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SPAFA OBJECTIVES

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

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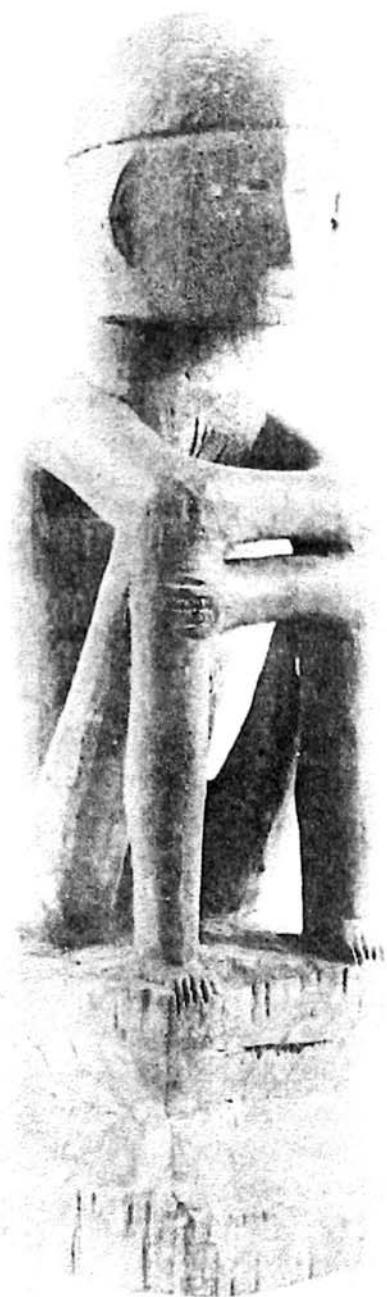
The last item on the SPAFA Calendar for 1989 should read :

Tentative :

Dec 19 - Dec 24 (Thailand)	Seminar on Southeast Asian Conservation Laboratory Collaboration (Special Activity)
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The Ifugao Wooden Idol

by Marilou M. Dancel



A bulul figure.

Man is a worshipping being. He worships as easily as he purges himself. When the gods of his ancestors are taken away from him, he looks for others elsewhere.

Believing in a supreme God and a pantheon of at least 1,500 deities (Roll 1974:21), the Ifugao of the Cordillera mountain range of Northern Luzon, Philippines, have defined their hero ancestors, agriculture, nature, technology, fears and hopes through their deities. But despite the large pantheon, only the rice gods were among those carved, showing the importance of rice in their lives.

A **bulul** is a carved consecrated figure. It is either made from narra (*Ficus Moracea*), ipil (*Pterocarpus Indicus Wied*), or molave (*Curculigo Recervata Dry*). An effigy of a deceased Ifugao ancestor, a bulul is usually created in pairs.

It is sometimes impossible to tell a male from a female **bulul** figure. The genital parts of the figures are not clearly carved. Nipples are usually present on both the male and female figures but breasts are rarely

indicated. Some of the figures have holes on the ear lobes and human hair is planted on the head.

On special occasions, such as harvest time, **bulul** figures are dressed in Ifugao costumes. While the male image is dressed in loincloth, the female figure is dressed with a skirt. They are also adorned with real jewelry or colourful beads.

The Ifugao people are a distinct ethnic group. Their language, architecture, agriculture and religion show a developed culture. Roginsky and Barton (1914), using a fourfold division of racial stocks say the Ifugaos are the purest representatives of the Indonesian race.

Traditional Ifugao men wear G-strings while the women wear wraparound skirts and short sleeveless jackets. They adorn themselves with brass or shell earrings, coiled bracelets,

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Created by the Ifugao, the rice terraces of the Cordillera Mountains have become one of the world's greatest wonders.

boar tusk armlets and beaded head-dresses.

The Ifugao subsist mainly on rice, planted in their multipurpose mountain terraces. This is augmented by their fishing, hunting, trapping and snaring.

An Ifugao village consists of several terraces upon which houses are built. An Ifugao's house is made of four posts planted to the ground. It has limited space. An important accessory of the house is the granary: a flooring resting on the beam supporting the roof. It is like an attic with an opening near the front door

for access.

Bulul images are stored in the granary. Once kept in the granary, they are adorned with rings and necklaces made from rice stalks, sugar cane leaves, or dongla (*Cordyline Terminalis*).

All **bulul** figures sit or stand on a base. This base is visibly divided into two horizontal sections made by artistic incisions. In the standing position, arms are hung loosely on the sides. Hands either touch the kneecap or are raised sideways. A sitting figure, on the other hand, have arms folded across drawn up legs.

The hands are placed on the kneecap.

The position of a **bulul** indicates its origin. A standing **bulul** with hands touching or covering the knees usually comes from Western Ifugao (*Hapao-Hunduan*). The seated and finely carved **bulul**, sometimes with cowry eyes and mouth, comes from Northern Ifugao (*Kambulu-Batad*).

A **bulul** with a mixed expression, European facial features, and which may be sitting or standing comes from Central Ifugao (*Kababuyan, Banaue, Hingyon, Mumpolya*). A standing **bulul** with stretched hands parallel to the legs come from Southern Ifugao

(*Kiangan*). They are carved in a crude manner (*Bayer*).

Various myths relate to the origin of the carved wooden idols. One myth, according to Beyer, goes as follows:

A long, long time ago there lived a giant or overgrown narra tree known as **Bongbong**. It is a boundary marker located in the village of a famous Ifugao named **Humidhid**. This village is in the upstream region known as **Daiya**.

Bongbong was either haunted or given supernatural powers by the skyworld. At any rate, it started giving off a loud winging sound. This scared the villagers. But it made **Humidhid**, the village headman, feel disturbed and angry. He was unable to sleep because of the sound.

One day, **Humidhid** prepared a small, black rice wine jar. He took this along with his adze to the giant tree. While underneath **Bongbong**, **Humidhid** shouted, "Shall I cut the tree and make it into a house?"

The giant tree continued his strange sound. Again, after a while, **Humidhid** shouted, "Shall I make thee into a bench?" Still the tree kept on. After some time, **Humidhid** looked up to the tree and shouted, "Shall I make thee into a ceremonial box?"

Bongbong was not intimidated. He went on with his strange sound. Irritated but still keeping his patience, **Humidhid** shouted his threats at intervals. He mentioned different objects to construct but none of his threats ended the noise.

Afternoon came, and for the last time, **Humidhid** shouted, "Shall I cut you down and make you into an ancestral image to guard our crops and make our rice harvest plentiful?" The large narra tree suddenly hushed.

Humidhid took a cup of wine and drank slowly. Then he picked up his adze and started cutting the tree. When dusk came, **Humidhid** remembered it was taboo to fell trees at night. He promptly returned home.

The following morning **Humidhid** took breakfast early, fetched his adze and wine jar, and proceeded to the giant narra tree. He continued cutting the tree. Then at mid-morning, **Humidhid**, was about to fell the tree. Finally he made a big swing and struck the tree with his adze.



An Ifugao wearing his traditional costume.

The giant narra tree fell and emitted a tremendous sound before it reached the ground. The sound was heard by all the people in the region and as the tree hit the ground, the earth trembled. This was felt by the underworld gods.

Humidhid thereafter carved

eight pairs of **bulul** out of the giant tree's main trunk. After they were shaped, he gave them names and brought them home for finishing. He gave a feast, sacrificing five pigs, in honour of the **bulul** figures.

That night there was dancing and rejoicing. A fat hen was sacrificed and its blood was daubed by hand on the bodies of the images. At the same time, they were consecrated. A priest recited the myth prayer--that the god **Nabulul** and his wife **Bugan** possess or live in the images. May they forever guard the rice and make harvest plentiful, he prayed.

Almost all well-to-do Ifugao families owning rice granaries keep the carved idols. They believe that keeping **bulul** images in their granary protects their rice from pests and thieves. Rice is also protected from being consumed too quickly.

Nevertheless, not all Ifugao own **bulul** images. Only descendants of families owning properly installed **bulul** figures can usually have a newly carved **bulul**.

Installation of **bulul** images involves an elaborate and expensive ritual. First, the right type of wood must be collected from the forest, where the preliminary carving begins. As soon as this is done, the owner brings the wood carvings to his house where he is welcomed with festivities.

The beginning of the final carving is also marked by another festivity. Carving is done during the day while the nights are spent on dancing and more feasting.

Another ritual marks the completion of the sculptures. During this ritual, the myth on the origin of the **bulul** is recited by a priest (*mumbaki*). This is done so that the powers and benefits bestowed on the

bulul in the myth are transferred to the newly carved **bulul** images.

Then the **bulul** images are bathed with blood from a sacrificed pig. Thereafter, the images are positioned in the granary until the rice harvest season. After a month or so, another rite is held, marking the end of the presiding priest's fasting. The presiding priest, during the ceremonies, is not allowed to eat certain foodstuffs and is prohibited from sexual activity.

Although the Ifugao raise two crops a year, rituals are performed only on the first crop. To mark the start of the rice year and the ritual cycle, rice fields are weeded; the rice terraces are cleaned.

Rice is important in the lives of the Ifugao. It therefore requires very elaborate rites. **Lukat**, the first rite performed, is usually carried out in the month of October.

In this rite, a chicken is offered to the ancestors and deities. Priests implore the gods to strengthen the dikes and fill the fields with water so that the crops may come in abundance.

Subsequently, every stage of rice planting until harvest time commences with a ritual. Just when the rice is ready for stacking in the granary, another ritual is held.

In this ritual everyone rests. Idleness is strictly observed for three days and everyone is prohibited from leaving the village. Then on the last day of the idleness period, the rice is finally stacked in the granary.

The **tagdog** ritual marks the end of harvest. It is performed communally at the house of the **montonok** or the first rice planter. Several **atag** mats are spread in a shady place. The

bulul or granary idols from all the granaries of the village are collected and placed on the mats where the presiding priest sits.

At the center of the spread mats is a ritual chest. On top of the chest is a pile of clustered **areca** nuts and **buga**, or hard stones. Near the priest are coconut cups, a wine bowl, and a rice wine jar.

The priest starts the rite by calling upon their ancestors, and then their deities. After the upstream **bulul** deities are invoked, two bundles of newly harvested rice are placed on the two west side corners of the ritual chest.

The downstream **bulul** deities are next called upon and another two bundles of newly harvested rice are placed on the two east side corners of the chest. The four bundles of harvested rice are called **li-ub**.

As the invoked deities possess the priest and the wooden **bulul** images, one whole grain of rice is taken from each bundle of **li-ub**. They are attached as earrings to the pair of **bulul** images. Wine is thereafter offered to the deities in the person of the possessed priest.

The ritual ends when the priest sips the wine from the cup and pours the remaining wine on the heads of the **bulul** images. Then the images are bathed with blood from sacrificial animals, such as pig or chicken. In some localities, the **bulul** images are smeared with rice cakes. And then they are kept in the granaries, once again.

The **bulul** is adored, invoked, and appeased. Man is absurd; he cannot make a flea, and yet he makes gods by the dozens. ■

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Labanotation and Asian dance: selected examples

by Judy Van Zile

Since 1971 I have been teaching Labanotation at the University of Hawaii, and both my students and I have used notation in research. The unique opportunities in Hawaii to apply notation skills to a tremendously wide variety of dance forms, and the geographically broad - ranging research of students, have provided many opportunities to apply Labanotation not only to dance forms of the Western world, but to those of the East as well.

Because of the success in the varied applications of the notation system, I am convinced of its suitability to virtually any form of human movement. I would like to share with you information on a number of specific projects, as well as selected notation examples.

A fascinating study evolved at the University in the area of Balinese dance. A graduate student who had lived and studied dance in Bali, and who knew the Balinese language, wished to translate a Balinese dance treatise into English. As she worked with a University language teacher she realized that a literal translation of terms did not create an accurate picture of the intended movement, so she decided to do two translations - one literal and the other descriptive, based on her understanding of the movement patterns indicated by the terms.

I then posed the question: what would happen if the same process were done using Labanotation? She proceeded

to translate the entire text in four ways - literal and meaningful versions in both verbal and symbolic systems (see *Ballinger 1977*).

Two features emerged. First, the short - hand methods we resort to, in applying verbal terminology (in any language) to movement, may be meaningful to the native practitioners of a dance genre or to those who have already learned the movement. But they are often not fully communicative in representing precisely what is happening to anyone else. Second, while these terms may not be totally descriptive, they often do give clues to what is most important to the native practitioner and the genre, and hence, to elements that should receive attention when learning, performing, and notating the movement sequences.

Many classical Asian dance forms employ precise prescribed hand/finger/thumb positions. Although often complex, all can be easily and very accurately described in Labanotation. In my own work I have notated a number of such positions used in the *bharata natyam* tradition of India.

Although the notation for the positions may appear cumbersome, it very accurately conveys the desired result. And once the positions have been fully described, it is possible to establish an abbreviated notation that can be subsequently used in scores (see *Van Zile 1982a*). These same positions would require numerous photographs and extensive verbal descriptions to capture the same amount of details that can be conveyed in relatively few notation symbols.

In some Asian dances the dancer also functions as a musician, frequently playing a drum while dancing. In documenting these dances, an indication of the rhythmic pattern for striking the drum is often insufficient. Also needed are documentation of the choreographed movements

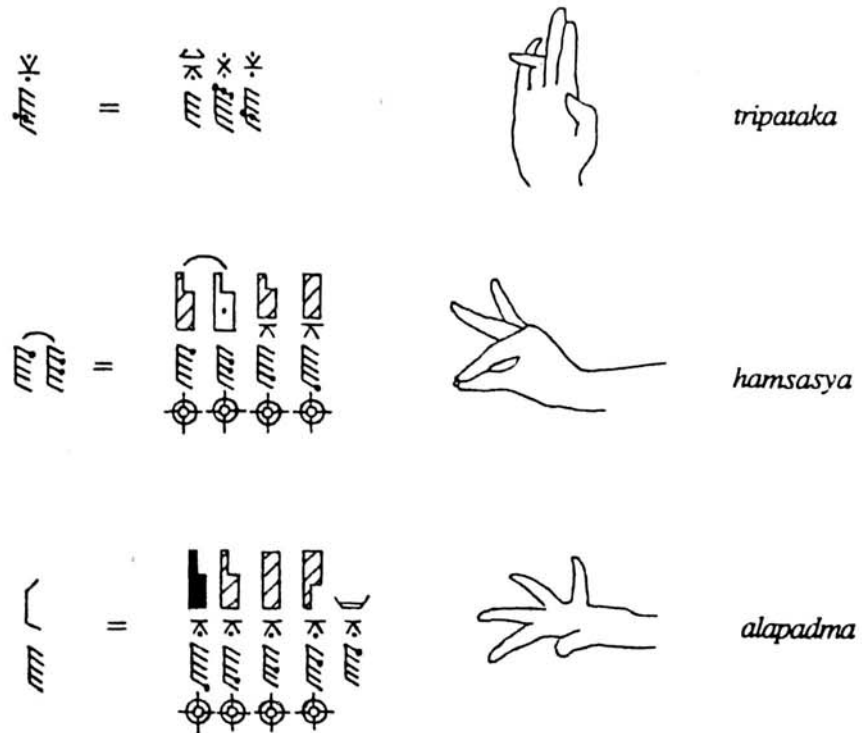
The author is a professor of dance at the University of Hawaii, USA. This article is based on the material originally published in Van Zile 1979.

used in striking the drum, the body part or portion of a drum stick or other implements, doing the striking, and the part of the drum on which the striking occurs.

A student project involved the notation of a Korean drum dance in which the dancer fastens a large hour - glass shaped drum to her waist *Eardley 1972*. Based on existing principles of the Labanotation system a special key was established in which symbols used to delineate five different ways of striking the drum were created. These symbols were then used as needed in the score. They easily conveyed all the necessary details for the proper playing of the drum.

In 1976 the University of Hawaii hosted an institute on the performing arts of Okinawa, featuring guest master teachers of music and dance from Okinawa. Several projects documenting various dances were undertaken, but to me one of the most interesting projects centered around music. One of the researchers was involved in learning a particular style of classical drumming - a style in which the visual aesthetic is as important as the resultant sound. Movements are highly choreographed, and the drummer must be equally comfortable in producing stylized movement as well as sound.

Together with a notation specialist the researcher produced extensive documentation of the drumming technique-via Okinawan terminology and symbolic notation, translations of the Okinawan terminology into English, general verbal descriptions of the movement patterns, still



Three *bharata natyam mudras* in Labanotation and in line drawings (from Van Zile 1982a and Bartenieff, et al 1984). The symbols to the left of the "equal sign" are abbreviated versions of the notations used in the scores; the symbols to the right of the equal sign are the fully written out positions. The Labanotation contains greater detail of finger placement than it is possible to show in a single line drawing.

photographs, a video tape, and Labanotation scores (see Sutton 1980).

The Labanotation scores provide an invaluable record of the special movement involved in the drumming - one which can be read by Labanotation practitioners who have never actually seen the drumming performed. And from this record the movements can be as accurately learned as the sound can be from the music transcription.

Several students at the University of Hawaii have pursued projects relating to choreographic analysis. In a master's thesis a student related dance to tribal classification

through an examination of selected dances of the Paiwan aboriginal people of a particular county in Taiwan (Kwok 1977).

She was concerned with whether the dances could be classified on the basis of distinct tribal and sub-tribal boundaries and, if so, would these agree with other classification systems. In the course of her research a number of methodological approaches to movement analysis emerged.

One component of the movement analysis was the determination of the major characteristics of the dances studied. The student began by identifying repeated patterns, which she referred to as motifs. She discovered that these could be grouped on the basis of similar features and produced a series of charts indicating the taxonomy of the dances observed.

She then tallied the number of times each pattern was used and determined which patterns were used in all regions studied, and which were distinctive to a particular region. A similar analysis was done for arm motifs, group formations, and floor patterns. This led to the delineation of a frequency distribution based on the established taxonomy.

Once motifs were determined the student examined choreographic structure. Were there any rules governing how the motifs could be put together to create a dance? Although her informants could not articulate such rules, they intuitively knew that certain things could go together and certain things had to follow each other in a particular manner.

When she examined complete dances she was able, based on the defined taxonomy, to evolve a number of formulae for producing a dance. There was, indeed, a structural basis for the choreography.

She concluded her study by compiling the data to produce a map of tribal groups based on dance characteristics. Although limitations prevented the work from being definitive, the groupings concurred with classifications presented by some scholars using criteria other than dance.

A master's thesis completed in 1979 (Ohtani) further supports the notion of a structural basis for choreography. Following her intuition as a performer, the student marked phrases in Labanotation scores of several Okinawan dances - those places in a dance where one would stop at the end of a teaching session, where one feels a sense of completion before going on to something else.

She then examined exactly what was happening at these

dividing points. She discovered that there does, indeed, seem to be a consistency in what kinds of things are happening that makes us feel that a phrase is beginning or ending - a formulaic basis for choreographic structure.

The value of Labanotation in tracing the roots of a dance form and comparing it with other dance forms is demonstrated in an article by a group of researchers dealing with mohiniyattam from Southern India (Bartenieff, et al 1984). The article provides an initial effort in relating mohiniyattam to kathakali and bharata natyam.

Labanotation has also been used by indigenous researchers pursuing studies on their own dance forms. I Made Bandem has used Labanotation to document the dances of Bali, M. Soedarsono to document those of Java, Mohd Anis Bin Nohr to document those of Malaysia, and Louise Chen to document those of China.

My own research has led me to extensive use of Labanotation in documenting bharata natyam from India (1982), bon dances from Japan as they are practiced in Hawaii (1982b), and several traditional court dances of Korea.

Perhaps the most significant testimonial regarding the values of using Labanotation came from a Korean dance teacher (see Van Zile 1984). During a major research period spent in Korea I notated one group dance and one solo dance. Upon returning to the United States I gave the scores to a student who was totally unfamiliar with Korean dance, and asked that she learn the dances from the scores.

This she did, teaching the group dance to other students, and performing the solo dance herself. Performances of the dances were video taped, and I took the tapes with me on a return trip to Korea to show to my Korean teacher.

The initial reaction was interest, curiosity, and disbelief - disbelief that Labanotation could be used to notate **their** dances. My teacher was truly amazed that someone who had never seen Korean dance could learn so much from a notated score. The final testimonial came when my Korean teacher said, "Now I understand the value of notating the dances."

Very often it is assumed that because one knows how to dance well one should immediately be able to learn how to notate the dances one performs. Unfortunately this ignores the issue of how long it took to become an accomplished dancer.

Because a dancer is consistently involved with performing, the "knowing" of the dance and its movements is often based on a kinesthetic, or muscle, "knowing." The

ability to notate movement is based on a conscious intellectual understanding of the movement - a mode often bypassed by the performer who knows the movement directly through muscles.

Hence, it is necessary to take time to bring the understanding of dance to the conscious level, and then to translate this understanding into the symbology of Labanotation. And this also assumes a full knowledge of the symbology and the rules for applying the notation system.

The process of learning Labanotation can be compared to the process of learning a new language. The learner knows the meaning to be conveyed - in this case the movement - but must master the new language and become fluent in the translation process. While doing so, the speaker - or dancer - gains a deeper understanding of the intended meaning that increases ability as a performer as well as teacher. The principles underlying the system of Labanotation provide for an understanding of movement that is invaluable to performers, critics, historians, teachers, and anyone deeply involved with dance.

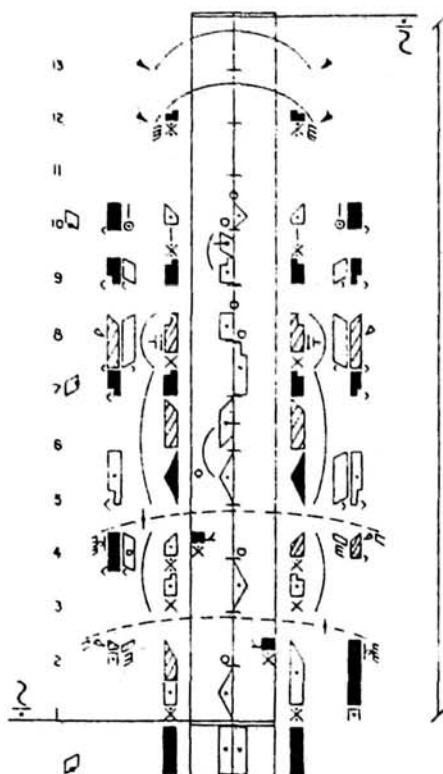
It is important to keep in mind that Labano-

Excerpt from a *bharata natyam alarippu* (from Van Zile 1982a). Notations to the left of the staff include musical notation for the accompanying *talam* syllables recited by the *nattuvanar*, and syllables recited internally by the dancer. Note the ease with which movement and three levels of sound accompaniment can be compared.

tation need not replace any indigenous forms of dance notation. Rather, they can work in tandem. As pointed out earlier in the projects on Balinese dance and Okinawan music, indigenous systems provide valuable information about what is important within a particular dance tradition. In Labanotation, just as in verbal language, there are often many ways to say the same thing, each way providing slightly different emphasis and pointing to important components. And, as with a verbal language, there are good translations

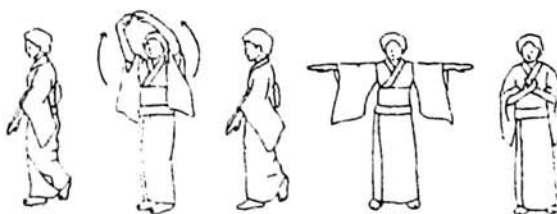
and not such good translations.

Labanotation should never be looked upon as an end in itself. It is, rather, a very powerful tool for the study of dance. It can provide a written document that can be understood by dance researchers throughout the world, whether or not they share a verbal language. And this documentation can then provide the basis for a wide range of important dance studies. ■



Begin with back to center of circle. Dance progresses slightly clockwise around the circle.

Counts	Movement	
1-2	Step left to left side and touch right toe alongside left. Left arm extends to forward left diagonal high, right to forward left diagonal, parallel to floor, both slightly bent. Left palm faces away from body, right faces floor. Fingers of	right hand are just below left elbow.
3-4	Repeat to opposite side.	
5-6	Step left to left side and pivot clockwise until right shoulder is to center of circle. Both arms swing down to left side and then up to forward left diagonal high.	



	Step forward on right. Both arms drop forward low, palms facing back.		wise until back is to center of circle and step right to right side, finishing with both feet in a small stride. Right arm goes to forward right diagonal, left to forward left diagonal, parallel to floor. Palms face the floor.
8	Close left foot to right. Both arms make a slight arc away from the body on their way to forward high. Palms face away from body.		
9	Step forward on left. Both arms drop to forward low, palms facing back.	11	Hold.
10	Pivot quickly counterclock-	12-13	Arms go to forward low, bent slightly, and clap two times.

Soma Bon Uta, a Japanese *bon* dance performed in Hawaii (from Van Zile 1982b), with movements written in verbal descriptions, Labanotation, and in line drawings. Note that the Labanotation score contains the greatest amount of movement detail.

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Jose Joya: Portrait of a Filipino Artist

Artists are indebted to their society. While they paint to express a personal feeling, they must see to it that they go beyond their personal goals. Their feelings must also reflect what their society feels and experiences.

That piece of advice comes from the Philippines' foremost abstract expressionist artist, Jose Joya. As one of the most outstanding artists of Southeast Asia, Joya has behind him a lengthy record of art exhibits, held both in the Philippines and abroad.

Jose Joya is a professor of Fine Arts in the University of the

Philippines. When the college was reconstituted as an autonomous College of Fine Arts, he became its first dean. During his tenure as dean,

Story by
Bertoldo J. Manta

he successfully launched workshops on art techniques, art education in the country side and the depressed areas of Metropolitan Manila, especially Tondo.

His initiative mission aimed at the development of a balanced society, a well-rounded citizenry. Endeavouring to improve the quality of life in the rural areas through arts, Joya organized scholarship

programmes for talented young artists from the rural areas. Through art competitions, he opened the way for these young artists and art teachers to develop their artistic talents in urban educational institutions.

Joya's artworks have mostly portrayed the Filipino rural folks, from the northern tip of Luzon down to the southern islands of Mindanao. Although these folks have rarely seen the metropolitan art scene, they have been enthusiastically appreciated through Joya's art forms and colours. Through Joya, their lives and sentiments are depicted artistically. Awareness of the Filipino rural folks have, at least, contributed to the unification of the Filipino masses.

Exploring different creative forms through multiple media, he puts his silent poetry on tapestries,

The author is SPAFA's Senior Specialist for Visual Arts.

ceramics, rice paper, and other contemporary art media. Joya's main artistic vision is indicated by his strong expressions in figurative drawing and abstractionism in collage.

His abstractionism in collage technique was inspired by his exposure in various international art forums. He intuitively combines ideas and materials, staging the images aesthetically, without losing his analytical and intellectual calibre.

In his collage, blocks of vibrant colours seem to explode and splatter, transcending from a central point. The artist explains that his early paintings are expressions of his emotional reactions to events and experiences. But his passions, giving way to the spontaneity of his technique, are embedded in his recent works. They present his impressions of nature.

He says, "My work is abstract in the sense that one does not see the outside appearance of nature, yet one still senses them. Forms become abstract in the sense that they are highly imaginative, inventive shapes."

One critic described Joya's work best when he said, "Joya's paintings possess the colour of unsublimated human ardour and project the orgiastic abandon of a festival. No matter how discordant they may seem to sound, their final effect is the full rounded tone."

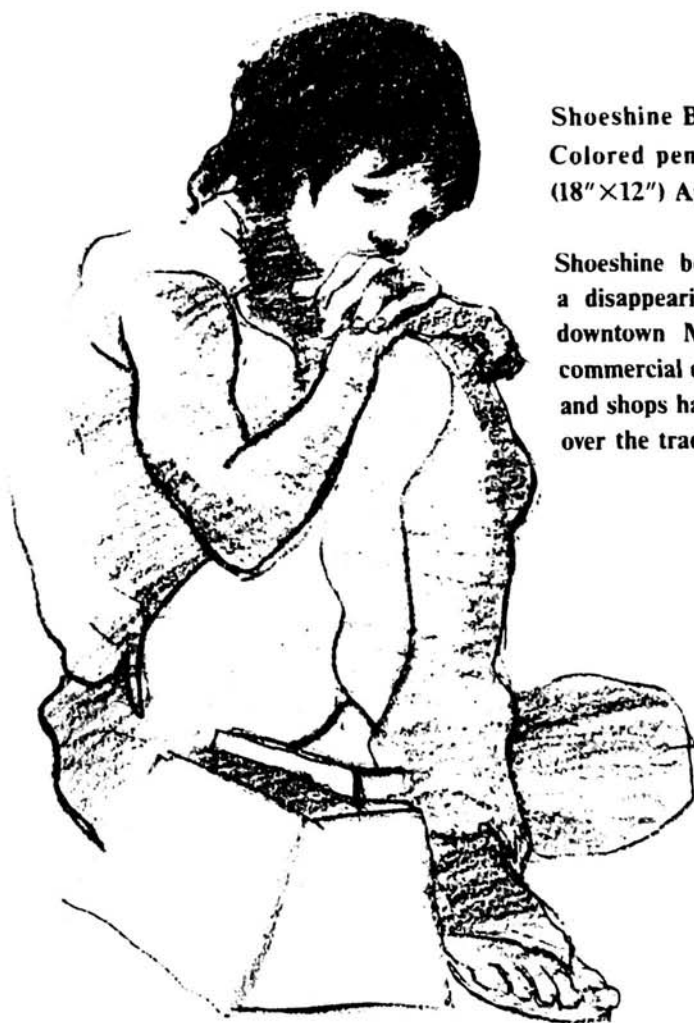
Through his remarkable choice of colours, Joya captures the joys of life, the lively celebrations of the Filipino folk fiestas, and the rural scenario. Indeed, these aesthetic portrayals reveal the rich Philippine cultural heritage and contribute to the development of national consciousness in the hearts of the Filipino viewers.

While his abstract paintings in oil and acrylic indicate his capacity as a colourist of the higher level, his sepia sketches have reached the pinnacle of his mastery in linear forms. Joya's figurative sketches always capture nature, often times the source of his inspirations.

Artist Joya usually sketch his subjects in brown and burnt amber; the earthy colour of Asia. Most of his sketches are done in sepia (brown with venetian red and black pencil) and marking ink. Among his favou-

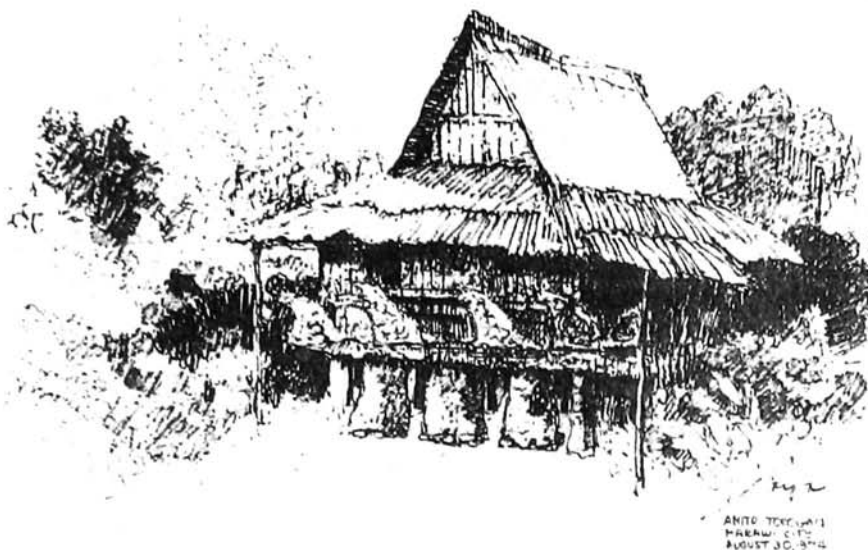
rite themes are the Filipino peasant farmers, landscapes, and remnants of the colonial period such as historical buildings and churches. The mother and child, portrayed in different ethnic versions, has also been a frequent subject.

Portraits of the humble and the downtrodden, he says, offer a broad range of stimulating forms. Their innocence, honest facial expressions mirror their true character. Although faces of the rich and powerful occasionally appear in his artwork,



Shoeshine Boy.
Colored pencil
(18"×12") April 28, 1976.

Shoeshine boys are a disappearing breed in downtown Manila where commercial establishments and shops have taken over the trade.



Amito Torogan. Brown ink (12"×18")
August 30, 1974.

One of the three remaining royal houses in the outskirts of Marawi, near the lake. It has floating foundations of spherical rocks. The thatched roof has been replaced by rusty iron sheets.

they rarely inspire him to great heights.

He believes he should be in command of his creative forces, rather than be dictated by his model. Painting the rich, he says, usually involves a compromise which, more often than not, threatens artistic integrity. For this reason, he has shunned the lucrative field of portraiture.

As a professor of art, Joya clearly favours the acquisition of appropriate training and control of skills. During his classes, he moves through a vigorous series of exercises. He provides his students with ample drawing and painting demonstrations, calling for figurative explorations. While teaching, he stresses methods and procedures as the basis for the freedom to create.

His students often remember Joya as a thinker's painter, blessed with a powerful and delightful personality. Most often he invites his students to challenge him on canvas or the sketchboard. This, of course,

adds power and meaning to the neophyte's art work.

25 years in the practice of any profession represents nearly half a lifetime, says Joya. Usually, this provides one with sufficient insight, not to mention justification, to look back over the years for an assessment, he adds. He records his achievements by publishing books compiling his art works.

In 1973, Joya produced "A Book of Drawings." Then in 1978, he authored, "Joya by Joya," a book compiling five years' creative works as a teacher of art and a practitioner. The drawings illustrated by the book comprise the artist's on-the-spot sketches of the scenes witnessed during his travels throughout the Philippines. Another volume of paintings, made by Joya, is now tentatively scheduled for publishing.

"As a practitioner, I can only look back over the years with a measure of pride and humility at the roads I have travelled, the challenges met, frustrations overcome and



Girl in Filipina Dress. Colored pencil
(18"×12") March 12, 1974.

The 1930's is recalled in the costume this model managed to ransack from her family clothes chest. Hers is a typical Filipino face marked with deep dimples when she smiles. The *panuelo* or shoulder scarf that she wears has long been discarded as a basic part of the Filipino woman's national costume.

problems resolved or otherwise," says Joya. Copies of his books have been distributed to Southeast Asian cultural libraries.

In 1953 Joya graduated magna cum laude from the College of Fine Arts at the University of the Philippines. Holding a Bachelor of Fine Arts degree, the artist travelled extensively in Europe and the U.S.A. on a Spanish government grant and a Smith-Mundt Fulbright scholarship.

He earned his Master of Fine Arts in 1957 at the Cranbrook Academy of Art in Michigan. Thereafter he joined the University of the Philippines where he served as dean of the College of Fine Arts for eight years.

In 1977, Joya undertook an international programme of exhibitions in the U.S.A., Europe, and Asia. For three successive years, he organized one-man shows in San Francisco and Washington D.C. (U.S.A.), London, Madrid, and Brussels.

His painting exhibitions also reached, among others, the Metropolis International Galerie D'Art of Switzerland, the Palazzo Brancaccio of Italy, the Chinese Working People's Palace of Beijing, and the National Art Gallery of Malaysia. Five cities in West Germany are now waiting to see and appreciate his art exhibits.

Awards given to this Filipino national artist are too numerous to mention. Suffice it to say that he was recently decorated by the French government with the Chevalier dans l'Orde des Artes et Lettres. As an international art figure, his name is also listed in the 1980 issue of the Who's Who in the World, the 1982

issue of Who's Who in Art (Hans, Britain), and the latest edition of the Academia Italia's History of International Art.

Philippine art still has a long way to go. It moves with the time and is wide open to a world of exciting change in form, drawing and content. Many artists have developed a penchant for western art while only a few have appreciated the visual arts of the Orient.

Jose Joya, the Philippines' leading abstract painter, has created

an indelible mark in the art history of his country. He has set a trend and his dedicated and artistic energies have led to the progress of his country in abstract art.

By expressing the Filipino in his collage of colours, Joya has contributed to the awareness of his country's identity. He says, "The real value of a man's work is not measured by the fame and fortune he has gained but by the value people put on his works during his lifetime and after it." ■



Woman with Walking Stick.
Colored pencil
(22"×15") September 24, 1974.

To protect themselves from over-exposure to the sun, women in the rural areas of the Philippines usually fold a square of cloth over their heads. Worn with a striped *tapiz* (*sarong*), the costume makes an attractive subject for artists.

The Khmers in Thailand : what the inscriptions inform us

by Claude Jacques

In 1958, Professor George Coedès printed in the *Journal Asiatique* an article entitled "Nouvelles données épigraphiques sur l'histoire de l'Indochine centrale."¹ In that article he mentioned that he published the three new important inscriptions discovered in Thailand. In the 1958 article, he summarized what is known about the Khmer and Mon presence in Thailand until the 13th century. What he termed as "Indochine Centrale" is the centre and the northeast of the present-day Thailand.

That was thirty years ago and it is not surprising that one would like to update the history of that region until the 15th century. This update however necessitates the creation of a new hypothesis, based on a number of newly discovered inscriptions. For ten years I have regularly come to Thailand and I have developed excellent relations with the Faculty of Archaeology, Silpakorn University.

"Liste générale des inscriptions du Cambodge", is a title which is rather perplexing. But one cannot change it without creating great confusion in this scholarly field. Nearly eighty inscriptions have been recently reported or discovered.

As the new hypothesis deals with the first century to the tenth century, I will therefore essentially deal with this period.

On the Khmer presence in Northeast Thailand during the first thousand years, George Coedès wrote: "At the end of the sixth and at the beginning of the seventh century, the Sanskrit inscriptions of Bhavavarman and Mahendrarman, the founders of pre-Angkorian Cambodia were discovered at the mouth of the Mun River and in Surin Province. They reveal the political implantation of the Khmers in the extreme east and south of the Khorat plateau. It was however only in 886 A.D. when a Sanskrit inscription of Indravarman was found in the province of Ubon (*Bung Kê*, K 495).

The double inscriptions of Yaśovarman were not found higher than Bassac (*Huei Thamo*, K 362). Yaśovarman is the son of Indravarman and the founder of Yaśodharapura, a town in Angkor. For the tenth century, only three stone inscriptions have been found. The first was found in the province of Ubon (*Ban Tāt Thōng*, K 697). It is an inscription written in the Sanskrit and Khmer languages by the sons of Yaśovarman. The second, discovered near Aranya (K 957), is a 941 A.D. Khmer inscription in the name of Rājendrarman. The third, found in Surin (K 880), is a Khmer inscription. Its script was written in the second half of the tenth century."²

First I would like to make a number of observations on the first sentence of Professor Coedès' summary. I insist that the inscriptions he mentions cannot be said "of Bhavavarman and Mahendrarman". They can only be from Mahendrarman.

One always indicates that Mahendrarman is the "brother of Bhavavarman". But that does not imply that Bhavavarman I accompanied his brother during his conquests. I think there were certain exaggerations in these texts.³

The recent discovery has increased the number of short Mahendrarman inscriptions to nine. They show Mahendra-

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This article is based on a lecture given by the Professor, at the Silpakorn University of Thailand, during the first Franco-Thai symposium entitled "Thailand from the Beginning of Its History to the XV Century A.D. : Problems of Research and Conservation." Held from 18 to 29 July 1988, the symposium was organized by the French Embassy in Bangkok and the Silpakorn University.

varman's victories within the present-day Thailand. This is especially evident in K 1102, discovered at Ban Don Sam, about 40 km. north of Khon Kaen. This inscription pushes the victories of this king further up north.

For more than two centuries there was a total absence of inscription from the Khmer kings of Cambodia in this region. This absence, which G. Goedès justifiably points out, makes us think that the "Khmer political implantation" is not very solid. Personally I would rather suppose that after having conquered this important territory, about the end of the sixth century, Mahendavarman went to Sambor Prei Kuk (Cambodia) to assume power after the death of his brother. Then the people of the "land" which Mahendavarman had conquered in the north of the Dangrek Range rapidly gained their independence.

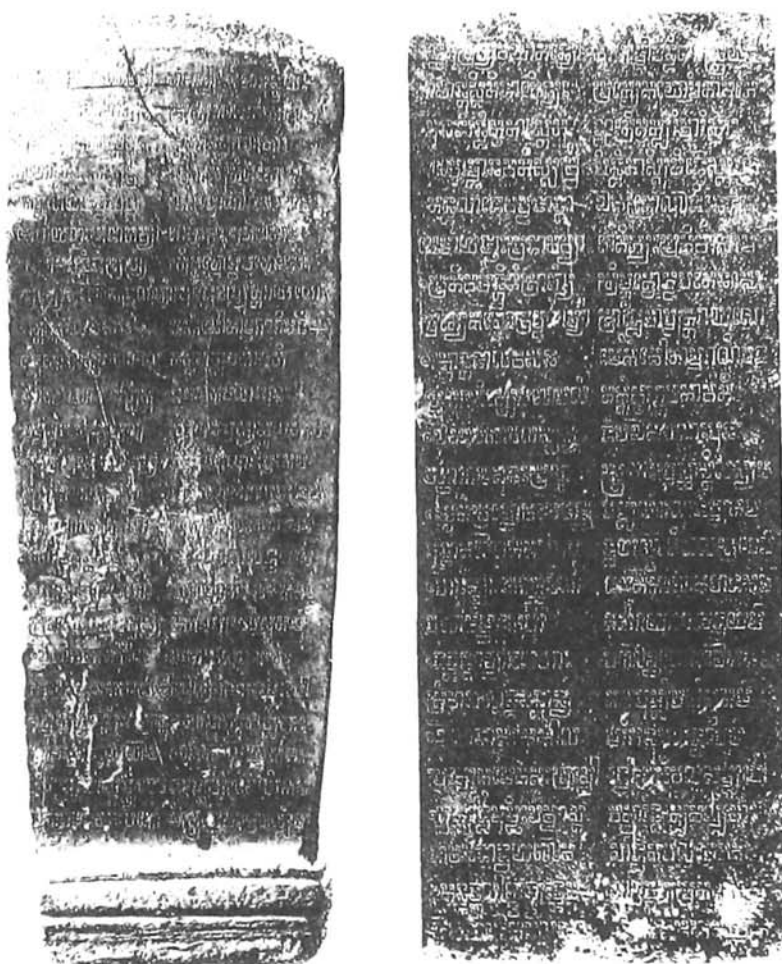
Contrary, it is difficult to explain why no trace of Isānavarman I, son of Mahendavarman, has been discovered in this territory. We can believe however that he had inherited the total empire of his father. But there is now one great question: Who inhabited this region at the time of the reign of Mahendavarman?

Isānavarman I seems to have left, on his own or by force, this conquered territory which is in the northeast of present-day Thailand. We have found, in the province of Prachinburi, the recently discovered inscription no. K 1150. It was uncovered near those already known in the region of Aranyaprathet. This indicates that this zone was the vassal state of Jyēsthapura, the head of which was Prince Śivadatta, the son of King Isānavarman I. The king could have extended his power to the vicinity of Chantaburi through this vassal state. This is attested by Inscription K 502, found near the town of Chantaburi.⁴ Nonetheless, nobody ever seemed to consider that Isānavarman I probably attempted to find his way out to the sea through this channel although he could

have also found his way through another one, the Mékong.

I have recently shown that the kingdom of Jyēsthapura probably became independent in 628 A.D., after the death of Isānavarman I. Subsequently, in this region the only manifestation of a king, who might have been a Khmer, is found on the bronze plaque of U-Thong. This plaque from King Harshavarman, grandson of King Isānavarman,⁵ has been classified as Inscription K 964. I resist the idea of G. Coedès in that King Harshavarman might have been a Khmer king bearing that name.

Inscription K 1142, discovered in 1983, probably came from the same region. This inscription introduces a new Khmer king: Bhavavarman III, nephew of Jayavarman I. He



Both revealing exactly the same wording, these inscriptions belong to Jayavarman VII. The picture on the left is a stone inscription found at Kok Roka (K 435) while the one on the right is a rubbing of the inscription found at Sai-fong (K 368).

simultaneously reigned on the region and a territory south of Cambodia. This is attested by an inscription of Phnom Bayang.

One should again talk about the site of Si Thep in northern central Thailand. The Sanskrit inscriptions, though undated were discovered in site among the most ancient ones found in the territory of present-day Thailand. One of these, which was found in a very bad condition, gives the name of Bhavavarman who might have been the first Khmer king bearing that name.⁶

Professor Coedès notably deduced that the empire of Bhavavarman I extended to Si Thep. On the contrary, and apart from my interpretation that the inscriptions of Mahendravarman is incongruous with the idea that Bhavavarman I could have reached so far into the interior of the present-day Thailand, one should note that the poor condition of the inscription prohibits any definitive conclusion without difficulty.

Another interpretation from this fragmentary text could possibly be that the king of that site, whose name has disappeared, was compared in this text to Bhavavarman I. This means that although the fame of Bhavavarman I extended so far, it does not necessarily mean the same for the boundary of his kingdom. Si Thep's past still remains a mystery.

There are a good number of inscriptions in the northeastern part of Thailand during this period of the silence of the Khmer kings in Cambodia. Professor Coedès has included, for convenience, nearly all of them in his "Liste générale des inscriptions du Cambodge". He did this even if he realised perfectly well these inscriptions do not belong to the "Cambodians". After his death, numerous inscriptions have been discovered and reported. These inscriptions, with or without the Sanskrit text, were sometimes written in Mon instead of the Khmer language. This is a very important statement for the history of this region.

Some of the inscriptions were engraved on large slabs of red sandstone in the form of *sīmā*. These can be regarded as remarkable pieces. These stone slabs, with or without the inscription, have generally been found in small groups. They are often decorated with Buddhist bas-reliefs whose style, like the statues sometimes found with them, is very close to that of Dvāravatī.

Known for a long time,⁷ many of these inscriptions, particularly those recently discovered in the province of Chaiyaphum, have only been closely observed lately. Because they are often badly eroded, deciphering them is not always

easy. But the scripts present some of the characteristics Professor Coedès has well observed and described. They quite differ from the Cambodian script and are nearer to the Dvāravatī. Since the inscriptions bear no date, they can only be approximated to about the 8th century. These inscriptions are sometimes in Mon or in Khmer. But generally, they are in Sanskrit. This quite clearly separates this region from the ancient kingdom of Dvāravatī in the west, where Pāli seems to have been the only known scholarly language.

Some of these inscriptions mention the name of kings. These differentiate them from those at Dvaravati's. The inscribed "pillars" at Hin Khon⁸ do not have the exact *sīmā* form. They have square sections but their arrangement is the same. The inscriptions indicate they celebrate a Rajabhikshu who had the royal title of Nṛpendradhipativarman. He might have reigned in a city called Sro Bra (K 388, face b, 1.10,16; face d, 1.17-18) or Sro Vraah (K 389 face b, 1.9-10; face c, 1.9-10).

We find in K 388 other names of kings, e.g. : Indravarman, Soryavarman. Some of the named kings are qualified as *cakravartin* (*universal monarch*). But this is surely exaggerated. The inscriptions also contain names of "capitals" such as Mr and Tamrañ which are not known anywhere else.

Apart from these, the inscriptions draw attention because of their mediocre Khmer language mixed with Mon. Another large slab-*sīmā* K 404⁹ in Sanskrit mentions a king named Jayasinhavarman, but did not indicate the name of his kingdom.

Bernard-Philippe Groslier traced the area where these inscriptions were discovered and designated it as the "civilization of inscriptions". Of course, after his article was published in 1980¹⁰, new inscriptions were discovered. And in the province of Chaiyaphum, this area has enlarged considerably. It is now interesting to examine the connection, if there is any between inscriptions and the inhabitants of ancient towns, surrounded with moats, existing in the whole region.

The mysterious "kingdom of Śrī Cānāśa", appears on two inscriptions of the same type. The first engraved two different inscriptions¹¹; the older one, in Sanskrit, gives no date and the other, in Sanskrit and Khmer, gives a date equivalent to 868 A.D.

Professor Coedès writes about this kingdom in his article published in *Journal Asiatique*. He claims it is in the region of Khorat (*Nakhon Ratchasima*). In reality, as very little is known about Śrī Cānāśa, one should avoid

imagining it as a large kingdom even if it is one of the only two named "kingdoms" known in that region. The two inscriptions, one of which has probably been moved from its original place, does not allow us to trace the limits of a

**“Professor Coedès used Pali Chronicles
of the 15th century
to explain about the Khmers
of the 11th century.”**

In the inscription of 868 A.D., there is an interesting allusion to Kambudeśa. Professor Coedès translates the Sanskrit expression *kambudeśāntare* to "outside of Kambudeśa". Using that translation he writes that the region was still independent during that period. But owing to the varied meanings of the word *antara*, this expression could have been better translated as "inside Kambudeśa", which is contrary to the first translation!

This inscription, engraved above a Buddhist text, relates the foundation of a *liṅga* and supports the last translation by showing the arrival of Khmers from Cambodia. Anyhow the mention of Kambudeśa is, historically perhaps, the most ancient. It also shows the appearance (or reappearance) of Khmer influence from Cambodia in this region. The name of Śrī Cānāśapura appears in K 949¹², a later inscription discovered in Ayutthaya. Bearing the date of 937 A.D., it could have originated from the region of Khorat. The inscription gives a series of royal names and refers only to Śrī Cānāśa. This implies the kingdom was still or again independent at that time. In addition, the name Cānāśa (or *Canāśa*), a Sanskrit word, is meaningless in that language, in Khmer, or even, perhaps, in Mon.

There is again a reference, says Professor Coedès, about a kingdom of Śāmbūka. It is mentioned only in inscription K 577¹³ which is engraved on the base of a Buddha image discovered in Lopburi (*This image may have been removed from an original site*). It is possible that the name Śāmbūka might be the same as the one found in an epithet of Śāmbūka-pattana town. Cited in one of Jayavarman VII's¹⁴ inscriptions, it seems like the name of a town in the Chao Praya Valley.

Śāmbūka in Sanskrit is the general term for "shell". Shall we find such a layer in the valley, not far from Lopburi, like for example the name of Samrong Sen in Cambodia? But in this case, would the name be in Sanskrit?

Inscription No. K 1082 was recently discovered in Wat Ban Song Puay, Yasothon Province. Unfortunately, this inscription bears no date. However it informs of king Pravarasena and his "capital" Śāṅkhapura. Śākhha is another name for shell especially of conch shell. This word is not known anywhere else. The inscription also mentions Kroṇcabahu, the king's son, and Dharmasena, the founder of a *liṅga* of Śiva, his grandson. These royal names have no *varman* at the end. But on the contrary they have *senā* at the end, like Citrasena, which is the original name of Mahendravarman.

Engraved on a re-used door-jamb at the great temple of Phimai is Inscription K 1000¹⁵. Although this inscription mentions the name of Śauryavarman, a Buddhist king, its dilapidated state prohibits any conclusion. But since the script used can be dated back to the eighth century, one may use this simple hypothesis. King Śauryavarman, who is unknown anywhere else, might have reigned in the kingdom of Canāśa -- if the region of this kingdom can be precisely identified to include the territory around Phimai.

Another document recently discovered is particularly interesting. It is a short undated inscription engraved on the back of a Buddhist terracotta votive tablet which is now preserved in the National Museum of Khon Kaen. The front side records a scene from the life of the Buddha. The whole text is in the Mon language, except one expression : *kamraten pdai karaum* meaning "lord of the lower surface". This Khmer phrase designates kings in general. While the word *kamraten* is written the same way as in the Angkorian period, the word *pdai* is written in pre-Angkorian form. The elongated form of the word *karom* may be local. This inscription however marks the beginning of the Khmer kings' influence in a Mon zone. These Khmer kings came from Cambodia.

This period could therefore be attributed to the reign of Indravarman I as none of his predecessors seemed to have extended power up to that region. But this again is a working hypothesis.

To summarize, Buddhist bas-reliefs, Sanskrit, Mon or Khmer inscriptions testify the existence, around the eighth century A.D. in the northeast of present-day Thailand, of various small but more or less independent kingdoms. Only two kingdoms are named: Śrī Cānāśa and Śāmbūka; apparently they are Mon. Some "towns" are also named but whether or not these towns had any connection with the

known "kingdoms" is unknown.

The political influence of Cambodia's Khmers which probably appeared in 868, might have arrived a little earlier. This might have been due to Indravarman I, who was consecrated as a *cakravartin* in 877 in the town of Hariharālaya, Cambodia. During that time Indravarman I was not very young. He could have been consecrated as a *cakravartin* only after having conquered a vast territory. But this again belongs to the domain of hypothesis.

*

After the publication of Professor Coedès' article, many inscriptions from the epoch of Yaśovarman I have been discovered in the northeast of Thailand. Thus significantly enlarging the domain of this king, corresponding to what Professor Coedès has written.

First of all, inscriptions in two languages have been found. Normally fragmentary, they however satisfactorily attest the presence of many famous *āśrama* (*hermitage*) belonging to Yaśovarman I, in Phanom Rung or Khorat. There is also an inscription engraved upon a lintel from Prasat Phanom Van (K 1065). It was edited by H.R.H. Princess Sirindhorn who reproduced the edict of the same king. This inscription also refers to the authority of Indravarman I.

Long before the reign of Jayavarman VII, the Khmers had already built important constructions on the plateau of Khorat. Given that the Khmers were then the masters of the region, how should one interpret all the royal titles mentioned in Inscription K 949 on the kingdom of Śrī Canasa in 937 A.D.? In reality this inscription does not seem absolutely incompatible with recent discoveries.

The sons and successors of Yaśovarman I: Harshavarman I and Īśānavarman II, were not powerful enough. They did not have the same authority as their father but traces of their reigns were found in Inscription K 1073¹⁶ in the province of Buriram, circa 925 A.D. and in Inscription K 697¹⁷ in the province of Yasothon.

Jayavarman IV, their successor, reigned in 937. Although he is totally unknown in the north of Dangrek Range, his son Harshavarman II is mentioned in K 393¹⁸, an inscription of Phanom Van. This then permits the assumption that the kingdom of Śrī Cānāśa, of which Prasat Phanom Wan might not have been a part, assumed its independence some time during the first half of the tenth century. Kings Narapatisinhavarman and Maṅgalavarman, who were brothers, may have reigned successively. At the same time they may have preserved the Khmer language as an official language

as can be observed on the second face of Inscription K 949.

Rājendravarman took the supreme power at Angkor in 944 A.D. He controlled all the territories of Yaśovarman I. After the death of Professor Coedès, many new inscriptions have been discovered showing the authority of Rājendravarman in the northeast of Thailand. One of these is K 1120¹⁹, at Phanom Rung, which still unedited.

Rājendravarman had a rare but grand title of *dhūli jeṇ kamsterī añ*. This is indicated on Inscription K 957²⁰, bearing the date of 941 A.D., from the region of Aranyaprathet in eastern Thailand. The inscription reports the function of a vassal for an unnamed supreme king. Mention of this same king is found again, among many high dignitaries, on Inscription K 1151. Recently discovered in the same region, this inscription of 943 A.D. indicates that *varman* appears at the end of his name, in the same position, two years later, as that on K 957.

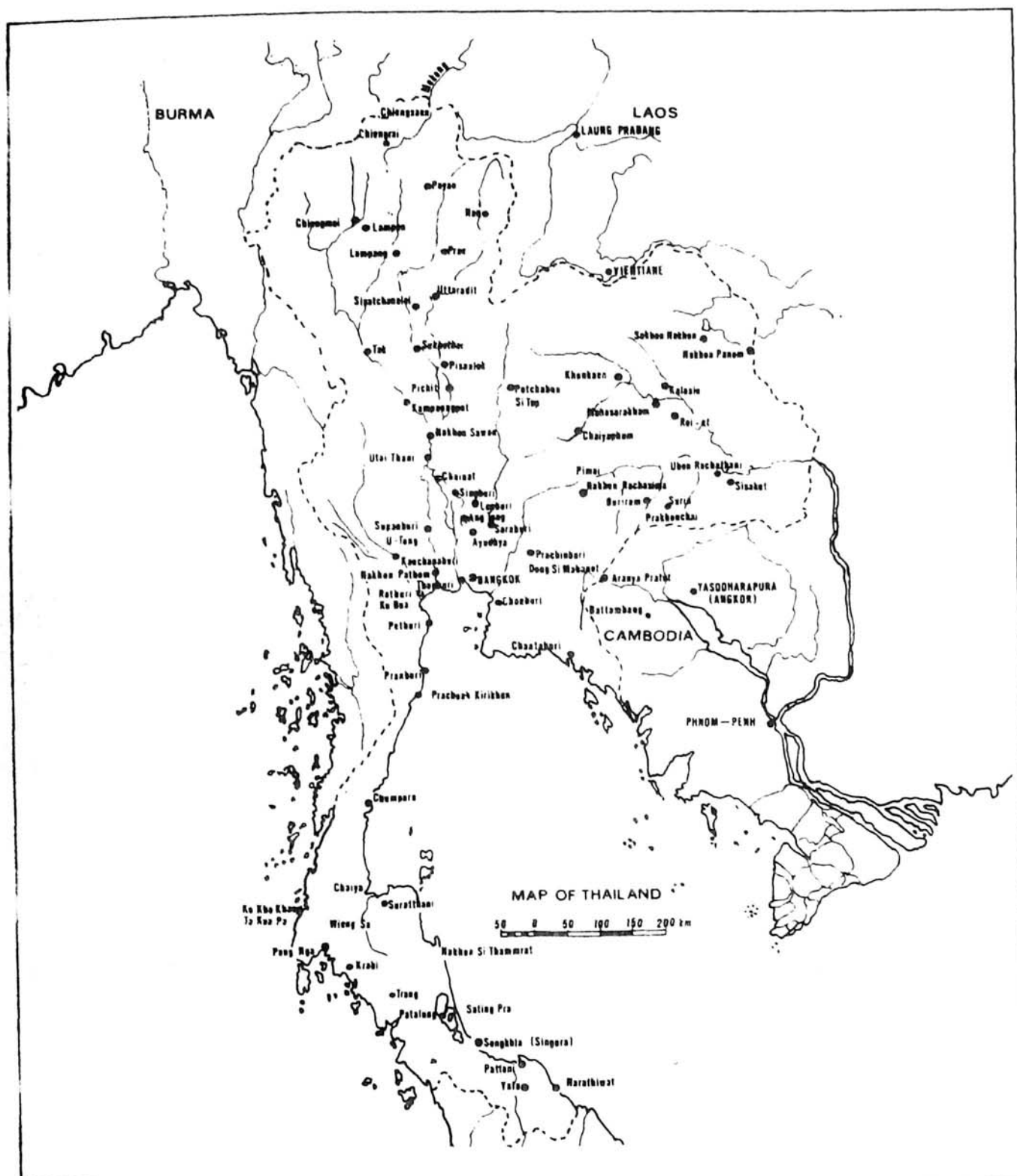
But it is not certain whether or not that unnamed king became the supreme king of the Khmers. During that period Rājendravarman may have been the independent king of Bhavapura, a kingdom situated around Sambor Prei Kuk in Cambodia. He may have not served under Jayavarman IV or Harshavarman II. However a complex political structure may have existed wherein the independent king of Bhavapura was also the master of the Aranyaprathet region. In this case, he could have been a vassal of the supreme king of the Khmers.

Jayavarman V apparently spread his authority on all the possessions of his father on the other side of the Dangrek Range. New discoveries attesting this is abundant. But G. Coedès knew only of two inscriptions naming this king. Found in Thailand, they are K 235 and 990.

Now, there are nine more: K 1063; K 1116; K 1156 of unknown origin; K 1141 from the old town Sema, near Amphoe Sung Noen, Nakhon Ratchasima Province; K 1067 and 1120 from Phanom Rung; K 1094 from Nadun, Khon Kaen Province; and from the region of Aranyaprathet, K 1087 and K 1152.

*

In the same article Professor Coedès wrote the following for the rest of the Angkorian period: "With the establishment of the authority of Sūryavarman I on the Menam, at Lopburi, in the second decade of the 11th century, the Sanskrit and Khmer inscriptions attesting the Angkorian domination multiply themselves on the plateau of Khorat, from Sakhon Nakhon to Phnom Van (K 369 and 393).



“With the reign of Jayavarman VII which began in 1181, this domination covered the whole plateau, where one has found not fewer than seventeen inscriptions²¹ of the foundation of hospitals, from Sai Fong in Laos (*K 368*) in the north (see picture) to Chaiyaphum (*Vat Ku, K 402*) in the west and at Khonburi in south-southeast of Khorat in the south. This domination also spread to the Menam basin and in the north of the Malay peninsular.

Without the epigraphical documents in these regions, one can know from the inscription of Praḥ Khan of Angkor that Jayavarman VII had his own image under the traits of the Buddha Jayabuddhamahānātha installed in twenty-three towns, many of which are now situated in the territory of the present-day Thailand. This is apparently to affirm his sovereignty in a tangible way”.

**“It is now known that the many kings
Professor Coedès had identified
and used in his assumptions
are probably incorrect.”**

I am not certain how one could have so much confidence. Professor Coedès²² used Pāli chronicles of the 15th century to explain about the Khmers of the 11th century. As Michel Vickery points out in his thesis, one should be prudent with these kinds of texts²³.

It is now known that the many kings Professor Coedès had identified and used in his assumptions are probably incorrect. In order to eliminate his rival, Jayavīravarman, Sūryavarman I had to conquer a lot of land before coming to the capital of Yaśodharapura (Angkor). The famous inscription of Sdok Kak Thom (*K 235*)²⁴ informed, a long time ago, that Sūryavarman I became the master of the Aranyaprathet region. He became so after provoking heavy destructions. He probably came from the region of Sambor, on the Mekong, and moved from the east to the west by following the south of the Dangrek Range. He therefore rested largely on the territory of the Khmer kingdom. Only after he had solidly installed himself in Angkor did he begin to rule what is now actually Thailand. His predecessors used to govern this part of Thailand and inscriptions mentioning his name are not rare.

Recent discoveries of inscriptions at the monument of Phanom Rung, some belonging to Sūryavarman I's reign,²⁵ are numerous. They have been studied by H.R.H. Princess Sirindhorn.

An inscription from Sūryavarman I's reign at Phimai (*K 953*) and one inscription at Phanom Wan (*K 393*) have also been found. Though it is true that an inscription reproducing the edict of Sūryavarman I²⁶ and bearing the date of 1022 A.D. was found in Lopburi, it is not certain whether or not it was found at its original place. As a result, this king's conquest of the Chao Praya Valley in Central Thailand is still open to question.

The name of Udayādityavarman II very rarely appears in the inscriptions discovered in present-day Thailand. His name however is evident in the Sdok Kak Thom Inscription. This king and his guru were much celebrated in that inscription. Inscription *K 393*, engraved on the door-jamb of Phanom Wan, also mentions his name after Sūryavarman I. As for his brother and successor, Harshavarman III, he has left no trace in the epigraphy of this region.

It is sometimes said that the “dynasty” Mahīdhara-pura came to supreme power with Jayavarman VI in 1080. This dynasty might have originated from the region or even from the town of Phimai. The epigraphy found concerning this “dynasty” contains relatively abundant support to this hypothesis.

K 391, from Phanom Wan²⁷, dating back to 1082 A.D., is the only inscription found in Thailand referring to Jayavarman VI when he was still alive. King Dharañindravarman I, his brother and successor, is referred to in *K 397*²⁸, the large inscription of Phimai. But this inscription does not show his authority clearly. It only indicates, at the turning of the phrase, that one donor at the temple dedicated a part of his accomplished merit to him.

Sūryavarman II himself is rarely cited. Nevertheless, he is celebrated in a beautiful Sanskrit poem engraved in Inscription *K 384* at Phanom Rung.²⁹ This was composed for the glory of Narendrāditya who seems to be a near relative of the king. The relative silence of the inscriptions on the great kings of Angkor in Cambodia leaves us, at this time, no clue on the origin of many temples such as the magnificent Angkor Wat temple, Beng Mealea, the town of Phimai and its beautiful sanctuary. No definite conclusion can yet be made on them.

King Yaśovarman II has left no epigraphy in Thailand. Nonetheless, according to a stanza of Inscription *K 288*³⁰,

from Prasat Cruh at Angkor, after he returned from Lavodaya or Lopburi in central Thailand he succumbed to a sudden attack in his palace at Angkor around 1165. We know very little about his opponent, Tribhuvanadityavarman the "usurper". In particular, we do not know whether or not he continued to control the north of the Khmer empire.

Khmer historians generally neglect King Tribhuvanadityavarman's reign as well as that of his predecessor. This neglect is probably without reason because these two kings had maintained their powers for a total period of more than twenty-five years. This was until the town of Angkor was captured by the Cham king, Jaya-Indravarman IV, in 1177 A.D.. Furthermore, major Khmer works of art were produced during this period.

Inscriptions discovered in Thailand are not the only ones demonstrating the interest of Jayavarman VII on this part of his empire. The inscription of Prañ Khan from Angkor indicates an itinerary in which Jayavarman VII had the "houses with fire" constructed. Although we cannot precisely identify all the sites, many of these houses were clearly situated in the present-day Thailand.

An inscription on the hospital created by Jayavarman VII was recently discovered in the region of Surin. This makes a total number of seven inscriptions on the hospitals created by Jayavarman VII and discovered in Thailand. The hospital inscriptions found in the Khmer empire now totals to eighteen. Many ritual objects in bronze have been unearthed. On them are engraved the dedication by Jayavarman VII to hospitals or temples, especially Inscriptions K 973, 1052, 1056.

After the reign of Sūryavarman I, it is certain that the Khmer civilization, especially its arts, was brilliantly and largely represented on the territory of present-day Thailand. But no doubt it is more difficult to affirm that the kings of Angkor continued to maintain their power over these territories. Using evidences from inscriptions, many local lords, who in reality might have been Khmers, may have liberated themselves by taking advantage of weaknesses of the Angkorian masters.

Up to this time no traces of the successors of Jayavarman VII were found in Thailand. From their time onwards the inevitable growth of the Thai people soon defeated the Khmer power. The Khmer kings, even with some notable successes, had more and more difficulty maintaining their suzerainty over the territories north of the Dangrek Range.

*

I would like to stress again that epigraphy has its own limitation. I personally encounter this every day, and admit that it cannot tell us everything. Epigraphy is often successfully completed through archaeology and art history.

In dealing with epigraphy, one must be careful not to give history more lessons than what it can give. It is certain that sometimes a lot could be learned from Sanskrit inscriptions. They belong to a particular class. On the other hand inscriptions, notably Khmer, did not aim to analyze information.

Normally, Khmer inscriptions only report a particular case. To generalize it imprudently would be misleading. And usually this is the tendency because inscriptions are difficult to find. One should avoid forming too many conclusions on the presence or absence of any inscription.

An inscription reports only what a certain person had done; a fact at a precise site. On the subject of the real boundary of the territory of Śrī Cānāśa, for instance, one cannot infer from the presence of only one inscription *in situ*, which mentions the name of the "kingdom". It cannot be deduced with certainty that the territory of Śrī Cānāśa is a tiny kingdom.

Perhaps one day, one or many inscriptions would be discovered. They could help us understand the area of Śrī Cānāśa better..... I have made here only a provisional opinion and my earnest wish is that it will be outdated very soon. Discoveries of new texts will contradict what I have related and will advance our historical knowledge by filling up one or many of its numerous gaps. ■

— Translated from French to English by Professor MC Subhadradis Diskul.

GLOSSARY

- | | |
|------------------|--|
| Dvāravatī | - name of a kingdom, existing in Central Thailand, during the 7th - 11th century A.D. |
| linga | - a phallic emblem representing Śiva |
| sena | - officials, particularly in the military |
| sima | - a sacred stone boundary or marker |
| varman | - originally meant a cuirass, this word was later added to proper names as a suffix meaning protected by |

List of the Khmer Kings

(from *The Indianized States of Southeast Asia* by G. Coedès, 1968)

Funan Period

Kaundinya Jayavarman (*died in 514 A.D.*)

Rudravarman (514 - c. 550)

Pre-Angkorian or Chenla Period

Bhavavarman I (598)

Chitrasena Mahendravarman (*beginning of 7th c.*)

Īśānavarman I (616 - c. 635)

Bhavavarman II (639)

Jayavarman I (657-681)

Jayadevi (713)

Angkorian Period

Jayavarman II (802-850)

Jayavarman III (850-877)

Indravarman I (877-889)

Yaśovarman I (889-900)

Harshavarman I (900 - after 922)

Īśānavarman II (925)

Jayavarman IV (928-942)

Harshavarman II (942-944)

Rājendravarman (944-968)

Jayavarman V (968-1001)

Udayādityavarman I (1001)

Sūryavarman I (1002-1050)

Udayādityavarman II (1050-1066)

Harshavarman III (1066-1080)

Jayavarman VI (1080-1107)

Dharaṇīndravarman I (1107-1113)

Sūryavarman II (1113 - after 1145)

Dharaṇīndravarman II (c. 1160)

Yaśovarman II (- 1165)

Tribhuvanādityavarman (1165-1177)

Jayavarman VII (1181 - c. 1220)

Indravarman II (*died in 1243*)

Jayavarman VIII (1243-1295)

Śrīndravarman (1295-1307)

Śrīndrajayavarman (1307-1327)

Jayavarmādiparameśvara (1327 - ?)

FOOTNOTES

1. *Journal Asiatique* (JA), Vol. CCXLVI, No. 2, 1958, p. 125-142.
2. *Loc.cit.*, p. 126
3. Cf. "Le pays khmer avant Angkor", *Journal des Savants*, January-September 1986, p. 59-95.

4. *Inscription de Wat Sabap et de Wat Thong Thua*, edited by G. Coedès, BEFEO XXIV, p. 353-358
5. Edited by G. Coedès, JA, *ibid.*, p. 129-131
6. K 978, edited by G. Coedès in *Inscriptions du Cambodge* (IC), Vol. VII, p. 156-158

7. Cf. E. Seidenfaden : *Complément à l'inventaire descriptif des monuments du Cambodge pour les quatre provinces du Siam Oriental* in BEFEO XXII (1922), p. 89-90
8. The text of these inscriptions, K 388 and K 389, has been edited by G. Coedès, in IC VI, p. 74 and 78. Hin Khon, "stone marker" is the name of the inscriptions and not the name of a place; cf. E. Aymonier, *Le Cambodge* II, p. 115.
9. *Inscription of Phu Khiew Kau (or Ph'u Khiao Kau)*, edited by G. Coedès, IC VII, p. 73
10. "Prospection des sites khmers au Siam" in *Coûts et profits en archéologie*, CNRS, Paris, 1980, p. 33-57 + 4 maps.
11. *Inscription of Bô Ika K 400*, edited by G. Coedès, IC VI, p. 83-85
12. Edited in RS IV, No. 117, p. 216-220
13. Edited by G. Coedès, RS II, No. 16, p. 4-5
14. *Inscription of Prañ Khan K 908*, edited by G. Coedès, BEFEO XLI, p. 255-301. The name of Śambūkapattana appears in the stanza CXVI.
15. Edited by C. Jacques, BEFEO LVI, p. 57-61
16. *Inscription of Prasat Prei Bat*, preserved at Khorat Museum, unedited.
17. *Inscription of Ban T'at T'ong*, edited by G. Coedès, IC VII, p. 94-98
18. Edited by G. Coedès, IC VII, p. 63-70. The mention of King Brahmaloka, posthumous name of Harshavarman II is on the southern door-jamb, 1.44.
19. K 1120, unedited.
20. *Inscription of Nong P'ang P'uey*, edited by G. Coedès, IC VII, p. 137-140.
21. This number of seventeen, produced by G. Coedès after a lacuna, was the total number of the hospital inscriptions.
22. Cf. *Les Etats hindouisés...*, p. 251-252.
23. *Cambodia after Angkor*. The chronicle evidence for the fourteenth to sixteenth centuries, thesis for Ph.D., Yale University, 1977 (*published on demand by University Microfilms International*). The problem of these chronicles is notably discussed p. 372 sq.
24. Edited by G. Coedès and P. Dupont in BEFEO XLIII, p. 57-134
25. They concern the Khmer inscriptions K 1066, 1071, 1072 and 1090 which one can date only by palaeography and perhaps because they are mutilated, they leave no name of the king to be deciphered.
26. Edited by G. Coedès, *Recueil des inscriptions du Siam*, Vol. II, No. XIX
27. Edited by G. Coedès, IC VI, p. 297-299
28. Edited by G. Coedès, BEFEO XXIV, p. 345-352; the name of Dharaṇīndravarman is at 1. 23.
29. The upper half of this inscription, which has been known since a long time, was published by G. Coedès, IC V, p. 297-305. The lower half was recently discovered and studied (*though not yet edited*) by H.K.H. Princess Sirindhorn who could particularly correct the hypothesis proposed by G. Coedès when he could read only the upper fragment.
30. Edited by G. Coedès, IC IV, p. 209-231. It figures in the stanza CVIII which was already studied particularly in BEFEO XXIX, p. 306-307 (*and plate XLVI*) but it was not well deciphered and as a result the name of Lavodaya was not noticed.

LOOKING AT CORPORATE STRATEGIES AND PLANNING FOR BETTER HANDICRAFTS DEVELOPMENT: THE MALAYSIAN EXPERIENCE

by Sulaiman bin Othman

Handicrafts showcase the nation's artistic wealth. For tourism, the handicrafts industry is one of the many streaks of colors which make up the beauty and splendour of travels. As an activity, it is widely acknowledged that the economic contributions generated by these industries in terms of employment and foreign exchange earnings have been, in some instances, comparable to those of the organized sectors.

The public and private sectors have been commonly referred to as organized, whilst the handicraft sector has been the subject of many reviews. It is within this context that I would like to address and focus attention. I would like to relate the handicraft sector to monetary aspects, licensing, certification, legislation and other factors surrounding it.

As an economic concern, this sector must be looked into in total perspective. It must be viewed as an



economic energy which has, in the past years, been an active source of income to many of the lower income groups. But today, based on information gathered through surveyed

datas, some interesting conclusions have been made.

In some countries, families involved in the handicraft industry are found to be living with incomes over the national household average. This is an interesting point to ponder upon. Money value in this industry is reflected by the strong demand for handicraft products.

The economic value of the handicraft sector is evident. Its growth and contribution to the nation's wealth have been substantial. But this industry is reaped of its wealth without much concern for return investment. Reinvesting professionally means sufficient know-how and advanced technologies through professional input to further develop in into a bigger and more respectable industry.

Nonetheless, as the industry grows, immanent problems grow too. In many instances, authorities are only concerned with investing time

and energy only within the organized sector. But a huge proportion of the handicraft sector still remains unorganized.

It is important, at this juncture, to seriously investigate the problems faced by the industry. All energies should be directed to preservation of cultural and economic traditions.

**“....government policies
should discourage the exportation
of unprocessed raw materials.”**

There is a need to create a more stable environment for growth for the handicrafts industry.

Since the subject matter concerns people and their artistic skills, this forum will be referred to as an informal enterprise.

There are three distinct God-given assets. First is the inherent skill of the artisan. If professionally organized, this asset can provide the means to produce products sought by export markets worldwide.

Second is the abundant supply of local raw materials. This is common to excellent handicraft products. One must also look at raw materials as money-makers and as part of the handicraft industry itself. Raw materials, imported or locally available, can help build a stable industry.

The third God-given asset is cultural and artistic wealth. This is the soul of many craft forms. To sum up, natural resources and the artistic talents make up the three important assets of the handicraft industry.

The regular supply of raw materials remains a fundamental constraint. Increasing volume production

demand, particularly in the export trade, coupled with irregular supplies and fast rising prices, make business expansion questionable. With this drawback, positive steps towards a more organized raw materials production system must be viewed with great concern. Apart from providing jobs, steps for increased raw material supplies ensure the continued growth of the industry.

In Malaysia, the supply of basic raw materials at controlled prices provide some buffer to the problem of insufficient raw materials. But a more welcome approach could be the setting up of a supply sector whose members deal directly with the manufacturers of the industry. This in many ways would eliminate the need for and the ever rising costs of ready-made imported raw materials. In addition, government policies should discourage the exportation of unprocessed raw materials.

All approaches and considerations must generate greater oppor-

tunities for growth within this handicraft sector. Regulating policies to prevent trading of basic and unprocessed raw materials will generate steadier and guaranteed supply. This would enable local industries to present themselves in the open market with more confidence.

Government regulation on pricing is another concern. Without proper control, costs of raw materials increase. But the prices of finished goods may not move up commensurately. Then the handicraft industry may suffer.

Many entrepreneurs are reluctant to upgrade their technological standards. They fear that by doing so the novelty of their products may be reduced. And this may result to the loss of their traditional markets.

In Malaysia, a similar fear exists among its handloom entrepreneurs. Market sensitivity in this problem remains a determining force. The constant demand for product variation and innovations encourages entrepreneurs to slowly welcome changes in technology.

In this respect educational institutions or government agencies can assist in educating craftsmen on technological change. They, as well as the general public, must be educated starting from the earliest possible school age. Changes, especially in technologies, are necessary if handicrafts are to remain competitive.

There is a lack of awareness in various technological advancements particularly in production techniques. In many Asian countries such information is not readily available and this limits alternatives for change.

Entrepreneurs exposed to the latest technologies are able to upgrade

The author is the director general of the Malaysian Handicraft Development Corporation.

their operations. They are at an advantage when pricing is concerned. Since the handicraft industry is highly labour intensive, there is a need to upgrade technological know-how. Long hours, traditional methods of production and, in most cases, poor working conditions should drastically be improved. This is to ensure artisans get a better deal and receive more in return.

Another approach undertaken by the Malaysian government in upgrading the local handicrafts industry is product development and design. These are areas often neglected by many quarters. Design development is usually left unattended in sub-contracted productions since the majority of the artisans are also the workers themselves.

In a very demanding and highly competitive market, design plays an important role in the survival of a handicraft. In Malaysia emphasis is given to design work. Where the artisan population is relatively small and where wage is comparatively high, innovative and marketable designs as well as quality products are important ingredients for survival. This could be clearly seen when neighbouring countries have greater advantage in labour, skills and wages. A highly innovative and professional approach to product development and design is an investment.

There is a strong need for product diversification. The government must take the lead role to ensure the handicraft industry's growth in the export sector. Be it for export, local, or tourists, the government must help the industry fulfill increasing demands.

Skilled labour, the main investment in the industry must at all



Mengkuang leaves (top), grow in abundance on the Malay Peninsula. Before they are woven or plaited into various items, they are first cut into long strips, soaked in water, dried and dyed (left).

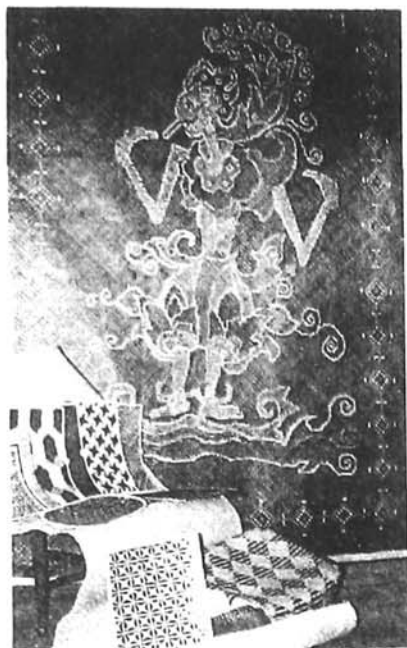
time be seriously examined. Without it the industry will never enjoy the artistic respectability it now enjoys. But there are now new areas of employment which promise better and lucrative benefits.

And skilled labour in the handicrafts industry of Malaysia is quickly disappearing. The artisan's irreplace-

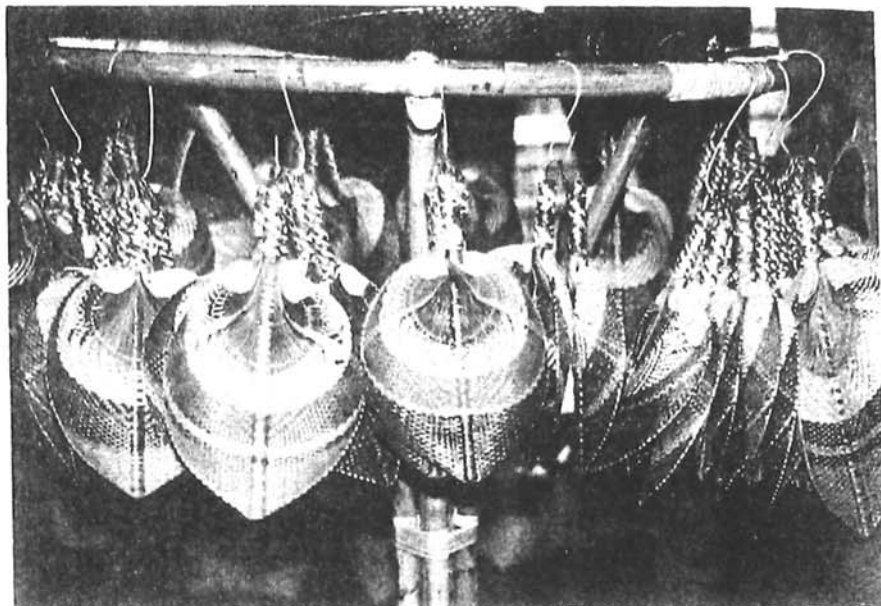
able value must be duly recognized within the formal wage structure of the government. Only through formal legislation can there be an assurance of the continued availability of skilled labour.

Looking at India, employment and trade generated by their handicraft, sector are commendable. Malaysia, on the other hand, has a young population. Out of the 16.1 million population, 58% forms the working age groups. In 1980, 128,000 artisan-related workers were registered.

In the fibre plaiting and the loom weaving sectors of Malaysia, employment is part-time and female dominated. Since this constitutes a sizeable proportion of the handicrafts industry, this sector should be stabilized into a formal structure. Malaysia



In a very demanding and highly competitive market, product diversification and design play a vital role in the survival of these woven handicrafts.



gears itself towards an economic change, forging ahead towards a new industrialized nation in the years to come.

The direction undertaken by the Malaysian government provides the move to stabilize, organize and place the craft industry as an economic sector. This too could provide substantial support to the country's economic growth.

On the other hand, the manufacturing sector has been identified to spearhead economic growth. As an industry handicrafts has proven itself to be considerably important to the economic well being of those involved in it. This suggests that handicrafts also has a role to play in Malaysia's economic growth.

Among the many steps taken by our government to ensure the industry's growth is the introduction of significant changes to relevant legisla-

tions. Under the promotion of investment act of 1986 and the income tax act of 1967, taxes applied to companies in Malaysia are in the form of 40% income tax and 5% development tax.*

To encourage growth in the manufacturing sector, companies granted pioneer status are exempted from these taxes within a period of five years. And to promote greater supply of raw materials, suppliers are also tax exempted. Raw materials are brought into the country under the auspices of the Malaysian handicraft development corporation. This is to provide the needed buffer stock.

In addition to the tax free benefits, duty privileges are also granted for imported machineries and equipment in the manufacturing sector. Nearly all these types of machinery

and equipment are exempted from import duty, surtax and sales tax.

Based on the findings conducted in 1987 by the International Development Research Centre, Canada (IDRC), exports hold the key to the future. If this is the case, large scale structural changes take place. The answer to this however lies in the direction of government policies and the number of trade-offs made to strike a harmonious balance. There are no easy answers.

Furthermore, snarls in government policies need to be disentagled. Where free enterprise is encouraged, policies may be in conflict with the need to protect local industries. There may be no immediate answers, but at this juncture what is important is awareness. Long term planning can be utilized. At best, it can be implemented towards striking a balance in

* However, in 1989, the rates have been reduced to 35% and 1% per annum for the next five years respectively.

the growth of all sectors concerned.

Malaysia's economic growth is invested in her plans of industrialization reflected by active growth of the manufacturing sector. As a country comprising Malays, Chinese, Indians, Iban, Kadazans and other races, it is now looking into the possibility of making plurality an added asset. Its varied and colourful cultures provide a unique platform to present Malaysians and our products in the open market.

The tourism industry and the handicraft industry strongly complement each other. The strong image of a nation can be built on reputable and uniquely presented handicraft products.

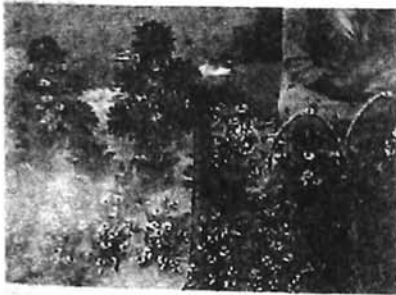
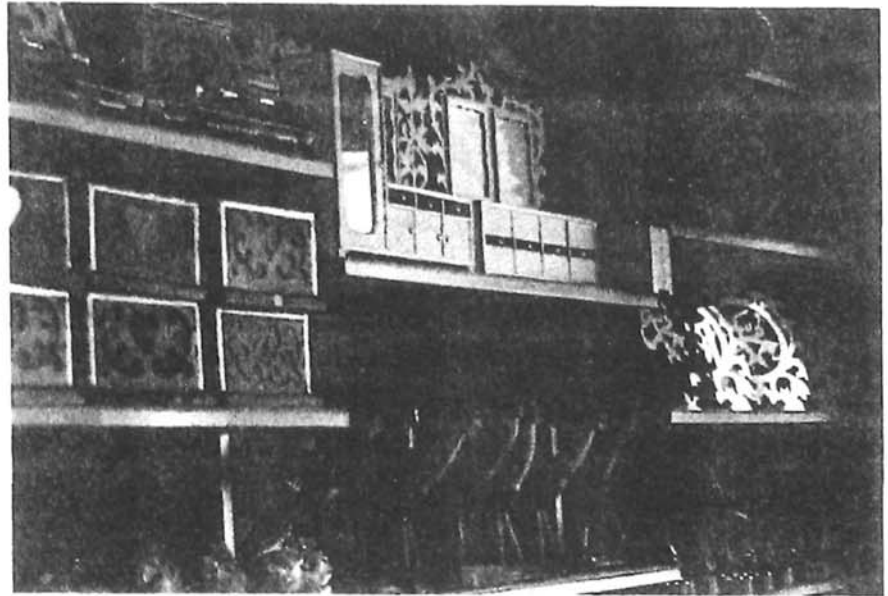
Great significance can be further enhanced by the beauty and other strong qualities of a product produced by craftsmen. The handicraft industry remains a significant factor contributing to the growth of tourism.

It is very necessary to seriously analyse the registration and legisla-

tions governing the manufacturing sector. Manufacturing units, small or big, must be effectively controlled. Certificates on the standard of operations and products could form a market guarantee. This legislative move could further enhance growth in both the tourism and the handi-

craft industry.

With growing exports and local demands, handicrafts products could be one of Malaysia's main strengths. The handicraft industry has the potential to attract tourists and generate more revenue for the country. ■



Photos show a few of the many traditional handicrafts produced by Malay artisans.

SPAFA AFFAIRS



Designing leaflets, one of the main activities of the course.

To strengthen the local cultural programmes and to increase the Asian cultural content of the media, SPAFA has successfully implemented the **Training Course for the Promotion and Dissemination of Information on Southeast Asian Cultural Traditions**.

With the cooperation of the Institute of Development Communication (IDC) of the University of the Philippines at Los Banos (UPLB), Laguna, the course was carried out from November 14 to December 12, 1988 at the IDC Building.

The majority of the trainees were media personnel and information officers of government offices in the SPAFA Member Countries. At the

Training Course on Information Dissemination

commencement of the course, each country delegation was requested to present an assessment of their country's needs and problems in the dissemination of their cultural information. These presentations then became the basis of a proposed regional cultural communication network, later conceptualized by the trainees themselves. During the course, the trainees were also given the opportunity to experience the use of printing and audio-visual equipment.

In addition to the lectures and practicum, the trainees were brought around the campus to familiarize them with the different institutions in UPLB. For a glimpse of the rich Filipino heritage, field trips were arranged outside the campus, to the different towns of Laguna Province.

Experts from the Asian Institute of Journalism in UPLB, the Philippine National Museum and UP Diliman served as resource persons for the training course. They were largely instrumental to the achievement of the course objectives, which were:

- * to arouse interest and awareness in the value of the country's cultural heritage and the necessity of seeking effective ways of transmitting and disseminating cultural information to the public;
- * to promote intercultural appreciation of Asian cultural traditions;
- * to establish a regular network of information exchange of cultural activities and programmes; and
- * to equip the participants with the principles and techniques of effective utilization of audio-visual equipment and other mass media facilities in the preparation and dissemination of culture and cultural information.

Constant togetherness has reinforced the Southeast Asian group's camaraderie. They were: Mr Soekarno, Ms Siti Dloyana Kusuma and Ms Sri Rahayu Mulati of Indonesia; Mrs Foo Foong Lian, Mrs Norpisah Musa and Mrs Sermani Pien of Malaysia; Mrs Dinah F. Mindo, Mrs Elisa R. Orenca, Mrs Asuncion M. Valdesco and Mrs Filipina T. Villapando of the Philippines; Mrs Sally Ng Ban Kean of Singapore; and Miss Patra Lumjiack, Mrs Vichanee Bunnag and Mrs Wynette Puntuna of Thailand. ■

Frances S. Arespachaga of the Philippines' Intramuros Administration (IA) and Saengchan Traikasem of the National Museums Division of Thailand travelled to Canada in 1988 and became the second batch of museum experts to undergo training on the various aspects of museum work in Canada.

The two museum experts started their month-long training in Canada on November 7, 1988. Especially designed for museum personnels from the SPAFA member countries, this museology training aims to strengthen museum expertise of the region and to provide an opportunity for the region's experts to exchange



Museum experts join SEAMEO Institutional Cooperation with Canada

ideas and experiences in museology with their Canadian counterparts. Furthermore, the programme endeavours to create possible connections for mutually beneficial activities in museology, between the participant's country and Canada.

As part of the SEAMEO Pilot Project for Integrated Community-Based Human Resource Development: The Institutional Cooperation Arrangement, this SPAFA training programme is actually funded by the Canadian International Development Agency (CIDA). It is implemented jointly by

the Association of Canadian Community Colleges (ACCC) and the Association of Universities and Colleges of Canada (AUCC).

Here SPAFA's most recent museology trainees, Frances and Saengchan, talk about their training and experiences in Canada. Frances is the Chief Restoration Officer of IA's Museum Division while Saengchan is Curator 5 of her country's National Museums Division.

Q: What were the objectives of your visit to Canada?

S: First, to develop our professional competence in museum administration, museum exhibition as well as in educational and outreach programmes. Second, to attend the seminar titled "Museum and Art Gallery Management" at the Banff Centre School of Management in Banff, Alberta.

Q: What did you gain from the seminar at the Banff Centre?

F: Information learned from the seminar added to my knowledge in marketing, leadership, financial management, organizational behaviour and planning strategy.

By interacting with our fellow participants in the seminar, we were able to gain insights on museum policies and practices in Canada.

S: This seminar, held on November 13-26, gave me better knowledge in leadership, interpersonal skills, organizational skills, financial management, fund raising and marketing.

Q: Could you relate your experiences and what you have learned during your stint in Canada?

S: The programme is divided into two parts. One is the visits to the various museums in Canada; the other is the internationally recognized seminar on "Museum and Art Gallery Management" held at the Banff Centre.

We visited university museums, provincial museums as well as national museums. This enabled us to observe the administration and management of the various types of outstanding museums. We learned the planning and the concept of museum display, including their exhibition techniques, educational and outreach programme activities in Canada.

F: I arrived in Vancouver only on November 10 but, as arranged by Anne-Marie Fenger, coordinator for our visit, I managed to confer with some officers in the Museum of Anthropology at the University of British Columbia. Observation of the museum's exhibition galleries, visible storage, and conservation laboratory capped

by a performance of native dances and songs completed our brief visit to the museum.

On Memorial Day, November 11, Saengchan and I visited the Vancouver Museum, the Vancouver Maritime Museum and the St. Roch National Historical Site. Unfortunately because it was a public holiday, none of the museum officials were available for interview.

Anyhow, I noted down my observations on the various methods of display, lighting, design of exhibit cases, etc. which could be useful for my institution. Particularly interesting were the methods of eliciting the viewers' active participation.

While in Banff, Alberta, we attended the 13-day seminar on Museum and Art Gallery Management at the Banff Centre. This intensive programme is designed to help professionals from museums, artist-run spaces, art galleries and other heritage organizations to develop their marketing and organizational skills.

Four sessions were held daily. And aside from the two to three hour study group meetings in the evenings, there were also the individual study periods. Discussions with faculty and fellow participants in and out of the class sessions enlightened me on the problems and concerns of Canadian museums and their workers. This activity culminated with a group presentation on a major case study.



Museum experts Frances S. Arespachaga (left, second row) and Saengchan Traikasem (fourth from left, first row) pose with fellow participants for a souvenir photo of the seminar "Museum and Art Gallery Management" held at the Banff Centre from November 13 to 26, 1988.

Visits to the Moore and Whyte Heritage Homes, the Luxton Museum and the Whyte Museum of the Canadian Rockies, where we attended a book launching, enabled me to witness the impressive active support given by relatively small Canadian communities to cultural activities.

From Banff, Mr Eric Waterton (advisor to the Provincial Museum of Alberta) brought Saengchan and me to Glenbow Museum in Calgary. Discussions with assistant directors were followed by a guided tour of their extensive collections, exhibited on several floors of the building.

In Toronto, Ontario, Robert Kirkman of the Royal Ontario Museum made the arrangements for our two-day visit to one of the largest museums in Canada. Discussions with various officers proved very informative.

I was impressed at how extensive the services offered by the museum are. A quick tour of the ROM galleries revealed the wide range of their collections and their excellent methods of display. I found their "Mankind Discovering" exhibition outstanding.

Our visit to the Royal Ontario Museum ended with a wrap-up session wherein Saengchan and I talked about our respective museums. During this session I met Hugh Spencer of Lord Cultural Resources Planning and Management, Inc. We were able to discuss the possibility of organizing seminars and workshops in the Philippines.

But, just like many other activities in Southeast Asia, funding remains to be the main problem.

In Ottawa Mr Waterton arranged for us to meet the SPAFA/ACCC conference participants: Professor

Their use of high-tech devices was quite impressive.

At the Canadian Conservation Institute, we were given a briefing on the functions and services of the various sections of the Institute. A tour of the laboratories

**“A tour of the laboratories
showed the tremendous advances
made by the Canadians in their conservation
and research activities.”**

M.C. Subhadradis Diskul, SPAFA Centre Director; Dr Michael Sinclair, Canadian Project Director, SEAMEO/CIDA; Gail MacLennan, Project Officer, ACCC/Asia and Middle East Division; and Liz Chia, also from ACCC. I was glad to be able to personally thank them for the wonderful opportunity extended to the Intramuros Administration and to me.

Mr Waterton also very kindly arranged for our tour of the Canadian Museum of Civilizations. Although still unfinished, it promises to be a major force in the Canadian museum scene.

Visits to the newly-opened National Gallery of Canada, the National Museum of Natural Sciences, the Canadian War Museum, and the Parliament Building provided a lot of information on exhibition methods and guiding procedures.

showed the tremendous advances made by the Canadians in their conservation and research activities.

Q: Did you encounter any difficulties during your visit?

F: I found the 13-day course at the Banff Centre too rigorous. Had the course been stretched to three weeks it would probably have been more beneficial to the participants. The combination of the course and the observation tour of the numerous museums made the pace a bit hectic.

The Canadian weather was especially difficult for me since temperatures went as low as -16 degrees celcius. In Manila it is usually 28-33 degrees celcius.

S: The length of museum visits was too short. In some provinces we had only time to visit one museum. There wasn't enough time to visit other types of museums in the same area.



Top : Enjoying the snow at Lake Louise are Frances S. Arespachoga (right) and friends.



Left : Saengchan Traikasem at the Vancouver Museum.

Q: Do you have any suggestions for improvement?

F: Perhaps spring or summer would be a better time for Asians to undertake a similar programme. Also, should funds permit, to ensure a more relaxed pace, perhaps a longer period should be allocated to museum visits.

S: More time should be spent in each province to enable a better view of museum works for comparative study.

Q: What do you consider is the highlight of your Canadian trip?

F: Although the seminar on Museum and Art Gallery

Management at the Banff Centre was the major activity of the programme, observations and interviews made at the various museums, particularly the Royal Ontario Museum, proved to be equally informative.

S: We gained different kinds of experiences and knowledge from the activities held at the seminar in Banff Centre and the visits to all the other museums.

Q: Describe what contributions the study tour has given to your institution.

F: IA was quite pleased that its recommendee was chosen by SPAFA. My attendance in the seminar at Banff Centre is a first time for the Philippines. Most of the museum courses taken by Filipinos abroad centre on conservation. The arts management programme was therefore valuable in imparting new knowledge. The readings and hand-out materials I brought home with me, plus catalogues and brochures from fellow participants, are all available for use by IA officers and staff, including any other interested museum worker.

I was fortunate to have had the chance to visit a number of museums, big and small, from West to East Canada. Their structural organizations, storage systems, exhibitions, public programmes and other activities have given me fresh insights and ideas applicable to the IA museum.

In view of our meagre funding,

we could at least adopt some of their techniques and undertake similar projects on a modest scale. For example, our museum will be more active this year in museum education. The kits I have brought home have been very helpful in providing ideas for activity worksheets and other materials for students.

Q: Personally, what did you gain from the trip?

S: This programme gave me the chance to meet with the personnels of various museums, art galleries and other heritage organizations in Canada. Among other things, from our discussions, we learned each other's working experiences, ideas, and culture. I learned the latest developments in museum activities in Canada.

F: I was extremely happy to be able to visit Canadian museums. Prior to this I had never had the chance to visit museums in North America. In fact, my visits to museums in Greece, Egypt, Austria, Italy, Spain, France and China were made years ago. So this trip certainly enabled me to update myself on the current museum scene abroad.

Undoubtedly, my widened network of museum colleagues will prove valuable. Moreover, the museum workers I met in Canada were overwhelmingly hospitable and accommodating.

Q: Would you like to attend a similar programme in Canada again?

F: Yes, I would.

S: Should I be awarded another fellowship, I would choose to go to Canada.

“...this trip certainly enabled me to update myself on the current museums scene abroad.”

Q: Would you recommend this type of programme to others?

F: Yes.

S: Yes, I would.

Q: Would you like to say something more regarding this study tour?

F: Yes. I wish to take this opportunity to thank SEAMEO-SPAFA in Bangkok, the Association of Canadian Community Colleges, the Association of Canadian Colleges and Universities, the Canadian International Development Agency, and the SPAFA Coordinating Committee in the Philippines for enabling me to participate in this programme.

S: I feel very lucky I was part of this programme. Hence, I would like to express my sincere gratitude to all those responsible for enabling us to join this activity. My thanks go to SPAFA, CIDA, ACCC, AUCC and to every individual, at all the places we have visited, for their guidance and help. ☐

– Wynette Puntuna



The author (left) with Bangkok friend.

A Canadian Perspective : Mid-Sojourn

by Marie-Ellana Dryden

At the end of that February day, I sat in my office watching a typical Canadian blizzard out the window. I wondered if I should leave soon to shovel my car out of the snow and scrape the ice from the windshield. Little did I know that the next phone call would place me in the searing heat of Bangkok in April!

Such an opportunity presented itself in that phone call from Mario Poulin. The Anthropology Department Coordinator and Professor at the Edouard-Montpetit College in Quebec asked me to consider traveling halfway around the world. This, he said, was a chance for me to

observe firsthand a long established and rich culture very foreign to any of my previous experiences.

Long before Mario Poulin's call, I was teaching at the elementary and secondary school levels. After earning my Bachelor's degree in Fine Arts and a Master's degree in Art Conservation, I became a professional artist. Then I was employed as a conservator at the Canadian Conservation Institute in Ottawa for four years.

In January 1986 I accepted the position of Teaching Master and Co-ordinator of the Art Conservation Techniques Programme at Sir

Sandford Fleming College. The college is located in Peterborough, province of Ontario.

Throughout my experiences I realized that I must remain current in the field of art preservation. I must continue to expose myself to new areas of knowledge and awareness in conservation.

As a professional conservator, I take pride in analyzing the conditions of works of art. I propose and execute conservation treatments. And to ensure the longevity of irreplaceable objects of historic and artistic importance, I also make recommendations for storage, display, and

handling. These skills are learned only after many years of training and on the job experiences. Conservation is, therefore, a life-long vocation.

Nonetheless, the objectives of my subsequent SPAFA scholarship in the Conservation of Murals and Bronze are: 1) to observe the state of bronze and mural conservation in Thailand, 2) to share knowledge of Canadian conservation techniques with my hosts and counterparts in Thailand, and 3) to assist SPAFA in its programme of institutional linkages in Canada.

During the visit, from April 17 to May 1, 1989, I was able to accomplish the first two objectives. This was done through rigorous but stimulating tours of various conservation sites across Thailand. The third objective will hopefully be achieved in the reflection of the completed experience.

At this time of writing, having completed only one third of the fifteen days, I am already lamenting the brevity of this trip. The depth and breath of the Thai cultural heritage, of which I have barely seen the surface, is astounding. It is something which, although anticipated, cannot be understood until experienced.

One visit is enough to learn only the merest details of the rich artistic heritage that Thailand has to offer. I am however content to accept these limitations. I know I must learn as much as possible in the short time I am here.

The National Museum of Thailand and the Division of Archaeology, both under the Thailand Governments' Department

of Fine Arts, are very ably assisting me. They provide gracious and knowledgeable hosts for tours of numerous conservation laboratories, museums and religious sites in Bangkok, Ayutthaya, Suphan Buri, Petchburi and Sukhothai. I am atingle with anticipation of what the next few days will hold. Each day brings new delights.

The benefits of my Thai experience cannot be comprehended in the limited time this sojourn allows. It cannot even be expressed in a brief article. But I would strongly urge anyone, who is fortunate enough to be considered for a similar exchange, to participate willingly.

I have learned much about many things: the methods of conserving individual objects, the entire approach to a body of art revered for both artistic and religious expression and the culture that spawned it, a gentle and friendly people, an exotically beautiful country, and a unique way of life - the Thai way. Upon reflection and in comparison I have also learned much about myself.

Those who are working diligently to make this possible are too numerous to mention. However, I would like to thank two very special people for their assistance, SPAFA Publications Officer Wynette Puntuna who's energy and sense of humour have made my job of learning a pleasure, and SPAFA Programme Officer Associate Professor Kamthorn Kulachol who has kindly welcomed me and spent countless hours helping me make this programme meaningful. ■

“The depth and breath of the Thai cultural heritage, of which I have barely seen the surface, is astounding.”

UNESCO joins SPAFA



in conservation of ancient cities

A global vision and the concept of the unity of mankind should permeate all actions", said Mr. Makaminan Makagiansar, Assistant Director-General of UNESCO in his speech delivered during the opening ceremony of the **UNESCO-SPAFA Workshop: Principles and Methods of Preservation Applicable to the Ancient Cities of Asia.**

The workshop was implemented to provide a broader perspective and a balance in the conservation and restoration efforts by including not only the technical aspects but also the socio-cultural-economic context of structures and sites of the living historic cities. Organized by SPAFA and sponsored by UNESCO, this Workshop was held in Chiang Mai, Thailand, from November 6 - 12, 1988.

Ancient cities constitute important links with the past. They are

living reminders of the nation's eventful history. Unfortunately, much of their glory disappeared with the ravages of time and whatever remains is frequently unnoticed, unidentified and uncared for.

Cities are vitally important to human progress and social development. They hold a very important place in the history of the civilization of mankind. Ancient cities are symbols and concrete evidences of a country's long history and culture.

The cultural heritage of a historical-cultural city is a living part of a country. For this reason, responsible government departments, writers and artists, historians and archaeologists as well as other concerned citizens have, in recent years, shown great concern and keen interest in the preservation of ancient cities.

"In modern times, the biggest and most usual threat comes from random demands imposed by modern life", said Mr Muhammad Ishtiaq Khan, Regional Advisor for Culture, UNESCO Principal Regional Office for Asia and the Pacific.

"Most of the pressures for change are generated by people themselves. New families need homes and jobs. With more opportunities they expect a higher standard of life, better homes, public services at their homes.

"The use of cars - necessity in many cases - not only needs widening of streets and thoroughfares but also additional space for parking. Their fumes also affect the atmosphere and cause pollution. These and similar threats pose a serious danger to the fabric of many historical cities and towns."

Left: Country participants and observers of the UNESCO-SPAFA Workshop pose for a group photo.

Supported by representatives from the Sophia University of Japan, UNESCO, SPAFA and observers country participants re-examined the nature of conservation activities regarding the preservation of historic cities in their respective countries.

Participating countries in the Workshop consisted of Bangladesh, China, Indonesia, Malaysia, Nepal, Philippines, Republic of Korea, Sri Lanka, Thailand, and Vietnam.

Urban renewal projects, said Mr Khan, seem to show that all too many have been prepared by specialists who have been bounded by their training without awareness of the overall con-

sequences. The depersonalization and uniformity of modern town planning poses a danger to the survival of historic areas.

Realizing the urgent need for action against threats to Asia's ancient cities, a number of recommendations were made by the country partici-



Mr Nabuo Endo of Sophia University presents his special report on the Total Systematic Approach.



Mr. Makaminan Makagiansar, Assistant Director-General of UNESCO (standing, third from left), gives a warm reception to workshop participants during the opening ceremony

pants. To effectively guard these historic areas, recommendations were carefully classified according to: Principles of Preservation, Methods and Means of Preservation, Public Awareness, and Intra-regional Coordination.

As a result, a positive contribution could now be made toward the preservation of Asia's cultural heritage. Recommendations formed during the workshop could possibly go a long way for the preservation of historic areas which had previously received little attention because of neglect and apathy. "When the Workshop's recommendations are circulated, we could be able to establish a connection", said Mr Khan.

And a global response could be forthcoming. ■

- Wynette Puntuna



P.O. 1 Udom Netroj

First Class Petty Officer Udom Netroj, the chief trainer of SPAFA for its Underwater Archaeology Training courses, passed away on December 9, 1988 at the age of 43. He is survived by his wife, Thongyu, and his two sons.

On that tragic day, P.O. 1 Udom was sailing at the Gulf of Thailand. He was on a mission for the Underwater Archeology Survey of the Government of Thailand's Division of Archaeology. Fulfilling his duties, and with no hint of danger, at 1220 hours he dived into the large deep bay. That was the last time his mates saw him alive. The location is about 70 miles from the Island of Rang, Trad Province.

P.O. 1 Udom worked with SPAFA, then a Coordinating Unit, as a chief trainer during all its regional training programmes in Underwater Archaeology. As a civil servant, the former naval petty officer is connected with Thailand's Department of Fine Arts at the Division of Archaeology. The

division is SPAFA's main co-organizer for Underwater Archaeology courses.

For 11 years, P.O. 1 Udom was one of the division's most competent underwater surveyors. Hence his assignment as chief trainer for SPAFA's courses. Previous to this job, he was with the Royal Thai Navy for 13 years.

His experiences cover training at the Naval Rating School in Sattahip in 1963 and at the Naval Rating School of the Royal Thai Marine Corps until 1965. Thereafter he joined the Royal Thai Marine Corps as a Second Class Petty Officer and became a Howitzer Aimer of the Third Battery, Field Artillery Battalion, Marine Brigade.

The joint project of the Division of Archaeology with the Royal Thai Marine Corps on the retrieval of ancient ships may have given the young Udom his first opportunity to know people from the division. His diving capability must have attracted interest and this later led to his recruitment to the division. The joint project was held in the surroundings of Khram Island, Sattahip District, Chon Buri Province.

In 1967 Udom underwent the Basic Underwater Demolition Team/Sea Air Land Course (Basic UDT/

SEAL Course) and then joined the Naval Special Warfare Unit of the Royal Thai Navy. After about ten years of diligent and loyal service, he received several decorations namely, the Underwater Demolition Team Insignia (UDT Insignia), Sea Air Land Insignia (SEAL Insignia), Ranger Insignia, and the Airborne Insignia.

Eventually, Udom Netroj, already a first class petty officer, was recruited by the Division of Archaeology. For his special qualification as an outstanding diver, he was immediately assigned the task of underwater surveyor. Simultaneously, he became a trainer for SPAFA's Underwater Archaeology courses.

Until his untimely death, he had bravely covered about 25 important underwater archaeological sites within the Gulf of Thailand. No doubt, his accumulated know-how, strength and diligence has become a source of pride for SPAFA, particularly in its training activities underwater.

Indeed the SPAFA Regional Centre, together with the Division of Archaeology of Thailand, has lost a major asset. May his soul rest in peace. ■

— Wynette Puntuna

Untimely End for Chief Trainer

Conservation of Archival Materials

A number of national records and documents have crumbled into dust due to neglect or faulty conservation techniques. Owing to these invaluable losses, in many of the Southeast Asian countries, there is a felt need for additional training in the protection of documents and related materials.

In view of the regional call for more up-to-date preservation and restoration techniques, the **SPAFA Regional Centre** has conducted, with the cooperation of The National Archives of Malaysia, the **Training Programme in Conservation of Archival Materials**. The programme aimed to increase the overall professional competence of the Southeast Asian participants in the conservation of archival materials.

It was particularly designed for personnels responsible for the conservation of documents in archives, libraries, museums and other governmental institutions. Altogether ten regional participants plus a number of Malaysian observers attended the training.

Held in Malaysia, the training programme was implemented from November 1 to December 10, 1988. With the help of German film expert,



Mr Harold Brandes, and other Malaysian experts, the SPAFA trainees were provided with direct experiences on the conservation of three major archival materials, namely: film, microfilm, and paper base.

SPAFA trainees and Malaysian observers studied the chemical and physical properties of archival materials, the causes of their deterioration (due to light, heat, humidity, micro-organism, air pollution, etc.), and the appropriate preventive measures

to arrest and delay their further deterioration.

Moreover, trainees acquired knowledge and skills in the appropriate conservation methods to take. Practical sessions stressed preventive measures and conservation techniques utilizing locally available materials, equipment and the assistance of local conservation experts available within the country.

"We were exposed to conservation techniques not usually applied



Thai trainee, Vira Pimpa (left) tries the sewing frame for bookbinding.

in our country," says Participant Praneat Niyaylub, Archivist 5 from the National Archives of Thailand. "However, owing to inavailability of materials some of these techniques cannot be utilized in Thailand."

"Nonetheless, we learned a lot of new things from the SPAFA training programme," stresses Participant Vira Pimpa, Archivist 5, also from the National Archives of Thailand. He adds that conservation techniques taught in the course are actually useful for Thailand.

Before parting, participants of the programme agreed to continue contacting one another to update themselves with developments in the conservation of archival materials. Significantly, the duration of the training activity has enabled them to share specialized knowledge and experiences in conservation.

Because of the amity developed by the group during their training, experts and specialists among themselves were identified. They could now be called upon for advice and assistance. Vira says, "Our continuous contacts will be useful for sourcing supplies abroad as well as information on conservation developments."



SPAFA trainees and observers practise cleaning glass plate negatives.



At the Records Centre of the National Archives of Malaysia.

The SPAFA participants of the course are : Mr Sudiono and Mr Sri Sugiyanti from Indonesia ; Mr Shariffuddin Baharom, Mrs Nor Janati Bt. Ibrahim and Miss Noriah Jalil from Malaysia ; Mrs Amelia M. San Luis and Mrs Elena Alfonso from the Philippines ; Mr Chng Yak Hock from Singapore, Mr Vira Pimpa and Ms Praneat Niyaylub from Thailand.

Hopefully, after the programme, all of them will be more appropriately armed to combat the challenges of insects, humidity, and other agents responsible for the irreparable destruction of valuable documents in the region's national archives, libraries, museums and other government institutions. ☐

- Wynette Puntuna



As part of their practicum on films, SPAFA trainees and observers visit Malaysia's GAYA Laboratory. Harold Brandes, invited expert from Germany, is seen standing fifth from left, second row.



Dr. Chua Soo Pong, Senior Specialist in Performing Arts.

On 3 January 1989, the SPAFA Regional Centre welcomed Dr Chua Soo Pong as its first Senior Specialist in Performing Arts. Prior to his current appointment at SPAFA, the forty year old Singaporean had been teaching at the National University of Singapore and the Nanyang Academy of Fine Arts. He obtained his Ph.D. in Ethnomusicology from the Queen's University in Belfast.

The bespectacled Dr Chua has behind him numerous trophies and plaques attesting his artistic talent. In 1962, at age 13, he first attracted public attention when he came out first in a Chinese Calligraphy Contest.



Ramayana, the famous Indian epic, was rewritten by Dr. Chua Soo Pong and Staged by Arts & Acts in 1988.

Welcome to SPAFA, Dr Chua

Since then he had constantly been in the limelight with his yearly triumphs in various national art competitions from 1962 to 1988.

Dr Chua was appointed as the Chairman of the Dance Advisory Committee of the Ministry of Culture in 1980. Later, he also became a member of the Singapore Arts Council, a committee member of the Singapore Arts Festival and the Singapore Dance Festival. Since 1980, he has been the Chairman of the National Dance Theatre Dance Circle, the Pan Singapore Dance Organization for choreographers and dance teachers.

In 1986 he formed Arts & Acts and became the group's Artistic Director. Arts & Acts is Singapore's first and most dynamic bilingual drama group. Simultaneously, he was Artistic Adviser for the Singapore Phoenix Dance Company and the Chairman of the editorial committee

for the National Theatre Trust's magazine entitled Performing Arts.

This versatile artist is also a prolific writer. Aside from writing several books on dance and the theatre, Dr Chua also wrote extensively for the written mass media.

He maintained, until his appointment at SPAFA, a weekly column on dance and art reviews at the Lianhe Zaobao, Singapore's leading Chinese newspaper. He has also written frequently for the Straits Times newspaper. For six years, until 1986, Dr Chua was the Secretary of the Singapore Association of Writers.

"I learned painting before I was involved in any performing arts," says Dr Chua who informed that he considers visual effects as extremely important in all the plays and dances he had directed.

"I see theatre or dances as moving pictures; they are moving sculptures. I think my training in visual arts helped me a lot in my form of theatre, particularly in the perceptions of colour and aesthetic values."

Among his international experiences, Dr Chua Soo Pong could pride himself for participating in the first, second, third and fifth ASEAN Festivals of Performing Arts and as the Government of Singapore's Deputy Leader for the National Dance Company's series of dance performances in Denver, U.S.A.

On his plans for the SPAFA Regional Centre, he says:

"I would like to promote projects which will contribute more to community development... To achieve this purpose, we should be able to launch more training programmes, publish more books on the cultural heritage, and set an information network for greater cultural cooperation in the Southeast Asian region." ■

- Wynette Puntuna



Training Course in the Technique of Labanotation

Laban, is the system of recording movement originated by Rudolf Laban in 1920's. It provides a universal understanding of movement and hence serves as a "common Language" through which choreographers, dancers and scholars in the fields of anthropology, athletics and physiotherapy can communicate. The system has been tested in many countries and been successfully applied. In the west, numerous libraries with special interest in dance had collected all kinds of dances notated in Labanotation.

The Dancing Signs of Laban in Solo

by Dr. Chua Soo Pong

"Aren't you sleepy?" asked Priscilla Legaspi.

"Yes. But if you are going to do something, do it. And, do it the best you can". Mama Som said, the "largest" and eldest in the class.

"Usa, could you come and check my leg," screamed Ketut. What he really meant was asking Usa to double check whether or not the notation he did on the paper reflect accurately.

It was 11.00 p.m. and the "classroom" converted from the restaurant of the Indah Jaya Hotel, Solo was still full of life.

"I am not going to sleep until I get this done" Azanin enunciated crisply. Then she lighted a cigarette.

This was not the first time this

group of enthusiastic choreographers having a late night coping with their notation, to be precise, Labanotation.

For three weeks, this ten choreographers, namely Miss Dewi Hafianti (Indonesia), Mr I Ketut Darsana (Indonesia), Mrs Azanin Ahmad (Malaysia), Mr Abdul Rahim Mokhtar (Malaysia), Miss Priscilla Legaspi (Philippines), Mr Larry Gabao (Philippines), Mrs Som Mohamad Said (Singapore), Mrs Low Mei Yoke (Singapore), Mrs Chommanad Sobhon (Thailand) and Mrs Usa Sobrerik (Thailand) were here in Solo, attending SPAFA's Training Course in the Technique of Labanotation and Its Implementation for Teachers of the Performing Arts (S-T191a).

Labanotation, or Kinetography

Abdul Rahim confessed that he had no idea how complicated Labanotation was before he attended the course. He was naturally worried after the first session, having seen the numerous signs dancing in the text book. However, his anxiety dispersed on the second day when the doyen of Indonesia dance, Dr. Soedarsono came to give a lecture. He illustrated, with the help of Tri Nardona, how intricate hand movements and leg gestures of the Srimpi, female court dance dating from the sixteenth century, before the Yogyakarta Sultanate was established in 1755, could be accurately notated. Dr. Soedarsono is indeed a wonderful teacher. He used tact and gentleness to persuade and convince the participants of the training course.

With his magical lesson, not only Rahim but the whole class then fully realized the usefulness of Labanotation and began their zealous quest for the systematic way of recording dance.

The training course was jointly organized by the SEAMEO Regional Centre for Archaeology and Fine Arts and the Directorate of Arts, Ministry of Education and Culture of the Republic of Indonesia, from 14th May to 2nd June. The participants of the course, apart from learning the demanding system of notation, also managed to sample several outstanding performances of students at the Sekolah Tinggi Seni Indonesia in Surakarta and the Indonesia Institute of Arts in Yogyakarta. Low Mei Yoke from Singapore even ventured to see a Ramayana performance at the Prambanam Temple. The participants of the training course were also taken to the "Art Village" of Bagong Kusudiardjos in Yogyakarta.

"Although it was a pity that we could not meet the legendary figure of Indonesian dance, Pak Bagong, everybody was deeply impressed by the versatile dancers he trained. The rigorous training exercises, the spectacular painting exhibition as well as the beautiful surrounding of the art village were indeed memorable" said Chommanad Sobhon, a dance instructress from the Suansununtha Teachers's College in Bangkok.

On the 22nd May, Suwarsidi Trisapto came to join the teacher's team. A renowned dancer, Trisapto had also become an expert in Labanotation at the Jakarta Arts Institute. His humour and laughter

had brightened the classroom and encouraged the participants to try out fresh ideas in their notation.

"It was not an easy course, but I am so pleased that I was given the opportunity to come. The subject requires a high level of concentration and one gets very tired at the end of the day. But it is an extremely useful introductory course as it provides the basic knowledge towards fulfilling the need for documentation of dances in our countries. However, I hope that SPAFA will conduct the training course on a continued basis from elementary to intermediate and finally advance level. Although, we all worked very hard, at this stage the knowledge we had acquired is nevertheless enough to notate complicated dances. We really hope that we could further our studies in this field in the future so that one day

we could properly disseminate the knowledge of Kinetography Laban to our Students", said Larry Gabao.

F. X. Widaryanto, the most patient teacher had this to say, "It is very encouraging to teach such a group of dedicated choreographers and dance teachers. We will be too happy to teach Labanotation at a more advanced level. I hope that one day SPAFA could even establish a communication network for Labanotation in the SEAMEO (Southeast Asian Ministers of Education Organisation) Member Countries".

"There is a will, there is a way. I am sure that in the not too distant future, we could set up this network and we will be able to stage and teach dances of our neighbouring countries from the scores of Labanotation", said Azanin, with a big smile. ■



Teacher Widaryanto helps Priscilla Legaspi (Philippines) in her notation exercise while Rahim Mokhtar (Malaysia) looks on.

HERE AND THERE



ANOTHER FRENCH CONTRIBUTION

Miss Fabienne Mansencal personally handed over, on behalf of the Government of France, EFEO publications to SPAFA last January. This French contribution to the SPAFA Library includes rare books on archaeology.

Miss Mansencal (centre) is seen presenting the French books to Prof MC Subhadradis Diskul while Prof Bertoldo J. Manta, SPAFA Senior Specialist for Visual Arts, looks on.



JAPANESE INTEREST :

A group of Japanese archaeologists and museum curators recently visited the SPAFA Regional Centre during their tour of Southeast Asia. They inquired on available research materials regarding Southeast Asian ceramics.

The SPAFA Director (left) is seen explaining the Centre's various publications to the visitors who purchased a number of volumes.



CANADIAN VISITORS :

Dr Niall J. Gogan, Associate Vice-President (Research) of the Memorial University of Newfoundland, paid a courtesy call on Prof MC Subhadradis Diskul, SPAFA Centre Director, last January. He was accompanied by Dr Michael Sinclair, Canadian Director for the SEAMEO Pilot Project for Integrated Human Resource Development.

Photo shows Dr Gogan (right) and Dr Sinclair (2nd, right) engaged in a lively discussion with SPAFA's (L-R) Dr Chua Soo Pong, Prof Bertoldo J. Manta, and Centre Director.

SPAFA Calendar for 1989

- | | |
|--------------------------------|---|
| Jul 9-Sep 9
(Philippines) | Training Course in Palynology
(S-T131a) |
| Oct 2-Oct 4
(Indonesia) | Fourth SPAFA Governing Board Meeting |
| Oct 8-Dec 9
(Thailand) | Training Course in Preventive Conservation of Museum Objects: Heritage Preservation and the Community (S-T121b) |
| Oct 15-Dec 16
(Philippines) | Training Course in the Systematic Presentation of Archaeological Data (S-T132a) |
| Tentative: | |
| Oct 24-Dec 29
(Thailand) | Seminar on Southeast Asian Conservation Laboratory Collaboration (Special Activity) |



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WS5/80	Techniques of Restoration of Monuments	9.00	12.00
WS7/81	Technological Development and the Traditional Performing Arts	7.00	9.00
WS9/82	Archaeological and Environmental Studies on Srivijaya (IDN)	11.00	15.00
WS11/83	Archaeological and Environmental Studies on Srivijaya (THA)	12.00	17.00
WS14/84	Research on Maritime Shipping and Trade Networks in S.E. Asia	13.00	18.00
WS15/85	Archaeological and Environmental Studies on Srivijaya (IDN)	15.00	22.00
WS16/85	Ceramics	18.00	27.00
WS17/86	Researches and Documentation of Ethnic Music (Proceedings)	7.00	8.00
301.2/WS17.2/87	Researches and Documentation of Ethnic Music (Country Reports)	11.00	14.00
301.2/WS18/87	Prehistory of Southeast Asia	17.00	24.00
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Series II :	FINE ARTS		
202.2/2/85	Performing Arts Vol 2 No 1	9.00	12.00
Series III :	ANNOTATED BIBLIOGRAPHY		
202.3/1/187	Srivijaya Vol. 1 No 1	9.50	10.00
	COMPILATION PUBLICATIONS		
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203.1/2/87	Historical & Archaeological Sites and Monuments Vol II THA	13.00	17.00
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The SPAFA Digest is a medium for the views, research findings and evaluations of scholars, researchers and creative thinkers in both regional and international forums on southeast Asian archaeology, performing arts, visual arts and cultural-related activities.

The opinions expressed in this Digest are those of the contributors and do not necessarily reflect the opinions of SPAFA.

FOR CONTRIBUTIONS FROM READERS

Manuscripts should not exceed 20 typewritten double-spaced pages. Related photographs or illustrations and a brief biographical paragraph describing each author's current affiliation and research interests should accompany the manuscript.

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