\$AAAA JOURNAL





A Publication of the SEAMEO Regional Centre for Archaeology and Fine Arts

Volume 17 Number 3 September - December 2007 • ISSN 0858-1975

SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts

SPAFA Journal is published three times a year by the SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts. It is a forum for scholars, researchers, professionals and those interested in archaeology, performing arts, visual arts and cultural activities in Southeast Asia to share views, ideas and experiences. The opinions expressed in this journal are those of the contributors and do not necessarily reflect the views of SPAFA.

SPAFA's objectives :

- Promote awareness and appreciation of the cultural heritage of Southeast Asian countries;
- ► Help enrich cultural activities in the region;
- Strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis;
- Increase understanding among the countries of Southeast Asia through collaboration in archaeological and fine arts programmes.



Editorial

Pisit Charoenwongsa

Assistants

Girard Bonotan Nawarat Saengwat Pattanapong Varanyanon Sakulchat Chatrakul Na Ayuddhaya

Tang Fu Kuen Theera Nuchpiam Vassana Taburi Wanpen Kongpoon Wilasinee Thabuengkarn

Publication Co-ordinator

Photographic Services

Nipon Sud-Ngam

Cover Artwork

by Pattanapong Varanyanon

Back Cover

Khien Yimsiri, 'Musical Rhythm', bronze, 1949 'Contemporary Art in Thailand', Fine Arts Department

Printers



Amarin Printing and Publishing Public Company Limited 65/16 Chaiyaphruk Road, Taling Chan, Bangkok 10170, Thailand Tel. (662) 882-1010 (30 Lines) Fax. (662) 433-2742, 434-1385 E-Mail: info@amarin.co.th Homepage: http://www.amarin.co.th

Annual Subscription Rates:

US \$27 (Air Mail) US \$24 (Surface Mail) US \$19/Baht 465 (Within Thailand)

Cost Per Issue: US \$6/Baht 150

Send comments, articles and information (on workshops, seminars, conferences, training, etc..)

SPAFA Journal SPAFA Regional Centre SPAFA Building 81/1 Sri Ayutthaya Road, Samsen, Theves Bangkok 10300, Thailand Tel. (662) 280-4022-29 Fax. (662) 280-4030

spafa03@yahoo.com Website: www.seameo-spafa.org

E-mail: ean@seameo-spafa.org

The SEAMEO Regional Centre for Archaeology and Fine Arts (SPAFA) promotes professional competence, awareness and preservation of cultural heritage in the fields of archaeology and fine arts in Southeast Asia. It is a regional centre constituted in 1985 from the SEAMEO Project in Archaeology and Fine Arts, which provided the acronym SPAFA. The Centre is under the aegis of the Southeast Asian Ministers of Education Organization (SEAMEO).

SEAMEO-SPAFA member-countries:

- Brunei
- Cambodia
- East Timor
- Indonesia
- Laos
- Malaysia
- Myanmar
- Philippines
- Singapore
- Thailand
- Vietnam

Associate member-countries:

- Australia
- Canada
- Germany
- France
- New Zealand
- Netherlands
- Norway
- Spain

SEAMEO-SPAFA collaborates with governmental agencies, international organisations and academic institutions to achieve common goals and objectives.



SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts

SERVICES AND FACILITIES

- Full-facility conference and lecture rooms
- Accomodation/guestrooms for rent
- Library and documentation centre
- Publication and audio-visual production services
- u Training/Seminars/Workshops/Research
- Cultural Tours

ACADEMIC CONSULTANCY SERVICES

- Impact Assessment on Cultural Resources
- Rescue Archaeology/History
- a Museum Exhibit, Design and Curatorship
- Arts and Culture Management
- Performing Arts Management

SPAFA Journal

Volume 17 Number 3 (September - December 2007)

CONTENTS

Michael Meschke The Marionettes of Burma

A Threatened Tradition

John Lindquist **Deep Pockets** 17 Notes on the Indonesian cockfight in a globalizing world



Inventory of Cultural Resources Shivashish Bose 23 in a Community



Jurg Schneider 35 Southeast Asia: an additional bibliographical tool



Art & Archaeology -Ean Lee 40 International



The Marionettes of Burma

A Threatened Tradition



Michael Meschke, European puppet maestro, travels to Burma in search of marionettes and puppet theatres.

Before embarking on the project to map out and promote the ancient art of Burmese marionettes, I tried to gain a better understanding of Burma, and was aware that assistance and financial aid from the West might be viewed with suspicion by the military government there. I appreciated the risky nature of what I was about to undertake, and realised that my approach would be one which would circumvent contact with the country's authorities, and that I would be working mostly from outside Burma.

.............

Why Burma?

My interest in Burma's relatively forgotten marionettes can be traced back to an early childhood memory which has been a source of inspiration for my own practice of puppetry and profession in theatre. I was five years old when my father showed me an issue of a German magazine called *Atlantis*. In it, I saw the faces of creatures which looked friendlier than any that I had ever seen. I could not forget their tender smiles. I looked around in the real world and wondered where they could be found. Eventually I realised that those were not human beings that I had seen, but marionettes from the distant country of Burma, in Asia. It took several decades before I finally had the opportunity to travel to the country whose marionettes had fascinated me so much.

Characteristics

My relationship with Burma's marionettes was based on their attractive appearance, i.e. their aesthetics, which differs from all other string puppet traditions. I would later learn that they also have specific manufacturing and performance-related technical characteristics.

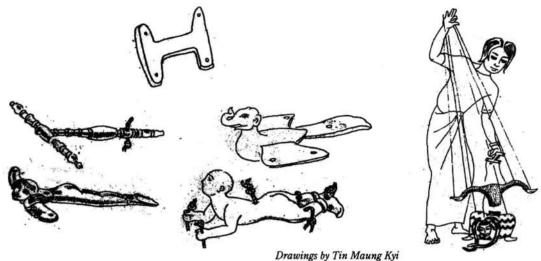
The manufacturing, for example, involves connecting the body parts not just by links but also by ingenious threads and strings.

The puppet usually has an extra joint in the thigh and the arm (see illustration). Furthermore, not all of the strings are attached to the control (for creating movements) which primarily holds strings connected to the marionettes' shoulders – they bear the body weight – and to the head. Strings connected to the legs, lower arms and upper arms – serving three important functions – lie loose on top of the control. They are pulled, one at a time or together, and manipulated in the space above or in front of the control. This requires true virtuosity.



First visit

I recall my first visit to Burma in the 1970s. Halfway on the road from the Rangoon (Yangon) airport to the city, I spotted a gigantic tree in the middle of the street. The crown of the tree was covered with dazzling white flowers. As we came closer, my eyes widened. Those were not



flowers on the tree; they were horses, marionettes painted white, complete with strings and controls. Someone explained the phenomenon to me: every year in February, the Ne Daw Festival is held, during which the spirits (nats) celebrate the joy of living. I was reminded of the Dionysus feast in Ancient Greece. One of the nats is called Oo Min Yaw, a wild spirit who likes to get drunk and always rides a white horse. The horse is considered a holy creature, and white horse-marionettes are included in the Burmese puppet theatre's permanent gallery of characters. They are hung up in trees only once a year. I happened to arrive just at the right time!

Everywhere I turned in the city of Rangoon, I saw those smiling faces from my childhood, like mirrors of human faces, and of course the source of inspiration for their kindly features was the Burmese people themselves.

A puppeteer, whose name I must withhold, showed me the city's largest pagoda, the Shwedagon. All kinds of knick-knacks and souvenirs, including marionettes, were sold on its steps. While I was examining these, an old woman waved to me. She was standing,

discreetly hidden, behind a golden dome and had observed my interest in marionettes. She wanted to help me buy some really good ones, from her of course! How should one judge their quality? Well, the eyes should be made of glass, not just painted on, because glass reflects light in such a way that their lustre resembles that of the human eye.

I could not help thinking that the ability of the human eye to reflect light does not guarantee that the expression is tender – there are evil eyes too. How could a people with such obviously tender expressions, a people who brought forth an art of puppet faces with great sensitivity, survive under the oppression of a military dictatorship? The old woman then encouraged me to feel the marionette under its costume, between its legs. It had sculptured genitals. I was perplexed. Why bother with work to include such details when the puppets wear thick and magnificent costumes? The old woman explained: "the marionette is created as a representation of a human being. The human being is a representation of the

Divinity. The Divinity, by definition, is perfect, and therefore the marionette must be so as well."

The woman's expert knowledge convinced me, and I bought a couple of marionettes from her, including a naked, discarded boy-marionette. I was informed later that there was a ban on the export of marionettes. The authorities seemed to consider marionettes a part of the national heritage and, therefore, they should not be taken out of the country. How the little boy ended up at the Marionette Museum in Stockholm need perhaps not be examined too closely.

A few years later, I saw a full theatrical performance in the city of Pegu (now Bago). It was in 1982, when I brought the Stockholm Marionette Theatre company on a study tour through Asia. After a long journey by car through the pitch-black Burmese night, we arrived at a large pagoda outside Pegu. On the slope, one could discern



A puppeteer at the Sein Moo Tar theatre, Mandalay

a sea of silent people sitting on the ground. In the distance, light flickered from a small marionette stage. It caught everyone's attention, unless you were eating or taking a nap on the grass. The graceful marionettes were slowly walking around with dignified steps, their heads tilting and turning elegantly. An exotic orchestra filled the night with evocative sounds. The story which was narrated, naturally taking place in ancient times, showed the battle against evil forces, monsters and wicked rulers.

After the performance, we were allowed to take a look behind the stage. The interest of these rare foreign visitors seemed to frighten the puppeteers. Any interaction with us could be compromising for them.

This first experience of a marionette performance reinforced my enchantment with the art form. When I left the country, I thought that a people who are able to keep their genuine traditions alive despite all kinds of distress and oppression will be able to survive any tyranny. I hoped that these little freedom fighters of wood and brocade would live on in the future through new generations of puppeteers.

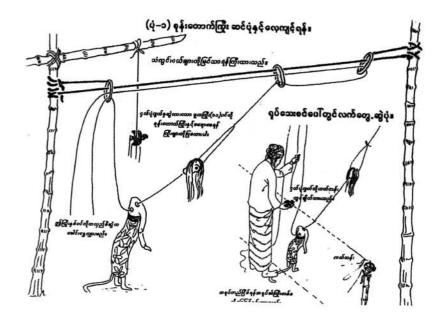
The current situation (2007)

On the advice of SPAFA's senior guest researcher Dr Tin Maung Kyi, a Burmese doctor and expert in Burmese marionette theatre traditions, I made a brief visit to Mandalay, the home of marionette tradition, and to Yangon in February 2007. I was able to map out most of the still remaining marionette theatres, as seen in the list at the end of this article. The incomplete list is merely an attempt by an outsider to survey the present situation, which may interest Western specialists, especially those who have hopes of fostering and achieving well-developed cultural exchanges.

What is performed?

A performance consists of dialogue, songs, and music. The repertoire of the various groups is fairly similar, simply because the tradition offers a limited choice of topics and a gallery of approximately thirty classic characters, one of which is the horse that was described earlier. The other significant characters are the Hermit, the King of the Heavenly Troops, the Good Heavenly Creature, the Evil Heavenly Creature, the Prime Minister, the Prince, the Princess, the Lady-inwaiting, as well as clowns, demons, wizards, witches, and animals such as the Magic Snake, the Monkey, the Tiger and the Elephant (the animals have the distinction of being reincarnations of the Buddha).

.............



Tin Maung Kyi illustrates the equilibristic execution of a head flying over the audience.

Topics used in performances derive from stories of the Buddha's life (Jakata tales), and from mythology and Burma's history. Adaptations of modern drama can also be seen.

The performance of some amazing pieces requires sensitivity to both drama and dance, and entails technical challenges. Here is a description made by Dr Tin of a peculiar event in the classic marionette performance:

'The witch was believed by the Burmese to be a lady secretly trained in the art of black magic. In puppet plays, she was always displayed as a flying head with long hanging hair. I remember a puppet play during the 1950s, at a place now occupied by a police station in Mandalay, in which the witch's head was seen flying over the audience in a rapid tempo provided by drum-circle. The head was hung by a rope tied to the top of a bamboo pole about twelve cubits [approximately 18 feet] high. The rope ran from the pole to the stage. While the head was rotating, a firework in her mouth astonished the spectators whose eyes were following the moving head.'

Then and now

The original place for marionette theatre was at the pagodas (Burmese Buddhist temples), which indicates the links – a common phenomenon around the world – between religion and puppet theatre traditions. The puppeteers were paid by the pagoda community, and



Sketch by Tin Maung Kyi



The writer meeting Ma Ma Naing (far right), leader of Mandalay Marionettes Theatre at the 'Htwe Oo Myanmar' traditional puppet show in Yangon



Academy Sein Moo Tar, Mandalay

marionette performances were naturally part of pagoda festivals, which were social meeting points. The performances lasted all night and attendance was free for the audience. In the middle of the 18th century, the country's Minister of Drama established a set of rules and regulations relating to the performances, and marionette theatre was highly regarded by the Royal Court.

A performance, such as the one in Pegu in 1982, was an epic drama which

captivated – for hours – the attention of the audience, who was usually focused on how well the puppeteers manipulated their puppets, since the majority were already familiar with the stories and plots.

Marionette theatre is rarely held during pagoda festivals these days, and the number of theatre groups has, naturally, been drastically reduced. Ma Ma Naing, a theatre leader from Mandalay, explained that her theatre is engaged to perform no more than once a year for a pagoda festival. She added that the situation for puppet theatres could only be improved with government help.

While it is difficult for people to earn a living in Burma today, it is even more difficult for them to do so in marionette theatre. It is known that the small number of individuals who persist in such a calling have to hold different jobs to support themselves.

Tourism

There is a view that tourism promotes democratic development and, for obvious reasons, many people have their hopes set on the support of the tourism industry while others are wary of its impact. I cannot help but recall Mikis Theodorakis's message to the world after he was set free from the Greek dictatorship (1967-1974); he said that people should visit the country to bear witness to and expose the dictatorship.

Representatives of marionette theatres in Mandalay insisted that 'as long as there are tourists, the marionette theatre can survive.' This is because only tourists can pay, whereas the few Burmese who watch a performance expect free admission.

...........

Yangon's only marionette theatre is located inconspicuously in an office building in the middle of the city. It opened recently and is beautifully furnished, waiting for tourists to find their way there. Audiences are ferried to the theatre by travel agencies, which organise strictly scheduled programmes for a small number of tourist groups. These tourists seemed lost and did not know what to expect.

Adjusting cultural expression to the terms of the tourist industry is a humiliating way of keeping a great national tradition alive because this often requires artistic compromises. Nevertheless, I have to admit that relying on tourism is probably the only way left to preserve the



Two clowns: one a human actor, the other a marionette

tradition, and maybe even regenerate it. The phenomenon does not only affect Burma, but also all the so-called developing countries. A prerequisite for mitigating the compromises is that the artists do not start playing to the gallery, with crowd-pleasing effects, but manage to maintain the original nobility of the art. After having tactful

conversations with some artists and performers, it became clear to me that there is among them a strong awareness of their predicament.

What are some of the adjustments? They involve not only the shortening of performances, but also the restructuring of contents and forms of expression. All the groups have a mixed programme lasting less than one hour, in which marionette play is combined with performances by live dancers and clowns. The repertoire of dancers and marionettes playfully imitating each other is very popular. In the West, we do mix art forms and have similar blending of disciplines.

Various theatres specialise in certain recurrent pieces, adapted to the skilfulness of the individual puppeteers. The Htwe Oo Myanmar theatre in Yangon showed, for example, two rope-skipping clowns who, at the finale, lifted a large ring into the air and jumped through it. In Mandalay, at the Academy Sein Moo Tar Theatre, a virtuoso artist, fully visible to the audience, manipulated a marionette



Moustache Brothers, Mandalay



Ohn Maung, leader of Mintha Theatre



Htwe Oo Myanmar, traditional puppet show, Yangon

which then manipulated yet another smaller marionette. This classic repertoire is considered to be so difficult that those who master it fight over exclusivity.

In these crossover forms, one can sense a viable regeneration: instead of endless epic stories which are difficult for the passing tourist to understand, the different genres are now combined by means of short episodes, many of them comical pieces, which are visually accessible, impressive, and appealing to locals and foreigners of all ages.

Professional training

In Burma, just like everywhere else, development depends on two things: a tradition to build on and the professional training of new generations.

Burmese traditions are among the world's richest, and they continue to develop, i.e. masters who draw knowledge from the depths of their people's resources continue to practise, and refine their skills. Puppet theatre practitioners from the West have much inspiration to gain here, and much to learn.

With regard to training, the situation is more difficult. In the old days, young people underwent training with a master through practical experience; this method has almost ceased to exist. A few years ago, three masters in Mandalay joined forces to offer free courses, but these were cancelled due to a lack of pupils.

At the Mintha Theatre in Mandalay, I received information which somewhat altered my perception of the regime's educational system. At the University of Culture (a university focused entirely on cultural subjects) which is located far out in the countryside, a female

dancer of the Mintha Theatre, Mya Nanda, taught marionette-handling during the day. Thirty students trained in the techniques of operating marionettes for ninety minutes per day for three years. They also studied dance and music. I travelled there, but was not allowed to enter. Foreign visitors must have a special permit, for which I did not want to apply.

I was told that the Ministry of Culture (Department of Dance and Drama) in Yangon ran a three-year course from which fifteen students, mostly female, graduated every year. It was impossible to verify this information, but it is evident that very few players can find work.

Resistance

For the Burmese marionette theatre art form to develop, it is necessary to meet the threats against its existence. Practitioners try to survive as best they can, skilfully manoeuvring and performing allegorical stories about the struggle between good and evil, or resorting to extremely bold and open satire, like that of the famous Moustache Brothers.

The Moustache Brothers are three artists who, together with their wives, present the cheering audience a combination of shameless monologues, comical clown numbers, dance, and puppet play. Two

of the brothers have served long sentences in prison for their outspokenness and for performing for Aung San Suu Kyi, whose portrait hung on the walls of the 20-squaremetre theatre venue which only provided a few stools for its audience. At the moment, the interest of foreign spectators and international attention persuade the artists to prevail. The resistance of the Moustache Brothers has become a point of honour, and provides a breathing space in a restrictive environment.

In the long run, there is a possibly greater threat than the

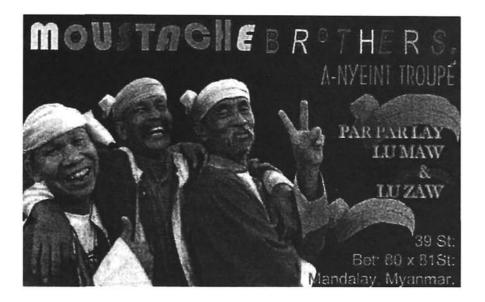


Ms Mya Nanda with the students, Mandalay



Mr U Than Aung (left)

............



current political issues: the apparently undeniable phenomenon of audiences preferring other entertainment – television, games, films, etc. People just do not want to pay for a marionette show. In the wake of modernisation, real or false, comes the illusion that happiness can be found by imitating Western culture. A very real threat can therefore be found in the form of American subcultures that flood and compete for consumption in a country no matter what type of regime it has.

What can be done from abroad? One recommendation is to work against the isolation of the artists by showing them that the world values their traditions; to give recognition and awards to marionette players; or to make it possible for more ensembles to travel abroad and present their art, without letting this become, or appear to be, a cultural exchange with the military regime. For the artists to obtain passports for travel overseas is not easy, but their success abroad can increase the prestige of their art, and thereby, to some extent, protect them in their own country.

Conclusion

What other possibilities are there for the survival and development of Burmese marionette theatre? And in what way, if any, is it possible for foreign interests to be of assistance in the present situation?

Considering the limitations of my attempt to make a contribution, it would be presumptuous to draw definite conclusions. I have gained fresh information which can now be passed on outside of

Burma. Indirectly and on a long-term basis, this can contribute to the revival of the art within the country.

The truly difficult challenge is to promote work opportunities for forgotten artists on a local level by international cultural exchanges, without co-operating with or promoting the junta government.

The first step is to maintain contact with the individual artists. Another is to inform colleagues and interested parties in the West of the situation of marionette theatre in Burma.



Two puppeteers, vintage 9031 U Pan Aye, Mandalay and Michael Meschke, Stockholm

References:

- . Ma Thanegi: The Illusion of Life, Burmese Marionettes, White Orchid Press, Bangkok, 1994
- Axel R.H. Bruns: Burmese Puppetry, White Lotus Press, Bangkok, 2006
- Noel F. Singer: Burmese Puppets, Oxford University Press, 1992
- Noel F. Singer: Burmese Dance and Drama, Oxford University Press, Kuala Lumpur, 1995
- Martin Hürleman: 'Burmanisches Puppenspiel', Atlantis (pp 73-77), Germany, 1935
- Tin Maung Kyi, articles on Burmese puppet theatre: 'Burmese Puppets and Zaw Gyi' (9 pages); 'History of Myanmar Puppets' (10 pages, illustrations); 'Stage and Decoration' (8 pages, illustrations); 'Ceramic Puppets of Myanmar' (6 pages), included in Ceramic Traditions in Myanmar, published by SEAMEO Regional Centre for History and Tradition, Yangon, 2003; 'Village Puppets, obsolete and forgotten' (6 pages, illustrations).
- Elisabeth den Otter: Thabin! Burmese puppetry, music, song and dance, Amsterdam 2000 a most informative CD-Rom. Contact: puppetry@euronet.nl

Theatre Company addresses:

- Mandalay Marionettes Co. 66 Street, between 26th & 27th streets, Mandalay www.mandalaymarionettes.com
- Mintha Theatre, 27 Street, between 65th & 66th streets, Mandalay www.mintha.theatre.com
- Academy Sein Moot Tar, Block 306, 89 Street, between 32rd & 33rd streets, ChanAye Thar Zan Township, Mandalay, www.seinmoottar.com
- Moustache Brothers, 39 Street, between 80th & 81 streets, Mandalay
- Htwe Oo Myanmar, 422/426 Strand Road, Level 11, Commercial Centre, Yangon www.htweoomyanmar.com

Professor Michael Meschke is an eminent practitioner of puppet theatre, and has devoted a lifetime to the practice and research of puppetry. Based in Sweden (Stockholm), he travels widely outside it, presenting performances and participating in international seminars and workshops. Meschke has published a book, 'In Search of Aesthetics for the Puppet Theatre', and is also providing assistance in establishing small puppet theatres. He wrote the above article in spring 2007.

Deep Pockets

Notes on the Indonesian cockfight in a globalizing world

John Lindquist

When anthropologists Clifford and Hildred Geertz arrived in a small village on Bali in the late 1950s, they were outsiders. It was, Clifford Geetz wrote, 'as though we were not there. For them, and to a degree for ourselves, we were non-persons, specters, invisible men' (1973:412). Things changed ten days later when they visited their first cockfight.



The cockfight as a microcosm of Balinese culture

despite being an essential part of the 'Balinese way of life', cockfighting was deemed backward by the Indonesian government and therefore illegal. On this occasion, the police raided the event suddenly and without warning. As everyone ran in different directions, Clifford and Hildred Geertz instinctively did the same. After the dust had settled and the police had left, both were accepted by the community. Running from the police together with the villagers was, it seems, a sure sign of solidarity and good intentions.

So begins one of the most famous arrival stories in anthropological lore. Geertz goes on to argue that it is possible to understand the cockfight as a microcosm of Balinese culture. Culture should be understood as a text and the anthropologist's task is to interpret it. As he puts it in one of his most famous lines: 'The culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong' (p.452). If one looks carefully, Balinese conceptions of self and society, status and hierarchy, are all found in and

around the cockfight where the 'sentiments upon which...hierarchy rests (are) revealed in their natural colours' (p.447). This is the reason, Geertz claims, that men get involved in 'deep play' – games where the stakes, in money and status, are so high that it would appear irrational for anyone to take part in.

'Deep play' became the defining article in Geertz's version of interpretive anthropology. In the 1980s and 90s, however, Geertz sustained increasing criticism from a wide range of scholars. The most powerful critique problematised his understanding of culture as

a coherent whole (Clifford 1983). Not all Balinese, it was claimed, think in the same way and there is not just one bounded 'Balinese' culture. Geertz was not merely reading a text over the shoulders of his informants, his critics claimed, he was constructing one himself.

Forty years or so after Geertz left Bali, I witnessed my own cockfight near Tanjung Batu, a small port town on the Indonesian island of Kundur in the Riau Archipelago, located just off the coast of Singapore and the Malaysian Peninsula.

In 1824, five years after the founding of Singapore, the Anglo-Dutch Treaty made the Straits of Malacca the border between the English and Dutch colonial empires, dividing the Malay Peninsula from the Riau Archipelago and creating the geographical basis for what would become Indonesia, Malaysia, and Singapore.

Until recently, these borders were of limited

importance. When Geertz was conducting fieldwork on Bali – Indonesia had become an independent nation only 15 years earlier – the whole Riau Archipelago was tied to the Singapore entrepot economy. Since then, regulation of the borderlands has intensified. With the transformation of Singapore into a financial hub in the 1980s, a transnational economic zone – the Growth Triangle – connects Riau, the Malaysian province of Johor and Singapore.



ILAS



The cockfight involves stakes, in money and status, that are so high that it would appear irrational for anyone to take part in.

The still largely rural island of Kundur counts 50,000 inhabitants who have mainly subsisted on rubber planting and fishing. Kundur is nowhere to be found in tourist guidebooks. Like many other islands in the region, it has been affected by the Growth Triangle project, but remains on the periphery of formal economic development. Informal change has been more obvious. Most notably, Kundur has the dubious distinction of housing some 1,000 young women in the largest brothel village in the region. Batu 7 is located seven km from Tanjung Batu and caters mainly to Singaporean tourists.

Adi is waiting when I disembark from the ferry, one of the handful of taxi drivers on the island who make a killing shuttling Singaporeans between the port and Batu 7. We are in rural areas within minutes of getting on the main road that leads out of town and circles the island. Adi tells me that a new hotel has just opened next to the brothel complex at Batu 7, while a big cockfighting ring is nearby. It turns out that most of the Singaporeans who go to Batu 7 are just as interested in gambling as in the young women.

As Adi drives past the guard post at the entrance to the brothel, he gestures with his hand towards the man sitting there, who barely lifts his head in recognition. The blue and white paint has not yet begun cracking on the wooden buildings and the large porches where the

women hang out, most of them in their late teens and early 20s. I engage in a bit of idle conversation. All of them claim to be from West Java, a recognizable pattern in cheap brothels throughout Indonesia. Near the back of the complex is a small gate leading to the cockfighting ring and I decide to have a look.

As I approach, a young man sitting in a booth takes a break from smoking his clove cigarette and points to a sign that reads in English: 'Entrance 1,000 rupiah'. As I pay, I notice a uniformed police officer standing with another man a few metres away. Recalling Geertz's introduction to Balinese society, I smile to myself, certain that I will not be running away from the police today.

As in Bali in the 1950s, cockfighting is illegal in Indonesia, but at Batu 7 the cockfighting ring is a permanent structure with a solid wooden fence surrounding the dirt floor and a thatched roof covering most of the arena. It is still early in the afternoon but it is crowded. A fight is about to begin and two middle-aged men, both with cigarettes dangling from their mouths, are preparing the cocks. Most of the 50 or so people hanging on the fences do not seem particularly excited, but a group of six elderly ethnic Chinese men with blood-shot eyes certainly have something at stake. The fight itself doesn't last for more than 30 seconds: as the cocks are released, one is almost immediately mortally wounded.



A villager on his way to a cockfight

I look at the Chinese men who are making all the noise. One bangs his head against the fence and walks towards the exit while two raise their arms in triumph. The others, neither excited nor subdued, slowly make their way toward the brothel complex as everyone turns to watch them. When I ask the man standing next to me, he tells me they are from Singapore.

Attempting some salvage ethnography, I approach the two men counting their winnings, at least a dozen one-hundred Singaporean dollar notes. 'Do you come here often?' They stare at me. 'It seems pretty quiet', I add. One of the men seems to relax, and tells me they come here every other weekend or so. When I ask why, I receive an unsurprising answer: 'We can gamble and the women are cheap. In Singapore we could never do this'. One of the men finally smiles, and says, 'Now we are going to find some women.' Before I have a chance to respond, they turn and leave.

I turn my attention to the two men in their mid-20s standing next to me, who are far more talkative when I address them in Indonesian. 'The Singaporeans make up the majority of the gamblers', they tell me, 'but sometimes people will come from Malaysia, Thailand, or Brunei.' Evidently, the only Indonesians who have enough money to compete in this context are the *tai kongs*, the men who smuggle Indonesians illegally from Kundur across the border to Malaysia.

The two men are from the island but have just been deported from Malaysia where they were working illegally for nearly two years. Most of the Indonesian men hanging out around the ring, it turns out, frequently travel to and from Malaysia looking for work, though not all of them are from Kundur. When I ask them about their future plans, they claim that 'It is only two hours across the Straits of Malacca, and there is no work to be found here anyway. Once they stop deporting people, we will go back.'

As I witnessed these events in an era and place very different from the one Geertz was a part of, I couldn't help but think the cockfight is still a helpful metaphor to understand the broader world of which it is a part. It was not, however, the particular 'culture' of Kundur that it helped me think about. What kind of homogenous culture could I possibly find in a place where Singaporean gamblers, West Javanese prostitutes and itinerant men from Kundur assemble temporarily? The cockfight in Kundur brings together people who are not primarily bound by a shared system of values, but rather engaged in an illicit economic system (cf. Roseberry 1982). We might therefore think of the cockfighting ring as a kind of 'contact zone' (Pratt 1992) where

people who have been historically separated come together, usually in contexts of inequality and subordination.

The cockfight is therefore best understood not as a story that reflects a relatively coherent system of meaning, which people tell themselves about themselves, but rather as an event in which strategies for survival and illicit desires converge in the shadows of economic globalization. It is certainly a place where meaning is being produced (or at least communication is taking place) between individuals, but in a context structured by emergent forms of inequality, and facilitated by a transnational border regime that has no clear geographical boundaries. Despite these differences – between Kundur and Bali, and between my perspective and Geertz's – the illegality of the cockfight has remained constant. What an ethnography of the cockfight suggests is that opening the black box of illegality can reveal structures of meaning and power that lead us to critical perspectives on the contemporary world.

References

- Clifford, James. 1983. 'On Ethnographic Authority'. Representations 1.
- Geertz, Clifford. 1973. 'Deep Play: Notes on the Balinese Cockfight'. The Interpretation of Cultures. New York: Basic Books.
- Pratt, Mary Louise. 1992. Imperial Eyes: Travel Writing and Transculturation. New York: Routledge.
- Roseberry, William. 1982. 'Balinese Cockfights and the Seduction of Anthropology'. Social Research 49.

John Lindquist, Department of Social Anthropology, Stockholm University.

IIAS #42 Illustration by Pattanapong Varanyanon

............

Inventory of Cultural Resources in a Community

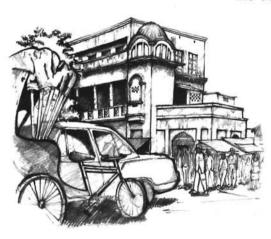
The Kolkata Municipal Corporation has been taking an active role in the protection and preservation of historical monuments and buildings in the city of Kolkata, India. It initiated a programme of surveys and preliminary documentation of heritage buildings, digitized the information, informed the property owners, and provided legal support for safeguarding heritage structures. **Shivashish Bose**, who was involved in the said inventory tasks, offers his experience in this case study.

Inventory

with increasing global concern for the protection and preservation of historical monuments and buildings, their identification and classification with proper inventory have become essential for preparing core data information. Although various methods of inventory exist, heritage identification and documentation are given less priority than architectural and urban development in the cities of the developing world. Moreover, the practice of inventory has been

made more difficult by the problems relating to faulty renovations, additions and alterations; complex ownership status (with various occupiers); huge municipal taxation, and lack of finance and determination to carry out maintenance, as well as controversial classification.

The first step in preservation and conservation of cultural properties is to identify and document such properties, following a particular inventory system. The documentation provides knowledge on the properties, their architectural character and values, ownership, occupancy, use, physical condition, maintenance and availability of fund for it, including the degree of complexity for conservation.



Kolkata Parinee Srisuwan

During the last couple of decades, the conservation movement in the developed as well as developing parts of the world has generated great momentum. Some countries follow an inventory approach that adapts to current practice. Others adhere to inventory guidelines that take into account local needs. In the developing countries, where development of new buildings and infrastructure are given maximum importance in meeting the demands of increased populations, the conservation of cultural properties has been neglected or carried out in a very limited fashion or scope. Often, historic buildings were demolished to be replaced by new buildings, in which situation, a thorough understanding of both the cultural properties and the necessity to preserve them is of paramount importance, along with the political and administrative will and action supporting the cause of preservation.

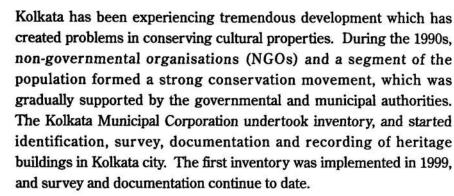
Various factors regarding the maintenance of historic structures, the question of authenticity, ownership, status of occupancy, use, responsibility of maintenance, increased municipal tax and other issues make identification and documentation of such heritage properties difficult. In this regard, a debate has been raised about the inventory system, categorization and final declaration of heritage properties. Nevertheless, inventory and heritage documentation are crucial to community goals, management issues, and the decision-



Pattanapong Varanyanon

During the last couple of decades, the conservation movement in the developed as well as developing parts of the world has generated great momentum.

making process of integrating conservation in the policies for overall planning.





Wilasinee Siangwan

Inventory System in Kolkata

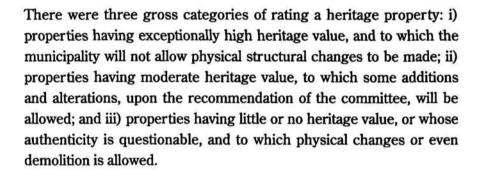
The first declaration of heritage buildings in Kolkata by the government was published in 1996, which included a list of only seventy-two buildings. Many sectors of society, especially owners of traditionally known heritage buildings, and some NGOs immediately criticised the listing. A new list was prepared by a number of governmental and independent organisations, ward councilors of the city municipality and public individuals. This heritage list, containing nearly one thousand and two hundred buildings, structures and precincts, should have included more buildings.

The selected buildings were chosen primarily on the criteria of having the following values: historical or links with historical persons, settings and/or events of the city; architectural; distinctive landmark; sociocultural and/or religious; a combination of the abovementioned, and some other values.

However, in 1999, the Kolkata Municipal Corporation (KMC) initiated a survey and preliminary documentation of buildings, and an inventory was prepared. Three teams of qualified conservationists were appointed for this work. The objective of the task was to collect information and determine which buildings should be declared 'heritage property'; deleted from the list if they lack merit; or referred to the 'Heritage Conservation Committee' of the KMC. The committee (consisting of representatives from the central and state governments,

the KMC and knowledgeable persons from the universities and the public) is empowered with the responsibility of making the final decision regarding heritage declaration.

During the first phase of the task, it was felt that queries in the inventory were insufficient. A second inventory was formulated, widening the scope to include information concerning municipal assessment records of the building that were available, its location in the ward map, ownership status, types of occupancy and use, the duration and history of construction, historic persons and sociocultural historic events related to the building, its architectural character and value, use value, structural and physical condition, and the authenticity of the original structure, as well as the chronological history of additions and alterations, state of maintenance and condition. Sketch floor plans and photographs of both exterior and interior of the building, and a general heritage rating, were included.



Accordingly, listed heritage buildings are surveyed and documented by the department of the Chief Municipal Architect and Town Planner (CMA&TP) of the KMC under the direction of the KMC Commissioner (who is also the Chairperson of the heritage building committee).

After the survey, reports by the engaged conservationists are submitted to the department of the CMA&TP, and all the data are recorded in a digital core compilation with the help of computers. The heritage building committee meets to review the reports for final judgment regarding heritage declaration, and their decisions are presented to the KMC councilors, whose endorsement is requested. In the process, listed buildings that are found unsuitable for heritage



Writer's Building Parinee Srisuwan

declaration by the experts and the committee would be deleted from the list. Notification to the owners of property declared heritage buildings is made through the KMC Commissioner.

Recently, the department of CMA&TP engaged experts for a host of tasks, including the preparation of satellite imagery of An inventory is basically utilized as a Kolkata through GIS; aerial views of the city; a detailed means for determining which assets digitized survey map of the site (heritage property) and should be protected and which are to the surrounding area; information regarding municipal be given importance of a lesser degree. service systems and boundaries around the property, heritage buildings, sites and precincts, water bodies, wet lands, parks and open spaces. The efforts are aimed at

raising awareness of the heritage properties and ecological and environmental conservation.

Preparation and Difficulties

An inventory is basically utilized as a means for determining which assets should be protected and which are to be given importance of a lesser degree. During the survey of the Kolkata's heritage buildings in the primary list following the inventory, some facts raised concerns about the determination of heritage values with regard to authenticity of ownership and original heritage structure, legal litigation, responsibility of maintenance, misuse, extreme dilapidation of the structure and complete abundance.



Benoy-Badal-Dinesh Bagh Wunnaporn Siangprasert The experience from surveys in the historic area of Kolkata reveals several issues and practical problems which make it difficult for actual and accurate appraisal of the property's heritage value, such as changes from single to multiple ownership; fragmented and disputed ownerships, abandonment of property by the owners; multiple families' illegal occupation or leasehold, decade-old tenants refusing to pay increased rents or contribute to the investment required for restoring and maintaining the buildings; higher municipal tax; etc..

The government does not really provide any financial assistance for the restoration or maintenance of the heritage

buildings owned now by the private sector.

There is a general fear among owners and inhabitants of such buildings that once declared 'heritage', their property may be subject to impositions set by the municipality. Though the municipality has suggested tax-waiving or reduction for the declared heritage buildings that are properly maintained by the owners, nothing

has been done during the last couple of years even after declaration of heritage of many buildings. Hence, due to fear and disinterest, many of the owners and rental occupiers either deny permission for survey or do not cooperate fully with the survey-team.

A debate regarding heritage declaration has centred on how the additions to, and major alteration and demolition of, the heritage structure greatly diminish its authenticity. Placed under intense scrutiny are also properties under ownerships which are disputed and challenged in legal litigations, as well as other properties that are occupied illegally, or whose occupiers are indifferent to the need for repair and maintenance of the building. Some buildings had tenants who are recognised for their expertise and efforts in many

artistic, cultural, social, political, educational and other fields, that contribute to the society. However, there are heirs and successors of such tenants who do not take responsibility of maintenance of the buildings. In such a case, the argument is that declaring the property

The role of the people as responsible citizens co-operating in safeguarding such properties, and the necessity of their active participation in the entire conservation process, can not be ignored.



Wilasinee Siangwan

a 'heritage' only strengthens the right of the tenant or occupier to stay, paying phenomenally low rents.

Other properties which may not pass the test are those in a dilapidated physical state, with owners who are unwilling to spend huge sums of money on repair and maintenance (when in their view, a new building with more space and healthy environment can be built with the same amount of investment).

There are also many cases in which the owners of buildings with no recognised architectural value lobby for the municipality to declare their buildings as heritage buildings so that they can benefit from the status and possible funding for restoration.

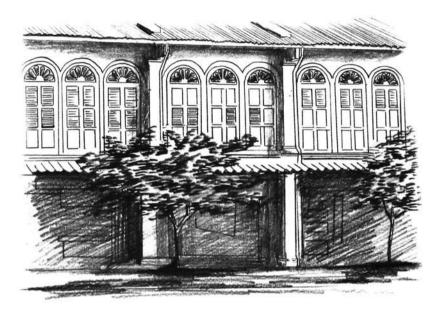
Some buildings were built by reknown historic persons, but whose heirs or successors have sold the properties to others, long before the preliminary list of heritage buildings were prepared in Kolkata. Now the debate is whether the new owners should legally bear any responsibility that accompany the status of being declared a heritage building. The questions remain as to whether the municipality can impose legal duties and restrictions on such owners if they are not willing to safeguard and conserve the properties as heritage structures.

There is a large number of buildings which are fit to be awarded the heritage status, and their owners are supportive of its new status. The tasks so far prove that preparing inventory for such a community in a proper way is an extremely difficult exercise. Kolkata is a large Asian mega-city, inhabited by a multi-cultural community of people, with a wide and diverse range of cultural properties, driven by a tremendous force for development of new buildings and infrastructure to boost its economy, and meet the challenges of globalization.

Proposals

Making an inventory that satisfies all the questions concerning values, authenticity, legality, and market force in Kolkata is a difficult job. The more important work is to prepare an inventory first, obtaining information and establishing a database on the cultural properties of

the city, which grew relentlessly during the last three hundred years, and saving the debatable issues for discussion later. The difficulty of preparing the inventory without spontaneous public co-operation can be alleviated by enforcing governmental and municipal rules in this regard, on the one hand, and by informing, educating and



Appropriate rehabilitation of historic buildings can be economical, often costing only two-thirds of constructing new buildings in the same area.

Pattanapong Varanyanon

inviting the participation of the people with regard to heritage conservation. The role of the people as responsible citizens cooperating in safeguarding such properties, and the necessity of their active participation in the entire conservation process, can not be ignored. Unless the pluralistic community accepts and addresses conservation as a mandate in their development goal, the process of preparing and completing inventory would be difficult.

Aspects of litigations on ownership, tenancy and occupancy are to be addressed as separate issues, and should not influence the consideration of the heritage value of a property. Also, a proper legal framework needs to be drawn and enacted for safeguarding heritage buildings from partial or complete demolition.

Establishing a fund for the conservation work was recommended. It will be made up of contributions from the Central Government, the

State Government, private organisations, donor agencies, world organisations and the public, with the provision that public contributions would be exempted from tax. This fund shall be utilized for practical conservation work on buildings, based on the merit of its heritage value and degree of degradation. Furthermore, a mandatory contribution from the owners, tenants and occupiers of such heritage buildings are to be legalized, with exemption only for those adjudged to have the lack of financial means.

Owners or occupiers who maintain their heritage buildings at their own cost are supported and shall be given financial incentives in the form of waived property tax and other benefits. It is recognised that unless people find some source of contribution and financial benefit for and through conservation work, the possibility of practical conservation work, maintenance and safeguarding heritage buildings in Kolkata would be difficult, as market forces compel new development. In meeting the challenges, public participation and co-operation in preparing inventory for the community is indispensable.

The media too has a major role in transmitting information to the public regarding preparation of inventory and the issues of conservation of cultural properties. Through advertisements, public participation and debate sessions in the government, as well as programmes on private television channels, public awareness and active involvement can be better ensured.

Another recommendation, obvious as it may be, is to harness the use of computers and the latest technology in digitizing information for better accessibility, management and storage at the Kolkata Municipal Corporation.

Appropriate rehabilitation of historic buildings can be economical, often costing only two-thirds of constructing new buildings in the same area, according to Sir Bernard Feilden, a world authority on the conservation of historic buildings, and a well-known architect. It eliminates the cost of renewing the infrastructure. Moreover, conservation of an existing building, irrespective of its heritage value, for continued use is presently considered an economic and ecological

imperative under the philosophy of "Sustainable Development". An existing building is interpreted as an existing design component and a potential energy resource, either to be preserved for continued use, or to be skillfully integrated in the new design proposed for development. On the issue of sustainable development, conservation of old buildings becomes a great part of the whole issue of management of existing building stock. Hence, keeping it in the planning and management objective, and in the preparation of the inventory, the 'use' value of the historic or old building is to be given greater weight.

Authenticity

The debatable questions regarding authenticity of the heritage structure and many related issues, which influence the decision on heritage declaration, such as legally allowing demolition of such structures for new development, are to be addressed with the broad perspective of the sustainable value of conservation. If authenticity becomes a barrier between bestowing a building the heritage status and the matter of sustainability, then perhaps conservation and sustainable development are not complementary. Hence, a suggestion is raised that the inventory system should consider also the issue of 'use value' of an existing structure in the perspective of sustainable development.

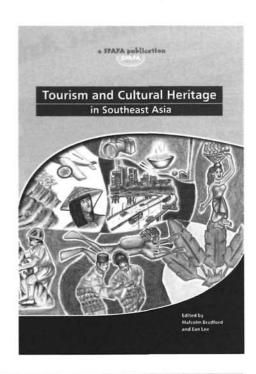
Reference

- Inventory for Survey and Documentation of Heritage Buildings, prepared by the Department of Chief Municipal Architect and Town Planner, The Kolkata Municipal Corporation, Kolkata, India, 2001.
- Jukka Jokilehto, "Inventory of Cultural Property" for Democratic Socialist Republic of Sri Lanka, Published by UNESCO, Paris, 1981.
- Robert Pickard, "Policy and Law in Heritage Conservation", Published by Spon Press, London and New York, 2001.
- Shivashish Bose, "Sustainability Through Management of Existing Building Stock", Proceedings of National Seminar on "Contemporary Architecture and Built Development In Cities", organised by Department of Architecture, Jadavpur University, India, October, 2004, Proc., pp 82-83.

Shivashish Bose is a Conservation-Consultant, Kolkata Municipal Corporation, Kolkata, India, and is attached to the Department of Architecture, Jadavpur University.

............

Tourism and Cultural Heritage in Southeast Asia



"What make these papers particularly interesting are the specific and in-depth treatments of subjects unique to the individual countries. Of special interest are those papers dealing with countries that are in the earliest stages of modern tourism development, such as Brunei and Viet Nam."

Russell V. Keune, FAIA American Institute of Architects US\$10 9 Euro

@2004 ISBN 974-92382-1-4

Published by SEAMEO-SPAFA

Tourism is today one of the largest industries in the world, and Southeast Asia is a favourite destination among tourists. It generates immense income and employment, and is economically beneficial, but can also leave a negative impact on the environment and culture of the host country.

The management, preservation and sustainability of cultural heritage and an ongoing discussion on their effectiveness in the Southeast Asian region are the particular focus of this publication. Case studies, and essays on heritage management and eco-tourism are presented in this volume, which includes information on the effects of tourism on Southeast Asian society and culture, and the measures and actions taken in response to the phenomenon.

Tourism and Cultural Heritage in Southeast Asia is published by SPAFA, and is available at book shops of Asia Books, River Books, all Bookazine branches, and Muang Boran in Bangkok. For information and purchase, contact:

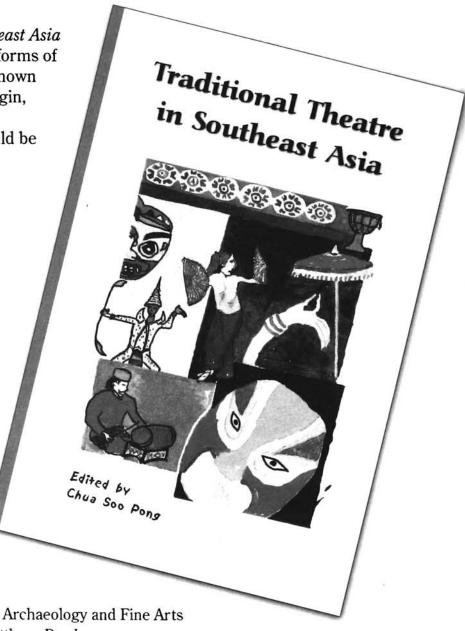
Publication Manager,
SEAMEO Regional Centre for Archaeology and Fine Arts
SPAFA Building, 81/1 Sri Ayutthaya Road
Samsen, Theves, Bangkok 10300
THAILAND
Tel (662) 280 4022-9 ext 109

Fax (662) 280 4030 www.seameo-spata.org Email: spata03@yahoo.com

Traditional Theatre in Southeast Asia

9 Euro / US\$10

Traditional Theatre in Southeast Asia focuses on many traditional forms of theatre that are not widely known outside their countries of origin, and provides analyses and discussions on how they could be revitalized.



SEAMEO Regional Centre for Archaeology and Fine Arts SPAFA Building, 81/1 Sri Ayutthaya Road Samsen, Theves, Bangkok 10300 THAILAND Tel (662) 280 4022-9 ext 109 Fax (662) 280 4030 www.seameo-spafa.org spafa03@yahoo.com spafa@seameo-spafa.org

Southeast Asia: an additional bibliographical tool

Jurg Schneider

Antweiler, Christoph. 2004. Southeast Asia: A Bibliography on Societies and Cultures, Singapore: ISEAS, 111 pages, ISBN 9 873825 877062

In spite of the abundance of printed bibliographies and increasing reliance on internet-based tools and information, this bibliography can usefully support general and introductory reading on Southeast Asia in the social sciences.

There are plenty of bibliographies that cater for the needs of researchers on Southeast Asia. Kemp's relatively recent (1998) Bibliographies of Southeast Asia published by KITLV lists over 5,380

In sum, this book - or rather the accompanying CD-ROM - can be used to identify general and comparative studies on Southeast Asia. Thus, it may be useful for those who want to find material for introductory courses on Southeast Asia, and for researchers of specialized topics within the region who are trying to identify studies with a broader or more comparative view.

bibliographies; of which 433 refer to the region as a whole. The remaining close-to-5,000 entries refer to more specialized subject or geographical bibliographies. The magnificent indices of Kemp's publication greatly facilitate efforts to find specialized bibliographies on the region, or any of its parts.

Contrary to what its title seems to indicate, Antweiler's (2004) contribution, Southeast Asia – A Bibliography on Societies and Cultures, is not a comprehensive reference bibliography of publications treating individual societies and cultures within Southeast Asia. His aim is rather to provide an 'orientation about general books on the whole region as well as on books about

.....

specific topics which are transnationally relevant within Southeast Asia' (Antweiler 2004:3) Perceiving the lack of short, general and interdisciplinary bibliographies featuring publications on Southeast Asia from a general (regional) or disciplinary point of view, Antweiler has collected about 900 references. These titles are presented in alphabetical order by author name, without annotations. However, deviation from the general rule of a regional focus, some works on specific topics or ethnic groups are included if they are 'of exemplary relevance' or of 'general importance for the region'. In practical terms, this refers to studies that have greatly influenced Southeast Asian research, and can now be considered classics, such as Freeman's (1980) study on 'Iban Agriculture'. Evidently, there is a lot of discretion at work here regarding what one would consider a work of exemplary relevance.

Coming with no indices, this book would be difficult to use if it did not include a CD-ROM with all its contents on a word file. This allowed me to perform a number of searches on the CD-ROM to find out more about the potential uses of the bibliography. A simple full-text search on the term 'history' for example produced around 40 titles, most of which would be of genuine interest to anybody intent to read up on Southeast Asian history. As Antweiler indicates in the preface, the references selected would be to the greatest part relatively recent publications (post 1980s). The English language dominates, but some German and French publications are also included.

Looking for broad introductory material on forest issues in the region, I obtained 15 useful references from a search on 'forest', covering various disciplines, also a good start to get a first overview of the subject. A final example: a search on 'agriculture' yielded nine hits, relatively low given the long importance of the subject to Southeast Asian Studies. This indicates that the compilation is also a function of the research interests of the author, and that subjects of similar importance may have received differential

treatment. In addition, search terms need to be quite generic to



Illustration by Pattanapong Varanyanon

Perceiving the lack of short, general and interdisciplinary bibliographies featuring publications on Southeast Asia from a general (regional) or disciplinary point of view, Antweiler has collected about 900 references.

produce useful results. Also, a certain familiarity with research on Southeast Asia is required to assess the value of a search result as the author provides us with no further information or annotations on the entries selected.

Thus, selectivity and interdisciplinarity can be considered as the two merits of Antweiler's compilation. Drawing from a narrow sample focusing on the region as a whole, search results will tend to be small and focused. The user is spared long lists of hits that he or she would

Thus, selectivity and interdisciplinarity can be considered as the two merits of Antweiler's compilation.

then have to narrow down further. The range of disciplines covered

 from anthropology, political science, history, geography to economics – may provide useful leads into any of the disciplines of this vast field of study.

A shortcoming is the lack of a review section introducing the major disciplinary traditions and research areas represented in this selection which would expand on the remarks on selection criteria in the introduction.

In sum, this book – or rather the accompanying CD-ROM – can be used to identify general and comparative studies on Southeast Asia. Thus, it may be useful for those who want to find material for introductory courses on Southeast Asia, and for researchers of specialized topics within the region who are trying to identify studies with a broader or more comparative view.

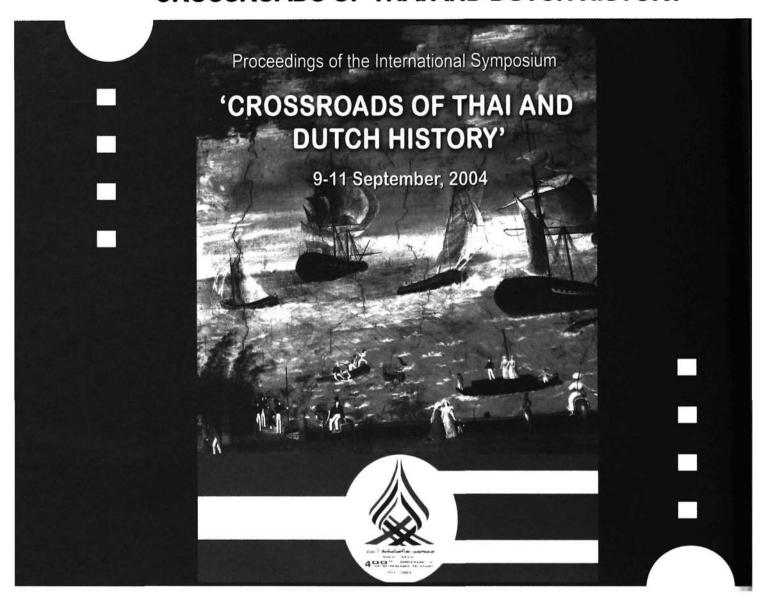
Reference

- Freeman, Derek. 1980. Iban Agriculture. A Report on the Shifting Cultivation of Hill Rice by the Iban of Sarawak. New York: Ms Press.
- Kemp, Herman C. 1998. Bibliographies of Southeast Asia. Leiden: Koninklijk Instituut voor Taal., Land en Volkenkunde KITLV Press, Bibliographical Series 22.

Jurg Schneider is an anthropologist with interests in Indonesia and agrarian development. He is affiliated to the Feberal Office for the Environment, Berne, Switzerland.

IIAS #44

CROSSROADS OF THAI AND DUTCH HISTORY



Re-exploring and highlighting the process and the historic development of Dutch-Thai relations, along with a re-examination of the underlying circumstances and surrounding contexts.

This volume of the proceedings of the international symposium, 'Crossroads of Thai and Dutch History', has been published by SEAMEO-SPAFA.

The papers were presented at the symposium by scholars of Thailand and the Netherlands, as well as others of international repute. They discuss new evidence, explore new channels of research, and also provide new interpretations of known sources.

Some of these papers are splendidly finished results of long-term research, while others are new and fresh, even challenging presentations prepared specially for this symposium.

To obtain copies, contact:

SEAMEO Regional Centre for Archaeology and Fine Arts SPAFA Building, 81/1 Sri Ayutthaya Road Samsen, Theves, Bangkok 10300 THAILAND Tel (662) 280 4022-9 ext 109 Fax (662) 280 4030 www.seameo-spafa.org spafa@seameo-spafa.org E-mail: seameo-spafa.org spafa03@yahoo.com

Southeast Asian Arts in Transnational Perspective



Convenors: Dr Matthew Isaac Cohen and Dr Laura Noszlopy

A panel at the 24th Association of South-East Asia Studies in the United Kingdom Conference, Liverpool, 20-22 June 2008

Studies of the performing arts and visual cultures of Southeast Asia have until recently emphasized local origins and significance over international links and cross-cultural flows. This academic focus is at odds with the region's long history of intercultural exchange, and the interest of many Southeast Asian arts workers in situating their practice in relation to extra-local configurations. This panel examines the arts of Southeast Asia and their dynamics of movement and exchange across national boundaries, with an emphasis on the period of WWII to the present. Possible topics include: cultural diplomacy, intercultural collaboration, local artistic practice in relation to the global arts market, performance and art for tourism, diasporic arts, the international circulation of mediated performance (via the internet, VCD etc), ASEAN art projects and teaching Southeast Asian arts outside the region. Traditional academic presentations as well as video lectures, workshops and lo-tech solo performances are welcome.

Please send (before 31 March 2008) abstracts of 250 words to: <u>Matthew.Cohen@rhul.ac.uk</u> <u>Noszlopy@hotmail.com</u>

http://mercury.soas.ac.uk/aseasuk

for further information, or contact the panel convenors.

Huge bird-like dino found in China

The fossilized remains of a giant dinosaur have been unearthed in China.

Nature journal reports that the bird-like creature was 8m long, and only a young adult when it died. It had a beak, and weighed approximately 1,400 kg.

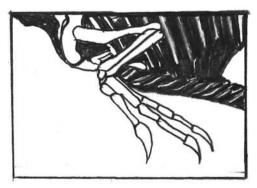


Scientists cannot yet determine what the creature might have fed on

Chinese researchers found the remains of the beast in the Erlian basin, a region of Inner Mongolia.

Initially thinking they had discovered a tyrannosaur, the researchers believe that the giant lived some 70 million years ago, in the late Cretaceous Period.

They believe that it is the biggest feathered animal ever uncovered.

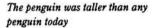


The dinosour was almost twice as tall as a man

Giant penguin discovered

Recently discovered in Peru were fossilized remains of a giant penguin.

Measuring 1.5m tall, the creature is believed to have lived 36 million years ago, a team of scientists discovered.



Known as *lcadyptes salasi*, the penguin would dwarf penguins alive today, including the Emperor and King penguins.

The well-preserved skeleton of the *lcadyptes* was found on the south coast of Peru, together with the remains of possibly four other unknown penguin species.

It was reported that the giant penguin preferred the warmer latitudes of the tropics at a time when temperatures were hotter than they are.



The ancient animal had a spear-like beak

......

New hominid finds in Ethiopia

Scientists in Ethiopia have uncovered hominid fossils, dating 3.9 million years ago, which may fill a gap in the story of evolution, they said.

The discovery of numerous complete jaws and other bones may connect two hominid species, including Lucy, and provide a better understanding of a period of early human evolutionary history.

Lucy is Ethiopia's famous hominid skeleton, unearthed in 1974 and dated at between 3.3 and 3.6 million years old.

Last year, scientists presented their find of fossils dating to 4.1 million years ago, including thousands of paleontological discoveries along the Great Riff Valley.

Lucy tour raises outcry

The oldest humanoid ever discovered, named Lucy, is on American tour that has drawn much disapproval.

Ethiopia, where Lucy was found, said that the 6-year tour would raise the funds for both old and new museums in the African country.

Archaeologists and the scientific community, however, argue that the more-than-3-million year-old remains are too fragile to be transported about.

Only twice were the original specimen exhibited publicly in Ethiopia itself.

There were reports that Ethiopian exiles in the US have launched an intense campaign against the Lucy tour of American museums (with New York, Denver and Chicago among the states in which the exhibition would be held).

The discovery of the fossilized partial skeleton of Lucy, a 1m tall adult, prompted a reconsideration of the theories, at that time, on early human evolution.

Reuters reported that some of America's most prestigious museums, such as the Smithsonian Institute and the American Museum of National History, have opted not to display the fossilized remains.

Well-known fossil hunter, Richard Leaky, criticized the Houston Museum of Natural Science for using Lucy as a "prostitute" to boost ticket sales, reports *AP*.

Moving Lucy out of Ethiopia also breaches a 1998 Unesco resolution that restricts the movement of such fossils out of their country of origin except for compelling scientific reasons.

Lucy, named after the Beatles song 'Lucy in the Sky with Diamonds', is not the oldest human ancestor ever discovered, but her skeleton is one of the most complete, with an estimated 40 per cent of her bones intact.

In the *AP* report, she was described as "not quite human" but "recognizable as something human". Lucy is believed to have weighed about 27.2 kg, and measured 1.1m tall.

Fan Lee

Islamic art exhibition challenges perceptions

A new exhibition of Islamic art, 'The Spirit & Life', is being organised with the hope of changing the way people think about Islam.



A medieval bronze incense burner in the figure of a bird



A folio from the Akhlaq-i Nasiri, a treatise written by one of Iran's greatest ancient scribes, Nasir al-Din Tusi

Organisers of the show at London's Ismaili Centre hope that the exhibition and exhibits will generate a cultural dialogue and increase understanding about Islam in the West.

The exhibition brings together art from across the Muslim world that illustrate cross-cultural linkages and histories of rulers of different faiths who admired and respected one another's traditions. Among the 165 objects on display are decorated musical instruments, paintings of princes hunting and scholars dancing, a miniature of a poet, and a page from of the world's most sumptuous Koran.

Hadrian gigantic statue found

Parts of the massive statue of the Roman Emperor Hadrian have been uncovered in Turkey.

Emperor Hadrian ruled Rome between AD117 and AD138, and was regarded as a great military administrator. He is also considered to be one of the 'five good emperors'.



The Hadrian statue is believed to have been created during the early period of his reign

The head, foot and part of a leg of the giant and exquisitely carved statue were excavated at an archaeological site in south-central Turkey.

Excavators are working on unearthing other parts of the statue, the original of which experts estimated to be 4-5m tall.

The found foot is 80cm long, while the leg measures almost 70cm long from just above the knee to the ankle. Also measuring 70cm is the head, which is intact except for its broken nose.

Remains of the huge monument were discovered among the buried ruins of a bath house about 5m below ground at the site of Sagalassos, an ancient mountain-top town.

A major earthquake destroyed the bath house between the late 6th and early 7th centuries AD.



Foot part of the carved statue

Originally, pieces were created and put together to form the monument, and when the building in the mountain collapsed, the parts fell on the floor of the devastated bath house as the statue broke along its joints.

The team of archaeologists from the Catholic University of Leuven in Belgium has also found marble toes which are linked to another monumental statue believed to be of Hadrian's wife, Sabina.

Missing link to whales found

According to fossil evidence, the whale descended from a deer-like mammal which lived 48 million years ago.

BBC News reported that remains discovered in the Kashmir region of India may have belonged to the fox-sized creature long linked to whales, dolphins and porpoises.

Researchers of the journal, *Nature*, suggest that the four-footed raccoon-sized animal lived on land but hid in water to escape predators or danger.

Key similarities in skull and ear structures have led to the belief that the shared anatomical features strengthen the evolutionary link.

DNA studies pointed to the hippo as a relative of modern whales, but their fossil record only appear some 15 million years ago, 35 million years after the cetaceans originated in South Asia



Whales may have evolved from small creatures

Previous scientific evidence showed that whales descended from land-based carnivores which fed on fish in the water but recent studies suggest that the land-dwelling ancestor to the whale might have been aquatic and a plank-eater.

.....

Entire rainforest fossil found

A giant fossilized rainforest has been discovered in Illinois, US, *National Geographic News* reported.

The forest spans 1,000 hectares, and has been preserved by a major ancient earthquake. It lies inside a coal mine 300m below the surface near a town called Danville, and is filled with fossils of huge trunks of extinct trees, gigantic plants and large leafs believed to be 300 million years old.

Bearing little resemblance to wooded areas today, animal life in the rainforest was also extraordinary, although no animal fossils remain. According to scientists, dragon flies as large as seagulls, and millipedes 3m-long once inhabited the "lost world".

The earthquake buried the forest below sea level, encasing the whole ecosystem in mud, which provided a massive fossil record containing invaluable information on ancient forest, ecosystems and species.

Viking ship underneath a pub

You never know what can be under a 'watering hole'. On Merseyside, England, they found an ancient ship buried underneath the car park of a pub.

The 1,000-year-old Viking long ship was discovered beneath 2-3m of clay by the Railway Inn in Meols, Wirral. This is an area where Vikings are known to have settled.

Scientists believe that the vessel could be among the country's most important archaeological discoveries.

Penetrating radar equipment (GPR) was used to locate the ship in the ground.

Experts hope to carry out excavation and removal of the artefact for eventual exhibition in a museum.

Artefacts return to Peru

The US has returned over 400 Inca and pre-Columbian relics to Peru.

Stolen from many Andean countries in South America, and ending up in the US through the black market, the items are valued at millions of dollars. Police detained an Italian man for the trafficking.



Peru threatened legal action against the US over the ancient objects in 2006

The pieces include gold and silver jewellery, a cape made of macaw and parrot feathers, and a clay vessel of more than 3,500 years old.

In a separate move, Yale University has agreed to return thousands of Incan artefacts to Peru.

Over 4,000 items, such as mummies, ceramics and bones, are in the custody of the university, which has entered an agreement with Peru to co-sponsor the first travelling expedition of the collection.

The objects were excavated at Machu Picchu between 1911 and 1915 when history professor Hiram Bingham discovered thousands of artifacts, including silver statues, human bones and musical instruments.

In another arrangement, the Getty Museum of the US has made an agreement with the Italian culture ministry to return 40 priceless objects alleged to have been stolen from Italy.

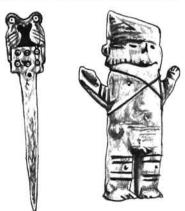


Aphrodite, dated to the 5th Century BC, was allegedly taken out of Sicily illegally

A limestone and marble statue of the goddess, Aphrodite, is among the artefacts that will be back in Italy in 2010. Other items include fresco paintings, bronze sculptures and Greek vases.

For the past ten years, the Italian government has been resorting to the courts of law to suppress the international trafficking of ancient works of art.

Dr. Marion True, a former curator of antiquities at the Getty, one of the world's richest museums, has been tried in Italy on charges of conspiracy in the looting of ancient art works.



The items are estimated to be worth millions of dollars

The moves to send artefacts to their countries of origin convey an important message and reminder to grave raiders and archaeological thieves of the international agreement to take action against such crimes.

Museum unveils frozen mummy

An exhibition at the Museum of High Altitude Archaeology in Salta, Argentina, is displaying the mummy 'La Doncella' (The Maiden) for the first time.

La Doncella was 15 years old when she and two other children were sacrificed to the gods more than 500 years ago.

Entombed on the top of the Llullaillaco Volcano, and unearthed in 1999, their frozen bodies were among the best preserved mummies ever discovered.

The children, known as 'Los Ninos', were killed in a religious Inca ritual in which they were taken to the summit of the 6,700m mountain, placed in underground niches, and frozen to death.

In the exhibition, La Doncella is positioned in a sitting posture inside a glass case, in her brown dress and striped sandals, her long hair woven into fine braids, with bits of coca leaf on her lip and a crease on her cheek as her face leans against her shawl as if she's sleeping.

Scientists worked with the mummies in a special laboratory, the temperature of which could be lowered to -17°c, and to prevent thawing, never exposed them to higher temperatures for over 20 minutes at a time.



Islamic comic book a hit

A comic book series, titled 'The 99,' has been taking Indonesia by storm since its launch recently.

The 68-page, full-colour book is gaining immense popularity, with merchandise, based on its superheroes, expected to be on sale soon.

Featuring 99 superhero characters, the series is based on Islamic culture, and seeks to serve as a metaphor for how the Islamic world is perceived and evolving.

Each super hero represents one of the 99 attributes of God in Islam, and all of them do not possess weapons, and are made up of an equal number of males and females.

Monet painting in museum damaged

A group of drunken intruders has broken into the Musee d'Orsay museum, and seriously damaged a Claude Monet painting.

Security camera captured four or five persons illegally entering the museum in Paris through a back door.

The gang fled when an alarm went off, after which it was found that the well-known painting, 'Le Pont d'Argenteuil' had been damaged, with a 10cm hole on it.

Claude Monet painted the piece in 1874, presenting a view of a bridge and boats along the Seine river.

Concerns about security at French institutes have been increased as a result of many recent incidents, including the attack on a Marcel Duchamp work at the Pompidou Centre; thief of four paintings the Fine Arts Museum in Nice; and lipstick marks left on an art work by Cy Twombly, in Avignon.

Unesco Asia-Pacific Heritage Awards

Unesco recently released a book, 'Asia Conserved: Lessons Learned from the Unesco Asia-Pacific Heritage Awards for Culture Heritage Conservation 2000 to 2004.'

The publication covers the rich architectural heritage in the region and best conservation practices carried out by sixty-four projects which won awards in the first five years of the programme.

The Unesco's awards programme recognizes achievements in the private and public sectors that conserve structures of cultural heritage value.

Since its inception, 281 entries of conservation projects from 23 countries have been received by Unesco. The projects are not restricted to places with religious significance, but include residential, commercial, office, and industrial buildings as well as gardens and bridges.

Visitors fall for Tate's crack

Two visitors fell into the hole which is part of an installation art work in the Tate Modern museum.

The pair was not seriously injured by the fall which happened while they were viewing Doris Salcedo's installation art of a 167m-long crack on the floor.

Named 'Doris' Crack', the installation has drawn 12,000 viewers on the first day of public viewing.

Symbolizing racial hatred and division in society, it starts as a crack, then widens and deepens as it spreads across the room in the London museum.

Japan's Atlantis

Stone formations near an island in Japan's Ryukyu archipelago may be the ruins of an ancient city.

The National Geographic.com News reported that Masaaki Kimura, a marine geologist at the University of the Ryukyus in Japan, believes that the submerged ruins beneath the waters off Yonaguni Jima belong to a Japanese 'Atlantis', which sunk about 2,000 years ago after an earthquake.

Kimura says that the monolithic structure rises like a stepped pyramid from a depth of 25m, and that he is convinced the remains are the 5,000-year-old lost city.

Other experts challenged the claim, insisting that the site is entirely natural, and pointed out that the Japanese government had neither carried out research nor recognized the significance of the site.

Kimura and other experts believe that the structures could be parts of Mu, a civilization well known in the fables of the Pacific, and said to have disappeared under the sea.

New museum to win Green certification

The new Grand Rapids Art Museum in Michigan, US, could become one of the first art museums in the world to receive the LEED certification from the US Green Building Council.

The LEED certification (Leadership in Energy and Environmental Design) is awarded to buildings that must accumulate a number of credits in categories such as site selection, construction materials, and energy and water use efficiency.

The Grand Rapids Art Museum was established in 1910 by women's clubs, and the building is a new structure located a few blocks from the previous one. It was constructed from 10 percent recycled materials, and uses recycled rainwater throughout the facility, for flushing toilets, plant irrigation, a pool, etc.. The vapour-misting air-conditioning system does not emit hydrochloro-fluorocarbons that deplete the ozone layer, and the museum site encourages access by public transportation.

Greece moves Acropolis sculptures

Ancient antiquities at the Acropolis in Athens are being moved to a new museum.

Thousands of objects from the 2,500-year-old Parthenon will eventually be transferred to a new home at the foot of the citadel. Most of these are marble sculptures from the fifth and sixth centuries BC.

The artefacts will be transported in styrofoamfilled crates made of plywood and metal, with the use of three cranes.

Built between 447 BC and 432 BC at the height of ancient Athens' glory, the Parthenon was a dedication to the city's patron goddess, Athena.

In 1687, a Venetian canon damaged the Parthenon when it was used as a gunpowder store by the Acropolis Turkish garrison.

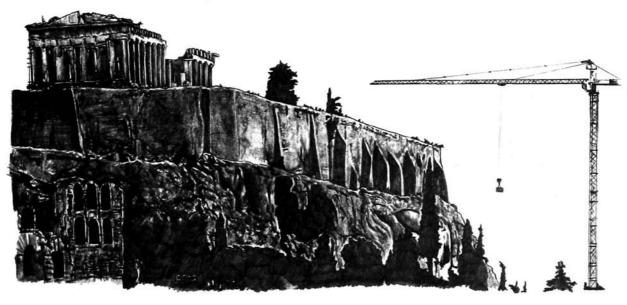
Three giant cranes transfer hundreds of priceless statues and friezes to an ultra-modern museum below the Acropolis

Sex exhibition opens in London

An exhibition presenting a history of sex in art opened recently at London's Barbican Cultural Centre.



A terracotta mask illustrating an erotic scene



From ancient Roman marbles to contemporary hard-core images and videos, the show 'Seduced: Art and Sex from Antiquity to Now' depicts the changing representation of sexuality over time.

More than 50,000 visitors are expected to view a collection of about 250 works by over 70 artists.

The display includes Chinese paintings, Arabic and Indian manuscripts, Japanese engravings, Renaissance and baroque images, murals from Pompeii, and Roman and Greek objects.

Among the more famous artists whose pieces are part of the exhibition are Pablo Picasso, Francis Bacon, Gustav Klimt, Marcel Duchamp and Rembrandt.

Mona Lisa with lashes and brows

Leonardo da Vinci's 'Mona Lisa' originally had eye-lashes and eye-brows, says Pascal Cotte, a French inventor.

Mr Cotte revealed that his 240-megapixel scan exposed traces of facial hair removed by restoration efforts.

He also claimed that da Vinci reworked the position of Mona Lisa's left hand, and that originally, her face was wider, and her smile more expressive.

The world-famous painting on display today also lacks a blanket which the merchant's wife holds, as the scan showed.

Furthermore, Mr Cotte said that his analysis illustrated that light blue and white, rather than deep green, yellow and brown, were the original colours of the masterpiece.

US\$1m painting found in rubbish

A painting discovered dumped in a pile of rubbish on a New York street could be worth US\$1m.

The painting, 'Tres Personajes' (Three People), created by Mexican artist Rufino Tamayo in 1970 had been stolen 20 years ago from a warehouse where the owners had deposited while moving.

Four years ago, Elizabeth Gibson stumbled upon it while on a morning walk.

The widow of the original owner is selling it at a Sotheby's auction in November.

Ms Gibson will receive a percentage of the auction sale and a US\$15,000 reward which the rightful owners announced when it was stolen.

It remains unknown why and how the painting was left on the street.

53-million-years-old spider preserved in amber

A spider believed to be more than 50 million years old has been revealed in fine detail.

The ancient creature had been caught in amber in a lowland region close to Paris, France.

Scientists reconstructed the original appearance of the tiny insect, and digitally dissected it to present startling details, including internal organs.

This may point the way to revolutionize the study of fossils, and is the first time that very high resolution x-ray computed tomography, a medical imaging technique, has been used on a fossil in amber.

Birth of Rome myth boosted

Italian archaeologists have claimed that a deep cavern may lead to verification of the myth of Rome's birth, according to the *International Herald Tribune*.

The cavern is said to have been the place where Romulus and Remus were honoured as the founders of Rome.

Buried 16m under the palace ruins of Emperor Augustus on the Palatine Hill, the domed cavern is decorated with mosaics and seashells which were surprisingly well-preserved.

Romulus and Remus, sons of the god Mars, are said to have had been abandoned by the Tiber river banks, and were saved by a female wolf which nourished them until a shepherd, Faustulus, discovered the children, and took care of them.

The twin grew up, and eventually established Rome on April 21, 753 BC. Subsequently, Romulus murdered his brother in a power struggle.

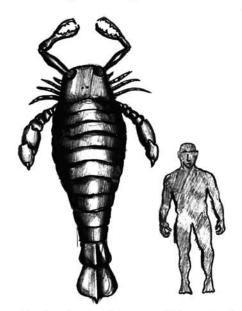
Ancient scorpion larger than man

A fossilized claw found by British scientists may belong to the largest bug in the world.

The claw is believed to be part of an ancient sea scorpion which could be as long as 2.5m.

Its discovery in 390-million-year-old rocks suggests that insects, crabs, spiders and such creatures could be bigger in the past than previously estimated.

A paleontologist uncovered the fossil several years ago in a quarry near Prum, Germany. The area is thought to have had been an ancient estuary or swamp.



Drawing after a computer-generated image issued by the University of Bristol

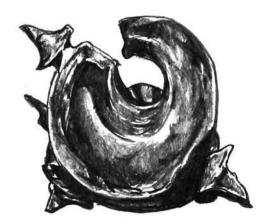
A study, published online in the Royal Society's journal, 'Biology letters', illustrates that the giant scorpion was much longer than an average modern man before it became extinct.

Ancient trade network

A recent study shows that an extensive network in marine trade existed during prehistoric times, based on evidence of jade jewellery discovered near ancient burial sites all over Southeast Asia.

Mineral analysis reveal that a large number of artefacts dating back to almost 3000 BC are linked to a single site in Taiwan, indicating it as a source of supply of a unique variety of semi-precious stone to much of the Southeast Asian region.

As one of the biggest trading networks at the time, it strengthens the theory that the inhabitants in the area had sophisticated sea vessels and vast communication earlier than estimated before, suggesting that the regional cultures were more advanced than experts thought.



A specimen of "Lingling-o' earring discovered in Vietnam and the Philippines which used a distinctive kind of jade found at a single site in Taiwan

Forty-nine sites in Malaysia, the Philippines, Vietnam and Thailand yielded objects that were included in the study. The researchers examined 144 jade artefacts, most of which had been buried in jars or placed beside skulls of prehistoric skeletons.

Massive excavation of Vietnam's "Capital"

Archaeologists from the Vietnam Institute of Archaeology have been, for the past five years, excavating Thang Long, an ancient capital, reports *Science Times*.

Millions of objects and features of building over a thousand years old were unearthed. So far, only one percent of the site has been excavated.



A great number of ceramics have been unearthed at Thang Long

Thang Long is a site within Hanoi that is more than 18.9 km². It was declared the capital of the Ly Dynasty in 1010.

It is now considered the biggest archaeological excavation in the history of Southeast Asia.

Excavators uncovered the foundations of no less than eleven palaces, pillar bases, deep

.............

wells, brick roads and drainage systems under the surface between one and four metres. They also found a dried riverbed containing the largest collection of ceramics in the country.

Lion sculpture fetches record price

A limestone lion carving has been auctioned for US\$57m in a record sale for a sculpture.

The tiny (8.3cm) 'Guennol Lioness' is believed to have been created 5,000 years ago in Mesopotamia.



It was discovered at a site close to Baghdad (in what was then Mesopotamia), which is known as the "cradle of civilization" due to its development of agriculture, animal herding and domestication some 8,000 years ago, earlier than anywhere else.

Located between the Tigris and Euphrates rivers, Mesopotamia has been credited with the creation of the wheel, a written script, monumental architecture and the first cities.

In the previous record sale for a sculpture, Pablo Picasso's 'Tete de Femme' was sold for US\$29m.

Saving Ancient frescoes

Restorers are painstakingly salvaging thousand-year-old frescoes in a sandstone cavern in China.

The frescoes are part of the Magao Grottoes Buddhist mural complex in the remote Gansu region.

Among the world's greatest collections of Buddhist art, they cover 45,000 square metres, and are 1,650 years old and crumbling.

A current problem leading to the deterioration is the sheer number of visitors, 7,000 a day, who contribute to the rise in levels of carbon dioxide, temperature and humidity.

Protective measures taken include organizing smaller group visits, and prohibiting the use of cameras. At the same time, technicians are carefully extracting salt from the minerals in the walls, among other delicate restoration work.

Making ethnic music 'pop'

A Thai music producer has embarked on a mission to popularize ethnic music in Asia.

Pongprom Snitwong Na Ayuthaya, an executive of the famous Butterfly Records in Thailand, has travelled to various parts of Asia, recording

...........

music that few outside its place of origin have ever heard.

From several small villages, he has documented music sung by local folks, and uploaded them on his website (www.siameseproject.co.th)

The music collection includes songs from the Yunnan province of China; chants by Buddhist nuns in a temple in Bhutan; lullabies performed during traditional rituals in remote villages of Laos and Thailand.

Pongprom is also involved in producing books on ethnic Asian music, and a television documentary. He believes that popularity and a mass audience are the best ways to preserve traditional music.

New finding reveals a larger Angkor City

Cambodia's ancient Angkor Wat temple was once at the centre of an extensive urban settlement, satellite evidence show.

An international team, using Nasa satellites, have found about 74 new temples and complex irrigation systems. The radar images distinguished the contours of the terrain under the surface of the earth, and located roads, canals and ponds surrounding the temples.

A new and detailed map of the area, published in the *PNAS* Journal, enlarges the settlement by 6,000 sq km, approximately three times larger than was known.

The map was made from ground surveys, airborne photography and ground-sensing radar.

Analysis also further supports the hypothesis that the development of the sprawling city contributed to its expansion into the surrounding forests, environmental degradation and ultimately the demise of the city.

The researchers discovered that the water supply to the city, believed to have contained half a million people, depended on a single complex channel, providing water for farming, in particular intensive rice agriculture.

Over time, the system collapsed, and along with deforestation, overpopulation and topsoil erosion, compounded the problems for the Angkor empire, whose complex was too vast to manage.

The team believes that the medieval Khmer Kingdom, which ended in the 14th century, covered 3,000 sq km, and was the largest pre-industrial complex of its kind.

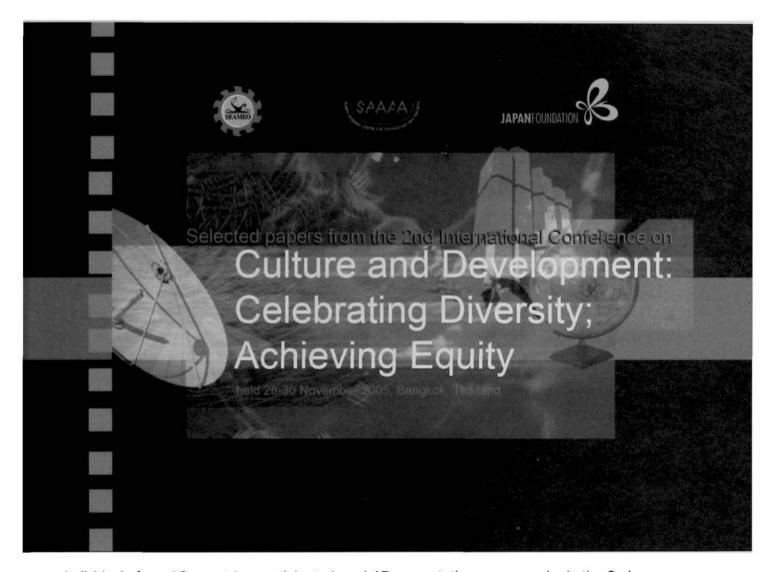
Its closest rival, the Tikal Mayan city in Guatemala, covered about 150 sq km.

The International Herald Tribune reported that excavations are planned at Angkor to obtain more information on ecological problems that caused the downfall of the great Cambodian city.

Illustration by

- Pattanapong Varanyanon (page 40 to 43)
- Sakulchat Chatrakul Na Ayuddhaya (page 44 to 53)

CULTURE AND DEVELOPMENT



Individuals from 18 countries participated, and 47 presentations were made, in the 2nd International Conference on Culture and Development.

This publication is a compilation of 18 papers, selected from the conference, which are largely concerned with the need to strike a balance between economic and social development. The papers cover a range of topics, such as industry, the environment, health, good governance, local wisdom and educational development.

To obtain copies, contact:

SEAMEO Regional Centre for Archaeology and Fine Arts SPAFA Building 81/1 Sri Ayutthaya Road, Samsen, Theves, Bangkok 10300 THAILAND Tel (662) 280 4022-9 ext 109 Fax (662) 280 4030 www.seameo-spafa.org spafa@seameo-spafa.org

SEAMEO-SPAFA Staff

Contacts for information and enquiries:

Director

Pisit Charoenwongsa

pisit@seameo-spafa.org

Advisors

Heng L. Thung Pradech Phayakvichien Vishnu Aimpraneetra

Samart Sapyen

hthung@access.inet.co.th spafa@seameo-spafa.org spafa@seameo-spafa.org spafa@seameo-spafa.org

Administration

Wilasinee Thabuengkarn

Vassana Kerdsupap Girard Bonotan

Soros Jenjai

Jittipha Jaiboon

wilin@seameo-spafa.org vassana@seameo-spafa.org Girard@seameo-spafa.org jittipha@seameo-spafa.org spafa@seameo-spafa.org

Finance

Supa Thanasakulprasert

supa@seameo-spafa.org

Project Development

Kevin Charles Kettle

kevin@seameo-spafa.org

Publication & Computer

Ean Lee

Ratchaporn Tesjeeb

ean@seameo-spafa.org ratchy@seameo-spafa.org

apar@seameo-spafa.org

Research

Tin Maung Kyi Nyunt Han

Tang Fu Kuen

Patcharawee Tunprawat

Malcolm Lee Bradford Patsri Tippayaprapai

Patcharee Kunasarn

Alongkorn Jutagate

spafa@seameo-spafa.org tangfukuen@seameo-spafa.org patchy@seameo-spafa.org malcolm@seameo-spafa.org patsri@seameo-spafa.org patcharee@seameo-spafa.org alongkorn@seameo-spafa.org

Audio-Visual

Nipon Sud-Ngam

nipon@seameo-spafa.org

Library

Wanpen Koogpoon

Nawarat Saeng-wat

wanpen@seameo-spafa.org nawarat@seameo-spafa.org

