




archaeology and fine arts



The *Phee Ta Khon* Ghost Festival of Thailand





SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts

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CONTENTS

Contemporary Theatre in Thailand: A Profile	5
<i>Parichat Jungwiwattanaporn</i>	
Current Biological Anthropological Research on Southeast Asia's Negritos	15
<i>David Bulbeck</i>	
The Ghost Festival of Phee Ta Khon	23
<i>Sidtha Pinitpouvadol</i>	
Schedule of SPAFA Activities	29
Conferences	30
News	36
Art on Show	37
World Wide Web Sites	44
Bookmark	49

Contemporary Theatre in Thailand: A Profile

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Like many Asian countries, Thailand has a long history of performing arts, which is illustrated by the development of many traditional theatre forms such as the Lakhon (dance theatre), Nang Yai (shadow puppetry) and Khon (masked-dance theatre). These forms are rooted in the song and dance traditions, combining the use of masks, dance, music, and poetry that make the traditional Thai theatre very presentational.

Western theatre tradition was not known to Thai people until the beginning era of modernization during King Rama V's reign (A.D. 1868-1910). Italian opera partially influenced new inventions like Lakhon Dukdamban (modernized-dance theatre) and Lakhon Rong (Thai musical). In contrast to the older tradition of which actors dance to the accompaniment of music and songs, Lakhon Dukdamban let the actors sing, speak, and dance by themselves. Where as Lakhon Dukdamban kept the traditional stories and styles, Lakhon Rong let the actors sing and act out new stories or adaptations of well-known stories.



Royal Support

Representational theatre as in Western theatre emerged during the end of King Rama V's reign and flourished during King Rama VI's (1910 – 1925). King Rama VI was the dominant force in bringing western influence into the already exciting theatre scene. When he was Prince Monkut, he started a new form of theatre in Thailand known as singing drama or musical in which actors conveyed the story through singing and dancing. Since 1892, dialogues were added to the musical which make the performance more appealing to the 'modern' audience.

Prince Naratippapunpong opened the famous Wiman noramit Theatre where, during two years before it was burned down, many 'modern' musicals and spoken dramas were staged. A few more theatres were opened and became very popular. Most of the plays produced were adaptations from well-known stories or legends. Predalai Theatre was well-known for introducing a more realistic acting approach to the stage - actors spoke in a normal way and dialogues were sometimes improvised. During King Rama VI's reign, spoken drama flourished, and the King was named 'The Father of Spoken Drama' in Thailand. Not only did the King support theatre productions, he also wrote and

acted in many plays. His influence on theatre had an impact on the commercial theatres during King Rama VII's reign (1926-1932); a period known to the entertainment circle as the 'Chalerm Thai Theatre' era. This was the last time that live theatre was a popular form of entertainment before the arrival of television and films. During 1940s-1950s, all live theatres were closed down, leading to a decade-long absence of commercial theatres except propaganda plays and traditional dances performed here and there. It was a decade of losing the audience to the attractions of new technology.

Revival

Between the 1960s and 1970s, live theatre made a come-back in a completely new way, through courses offered by the liberal arts faculty in two universities – Chulalongkorn University, led by Ms. Sodsai Pantumkomol and Thammasat University, led by Dr. Mattani Ruttanin. Modern theatre was finding its way back to Thai society. The beginning of the new era, however, was completely western-influenced since both Ms. Sodsai and Dr. Mattani were educated abroad. Plays by American and European playwrights such as Tennessee Williams, Eugene O'Neil, Arthur Miller and Samuel Beckett were translated and staged at both universities. Here, western realistic theatre made its debut, leading to other trends in the theatre that followed. Modern techniques of theatre were introduced to the Thai stage at the same time that the cold wars were intensifying.

As a reaction against US influence and the military government (which ruled the country from 1958 to 1973), theatre of the absurd and existentialism emerged, introduced by intellectuals and university students. Plays written by Beckett, Pinter, Albee, Ionesco and others in the

same stream, appeared on stage. These early productions gave the Thai audience a new perspective on the roles and values of theatre which were very different from the traditional. Theatre practitioners of this period started seeing theatre as a way to express their ideology on social values, politics, and philosophy. Ms. Rassamee Paoluengthong, a prominent theatre scholar, stated that the 1968-1973 years were a time during which writers started writing plays. She said "during this period, there was not a single play that dealt with personal affairs, family business, or private emotions (which in any case already existed in the form of sentimental novels). Their works were in a sense a rejection of and reaction against those commercial writings. There was a reaction not only against "the content" of the earlier works but also the forms (which was very formalistic). Sometimes, there was no story but only a situation that just emerged without cause and effect."¹ Consequently, absurdist and existentialist theatre served the needs of the intellectuals of the time.

Prachansiew

In 1973, a promising new theatre group, Prachansiew (The Crescent Moon Theatre Group), was formed in order to express their ideology as well as to reflect contemporary society. From 1973 to 1976, more than a dozen of original plays were written and performed. All of them explored important issues such as social problems, injustice, the invasion of western influence, and politics. "Kue Phu Apiwat" (The Revolutionary) reflected the life and work of Mr. Pridi Panomyong, a prominent revolutionary and leader of the democracy movement, who brought about changes in the constitution. The Prachansiew group organised theatre workshops and created works which used symbols, poetry,

movement, and music. These activities played an important part in presenting the "pure power" of the university students and intellectuals who were active during this anti-Vietnam war, anti-American, and anti-dictatorship era.

It is not an exaggeration to say that the 1968-1973 years were an era of contemporary theatre. Many small amateur groups sprung up in universities to tackle issues such as the exploitation of rural people, the invasion of imperialism and capitalism, labor exploitation and so on. They acted as "cultural agencies" to the whole movement. Ms. Rassamee Paoluengthong also pointed out that "these plays did not suffer if props and stage could not be provided. They were highly flexible and adjustable: a bare ground in front of a factory on strike, or a playground would be enough for a performing space."² During the nine days of democracy demonstration of the October 14, 1973 uprising, many political satires were put on stage with little preparation. The live theatre was very effective and it helped to empower the university students. Ms. Paoluengthong observed that one of the many results of the October 14 affair was that Thai students were pushed into the forefront to assume a prominent role; with students acquiring a voice at the national level, the student movement seemed the most active force at the time.³ Speculating on the plays of that time, Ms. Paoluengthong expressed an interesting viewpoint:

"At first observation, these plays looked like sincere attempts to accurately model contemporary events, without any intention to distort the truth. But strangely enough, the romantic nature that resided inside the idealism emerged dominant in the production process and became reflected in the characters and the treatment: proletarians were morally pure while physically repressed, and

¹ Paoluengthong, Rassamee. *Playwriting, Theatre and Politics in Thailand*, Criticism Workshop, 1982, page 7.

² Paoluengthong, page 11

³ Paoluengthong, page 10

capitalists and other members of the ruling class were equal but opposite stereotypes. Each character belonging to a specific socio-economic class had common traits, easy to identify, almost without exception. The stories always ended up with the decision to fight on the exploited people's side, or at the very least expressed hope and faith in the proletariat".

The innate idealistic nature of these young actors prompted them to be very enthusiastic in acquiring deeper knowledge on theatre, both its theoretical and practical aspects. A period of developing new ideas and techniques began. There was a saying among the grass-root theatre people that still proves popular today: "When the teacher takes a rest, we steal the knowledge and learn it, the best." The saying reflects the enthusiasm of these theatre practitioners to learn from anyone, and so they began attending lectures, and workshops by local artists or foreigners.

Drama Club

During 1973–1974, the Drama Club of Chiang Mai University experimented with a project called "Theatre for the Rural Areas". It consisted of plays to educate the rural people either by reflecting on their problems or suggesting ways to solve them. The group was led by Khamron Kunadilok, who was a co-founder of the Prachansiew Theatre group, and a teacher at Chiang Mai University. At the time, in October 1974, the Goethe Institute launched an "East-West Co-operation" project by inviting Dr. Norbert Meyer, who was an expert on Bertolt Brecht's theatre from

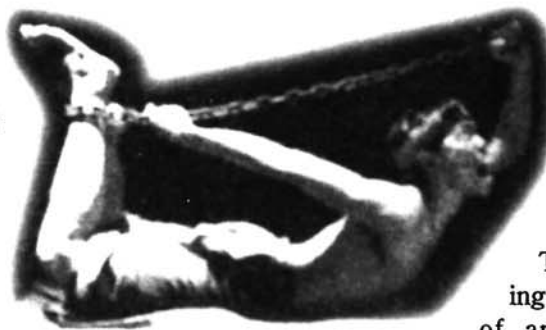
Germany, to work with the Thai group in Chiang Mai. Meyer trained them in acting as well as understanding Brechtian techniques. Although the result was excellent, the group exceedingly criticized themselves as follows:

"We claimed that we were going out into the countryside to do research, but we all knew that we were merely having a leisure weekend... "The Theatre for the Rural Area" must assume responsibility for getting to the truth and penetrating to the core of the problem; the choice of the work to be performed is of utmost importance... A good play will instill faith in us and engender dedication to work, cohesiveness and group discipline⁵."

Their self-criticism reflects how badly they wanted to improve the text of the play. Perhaps they knew that the raving review from the newspaper on the "theme" alone is not the measurement of artistic excellence.

In 1976, Dr. Meyer came back for the second workshop with the Prachansiew Group. This time he helped them to work on Brecht's "The Exception and the Rule" which was performed in Bangkok and Nakhon Prathom province. Dr. Chetana Nagavajara, an important theatre critic, wrote in his report:

"It was quite an ingenious way of introducing Brecht to the Thai public. The original play, translated into Thai, was accompanied, scene by scene, by a semi-improvised "Thai version" depicting life of contemporary Thai society. The performing troupe, consisting entirely of amateurs, was probably



⁴ Paoluenthong, page 10-12

⁵ Nagavajara, Chetana. "Brecht's Reception in Thailand: The Case of Die Ausnahme und die Regel", Comparative Literature from a Thai Perspective, Chulalongkorn University Press: 1966, page 102.

endowed with the kind of intellectual and interpretive power unknown to any professional counterparts: they went through a series of thorough rehearsals, and at the same time they were quite adept in improvisation, which was the hallmark of the "Thai Scenes"... If they had erred in any one direction at all, it was because they tended to emphasize and, at times, over-emphasize, the Brechtian sympathy for the underdogs. That they were preoccupied with the social and political import of the play was a matter of course, and the "Thai scenes" probably spoke louder than the original. The didactic element came off fairly well, although probably not as forcefully as the performers themselves might have wished..."

And the report on the performance in Nakhon Prathom in July 1976 said:

"Reports were received on the ensuing discussion between actors that they exchanged very lively views on the message of the play and the self-imposed of the performing group which called itself "Theatre for Education"... The dynamic performance, the sense of belonging to a community where actors and audience were one accounted for the astounding success that would long be remembered. The conviviality known to the Elizabethan theatre and eternalized in the Romantic theory of the Schlegel Brothers was there. It was a kind of life that would have been the envy of Wilhelm Meister."⁶

It seemed that the production of "Exception and the Rule" had somehow set the contemporary theatre in Thailand towards a more universal approach. Dr. Nagavajara concluded in his case study that "... an impetus from outside can help to revive a local tradition and that the resultant synthesis might even confirm the feasibility of certain theories that may not have been fully explored at the time of their genesis. The investigation attempts at the same time to show that a meaning-

ful transfer of experience can not very well take the form of a strictly inter textual exchange, but that external factors do sometimes play a decisive role ..."⁷



Political Turmoil

Theatre adventure was about to take its toll when it was suddenly caught by another political turmoil. The October 6, 1978 coup claimed the lives of civilians and university students who protested against the return of former dictators who had been supposed to be in exile. Consequently, many cultural activities ceased amidst fears of killings, detention, and exile.

After changing to a new government in 1977, all provocative theatres disappeared, leaving only light comedies, and a few western plays. Between 1976 and 1985, no distinguished plays were written. The repressed theatre art, however, slowly re-emerged with caution. Led by the "Literature for Life" movement, theatre made its revival through university theatres where absurd plays along with classic and modern western plays made the slow come-backs throughout the 80s.

Makhampom

As part of a revival effort for the new era of contemporary theatre, the Makhampom Theatre

⁶ Nagavajara, page 98

⁷ Nagavajara, page 106

group (a non-governmental organisation (NGO) established in 1981 as an extension of the "Grass-root Micro Media Project") aimed to produce their media for education by recruiting young university students as volunteers for the organisation. This grass-root theatre group started a tradition of training young actors to create theatre that would serve rural and young audience. Makhampom's distinguished style was the exquisite combination of Thai traditional dance and western physical theatre. The actors were trained through a series of workshops which led to a creation of new productions, the main focus of which was on social and health issues such as drugs, prostitution, sex education, and Aids.

In 1982, the active Makhampom theatre group received Outstanding Awards in the category of Folk Media for Youths. Since then, they extended their activities to train teachers and other NGOs in using drama and puppetry in their works. In 1986, due to financial difficulties, the group discontinued their touring workshops and training of teachers in different regions of Thailand. From 1987 until 1997, under the leadership of Pradit Prasathong, Makhampom developed in a more focused direction, with funding from Thai government agencies and foreign supporters such as the Embassy of the Netherlands, the Embassy of Australia, the Embassy of Germany, and UNICEF. Mr. Pradit applied his best knowledge and skills in the traditional Thai dance and story-telling to create the uniquely stylized contemporary Thai productions in which traditional stories were adapted to fit contemporary issues. The production of "Chao Loh...Loh Lam" (The Handsome Chao Lau), for example, employed characters from traditional literature to explore the issue of teenage drug abuse. Another successful production, "Malai Mongkol", deals with teenage behaviour, family life, and Aids. In 1993, Makhampom was invited to tour in Germany with their production of "Pidsatan...Eua" (Dance Between Two Worlds), a play concerning child prostitution in Thailand. Since then,

Makhampom has been making international appearances; toured UK and all over Thailand; their productions are well received by audiences in schools and in the rural areas. In 1997, Makhampom toured Australia for one month, making them an important international touring group in Thailand.

Maya

In contrast to Makhampom's sporadic changes in the group's leadership and direction, Maya (theatre group) has always had the same permanent key members since its establishment in 1981. Maya came into being through a gathering of university students who shared an interest in theatre and education; today, the key members in the group are Santo Chitrachinda as the artistic director, Somsak Kanha as the programme director, and until last year, Oranong Lausakulrath (who died in a car accident) as the office manager. When they first started, the group was made up of students who shared the same interests in certain social issues, but this new troupe was different in the presentation of their plays, their early performances were modern dance with social messages. In those days, it was common to see their modern dance in any cultural events on any campus, and although they had been performing, Maya did not have their official name until they staged their first production - an outdoor puppet show - on February 5, 1981. Most of their early productions were mobile puppet plays which earned them experiences in performing for children, and paved the way for their growth in that direction.

From 1987 until today, Maya developed rapidly in the area of theatre in education as well as community theatre. They work with all levels of teachers and children, from the slum community to teacher's colleges, training those who need the special skills to make theatre for education, and also toured the different communities. In contrast to other NGO theatre groups which embrace serious social and health problems as their main

focus, Maya's main concern is more abstract – the intellectual and imaginative part of child development.

As Maya's reputation grew, demands for work shops and tours increased. In the past few years, they have taken their training and consultations to as far as Japan. Maya's first performance outside Thailand was in Malaysia in 1985, and since then, they have been invited to perform in different continents almost every year.

In 1996, Maya acquired its first permanent theatre – Maya Box, which is the first permanent theatre in Thailand that produces plays specifically for children. Between 1996 and 1997, Maya produced more than 6 productions all at Maya Box.

Maya's productions are very different from any mainstream youth theatre, and also very different from traditional theatre for youth. Combining elements of story theatre, physical theatre, and mobile theatre techniques, Maya has developed a style that is uniquely their own. With limited stage space, they use minimal set pieces and the mobile theatre techniques serve them greatly in creating their creative sets. While Makhampom utilizes Thai traditional elements, Maya uses an up-beat, vibrant, rhythmic, and creative acting style. Makhampom focuses on reflecting social problems and contemporary subjects; Maya emphasises development of human potential, questions about humanity, and the well-being of society as a whole.

Today, hundreds of young actors compete in Maya's annual auditions to become volunteers who receive professional training and act in Maya's productions. To many young ac-

tors, it is a prestige to perform with such a unique group as Maya.

The New Prachansiew

Of all the contemporary theatre groups, Prachansiew (Crescent Moon) is the most prominent, despite its financial difficulties which caused a discontinuation between 1976 and 1986, and again between 1988 and 1994. There has been a recent revival, with a new Prachansiew theatre group led by Kamron Kunadilok. The group started in 1996 with an adaptation of a Thai tale similar to Oedipus - "Goo Chu Pra Ya Pan" (My Name is Pra Ya Pan). It turned out to be a great success. Once again, Kamron proved that theatre is not a luxury but a special form of art and a powerful means of expression. The new Prachansiew group, based at Saeng Arun Arts Centre, consists of actors and actresses aged between 20 and 51 who made a commitment to create a unique style of theatre - Dynamic Theatre. Through an extensive process of physical and mental training, the Prachansiew's actors and actresses are known to use their body and voice in a dynamic way.

There are certain characteristics of Prachansiew that are outstanding. First of all, its director is not a dictating force but rather a person who nurtures the potential of the individual actor. As a student of Kamron, Nimit Pipitkul is a young actor-turned-director who represents the new Prachansiew by bringing in new ideas and creativity to their productions (the script is not a playwright's work but rather a group's creation). Another important characteristic is the rather serious tone of the productions. Prachansiew tends to ask philosophical and social questions, and often uses



symbols and poetic language, making their productions, at times, difficult for the general Thai audience to understand. It takes, therefore, some theatre sophistication to appreciate Prachansiew's productions.

During 1996/7, Prachansiew produced 7 productions, of which 5 are adaptations of short stories and 2 traditional tales, and 3 of these are solo performances. Among the adaptations, they produced a few original social plays: "Women and Constitution" is a tour - an absurd play about the meaning of life; although based on a traditional tale, the creation was very original - and "Amazing Thailand" is a satire of the Thai economy and consumerism. Other sophisticated productions such as "Mao's Memories" (solo performance), "Dreams in the Winter Months" (a collection of several western plays), "Heavy Log and High River Bank" (solo performance), and "The Light House" (solo performance). They received good reviews but were not successful with a number of the audience. By the end of 1997, Prachansiew experienced another financial crisis but managed to survive as a "poor theatre", and continues to produce creative and thought-provoking productions for contemporary Thais.

Theatre 28

The Thai contemporary theatre scene is also rich with western theatre translated or adapted to fit Thai culture. Started by the university academics, western theatre has always been an important part of the contemporary theatre scene. Since 1971, well-known western plays have been translated and directed by universities' theatre directors. These plays ranged from Greek, Shakespeare, Moliere, to Ibsen, Miller, O'Neil, to Ionesco, Pinter, Brecht, Beckett, and etc..

In 1985, a group of intellectuals founded Theatre 28 to present high quality contemporary western productions in the Thai language. The founding members are Rassamee Paoluengthong (Masters degree graduate from Yale University); Yuthtana Mukdasanit (famous film director);

Burani Ratchaibun (director for commercials); Wiladda Wanadurongkawan (actress); and Panadda Ledlumampai (journalist). With the successful premiere of Brecht's "Galileo" in 1985, Theatre 28 set its direction towards a journey of sophisticated western productions in the following decade, with most of the pieces aiming to ask questions about human's existence and the social values imposed on each individual: "Biography: A Game", "Man of la Mancha", "The Visit", "The Prophet", "The Two-faced Man", "Rinoceros", "Hamlet", and only one production from Thai literature, "Sritanonchai".

As a highly acclaimed musical, "Man of la Mancha" was named the most memorable theatre production of the decade by well-known critics.



After a series of successful productions, Theatre 28 established itself as a serious theatre group which aimed to produce only high quality and innovative productions in order to set a standard for the modern theatre. While most Theatre 28 productions

enjoyed the prestige of sophisticated content and forms, their attempt of a musical production of "Hamlet" in 1995 - although successful at the box office - was a failure in the judgment of many critics, due to the misinterpretation and obscure direction. Unlike the well-rehearsed "Man of la Mancha", "Hamlet" was under-rehearsed and the singing skills by and large were wanting. The leading actors who were also TV stars could not give their full commitment to the production, and thus left this attempt to merge commercial success with authentic art much to be desired.

After "Hamlet", Theatre 28 tried to support a new generation of theatre practitioners, but has not been very successful; besides, the original members were committed to their own careers. In 1995, a new generation of Theatre 28 produced

"Death and the Maiden" as a part of the Saeng Arun Theatre Festival, after which the group eventually dispersed. Theatre 28 was a pioneer of different western styles, and as a group with persistent commitment for 10 years, they have brought about a great many change to theatre as an art form in Thailand.

Commercial Groups

In 1993, Thailand began its first commercial theatre - the Bangkok Playhouse. Through the management of Dass Entertainment which produces TV shows as well, the Bangkok Playhouse was able to run an extensive programme of 7-10 productions a year. Most of the original productions were written by Daraga Wongsiri and directed by Suwandee Chakkraworawut. Daraga's plays cover many different styles, ranging from melodrama to situation comedy, action comedy, thriller and family drama; and the subjects can be love complications, family's troubles, teenage dilemmas, adventure in a strange land, fairy tales and children's fantasy. Dass Entertainment, which occasionally produces western plays directed by guest directors, has been quite successful in making theatre popular entertainment by stressing the following characteristics: the uses of TV or pop stars as lead characters, entertaining script and elaborate set design and beautiful costumes. Local audience tend to expect light-hearted productions with their favourite stars in the leading roles.

Another privately-owned commercial theatre is Patravadi Theatre which claims to be Bangkok's first open-air commercial theatre. Established in 1992 by a legendary actress Patravadi Mejudhon, Patravadi Theatre is known to produce entertaining musicals and dance theatre based on Thai literature. Patravadi is not only a well-known actress but also a dancer in both Thai classical and modern dance. She started a dance school and developed young dancers into professional performers. Many foreign choreographers, directors and composers have been invited to work at Patravadi Theatre to create a contemporary style

for Thai Theatre. The theatre produces one main stage production a year and has recently in 1997 opened an indoor Little Studio theatre for experimental dance theatre productions.

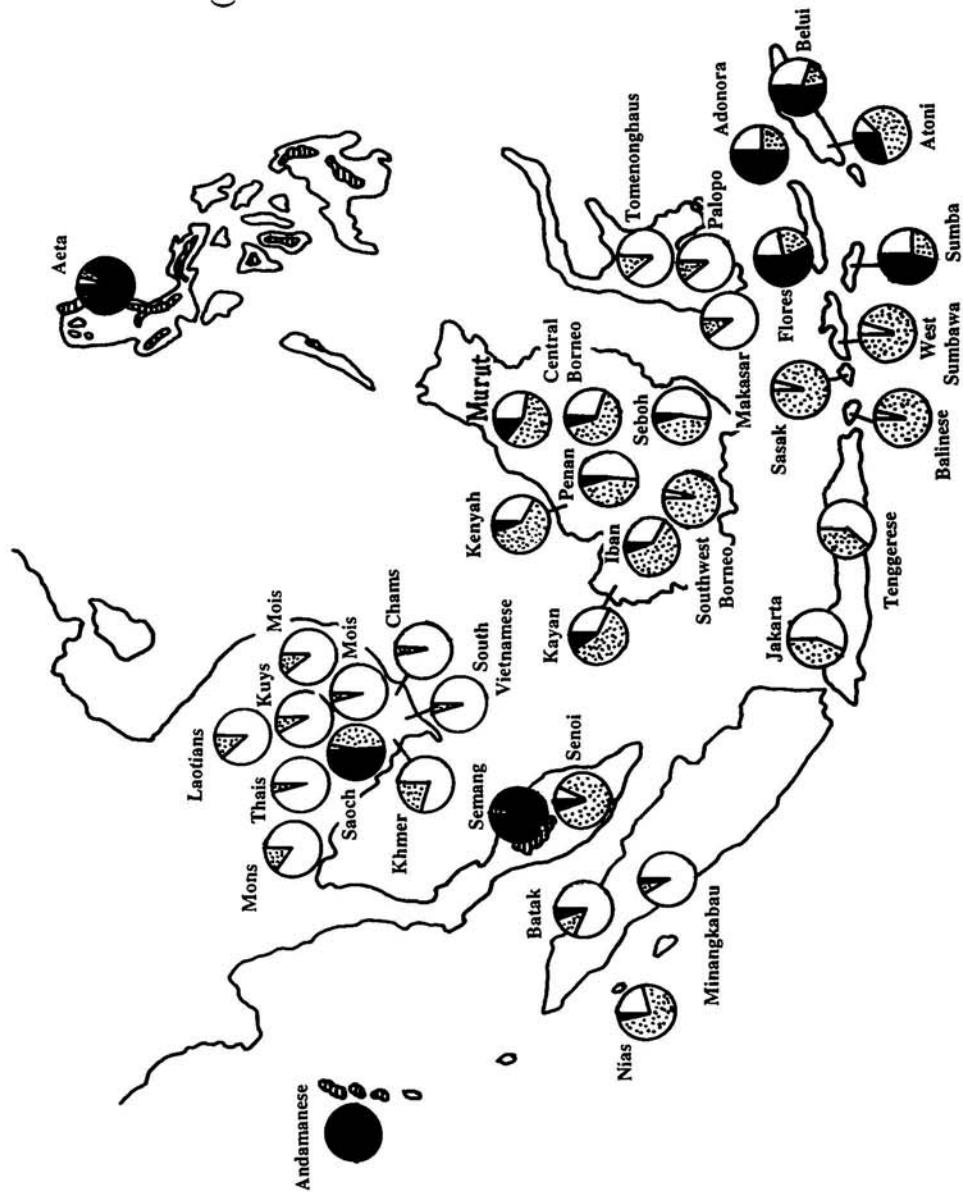
There are also many independent theatre artists who put on independent productions occasionally, such as the White-face group (a mime group), Krachok Ngao (The Mirror's Reflection), Moradok Mai (led by Chonprakan Chanrueng), Act-Art (a new group started in 1996), and many individual playwrights and directors. These independent artists also contribute a great deal to the development of contemporary theatre.

Turning Point

Depending on foreign funding or private sponsorship without any long-term subsidy from the government, Thai theatre groups have constantly suffered from financial difficulties. It is a great challenge for these theatre groups to maintain their characters amidst the tides of consumerism. To survive, some groups are required to work in the presentation and commercial business, and television as well. The lack of understanding from the private sector makes it even more difficult for theatre groups to sustain their idealism; they are often challenged by their funding agents to produce their play on a specific theme, not to their own desire, but to suit the government's campaign, or current market demands. Despite many limitations, certain groups thrive on and utilize the volunteer system to help ease their burden.

Thai theatre has come to a difficult turning point. With the present weak economy, it will require great strength and determination for the groups to persevere; but it is too late to turn back, a new era of contemporary theatre with distinguished personalities has already commenced. The rest depends on how the new generation of theatre practitioners will persist, develop and find their own identities.

Figure 1. Southeast Asia Distribution of Negritos
(Horizontally Lined Areas)



Source: Bulbeck 1993

Current Biological Anthropological Research on Southeast Asia's Negritos

David Bulbeck

Introduction

Between the sixteenth and nineteenth centuries, European explorers recorded people of unusually short stature, dark skin and woolly hair, first in the Philippines, then in the Andaman Islands, the Malay Peninsula, and southern Cambodia. Most of the 'Negritos' (as they came to be called) survived by hunting and gathering in the rainforest, in contrast to the farming and gardening economies of the great majority of Southeast Asians. The Negritos were regularly compared with the African pygmies or 'Negrillos', and the 'Papuan' inhabitants of New Guinea, in various late nineteenth and early twentieth century treatises on the indigenous peoples of South east Asia. Early scholars widely agreed that the Negritos were the dispersed remnants of the first race of humans to colonize Australasia, before the intrusion of later immigrants restricted these original inhabitants to their last refuges. Traces of this view persist in Joseph Birdsell's (1993) belief in a Negrito substratum in Aboriginal Australia.

The distinctiveness of the Negritos' distinguishing traits in a Southeast Asian context is clear enough. Coiled or woolly hair, which is usually absent or rare northwest of Sumba and Flores, occurs at approximately 50% frequency among the Saoch of southern Cambodia, and exceeds 90% in

its frequency among the Luzon, West Malaysian and Andaman Negritos (Figure 1). Negrito male stature averages at around 150 cm, varying between 146 cm (Andamanese, Zambales Aeta) and 154 cm (Lanoh, Malaysia) for samples with 40 plus measurements. Negrito females average around 10 cm less (Table 1). In other equivalently sampled Southeast Asian ethnic groups, males average between 154 and 165 cm, and females between 144 and 154 cm (Oliver 1956; van der Eng unpublished data). Objective measurements of Negrito skin colour, using either Luschan tablets or reflectance spectrophotometry, have apparently not been published, but anecdotal evidence suggests darker shades than the medium brown tones which dominate between Indochina and Sulawesi (Robins 1991:Fig. 11.1).

Table 1. Average Stature (in mm) Measured on Negritos (Male Sample Size 40+)

Group	MALES		FEMALES		Source
	Sample Size	Stature	Sample Size	Stature	
Andamanese	40	145.9	37	138.1	Dutta 1983
North Andamanese	50	148.6	50	138.5	Dutta 1983
South Andamanese	50	148.2	50	140.3	Dutta 1983
Onge Andamanese	42	148.1	50	138.3	Dutta 1983
Zambales Aeta, Luzon	48	146.3	29	137.8	Martin 1957
Philippine Aeta	147	147.0	50	138.0	Schebesta 1952
Hambal Aeta, Luzon	97	147.4	59	137.8	Schebesta 1952
Hambal Aeta, Luzon	47	147.7	30	137.6	Schebesta 1952
Baluga Aeta, Luzon	53	153.4			Schebesta 1952
Saoch, Cambodia	45	152.8	27	142.5	Taillard 1942
Semang, West Malaysia	104	153.2	63	142.5	Bulbeck 1996
Lanoh, West Malaysia	41	154.4	42	144.0	Bulbeck 1996

Body Size

It seems almost certain that small body size is a recently evolved Negrito trait. During the Pleistocene (over 10,000 years ago) Southeast Asian climates were generally cooler, drier and more monsoonal than today's, and the rainforest was less widespread (Bellwood 1997). Presumably, then, Southeast Asia's Pleistocene denizens had the average range of body sizes shown today by most hunter-gatherers in habitats other than the tropical rainforest (Coon 1982). Subsequently, the Holocene expansion of the rainforest apparently set selection pressures for smaller body size in train. In the Malay Peninsula, where a reasonable number of ancient human skeletons have been excavated, early hunter-gatherer males (about 10,000 to 4000 years ago) were evidently taller than 162 cm, and their stature ranged up to 175 cm (Bulbeck 1996). They were clearly taller than the Semang Negritos who foraged in the lowland rainforests of the Malay Peninsula until recently. Small body size is advantageous in the rainforest as it allows greater ease of movement (Coon 1982:90). Moreover, meeting dietary needs in the rainforest can be a chronic concern for hunter-gatherers, and small bodies need less calories. In particular, because the tropical rainforest lacks distinct seasons, there would

be no countervailing selection pressures to favour large bodies shoring the individual across seasons of hardship after a top up during times of abundance (Shea and Bailey 1996).

Of similar importance to the evolution of small stature was the restriction of the Negrito breeding populations to circumscribed territories. In the Malay Peninsula, as well as the Philippines and Cambodia, the rainforest has been increasingly cleared over the last three millennia. Rainforest hunter-gatherers would have found their foraging territories ever more restricted, which would have intensified selection pressures to reduce caloric intake. Further, the ethos of fair food sharing and egalitarianism among Negrito groups (e.g. Bird-David 1992) would have negated any advantages of physical strength as a way of appropriating a larger share of the diet. The Andamanese, restricted to small forested islands, were circumscribed by sea rather than by other people, but the selection pressures on small body size would have been the same. The other feasible 'option' for survival, fewer people, would have incurred diminution of the total gene pool and thus would have involved a selective disadvantage compared to genes that reduced individual dietary needs. Moreover, Negrito breeding populations which became too small would have ap-

proached the dangerously low levels at which inbreeding can threaten the population's viability. This is evidently not the case for those Negrito populations who have survived until historical times and, as discussed above, selection pressures on the individual can account for the reduction in body size.

In summary, the Negritos' small stature would not seem to be an ancient characteristic, as earlier scholars had imagined, but instead the result of convergent biological evolution, much of it probably during the last few millennia.

Skin and Hair

Relatively dark skin and woolly hair, on the other hand, can probably be regarded as ancient traits of *Homo sapiens* in Australasia (Southeast Asia and the Pacific). Whether Australasian *Homo sapiens* evolved from Southeast Asian *Homo erectus*, or whether *Homo sapiens* migrated out of Africa across the Old World tropics at around 100,000 years ago, the ultimate homeland would have been subsaharan Africa. Here, medium brown to black skin dominates, along with woolly hair. The first people to colonize Australia and Melanesia from Southeast Asia, by at least 60,000 years ago, probably also had dark skin and woolly hair. We can infer this from the typically dark brown

skin colour of Australian Aborigines and Melanesians, and the prevalence of woolly hair among Melanesians, Tasmanians, and the North Queensland Aborigines of the Atherton Tablelands (Robins 1991:Fig. 11.1; Birdsell 1993). Hence, in explaining the darker skin and woolly hair of the Negritos, it would not be necessary to argue that these traits arose specifically among the Negritos' ancestors, and subsequently become genetically fixed. It would only be necessary to explain how the Negritos and their ancestors have retained ancient traits that have been lost among most other Southeast Asians.

Consider Australian Aborigines' straight to wavy hair as an analogy. Straight and wavy hair did not reach Tasmania or New Guinea, both of which were connected to Australia by land bridges until the last 10,000 years. Hence the spread of this phenotype across Australia would appear to have been a Holocene phenomenon, although it may have started in the Pleistocene. By following the clines in Birdsell's distribution map (1993:Figure D-14), we can suggest one plausible scenario for the spread of straight to wavy hair across mainland Australia after it had originated in northwest Australia (Figure 2). However, there is a geographically sharp transition to predominantly woolly hair

among the rainforest hunter-gatherers of the Atherton Tablelands. This provokes the same question that would be asked for the Southeast Asian Negritos: why the stubborn retention of the ancestral condition? One possibility I raise here is that woolly hair might efficiently waterproof the head without interfering with the radiation of

physiologically generated heat through the neck region. This would be advantageous in hot moist climates such as the rainforests of the Atherton Tablelands and Southeast Asia (or Melanesia for that matter).

The analogy for Southeast Asia would be the evolution of novel genes (possibly, but not neces-

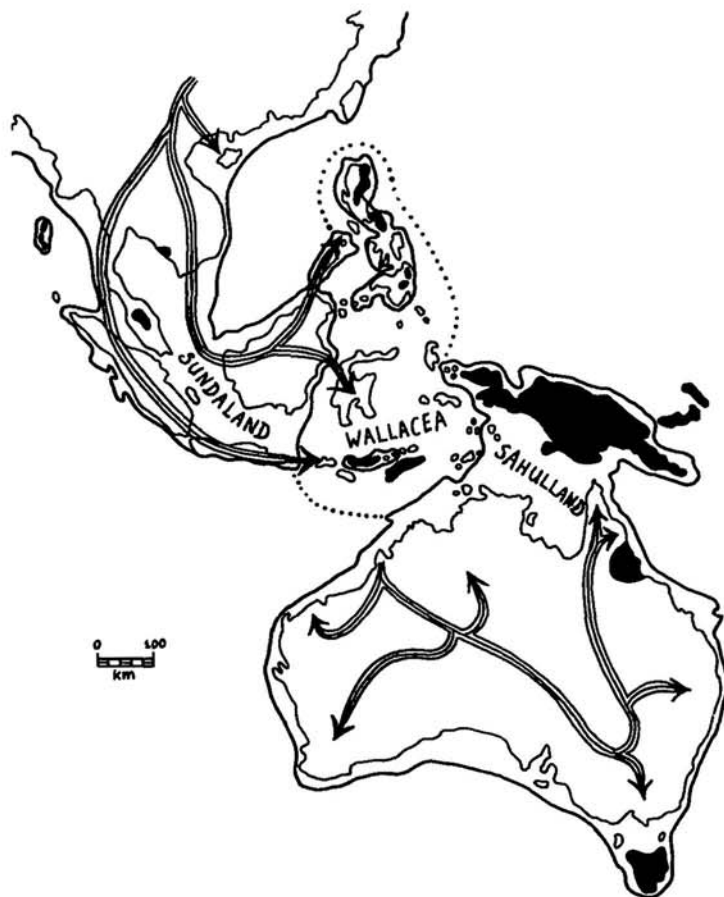


Figure 2. Approximate Late Pleistocene extents of the great Sundaland (Southeast Asia) and Sahulland (Australia-New Guinea) continents in bold outline. Wallacea, lying in between, is enclosed by dotted lines. Dark shading shows areas of greater than 50% incidence of woolly hair. Arrows show the possible routes for the spread of straight and wavy hair in Australia (suggested to be mainly Holocene) and Sundaland (possibly Pleistocene in the main).

sarily, north of Southeast Asia) coding for straight and wavy hair, and their subsequent spread throughout most of Southeast Asia. That spread could have occurred any time during the last 60,000 years without affecting the genes of the first colonizers of Australia and New Guinea. During the subsequent 50,000 years of the Pleistocene, most of Southeast Asia was joined into a single land mass called Sundaland. Populations could have moved and genes could have flowed relatively untrammelled throughout Sundaland during that period, and 'spilled over' onto adjacent islands such as Sumbawa and Sulawesi. These islands sit on the western rim of Wallacea, the most important zoo-geographical boundary in the world and, hardly as a matter of serendipitous coincidence, the zone of a sharp transition between people of East Asian and Australo-Melanesian affinity. We would expect people in East Asia to tend to have evolved together between 60,000 and 10,000 years ago, in relative isolation from their Pacific counterparts. The replacement of woolly hair by straight and wavy hair, at least in non-rainforest environments, could have proceeded at any point during that period (as schematically sketched in Figure 2). Fortunately, fragments of human hair can sometimes be preserved in archaeological sites, so there exists the opportunity

to document the evolution of *Homo sapiens*' hair form in Southeast Asia, and its relationship to the environment.

As regards skin pigmentation, most Southeast Asians are light-skinned by the standards of other Old World tropical populations. This is often interpreted to suggest lack of biological protection against ultraviolet radiation and, hence, a quite recent immigration of lighter-skinned peoples to Southeast Asia (e.g. Bellwood 1997). Because dead skin preserves very poorly in the moist tropics, direct tests of scenarios on the origins (or the evolution) of Southeast Asian skin colour would seem to be impossible. However, the literature on Southeast Asians' skin colour does not cite any evidence that skin cancer is a significant hazard among Southeast Asians, and there are reasonable grounds to suggest it is not. Generally speaking, the amount of solar radiation constantly decreases as we proceed south and east through Southeast Asia. The Philippine and Indonesian islands experience less solar radiation than either tropical Africa or India (Coon 1982:Map 3.5). In his discussion of human skin colour variation, Robins does not draw attention to Southeast Asia as anomalous, even though he does note that the darker skin colour of Northeast Asians, compared to Europeans, may be related to the greater aridity in Northeast Asia

than in Europe (Robins 1991:192).

The point here may not be to explain the Negritos' retention of a relatively dark skin, but to attribute the lighter skin of other Southeast Asians to natural selection. Indeed, Robins (1991:194) rejects any argument that dark skin would have been selectively advantageous for rainforest hunter-gatherers as a camouflaging adaptation. And the Atherton Tableland Aborigines are somewhat light-skinned compared to other tropical Australian Aborigines (Birdsell 1993:Figure D-1). However, very dark skin would make humans unduly obvious in an open environment inhabited by large dangerous mammals (cf. Robins 1991:194). This point is irrelevant for Australia and New Guinea, but in Southeast Asia (northwest of Wallacea) we find tigers, bears, elephants, rhinos, water-buffaloes and so on. The mosaic of forests and open habitats in Late Pleistocene Sundaland, and the late Holocene process of forest clearance, would have selected against conspicuously dark-skinned individuals across much of Southeast Asia. But the long-term inhabitants of Southeast Asia's rainforests would not have been exposed to this selection pressure (It is hard to be precise firstly because Negritos' skin pigmentation has not been scientifically recorded, and secondly because Southeast

Asia's Late Pleistocene environments and levels of ultraviolet radiation are still poorly known).

In summary, Southeast Asia's rainforests and its more open habitats would have incurred contrasting selection pressures. These could account for the retention of darker skin and woolly hair specifically among the Negritos compared to other Southeast Asians. With the view that micro-environmental adaptation would be considered an inadequate explanation, the Negritos and their immediate ancestors must have lived in virtual genetic isolation from other Southeast Asians. This should be reflected by marked differences on other genetic and phenotypic traits, which is the topic now to be considered.

Craniometry and Other Traits

In accord with the remote status of their island world, the Andamanese are readily distinguished from other Southeast Asians. On the basis of dental morphology, Turner (1992: Figure 1) clustered the Andamanese with West African, North African and Sri Lankan samples. Howells (1989) found that Andamanese crania distinctly resembled subsaharan African crania in some analyses, but in other analyses they more closely resembled European, Egyptian, or Guam crania. Howells however excluded South Asians from his at-

tempted worldwide comparisons. When South Asians are included, Andamanese link up with them rather than with East Asian or Pacific populations (Brace et alia 1991:254; Warusawithana-Kulatilake 1996:Figure 13). The origins of the Andamanese may remain mysterious, at least until their blood groups and other genetic traits are better known than is currently the case. Comparative analysis of their non-metric cranial traits (an aspect so far ignored in studies on the Negritos) could also produce a valuable insight. Nonetheless, on present evidence the external affinities of the Andamanese appear to lead across the Indian Ocean, towards India and Africa. To an unknown degree, this may reflect cross-Indian Ocean traffic during the last couple of millennia rather than ancient population dispersal across the Old World tropics (cf. Adelaar 1989).

Few comparative studies have been carried out on the Semang of Malaysia in fields apart from anthropometry. I was able to collect the small number of published measurements on the crania of Semang males and their horticultural neighbours, the Senoi (Bulbeck 1996). When compared with East Asians, Indian Tamils and southwest Pacific groups, Semang and coastal New Guinea crania resemble each other in cranial shape (Figure 3). In this

analysis, Semang and New Guinea also loosely link up with Andamanese crania, but that particular result is unstable. For instance, the application of a different clustering algorithm (unweighted mean pair group analysis) would place the Andamanese with the Southeast Asian groups. However, the association of Semang and Coastal New Guinea with Senoi and Tamils is stable (as shown in Figure 3). The five groups mentioned here also have the smallest average cranial size of any of the groups in the analysis. All these suggest that they are similar in cranial shape as the result of allometric changes associated with decreased cranial size, and not necessarily because they are particularly close genetically. To date, there have been no studies comparing prehistoric Malay Peninsula skulls, prehistoric South Asian skulls and southwest Pacific skulls, as might allow some insight into ancestral, circum-Indian Ocean relationships.

A second analysis I undertook suggests that South Asians and Semang are genetically closer to each other than either is to southwest Pacific people. It involved the genetic distances previously published by Lie-Injo (1976:Table 6) between Indians, Southeast Asians and Australian Aborigines (Figure 4). Depending on the clustering algorithm used, Semang either join with other Southeast Asians (includ-

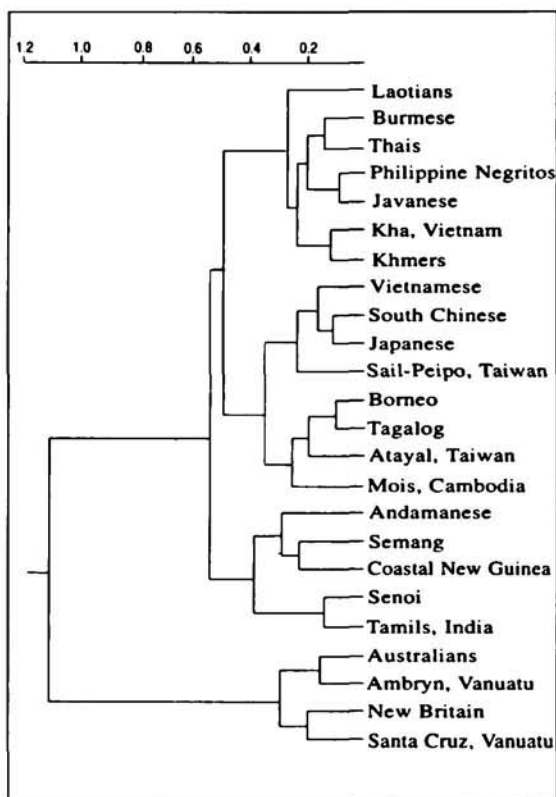


Figure 3. Square Roots of Penrose Shape Distances, 12 Cranial Measures, Minimum Variance Hierarchical Dendrogram

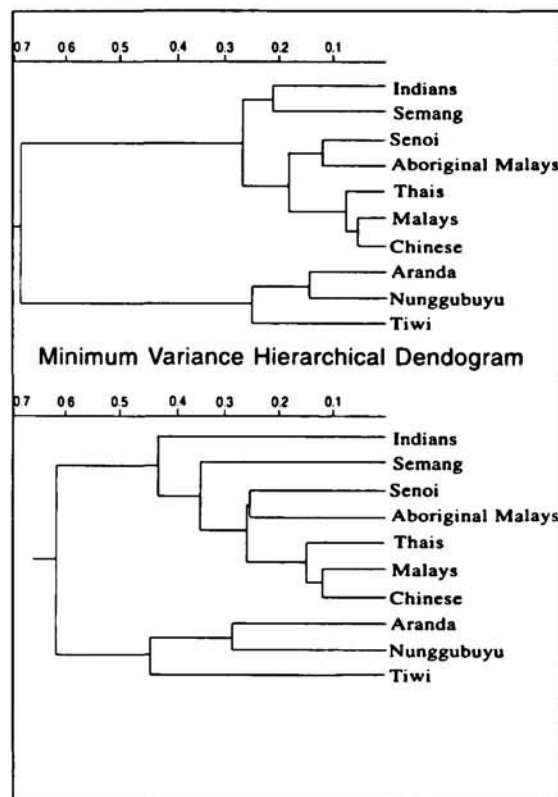


Figure 4. Genetic Distances, Blood Groups, Haptoglobins, TF, 6PGD and PGM Systems

ing the Senoi and Aboriginal Malays) as the most aberrant Southeast Asian group in the study, or they link up loosely with the Indians. Although the Semang-Indian relationship is not clear, and certainly not very strong, both Indians and Semang are very different from the Australian Aboriginal samples - indeed, far more unlike Australian Aborigines than the Thais, Malays or Chinese proved to be. Since we might expect some gene flow into the Semang from surrounding populations, such as the Southeast Asian groups used in this analysis, this analysis hints at

some ancient relationship between South Asians and the ancestors of the Semang.

I also included the Philippine Negritos in my craniometric analysis (Figure 3). Their skull shape is typically Southeast Asian. Indeed in every metrical study to date, which compares Philippine Negritos with Southeast Asian and southwest Pacific populations, the Philippine Negritos link up with Southeast Asians. Tsunehiko Hanihara (1992a, b, c) obtained this result in dental morphology, tooth measurements, and cranial measurements. Hanihara also found

that the Philippine Negritos often linked up with Japan's prehistoric Jomon, and with minority populations living in the islands around Japan, but any Pacific associations at all were restricted to Guam. Working on genetic traits, Omoto (1995) found a very strong association between Philippine Negritos, Filipinos and Indonesians, whereas southwest Pacific populations proved to be very distant genetically. Omoto went so far as to classify Philippine Negritos as "Mongoloids", and to propose that the "Mongoloids" originally evolved in South east Asia (subsequent to when

humans first colonized Sahulland), before migrating northwards and expanding out from Northeast Asia.

This review of current biological studies of the Southeast Asian Negritos shows that they split up into two or even three groups (Unfortunately, no studies have been done on the teeth, bones or genetic traits of the Saoch). The Philippine Negritos are a typical Southeast Asian population, except for their distinctive hair form, dark skin and short stature, but the Semang and the Andamanese cannot be described that way. The Semang seem to resemble South Asians while the Andamanese resemble Africans and/or South Asians. There is some evidence to suggest that the Andamanese and the Semang could be viewed as the dwarfed survivors of an ancient tropical population which had once spread around the Indian Ocean. However, any affinities between either of these groups, and southwest Pacific populations, would appear to be remote. This observation highlights the effectiveness of Wallacea as a barrier to genetic exchange between Asian and Pacific populations since the Late Pleistocene.

Conclusions

The typically Southeast Asian status of the Philippine Negritos on most biological indicators refutes any claims that all

Negritos could be considered 'dwarfed Australoids'. Convergent evolution between Philippine Negritos and 'Mongoloid' Southeast Asians might explain a few similarities, but not a consistent pattern. Further, if genetic exchange between the Philippine Negritos and neighbouring 'Mongoloid' populations had somehow blanketed out almost all of their original biological differences, why then the Philippine Negritos' retention of a darker skin and woolly hair? The answer would have to invoke the relative advantage of these traits in the rainforest. In that case, why not regard the Philippine Negritos as typical Southeast Asians who display biological adaptations specific to hunting and gathering in the rainforest?

The present evidence strongly suggests that dark skin and woolly hair have been retained by the Negritos because these traits are advantageous for rainforest hunter-gatherers. At the very least, they would have been selectively neutral in the rainforest but highly disadvantageous in more open habitats. If variation in skin colour and hair form can be attributed to local environmental adaptation, there would seem to be few impediments against hypothesizing an ancient link between South Asian and Malay Peninsula peoples. These two land blocks are adjacent, and Sundaland would have been col-

onized from South Asia. This last occurred less than 100,000 years ago, when *Homo sapiens* swept out of Africa, according to the Replacement Theory of human evolution.

Subsequent to the colonization of Sundaland, there was sufficient gene flow between the majority of Southeast Asians, and their neighbours to the immediate north, to allow 'Mongoloid' characteristics to appear in tandem across these two regions. Many of the 'Mongoloid' traits may have originated in Southeast Asia, as implied by Omoto (1995). This is the simplest explanation for the pronounced biological similarities between Chinese and most Southeast Asian populations (e.g. Figures 3 and 4). It would also explain the prevalence of straight to wavy hair across most of Sundaland, a pattern that may have been established during the Pleistocene (see Figure 2). Of course the Chinese differ on some traits, for instance their 'Sinodont' dental morphology (Turner 1992), reflecting the evolution of some distinctly Northeast Asian characters.

The jury is still out on the question of whether or not there had been a broadcast migration of late Holocene farmers from China into Southeast Asia (e.g. Brace et alia 1991, Turner 1992, Hanihara 1992a, Bellwood 1997). However, the distinctive

skin pigmentation and hair form of the Negritos should be deregistered as a significant consideration in that debate. The occurrence of these somatic traits is currently undocumented in South east Asia's archaeological record. Further, they seem to be highly sensitive to micro-environmental selection and, hence, may occur as long-term environmental adaptations quite independently of human migrations.

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In 1981, while a student at the Australian National University in Canberra, David Bulbeck completed his Master of Arts on human evolution in Southeast Asia during the Holocene. In 1992, still at the Australian National University, he completed his Ph.D. on historical archaeology in South Sulawesi. His research and publications also cross into Southeast Asian prehistoric archaeology and economic history. Currently he is a postdoctoral fellow at the Department of Archaeology and Anthropology, Australian National University, researching the late prehistoric and pre-Islamic historical archaeology of Luwu, in connection with "The Origins of Complex Society in South Sulawesi" project.



Phee Ta Khon is a unique Festival of the Ghosts held in Loei province, which is the only province in Thailand with a climate of zero Celsius temperature.

The origin of this ghosts festival is not clear but the event is believed to be an ancient one, having been celebrated for centuries by the people of Dan Sai, along with the *Boon Phra* and *Boon Bang Fai* festivals.

The Ghost Festival of Phee Ta Khon

by Sidtha Pinitpouvadol



Today, the *Phee Ta Khon* festival is organised annually, in May or June, at Pha That Si Song Rak (the Pagoda of the Holy Relics of Si Song Rak) on the bank of the Nan River. The pagoda was constructed in 1560 to commemorate the mutual co-operation between Krung Sri Ayutthaya (Thailand) and Krung Sri Satana Kanahut (Laos). Its annual celebrations are attended by thousands of people.



The *Boon Phraves* (also known as *Boon Luang*) festival is a purely religious festival which commemorates the Buddha's last incarnation before his rebirth as the historical Buddha. The theme for this festival is derived from the Vessandara Jataka (tales about the life of the Buddha); and Phraves stands for Prince Vessandara. This Jataka tale, which is extremely popular in Thailand, ex-

tols the virtue of unlimited charity as embodied in the actions of Prince Vessandara, whose generosity led him to be banished from his father's kingdom. The prince, his wife and

his two children lived in exile in the forest, where an elderly Brahmin, Jujok, requested the prince's children to be his servants. Eventually Jujok and children, passing through the kingdom of the children's grandfather, were brought before the king who recognised his grandchildren. The king and his court set out on a grand procession to the forest to find Prince Vessandara, and bring him back to the kingdom. This is followed by moments of great joys, with the animals and *Phee Ta Khon* hosts emerging from the forest to enter the grand procession, and bidding farewell to the king and his entourage. The delightful ghosts accompany the people, the prince and his family to the city. The annual celebration of the Ghosts festival in Loei province is dedicated to these delightful ghosts who accompanied the people in the procession. The words "*Phee Ta Khon*" literally mean ghosts who accompany people.

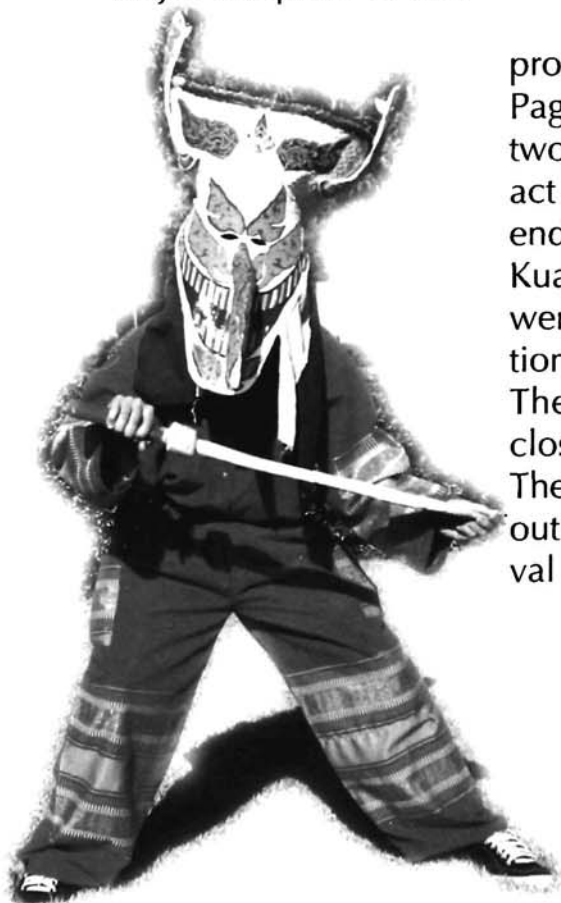


The festival usually lasts three days, on the first day of which the spirit, Phra Upakut, is invited into the temple. There is also a long procession of Prince Vessandara, starting from the village to the Pagoda Si Song Rak. On the second day, it is the procession of his wife, Queen Matsee and their children. The third day is reserved for chanting and the delivery of sermons (of the thirteen major chapters of the



Jataka) by the monks inside the temple.

The villagers participate in the processions and pay homage to the Pagoda of Si Song Rak where the two souls of lovers are believed to act as guardians. According to legend, a couple of young lovers (Poh Kuan and Chao Mae Nang Thiem) were compelled to keep their relationship a secret from their parents. They took shelter in the treasure closet of the Pagoda and died there. The existence of their souls is played out during the *Boon Phraves* Festival when Chao Poh Kuan and Chao



Mae Nang Thiem would be invited to the ceremony by two mediums, a man and a woman, and the public would pay homage to the souls of the lovers whose powers are known to bring happiness, peace and good luck to the people.

Phee Ta Khon is performed by children, mostly boys, who would follow the procession of King Vessandara and his family leaving the forest to return to the throne in Sipsi City. The procession is lively with dance, music and song; the *Phee* or the ghosts wear masks and head-dresses made from rattan rice containers with openings for the eyes. Long noses are attached and sewn together with different symbols. The ghosts have a necklace made of pieces of wood, a long belt made of cans and they hold a bell in their



hands. After the ceremony, the masks and cloths of the ghost must be thrown into the river because they could bring bad luck.

During the *Phee Ta Khon* festival, a fireworks ceremony (*Ngan Hae Bang Fai*) is traditionally performed. Home-made firework rockets, some of which are 20-metre tall, are launched into the sky, with the belief that they will ensure plentiful rainfall for the forthcoming rice season.

This ceremony is filled with vibrant music and a rocket dance (*Soen Phraves*) that is joined by the town folks of all ages.

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Venue: **Thailand**

Date: 15-30 October 1999

Managers and administrators of arts and culture institutions will be brought together to share their skills in management and organisation of arts and cultural activities, with focus on use of space and planning of events.

Performing Arts Production Design, Technology and Management

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Venue: **Malaysia**

Date: 26 November-5 December 1999

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Venue: **Vietnam**

Date: 8-15 December 1999

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Art Curatorship and Exhibition Design

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Date: 17-31 January 2000

For curators and exhibition designers, this is an opportunity to study more curatorial and exhibition design principles and techniques in art museums and galleries.

Hindu-Buddhist Iconography in Southeast Asia before 1,000 AD

Seminar

Venue: **Indonesia**

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The Development of Performing Arts Curriculum for Southeast Asian Secondary Schools

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This workshop will bring together teachers and curriculum developers to discuss performing arts curriculum concepts based on culture, discipline, and integrated as well.

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Pacific**

ESFO oprganizing committee, ISIR,
Nonnensteeg 1-3, 2311 VJ Leiden
the Netherlands,

5272632 fax: +31-71-

E-mail: isiresfo@rullet.leidenuniv.nl

28 June - 2 July 1999

Moscow, Russia

**11th ECIMS: The Indonesian and
Malay World: Milestones of the
Second Millennium**

Dr. Eugenia Kukushkina, Institute of

Asian and African Countries,

Lomonosov Moscow State

Univeristy, 11, Mochovaya St.,

Moscow 103009 Russia

Fax: +7-95-9547622

5-7 July 1999

Bandung, Indonesia

**Atlas-Asia Inauguration
Conference: Entrepreneurship
and Education in Tourism**

Karin Bras, Department of Leisure
Studies, tilburg University,

P.O. Box 90153, 5000 LE Tilburg,

The Netherlands

Tel :+ 31-13-466 2191

Fax :+31-13-466 2370

E-mail : c.h.bras@kub.nl

URL <http://www.atlas-euro.org>

5-7 July 1999

Parkville, Australia

**Eighth Annual Meeting of the
International**

Association of Chinese Linguistics

LACL-8 Organizing Committee,

Institute of Asian Languages and

Societies, The University Melbourne,

Grattan Street, Parkville VIC 3052

Australia,

Fax: +61-3-9349 4870

E-mail: iacl-8@asian.unimelb.edu.au

5-8 July 1999

Amsterdam, The Netherlands

**7th International Conference on
Thai Studies**

IIAS Branche office, Oudezijds

Achterburgwal 185, 1012 DK

Amsterdam, The Netherlands

Tel: +31-20-525 2940

Fax: +31-20-525 3658

E-mail: thaistud@pscw.uva.nl

URL:<http://www.pscw.uva.nl/icts7>

5-9 July 1999

Leiden, The Netherlands

15th International Conference on South Asian Archaeology

The European Association of South Asian Archaeologists, Prof. K. van Kooij, IIAS, P.O. Box 9515, 2300 RA, Leiden, The Netherlands

Fax : + 31 -71 -527 4162

E-mail : IIAS@rullet.leidenuniv.nl
(please mention SAA 99)

2 August 1999

Kuala Lumpur, Malaysia

Second International Malaysian Studies Conference

Foo Ah Hiang, conference manager, Institute of Postgraduate Studies and Research, University of Malaya, 50603 Kuala Lumpur, Malaysia

Tel : + 60-3-759 3606

Fax: + 60-3-756 7252

URL: <http://ipsp.um.edu.my>

16-17 September 1999

Leiden, The Netherlands IIAS

seminar 'Hinduism' In Modern Indonesia

Convenor: M. Ramstedt, Organizer: Helga Lasschuijt, IIAS, P.O. Box 9515, 2300 RA, Leiden, The Netherlands

Tel: +31-71-527 2227

Fax: +31-71-527 4162

E-mail: hlasschuyt@rullet.leidenuniv.nl

27 September 1999

Canberra, Australia

Asian-Australian Identities: The Asian Diaspora in Australia, Conference Focusing on theatre, film and literature by Asian-Australians

Ms. Tseen Khoo, Department of English, University of Queensland, St Lucia, QLD, Australia 4072

Fax: 61-7-3365 2799

E-mail: t.khoo@mailbox.uq.edu.au

[Http://student.uq.edu.au/~s](http://student.uq.edu.au/~s)

106955/aac Onference.html

22-24 October 1999

Leiden, The Netherlands

Fourth Euro-Japanese International Symposium on Mainland

Southeast Asian History:

Mainland Southeast Asian Responses to the Stimuli of Foreign Material Culture and Practical Knowledge (14th to mid-19th century)

IIAS, co-organized by Dr. J. Kleinen,

IIAS Amsterdam Branch Office, Oudezijds Achterburgwal 185, 1012

KD amsterdam, The Netherlands

Tel : + 31-20-525 3657

Fax: + 31-20-525 3658

E-mail : kleinen@pscw.uva.nl

13-17 December 1999

Leiden, The Netherlands

Joint KITLV/IIAS Seminar on

'Nationalism in Present-day

Southeast Asia Convenor: Prof.

C.van Dijk

KITLV, P.O. Box 9515-2300 RA

Leiden, The Netherlands

Tel: +31-71-527 2295

Fax: +31-71-527 2638

E-mail: kitlv@rullet.leidenuniv.nl

15-17 December 1999

Yangon, Myanmar

Myanmar Two Millennia

Universities Historical Research

Centre, Amara Hall, Yangon

University Campus, Yangon 11041,

Myanmar

Tel: +95-1-532 622/524 248

Fax: +95-1-530 121

27-20 September, 1999

International Colloquium on

Southeast Asian Prehistory in the 3rd Millennium

is organized by the Centre for

Archaeological Research Malaysia,

Universiti Sains Malaysia, 11800

Penang, Malaysia. Those interested

in participating should e-mail dir_ark@sum.my or fax 604 657 3546.

The 1st announcement follows:

As we approach the 3rd millennium it is time to take stock of where Southeast Asian archaeology is at and to explore future directions for its archaeological development

in the 21st century. Archaeology in Southeast Asia has had a chequered or uneven development mainly due to historical reasons. This collective and regional stock-taking is necessary so that not only Southeast Asian prehistory will be better understood but that we can plan to have a more structured agenda for future work, more in keeping with needs and priorities.

The aims of this Colloquium are:

- to explore alternative future directions for the development of prehistory in Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand and Vietnam, taking into account each country's level of development, strengths and weaknesses;
- to identify the main research issues and problems in Southeast Asian prehistory so that each country's work plan can also keep in mind the comparative and regional perspective;
- to attempt at establishing a prioritized agenda for the development of the field in Southeast Asia
- to provide one another with an update on the national and regional issues and problems to help individual countries strategise their excavations to obtain the necessary data to

understand their own national or local cultural development while at the same time filling in gaps for the complete regional perspective. Such an approach will strengthen our understanding on the chronology and processes of change in prehistoric Southeast Asia, as well as its links to South China, Taiwan and Japan.

22-28 Sept. – Seville, Spain

14th ICA Conference: Archives of the **Information Society in the New Millennium**

International Council on Archives
60 rue des Francs-Bourgeois
F-75003 Paris, France
E-mail: 100640.54@compuserve.com

10-14 Oct. – Melbourne, Australia

IIC Congress 2000. Tradition & Innovation: Advances in Conservation

IICC – 6 Buckingham Street
London WC2N 6BA, UK
E-mail: iicon@compuserve.com

15-21 Oct.- Rome, Italy
Non-Destructive Testing: 15th World Conference

Roma 2000
G. Nardoni, President ICNDT
Via A. Foresti 5
I-25127 Brescia, Italy
E-mail: aipnd@mail.protos.it

24-26 Oct. – Cracow, Poland

The International Conference on Conservation

Zbigniew Wiklacz
Instytut Historii Architektury
Wydział Architektury Politechniki
31-002 Krakow, Poland

19-21 January 2000

Quezon City, Philippines
2nd International Conference on Southeast Asia Ruptures and Departures: Language and Culture in Southeast Asia

Prof. Terresita
M. Isidro or Dr. Lily Rose
R. Tope, Department of English and Comparative Literature, University of the Philippines, Diliman, Quezon City, Philippines 1101
Tel: +63-2-426-3668
Fax: +63-2-926-3496
E-mail: tmisidro@kal.upd.edu.ph or lrt@kal.upd.edu.ph
Deadline papers: 15 August 1999

3-8 April 2000

Turin, Italy
Xith World Sanskrit Conference
Oscar Botto, President CESMEO, International Institute for Advanced Asian Studies, Via Cavour 17, I-10123 TORINO, Italy
Fax : +39-011-545 031

19-25 Mar. – Tusnad, Romania
Theoretical and Practical Issues Of Monument Preservation

Built Heritage and Society
Oficiul Postal I.C.P. 379
R-3400 Cluj, Romania
E-mail: tusnad@mail.soroscj.ro

29-31 Mar. – Asheville, NC, USA
North American Textile Conservation Conference: Conservation Combinations C. Mclean/C. Varnell
NATCC Symposium 2000
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036, USA

11-13 May – Torquay, UK
Study and Conservation of Earthen Architecture – Terra 2000
Terra 2000 Conference Secretariat
Centre for Earthen Architecture
University of Plymouth, Fac. of Techn. Drake Circus
Plymouth, PL4 8AA, UK
E-mail: terra2000@pkymouth.ac.uk

17-20 May – Ottawa, Canada
CCI Symposium: The Conservation of Heritage Interiors
Canadian Conservation Institute
Symposium 2000
1030 Innes Road
Ottawa, ONT.K1A 0M5, Canada
E-mail: james.bourdeau@pch.gc.ca

15-16 June – Limoges, France
Section Française de l'IIC.
Instruments Pour Demain: La Conservation et la Restauration

Des Instruments de Musique
SFLLC 29 rue de Paris
F-77420 Champs-sur-Marne, France
E-mail: sflic@lrmh.fr

23-26 Aug. – Helsinki, Finland
IIC-Nordic Group: 15th Triennial
Meeting Conservation Without Limits
Hannele Heporauta
The National Gallery
Kaivokatu 2
SF-00100 Helsinki, Finland
E-mail: hheporau@fng.fi

23-26 August 2000
Leuven, Belgium
The Eighth Conference on Early Literature in New Indo-Aryan Languages ('Bhakti Conference')
winand.callewaert@arts.kuleuven.ac.be

23-27 August 2000
Leiden, The Netherlands
Audiences, Patrons and Performers in the Performing Arts of Asia
PAATI Project, CHIME Foundation, and Leiden University, Dr.Wim van Zanten, The Netherlands
Tel: +31-71-527-2227
Fax: +31-71-527-4162
E-mail: zanten@fsw.LeidenUniv.nl

[HTTP://WWW.ICCROM.ORG](http://www.iccrom.org)

ICCROM FORUM:

Dates: 30 September – 2 October 1999

VALUING

Place: Rome

HERITAGE

Working Language: English

BEYOND

Participants: Invited cultural, social and economic researchers

ECONOMICS

AIM: Identify the benefits, both economic and non-economic, of conservation and explore pragmatic and innovative means of measuring them, through analysis of case studies, and of valuation models from other spheres of human activity. The Forum will also look at means of packaging related arguments for stronger use by conservation advocates in the arena of political debate.

OBJECTIVES: Identify the values of cultural heritage and of its conservation, and formulate a framework for understanding their diversity and complexity, building on contributions from various disciplines and cultural heritage conservation with decision makers and the public. It will indicate possible methodolo-

- gies for measuring the values involved, and suggest further needs for research.
- NON-DESTRUCTIVE AND MICRO-DESTRUCTIVE ANALYTICAL**
- Dates: 4-29 October
PLACE: Paris, France,
WORKING LANGUAGE: French
ORGANIZATION: In collaboration with the Ecole nationale du patrimoine
- METHODS**
and Institut de formation des restaurateurs d'oeuvres d'art (IFROA); participating
- ANMET'99**
laboratories – IFROA, Centre de recherche et de restauration des musées de France, Centre de recherche sur la conservation des documents
- (INTERNATIONAL COURSE)**
graphiques and Laboratoire de recherche des monuments historiques.
- PARTICIPANTS:** 15-20 scientists from various disciplines (chemistry, physics, biology, geology, etc.)
- AIM:** The course will provide conservation scientists with the elements for a critical evaluation of the use of non-destructive and micro-destructive analysis techniques for the conservation of cultural heritage.
- OBJECTIVES:** To analyse the specific nature of cultural heritage; to define the deontology of the conservation scientist; to discuss the advantages and limits of analytical techniques suitable for the study of cultural heritage.
- SCIENTIFIC DATES:** 11 October-10 December 1999
- PRINCIPLES OF CONSERVATION SPC 99 (INTERNATIONAL COURSE)**
- PLACE:** ICCROM, ROME, Italy
- WORKING LANGUAGE:** English
- ORGANIZATION:** ICCROM
- PARTICIPANTS:** Up to 16 participants will be selected. Candidates must be conservator-restorers, curators, architects or scientists actively involved with conservation of heritage of national relevance. At least three years of practical experience is required. Preference will be given to candidates involved in training activities and /or research or who are heads of conservation teams.
- DESCRIPTION:** An intensive course on the composition of materials and on the processes of deterioration that affect them, as well as on the different approaches to conservation solutions. The course has a strong interdisciplinary character.
- 23-26 Sept – Washington, DC, USA**
- International Cultural Heritage Informatics Meeting (ICHIM)**
David Bearman and Jennifer Trant
Conference Co-Chairs
Archive & Museum Informatics
2008 Murray Ave, Suite D
Pittsburgh, PA 15127, USA
E-mail: canmuse-l@chin.gc.ca
- 27-29 Sept. – Tokyo, Japan**
- Integrated Pest Management in Asia For Meeting The Montreal Protocol**
Planning Office
Japan Center for Int. Coop. In Cons.
Tokyo National Research Institute
13-27 Ueno Park, Taito-ku.
Tokyo 110-8713, Japan
- 3-6 Oct. – Recife/Olinda, Brazil**
- ICOMOS Committee on Architectural and Photogrammetry: 17th SYMPOSIUM**
Mr Martins-Gomes
Rio de Janeiro, Brazil
E-mail: d6mgomes@epq.ime.eb.br

6-9 Oct. – Tallin, Estonia
Conserved and Restored Works of Art: 6th Baltic-Nordic Conference
 The Conservator as Investigator
 Heige Peets, Chemist Conservator
 Conservation Centre KANUT
 Pikk Street 2
 EE 0001 Tallin, Estonia

7-9 Oct. – Paris, France
Cross Gazes at the Heritage Concept World-Wide at the End of The 20th Century
 Sylvie Guichard-Anguis
 Regards croises sur le patrimoine
 Institut de Geographie
 191 rue Saint-Jacques
 F-75005 Paris, France
 E-mail: maria.barbas@esthua.univ-angers.fr

11-14 Oct.- Havana, Cuba
Patrimonio Cultural: Contextoy Conservacion Comite' Organizado 4th Congreso Cencrem Calle Cuba
 N.610 entre Soly Luz 10100
 La Habana Vieja, Cuba
 E-mail: cencrem@artsoft.cult.cu

20-23 Oct. – Banff, Canada
Association for Preservation Technology: Winds of Change
 Larry Pearson/Program Chair,
 APT 99 Planning and Preservation
 Program Historic Sites Service
 Alberta Community Development
 8820 112th Street
 Edmonton, Alberta T6G 2P8,
 Canada
 E-mail: lpearson@mcd.gov.ab.ca

21-24 Oct. – Santiago de Compostela, Spain
Culture, Multi-Functionality and Urban Restoration Organization of World Heritage Cities
 General Secretariat of the OWHC
 Bureau 401 – 56, rue St.-Pierre
 Quebec IK 4A1, Canada
 E-mail: secretariat@ovpm.org

27-30 Oct.- Philadelphia, USA
Museum Computer Network Annual Conference
 Fred Droz
 Museum Computer Network
 1550 5. Coast Hwy., Suite 201
 Laguna Beach, CA 92651, USA
 E-mail: fdroz@mcn.edu

7-11 Nov. – Williamsburg, VA, USA
Human Remains: Conservation, Retrieval And Analysis
 Emily Williams
 Dept. of Conservation – BHW
 The Colonial Williamsburg
 Foundation PO Box 1776
 Williamsburg, VA 23187, USA
 E-mail: ewilliams@cwf.org

22-28 Nov. – Arles/St-Romain-en-Gal, France
 Comite International Pour La Conservation
Des Mosaïques : Les Mosaïques – Conserver Pour Presenter
 Musee de l'Arles antique
 Avenue Jean Monnet
 F-13200 Arles, France

2-4 Dec. – London, UK
Conserving The Painted Past: Developing Approaches to Wall Painting Conservation,
 International Conference Amanda Holgate
 English Heritage
 Conference Office, Room 227
 23 Savile Row
 London W1X 1AB, UK
 E-mail: amanda.holgate@english-heritage.org.uk

Third Asia-Pacific Triennial of Contemporary Art

More than 75 artists from more than 20 countries in the Asia-Pacific region will participate in the Queensland Art Gallery's 'Third Asia-Pacific Triennial of Contemporary Art' which will open on 9 September 1999. A major international conference entitled 'Beyond the Future' will be held in conjunction with the exhibition from 10 to 12 September 1999.

The Asia-Pacific Triennial of Contemporary Art aims to strengthen links throughout the Asia-Pacific community. Initiated by the Queensland Art Gallery in 1993, the Triennial was the first major series of exhibitions in the world to bring together the contemporary art of Asia and the Pacific, including Australia.

The Queensland Art Gallery undertook the Asia-Pacific Triennial to introduce Australian audiences to the diverse contemporary art of the region. The purpose was to increase cultural understanding and establish a basis for more cultural exchange, as well as to facilitate a regional forum for continuing dialogue and for building professional relationships based on mutual respect.

Beyond the Future is the central theme for the Third Asia-Pacific Triennial. Artists included are from Japan, China, South Korea, Taiwan, Indonesia, The Philippines, Malaysia, Thailand, Singapore, Vietnam, India, New Zealand, Papua New Guinea, New Caledonia, and Australia. For the first time artists from Pakistan, Sri Lanka, Wallis and Futuna Islands, and Niue will participate. Artworks will cover a wide range of media including photography, video, CD-ROM, Internet, paintings, textiles, ceramics, sculpture, installation, and performance.

Over 150 international and Australian curators, writers, and scholars are involved in the selection of the artists for the Third Asia-Pacific Triennial. The curatorial process involves four regionally based Curatorial Teams (East Asia, Southeast Asia, South Asia, and the Pacific), while a fifth team, Crossing Borders, will focus on works by globally mobile artists, interdisciplinary works, and works created through collaborations.

Building on the successful public events of the first two Asia-Pacific Triennials there will be an even stronger and more diverse line-up of associated activities including artists' talks, artists' performances, film and video screening, internet access to the 'Virtual Triennial', an in-house intranet site, youth programmes, collaborative programmes with organizations and arts practitioners, and professional development programmes.

Ninth-century Javanese Dance Computer Graphics Indonesia

This is a new project funded by the Arts and Humanities Research Board. The project uses computer-animation techniques to create a time-sequenced recording of the movements seen in the reliefs of the ninth-century Prambanan temple complex in Central Java. The movements were decoded by using the analytical system found in the Sanskrit text on dance and drama known as *Natyashastra*. Earlier research has shown that the dance technique described in this ancient text influenced the development of dance in Hindu-Buddhist Java. The computerized re-creation will make the reconstruction accessible to a greater number of people, including practising dancers and choreographers interested in working with or knowing about obsolete movement forms and will focus on issues of interpretation in the context of reconstruction. The LifeForms modelling programme and an image transformation programme (Morph) will be used, in order to interface photographic and computer-created images at key frames in the animation. Other software (Director, Laban Writer) will also be used. The project will allow an assessment of all these graphic and modelling programmes which will be adapted to suit the dance form. The output will be a digital video and CD-Rom or one or the other.

Further information, contact
DR ALESSANDRA IYER

By e-mail: a.iyer@surrey.ac.uk, or write to: Dance Studies,
School of Performing Arts, University of Surrey,
Guildford GU2 5XH, ENGLAND



AUSTRIA

Museum für Volkerkunde
Wien
Neue Hofburg
Vienna I
Tel: +43-1-534-300
Fax: +43-4-5355320
Daily 10 am - 6 pm
closed on Tuesday

Museum of the History of Art
Maria-Theresien Platz
1010 Vienna
Tel: +43-1-5277301
Daily 10 am - 6 pm
closed on Mon.

Permanent collection
Egyptian and Oriental collection,
paintings, coins, and antiquities:

Wiener Secession
Friedrichstra Be 12, A-1010 Vienna
Tel: +43-1-5875307
Fax: +43-1-5875307-34

Quadrivium
2-50 Gallery Level 2
South Queen Victoria Bldg
George St, Sydney NSW 2000
Tel: + 61-2-9264 8222
Fax: + 61-2-9264 8700

Schloßmuseum
Tummelplatz 10, A
4020 Linz
Tel: +43-732-7744-19
Fax: +43-732-7744 8266

1 June 1999 – 27 February 2000
Indonesia: Art pictures of the World
views

The exhibition displays a selection of
classical bronzes, Javanese shadow
theatre puppets, wrought iron and
metalwork, and impressive textiles from
South Sumatra

Museum for the Blind
Cinquantenaire Museum
Jubelpark 10
1000 Brussel
Tel: +32-2-741 7211
Fax: +32-2-733 7735

Until 31 October 1999
Between East and West

The exhibition presents artefacts from
The countries of the Silk route.
Porcelain, sculptures and jewellery from
such countries as China, Iran,
Afghanistan, and Pakistan

AUSTRALIA

The Art Gallery of New South Wales
Art Gallery Road The Domain
Sydney, NSW 2000
Tel: +61-2-92251846
Fax: +61-2-92216226

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.

Gold Coast City Arts Gallery
Box 6615
Gold Coast Mail Centre Qld 9726
135 Bundall Road
Gold Coast Centre
Tel: +61-7-5581 6500
Fax: +61-7-5581 6592

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 - 5 pm

Third Asia-Pacific Triennial
(See article on page 36)

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

BELGIUM

Royal Museums for Art and History
Jubelpark 10, 1000 Brussels
Tel: +32-2-7417214
Fax: +32-2-7337735
Daily 10 am - 5 pm, 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.

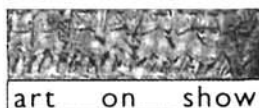
Permanent collection
Fine Art and archaeology from
non-Western areas.

Royal Museums of Art and History
- Brussels
Cinquantenaire Museum
Jubelpark 10
1000 Brussels
Tel: +32-2-7417211
Fax: +32-2-7337735
Daily 10 am - 5 pm, 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 10 am - 5 pm
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 10 am - 5 pm
closed on Mondays



CANADA

Art Beatus
 MI 888 Nelson Street
 Vancouver BC V6Z 2H1
 Tel : + 1-604-688-2633
 Fax: + 1-604-688-2685

Art Beatus highlights contemporary international art with a special focus on Asian art.

CHINA

Red Gate Gallery
 Level 3, China World Hotel
 1 Jianguomen Wai, Peking 100600
 Tel: +86-10-65322286
 Fax: +86-10-5324804
 Daily 12-6 pm

Cultural Exhibition Centre
 China Qingdao Municipal Museum
 No. 7 University Road
 Shinan District, Qingdao
 Shandong Province
 China 266003
 Tel: +86-532-287 0473
 Fax: +86-532-287 0473

FRANCE

Museum of Fine Art and Archaeology
 Place de la Revolution (Place du Marche)
 2500 Besancon
 Tel: +33-81-814447
 Fax: +33-81-615099
 Closed on public holidays.

Musee Guimet
 Place d'Iena 6
 75116 Paris
 tel: +33-1-47238398
 fax: +33-1-47238399

Permanent collection
Fine art and archaeology from non-Western areas.

Galerie Nationale du Jeu Paume
 1, Place de la Concorde, 75001 Paris
 Tel: +33-1-47031250

Musee Cernuschi
 Avenue Valasquez 7, 75008 Paris
 Tel: +33-1-45635075
 Fax: +33-1-45637816
 Daily 10 am - 5.40 pm, closed Monday and public holidays

GERMANY

Museum of Ethnology
 Lansstrasse 8
 D-14195 Berlin
 Tel: +49-30-83011
 Fax: +49-30-8315972
 Daily 9 am - 5 pm,
 Sat./Sun. 10 am - 5 pm

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

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

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

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

Museum für Völkerkunde Hamburg
 Rothenbaumchaussee 64
 20148 Hamburg
 Tel: +49-40-44195524
 Fax: +49-40-44195242

Museum für Ostasiatische Kunst
 Takustrasse 40D-14195 Berlin (Dahlem)
 Tel : +49-30-8301383/83011
 Fax : + 49-30-8316384

GREAT BRITAIN

Museum of East Asian Art
 12 Bennett Street, Bath BA1 n2QL
 Tel: +44-1225-464640

Percival David Foundation of Chinese Art
 53 Gordon Square
 London WC1H 0PD
 Tel: +44-171-3873909
 Fax: +44-171-3835163

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

The Burrell Collection
 2060 Pollokshaws Road,
 Glasgow G43 1AT
 Tel: +44-41-6497151
 Fax: +44-41-6360086
 Daily 10 am - 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 3 DG
 Tel: +44-171-6361555
 Fax: +44-171-3238480
 Daily 10 am - 5 pm,
 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.

**Brunei Gallery**

School of Oriental and African Studies
Thornhaugh Street
Russell Square
WC1H 0XG London
tel: +44-171-3236230
fax: +44-171-3236010

Victoria & Albert Museum

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

Fitzwilliam Museum

Octagon Gallery, Trumpington Street
Cambridge CB1 1RD
Tel: +44-1133-332906
Tue. - Sat. 10 am - 5 pm,
Sun. 2.15 pm - 5 pm, closed Monday

The Museum of Modern Art

Oxford
30 Pembroke Street, Oxford OX1 1BP
Tel: +44-1865-722733
Fax: +44-1865-722573

Chinese Arts Centre

39-43 Edge street
Manchester M4 1HW
Tel : + 44-161-832-7271
Fax :+44-161-832-7513

Laing Art Gallery

Newcastle upon Tyne
URL : www.the-people.org

INDIA**The Window**

33 Altamont Road
Mumbai 400 026
India
tel: +91-22-386 96 28
fax: +91-22-389 1606

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.

Gleripadei

Jl. Jr. H. Huanda 329, Bandung 40135
tel: +62-22-250-0578, fax: -4229
Tuesday to Sunday 10am - 20pm

Cemeti Gallery, Yogyakarta

Jalan Ngadisuryan 7a, Yogyakarta 55133
Tel: +62-274-371015
Fax: +62-274-371015

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> (Japanese language)

Museum of Contemporary**Art Tokyo**

4-1-1 Miyoshi, Koto-ku, Tokyo 135
Tel: +48-3-62454111
Fax: +48-3-62451140 / 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

Tokyo Station gallery

1-9-1 Marunouchi
Chiyoda-ku
Tokyo 100
Tel : +81-3-3212 2763
Fax: +81-3-3212 2058

The Tokyo Station Gallery, opened in
1988 and is located in the corner of the
former Tokyo Station which was
constructed in 1913. Aiming to be a
small but authentic art gallery, its focus
is given to photographs, poster art,
architectural design and Japanese
modern artists.

Kyoto National Museum

527 Chayamachi
Higashiyama-ku
Kyoto 605

Nasu Royal Museum of Art

Nasu Heights
Nasu Township
Tochigi Prefecture 325-0303

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
Internet: <http://www.kwangjubennale.org>

MALAYSIA**Galeri Wan (main gallery)**

No. 4 Jalan Binjai
Off Jalan Ampang, 50450 Kuala
Lumpur
Tel: +60-3-2614071
Fax: +60-3-2614072

Galeri Wan exhibits various works
by contemporary as well as
traditional Malaysian artists.

National Art Gallery

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



Galerie Petronas

1st Floor, Dayabumi Complex
Jalan Sultan Hishamuddin
Kuala Lumpur 50778
Tel: +60-3-2753060/61
Fax: +60-3-2740451

Balai Seni Maybank

11th Floor Menara Maybank
1100, Jalan Tun Perak,
50050 Kuala Lumpur

NN Gallery

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

THE NETHERLANDS

Rijksmuseum

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

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

Tropenmuseum

Linaeusstraat 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

Hooglandsekerkergracht 8
2312 HT Leiden
Tel: +31-71-5149040
Fax: +31-71-5149040
Daily 11 am - 27.00 pm

Museum of Ethnology Rotterdam

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

Until the end of 1999
Made in the Pacific
Top items from the internationally
renowned Oceania collection of
the museum.

Kunsthal 88

Elisabethhof 2, 7600 AS Almelo
tel: +31-546-852692

Pulchri Studio

Lange Voorhoutstraat 15
2514 EA Den Haag
Tel: +31-70-346-1735
Fax: +31-70-356 1341

5 June - 1 August 1999
Art Work Nature

Stichting De Nieuwe Kerk

P.O. Box 3438
1001 AD Amsterdam
Information Bureau D'ARTS
Tel: +31-20-624 3333
Fax: +31-20-620 0237

Westfries Museum

Rode steen /
Hoorn
Tel: +31-229-280 028
Fax: +31-229-280 029

Kunsthal

Museumpark
Westzeedijk 341
3015 AA Rotterdam
Tel: +31-10-440 0300
Fax: +31-10-436 7152
Tuesday 11 a.m. - 5 p.m.
Closed on Monday

Until 22 August 1999
Magic and Modernism

The exhibition draws attention to
the work of Balinese modernists, a
trend which began in 1920. The
Kunsthal presents the Balinese
Modernists at the intersection of
anthropology and modern art.

Indonesie Museum Nusantara

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

Permanent exhibition on **Indonesian
cultures**

Empire of Treasures Nusantara
(Schattenrijk Nusantara), a presentation
of ceremonial objects, dance masks,
etcetera.

Museum The Princessehof

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

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

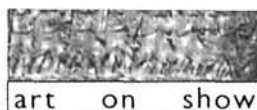
Rautenstrauch-Joest Museum

Ubierring 45
50678 Cologne
Tel: +49-221-3369413
Fax: +49-221-224155
Daily 10 am - 4 pm, first Thursday in the
month 10 am - 8 pm, 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 1 pm - 6 pm, closed on Monday,
1st Sunday of the month 2 pm - 5 pm

**Museum of Ethnology**

Steenstraat 1, 2312 BS Leiden
Tel: +31-71-5168800
Fax: +31-71-5128437
Tuesday to Friday 10 am - 5 pm,
Sat./Sun. 12 - 5 pm, closed on Mon.

Van Gogh Museum

Paulus Potterstraat 7
Amsterdam
Tel: +31-20-5705200
Fax: +31-20-206735053

Gate Foundation

Keizergracht 613
1017 DS Amsterdam
Tel: +31-20-6208057
Fax: +31-20-6390762

Groninger Museum

Museumland I
9700 ME Groningen
Tel: +31-50-3666555
Fax: +31-50-3120815

NEW ZEALAND**Govett-Brewster Art Gallery**

Queen Street
New Plymouth
Tel: +64-6-7585149
Fax: +64-6-7580390 attn. Gill Winter
Daily 10.30 - 5 pm

NORWAY**Ethnographic Museum**

Frederiksgate 201640 Oslo
Tel: +47 22 859300
Fax: +47 22 859960
Daily (september 15th to May 14th)
12-13 pm, (May 15th to
September 14th)
11 am - 3pm, closed on Monday

POLAND**The Asia and Pacific Museum**

24 solec Str.
00-403 Warsaw

Nusantara Gallery

18-A, Nowogrodzka Street,
Warsaw
Tel: 629-24-41
Monday - Friday: 11 am - 5 pm
Asia Gallery
5, Freta Street,
Warsaw,
Tel: 635-28-11
Tuesday - Sunday: 11 am - 5 pm

Dong Nam Oriental Art Gallery

45 Marszalkowska Street

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.

Due to renovations, the museum will be
closed in 1999.

Govett-Brewster Art Gallery

Queen Street, New Plymouth
Tel: +64-6-7585149
Fax: +64-6-7580390 attn. Gill Winter
Daily 10.30 - 5 pm

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
Stamford Court,
Singapore 178892
Tel: +65-3309552
Fax: +65-3309568
Daily 9 am - 5.30 pm

SWITZERLAND**Barbier-Mueller Museum**

10 Rue Calvin, 1204 Geneva
Tel: +41-22-3120270
Fax: +41-22-3120190
Daily 10 am - 5 pm

Rietberg Museum

Goblerstrasse 15, CH-8002 Zurich
Tel: +41-1-2024528
Fax: +41-1-2025201
Daily 10 am - 5 pm, closed on Mon.

Museum der Kulturen

Augustinergasse 2
CH 4001 Basel
Tel: +41-61-2665500
Fax: +41-61-2665605
<http://www.mkb.ch>

Baur Collection

8 Rue Munier-Romilly
1206 Geneva
Tel: +41-22-3461729
Fax: +41-22-7891845
Daily 2 pm - 6 pm, closed on Monday

TAIWAN**Taipei Fine Arts Museum**

181, Chung-shan North Road, Taipei
Tel: +886-2-5957656
Fax: +886-2-5944101

THAILAND**Gallery of Fine Arts**

Silpakorn University
Klan Gwan House II, 19th floor
140/1 Wireless Road
Bangkok 10330
Tel: +66-2-255-9100 ext 201
Fax: +66-2-255-9113-14



USA

Arthur M. Sackler Gallery
Smithsonian Institute
1050 Independence Avenue SW
Washington DC 20560
Tel: +202-3574880
Fax: +202-3574911

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 10 am - 5 pm, 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
100 W 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
attn. Wendy Gottlieb/Mary Lees
Tues.-Thurs. 10 am - 5 pm,
Fri. 12 - 8 pm, Sat. 10 am - 5 pm,
Sun. 12 - 5 pm

Honolulu Academy of Arts
900 S. Beretania Street
Honolulu, HI 96814-1495
Tel: +1-808-5328700
Fax: +1-808-5238787

The Asia Society
725 Park Avenue, New York, NY 10021
Tel: +1-212-2886400
Fax: +1-212-5178319
Daily 11 am - 6 pm, Thursday 6 - 8 pm,
Sunday 12 - 5 pm

Fall 1999
Power, body and clothing in the
Philippines,
19th century

The exhibition will explore the
complex interaction between the
external and the more indigenous
cultural influences in the Philippines
over the past century.

China Institute
125 East 65 Street
New York, NY 10021-7088
Tel: +1-212-7448181
Fax: +1-212-6284159

The Metropolitan Museum of Art
5th Avenue at 82nd Street
New York NY 10028
Tel: +1-212-8795500
Fax: +1-212-5703879

13 April 1999-9 January 2000
Guardians of the Longhouse :
Art in Borneo

Virginia Museum of Fine Arts
2800 Grove Avenue
Richmond, VA 23221-2466
Tel: +1-804-3670844
Fax: +1-804-3679393
Daily 11 am - 5 pm, Sun. 1 pm - 5 pm,
closed on Monday

Peabody Museum of Salem
E. India Square, Salem, MA 01970
Tel: +1-508-745187679500
Fax: +1-508-7446776
Daily 10 am - 5 pm, Sun. 12 - 5 pm

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: +1-206-6258900
Fax: +1-206-6543135

Seattle Art Museum
100 University Street
Seattle WA 98122-9700
Tel: +1-206-6258900
Fax: +1-206-6543135
Daily Tues.-Sat. 11 am - 5 pm,
Thurs. 11 am - 9 pm, Sun. 12 - 5 pm

Freer Gallery of Art
Smithsonian Institute
1000 Jefferson Drive at 12th street SW
Washington DC 20560
Tel: +1-202-3572104
Fax: +1-202-3574911

**The Museum of Fine Arts
Houston**
Caroline Wiess Lwa Buiding
1001 Bissonnet
TX 77005 Houston
Tel: +1-713-639 7597

Until 7 May 2000
*The Golden Age of Archaeology: Celebrated
Archaeological Finds from the People's
Republic of China*

Several hundred objects from all over
China cover the broad chronology
From the Neolithic Period through the
Han Dynasty. The exhibition presents
new perspectives on early Chinese
civilization and art, and documents the
most recent excavations and ideas in
the field of Chinese archaeology.

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

The Philadelphia Museum of Art
26th St. & Benjamin Franklin Parkway
Philadelphia, Pennsylvania
Tel: +1-215-763800
<http://pma.libertynet.org>

Sotheby's New York gallery

Fuller building
41 East 57th Street
New York
Tel : + 1-212-606-7176
Fax: + 1-212-606-7027

First USA Riverfront Arts Center

800 South Madison Street
Wilmington, Delaware 19801-5122
Tel :+1-302-777-7767
Fax:+1-302-658-2040

Curtis Arts Humanities Center

2349 East Greenwood Village
Denver , CO 80121-1570
Tel : + 1-303-797 1779
Tue-fri from 10 till 5 pm

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. 1
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)

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

Traditional
Theatre
in
Southeast
Asia



World Wide Web sites

Singapore Fine Arts Index

<http://www.rafflesart.com.sg/>
An artists' directory administered by Raffles Fine Arts Auctioneers Pte Ltd

South East Asia Images and Texts Project (SEAiT)

<http://www.library.edu/etext/seait/>
Experimentat art project which combines images, texts and music from South East Asia.

The Arts in Singapore: A Site-seer's Guide

<http://www.nac.gov.sg/index3.html>
Website of the National Arts Council of Singapore which incorporates detailed information on arts organisations and extensive links to other sites.

The Singapore Arts Links

<Http://www.asiaville.com/corporate/sac/artscene.html>
A very useful site administered by the Singapore Arts Centre Ltd, which gives links to numerous governmental and non-governmental arts organisations in Singapore.

Traditional Chinese Operas

<http://www.sh.com/culture/opera/opera.htm>
Part of the 'Shanghai Internet', this site introduces a variety of Chinese opera styles.

Tribal Art Directory

<http://www.tribalartdirectory.com>
This new British site is the first freely-available Internet directory of international dealers, galleries, museums and related services specialising in tribal and non-western arts form Asia, Africa, Oceania and the Pacific.

Universities in South East Asia

<http://sunsite.nus.sg/SEAlinks/university.htm/>
Part of the South East Asian Focus site, this important website gives essential links to tertiary institutes in Indonesia, Malaysia, Singapore, Thailand and the Philippines.

Arts of Asia

<http://www.hk.linkage.net/-artsasia>
Founded in 1970, Arts of Asia is one of the leading Asian art magazines. Published six times a year, it is distributed to 80 countries.

Art Asia Pacific

<http://www.artsiapacific.com>
Website of the quarterly Asia Pacific contemporary art magazine.

Asialink

<http://www.ariel.unimelb.edu.au/-asialink>
Working since 1990 to promote cultural understanding, information exchange and artistic endeavour between Australia and Asia, Asialink has set up artists' residencies involving 142 visual artists and arts practitioners.

Asia on RootsWorld

<http://www.rootsworld.com/rw/asia.html>
Reviews of recordings from South East Asia.

Australia's Cultural Network

<http://www.can.net.au>
The definitive on-line gateway to more than 800 Australian cultural websites, which includes links to a multitude of arts events, activities and news.

Beijing Chinese Opera School

<http://www.modernchina.com/culture/opera-school.htm>
Website of the leading performing arts training institute.

China Fine Arts

<http://www.artsmedia.com/CAA/index.htm>
Website of the Chinese Artists' Association (CAA).

China Type

<http://www.chinese-art.com>
 An excellent online, non-profit contemporary art magazine published out of Beijing which profiles, in imagery, articles and criticism, the contemporary art of China.

Korean Overseas Culture and Information Service (KOCIS)

<http://www.kocis.go.kr>
 KOCIS plays an important role in expanding the understanding of Korea and its values and strives to disseminate Korean culture around the world through the use of the new information technology of the Internet. This site includes information on Korean culture and arts, specifically cultural events, traditional music, modern pop music and cultural heritage.

Nusantara – New Media Project for South East Asia

<http://www.nusantara.com/>
 Develops new media projects with a cultural and cross-cultural bias.

Orientations Magazine

<http://as.orientation.com>
 Asia art richly illustrated and examined in depth. The Orientations magazine (established 1970) website is an important resource for collectors, connoisseurs and scholars of Asian art.

ShanghART

<http://www.shanghart.com/>
 One of Shanghai's leading contemporary art galleries.

Singapore Art Directory

<http://www.asiagateway.com/singapore/arts/index.html>
 A listing of Singapore's commercial art galleries.

Singapore Art Galleries Association

<http://www.planetwork.com.aga>
 Links to leading art galleries in Singapore.

Ban Chiang, Thailand, Research

<http://www.upen.edu/museum/Research/banchiang.html>
 The history of the multidisciplinary research program connected to the Ban Chiang Project, a joint endeavor of the University of Pennsylvania Museum with the Fine Arts Department of Thailand, is outlined in this website. While this website is designed to interest the non-specialist public in archaeological research, scholarly publications deriving from the research are also listed. Modest monthly additions and updates are planned to keep the site dynamic.

The Metropolitan Museum of Art

New York, New York, USA
www.metmuseum.org

The Museum of Modern Art

New York, New York, USA
www.moma.org

The Art Institute of Chicago

Chicago, Illinois, USA
www.artic.edu

Philadelphia Museum of Art

Philadelphia, Pennsylvania, USA
www.philamuseum.org

The J. Paul Getty Museum

Los Angeles, California, USA
www.getty.edu

National Gallery of Art

Washington, D.C., USA
www.nga.gov

National Gallery of Canada

Ottawa, Ontario, Canada
national.gallery.ca

Musee du Louvre

Paris, France
www.louvre.fr

State Hermitage Museum

St. Petersburg, Russia
www.hermitage.ru

Museo del Prado

Madrid, Spain
museoprado.mcu.es

Museo Guggenheim Bilbao

Bilbao, Spain
www.guggenheim.org

National Gallery of Australia

Canberra, Act
www.nga.gov.au

National Gallery in Prague

Prague, Czech Republic
www.czech.er/NG

'ASIA' Home Page

Exhibitions in Asia, events, and information about several Asian countries.
<http://www.jaring.my/at-asia/>

ANU-SocSci Bibliographies

Clearinghouse.
<http://combs.anu.edu.au/>



Australian National University
Information Servers for Social
Sciences. Links to
a.o. Buddhist Studies, Asian
Studies, Tibetan Studies, the
ANU ftp archive for Social
Studies, and ANU Social
Studies gopher server.
<http://coombs.anu.edu.au/>

Art East
<http://sinon.net/~art/arteast/>

ICOMOS (International Council
on Monuments and Sites) is an
international, non-governmental
organisation dedicated to the
conservation of the world's
historic monuments and sites.
[http://www/
international.icomos.org/icomos](http://www/international.icomos.org/icomos)

UNESCO (The United Nations
Educational, Scientific and
Cultural Organisation) maintains
a website that identifies world
heritage sites - [www.unesco.org/
whc](http://www.unesco.org/whc).

The World Monuments Watch
maintains a list of the world's
100 most endangered
man-made sites -
www.worldmonuments.org

**SOUTHEAST ASIAN STUDIES
CENTRES**
[HTTP://WWW.NIU.EDU/ACAD/
CSEAS/CENTERS.HTML](http://www.niu.edu/acad/cseas/centers.html)

Links to Centres and Associa-
tions for Southeast Asian
Studies mainly in the USA, but
also in Asia and Europe. The
site is part of the homepage of
the Center for Southeast Asian
Studies, Northern Illinois Univer-
sity, USA.

SOUTHEAST ASIA WEB
[HTTP://WWW.GUNUNG.COM/
SEASIAWEB/](http://www.gunung.com/seasiaweb/)

'Internet Resources for scholars,
researchers and friends of
Southeast Asian Studies',
maintained by Stephen Arod
Shirreffs. Clear distinctions are
made between informative and
just-for-fun pages.

SOUTHEAST ASIAN ARCHIVE
[HTTP://WWW.LIB.UCI.EDU/
RRSC/SASIAN.HTML](http://www.lib.uci.edu/rrsc/sasian.html)

The University of California
Libraries, Irvine, USA provides
the UCI Southeast Asian Archive
Newsletter online as well as
links to other web pages on
Cambodia, the Hmong, the Lao
and Vietnam.

DIGITAL ARCHIVES
[HTTP://
WWW.LIBRARY.WISC.EDU/
ETEXT/SEAIT/](http://www.library.wisc.edu/etext/seait/)

Search the digital archives of
the Southeast Asian images and
Texts Project (SEAIT), created
at the University of Wisconsin,
Madison, USA.

**INTERNET RESOURCES ON
THE PHILIPPINES**
[HTTP://
WWW.LIBRARY.WISC.EDU/
GUIDES/SEASIA/PHILO.1HTM](http://www.library.wisc.edu/guides/seasia/philos.htm)

Internet Resources on the
Philippines: general information,
newspapers and journals,
history, government, politics,
human rights, economics and
business, statistics, education,
language and literature, health,

science and technology, arts
and recreation, travel, internet
discussion lists, and other
internet sites.

Please also refer to the
Gateway to Asian Studies at
[http://ias.leidenuniv.nl/gateway/
index.html](http://ias.leidenuniv.nl/gateway/index.html).

ASEAN Internet Search
Information search facility for
searching and retrieving info
on ASEAN Web servers.
individuals, organisations,
subject keywords.
<http://sunsite.nus.sg/ais/>
Asia Now Homepage
<http://neog.com/asianow/>

Asia Online
Digital silkroute of the 21th
century
Links to all kinds of
information about Asia as a
whole; business, news,
travel, hotels.
[http://www.branch.com:80/
silkroute/](http://www.branch.com:80/silkroute/)

[http://www.tile.net/tile/news/
asia.htm](http://www.tile.net/tile/news/asia.htm)
Asia Part of TILE.NET/News
The complete reference to
Usenet Newsgroups
Links to following
newsgroups:
-clari.world.asia.central
-clari.world.asia.china
-clari.world.asia.hong-kong
-clari.world.asia.india
-clari.world.asia.japan
-clari.world.asia.koreas
-clari.world.asia.south
-clari.world.asia.southeast
-clari.world.asia.taiwan
-rec.travel.asia

Asia Resources: Publishing
<http://silkroute.com/silkroute/asia/rsrc/type/publishing.htm>

Asia Arts
 Online forum for the **study and exhibition of the Arts of Asia**
<http://webart.com/asianart/>

Casting News for Actors, **Dancers, and Singers** for Asia
<http://hookomo.aloha.net/-wrap/asia.htm>

CERN/ANU- Asian Studies
 WWW VL. The World Wide Web Virtual Library
 Links to many WWW servers and other information servers in Asian countries
<http://coombs.anu.edu.au/WWWVL->

City.Net Asia
 Information and pointers to information on countries in Asia
<http://www.city.net/regions/asia>

Asia History in General Archives
<http://neal.ctsateu.edu/history/world>

H-net asia mailing list web site
<http://h-net.msu.edu/-asia/>

Infoasia: Other Sites to go to links to other sites in Asia
<http://none.coo.ware.com/infoasia/asia.htm>

International e-mail accessibility
Clickable map of Asia.
<http://www.ee.ic.ac.uk/misc/bymap/asia.htm>

Job listings from the Association for Asian Studies in America
<http://www.easc.indiana.edu/pages/aas/JobUpdates.htm>

Nerd World: ASIA
<http://challenge.tiac.net/users/dstein/nw478.htm>

Virtual tourist II - Asia
 Map of Asia with pointers to www servers and information about them
<http://wings.buffalo.edu/world/vt2/asia.htm>

Virtual Tourist - Asia
 Directory, map based of WWW servers in Asian countries
<http://wings.buffalo.edu/world/asia.htm>

Yahoo - Art: Asian
 Link to Asian Art sites
SOUTHEAST ASIA
<http://www.yahoo.com/Art/Asian>

SEASCALINFO points to resources of interest to the Southeast Asianist scholarly community at University of California at Berkeley (Cal) and elsewhere
<http://garnet.berkeley.edu:4252/>

Southeast Asian Monuments: a selection of 100 slides
Hindu and Buddhist structures, dating roughly from the 9th to 15th century
<http://www.leidenuniv.nl/pun/ubhtm/mjk/intro.htm>

The Southeast Asia Homepage of the University of Wisconsin
<http://www.library.wisc.edu/guides/SEAsia>

INDONESIA

Indonesia and Indonesian Home Page
 Useful links to WWW servers in and about Indonesia, newsgroups and mailing lists
<http://www.umanitaba.ca/indonesian/homepage.htm>

Indonesia Festival
<http://www.bart.nl-tvdl/english.htm>

Drama, dance, film, literature, visual arts to celebrate 50 years Republic of Indonesia
<http://www.bart.nl-tvdl/english.htm>

Indonesian Homepage in Jakarta
 Good starting point for finding information **about and in Indonesia**
<http://mawar.inn.bppt.go.id/>

Indonesian Studies University of Auckland, Department of Asian Languages and Literatures
<http://www.auckland.ac.nz/asi/indo/indonesian.htm>



WWW

LAOS

Information about Laos and
Lao and Hmong in
Cyberspace
<http://minyos.xx.rmit.edu.au/-s914382/hmong/lao.htm>

MALAYSIA

Information on Malaysia
[http://www.jaring.my/Gateway
to Malaysia](http://www.jaring.my/Gatewayto%20Malaysia)

Malaysia
<http://malaysia.net.Malaysia.net>.
[http://www.mtc.com.my/
Virtual-Library/Malaysia.htm](http://www.mtc.com.my/Virtual-Library/Malaysia.htm)

Malaysian World
Information about Malaysia.
<http://www.yes.com.my/>

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Philippines
[http://remus.rutgers.edu/-arth/
fil.htm](http://remus.rutgers.edu/-arth/fil.htm)

The First Philippine Page of
Trivia
Popular obscure information
on Philippine **history,**
culture, business and
industry, entertainment,
performing arts, science
and technology, travel,
politics, cuisine, music and
many more.
[http://pubweb.acns.nwu.edu/-
flip/ken.htm](http://pubweb.acns.nwu.edu/-flip/ken.htm)

SINGAPORE

Politics, culture and history of
Singapore.
<http://www.iipl.com.sg/infovies>

<http://www.sg/Singapore>
Infomap.

THAILAND

Archive of the Newsgroup
soc.culture.thailand.
Links to archive of other
[soc.culture](http://soc.culture.thailand) Newsgroups.
[http://www.nectec.or.th/
soc.culture.thai/index.htm](http://www.nectec.or.th/soc.culture.thai/index.htm)

The virtual Library Entry for
Thailand
[http://www.nectec.or.th/WWW-
VL-Thailand.htm](http://www.nectec.or.th/WWW-VL-Thailand.htm)

VIETNAM

Vietnam Insight Online
[http://www.vinsight.org/
insight.htm](http://www.vinsight.org/insight.htm)

BOOKSELLERS

Asian Rare Books
[http://www.columbia.edu/cu/
ccs/cuw/clients/arb/](http://www.columbia.edu/cu/ccs/cuw/clients/arb/)

Gert Jan Bestebreurtje,
Antiquarian Bookseller
[http://iias.leidenuniv.nl/
antique/antique2.htm](http://iias.leidenuniv.nl/antique/antique2.htm)

The Old Bookroom (Booksellers)

[http://www.ozemail.com.au/-
oldbook/](http://www.ozemail.com.au/-oldbook/)

Harvest Booksearch
email:search@harvest
book.com

Paragon Book Gallery Online
<http://www.paragon.book.com>



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