

# SPAFA JOURNAL



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## In the footsteps of **Henri Mouhot**



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**Cover**

Photographs by Dawn Rooney

**Printers**

Amarin Printing and Publishing Public Company Limited  
65/16 Moo 4 Chaipruek Road  
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Tel. 8821010 (30 Lines) Fax. 4332742, 4341385

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**Contact:**

SPAFA Regional Centre  
SPAFA Building  
81/1 Sri Ayutthaya Road, Samsen, Theves  
Bangkok 10300, Thailand  
Tel. (662) 2804022-29 Fax (662) 2804030  
E-mail : spafa@ksc.th.com

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'A splendid night; the moon shines with extraordinary brilliancy, silvering the surface of this lovely river, bordered by high mountains, looking like a grand and gloomy rampart. The chirp of the crickets alone breaks the stillness.'

- Henri Mouhot wrote in his diary on the 15th of July 1861 while sitting at the base of a tree in dense jungle on the bank of the mighty Mekong, near the ancient Laotian capital of Luang Prabang.<sup>1</sup>



Henri Mouhot sitting at the foot of a tree and drawing; Laos; wild elephants (background); servants preparing food (foreground) (Drawn by A. Poccourt from a sketch by H. Mouhot)

# In the footsteps of Henri Mouhot

## A French explorer in 19th Century Thailand, Cambodia and Laos

Dawn Rooney

*Author's note: In 1997, I was so moved when I visited the site where Henri Mouhot was buried that on returning to Bangkok, I re-read his diaries. I was intrigued by this extraordinary human being, and felt compelled to reflect upon the little-known man.*

For nearly three years, from 1858 until his death in Laos in 1861, Henri Mouhot explored the inner regions of Thailand (known as Siam at that time), Cambodia and Laos. His legacy is a detailed and unfinished diary of his keen observations of the places, people, animals, insects and shells of the region. Some of his notes are the earliest surviving records of previously uncharted areas.

Alexandre Henri Mouhot was born on 15 May 1826, in the French village of Montbéliard, near the Swiss border. His father served in the administration of Louis Philippe and the Republic and his mother was a respected teacher who died when Henri was twenty years old. They had one other child, a son, Charles. Both parents made sacrifices to provide for the education of their two sons. Henri was a Greek scholar and studied philology with the intention of

teaching but he also developed interests in the natural sciences and foreign travel at an early age.

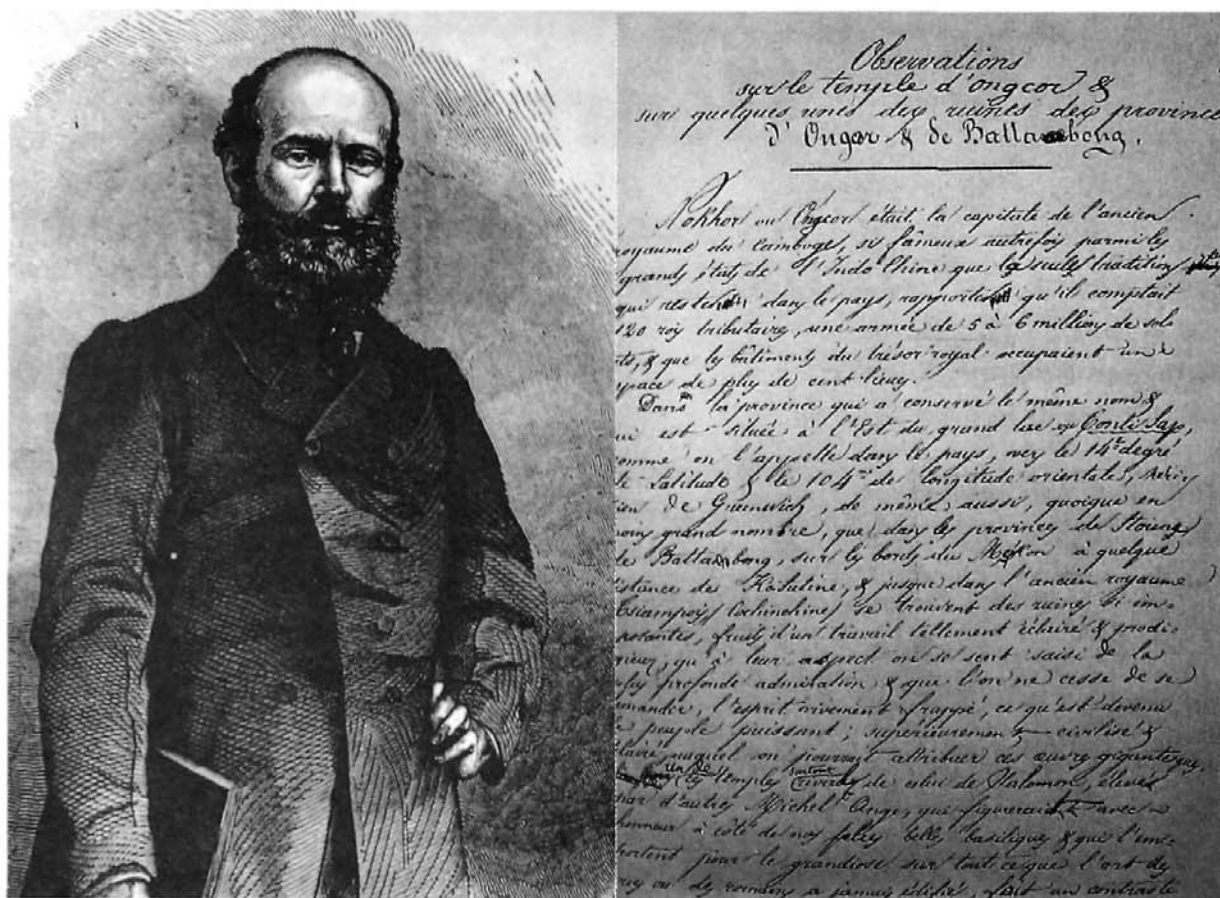
When he was eighteen, he went to St. Petersburg where he taught French and Greek at the military academy, and later received a professor's diploma. Mouhot, who had a facility for languages, quickly learned Russian and Polish. In his leisure, he studied and mastered a new photographic process invented by Louis-Jacques-Mandé Daguerre. He took pictures of

landscapes, distinguished people and places of architectural interest. At the outbreak of the Crimean War in 1854, Mouhot left Russia and returned to his home in Montbéliard.

A historical link between Russia and Montbéliard may explain why Mouhot decided to go to Russia. The principality of Montbéliard was one of the sovereign states of the Germanic Empire in the mid-18<sup>th</sup> century. In 1776, the future Czar Paul I of Russia married Sophia-Dorothea

of Wurttemberg, Countess of Montbéliard and great-niece of the King of Prussia. Although the countess lived abroad, she remained loyal to her birthplace and returned to it often. This historical link was the catalyst for many natives of Montbéliard to go to Russia as private tutors or soldiers in the mid-19<sup>th</sup> century.

After a short stay with their father in Montbéliard, Henri and his brother, Charles, travelled through Germany, Belgium and



Portrait of Henri Mouhot, c. 1860  
(Drawn by M.H. Rousseau, from a Photograph)

A page from Mouhot's diaries with details of his observations on the temple of Angkor Wat.



northern Italy, introducing the Daguerre photographic process through their works of art. The two brothers moved to England in 1856 where they both married descendants of Mungo Park, the famous Scottish explorer of Africa. Henri married Annette, who was probably the granddaughter of Mungo Park. The two families settled on the island of Jersey in the English Channel where Henri refined his study of the natural sciences, specialising in ornithology and conchology, and renewed his interest in foreign travel.

Mouhot, an educated and cultured gentleman of the mid-19<sup>th</sup> century, seemed an unlikely person to want to explore the remote interior regions of South-East Asia. Some two years after moving to Jersey, however, Mouhot set out alone for the east. He sought financial support for his travels from both France and England but was unsuccessful. The prestigious Royal Geographical Society in London, though, did give him its backing which undoubtedly boosted his confidence and spirits as he sailed east to a region so vaguely known at the time that it was described on some European maps of the period as 'Beyond India'.

It is unknown what influenced Mouhot to travel to the

orient. Historians have put forth several factors. He may have been fulfilling a long cherished dream to travel to Asia; or his concentration on natural history when he moved to Jersey may have stimulated his interest in acquiring unique specimens from the east; or, perhaps, a book, *The Kingdom and People of Siam: with a narrative of a mission to that country in 1855* by Sir John Bowring, published in 1857, may have inspired Mouhot's journey. Another possibility is that he was influenced by the increasing French presence in South-East Asia in the mid-1850s and the extended territorial rights of the French to Cochinchina (south Vietnam) and Cambodia.

On 27 April 1858 Henri Mouhot and his King Charles dog, Tine-Tine, sailed from London for Bangkok, a journey that took four months. Soon after arriving he met Bishop Pallegoix who put him in touch with other

French Catholic missionaries serving at interior posts. They offered him food, shelter and solace, during which time he wrote poignantly of his respites with these missionaries: '... have you

suffered? If you have, you will appreciate the feelings with which the solitary wanderer welcomes the divine cross, the heart-stirring emblem of his religion. It is to him a friend, a consoler, a father, a brother; at sight of it the soul expands, and the more you have suf-

fered the better you will love it. You kneel down, you pray, you forget your grief, and you feel that God is with you. This is what I did."<sup>2</sup>

His beloved dog also afforded him comfort and companionship. 'My little "Tine-Tine" says nothing, but creeps under my counterpane and sleeps at his ease...I much fear that my poor dog will come to an untimely end, and be trampled under foot by some elephant, or devoured at a



A map to illustrate the Route and Notes of M. Henri Mouhot. 1859-61 (Published for the Journal of the Royal Geographical Society by J. Murray, London 1862).

mouthful by a tiger'.<sup>3</sup> Tine-Tine ironically outlived his master. When the French Mekong expedition visited Luang Prabang, six years after Mouhot's death, they found the dog in the care of a Laotian family.

Mouhot used many modes of travel – fishing boats plying the coastline, elephants, sure-footed horses for mountainous areas, oxen carts and, often, he trudged through the jungle on foot. He slept in a hut when he could, but his accommodation was usually a hammock strung between two trees and a mosquito net. He even spent one night in a tree when he was exploring a mountain range and lost his bearings while chasing a wild boar.

The preservation of Mouhot's diaries, illustrations and specimens can be attributed to a fortuitous trip he made to the coastal town of Chantaboun (Chantaburi) where he met one of the two boys who became his travel attendants, and who packed up his materials and carried them from Luang Prabang to Bangkok after Mouhot's death. Upon arriving

in Chantaboun, a Chinese pepper planter offered food and lodging to Mouhot. The planter, a widower, suggested that his eldest son, eighteen-year-old



*Angkor Wat at dawn*

Phrai, become Mouhot's servant. Phrai was 'a good young man, lively, hardworking, brave, and persevering...Born amidst the mountains, and naturally intelligent,...he fears neither tiger nor elephant. All this, added to his amiable disposition, made Phrai...a real treasure to me'.<sup>4</sup> The other servant with him at his death was Deng ('the Red'), who spoke some English. 'He is very useful to me as interpreter, especially when I wish to comprehend persons who speak with a great piece of betel between their teeth. He is likewise my cook, and shows his skill when we want to add an additional dish to our ordinary fare...This attendant of mine has one little de-

fect, but who has not in this world? He now and then takes a drop too much'.<sup>5</sup>

In the spring of 1859, Mouhot left Chantaboun in a fishing boat and followed the coastline along the Gulf of Siam to Kampot, on the west side. The First King of Cambodia (Ang Duang, reigned 1848-1860) was in residence and granted an audience to Mouhot, who presented the

king with an English 'walking-stick gun.' The king reciprocated by giving Mouhot permission to travel to the capital of Udong, an eight-day journey to the north-east by oxen. There Mouhot met the Second King of Cambodia (Norodom, reigned 1860-1904) who provided him with wagons and elephants to continue north to the village of Pinhalu where he visited the Stiens, a savage tribe occupying an area east of the Mekong.

During the following winter, Mouhot began the part of his journey that he is most well-known for in the west – his exploration of the ruins of the ancient Khmer capital of Angkor. From Phnom Penh, he followed

the river north and noted that 'the river becomes wider and wider, until at last it is four or five miles in breadth; and then you enter the immense sheet of water called Touli-Sap [Tonle Sap], as large and full of motion as a sea...The shore is low, and thickly covered with trees, which are half submerged; and in the distance is visible an extensive range of mountains whose highest peaks seem lost in the clouds. The waves glitter in the broad sunshine with a brilliancy which the eye can scarcely support, and, in many parts of the lake, nothing is visible all around but water. In the centre is planted a tall mast, indicating the boundary between the kingdoms of Siam and Cambodia'.<sup>6</sup>

Numerous western missionaries either saw or knew of Angkor at least three hundred years before Mouhot. A text by Portuguese Diogo de Couto of the mid-16<sup>th</sup> century, for example, accurately described both Angkor Wat and Angkor Thom. Later, Spanish missionaries wrote of the ruins at Angkor. Père Chevrueil, a French missionary, wrote at the beginning of the 17<sup>th</sup> century: 'There is an ancient and very celebrated temple situated at a distance of eight days from the place where I live. This temple is called Onco, and it is as famous among the

gentiles as St. Peter's at Rome.'<sup>7</sup> The above mentioned accounts of Angkor received little attention in the west, perhaps because they were religious records and were not circulated. So even though Henri Mouhot did not 'rediscover' Angkor, as has been the long-held idea in the west, he was the first westerner to generate a widespread interest in the ancient Khmer capital of Angkor. He did this through his diaries which contain detailed descriptions and illustrations of the Khmer monuments.



*The centre west entrance, Angkor Wat (Drawn by M. Théroud from a Sketch by Mouhot)*

Mouhot's first impressions of Nokhor, or Ongcor [Angkor] testify to his astuteness and perceptiveness. 'In the province still bearing the name of Ongcor,...there are,...ruins of such grandeur, remains of structures which must have been raised at such an immense cost

of labour, that, at the first view, one is filled with profound admiration, and cannot but ask what has become of this powerful race, so civilised, so enlightened, the authors of these gigantic works? One of these temples – a rival to that of Solomon, and erected by some ancient Michael Angelo – might take an honourable place beside our most beautiful buildings. It is grander than anything left to us by Greece or Rome...'<sup>8</sup>

Although Mouhot visited and described several monu-

ments at Angkor, it is his perceptive observations and drawings of Angkor Wat that captured the imagination of the west. They include the layout of Angkor Wat, architectural features of the terrace, the causeway, roofs, columns, porticos, and galleries and details of the

bas-reliefs – scenes, locations, dress, jewellery, military weapons, flora and fauna. 'What strikes the observer, ... [apart from] the grandeur, regularity, and the beauty of these majestic buildings, is the immense size and prodigious number of the blocks of stone of which they are constructed.'<sup>9</sup>

In the summer of 1860, Mouhot set out on another pioneering journey, this time to north-eastern Siam and Laos as far north as Luang Prabang.

Before his departure, Siamese in Bangkok told Mouhot that they knew of only one other foreigner in the past twenty-five years, a French priest, who had penetrated the heart of Laos and returned safely. Mouhot, though, believed it was his destiny to make the trip. First he went north to Ayutthaya, then to Korat where he visited a Khmer temple, Prasat Phnom Wan, and on to Chaiyapoon, where his trip was aborted by an official who refused to help him obtain oxen or elephants for his journey. So

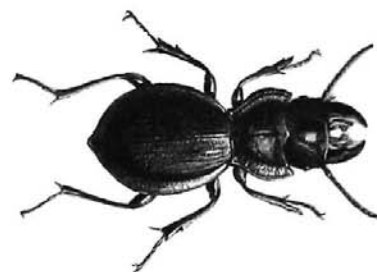
he returned to Bangkok for additional credentials and then continued to Laos.

He reached Luang Prabang on 25 July 1861. 'The moun-

tains which, above and below this town, enclose the Mekong, form here a kind of circular valley or amphitheatre, nine miles in diameter, and which, there can be no doubt, was anciently a lake. It was a charming picture, reminding one of the beautiful lakes of Como and Geneva.

Were it not for the constant blaze of a tropical sun, or if the mid-day heat were tempered by a gentle breeze, the place would be a little paradise.'<sup>10</sup> Mouhot collected numerous specimens of insects. A splendid black insect that he discovered in Laos is considered one of the most magnificent known specimens of a beetle. It was named *Mouhotia gloriosa*, in honour of Henri Mouhot.

He planned to spend the remainder of the year in the environs of Luang Prabang, then go



*Mouhotia gloriosa*, the beetle discovered in Laos by Henri Mouhot



*From Bangkok to Kenne Thao. A map to illustrate the Route and Notes of M. Henri Mouhot. 1859-61 (Published for the Journal of the Royal Geographical Society by J. Murray, London 1862).*

to the Laotian tribes to the east in early 1862, and in July or August, to go down the Mekong to Cambodia. His plans, though, were aborted when on 19 October 1861 Mouhot was attacked by a fever. His notes leave little doubt that he himself thought he was near death. 'If I must die here, where so many other wanderers have left their bones, I shall be ready when my hour comes'.<sup>11</sup> Ten days later he made his last entry in his diary, '– Have pity on me, oh my God....!'<sup>12</sup> Henri Mouhot died on the evening of 10 November 1861.

Phrai and Deng, Mouhot's faithful servants, buried him on the bank of Nam Kan River, east of Luang Prabang, at the spot where he died. Then they carried his notes and specimens to Bangkok where they transferred the items to the French Consul who forwarded them to Mouhot's wife and brother. The family later gave them to the Royal Geographical Society in London, where his hand-written



notes are accessible in the archives today.

Six years after Mouhot's death, the French Mekong Exploration Commission set out to find a navigable route, from Saigon into China, that could be used for trade along the Mekong River. The expedition, led by Commander Ernest-Marc-Louis de Gonzague Doudart de Lagrée, a 42-year-old naval officer, used the map drawn by Mouhot for travelling overland in Laos. As his map was the only existing one at that time, credit is given to Mouhot for having produced the first map of the route from Bangkok to Luang Prabang.

*From Kenne Thao to Luang Prabang. A map to illustrate the Route and Notes of M. Henri Mouhot. 1859-61 (Published for the Journal of the Royal Geographical Society by J. Murray, London 1862).*



The Admiral in charge of the expedition, de la Grandière, believed that France owed 'recognition and regret to the hardy explorer to whom she had granted neither help nor encouragement when they could have been of use'<sup>13</sup>. He, therefore, requested that the Doudart de Lagrée expedition try to put up a monument in Mouhot's memory near the site where he died.

On 29 April 1867, the commission reached Luang Prabang. Soon after arriving, Commander Doudart de Lagrée asked the ruler of Laos for permission to construct a monument over



*The Nam Kan River*





*Henri Mouhot's tomb, Laos, 1997.*



*The plaque on the south face of the tomb*



*A detail of the plaque on the north face of the tomb*



*The plaque on the west face of the tomb*

Henri Mouhot's grave. The ruler readily agreed and offered to provide the necessary materials. Louis Delaporte, a member of the commission, made drawings and supervised the building of the monument. It was placed on the spot where Mouhot was buried, high on the bank of the Nam Kan River. A simple plaque inscribed 'H. Mouhot, May 1867' was attached to the monument. The date of 1867 refers to the year the French commission erected the tombstone.

A member of the expedition wrote: 'The landscape which

surrounded the tomb was pleasant and sad at the same time. A few trees and the rustling of their tops accompanied the murmur of the waters of the Nam Kan which ran at their feet. On the opposite side rose a wall of blackish rocks which formed the other side of the torrent. There are no dwellings and no human traces in the vicinity of the last resting place of this adventurous Frenchman.'<sup>14</sup>

The next French expedition to record seeing Mouhot's monument was on a mission to find out about the political envi-

ronment in the territories between Luang Prabang and Tonkin. Dr. Neis, a medical doctor, led the mission and visited Mouhot's tomb in 1883. He decided to go to Mouhot's tomb to see what had become of the monument which had been erected for our compatriot by the de Lagrée Mission and to have it repaired if necessary. He wrote: 'Early in the morning of the twenty-seventh I left on horseback, accompanied by my young interpreter and two lower ranking mandarins. After having crossed beautiful rice-fields

terraced on the sides of the mountain range which followed the Nam Kan, we arrived, after an hour and a half of marching at a great and rich village called Ban Penom. There we commandeered the village chief and three or four Laotians to serve as guides and to open up the path for us. From these village there are only vaguely indicated paths and these men preceded us, to cut the branches which barred the route, with their sabers...

After following the Nam Kan for an hour since our departure from Ban Penom, we arrived at the foot of a rather high mountain, the Pou So-uan, close to big rapids which are called Keng Noun and we made a stopover in a small Laotian hut built close to the river. The owner told me he had helped Mouhot's men bury their master and he proposed to take me to his tomb. We left our horses there and the locals cleared the path for us with sabers, cutting through lianas and rattans. After twenty minutes of counter-marching and groping our way, the guide pointed me to a thicket, saying; "There is the tomb of the *falang*" [foreigner]. They attacked the thicket with blows of their sabers and, indeed, I soon found some scattered bricks on the ground: these were the only

vestiges of the monument built by Mr. Louis Delaporte. Built in a humid forest, during the rainy season, the tomb had never been able to dry and the poor quality lime of the country had immediately been washed away by the diluvial rains common in this season. Above the grave the terrain had caved in. The bricks, no longer retained, fell one next to the other. Perhaps also the inhabitants of the surroundings or oarsmen on the Nam Kan had come to take away some of the bricks to make their kitchen ovens. Despite my search I could not find the sandstone plate which had the inscription. I had the soil carefully cleared from shrubs; I reassembled the bricks; then, remembering that Mouhot was a devout Catholic, I had two young trees cut to make a cross on which I engraved his name. Planted deep in the soil and supported by bricks, it will, at least for a few more years, indicate the place where the first European who arrived in Luang Prabang, was buried'.<sup>15</sup>

Epilogue : The monument that stands today was put up by August Pavie, the first French consul at Luang Prabang, in 1887, to replace the first, less durable, one. Three plaques on the monument commemorate Mouhot. The one on the north

face, inscribed with Mouhot's name and the dates of his birth and death, was put up by Pavie. Another one, on the south side, acknowledges both of the French delegations who erected monuments. It is inscribed, 'Doudart de Lagrée...fit elever ce tombeau...en 1867...Pavie...le reconstruisit...en 1887.' [Doudart de Lagrée raised this tombstone in 1867; Pavie reconstructed it in 1887].

The third plaque was put up nearly 130 years after Mouhot's death, perhaps as the completion of a longtime commitment. Upon hearing of his death, the Society of Montbéliard - where Mouhot was born - wrote in a letter to his brother 'His work was left unfinished, but it was gloriously commenced, and his name will not perish!'<sup>16</sup> In 1990, residents from his birthplace of Montbéliard in France fulfilled this commitment when they travelled to his grave in Laos to pay their respects and to install a plaque on the west face of the tombstone. The inscription: 'La ville de Montbéliard...fière de son enfant [the village of Montbéliard is proud of their child]...1990.'

In August 1997, I visited the tomb of Henri Mouhot. I wanted to see the last resting place of this extraordinary Frenchman, who went nearly two years with-

out encountering another European. He risked his life in pursuit of nature and of 'seeing so much that is beautiful, grand, and new' in the remote interior of Laos which no other foreigner had seen before him. I wanted to see the environs of Luang Prabang, the treacherous river swirling through the thick jungle that Mouhot poignantly described in his diaries.

I went at the height of the wet season. A torrential rain during the night had left the early morning air still and sticky. The site seemed little changed from Mouhot's descriptions in his diary, although the access has improved. A low layer of mist floats above. We descended a steep bank to the edge of the swelling Nam Kan River, where muddy water splashed over the foot path. Perspiration rolled down our faces and soaked our clothes, prickly thorns pierced us as we plodded through thick jungle and gooey mud along the river's edge, which ran parallel to the river. A slight clearing in the jungle and a ray of sun, highlighting the bank, took our eyes to the steep slope of the bank nearest to us. In the distance, some twenty or thirty yards beyond, we glimpsed a corner of the monument that marked the last resting place of Henri

Mouhot. The rest of it was hidden by thick jungle.

We began our ascent to the monument, and as we moved closer, it came into full view. Face to face, the rectangular, grey granite monument was bigger than expected (dimensions: height = 10 ft; width = 6 ft; diameter = 3 ft). We walked around it slowly, pushing bushes aside, reflecting on the brief life of Henri Mouhot (he died at age thirty-five), the contribution he made, the legacy he left in the form of his diaries, which were published posthumously (in English in 1864), and the dedication made by his wife and brother. The diaries were dedicated 'To the learned societies of England, who have favoured with their encouragement the journey of M. Henri Mouhot to the remote lands of Siam, Laos, and Cambodia.'<sup>17</sup>

All illustrations supplied by Dawn Rooney

## Notes

<sup>1</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, p 141.

<sup>2</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 1, p 182.

<sup>3</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, pp 94-5.

<sup>4</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 1, p 155.

<sup>5</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, pp 78-9.

<sup>6</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, p 272.

<sup>7</sup> Clifford (1904) *White Lotus* (reprint 1990), p 154.

<sup>8</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 1, pp 278-9.

<sup>9</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 1, p 299.

<sup>10</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, p 137.

<sup>11</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, p 99.

<sup>12</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 2, p 160.

<sup>13</sup> De Carné (1872) reprint *White Lotus* (1995), p 152.

<sup>14</sup> Garnier (1868) reprint White Lotus (1996), p 302.

<sup>15</sup> Neis (1884) reprint and translation 1997, pp 73-4.

<sup>16</sup> Mouhot (1864) White Lotus (reprint 1986), Memoir of the Author, J.J. Belinfante, p 27.

<sup>17</sup> Mouhot (1864) Oxford University Press (reprint 1992), vol 1, p 7.

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Dawn F. Rooney has a doctorate in art history and specialises in Southeast Asia. Her most recent publication is *Angkor: An Introduction to the Temples* (Hong Kong, Odyssey/Passport, 1997).

The temples of Angkor, the great historical legacy of the Khmer civilization, stand majestically *in situ* in north-west Cambodia. The monuments, constructed between the ninth and fifteenth centuries, belong to the classic period of Khmer art and are unrivalled in architectural greatness. The temples are astounding with their splendour and perfection, but beyond the emotions they evoke lie complex microcosms of mythology.

The book is divided into three parts: the first contains background information on Khmer history, religious beliefs and legends depicted on bas-reliefs, with descriptions of decorative and architectural features including a section on restoration and conservation of the temples, while the second part is a monument-by-monument guide to the sites. The text is accompanied throughout by detailed maps and plans. The third section contains practical information on where to stay, eat and get around in Siem Reap and Phnom Penh.

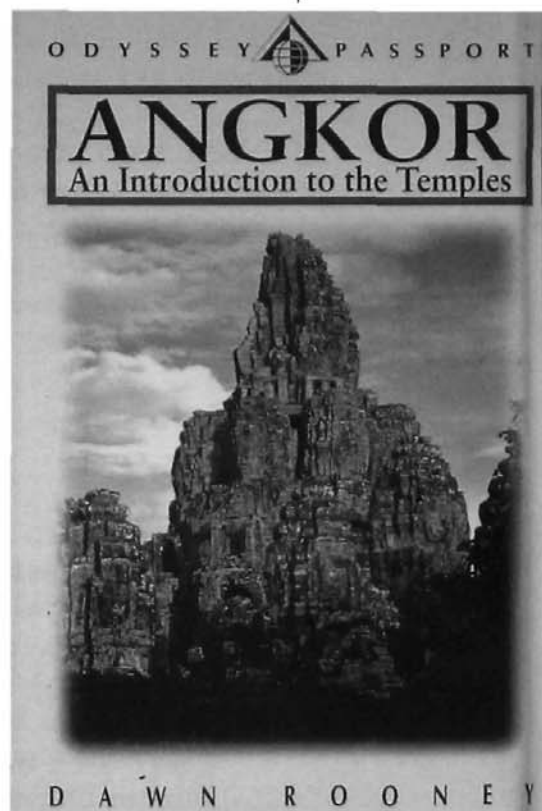
*Author Dawn Rooney is a Doctor of Philosophy in art history and has written several books on south-east Asian art and culture.*

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# Remembering Dr. Ruang



**On the 6th of December 1997, SPAFA's Director Dr. Ruang Chareonchai passed away in hospital while undergoing treatment for cancer of the throat. News of his death stunned SPAFA's staff, colleagues and friends. Elmar Ingles, SPAFA's Senior Specialist in Visual Arts, relates his reaction to the event**

**I**t was a bright and sunny Monday morning (December 8, 1997) when I was awakened by a call from Vassana Taburi, SPAFA Secretary, who broke the upsetting news of Dr. Ruang Chareonchai's death. We were in Pattaya, the last leg of an exposure trip for the participants of the SPAFA Training Course on Museum Exhibitions. Dr. Ruang passed away on December 6.

I was speechless. Stunned is the word. I was even more shocked when Vassana told me that one of his last deeds before expiring was to sign the trainees' certificates of participation for the ongoing training programme.

## **Tears and Fears**

There is something gentle and kind about death that unites people of different race, nationality and religious persuasion. This I realised on the bus that same morning before proceeding to our day's itinerary, while I was watching the reaction of the

programme participants after I announced Dr. Ruang's demise. As everyone observed a few minutes of silence, I shed some tears; others - men and women alike - cried unabashedly while saying their prayers in silence.

This was a man who demonstrated strong will and resilience against a killer disease (cancer), who performed his task and refused to go on a prolonged leave of absence despite his ailment. This was the man who had given me sage advice and prodded me to stay on at SPAFA at a time when I was besieged with personal and professional worries. This was the man who trusted and had full confidence in me as a professional staff member of the Centre despite my relatively young age; who expressed support and encouragement for my unconventional approach to programme development and implementation. This was my surrogate father in this country where personal intimacy is not commonly known to exist in pro-



fessional work environment between people of different race, age bracket, and social standing.

He was a friend, father and a supportive boss. And

it's like missing three dear persons in one's family, social circle and workplace. Hence, the tears, overwhelming grief and fear of the unknown.

### **The Singing Administrator**

During his four-year incumbency as SPAFA Centre Director, Dr. Ruang has achieved wider recognition for the Centre's efforts, reputation and cul-

tural programming. He initiated and pursued efforts to integrate the disciplines of arts, culture and heritage conservation. He also ably secured administrative co-operation and greater financial assistance from the host-government and other sources.

Dr. Ruang was able to carry out the above tasks because of his sincerity, coupled with will power and just influence among the officers of Thailand's Ministry of Education, with whom he had worked during his term as a high-ranking Ministry official before he joined SEAMEO SPAFA.

In his lifetime, he had served the Ministry of Education in various capacities: Deputy Permanent Secretary, Secretary-General of the Office of the National Culture Commission, Secretary-General of Office of Private Education Commission and Deputy Secretary-General of a few other departments. While as Director of SPAFA, he contin-

Dr. Ruang Chareonchai was born in Chiang Rai, north of Thailand, in 1932. He studied in the Ban Somdej Teacher Training College in Bangkok before going to the Ohio State University, U.S.A., on the King's Scholarship, to obtain his bachelor and master degrees in Industrial Education.

In 1963, Dr. Ruang completed his doctorate and received his Ph.D degree in Secondary and Teachers Education from Ohio State University, and thereafter became a teacher at Suan Kularb College. A year later, he worked as supervisor of the Department of General Education where he became Assistant Director-General in 1974. Later, Dr. Ruang excelled as Secretary-General of the Office of the National Culture Commission, a position he assumed in 1984. He became a very active delegate of the Asia and Oceania Sector of CIOFF (Conseil international des organisations de festivals de folklore et d'arts traditionnels), and organised several events on folklore. In 1984, he was nominated by the world congress to act as President of CIOFF's Asia and Oceania Sector, and later, as President of CIOFF-Thailand.

In 1988, Dr. Ruang became Deputy Permanent Secretary of the Ministry of Education, Thailand, and concluded his official service as Secretary-General of the Office of the Private Education Commission, in 1992.

Dr. Ruang spent more than 4 years (between 1993 and 1997) as Director of SEAMEO's Regional Centre for Archaeology and Fine Arts (SPAFA). During his incumbency as Centre Director, he achieved international recognition for SEAMEO-SPAFA's efforts, reputation and cultural activities (enhanced by his links with CIOFF organisations). He also, with vision, initiated and pursued projects to incorporate folklore in the preservation of cultural resources in Southeast Asia.

Centre personnel have deep respect and admiration for Dr. Ruang's distinguished performance as a Centre Director, especially his style of management which significantly reduced bureaucratic practices within the organisation, and fostered trust and responsibility among the staff. Without doubt, his guidance and absence are sorely missed.

Dr. Ruang had been receiving treatment, for cancer of the throat, at the Pramongkutklao General Hospital when he suffered a fatal heart failure on Saturday 6, December 1997. He was 65 years old, and is survived by his wife, 3 daughters and 2 sons.

We share his family's sorrow, and remember - among many things - the efforts he made, the words he offered and the songs he sang.

ued to act - beyond his duty, having had retired from public office - as consultant and adviser to several private schools and universities.

Known as a music lover, a fact that became evident during social gatherings in which Dr. Ruang never failed to volunteer to sing sanguine traditional Thai songs to the delight of his audience, the moniker "the singing administrator" has become a fitting tribute to the man.

### **Expressions of grief**

That Dr. Ruang touched the lives of many people is apparent in the outpouring of grief and sadness from his friends and colleagues in the world. Days after breaking the sad news, faxes, e-mails and messages were received by the Centre.

Fr. Gabriel Casal, SPAFA Governing Board Member for the Philippines, remembers Dr. Ruang's efforts to steer SEAMEO SPAFA toward greater recognition and vigour: "At a time when funding was a problem for the Centre, Dr. Ruang ably secured additional financial help from the host government of Thailand, resulting in the continuation of proposed plans and activities. His efforts benefited the numerous participants who, otherwise, would not have been able to participate. During SPAFA meetings, he provided the music and merriment without which the Centre's activities would not be half as pleasant. Dr. Ruang loved life and life loved him in return."

The Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels (CIOFF), which unanimously re-elected him as its Vice President in absentia, likewise expressed grief. Mr. Savas Tugsavul, president of the Turkey National Sector, paid the

greatest tribute when he accorded Dr. Ruang the unofficial title of being 'The Father of World Folklore'.

"Our friendship was most precious, and enabled CIOFF to strengthen its relations with Asia and Thailand. Dr. Ruang was a most sensitive and understanding person, always striving for a better world filled with peace and happiness. CIOFF will



always remember Dr. Ruang's important contribution in building CIOFF and the society of tomorrow," expressed Mr. Guy Landry, CIOFF Representative for North America.

Mr. Siegfried Verbeelen of CIOFF-Belgium adds: "As chairman of (CIOFF) Legal Commission, I worked closely with him and I appreciated him as a wise leader and diplomat who always found a good solution to difficult questions. He helped us solve the difficult matter of the membership of Chinese Taipei (Taiwan)."



Another close associate, Mr. Rolf Leander, who served as CIOFF Secretary General-Treasurer for several terms, expressed deep regret: "I can assure you that he will always be remembered by the entire CIOFF as a most faithful and generous friend, a very intelligent person and an important part of our governing body."

In what was probably the most touching tribute from a single CIOFF group, the National Sector of New Zealand wrote:

"In New Zealand, we have a native tree called the *Totara* which grows very tall and strong, and it stands upright for hundreds of years. It is a very special tree to the Maori people, and is looked after by the God of the Forest named *Tane*. When a Chief, or a person who has earned the respect of the Maori people, dies, we have a lament which goes like this: *Ko hinga te Totara o te wao nui a Tane!* (The mighty *Totara*

has fallen in the great forest of *Tane* - weep o people!). This is how we feel about Dr. Ruang. He was a mighty man, full of wisdom and humour - qualities we admired. His presence in New Zealand early this year (1997) will hold precious memories for us. He participated in all the events that took place, and when the CIOFF meetings were finished for the day, we were glad to sit with him and remember how proud he was when he showed us photos of his family. He spoke about his family as only a proud father and husband can. We also remember his joy as he watched our children performing and how he was planning to invite them to Bangkok at a later date. We feel privileged to have had him at our conference."

Elmar Beltran Ingles  
SEAMEO-SPAFA Senior Specialist in Visual Arts

# SPAFA-ICOMOS as partners, to care for monuments and sites

ICOMOS (International Council on Monuments and Sites) and SPAFA are due to enter a new phase of mutual assistance and co-operation after Dr. Roland Silva, International President of ICOMOS, visited SPAFA on Friday 6 February 1998. At the SPAFA Centre, Bangkok, he discussed several matters with Mr. Pisit Charoenwongsa, SPAFA's Officer-in-Charge, during a meeting which was also attended by Mr. Prasanna Weerawardane (Co-ordinator, SPAFA's Cambodian Project) and Mr. Ean Lee (SPAFA's Publication Manager).

Dr. Silva began by referring to the minutes of the previous SPAFA-ICOMOS meeting held at SPAFA in September 1997. He expressed his profound sympathy and condolences at the demise - in December last year - of Dr. Ruang Chareonchai, SPAFA's former Director.

Some of the issues discussed concerned:

- monuments and sites of Mankind-2000 AD;
- addition of SPAFA's member countries to ICOMOS' publication of the book series titled 'Monuments and Sites of the Member States of ICOMOS';
- the nomination of Mr. Pisit Charoenwongsa as a member of the ICOMOS Executive Committee (to which post he has now been elected);
- the encouragement of the countries in the region which are not members of ICOMOS to join.

## **Dr. Silva, are you visiting Thailand on a special mission?**

I'm on my way to China for an inspection of monuments for ICOMOS.

With reference to Thailand and more specifically to SPAFA, ICOMOS would like, as a matter of convention, the director of SPAFA to be an Executive Member of ICOMOS, on behalf of South-east Asia.

Secondly, we hope SPAFA will use its office to carry the message of ICOMOS to the nine countries in Southeast Asia, of which three are members, and to attract the other six to become members - Singapore, Malaysia, Brunei, Cambodia, Laos and Vietnam - and later perhaps Myanmar.

Also, by the next general assembly in Mexico, September 1999, we would like to publish - under the Monuments and Sites Series - the work of five Member Countries of SPAFA, which will indicate their modus operandi on how they manage their monuments and sites.

We would like SPAFA to help to liaise with the respective countries in the production of these publications.

It is the wish of ICOMOS to have all UN member states become members of ICOMOS in order that the standards of conservation could achieve the highest levels. This is why we have translated the Venice Charter, at its 30th Anniversary, into twenty-eight languages so that it could be widely disseminated, and that the people who matter, the masons and carpenters, who are conserving the monuments, can understand the internationally-accepted principles of conservation.

## **How is ICOMOS helping countries to share one another's experiences?**

Initially, we will be concentrating on sharing methods to conserve monuments and sites. China may have some new ideas, for example, which they can share with the rest of the world.

*Dr. Roland Silva ►*



We are publishing books on monuments and sites, such as the one published on Japan, that tell the world, "This is how we look after our monuments and sites." Already we have published 18 such books from different countries.

We are hoping another 20 will come out in 1999 at the General Assembly in Mexico, including one, on Thailand. By exchanging these information, we are sharing the research of private research institutions.

We all have different national legislation and provisions (on conservation of monuments), and it is a question of sharing our separate experiences, and build an even higher and superior set of standards. We can, thereby, enrich one another's professional approaches to monuments and sites.

#### **What is the immediate role of SPAFA in the collaboration with ICOMOS?**

SPAFA covers ten individual Southeast Asian countries, whose concepts are reflected and shared amongst these countries. You are in the ideal position to assist these countries by:

- enhancing the individuality of a country;
- establishing a collective personality of the region; and
- contributing to elevating the international personality of ICOMOS, which presently covers about a hundred countries.

The regional concepts of conservation practice in Asia, Europe, Africa, America, etc. will finally blossom out in an updated international charter like the Venice charter. These may supplement existing charters, such as that of Venice; or even replace the archaic charters on excavation, made in 1954.

The most important thing is that we use SPAFA as the epi-centre of the international interest on monuments and sites in Southeast Asia because your centre is centrally located, and you have the direct links with the institutional organisations, and are able to make contacts as an umbrella body, with the nine countries of ASEAN.

#### **How can SPAFA help such objectives currently?**

SPAFA has already built the infrastructure to communicate with Brunei, Cambodia, Laos, Singapore, Malaysia, Indonesia and the Philippines. Not all of them are ICOMOS members at the moment. Philippines, Indonesia, Thailand are members. Singapore is unfortunately not, because

it is not a member of UNESCO. We want to bring in the other countries as members of ICOMOS.

We will be working together to make SPAFA an epi-centre. In fact, ICOMOS had initiated such an effort with Professor Diskul (former Centre Director of SPAFA) years ago; he was made an

Executive Committee member of ICOMOS, but unfortunately he could not play an active role - although he was an elected member, he could not participate fully at all the meetings that we had because of the travelling distance to Europe. This is why I have insisted that our meetings must be held in different parts of the world. And now, our European colleagues are beginning to feel "Oh my goodness, how can we go that far?" The third world Asians, Africans, and South Americans had to travel that far to come to Paris all these many years.



*Dr. Roland Silva (in jacket) meeting in SPAFA*

### **How is ICOMOS managing its international mandate?**

One of the major strengths of ICOMOS is its international committees. We have established in each discipline, on buildings, vernacular architecture, archaeological heritage management, underwater archaeology, stained glass, cultural tourism, rock art, etc., all together nineteen such scientific committees.

The 'Blue Shield' is the latest international committee of ICOMOS, and it is concerned with emergencies, such as when monuments are damaged by natural disasters or human conflicts. For example, the Sacred Temple of the Tooth in Sri Lanka was recently blasted by terrorists, and had a Blue Shield institution been operating there, the head of the institution together with the staff would have known exactly what to do and how to treat the religious and cultural objects of the site. The standard procedures are for a group to fight the fire; another to inform the police, ambulance, and fire brigade, while a group will go to the key objects that have to be preserved.

In an emergency, preparatory care is important and consequently this becomes crucial in the final repair work for which we would need proper documentation, good drawings, photographs and other details of the objects.

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### **ICOMOS**

ICOMOS is an international, non-governmental organisation dedicated to the conservation of the world's historic monuments and sites. The organisation was founded in 1965, as a result of the international adoption of the Charter for the Conservation and Restoration of Monuments and Sites in Venice the year before. Today the organisation has National Committees in nearly 100 countries.

ICOMOS is UNESCO's principal advisor in matters concerning the conservation and protection of monuments and sites. With IUCN (The World Conservation Union on the Conservation of

Nature), ICOMOS has an international role under the World Heritage Convention to advise the World Heritage Committee and UNESCO on the nomination of new sites to be on the World Heritage List.

Through its nineteen International Scientific Committees of experts from around the world, and through its triennial General Assembly, ICOMOS seeks to establish international standards for the preservation, restoration, and management of the cultural environment. Many of these standards have been promulgated as Charters by the organisation as a result of adoption by the ICOMOS General Assembly.

The ICOMOS Secretariat is located in Paris. For further information, contact:

International Council on Monuments and Sites  
49-51, rue de la Federation  
75015 Paris, France  
Tel: (33.1) 45.67.67.70  
Fax: (33.1) 45.66.06.22  
E-mail: [secretariat@icomos.org](mailto:secretariat@icomos.org)

<http://www/international.icomos.org/icomos>

For further information please write:  
[Webmaster@icomos.org](mailto:Webmaster@icomos.org)

### **Aims and Activities of ICOMOS**

#### **Aims:**

1. to bring together conservation specialists from all over the world and serve as a forum for professional dialogue and exchange;
2. to collect, evaluate and disseminate information on conservation principles, techniques and policies;
3. to co-operate with national and international authorities on the establishment of documentation centres specialising in conservation;

4. to work for the adoption and implementation of international conventions on the conservation and enhancement of architectural heritage;
5. to participate in the organisation of training programmes for conservation specialists on a world-wide scale;
6. to put expertise of highly qualified professionals and specialists at the service of the international community.
6. organising and managing expert missions at the request of heritage administration and legal entities which judge necessary the intervention of a consultant for a particular conservation question;
7. playing a vital role in counselling UNESCO on those cultural properties to be included on the World Heritage List and in monitoring the properties already listed;
8. reaching specialists by means of wide distribution of the organisation's quarterly journal, ICOMOS News, and through publication of the proceedings of symposia on conservation;
9. awaking public interest in conservation by encouraging media coverage and the celebration of the International Day for Monuments and Sites

#### Activities:

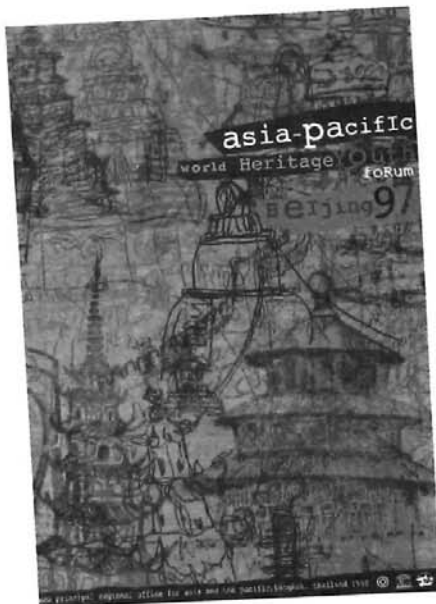
1. the strengthening of its presence world-wide by encouraging the creation and growth of ICOMOS National Committees;
2. extending the influence of the Venice Charter by creating flexible doctrinal texts for specific sectors of architectural heritage;
3. defining adaptable management techniques for cultural properties;
4. developing training programmes on a multilateral basis involving the collaboration of National and International Committees;
5. enriching ICOMOS' international Documentation Centre in Paris and setting up video and slide libraries devoted to architectural heritage;

#### Membership

Individual, Institutional, Affiliated, Benefactors.

All members must be qualified in the field of conservation, having exercised the profession of architect, archaeologist, urban planner, engineer, heritage administrator, art historian, or archivist.

As of 1 January 1996, ICOMOS had 5,300 members in 100 countries.



A report from the Asia-Pacific World Heritage Youth Forum, describing its main features and events, shedding some light on the concept of World Heritage and World Heritage Education, and presenting the students' and teachers' proposals for future action.

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This report seeks to encourage World Heritage Education in Asia and the Pacific - all according to the suggestions given by the 86 students and teachers from 20 countries who came to the Beijing Forum, 1997.

**Richard Engelhardt**  
Regional Advisor for Culture in Asia and the Pacific  
UNESCO

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*Attracting young people to  
the theatre is the main task of  
Chinese opera groups*



## **Traditional Theatre in Transition**

### **Performances in the Park**

*Gui Wei Hsin*

In conjunction with Singapore's Festival of Asian Performing Arts, held by the National Arts Council, the Chinese Opera Institute (COI) organised an international seminar entitled 'Traditional Theatre in Transition', with the aim of providing a cross-cultural discursive platform for interaction among academics, practitioners and enthusiasts from all forms of traditional theatre. This event was held in Singapore, on two fronts; invited guests and speakers presented their papers at daily symposium sessions from the 6th to the 8th of June in the day, while various traditional theatre groups performed their pieces at night starting from the 5th.

The symposium on 'Traditional Theatre in Transition' was meant to be a study of the process of change in traditional theatrical forms, culminating in 9 papers delivered over 3 days in both Chinese and English. It was opened by the principal of the Nanyang Academy of Fine Arts, Mr. Ho Kah Leong, and the first day saw Wang An Kui presenting his paper '**A New Space in Modern Chinese Opera**'. On the second day, an even greater variety of topics that ran across the board was offered, from Tu Xiu Hao's discussion of '**Space in Ming Hua Yuan - A Case Study**', Lu Mei Hua's explanation of '**Symbolism in Chinese Opera**', to intense, personal accounts based on first-hand experience by Wu Qi Ren ('**A Singapore Perspective of the Creative Process in Li Yuan Xi**') and Shang Guan Liu Yun ('**An Actor's Perspective on the Persistent Survival of Chinese Opera**'). Bao Hua Sheng ended the day's presentation with his thorough review of '**The Unique Art of Hu Ju**'.

During the third and final day of the symposium, English speakers put their papers forward. Wong Kwang Han started off with a comparison of '**Chinese Opera and Epic Theatre**', drawing similarities and differences between the two performing styles; while Gui Wei Hsin spoke from his individual experience of learning Chinese opera movements in his presentation '**Chinese Opera Movement - Gracefulness in Precision**'. Lee Tong Soon completed the symposium with his paper on '**Constructing Social Space and Identity: Chinese Street Opera in Singapore**' that dealt with the social as well as the cultural correlation between the Chinese opera troupes and Singaporean society.

'Traditional Theatre in Transition' was, however, not only limited to scholarly discussion. Considered as part of the Festival of Asian Performing Arts Fringe event, the COI invited various local performing troupes to stage excerpts in an open grass patch along Orchard Road, at the heart of the Central Business District in Singapore. This innovative locality proved very successful as it attracted many passers-by and foreign tourists who were shopping or on their way home from work, while the makeshift stage and open air environment simultaneously lent an authentic atmosphere, reminiscent of the earlier street wayang performances of a bygone era.

If the theories and discussions of the symposium sessions were rich and varied, the night-time performances were spectacular and fascinating as almost 800 traditional performing artists from 17 groups took the stage for 4 nights. To help members of the public who might be unfamiliar with the conventions of the traditional performing arts, the comperes

for each night would brief the audience on the background and distinguishing characteristics of each performance genre, and English and Chinese translations of the script were flashed on

*Beijing Opera 'The Water Margin' performed by the artists of Chinese Opera Institute in a park.*



*'Traditional theatre in the Park' is an effective outreach programme*

slides throughout the performance.

In this way, the event served as a means by which young people could both learn and be involved in traditional performing arts. For one, the English and Chinese translations en-

abled those of a younger generation who are not well versed in the performing dialects such as *Cantonese* or *Teochew* to be able to follow the action on stage. Furthermore, the COI enlisted

the help of several eager and enthusiastic students from the Anglican High School in Singapore to be ushers, comperes and slide projector assistants. They provided invaluable assistance for the entire event, while being able to watch and learn from the experienced and veteran artists on stage.

Of special note is the makeshift, open-air design of the backstage area, where the performers donned their costumes and prepared their make-up. This open concept allowed passers-by and audience members to witness first-hand the process of preparing for a stage performance as the actors and

actresses transformed themselves before their very eyes, while the musicians tuned their instruments and practised short snatches in anticipation of the upcoming show.

On opening night, a reflection of Singapore's multi-cultural



and ethnic diversity was presented by the Nrityalaya Aesthetics Society with an Indian Kathak Dance **'Journey of the Magical Anklet'**, an encomium about the magical anklets that adorn the lotus feet of Lord Shiva and other Indian deities. The Malay Sriwana Dance Troupe put up a Bangsawan piece called **'Princess Nilam Kencana'** about a fairy princess, and the rest of the night was filled by Chinese operas in various dialects, with Er Woo Amateur Musical & Dramatic Association's Teochew opera **'Eight Immortals'** based on the legendary Chinese deities; the Chinese Theatre Circle's Cantonese opera **'Broken Bridge'** from the famous legend of Madam White Snake; a special guest performance by Peking opera veteran Mdm Phan Wait Hong in her piece **'Women Generals of the Yang Family'**, and a Peking opera finale by the COI's own performers with **'Heroine of the Water Margin'** about the exploits of the heroine of the Song dynasty, Hu San Niang.

On the 6th of June, the Kong Chow Wui Koon performed **'The Emperor Tung Chi and Empress Ah Lu Te'** about the manipulative and domineering Empress Dowager Ci Xi; and the Hymn Rhyme Sing Opera Club performed **'Zhang Wen Xiu'**, a

Peking Opera piece which told the story of a lowly scholar who excels in the Imperial examinations and tests the loyalty of his wife. Teck Ghee Community Centre offered a Cantonese opera excerpt about the romance between a young lady and a scholar who gives her a jade bracelet as a gift in **'Picking the Jade Bracelet'**, and Ping Sheh Peking Opera Troupe concluded the day's events with **'The Revenge of Lady Li'**, which saw the spirit of an imperial concubine returning to save her lover from assassination by the evil Prime Minister.

Three new original operas were staged on the 7th of June. First on the list was Lao Sai Tao Yuan Opera Association with a Teochew opera **'The Triumphant Return'** about a poor scholar who gains wealth and fame during the Imperial examinations and his struggle to prevent his fiancée from being married off to a rich man's son. The Hokkien Khong Huay followed with an entertaining tale of the contest of wits between one of the Eight Immortals, Lu Dong Pin and an-

other deity in **'The Immortal Lu Dong Pin and Lady Peony'**

The story of a young peasant girl with superior sword-fighting skills who saved the Kingdom of Zhao during the Warring States period was recounted in Thau Yong Musical Association's **'The Lady Zhao'**.

Several classical and familiar pieces were performed on the final night of performances. **'The Witty Maid'** by Tian Yun



Gui Wei Hsin presenting his paper "Chinese Opera Movement - Gracefulness in Precision" at the 'Traditional Theatre in Transition' Symposium at the Chinese Opera Institute, Singapore

Peking Opera Society is self-explanatory - a witty young maid Chun Cao defeats her opponents with her verbal dexterity. The ever-popular *huang mei* opera **'Romance of Tang Bo Hu and Qiu Xiang'** was presented by the Singapore Hainan Association to the delight of those who have always enjoyed the wooing of the pretty maid Qiu Xiang by the scholar Tang Bo Hu. The

Teochew Drama Association recounted the story of the famous female general of the Yang family, Mu Gui Ying, and how she falls in love with her enemy, Zhao Ying, in **'The Tale of the Dragon Wood'**. As a grand finale, the Siong Leng Musical Association capped the event with a Hokkien *li yuan xi* adaptation of the Indian classical epic **'Ramayana'**, changing the text and music to suit the conventions of *li yuan xi*.

As an event which coupled the theoretical discussion of trends in traditional theatre developments with empirical manifestations on stage, the Chinese

Opera Institute's 'Traditional Theatre in Transition' series of symposium sessions and performances proved to be an outstanding event, and won accolades from all involved. Not only was it a platform for learned and experienced practitioners to exchange their views, it was also an entertaining event for the general public which was treated to a wide range of spectacular shows under the stars in the park.

For Further Information, please contact:

Dr Chua Soo Pong  
Director

Chinese Opera Institute  
111, Middle Road  
Singapore 188969  
Tel: 339 1292, 339 8168  
Fax: 339 9931  
Email:  
coisinga@mbox2.singnet.sg.com.sg

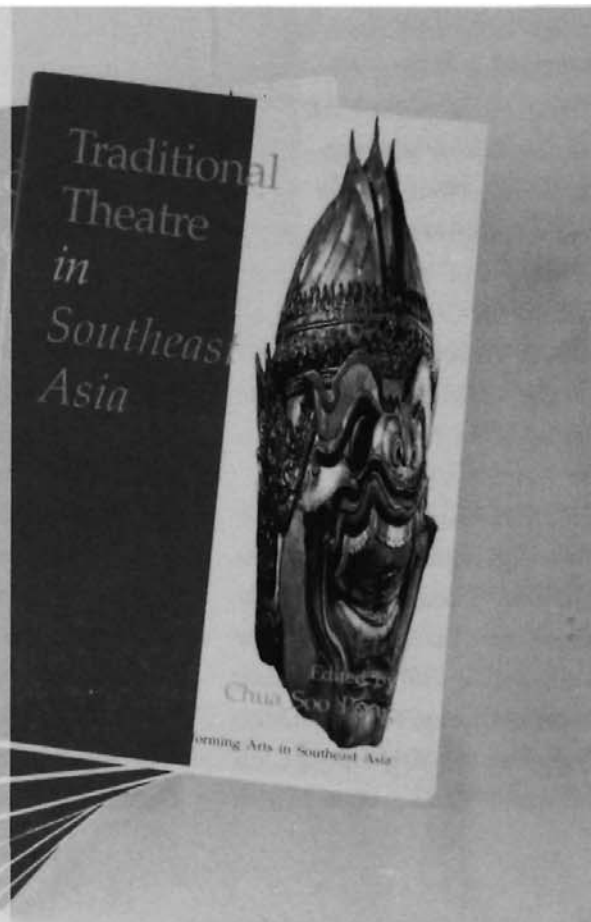
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Mr. Gui Wei Hsin works and writes occasionally for the Chinese Opera Institute, Singapore, where he was a part-time research assistant between 1995 and 1996. He graduated from Victoria Junior College, majoring in theatre studies.

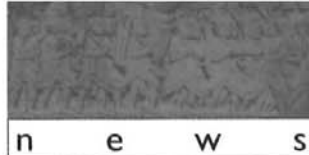
## Traditional Theatre in Southeast Asia

*Traditional Theatre in Southeast Asia* introduces many traditional forms of theatre that are not widely known outside their countries of origin. Edited by Dr Chua Soo Pong, Currently the Director of the Chinese Opera Institute in Singapore, the book discusses how traditional forms of theatre should be revitalised in the rapidly changing socio-economic environments of Indonesia, Malaysia, Philippines, Singapore and Thailand.

*Traditional Theatre in Southeast Asia* (US\$ 10 excluding postage cost) can be obtained from:

Regional Centre for Archaeology  
and Fine Arts  
SPAFA  
81/1 Sri Ayutthaya Road  
Samsen, Theves  
Bangkok 10300, Thailand  
Tel : (66-2) 2804022-9  
Fax : (66-2) 2804030  
Email : spafa@ksc.th.com





## Holland seize priceless smuggled artifacts

Ancient artifacts thought to have been smuggled out of Thailand were found inside a container which was seized in Holland.

On the first of December last year, Rotterdam intercepted a consignment of seventy-nine priceless objects that were bound for Germany and to be sold in Europe. The majority of the artifacts - four of which are of Thai or Khmer origin - were believed to have come from the North and Northeast of Thailand, and dated between the 12th and 19th centuries. There were also forty-nine water jars, fourteen Buddha images, some with inauguration scriptures on the pedestal, seven pieces of wood carving, four chiselled heads of the Lord Buddha's disciples, two vessels for holy water, a wooden Buddha image, a pedestal for a Buddha statue, and a pedestal adorned with 11 rows of miniatures depicting the lives of the Lord Buddha's disciples.

The government of the Netherlands confiscated the items after Dutch authorities notified the Thai embassy in the middle of January to verify their country of origin.

It was reported that United Nations Educational, Scientific and Cultural Organization (Unesco) in Cambodia have been requested to assist the Dutch authorities in proving ownership of the artifacts.

Three years ago, Holland impounded fifteen Thai artifacts, including two hooks for palanquins (circa 11th century) which are being claimed by both Thailand and Cambodia. In 1997, thirteen were returned to Thailand.

## Discovery of other temple ruins in Angkor

Archaeologists in February found undiscovered temple remains at Angkor, Siem Reap, Cambodia.

The *Bangkok Post* daily revealed, in a report on its February 14th front page, that detailed maps obtained through a special space radar unit were used to locate and uncover, among other finds, "four to six temple remains, including pre-Angkorean (8th-13th Century) structures hidden beneath vegetation".

More than a year ago, a NASA DC-8 jet with specialised radar spotted "a circular mound at the edge of the moat" while flying over the area of Angkor. Later, Elizabeth Moore, head of the department of art and archaeology at London University's School of Oriental and African Studies, studied the 3-D maps from NASA, and investigated the site on foot. She found "partially exposed remains of a 10th century city at Angkor," and believed the city had been built 200 to 300 years before Angkor Wat, *Bangkok Post* said.

Moore was quoted as saying: "The radar data have enabled us to detect a distribution of circular prehistoric mounds and undocumented temples far to the northwest of Angkor. The site topography is highlighted by the radar, focusing our attention on previously neglected features, some at the very heart of the city."

Angkor consists of a complex of temples located over 259 square kilometres in northern Cambodia. At its most glorious period, Angkor spread out more than 100 square miles with its 1,000 temples.

The daily reported that archaeological accounts from 1904 to 1911 only mentioned two temples in the site, and nothing about the mound. Moore discovered ruins of six undocumented temples which include inscriptions and representations of the Hindu deities, Vishnu and Indra.

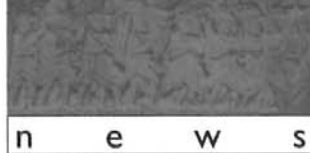
Guided by the radar readings, Moore uncovered another site with a temple as large as a football stadium (about half the size of Angkor Wat). This was in the vicinity of a Khmer Rouge camp, about 26 kilometres away. NASA radar also picked out reservoirs, dikes and earthworks.

Archaeologists said the discoveries could profoundly change the thinking about the history of the ancient city, founded in the ninth century A.D. as the capital of the Khmer empire.

Meanwhile, the main news daily, *Phnom Penh Post*, in Cambodia recently published a report which warned that the country's 12th-century Angkor temples may be damaged and even destroyed by land-clearing. An approximate 1,000 hectares of jungle and brush has been cleared around a region that makes up about 10 percent of the area within a protected zone that covers the monuments. As a result, there has been increased erosion as well as a rise in the water table.

## Infant dinosaur fossils

A 113 million-year-old dinosaur fossil, found to be that of a baby dinosaur, has been discovered in the south of Italy. It was reported that the find may be the best preserved dinosaur fossil in the world. Known now as *Scipionyx samniticus* - partly in honour



of the ancient Roman warrior, Scipio Africanus - it contains fossilised remains of soft tissues, including muscles and parts of the digestive system.

Drs Christiano Dal Sasso of the Museo Civico di Storia Naturale in Milan, and Marco Signore of the University of Napoli, found the presence of soft tissue after a detailed analysis recently. The fossils of the dinosaur were first identified in 1993. The latest issue of *Nature* will carry the publication of their analysis.

It is believed that the site, where the remains were uncovered, is full of limestone which help to preserve tissues. Periods of low oxygen levels also aid tissue preservation.

The 25-cm long baby dinosaur is a juvenile theropod, distantly related to the predator *Tyrannosaurus rex*. The fossils were discovered in the province of Benevento, well known since the 18th century for its preserved fossil fishes.

## Conference on 'Cultural Management'

The first Europe-Asia Conference on 'Cultural Management' took place in Bangkok (Thailand) on 23-24 March 1998 with more than 60 persons attending: professionals from the cultural field, journalists and academics of countries such as Britain, France, Germany, Japan, the Philippines, Singapore, Thailand and Vietnam.

Initiated by AFAA (Association Française d'Action Artistique, French Ministry of Foreign Affairs), this event was jointly organised by the Cultural Affairs Department of the French Embassies of the Region, Silpakorn

University (Thailand) and regional partners such as SPAFA (SEAMEO Regional Centre for Archaeology and Fine Arts).

The conference followed the promising first Europe-Asia Cultural Forum organised - within the context of ASEM - in Paris, on 5-6 February 1998 which brought together 115 delegates from the 25 partner-countries.

The opening of the Conference allowed Silpakorn University, the City of Bangkok (BMA, Bangkok Metropolitan Administration), the European Union and the French Ministry of Foreign Affairs (AFAA, Association Française d'Action Artistique) to express their interest in the development, in Southeast Asia, of all new 'cultural' professions.

Mr. Kraissak Choonhavan's, Governor's Adviser at BMA, focused on Bangkok's current orientations concerning cultural activities. A Centre for Contemporary Creation is to be built by the end of 1999, and decision-makers, executives and professionals from the cultural field, who are qualified in the management and development of cultural institutions, will be appointed.

Mr. Aldo Dell'Arricia, First Secretary - in charge of cultural affairs - at the Delegation of the European Union, emphasised on two issues: first, the importance of designing high-level academic curricula in cultural engineering, and the genuine interest of the EU in regional projects likely to create a synergy in the development of such fields.

Mr. Gilles Roussel, Expert in charge of cultural co-operation at AFAA, reviewed cultural professions in France and stressed on the importance of these trainings in Asia. He also hoped that the conference would facilitate contacts between people from various cultural spheres and that it would mark the first step toward a cultural network in Southeast Asia, not only in terms of training but of short and long-term actions as well.

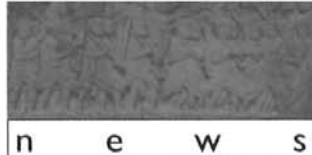
Emerging from the various remarks, questions and suggestions that came up during the conference, particularly about the setting-up of a training programme, and Cultural Management in Asia, four major tasks require attention:

1. adapt to local cultural contexts so as to design a consistent training, fully suited to particular needs;
2. closely relate academic training to professional environment;
3. implement joint projects - active participation in the 'Masters of Art in Cultural Management' that should start in 1999 (see facing page) - and arrange performances, artists' residencies and exhibitions;
4. provide information on the internet on cultural events in Southeast Asia, and set up a website for professionals that will help with the development of a cultural 'network', and communication among interested organisations and individuals.

The following public and private institutions had the opportunity to present their views, either during the plenary session or the three workshops that took place on the first day, 'Performing Arts', 'Visual Arts & Museology' and 'Cultural Industries': Manila Cultural Centre (Philippines), Lasalle College of the Arts (Singapore), Bangkok Dance Centre (Thailand), Thai Film Foundation (Thailand), Thailand Cultural Centre (ONCC, Office of the National Cultural Commission), the British Council (Thailand), ISTS (Institut Supérieur des Techniques du Spectacle, France), Ecole des Beaux Arts de Bordeaux (France), contemporary Thai art galleries (Tadu Gallery, About Café, Project 304, Marsi Gallery...) and Thammasat, Chulalongkorn, Chiang Mai...Universities (Thailand).

Journalists affiliated to dailies such as *Bangkok Post* and *Nation*, TV channels (ITV) and radio stations





(Pacific News Centre) were also present.

### Workshops 1998

Starting May 1998, introductory workshops, to be jointly organised by interested Southeast Asian partners, will be conducted within the frame of local projects or in close collaboration with universities in the region. The aim is to prepare for the global training

programme in Cultural Management which will officially open in 1999 and to strengthen contacts made during this first conference.

#### 1. 'Museology/Museography Workshop' in Singapore

To be conducted within the framework of an exhibition, 'The Origins of Modern Art in France, 1880-1939', (organised by the National

Heritage Board of Singapore, the Singapore Art Museum, the National Art Council, AFAA in Paris and the French Embassy in Singapore in collaboration with the Sorbonne University [Paris]).

Speakers: Serge Lemoine, Curator in Chief of the Grenoble Museum (France) & Professor of Contemporary Art at the University of Paris IV; Mrs Pansy Ku, Director of the Spink

*continue next page*

### Master's of Art in Cultural Management 1998

The notion of 'Culture' as we understand it here, solely comprehends artistic and literary practices relevant to 'mind's works'. It does not extend to the much broader Anglo-Saxon interpretation which includes customs and habits of a given society.

A new subject, Cultural Management, covers fields of intervention in continuous development. Artistic practices, and particularly cultural affairs, are by definition non-static activities constantly opening up onto new experiences.

Although the term 'Cultural Management' may seem obscure, it is the most appropriate to qualify all professional activities related to management and organisation of arts and culture, whatever form and means they may be.

Cultural Management encompasses different artistic activities: theatre and performing arts, dance, music, cinema and audiovisual, museum, visual arts, architecture, national heritage, and new technologies. It is useful for many structures of intervention such as ministries and public establishments responsible for cultural affairs, private institutions, associations, foundations, museums, galleries, theatres, operas, rehabilitated places, etc..

Training programmes which have been developed with the notion of Cultural Management are constantly evolving. They were created in France, in the early eighties. Twenty years later, numerous countries in Western Europe, North America and more recently Latin America and Southeast Asia have expressed their will to widen their areas of teaching. They show great interest in developing these new professions.

Cultural Management is taught in many different ways. Diversification and specialisation of trainings have kept pace with the specializing within professions: planning (artistic choices), project's communication, relations with the press and the public, administrative management (contracts, declarations, fund raising, accounts management, etc..), logistic and organisation. Each of these functions have grown into full professions that require specific knowledge.

Further to the Europe-Asia Cultural Forum, the AFAA (French Ministry of Foreign Affairs) has decided to set up an academic co-operation programme that focuses on Cultural Management between European and Southeast Asian countries.

Thanks to a close collaboration between European and Asian professional and academic structures as well as to the

support of the European Union which participates in the implementation of the project, a 'Master's of Art in Cultural Management' shall open in Bangkok in 1999.

Duration: 1 year

Commencing date: June 1999

Number of students: 20 at most

Candidates: young Asian graduates, holders of a B.A. or Master's Degree in law, economics, politics, and management for initial curriculum/professional experience for continuing curriculum.

Application file: personal project + B.A. or diploma for the initial curriculum / professional experience for continuing curriculum and interview with a jury (on applicant's creativity, motivations, experiences or interest in cultural affairs)

Teaching staff: local teachers + visiting European lecturers on particular topics

Fees: not determined yet.

Language used: English

Content: common core syllabus + final 3-month

Professional training partners: Southeast Asian and European universities, cultural institutions for the professional-oriented part of the curriculum (trainings, seminars, and field studies).

Specific teachings will be conducted in co-operation with European teachers or professionals. A 'Training of Lecturers' will start between January/June 1999 so as to familiarise teachers-to-be with the new curriculum. This training will be open to anyone in charge of one or several cultural activities in academic or professional contexts in Asia, and will be in the form of seminars lasting from one week to 10 days; the focus will be on 9 main topics:

- > laws pertaining to cultural affairs
- > the economy of culture
- > marketing
- > sociology of culture
- > cultural policies
- > management
- > communication
- > history of art (fine arts, contemporary art, visual arts, performing arts, cinema...)
- > foreign languages





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Gallery (Singapore), and Mr. Arnaud Pierre, Professor of Contemporary Art at the University of Bordeaux (France).

Tentative date: 15-16 May, 1998

Target participants: professionals whose concerns are on museums in Asia.

## 2. 'Performing Arts Workshop' in Bangkok

In collaboration with Thammasat University's College of Innovative Education, Faculty of Liberal Arts, Faculty of Journalism and Mass Communication.

Speakers: Christiane Bourbonnaud, Director of ISTS (Institut Supérieur des Techniques du Spectacle (France) & Co-Director of the Festival d'Avignon (France); Jean-Pierre Demas, Officer in charge of Pedagogy at ISTS & Technical Producer of the Festival d'Avignon; William Teo, Art Director & Director at Lasalle College of the Arts (Singapore).

Three workshops will take place between June and December 1998:

- 1-8 June on techniques of performing arts (scenography, sound & lighting control, wardrobe & decor)
- September then December: two fortnight workshops on play based on a theatre piece; trainees attending the workshops to make a production for the end of 1998

Target participants: technicians and professional or professional-to-be actors (performing arts students) in Asia.

## 3. 'Industrial Design Workshop' in Bangkok

In collaboration with Silpakorn University (schedule to be determined).

Speakers: Evert Endt, Director of ENSCI - Les Ateliers Ecole Nationale Supérieure de Création Industrielle (Paris France); Jean-Baptiste

Touchard, Director of Studies at ENSCI and Thibault Honnet, Designer.

Target participants: Fine Arts & Applied Arts or Industrial Designing students

These workshops will be conducted in English only. For any further information, please contact the Cultural Service of the French Embassy in Thailand:

**Francine Méoule**, Cultural Attachée  
**Sophie Claudel**, Cultural & Educational Coordinator for Europe-Asia Programmes

Cultural Service of the French Embassy in Thailand

29 Sathorn Tai Road

10120 Bangkok, Thailand

Tel: 662-287 15 92-8

Fax: 662-287 10 19

E-mail: [artistique.Bangkok@bkk.a-net.net.th](mailto:artistique.Bangkok@bkk.a-net.net.th)

## ABIA SOUTH AND SOUTHEAST ASIAN ART AND ARCHAEOLOGY INDEX

The International Institute for Asian Studies (IIAS) and SPAFA are working on an international project to compile a bibliographic database entitled: **ABIA South and Southeast Asian Art and Archaeology Index** (formerly known as the Annual Bibliography of Indian Archaeology, and thus the acronym ABIA) will include publications from 1996 onwards.

The new ABIA South and Southeast Asian Art and Archaeology Index will be an electronic online database, which will eventually be available on CD-ROM. It will also be available annually in a printed version, the first of which has been scheduled for release at the end of 1998.

### Materials:

Monographs, articles in monographs, articles in periodicals, unpublished Ph.D. theses, and any grey literature of academic level

### Subjects:

Archaeology (pre- and proto-history), historical archaeology, ancient art history, modern art history, material culture, epigraphy and palaeography, numismatics and sigillography

### Regions:

South and Southeast Asia, and regions culturally related to South and Southeast Asia (Afghanistan, Uzbekistan and Tajikistan, and Tibet as related to South Asia, and South China and the Pacific as related to Southeast Asia, for instance)

### Level:

Scholarly publications by specialists for specialists and for non-specialists

### Languages:

Any language

## CALL FOR BIBLIOGRAPHIC INFORMATION

To include as many publications as possible, we need your help. Please send us information about your publications from 1996 onwards, preferably in the form of a copy with a concise abstract.

For materials published in Southeast Asia (except Indonesia): please send your information to the **ABIA Project, SPAFA Documentation Department, c/o Wilasinee Thabungkan, 81/1 Sri Ayutthaya Road, Bangkok 10300, Thailand.**

Tel.: (662)280-4022, 2804029; fax: (662)-280-4030; e-mail: [spafa@ksc.th.com](mailto:spafa@ksc.th.com)

For materials published in South Asia: please send your information to the **ABIA Project, PGRIAR, c/o Mrs Doris Yapa, ABIA editor, 407 Baudhaloka Mawatha, Colombo 7, Sri Lanka.** Tel.: 94-1-694151; fax: 94-1-694151 or 500731; e-mail: [postmast@postarc.ac.lk](mailto:postmast@postarc.ac.lk)

For materials published in Indonesia: please send your information to **Drs. Hasan Djafar, Jurusan Arkeologi, Fakultas Sastra, Universitas Indonesia, Kampus UI Depok, Depok 16424, Indonesia.** Tel.: 62-21-7863528, 7863529, 7270009; fax: 62-21-7270038

For materials published outside South or Southeast Asia: please send your information to the **ABIA Project, IIAS, c/o Dr. Marijke Klokke (for publications on Southeast Asia) or c/o Dr. Ellen Raven (for publications on South Asia), P.O. Box 9515, 2300 RA Leiden, The Netherlands.** Tel.: 31-71-5272958; fax: 31-71-5274162; e-mail of Marijke Klokke: [abiaklokke@rullet.leidenuniv.nl](mailto:abiaklokke@rullet.leidenuniv.nl); e-mail of Ellen Raven: [abiaraven@rullet.leidenuniv.nl](mailto:abiaraven@rullet.leidenuniv.nl)

## CALL FOR ADDRESSES OF SCHOLARS

Our mailing list of scholars, who publish on the subjects mentioned above, is not yet complete. The first list has been sent to scholars who are listed on the mailing list of the European Association of *Southeast Asian Archaeologists*. A second mailing will be made to scholars who are listed on the mailing list of the European Association of *South Asian Archaeologists*. Please help us complete our mailing list by sending any information you have that lists names and addresses of scholars to:

Marijke Klokke  
IIAS, ABIA Project  
Nonnensteeg 1-3  
P.O. Box 9515  
2300 RA Leiden  
The Netherlands  
e-mail: [abiaklokke@rullet.leidenuniv.nl](mailto:abiaklokke@rullet.leidenuniv.nl)

## Cultural Resource Management and Architectural Documentation

A training programme in Cultural Resource Management and Architectural Documentation of historic buildings will be conducted during six weeks in July-August 1998. The programme is sponsored by the SEAMEO Regional Centre for Archaeology and Fine Arts (SPAFA), Thailand, the Office of Archaeology of the Department of Fine Arts and Museums, Kingdom of Thailand, and the University of Hawaii, Honolulu, Hawaii.

The course will incorporate sessions in documentation, mapping, descriptive analysis, drawing techniques, and will be aimed at graduate level students and professionals in the fields of architecture, history, anthropology, archaeology and sociology, political science, planning and cultural resource management.

Studies will focus on the nineteenth century vernacular architecture of Bangkok, specifically wood and masonry structures relating to urban development. A large part of the programme will be conducted in the field, and the rest at the conference facilities in SPAFA and the Office of Archaeology of the Department of Fine Arts and Museums in Bangkok.

Instructors will be utilised from SPAFA, the Fine Arts Department of Thailand, and the University of Hawaii. Specially suited to students from Southeast Asia, Europe and the USA, it is hoped that the programme will result in a meeting of students from these different cultural and ethnic backgrounds, and a sharing of perspectives. Participants from USA and Europe are paying their own costs.

### Urban Historic Resources of Bangkok

Training in the documentation, preservation and management of urban historic resources is a significant, and for the most part, neglected aspect of cultural resource management in Southeast Asian countries. Archaeological sites, historic monumental buildings, including palaces and *wats* (monasteries) are all resources that have received much attention from governmental agencies and international organisations; the often fragile historic fabric of urban centres, including the many

thousands of vernacular wood and masonry structures associated with urban development in Southeast Asia during the late nineteenth and early twentieth centuries, have been less thoroughly treated in existing initiatives for training in the region.

Unlike ancient temples, palaces or archaeological resources, urban sites and structures remain typically in private use, both as residences and for commercial purposes. Bangkok possesses a great number of older buildings, ranging from rows of uniform, Chinese-style shophouses to wooden vernacular buildings. While many of these have been identified by scholars and have been recognised as significant by the Fine Arts Department, there is as yet no systematic record of these structures and their environments.

Methods for protecting such resources have also not been very well developed. In the circumstances, the training programme will focus on three major areas of cultural resource management: survey methods; graphic and photographic recording; and the design and implementation of preservation guidelines. A final segment on urban design and in-fill architecture will round out the training.

## ASEAN-Japan Multinational Cultural Co-operation

The ASEAN-Japan Multinational Culture Commission, appointed by ASEAN member countries' National ASEAN Committee for Culture and Information, and Japan, met in Tokyo and Nikko between 14-17 April 1998. The meeting finalised the discussion on problems pertaining to regional culture conservation and revitalisation to meet challenges and opportunities based on current trends of globalisation. Measures and recommendations were also formulated for multinational culture co-operation between ASEAN member countries and Japan.

The recommendations include 4 areas of main concerns: i.e.

- 1) The Cultural and Intellectual Dialogues between those involved in cultural activities, such as

organisations, individuals, governmental and non-governmental sectors, as well as among peoples at grass-root levels;

- 2) Cultural Heritage Planning. Policy, planning, strategies, studies and measures for heritage planning and cultural development;
- 3) Cultural Learning and Knowledge Development. Human resource development for ensuring cultural renewal, cross-cultural educational programmes and renewal of community-based living traditions, responding to cultural globalisation and harnessing cultural industries, supporting artistic creation and interaction;
- 4) Media and Dissemination of Cultural Resources and Development, ensuring multiple sources of news and information.

The Meeting also formulated a New Vision of Regional Cultural Co-operation to enhance concerted efforts in meeting the challenges and opportunities of the current regional economic crisis. Main points expressed in the New Vision are:-

"...Culture encompasses all ways of life, patterns of meaning, and system of knowledge that have evolved dynamically and nourished peoples under changing con-

ditions. Without cultural sustainability, economic and social sustainability, too, come into questions..."

"Culture is what makes us human; it is the birth-right of every human being to enjoy and to create; it must not be denied through erosion and neglect; and at a time of economic crisis, we need to give special and urgent attention to the cultural basis of human development, to the sustenance and flourishing of our cultural capital. In so doing, we also wish to enrich the heritage of humanity."

"Cultural sustainability and cultural activity are new challenges faced by ASEAN and Japan. Against the background of historical, cultural and economic ties, we aspire to deepen mutual understanding among our peoples, create a wider regional community that respects cultural diversity, and strengthen cultural commonality..."

Prof. Khunying Maenmas Chavalit, SPAFA Library and Documentation Officer was invited by the Thailand National ASEAN Committee for Culture and Commission to be part of the delegation from Thailand. She was elected as the leader of the group of countries to visit cultural organisations in Myanmar and Malaysia during 16-18 February 1998. She was also a member of the task force to formulate a New Vision for Regional Cultural Co-operation.

## **Prambanan: Sculpture and Dance in Ancient Java**

### **A Study in Dance Iconography**

**Alessandra Iyer**

**Prambanan : Sculpture and Dance in Ancient Java** is a study of the dance reliefs of the ninth century AD temple of Siwa at the Prambanan complex in central Java. Previous attempts at identification of these ancient reliefs were hampered by inadequate movement analysis of the dance portrayed but in this book, for the first time, a complete identification is presented, through a re-interpretation of the archaeological data.

Using both movement analysis and comparison with an authoritative reconstruction model, the author rigorously examines each of the 62 reliefs and identifies them as representations of the *karana* (dance movement units) of the Sanskrit text from India on dance and drama, the *Natyasastra*.

The text is complemented by colour and black and white photographs and line drawings. 223 pp, 225 illus. pbk (ISBN 974-8434-12-5).



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*Mrs Francine MEOULE, Ms Sophie CLAUDEL and Mr Olivier CLEMENT CHRISTAL  
(Delegates from the French Embassy in Thailand) visited SPAFA Centre on 20<sup>th</sup> February 1998*

- ① *Francine Meoule, Attachée Culturelle*
- ② *(left to right) Olivier Clement;  
Sophie Clandel; and Francine Meoule*
- ③ *Tour of the Centre*
- ④ *Sophie Clandel, Cultural and Educational Programme Co-ordinator*
- ⑤ *Visiting the offices of SPAFA*
- ⑥ *Meeting one another*
- ⑦ *Olivier Clement, Assistant to Regional Delegate*





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- ① The 11-member ASEAN-JAPAN Multinational Cultural Mission visited SPAFA Centre on 28 Feb 1998, after a study tour of the National Museum and National Library in Bangkok.  
(Left to right): Ms Mariko Oka-Fukuroi, Director of Intellectual Exchange Division, The Japan Foundation, Asia Centre ;Dr. Tamatsu Aoki, Professor, Tokyo University; and Mr. Mohd Ariff bin Yusof, Director of Culture Division, Ministry of Culture, Arts and Tourism, Malaysia.
- ② Sharing a joke with Mr. Pisit Charoenwongsa, Officer-in-charge of SPAFA
- ③ Tea and snacks at SPAFA
- ④ (Left to right): Dr. Aoki; Ms Sally Ng Ban Kean, Assistant Director, International Relations, National Arts Council, Singapore; Mr. Mohd Ariff; and Prof. Khunying Maenmas Chavalit, Library and Documentation Officer of SPAFA.
- ⑤ Group picture at entrance to SPAFA Centre
- ⑥ Mr. Yasuyuki Sato (in blue shirt), Administration General of the Centre for the Science of Human Endeavor, in discussions with SPAFA staff on 25<sup>th</sup> March 1998. Next to him is Mr. Junétsu Komatsu, Director-General of the Japan Cultural Centre, Japan Foundation.
- ⑦ (Left to right)  
Miss Yui Nakamura, Programme Officer of the Japan Cultural Centre, Japan Foundation; Mr. Sato; and Mr. Komatsu. Mr. Yasuyuki Sato had visited Manila and Kuala Lumpur to meet with representatives of Ministries of Culture, Television Companies, Nippon Telecommunications, The Japan Foundation, and media and held talks on their proposal (Pilot Project for Multinational Cultural Mission).



**1998**

January 4-10

**16th Congress of the Indo-Pacific Prehistory Association (IPPA)**

IPPA, Malaysia Sessions:

Origins and expansion of agriculture in mainland Southeast Asia; Ceramic relationships between Island Southeast Asia and Oceania, including Lapita; The Hoabinhian revisited; Linguistic correlations with archaeological units in the Indo-Pacific region; Early farming cultures of South Asia

Dr Peter Bellwood

Depart of Archaeology and Anthropology

ANU, Canberra, Australia

fax: +61-6-249-2711

e-mail: peter.bellwood@anu.edu.au

January 28-30

Quezon City, the Philippines

**Southeast Asia in the 20th Century**

The conference secretariat on SEA in the 20th century,

c/o The Third World Studies Centre, College of Social Sciences and Philosophy, University of the Philippines at Diliman, Quezon City 1101, the Philippines,

Tel/fax: +632-9205428/9263486,

e-mail: seasrep@cssp.upd.edu.ph

February

Laguna, the Philippines

**Local Management of Natural Resources in Asia: A Comparative Perspective**

Dr.G.A.Persoon, Centre of Environmental Science, Leiden

Univeristy, P.O.Box 9515,

2300 RA Leiden,

the Netherlands,

tel: +31-71-5277474,

fax: +31-71-5277496 or Dr P.Sajise,

SEARCA, UPLB Campus,

Laguna 4031, the Philippines,

tel: +63-94-5362380,

fax: +63-2-8135697

February 24-26

New Delhi, India

**Identity, Locality and Globalization**

Dr E.B.Locher-Scholten, University of Utrecht, Faculty of Geographical Sciences,

P.O.Box 80115,

3508 TC Utrecht,

tel: +31-30-2536222

February 27 - March 1

Lucknow, India

**Intercultural Dialogue Colloquium II:**

The Self and the Other

Aditya Chauhan, International Co-ordinator ICDG, 1106A, B-1, Vasant Kunj, New Delhi 110070,

India, tel: +91-11-6133994, fax:

+91-11-6169962,

e-mail: SOVON@jnuniv.ernet.in

March 4-6

Singapore

**The Quality of Life in Cities Conference secretariat, School of Building and Estate Management,**

National University of Singapore, 10 Kent Ridge Crescent, Singapore

119260, tel: +65-7723440,

fax: +65-7755502

e-mail:

bemgen9@abeml.nusstf.nus.sg

March 26-29

Washington DC, USA

**50th Annual AAS**

**Conference**

**The Association for Asian Studies**

(AAS), 1 Lane Hall, The University of Michigan, Ann Arbor, Michigan 48109, USA,

tel: +1-313-6652490,

fax: +1-313-6653801,

e-mail: postmaster@aasianst.org

April 3-4

London, UK

**1998 Aseasuk Conference**

Dr. Ulrich Kratz, SOAS,

Thornhaugh Street,

Russell Square,

London WC1H0XG, UK,

e-mail: UK1@soas.ac.uk

April 6-8

Penang, Malaysia

**Heritage and Habitat. The Context of Sustainable Development in Historic City Centres**

Prof. Arnold Koerte, department of Architecture, Technische Hochschule Darmstadt, El-Lissitzski Str.1, D-64287 Darmstadt, Germany,

fax: +49-6151-163937,

e-mail: +dh7c@hrz1.hrz.th-darmstadt.de,

Internet: <http://www.th-darmstadt.de/~koerte>

April 14-16

CAMBRIDGE, UK

**Archaeology and World Religion: the examples of Judaism, Islam, Christianity, Hinduism and Buddhism**

Dr Timothy Insoll  
St John's College  
Cambridge CB2 1TP, UK  
fax: +44-1223-337720  
e-mail: [tai1000@cam.ac.uk](mailto:tai1000@cam.ac.uk)

April 17-19

Manchester, UK

**The 1998 BASAS Annual Conference**

Dr Bobby Sayyid, Department of Sociology, University of Manchester, Manchester M13 9PL, UK,  
tel: +44-161-2752461,  
fax: +44-161-2752514,  
e-mail: [bobby.sayyid@man.ac.uk](mailto:bobby.sayyid@man.ac.uk).  
BASAS:  
<http://www.brad.ac.uk/acad/ses/basas1.html>

April 20-26

Amsterdam, the Netherlands

**6th Conference of the International Society of Ethnology and Foklore**

Ton Dekker, P.J.Meertends  
Institute, P.O.Box 19888,  
1000 GW Amsterdam,  
the Netherlands,  
tel: +31-20-6234698,  
fax: +31-20-6240639,  
e-mail: [sief@pjmi.knaw.nl](mailto:sief@pjmi.knaw.nl)

May 28-29

Leiden, the Netherlands

**20th Century Art in Asian and Western Societies  
The Development of methodologies in Understanding contemporary Art in its Context**

Dr Kitty Zijlmans, dept. of Art History, University of Leiden,  
P.O.Box 9515, 2300 RA Leiden,  
the Netherlands,  
tel: +31-71-5272648  
fax: +31-71-5272615  
e-mail: [zijlmans@rullet.leidenuniv.nl](mailto:zijlmans@rullet.leidenuniv.nl)

June 2-6

Moscow, Russia

**Historical Sources of Eurasian and North African Civilisations: the Computer Approaches**

Dimitry D.Vasilyev, Orientalists Society of the RAS,  
tel: +7-95-9285764,  
e-mail: [dmivas@glas.apc.org](mailto:dmivas@glas.apc.org),  
Internet: <http://www.orient.ru>

June 4-6

Passau, Germany

**11th Annual Workshop of the European Social Science Java Network**

Professor Vincent Houben,  
Lehrstuhl für Südostasienkunde,  
InnstraBe 53, 94032 Passau,  
Germany,  
E-mail: [seastudies@uni-passau.de](mailto:seastudies@uni-passau.de)

June 18-20

Copenhagen, Denmark

**Time and Society in Modern Asia**

Prof.R.Cribb, Dr I. Reader,  
Dr B.Bakken, NIAS, Leifsgade 33,  
DK-2300 Copenhagen S, Denmark,  
tel: +45-31548844,  
fax: +45-32962530,  
e-mail: [sec@nias.ku.dk](mailto:sec@nias.ku.dk)

June 23-24

Moscow, Russia

**The Ninth International Conference on Chinese Linguistics**

Dr. Irina N. Komarova, Dept. of East Asian Languages,  
Institute of Linguistics,  
Bolshoi Kislovsky per.  
1/12, Moscow 103009, Russia,  
tel: +7-9502913448 (tue and thu),  
fax: +7-95-2900528

June 25-28  
Noordwijkerhout, the Netherlands  
**First International  
Convention of Asian  
Scholars (AAS/IIAS)**  
Helgo Lasschuijt, IIAS, P.O.Box  
9515, 2300 RA Leiden, the  
Netherlands,  
tel: +31-715272227,  
fax: +31-71-5274162,  
e-mail: nvaps@rullet.leidenuniv.nl

July 1-8  
Melaka, Malaysia  
**The 16th Congress of  
Indo-Pacific Prehistory Associa-  
tion**  
Dr. Peter Bellwood, Dept. of  
Archaeology and Anthropology,  
ANU, Canberra Act 0200, Austra-  
lia,  
tel: +61-6-2493120,  
fax: +61-6-2492711,  
e-mail: Peter.Bellwood@anu.edu.au,  
website:  
[http://www.alang.ukm.my/  
kamal/ippa.htm](http://www.alang.ukm.my/kamal/ippa.htm)

July 14-17  
Hanoi, Vietnam  
**Vietnamese Studies and  
the Enhancement of  
International Co-operation**  
Dr. Nguyen Xuan Thu, conference  
co-ordinator, 52B Nguyen Khuyen  
Street, Hanoi, Vietnam,  
tel: +844-8248371,  
fax: +844-8433224,  
e-mail: rmitvn@netnam.org.vn

July 26 - August 1  
Williamsburg, VA, USA  
**14th International Congress of  
Anthropological and Ethnologi-  
cal Science, ICAES**  
Dr.Tomoko Hamada, Dept. of  
Anthropology, College of William  
and Mary, Williamsburg,  
VA 23187-8795, USA,  
tel: +1-757-2211060,  
e-mail: icaes@facstaff.w.edu

August 30 - September 2  
Hamburg, Germany  
**Religious Diffusion and  
Cultural Exchange**  
Dr.B.J.Terwiel, Universitat  
Hamburg, Seminar fur Sprache und  
Kultur Chinas, Abteilung Thailand  
Burma u.Indochina,  
Von-Melle-Park 6,2 Hamburg 13,  
Germany,  
tel: +49-40-41233675,  
fax: +49-40-41233106,  
e-mail: or4A011@rzz-cip-1.rzz.uni-  
hamburg.de

August 31 - September 4  
Berlin, Germany  
**7th International Conference  
of the European Association of  
Southeast Asian Archaeologists**  
Dr.Wibke Lobo, Museum fur  
Volkerkunde, Arnimallee 23-27,  
14195, Berlin, Germany,  
fax: +49-30-8315972

September 3-6  
Hamburg, Germany  
**Second EUROSEAS  
Conference Southeast Asia:  
Looking forward, looking back**  
The EUROSEAS Secretariat:  
Ms.Ageeth van der Veen, KITLV,  
P.O.Box9515,2300 RA Leiden,  
The Netherlands,  
fax: +31-71-527-2638,  
e-mail:  
euroseas@rullet.leidenuniv.nl

September 28 - October 3  
Bonn, Germany  
**27th Conference of  
German-speaking Orientalists**  
Prof.Stefan Wild, Institute for  
Oriental Studies, University of  
Bonn, Regina Pacis Weg 7,  
53113 Bonn, Germany,  
tel: +49-228-737462,  
fax: +49-228-735601

October 1-4  
Heidelberg  
Leiden, the Netherlands  
**4th CHIME Conference:  
Barbarian Pipes and Strings**  
Chime Foundation, P.O. Box 11092  
2301 EB Leiden,  
The Netherlands  
tel: +31-71-513974  
fax: +31-71-5123183  
e-mail: chime@worldaccess.nl



on Show 1998

## AUSTRIA

### Museum fur Volkerkunde Wien

Neue Hofburg

Vienna I

Tel:+43-1-534-300

Fax:+43-1-5355320

Daily 10am-6am

closed on Tuesday

## AUSTRALIA

### The Art Gallery of New South Wales

Art Gallery Road The Domain

Sydney, NSW 2000

Tel:+61-2-92251846

Fax:+61-2-92216226

### Museum of the History of Art

Maria-Theresien Platz

1010 Vienna

Tel:+43-1-52177301

Daily 10 am - 6 pm, closed on Mon.

Permanent collection

**Egyptian and Oriental collection, paintings, coins, and antiquities.**

### Wiener Secession

FriedrichstraBe 12, A-1010 Vienna

Tel: +43-1-5875307

Fax: +43-1-5875307-34

26 November - 18 January 1998

*Cities on the move; Contemporary*

**Asian Art** on the turn of the 21st century.

### National Gallery of Victoria

180 St Kilda Road

Melbourne, Victoria 3004

Tel: +61-3-92080222

Fax: +61-3-92080245

Permanent exhibition

The Asian Gallery features Chinese **ceramics and archaic bronzes**, plus **Hindu and Buddhist art** from India, the Himalayan region, China and Japan.

### Queensland Art Gallery

Queensland Cultural Centre

South Bank, South Brisbane

P.O. Box 3686

Brisbane, Queensland 4101

Tel:+61-7-38407333

Fax:+61-7-38448865

Daily 10 am- 5pm

Permanent Collection

The Kenneth and Yasuko Myer Collection of **Contemporary Asian Art** has some outstanding pieces of Asian art.

11 October - 1 February 1998

Recent International **Photography** from the Collection

The Gallery's international photography collection will be the focus of this exhibition, which will feature many works by artists from the Asia-Pacific region.

## BELGIUM

### Royal Museums for Art and History

Jubelpark 10, 1000 Brussels

Tel:+ 32-2-7417214

Fax:+32-2-7337735

Daily 10am-5pm, closed on Mon.

### Museum of Fine Art and Archaeology

Place de la Revolution (Place du Marche)

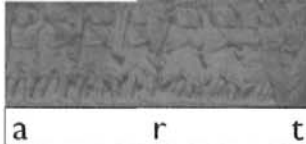
25000 Besancon

Tel:+33-81-814447, Fax:+33-81-615099

Closed on public holidays.

Permanent collection

**Fine art and archaeology** from non-Western areas.



on Show 1998

### **Royal Museums of Art and History - Brussels**

Cinquantenaire Museum

Jubelpark 10

1000 Brussels

Tel: + 32-2-7417211

Fax: + 32-2-7337735

Daily 10am - 5pm, closed on Mon. and Public Holidays

Permanent exhibition

Important **collections** regarding

China, Korea, India and Southeast Asia.

### **Ethnographic Museum**

Suikerrui 19,2000 Antwerp

Tel: +32-3-2208600

Fax: +32-3-2270871

E-mail:

etnografisch.museum@antwerpen.be

Daily 10am - 5pm, closed on

Mondays

### **Hessenhuis**

Falconrui 53,2000 Antwerp

Tel: +32-3-2060350

Fax: +32-3-2060370

E-mail: hessenhuis@antwerpen.be

Internet: <http://www.DMA.be/cultuur/hessenhuis>

Daily 10am - 5pm, closed on

Monday

### **CHINA**

#### **Red Gate Gallery**

Level 3, China World Hotel

1 Jianguomen Wai, Peking 100600

Tel: +86-10-65322286

Fax: +86-10-5324804

Daily 12 -6pm

### **FRANCE**

#### **Museum of Fine Art and Archaeology**

Place de la Revolution (Place du Marche)

25000 Besancon

Tel: + 33-81-814447

Fax: + 33-81-615099

Closed on public holidays.

Permanent collection

**Fine art and archaeology** from non-Western areas.

#### **Musee Cernuschi**

Avenue Velasquez 7,75008 Paris

Tel: +33-1-45635075

Fax: +33-1-45637816

Daily 10am - 5.40pm,

closed Monday and public holidays

26 September 1997 - 4 January 1998

**Chinese Jades** from the San Francisco Asian Arts Museum  
Jades from the Avery Brundage collection.

### **Galerie Nationale du Jeu de Paume**

1, Place de la Concorde, 75001

Paris

Tel: + 33-1-47031250

### **GERMANY**

#### **Museum of Ethnology**

Lansstrasse 8

D-14195 Berlin

Tel: +49-30-83011

Fax: +49-30-8315972

Daily 9 am - 5pm, Sat/Sun. 10am-5pm

Permanent Collection

Studies of the **cultures** of the Pacific islands, Africa, America and Southeast Asia.

#### **Museum of Indian Art**

Lansstrasse 8,

D-14195 Berlin

Tel: + 49-30-8301-361

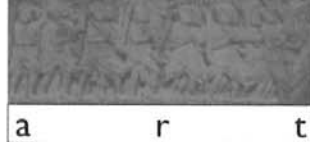
Fax: + 49-30-8316 384

Daily 9am-5pm, Sat/Sun. 10am-5pm

Permanent Collection

**Archaeological objects** from India; **terracotta, stone sculptures and bronzes** from India, the Himalayan countries and Southeast Asia; **miniature paintings**.





on Show 1998

### Brohan Museum

Schlossstrasse 1a, 14059 Berlin  
Tel: +49-30-3214029  
Tue-Sun 10am - 6pm;thu 10am-8pm,  
closed Monday

Until 4 January 1998

*Ernst Waldschmidt (1897-1985), A  
Life for Indian Philosophy and Art  
History.*

### Städtische Kunsthalle

Moltkestrasse 9,68165 Mannheim  
Tel: +49-621-2936413  
Fax: +49-621-2936412  
Daily 10am - 5pm, Thu 12 pm -  
5pm,  
closed Monday

### Museum für Völkerkunde Hamburg

Rothenbaumchaussee 64  
20148 Hamburg  
Tel:+49 40 44195524  
Fax:+49 40 44195242

### GREAT BRITAIN

### Museum of East Asian Art

12 Bennett Street, Bath BA1 n2QL  
Tel:+44-1225-464640

3 February-31 May

Ceramics: Black and Brown  
Exhibition showing the diversity of  
ceramics with black and brown  
glaze from China and their influ-  
ence on other Southeast Asian  
ceramics.

early June-late August 1998

*An Englishman's Collection of Chinese  
Coins*

From September 1998

*The Colour of Ivory*

### Percival David Foundation of Chinese Art

53 Gordon Square  
London WC1H 0PD  
Tel:+44-171-3873909  
Fax:+44-171-3835163

from 16 December 1997

*For poets and princes  
Fifteen centuries of Chinese celadon.*

### Ashmolean Museum

Beaumont Street  
Oxford OX1 2PH  
Tel:+44-1865-278009110  
Fax:+44-1865-278018  
attn. R.L.H. Charlton  
Tuesday to Saturday 10am-4pm;  
Sunday 2-4pm

### The Burrell Collection

2060 Pollokshaws Road,  
Glasgow G43 1AT  
Tel:+44-41-6497151  
Fax:+44-4-6360086  
Daily 10am- 5 pm, Sun. 11 am - 5  
pm

Permanent collection

**Art objects** from the ancient  
civilizations of Iraq, Egypt, Greece,  
Italy, the Orient and from Medieval  
Europe.

### British Museum

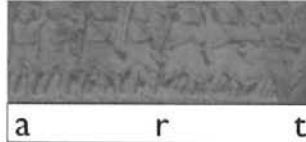
Great Russell Street, London WC1B  
3DG  
Tel:+44-171-6361555  
Fax:+44-171-3238480  
Daily 10am - 5pm, Sun.2.30 pm - 6  
pm

Permanent collection

Antiques from Egypt, Western  
Asia, Greece and Rome. Medieval,  
Renaissance, Modern and **Oriental  
collection**, prints, drawings coins  
and medals.

### Victoria & Albert Museum

South Kensington  
London SW7 2RL  
Tel:+44-171-9388500  
Fax:+44-171-9388264  
Daily 10am-5.50pm,  
Mon, 12-5.50 pm



on Show 1998

### **Fitzwilliam Museum**

Octagon Gallery, Trumpington Street

Cambridge CB1 1RD

Tel: +44-1133-332906

Tue - Sat 10am - 5pm,

Sun 2.15pm - 5pm, closed Monday

### **The Museum of Modern art Oxford**

30 Pembroke Street, Oxford OX1 1BP

Tel: +44-1865-722733

Fax: +44-1865-722573

## **INDONESIA**

### **Cemara 6, Galeri Kafe**

Jalan Cemara 6, Jakarta Pusat 10350

Tel: +62-21-324505

Fax: +62-21-325890

Permanent Collection

**Paintings** by more than 40

Indonesian painters and a special room featuring the work of the painter Salim, who lives in Paris.

### **Cemeti Gallery, Yogyakarta**

Jalan Ngadisuryan 7a, Yogyakarta 55133

Tel: +62-274-371015

Fax: +62-274-371015

3-29 March 1998

*Eco Seed, paintings and drawings* by Semsar Siahaan

In his work *Semsar Siahaan* (Medan 1952) shows his concerns about the **environment in Indonesia**, the suffering of the common people and the ugly face of power.

3-30 April 1998

*Agus Suwage*

Agus Suwage (Central Java 1959) uses a sketchbook every day, making countless drawings with symbolic content just as they occur to him. In this way he wants to express his opinion about problems in **religion, the social system, contemporary life and the inner life of mind.**

## **JAPAN**

### **The Museum of Modern Art**

2-1-53 Yukinoshita

Kamakura, Kanagawa 248

Tel: +81-467225000

Fax: +81-467332464

<http://www.c-arts.co.jp/mu/>

[kanagawa.html](http://www.c-arts.co.jp/mu/kanagawa.html) (Japanese language)

### **Museum of Contemporary**

Art Tokyo

4-1-1 Miyoshi, Koto-ku, Tokyo 135

Tel: +81-3-62454111

Fax: +81-3-62451140 / 1141

Permanent collection

The history of **contemporary art** in Japan and other countries after 1945.

### **Hiroshima City Museum of Contemporary Art**

1-1 Hijiyama-koen

Minami-ku, Hiroshima

Tel: +81-82-264-1121

Fax: +81-82-264-1198

### **Setagaya Art Museum**

1-2 Kinuta-koen, Setagaya-ku,

Tokyo 157

Tel: +81-3-34156011

Fax: +81-3-34156413

## **KOREA**

### **Kwangju Biennale**

Information

San 151-10, Yangbong-dong, Puk-gu

Kwangju 500-070

Tel: +82-62-5214627

Fax: +82-62-5214626

E-mail: [biennale@bora.dacom.co.kr](mailto:biennale@bora.dacom.co.kr)

Internet: <http://>

[www.kwangjubennale.org](http://www.kwangjubennale.org)

## **MALAYSIA**

### **GaleriWan (main gallery)**

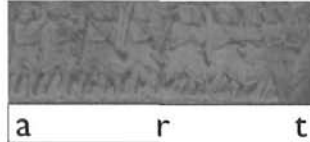
No.4 Jalan Binjai

Off Jalan Ampang, 50450 Kuala Lumpur

Tel: +60-3-2614071

Fax: +60-3-2614072

GaleriWan exhibits various works by contemporary as well as traditional **Malaysian artists.**



on Show 1998

### National Art Gallery

I Jalan Sultan Hishanuddin  
Kuala Lumpur 50050  
Tel: +60-3-23—15718  
Fax: +60-3-23—66  
Daily: 10am - 6pm

### Galerie Petronas

Ist Floor, Dayabumi Complex  
Jalan Sultan Hishamuddin  
Kuala Lumpur 50778  
Tel:+60-3-2753060/61  
Fax:+60-3-2740451

### NN Gallery

23 Jalan Jati  
55100 Kuala Lumpur  
Tel:+60-3-243 3630  
Fax:+60-3-241 3631  
Monday 10am-1pm, Tuesday to  
Saturday 10am-6pm, Sunday 2-5pm

until September 1998

*A view from the mountains*

An exhibition with works of the  
precursors of **abstract expressionism in Malaya** in the 40's  
with, amongst others, Cheong  
Laitong and Jolly Koh.

## THE NETHERLANDS

### Rijksmuseum

Hobbemastraat 19, PO. Box 74888  
1070 DN Amsterdam  
Tel:+31-20-6732121  
Fax:+31-20-6798146  
Daily 10am - 5pm

Permanent collection

The new South wing of the  
museum houses a permanent  
exhibition of **Asiatic art**.

### Tropenmuseum

Linnaeusstraat 2, 1092 CK  
Amsterdam  
Tel:+31-20-5688418  
Fax:+31-20-5688331

Semi-permanent exhibitions about  
the life of people in the tropics,  
including a **special Southeast  
Asia department**.

### Galerie Amber

Hooglandsekerkgracht 8  
2312 HT Leiden  
Tel:+31-71-5149040  
Fax:+31-71-5149040  
Daily 11am to 17.00pm

### Museum of Ethnology Rotterdam

Willemskade 25, 3016 DM  
Rotterdam  
Tel:+31-10-4111055  
Fax:+31-10-4118331  
Daily 10am-5pm, Sun.and public  
holidays 11am-5pm

Until the end of 1999

*Made in the Pacific*

Top items from the internationally  
renowned Oceania **collection** of  
the museum.

Until 31 December 1998

*Soaps*

**Multimedia-exhibition** centring  
on nine contemporary soapseries  
from nine different countries.

### Indonesie Museum Nusantara

St. Agathaplein 1  
2611 HR Delft  
Tel:+31-15-2602358  
Fax:+31-15-2138744  
Daily 10 am - 5pm, Sun. 1 pm -  
5pm

Permanent exhibition on **Indone-  
sian cultures**

Empire of Treasures Nusantara  
(Schattenrijk Nusantara), a presen-  
tation of ceremonial objects,  
dance masks, etcetera.

27 January-20 April

*Puppets and Masks of the Javanese  
Wayang (I): princes, princesses and  
other heroes.* Exhibition focusing  
on the many manifestations of  
wayang and explaining the various  
styles of play.

28 April-9 August

*Puppets and Masks of the Javanese  
Wayang (II): jesters, monsters and  
demons.*

### Museum The Prinsessehof

Grote Kerkstraat 11  
8911 DZ Leeuwarden  
Tel:+31-58-2127438  
Fax:+31-58-2122281  
Daily 10 am -5pm, Sun.2 pm-5pm



on Show 1998

Permanent collection

Large exhibition of **ceramics** from  
China, Japan, India, Vietnam etc..

#### **Rautenstrauch-Joest Museum**

Ubierring 45

50678 Cologne

Tel: + 49-221-3369413

Fax: + 49-221-224155

Daily 10am - 4pm, first Thursday  
in the month 10am- 8pm, closed  
on Mon.

Permanent collection

Collections illustrating non-  
European cultures.

#### **Foundation for Indian Artists**

Fokke Simonszstraat 10

1017 TG Amsterdam

Tel: +31-20-6231547

Fax: +31-20-6231547

Daily 1pm - 6pm, closed on  
Monday,

1st Sunday of the month 2pm -  
5pm

#### **Museum of Ethnology**

Steenstraat 1, 2312 BS Leiden

Tel: +31-71-5168800

Fax: +31-71-5128437

Tuesday to Friday 10am - 5pm,  
Sat/Sun.

12 - 5pm closed on Mon

#### **Van Gogh Museum**

Paulus Potterstraat 7

Amsterdam

Tel: +31-20-5705200

Fax: +31-206735053

#### **Museum of Ethnology**

Steenstraat 1

2312BS Leiden

Tel: +31-71-5168800

Fax: +31-71-5128437

Tuesday to Friday 10am-5pm,

Sat./Sun. 12-5pm closed on Mon.

#### **NEW ZEALAND**

#### **Govett-Brewster Art Gallery**

Queen Street

New Plymouth

Tel: +64-6-7585149

Fax: +64-6-7580390 attn. Gill Winter

Daily 10.30-5pm

#### **PORTUGAL**

#### **Museum of Ethnology**

Avenida Ilha da Madeira-ao Restelo

1400 Lisboa

Tel: +351-1-301526415

Fax: +351-1-3013994

Daily 10.30 am - 6 pm, closed on  
Mon.

Permanent collection

**Ethnological collections** from  
Africa, America, Asia, and Europe.

#### **Govett-Brewster Art Gallery**

Queen Street, New Plymouth

Tel: +64-6-7585149

Fax: +64-6-7580390 attn. Gill Winter

Daily 10.30 - 5pm

From May 1997

*Stories of Goa*

Anthropological exhibition about  
Goa (India) as a cultural area in  
which Christianity and Hinduism  
are superposed.

#### **SINGAPORE**

#### **Asian Civilisations Museum**

39 Armenian Street

Singapore 179939

Permanent Display

This exhibition will introduce  
visitors to the world of Chinese  
beliefs, symbolism, connoisseurship,  
and the Chinese scholar tradition.

#### **Singapore Art Museum**

71 Bras Basah Road

Singapore 189555

Fax: +65-2247919

#### **The National Museum**

61 Stamford Road, #02-01 Stam-  
ford Court, Singapore 178892

Tel: +65-3309552

Fax: +65-3309568

Daily: 9am - 5.30pm

Until 5 April 1998

*Myths and Legends*: Popular myths  
and legends of the region.

## SWITZERLAND

### Barbier-Mueller Museum

10 Rue Calvin, 1204 Geneva

Tel: +41-22-3120270

Fax: +41-22-3120190

Daily 10am - 5pm

### Rietberg Museum

Goblerstrasse 15, CH-8002 Zurich

Tel: +41-1-2024528

Fax: +41-1-2025201

Daily 10am - 5pm, closed on Mon.

### Museum der kulturen

Augustinergasse 2

CH 4001 Basel

Tel: +41-61-2665500

Fax: +41-61-2665605

<http://www.mkb.ch>

until end of March 1998

*Im Kreislauf der Zeiten*

Two exhibitions; one theme.

'Caturyuga', an artistic meeting between Made Wianta (Bali) and

Andreas Straub (Basel); and

'Indonesia - when Belief becomes

Art', showing sculptures and

textiles ranging from ritual objects to art objects.

### Baur Collection

8 Rue Munier-Romilly

1206 Geneva

tel: +41-22-3461729

fax: +41-22-7891845

daily: 2pm-6pm, closed on Monday

## TAIWAN

### Taipei Fine Arts Museum

181, Chung-shan North Road, Taipei

Tel: +886-2-595-7656

Fax: +886-2-5944104

## USA

### Arthur M. Sackler Gallery

Smithsonian Institute

1050 Independence Avenue SW

Washington DC 20560

Tel: +1-202-3574880

Fax: +1-202-3574911

From 5 April 1997

*Khmer Ceramics*

Eighty rare glazed ceramics from the 9th-14th century Khmer empire.

Continuing indefinitely

**Sculpture** of South and Southeast Asia

Luxury **Arts** of the Silk Route Empires

### Arthur M. Sackler Museum

2 Quincy Street, Cambridge, MA 02138

Tel: +1-617-4952397

Fax: +1-617-4964732

Daily: 10am - 5pm, closed on Sunday

### The Art Institute of Chicago

Michigan Av. & Adams Street

Chicago, IL 60603

Tel: +1-312-4433600

Fax: +1-312-4430849

### Denver Art Museum

100W 14th Avenue, PKWY

Denver CO80204

Tel: +1-303-6402295

Fax: +1-303-6405627

Kimbell Art Museum

333 Camp Bowie Boulevard

Forth Worth, Texas 76107-2792

Tel: +1-817-3328451

Fax: +1-817-8771264

Tues- Thurs. 10am - 5pm, Fri 12-8pm,

Sat 10am-5pm, Sun 12-5pm

### Honolulu Academy of Arts

900 S. Beretania Street

Honolulu, HI 96814-1495

Tel: +1-808-5328700

Fax: +1-808-5328787

### The Asia Society

725 Park Avenue, New York, NY 10021

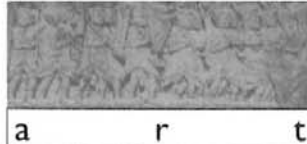
Tel: +1-212-2886400

Fax: +1-212-5178319

Daily 11 am - 6pm, Thursday 6pm-8pm,

Sunday 12 - 5 pm.





on Show 1998

Until 4 January 1998

*Mandala: the architecture of enlightenment*

Over fifty **mandalas** drawn from the traditions of Tibet, Nepal, China, Japan, Bhutan and Indonesia.

**China Institute**

125 East 65 Street

New York, Ny 10021-7088

Tel: +1-212-7448181

Fax: +1-212-6284159

From October 1997

*Kilns and Collection:*

A tour of China for connoisseurs

**The Metropolitan Museum of Art**

5th Avenue at 82nd Street

New York NY 10028

Tel: +1-212-8795500

Fax: +1-212-5703879

**Virginia Museum of Fine Arts**

2800 Grove Avenue

Richmond, VA 23221-2466

Tel: +1-804-3670844

Fax: +1-804-3679393

Daily 11am -5ap, Sun 1pm-5pm  
closed on Monday

Until 4 January 1998

*God, Hero and Lover*

Representations of Krisna in

**Indian Painting**

**Peabody Museum of Salem**

E. India Square, Salem, MA 01970

Tel: +1-508-745187619500

Fax: +1-508-744-6776

Daily 10am-5pm, Sun 12 - 5pm

**Asian Art Museum of San Francisco**

Golden Gate Park, San Francisco

California 94118

Tel: +1-415-3798800

Fax: +1-415-6688928

**Seattle Asian Art Museum**

1400 E. Prospect Street, Volunteer Park

Seattle WA 98122-9700

Tel: +1-206-625-8900

Fax: +1-206-654-31-35

**Seattle Art Museum**

100 University Street

Seattle WA 98122-9700

Tel: +1-206-6258900

Fax: +1-206-6543135

Tues.- Sat. 11am - 5pm

Thurs. 11am - 9pm, Sun 12 - 5pm

**Freer Gallery of Art**

Smithsonian Institute

1000 Jefferson Drive at 12th street  
SW

Washington DC 20560

Tel: +1-202-3572104

Fax: +1-202-3574911

**Kimbell Art Museum**

333 comp Bowie Boulevard

Forth Worth, Texas 76107-2792

Tel: +1817 3328451

Fax: +1-817-8771264 attn. Wendy

Gottlieb I Mary Lees

tues.-Thurs. 10am-5pm, Fri. 12-8pm,

Sat 10am-5pm Sun. 12-5pm

**Indiana State Museum**

202 N. Alabama St.

Indianapolis, Indiana 46204

Tel: +1 317 2321637

**Pacific Asia Museum**

46 North Los Robles Avenue

Pasadena

California 91101

Tel: +1 818 4492742

Fax: +1 818 4492754

18 March-19 July 1998

*The creative voices of reason*

The exhibition celebrates the

Philippine Centennial.

**The Philadelphia Museum of Art**

26th St. & Benjamin Franklin

Parkway

Philadelphia, Pennsylvania

Tel: +1-215-763800

<http://pma.libertynet.org>

Freer Gallery of Art

Smithsonian Institute

Until 1 July 1998

*Crosscurrents in Chinese and Islamic Ceramics*

# VIETNAM

## Red River Gallery

71A Nguyen Du Street  
Hanoi  
Tel: +84-4-229064

Permanent collection

Work of such **Vietnamese**

**painters** as Khuc Thanh Binh,

Thah Chuong, Dao Thanh Dzuy,

Pnam Minh Hai, Dang Xuan Hoa,

Tran Luong, Pham Hong Thai, Boa

Toan, Truong Tan, Do Minh Tam.

## Art Gallery Hien Minh

1st Floor, 44 Dong Khoi Street,  
Distr. I  
Ho Chi Minh City  
Tel: +84-8-224590

Permanent collection

Work of the **Vietnamese**

**painter** Nguyen Thi Hien.

## Galleria Vinh Loi

49 Dong Koi Street, I  
Ho Chi Minh City  
Tel: +84-8-222006

Permanent collection

Among other items the work of  
the **Vietnamese artist** Bui Xuan  
Phai (1921-1988).

## The Canadian Conservation Institute, in cooperation with Deborah Bigelow & Associates presents a professional development workshop The Conservation of Gilded Artifacts

When	February 12 to 14, 1998	Format	Lab and classroom sessions.
Where	Canadian Conservation Institute, 1030 Innes Road, Ottawa, Canada	Resources	Deborah Bigelow, Beacon, New York; CCI Senior Conservator Michael Harrington; conservators and scientists from the Canadian Conservation Institute.
Target audience	Historic preservation profession- als, including conservators, and restorers of furniture, decorative arts and architectural interiors.	Participants	Maximum 20-25
Topics	Identifying the issues that have to be addressed when conserving gilded objects. • Identifying scientific research tools and their costs. • Presenting treatment options and tips. • Establishing a network of re- sources, scientists, artists and suppliers (Canada and USA). • Reviewing published literature and exploring the Internet as a conservation research tool.	Cost	\$500 CDN + GST = \$535
		How to register	Extension Services, Canadian Con- servation Institute 1030 Innes Road, Ottawa, K1A 0M5 Tel: (613) 998-3721, ext 250 Fax: (613) 998-4721
		Registration	December 1, 1997
		CCI reserves the right to cancel the workshop if registration is insufficient.	

**Compiled by Khunying Maenmas Chavalit**

**New Acquisitions**

de Lazara, Leopoldo Ferri and Paolo Piazzardi.

**Italians at the Court of Siam.** Bangkok: Amrin Printing and Pub., [1996?], 249 p., col.ill., 31 cm.  
THAILAND-FOREIGN RELATION-ITALY

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**Oriental rugs: volume 1 Caucasian.** England: Antique Collectors' Club, 1993, 376 p., col.ill., 26 cm.  
ISBN 0-902028-58-5  
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Donnelly, Nancy D.

**Changing lives of Refugee Hmong women.** London: University of Washington Press, 1994, 224 p., ill., 24 cm.  
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HMONG AMERICAN WOMEN

Gibbon, Kate Fitz and Andrew Hale.

**Ikat: silk of Central Asia.** London: Laurence King Pub., 1997, 368 p., col.ill, 37 cm.(The Guido Goldman Collection)  
ISBN 1-85699-101-2  
IKAT-CENTRAL ASIA/ASIA, CENTRAL-IKAT

Grey, Denis, Collin Piprell and Mark Graham.

**National Parks of Thailand.** Rev.ed. Bangkok: Industrial Finance Corporation of Thailand, 1994, 250 p., col.ill., 22 cm.  
ISBN 974-071-612-1  
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Hauser-Schaublin, Birgitta, Marie-Louise Nabholz-Kartaschoff and Urs Ramseyer.

**Balinese textiles.** Great Britain: British Museum Press, 1991, 143 p., col.ill., 31 cm.  
ISBN 0-7141-2505-9  
BALINESE, TEXTILES/TEXTILES-BALI

Jones, Gavin W.

**Marriage and divorce in Islamic South-East Asia.** Kuala Lumpur, 1994, 348 p., ill., 26 cm. (South-East Asian social science monographs)  
ISBN 967-65-3047-6  
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**Monumental Bali: introduction to Balinese archaeology & guide to the monuments.** Singapore: Periplus Editions, 1991, 186 p., col.ill., 24 cm.  
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Matusky, Patricia.

**Malaysian shadow play and music: continuity of an oral tradition.** Kuala Lumpur: Oxford University Press, 1993, 149 p., ill., 26 cm.  
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Niessen, Sandra A.

**Batak cloth and clothing: a dynamic Indonesian tradition.** Kuala Lumpur: Oxford University Press, 1993, 136 p., ill. (some col.), 26 cm.(The Asia Collection)  
ISBN 9676530409  
BATAK (INDONESIAN PEOPLE)-COSTUME/TEXTILE FABRICS-BARAK-HISTORY

Teo Han Wue, ed.

**Liu Kang at 87.** Singapore: National Art Council and National Heritage Board, 1997, 96 p., col.ill., 38 cm.  
ISBN 0219-0524  
LIU KANG-CHINESE PAINTER

Pisit Charoenwongsa, ed.

**The Royal Kingdom of Thailand: fifty years of a golden reign.** Bangkok: Tourism Authority of Thailand, 1997, 299 p., col.ill., 37 cm.  
THAILAND-HISTORY/THAILAND-SOCIAL LIFE AND CUSTOM/THAILAND-CULTURE

Raben, Remco and Dhiravat na Pombejra, ed.

**In the King's trail: an 18th century Dutch journey to the Buddha's footprint.** Bangkok: the Royal Netherlands Embassy, 1997, 91 p., col.ill., 31 cm.  
ISBN 974-89926-5-9

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**Angkor: the serenity of Buddhism.** London: Thames and Hudson, 1993, 159 p., chiefly ill., 34 p.  
ANGKOR IN PHOTOGRAPHY/BUDDHISM

Singer, Noel F.

**Burmese dance and theatre.** New York: Oxford University Press, 1995, 94 p., ill. (some col.), 20 cm. (Images of Asia)  
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**Burmese puppets.** New York: Oxford University Press, 1992, 98 p., ill. (some col.), 20 cm. (Images of Asia)  
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Surasit Saokong.

**Serenity the works of Surasit Saokong.** Bangkok: Surapon Gallery, 1996, 292 p., ill. (some col.), 29 cm.  
ISBN 974-89952-2-4  
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**Thailand: King Bhumiphol Adulyadej the golden jubilee 1946-1996.** Bangkok: Asia Books, 1996, 280 p., col.ill., 36 cm.  
ISBN 981-3018-63-1

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**Balinese music.** Singapore: Periplus Editions, 1991, 143 p., col.ill., 27 cm.  
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**"The Shanghai Museum."** Art AsiaPacific, no.16, 1997, p.81-83.  
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Duffy, Terence.

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PEACE MUSEUMS-JAPAN

Funch, Bjarne Sode.

**"The art museum in partnership with schools."** Museum International, vol.49, no.2, 1997, p.38-42.  
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**"Building bridges."** Art AsiaPacific, no.17, 1998, p.38-39.  
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Gwyneth Chaturachinda.

**"Champa in perspective."** Newsletter National Museum Volunteers, January 1998, p.11-19.  
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PETER ROBINSON-ARTIST

Halpin, Marijorie M.

**"Play it again, Sam: reflections on a new museology."** Museum International, vol.49, no.2, 1997, p.52-56.  
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**"Origins: unearthing the of civilization."** Sawasdee, vol.26, no.12, December 1997, p.46-51.  
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Mairot, Philippe.

**"A new type of museum network in France: the Franche-Comt  museums of local culture and techniques."** Museum International, p.43-47.

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Narayan,Sovana.

**"Performing arts museums and collections in India."** Museum International, vol.49, no.2, 1997, p.32-37.  
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Pearson, Colin.

**"Preserving collections in tropical countries."** the GCI Conservation Newsletter, vol.12, no.2, 1997, p.17-18.  
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Rajah, Niranjan.

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Roeser, Victoria E.

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Scoble, Malcolm J.

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Tardits, Manuel.

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Teaiwa, Teresia K. Teaiwa.

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Turner, Caroline.

**"Asian modernisms."** Art Asia Pacific, no.17, 1998, p.20-21.  
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ISSN 0003-8113

**Art AsiaPacific.** A quarterly journal, published by Fine Arts Press Limited, 112 Talavera Road, North Ryde NSW 2113, Australia  
ISSN 1039-3625

**Asian Perspectives.** A journal of archaeology and prehistory of Asia and the Pacific, published by the University of Hawaii Press, Journal Department, 2840 Kolowalu Dstreet, Honolulu, Hawaii 96822, U.S.A.  
ISSN 0066-8435

**Canadian Theatre Review**  
A quarterly journal, published by University of Toronto Press, 5201 Dufferin Street, Downsview, Ontario, Canada M3H 5T8  
ISSN 0315-0836

## Dance Reasearch Journal

Published twice a year by the University of Hawaii and distributed by the New York Office of CORD, Departemnt of Dance, State University of New York, College at Brockpart, NY 14420.

## Discover India

A monthly magazine, published by Media Transasia Ltd, 19th floor, Tai Sang Commercial Building 23-24 Hennessy Road, Hong Kong.

## Museum International.

A quarterly journal, published for the United Nations Educational, Scientific and Cultural Organization by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF, UK.  
ISSN 1350-0775

## Newsletter National Museum

**Volunteers.** A newsletter published by National Museum Volunteers, P.O.Box 1305 Nana Post Office, Bangkok 10112 Thailand

## National Geographic

Published monthly by the National Geographic Society, 1145 17th ST. N.W., Washington, D.C. 20036-4688.  
ISSN 0027-9358

## Restaurator

International Journal for the preservation of library and archival material is published quarterly by Munksgaard International Publisher Ltd., 35 Norre Sogade, P.O.Box 2148, DK-1016 Copenhagen K, Denmark.  
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