous wives] and seduction games [men falling for femme fatales]. A monthly comic strip, with eight to twelve panels, was starring a graphic alter ego of Ob Jayavasut [Thai humorist, writer, and mentor of Prayoon Chanyawongse (Wechanukhroh 1990b:8)] as a regular feature in the magazine [see Fig. 31]. The *Ob Jayawasut* strips aren't signed, but style and comment by Soodrak Chanyavongs (daughter of Prayoon Chanyawongse, personal communication, 2018), indicates the artist was Prayoon Chanyawongse.

Amornej (2001:250) states that the magazine *Chao Krung* introduced a new form of humor and that many cartoonists wanted to work with that publication. He adds that famed cartoonist Tookkata gained visibility in the pages of *Chao Krung*. According to my researches at the National Library archives, the first illustrations by Thai cartoonist Tookkata in *Chao Krung* appeared in August 1952 in the pages of the 11<sup>th</sup> issue. On that month, Tookkata produced one cartoon with one line of text, one illustration, one 6-panel comic strip and two 8-panel comic strips. From then on, Tookkata will be a regular artist in the pages of *Chao Krung*, where his comic strips reveal elements of everyday life usually starring families [and revealing the importance of Cowboy film serials in a strip published in *Chao Krung* issue 13, October 1952].

Born on the 8<sup>th</sup> of May 1925 in Lampang [Northern Thailand] under the name Pimon Kalasee, Tookkata is the grandson of an Italian named Gallassi who worked at government service during the reign of Rama V and married a Thai woman. The name Gallassi was changed into Kalasee during the Phibun Songkhram era (Karuchit & Thongbai 2009:10). When Pimon Kalasee was four year old, his mother passed away and his aunt took care of him (Wechanukhroh 1990c:9). His half-Thai half-Italian father returned to Italy to study music when Tookkata was 11 or 12. Pimon Kalasee then studied at Assumption College BangRak until Matthayom 6 [last year of upper-secondary]. Tookkata studied art with aforementioned Silpa Bhirasri and graduated from Poh-Chang school [like Chan Suwanabun] (Karuchit & Thongbai 2009:10). Julasak Amornej (2001:248) mentions that Tookkata was also speaking Italian and French languages. Pimon Kalasee illustrated many books since 1952 and worked for the *Siam Rath SapdaWichan* [Siam Rath Weekly] and for *Nangsue Siam Samai* (Wechanukhroh 1990c:10). Wechanukhroh (1990c:10) writes that—at the start of his career—Tookkata was really impressed by the ‘cartoon art’ [comics] of Jamnong Rodari and by his long-form comics *Raden Lundai*, and by the art of Sawas Jutharop who drew the stories of *Khun Muen*. Influenced by these, Pimon Kalasee wrote his own comics version of *Raden Lundai* and send it to the *Siam Rath Weekly* where the graphic narrative was serialized. His *Raden Lundai* comics was later collected into a comic book (Wechanukhroh 1990c:10). However, the adaptation of *Raden Lundai* displayed some vulgar jokes (Karuchit & Thongbai 2009:10). Tookkata’s senior Ing-Orn [pen name of Sakdi-kasem Huthakom, a cartoonist and famous composer and writer who worked for the *Suphaburut* newspaper] objected and told Tookkata that he shouldn’t write vulgar tales but clean (“*saat*”) and pure-hearted stories which wouldn’t harm children (Karuchit & Thongbai 2009:10).



Comics historians Amornej (2001:253), Palitponganpim (2013:26-34) and Theerapongvisanuporn (2018:311-312) all mention a more adult-oriented comics story drawn by Tookkata under the title *WiangHo* [see Fig. 38 and 39]. According to Palitponganpim (2013:26), the tale was serialized before the creation of *KatunTukkata* [1952 or 1954; see below].<sup>18</sup> The Phetchburi Cartoon Library (2011: n.p.) indicates that their institution owns a comics collection of *WiangHo* dated from 1955. Theerapongvisanuporn (2018:311-312) introduces the story in his chapter dedicated to the early development of *NiyaiPhap* (graphic novel) era while editor ChingCho [or Jing Jo] was adapting numerous foreign comics in Thai language. The story indeed differs from comics adaptations from *Chakchak Wongwong* tales which prevailed in the 1930s and 1940s. Palitponganpim (2013:26) describes *WiangHaw* as an historical comics located in the Yasothon province, and Amornej (2001:253) as a love story during a Siamese war against the Haw [bands of Chinese quasi-military looters plundering areas of Northern Laos and Northeast Thailand] in the Rattanakosin era [1782–1932]. Palitponganpim (2013:26-27) mentions that there were three wars against the Haw, in 1875, and 1883 and 1887; the comics narrative takes place during the third war, mostly in the town called *WiangHaw*. The intricate love story, with its share of betrayals, includes a General and four main characters: the two male characters Captain Yong and Lieutenant [Leftinent] Ming and the two female characters LamDuang and MuanOo. Before leaving to the battle front, Lieutenant Ming receives a ring from LamDuang; yet the young lady also gives a handkerchief to Captain Yong (Palitponganpim 2013:27). When the army reaches the empty village in *WiangHaw*, local inhabitant MuanOo falls in love with Lieutenant Ming. Daughter of the leader of the village, MuanOo was supposed to lure the army into a trap but she changes her mind because of her affection for Lieutenant Ming. The latter never trusts her even when she expresses her feelings to him. The story ends tragically when MuanOo is shot in a one-on-one battle with the leader of the Haw. Lieutenant Ming shoots the leader by turning the foe's gun against him. Meanwhile, Captain Yong is recovering from a disease and couldn't lead the army. Lieutenant Ming discovers the handkerchief offered by LamDuang to Captain Yong and he wonders about her true feelings. During the final battle, Lieutenant Ming is killed. The story ends with Captain Yong bringing back Ming's ring to LamDuang (Palitponganpim 2013:30). Palitponganpim (2013:30) adds that *WiangHaw* was quite a long

<sup>18</sup> For disambiguation and the sake of clarity, the title of the magazine will be spelled *Tukkata* according to Royal Thai General System of Transcription, while the name of the author will be spelled "Tookkata" (based on the transcription already in use in English literature; see Karuchit 2014:79).

story with fast-pacing action during the fighting sequences, romantic plot and some strokes of humour. He concludes by stating that the narration is similar to older Thai comics with a lot of text used to describe the action. Most of the panels are middle shots, and close-ups and long-shots placed are rare. (Palitpongpanim 2013:34).

Before launching the children magazine *KatunTukkata* in which he put a lot of care (Karuchit & Thongbai 2009:10), Pimon Kalasee was gathering his humorous comics drawn for various publications [including the strips for *Chao Krung* mentioned above] into comic books with titles such as *OmYim* [Smiles], *YimYaemChaemSai* [Cheerful] or *BanTukkata* [Tookkata/Doll House] till ultimately *KatunTukkata* [Tookkata's Comics] (Wechanukhroh 1990c:11). Pimon Kalasee always used the pen name 'Tookkata' [Doll] which is the nickname of his first daughter (Wechanukhroh 1990c:11) and which will become the title of the first Thai comics magazine in Thailand launched by the artist in the early 1950s. Paisal Theerapongvisanuporn (2018:312) mentions that some sources place the publication of the first issue of *KatunTukkata* in 1952 while others indicate 1954; all sources place the publication of the last issue in 1989]. Tookkata stated that he picked the famous Royal Institute Dictionary [*Ratchabandittayasathan*; the official and prescriptive dictionary of Thai language, published by the Royal Society of Thailand] as his *ajarn* [professor] every time he took the pen to write his *Tukkata* comics (Karuchit & Thongbai 2009:10). He added that he was inspired by the American comics *Little Lulu* by Marjorie Handerson Buell and by the style of Thai cartoonist Watana Petsuwan [lead artist of the comics magazine *Baby*] and Por Bangplee; however, his characters remained 'more Thai' according to Wechanukhroh (1990c:12).

The comics *Tukkata* was very successful at the time, introducing four recurring female sibling characters Nu Nit, Nu Kai, Nu Noi and Nue Chaeo [see Fig. 35 and 36]. Nu Kai and Nu Noi were inspired by Pimon Kalasee's daughters, and their father and mother by Pimon himself and by his wife (Karuchit & Thongbai 2009:10). Nu Nit [*Nu*: "2nd person pronoun used for calling a little girl or boy (usually *Nu* followed by the child's nickname) and implying the speaker's tender feeling towards the child" (Nu, n.d.); *Nit*: little] is a little girl with short hair and a boy character. She always wears a scout uniform with the scarf tied in the back and carries a slingshot. Her nickname is Suphaburut Nit [Gentleman Nit] (Wechanukhroh 1990c:17). Nu Kai [*Kai*: chicken] wears a headband with bow [evoking a rooster's comb] (Wechanukhroh 1990c:18). Nu Noi [*Noi*: little thing; and a Thai nickname]

has a “fountain ponytail” hairstyle. She usually wears jeans and she likes calling herself KongNoi [belong to Noi] as if everything was belonging to her (Wechanukhroh 1990c:19). The fourth girl, and the youngest, is named Nu Chaeo [*Chaeo*; wonderful; and a Thai nickname]. She is self-centered and often makes a disagreement noise which sounds like “Hu.” She wears a short square-shaped tuft of hair on her bald head and her signature dress is yellow with red dots. (Wechanukhroh 1990c:20). Another recurring character is Chali, an older boy who helps Nu Nit when she’s in trouble. He is the main hero in numerous longer stories. Mew, a classmate of Chali, also makes regular appearances (Wechanukhroh 1990c:21). Worawich Wechanukhroh (1990c:4) recalls that as a kid, when children passed in front of [Pimon Kalasee] Tookkata’s house, their parents were joking by stating that they just saw the four famous characters waving at them; all the kids were excited as they truly believed in the existence of Nu Nit, Nu Kai, Nu Noi and Nue Chaeo.

Tookkata had a motto for his comics composition which was introduced in the first issue of *KatunTukkata* magazine: the story must include ethical and moral, and present topics that are beneficial for society; the stories cannot be obscene, dirty or disgusting; they must avoid violence (Wechanukhroh 1990c:24). Here are his 9 rules (Wechanukhroh 2005:24): 1- Don’t talk about monarchy; 2- Don’t get involved in politics; 3- Don’t cause disruption in the harmony; 4- Don’t talk about a specific person; 5- Don’t make fun of disabilities; 6- Don’t touch any religion; 7- Don’t copy other people’s work; 8- Give entertainment to the children; 9- Don’t use slang words or rude words. Tookkata aimed his comics to a children and familial audience by introducing fun, simple language, and morals children could understand easily. He wanted to avoid harming anyone.

Early stories in the *KatunTookkata* magazine comics spread over half a page with one to six panels. There were various columns with riddles and puzzles and sometimes short comics teaching a moral (Wechanukhroh 1990c:13) as well as a regular advertisement in comics form for the eyewear shop *WaenTaPhiromPhesat* (Wechanukhroh 1990c:77). Julasak Amornej (2001:253) adds that *KatunTukkata* introduced a new and essential feature: all the letters from readers were replied to. Readers could write to their favorite characters, and these would answer back in the following volume. It was a very popular feature among readers, so that at some point Tookkata had to increase the number of pages to answer all his correspondents.

Later, Tookkata developed his first long story for *KatunTukkata* titled *DekDamPhanechon* [Wandering Black Kid; The Homeless Rural Boy], followed by long-form stories such as *HongSiChompoo* [Pink Room] and *ChakRuaMallika* (Wechanukhroh 1990c:13) [see Fig. 40 to 42]. The first long story titled *DekDamPhanechon* is exemplary of his production. The tale recounts the story of a homeless rural boy who will save the life of a millionaire's daughter who suffered an accident. The millionaire will invite the boy to live with him in Bangkok, but the teenager will be bullied and mistreated—because of his difference of social status—by the other inhabitants of the mansion. With the help of guest stars Nu Nit, Nu Kai, Nu Noi and Nue Chaeo, the boy will be able to overcome the situation and prove he's worthy of respect and acceptance (Wechanukhroh 1990c:54). The story introduces a moral dear to Tookkata's heart; learning to live together harmoniously. Tookkata's *HongSiChompoo* arc was adapted in a TV series but was cancelled in 1988 (Karuchit & Thongbai, 2009:10) a few months before the passing of the artist. In 1957, the TV channel Channel 4 had a popular tv show where Tookkata was invited. He became a regular guest, teaching viewers how to draw (Wechanukhroh 1990c:24).

Wechanukhroh (1990c:60) mentions that Tookkata's work was recognized through various special awards (in 1981 and 1987). At the end of his life, Tookkata suffered a serious illness but even with his weakening sight he kept trying to create more comics. Tookkata kept publishing his magazine till the last volume a little before his death on the 2<sup>nd</sup> of February 1989 (Wechanukhroh 1990a:31). The first cartoonist to create a Thai comic book with a family as central characters (Wechanukhroh 1990a:31), Tookkata had a seminal impact on the production of Thai comics as the format of his successful *KatunTukkata* magazine inspired the format of two other important Thai comics magazine: *Nuja* and *Baby* (Amornej 2001:253). Amornej (2001:254) adds that himself [under his cartoonist pen name Juk Biewsakul] and Raj Lersrourng [or Loersuang] tried to follow *KatunTukkata*'s trend. They weren't as good as Tookkata in the field of children comics and both decided to quit the genre for more adult-oriented comics.

### **New Magazines launched in the Wake of *KatunTukkata*' success**

The publishing house ChatBanNaKhan was inspired by the success of *KatunTukkata* and decided to launch their own family comics magazine named *JoomJim* [or *ChumChim*; tiny, cute] but they had to stop after a few issues despite a positive feedback (Wechanukhroh 2005:40). The *Yim* [Smile] magazine was launched in November 1958 by publishing house

SaenSuk and was discontinued in 1960. Artists working in *Yim* magazine included TuiTui and JewHaew [pen name of Sa-Ngob Jampat; he also worked for *Chao Krung*]. The *Khun Nu* [little Miss] magazine was launched by PramuanSarn Publishing who wanted to enter the market of children books. The publishing house had two family-oriented series: *KatunPramuanSarn* with artist Por Bangplee and *Khun Nu* with artist khun Chalong Tarapan [the older brother of Thai cartoonist Raj Lersuang]. Both magazines were published a few months then were discontinued.

In 1959, Samnak Phim Bangkok [Bangkok Publishing] launched *KatunHansa* [Hansa: delighted] with cartoonist Wattana [sometimes spelled Watana] Petsuwan as its sole artist. The magazine was cancelled after three issues (Wechanukhroh 2005:41). At the time Bangkok Publishing was producing new comics in terms of format and story, with new artists [including Wattana Petsuwan] and the famous comic books series *ChomAphinihan* [which could be translated as by “Captain Marvel” and is inspired by the American comics *Captain Marvel Jr.*] by cartoonist Langchak [and later continued by Juk Biewsakul; see dedicated paragraph below] and *NuLek LoongKrong* [Little Baby and Uncle Krong, inspired by Mickey and Goofy] by Adirek Ariyamontri (Amornej 2001:242). Amornej (2001:242) states that these series were so popular that advertisements were placed on the back covers. He also mentions Bangkok Publishing’s third most popular series *DechPhiPrai* based on the original story by Ta. S. with art by Monthri W. N. (Amornej 2001:243). The epic war tale includes captures of cities, numerous protagonists, a magician with a horse head and human body, a prince riding a *MaMangkon* (or *MaNinMangkon*; a mythical dragon-horse), and fights with magic and supernatural artifacts (Amornej 2001:243). Amornej provides the publication date “1956” in the caption of a *DechPhiPrai* page (reproduced in Amornej 2001:244). He also states that all the comic books launched by Bangkok Publishing were successful and many artists went to that publishing house to earn money and fame (Amornej 2001:245). If successful characters such as *Asawin SaiFa* and *ChomApinihan* were inspired by *Farang* superheroes, the Thai style of *Chackchak Wongwong* tales was still popular in comics. Amornej (2001:245) adds that any genre of stories could sell and that there was no need to stick to *Chackchak Wongwong* narratives anymore.

The establishment of the publishing company Banlue Sarn in 1955 and the launch of educational children magazine *Wiratham* in 1956 have already been addressed in my previous research report (Verstappen 2017:45-46).



### Rong Ratchabhummi and *SuperKron*

Rong Ratchabhummi [pen name of Narong Chanphen] was born in 1921 in the Ratchaburi province where he'll teach art after graduating from the Poh-Chang Academy of Arts (Wechanukhroh 1992a: n.p.). After 9 years as an instructor and a newspaper columnist, he moved back to Bangkok in 1950. The *NithanKatun* market is then thriving: his first commission in the capital city is an illustration for Prachachang's *NithanSaenSanuk* series then sold one baht the issue. In 1954, he made a name for himself in the comics industry. Inspired by Chan Suwanabun's *PongGabPriaw* and most likely by American cartoonist Carl Thomas Anderson's comic strip *Henry*, Rong launched the series *Kron-Klae* [Kron: bald; Klae: young boys' traditional haircut where the head is shaved except for two tufts of hair] (Wechanukhroh 1992b: n.p.). Both boys will star in their own 40-to-60-page adventures, facing Martians in *ChaoKlaeSuChanPhi* [Klae against the UFO] [see Fig. 41], an atomic giant ogre in the eponymous *Yak Paramanu*, or frauds disguised as the Frankenstein's monster and the more local *PhiNangTani* [banana tree female ghost] in *BanPhiDoo* [The House of Aggressive Ghosts].

Rong also proposed bold localized versions of Mickey Mouse and Superman. In Kron's adventure *DetAphinihan* [Supernatural Power] the little boy will be able to transform into SuperKron [see Fig. 42] and defeat a clan of anthropomorphic mice ruled by a turned-evil Mickey Mouse (Wechanukhroh 1992b: n.p.). Remarkable if not disturbing is a sensual belly dancing performance by a full-busted Minnie. Published in the pages of the daily newspaper *SarnSeri* [Freedom Publication], each adventure was serialized for about three months before being collected into comic books printed by *Thana KanPhim ChamKat*. Nine collections were edited in total. Worawich Wechanukhroh also reveals an important piece of information: Rong was earning 30 baht per week day [13\$ current rate], and 50 baht [22\$ current rate] on Sunday, as a cartoonist for *SarnSeri* (Wechanukhroh 1992a: n.p.). In 1955, Rong Ratchabhummi was enrolled by the Thailand-based office of USIS [United States Information Service] as a news translator. His comics production seems to have consequently decreased. Retired from USIS at age 60, he dedicated himself to translations into Thai language of classic novels by John Steinbeck or Ernest Hemingway.

Like his fellow cartoonist and creator of children comics series *ChunToi Sakol Attabhanyo*, Rong Ratchabhummi infused moral and values -such as courage, passion, selflessness and empathy- in his tales (Wechanukhroh 1992a: n.p.). Like many of his contemporaries, his original artworks were lost to the sustained and unforgiving monsoon floods.

### **Langchak and Por Bangplee: Thai Superhero Rising**

With the presence of American comics in Thailand, superhero stories developed in the late 1970s but building from *Chakchak Wongwong* existing narrative structures.

ChumPhon Kaewsan (Gulwarottama 2004:9), under his pen name Langchak which means ‘backstage’ and chosen because he felt he was ‘working behind the scene’ (Wechanukhroh 1990a:54), is credited as the creator of the first Thai ‘Superman’ with the series *Chom Aphinihan Rue SupermanThai* [Supernatural Leader or the Thai Superman] launched in 1955 (Gulwarottama 2004:9). Prior to his most famous series, Langchak was a regular cartoonist in *Nittayasan Atchayakam* [Crime magazine]. With his line art which was pretty and clean, realistic proportions and a little touch of humour (Wechanukhroh 1990a:54), Langchak launched *Chom Aphinihan* which originally merged the costume of American character Captain Marvel with the emblem of the Superman shield [see Fig. 43 and 44]. Later the iconic ‘S’ was changed into the special Thai letter *Aw Ang*, and the first letter of the word *Aphinihan*. Indeed, the title of the series was originally *Superman* but it was later changed to *Chom Aphinihan* (Wechanukhroh 1990a:54) because he was warned of potential copyright infringement with the American publisher (Amornvej 2001:246). *Chom Aphinihan* reached some 50 chapters, published monthly and usually being self-contained adventures (Wechanukhroh 1990a:55). Borrowing elements from Superman but adding Thai features, Langchak also picked up famous events of the time and includes them into his narratives. If *Chom Aphinihan* saves people, he won’t be able to save his creator who died hit by a public bus in front of the office of Bangkok Publishing. Tragically passing away in 1956 (Gulwarottama 2004:9), Langchak left the last chapter of *Chom Aphinihan* unfinished; the chapter will be given to debuting cartoonist Juk Biwesakul [pen name of Julasak Amornej] to be completed (Wechanukhroh 1990a:55). However, readers didn’t accept the new take on the Thai superhero and the publication was canceled in 1957 (Wechanukhroh 1990a:48 and 55). Bangkok Publishing then decided to cancel the successful series which had brought the company into the spotlight (Wechanukhroh 1990a:54).

Por Bangplee [pen name of Weerakul Thongnoi, but also known under the name Phikun Thongnoi] was born on the 3<sup>rd</sup> of January 1918 and passed away on the 19<sup>th</sup> of August 1994 (Wechanukhroh 2005:134). Por Bangplee graduated from Poh-Chang Academy of Arts (like his seniors Chan Suwanabun and Pimon Kalasee) where he was a student of Hem Vejakorn. Por Bangplee then became an art teacher (*kru*) (biography by an unnamed author in Bangplee 1966/2013:3).<sup>19</sup> He also started to work in the Hydrographic Department (*Krom Uthokkasat*), then drew *NiyaiPhap* (graphic novel) for prominent PramuanSarn Publishing. One of his first cartoon [comics] series was *Sua Bay* (Bangplee 1966/2013:3). Por Bangplee gained fame with the series *Asawin SaiFa* (The Thunder Knight) launched in 1957 (Bangplee 1966/2013:3) and described as “a story of a crippled boy who became a superhero” (Karuchit 2014:79). The young character is a *DekWat* (child, usually poor, living at the temple) who has lost the use of his legs. He has a good heart and will receive powers from a hermit. He will be able to transform in *Asawin SaiFa* (Bangplee 1966/2013:4). The plot—which introduces *Chakchak Wongwong* elements—is directly inspired by the American comics series *Captain Marvel Junior*, a disabled boy created by Ed Herron and Mac Raboy in 1941 and able to transform into Captain Marvel Jr. thanks to the powers provided to him by Captain Marvel. Elements of Captain Marvel’s costume are borrowed by Por Bangplee, but the action is localized in an ‘ancient’ era [similar to Ayutthaya or early Rattanakosin period (Phanichayakun 2001:81)] without skyscrapers like in *Shazam* (*Captain Marvel*) or *Superman* (Bangplee 1966/2013:4) [see Fig. 45]. According to an uncredited columnist of the magazine *A-Club II* (Phanichayakun 2001:79), the story seemed to be the combination between *Likay* stories and traditional folklore,<sup>20</sup> with magic and superpowers which were popular among Thai readers at that time. The author (Phanichayakun 2001:79) adds that the costume of *Asawin SaiFa* is similar to detailed and delicate Thai traditional male costume as seen in Thai mural painting [indeed, Por Bangplee provides an amalgamation of Thai traditional costume motifs and Captain Marvel’s costume]. The delicate Thai patterns of the costume were later simplified, and the storyline was adjusted to be more ‘science-related’ in

<sup>19</sup> The biography, with no author mentioned, ends with a note stating that information were gathered from Por Bangplee’s cremation book and from fans (Bangplee [1966]/2013:7).

<sup>20</sup> We can note that the eleventh comic book (out of the nineteenth issues indexed by *A-Club II* columnist; in Phanichayakun 2001:79) is titled *Likay Kae Bon* (Likay Merit Offerings), pointing the relation of the comics series with the *Likay* theatrical form.



later episodes of the series. Moreover, Por Bangplee adds a small mustache to Asawin SaiFa, the facial hair being popular with Thai male movie characters of that period.<sup>21</sup>

The inaugural pages of *Asawin SaiFa* (reproduced in Phanichayakun 2001:80) present the synopsis in the introductory caption: ‘*AsawinApiNihan* is born disabled and poor but he’s the one who is given the power to become *AsawinApiNihan*. He will defeat fierce devils/spirits [*PiSajRay*] and human wrongdoers who build weapons to destroy the world. It is a fight between Science [*WittayaSath*] and Magic [*SaiYaSath*]. Amazing! Exciting! And full of fun!’ First named *AsawinApiNihan*, the name *SaiFa* [lightning] appears in the caption of the first panel on the first page: ‘He spent his childhood as a *AiNgoy* [crippled boy] but his name, given from Heaven, is *SaiFa*.’ In the panel and while looking at other kids running and playing, the deprived boy—with a *chuk* topknot haircut [typical of children from age 7 to 13]—thinks: ‘I have legs but cannot walk.’ In the eighth page [see Fig. 45], he is able to stand on his legs thanks to the potion provided to him by a hermit [*Ruesi*; ascetic]. The hermit plays a similar role to the wizard Shazam in *Captain Marvel*. In the first panel, the boy says: ‘Your medicine is magical. How could I repay you?’ In the second panel the hermit answers: ‘Don’t thank me yet; your condition must be further improved.’ The ascetic gives the boy another flask of medicine. In the second tier, the boy drinks the potion and a lightning suddenly illuminates the sky accompanied by the Thai onomatopoeia for the thunder sound: *Priang!* Out of cloud of smoke, SaiFa reappears under his superhero form of Asawin SaiFa, wondering: ‘Who am I? Why did I grow up fast? Why am I dressed beautifully and with a ring? Why did I take this form?’ In the last panel, the hermit answers: ‘Your bad fate ends here. From now on, you will provide justice for mankind.’ The magazine *A-Club II* (Phanichayakun 2001:80) displays other early pages from *Asawin SaiFa*. Unlike Captain Marvel who turns back into his young alter ego Billy Batson, Asawin SaiFa keeps his adult form. Only his costume appears when he shouts the words ‘*Asawin SaiFa!*’ [another borrowing from Captain Marvel, the orphaned 12-year-old boy Billy Batson being able to transform when shouting the word ‘SHAZAM!']. Like Spider-Man’s spider-sense, he is warned of danger by electric tickles in his fingers. Pages also reveal that, as Asawin SaiFa, his skin is impenetrable [to arrows]. If he’s able to fly, he sometimes uses a flying horse—and a Pegasus-like *MaBin* in episodes set in contemporary times—as means of transport.

<sup>21</sup> I would add that the hair features of the original Asawin Saifa character evokes those of Tyrone Power in the film *The Mark of Zorro* (1940) [or Tyrone Power’s hairstyle in the 1949 film *Prince of Foxes* which was shown in Thailand in 1950] or Errol Flynn in *The Adventures of Robin Hood* (1938).

Asawin SaiFa helps the commoners (*ChaoBan*) against villains with supernatural powers (Bangplee 1966/2013:4). Asawin is himself helped by three sidekicks who will later be provided with their own series *Dek Sam Gleu* (*Dek* can be translated as “a young person working in a subservient occupation”, *Dek*, n.d.; I’ll then translate by ‘The Three Sidekick Pals’).<sup>22</sup> They are JaoTo (Prince Large, who has a large head), JaoKwang (Prince Wide, who has a wide mouth) and JaoYaw (Prince Long, who has a long neck). Each of them has his own supernatural power; for instance, JaoYaw can increase his neck length as far as he wants. The unidentified author (Bangplee 1966/2013:4) thinks he recalls that JaoTo has a sticky saliva used as glue or to patch up holes. Another recurring character which left a lasting impression on the readers was *Asawin LomKrod* (Strong Wind) (Bangplee 1966/2013:4). The Thai hero, with adventures based on *Chakchak Wongwong* plots, made him popular among the kids and teenagers in the late 1950s (Bangplee 1966/2013:4). A later version will localize the series in then-contemporary Thailand (Phanichayakun 2001:79), introducing science-fiction elements closer to the American superhero series.<sup>23</sup> This second version of *Asawin SaiFa* appears to be a reboot with a new ‘origin story’ in which the alter-ego of the superhero was a hunchback teenager named JaoKhom (Hunchbacked Prince; Bangplee 1969b:45) rather than a crippled boy. The columnist (Phanichayakun 2001:81) also states that later stories were similar to *Superman* comics, as Por Bangplee might have been reading many Western comics from which he combined elements into *Asawin SaiFa*. Por Bangplee was then about to stop drawing and his son Noi Bangplee assisted his father at times. Sometimes, Noi Bangplee would draw some issues on his own (Phanichayakun 2001:79) [see Fig. 46].

In order to illustrate the content of *Asawin SaiFa* comic books, here are short summaries from some plots appearing in the issue titled *NiyaiPhap ChutPhiset Asawin SaiFa: Pisat Anthaphan* [Special Collection Graphic Novel *Asawin SaiFa: Devil Gangster*] (Bangplee 1969a). In the first story, *Asawin SaiFa* looks for a man who has inherited wealth from his uncle. Refusing to withdraw the money because he’s targeted for the fortune, the man and his family are forced to flee to an island. As they refuse to go back to their hometown, *Asawin SaiFa* delivers them the fortune and builds them a castle on the island.

<sup>22</sup> The comics series *Asawin SaiFa* was made into TV drama on Channel 3 [or Channel 7] which was broadcasted every Saturday. In the drama, the three sidekicks of *Asawin SaiFa* were cut off from the story (Phanichayakun 2001:79).

<sup>23</sup> A four-part narrative arc titled *SongkramLangLok* was adapted from English author H. G. Wells’ novel *The War of the World*, but other episodes of the series were original plots introducing—at times—Western elements and characters (Phanichayakun 2001:79).

Burglars attack the island but Asawin SaiFa ultimately defeats them. The second plot takes place in a party. The host asks a technician to fix the pipes before the party starts. The technician questions himself about how much money he will get from fixing the pipes and ends up drugging up the party attendants to steal their jewelry. He repeats his larceny a few times before being caught by Asawin SaiFa. The third narrative happens during a hot month of May. The water system doesn't work, and people don't have enough water supply. Asawin SaiFa then flies into the sky and provokes heavy rain [see Fig. 47]. Nevertheless, the heat wave resumes on the next day... The fourth plot is highly interesting as it introduces the recurring archenemy [*Khu Prap*] of Asawin SaiFa. While Asawin SaiFa takes care [sigh] of the water shortage issue, a mysterious man named Ajarn Thong [Professor Thong] appears out of nowhere and claims he will defeat any wrongdoers (Bangplee 1969a:26). Ajarn Thong summons a dragon and a skeleton which cause chaos in the city. Asawin SaiFa arrives to stop Ajarn Thong but the man disappears in a cloud of smoke (which later appears to be Ajarn Thong's flatulences, also used as a means of propulsion and diversion by the villain).<sup>24</sup>

Asawin SaiFa states he has found his archenemy, while his journalist friend—*kho bo kho kai* (abbreviation of *bannathikan*; editor/editorial) Ken—covers the superhero's exploits in the same fashion as journalist Jimmy Olsen in the adventures of Superman.

Let's note an interesting page set in contemporary times and excerpted from the (undated) episode *AsawinSaiFa MaThai* (Asawin SaiFa comes to Thailand; reproduced in Phanichayakun 2001:80). Next to the alter-ego of Asawin SaiFa visiting a place evoking Times Square,<sup>25</sup> a caption reads: 'AsawinSaiFa, this is the voice from Heaven [*Sawan*]. Forget the delights [*Khwaam Phloet Phloen*] of the Western countries and go back to your homeland which is Thailand [*“Thailand”* being written in bold]. Defeat the Inhumans [*AManut*] who are harmful for the People and the Nation (*Prateth Chat*). Go without delay!' Asawin SaiFa then thinks: 'Lord [*PhraPuPenJao*; Lord Buddha] has given me a mission that I must achieve. I have to go back to my homeland.' Similarly, Asawin SaiFa's sidekicks get their mission from Lord Buddha in their spin-off adventures *Dek Sam Gleu*. In the *SongSuea DaenSing* [Two Tigers in Lion Territory] comic book (Bangplee 1969b), JaoKwang and JaoYaw are travelling across the United States [with a 'cowboy' setting], sent on a mission

<sup>24</sup> See pages reproduced in *A-Club II* (Phanichayakun 2001:80) for this particular 'ability.' Unable to breath in the smoke produced by Ajarn Thong who's riding a magical broom, Asawin SaiFa states: 'This smoke is definitely Ajarn Thong's farts [*Tod*].' Ajarn Thong also travels in a giant flying shoe, and he's able to summon *Phi Plastic* (plastic ghosts/spirits).

<sup>25</sup> Inexplicably, on this page, the alter ego of Asawin SaiFa appears as a good-looking young man rather than the hunchbacked teenager JaoKhom.

by *PhraPuPenJao*; they must expose and defeat aliens [‘enemies from another planet’]. In this comics book, and the second part titled *LopLaiSuea* [erasing the tiger’ stripes; a Thai idiom which stands for ‘defeating someone who is skilled’; Bangplee 1969c], we discover that Asawin SaiFa’s alter ego is indeed the hunchback teenager JaoKhom. JaoTo states that they are also travelling the world as asked by *PhraPuPenJao*. Surprisingly for a Western story, the four characters are travelling by feet; they have no horses because of their ‘special condition’ [but there’s no detail about the exact nature of this condition; it might be related to their powers or weight]. JaoKhom corrects the situation thanks to a magical spell and summons supernatural horses for the bunch (Bangplee 1969b:46). On page 67 (Bangplee 1969b), JaoKhom transforms into Asawin SaiFa but for one panel only; he asks JaoKwang and JaoYaw to keep defending that part of the world while he heads to Europe with JaoTo. Exit Asawin SaiFa, and the plot resumes with JaoKwang and JaoYaw as the main characters yet for a short time.<sup>26</sup> Indeed, in the concluding part *SongSuea DaenSing*, JaoKwang and JaoYaw are unable to use their powers, as a punishment from *PhraPuPenJao*. The latter will return their powers which are amazingly depicted as their clothed yet invisible alter egos [see Fig. 48]. Yet JaoKwang and JaoYaw won’t be at center stage. The art suddenly turns more realistic and the plot revolves around five bandits [a father and his four sons] who cause trouble in a town protected by a sheriff named Tommy. JaoKwang and JaoYaw mainly reappear at the end of the classic Western storyline to defeat the bandits. The family leader of the bandits then uses the Thai idiom *LopLaiSuea* as he witnesses the defeat of his sons by JaoKwang and JaoYaw, with the help of the sheriff Tommy. With amalgamation of genres, introduction of Thai elements in a Western setting and shifts in graphic styles, these stories reveal once more the freedom and boldness with which Thai cartoonists created eclectic and composite graphic narratives and characters.

Por Bangplee is also the author of numerous other comics series such as *Jao Chai Lindam* (Prince Lindam), *KhunKwanThamin*, and *HuaKae HuaChuk* which was inspired by American comics *Little Lulu* [see also chapter on Tookata] (Wechanukhroh 1990a:72). Noteworthy is the beautifully drawn comics series *Phuean Rak* starring a female teenager and

<sup>26</sup> Thai comics collector Worawut Ruengsri (personal communication, 2018) states that the two parts (*LopLaiSuea* and *SongSuea DaenSing*) were first serialized in the magazine *NuNoiRoiChang* from 1963 till 1967.

her otter.<sup>27</sup> As mentioned earlier in this research project, Por Bangplee was also working for PramuanSarn's family-oriented magazine *KatunPramuanSarn*.

Not only creating *NiyaiPhap* (graphic novels), Por Bangplee also translated and illustrated many novels such as *Billy the Kid*, *Jesse James*, *Pechakat 707* [*The Man from U.N.C.L.E.*], and the Eastern tale *Sai Iew* [*Journey to the West*] as well as the popular local *Nithan Talok of Sri Thanonchai* [published in book format in 1965; see also Hem Vejakorn]. Most of these illustrated novels were published by PramuanSarn to which Por Bangplee remained a long-time partner. In his late life, Bangplee worked for the magazine *KhunNuDekDi*—by Banlue Sarn Publishing—with his student Palangkorn Suradej who brought *Asawin SaiFa* to newer generations. Por Bangplee was celebrated for his balanced composition and easy-to-read graphic narratives. He stopped comics at 68 because of his condition but kept doing oil paintings till his passing at 76 on the 19<sup>th</sup> of August 2537 (Bangplee 1966/2013:4).

### The “Elvis Era” (1958-1960) and Development of Rental Shops

On the further development of Thai comics, veteran cartoonist Chan Suwanabun (*Chan Suwanabun: BukBoekKatun 'Lo' KanMueangNaiNangsuePhim* reprinted in Suwanabun 2001:53) states that between 1958 and 1960 a new trend developed in Thai comics with the main characters looking like Elvis Presley [see Fig. 49]. The heroes had long and loose hair; Suwanabun coins that period as the ‘Elvis Presley Era.’ Highly popular series such as *Jao Chai Pom Thong* [The Blond Prince (or The Prince with the Golden Hair); launched in 1958] by Juk Biewsakul and *Singh Dam* [Black Lion; launched in 1960] by Raj Lersuang are perfect examples of this trend, starring heroes resembling Elvis Presley (Kongsamut 2004). At the same time, Tookkata gets popular with his famous four characters. Suwanabun (2001:53) mentions that the distribution of comics spreads in the rural provinces. Comics production turns into an industry with more people setting up businesses and opening rental shops. Rental shops developed because the rental price was cheaper [Suwanabun uses the idiom *TangSongTang*, ‘one Satang or two,’ 0,01 or 0,02 baht, meaning ‘extremely cheap’] than purchasing the publications. Unlike other foreign countries—the artist adds—rental shops weren’t forbidden in Thailand leading to Thai comics losing their popularity

<sup>27</sup> Based on an advertisement published in the 1962 comics adaptation of the Thai epic poem *Khun Chang Khun Phaen* by Niwat Tarapan (also known as Raj Lersrourng), it appears that the comics series *Phuean Rak* was published in comic book format the same year.



[without explaining the exact causal relation of that fact].<sup>28</sup> On the blog Gotonakhon, Copter Weerapat (Copter Weerapat 2017) recounts the children memories of an individual by the name of Bundit Saelao. Around 2500 B.E. [1957 C.E.] not all kids had access to comics because the price was quite honerous for them. Bundit Saelao had to save up from his pocket money. He started reading since he was seven-year old which is when comics were first sold in Nakhon Si Thammarat, a city in southern Thailand and the capital of the eponymous province. Comics were then sold at a price of 2,50 baht each issue which was quite expensive for the time; a meal cost 0,25 baht. Bundit Saelao recalls that he would give the money he saved to his senior to buy comics for him. Sometimes he bought them by himself. At the time, there were two main shops in Nakhon Si Thammarat, which were Lor Lhi Heng, located at Tha Wang intersection near Ratchadamnoen road, and Buraphanich which is no longer in business today. In the late 1950s, his favourite comics were *ThalonBanLang* (from Bangkok Publishing) and Adirek Ariyamontri's *NuLek LoongKrong*. Bundit Saelao states that rental shops emerged because comics become popular among the children. Young customers had to read the comics issues in the rental store and weren't allowed to bring the comic books back home. The rental price was 0,25 bath for each issue or 0,25 bath for two issues on Saturdays and Sundays. His younger sister, Maneerat Suwannaphum, also enjoyed comics and sometimes brought her issues at school so that her friends could rent them. However, the comic books had to be read at school and couldn't be brought home. With the money earned by her rental business, the young lady would buy new comics!

The rental business will remain at least until the early 1980s. Julasak Amornej (2001:255) [also known as cartoonist Juk Biewsakul] recalls that during the *Cartoon Lem La Baht* [one-baht comics] golden era in the late 1970s and early 1980s many readers were children and couldn't afford to buy comics. Even if *Cartoon Lem La Baht* books were only sold for one baht per issue, new issues were published on a daily basis and it was difficult for children to follow through financially. The rental business kept thriving with comics mostly rented at *JekKaiKwad* (secondhand shops or street peddlers) or from individuals owning some issues. Julasak Amornej (2001:255) states that these shops were quite small with a tiny chair

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<sup>28</sup> The journalist (Chan Suwanabun: *BukBoekKatun 'Lo' KanMueangNaiNangsuePhim* reprinted in Suwanabun 2001:53) asks Chan Suwanabun about his views on the decline of sales of Thai comics because of the popularity of *Katun Yipon* (Manga). Chan Suwanabun answers that Japanese comics are more popular because they display nudity; 'even comics about robots have nudity.' Nonetheless, Chan Suwanabun doesn't object the content because he also likes to see their new ideas. 'Thai comics are mostly about *Chackchak Wongwong* stories; their ideas are already there, and they simply draw it. There are no new ideas.'

for renter to sit and read on the spot. With one baht, renters could read four to five *Cartoon Lem La Baht* issues. The production of *Cartoon Lem La Baht* comics—which thrived in the late 1970s and early 1980s—owes much to cartoonist Tawee Witsanukorn’s take on *Phi* graphic narratives in the 1960s. Tawee Witsanukorn was producing his epic ‘uncanny creatures’ tales in the wake of Hem Vejakorn’s successful 1950s illustrated novellas dedicated to *Phi* tales. Like Por Bangplee who participated in the development of the *NiyaiPhap* format, Tawee Witsanukorn will be introduced in this essay as he marks the shift between pre- and post-1958 Thai Comics Art.

### **Tawee Witsanukorn and the seminal *Krasue Sao* ghost/spirit comics**

Born in 1941, Tawee Witsanukorn [pen name of Tawee Yencham] developed his passion for drawing since secondary school (Yencham 2017:13). In 1960 and like his seniors Chan Suwanabun, Pimon Kalasee [Tookkata] and Por Bangplee before him, he entered the prestigious Poh-Chang Academy of Arts to study painting, with the goal to become a full-time professional cartoonist (Lersrourng 2017:6). While still a freshman, he proposed his own comics to local publishers (Yencham 2017:14) and his first story was soon accepted. Titled *Mae Nak Phra Khanong*, his inaugural comics was the adaptation of the most famous local *Phi* [a Thai umbrella term for supernatural being and uncanny creatures, usually translated as “ghost”] story known as *Mae Nak*—or *Nang Nak*—telling the story of Nak who returns home after war to be welcomed by his wife and child but being unaware that mother and newborn passed away during his absence; the young man is only fooled through supernatural illusions by the distressed ghost of his late wife who kills any villager who would reveal Nak the trickery. Published in 1960, Tawee’s comics builds up on the success of the 1959 original movie adaptation of the classic ghost tale (Noywat & Yencham, personal communication, 2017).<sup>29</sup>

The *Phi* story genre was also en vogue at the time partly thanks to aforementioned Hem Vejakorn—a famed writer and illustrator who first made the genre popular in literature in the early 1930s through short horror stories with a Siamese local setting and defining and vivid artworks (Nawigamune 2002b:30; Rajawej 2002:173)—who produced numerous successful illustrated *Phi* tales from 1953 till 1967 (Rajawej 2002:308). Interestingly, Hem Vejakorn was also teaching at Poh-Chang Academy of Arts and counted among his students

<sup>29</sup> Benrisa Yencham is the daughter of Tawee Witsanukorn. Pakoom Noymat is the editor of the publishing house SamnakPhim Witsanukorn.

the young Tawee who graduated in 1962 (Noywat & Yencham, personal communication, 2017). After his first comics of which no visuals remain, the young artist worked on comics series related to Thai and Chinese folktales and epics such as *Kaew Na Mah* (Horse Face Princess, 1964) [see Fig. 50], *Komin* (1963), or *Heng Jia Pu Wiset* (The Marvelous Monkey King, 1964). In 1968, he returned to the *Phi* genre to work on his most famous opus—*Krasue Sao* [Lady Krasue]—published in the pages of the—bi-weekly then monthly (Wechanukhroh 2005:41—comics magazine *Noo Ja* [sometimes spelled *Nuja* or *NuJar*] edited by Thai cartoonist JoomJim (pen name of Chamnoon Leksomthit) for Banlue Sarn Publishing (Yencham 2017:14). Important Thai comics collector and friend of Tawee and his daughter, Woravut Ruengsri (2017:2) states that Tawee Witsanukorn originally heard the story of *Krasue*<sup>30</sup> when he was young from his father who had been a soldier in Cambodia. A story was then told that another soldier had been sentenced to death because he killed his wife who was discovered headless at the crime scene. The convicted soldier claimed that he murdered his spouse because she was a *Krasue* as he witnessed light glowing from her body during her sleep. The tale inspired Tawee who borrowed elements from the *Mae Nak* ghost story such as the husband first unaware of the uncanny nature of his spouse, and the hostility of the villagers towards the young loving couple with newborn [see Fig. 51]. In his comics, the young mother Buaklee has been raised by her grandmother Chim but she ignores the old lady is a *Krasue*. On her deathbed and unwilling to reach *Naraka* (or the Buddhist hell realm), the grandmother offers Buaklee a ring made of braided hair from *PhiTaiHong* and *PhiTaiThangKlom* ghosts. Chim passes away, but her spirit is able to remain on the mortal plane and to possess the body of Buaklee under the form of the *Krasue*, as a floating head. First unaware of the possession and of her *Krasue* nature, Buaklee will soon be informed by her husband [see Fig. 52 and 53]. The young couple remains united—facing the threat of the villagers and a stunning gallery of local supernatural beings—in order to release Buaklee from the spell along a 600-page epic. From 1968 till 1973 and with 10 pages published monthly, the *Krasue Sao* series gained success and was collected in nine volumes in 1971 and following years (Ruengsri 2016:10-11).<sup>31</sup> It placed Tawee Witsanukorn amongst the most renowned cartoonists of the Golden Age of the *NiyaiPhap* format [or “drawn novels”, being

<sup>30</sup> “Depicted as a floating woman’s head with drawn out and bloody entrails dangling beneath it, phi krasue is one of the most iconic uncanny creatures” (Baumann 2014:183; italic in original) in Thai culture.

<sup>31</sup> *Krasue Sao* was first collected as a pocket-size book in 1995 by SamNakPhim MuekChin. In 2002, the series was published by SamNakPhim TharnBuaKeaw. The 2017 version is the fourth reprint of the series (after the 9 issues by Banlue Sarn starting in 1971; the pocket book by MuekChin in 1995; and the 2002 TharnBuaKeaw edition) since its original serialization in *Noo Ja* magazine.

usually long epics in comics form published in 5-baht volumes] with Por Bangplee, Raj Lersrourng or Juk Biewsakul (Theerapongvisanuporn 2018:298-299, 397); Tawee later gained the honorific title of *Ajarn* [professor] being considered a master artist by his peers (Noywat & Yencham, personal communication, 2017). However, while other Thai cartoonists were exploring adventure tales inspired by genres coming from US and Japan [superheroes, cowboys, samurai, ninja] and localized in Thailand, Tawee was pioneering in the horror genre in comics form. Most importantly, he probably gave the *Phi Krasue* its seminal graphic design. Woravut Ruengsri (2017) states that Tawee Witsanukorn was the first cartoonist who drew a concrete and clear image of *Krasue* (p2), with the floating head of a beautiful woman beneath which hang liver, kidney, intestines and stomach [but no lungs] and surrounded by an iridescent light. Ruengsri's claim is supported by various veteran *Cartoon Lem La Baht* cartoonists such as Suraphon "Yiao Biewsakul" Loajai and Sanid "Dan" Sudsakorn who saw their first representation of a *Krasue* in Tawee Witsanukorn's work (personal communications, November 2-3, 2018). Dan and cartoonist Tode Kosumphisai state that Tawee is the first one to clearly draw a *Krasue*, while Yiao Biewsakul and cartoonist Ruangsak Duangpla consider he is probably the first one to draw a clear picture of a *Phi Krasue* (personal communications, November 2-3, 2018). After the 1973 successful movie adaptation of *Krasue Sao* guest-starring Tawee Witsanukorn in a supporting role and directed by S. Naowaratch while produced by Sri Siam Production (Baumann & Verstappen 2018), the now-renowned artist kept exploring the *Phi* realm with epic comics such as *Nang Tani* (Lady Tani; starring a "Banana *Phi*") and in many short ghost stories (Yencham 2017:14).

### Conclusion

“The patterns of imitation and modification, firmly established during the Sukhothai era (c. 1238-1350), were further crucially cemented in the age of European imperial expansion on Siam’s borders” (Harrison, 2009:304).

As this research project has demonstrated, Siamese Comics Art finds its roots in the development of fierce political cartooning in the pre-1932 decade, while long-form comics emerged and thrived as soon as the new government muzzled the press, and its graphic critiques, in the wake of the 1932 Siamese Revolution. Moreover, along the early history of Siamese and Thai Comics Art, this essay reveals the freedom and boldness with which Siamese—and later Thai—cartoonists created eclectic and composite graphic works, and characters. The woodcut strips “with accompanying verse” published in 1907 in *Chotmai Het Saeng Arun* and Chan Suwanabun’s comic strips series *Pong Gab Priaw* (1929) and *Nai Pong Pongpang and Niyai Lokanit* (1931) illustrating the moral of *Khlong Lokanit* proverbial poems set themselves as the first examples of a long and dominant production of graphic narratives influenced in their format by Western comics but drawing their content from Thai traditional literature. In the long-form comics adaptation of the epic poem *Phra Chai Suriya* and the popular folktale *Sang Thong* in 1932 and 1933, Sawas Jutharop appropriated the American character Popeye to create the merchant Guruma and the courier Khun Muen, the latter becoming a successful and localized alter ego who will play the role of the clown in numerous other graphic adaptations of Thai traditional tales set in the Ayutthaya period. Moreover, Sawas Jutharop introduced mechanical men—probably copied from 1935 strips of *Tiny Tim* by American cartoonist Stanley Link—to play the part of the magical soldiers raised by Kawi in the 1936 comics adaptation of the *Lakhon* dance drama *Honwichai Kawi* set in former times. Also noteworthy was the fascinating anthropomorphic character LingGee resulting from the merging of the characters of Popeye and Mickey Mouse by Wittamin in his 1935 comic strip series *LingGee Phu Khayi Yak*.

The borrowing and localization of robots in a tale set in the Ayutthaya period demonstrates—like the fascinating hybridization of Popeye and Mickey Mouse by Wittamin—Apinan Poshyananda’s conclusion in his book *Modern Art in Thailand*. Poshyananda (2002) states that, if Thai artists were obliged to pursue Western methods in the wake of the *Siwilai* project, they “seemed to have a gift for synthesizing several styles into



their own quintessential creations. Diversity and eclecticism thus became the hallmarks of modern Thai art” (p.231). If foreign influences served as catalysts in the development of styles in Thai Modern Art which finds its unique character in the main thread of eclecticism (Poshyananda, 2002, p. xxiii), foreign influences also served as catalysts in the elaboration of Thai Comics Art.

In his book *Inside Thai Society: Religion - Everyday Life – Change*, Niels Mulder (2000) states that:

“Although there are Thai social critics who warn that Thai society is on its way to losing its own identity, while prescribing, for instance, the serious practice of Buddhism as an antidote to alien influences, most Thais are rather confident, as they always have been, that future developments will be adapted to the Thai way of life rather than this way will suffer from its contact with foreign elements. This cultural self-confidence is perhaps typically Thai, along with a good measure of skill in pragmatic adaptation” (pp. 13-14).

These lines echo the statement of *Chaiyaprupek Katun* magazine editor Rong Prasanobol made the exact same year: ‘We should create our own characters and learn from them. We shouldn’t follow foreign comics too much or else we would lose our identity [*Laksana*]. The art style might become more international, but the story should still relate to us. We can change but something must remain from the roots of our ancestors such as the stories from Thai literature’ (Prasanobol 2000:39; translated from Thai). The “skill in pragmatic adaptation”—or the ability to accommodate indigenous and foreign cultural elements and practices in a unique way—moreover finds in Thai Comics Art full expression.

If foreign elements are borrowed, they always fit a specific need or significance in the Thai context within which they are localized. In the first 50 years of Siamese/Thai Comics Art, Thai cartoonists remained deeply faithful to their language [from poetic forms in captions, or *Likay* rhymes], their literature [with adaptations of Royal writings, dramas and folktales] and local genres and narrative structures [*Chakchak Wongwong* elements and royalty-related plots] as well as their beliefs [through morals in Chan Suwanabun’s *Pong Gab Priaw*, Tookkata’s long-form tales, Por Bangplee’s superheroes doing the will of Lord Buddha, or Tawee Witsanukorn’s explorations of *Phi* and supernatural lores and magic rituals]. If his physical traits are borrowed from Popeye, Sawas Jutharop’s Khun Muen is not

a sailor inclined to use his fists but a royal courier playing the part of a humorous companion to the main hero, a part which was popular in the traditional *Lakhon Chatri* dance-drama performances at the time. A similar observation can be made for Rong Ratchabhumí's *SuperKron* and the early version of *Asawin SaiFa* by Por Bangplee. Both characters, even though directly inspired by Superman and Captain Marvel [Jr.], shared a similar origin story in which their powers are provided to them by a forest hermit [*Ruesi*; ascetic]. Their origin stories are therefore identical to the inaugural part of many *Chakchak Wongwong* tales where princely heroes are learning magic abilities from a hermit in order to become capable rulers.

In his seminal paper *The Quest for "Siwilai": A Geographical Discourse of Civilizational Thinking in the Late Nineteenth and Early Twentieth-Century Siam*, Thai historian Thongchai Winichakul points out that Siam had to undergo a drastic reconsideration of its status on the world stage in the nineteenth century. Siam then envisioned itself as a "supreme overlord in the region" benefiting from its location at the confluence of the "supreme sources of [cosmic] power" that were India and China (Winichakul 2000:533). The kingdom had to reconceptualize its position when European colonizing nations set themselves as the new world's axis mundi. Siam "was no longer at the zenith of a regional microcosm of the cosmos," states Thongchai (Winichakul 2000:533). Hence the *Siwilai* process of adoption, localization and hybridization of Western features can be understood as such: "In order to survive, not from colonialism but from indignity and inferior existence, and to remain majestic, Siam needed a confirmation according to the new ethos of civilization that it measured up to other leading countries" (Winichakul 2000:534). I would venture that Thai comics underwent the same process. With American -and later Japanese- comics setting themselves as the new axis mundi of the field, Thai comics extensively borrowed and amalgamated foreign elements in order to benefit from their perceived "cosmic" aura and reassert themselves on the world stage. As paradoxical as it may sound, I would argue that Thai comics asserted their identity and potency by turning the American icons—such as Elvis Presley's face—into indexes, or 'cultural markers.'

Inspired by the success of American superhero comics such as *Superman* and *Captain Marvel* [for Rong Ratchabhumí, Langchak and Por Bangplee] or children series like Marjorie Henderson Buell's *Little Lulu* [for Tookkata and Por Bangplee], Thai artists followed these popular trends but they weren't barely copying these comics; to reallocate here a quote from Herzfeld (2010:181), we can say that Thai cartoonists were, rather, engaging in a subtle

deployment of cultural markers in which they invest meanings of preponderantly local relevance. The relevance and resilience of the Thai ‘object’—from traditional *Chakchak Wongwong* plots and heroic stock characters to Buddhist teachings and to local comics production itself—was thus highlighted if not empowered by adapting to, fitting into, and measuring up to the framework of the dominant comics culture of its time. Keeping up with global trends, localizing selected and relevant elements to fulfill indigenous needs, Siamese and Thai cartoonists echoed—and at times became a resonating chamber of—the borrowing and localization of foreign elements in a nation-building project cemented around local language and literature, and reverence to Royalty and Buddhist moral and beliefs.



Faculty of Communication Arts  
คณะนิเทศศาสตร์

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## Figures

**Figure 1:** Portrait of the *Kromatah* by British artist Spy [the pen name of Leslie Ward], originally published on 13 September 1879 in the pages of the British weekly magazine *Vanity Fair* and shortly thereafter reprinted and sold under the present lithograph format. These stand-alone lithographs are likely to be the “framed cartoons from *Vanity Fair*” mentioned by Norwegian explorer Carl Bock during his visit to King Chulalongkorn’s residence around 1881.



**Figure 2:** Two-panel comics drawn by Pleng Tri-Pin and published in *Bangkok Kanmuang* on 14 July 1923. On the right, the character says *PenPhit* [false] while reading news written by Thai journalists. On the left, he says *MaiPhit* [not false, or true] while reading the same information delivered by foreign journalists. The strip seems to satirize the Siamese elite's preference for news circulated by foreigners over locally-expressed commentaries. On Pleng Tri-Pinn. Courtesy of the National Library of Bangkok.



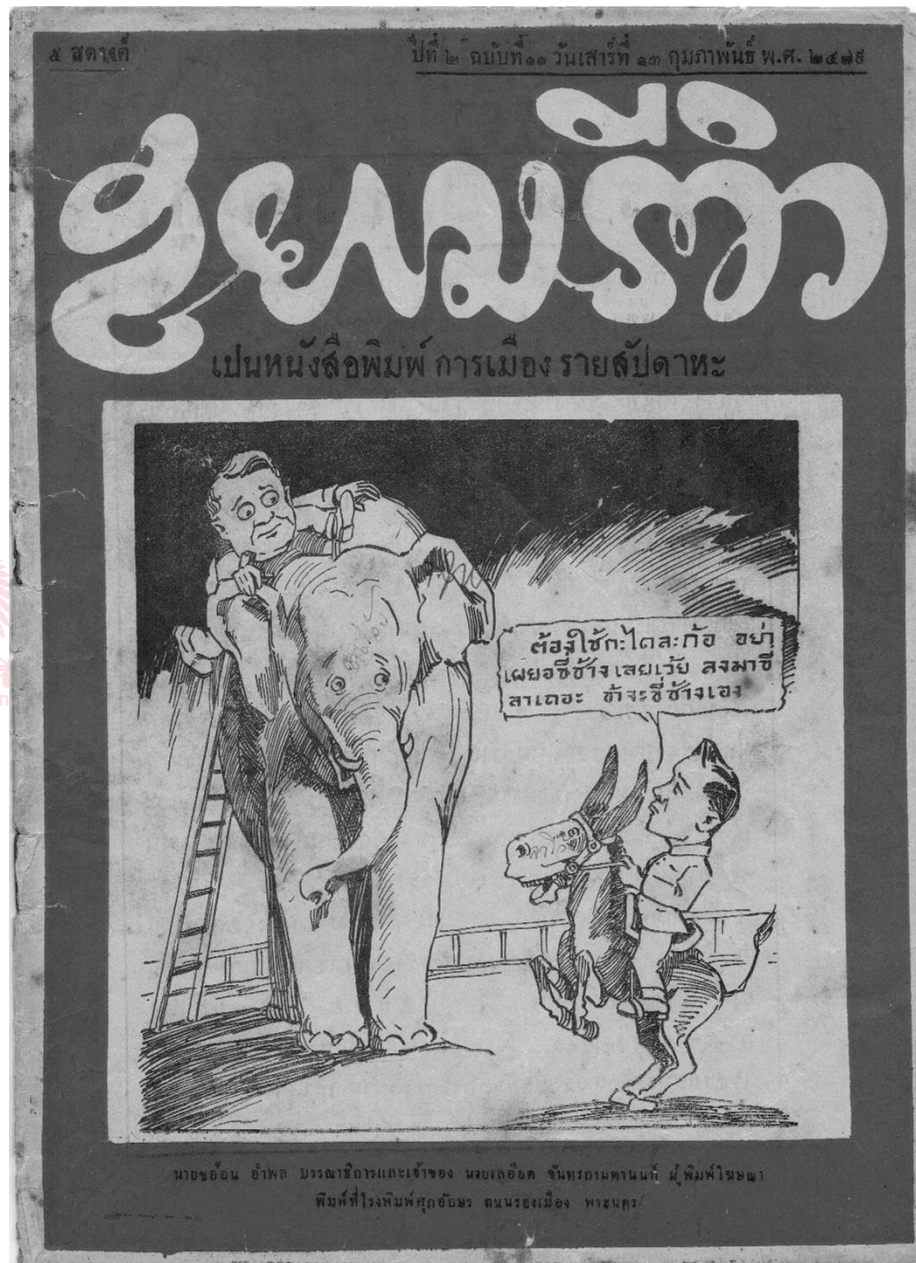
**Figure 3:** Comic strip drawn by Sem Sumanan and published in *Bangkok Kanmuang*, 17 January 1924. The cartoonist was sued for defamation as he implied that Siamese policemen were receiving bribes from Chinese gambling houses and depicted himself as being attacked by the 'Tiger of Gambling.' Reproduced from Copeland, 1993, p. 106.





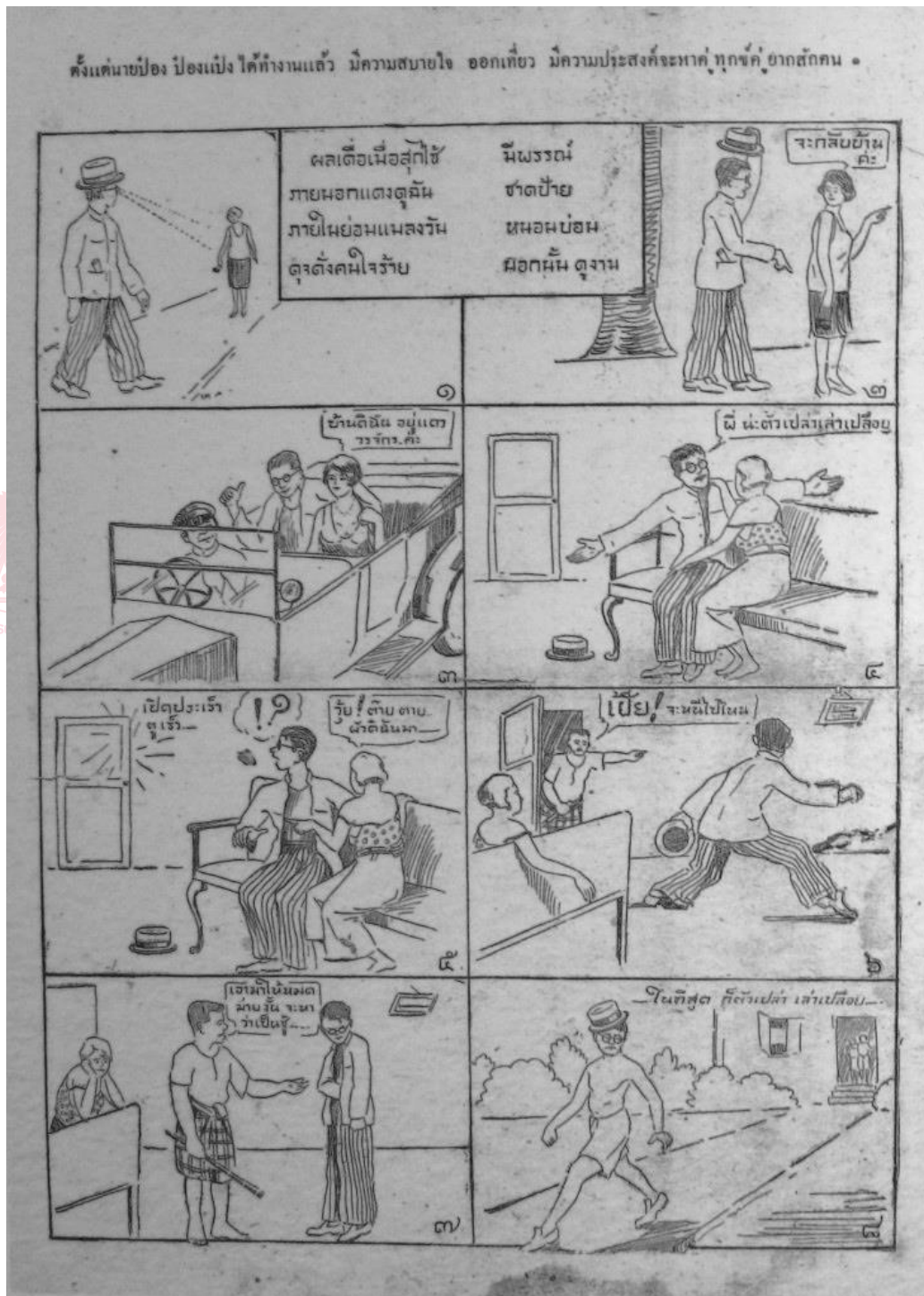


**Figure 5:** Cover of the issue of *Sayam Riwi* [Siam Review; 12th February 1936] magazine drawn by Chan Suwanabun. Thai pioneering cartoonist Prayoon Chanyawongse recalls that, around the late 1920s, it became a popular practice in the Thai printing industry to display cartoons on magazine covers, lam tad-style books [lam tad refers to a Thai antiphonal and impromptu style of singing, sometimes used for political commentary and existing in printed form] and some daily newspapers (Chanyawongse, 1985, n.p.).





**Figure 6:** Page from Chan Suwanabun's comic strip series *Nai Pong Pongpang and Niyai Lokanit* displayed at the Humour Business exhibition and published in 1931 in the Thai-language *Daily Mail* newspaper. In the caption overlapping the two first panels a proverb written in the Khlong Lokanit poetry style conveys the moral lesson that 'judging by appearance can be harmful'. The eight-panel comic strip illustrates the misadventure of Pong as he seduces a woman, unaware that she is married; he is caught red-handed by her husband and is literally stripped of his belongings as a retribution.



**Figure 7:** Second instalment (out of six) of the *NiyaiKatun* [“comics novel”] titled *NakSuepKhao* [“Investigative Journalist”] by Sawas Jutharop published in the newspaper *Sayam Num* on the 23<sup>rd</sup> of August 1932. Courtesy of the National Archives [microfilm department] of the National Library of Thailand.







**Figure 9:** Sawas Jutharop's first instalment of *Phra Chai Suriya*, a comics adaptation of most prominent Thai poet Sunthon Phu's eponym epic poem, published on the 7th of September 1932 in the newspaper *Sayam Num*. The *Khaek* Guruma introduces himself in the second panel where he makes his first-ever appearance. The eighth panel displays a scroll with lines of the original poem written by Sunthon Phu. Courtesy of the National Archives [microfilm department] of the National Library of Thailand.





[illegible]

**Figure 11:** Title banner and first tier of a page from the 1936 comics adaptation of the folktale *Honwichai Kawi* where Sawas introduced robot-like characters strikingly similar to the Mechanical Men created in 1935 by the American cartoonist Stanley Link in the pages of the comic strip series *Tiny Tim*. As pages of the narrative are missing from the archives, it is impossible to appreciate to what extent these magical robot-soldiers play a part in the plot. Reproduced from the Kyoto University's online Thai Newspaper Collection. Courtesy of Kyoto University.



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**Figures 12 and 13 (following page):** Two pages of Sawas Jutharop's comics adaptation of Sunthon Phu's epic poem *Phra Aphai Mani*. The 1985 collection, published by Ong Gaan Kakong Kurusapa with a print run of 10,000 copies, does not provide any indication of the original serialization of the narrative. The more detailed artwork might suggest a first publication in the late 1930s and early 1940s. These two pages star a siren and Sudsakorn, the second son of the prince Phra Aphai Manee, riding his recently tamed Maninmangkorn dragon-horse and searching for his father; Phra Apai Manee had left the siren when she was three months pregnant. Born on the Ko KaoPhitsadan [Magical Island], the prodigy child Sudsakorn [or Edge of the Ocean] is raised by his mother and a hermit who teaches him the arts of magic and combat. The three-year-old boy, with the help of magic spell and a sacred rope, is able to tame a fierce dragon-horse with whom he'll travel the oceans in search of his father. Reaching a city of ghosts, Sudsakorn uses a magic wand given to him by the hermit to confront various creatures, including menacing arms standing on small legs. Unable to overcome the monsters, the boy invokes the hermit to come to his rescue.









**Figure 15:** The still enigmatic artist Tiang Kaewprakob produced a long-form comics adaptation of Sunthon Phu's epic poem *Phra Aphai Manee* in the *Siam Rashdra Daily* in 1934 and 1935. As in most classical chakchak wongwong tales, the prince Phra Aphai Manee and his brother are sent by their parents to find hermits and Brahmins who can teach them magical arts and combat skills that will be necessary to them as future rulers. Phra Aphai Manee learns the art of the magical flute, the sound of which puts people to sleep or can even kill them if needed. Hearing a melody composed by the prince and discovering his beauty, a sea-ogress falls in love with the prince and abducts him. Taking the appearance of a beautiful woman, the ogress keeps the prince prisoner in an underwater cave and forces him to marry her. The couple have a son named Sinsamut with whom Phra Aphai Manee performs in the first panel of the present comics page published on 2 October 1934 in the *Siam Rashdra Daily* newspaper. Introducing modern technology in a tale set in former times, Tiang Kaewprakob turns the underwater cave into a radio station from which the father-son duo broadcasts a live performance enjoyed by the sea-ogress, a bird and a toad. Reproduced from the Kyoto University's online Thai Newspaper Collection. Courtesy of Kyoto University.



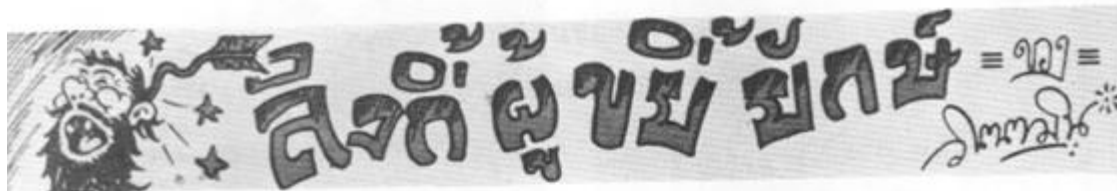
**Figure 16:** A gag comics titled *YingNgam* [Beautiful Lady] by the artist using the transliteration of the English word 'Mister' as his pen name. Published as a humorous graphic supplement at the end of the 10-satang book *Song SaengThian* by the Ploenchit Group in January 1932, the strip depicts two men following a pretty woman in the streets. Arriving in a garden (???), the woman successively takes off her hat, sunglasses and coat to reveal that she has lost an arm, a leg, an eye and has also lost some of her teeth and hair. The two men fall on the floor as she wittily tells them:

"You, womanizers, you were tricked!" Reproduced from Damrongsak Boonsu, 2012.



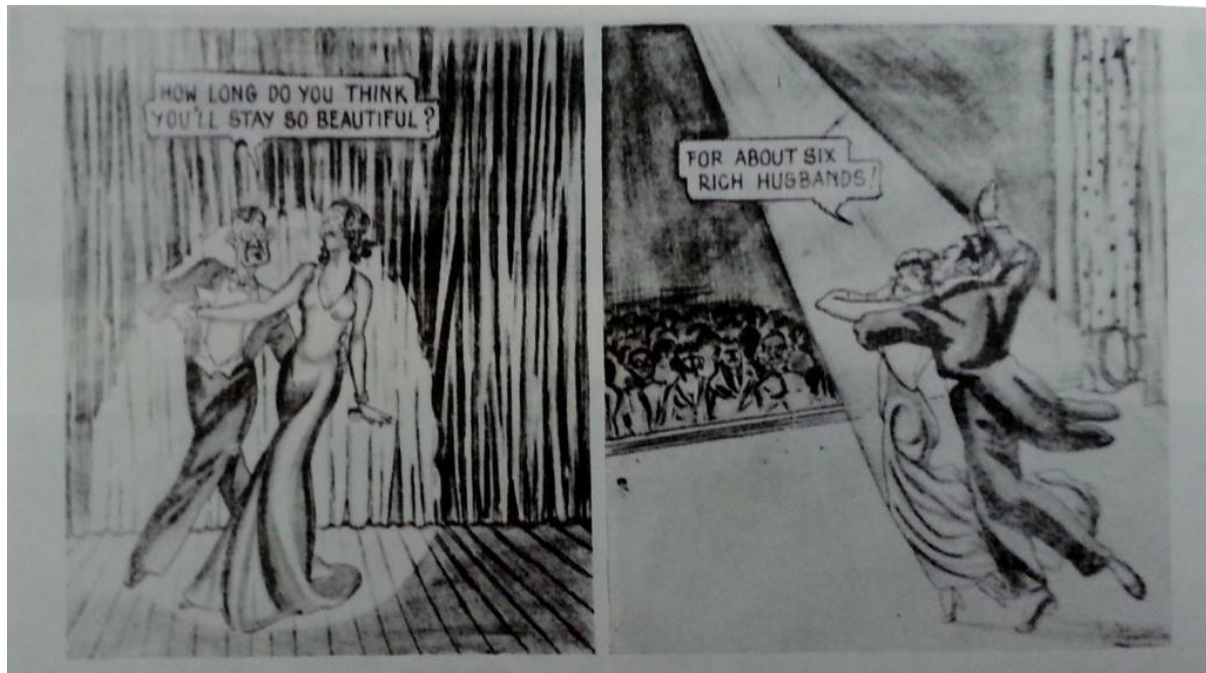
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**Figure 17:** Wittamin's *LingGee Phu Khayi Yak*, which is also the first Siamese long-form comics series in colour, does more than just merge Popeye and Mickey Mouse in a single character. The first page of the series published on 8 September 1935 looked oddly familiar and follow-up research established that the strip is a swipe of the first panels of the comic strip *Mickey Mouse: Rumpelwatt the Giant* drawn by American artist Floyd Gottfredson and published in the United States on 11 March 1934. As the first page of *LingGee Phu Khayi Yak* is the only one that has been reproduced, it is impossible to tell if Wittamin further 'swiped' Gottfredson's narrative or developed a more original plot. Reproduced from Gampanath Phlangkun, 1990.





**Figure 18:** A two-panel comics of the series *Nai Dang* ["Mr. Dang"] by Wittamin. Published in the *Siam Chronicle* newspaper, the series was written in English language. Reproduced from Gampanath Phlangkun, 1990.



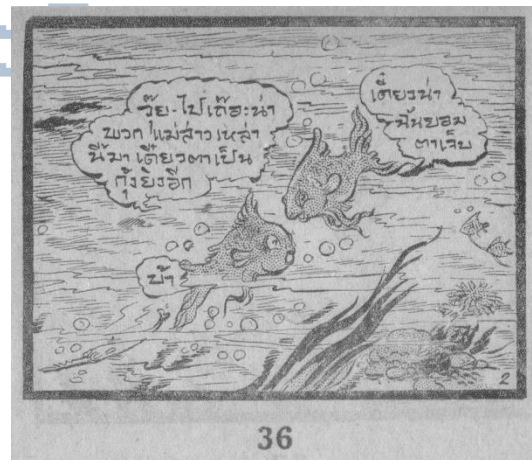
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**Figures 19 and 20:** Two strips -one with title banner- from Sa-Ngob Jampat's comic strip series *SuekSaneha* [Battle of the Love Philters] respectively published in the pages of the [Thai-language] *Daily Mail* on the 13th of October and the 1st of November 1950; the introduction of the princess and prince Inao facing a tiger. The classic *Inao* court dance drama [*Lakorn Nai*] written by King Rama II (r. 1809-1824) were developed from the Javanese Panji epics.





**Figures 21 to 27:** Sa-Ngob Jampat's adaptation of the classic tale *Inao* under the title *SuekSaneha* [Battle of the Love Philters]. First published between the 9th of November and the 4th of December 1950 in the pages of the [Thai-language] Daily Mail, the sequence, is collected in 1952 under the title *TukkataYotRak Lem 3* (Most Lovely Doll part 3; publisher JitWattana). Illustrations on this page are excerpted from the comic book collection which displayed only one panel per page, in the fashion of Tijuana bibles, but with better printing quality than in the newspaper. The second panel at the top (illustration numbered 28 on this page) presents an address to the reader by a troupe member, as a feature of the *Cartoon Likay* genre. The actor greets the audience with the Persian salutation *Salaam* (hello) as he performs his *Ok Khaek* introductory part. He mentions that the beautiful Butsaba didn't bathe in the pound yet, but that she will in the next day instalment: a titillating cliffhanger of sorts.



**Figures 28 and 29:** Two *lottery intuition* cartoons featuring Father Sato and Mother Satang and two different cryptograms made of overlapping numerals from which punters could try to deduce the winning lottery numbers. Excerpted from Sa-Ngob Jampat's memorial cremation book (1983: 58, 62).





**Figure 30:** Cover of the 20<sup>th</sup> issue of *ChaoKrung* magazine, May 1953, by JaewHaew also known as Sa-Ngob Jampat.







**Figure 32:** First page of the 5<sup>th</sup> issue of *SuperBoy RueDekWiset Tik Tun* with impressive masses of thick black and expressive brush strokes. Tarzan is chased by a *BangYak*, a giant ogre of south- or southwest-Asian origin (either Indian, Persian or Arabic). Art and story by Tudtuu. Published by PhadungSueksa in 1957.





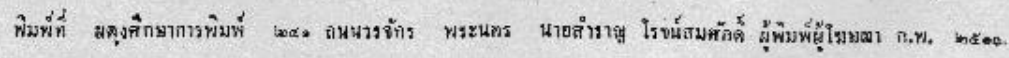


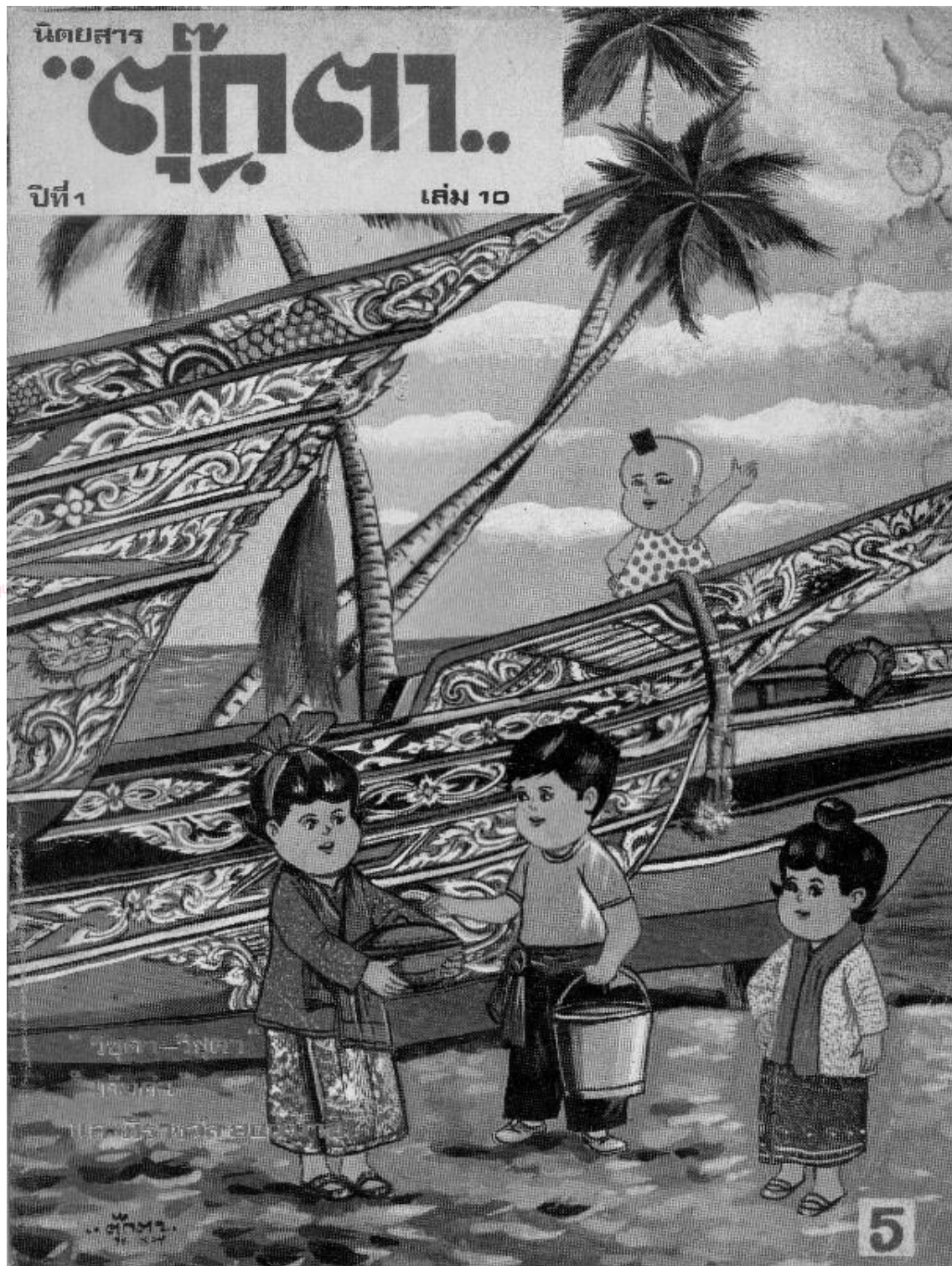


Figure 34: Reminiscent of early 1950s *MAD* magazines, this cover of the 3rd issue of *SuperBoy RueDekWiset Tik Tun* displays a terrified anti-heroic Tarzan threatened by uncanny creatures, including Frankenstein's monster. Cover art by Tudtuu. Published by PhadungSueksa in 1957.





**Figure 35:** Cover of *NitaySarn Tukkata* (year 1, issue 10, May 1st, 1981, published by Tookkata), a relaunch of the monthly magazine reprinting old stories along with new content. In her signature dress, Nu Chaeo stands in a Kolae fishing boat from the lowermost Southern part of Thailand. Her three siblings (from left to right) Nu Kai, Nu Nit and Nu Noi wear traditional costume. Cover art by Tookkata.





**Figure 36:** Cover of *NitaySarn Tukkata* (year 3, issue 30, January 1981, published by Tookkata). From left to right: Nu Chaeo, Captain America, Nu Noi, Nu Nit and Nu Kai. Thai cartoonists paid a great deal of attention to trends, introducing American superheroes on a regular basis on their covers. They also provided them with cameo appearances in their stories. Cover art by Tookkata.

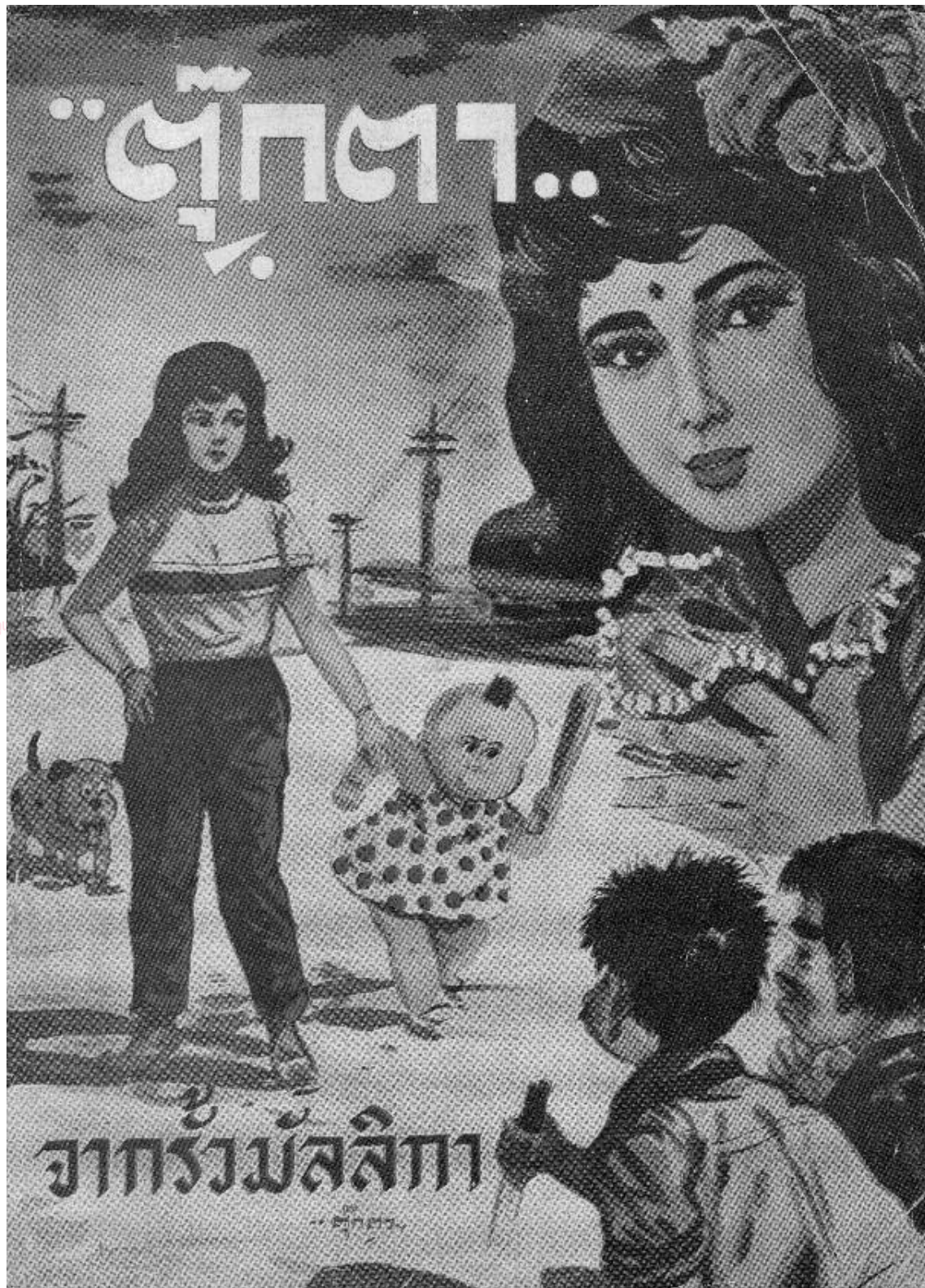




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**Figure 38:** Cover of the second volume of the two-volume collection of *ChakRuaMallika*, printed in 1962 by Banluesarn. Now a teenage, Mallika begins her search for her birth parents. She faces two hoodlums –drawn in cartoonist Tudtuu’ style- who attempt to rape her. Nu Chaeo, accompanied by her dog Dang, is eager to give Mallika more than a hand. Cover art by Tookkata.





**Figures 38 and 39:** Two tiers excerpted from *WiangHaw*. Serialized circa 1952 and collected in 1954. Story and art by Tookkata. Courtesy of Ajarn Prasert Palitpongpanim.



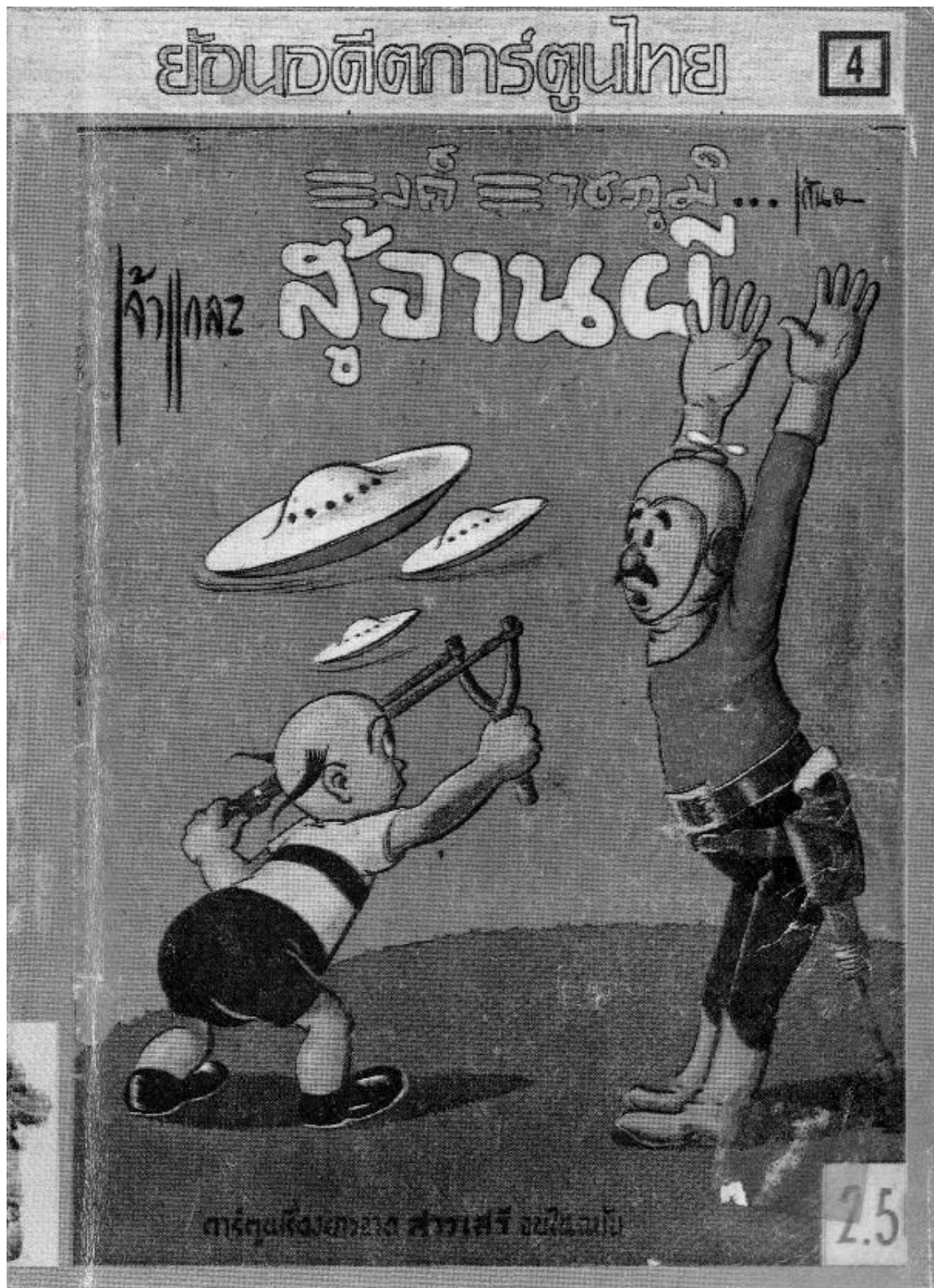
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**Figure 40:** Page 155 from an additional colour arc to the *HongSiChompoo* series published in *KatunTukkata* (issue 43, February 1976, published by Tookkata). During a school trip, female heroin Ratree (*Ratree*: night) discovers motherly affection. The young girl, who lost her mother at a young age, wonders why *Khru* [teacher] Chawee is so comforting. The latter reveals she is an orphan too. Story and art by Tookkata.





**Figure 41:** cover of *YonAditKatunThai AnDap 4* (Thai Comics Recollection vol. 4), the 1992 monograph and reprint of Rong Ratchabhum's comics by Worawich Wechanukhroh. Cover illustration reproduces the original cover of the mid-1950s comics collection *ChaoKlaeSuChanPhi* (Klae against the UFO) by Rong Ratchabhum.





**Figure 42:** Page from the mid-1950s tale DetAphinihan [Supernatural Power] reproduced from *YonAditKatunThai AnDap 4* (Thai Comics Recollection vol. 4, 1992). A friend of Kron has lent the boy his collection of Superman comics. Reading the books, Kron thinks: ‘Superman is good. He helps people with his superpowers. If I were him, I would also save people and my homeland.’ He falls asleep and a cane-flying Ruesi [cave-dwelling hermit wearing a tiger robe] arrives in his dreams. The Ruesi says ‘Hello boy’, a direct transliteration of the English sentence, and offers magical candies to the good-hearted kid who will be turned in SuperKron!



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**Figures 43 and 44 :** Cover and first interior page of the 22nd issue of *Chom Aphinihan*. If the title on the front cover indicates *Chom Aphinihan*, the main character is usually named Superman in the interior pages. The Thai letter *Aw Ang* appears as an emblem on the chest of the superhero, but the first page reveals LangChak's original character design: the costume of Captain Marvel on which stands the 'S' of Superman's blazon. In this chapter titled *ThalomPotthaphi* [Earth's Destruction], no less than five villains unite to take revenge of Superman. The superhero must fight two mad scientists, a bat-man [a vampire who can transform into a giant bat], a werewolf and the King of the Great Giants. Controlling robot minions, the latter wears a Viking helmet and, at times, a Sci-Fi armor suit. The King of the Great Giants also owns a dragon-like monster as a pet. Story, art and cover by LangChak. Released in 1956 by Bangkok Publishing.









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**Figure 46:** Cover of the 17th issue of the magazine *PramuanSarn SaenSanuk* [Extremely Amusing] starring Por Bangpli's Asawin SaiFa landing in front of Asawin LomKrod [The Gale Knight], while the superhero's sidekicks *JaoKwang* and *JaoYaw* cheer on the right. Cover art by Noi Bangpli, the son of Por Bangpli. Published by PramuanSarn in 1967. Courtesy of Worawut Ruengsri.





**Figure 47:** page from Asawin SaiFa's adventure *Pisat Anthaphan* [The Devilish Gangster] published in 1969 by PramuanSarn. Bangkok is hit by a heatwave. Asawin SaiFa, the handsome adult figure dressed in civilian clothing, is concerned because water supply is defective. He'll turn into his superhero alter ego to provoke a welcomed thunderstorm. Art by Por Bangpli.

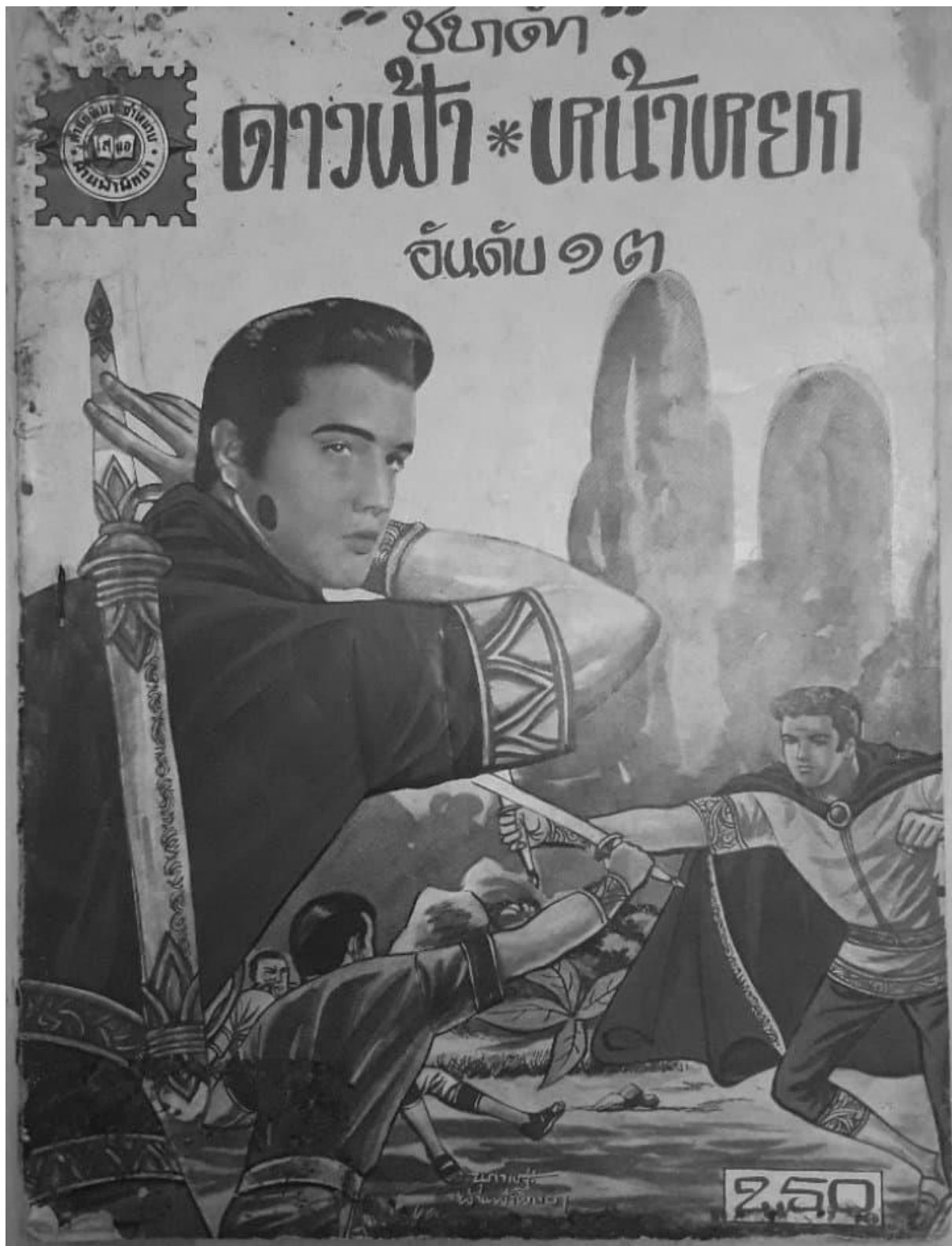




**Figure 48:** In the concluding part of the *Dek Sam Gleu* [The Three Sidekicks] spin-off adventure titled *SongSuea DaenSing* [Two Tigers in Lion Territory], Asawin SaiFa's companions JaoKwang and JaoYaw are unable to use their powers; they have been punished by PhraPuPenJao [Lord Buddha]. The latter will return their powers which are amazingly depicted as invisible alter egos wearing cowboy attires. The anthropomorphic powers jump on the two friends to be finally reunited. From the 1969 collection published by PramuanSarn; the original adventure was serialized from 1963 till 1967 in the magazine *NuNoiRoiChang*. Art by Por Bangpli.



**Figure 49:** Cover of the 13th issue of *DaoFa NaYok* [Star of the Firmament & Smart-looking]. A photograph of Elvis Presley's face is applied on one the two main characters of the *Chakchak Wongwong* series. Covert art by NuPhap and inside art and story by ChabaDam, published by PhanFa Phitthaya in 1961.





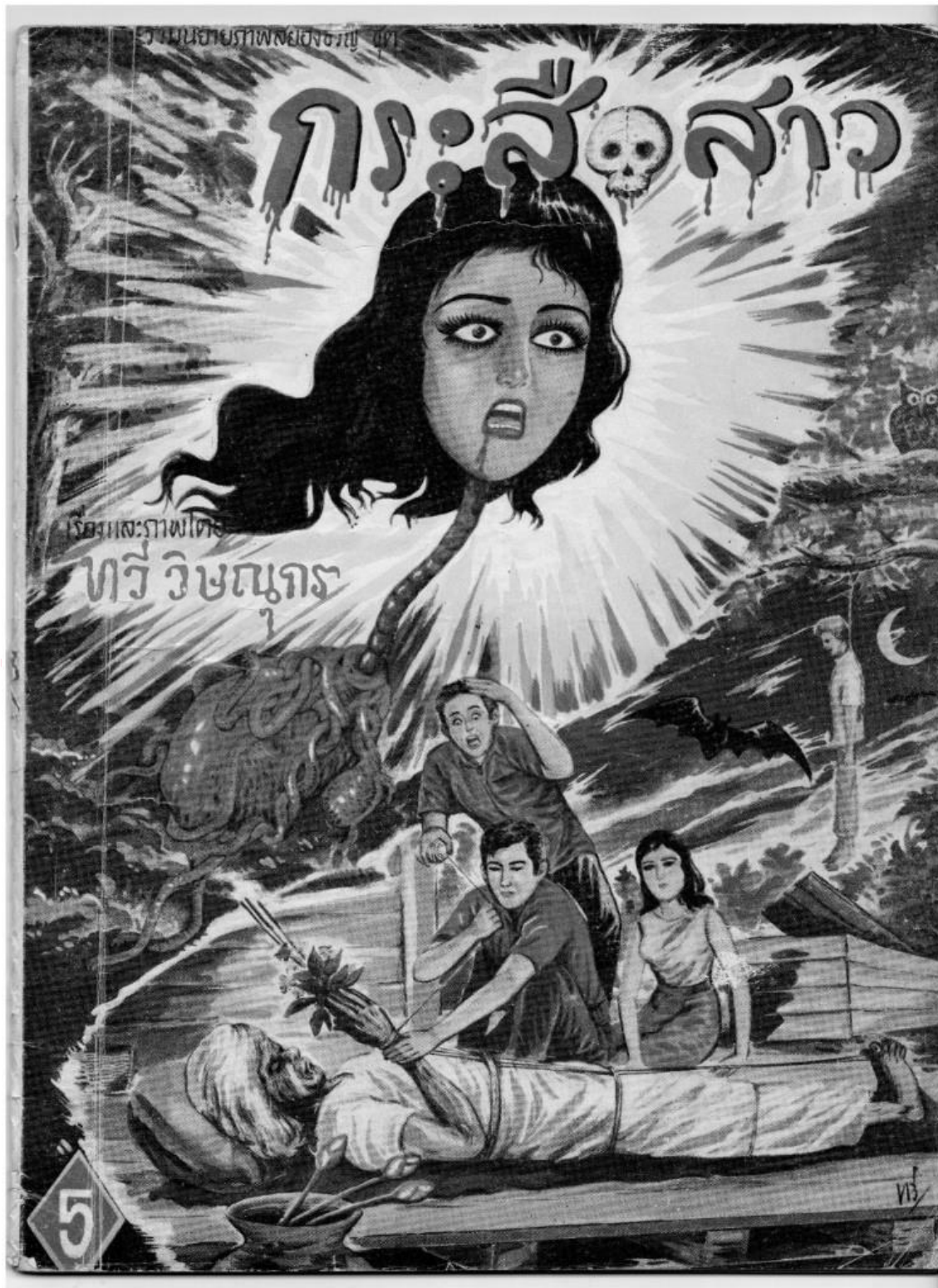
**Figure 50:** page 668 of the popular *Chakchak Wongwong* series *Kaew NaMah* [Horse Face Princess], based on a folkloric horse-faced character helping people in need. In this episode, Kaew NaMah and a Ruesi [ascetic] try to expose an identity theft. A woman magically took the appearance and place of [prince] Phra PinSilpchai's wife. Only by walking on a bed of hot coals, through a trial by ordeal, will the impostor be unmasked. Art by Tawee Witsanukorn. Reprinted in Banluesarn's *Kaew NaMah* magazine, issue 16, 1979.



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**Figure 51:** Cover of the first issue of the 10-volume comic book collection of *Krasue Sao*. The book collects the 6 first instalments of the series previously serialized in Banluesarn's magazine *Nuja* from 1968 onwards. Cover art by Tawee Witsanukorn, 1971.



**Figures 52 and 53:** Page 260 and 261 of Tawee Witsanukorn's *Krasue Sao*. After feasting on human entrails, the spirit of grandmother Chim, in the form of a Phi Krasue, 'heads back' to the headless body of her granddaughter Buaklee. The spirit isn't pleased to discover that Buaklee's husband covered the severed neck to avoid any distress to their breastfeeding child. The Krasue lift the veil with her teeth and reincorporates the body of deep-sleeping Buaklee. The latter won't remember anything from her gory night. Art by Tawee Witsanukorn in Banluesarn's *Nuja* magazine, 1970.









## Appendix

The following table presents the findings in the newspapers *SayamNum* (1931-1932), *SriKrung Daily News* (1932-1933), [Thai language] *Daily Mail* (1950), and the magazine *ChaoKrung* (1951-1952), accessed at the National Library of Thailand.

Advertising using comics (National Library of Thailand; microfilm)	Siam Rashdra Daily News - สยามราษฎร์ Year 7, issue 1879	Thursday - วันพฤหัสบดี 15	October - ตุลาคม	2474/1931	Advertising in 6 comics panels for "Socony Petroleum Products". P.13. And in many following issues.
SIAMESE REVOLUTION		Friday - วันศุกร์ 24	June - มิถุนายน	2475/1932	
By Sawas Jutharop (สวัสดิ์ จุฑารพ)  With political cartoons by Thanya Utthakanon (ธัญญะ อุทธกานนท์) using ธัญญะ pen name (and also Raden Lundai comics). Reel มพ30/204	SayamNum (The Young Siam Daily News) - สยามหนุ่ม (National Library; Microfilms; Reel มพ30/204; on 24/07/2018) Issue/ฉบับ 01	Tuesday - วันอังคาร 16	August - สิงหาคม	2475/1932	6-panel comics on page 15 การ์ตูนปลัดเปด (Cartoon Deputy Paed/TRS: KatunPalatPet) Chapter ราษฎรมีสิทธิเท่ากัน (Citizens have the same rights; TRS: RatMisithThaokan) "drawn by Sawas Jutharop".
Missing?	สยามหนุ่ม ฉบับ 2	Wednesday - วันพุธ 17	August - สิงหาคม	2475/1932	Missing?
การ์ตูนปลัดเปด by Sawas Jutharop	สยามหนุ่ม ฉบับ 3	Thursday - วันพฤหัสบดี 18	August - สิงหาคม	2475/1932	On page 24 การ์ตูนปลัดเปด (Cartoon Deputy Paed) Chapter ความวิตกประการ (Three worries; TRS: WitokSamPrakan). 6-panel.
	สยามหนุ่ม ฉบับ 4	Friday - วันศุกร์ 19	August - สิงหาคม	2475/1932	
นักสืบข่าว (1/6) by Sawas Jutharop	สยามหนุ่ม ฉบับ 5	Saturday - วันเสาร์ 20	August - สิงหาคม	2475/1932	นักสืบข่าว 1/6 (title: Investigative Journalisr; TRS: NakSuepKhao) นิยายการ์ตูน ๖ ตอนจบ ("cartoon novel to be concluded in 6 parts"; TRS: NiyaiKatunHokTonchop) starts here. On page 24.
		Sunday - วันอาทิตย์ 21	August - สิงหาคม	2475/1932	
	สยามหนุ่ม ฉบับ 6	Monday - วันจันทร์ 22	August - สิงหาคม	2475/1932	
นักสืบข่าว (2/6) by Sawas Jutharop	สยามหนุ่ม ฉบับ 7	Tuesday - วันอังคาร 23	August - สิงหาคม	2475/1932	นักสืบข่าว 2/6. On page 20. Episode 2: "Destroy the Brothel; ช้อง).
	สยามหนุ่ม ฉบับ 8	Wednesday - วันพุธ 24	August - สิงหาคม	2475/1932	
นักสืบข่าว (3/6) by Sawas Jutharop	สยามหนุ่ม ฉบับ 9	Thursday - วันพฤหัสบดี 25	August - สิงหาคม	2475/1932	นักสืบข่าว 3/6. On page 20 (crocodile 1). Falling into pit with title: "Will the news investigator become crocodile food?".
	สยามหนุ่ม ฉบับ 10	Friday - วันศุกร์ 26	August - สิงหาคม	2475/1932	
นักสืบข่าว (4/6) by Sawas Jutharop	สยามหนุ่ม ฉบับ 11	Saturday - วันเสาร์ 27	August - สิงหาคม	2475/1932	นักสืบข่าว 4/6. On page 20 (crocodile 2).
		Sunday - วันอาทิตย์ 28	August - สิงหาคม	2475/1932	
	สยามหนุ่ม ฉบับ 12	Monday - วันจันทร์ 29	August - สิงหาคม	2475/1932	
นักสืบข่าว (5/6) by Sawas Jutharop	สยามหนุ่ม ฉบับ 13	Tuesday - วันอังคาร 30	August - สิงหาคม	2475/1932	นักสืบข่าว 5/6. On page 20 (Chinese & magic bullet) + detailed illu by Sawas on page 4.
	สยามหนุ่ม ฉบับ 14	Wednesday - วันพุธ 31	August - สิงหาคม	2475/1932	
นักสืบข่าว (6/6) by Sawas Jutharop	สยามหนุ่ม ฉบับ 15	Thursday - วันพฤหัสบดี 1	September - กันยายน	2475/1932	นักสืบข่าว 6/6. On page 20.
	สยามหนุ่ม ฉบับ 16	Friday - วันศุกร์ 2	September - กันยายน	2475/1932	
	สยามหนุ่ม ฉบับ 17	Saturday - วันเสาร์ 3	September - กันยายน	2475/1932	
		Sunday - วันอาทิตย์ 4	September - กันยายน	2475/1932	

ตำรวจกับปู (one-pager) by Sawas Jutharop	สยามหนุ่ม ฉบับ 18	Monday - วันจันทร์ 5	September - กันยายน	2475/1932	ตำรวจกับปู (TRS : TamruatKapPu ; Cop with Crabs). On page 20. 8-panel one-pager.
	สยามหนุ่ม ฉบับ 19	Tuesday - วันอังคาร 6	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas 8-panel per page with continuous numbering of each panel. Adaptation of Sunthon Phu's poem.	สยามหนุ่ม ฉบับ 20	Wednesday - วันพุธ 7	September - กันยายน	2475/1932	#1-7 (panel 8 is not numbered) พระไชยสุริยา CCWW comics starts. P.20 With a Popeye/Khun Muen evoking character wearing a fez (or หมวกแขก or MuakKhaek), Persian/Middle-East/South Asian-evoking footwear with curved tip, (curved-blade sword) scimitar, large curvy forearms (like most of Sawas' characters), prominent chin, and eyebrows in a constant frown; but with round belly. Mostly bald with beard reminds of Cole Oyl (Olive's father). In panel 2, he introduces himself as "กูรูหมา" ("[Thai transcription of the foreign loanword] guru; (i.e.) sage" and "to steep, marinate, pickle, brew, dissolve or to pile up haphazardly"; Guru Ma), later introduced as a khaek/แขก.
	สยามหนุ่ม ฉบับ 21	Thursday - วันพฤหัสบดี 8	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 22	Friday - วันศุกร์ 9	September - กันยายน	2475/1932	#8-16. P.20
	สยามหนุ่ม ฉบับ 23	Saturday - วันเสาร์ 10	September - กันยายน	2475/1932	
		Sunday - วันอาทิตย์ 11	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 24	Monday - วันจันทร์ 12	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 25	Tuesday - วันอังคาร 13	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 26	Wednesday - วันพุธ 14	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 27	Thursday - วันพฤหัสบดี 15	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 28	Friday - วันศุกร์ 16	September - กันยายน	2475/1932	#32-39. P.20. 8 panels.
	สยามหนุ่ม ฉบับ 29	Saturday - วันเสาร์ 17	September - กันยายน	2475/1932	
		Sunday - วันอาทิตย์ 18	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 30	Monday - วันจันทร์ 19	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 31	Tuesday - วันอังคาร 20	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 32	Wednesday - วันพุธ 21	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 33	Thursday - วันพฤหัสบดี 22	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 34	Friday - วันศุกร์ 23	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 35	Saturday - วันเสาร์ 24	September - กันยายน	2475/1932	
		Sunday - วันอาทิตย์ 25	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 36	Monday - วันจันทร์ 26	September - กันยายน	2475/1932	#64-71. P.20
	สยามหนุ่ม ฉบับ 37	Tuesday - วันอังคาร 27	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 38	Wednesday - วันพุธ 28	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics.

Suriya) by Sawas			กันยายน		P.20
	สยามหนุ่ม ฉบับ 39	Thursday - วันพฤหัสบดี 29	September - กันยายน	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 40	Friday- วันศุกร์ 30	September - กันยายน	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 41	Saturday - วันเสาร์ 1	October - ตุลาคม	2475/1932	
		Sunday - วันอาทิตย์ 2	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 42	Monday - วันจันทร์ 3	October - ตุลาคม	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 43	Tuesday - วันอังคาร 4	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 44	Wednesday - วันพุธ 5	October - ตุลาคม	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 45	Thursday - วันพฤหัสบดี 6	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 46	Friday- วันศุกร์ 7	October - ตุลาคม	2475/1932	#104-111. P.20.
	สยามหนุ่ม ฉบับ 47	Saturday - วันเสาร์ 8	October - ตุลาคม	2475/1932	
		Sunday - วันอาทิตย์ 9	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 48	Monday - วันจันทร์ 10	October - ตุลาคม	2475/1932	#112-118. P.20 (6 square panels + 1 large).
	สยามหนุ่ม ฉบับ 49	Tuesday - วันอังคาร 11	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 50	Wednesday - วันพุธ 12	October - ตุลาคม	2475/1932	#119-123. P.20. 5 panels (2 large, 2 small, and 1 large panel).
	สยามหนุ่ม ฉบับ 51	Thursday - วันพฤหัสบดี 13	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 52	Friday- วันศุกร์ 14	October - ตุลาคม	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 53	Saturday - วันเสาร์ 15	October - ตุลาคม	2475/1932	
		Sunday - วันอาทิตย์ 16	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 54	Monday - วันจันทร์ 17	October - ตุลาคม	2475/1932	#132-138. P.20. 7 panels (6 small and 1 large).
	สยามหนุ่ม ฉบับ 55	Tuesday - วันอังคาร 18	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 56	Wednesday - วันพุธ 19	October - ตุลาคม	2475/1932	พระไชยสุริยา CCWW long comics. P.20
	สยามหนุ่ม ฉบับ 57	Thursday - วันพฤหัสบดี 20	October - ตุลาคม	2475/1932	IMPORTANT: on the same day, Sawas Jutharop starts <b>สังข์ทอง</b> (Sangthong) in SriKrung newspaper, using a pen name.
พระไชยสุริยา (Phra Chai Suriya) by Sawas <b>Reel มพ30/205</b>	สยามหนุ่ม ฉบับ 58 <b>(National Library; Microfilms; Reel มพ30/205; on 24/07/2018)</b>	Friday- วันศุกร์ 21	October - ตุลาคม	2475/1932	พระไชยสุริยา CCWW long comics. P.20 Panels 147-154.
	สยามหนุ่ม ฉบับ 59	Saturday - วันเสาร์ 22	October - ตุลาคม	2475/1932	
		Sunday - วันอาทิตย์ 23	October - ตุลาคม	2475/1932	
พระไชยสุริยา (Phra Chai Suriya) by Sawas	สยามหนุ่ม ฉบับ 60	Monday - วันจันทร์ 24	October - ตุลาคม	2475/1932	#155-162. P.20. 8 panels. Lines related to the giant bird "Phya Sambati" (พระยาสำภาตี, pronounced Sum-Pa-Tee, but also written พญาสำภาตี).
	สยามหนุ่ม ฉบับ 61	Tuesday - วันอังคาร 25	October - ตุลาคม	2475/1932	
		Wednesday - วันพุธ 26	October - ตุลาคม	2475/1932	
	สยามหนุ่ม ฉบับ 62	Thursday - วันพฤหัสบดี 27	October - ตุลาคม	2475/1932	
	สยามหนุ่ม ฉบับ 63	Friday- วันศุกร์ 28	October - ตุลาคม	2475/1932	
	สยามหนุ่ม ฉบับ 64	Saturday - วันเสาร์ 29	October - ตุลาคม	2475/1932	
	สยามหนุ่ม ฉบับ 65	Sunday - วันอาทิตย์ 30	October - ตุลาคม	2475/1932	
ระเด่นลันได (Raden Lundai) part 1 by Thanya Utthakanon (ธัญญา อุตกานนท์) who signs « ธ. อุตกานนท์ »	สยามหนุ่ม ฉบับ 66	Monday - วันจันทร์ 31	October - ตุลาคม	2475/1932	ระเด่นลันได (Raden Lundai) starts here. 8-panel, each panel with numbering and keeps stanza from the original poem.
PLOENCHIT WEEKLY	Issue 1	Wednesday - วันพุธ 15	February - กุมภาพันธ์	2476/1933	มิสเตอร์ (Mister) and Wittamin วิตต์



เพลินจิตต์รายสัปดาห์		(but printed 14)			สุทนต์เกียรติ
<b>The SriKrung Daily News issues from April 1932</b>	<b>The SriKrung Daily News - ศรีกรุง April 1932 (National Library of Thailand; Old Newspaper; on 31/07/2018)</b>	<b>Fragmentary newspapers without issue number; and issues 1821-1828; 1830; 1832-1840.</b>	<b>April - เมษายน</b>	<b>2475/1932</b>	<b>Nothing on comics. Except a short strip by JamNong (จำนอง) on April 30th (issue 1840).</b>
The SriKrung Daily News issues from May 1932	<b>The SriKrung Daily News - id.</b>	Issues 1841 to 1866.	May - พฤษภาคม	2475/1932	Nothing on comics; but political cartoon with speech bubble on Sunday 22 (issue 1859).
สังข์ทอง (Sangthong) by Sawas Jutharop Using NICKNAME: นายพล สรแสง (Mister/Nai Phon Sornsang)	<b>The SriKrung Daily News - ศรีกรุง ฉบับ 1991 (National Library of Thailand; Old Newspaper; on 31/07/2018)</b>	Thursday - วันพฤหัสบดี 20	October - ตุลาคม	2475/1932	การ์ตูน สังข์ทอง ตอน (part) เลือกลูก (TRS: Lueak Khu; to find a mate; select a marriage partner) 4-panel strips (2 tiers) Always bottom p.16 out of 24. NICKNAME: นายพล สรแสง (Mister/Nai Phon Sornsang) #1 Sangthong starts here.
<p>แผนผัง</p> <p>1 บท</p> <p>เล่มนี้จบที่หน้า 16</p> <p>1 บท</p>					
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1992	Friday - วันศุกร์ 21	October - ตุลาคม	2475/1932	#2 King calls an Ammat (อำมาตย์; "elite"; high-ranking civil servants; court official).
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1993	Saturday - วันเสาร์ 22	October - ตุลาคม	2475/1932	#3 Message to all colonized (เมืองขึ้น - dependant/won over). Khun Muen appears in panel 2, as a messenger (courier/envoy). Panel 4; poem caption mentions his name "Khun Muen", and he introduces himself in the panel as such.
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1994	Sunday - วันอาทิตย์ 23	October - ตุลาคม	2475/1932	#4
		Monday - วันจันทร์ 24	October - ตุลาคม	2475/1932	
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1995	Tuesday - วันอังคาร 25	October - ตุลาคม	2475/1932	#5
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1996	Wednesday - วันพุธ 26	October - ตุลาคม	2475/1932	#6
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1997	Thursday - วันพฤหัสบดี 27	October - ตุลาคม	2475/1932	#7 Khun Muen and prince leave with pig-drawn carriage.
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1998	Friday - วันศุกร์ 28	October - ตุลาคม	2475/1932	#8
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 1999	Saturday - วันเสาร์ 29	October - ตุลาคม	2475/1932	#9
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 2000	Sunday - วันอาทิตย์ 30	October - ตุลาคม	2475/1932	#10
		Monday - วันจันทร์ 31	October - ตุลาคม	2475/1932	
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 2001	Tuesday - วันอังคาร 01	November - พฤศจิกายน	2475/1932	#11
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 2002	Wednesday - วันพุธ 02	November - พฤศจิกายน	2475/1932	#12 Princesses and suitors are separated.
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 2003	Thursday - วันพฤหัสบดี 03	November - พฤศจิกายน	2475/1932	#13
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 2003 (2x issue 2003)	Friday - วันศุกร์ 04	November - พฤศจิกายน	2475/1932	#14 Princesses and suitors are introduced.
<i>Sangthong part 1 by Sawas</i>	ศรีกรุง ฉบับ 2004	Saturday - วันเสาร์ 05	November - พฤศจิกายน	2475/1932	#15: garlands are thrown

Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2005	Sunday - วันอาทิตย์ 06	November - พฤศจิกายน	2475/1932	#15 (2x #15): sad princess
		Monday - วันจันทร์ 07	November - พฤศจิกายน	2475/1932	
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ no # (xxx)	Tuesday - วันอังคาร 08	November - พฤศจิกายน	2475/1932	#17 (6 panels)
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2006	Wednesday - วันพุธ 09	November - พฤศจิกายน	2475/1932	#18
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2007	Thursday - วันพฤหัสบดี 10	November - พฤศจิกายน	2475/1932	#19
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2008	Friday - วันศุกร์ 11	November - พฤศจิกายน	2475/1932	#20 (Phra Chai Suriya's) GURU MA appears in panel 1 on a donkey (but never names "Guru Ma"). Boards mention "selling medicine and playing magic tricks"; "selling snake medicine", "snake doctor" (TRS: MoNgu; [informal] a medical doctor doctor"; หมอญ). "snake doctor khaek" (หมอญเขก; TRS: MoNguKhaek). Panels 3 & 4: Guru Ma hears public announcement.
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2009	Saturday - วันเสาร์ 12	November - พฤศจิกายน	2475/1932	#21
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2010	Sunday - วันอาทิตย์ 13	November - พฤศจิกายน	2475/1932	#22. And short strip by Jamnon.
		Monday - วันจันทร์ 14	November - พฤศจิกายน	2475/1932	
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2011	Tuesday - วันอังคาร 15	November - พฤศจิกายน	2475/1932	#23 Guru Ma (as a princess' suitor) and Khun Muen together for the first time in a panel. Princess rejects all suitors.
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2012	Wednesday - วันพุธ 16	November - พฤศจิกายน	2475/1932	#24 (5 panels) Divine intervention of INDRA (TRS: Phraln; พระอินทร์). All men were called, except Ngo Pa (เงาะ). (They say only NGO)
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2013	Thursday - วันพฤหัสบดี 17	November - พฤศจิกายน	2475/1932	#25 Khun Muen go get NgoPa. Soldiers are afraid.
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2014	Friday - วันศุกร์ 18	November - พฤศจิกายน	2475/1932	#26 Khun Muen and NgoPa captured
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2015	Saturday - วันเสาร์ 19	November - พฤศจิกายน	2475/1932	#27 NgoPa fights back
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2016	Sunday - วันอาทิตย์ 20	November - พฤศจิกายน	2475/1932	#28 More fight. Kids come to the rescue because they befriended the Ngo Pa.
		Monday - วันจันทร์ 21	November - พฤศจิกายน	2475/1932	
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2017	Tuesday - วันอังคาร 22 (but mistakenly dated 21 inside)	November - พฤศจิกายน	2475/1932	#29 (5 panels) Khun Muen talks with kids and asks helps against sweets (TRS: khanom; ขนม). Kids say Ngo Pa likes the "chaba" flower (TRS: dokchaba : ดอกชบา ; or hibiscus) DOKCHABA
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2018	Wednesday - วันพุธ 23	November - พฤศจิกายน	2475/1932	#30 Trick with flower 2 (5 panels). Kids ask khanom. Khun Muen shows hibiscus to Ngo Pa. "You look at me, Ngo! Follow me like a kitten!"
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2019	Thursday - วันพฤหัสบดี 24	November - พฤศจิกายน	2475/1932	#31: Trick with flower 3. Too tired to run, Khun Muen asks his men to take turns holding the flower. Khun Muen sees Guru Ma on his donkey (panel 4). Khun Muen calls him "บึ้ง"
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2020	Friday - วันศุกร์ 25	November - พฤศจิกายน	2475/1932	#32: Khun Muen hits Guru Ma and takes donkey to go faster
Sangthong part 1 by Sawas	ศรียกรู้ง ฉบับ 2021	Saturday - วันเสาร์ 26	November - พฤศจิกายน	2475/1932	#33: NgoPa in palace
Sangthong part 1 by	ศรียกรู้ง ฉบับ 2022	Sunday - วันอาทิตย์ 27	November -	2475/1932	#34: "lightning strike". Thanks to

Sawas			พฤศจิกายน		divine intervention of Indra, princess sees through mask.
		Monday - วันจันทร์ 28	November - พฤศจิกายน	2475/1932	
Sangthong part 1 by Sawas	ศรีกรุง ฉบับ 2023	Tuesday - วันอังคาร 29	November - พฤศจิกายน	2475/1932	#35: Princess throws garland; and Indra helps to reach Ngo Pa. Ngo Pa says: "Your heart loves me even though I'm in this ugly form". Indra asks for snacks. Ngo says to ask to sleeping Khun Muen; Indra hits the chair.
Sangthong part 1 by Sawas	ศรีกรุง ฉบับ 2024	Wednesday - วันพุธ 30	November - พฤศจิกายน	2475/1932	#36: angry king
Sangthong part 1 by Sawas <b>NO MORE PEN NAME (now: ส. จุฑารพ)</b>	ศรีกรุง ฉบับ 2025	Thursday - วันพฤหัสบดี 01	December - ธันวาคม	2475/1932	#37: mother talk and NEW TITLE BANNER and NO MORE PEN NAME (now: ส. จุฑารพ)
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2026	Friday - วันศุกร์ 02	December - ธันวาคม	2475/1932	#38 (5 panels)
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2027	Saturday - วันเสาร์ 03	December - ธันวาคม	2475/1932	#39: K. Muen seeks a place to build
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2028	Sunday - วันอาทิตย์ 04	December - ธันวาคม	2475/1932	#40: Muen's men build house for exile
		Monday - วันจันทร์ 05	December - ธันวาคม	2475/1932	
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2029	Tuesday - วันอังคาร 06	December - ธันวาคม	2475/1932	#41
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2030	Wednesday - วันพุธ 07	December - ธันวาคม	2475/1932	#42: K. Muen takes Princess and NgoPa in exile
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2031	Thursday - วันพฤหัสบดี 08	December - ธันวาคม	2475/1932	#43: Princess and NgoPa discuss alone
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2032	Friday - วันศุกร์ 09	December - ธันวาคม	2475/1932	#44: Princess tries to burn NgoPa mask
RAMA VII signs The "Permanent" Constitution of the Kingdom of Siam		Saturday - วันเสาร์ 10	December - ธันวาคม	2475/1932	
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2033	Saturday - วันเสาร์ 10	December - ธันวาคม	2475/1932	#45: Prince extinguishes the fire
	ศรีกรุง ฉบับ 2034	Sunday - วันอาทิตย์ 11	December - ธันวาคม	2475/1932	NO (pictures of Constitution event)
<b>SPECIAL MONDAY ISSUE</b>	ศรีกรุง ฉบับ 2035	Monday - วันจันทร์ 12	December - ธันวาคม	2475/1932	NO (pictures of Constitution event)
	ศรีกรุง ฉบับ 2036	Tuesday - วันอังคาร 13	December - ธันวาคม	2475/1932	NO (pictures of Constitution event)
	ศรีกรุง ฉบับ 2037	Wednesday - วันพุธ 14	December - ธันวาคม	2475/1932	NO (pictures of Constitution event)
	ศรีกรุง ฉบับ 2038	Thursday - วันพฤหัสบดี 15	December - ธันวาคม	2475/1932	NO (pictures of Constitution event)
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2039	Friday - วันศุกร์ 16	December - ธันวาคม	2475/1932	#46: Prince saves his mask
Sangthong part 1 by Sawas (ส. จุฑารพ)	ศรีกรุง ฉบับ 2040	Saturday - วันเสาร์ 17	December - ธันวาคม	2475/1932	#47: Meanwhile at the palace
Sangthong part 2 by Sawas with full name (สวัสด์ จุฑารพ)	ศรีกรุง ฉบับ 2041	Sunday - วันอาทิตย์ 18	December - ธันวาคม	2475/1932	NEW PART: สังข์ทอง ตอน (part) หาปลา (TRS: HaPla; catch fish usually with a net). P.16 on 24. 4-panel. Specific title banner with NgoPa transporting fishes. No number, but #48... Swas Jutharop signs with full name (สวัสด์ จุฑารพ)
		Monday - วันจันทร์ 19	December - ธันวาคม	2475/1932	
	ศรีกรุง ฉบับ 2042	Tuesday - วันอังคาร 20	December - ธันวาคม	2475/1932	#49
	ศรีกรุง ฉบับ 2043	Wednesday - วันพุธ 21	December - ธันวาคม	2475/1932	#50
	ศรีกรุง ฉบับ 2044	Thursday - วันพฤหัสบดี 22	December - ธันวาคม	2475/1932	#51
	ศรีกรุง ฉบับ 2045	Friday - วันศุกร์ 23	December - ธันวาคม	2475/1932	#52
	ศรีกรุง ฉบับ 2046	Saturday - วันเสาร์ 24	December - ธันวาคม	2475/1932	#53: NgoPa goes for the challenge
	ศรีกรุง ฉบับ 2047	Sunday - วันอาทิตย์ 25	December - ธันวาคม	2475/1932	#54: NgoPa takes off disguise and meditates
		Monday - วันจันทร์ 26	December - ธันวาคม	2475/1932	
	ศรีกรุง ฉบับ 2048	Tuesday - วันอังคาร 27	December - ธันวาคม	2475/1932	#55: fishes walk out of water to



					chat with prince
	ศรีกรุง ฉบับ 2049	Wednesday - วันพุธ 28	December - ธันวาคม	2475/1932	#56: other princes are net fishing; and fishes discuss with crocodile
	ศรีกรุง ฉบับ 2050	Thursday - วันพฤหัสบดี 29	December - ธันวาคม	2475/1932	#57: other princes catch a turtle
	ศรีกรุง ฉบับ 2051	Friday - วันศุกร์ 30	December - ธันวาคม	2475/1932	#58: crocodile attacks nets
	ศรีกรุง ฉบับ 2052	Saturday - วันเสาร์ 31	December - ธันวาคม	2475/1932	#59: crocodile attacks princes
	ศรีกรุง ฉบับ 2053	Sunday - วันอาทิตย์ 01	January - มกราคม	<b>2476/1933 (but dated 2475/1932) for all Jan &amp; Feb</b>	#60
		Monday - วันจันทร์ 02	January - มกราคม	<b>2476/1933</b>	
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2054	Tuesday - วันอังคาร 03	January - มกราคม	<b>2476/1933</b>	#61
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2055	Wednesday - วันพุธ 04	January - มกราคม	<b>2476/1933</b>	#62
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2056	Thursday - วันพฤหัสบดี 05	January - มกราคม	<b>2476/1933</b>	#63 (Nice page with hidden mask of NgoPa)
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2057	Friday - วันศุกร์ 06	January - มกราคม	<b>2476/1933</b>	#64
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2058	Saturday - วันเสาร์ 07	January - มกราคม	<b>2476/1933</b>	#65
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2059	Sunday - วันอาทิตย์ 08	January - มกราคม	<b>2476/1933</b>	#66
		Monday - วันจันทร์ 09	January - มกราคม	<b>2476/1933</b>	
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2060	Tuesday - วันอังคาร 10	January - มกราคม	<b>2476/1933</b>	#67
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2061	Wednesday - วันพุธ 11	January - มกราคม	<b>2476/1933</b>	#68
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2062	Thursday - วันพฤหัสบดี 12	January - มกราคม	<b>2476/1933</b>	#69
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2063	Friday - วันศุกร์ 13	January - มกราคม	<b>2476/1933</b>	#70
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2064	Saturday - วันเสาร์ 14	January - มกราคม	<b>2476/1933</b>	#71
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2065	Sunday - วันอาทิตย์ 15	January - มกราคม	<b>2476/1933</b>	#72
		Monday - วันจันทร์ 16	January - มกราคม	<b>2476/1933</b>	
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2066	Tuesday - วันอังคาร 17	January - มกราคม	<b>2476/1933</b>	#73 (Khun Muen eats banana)
Sangthong part 2 by Sawas Jutharop	ศรีกรุง ฉบับ 2067	Wednesday - วันพุธ 18	January - มกราคม	<b>2476/1933</b>	#74
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2068	Thursday - วันพฤหัสบดี 19	January - มกราคม	<b>2476/1933</b>	#75 - NEW PART (new banner without graphic art): หาเนื้อ (extra accent on Nuea; TRS: HaNuea; catch meat)
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2069	Friday - วันศุกร์ 20	January - มกราคม	<b>2476/1933</b>	#76
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2070	Saturday - วันเสาร์ 21	January - มกราคม	<b>2476/1933</b>	#77
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2071	Sunday - วันอาทิตย์ 22	January - มกราคม	<b>2476/1933</b>	#78
		Monday - วันจันทร์ 23	January - มกราคม	<b>2476/1933</b>	
	ศรีกรุง ฉบับ 2072	Tuesday - วันอังคาร 24	January - มกราคม	<b>2476/1933</b>	<b>NO</b>
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2073	Wednesday - วันพุธ 25	January - มกราคม	<b>2476/1933</b>	#79 (animals)
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2074	Thursday - วันพฤหัสบดี 26	January - มกราคม	<b>2476/1933</b>	#80
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2075	Friday - วันศุกร์ 27	January - มกราคม	<b>2476/1933</b>	#81
	ศรีกรุง ฉบับ 2076	Saturday - วันเสาร์ 28	January - มกราคม	<b>2476/1933</b>	<b>NO</b>
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2077	Sunday - วันอาทิตย์ 29	January - มกราคม	<b>2476/1933</b>	#82 (cutting noses)
		Monday - วันจันทร์ 30	January - มกราคม	<b>2476/1933</b>	
Sangthong part 3 by Sawas Jutharop	ศรีกรุง ฉบับ 2078	Tuesday - วันอังคาร 31	January - มกราคม	<b>2476/1933</b>	#83

	ศรุกรู้ง ฉบับ 2079	Wednesday - วันพุธ 01	February - กุมภาพันธ์	<b>2476/1933</b>	<b>NO</b>
<i>Sangthong part 3 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2080	Thursday - วันพฤหัสบดี 02	February - กุมภาพันธ์	<b>2476/1933</b>	#84
<i>Sangthong part 3 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2081	Friday - วันศุกร์ 03	February - กุมภาพันธ์	<b>2476/1933</b>	#85 (NgoPa fight khun Muen 1)
<i>Sangthong part 3 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2082	Saturday - วันเสาร์ 04	February - กุมภาพันธ์	<b>2476/1933</b>	#86 (id with silent panel)
<i>Sangthong part 3 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2083	Sunday - วันอาทิตย์ 05	February - กุมภาพันธ์	<b>2476/1933</b>	#87 (id #85)
		Monday - วันจันทร์ 06	February - กุมภาพันธ์	<b>2476/1933</b>	
<i>Sangthong part 3 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2084	Tuesday - วันอังคาร 07	February - กุมภาพันธ์	<b>2476/1933</b>	#88
<i>Sangthong part 3 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2085	Wednesday - วันพุธ 08	February - กุมภาพันธ์	<b>2476/1933</b>	<b>#89 - 5 panels (panel 4 divided in 2). Last panel show end of that part (with khun Muen and an owl)</b>
	ศรุกรู้ง ฉบับ 2086	Thursday - วันพฤหัสบดี 09	February - กุมภาพันธ์	<b>2476/1933</b>	<b>NO</b>
	ศรุกรู้ง ฉบับ 2087	Friday - วันศุกร์ 10	February - กุมภาพันธ์	<b>2476/1933</b>	<b>NO</b>
	ศรุกรู้ง ฉบับ 2088	Saturday - วันเสาร์ 11	February - กุมภาพันธ์	<b>2476/1933</b>	<b>NOTHING FROM FEBRUARY 9th TILL FEB 28th.</b>
	ศรุกรู้ง 2089 to 2101	...	...	...	...
	ศรุกรู้ง ฉบับ 2102	Tuesday - วันอังคาร 28	...	<b>2476/1933</b>	<b>NO</b>
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2103	Wednesday - วันพุธ 01	March - มีนาคม	<b>2476/1933</b>	#90 - NEW PART: สิ่งของ ตอน (part) ตีคลี (TRS: TiKhli; Play Polo) WITH “ภาพตลกเรื่อง” (TRS: PhapTalokRueang; COMIC PICTURE STORY). Khun Muen presents most of the time.
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2104	Thursday - วันพฤหัสบดี 02	March - มีนาคม	<b>2476/1933</b>	#2 (#91) Sawas restarts numbering again...
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2105	Friday - วันศุกร์ 03	March - มีนาคม	<b>2476/1933</b>	#3 (#92) - 6 panels
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2106	Saturday - วันเสาร์ 04	March - มีนาคม	<b>2476/1933</b>	#4 (#93)
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2107	Sunday - วันอาทิตย์ 05	March - มีนาคม	<b>2476/1933</b>	#5 (#94)
		Monday - วันจันทร์ 06	March - มีนาคม	<b>2476/1933</b>	
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2108	Tuesday - วันอังคาร 07	March - มีนาคม	<b>2476/1933</b>	#6 (#95) - 6 panels and Khun Muen
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2109	Wednesday - วันพุธ 08	March - มีนาคม	<b>2476/1933</b>	#7 (#96)
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2110	Thursday - วันพฤหัสบดี 09	March - มีนาคม	<b>2476/1933</b>	#8 (#97) - Muen runs in front of a canon ball
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2111	Friday - วันศุกร์ 10	March - มีนาคม	<b>2476/1933</b>	#9 (#98) - canon ball explodes; animals freak out (in one large panel) - only 3 panels
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2112	Saturday - วันเสาร์ 11	March - มีนาคม	<b>2476/1933</b>	#10 (#99)
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2113	Sunday - วันอาทิตย์ 12	March - มีนาคม	<b>2476/1933</b>	#11 (#100)
		Monday - วันจันทร์ 13	March - มีนาคม	<b>2476/1933</b>	
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2114	Tuesday - วันอังคาร 14	March - มีนาคม	<b>2476/1933</b>	#12 (#111)
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2115	Wednesday - วันพุธ 15	March - มีนาคม	<b>2476/1933</b>	#13 (#112) - 5 panels
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2116	Thursday - วันพฤหัสบดี 16	March - มีนาคม	<b>2476/1933</b>	#14 (#113)
	ศรุกรู้ง ฉบับ 2117	Friday - วันศุกร์ 17	March - มีนาคม	<b>2476/1933</b>	<b>NO</b>
	ศรุกรู้ง ฉบับ 2118	Saturday - วันเสาร์ 18	March - มีนาคม	<b>2476/1933</b>	<b>NO</b>
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2119	Sunday - วันอาทิตย์ 19	March - มีนาคม	<b>2476/1933</b>	#15 (#114)
		Monday - วันจันทร์ 20	March - มีนาคม	<b>2476/1933</b>	
	ศรุกรู้ง ฉบับ 2120	Tuesday - วันอังคาร 21	March - มีนาคม	<b>2476/1933</b>	<b>NO</b>
<i>Sangthong part 4 by Sawas Jutharop</i>	ศรุกรู้ง ฉบับ 2121	Wednesday - วันพุธ 22	March - มีนาคม	<b>2476/1933</b>	#16 (#115)

	ศรีกรุง ฉบับ 2122	Thursday - วันพฤหัสบดี 23	March - มีนาคม	<b>2476/1933</b>	NO
Sangthong part 4 by Sawas Jutharop	ศรีกรุง ฉบับ 2123	Friday- วันศุกร์ 24	March - มีนาคม	<b>2476/1933</b>	#17 (#116)
	ศรีกรุง ฉบับ 2124	Saturday - วันเสาร์ 25	March - มีนาคม	<b>2476/1933</b>	NO
Sangthong part 4 by Sawas Jutharop	ศรีกรุง ฉบับ 2125	Sunday - วันอาทิตย์ 26	March - มีนาคม	<b>2476/1933</b>	#18 (#117)
		Monday - วันจันทร์ 27	March - มีนาคม	<b>2476/1933</b>	
	ศรีกรุง ฉบับ 2126	Tuesday - วันอังคาร 28	March - มีนาคม	<b>2476/1933</b>	NO
Sangthong part 4 by Sawas Jutharop	ศรีกรุง ฉบับ 2127	Wednesday - วันพุธ 29	March - มีนาคม	<b>2476/1933</b>	#19 (#118)
	ศรีกรุง ฉบับ 2128	Thursday - วันพฤหัสบดี 30	March - มีนาคม	<b>2476/1933</b>	NO
Sangthong part 4 by Sawas Jutharop	ศรีกรุง ฉบับ 2129	Friday- วันศุกร์ 31	March - มีนาคม	<b>2476/1933</b>	#20 (#119)
กายเพ็ชร(?) by Thanya Utthakanon (อัญญา อุทธากานนท์) using อัญญา pen name Book ศรีกรุง ก.พ. (Feb) - พ.ค. (May) 2484/1941	The SriKrung Daily News - ศรีกรุง (National Library of Thailand; Old Newspaper; on 20/07/2018)	Thursday - วันพฤหัสบดี 15	May - พฤษภาคม	2484/1941	#38 (4-panel) With monkey guard transforming
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม (TRS : Abu Hassan Rue Sawan Nai Harem ; Abu Hassan or Heaven in the Harem) by Sa-Ngob Jampat (สงบ แจ่มพัฒน์) using the pen name แจ่มพัฒน์กุล <b>BOOK 1</b> (Title changed into อัศวินแหวนเพชรเด็ดดอกฟ้า on August 1, 1950)	Daily Mail - เดลิเมล์ (National Library of Thailand; Old Newspaper; เดลิเมล์ก.ค.- ส.ค. 2493 BOOK 1 on 20/07/2018)	Sunday - วันอาทิตย์ 2	July - กรกฎาคม (ก.ค.)	2493/1950	No number - Four-panel per tier - Not first strip of the series - Always on the last page (p.10) Similarities with Cartoon Likay: Likay curtain (and address to the reader); recurring cast of actors ; main actor isn't beautiful (cf Sooklek) and prince doesn't appear often ; anachronism; some political figures
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 3	July - กรกฎาคม	2493/1950	No #
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 4	July - กรกฎาคม	2493/1950	No # (Domestic tiger 1)
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 5	July - กรกฎาคม	2493/1950	No # (Domestic tiger 2)
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 6	July - กรกฎาคม	2493/1950	17-18 (Domestic tiger 3) # in panels 2 & 4
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 7	July - กรกฎาคม	2493/1950	19-20
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 8	July - กรกฎาคม	2493/1950	21-22 (Bicycle)
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 9	July - กรกฎาคม	2493/1950	23-24 (Electric poles)
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 10	July - กรกฎาคม	2493/1950	MISSING 25-26 MISSING
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 11	July - กรกฎาคม	2493/1950	27-28
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 12	July - กรกฎาคม	2493/1950	29-30
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 13	July - กรกฎาคม	2493/1950	31-32
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 14	July - กรกฎาคม	2493/1950	33-34 (Dance with mask and wings)
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 15	July - กรกฎาคม	2493/1950	35-36
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 16	July - กรกฎาคม	2493/1950	37-38
อาบูหะซัน หรือ สวรรค์ในฮาเร็ม	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 17	July - กรกฎาคม	2493/1950	39-40



อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 18	July - กรกฎาคม	2493/1950	41-42
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 19	July - กรกฎาคม	2493/1950	43-44 (Abu Hassan is drugged)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 20	July - กรกฎาคม	2493/1950	45-46; # unclear (Abu taken to palace 1)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 21	July - กรกฎาคม	2493/1950	47-48 (Abu taken to palace 2)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 22	July - กรกฎาคม	2493/1950	49-50 (Abu taken to palace 3)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 23	July - กรกฎาคม	2493/1950	51-52 (Rape attempt 1)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 24	July - กรกฎาคม	2493/1950	53-54 (Woman fight back 1)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 25	July - กรกฎาคม	2493/1950	55-56 (Fight; Abu arrives to the palace)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 26	July - กรกฎาคม	2493/1950	57-58
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 27	July - กรกฎาคม	2493/1950	MISSING 59-60 MISSING
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 28	July - กรกฎาคม	2493/1950	61-62
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 29	July - กรกฎาคม	2493/1950	63-64; # unclear
	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 30	July - กรกฎาคม	2493/1950	??? MISSING??? (Abu wakes up?)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 31	July - กรกฎาคม	2493/1950	65-66 (Abu wakes up)
อาบูหะซัน หรือ สวรรค์ใน อาเร็ม title changed into อัศวินแหวนเพชรเด็ดดอกฟ้า (TRS: AtsawinHaeWonPhet DetDokFa) by Sa-Ngob Jampat (สงบ แจ่มพัฒน์) using the pen name แจ่ม พัฒน์กุล	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 1	August - สิงหาคม (ส.ค.)	2493/1950	67-68
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 2	August - สิงหาคม	2493/1950	69-70
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 3	August - สิงหาคม	2493/1950	71-72
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 4	August - สิงหาคม	2493/1950	MISSING 73-74 MISSING
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 5	August - สิงหาคม	2493/1950	75-76
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 6	August - สิงหาคม	2493/1950	77-78 (Political figures? Moshe Dayan? People Abu said he would get rid of?)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 7	August - สิงหาคม	2493/1950	79-80
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 8	August - สิงหาคม	2493/1950	MISSING 81-82 MISSING
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 9	August - สิงหาคม	2493/1950	MISSING 83-84 MISSING
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 10	August - สิงหาคม	2493/1950	85-86
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 11	August - สิงหาคม	2493/1950	87-88
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 12	August - สิงหาคม	2493/1950	89-90
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 13	August - สิงหาคม	2493/1950	91-92 (Female sculptor 1)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 14	August - สิงหาคม	2493/1950	93-94 (Female sculptor 2)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 15	August - สิงหาคม	2493/1950	95-96 (Female sculptor 3)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 16	August - สิงหาคม	2493/1950	97-98 (female Sculptor 4)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 17	August - สิงหาคม	2493/1950	MISSING 99-100 MISSING
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 18	August - สิงหาคม	2493/1950	101-102
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 19	August - สิงหาคม	2493/1950	103-104
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 20	August - สิงหาคม	2493/1950	105-106
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 21	August - สิงหาคม	2493/1950	107-108
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 22	August - สิงหาคม	2493/1950	109-110
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 23	August - สิงหาคม	2493/1950	111-112
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี	August - สิงหาคม	2493/1950	113-114

		24			
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 25	August - สิงหาคม	2493/1950	115-116
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 26	August - สิงหาคม	2493/1950	117-118
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 27	August - สิงหาคม	2493/1950	119-120
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 28	August - สิงหาคม	2493/1950	121-122
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 29	August - สิงหาคม	2493/1950	123-124
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 30	August - สิงหาคม	2493/1950	125-126
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 31	August - สิงหาคม	2493/1950	127-128
อัศวินแหวนเพชรเด็ดดอกฟ้า BOOK 2	Daily Mail - เดลิเมล์ (National Library of Thailand; Old Newspaper; เดลิเมล์ ก.ย.-ต.ค. 2493 BOOK 2 on 20/07/2018)	Friday- วันศุกร์ 1	September - กันยายน (ก.ย.)	2493/1950	129-130
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 2	September - กันยายน	2493/1950	131-132
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 3	September - กันยายน	2493/1950	133-134 (Peep hole 1)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 4	September - กันยายน	2493/1950	135-136 (Peep hole 2)
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 5	September - กันยายน	2493/1950	137-138
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 6	September - กันยายน	2493/1950	139-140
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 7	September - กันยายน	2493/1950	141-142
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 8	September - กันยายน	2493/1950	143-144
อัศวินแหวนเพชรเด็ดดอกฟ้า	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 9	September - กันยายน	2493/1950	145-end (146). End of part 3??? จบเล่ม
จุฬาลงกรณ์มหาวิทยาลัย	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 10	September - กันยายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 11	September - กันยายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 12	September - กันยายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 13	September - กันยายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 14	September - กันยายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 15	September - กันยายน	2493/1950	NO
ลิเกเสนหา (TRS: "Likay Saneha"; Likay Love/Affection/Love Philters) by Sa-Ngob Jampat (สงบแจ่มพัฒนา) using the pen name แจ่มพัฒนกุล	Daily Mail - เดลิเมล์ (National Library of Thailand; Old Newspaper; เดลิเมล์ 2493 on 20 07 2018)	Saturday - วันเสาร์ 16	September - กันยายน	2493/1950	INTRODUCTION CAPTION (Mention Java, but not Inao)
ลิเกเสนหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 17	September - กันยายน	2493/1950	SAME INTRO CAPTION...
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 18	September - กันยายน	2493/1950	?
ลิเกเสนหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 19	September - กันยายน	2493/1950	1-2 Four-panel per tier Numbered 1 in panel 2 and 2 in panel 4 Always on the last page (page 10) LIKAY CURTAIN!!!
ลิเกเสนหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 20	September - กันยายน	2493/1950	3-4
ลิเกเสนหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 21	September - กันยายน	2493/1950	5-6
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 22	September - กันยายน	2493/1950	NO

			กันยายน		
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 23	September - กันยายน	2493/1950	7-8
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 24	September - กันยายน	2493/1950	9-10
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 25	September - กันยายน	2493/1950	11-12
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 26	September - กันยายน	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 27	September - กันยายน	2493/1950	13-14
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 28	September - กันยายน	2493/1950	15-16
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday - วันศุกร์ 29	September - กันยายน	2493/1950	17-18
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 30	September - กันยายน	2493/1950	19-20
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 1	October - ตุลาคม (ต.ค.)	2493/1950	21-22
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 2	October - ตุลาคม	2493/1950	23-24
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 3	October - ตุลาคม	2493/1950	MISSING 25-26 MISSING
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 4	October - ตุลาคม	2493/1950	27-28 (Centaur 1)
	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 5	October - ตุลาคม	2493/1950	NO
	Daily Mail - เดลิเมล์	Friday - วันศุกร์ 6	October - ตุลาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 7	October - ตุลาคม	2493/1950	29-30 (Centaur 2)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 8	October - ตุลาคม	2493/1950	31-32 (Centaur 3)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 9	October - ตุลาคม	2493/1950	33-34 (Plot proper starts)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 10	October - ตุลาคม	2493/1950	35-36
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 11	October - ตุลาคม	2493/1950	37-38
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 12	October - ตุลาคม	2493/1950	REPRINT of 35-36
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday - วันศุกร์ 13	October - ตุลาคม	2493/1950	39-40
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 14 (but wrongly printed/dated 13)	October - ตุลาคม	2493/1950	41-42 (Bird 1)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 15	October - ตุลาคม	2493/1950	43-44 (Bird 2)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 16	October - ตุลาคม	2493/1950	45-46 (Bird 3) Full-page advertising for the movie « Prince of Foxes » (on that day or 2 next).
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 17	October - ตุลาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 18	October - ตุลาคม	2493/1950	47-48 (Bird 4)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 19	October - ตุลาคม	2493/1950	MISSING 49-50 MISSING
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday - วันศุกร์ 20	October - ตุลาคม	2493/1950	51-52 (Bird 5)
	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 21	October - ตุลาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 22	October - ตุลาคม	2493/1950	53-54 (Bird 6)
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 23	October - ตุลาคม	2493/1950	MISSING 55-56 MISSING
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 24	October - ตุลาคม	2493/1950	MISSING 55-56 MISSING
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 25	October - ตุลาคม	2493/1950	57-58 (Prince appears ?)
ลิเกเสนาหา by Sa-Ngob	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี	October - ตุลาคม	2493/1950	59-60



Jampat		26			
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 27	October - ตุลาคม	2493/1950	MISSING 61-68 MISSING
	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 28	October - ตุลาคม	2493/1950	MISSING 61-68 MISSING
	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 29	October - ตุลาคม	2493/1950	MISSING 61-68 MISSING
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 30	October - ตุลาคม	2493/1950	MISSING 61-68 MISSING
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 31	October - ตุลาคม	2493/1950	MISSING 61-68 MISSING
ลิเกเสนาหา by Sa-Ngob Jampat BOOK 3	Daily Mail - เดลิเมล์ (National Library of Thailand; Old Newspaper; เดลิเมล์ พ.ย.- ธ.ค. 2493 BOOK 3 on 20/07/2018)	Wednesday - วันพุธ 1	November - พฤศจิกายน (พ.ย.)	2493/1950	69-70 (TIGER)
	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 2	November - พฤศจิกายน	2493/1950	?? MISSING
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 3	November - พฤศจิกายน	2493/1950	?? MISSING
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 4	November - พฤศจิกายน	2493/1950	74(?) - ?? (Tiger)
	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 5	November - พฤศจิกายน	2493/1950	?? MISSING
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 6	November - พฤศจิกายน	2493/1950	?? MISSING
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 7	November - พฤศจิกายน	2493/1950	75-?? (Tiger)
	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 8	November - พฤศจิกายน	2493/1950	?? MISSING
	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 9	November - พฤศจิกายน	2493/1950	?? MISSING
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 10	November - พฤศจิกายน	2493/1950	?? MISSING
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 11	November - พฤศจิกายน	2493/1950	81-82 (No more tiger)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 12	November - พฤศจิกายน	2493/1950	83-84 (old guy)
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 13	November - พฤศจิกายน	2493/1950	85-86 (see also collection starts there)
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 14	November - พฤศจิกายน	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 15	November - พฤศจิกายน	2493/1950	87-88 (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 16	November - พฤศจิกายน	2493/1950	89-90 (see collection)
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 17	November - พฤศจิกายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 18	November - พฤศจิกายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 19	November - พฤศจิกายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 20	November - พฤศจิกายน	2493/1950	NO
	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 21	November - พฤศจิกายน	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 22	November - พฤศจิกายน	2493/1950	91-92 (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 23	November - พฤศจิกายน	2493/1950	93-94 (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 24	November - พฤศจิกายน	2493/1950	95-96 (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 25	November - พฤศจิกายน	2493/1950	97-98 (see collection) LIKAY STAGE
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 26	November - พฤศจิกายน	2493/1950	99-100 (see collection) River
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 27	November - พฤศจิกายน	2493/1950	1-2 (see collection) Restarts (101-102)
ลิเกเสนาหา by Sa-Ngob	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 28	November -	2493/1950	3-4 (103-104) Underwater (see coll)

Jampat			พฤศจิกายน		
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 29	November - พฤศจิกายน	2493/1950	5-6 (105-106) (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 30	November - พฤศจิกายน	2493/1950	7-8 (107-108) (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 1	December - ธันวาคม (ธ.ค.)	2493/1950	9-10 (109-110) (see collection)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 2	December - ธันวาคม	2493/1950	11-12 (111-112) (see collection)
MISSING	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 3	December - ธันวาคม	2493/1950	MISSING 13-14 MISSING (see coll)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 4 (but wrongly print/dated 3 ???)	December - ธันวาคม	2493/1950	15-16 (115-116) Last strip in the collection
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 5	December - ธันวาคม	2493/1950	17-18 (117-118)
	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 6	December - ธันวาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 7	December - ธันวาคม	2493/1950	19-20 (119-120) LIKAY STAGE
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 8	December - ธันวาคม	2493/1950	21-22 (121-122)
	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 9	December - ธันวาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 10	December - ธันวาคม	2493/1950	23-24 (123-124)
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 11	December - ธันวาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 12	December - ธันวาคม	2493/1950	25-26 (125-126) Kisses
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 13	December - ธันวาคม	2493/1950	27-28 (127-128)
	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 14	December - ธันวาคม	2493/1950	NO
	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 15	December - ธันวาคม	2493/1950	NO
	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 16	December - ธันวาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 17	December - ธันวาคม	2493/1950	29-30 (129-130)
	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 18	December - ธันวาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 19	December - ธันวาคม	2493/1950	31-32 (131-132)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 20	December - ธันวาคม	2493/1950	33-34 (133-134)
MISSING BUT PUBLISHED LATER	Daily Mail - เดลิเมล์	Thursday - วันพฤหัสบดี 21	December - ธันวาคม	2493/1950	35-36 (135-136) PUBLISHED ON DEC 27 !!!
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Friday- วันศุกร์ 22	December - ธันวาคม	2493/1950	37-38 (137-138)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Saturday - วันเสาร์ 23	December - ธันวาคม	2493/1950	39-40 (139-140)
	Daily Mail - เดลิเมล์	Sunday - วันอาทิตย์ 24	December - ธันวาคม	2493/1950	NO
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Monday - วันจันทร์ 25	December - ธันวาคม	2493/1950	41-42 (141-142)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Tuesday - วันอังคาร 26	December - ธันวาคม	2493/1950	43-44 (143-144)
ลิเกเสนาหา by Sa-Ngob Jampat	Daily Mail - เดลิเมล์	Wednesday - วันพุธ 27	December - ธันวาคม	2493/1950	35-36 (135-136) SEE DEC 21 - NO END...
CHAOKRUNG MONTHLY MAG	ChaoKrung - ชาวกรุง #1 National Library	104 pages ; mostly stories.	October - ตุลาคม	2494/1951	Only second half of the book... 12-panel grid "Ob Jayavasu" strip by ??? (Prayoon?) 8-panel (2+6) strip by Sa-Ngob Jampat 6-panel strip by Sa-Ngob Jampat 6-panel by TudTu (ตุ๊ดตุ๋) Gags, illustrations, 4-to-8 panels ; almost all are silent (which contrast with stories). About urban life (tram), spouses (jealous, acariatre), men falling for femme fatale,

					cops...
	ChaoKrung - ชาวกรุง #2	94 pages	November - พฤศจิกายน	2494/1951	Cover by « สงบ » (Sa-Ngob Jampat) 8-panel "Ob Jayavasu" strip by ??? (Prayoon?) 8-panel (2+6) strip by Sa-Ngob Jampat (uses his "Likay characters") 6-panel and illus by TudTu (ตุ๊ดตุ๋)
	ChaoKrung - ชาวกรุง #3	104 pages	December - ธันวาคม	2494/1951	Cover by TudTu (ตุ๊ดตุ๋) 2x 4-panel strip by Sa-Ngob Jampat 8-panel "Ob Jayavasu" strip by ??? (Prayoon?)
	ChaoKrung - ชาวกรุง #4	116 pages	January - มกราคม	2495/1952	Cover by « สงบ » (Sa-Ngob Jampat) 9-panel "Ob Jayavasu" strip by ??? (Prayoon?) 3-panel strip by Sa-Ngob Jampat
	ChaoKrung - ชาวกรุง double #5- 6	120 pages	February - กุมภาพันธ์ March - มีนาคม	2495/1952	Cover by « สงบ » (Sa-Ngob Jampat) 2x 4-panel strip by Sa-Ngob Jampat Strips by other cartoonists 3-panel strip about "Prayat Sor Nakanat" hunting by TudTu
	ChaoKrung - ชาวกรุง #7		April - เมษายน	2495/1952	Cover by TudTu (ตุ๊ดตุ๋) Illustrations by ชาลิต (? not sure) 4-panel strip about haircuts (who?)
	ChaoKrung - ชาวกรุง #8	128 pages	May - พฤษภาคม	2495/1952	8-panel "Ob Jayavasu" strip by ??? (Prayoon?) Gags (single image with caption) and illus by TudTu and Sa-Ngob
	ChaoKrung - ชาวกรุง #9		June - มิถุนายน	2495/1952	Gags (single image with caption) and illus by TudTu and Sa-Ngob (now starting using pen name แจ๋ว เหว)
	ChaoKrung - ชาวกรุง #10	130 pages	July - กรกฎาคม	2495/1952	Cover by TudTu (ตุ๊ดตุ๋) 9-panel grid by BanPhot ( ? ) or บรรพต TudTu and Sa-Ngob (แจ๋วเหว)
	ChaoKrung - ชาวกรุง #11	128 pages	August - สิงหาคม	2495/1952	Cover by Sa-Ngob (credited แจ๋ว เหว) ILLUSTRATIONS BY TOOKKATA (ตุ๊กตา) : cartoon with one line of text, illu, and 2 times a 8-panel strip and one 6-panel strip. Illus by TudTu and Sa-Ngob (and 4- panel gag). INTERESTING 8-PAGE GRAPHIC NARRATIVE เชี่ยมซีนอกศาลเจ้า (Siamsi Nok SanChao; fortune sticks outside the temple) by "โอภาส วัลลิ ภากร" (poem by Kukrit Pramoj) with surrounding illustrations.
	ChaoKrung - ชาวกรุง #12		MISSING		
	ChaoKrung - ชาวกรุง #13		October - ตุลาคม	2495/1952	Cover by C. Ferro Photo of Honwichai Kawi Likay play with Ob, Prayoon and Kukrit (and background by Hem). Gags by Tookkata. 6-panel strip by Tookkata. Illus by TudTu and Sa- Ngob (แจ๋วเหว) and others.
	ChaoKrung - ชาวกรุง #14		MISSING		
	ChaoKrung - ชาวกรุง #15		December - ธันวาคม	2495/1952	Cover by TudTu (ตุ๊ดตุ๋) 6-panel strip and 3-panel strip and illu by Tookkata. Illus by TudTu .



