SPAFA DIGEST

Journal of SEAMEO Project in
Archaeology and Fine Arts (SPAFA).
Published by SPAFA Co-ordinating Unit.

Vol. IV, NO.II, 1983

SPAFA DIGEST

Vol. IV No. 2 1983
ISSN 0125 - 7099

SPAFA objectives

The objectives of SPAFA are:

– To promote awareness and appreciation of the cultural heritage of the Southeast Asian countries through the preservation of archaeological and historical artifacts as well as the traditional arts;

– To help enrich cultural activities in the region;

– To strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis;

– To promote better understanding among the countries of Southeast through joint programmes in archaeology and fine arts.

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The Cover

This scene from the Ramakien, the Thai masked play adapted from the Ramayana, portrays the royal battle between King Rama and Thotsakan, the demon king. Hanuman, the leader of the monkeys, watches by the side.

SPAFA Digest is published bi-annually by the SEAMEO Project in Archaeology and Fine Arts Coordinating Unit, Darakarn Building, 920 Sukhumvit Road, Bangkok 11, Thailand. This issue is edited by Felicitas C. Rixhon and printed by the Professional Publishing Co., Ltd., 59 Soi Sang Chan, Sukhumvit Road, Bangkok, Thailand, Tel. 392-6130

Labanotation: An Alternative System of Analyzing and Recording Movements

by Sal Murgiyanto

The preservation of the traditional performing arts is necessary not only for the economic development of a country but also for upholding its cultural identity. But how can the traditional performing arts, such as the dance which uses movement as its basic medium, be conserved?

Many believe that keeping tradition alive is one way of preserving the dance. This is true. However, the dance partakes of the quality of a living tradition; it is dynamic in the sense that it undergoes adaptations as it is handed down by one generation to the next. Traditional arts continually grows and develops. Sometimes, it does not only gradually change but also vanishes and is forgotten, to be substituted by another tradition.[1]

The situation is true not only in Asia but also in Europe and the United States of America a few decades ago:

> **The history of dance is tradition. There is virtually no written record or exact knowledge of what dance has been in the past . . .**
>
> **In music, we have access through printed scores to the accumulated wealth of nearly every period from early counterpoint to present day atonality. In painting, thousands of galleries and museums provide store house for original works and good reproductions. But dance knows its past only from occasional sketches, painting and photographs, statically showing one posture from a composition that originally consisted of hundreds, and from word pictures which are appreciative rather than technically precise. Each perform a dance is a swan song, unrecorded and lost to posterity except in the undependable memory of those who participated or attended.[2]**

The dance is distinguished from the other arts by its transitory quality as it vanishes by the end of its performance. Consequently without a proper system of documentation and notation, the preservation, reconstruction and the study of the dance of the past is almost impossible. For example, in 1975, the court of Yogyakarta tried to reconstruct the sacred Bedaya Semang dance which was created by Sultan Hamengku Buwana II at the end of the 18th century. They had the music score, but not the dance notation, hence despite three years of work, they were unable to reconstruct some parts.[3]

In recent years, film and video equipment have often been used as a means to record dance. The advantages of a film or video are obvious, but advocating that through the use of movies, one can dispense with notation and that it is both easier to record and to reconstruct dance through motion picture is "obstructive in the highest degree".[4]

Sufficient distinction must be made between the film or video as an instrument and as an art form. As an instrument, these recording devices should be in the hands of straightforward technical cameramen, not of a cinematographer, who will just record the dance.

The majority of dances are produced like an art film: the dancers are seen from the front, the side and above; a dance phrase is edited for a few feet of picturesque floating drapery, another for a view of a shapely calf.

> **"To call any such film a record is absurd, it cannot even be called a dance, since a dance is a formal entity, or it is nothing".[5]**

The camera inevitably records performance rather than the composition. The situation is clearly comparable to the record of a symphonic work and the printed score of the same piece. To study each individual part, the musicians need the written score. To obtain an idea of the finished work and how it should sound they turn to the recorded performance. In the same manner, the movie cannot take the place of the dance score, nor vice versa.[6]

A paper presented during the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama held in Jakarta, Indonesia, on 18-28 July 1983.

The author is a lecturer at the Jakarta Institute of Arts in Jakarta.

Therefore, dance notation – the use of signs and symbols to represent ideas which are expressed by movement–is necessary to preserve the traditional dance movement and composition.

Labanotation and Benesh Notation[7]

During the last five centuries, a good many dance notation systems have been invented. With few exceptions, no system has been used for a sufficiently long time or by a good number of people to leave proof of its value in the form of completed dance score.[8] Each system of dance notation has its advantages and disadvantages. If it is simple, it will not be able to notate the details but if it becomes too complicated, writing and reconstructing the movements take much time and energy.[9]

Only two systems of dance notations have gained popularity and have been used for a long time: Benesh Notation and Labanotation. Benesh Notation was invented in 1956 and was developed in England by Rudolph and Joan Benesh. It has gained a world reputation because of its usefulness and the relative ease with which it can be executed and read, especially in the ballet word.

Benesh Notation was first used by the Royal Ballet. It was then adopted by another British Company, the Ballet Rambert, and by ballet companies of other countries : the Turkish National Ballet, the National Ballet of Canada, the Zurich Opera Ballet, the Illinois Civic Ballet, the Wurtenberg State Ballet (Stuttgart), the Australian Ballet, the Royal Danish Ballet and the National Ballet of the Netherlands.[10]

The other universally accepted dance notation system is the Labanotation or Kinetography Laban, invented by Rudolf Laban in 1928. Before creating his dance notation, Laban founded a school in Munich to develop his theories of form of movement in space (*choreutics*) and of the *qualities of* movement (eukenetics). It was in his book **Schrifttanz** , first published in 1928, that he formulated his notation system, Kinetography Laban. His analysis of movement, based on spatial, anatomical, and dynamic principles, is flexible and can be applied to all forms of movement.[11]

Since Laban's original text was published, tremendous strides have been made in the development of Labanotation. In 1940, the headquarters of the Dance Notation Bureau Inc. was founded in New York. It was dedicated to furthering the art of dance through the use of the Labanotation system. Other branches in Chio, Philadelphia, London and Israel were soon opened. A Kinetographische Institute was then founded in Germany; the Laban Art of Movement Centre will as well Language of Dance, in England. In 1959, an international council of Kinetography Laban was held.

Dance notation is necessary to preserve the tradition dance-movement and composition.

In cooperation with similar centers in other countries, the Dance Notation Bureau in New York works for uniformity in the usage and practice of the system. Ann Hutchison, an expert in Labanotation from the Bureau, succesfully revised and expanded this system in her book ***Labanotation or Kinetography Laban*** (the new edition, 1970). Last year the Köln Opera Ballet managed to reconstruct the choreography of Kurt Jooss' ***The Green Table*** from the dance score notated in Labanotation in 1938.

The competition between these two systems of notation is still going on today. While the Benesh system has made its great gains in ballet, Labanotation has developed closer ties with the modern dance. It is taught and used in many of the American and European institutions of higher learning where dance is a major field.[12] Proponents of Benesh Notation maintain that their system is relatively easy, complete and accurate. The Labanotation practitioners, on the other hand, argue that a system that emphasizes speed must, by definition, lose accuracy and that the former assumes that the reader has a thorough knowledge of ballet techniques.[13]

Why Labanotation?

To find the right system of notation to be used for Indonesian dances, the Directorate of Arts of the Ministry of Education and Culture sponsored a National Seminar on Dance Notation in 1978. The seminar participants asked whether they ought to develop their own system of notation or to use a universal dance notation suitable to all styles of dancing and types of movement.

They agreed that it would not be difficult to invent a system of movement notation, but to create one which can efficiently be used as the alphabet and music notation is a different matter.[14] Three fundamental problems should first be considered, they stated: how to record complicated movement accurately, how to record it in economical and legible form, and how to keep up with the continual innovations in movement.[15]

After a thorough discussion, the seminar participants recommended that a universal notation system be used. This way, a dance score written in Jakarta can be read by a student not only in Bali or Irian Jaya but also in Bangkok and Manila. The participants agreed to adopt the Labanotation system for the following reasons:[16]

1. There is no need to invent a system of notation as this will take a long process and serious study. Moreover, a universally used system can facilitate the spread of the Indonesian dances outside the country.

2. Labanotation is comparable to writing longhand. Simple as well as complicated movements such as those of the Javanese and Balinese dance can be notated using this system. On the other hand, Benesh Notation is comparable to writing short-hand. It is simpler than Labanotation both in its symbols and its staves, but it cannot be used to notate Indonesia's complicated dance movements.
3. The difficulties encountered in practising Labanotation are comparable with those undergone in using the Latin alphabet. As with any kind of reading and writing studies, practice is required to attain fluency. Just as a first attempt at reading words results in disconnected syllables, so the first steps in reading dance notation are equally mechanical and unrelated to real movement. The disjointed steps and gestures of beginners are soon translated into flowing patterns, correctly phrased, when the relationship between the symbols on paper and the movement they represent becomes automatically understood.
4. Labanotation is an abstraction of idea of movement which is expressed in pictorial and directional signs and symbols, so reading it needs interpretation.
5. Some difficulties will be encountered in using any kind of dance notation, since dance is a complex activity. It exists in space as well as in time and the body, its basic instrument, is capable of so many simultaneous modes of action.

The seminar participants also accepted the suggestion of Dr. Soedarsono to use film, alongside with Labanotation, in recording the dance. He also recommended that, for certain dances, uniform-keys of movement notation must be agreed upon.

The education of the dance notator or kinetographer then must also be started soon, they said. A dance notator who is an expert in both writing and reading the dance score must have the experience of a dancer. In the future along with dancers and choreographers, a dance notator will become a respected professional in the field of dance, the participants claimed.

At present, Labanotation is taught to the students of higher dance schools such as the Indonesian Dance Academy (ASTI) in Yogyakarta, Denpasar, Bandung and the Dance Department of the Jakarta Institute of Arts.

Fundamentals of Labanotation

Labanotation offers two important features. First, the use of vertical staff to represent the body allows continuity as well as correct representation of the right and left sides of the body. Second, the use of elongated movement indicates the exact duration of any action.

Some basic principles of Labanotation are: [17]

1. Signs and symbols which are used represent the direction and level of the part of the body being moved.
2. Movement notations emphasize the direction or the destination of the movement: forward, backward, left, right, diagonal forward left, diagonal forward right, upper, middle, lower, rotate to the left, rotate to the right etc.
3. The human body is divided into two parts: left and right; each side is divided further into the limbs and other parts of the body: head, shoulders, arms, hands, fingers, upper torso, hips, upper legs, lower legs, foot etc.
4. Labanotation is written and read from the dancer's (stage's) side.
5. Labanotation is written and read from the bottom of the page up, if the book is held horizontally, in the forward direction, and continued to the right side.

The Action Stroke

A vertical stroke, called "action stroke", represents the occurence of a movement of some kind. Its interpretation depends upon the performer. If the writer wishes to be more specific he must add the necessary details.

A double horizontal line ═══ indicates the start, the beginning of a movement, and also the end of a movement or a dance.

A single horizontal line ——— indicates the beginning or the end of a movement phrase.

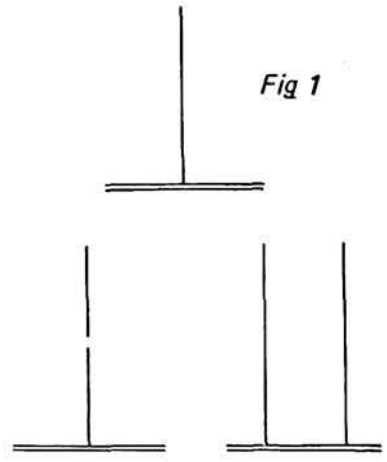


Fig 1

When two action strokes are written one after the other on the page, they occur one after the other in time. When they are written side by side, they occur at the same time. *(Fig 1)*

The Center Line

An action may occur on either side of the body. To show this, we draw a vertical line to represent the vertical center line in the body and place action strokes on either side of this center line. The vertical center line is centered on and connected to the double starting line. *(Fig 2)*

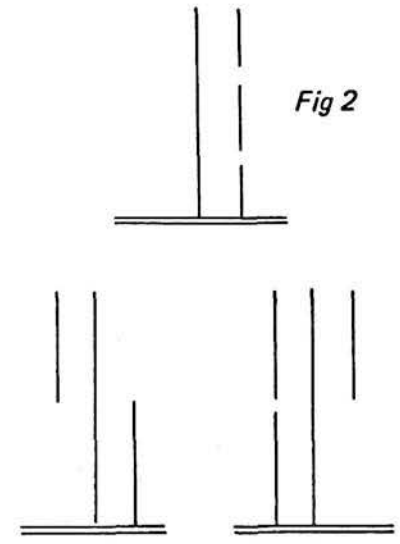
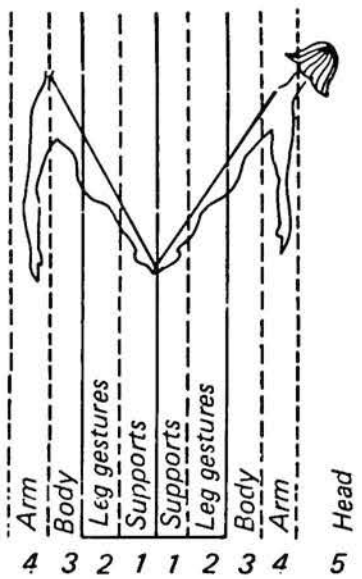


Fig 2

This vertical center line forms the basis of the vertical three-line staff on which structured description is written.

The Staff and Columns

Fig 3



Labanotation uses vertical three-line staff. This staff represents the body, the centre line being the centre of the body which is divided into the right and the left. Vertical columns on each side of the centre line are used to indicate the position of the main parts of the body. The movements of the legs and feet are written within the three-line staff while the movements of the torso, arms, and head are written outside. Within the staff there exist four major vertical columns (two on either side of the centre line because of the imaginary lines in between the centre line and the two lines at each side). In and outside the three-line staff imaginary vertical lines, parallel to the main staff lines, provide additional vertical columns as needed. Placing the movement indication in one of the vertical columns of the staff, shows the action of one of the main parts of the body.*(Fig 3)*

The Head Column.

The head column is written on the right side, slightly apart from the center. Where complex hand movements require additional columns, the head is placed farther out. The specific sign for the head is always used to identify the column.

First Column : Supports

Direction symbols placed in these columns indicate progressions of the whole body. The weight of the body normally rests on the feet, but it can also be supported by the knees, hips, hands, and even the head. In such cases, a sign for the specific active part of the body is placed in one or the other of the support columns.

Second Column: Leg gestures

The term"gesture" is used for the movement of a limb which does not carry weight. A direction symbol here describes a gesture of the whole leg moving in one piece. These columns are also used for the individual part of the leg: thigh, lower leg and foot as indicated by specific signs for those parts.

Third Column: Body

Direction symbols placed in the third column without a specific pre-sign describe movement of the "upper part of the body," that is, superior spinal movements used freely as an accompaniment to arm gestures. Movements of the whole torso, the chest, pelvis, shoulder girdle, etc. are written with the specific sign for those parts.

Fourth Column: Arms

A direction symbol in this column describes a gesture of the whole arm moving in one piece. The column is also used for individual parts of the arm, the upper lower arm, as indicated by specific signs for those parts.

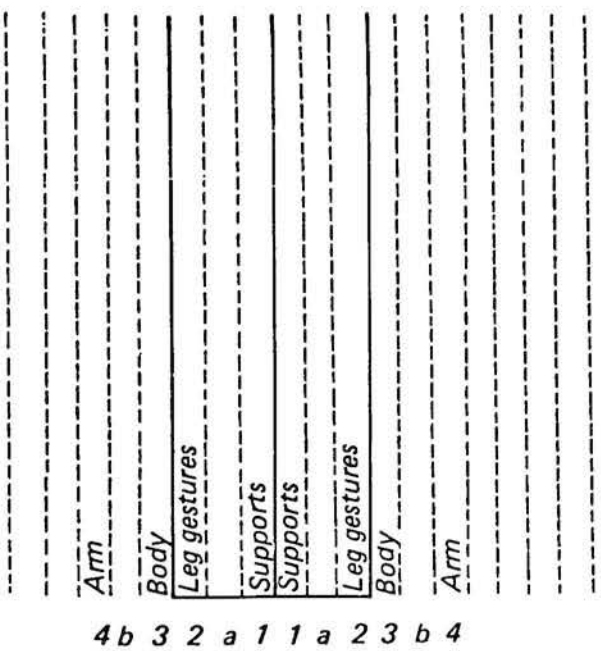
Columns beyond the fourth

Beyond the fourth column the pre-sign for a specific part must be given. The fifth column may be used for the lower arm, but more frequently it is used for the hand. When complex hand gestures occur requiring a description for fingers and palm facing as well as for the hand itself, additional space outside the staff is used, and the appropriate pre-signs are given.

Additional Column

Supplementary columns can be added as needed. These are placed outside the staff, as in the case of columns which indicate the handling of props, or within the staff if more room is needed for leg and body movements.*(Fig 4)*

Fig 4



Direction Symbols

The directions in space emanate from a central point--the spatial "center." This point is called ' "place" and is represented by a rectangle. Directions are judged from this point. *(Fig 5.)*

Symbols for directions are modifications of the shape of this basic sign, and shapes are pictorial in pointing to the direction they describe. *(Fig 6.)*

The Eight Main Directions

Fig 5

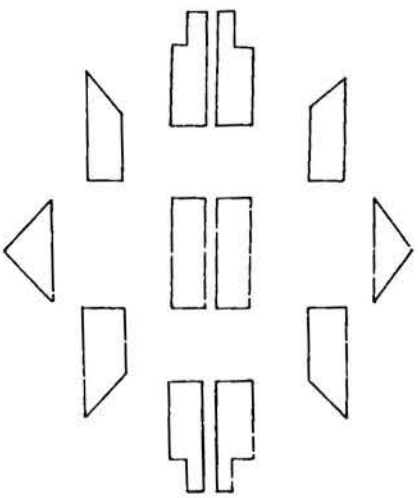
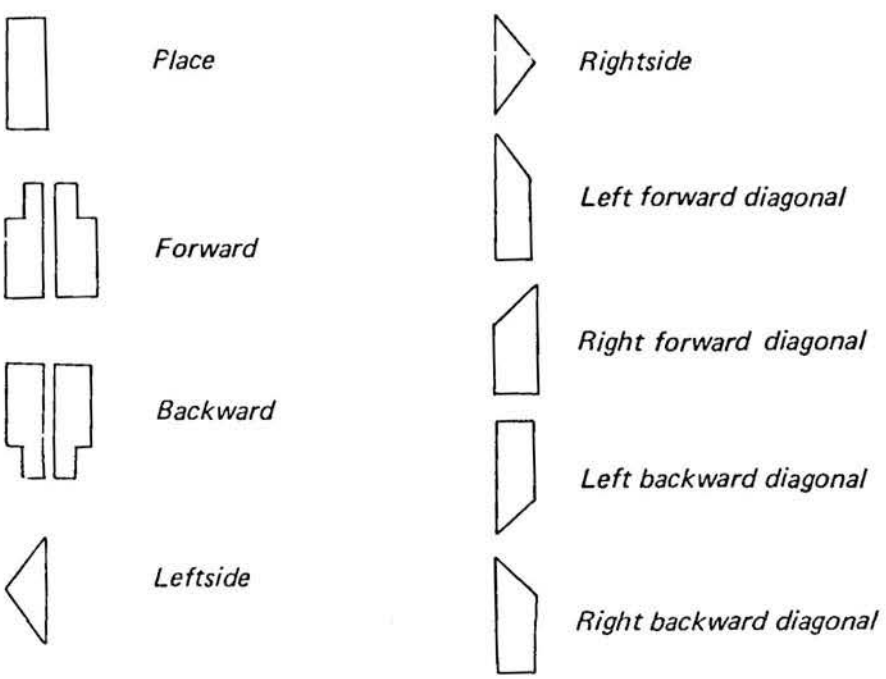


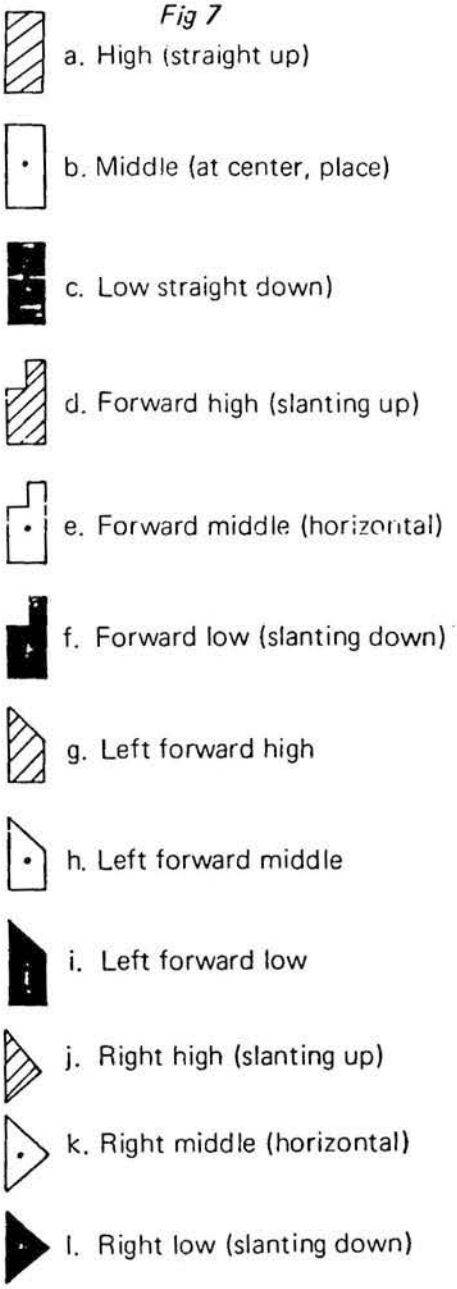
Fig 6



The Three Levels

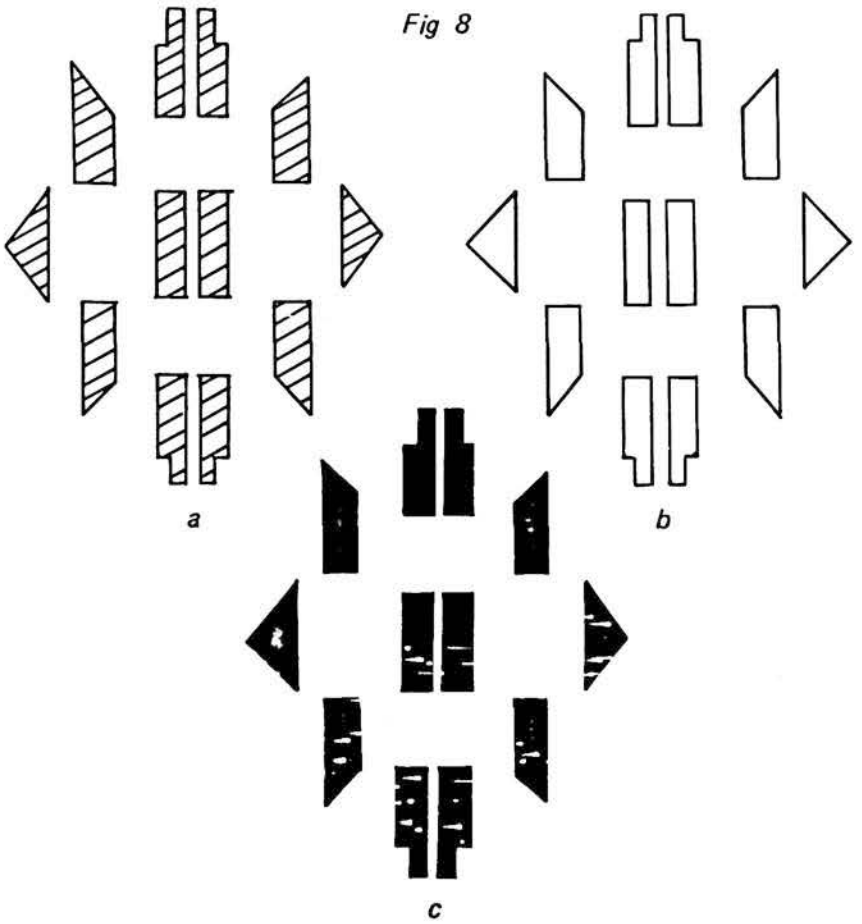
The level of movement - upward, downward, or horizontal - is indicated by the shading of a symbol. A movement into any direction can be horizontal, low, or high. Straight up is "high" (place high). Straight down is "low" (place low). Down moves toward gravity, with the gravitational force; up, away from it. The horizontal plane lines at right angles to both. *(Fig 7 and Fig 8)*

Fig 7



The Twenty-Seven Principal Directions

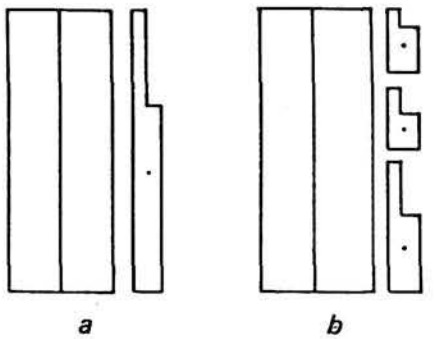
Fig 8



Timing

The center line of the staff is also the time line. When read from the bottom up, it indicates visually the flow of time. Movement indications placed side by side occur at the same time and may be compared to the notes of a musical chord. Indications placed one after the other occur sequentially. The sign "o" means hold.

Fig 9



The longer the action stroke or the movement symbol, the longer it takes to complete the given action, i.e. the slower the movement. The shorter the stroke or the movement symbol, the sooner it is completed, i.e. the faster the movement. *(Fig 9)*

The metered (measured)time, the recurrence of a regular basic beat (pulse) and the grouping of such beats into measures (bars) as in music are indicated by the small ticks placed at regular interval in the centre time line. Each tick marks the beginning of a new beat. The space between the ticks represents the duration of the beat. Because the amount of time occupied by each beat is regular, the distance allowed for each on paper must also be regular. A basic unit is taken for each beat. *(Fig 10)*

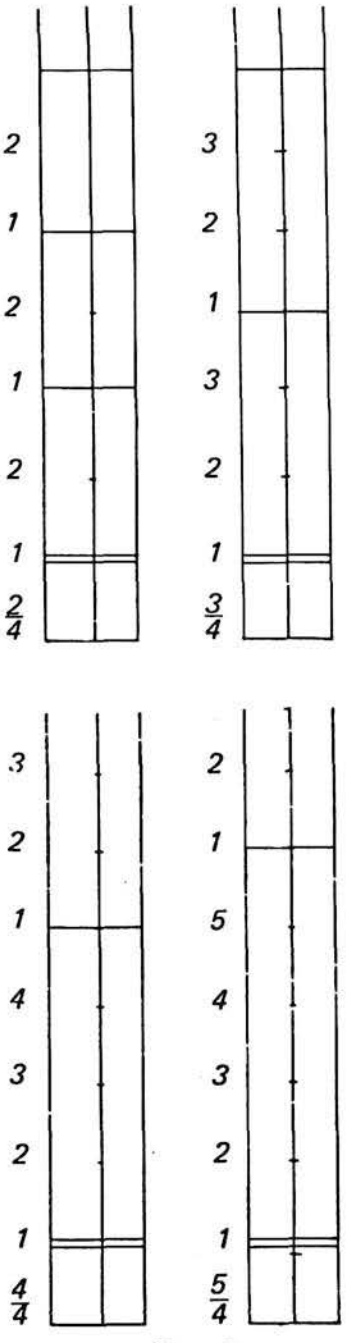


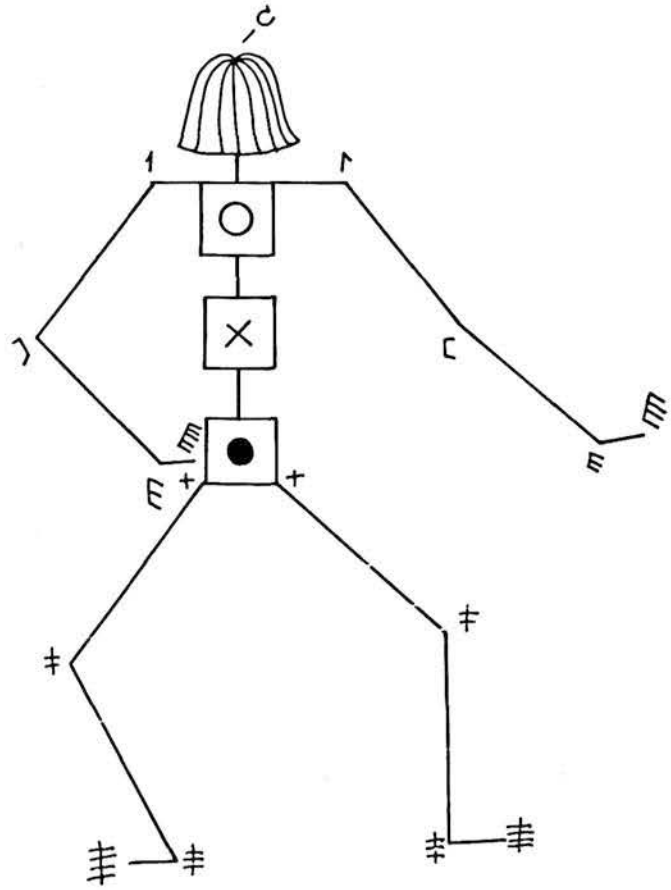
Fig 10

The Body Signs

In writing simple movements a simple staff is used, but to write complicated movement, one must use the expanded staff with some additional columns. In this case pre-signs are needed to represent specific parts of the body.

Some examples of the body signs are shown in Fig 11.

Fig 11



For the Arms

Shoulder

Elbow

Wrist

Hand

Fingers

For the Legs

Hip

Knee

Ankle

Foot

Toe

Body Areas

Whole torso

Chest (rib cage)

Pelvis

Waist

Parts of Head

Head

Face

Eyes

Mouth

Nose

Kinds of Steps

When the weight is on one foot, the other is free, just clear of the ground, as in ordinary walking. The weight should be transferred completely from one foot to the other. In middle and high levels, the knees are not stiff: the natural pliancy in stepping is understood.

Forward and Backward steps

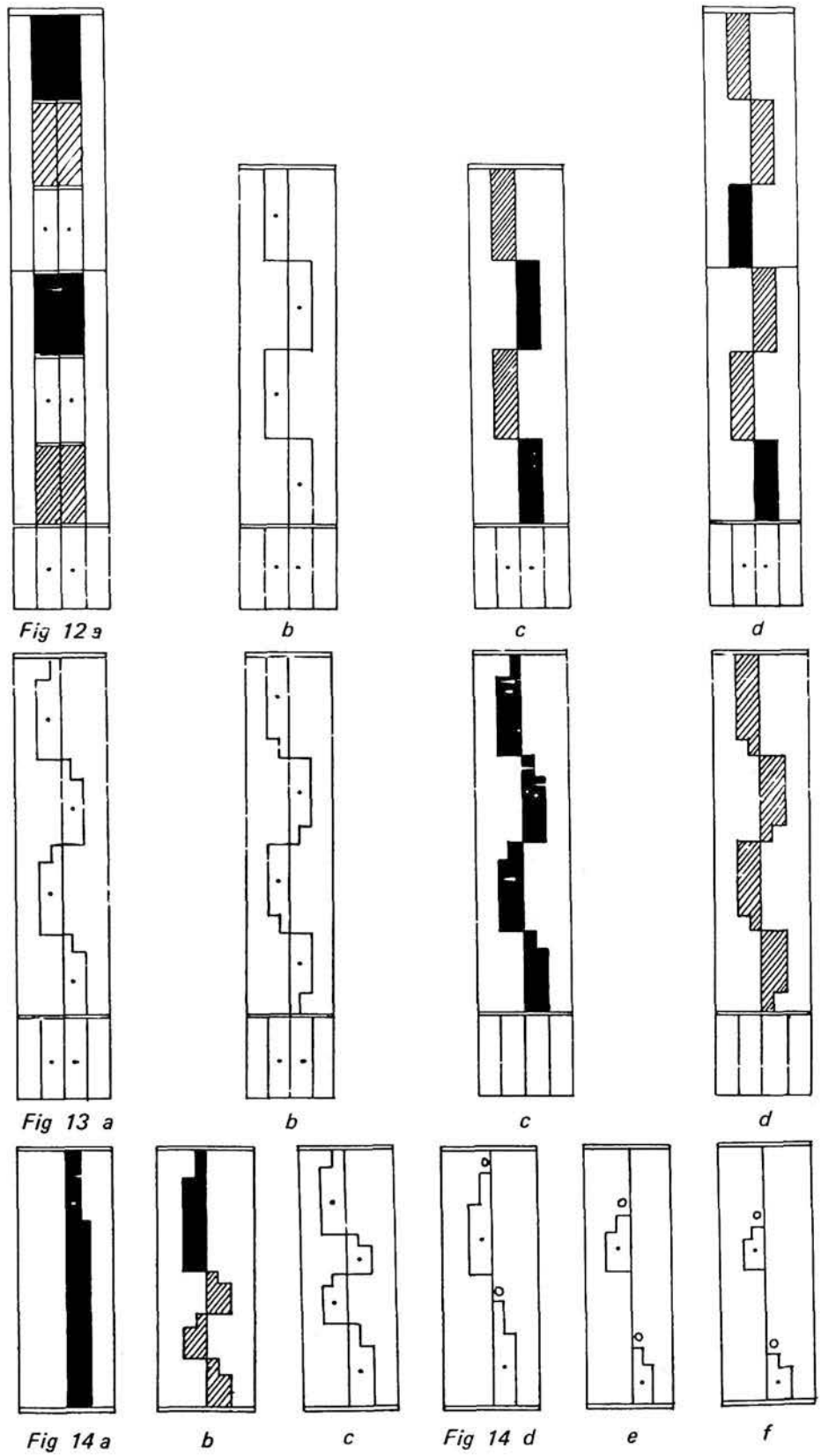
A direction symbol in the support column indicates that the center of gravity of the body has moved away from its previous stancing position (stance) into the stated direction by means of a step on which the weight of the whole body is transferred until it is vertically above the new point of support. *(Fig 12 a, b, c, d,)*
Step in any direction should be a normal-sized step, that is, the usual stride of the performer. Longer and shorter steps use specific symbols. All directions relate to the front of the performer, that is, to the side or corner of the room which the performer is facing. *(Fig 13 a, b, c, d)*

a. Slow step
In a slow step, the transference of weight must be spread throughout the time allowed for the step, in this case three counts. Too often it is performed too quickly and then a pause ensues. A long step symbol indicates a sustained and continuous action in transferring the weight *(Fig 14 a).*

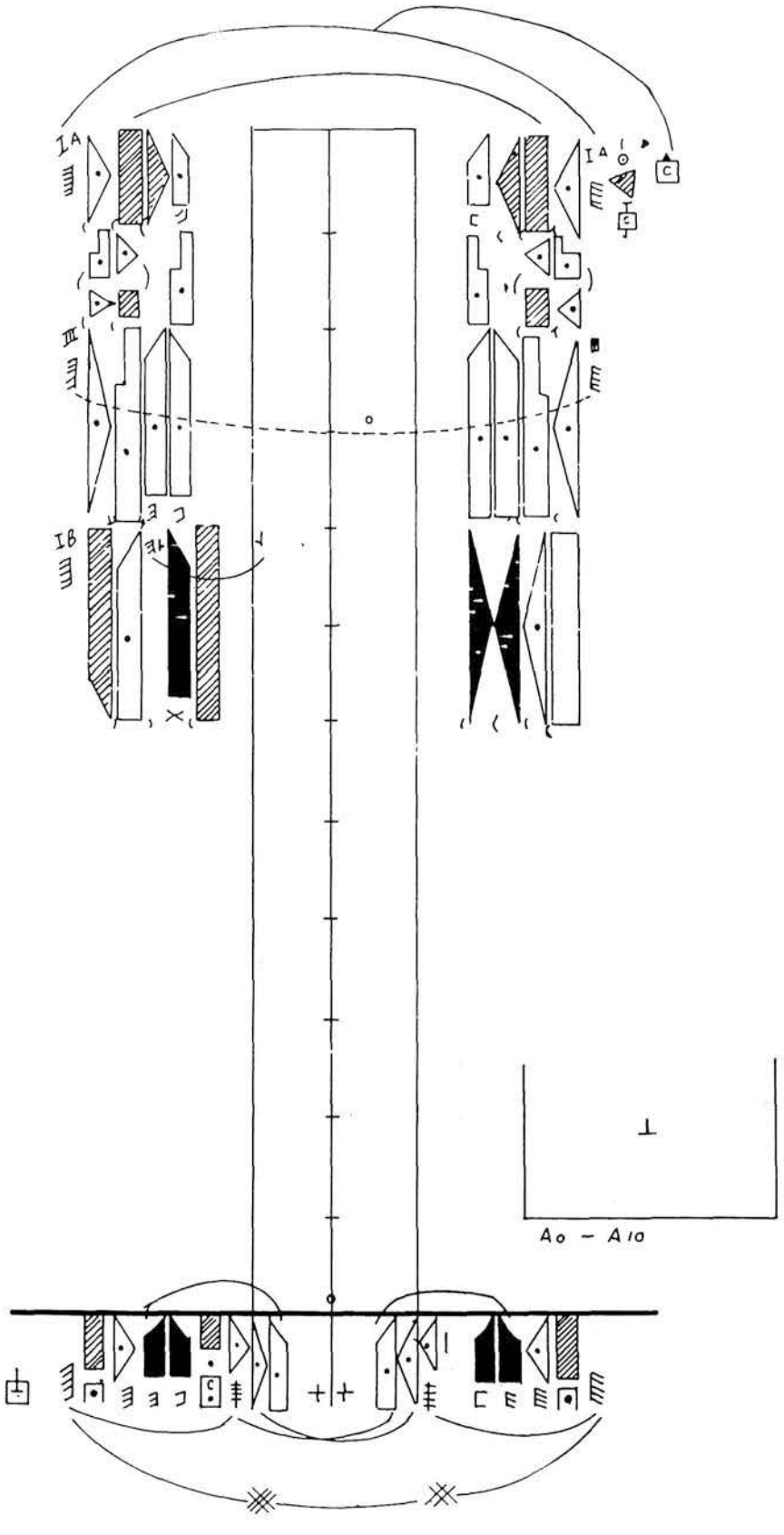
b. Quick Steps
In quick step, the action of contacting the floor with the foot and transferring the weight to the new support occurs almost simultaneously *(Fig 14 b).*

c. Legato Steps
Legato means "tied together;" legato movements follow one another smoothly without break *(Fig 14 c).*

d. e.f. Staccato Steps
Staccato means "separated", a break between movements, as shown in the following figures *(Fig 14 d,e, f).*



A part of "sembahan" Gatutkacha Gandrung (Javanese Dance) notation by Sal Murgiyanto.



1. Soedarsono, "Notasi Laban: Satu Kemungkinan Notasi Tari Bagi Indonesia" (Labanotation: An Alternative of Dance Notation for Indonesia), a working paper submitted to the National Seminar on Dance Notation held by the Directorate of Arts, Bandung, 22-26 February 1978, p.2.

2. Alwin Nikolais,"A New Method of Dance Notation in***"The Dance Experience,*** edited by Myron Howard Nadel and Constance Gwen Nadel (New York: Praeger Publisher, 1970), p.145.

3. Soedarsono, ***op. cit.,*** p.24.

4. John Martin, "Dance on Film," in ***The Dance Has Many Faces,*** edited by Walter Sorell (New York: Columbia University Press, 1966), p.168.

5. ***Ibid.,*** p. 165-66.

6. Ann Hutchinson, "The Preservation of the Dance Score through Notation, in "***The Dance Has Many Faces,*** p. 159.

7. Based on the paper given by Dr. Soedarsono "Notasi Laban: Satu Kemungkinan Notasi Tari Bagi Indonesia" during the National Seminar on Dance Notation.

8. Ann Hutchinson, "The Preservation of the Dance Score through Notation," ***p. 151.***

9. Soedarsono, ***op. cit.***, p. 1.

10. Fernau Hall , ***op. cit.,*** p. 141.

11. Ann Hutchinson, ***Labanotation,*** p.3.

12. Myron Howard Nadel and Constance Gwen Nadel, "The Analysis and Preservation of Movement: Benesh Notation", editors' preface to Fernau Hall, "Benesh Notation and Choreology" in ***The Dance Experience,*** p. 135.

Continued on page 21

Systems of Documenting Thai Traditional Dance and Dance Drama

by Surapone Virulrak

A scene from the Ramakien, the Thai adaptation of the Ramayana.

This paper was read during the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama held in Jakarta, Indonesia, on 18-28 July 1983.

Dr. Virulrak is the Deputy Dean, Department of Speech and Performing Arts, Faculty of Communication Art in Chulalongkorn University.

All the photographs used in this article are courtesy of Mr. Jukka Miettinen, Associate Expert for Culture, UNESCO.

Dance and dance drama have been flourishing in Thailand for centuries. They have been nurtured and developed in the hands of the noble as well as the plebeian. Since culturally Thailand may be divided into four regions: the central, the north, the northeast and the south, the various dances and dance dramas of the country have distinctive characteristics reflecting the culture of each region. Due to the domination of the central court, however, those of the central region developed into more sophisticated forms with rigid rules and regulations. The regional forms remain simpler yet become more diversified owing to the individual interpretations and expressions of the folk artists.

Thai dance and dance drama, through the centuries, have been handed down from generation to generation through oral tradition. They have been preserved and adopted with the artists sometimes adapting and innovating to adjust to the constant changes in the Thai society.

Characteristics of Regional Dances

Before exploring the art of memorization and transmission of dance and dance drama in detail, we will describe the significant characteristics of the dance of each region first. The court dance of the central region, which is considered classical, may be described as a series of movements in which a dancer moves in a highly formulated pattern using circular arms, angular legs and hand gestures to form a statuette-like position . It is punctuated by downward bouncing. Each position has a certain meaning known among those acquainted with it. The region's folk dance also follows this classical pattern but in a less rigid manner.

The dance of the north may be explained as a sequence of floating sculptures. The Northern dancer uses her arms and hands mostly to form a series of sculpture-like positions. While sustaining an arm and hand composition for a longer period, she moves her legs slowly marking the tempo by an upward bounce. *Mudra* or meaningful dance gesture does not really exist in the northern dance.

The northeastern dance may be seen as a continuing whirling arms. The dancer always moves her curved arms in a continuous manner - over her head, in front, along the sides of his body - while standing on a single spot, leaning backward and bouncing downward to mark the tempo. Hand gestures depicting the northeastern mannerisms are executed occasionally.

The southern dance is similar to that of the central region except for the arm and leg positions which are more angular and more open. The chest is fully stretched forward while the bottom is pushed backward with the help of the bending knees. Body bending as seen in the contemporary acrobatic dance is therefore necessary. The dance punctuation is marked by a downward bouncing and a swift twist and stop of the wrists.

Philosophy Cum Practice of Dancers

Thai dancers of today may be classified based on their philosophy and practice into three groups: the classical, the folk or regional, and the contemporary traditional.

Classical dancers go through eight to twelve years of tortured and tormented training and apprenticeship to meet the classical standard of perfection. They dance alike because they adhere to classic patterns; in addition, they are allowed very little room for individual interpretation or expression. Only a few top teachers of each

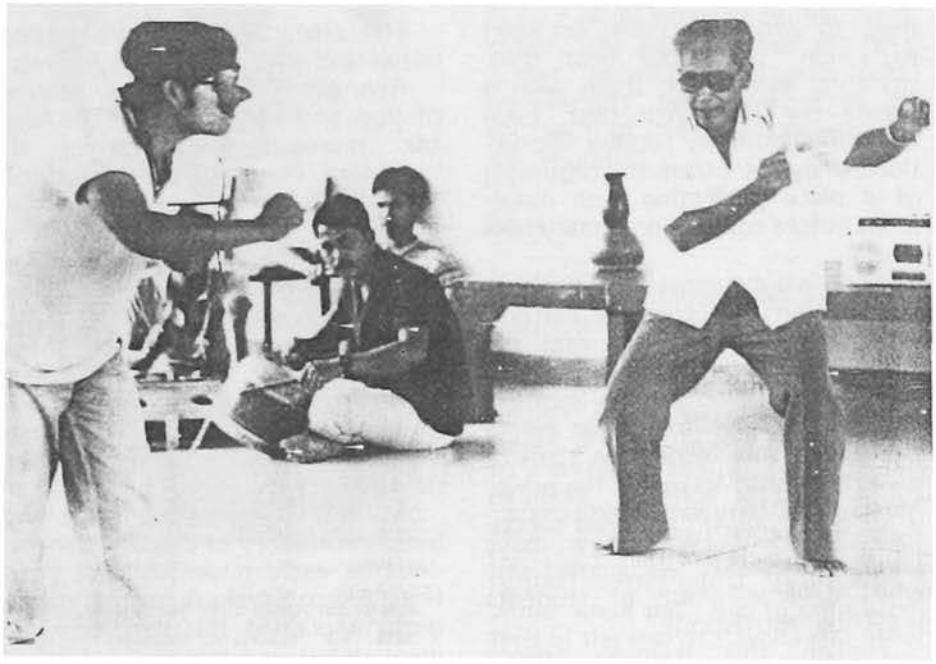
A movement used in nora, a popular form of entertainment in Southern Thailand.

era are able to innovate new patterns based on certain classical elements. Their reputation, the respect of their students and the aesthetic quality of the dance determine whether their innovations will gradually become a part of the classical dance repertoire.

Folk or regional dancers, since they earn their living from entertaining the commoners, are different. They cater to the taste of their audience, a motivation which prompts them to modify a dance. To provide novelty, for instance, they tend to invent new versions of a dance; new and popular elements are immediately added or instantly dropped when they become out of date or do not appeal to the audience anymore.

Contemporary dancers who seek a venue to employ traditional dance elements in contemporary dimensions are rare. They are mostly the western-oriented artists who try to incorporate traditional dance elements into their performances.

They usually consult with the classical authorities regarding the authenticity of particular movements and then explore their adaptability to the modern dance. This type of dance may be described as one which combines the modern dance body-structure with traditional arm and hand movements and positions. It takes months to create, develop and refine; yet usually remains only in the mind of the dancers since the choreographer constantly looks for something new after a performance.

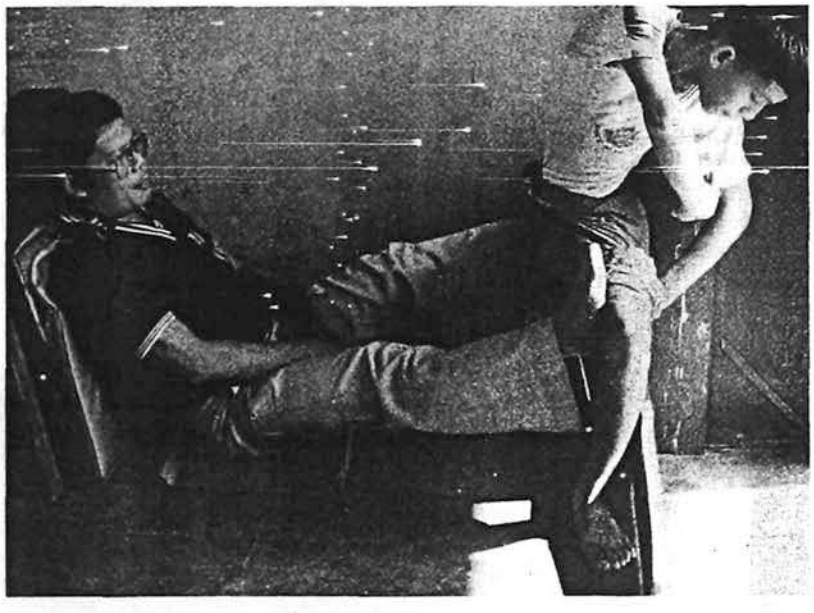


Another way of teaching involves demonstration of movements which the student imitates

Training methods

Classical dancers go through five stages of training. They start with the ***ram pleng cha-pleng reo*** (dance of slow and fast songs), followed by the ***ram mae bot*** (dance of master gestures), ***ram pleng*** (dance set-piece with song), ***ram chai bot*** or ***ram ti bot*** (dance gestures utilized to amplify a text) and ***ram na pat*** (dance set-piece with instrumental music).

Traditionally, a person interested in becoming a classical dancer first pays homage to a dance teacher. A teacher's acceptance of the offering marks the beginning of the teacher-student relationship. Instructions are given in the classroom as well as in private. Dance instructors teach their students one small movement at a time. Only after the latter has achieved perfection of a particular movement will the next steps be taught. The teacher demonstrates a movement for a couple of times, then, lets the students imitate the dance patterns. He corrects them by hand and by giving more explanation. For better and bitter memory, he may use a stick to beat or to knock her students whenever and wherever



A dance teacher helps a young boy maintain the proper position of his legs.

they do wrong. Old teachers used to pinch, poke and beat their students, even prick them with a needle to elicit their best. Each time the students receive instructions, they start from the beginning of a piece perfecting each movement before continuing on to a new one.

When is a movement or a position perfect? In the classical pattern, every part of the body and the movement of each are precisely placed in relation to one another. The teacher sees to it that everything is correct, otherwise the students are asked to repeat the movements until they are done satisfactorily. Students who show more talent and ability are singled out when a large group of students is getting instructions.

Though this training system sounds simple and easy, in fact, it is very complicated. The dance teacher tries to digest, simplify and describe the dances by writing and by drawing the positions and gestures. Today, a dance terminology is used to note and document dances. However, this activity is more or less limited to the classical school only.

The classical dances are taught, noted and documented as follows:

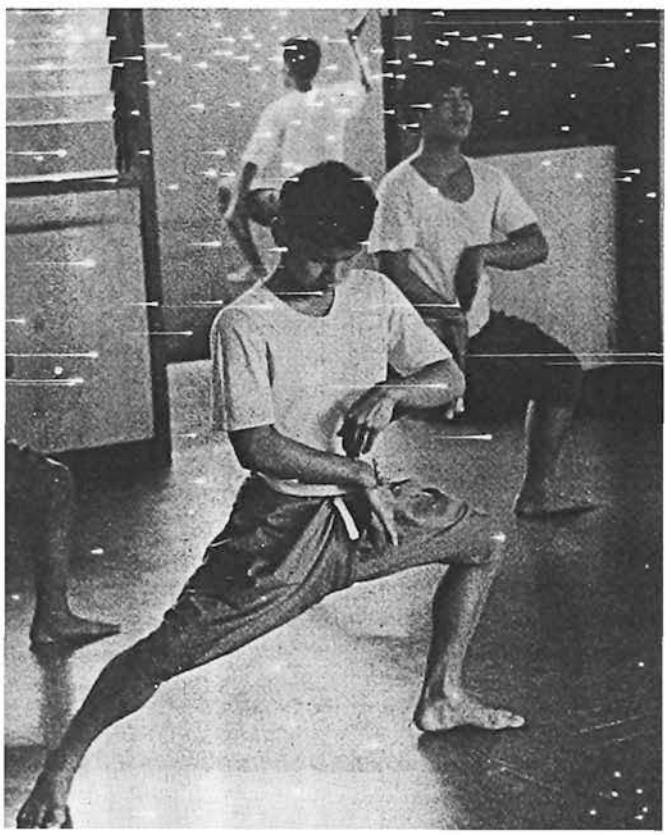
Ram pleng cha-pleng reo (dance of slow and fast songs) are the first two prerequisite dances for all beginners. The gestures designed for these dances are meant to give the basic structure and positions of the body, the arms, the hands, the legs, and the feet and the synchronization and balance of all parts of the body. All dancers must perfect these dances before proceeding to a higher level. Not much time is spent by the dancers in noting and documenting the choreography of these dances.

At least 75 technical terms, the basic vocabulary of classical dances, describe each movement and position. Akom Sayakom, a great dance guru, explained this vocabulary in great detail in a material published by the Fine Arts Department. Attempts to describe the sequences of these dances in a descriptive form as well as in line drawings are not as widespread.

Ram mae bot (dance of master text) is another prerequisite for every dancer. This dance is a series of master gestures and has two versions: the longer one comprises 68 gestures; the shorter, only 18. Tradition states that these gestures derived from India via Thailand's neighbouring countries; but the evidence to prove this is yet to be found. It could be said though that the Thai dancers had gained the concept of mudra from India but created their own dance gestures to suit their own aesthetic sense.

For easy memorization, the names of these gestures are rhymed. Each name is a noun phrase indica-

Left: The gesture used in portraying a monkey
Right: Finger and arm exercises are regularly conducted to perfect the movements.



ting a movement of some nature, for example, "the tip of the banana leaf is touched by the wind", "fish enjoys the sea "or" maiden bird flies to view a cave which is beautiful" The names clearly show that each gesture is a combination of two or three statuette-like positions such as: maiden bird - flies to view a cave - which is beautiful. The separation of this noun phrase into three sub-gestures helps the students to imagine better how each should be composed.

Dancers and artists had long exerted effort to document this dance. All 68 gestures of both male and female were painted on a manuscript with appropriate name for each gesture in early Bangkok period or nearly 200 years ago. Later, they were printed. During the reign of King Rama VI (1911-1925), Prince Damrong, a foremost historian, and Praya Natakanurak, the great guru of classical dance, jointly arranged to photograph these gestures for publication. The Department of Fine Arts re-recorded these at least twice. Some documents decribe these gestures and the whole choreography of the dance but, unfortunately, they are not clearly presented and require a lot of basic knowledge to understand.

Ram pleng

Ram pleng (dance set-piece with song) is learned after perfecting the master gestures. These dance set-pieces are mostly accompanied by songs. They start from the simple and short pieces and proceed to the more complicated and longer pieces, some of them as long as 20 minutes. The training procedure is very much the same as that for the master gestures. These dances are meant to familiarize dancers with mudra as well as the techniques and ways to link each gesture smoothly and beautifully. Some books describe these dance set-pieces; the simpler ones are used as handbooks by dance teachers in the elementary school. The description includes some floor patterns of these dances, many of which are excerpts from the dance drama.

Emphasis of this exercise is on the correct position of the fingers, arms and feet.

Ram chai boi or ram ti bot (dance to symbolize dramatic text) is an important part of the dance drama. Dancers are required to use the appropriate gestures to symbolize the dramatic text. Each gesture may be defined as a stylization of nature. They may be categorized into five groups according to actions, emotions, nature, happenings and abstract ideas.* The actions, are coming, going, walking, hiding, etc. The emotions are love, anger, sadness, gladness, etc. Nature includes sea, street, hill, moon etc. The happenings are falling leaves, join to build something, being killed, etc. The abstract ideas are glory, great, beautiful, etc. The teachers do not train their students by categories but simply select gestures they feel appropriate to symbolize the meaning of a text. The student selected as a dance character simply imitates these gestures step by step and does not give any interpretation. To perfect the dance, a character is sometimes accompanied by four teachers who see to it that every detail is right.

*This categorization is made only for this particular workshop and is subject to further discussion.

Only a small group of people, particularly the senior dance teachers, is well versed in these gestures. No manuscripts, line drawings or explanation of this dance are available to the public.

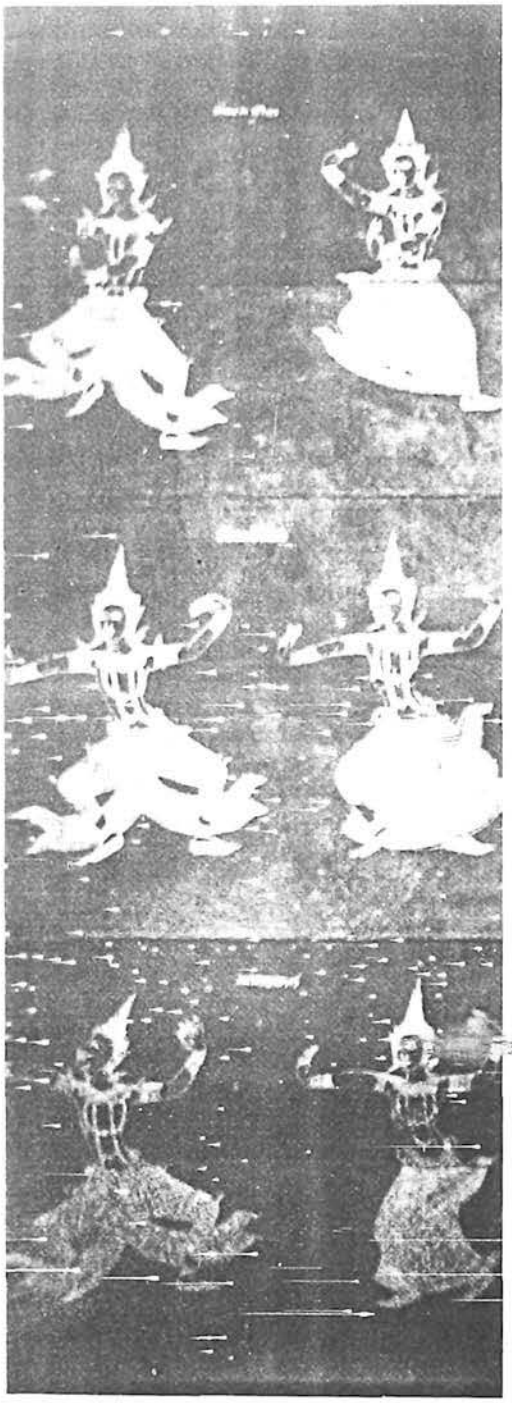
Ram na pat

Ram na pat (dance set-piecewith instrumental music) is a group of dances different from the ram pleng only in two aspects: it is accompanied by classical instrumental music, and each piece pertains only to a certain dramatic character. For example, a dance set-piece called **samoe teen nok** (walk like a bird) describes Rama and a few other refined heroes going to someplace while **kook pat** (go to fight song) tells of the trip of Ravana and other high ranking demons.

The students learn this dance only after they have perfected the master gestures. Not all the dancers are given the opportunity to learn these dances however. The teacher decides whether to train or not a particular student who shows the physical and mental ability to receive such training. The dancers may write or take note of these dances for their own use but their notes are not made available to the public. This practice would have caused the loss of one dance, ***ron prapirap,*** the most secret dance set-piece for a demon character, had His Majesty, the King, not ordered its documentation on film. At that time, the dance was known only to a very old teacher.

Dancers learn the dance without its accompanying music. When they study dances with lyrics, they simply sing the song while dancing and listen to the cymbal rhythmic patterns performed by the teacher. They pay attention to the drum rhythmic pattern when studying ram na pat. In the case of a simple dance, they utter the pattern themselves. The more complex set-pieces, however, require the presence of the traditional ensemble throughout the training session.

Today, the audio cassette plays an important role in teaching and training Thai classical dancers. The video cassette is becoming more



Dance gestures are recorded in ancient manuscripts.

and more important in documenting dances.

Documentation of Dance Drama

Dance drama is a vast subject apart from the dance itself. This paper will focus only on literature and performance in order to observe the system of notation and documentation.

Classical dance drama includes *khon* (masked play), *lakon nai* (royal court dance drama), *lakon nok* (common dance drama). It also covers lesser genres such as *lakon chatri* (the mixture of lakon nok and *nora* of the south) and *lakon pan thang* (dance drama of a thousand styles), etc. Each genre tends to have its own repertoire-Ramayana for khon, Inao or Pornji Cycle for lakon nai, Jataka or Buddha's birth stories for lakon nok. These examples of literature are traditionally sung and chanted by a singer-narrator or a chorus offstage. The singers tend to deliver the text orally from memory. The memorization of the text is made easier by the exclusive repertoire that a group presents.

However, the literature of each type of the dance drama has more than one version. At one time or another, a new version might be written by reinterpreting the story line. The difference among versions is marked mostly in the quality of language and the practicality of the performance. The singers are normally adept at only one version which is recorded in their notebook for reference during the performance. Only the singers of the Department of Fine Arts sing with the text. In its every new production, the producer-director always takes the liberty of adding or dropping certain portion of the classical text to suit the new presentation. Within the recent years, the libretti of these productions have been published.

Performance of dance dramas has been recorded in many ways. The names of various genres were mentioned in ancient manuscripts: *nang yai* was mentioned in the Ayutthaya Palatine Law dated 1358 AD and lakon nok in the Civilian Law of 1376 AD. Ancient mural paintings which depicted scenes from various performances are still observable in many temples; photographs of some have also been published recently. Historical accounts of dramatic forms including performances and important artists are also available due to the efforts of Prince Damrong who did work on the historical development of various classical forms, Danit Yup-o who did the same for the khon and Montri Tramote, for the various folk performances.

Audio-visual equipment plays an important role in documenting the performance of dance and dance drama today. Reel to reel tape recordings of each production at the National Theatre are available. Unfortunately, the films of some old productions, made by foreign enthusiasts, are kept mostly abroad. Ten to twelve 8" x 10" colour photos of each production are made for exhibition at the lobby of the theatre. Video tape recordings are being used more and more with many productions video recorded and kept at other institutions like the Royal Public Relations Office, universities, television station, etc. Unfortunately, most of them were recorded in the fashion of spoken drama, that is, using medium-and close-up shots to highlight the emotions, techniques which do not lend themselves to the dance drama. The whole body movement, hand gestures and the total composition of the group dance necessary for the understanding of the dance drama are not captured in the usual way of recording video programs.

Music

Music is an indispensable ingredient of dance and dance drama. Each genre tends to have its own master tune that is used throughout the whole performance.The frequent theatre goers recognize the genre by listening to its music.

Other melodies for classical dance and dance drama are known by dancers for their particular functions such as to accompany actions and movements or to express emotions. Walking tunes, drinking tunes, anger tunes, sad tunes, love tunes and even traveling by boat tunes are examples. Approximately 400 melodies are repeatedly used in classical dance and dance drama today. Professional singers learn them by heart without any kind of notation. They memorize the note of each tune by way of memorizing the standard lyric normally sung with it. Books of some of the lyrics are available. Without exact notes, however, the singers often sing the same tune slightly differently and this poses a problem in documentation.

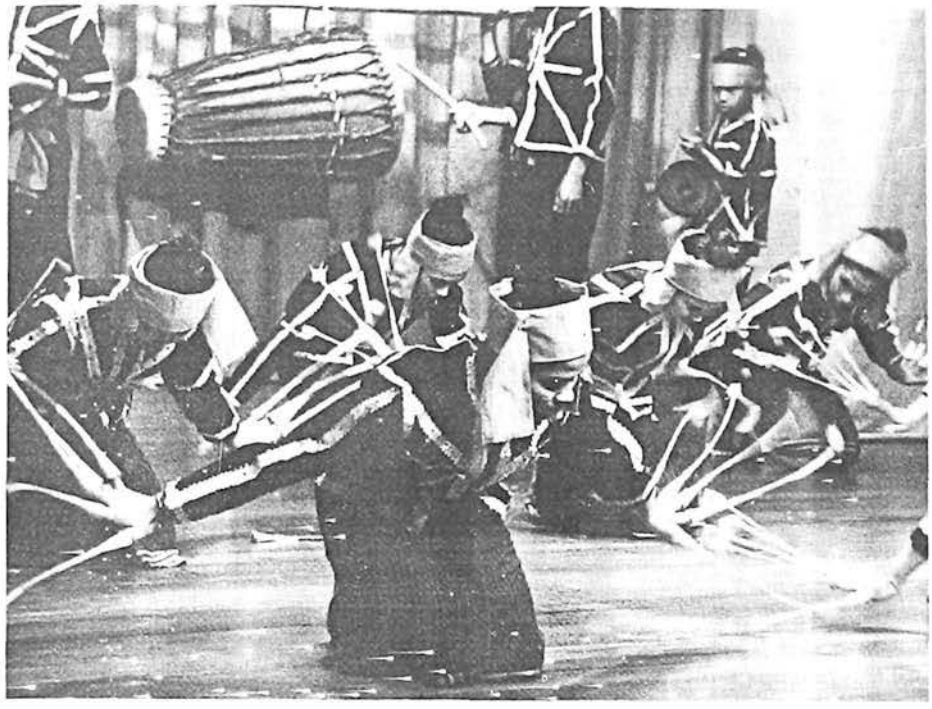
Classical musicians used to memorize the musical score hence did not read notes during a performance. Today numerical and alphabetical notation systems are widely used. Some attempts have been made to apply western notation to the Thai musical scale but it does not quite fit. Moreover, only a few classical musicians are familiar with this kind of notation. Their teaching and training system is very much the same as that used for the dance.

Notation and Documentation of Folk Dance and Drama

Folk dance and drama include regional forms as well, since they are recognized by the classicists and the public as such. Folk dances come in many forms. Since every large community utilizes dance as a part of their social or religious function, dance is recognized as an integral component of its cultural heritage and identity.

Folk professional dancers usually belong to the same family or related families, hence the dance knowledge is normally transmitted only among its members. Outsiders desirous of learning the dances may do so from a family with a dance tradition through apprenticeship, intensive training and stealing ideas

Above: Some dance gestures are inscribed in stones as seen in a bas relief found in Phimai. Below: Sculptures are also a source of information on how a movement should be done.



Folk dances are more easily modified than the classical ones.

from their colleagues during a performance. During their apprenticeship, the students stay with and serve the teacher who gives them dance knowledge in return. From the performances, they pick up some dances performed by their teacher or other dancers and add some parts of their own whenever they cannot remember. One other way of learning the dance is to hire a senior dancer to teach a dance set-piece intensively for ten to twelve hours.

Each particular gesture has a name but they are fewer than those for the classical dance, except for the *nora* dance form which is believed to have the same origin as the classical dances.

Folk dramas are different from the classical dance drama since they emphasize singing which is done by the dancer-actor-singer. In the classical type, the dancer and the singer are two different persons, each equally important. The actors are trained in the same system as the dancers. The former pays more attention to the verbal expression, however. Keeping their notebooks at hand, they write down the interesting dialogue or verses they hear during a performance or they may hire an old actor to write a verse for them to memorize and to use later whenever appropriate. Books of these verses written in the form of dramatic literature based upon folklore or even classical plays are available for the novice. Many video tape recording of these folk dances and dramas were made recently by many organizations.

Music for Folk Dance and Drama

The musical repertoire for folk dance and drama is limited. Folk actors normally use only 15 to 20 tunes throughout a performance. As true in the classical presentation, these melodies perform certain functions in the performance. Although the melodies are few in number, they become an endless collection for the actor-singers tend to improvise whenever they can. Efforts to record these folk tunes have been made. One of the most comprehensive book is the 676-page doctoral dissertation entitled *Khaen Playing and Mawlum Singing in Northeast Thailand* by Terry Ellis Miller. Audio cassettes of music for folk dance and drama are also available everywhere.

Institutions of Dance and Dance Drama

Dances and dramatic performance which require certain types of dance, such as the *nang yai,* were parts of the royal ceremonial performances since 1358 AD. Later in the early Bangkok era, the Department of Royal Entertainment assumed responsibility for all the classical performances under the guidance of a royal family whose ancestor was a great dancer. King Rama VI transferred the department under his care and established a school of dance and drama. During the reign of Rama VII, it underwent an economic depression. The Government under the constitutional monarchy revived it under the name College of Dramatic Arts after World War II. Today it offers bachelor degrees in dance and in music and has six provincial colleges.

The other institutions which are responsible for Thai dance and drama are the following:

The Division of Music and Dance, Department of Fine Arts, which is generally known as the National Theatre, presents mostly classical dance and dance drama at the theatre and around the country all year round. This department also publishes materials on dance and dance drama.

The Department of Dramatic Arts in three out of 36 teacher colleges under the Department of Teacher Training develops their students to be dance and drama teachers in high schools.

Most high schools in the urban areas provide group courses in dance, drama and music as minor subjects since 1981.

The Office of National Cultural Council with its 78 centers throughout the country provides a fair amount of budget to preserve the local dance and drama. It also publishes a large number of books on these subjects.

Dance and drama, both traditional and contemporary, are being taught in the universities. Two out

of the nine existing universities offer a bachelors' degree in theatre arts. The others are still developing their curriculum towards the bachelor's level as well.

The Tourism Authority of Thailand is also interested in supporting traditional dance and drama to promote tourism.

The Office of the National Identity under the Prime Minister's Office has taken a major step toward the preservation of traditional dance and drama. It has undertaken many researches and produced radio and television programs on the subject.

Some international organizations such as UNESCO, ASEAN and SPAFA support dance and drama as a part of their cultural relations program.

Private enterprises such as the Bangkok Bank and the Sri Nakhon Bank established a performing arts centers of their own to serve the public and to gain a public image. Oil companies like Shell give monetary support to promote public appreciation of the traditional performing arts.

Some foreign scholars and doctoral candidates did some researches on Thai dances and drama for their doctoral dissertation. However, their works are not available in Thailand.

A miniature sculpture showing a scene from the Ramakien

Conclusion and Recommendation

The Thai dance and drama have been handed down from generation to generation by way of oral tradition. It uses mainly the dance vocabulary and terminology to describe movements and positions. Some important pieces were recorded in the form of books, photograph,films and audio and video cassettes. Other records come in the form of notes made by the dancers themselves.

The dance and dance drama were institutionalized during the reign of King Rama VI. Today, many government organizations and private enterprises undertake projects to preserve and promote these arts mainly for education, culture and tourism purposes.

Although thousands of students are studying dance and dance drama, the traditional method of training is not sufficient to maintain the required standard of excellence. Additional notation and documentation systems such as the Labanotation System should be exploited for better and faster dissemination of the dance and dance drama tradition. The cooperation of the responsible institutions should be encouraged in the documentation of this tradition in accordance with its visually aesthetic expression. In the light of modern technology, the computerization of these arts should be foreseen as the most appropriate and advanced system of notation and documentation today. It is also necessary that funds be allocated to support the artists who are the living documents of this type of performing arts.

Labanotation . . . Continued from page 12

13. *Ibid.*
14. Fernau Hall, "Benesh Notation and Choreology", *The Dance Experience,* p. 135.
15. Ann Hutchinson, *Labanotation or Kinetography Laban* New York: Theatre Arts Book, (1970), revised and expanded edition, p. 1-2.
16. See also Soedarsono, *op. cit.,* p. 23-24.
17. Soedarsono, "Penuntun Belajar Notasi Laban" (A Guide to Labanotation), a manuscript compiled by the Directorate of Arts, Ministry of Education and Culture, Jakarta, 1978-79,p. 5-6. For a thorough study of Labanotation please read Ann Hutchinson, *Labanotation or Kinetography Laban,* revised and expanded second edition (New York: Theatre Arts Books, 1970),

The Drama of Search

by Ricardo Angeles

The Philippine cultural experience, from the migratory spawnings of the early Indo-Malay stocks and the eventual incursions of colonizers, presents a very interesting, multi-leveled setting on which the drama of documentation may be played. Its 400 years of colonial subjugation under three different cultures, i.e., Spanish, American and Japanese, has intruded into and altered the Filipino's experience of his "natural" cultural identity that one Jesuit scholar's remark on the perpetual incho–ateness of Philippine literature has been applied to Philippine culture in general.

Likened to a sprouting flower, Philippine culture, nipped in the bud, was never allowed to bloom, only to be re-planted and cut once again. This "perpetual inchoateness" makes the task of documentation acute for the Filipinos. To this inchoateness, add the ephemerality of the performing arts and you have a problem of conflict, in documentation at least, that may be aptly termed the drama of search - the search for the residue.

For Philippine drama, the residue of Philippine traditional theatre is neither the evidence nor the witness of what earlier Philippine traditional theater was.

Scholars, considering printed text in form as the only legitimate residue of theater, can trace only as far back as the 16th century, 1598 to be exact, the date of the first verifiable play performed in the Philippines during the early part of the Spanish regime in the islands. W.E. Retana noted that the play was written by a Jesuit and presented in honor of the first bishop of the Diocese of Cebu, Fr. Pedro de Agurto. The first play written in a Philippine dialect was also written by a Jesuit. This play, which was performed in Bohol by Filipino actors and actresses in 1609, was a dramatization of the martyrdom of Santa Barbara.

Dr. Ricardo Angeles, the Artistic Director For Drama, Folk Arts Theater, Cultural Center of the Philippines, prepared this paper for the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama held in Jakarta, Indonesia, on 18-28 July 1983.

The better-known dramatic forms, i.e., the *cenaculo* or passion play, the *comedia* or *moro-moro,* the *carillo* or shadow-puppet theater, the *karagatan, duplo, balagtasan,* and the *zarzuela,* are not indigenous. The cenaculo, depicting the story of redemption, from the creation of the world to the resurrection of Christ, was instituted by the Spaniards as a religious drama. The moro-moro was initially staged to celebrate the conquest of Mindanao by Governor Corcuera in 1637. Navarro de Peralta, who built his puppet theater on Magdalena street in Manila, introduced the first native shadow plays called the carillo with the presentation of romantic stories including Zorilla's Don Juan Tenorio in 1870. Even the Tagalog debates, i.e., karagatan, the duplo and the balagtasan, had their roots in the Spanish debates which according to Dr. Maximo Newman in his Dictionary of Spanish Literature had their origin in Latin, Provincial and French poetry eventually becoming a stock device in European literature. The zarzuela derived its name, according to Phyllis Hartnell, from the royal shooting lodge near Madrid where such diversions were the favorite amusement of Isabella's royal husband, King Philip IV. Needless to say, Filipino dramatists, e.g., Manuel Xeres-Burgos, Severino Reyes, Juan Abad, Aurelio Tolentino to name a few, made very good use of these dramatic forms utilizing them to serve their specific needs and, as Prof. Amelia Lapeña-Bonifacio attests to in her book, "The Seditious Tagalog Playwrights: Early American Occupation," even turning them into tools of resistance against colonizers.

This does not mean that there was no native theater before the arrival of the Spaniards. It simply means the native theater was pre-empted by the new forms introduced and therefore did not have the opportunity to flourish into dominant dramatic forms because, unlike that of the Occidental theater, native theater did not place emphasis on the written dialogue as basis for the action, hence no tangible record or residue was left.

If we consider the two elements of drama, i.e., action and language as residue, the more the deviation becomes apparent—action depicts gestures that are either Spanish or American; language displays shifting dictions of Spanish and American-

English. Though there has been a militant move towards nationalism and Filipinization, contemporary drama is neither comforting nor assuring because in place of the old dramatic forms like the zarzuela and the rest, it now bandies about more immediate and intellectually palatable ones that are shades of the absurd theater, the minimal theater, Russian realism and the like. But once again, it would be worthwhile to point out that contemporary Philippine drama, in the context of the Filipino's aspiration for cultural respectability, is now more relevant as it begins to assert the use of Pilipino as a language.

The issue of residue has been brought up in order to highlight the fact that due to the massive influx of influences and acculturation, which persists up to the present through the newer media technologies, Philippine drama has not really established a strong and stable footing to earn the rightful term, traditional.

Dance-drama, for that matter, at best is innovative rather than traditional. The **Rama-Hari** of the CCP Dance Company is a contemporary Filipino interpretation of the Ramayana. The **Kalinga** of the Folk Arts Theater is the transliteration of the Kalinga epic form *Ullalim.* Though employing gestures, movements and colors inspired by the authentic Kalinga, it is nevertheless, a modern-day interpretation of the Kalinga's oral tradition.

The dance-drama form is still at its experimentation stage and the number of groups of dance companies occasionally employing it are few. We may cite the Cultural Center of the Philippines Dance Company with Tales of the Manuvu (1980), Rama-Hari (1982), Amada (1970), Itim Asu (1970), Sisa (1978); the Folk Arts Theater with their *Alamat* (Legend) Series: "Daragang Magayon in (1975), "Kalinga" (1980), "Munahan at Isara" (1981), "Reyna Elena" (1982); the Sining Kambayoka of the Mindanao State University with their adaptations of Muslim and non-Muslim legends into contemporary dance-drama.

It is apparent from the residue, therefore, that there is no clear line of continuity that may bind the contemporary with that of the traditional. This may spell the difference in the objectives of documentation: while the role of tradition for most is simply reinforcing, the role of tradition for Filipinos is identifying; while "existing traditions" for most are "adaptations of earlier traditions", for us these are trans-plantations from other traditions; while culture for most is traditional, culture for us is innovative; and while the objective of documentation for most is to preserve, we document to discover.

The Mansaka Tribe from Davao, Philippines, performs the Paballung dance.

Irian Jaya Origins

by Wilhelm Solheim II

The prehistory of New Guinea is very little known. Irian Jaya, the western Indonesian half, is archaeologically, the least-known part of Indonesia. The first organised research there began in September 1975, although Irian Jaya was not completely unexplored before.

In 1907, Van der Sande found bronze artefacts in Lake Sentani. Over the next thirty-five years, similar artefacts were reported, considered to be related to the so-called 'Dongson bronze culture' of northern Vietnam. How and when these bronzes come to Lake Sentani remains a mystery. In 1937-38, Josef Roder led an expedition to the Arguni Island area of MacCluer Gulf, western New Guinea, in search of reported cave paintings, which he found. In the final, long-delayed report on this expedition, he mentioned other archaeological materials also discovered in these caves. Following World War II, K.W. Galis kept track of all accidental archaeological finds reported to the Dutch government offices and visited many of the sites.

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This is a reprint from the Australian Natural History, Vol 19, No. 10.

Very few archaeological data emerged, however. Recently it was hypothesised that the Austronesian-speaking people[1] the Nusantao, originated in the southern Philippines and eastern Indonesia. The Nusantao's most likely route into the Pacific would have been along the north coast of New Guinea to the Admiralties and the islands of the Bismarck Archipelago.

A survey of the Irian Jaya coast was therefore mounted to collect artefacts these people might have left as evidence of their move into the Pacific.

In an area for which there is so little existing archaeological information, it is very difficult to plan an exploration programme. The problem is mitigated by searching for caves. With little time to cover a wide area, it is impossible to find sites by ground survey. Information must be obtained from local inhabitants who are familiar with nearby caves, many of which were used in prehistoric times for burial, temporary shelter, refuge, or living. Archaeological materials found there may not necessarily give a cross-section of the cultures of peoples living in or using an area over time, but they provide a beginning.

Padwa Settlement

The best rock type cave formation being limestone, it was the coastal limestone areas that were examined. Four areas were surveyed—the northern and western portions of Cenderawasih Bay (formerly Geelvink Bay), scattered areas near the western tip of New Guinea, the Kaimana area on the southwest coast, and part of Lake Sentani.

The most thorough survey was of Biak and the Padaido Islands, in Cenderawasih Bay. On the south shore of Biak Island exists a *kampong* or settlement called Padwa, consisting of about ten small houses built on piles over the water. To the east of the kampong are two limestone formations with sheer sides extending upwards about sixty metres. The outer formation has two horizontal grooves all the way around, one above the other. The lower groove is still being cut by high tides while the upper one, now about five metres above high tide, was formed by wave action either from an earlier higher sea level or at the present sea level with tectonic movement raising this cut to its present position.

[1] Austronesian languages are those related languages spoken by the native inhabitants of Polynesia, Micronesia, Island Melanesia, Indonesia, Malaysia, Philippines, the pre-Chinese peoples of Taiwan, some groups in Vietnam such as the Cham, and the Malagach of Madagascar.

The people living in Padwa speak Biak, an Austronesian language. They are very interested in the history of their kampong and reported that five generations ago, their ancestors arrived on the coast from an interior settlement close by, which had been founded by people moving from a kampong towards the eastern end of Biak. This, and ultimately all Biak kampong, were established by people from *Kampong Korem,* a location several hundred metres upriver from the present kampong Korem on the north coast of Biak. Legends, partly magical in nature, tell of the original Korem founders, the first Biak-speaking people who came by from the east, probably from the north coast of Irian Jaya. These people have been very successful, first inhabiting Biak Island and later taking over all of Biak and the Padaido Islands from their earlier inhabitants, except for the island furthest east, Padaido Island itself.

The people living in Padwa were very hospitable. The survey party stayed in the house of the local schoolteacher, Mr Suabra, sleeping on the floor of his main room, and were accompanied by two officials from the Institute of Anthropology of Cenderawasih University at Abepura (near Jayapura, the capital of Irian Jaya) who were both natives of Biak, so there were no communication difficulties. Problems developed, however, with the neighbouring kampong of Urfu. Disagreements between Urfu and Padwa over the ownership of the two limestone formations east of Padwa reached a climax when archaeological testpits were put down there. News of this reached Urfu and a misunderstanding developed that came close to an open fight. Happily, the elders of both kampongs wished to solve the argument peaceably, and after rather heated discussions several Urfu elders were invited to examine the excavation work. This arrangement convinced them that the work being carried out was neither illegal nor unfairly advantageous to the people of Padwa in their rival claims to this land.

The first settlement of Padwa, called Padwa Mnu, was located on top of the two limestone towers. These were easily defensible if attacked, and provided an unobstructed view of any approach by water. During World War II, the people of Padwa were able to watch the air battle over Biak when the Americans and Australians attacked the Japanese. All the caves close to Biak town had been used by the Japanese, producing much disturbance and leaving considerable equipment, including unfired ammunition and unexploded hand grenades.

The inner and larger limestone tower had numerous vertical fissures as well as upper horizontal grooves. Several fissures and the westward facing upper ledge contained many burials. In the first cave were deposited human bones and part of an old *prao* (a small to medium sized [ca 46 metres] single outrigger canoe used by the local people)—the remains of the two men who founded Padwa Mnu, their prao, and friends who moved there with them. In a small cave immediately above this one were the skeletons of a 'big man', a female, and baby. In both caves broken pottery, beads, and other small artefacts were also found. On the western ledge of the smaller tower, skeletons were found with artefacts and a few unbroken ninteenth century European porcelain bowls and plates, fish spears, other badly rusted iron artefacts and even one polished stone axe. The dead, brought here in a stretcher, were placed on top of earlier funeral remains. For people considered to be special, a secondary[2] burial ceremony was held, and their bones were placed in a carved wooden coffin on a ledge of the larger tower. The western ledge continued in active use into the 1930s.

Korwars are carved wooden figures representing specific ancestors.

Korwar

West of Padwa, continuing for about 200 metres, was a limestone cliff. In two areas where the upper ledge was particularly evident there were other exposed cemeteries. Associated artefacts were similar to those from the Founders' Cave and included a number of *korwar.* These are carved wooden figures representing specific ancestors. Though greatly valued by art collectors, they rarely appear in museums (mainly in Holland and Germany) and very little was known of their manufacture and use. Korwars were particularly disliked by the first Christian missionaries among the Biak. Christianity was first brought to this area in the years preceding World War I by Biak missionaries who themselves had been brought up in Christian missions in eastern Indonesia. In many areas the first missionaries had their converts bring their korwars to a large gathering where they were burned. Failing to understand their own traditions, they mistakenly considered these figures to be idols, when they were mainly thought of as vehicles for the ancestor represented by the figure. A figure was carved soon after the death of a man or woman and kept by the family. In times of stress or anticipated stress, the figure was brought out and the spirit of the represented ancestor was ceremonially called for consultation. The spirit then came and resided in the figure during the consultation, leaving the figure after giving advice.

[2] A primary burial is a burial of the body immediately after death. After some years the primary burial is opened, the bones cleaned and then reburied. The opening of the primary burial, cleansing the bones, and the reburial (secondary burial) involves considerable ceremony.

Most of the korwars are made of softwood but for famous people they were sometimes carved from hardwood. Very rarely were they made of stone; there used to be three stone korwars in Padwa but these were destroyed on the orders of the missionaries. Twenty-nine rather fragmentary korwars, including three made of hardwood, were collected by the survey team. Twenty-seven varied in height between 19 4cm and 29cm, one was 32cm and the other 40cm.

Coffins Discovered

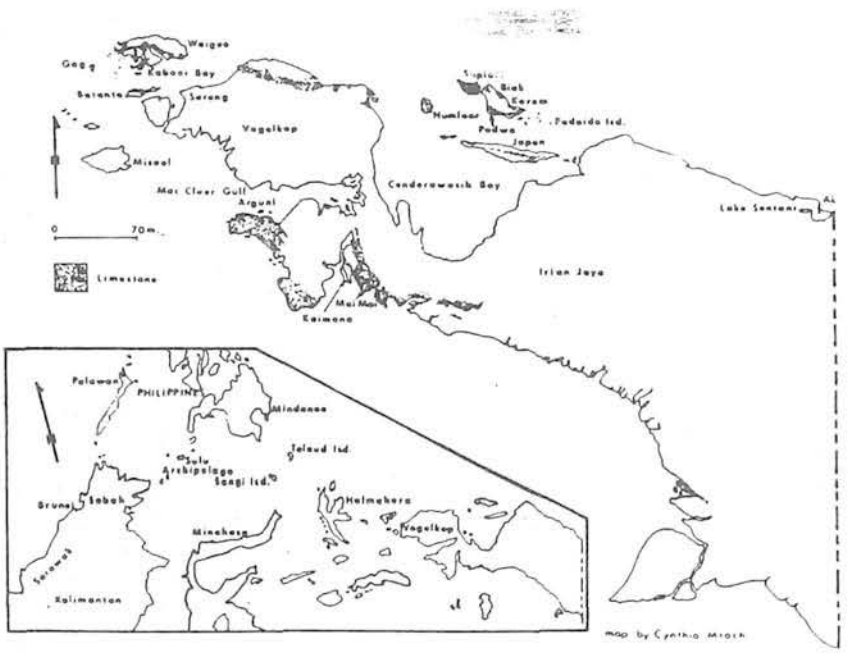
Near the area where several korwars were found, the survey team also discovered a simple, narrow coffin with a lid containing the bones of an adult woman and those of a baby or possibly a foetus. Next to the coffin was a skeleton in a semi-flexed position with the heels brought up against the pelvis and the leg bones vertical, perpendicular to the body. Another similarly simple coffin containing no bones was also found and taken to the anthropology museum at Cenderawasih University to be included in an exhibition explaining the survey and showing what had been found. Four months later when the survey team returned to Padwa, the local people were shown pictures of the exhibits. Although they felt very proud that Padwa was the subject of an exhibition, they were surprised to see the simple coffin, and not one of the more ornate, carved ones. At their invitation, two carved coffins were chosen from a ledge at the base of the larger tower east of Padwa to take back for the exhibition. In one were the bones of a famous warrior, and in the other those of a woman who had been loved and highly admired by the people of the kampong. Both were known by name and had descendants still living in the settlement.

Other Survey Sites

The survey team also visited Gag Island, Waigeo (to the west of Irian Jaya) and Me Island, west of Kampong Salio, a leper settlement run by the Indonesian government. On Me Island, at the base of a limestone cliff, there was a small shrine with a carved wooden image and at its base a very large triton shell, a human skull cap, and an old bronze gong. As this shrine was obviously of local importance, none of its contents were disturbed. Continuing the journey to a small island in the northeastern end of Kaboei Bay, the survey team visited a burial cave which would have been impossible to find without local assistance. Here were many skeletons and wooden bed-like platforms, wooden chests, coffins, porcelains, stoneware and other artefacts. This cave had been visited a few months earlier by a boatload of Indonesians from Sarong and they had taken artefacts away with them. A very small test pit was put in to see how deep the deposit was and then the survey team was permitted to take one carved platform, a few nineteenth century, mainly Dutch, porcelains and other artefacts from the surface, to make an exhibit in the museum at Cenderawasih University.

The third area surveyed was around Kaimana. The most interesting find was a tremendous number of paintings in wave cuts in the cliffs north and south of Kampong Mai Mai, southeast of Kaimana. The wave cuts resembled those at Padwa, raised about five to six metres above present high tide. The paintings, in different shades of red, were on the back wall above the ledge and protected by an overhanging ceiling. They were similar to those published by Röder from the Arguni area and included human figures, lizards, dolphins and a variety of geometric patterns. In some parts, much of the original painted surface had weathered away, some paintings were superimposed on others, and in many cases, lime in solution from the ceiling above had washed over portions of paintings, blotting them out. These paintings are probably quite old, the people in Mai Mai having lived in this area for a long time. Asked whether they knew any stories of their ancestors arriving from elsewhere, they could tell none and had no knowledge of who had made the paintings.

A map of Northeast Indonesia, Southern Philippines and Irian Jaya



On several Sundays, the survey team visited various kampongs on the shores or islands in Lake Sentani. Kampong Abar is the source of earthenware pottery for people around the Lake today and has been throughout the remembered past. Information on their pottery manufacture was gained from several of the women potters. The Island of Kwadawari was also visited in the western end of the Lake to find data on carving from the most famous of the Lake's woodcarvers. He had recently died, but his son and other men were continuing the old traditions. Woodcarving had almost died out but a woodcarving revival now seems to be under way.

Bronze Artefact

The local people also told the survey team that nine bronze artefacts had been found on Kwadawari. Around 1906, a large tree near the shore had blown over and six bronze artefacts were found in the roots. In 1958, Professor de Bruyn received permission to dig where the tree had been and he found two more artefacts. The ninth was found when a football field was levelled at the north-western end of the island. De Bruyn took the two that he found away with him. Between 1924 and 1940, a German missionary called G. Schneider was given two. These, he said, would be turned over to the ethnographic museum in Leiden, Holland, but it is not known whether they ever arrived there. The tool found at the end of the island was given to a Dutch 'information officer' in the 1950s. This was a smaller version of the handled round-edged axe. The four remaining tools are in the possession of a Kwadawari elder, who keeps them in a leather bag. When they were taken from the bag to show to the survey team, the old people nearby became quiet and respectful. When the tools were returned to the bag, three elderly men clapped their hands in unison three times. The survey team also excavated a burial area in the centre of Kwadawari. Much pottery similar to that at Abar was found, but no further bronzes. Indeed, the bronzes of Lake Sentani remain as much of a mystery as ever.

...the bronzes of Lake Sentani remain as much a mystery as ever.

Conclusions

Due to a two-month delay at the beginning of the Irian Jaya survey, the laboratory processing and analysis of the collected materials were not completed. Until this research has been finished, the full results of the programme will not be known. It is most likely that inferences that the Nusantao moved into the Pacific along the north coast of New Guinea would be gained from pottery remains showing relationships to the Lapita pottery of the South Pacific and the Sa-huynh-Kalanay pottery of Southeast Asia. A possible early site found west of Kaimana had pottery and associated shell and stone artefacts which may be similar to whatever lies still buried at the early Sa-huynh-Kalanay sites in eastern Indonesia and southern Philippines. In Cenderawasih Bay and northeast of Sorong, pottery has been found with many of the decorative elements of the Sa-huynh-Kalanay pottery but most of these were proto-historic sites. No specific elements of the early Lapita pottery were noted in the Irian Jaya pottery. Thus, while there is possible evidence for the relationship with Southeast Asian archaeological cultures there is as yet no close relationship demonstrated with Melanesian archaeological cultures.

Further Reading

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The author acknowleges the Ford Foundation Southeast Asia Research and Fellowship Programme and the Indonesian office of the Ford Foundation who gave financial assistance to the three sponsors of the survey: the Indonesian National Research Centre of Archaeology, Cenderawasih University, and the University of Hawaii. Thanks are given to Dr Rubini, Rector of Cenderawasih University and Dr Suharno, the Director of the Institute of Anthropology at Cenderawasih University for the laboratory and staff facilities they made available to the project, to Mr Coates of Freeport Indonesia, Inc., Messr Moorman and Kansil of Pacific Nickel, Mr Arthur of Sun Oil Company, Mr Tan of Kaimana, and Mr Muharramsyah of the Indonesian Department of Culture for their indispensible assistance in the field. Many others helped greatly to make this project a profitable one.

The Reliability of Burial Assemblages and Other Ceramic Assemblages in Similar Context as Indices for Dating

by Tsugio Mikami

More often than not, we face a problem of dating ancient ceramics at a given archaeological site. If the date of the site is already known, it is quite helpful in estimating the date of the buried ceramics and vice-versa: the date of the ceramics can become a good tool for fixing the date of their mother site whose life period was uncertain because of lack of records. A close relation does exist between a site and its ceramics. However, no matter how advantageous it may be to apply the interrelationship to dating the other, the result obtained would hardly be reliable unless the following factor is carefully taken into consideration.

The most important factor is ascertaining that the ceramics were actually produced in the same period as the site and that different aged ceramics were not used in the graves. A ceramic made in the preceding period but buried in a site of a succeeding period cannot be used for deciding the date of the latter; neither can the date of the site be a good indication of the date of the ceramics.

A paper presented during the SPAFA Workshop to Standardize Studies on Ceramics of East and Southeast Asia held in Cebu City on 15 - 20 February 1983.

The author is the president of the Japan Society for the Study of Oriental Ceramics and a Councillor of the Indemitsu Museum of Arts.

Until around the 13th century, the burial implements of various kinds, except coins and foreign goods, were made in almost the same age as the tombs. This conclusion is derived from the results of examining the tombs of high class families; this might also be true in the case of the implements buried in the tombs of common people.

In ancient time, it had been very important to the Chinese people to show their respect to their ancestors. They put great emphasis on funeral, hence its ceremony was very luxurious. Based on such way of thinking and custom, a number of implements were buried along with the dead. In accordance with the status and class of the dead and his family, newer and higher grade goods were chosen. Used ones or things of former period were not usually included in the burial offerings. Therefore, almost all metal, jade, lacquer works, ceramics et.al. found in the tombs in ancient and middle ages may be considered as contemporary with the buried person. The following could serve as examples:

1. The famous burial implements of the "Han Tombs at Man-Ch'eng" (Tombs of Lisheng and his wife) in the second century found in North China.
2. The gorgeous ones of the "Han Tomb No. 1 at Mawang-tui, Changsha" (Tomb of the wife of Li-T'sang).
3. Those in the tombs of the following: a) the third century tomb (297) found in Nang-king; b) the seventh century (608) tomb of Li Chikung at Sian; c) the eight century (706) tomb of T'ang tomb of Princess Ying-tai at Si-an district; and d) the tombs in the Sung period.
4. Some celadons found in the tombs in Wu and West Ching period in the third century bore the inscription of the vear they were produced. In this case, the date of the construction of the tomb could be estimated with considerable accuracy.

Coins and foreign goods found in tombs constructed prior to the 13th century did not necessarily belong to the same period as the tombs. For example, bronze coins recovered in T'ang and Sung tombs were not made in only one corresponding period but in several periods. Since coins of several periods could be used at one time, the people might have thought that all the coins belonged to a specific

period and hence buried them together. In this case, the coin bearing the latest date should be considered as the most helpful in dating the tomb; the tomb, thereby, is dated at the same time the newest coin in the lot was minted or after.

Most gold and silver coins found in T'ang tombs were of the Sasanian dynasty of Iran which fell during the early T'ang period and of the Byzantine Empire in the fifth and sixth century. These coins could not have been used in China; rather they must have been kept by the T'ang people as precious treasures with a special value beyond the frame of the period and, hence, buried with the dead.

Aside from coins, the other imported items included in the T'ang burial were metal works and glass wares from West Asia.

New Burial Customs

From either the Yuan period in the 14th century or the Ming period in the 15th century, the custom of burying new goods of the same period seemed to have been altered as evidenced by the burial implements in the tombs built around Nanching in the early part of the Ming, the first half of the 15th century. They were as follows:

1. The tomb of the wife of Sung-cheng who died in 1418,
2. The tomb of Sung-hu (1440) and his wife, Princess An-cheng (1443),
3. The tomb of Pieng-cheng (1439),
4. The other tombs built in the first half of the 15th century.

In these tombs were found marvelous wine bottle (Meipin), deep bowls which are 14th century's blue and white, and ewers of white ware of the same century.

During that period, the people started using goods of former period as burial implements if these were excellent products and were used by the person before his death. Under such circumstance, the date of the tomb does not always become a proper measure for dating the burial implements and vice-versa. This custom of including goods of former period into burial implements was also observed in the Ching period. From the tomb of Hei-Shali (1676) at west suburbs of Peipin, excellent enameled wares (overglazed ware) of Ming period in the 15th century were found in great quantity.

In Japan, before the seventh century, high class families built mounded tombs and buried contemporary goods made in Japan and some products, such as bronze mirror, from China and Korea. Among the foreign goods were some items made in the period preceding that of the tomb. By the seventh and eighth centuries however, when Buddhism rapidly expanded in Japan, the high class families tended to cremate their dead and to bury ashes in jars with only a few burial implements.

The jars used to contain the ashes included Japanese-made ones and Chinese -made celadons, black glazed ware, ash glazed ware and others. The Japanese vessels were apparently made in the same period. The Chinese ones still have to be studied carefully. However, some cremation tombs had their construction dates in them and they showed that the Chinese vessels used as ash containers were made at least by the time of the burial. In general, most Chinese wares belong to the same period as the cremation tombs. This indicates that they were used soon after they were imported.

After the 15th-16th century, the Japanese also began to include in the burial implements the goods that were long used by the deceased, precious foreign goods or a part of the family treasures. The contemporaneousness of the burial goods, as a whole, was not maintained. Hence, we need to be more cautious in using the goods in the tomb for dating.

To go into the study of the dating context between tombs and their burial implements in Southeast Asia, we must have ample knowledge of the history and the burial concept and its related ceremonies of each country in the area. The people in these countries might not be well aware of the date and place of the imported Chinese ceramics. They might have buried the goods thinking naturally that those were contemporary even if, in fact, the goods belonged to a previous period. Or they might have believed that the Chinese ceramics had extraordinary magical power, hence buried them regardless of their production period.

From... the Yuan ... or the Ming..., the custom of burying new goods of the same period seemed to have been altered.

Sinan Relics

Other ceramic assemblages like the Sinan relics will serve as good reference for dating other ceramics. An enormous number of relics were salvaged from a wrecked ship off Sinan country, sourthwestern part of the Korean Peninsula. The wreck was found in 1975, and since 1976, a joint survey of the Bureau of Cultural Property and the Navy of the Republic of Korea has been carried out every year.

In 1982, a total of 17,947 pieces of relics, all Chinese made were already salvaged. They included ceramics, metal work, lacquer, stone implements, glass, black pepper, fragrant wood and some 100 thousand ancient Chinese ceramic coins. According to the recently discovered wooden inscriptions and based on the coins, the ship had left Ning-Pao, Southeast China, in 1323 and was on its way to Japan via Korea

Continued on Page 34

Rang-Kwian and Samed Ngam Shipwrecks

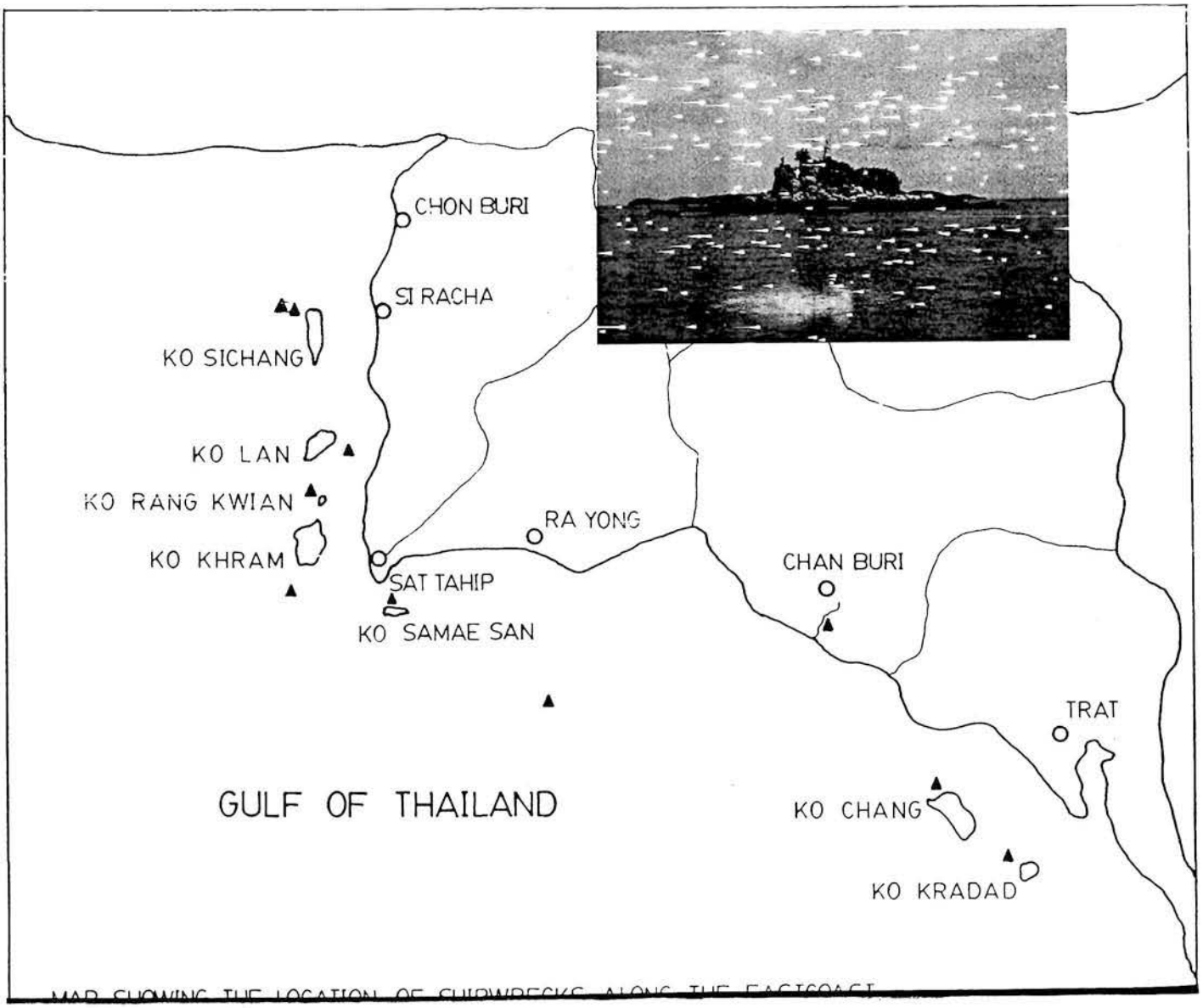
by Vidya Intakosai

Late in 1977, the Underwater Archaeological Project was established to emphasize research on the broader aspects of Thai maritime history. However, underwater archaeological work started in 1974. Although the Fine Arts Department was not yet equipped with certain apparatus for underwater operation, the salvage of Ko Kram wreck in the Gulf of Thailand was undertaken with the cooperation of the Royal Thai Navy UDT and expert from Denmark. Many hundreds of Sankalok ware were recovered from this wreck which lies at depth of about 40 meters.

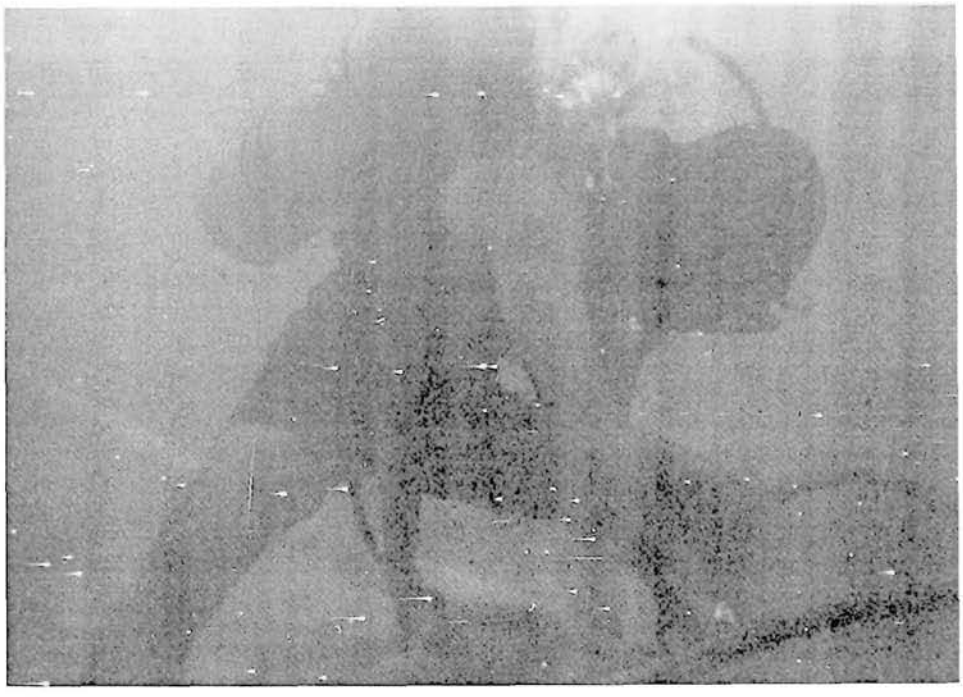
After the acquisition of needed equipment in 1978, the underwater archaeological research team composed of two archaeologist-divers and five technician-divers started a systematic excavation of the Rang-Kwian wreck which was located in shallower water. A 17-meter fishing boat was hired as excavation base. The excavations were conducted from March through July, the most suitable periods based on the monsoon; the remainder of the year was devoted to exploration of ancient shipwrecks, treatment of finds and final anaysis. This excavation ended in 1981.

Rang-Kwian Wreck

The wrecksite is located about 10 kilometers off-shore at Bang Saray, one of the most popular fishing village of Chonburi Province, on the coastline of eastern



MAP SHOWING THE LOCATION OF SHIPWRECKS ALONG THE EASTCOAST



Left (opposite page): Map showing the location of shipwrecks along the coast of Eastern Thailand. Inset: Ko Rang-Kwian, view from the wrecksite. Top : A diver at work. Left above : a preliminary treatment of finds is carried out on board. Right above : A hired fishing boat served as excavation base.

This article sums up the findings of the underwater excavation conducted in Thailand in the past year. Initial reports were printed in the SPAFA Digest Vol. II, No. 2 and Vol. III, No. 2.

The author is the head of the Thai SPAFA Sub-Centre in Underwater Archaeololgy.

Thailand. About 700 meters to the east of the site protrudes a rocky islet called Ko Rang-Kwian. It is believed to have caused the disaster of the grounded ship. The wreck lies about 1.50 meters under sand-shell seabed at a depth of about 22 meters with currents up to 3 knots.

Underwater visibility in the area was rather limited, up to 5 meters. Air-lift and water-dredge were employed to remove sand and shells. A metal grid was used to record each find. Although considered dangerous, the operations were carried out by one diver at a time to save bottom-time and manpower. Each diver spent one-hour bottom-time a day and took turns maintaining the diving equipment and doing other chores on board.

Rang-Kwian wreck had been well-known to divers long before the excavation. In fact, many ancient wrecks, now available for archaeological investigation, were accidentally discovered by fishermen and treasure-hunters. Consequently, they have been destroyed by looting, hence, urgently require excavation.

The Rang-Kwian wreck was no exception. It was blasted by looters. Explosives were employed, according to information, to break up the concretion of Chinese coins and a large number of copper ingots for easier transport from the site. Among 200 kilogrammes of Chinese coins discovered during the excavation, some were dated as early as the 7th century A.D.; the latest ones, the 15th century A.D.

The keel of the Rang-Kwian wreck measured approximately 20 meters; it lay in the North-South direction, its bow pointing to the South. A 7-centimeters in dimension bronze mirror with human and floral mofifs on one side was secured on the keel near its joint and the stem-post. The keel measured about 60 centimeters across with a water passage dug along its entire length. Only 8 pieces of hull planking survived intact.

The Finds

The ship's earthenwares were mainly different varieties of cooking-pots with concave-lids and cooking-stoves. A quantity of very large and smaller jars was recovered; unfortunately, only four large jars were whole. A large majority of smaller jars with traces of brown glaze was identifiable as Chinese in origin. The earthenwares were undoubtedly of Thai origin. Additional quantities of ceramics were identifiable as Vietnamese and Chinese in origin.

The assemblage of ceremonial objects were also found to be concentrated at the stern portion of

the wreck. These were a bronze-gong, a bronze bell with three-prong handle, a metal burner and a three-footed circular stone quern used for grinding herbs.

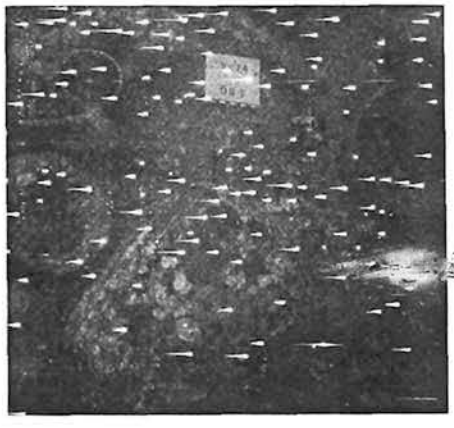
Most organic materials were found inside some smaller jars. These were duck's egg-shells, mangrove-crabs (a kind of semi-saltwater crabs which at present are popularly used in Thai cooking in lieu of salted ones) and pig bones. In addition to betel-nuts, bronze lime-containers were recovered, indicating the practice of betel-nut chewing among the crew. Elephant tusks were also found in disintegrated condition.

A pair of intricately made gold bangles studded with coloured glass, each weighing about 60 grammes, was recovered from the stern portion. The sophisticated craftmanship of these gold bangles was identical to that of the royal jewelry, dated Early Ayudhya Period, 15th century A.D. Other personal effects found included a bronze hair-pin, bronze tweezers, an ivory ring, a small bronze mirror, a carved wooden tuner of a stringed-musical instrument, an ivory ruler and bronze harpoon and fish-hooks. Fragments of glass-vessel and lacquerware with unidentifiable red-painted animal figure were also recovered from the stern portion.

It showed evidence that ancient Southeast Asian seagoing ships were built to carry cargoes below the main deck. The living quarter of the crew was located in the main deck; this included an area for keeping domestic animals used as food supply during the long voyage. High ranking officials and paid passengers were probably accommodated in the aft-castle.

The Rang-Kwian wreck revealed that, on the bases of quality and quantity, the more sophisticated assemblage of utensil and equipment was found on the stern portion of the wreck. Four carved-wood panels with faunal and floral designs indicated the presence of decorative pieces in the castle.

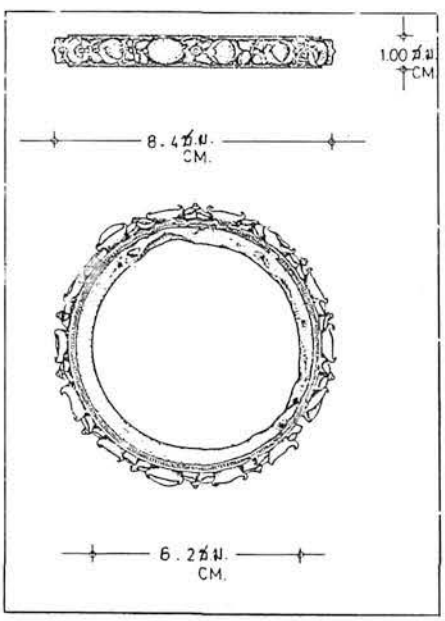
Many questions still have to be answered concerning the wreck, such as the origin of this ship and the nature of its voyage. Unfortunately, the looting had done a lot of damage to most important evidences which are needed for the study of its maritime history.

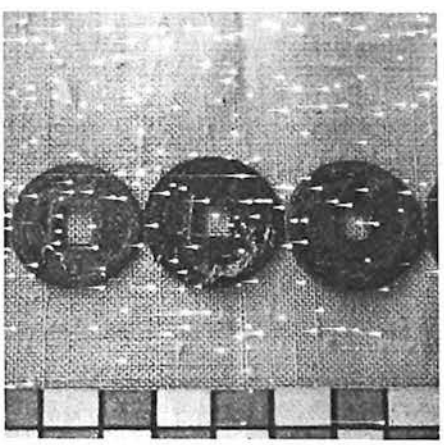


Top : Smaller jars and some cooking vessels. Left above : A bronze gong found in site at the stern portion. Right above: Large storage jars.

Samed-Ngam Wreck

Chantaburi is one of the ancient sea-port on the eastcoast. It has a river which flows through the town to meet the sea at Lam-singh (Lion Point), a place named after a





Top : Decorative carved wood panels. Left above: Drawing of a gold bangle studded with coloured glass. Right above : Chinese coins

big boulder in the shape of a crouching animal. The wreck is located on the muddy bank about 3 kilometers from the estuary of the Chantaburi River.

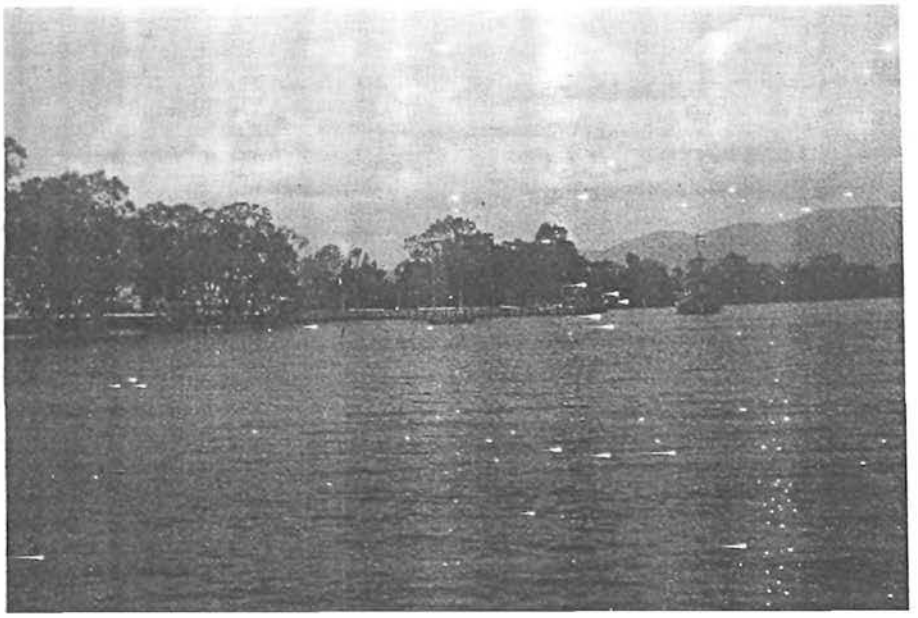
The excavation had started in early 1982 and lasted about four months. An earth-dam was built surrounding the site to keep water out as long as possible during the excavation; but at high tide, the site got flooded by seepage through the earth-dam. Water-dredge was employed to cast mud out and a large quantity of charcoal was collected from a sieve placed at the end of the pipe.

The wreck lay under one meter of mud, at right angle to the river-bank, with its bow pointing to the north. It measured approximately 21 meters in length and 7 meters in width. This wreck was in a better condition than the Rang-Kwian's. The structure itself gave a lot more to study regarding the ancient shipbuilding techniques. The hull planking was of some kind of pine-wood, each of which measured about 10 centimeters in thickness. The construction of the hull was later described as a carvel-built technique. Large square iron nails tapering at one end were used to reinforce the edges of the planks. The keel and crossbeams were of hard wood.

Few artifacts were discovered during the excavation; they were blue and white porcelains and fragments of earthenware. Eight Chinese coins with square perforations, similar to those found at Rang-Kwian wreck, were discovered. One of these was dated early 18th century A.D., and the other, early 19th century A.D.

The wreck is believed to be a Chinese junk which was put in dry-dock after the unloading of its cargoes at a nearby sea-port. Traces of damage along the hull suggested that the scaffolding might have collapsed during the reparation; and the ship had probably been abandoned where it was found.

To preserve this shipwreck as well as to promote tourism, a plan is being considered to construct a concrete dam surrounding the site in the near future. Further excavation of Samed-Ngam wreck is needed to gather more information and to clean the entire site.



Above: View of Chantaburi River from the Samed-Ngam wrecksite. Left below: Hull is cleaned for photographing and drawing. Right below: Cross-beams are carefully measured before being placed in original position.

The Reliability.
continued from page 26

when it sank off Sinan County. Almost all the commodities but coins aboard the 28.4 m. long ship were made in the early part of the 14th century. This means that except for a few items, all the products loaded had the same age.

The ceramics total 15,451 pieces including celadon, white ware, chin-pai ware, black glazed ware, opaque blue glazed ware, underglaze painted ware etc., Three pieces of Korean celadon and one Japanese *Koseto* were also included. Almost all of these Chinese ceramics were trading goods and considered to have been made in the early part of the 14th century. The three Korean celadons were attributed to the 12th-13th century. These and the koseto were not trading goods.

If all these Chinese ceramics were made in one period, the following may be considered: majority of the celadons and white wares correspond to what we have dated as made in the first half of the 14th century. Although few, some celadons and white wares were dated as belonging to the 13th century and some to the 15th century. Since the ship sunk in the 20s of the 14th century, we probably have to change our concept of the dating of the celadons and white wares belonging to the categories mentioned. Certain types of celadons belonging to the 13th century might have been continued to be made in the next century just as it was; in the same manner, certain type of ceramics which had been considered to be a 15th century product could have been already started to be made in the early part of the 14th century. A ceramic assemblage found in the wrecked ship serves to date certain types of ceramics just as the above example suggests.

In order to utilize burial implements and ceramic assemblages in dating ceramics, I think it most important that the archaelogists do as many excavations as possible and exchange information.

SPAFA Activities

Study Tours of Sub-centre Personnel Arranged

To provide archaeology and fine arts experts and scholars in the region an opportunity to meet and to exchange views on the various SPAFA programmes and activities, the SPAFA Co-ordinating Unit, since the beginning of the year 1983, has arranged consultancy services for and study tours to the SPAFA Member Countries: Indonesia, the Philippines and Thailand.

The two sub-centres in the Philippines, Sub-Centre for Prehistory and Sub-Centre for Fine Arts, played hosts to Indonesian and Thai experts. Mrs. Nattapatra Chandavij. Thailand and Mrs. Sumarah Adhyatman, Indonesia acted as consultants to the SPAFA Workshop to Standardize Studies on Ceramics of East and Southeast Asia which was convened jointly by the Sub-Centre for Prehistory, the University of San Carlos in Cebu City and the SPAFA Co-ordinating Unit on February 15-20, 1983. Four experts did work with the Sub-Centre for Fine Arts: Mr. Aree Soothiput, Thailand and Mrs. Hildawati Siddhartha, Indonesia provided consultancy work in a training programme in the field of visual arts while Dr. Saisuree Chutikul, Thailand and Mr. F. X. Sutopo, Indonesia consulted with Philippine experts in the field of documentation of ethnic music.

The SPAFA Thai Sub-Centre sponsored a study tour to the archaeological sites in the north and northeastern part of Thailand. Two participants from each member country observed the Thai archaeologists doing excavation, preservation and restoration work of ancient and living monuments. They were as follows: Indonesia: Dr. R. P. Soejono and Mr. Uka Tjandrasasmita, Philippines - Mr. Wilfredo Ronquillo and Mr. Nestor Bondoc, and Thailand - Mr. Suraphol Damrikul and Mr. Chamaiporn Varophas.

Another study tour was conducted in the Philippines. Dr. Alfredo Evangelista and Mr. Jaime Reyes from the SPAFA Sub-Centre for Prehistory and Mr. Somsak Rattanakul and Mr. Vidya Intakosai of the SPAFA Thai Sub-Centre visited the underwater archaeological project in Marinduque. They also discussed important matters related to the implementation of this area of archaeological research.

To evaluate the impact of the training programmes implemented by the Sub-Centre for Fine Arts, Dr. Virginia Agbayani, its Director, went to Indonesia and Thailand to meet with the Sub-Centre's former trainees. She also did preliminary planning work for the subsequent projects that the Sub-Centre for Fine Arts in the Philippines will undertake.

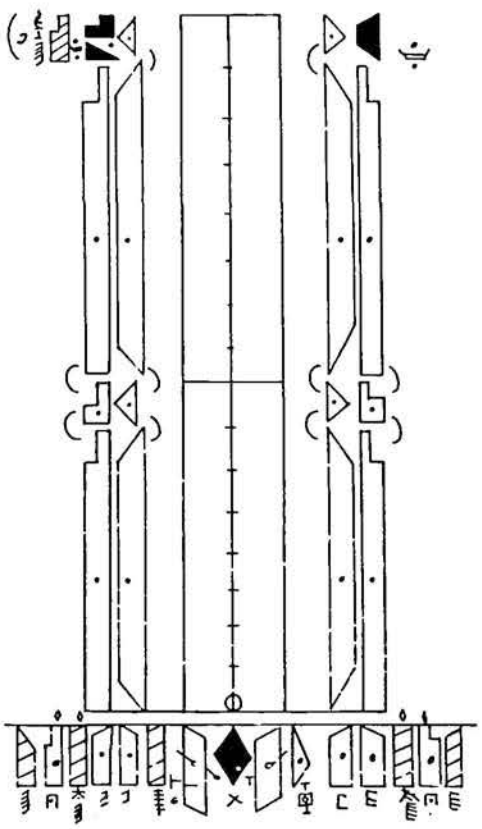
Dr. Jose Maceda, the convenor of the training programme on documentation of ethnic music, visited Thailand to conduct preliminary preparations for the SPAFA research on traditional music which is being funded by UNESCO. He met with the Thai participants to the project who will undertake the field work.

As part of the SPAFA exchange of personnel programme, representatives from Indonesia, the Philippines and Thailand visited the Phimai sanctuary.

Labanotation: Recommended Notation System for Dance

A project to facilitate the use of Labanotation System to notate the traditional dances of Indonesia, the Philippines and Thailand was the major recommendation of the participants to the SPAFA Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama held in Jakarta, Indonesia on 18-28 July 1983.

The project involves the conduct of a training programme geared to developing skills in adopting Labanotation as a means of documenting dances. This will be directed to the relevant nationals of the three SPAFA member countries. The project is envisioned as having three phases: the pre-training preparation which will require would-be participants to gather and to analyze materials on the existing dances in their countries; the training period proper wherein 10 to 15 students from each country will be given instruction in Labanotation; and the regional evaluation phase which will seek to determine the effectiveness of the system in documenting dances and the degree of its acceptance by the member country.



A part of "mungkah lawang" taken from **Panji** *(the Balinese Gambuh Dance) notated by I Made Bandem is an example of how Labanotation is used.*

Other Recommendations

Aside from this specific project, the participants suggested that the following programmes be undertaken: identify and document the work of the dance masters who are recognized as the "national treasure of living documentation"; set-up a training course where people aspiring to be dance documentalists will get their practical training; and establish a clearing house for the documented dances. Each country will implement these according to what is feasible and using its already existing network.

On the regional basis, the SPAFA Library and Documentation Centre is recommended as a possible Regional Clearing House for all the documented dances and dance drama. It is also enjoined to provide fellowship for the Labanotation programme for staffmembers who will be involved in this activity.

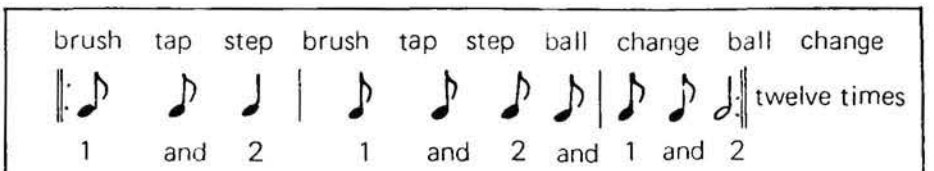
The Country Reports

The 8-day workshop included the following activities: presentation of country reports and supplementary reports with demonstrations and film, video and slide presentations; discussions; exhibitions; task groups; observations of dance teaching, dance rehearsals, dance performances and Wayang Week Exhibition.

The status of the documentation work related to the traditional dance and dance drama of each country was contained in the country reports presented during the workshop. Dr. Surapone Virulrak who gave the report for Thailand described the general characteristics of the dance and dance drama in Thailand. He concentrated on explaining the training, notation and documentation systems employed by the Thai classical dancers and musicians. Dances are transmitted from generation to the next by oral tradition, he stressed. Dr Virulrak also mentioned the institutions engaged in the preservation of the Thai dance and dance drama.

The Philippine country reports were presented by Prof. Corazon Inigo and Prof Francisco Feliciano. The former talked about the documentation of the Philippine traditional dance while the latter focused on the traditional music in dance. Prof. Inigo gave a short description of the traditional dances in the Philippines. She enumerated the media used in the documentation of dances. They were oral tradition; print like books, thesis and other manuscripts; and visual means like photographs, slides, films and video. She also discussed some of the constraints faced by people documenting the dance like the lack of funds, the psyche of the performers, and others and at the same time gave suggestions on how these could be overcome.

Prof. Feliciano did the same for the music in dance. He gave a rundown of recorded music already



Pause for a short while after the sixth time.

(a) Brush L backward (ct. 1), tap L close to R (ct. **and**), step L close to R (ct. 2) . . . . . .1 M

(b) Brush R backward (ct. 1), tap R close to L (ct. **and**), (ct. 2). Starting L, ball change, ball change (cts. **and**, I, **and**, 2) moving little by little sideward right . . . . . .2 M

(c) Repeat (a - b), five more times moving sideward right . . . . . .15 M

Transfer weight to L foot, pausing for a short time.

(d) repeat all (a - c), starting with the R foot, moving to sideward left. Finish with the weight on the R foot . . . . . .18 M

Throughout this figure, the arms, are swung forward and backward alternately in a natural way following the rhythm of the step. The hands of the dancers remain with fingers ciasped together.

An example of a dance noted in a descriptive style.

availiable and the people or organizations responsible for them. However, he cited the need for more research to record the music of other cultural minorities in the Philippines.

Another Filipino, Mr. Ricardo Angeles, raised some issues regarding the Filipino drama. In his report, he emphasized the difference between the problem of documentation in the Philippines, Indonesia and Thailand. Mr. Angeles underscored that unlike Indonesia and Thailand, the Philippines still has to search for its indigenous drama. The Spanish and American influences in the country inhibited the growth of a truly Filipino dramatic tradition. Hence, rather than preserving which is what Indonesia and Thailand have to do, the Filipinos are still in the process of discovering its dramatic past.

As gleaned from the report given by Dr. Soedarsono, the Indonesians have had a record of their dances from way back. The earlier documentation is seen in the bas relief around the Borubudur and Prambanan temples. Written documents of dance and dance drama have also been available since the 18th century. Yet, written notation, according to him, cannot be classified as the best medium for documentation. Notes, for example, cannot record the subtlety of movements of some dances, he said by way of explanation. Print should be combined with other medium like film.

Aside from Dr. Soedarsono, four other Indonesians addressed the workshop participants. Mrs. Edi Setyawati delivered a paper on the "Purpose of Documentation"; Mr. Ben Suharto, on the "Chronological Movement-Script. A Traditional Dance Notation and Documentation", Mr. Enoch Atmadibrata on "Audio Visual and Descriptive Record as a Means of Documentation", and Mr. Sal Murgiyanto, on "Labanotation: An Alternative System of Analyzing and Recording Movements".

All the speakers agreed that the written notation was insufficient to document the dance. Modern technology like video and computer should be used along with the notes, they recommended.

Each presentation is accompanied by either a live or filmed performances to give the participants a glimpse of the traditional dance and dance drama in each country. Lectures on and demonstrations of Indonesian dances were also conducted. The seminar delegates witnessed how a Jakarta masked dance and some Balinese dances were taught.

Group Discussions

The participants were divided into two groups for the discussion: the first group discussed the traditional and modern systems of dance notation and the other, the means, types, systems of dance recording and the classification of materials to be documented. The first group compared the traditional notation system used in the three contries. The Indonesians articulated the practicality of the Labanotation System in recording Indonesian dances. Hence, the group recommended the adoption of Labanotation as a common system of notation among the SPAFA member countries. This, the members emphasized, would facilitate the exchange of dance knowledge among them. It also suggested that fellowships for an exchange programme of Asian traditional dance experts and Labanotation experts be provided.

Group II, on the other hand, focused on the various ways of documenting both traditional and contemporary materials and gave some criteria for the selection and reproduction of materials to be preserved. It recommended the establishment of a national clearing house to take care of the collection of the documents and records on dances and dance dramas. It also asked for the standardization of documentation methods and the utilization of computer as a medium of documentation.

The Participants

Following is the list of those who attended the workshop: Indonesia-Dr. Soedarsono, Mr. Sal Murgiyanto, Mr. Enoch Atmadibrata, Mr. Ben Suharto and Mrs. Edi Sedyawati; the Philippines -Prof. Corazon Inigo, Prof Francisco Feliciano and

(Continued next page)

Conservation of Monuments, Focus of Workshop

The SPAFA Consultative Workshop on Restoration of Ancient Monuments was held in the Gadjah Mada University, Yogyakarta, on 2-7 August 1983 under the joint sponsorship of the Indonesian SPAFA Sub - Centre for Archaeological Research, the Directorate General of Culture and the SPAFA Coordinating Unit.

Recommendations

Its major recommendations were as follows: the conduct of another follow - up workshop on the subject, the implementation of the principles of restoration forwarded during a similar workshop held in October 1980, the retention/establishment of regional training centers for the restoration and conservation of monuments of stones and bricks, and strict observance of zoning and use of land bordering historical monuments.

The proposed new workshop to be implemented by SPAFA is to formulate standards or guidelines for the registration and documentation of historical and archaeological monuments, both movable and immovable. It is also expected to formulate the principles and standards for conservation of cultural properties for the conservators which is acceptable to archaeologists and a system of compilation of glossary of local terms used in architecture and archaeology.

Borobudur, according to the workshop participants, should remain as a regional training centre for stone conservation and restoration. It also was proposed that another centre be set up to take care of similar trainings for monuments made of bricks.

The participants emphasized that the government should have full control over the zoning and use of the land surrounding the historical monuments. Another recommendation required graduate students in archaeology to be trained in the technical demands of restoration and conservation work while their counterpart in the architectural field should be given basic knowledge of archaeology and history.

The Borobudur temple, after its restoration, continues to act as the regional training centre for the restoration and conservation of stone monuments.

Country Reports

Country reports from the three participating member countries - Indonesia, the Philippines and Thailand - served as take-off points for the discussions. Mrs. Esperanza Gatbonton, a consultant on antiquities of the National Museum, read the Philippine country report. She emphasized that the Philippine government had compensated for the neglect of its historical monuments by creating several agencies to take responsibilities for their restoration and conservation. She described what was done in the

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Mr. Ricardo Angeles; Thailand-Dr. Suraponę Virulrak, Mrs. Soboon Sukanguan and Miss Saovanut Bhuvanit.

The experts who were present were as follows: Indonesia-Mrs. Yulianti Parani, Mr. A.P. Suhastjarja and Dr. Koesnadi Hardjasoemantri; the Philippines— Dr. Virginia F. Agbayani; and Thailand-Mr. Chaturong Montrisart. An observer from Unesco, Mr. Jukka Miettinen, also came. Miss Suchitra Vuthisathira represented the coordinating unit.

A Ford Foundation grant made the holding of this workshop possible. UNESCO also contributed by providing funds for the experts.

case of the Intramuros Project and pointed out that both the National Museum and the National Historical Institute are undertaking projects of documenting and conserving historical monuments - from churches to residential homes - of the country.

Mr. Uka Tjandrasasmita, Director of the Directorate for the Protection and Development of Historical and Archaeological Heritage, rendered the report for Indonesia. His paper focused on the evaluation of the results of the restoration and conservation projects being conducted in his country.

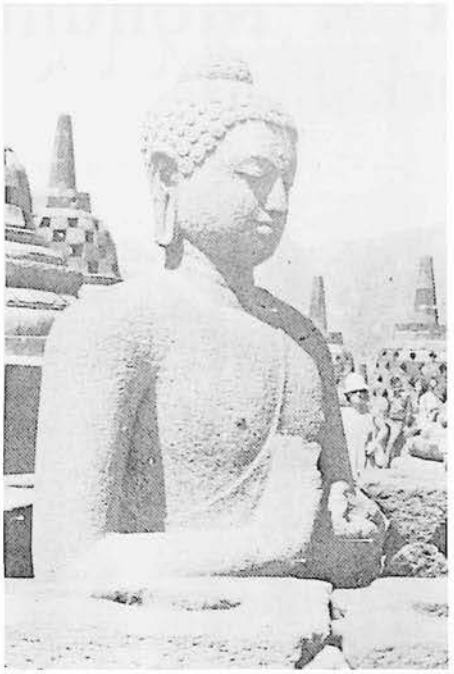
The presenter of the Thai country report, Mr. Chakrarot Chitrabong who heads the Photogrammetry Working Group of the Fine Arts Department, stated that several restoration projects are currently being done in Thailand. He stressed that the allocation of funds continues to be a problem in the restoration work in Thailand.

The open forum after the presentation of each country report raised issues relevant to the relationship between the restoration work and its effects on the people. The question was asked whether to restrict the utilization of the restored monuments by the people or not. Another issue that came up concerned the fidelity of the restoration work to the original plan of the historical monument.

Special Reports

Aside from the country reports, special papers were read. Mr. Vira Rojpojchanarat, project director of the Archaeology Division of the Fine Arts Department, and Mrs. Gatbonton focused on the problem of insuring the availability of adequate funding prior to the restoration of monuments. The latter, however, emphasized the need for an effective management scheme to stretch restoration money.

The rest of the papers relate to the Indonesian experience on restoration and conservation. Mr. Soediman of the Gadjah Mada University spoke on the basic problems encountered in the restoration of Borobudur. The talk was later expanded to cover discussion of activities undertaken to maintain the temple such as the creation of the Special Centre on Stone Conservation. This centre could also serve as a training venue for conservation and restoration in Southeast Asia. Training schemes for Indonesian conservation staffmembers was the focus of the talk given by Mr. Boechari, head of the Institute of Archaeology, University of Indonesia.



One of the Budhha statues found on top of the Borobudur Temple.

An overall report on the conservation of historical and archaeological monuments in Indonesia was given by Mr. Samidi, head of the Technical Department of the Borobudur Conservation Projects. It included work being done on monuments made of timber and bricks. The Director of the National Museum, Mr. Bambang Sumadio, concentrated on the conservation and proservation of movable cultural objects. He emphasized the need for a holistic approach to conservation.

Mrs. Sri Soejatmi Satari, head of the Department of Classical Archaeology, explained how documentation is carried out in archaeology. Her talk spawned discussions on how to standardize the techniques and terms used in documentation.

Two speakers talked on the effects of tourism on the historical monuments. Dr. S. Budhisantoso, Director of the Directorate of History and Traditional Values, mentioned the need for conservation workers to come to terms with tourism since it brings improved economic condition. Mr. Johnny A. Suleiman, Director of the Directorate of Travel Plant and Services Development, stressed that no conflict exists between cultural tourism and the preservation of monuments. He stated that the latter serves to attract tourists, so it is to a country's benefit that the place remains culturally undisturbed.

The presentation of the papers were interspersed with slide and film presentations.

Participants

The representatives of the three SPAFA Member Countries to the workshop were as follows: Indonesia - Mr. Uka Tjandrasasmita, Prof. Dr. R. Soekmono, Dr. R. P. Soejono, Mrs. Satyawati Suleiman, Mrs. Sri Soejatmi Satari, Mr. Soediman, Dr. S. Budhisantoso, Mr. Bambang Sumadio, Mr. Boechari, Mr. Suwandhi Hm, Mr. Teguh Asmar, Mr. Soekatno Tw., Mr. I. Gusti Ngurah Anom, Mr. Th. Aq. Suarto, Mr. Tjokrosoedjono, Mr. I. Made Sutaba, Mr. A Johnny Suleiman, Mr. S. Nurhidayat, and Mr. Samidi; Philippines - Mrs. Esperanza B. Gatbonton and Mr. Orlando Abinion; and Thailand - Assoc. Prof. Anuvit Charernsupkul, M.R. Chakrarot Chitrabong and Mr. Surapol Dumrikul.

The consultants/experts who attened were the following: Mr. Vira Rojpojchanarat of Thailand and Mr. Benito A. Cagahastian of the Philippines.

The following were the observers: Dr. J. Dumarcay, Mrs. Weeranut Maithai, Mr. Abdul Muttalib, Mr. Kamaruding Sihite, Mr. Umar Nur Zain, Dr. Albert le Bonheur, Dr. John Miksic and Mr. Dradjat.

Dr. Rosa C.P Tenazas represented the SPAFA Co-ordinating Unit.