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• 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.

COVER
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The New National Museum at the Town of Ubon Ratchathani
Northeastern, Thailand

by M.C. Subhadradis Diskul

The Thai Fine Arts Department has recently created many national museums in the various provinces of Thailand. Here, a new national museum in the town of Ubon Ratchathani, Northeastern Thailand, will be described. The collection of the museum contains objects, mostly of local origin.

Originally the government house of Ubon province, the building of the new museum was probably used in the fifth reign of Bangkok (1868-1910). It has been renovated for use as a museum (Fig.1). On both sides of the entrance into the building, are two stone boundary markers belonging to the Dvaravati Period (eighth-tenth century A.D.). Taken from Wat Pho Sila, these markers represent a stylized stupa in the middle (Fig.2). The shape of the boundary markers was probably derived from the prehistoric period. Many of the same type have been found in Northeastern Thailand.

The stylized stupas were created after Buddhism was accepted by the Thais, for use as worshipping objects. Scenes from the life of the Buddha were also carved on these stupas.

Nevertheless, inside the museum building is a row of rooms with an inner verandah, running around a rather large central room. The central room is now used as a lecture hall. It has a Buddha image on an altar flanked by two book cabinets. These cabinets, at the back of the room are painted in gold on black lacquer.

On the left of the inner verandah is a stone inscription in Sanskrit, dating back to the seventh century A.D. It came from the right bank of the Mun river in Amphoe Khong Chiam, province of Ubon. An epigraphist of the Thai National Library deciphered the inscription as, "The king whose name is Chitrasena is the son of Srivarman and grandson of Sri Sarvagauma. He is an elder brother of Sri Bhavavarman and receives the name after his coronation as Sri Mahendravarman. After he has conquered the whole land of Kambu, he has the Sivalinga established on this mountain as the monument of his victory". King Chitrasena-Mahendravarman was a Khmer king and his reign probably started from the early 12th century. His power extended to the northeast and the east of present-day Thailand.

And now, the first room on the left, is the Geography-Geology room of Ubon Ratchathani Province. This room shows the maps, mineral resources and gems of the province (Fig.3).

The second room is the prehistoric room, displaying implements and pottery found in Ubon province. Inside are stone tools such as those of Neolithic period (Fig.4) as well as...
cord-marked pottery, about 1,500-1,800 years old, found in Ban Kan Lueng, Tambon Kham Yai, Amphoe Muang. A copy of the prehistoric painting at Pha Taem on the Mekhong river hangs on one wall. It depicts fishes and the implements for catching them. One of the interesting objects displayed in this room is a small bronze kettledrum from Ban Na Pho Tai, Tambon Na Pho Klang, Amphoe Khong Chiam.

It is about 1,500-1,800 years old (Fig.5). A bronze bell for a cattle is also exhibited here.

The third room is called the Dvaravati room. Displayed here are objects pertaining to the Dvaravati period or those from contemporary epochs, such as the sacred boundary stone, the stone Buddha image in meditation, and the standing Buddha in the room. The standing Buddha is made of the same material, from Amphoe Muang Sam Sib, and dates back to about the eighth-ninth century A.D. (Fig.6). Included in this Dvaravati collection are a Khmer stone door-column of Prei Khmeng style and two somasutra (a piece of stone where lustral water can flow out). One somasutra is in the shape of a makara (a mythical animal representing a crocodile with an elephant trunk). All of them were found in a deserted Khmer monument at Wat Kaeng Toi, Tambon Tha Muang, Amphoe Muang. They may date back to the second half of the seventh century A.D.

The masterpiece of the Ubon National Museum is located in the third room. It is a stone image of Ardhanarisvara (Siva, one of the greatest Hindu gods, mixed with his consort, Uma or Parvati, into a single statue). Discovered at Ubon, it dates back to about the eighth or ninth century A.D. It was preserved in the Bangkok National Museum for some time before it was returned to Ubon. The statue represents a seated divinity. On the right side of this divinity is a male consort and on the left side is a female (Fig.7). The female consort is considered a sakti or energy of the god. As one looks closer, one notices that the right and the left sides of the headgear and the belt are also different. The statue, although rare in Southeast Asia, is rather common in India.

The fourth room might be called the Khmer room because of the Khmer objects displayed. The most interesting object here is probably the lintel in Kompong Preah style, eighth century A.D. (Fig.8). It was given to the Fine Arts Department by a man in the Sisaket Province, Northeast Thailand. It is as yet unknown
whether this stone lintel was discovered in Thailand or in Cambodia.

Historically speaking, Cambodia was in turmoil in the eighth century. Because it was divided into Land and Water Chenla, Khmer art during that period hardly expanded to present-day Thailand. What was actually given to the Fine Arts Department were only the two lateral sides of the lintel. The central piece has disappeared. So far, this lintel is the only known Khmer lintel in Kompong Preah style ever found in Thailand, that is, if it was not imported from Cambodia.

Apart from the above-mentioned lintel, other objects are also displayed. They are the stone figure of Ganesa in Koh Ker style (first half of the tenth century A.D.), found in Tambon Non Ka Len, King Amphoe Samrong; a piece of a stone pediment which may be in the Baphuon (11th century) or Angkor Wat (first half of the 12th century) style; a group of Buddha images found in the province of Ubon Ratchathani. Three large Khmer jars, a stone somasutra, a Sivalinga from the 11th-12th century, and another stone lintel in the Khmer Baphuon style (11th century) are also found in the Khmer or the fourth room.

The fifth room contains Buddha images created by Ubon Ratchathani craftsmen. The most interesting pieces here are the bronze and wooden images. The seated bronze Buddha image, in the attitude of subduing Mara, has an inscription on the base dating it back to the 18th century A.D.. This Buddha image was lent by Wat Chaiyatikaram (Fig.9). The seated wooden Buddha image is also in the attitude of subduing Mara. But it is protected by a three-headed naga with a large floral motif on a lower base. It belongs to the same period as the naga (Fig.10). This latter Buddha effigy may belong to the early 20th century. It is loaned from Wat Luang Khemarat.

The sixth room is right behind the central lecture hall. It is separated from the hall by an inner verandah and a small surrounding lawn. This back room displays local tradition and objects. A model of a group of male musicians (Fig.11), playing musical instruments from Northeast Thailand is displayed here. A khaen (a group of flutes tied together, typi-
Ardhanarishvara stone found in Ubon, height: 71 cm. It represents Siva on the right half and his consort, Uma or Parvati, on the left half. Eighth-Ninth century A.D.

Apart from local musical instruments, there are also local domestic articles as well as many examples of silk and cotton cloths produced in Northeast Thailand (Fig. 12). Other interesting articles are ancient wooden coconut scrapers, attached on stands, carved in the form of rabbits (Fig. 13). These manual scrapers are hardly used nowadays because of the introduction of electrical scrapers.

Buddhist objects and photographs of ancient administrators of Ubon Ratchathani Province are displayed in the seventh room. A long decorative wooden rod, in the form of a naga is one interesting Buddhist object. The naga here is for receiving scented water, poured on an image of the Buddha.

Another interesting object is the stone block representing the figures of nine divinities. These divinities are supposed to be the four planets (the sun, the moon, Rahu and Ketu), the four guardians of compass directions, and Indra shown in the midst of the figures.
of the four guardians. Indra, god of the east, is shown riding an elephant. This piece of stone sculpture was discovered at Ban Ben, Amphoe Detudom, Ubon Province. Found near the doorway of a ruined Khmer temple, this stone block has been suggested to be a lintel. The writer, like Professor Jean Boisselier in his Manuel d'Archéologie Khmère (1966, pg. 292), believes that it is a votive relief placed in the southeastern building of a Khmer monument (Fig. 14). Dating back to the tenth century A.D., the stone block is now kept in a storeroom of the museum.

In the inner verandah around the exhibition rooms a wooden pediment from Wat Pra Rot, dating back to the Bangkok period (19th century), a sacred boundary stone of Dvaravati style (ninth century), a stone lintel of the Khmer Khleang style (second half of the tenth century), wooden brackets and a wooden pediment frame of the Bangkok period (19th-20th century) are gathered in this area. All these objects were discovered in the province of Ubon Ratchathani.

Though this museum is rather small, it is worthwhile visiting because of the many interesting objects displayed in an orderly manner.

In a description of the national museum in the town of Ubon Ratchathani, one should also include the temple of Supattanaram, locally known as Wat Supattanaram, located in the same district. There are two important objects preserved in this temple: a Khmer stone lintel and a stone pillar. The Khmer stone lintel was removed from Wat Noi in Sapue Rapids, also in the province of Ubon Ratchathani. This stone lintel probably belongs to the transitional period: from the Khmer Thala Borivat style (late sixth century) to the Sambor Prei Kuk style (early seventh century). The other interesting object, the stone pillar, is from Prasat Si Khoraphum, or Si Khoraphum sanctuary in Surin province. The stone pillar represents a male divinity on one side and a female on the other. This pillar was, probably, originally near the door of a Khmer sanctuary. The two flanking divinities were used as guardians. The pillar dates back to the beginning of the 12th century.

The monks of Wat Supattanaram are now trying to build their own museum, within the vicinity of the Wat or temple. Apart from these two important objects there are also others. To mention a few, they are: a broken stone image of Ganesa (a god with an elephant head) probably dating back to the tenth century, some stone inscriptions and two Dvaravati boundary stones.
Before I share with you my thoughts on Dvaravati Art, it may be appropriate to specify what we really know about Dvaravati, from the historian’s as well as the geographer’s viewpoint. The fact is, we know very little about Dvaravati. If researches (mainly over the last 30 years) have revealed many unknown sites, at times unsuspected aspects of Dvaravati art and culture, our knowledge of history and locations have not made much progress.

The name Dvaravati appears in the official title of Bangkok and Ayutthaya. It is, of course, not by accident that huge Buddha images in Dvaravati style were installed in Ayutthaya, unfortunately at an unknown date.

However, confronted with history’s silence and a rather confusing archaeological context, at the end of the last century and in the first decades of the present one, who would have thought of an art, yet unknown, and consider connections that no one suspected?

The existence of a Dvaravati kingdom and its approximate location towards the beginning of the seventh century is now well known. In his translation of the “Report on the Western Regions” by Hsuan-Tsang, Samuel Beal suggested as early as 1884, that the name To-Lo-Po-Ti was the same as Dvaravati. At the time of Hsuan-Tsang, in the Indochinese Peninsula, there existed three states from West to East: Srikshetra, Dvaravati, and Isanapura. The capital of Srikshetra was located near Prome, and this corresponds to all or parts of Lower Burma. Isanapura, the capital of Tchenla under King Isanavarman I, is identified with the Sambor Prei Kuk site (to the east of Tonle Sap). It covered an area which was more or less as large as present-day Cambodia. Dvaravati could have been located in the lower basin of the Chao Phraya River, between the kingdoms of Srikshetra and Isanapura.

Briefly mentioned by Hsuan-Tsang, it would be hazardous to conclude that the three states could have had common borders. Moreover, contrary to Srikshetra and Isanapura, which were more or less easily located, the site of the Dvaravati capital remains unknown. Over the years, the cities of Ayutthaya, Nakhon Pathom or Lopburi were suggested.

In the years 1964 – 66, we even thought U-Thong was the site of the Dvaravati capital. Because its archaeological material corresponded perfectly to what could have been expected from a very ancient city. At that time aerial photography was not yet available to scholars. U-Thong was clearly outlined by a moat and it is where the only known royal inscription attributed to the second half of the seventh century, was found.

Recently, after multiple survey in situ and a study using a one to 50,000 scale map, the outline of the old city of Nakhon Pathom and its important size (about 3.8 kilometres by 2.1 kilometres) were at last revealed.

Approximately centered on
Wat Chula Paton, we did not hesitate to identify Nakhon Pathom with Dvaravati. It was here, in the years 1940-45, at some 800 metres to the west of this temple, that inscribed coins carrying the same Sanskrit inscription “Deed of merit of the King of Dvaravati” were found. This allowed Georges Coedes to undoubtedly establish, at last, the existence of Dvaravati in 1963.

Other similar coins (Figs. 1 and 2) were found later. They had the same characters as those belonging to the seventh and eighth centuries. Many others were also found in other sites, but none of them could rival the importance of those found in the old Nakhon Pathom.

Twenty years ago, the identification of Nakhon Pathom with Dvaravati was again indirectly confirmed. Another coin, bearing the unique word: “Lavapura” (Fig. 3), was discovered.

Lopburi, of course, is a name attesting close relation to Dvaravati. It was often said that Lopburi may have been a possible capital of Dvaravati. But today, it is rather difficult to believe the two toponyms have been interchanged.

Although the location of the capital in Nakhon Pathom seems reasonably well established, the kingdom’s dimension and history are still uncertain. For about 40 years, Dvaravati experienced a rather peculiar situation. It was then represented by an art, specifically sculpture, which was well defined by deduction. At the same time, however, its political existence had not yet been ascertained.

In view of this, together with the importance given to the use of the Mon language, there was a tendency to talk only of Mon Art or Mon Archaeology of Dvaravati. This was the title chosen by P. Dupont for his thesis, published in 1959. Essentially it was dedicated to his work on Nakhon Pathom.

This choice was somewhat ambiguous since different arts, which were not Mon inspired, may have existed during the Dvaravati period. It was also a hazardous choice, because it tended to give a definite role to ethnic and linguistic factors.

In the evolution of religious arts the trends were inspired by religion. As such, they do not have well-defined limits.

Therefore, one cannot, without risk, substitute a notion of Mon Art for the Art of Dvaravati. Neither can we extend the term Dvaravati to any place which has, more or less, an art similar to Dvaravati and link it to the use of Mon.

For example, why make a difference between the Mon art of present-day Thailand and that of Lower Burma, a region truly Mon? At the same time why ignore all manifestations of Dvaravati Art seen in Peninsular Thailand and the East, from Prachinburi to Battambang, beyond the border? Up to now, no Mon evidence has been found in these places.

Moreover, how can we attribute to “Dvaravati” a sculpture simply because its Dvaravati characteristics can be related to a Mon inscription. This sculpture was found near Viang Chan (Vientiane) in Laos (at some 550 kilometres from Nakhon Pathom).

The general tendency to put everything together under the term “Dvaravati” seems fortuitously schematic, confusing, and neglecting history. It is neglecting history because some existing texts should be taken into consideration. It is confusing because of the tendencies to associate Dvaravati to images and remains of monuments whose only characteristic in common is their Buddhist inspiration. Rather unprecise, after all.

Facts given by the chronicles, published in German by Adolf Bastian, at the end of the last century are neglected. As in the West, in general,
one tends to doubt the mingling of historical facts with accounts characterizing the chronicles.

But there is always the evidence of a few Chinese texts. These are the favourite sources of scholars working on Southeast Asia. It is rather curious and regrettable that only L. P. Briggs noticed the remarks of Ma-Tuan-Lin which can possibly enlighten our problem. This problem is the location of a place occupied by Dvaravati in Central Indochina, around the seventh to ninth centuries.

L. P. Briggs suggested two regions: 

- **Chu Chiang** (or Chu Kiang, "Country of the Red River") and **Ts'an-Pan**. He tentatively placed Chu Chiang between the Menam Mun and the Menam Chi, right in the middle of Northeast Thailand. Ts'an Pan, he said, is to the south and west of the Great Lake. No doubt, one can find other information from Chinese encyclopedias and history books. Unfortunately, Sinologists have, for more than 50 years, practically ceased interest in the research of Southeast Asia.

Anyhow, the information gathered by L. P. Briggs seems of interest, especially when they are compared with studies on local epigraphy and archaeology.

If Canasa Kingdom is extended over the Nakhon Ratchasima area (Muang Sima and Buriram), where one of its inscriptions was found in situ, and if further east, the area included between the Mun and the Dong Rek region was probably an important part of Tchen-la, we are inclined to believe that Chu-Chiang is in the Chi valley. Hence, it may not be between the Chi and the Mun, as suggested by L. P. Briggs. Our hypothesis concurs with the archaeology of Northeast Thailand which has, up to now, revealed its relative originality.

Ts'an-Pan, considering the archaeology to the west of Tonle Sap, may be found only in this direction. And not to the south as well. It could have possibly extended to Prachinburi where, to our knowledge, no Mon inscription has yet been found. But the area seems to have been important from the beginning of the historical period.

If we add the above to what is known from Lopburi, from the chronicles (Jinakalama, Cham-devivamsa, etc.), and from Si Thep, we are inclined to think that the Dvaravati Kingdom mainly covered...
the areas west of the Menam Chao Phraya: the Menam Ta Chin and Meklong basins. The southern part of the kingdom probably extended to Phetburi. But its northern part probably did not extend beyond Nakhon Sawan.

Although the kingdom of Dvaravati seems to have been limited in size, the scope of its art was considerable. All scholars have, for a long time now, recognized Dvaravati art in a certain type of Buddha image. The Dvaravati influence should however not be confined only to one type of image. It is doubtful that the attribution to one type of image is due only to the existence of a kingdom which has left so little trace in history. It may be mainly due to the authority enjoyed by the School of Buddhism established in and around the capital.

The religious prestige of Dvaravati had not been forgotten during Ayutthaya's time, in spite of the passing of centuries and historical changes. This religious prestige was also the reason behind King Mongkut's devotion to Phra Pathom Chedi before his accession to the throne.

Here Phra Pathom Chedi's reconstruction and Nakhon Pathom's foundation shall no longer be mentioned as we have already devoted much time to this research. However, we would like to point out that King Mongkut's work should be regarded as one of the last philosophies of a modern king. It was entirely permeated by the role of a Cakravartin monarch.

From these various points, we remember that the astonishing influence of Dvaravati was not political. It was entirely religious. The spread of its art was a matter of be-

![Fig. 6. A stone slab representing the life of Buddha when he returned, after his enlightenment, to his native town, Kapilavastu. Shown on his left is his former wife, Bimba. She was so grieved she spread her hair to wash his feet. The young boy, held by a nurse, and pointing at Buddha is probably Rahula, their son. Seated on the right are Buddha's father and a relative. In this scene a wooden pavilion and a wooden gate are in view. Found at Muang Fa Daed Sung Yang, Kalasin. Khonkaen National Museum. Dvaravati style. Ninth-Tenth century A.D.](image)
lief, not the result of military conquests.

Many years ago, Dvaravati Art was represented by a certain type of construction belonging to a specific profile, especially sculptures. The different varieties of its sculpture, somewhat concealed by the standing Buddha images, (Fig.4) seem to be characterized by the Wheel of the Law (Fig.5). On the other hand, the Buddhist art of the Northeast, as distinguished from the somewhat similar "Chu Chiang", seem to be characterized by semi stones, so often recorded (Fig.6).

The Wheel of the Law, was unexpected and exceptional at the time when Dvaravati art was flourishing. It had left many scholars perplexed. It has been called chariot wheels, *sema* or solar discs. Two such wheels, with inscriptions guaranteeing their Buddhist origin, were even recently proposed to be identified as Vishnu's *cakra*.

The importance given to these wheels of the law remains unexplained. It was probably inspired by a Pali school of Buddhism. Most of the wheels of the law were found in an area predominantly Dvaravati, especially in Nakhon Pathom. Some were found in other places which were probably never a part of the Dvaravati kingdom. To mention a few, some wheels were found in Nakhon Si Thammarat and in Yarang. Another was found in a temple close to Muang Sema, on the Korat Plateau. The wheels of Sithep are as distant from Dvaravati Art as from Lopburi art. But one was found in Aranyaprathet (or Battambang).

The same remark can be made for the stelae called "Buddha on Panasbati" (Fig.7). They are still enigmatic and probably of a later date than most of the wheels. The stelae spread over a different area. They were found in Phanat Nikhom, Battambang, and Phimai (1955). The reason for their spread in the said areas seems religiously influenced. And this may have resulted in a specific iconography. Western Christianity has also experienced similar situations with the spread of certain monastic orders.

Towards the end of the eighth and the ninth century, another problem arose for Dvaravati. This time it was somewhat contrary to what had just been mentioned. A wave of Srivijaya influence, *Mahayanas*, came together with the empire's expansion in all central and eastern parts of the Indochinese Peninsula. Short-lived, it seems to have only impinged on Dvaravati.

However, it left behind very significant evidences. First, in architecture and the architectural deco-

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Fig. 7. Buddha seated on Panasbati. Stone. Ht. 67 cm. Eighth to Tenth Century A.D. Transferred to the Bangkok National Museum from Pitsanulok Museum.
ration, the Srivijaya influence was a real renewal. This is particularly perceptible in U-Thong and Ku Bua, where the spread of simple Avalokitesvara images showed a specific iconography (Fig. 8). Second, it gave rise to the importance of Buddhism in the Sanskrit language. This type of Buddhism was however not always related to the Mahayanist influences, which seemed to have been established on the Korat Plateau (Phimai and Buriram area). This new wave of influence is revealed in certain foundation rites found in U-Thong, the discovered Mahayanist votive tablet which is inscribed in nagari, and old Javanese scripts.

Again, this seems to be a matter of religious influence, which unsuccessfully attempted to implant new schools of Buddhism. This influence is not even slightly mentioned in Chinese texts from the mid-eighth century. And who would think of talking about the absorption of Dvaravati into the Srivijaya empire when there is so little evidence available?

Another problem perhaps partly linked to the aforementioned, is the spread of Brahmanical cults in areas with a long Buddhist tradition. From the beginning of this century, Vishnu images have captured the attention of scholars. Their remarkable quality, leading one to think of “Hindu Art” often co-existing with Buddha images in pure Dvaravati style. But, there is a profound difference between these sacred images (Fig. 9), and those of Si Thep (Fig. 10). They are aesthetically different from the Sithep Buddha images even if they are contemporaries.

These Vishnu images have mainly been found in Peninsular Thailand and in the East (Khok Pip). Could they really have been executed at the same time as other Buddhist images? It only seems apparent that religious artists and craftsmen can only work in the style of their own religion.

Therefore, at a given time and place, even when a particular aesthetic style prevails, it would be inconceivable for a silpin vaishava to create a Buddha image. Likewise, it would be the same for a Buddhist to execute an image of Vishnu. In any case, the style adopted was usually a reflection of the prevailing style of the religious sect or the school to which the artist belonged.

There exists an important proof showing that Vishnu and Buddha images were contemporaries. This proof is in the relief carving on the wall of the Tham Phra Photisat cave (near Saraburi), discovered only 20 years ago. This relief carving illustrates a text, which is briefly mentioned in the Buddhist Pali Scriptures. The text is however well developed in Sanskrit scriptures. It depicts the Buddha, teaching the Gods of the Human World, starting with Mahesvara-Siva and Narayana-Vishnu. But, all the carved images appear with Dvaravati features. At this point the writer would like to make a few observations on this relief:

1. Since the work is of Buddhist inspiration, a Buddhist aesthetic
2. Vishnu in this carving does not wear the usual mitre hat. It is because this mitre was always covered with a bejewelled mukuta, only seen in bas-reliefs.

It is not the writer's intention to cover the whole spectrum of Dvaravati Art in its complexity. Neither did he expect this art to answer all the historical and religious problems which are as yet unsolved.

Three points should be given more consideration:

1. It seems that the Dvaravati Art did not expand as much as one would like to think.
2. Dvaravati Art seems to have been a meeting point and a starting point for the expansion of various influences in religious art.
3. Dvaravati Art seems to have played an important role in the spread of one form of Buddhism. The importance of this role are revealed in King Rama IV's devotion to Phra Pathom Chedi and in the many original writings of Pathama Sambodhi.

Translated from French to English by Mrs. Janine Gray. This article is based on the French lecture delivered by the author to the Bangkok Museum Volunteers on September 20, 1988.

Notes:

Prof. M.C. Subhadratis Diskul, SPAFA Director, questioned Prof. Jean Boisselier on his comment, "It would be inconceivable for a Silpin Vaishnava to make a Buddha image. Likewise, it would be the same for a Buddhist to execute an image of Vishnu." He asked why, in the fourth-sixth century A.D., during the Gupta style in India and in the 13th-15th century A.D. during the Sukhothai style in Thailand the faces of the Hindu gods and the Buddha images were so much alike. They seemed to have been created by the same artist or come from the same studio. In reply, Prof. Boisselier explained that during the Indian Gupta period, the Indian aesthetic conception was so strong it spread over both religions. During the Sukhothai period, the artists who created Hindu god images were probably already Buddhists, he said.

In retrospect, Prof. M.C. Diskul feels the reply to his question was rather unclear.
The study of civilization in Thailand is broadly divided into the Pre-Thai and the Thai periods. The Pre-Thai period covers the 6th to 13th and 14th century A.D. while the Thai Period is from the 14th century A.D. onwards.

In the Pre-Thai Period, the Dvaravati School flourished from the 6th to the 13th century A.D. The Khmer School on the other hand, started from the 6th to the 14th century A.D. This study will also include the Chaiya School of the

Fig.1 Brick stupa/chedi No.1, Dvaravati School. Ban Kok Mai Den, Nakhon Sawan Province, about tenth-11th century A.D. (after the Department of Fine Arts)

Fig.2 Brick stupa/chedi No.9, Dvaravati School. U-Thong/Suphanburi Province, about seventh-eighth century A.D. (after the Department of Fine Arts).

Fig.3 Brick stupa/chedi No.13, Dvaravati School. U-Thong Supanburi Province, about ninth century A.D. (after the Department of Fine Arts).
Plan 1. Plan and elevation of stupa/chedi No.1. Ban Kok Mai Den, Nakhon Sawan Province, (After Fine Arts Department of Thailand.)


Peninsular regions in Southern Thailand.

The Mae Nam Basin was the centre of the Dvaravati School. This school created the Buddhist monuments of the Theravada Sect. Its influence spread to the Northeast, the North and the South of Thailand. The Dvaravati School in the Central Plain received, more or less, a direct influence from India.

Henceforth, this Indian influence developed in Nakhon Pathom, U-Thong/Supanburi, Kubua/Rachaburi, Lopburi, Ban Kok Mai Den/Nakhon Sawan, and other urban or town settlements in the Central Plain.

The Buddhist monuments of the Dvaravati School in the Central Plain, the North and Peninsular regions comprise the stupa and the dharmacakra (Wheel of the Law) on the pillar. There are two types of stupa: one type represents the cosmic symbolism and the other, called the prasada, is the terraced type.

Stupa structures representing the cosmic symbolism were built from the 7th century A.D. to the 11th century A.D. Arranged in a standardized manner, their design principles were quite rigid. With regards to its central point and perimeter framework, one can differentiate the stupa plans into two types: the square plan and the octagonal plan.

Square plan stupa structures with their standard design, are normally found in the central plains of Thailand. As to architectural remains, only the plinths and the small portions of the bases are the only ones found nowadays. Judging from these remains, it can be seen that the stupa bases were arranged in steps, before reaching the domes, which were evidently destroyed.

There were four steps from the first bases, approaching from all four directions to the plinth’s platform. The elevations of the plinth were then divided by short pilasters into rectangular spaces, so as to be decorated by jataka stucco, motifs or other Buddhist iconographic figures.

Small stupa structures were also erected at the four corners. This completes the composition of the stupa as an entire symbolic structure.

The design of the square plan stupa had been rarely developed. In general, only the outline of the base (or including the plinth) had been modified. This was done by projecting and recessing the base’s profile. But the outline of the plinth was normally square. (Figs. 1, 2).

The octagonal stupa is another...
type of stupa, representing cosmic symbolism. The one found in U-Thong is a product of the period from the 9th to the 10th century A.D. This was the time when the Srivijaya influence reached the Mae Nam Basin. However, this stupa in U-Thong or what has been identified as Chedi No. 13 shows that only the dual square base was changed to octagonal. The pilaster elements remain the same, with a slight change of pilaster style at the base.

The only octagonal stupa, remaining in perfect condition, is located in Wat Chamdevi (Kukut), Lampun Province. Lampun is known to be the centre of the Haripunchai kingdom from the 9th to the 13th century A.D. The stupa itself, however, dates from the 12th century A.D.

The architectural combination of Wat Chamdevi’s stupa’s plinth and the summit's base were all developed from the octagonal plan. The summit is bell or dome shaped. On each side of the tall plinth, a niche was formed to house a standing Buddha image. Another large terraced stupa (mountain type) has niches made in a similar fashion. It is located in the same area as the octagonal stupa just mentioned (Figs. 3, 5).

The terraced or mountain type stupa is a product of the Haripunchai School. Again, the only one that still remains, in perfect condition, is the large stupa at Wat Chamdevi (Kukut).

The stupa was intentionally designed as a symbol of Mount
Sumeru, the main core of Buddhist cosmology. The architectural elements of the stupa comprise the base, the central part which is the tiered cubical five storeys, and the spire. All these were integrated within the square plan framework.

The central part itself was designed in a terracial mountain fashion, that is, by placing five cubes in successive reduction on top of another one. On each side of the cubes, niches were made to house Buddha images in the attitude of reassurance (abhayamudra). Each storey of the cubical central part contained 12 Buddha images. Altogether there were 60 Buddha images.

Hence, apart from applying the symbol of Mount Sumeru as a framework of the design, another essential meaning included in the form of the mountain could have been derived from a particular mandala (space or boundary) (Fig. 4).

The Buddhist monument of the
Dvaravati school, known as the Dharmacakra with the pillar, is generally found in the Central Plain, the Peninsular Region, the marginal town of Sithep and Soong Nern district of Nakhon Ratchasima province. The combination of a dharmacakra erected on a pillar symbolises both the first sermon of the Buddha and the Cakravatin's (emperors') cakra in the Indian culture.

Two dharmacakra monuments, complete with components, were unearthed from the sites in U-Thong: at Chedi Nos. 2 and 11 respectively (Fig. 6 A, B).

Stone votive tablets were found at Kubua district and Chainat Province. Both were reliefs, depicting the Buddha with a dharmacakra and pillar on his right, and a stupa on his left. This can only possibly mean that the dharmacakra with the pillar is a Buddhist monument. It represents the cakra of the Cakravatin. And the holy Cakravatin is the Buddha, ruling over other earthly Cakravatins.

The Northeast School of Dvaravati had a different tradition in their building of Buddhist monuments. They erected sema stone. And these sema stone are understood by archaeologists as not only Buddhist boundary markers but also stones erected according to the local belief on the upright stone concept. The belief has been existing and traditionally practiced since prehistoric culture.

There are two types of sema: the slab type and the pillar type. Both could have been developed from the 9th to the 11th century A.D.
The slab type sema was designed to represent a lotus petal. At the same time, each stone sema has its own symbol from the Buddhist Universe. When this type of sema is erected in a group to form a sacred boundary, they represent a lotus flower. Thus, a sacred space is created within a lotus flower in bloom (Figs. 7, 8). The main slab type sema is sometimes erected at the centre of the sacred boundary (sema mandala), such as the one found at Wat Phrabat, Buaban site, Udorn Thani Province (Figs. 9, 10).

A group of red sandstone semas in the National Museum at Phimai, Nakhon Ratchasima had reliefs which probably depicted symbols of the padamamula (the Origin of Life) and bhramamula (the Evolution of Life) (Figs. 11, 12). These sandstone semas are believed to have been brought from Non Soong district, Nakhon Ratchasima Province.

Another type of sema is the square pillar. It was especially designed to create a sacred boundary. Normally, it is carved with lotus petals surrounding its base in a fashion similar to the slab type. The top of the sema is cut, tapered to form the apex of the pillar.

The square pillar represents a mountain. The symbolic meaning reveals the Buddhist Universe in the form of a mountain, similar to the stupa of Wat Chamdevi. The pillar type sema were erected to form a sacred boundary. They surrounded a building that was then a Buddhist ordination hall (Ubosot). Erecting sacred boundaries around important Buddhist buildings is a normal practice, as can be seen around the ordination hall at the temple of Muang Fa Daed, Kalasin Province. Erected as such, the pillar type sema appear to represent a mountain with ocean rings surrounding the cosmic core (Figs. 13, 14).
In Thailand, the religious sanctuaries from the Khmer School are mostly Hindu. They are found in the Northeast, East and in the Central Plain of Thailand. The Khmer art influenced the artistic style in Thailand from time to time depending on the central power of the Khmer Empire. Khmer royal art style followed the Khmer tradition of the “Cakravartin” and his political territory. But the artists in the urban settlements or towns in Northeastern Thailand cultivated their own traditions and expressions through their artistic creations. This simply means that although their art style originated from the centre of the Khmer Empire, it was adapted to the local environment. The architecture of the Khmer School in Thailand, therefore, had developed its own local art.

The design principle of these Khmer sanctuaries is genuinely of Hindu origin. The sanctuaries comprise a square mandala with a bindu (the most important point) at the central point. A bindu placed at the centre of the main sanctuary or prang, makes the whole sanctuary’s plan rigidly square.

The Khmer sanctuaries found in the Northeast and in the East of Thailand were built during the 8th to the 13th century A.D. These sanctuaries or prasat in Thai, can be classified into four groups, according to their functions and building materials.

The pre-Angkor sanctuaries are brick towers, or prang in Thai. They have square plans and a pyramidal summit. Examples can be found at Prasat Phumpon, Surin Province, and at Prasat Khao Noi, Prachinburi Province (Fig. 15).

Sanctuaries of the Angkorian Periods were laid out in a uniform manner. For example, those dating from the Khleang to the Angkor Wat period (ca. 965-ca. 1175 A.D.) gener-
Plan 7. Lay-out of the main sanctuaries and the gallery of Prasat Phanom Rung, Buriram Provinces.

ally had three towers or prang along the north-south axis. Each tower is on a high plinth and usually faces east. One such sanctuary can be seen at Prasat Ban Ben, Ubon Ratchathani province and Prang Ku, Srisaket Province, etc. (Fig. 16).

Another type can be seen at Prasat Sikhoraphum, Surin province. The sanctuary consists of five towers on a low plinth, with the main tower at the centre. The main tower is placed in the middle of the other four, on the east-west axis, similar to the towers at Prasat Muang Tam, Buriram Province (Fig. 17).

Early Angkorian sanctuaries were formerly enclosed by surrounding walls (approximately from the Khleang to the early Baphuon Period). At a later date, they were enclosed by surrounding moats.

During the early days of the Baphuon Period (ca. 1010-ca. 1080 A.D.), stone sanctuaries had their main towers enclosed by galleries. This plan, however, gradually enlarged due to the growing political power of the local government in Northeast Thailand. Prasat Muang Tam in Buriram Province, is an example of a sanctuary with a plan perfectly representing the Hindu cosmological concept. It seems to be the forerunner of the sanctuaries in the aforementioned type (plan 4).

It is worth noting though, that when the Prasat Phanom Van in Nakhon Ratchasima Province was built, about 70 years later, a fresh plan seemed to have been developed.

At Prasat Phanom Van (ca. 1082 A.D.), the lay-out and the plan of the main tower's bindu deviated from the normal matrix. Only the vertical axis was employed to direct the formation of the plan (Plan 5). But around 25 years later, in 1107 A.D. this deviant design developed its peak at Prasat Phimai the bindu was employed to form the main axis of the overall lay-out structure, which included two rows of enclosures. More importantly, the concept of orientation along the North-South cosmic axis was utilized, instead of the East-West axis introduced by the central institution in Angkor. Hence, Prasat Phimai is the only Khmer sanctuary facing the south. (Plan 6,


Right: Fig. 19. The main laterite prang of Prasat Ku Santarat, Mahasarakam Province. One of Jayavarman VII's hospital chapels in Northeast Thailand. Middle of 13th century A.D.,
Prasat Phanom Rung (later part of 12th century A.D.), on the other hand, was designed in the Hellenistic or Khmer Baroque fashion. Here exist the main tower's bindu, the mandapa, (a front room) the vestibule, (a passage connecting the main tower to the mandapa). The gopuras (gate) and the surrounding galleries. Apart from these structures, a good number of architectural elements were added. For example, the main tower was constructed more ornately than the original and classical Phimai. (Plan 7).

In the Bayon Period (ca.1180 -ca.1230 A.D.), the building of hospital chapels occurred. They were scattered around the northeast during the time of Jayavarman VII (ca.1181-ca.1121). The design pattern of these chapels was always standardized with laterite as the main building material. The plan comprises a prang, placed centrally and surrounded by a wall. Inside the wall, at the Southeast corner is a library (for collecting the religious text). Outside the wall is a sacred pond, located in the northeastern direction. (Plan 8, Fig.19).

Apart from the aforementioned there is also another type of sanctuary. It has only one main prang, on a high plinth. This type dates from the early Angkorian Period. Brick examples of this type can be seen at Prasat Ban Beng, Srisaket Province (pre-Rup style 947-ca. 965 A.D.), and at Prasat Wat Anant, Surin Province (latter part of 12th century A.D.). As for the stone examples, they can be found at Prasat Ban Pluang, Surin Province (Plan 9, Fig.20) and at Wat Phra That Narai Chengveng, Sakol Nakhon Province. Both date back to

Fig.21. Chedi Wat Kaew, Chaiya District, Surat Thani Province. The total structure was built with bricks, then carved into various ornamental patterns. Peninsular Region Chaiya School. About ninth-10th century A.D.
the late Baphuon Period (ca. 1050-1080 A.D.). In this type of sanctuary, a moat is usually included in its lay-out to create a simple enclosure around the prasat.

Peninsular or Southern Thailand, by its geographic location, was the middle path of the maritime trade route between India and China. It was a port on the Spice Trade Route. So, in terms of culture, the region was always influenced not only by the Indian culture but also by other dominant art schools. This is revealed by the various art objects, artifacts and architectural components discovered throughout the
peninsular region. But from the architecture's historical point of view, the Chaiya school at Chaiya District, Surat Thani Province shows the greatest influence. The school dates from ca. 9th to 10th century A.D.

The Chaiya School stupas were built in brick. To date three of them still remain. One of them is a stupa at Wat Kaew, known as Chedi Wat Kaew. It is the best source of information for this study.

At Chedi Wat Kaew, the stupa plan was designed according to the mandala of Jina Buddhas' who governed five different regions. The structure is in the form of a cross. In each direction, a room enshrines a Dhyani-Buddha in the direction he governed. An image of Akshobhaya, for example, was found in the eastern room.

The stupa form and its components developed from a modified plan. The room on each direction is linked together by a rabbeted-angled base, forming an intersection. This was to avoid over-simplification. In so doing, architects of the Chaiya School followed a design pattern of pilasters on each external wall. This type of pilaster might have originated in Cham art in the present-day Vietnam. (Plan 10, Figs. 21, 22).

The plan allowed tiers and recessed spaces at the top. These spaces contain small stupa structures along the stepped terraces until the spire. Examples of these structures can be seen at the Chedi of Wat Phra Borom That Chaiya, or in Indonesia, where they were used to be erected.

The development of the Chaiya School architecture might have been short-lived. But its influence on the stupa design in the Peninsular region is rather great. At the Five Domed Chedi, outside the gallery of the main stupa of Wat Phra Borom That, Nakhon Sisathammarat, is a model following the Chaiya school stupa. (Fig. 23). Another one is at Wat Sating Phra, Sating Phra District, Songkhla Province. These stupa structures were all built during 13th-14th century A.D., from the Greek cross plan with the rabbeted-angled base of the Chaiya School. (Fig. 24).

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Introduction

During the excavation of an archaeological site, two kinds of maps are required. The first is the topographic map outlining the location of the site in relation to establish reference points such as roads and other permanent features. The second type of map shows how the site surface is divided into trenches including the measuring and locating of artifacts.

For this second kind of map, it is necessary to establish the grid system, the datum point and the contour map of the site. It is necessary to do all these in order that all the artifacts recovered can be charted accurately and are, thus, retrievable for purposes of reconstruction and analysis, when the site is eventually excavated and "destroyed".

Accurate charting is also important. Because the essence of what is being analysed by the archaeologist consists of the organizational aspects of an entire cultural system with rare and bare clues. Archaeological data must therefore try to capture as many
of these attributes, such as distribution, relative size, number, vertical and spatial arrangement of artifacts. Spatial and quantitative relations are also of crucial importance.

Although archaeologists have detailed systems of making sure such measurements are recorded carefully and accurately, problems can arise, for instance, when the site is very large, or if the yield in artifacts is enormous. Although manual recording, when completed, can be transferred into computer lists for analysis, spatial and vertical arrangements are to be captured visually.

In the case of palaeolithic sites where because of age, the kind of site and the lack of evidence other than lithic artifacts seem to survive, spatial patterning assumes greater significance. Viewing artifacts spatially and vertically, by trenches and from different angles, is in itself an important intermediate step in analysing the total collection holistically. It can also be used to test out whatever theories one may have about the clustering and distribution of the different artifact types.

An attempt was made to achieve these aims mentioned above. It was made through the application of AutoCAD™, a computer-aided graphic design programme to chart the approximately 40,000 artifacts. This included debitage recovered from a year-long excavation of a prehistoric stone tool workshop at Kota Tampan, North Malaya (Fig. 1).

This article describes that attempt by describing the AutoCAD™ programme and the equipment needed; by outlining the necessary steps to take, and then by attempting to evaluate the application for its strengths and weaknesses as well as by suggesting some further developments needed.

AutoCAD™

This is a drafting software programme that can run on a micro computer, under the MS-DOS (or the PC-DOS) operating system. It therefore requires an IBM or IBM-compatible personal computer. Preferably it should be an AT (80286
or 80386 processors and 80287 or 80387 co-processors would allow for faster speed) model, supported by a better than average resolution monitor, such as an EGA or VGA monitor. Drawings can then be reproduced in hard copy through the use of a plotter. Data can be entered into the programme using the keyboard, but a faster way is through the use of a mouse and digitizing tablet.

Under the programme, a File is opened for information that can be transferred into a graphic image. The image is made up of entities, which can be lines, circles or squares. These entities are entered according to a Cartesian coordinate system, i.e., with an X and Y axis. Depth is provided by the Z axis, completing a three dimensional spatial depiction of all the lithic artifacts recovered (Fig. 2). Representations can be made according to the range of different colours available or the various shapes.

In the application of this programme to the Kota Tampan site (Map 1), the following abilities of the programme were used. Each artifact, except for debitage, was represented by an entity (Fig. 3). Each find was then given a three-dimensional reference point and charted. The traverse co-ordinate system was adopted with each trench measuring $1 \times 1$ metre. A co-ordinate system was adopted with
the point of intersection acting as a reference point for each trench. With A as the reference point, the X coordinate was AB (North) while the Y coordinate was AD (West). The vertical depth was measured from the datum point (Fig. 2). Although both surface and datum point readings were taken, only the datum point measure was used.

In addition, the following colour system was adopted for representing pre-classified artifacts:
- flake tool (red)
- pebble tool (yellow)
- anvil (green)
- core (light blue)
- hammerstone (orange)
- debitage (blue)

D. Fig.3 Data contained in an entity.
* identification tag or registration number containing further details on the artifact.

E. Fig.4 Plan of Trench BC 3.

The depiction of the type of artifacts were further subclassified. For example, in the case of pebble tools, they were subdivided into choppers, scrapers, points, oval unificials and palaeo-adzes. In all cases, the artifacts were depicted, using different shapes such as squares and circles (Fig.4). There do not represent the actual shape of the artifacts. Rather, they are used to make graphic presentations clearer. Although data recorded manually included the size (length, width) and the weight of each artifact, these data were not entered into the computer file for this programme. These data were fed into dBase III+.

In the manual recording, a registration number was tagged to each artifact (Fig. 3). In the Au-
toCAD programme, although this number was keyed in, no tracing ability was built-in into the programme using this number. Tracing could however be done by specifying the co-ordinates, in which case the numbers assigned to each artifact, within those co-ordinates, would be shown.

Changes may be made to any of the original entries. The display can be shown using any specified angle (Figs. 2 & 5). The programme also has the ability to combine every trench into a total picture (Fig. 6). How useful the final picture is depends on whether the density causes too much overlapping in the different layers of the artifacts to be shown clearly or sharply. Unless the artifacts are very dense, the program is on its own. Because of its three dimensional properties, to some extent, it is able to overcome the problem posed by overlapping artifacts. Once the basic framework is established for a comprehensive data base, it would be possible to visually link "both the sequential relationships between strata and the context of the layer's finds". (Joukowsky 1980:220). In other words, the finds can be visually compared through time and at any one point of time. Together they form a master plan of the entire excavated site.

When completed, one particular use of this programme is to investigate if the time sequence among the different levels in the excavation can be shown to be significant. Also, the association of the different lithic artifacts will be able to indicate the technology and the method of tool manufacturing as well as the spatial use of the site. In this site, at Kota Tampan the artifact level once consisted of volcanic ash. When chemically matched and dated through fission track, the artifact level revealed that it originated from the last major eruption of Lake Toba, around 31,000 years ago.

Limitations and Strengths

As visually dramatic as the depictions are, there are perhaps limitations to the use of the programme for purposes of numerical analysis. There is no mention of interface ability between AutoCAD to other computer system software, such as the Statistical Package for the Social Sciences (SPSS), Lotus 1-2-3 or Dbase III + or IV. for the purposes of using these other software, the data will have to be laboriously keyed...
in again. Once keyed in, however, there can be integration, for instance, between Dbase IV and Lotus 1-2-3.

Autolisp programming can be used for organising statistics. For example, it can be used for producing simple, relative or cumulative frequencies, plotting graphs, or calculating the mean or standard deviations. This is now being explored in our analysis.

AutoCAD™ is able to extend graphic descriptions nearer to the ideal of having a nearly total reconstruction of the excavation finds in-situ. They complement drawings and photographs. They also provide a possible universally acceptable system of codifying data. Until recently, vertical and spatial depictions of artifacts in a site have been two dimensional only. This gave rise to inaccurate representations, not usable as a tool in analysis. The additional advantage of Autocad™ is that it does not only provide comparable descriptions but also nearly totally complete files of the entire mass of material found. It allows anyone the flexibility of studying any one class of artifacts, whether over time or at any one point of time.

Acknowledgement

The application of AutoCAD™ to this excavation was made possible through a grant from UniversitiSains Malaysia. For this, I am most grateful to Vice-Chancellor Y. Bhg. Datuk Musa Mohamad for his confidence in the project. Several people have contributed towards the achievement of a three-dimensional recording system for the excavations. My thanks especially goes to student assistants Ng King Wah, Khoo Poh Soon, Lim Hong Peng and Chong Kim Fat, for their meticulous work and commitment to the project. I am also grateful to Professors Tan Wang Seng and Vincent Lowe, as well as Mr. Norizal Noordin for their advice and guidance.

REFERENCE

The SPAFA Building Design: 
How the Architect Had Gone through It 

by Kamthorn Kulachol

Since its inception as a SEAMEO Regional Centre in July 1987, SPAFA has been housed in the present 8 x 15 metre office on the fifth floor of the Darakarn Building. It is the same old space occupied for years by the Coordinating Unit of SPAFA, when it was a project. Lack of working space for its presently growing staff, which has grown from six to seventeen in three years, has paralyzed SPAFA’s potential to run at its fullest capacity. And this is not to mention its future expansion.

Hence, in 1989, The Royal Government of Thailand, SPAFA’s host country, agreed to construct a new building to accommodate the whole functions of SPAFA. The Government of Thailand has provided a total budget of 29 million baht, an equivalent of US$ 1,160,000 for the new building. The new location of SPAFA headquarters will be right in the heart of Bangkok’s cultural zone. But it is not until early 1991 that the construction of the building, lasting for 20 months, could start.

The delay in the start of construction was caused by the difficulty in finding the right contractor. During that time, the building boom in Thailand was at its peak and the cost of construction materials kept soaring.

DESIGN PROCESS

In the world of architectural practice in general, the architect, commissioned to any project, more or less follows the following design process: ANALYSIS-PROMOTION-DESIGN-CONSTRUCTION-EVALUATION.

Since the SPAFA Building Project was assigned to an architect also working for SPAFA as Programme Officer, the ANALYSIS stage was thus thoroughly and comprehensively worked out in early 1988.

The ANALYSIS stage usually consists of the Feasibility Study, Estimates, Location and Site, and Programming.

FEASIBILITY STUDY

Since the project is considered owned by the Royal Thai Government, this component was not needed. And it was understood that building specifications had to conform with the standards of governmental buildings.

ESTIMATES

The original estimate of the project, 12 million baht or half a million US dollars for roughly 2,500 sq.m., became an underestimate because the standard unit cost set by the government in 1988 became unrealistic in 1990. Subsequent estimates rapidly built up through negotiations with the government. Finally, it was set to around 25 million baht, or one million US dollars, in September 1990.

LOCATION and SITE

Before the project took shape in 1988, it was the Thai Department of Fine Arts (DFA) who thought of merging the SPAFA head office with its new building complex, at the location next to the National Library, the National Archives and the Division of Archaeology. As such, it is an ideal place for the SPAFA headquarters.

The first site selected by DFA for the SPAFA building was a piece
of land right behind the National Library. It was hardly accessible to the public and the proposed construction threatened the Library's security. However, after the first preliminary design had been worked out, relocation to a new site was proposed. It was then adopted in order to avoid future problems.

The Budget Bureau backed the relocation and suggested that the responsibility for the project should be held by the Office of the Permanent Secretary of the Ministry of Education. The suggestion eventually resulted in the independence of the SPAFA building from the DFA building group.

The idea of finding a new site was split into two: one, at the same location and two, at the vacant land next to the Darakarn Building, where the SEAMEO Secretariat Office is situated. The dispute was settled by the Deputy Minister of Education in charge of foreign affairs. He reasoned that since the former location is surrounded by various cultural institutions, it should be a better site.

Consequently, a piece of land, approximately 1,200 sq. m. (27mx43m), in front of the new DFA building group on Sri Ayutthaya Road, was finalized as the site for the SPAFA headquarters building.

At this new site, the building has faced the main road on its south with an internal driveway on its east. It is also trapped in the second ring, centred by the King's Palace. In this area, there is a restriction on the building height: maximum 20 metres.

**PROGRAMMING**

The final stage before getting into the actual design work is the de-

**FUNCTIONAL DIAGRAM**

**LIST OF SPACE REQUIREMENTS**

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<thead>
<tr>
<th>FUNCTION / SPACE</th>
<th>Required Sq.M.</th>
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<tbody>
<tr>
<td>1 ADMINISTRATION AND FINANCE UNIT</td>
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<td>- Administration Working Space</td>
<td></td>
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<tr>
<td>- Finance Working Space</td>
<td></td>
</tr>
<tr>
<td>2 ACADEMIC AND PROFESSIONAL UNIT</td>
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<tr>
<td>- Senior Specialists' Offices</td>
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<tr>
<td>- Training Rooms and Workshops</td>
<td></td>
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<tr>
<td>- Programme Officer's Office</td>
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<tr>
<td>3 LIBRARY AND DOCUMENTATION UNIT</td>
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<td>- Documentation Office</td>
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<td>- Laboratories</td>
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<td>- Centre Director's Room</td>
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<tr>
<td>- Deputy Director's Room</td>
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<td>- Secretarial Working Space</td>
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<td>6 PUBLIC/AUXILIARY SPACE</td>
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<td>- Auditorium and Meeting Rooms</td>
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<td>- Audio-Visual Studio</td>
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<td>- Computer Room</td>
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<td>- Carrien</td>
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<tr>
<td>- Exhibition Space</td>
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<tr>
<td>7 MISCELLANEOUS</td>
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<td>- Another 30% of the total space are needed for Rest Rooms, Storages, Coffee Room, Mechanical Space, Lobby and Corridors, Guard's Room, and Parking.</td>
<td></td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>approximately 2,500</strong></td>
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</table>
development of a design programme. A good design programme should reflect the client’s needs, consisting of systematic inventories and flow charts showing the function and the space requirements as well as space relationship.

For the SPAFA headquarters building, four main function requirements were identified:

1. Administration and Finance Unit
2. Academic and Professional Unit
3. Library and Documentation Unit
4. Scientific Research Laboratories

All of the above are directly connected with the Centre Director’s Office as shown in the illustrated Functional Diagram.

The space requirements or the breakdown of each function, with rough figures required for each floor space, appear in the illustrated List of Space Requirements.

And in order to understand the relationship among all the spaces on the list, a Space Relationship Chart was developed to assist in the design stage.

The PROMOTION stage for this project was not significant as compared to the buildings designed for commercial purposes. In promoting such buildings, a great deal of public relations, communications, financial planning and land acquisition are essential.

The only promoting method used by SPAFA was publicizing the concept and the schematic design to the host government and its governing board members. Feedback and criticism were considered for the improvement of the building design at a later stage.

DESIGN CONCEPT

The design concept laid for the SPAFA headquarters building blends these principles together. This can be expressed in the following abstract terms:

1. Function and form go together hand-in-hand and in harmony with the surroundings.
2. The Southeast Asian regional cooperation should be reflected and symbolized.

3. The Southeast Asian culture should become the body and soul of the building.

4. A contemporary sense should be felt and facilities for modern comfort should be equipped.

5. Materials and techniques of construction should manifest the architecture of today, not an imitation of yesterday’s architecture.

**DESIGN DEVELOPMENT**

The first preliminary design was developed for the construction on the first site. It was tried after the said concept in an eight-storey structure. The ground floor consisted of the library and exhibition room in the core building. A single-storey canteen was separated but linked together with an open space. The scheme was developed with respect to the existing garden, to keep the trees intact. The mezzanine floor accommodated working spaces for the library staff. The second floor was designed for the general staff, the third for administration and the fourth for training, workshop and seminar purposes. The top three floors, dwindling towards the rooftop, were dedicated to laboratory uses. The building, facing east, resembled a style of Khmer monument. It gracefully stood in the shape of a lotus, a symbol of Southeast Asian civilization, to many observers.

After the present site was determined, the second preliminary design had been developed. It was adapted to fit the environment and the shape of the land. As much as possible it followed the planning pattern of the first design. But this time, no trees existed and the orientation of the building had changed to the north-south direction. Hence, the separation of the canteen was no longer necessary.
Due to a limited ground space, parking was brought under the building. It occupies the whole ground floor. The library, exhibition hall and canteen were shifted to the second level. The total height of the building then exceeded the height limit of 20 metres. A free-hand sketch and subsequent refined drawings show the new look of the building which became much slimmer.

The final development lowered

\[ \text{A free-hand sketch of the new design for the present site.} \]

\[ \text{The refined drawings of the front and side views of the new design—a slimmer look with parking underneath. It, however, exceeds the 20-metre height control.} \]
The elevations of the final design. One floor on top and the groundfloor parking were eliminated in an effort to conform with the height limit.

The elevations of the final design showing spaces inside the building.

The building down to meet the required maximum height of 20 metres. This was done by eliminating one floor on top and the groundfloor parking. The building now has only six floors. However, the design concept is still maintained. The character of the building, in order to spell out regional cooperation, is composed of building elements from the member countries. For example, there is an Indonesian-styled split-gate at the entrance, Malaysian-styled pointed-arch openings, Philippine-styled ornamental motifs and a roofing in Thai style. It is envisaged that the modern materials, like reflective glass, and modern technology would bring...
about the touch of modernism prevalent in Singapore. For Brunei Darussalam, maybe future interior decoration in some parts of SPAFA building will represent Brunei participation.

In creating a well-functioning building in a form that resembles indigenous culture and which harmonizes with the surrounding buildings the architect had decided on a form reflecting Khmer monuments. These structures were predominant in this ancient land a thousand years ago. The SPAFA building’s character thus represents the mainland Southeast Asian architectural style, a style that once flourished and is still evident in this region.

**FINAL PLANS**

The functions and sizes of the building plans can be identified as follows:

**Ground Floor:** Library, Exhibition Hall, Canteen and Main Storage, totalling approximately 600 sq. m.

**Floor II:** Auditorium, Documentation Office, Publication Office, Audio/Visual Studio, Computer Room and Administration and Finance Unit. An outdoor space for holding a small party is also provided near the auditorium. The total space is approximately 600 sq. m.

**Floor III:** Centre Director’s Office, Meeting Room, and Academic and Professional Offices, totalling 550 sq. m.

**Floor IV:** Training Rooms, including a theatre, covering 340 sq. m.

**Floor V–VI:** Laboratories and Lab Offices, covering approximately 425 sq. m.

**IMPLEMENTATION**

The final stages, CONSTRUCTION, and EVALUATION, have yet to be experienced.

**CONCLUSION**

From 1988 to 1990, the project had overcome a hundred problems. It faced difficulties not only in ac-

**Similar structural forms were later found between the SPAFA building and the Kubyuak-gyi Stupa at Pagan.**

**SPAFA building and Pagan’s Ywa-haung-gyi Temple: a coincidence in angle and composition.**
quiring the land and the budget, but also in the most difficult task, the bidding process. The ground breaking in January 1991 and the signing of the contract between the Ministry of Education and the contractor, the Ch. Nondhachai Co., in the same month were indeed the points of departure from the DESIGN stage. They marked the start of the project execution.

REFERENCES


Promoting crafts, through exhibitions, is both an art and a science. More often it is approached only as an art. But to have a successful promotion, it must also be viewed as a science. Evaluating the plan and analysing the business impact of the crafts to the public, involve a professional sense. A precise interpretation of related figures in the crafts presentation could be done through innovative displays. And this could ultimately bring more profits and advancement for the traditional crafts.

Man has always acquired souvenirs from places he has visited. And in the exhibition of arts and crafts, this presents a tremendous business opportunity. Giving the exhibition visitor a craft product to take home or as a remembrance of his trip is beneficial financially as well as culturally.

The balance between art and science reflects the dual goal of marketing crafts: education and profit. Exhibition of arts and crafts should therefore pursue to achieve the following guide. The buyer needs to appreciate the value of the handmade object, which includes: the medium, the time, the skills involved, and the preservation of the heritage.

Crafts exhibitions wish to demonstrate the latest developments in arts and crafts. They also draw the visitor's attention to the works of certain craftsmen or artists which could
perhaps encourage the visitor to buy a piece. This will, of course be beneficial to the artist and his work as well as for the survival arts and crafts. The promotion of the arts and crafts may be supported by a number of activities, arranged in connection with an exhibition. For example, workshops held by artists of the craft exhibition and lectures and discussion with craftsmen could help make the visitors more familiar with artists/craftsmen and their work.

Educational workshop demonstration in crafts, explaining certain artistic techniques could help arouse visitor's interests in the arts and crafts, It could teach them to discern quality. From the point of view of the craftsman, a crafts exhibition could compromise a vital source of inspiration. It could be a visual reference from which to select, emulate, improve, or depart for innovation. The exhibition could be a storehouse from which to obtain design elements, particularly lesser known ones during a given period of time.

Out of the aforementioned elements the craftsman is able to produce new excellence. The increased awareness of people in an exhibition makes a craftsman realize that he is not alone in his field of interest. He is one of the heirs in a long tradition which has expressed itself in evolving tangible forms. The exhibition is necessarily an inspiration to him both in preserving the crafts' purity and in improving it through innovations calculated to meet current needs and demands.

The role of good art displays and crafts exhibition could draw public attention. The exhibition of traditional crafts should be like a catalyst between craftsmen/artists and the public. The exhibition is a kind of a patron, promoting artists. It makes purchases and commissions of art works or establishes contacts between the artists and the public.

Regional exhibitions in every country in Southeast Asia can take an active part in the promotion of crafts, particularly in areas where only a small number of craftsmen/artists are working. But there is something else an arts and crafts exhibition can do for the craftsmen. In view of the special social and economic circumstances in which they now find themselves, exhibition organizers in crafts could explain the situation to give the public a better understandings of the craftsman's changing role.

Organizing and planning to present exhibition-related crafts require additional research and education. Advance discussions about the exhibits or viewing the artifacts with the exhibit curator and visiting the craft's locations are all helpful to the crafts buyer. By doing these he gains an understanding of the country and the culture and thus, fosters the promotion of the crafts that truly reflect the tone of the exhibition or the extent of the collections.

The next step to undertake is a plan for organizing an arts and crafts exhibition.

Observe Crafts-Exhibition Areas

When crafts exhibits are present, take note and down crafts situations in the display.
Think about why the pieces are arranged as they are. Could they be arranged effectively? What pedestals, tables or furniture are available? How are the artifacts mounted, hung or arranged? What are the background walls made of? How would you arrange these crafts to have a dynamic location? List down your own ideas and observations. These handy bits of information are always needed when you are required to set up a display in your own style and taste.

Make a Working Plan

Preparing a dimensional plan of works of the exhibition area is important in arranging the work. Some galleries can provide an information plan. Draw the room’s plan in your sketchpad, pacing off the length of each wall. Make a note on architectural features and furnishings. Indicate the location of doors, window pilasters, air conditioning vents, light switches, and light fixtures. Sketch to scale any furniture, built-in cabinets or room dividers. List the pedestals, tables or other portable furnishings available which maybe needed. These elements will influence the placement of craft pieces.

Use the Right Materials and Equipment

Considering the materials, background, and tools to be used is necessary. Displaying folk arts and crafts needs proper attention especially on the artifacts fragility and other characteristics. Tools and equipment needed for the installation of the exhibits vary according to the materials to be displayed and the make-up of the exhibit space. For example wood paneled or carpet-covered walls call for claw-hammer and nails, whereas, concrete walls require a drill and special nails.

If the artifact collection includes small or medium size forms in fiber, clay, ceramics, wood, or metal, the exhibition space should have furnishings to display those artifacts items securely and attractively. Another way is to improvise pedestals, tables, or cabinets to display forms. For a traditional crafts look, usage of indigenous materials like bamboos, barks, twigs, stone, and palm leaves could add a tropical ambience to the display.

To achieve a compact assemblage of background and props, various equipment and materials are needed. A combination of local materials and contemporary media is recommended, like masking tape, adhesive tape, staples and staple gun; straight pins, t-pins or push pins; sheets of abaca fiber, sa-a paper or dropcloths, etc.

Craft items of the same design can be displayed on one table, pairing pieces of different textural design.

Craft items to be displayed should be submitted early, with appropriate identification. If an exhibi-
tion of crafts is organized by a larger group, committees and subgroups could be formed. Designation of works and other responsibilities is appropriate for a big exhibition as it ensures a workable scheme.

Musical instruments, personal items, home furnishings, and other similar items require special attention for both secure and attractive display. Consultation with artists about the problems peculiar to the display should be done long before installation day. For example, does the artist have stands, props, pedestals and local stands complementing his works?

Oftentimes, a craft exhibition is rejected by the jury because it is not ready for the show exhibition. To avoid such an untoward happening do not include a piece which does not meet the requirement, in the exhibit. Provide prior notice of the crafts exhibition rules to those submitting works.

When all preparations are completed and the installation of items are done, plans, tools identification cards and collected works are next. How do you begin to arrange your display for the exhibition?

**Create a Focal Point**
The initial step here is to distribute all craft items around the exhibition area and assess what you have. A good exhibition show has a focus. A craft exhibition, organized by one person, usually has a theme. But finding a major focus for a group show is more difficult unless a theme is pre-arranged. Look for a common trend in the media, styles or techniques that can unite the exhibition. Otherwise, diversity of media or technique could be the focus.

**Arrange each Craft Exhibition Properly**
The placement of each craft item is significant. The light, the height in relation to the viewer and to the adjacent pieces, and the relationship of each piece with architectural features should be considered while arranging the craft pieces.

Temporarily arrange the pieces around the exhibition area. Lean rigid or framed works against the surface you plan hold the display sheets or local textiles could be used, as dropcloths. Spread mats could also be used as backgrounds.

Select eye-catching artifacts to be displayed at entrances. They should attract people to the exhibition show. Ideally, these eye-catching craft items should also characterize the theme of the exhibition. Often, large pieces are most dramatic and exciting because of their commanding sizes.

**Develop a Size Rhythm**
If the craft items to be displayed is composed of large and small works, the first thing to do is to display large pieces first. In some instances, large rooms and architectural features limit the choices for exhibiting or placing larger work. Even if the space is large and uninterrupted,
place large pieces first to develop a visual rhythm to balance visual weight.

**Design Open Space**

To avoid an unpleasant arrangement of crafts, consciously develop a rhythm in the size and the spacing of adjacent works. Consider how much space to leave around each piece to allow the viewers to study the individual piece, without enticing them to leave for the adjacent work. But pieces belonging to a group, such as a set of pots, baskets of various sizes classified as a set or an ensemble should be closely spaced to complement their relationship. This enhances the continuity of viewing the crafts.

To some extent, other artists prefer closely spaced, tight shows. This attitude stems from the legitimate desire to show as much craft items for sale as possible. In many cases, however, the audience often react to crowded exhibitions and say: since there were so many to choose from, we did not know which to choose they all look similar.

Whether you prefer crowded or spacious exhibitions, consider the practical, aesthetic, and psychological effects of the arrangement. If ceramics or fragile items are not under glass or behind a protective case, place them in relatively high and isolated positions. An elevated or distant position conveys an untouchable feeling. The same technique works for items such as a chair, which is a part of the exhibition but not meant to be casually used by the viewers. Heavy sturdy items can be placed in low position to contrast and balance the various exhibitions.

The deliberate arrangement of pieces - heavy versus light, high versus low, colors versus neutral tones, creates both a delicately balanced exhibition and untouchable feelings. On the other hand, a show could be arranged to invite touching and feeling.

Ceramic, wood, bamboo, metal fiber and soft stone sculptural pieces often require space to enable viewing from all sides. This creates a three-dimensional visuality of the craft item. Sculptural items in the round should be provided with strong support or well-based pedestal to avoid any accidents to the viewers.

**Visualize the Craft Item**

As soon as you have placed each item in a provisionary location for the exhibition, move backward and assess the overall arrangement. Is one area visually heavier than the other because of the physical size or color intensity? Do adjacent pieces clash in color or mood? Are there interruptions in rhythm? With these guides, you could rearrange pieces to correct the distracting elements. When you have corrected the oversights begin the actual installation.

**Assemble the Display Materials**

Install each piece of crafts to its location. Craft items that require to be hanged should be done first. Small pieces of dissimilar sizes or irregular shapes can be hung with their centers a little above eye level. In some cases, it may be necessary to hang two small pieces, one over the other, to carry equal weight when seen with their larger neighbors. Avoid hanging a large piece over a small piece. An exception should be where the small piece's dark and bold enough to appear visually heavier than the large one. Avoid hanging items in a zigzag pattern unless they are located up on a flight of stairs or a ramp wall.
Use pedestals, stands, supports or other free-standing work close to walls or dividers. Be sure to place the work in a position where viewers may see all the sides. Viewers should not be compelled to squeeze between the work and the wall for a better look. Free-standing pieces should not obscure adjacent hanging works.

Free-standing art forms should attract attention to the exhibition and direct the flow of movement of the audience. For instance, a free-standing piece placed directly between opposite doors will allow the audience to go around it. A slow moving audience will have a chance to fully admire those free-standing pieces. But be careful, the free-standing work should not be too large and should not cause accidental tripping.

**The Final Thing to Do**

If a group appoints an installation committee, choose one person from the committee to direct placement of the entire show. The director of the exhibition may seek advice from other committee members, but the director should make the final decision. Some groups ask members to install their own work (first come, first serve), but this produces an inconsistent show. Volunteer to install exhibits to gain experience. Take every opportunity to analyze exhibitions to see why they succeeded or failed.

As a conclusion, promoting arts and crafts through exhibitions in galleries should attempt to accomplish: financial support for the exhibition and the craftsmen, a better understanding of traditional craft skills and the cultural environment, in other words education and profit.

Furthermore, an exhibition of crafts should emphasize the importance of preserving a distinct national culture. Contacts with the craftsmen and the public in our increasingly industrialized world require strong cultural mechanism to create the technology which will further enhance our development and help us plan our future in Southeast Asia.
Persisting Traditions
of Folk Arts and Handicrafts
in the Philippines

Artemio C. Barbosa

Through the cultural differences and variants, the peoples of the Philippines emerged as a natural result of land isolation and unequal exposure to outside social forces. These differences, however, are built upon a basic style of life, or a civilization—whose foundations are deep, ancient, and closely shared with those of the neighboring peoples of Southeast Asia.

Peralta (1977) wrote about the Peoples of the Philippines that: "the archipelagic nature of the larger islands, have created distinct niches within which groups of population adapted with respect to what they consider their effective environment. These eco-systemic adaptations led to the emergence of some 128 major ethnolinguistic groups. Having a basically common prehistory and background, all speak languages that belong to the Austronesian family".

He further added that "This complexity is compounded by the fact that here are sub-groups with their own variation of the central culture and dialects of the major language." He also said that "Since culture is adaptive, the lifeways of the people have gravitated around certain features of their environment that are relevant to their mode of subsistence. Thus people along the coast tend to behave and appear differently from those living in mountainous interiors."

One major manifestation of this style of life is found in traditional folk arts and handicrafts—weaving, woodcraft, pottery-making, ornamentation and other forms of expression—which have persisted through time. Their similarity in technology, style, and content manifests the depth of the heritage, just as their persistence through time reflects their inherent strength.

Nakpil (1976) said that "there are probably very few social institutions or historical trends that are not rooted in folk art. In the Philippines, a plethora of artifacts from stone age tools, through the bamboo tubes for tobacco and betel nut, the baskets, bird cages and mats, the blankets, ceremonial garments and jewelry, the sarimanok motif, the woodcarvings of the highland peoples, the ingenious ornaments of shell, copper, horsehair, seed and berries are explanations of character, behavior, hap-
pensions and social forces."

She further explained that "from them is derived the knowledge that pre-Spanish Philippines enjoyed a close-knit family and village life where skills were handed down simply by having young people watch their elders' ingenious skills and crafts, practices and ideals that rose above the chores of survival and devoted themselves to the adornment of the human and its surroundings, and also a beautiful and rich landscape which provided the materials and the inspiration for art."

Peralta (1977) mentioned in his article "Aspects of Colour and Design in Philippine Ethnic Art" that it is difficult to define ethnic art. He further said that "Art as a concept is not really indigenous. The closest concept to it is "decoration". There are very few groups, if there are at all, that have a term for art. The Islamic Groups in the south have a term for art or a variation of it - "okil". To continue, he mentioned that there is a direct relationship between the art and the rest of the culture of a people. Because the Philippines is a plural society it is different to speak of Philippine ethnic art in general. There are more than 128 major ethnic groups in this country. The Manube, alone has 82 subgroups. What adds to the difficulty is the archipelagic character of the Philippines. Each of the islands comprises a particular niche resulting in a roughly textured environment. Each group is separated from another and develops a culture particular to its own region as a form of adaptation to a particular place. Art too, is a form of adjustment to the way people integrate their alternative strategies for subsistence. To under-
stand the art of a people, it becomes necessary that an understanding of the totality of the culture is also made."

To cite an example, Casino (1967) said in his Muslim Folk Art in the Philippines that "It was this religio-political organization at the core of Muslim Filipino society that prevented the Spaniards from totally subduing the native southerners. Colonization and Christianity were held in abeyance."

He further added that the Philippines itself was only politically not culturally, carved out by the Spaniards from the rest of Southeast Asia, where the Portuguese, Dutch and British predominated. The underlying cultural fabric which tied the Filipino to the Malay world was not completely severed. Culturally, the Philippines is more or less homogenous with the so called southern Mongoloid or Malayan peoples of Indonesia and Malaysia."

Another example is shown by Brett (1977) in her Bontoc Brew that "like other mountain people, the Bontoc was fairly isolated from external influences up to the coming of the Americans. The Bontoc world remains mostly unchanged until its exposure to the modern world, at the turn of the century. This subsequent exposure to modern civilization which continues to the present, has brought roads, Christianity and education to the Bontoc."

In addition she emphasized that "the coming of roads has made corrugated iron sheets, admittedly, a stronger kind of roofing available. The house architecture has changed, but the structure or the community has not."

Another approach was made by Casino (1975) in his article Mountain Province Art. He stated that "an anthropological interpretation of Mountain Province ethnographic art or other cultural linguistic groups, to be truly anthropological, must approach the subject in terms of the major principles of anthropology. One of these principles is the organic or functional integration of society, culture and habitat. In this respect,
art analyses and critics differ from anthropologists, because the former are often limited to the formal or objective aspects of art objects, that is, the morphology of shapes, lines, surfaces, and colours, in their patterned relationships. Anthropologists, on the other hand, are interested not only in these objective aspects but also in the subjective aspects containing the answers to such questions as to why it was made (motivation), how it was used and what significance was given to it by the members of society.

With the above perspective, one will probably be confused about how to deal with folk arts and handicrafts in the Philippine context. I guess the Philippine situation is shared by other countries, if it is not a universal problem.

Along this line, I was reminded about the article of Fay Dumagat (1977), “Converging Cultures”, wherein he quoted Ogburn's cultural lag theory. It stated that non-material culture changes more slowly than material culture. Thus, the diversity of language and cultural patterns is still observed today, although there is now uniformity in the types of dwelling, clothing and other material possessions among the different Philippines.

**Weaving**

The people of the Philippines have a long tradition of weaving fabrics, mats, and baskets. Developing through the centuries, it includes a weaving and loom complex. The practice has existed throughout the archipelago both in the lowland (as in Ilocos and Panay) and the upland (as in Bontoc and Ifugao).

**Fabrics**

Archaeological finds of clay spindle whorls indicate that: as early as 200 B.C. a weaving technology had begun. It is today designated by such related terms as abel, habi, habol and hablon. It embraces the whole range of spinning threads, dyeing, actual weaving and marketing.

The cultural community of the Philippines still practices the art of home weaving, using plant and bark fibers like their ancestors did milleniums ago. Although cotton, silk and acrylic fibers have been used gradually in the last century, the Tboli, Bagobo, Maranao and Tau Sug of Mindanao, the Ifugao and Kalinga of the Northern Mountain Province, still prefer native fibers such as abaca, ramie, pineapple, and the bark of the bahug and lahi trees. The latter, spun into yarn and woven into cloth, differs from the tapa cloth of other Pacific isles, such as in Hawaii and Samoa, which are merely softened and flattened into sheets.

R. Lane (1977) said, “While weaving the world over is basically the same, a criss-cross or warp and weft-the textiles of the Philippines attain their distinction by virtue of integrating particular material with expressive design. Because most of the items woven have practical use in the peoples’ daily lives, they possess a folk art quality. This is often revealing of internal attitudes as well as being aesthetically pleasing.

The most distinctive of Philippine handwoven textiles are those

Carving among the people of Paete, Laguna is one of the most enduring crafts inherited from their forefathers.
A contemporary handicraft shop in Manila showing samples of crafts from the different parts of the Philippines.

which are made from plant fibers native to the archipelago, such as abaca, ramie, pina and the bark of some trees."

**Mats**

Mats (banig, tipo) are made from buri, tikug, and pandanus. Occasionally tiny strips of rattan are sewn together to serve as rugs (boras, biday). This mat-making tradition appears to be more ancient than cloth-weaving as evidenced by mat impressions on archaeological objects such as pottery and iron implements, the earliest evidence dating back to 1,500 B.C.

**Baskets and Others**

Philippine baskets show a fantastic range of techniques, shapes and style. Materials for containers, carriers, and traps include bamboo, rattan, nito and other varieties of vines (baging). Weaving also includes the entire subject of fish traps (bubu, salakab, bungsud) and fish nets (laya, baling salaibut, salambao).

Weavers by tradition, the mountain peoples wield this talent mainly to make cloth and basketry. It is said that there is an unspoken competition among the mountain peoples about who is best at weaving. In basketry, that competition has been the vigorous impetus for their stunningly meticulous work and for their magnificent and charming artistry.

Sizes and shapes of baskets are directed by their uses. The largest and sturdiest baskets are for storing grains. The smallest, most exquisite weaves are for personal accessories or for rituals. Weaves conform to purpose-close and taut for grain containers, ventilated for cooked food. Some of the baskets go through much use, such as fish creels or field lunch containers. Other baskets see services only occasionally, such as the locust baskets for seasonal catch and other baskets for seasonal harvests or for rituals. The choice of basket materials depends on durability. Mature rattan vines and well-seasoned bamboo are preferred. And an exact weave tension assures sturdiness against snags and cracking.

**Woodcarving**

In the absence of iron tools, the barangay boats of the early Filipinos, dating back to about 5,000 B.C., required woodcarving techniques, using primitive tools such as stones, shell adzes and knives.

Carving, a carry over from the Neolithic times, is known today in Filipino as ukit/okir. These related terms have come to mean decoration, design and ultimately artistry in wood. Carved designs are applied on statues and icons (anito, larawan, bulol, manaug) ; on protruding parts of wooden structures, such as graves markers (sunduk), boat prows, bolo handles, ladles, sticks, surfaces of shields, boxes, panels; and more prominently on the classic carved beams known as panulung, in the southern Philippines’ Marana royal houses (torogan). These carved beams are suggestive of the original barangay prows, still seen in the houseboats (lepa) of the Bajaus, also
Carved decorations are generally flora, but the outstanding ones are derived from animal forms such as naga (serpent, dragon), sarimanuk (symbolic rooster), kalaw (hornbill), buaya (crocodile) and fish. In-lays of shell or white limepowder are often added to give special forms and contrast. This results in a most pleasant black and white effect.

**Pottery**

Pottery-making is another ancient Filipino technology. It dates back to about 5,900 B.C., older than ironwork and weaving, though not as old as woodworking. Pottery-making serves many functions.

In showing reverence to their deads, ancient Filipinos used large and small burial jars. The large jars, called primary burial jars accommodated the whole human body. The smaller ones, called secondary burial jars, are sufficient to hold bones, after the body’s decomposition.

Pottery was also used for cooking. Both cooking pots (palayok, priuk, kolonodonk) and the three holder stove (kalan, sig-ang) were made of clay. Clay was also used for making jars to hold liquid (banga, tibud, tapayan) and other objects like goblets, plates, bowls, cups, presentation dish, and covers. Clay was used even in ornaments, spindle whorls, molds, and figurines.

Long before Chinese ceramics reached the Philippine islands, Filipinos already had a whole array of pottery offering object known as pabaon. They were buried with their deads. Later on, Chinese porcelain offerings were used, an ancient tradition of reverence for dead relatives and ancestors.

The pre-ceramic pottery techniques of Filipinos never utilized glazing until very late. The ancient artisans made up for this by producing a variety of pottery styles and shapes. They made excellent footed-wares like goblets, redpainted wares for burial offerings, and ceremonial pots with triangular perforations at the foot. The development of these body-marking techniques can still be seen among the Kalinga pots of Northern Luzon.

**Metalwork**

Metalworking was a highly developed art in the ancient Philippines. It included the making of iron tools and weapons as well as smithing in gold, silver, bronze and brass. Works on silver (pilak, parak) and gold (ginto, bulawan) were earlier than those in iron (bakal, bassi, puthao). Ornaments made by ancient artisans were bracelets, rings, earrings, pendants, bangles, and dental gold pegs. Ornamental designs in silver, gold, or bronze on blade handles were also fashioned. Many of these ancient artifacts have been recovered in archaeological sites. The earliest evidence for gold dates back to 500 B.C.

Iron smithing appears to have begun around 200 B.C. Iron technology revolutionized the stone implements of the late Neolithic and improved the Filipinos’ control of
their environment. This heightened their war-making potentials. Filipino war-boats of the 15th century carried swivel-cannons (lantaka, badil, or baril) and warriors carried krises, Kampilan and iron spears.

In the past, some of the metal raw materials, like gold, were mined in the islands. But others, like silver, bronze, and iron, were obtained through the barter trade with the Chinese and other earlier traders from mainland Asia. Now all these metals and more are produced in the Philippines where metal ornament-making continue in the way of ancient craftsmanship.

**Conclusion**

Every aspect of man's culture is being threatened by innovation and technological change. Culture change is creeping all over the remote areas of the Philippines. And these changes have to be accepted as trademarks of the literate.

However, changes in the Filipino context, has certain limitations. For whatever is introduced to the Filipino, is filtered and only what is needed is taken for his own use and survival. Today, the Filipino is witnessing a fundamental revival of awareness in Philippine culture and history. It is a search for beginnings, whose concrete proofs are found in the persisting skills and creations handed and built upon by succeeding generations of Filipinos.

**GLOSSARY**

Manubo tribe - a major ethnolinguistic group in the island of Mindanao

Okil-okir - a Maranao term which literally means “to carve”

Ilocos - a coastal province on the western part of Luzon island

Panay - an island situated in the central Visayas, Philippine

abel/habi/habol/hablon - general Filipino terms for weaving

banig - a mat

tipo - a handwoven mat

boras - a stripped woven rattan rug

biday - stripped woven rattan mat

salakab - a conical or sub-cylindrical cover used for trapping fish

bungusod - a fish trap made of elongated woven bamboo

laya - a cast net

baling - a beach seine made with or without bags

salibut - a drag seine of fine cotton netting

salambao - a large fishing net mounted on a boat or raft

anito - a deity or a spirit

larawan - a picture, drawing, or image

bulol - a wooden idol of the Northern Philippines/Ifugao tribe

manaug - spirits

sunduk - a grave marker

panulong - an ornately carved and colorful end-beams of bulawan - any kind of gold

bakal - iron

bassi - general term for iron in Mindanao, Southern Philippines

puthao - iron

lantaka/badil - swivel brass cannon.

torogan - an ornately built house for royalties in Maranao

lepa - Bajau houseboats in Sulu

palayok - bulbous earthenware cooking pot

priuk - earthenware cooking pot

kolonodonk - earthenware grains cooking pot

banga - earthenware water jar

kalan - earthenware cooking stove, Central Luzon

sig-ang - earthenware cooking stove

tibud - water jar

tapayan - earthenware basin

pabaon - send-off offerings buried with the corpse

pilak/parak - silver

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Because of the Cold War, and the looming spread of communism in Asia during the 50s, the USA started to support pro-western countries in the Asian region. The US support for Thailand in 1951 and 1957, came in the form of military aid amounting to $149 M. This aid steadily increased, especially after the USA’s military involvement in Vietnam at beginning of the 60s.

The building up and the re-structuring of the Thai economy, as initiated by the USA and the World Bank, prepared the ground for foreign investors. The 60s, marked a tremendous economic growth, with relative stability and greater liberalism. These all led to socio-cultural changes.

From this economic development other fields such as education in Thailand, profited as well. Furthermore, foreign cultural institutes like AUA, British Council and Goethe Institute assumed their activities in Bangkok through which Thai artists gained new exhibition venues. The economic boom was therefore the postulation and the consequences resulting from it formed the frame for the enormous rise of activities in the field of modern art, in the beginning of the 60s.

The University of Fine Arts and the Arts and Crafts School, in 1960, still continued to be the institution “only” awarding academic degrees. There was no art-conscious public, no museum for modern art and no appropriate venues for artistic exhibitions.

The annual National Art Exhibition and the exhibitions occasionally organized by foreign embassies for foreign artists were, more or less, the only exhibitions of modern art. The spectrum at the National Art Exhibition covered neo-traditional to modern western expressions. It was mainly influenced by artists from the older generation, from whom the younger artists got their orientation.

The group exhibition presented by one Thai artist, in June 1961, attracted a wider public for the first time. Princess Chumphot of Nagara Svaga presided over the opening. She was a well-known figure deeply interested in art. Her presence at the exhibition drew interest to a field that needed more public support.

Because of her presence, quite a number of foreigners came to the
exhibition. British Michael Smithies came and wrote an art review about this exhibition. He wrote many articles on modern Thai art. And, through his regular writing, he was able to reach at least the educated Thai public.

The Thai press did not publish any art criticism, only photos. Works in the June 1961 exhibition did not show any innovation. Except for the National Art Exhibition, which did not receive much interest, there was no other exhibition in 1961.

In the beginning of 1962 several exhibitions were organized, such as the ones by Princess Chumphot, the British Council and the Tourist Organization of Thailand (TOT). The TOT exhibition primarily aimed at the presentation of paintings and drawings to be intended for sale to tourists. An exhibition was also organized by the Australian Embassy and held at Silpakorn University in April 1962. This gave many Thai artists the opportunity to see oil paintings in original by western artists for the first time.

In May 1962, Silpa Bhirasri died. His death, however, did not have an immediate negative effect on the artists and the art scene of Thailand, because they had already found new mentors. In the middle of 1962, the first private gallery, "Bangkapi Gallery" was opened. Because of its location, an area inhabited by foreigners, it had good market opportunities.

In the 60s, foreign residents were the prime supporters and collectors of modern Thai art. These foreigners provided exhibition space and began to own private collections of Thai paintings.

Owing to the initiative of some private foreigners, two exhibitions of modern Thai art were organized and shown abroad. One was in Milwaukee, USA, and the other in the Alpine Club Gallery in London. Participating artists gained prestige in Thailand through these exhibitions. In addition, a number of exhibitions by foreign artists were organized. This brought Thai artists in touch with the art tendencies abroad. This exhibition certainly encourages people to see and appreciate modern art.

The English language newspaper 'Bangkok World' started at that time to print works of modern Thai artists. Artists were featured on the cover of their Sunday Magazine, with short information about their works. They also published essays on modern Thai art. For the first time, the contents and ways of representation were discussed. But the only magazine in Thai which dealt with modern art and printed relevant articles was the 'Social Science Review.' It was published by a Thai intellectual, Sulak Sivaraksa, and had its first issue in 1963.

The National Art Exhibition in 1963, although opened by the King whose works were also exhibited, met very little attention. The exhibition was not successful. It had too much of a national character, which means it did not explicitly refer to foreigners. Moreover the general Thai public still did not have an approach to modern
Thai art. Therefore, the awarded painting, “Faith”, by Pichai Nirand went unnoticed, though it showed a new theme for painting on canvas. It represented a symbolic footprint of Buddha which is considered a sacred cult object in Buddhism.

In the second half of 1963, the amount of art exhibitions, mainly one-man shows by Thai and foreign artists, reached its culmination. With up to seven openings a week, it was an indication that art exhibitions had come “into fashion”.

Besides the existing Bangkapi Gallery, seven other new galleries established themselves between June 1963 and mid-1964. However, they resembled gift shops more than professional art galleries. But the artists saw the chance to sell their works and tried to be very productive within a short period of time. Moreover, their price expectations went incredibly up as well.

The pronounced styles and ways of representation, however, remained more or less the same. In September 1963, the works of painter, Anand Panin, nevertheless showed a new development towards the direction of pure abstraction. Subsequently, this also became visible in other artists’ works.

The great variety exhibition opportunities and the relative success in selling art works boosted the confidence of artists. It also led to an incident in 1964, in which 14 artists heavily criticized and questioned the judging committee of the 15th National Art Exhibition.

The award on the painting, “Festival No. 2”, by Prapat Yothaprasert was the main reason for the dispute. The painting shows a rural celebration done in a naturalistic manner. Starting from the assumption that the painting was awarded only because the King had bought earlier works by this artist, the criticism dealt further with the way of representation and the motive of the painting. While the works of artists, which had been rejected by this exhibition, evolved around abstract paintings, the critics found Prapat’s work anachronistic. The committee in response argued that it did not favor any particular art style. Despite the reorganization of the judging committee, the exhibition afterwards lost its meaning for many artists.

At the end of 1964, the activities in the art sector decreased rapidly. The main reason was that many of the leading Thai artists went abroad. They left almost at the same time because of scholarships received. This caused the new generation of young artists to lose their models. Moreover, the foreigners’ interest in the modern art scene subsided after the “artboom”, from 1962 to 1964 interest in modern art among the Thai public, with a few exceptions, still remained very little. An art interested audience was consequently missing once again. As a result, most of the galleries and participations in exhibitions went down.

At the end of the 60s, most of the Thai artists returned to Thailand from their studies abroad. This greatly influenced the expansion of the spectrum of representation of Thai modern to western or international tendencies with regards to their style,

judging committee, the exhibition afterwards lost its meaning for many artists.

At the end of 1964, the activities in the art sector decreased rapidly. The main reason was that many of the leading Thai artists went abroad. They left almost at the same time because of scholarships received. This caused the new generation of young artists to lose their models. Moreover, the foreigners’ interest in the modern art scene subsided after the “artboom”, from 1962 to 1964

expression, technique and representation. Incidentally, although the term ‘international art’ is widely accepted, one has to be critical about this term. It can easily be misused and is often, in fact.

Following international art tendencies, artists can be original or mere copies. If only Thai artists make use of these styles, expressions, techniques or representations, and combine them with their own ideas or concepts based on their environment and experiences, they will achieve a
synthesis. Successful examples are Montien Boonma, Kamol Phaosavasdi and Thaiwijit Puangkasemsomboon. Otherwise, even with the term ‘international art’, they are simply imitators. The development in the direction of international art continued steadily and marked a large field of contemporary art nowadays.

Parallel to this, a representation of specific, spiritual, or Buddhist themes developed in a different way. This marked the second large field in Thai contemporary art. One mainly has to distinguish between four main tendencies.

The first group of artists, whose topics are spiritual and Buddhist, has no reference at all to traditional paintings in their representation. One of the leading artists in this group is Thawan Duchanee. It becomes obvious in his works that he reduces the motives to the essential, which means no decorative or unnecessary figures of motives. In addition, he reduces the form of expression so that his works gain a symbolic character. His style of representation reminds one of surrealism.

Other artists adopted elements from the traditional iconography and its symbolic meanings. But their works emerged in an individualistic manner. Leading this group is painter Panya Vijnitasarn, who reduces his repertoire of forms to the minimum and to abstracts from the figuration. His paintings, to a large extent, also turn out to be symbolic-surrealistic.

The third and largest group of artists, whose works deal with Buddhist themes and life in and around the temple, still stick to a naturalistic or realistic, sometimes super-realistic, representation. The rest of the artists in this category make traditional representations in an epigonic way.

In the beginning of the 70s, a new tendency became visible. It referred directly to problems and abuses in society. It was an expression of an emancipated political consciousness. Other parts of the population, namely the new middle class, the intellectuals and students as well as certain artists did not want to cope with the social abuses and military dictatorships under the cover of constitutional monarchy. Politically seen, this development led to mass demonstrations in the years 1973 and 1976. Brutal reactions by the military, against the people, resulted in October 1976.

The artists of the 70s attempted to become the people's mouthpiece by means of representations referring to society. For instance, they tried to bring their art to the people by exhibiting their works at the Democracy Monument. But their attempt as a whole, was not successful.

Until today, artists dealing with political or socio-cultural critical themes are relatively isolated. Vasan Sitthidet or Paisan Thirapongwisunpor, are examples of those who visualize their social and political awareness in their works. Themes concerning politics, Buddhism and the monarchy cannot be critically dealt with in Thailand.

In summary, it could be said that the interest in contemporary Thai art has increased. Ranging from paintings to illustrations, the productions of artists are as numerous as the media. The expressions of the artists range from figurative to abstract. The representations cover all the known styles. Nevertheless, the interest is still missing in wide parts of the population. There is still a lack of approach to and appreciation for modern art. Works of art that have a decisive decorative character or done in figurative way are the ones that receive recognition in terms of a good market. Each critical approach in art and its presentation is rejected as negative and disturbing harmony.

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As the most populous country in the world, China has a long history and covers a vast territory. Her culture has a special position in the world and possesses its own system. This is also the case with her musical culture. China is a continental nation. Her agricultural society occupied a leading position and the feudal patriarchal system exerted its influence over a long period of time. So Chinese folk songs took shape on a half-closed and continental geographical environment. This state of being half-closed was not very obvious in the coastal areas in the east, but quite obvious in the hinterland in the west. In some regions, people of many different nationalities live together and they have a lot of exchanges in musical culture.

In the social and economic structure before 1949, some ethnic groups kept the feudal landlord economic system. Some ethnic groups retained serfdom. Some ethnic groups maintained conspicuous remnants of the primitive commune system and in individual cases, there were elements of matriarchal society. With regard to languages, the 56 ethnic groups belong respectively to the Han-Tibetan language family, the Malay-Polynesian language family, the South Asian language family, and the Indo-European language family. As a result of the historical amalgamation, some ethnic groups have abandoned their own languages and taken up the Han language. The above-mentioned factors, in light of the different cultural background and geographical environment, have exerted influences on the distribution of folk songs in different degrees as well as the styles and features of their folk songs.

The Seven Folk Song Regions

Chinese folk songs can be divided into seven folk song regions with their different styles and colours.

North China folk song region with grassland culture.

Located mainly in present-day Inner Mongolia Autonomous Region, this folk song region is represented by folk songs of the Mongol nationality, known as “a nationality of music” and “a nationality of poetry.” Popular in the livestock-breeding areas are “long-tune” folk songs characterized by only a few words, prolonged tunes, loud and clear singing, and free rhythm. They represent the greatness of the grasslands and the frankness of the honest herdsmen. Popular in the half-agricultural and half-livestock-breeding areas are “short-tune” folk songs characterized by regular rhythm and fixed metres. These two kinds of representative folk songs bring out the simple, bright, fervent and bold character of the grassland herdsmen in northern China. Among the famous musical compositions are Gadameilin and Senzidama. The Mongol-Han Tune is a product of interchanges between
the Mongol nationality and the Han nationality, a mutual assimilation of music between the two ethnic groups. The Mountain-Climbing tune popular around the Great Bend of the Yellow River in northwestern China is also a form of singing loved by the Mongol and Han peoples in that area.

**Xinjiang folk song region with the influence of Islamic culture.**

Located in Xinjiang, this folk song region is represented by the folk songs of the Uygur nationality. They have the influence of the traditional Islamic culture and maintain certain ties with Arab music. The Uygur people are good at singing and dancing. The Twelve Mukams (12 suites) is an epic of music and dance created by the Uygur people in ancient times. Consisting of more than 340 classic narrative songs, suites of narrative folk songs, dance suites and impromptu melodies, the Twelve Mukams have been popular among the Uygur people for a very long time.

**Tibet folk song region with the influence of Buddhist culture.**

Tibet is the main region inhabited by people of the Tibetan nationality. There, most of the folk songs are in the form of songs and dances. The numerous songs such as Nangma, Duixie, Guoxie and Guozhang have been popular among the Tibetan people since ancient times. Nangma prevails in Lhasa, Xi-gaze and Gyangze. It gained fame because it was once performed in the Potala Palace. The tune is refined and the rhythm is melodious. Duixie is a kind of singing and dancing performed to hail a good harvest or pay homage to a deity. Most of the songs are related to religion, while some others express the singers’ affection for their native place or their devotion to love. The singing of folk songs in this region is mostly related to religion. The influence of the traditional Buddhist culture is obvious.

**Southwest China multi-ethnic folk song region with age-long culture.**

This folk song region mainly covers Yunnan and also embraces some areas in Guizhou and Guangxi inhabited by minority nationalities. The local people belong to more than...
twenty ethnic groups. Their folk songs have the characteristics of age-long culture and "special social functions", presenting a combination of poetry, songs and dances. The complex and varied folk songs belong to different historical stages and indicate particular and multi-layered cultural existence. This region boasts the greatest number of multi-part folk songs in China and most of the ethnic groups here have two-part folk songs. The most representative forms of singing are "greater songs", "lesser songs" and "ancient songs". The most famous "greater songs" from the Dong and Bouyei nationality have two-part male voice and female voice. The male voices in the "greater songs" generally have strong rhythm and lively tunes while the female voices in the "greater songs" have free rhythm and soft melody. The "ancient songs" of the Miao nationality are the oldest of all. In content they relate the formation of heaven and earth, the origin of mankind, the travels of Buddhist and Taoist monks, etc. The tunes are highly recitative. Most of the singers are old people. This is one of the indications of the age-long culture in the region.

Northeast China folk song region with hunting culture
This region is mainly around the Greater Hinggan Mountain Range and the Lesser Hinggan Mountain Range and the representative songs come from the Oroqen nationality. The Oreqen nationality, like the Ewenki, Hezhen and Daur nationalities, is fond of singing and dancing. They have a carnival of singing and dancing whenever they have a successful hunt or celebrate a festival. They sing of their hunting life, the great nature and love. The rhythm is bright and melodic.

Northwest China plateau multi-ethnic folk song region with half-agricultural and half-livestock-breeding culture
Located in the upper reaches of the Yellow River, this region includes the areas in Gansu, Qinghai and Ningxia inhabited by the Han, Hui, Tu, Salar, Bonan, Dongxiang, Tibetan and Uygur nationalities. Since ancient times, this region belonged to half-agricultural and half-livestock-breeding culture. Historically the amalgamation of national culture resulted in "hua'er", a form of singing shared by the eight ethnic groups.
The tune of "hua'er" is sonorous and long and its style is deep and agreeable. "Climb the High Mountain and Look at the Open Country" is one of the famous folk songs. "Hua'er parties" are held in various places from spring to the end of summer every year. Most of these parties coincide with the local festivals. The number of participants may come to about 10,000 in some cases. During the "Hua'er", a good many people, men and women, old and young, dressed in their best. Holding umbrellas and colourful fans, they attend singing competitions almost round the clock. Young men and women sing "Hua'er" to communicate their feelings of love, trying to find their life partners.

Central China and eastern folk song region with the ancient culture of the Han nationality

Among the seven folk song regions, the folk song region of the Han nationality is the largest, extending from the cold north to the subtropical south and from the southwest plateau to the coastal plains in the east. The geographical conditions, life styles and production modes vary from place to place. The people in this region speak the Han language, but there are a great variety of local dialects. So the folk songs have different styles and characteristics. Accordingly, the folk song region of the Han nationality may be broken down into 10 subregions and one special region as follows:

a. folk song subregion of the northeast plains,
b. folk song subregion of the northwest plateau,
c. Jianghuai folk song subregion,
d. folk song subregion of JiangSu and Zhe jiang plains,
e. Fujian and Taiwan folk song subregion,
f. Guangdong folk song subregion,
g. Jianghan folk song subregion,
h. Hunan folk song subregion,
i. Jiangxi folk song subregion,
j. folk song subregion of the southwest plateau, and
k. Hakka folk song special region.

The folk songs of the Han nationality have a great number of forms and types which is rarely seen in other parts of the world. In Hubei province alone, there are 10 forms and more than 80 types of folk songs. Generally speaking, most folk songs of Han nationality fall into the following 10 categories:

a. haoz (or labouring chant),
b. mountain air,
c. suburban ditty,
d. farming song,
e. fishing song,
f. Yougko and lantern songs, both belonging to folk dance music,
g. tea song,
h. special customary song,
i. children song, and
j. lullaby.

With regard to the distribution of forms, ditty is the main form on the coastal plains where culture is relatively developed. While mountain airs sung in the fields during or after work are the main form on the plateaus in the hinterland where transportation is not convenient. The farming song is popular mainly in the rice-growing areas in Southern China. With regard to scale and mode, folk songs of Northern China mainly take the seven-note scale and six-note scale while folk songs of Southern China mainly use the five-note scale. In terms of distribution, the seven-note scale moves gradually to the five-note scale from the north to the south. The Yangtze and Yellow River valleys are the transitional zones.

**Development of Chinese Folk Songs in the Future**

From the current situation of folk songs, we may find that the folk songs of the Han nationality are not so well-developed as those of the national minorities; and the folk songs of coastal areas are not so well-developed as those of interior areas. Since Han nationality's traditional operas and narrative singing are highly developed, folk songs have retreated to a secondary position. But things in the national minorities are the opposite. Folk song is their main artistic form, and these songs are needed on various kinds of occasions. Actually, singing folk songs has become indispensable in their life. Thus folk songs have great vitality among minorities. But since the various factors, including national, cultural, language, geographical, environmental and so on, that go into forming the specific feature of folk songs, are constantly changing, folk songs naturally are bound to change. Therefore, people cannot help but feel deeply interested in the trend of folk song's future development. Three aspects of the future prospect of folk songs are going to be dealt with.

**Remoulding of Chinese folk song singers.**

Folk songs are popular mainly in the countryside and most of the singers and composers are farmers and herdsmen. At present, farmers have undergone great changes. In terms of development, machines are to replace manual labour, and individual farmers are to become agricultural workers. With the development of modernization, a portion of farmers have flown into towns to take up other jobs. Furthermore, with the popularization of education, more and more farmers will become educated labourers. Many families have radios and television sets. Young farmers are adopting a wider
view on artistic appreciation. Under such circumstances, folk song is no longer their only artistic favourite. As time goes on, and with the narrowing of distance between city and rural area, between workers and farmers, these changes will certainly deepen. The situation that folk song singers only sing local folk songs is also changing. Some of them have begun to follow the music score to learn, instead of the traditional way of oral instruction. Their singing style is no longer so “pure.”

For Bai Girls, singing and working are inseparable.

**Transforming the social functions of Chinese folk songs.**

An important factor which makes it possible for folk songs to be handed down from generation to generation are its many-sided social functions. These functions have not disappeared in the 1980s, but there have been changes. The existence or disappearance of these functions concerns the survival of folk song.

**The function of assisting labour** – This is one of its primitive functions. As a result of the modernization of tools of production, the function has long changed. In China, the boatmen’s haoz of Yellow River has seldom been sung in the past 20 years, and the farming songs of the Yangtze River region can hardly be heard. It is an inexorable trend that labouring haoz gradually declines, and folk song gradually loses this function. However, in China, the level of agricultural modernization is not high. The rural area is vast and the development in different places is uneven. Therefore, various kinds of labouring chants which go with labour will not disappear completely.

**The function of communication** – Love songs, songs of welcoming guests, and songs of drinking actually play a role which language cannot play in human communication. This is especially so in the life of national minorities. The words of these songs constantly change to adapt to different kinds of situations. This function has lasted for more than 3,000 years in some nationalities with no sign of decline. Certainly, it will not vanish in the coming years.

**The conventional function** – For a long time, quite a number of folk songs live with certain convention, and also change with these conventions. These changes can obviously be found in the replacement of folk songs in modern life. For instance, songs praying for rain, mourning songs, witch songs have almost vanished. Traditional folk songs and dance are on longer limited to traditional festival performances, but have become indispensable part of entertainment in many new holiday activities. With the popularization of scientific knowledge and the deep understanding of the objective world, some kinds of folk songs that belong to feudalistic, superstitious and primitive conventions have already faded into nonexistence. This tendency will continue in the future.

**The function of seeking knowledge and the function in games** – These functions are indispensable in children’s life. They can be seen in songs of seasons, songs about history, songs of counting numbers as well as in children songs in various kinds of games. Since they are simple and easy to learn, children seem to be able to sing them by nature. These songs can only change with children’s ways of playing, and take on new content. Certainly as type of songs they will not become extinct.

Besides, there is the religious function. In China however, there are only a small number of folk songs for this purpose. They are being reduced continuously. These songs will exist with people’s religious belief, so they will not disappear in a short period. Generally speaking, most of the folk song’s social functions will continue to exist. Some will change and a small part will disappear. The change is gradual and will take a long time. As
long as these functions have not become extinct, folk songs will not only continue to exist, but also to develop.

**Persisting tunes of Chinese folk songs.**

The tune of folk songs has been carried on for several thousand years, and is relatively stable. It is a highly generalized musical mode, formed and adjusted through the aesthetic judgment of the masses over a long period of time. The folk song’s musical language, just like our daily oral language, is highly expressive. Like language, it is flexible, but cannot be easily changed. Viewed from a different angle, we may find that folk song preserves the tradition of music culture which is helpful to the continuity of cultural heritage in the field of social sensation and perception. The appreciation habit of the farmers is also relatively stable. In fact, the various factors involved in Chinese folk songs are constantly changing and forming combinations as to enrich the power of reflecting new life, but the basic tune changes slowly. Take the folk songs of the Han nationality as an example. The tune of these songs do change. Some change from suburban ditty to labouring chant and from mountain airs to farming songs. Some turn to the traditional Chinese narrative singing or opera singing. Therefore, though some folk songs cannot be heard any longer, their tunes still remain in other kinds of musical forms. If we probe deeper, we are sure to see that this kind of traditional musical form will not vanish.

Finally, we must take into consideration the shock which “pop music”, a kind of highly commercialized music, has given to traditional music, including folk songs. This is a universal problem, and China is no exception. And such a situation may exist for quite a long time in the future. In China, to solve the problem, we mainly try to lead pop music onto a healthy road through various channels, draw it close to national music, and enlarge its way of reflecting life. In addition, the state will strengthen music education at schools and protect the heritage of traditional music as to ensure that it will not vanish or be polluted.

**CONCLUSION**

After reviewing the past of Chinese folk songs and looking into its future, it is not difficult for us to see that the existence of folk songs has its objective law. Those arguments which hold that song will quickly become extinct, deny the value existence of folk song on the grounds of modernization, or even attempt to replace folk songs with professional composition, do not conform to reality at all. Folk songs will not vanish in our generation. They will not disappear in the following two or three generations, either. Though great changes may take place in production style and life style, the dissolution of the gap between areas and nations, workers and farmers cannot be realized in several decades, nor in several centuries. In future society, as a result of unbalanced cultural development among nations and even in highly advanced society, there will still be differences among occupations, national languages, and living environment. There will still be people engaged in farming, animal husbandry, fishery and forestry. So there is still soil for folk music to grow and still exist. At that time, people will have acquired a high level of musical culture and a greater number of appealing folk songs will be composed.

A Nu girl singing a melodic folk song as she crosses the river.
In our society, many tend to think of music as a fairly well defined group of activities, usually carried out by specialists. In some other cultures, especially those that lack a high degree of specialization of labour, it is often difficult to make the same kind of distinction.

Of all the arts, music perhaps best illustrates the effect of cultural tradition in determining both social and individual standards of what is desirable and approved. The influence of the cultural tradition on standards of musical appreciation results often in a kind of physiological conditioning. This is to the extent that what music is pleasing to members of one society may be a physically painful experience to those of another.

This is a fact that interests anthropologists. Anthropologists study the physical and social variation of human beings. Anthropologists in the earlier history of their discipline, almost always included music in their ethnographies. The tradition has become steadily less practiced, particularly in the post-war decade. This decline in attention to music has been due to the fact that anthropologists have, in the last few decades felt a need to emphasize the science in their discipline. They have thus, come to
Music is an important component of Chinese opera.

deal more with the social rather than the cultural factors of man's existence. The result is an enormous amount of attention given to studies of social structure couched in terms of science, economic and political studies. In the process, some anthropologists seem to have forgotten that the discipline has a foot in two camps- the social and humanistic.

As a result of this, a new discipline - ethnomusicology emerged to cope with the need to study the different musical systems of the world.

Ethnomusicologists are aware that the musical phenomena in different cultures seem identical to an outsider. But the musical phenomenon could be interpreted quite differently by the different members of these cultures. For instance, surface similarities between the African and East Indian rhythms may obscure the totally different ways in which these structures are perceived in their cultural contexts. But ethnomusicologists are beginning to feel that there is a kind of basic structure that identifies the phenomenon of music. At the same time, ethnomusicologists are also interested in presenting the vast diversity of musical sounds and modes of musical behaviour.

Ethnomusicologists must be engaged in field research in order to gather information. Fieldwork in a culture outside a researcher's own culture gives him some insights of other cultures as well as an understanding of the music within the cultural context of the society.

Ethnomusicologists agree, on the whole, that music can be written down and analyzed from a visible format. Although western culture is visually oriented, it would not retain music without the intervention of music writing. This type of notation has often been found inadequate for ethnomusical purposes. From the beginning of its history, ethnomusicologists have found various means of transcribing non-western music into a notation of some sort. However, one must note that in many non-western cultures, music is taught orally and not based on notation.

There have been efforts to show correlations between musical types and cultural types. To single out the cultural determinants of music, would mean that certain types of culture inevitably produce particular kinds of musical style. Many studies done by ethnomusicologist show that certain aspects of human experience and behaviour, types of early childhood training, kinds of relationships among social and economic classes and between sexes and the relative freedom of movement or restriction thereof are particularly important in determining the type of music that a culture produces.

Music in Traditional Chinese Society

Whether or not they really con-
sider themselves historians, ethnomusicologists are always interested in the processes through which music changes, remains stable, develops or disappears. They have this interest for a culture as a whole, in an individual song or piece, and in the life of an individual group. Understanding music requires an understanding of some of these processes and using the concept of history, especially cultural history, very broadly. It is fair to say that ethnomusicologists, generally speaking, are interested in history.

A study of music in relation to social process could profitably be carried out in many parts of the world. China seems, however, especially fit for such study since it appears that Chinese musical performances have an unusual and intimate connection with their traditional society.

In traditional China, music was embedded in social and ideological contexts. Music was mostly programmatic or symbolically programmatic. It evoked other sensory forms, symbolic in the sense that it expressed philosophical ideas, ritual and social behaviour. The notation of "absolute music" created and performed explicitly and purely for the aesthetic enjoyment of tone, patterning, rhythm, timbre and dynamics did not exist.

In describing Chinese music in traditional Chinese society, it is important to emphasize the integration of music with the social and cultural life of the people.

When looking at the long history of Chinese music, one can easily notice its generic diversity and dynamic change over the centuries.

The Two Kinds of Conflict

Ethnomusicologists generally agree that the evolution of Chinese music resulted from two kinds of conflicts: between popular and ritual music, between musicians and politicians.

Varied social contexts and functional demands generated diverse musical styles. These styles, in time, interpenetrated and created new styles. Music that lost appeal to popular taste and was not used in specific functions became extinct. Foreign music and instruments were assimilated or modified to suit the native appetites of the Chinese.

Music is a social fact but it is not necessarily like any other set of social facts. On the other hand, the operation of purely musical sociocultural processes cannot be explained completely by the various activities and artistic products in different societies. This is because what is described as musical or music by the people and their association with the special uses of rhythm, tonality, melody and timbre of sound are different from society to society. Their symbolic meanings in communication are also different.

Music is culturally universal. Every society, simple or complex, has some form of musical activity. Some of the complex civilizations, such as the Chinese civilization, developed metaphysical notions about the relationship between music and the cosmos. In some cases, this led to mathematical computations of acoustics.

Music and Politics

In ancient China, music was, from the beginning, linked to politics. This linkage is the most consistent theme in the history of Chinese music.

Useful information about ancient Chinese music can be obtained from the classics. These literary works constitute the only extensive source of materials and may provide some information about musical matters of the period prior to the Zhou Dynasty. The musical references in the classics can be grouped into two categories: the philosophical and the factual. The facts provided in these classic are particularly useful. They include names and types of instruments, musicians, singers, performance, practice, etc.

Based on these sources, it is possible to obtain some idea of the musical life of ancient China. Musical instruments such as pottery, ocarinas, tuned sets of stoned chimes, and tuned sets of bronze bells were used in the Shang Dynasty. By the third century B.C., instruments had been classified into eight categories, according to the materials from which they were made:

1. Metal 5. Gourd
2. Stone 6. Pottery
3. Silk 7. Leather
4. Bamboo 8. Wood

Each instrument category was associated with the seasons, months and metaphysical substances.

During the sixth century B.C., music was divided into many functional categories as well. There was music for the chanting of poetry, worshipping ancestors, worshipping heaven and earth, royal banquets, rural feast, archery contests, and battles. The art of music was a necessary
part of the education of a gentleman, for he had to participate properly in all these functions. Moreover, music was thought to be an instrument of the government. According to the Li Chi (Book of Rites):

“We must discriminate sounds in order to know the airs; the airs in order to know the music; and the music in order to know the character of the government. Having attained this, we are fully provided with methods of goods order.”

For political reasons, chronicles of the period contain many references to folk songs and festivals, and many of the ruling princes apparently favoured secular music and popular entertainment. Confucius alone lamented the decline of ceremonial music and the neglect of ritual. It is reported that in the Zhou Dynasty, the court had a highly specialized department called Da Si Yue. The grand music department was assigned to administer the music activities and the music training programmes of the court. Such a department employs as many as 1,463 staffs in those days.

Undoubtedly the most significant type of ancient Chinese music is Ya Yue, the pure and noble music of the temple and the palace. Ya Yue meaning “elegant” or “refined music,” was considered as the oldest traditional music. Pure and gentle sounds are held in highest esteem in Confucian philosophy.

However, Ya Yue musicians tended to conform to the old composition but were very innovative in their presentations. Perhaps that is why Ya Yue lost its popularity and was gradually forgotten later.

During the empire of the Han Dynasty from 206 B.C. to 220 A.D. the establishment of a ministry of music, Yue Fu, indicates government emphasis on music. This agency was responsible for recruiting and training over a thousand dancers and musicians for state functions. Standard pitch was enforced, at least in court music. Three major divisions of music were recognized: ritual music, Ya Yue, secular music Su Yue, and regional or folk music of the minority ethnic groups. The popularity of musical entertainment was evidenced in several archaeological finds unearthed in the recent years. These finds depict singing minstrels and acrobatic performances with musical accompaniments.

Intercultural Reception of Music

Music from Central Asia began to penetrate China during the Han Dynasty. But from the sixth century A.D. on, the popularity of foreign music engulfed China. The pear-shaped lute, pipa, the harp, cymbals, horns, and oboes were introduced to the Chinese. Later, all these were assimilated into Chinese instrumental ensembles. Trade and cultural exchanges seemed to stimulate Chinese appetite for exotic clothing, goods, religion, music, dance, and art. During the Sui and Tang Dynasties the court maintained nine or ten ensembles, including ensembles from India, Turkestan, Turfan, Samarkand and Bukhara.

Secular music all but eclipsed ritual music in the literature of the Tang times. In 714 the emperor, Tang Min Huang, established an academy, the Pear Garden, Li Yuan. The academy trained musicians and dancers. Court performers numbered 11,307 at one time. Orchestras were divided into standing and sitting ensembles, possibly analogous to present day marching and concert bands. The liveliness of the musical performance of the Tang Dynasty has been preserved in a number of paintings in which a dozen or more ladies in flowing gowns, play various instruments.

It can be assumed that the changing trend of music appreciation did not begin with imported foreign melodies and the adoption of foreign scales, but with the use of foreign instruments. It is obvious that the folk musicians entertaining the masses were using new instruments from foreign countries during this period. They were therefore able to produce a greater number of notes than were officially permitted to be used in the old Ya Yue in the court. Therefore, they used the foreign notes and probably in various types of ornamentation. About 50 Da Qu, or long compositions of the Tang Dynasty were described in historical documents.

During the Song Dynasty (960-1279) unexpected changes occurred. Neo-Confucianism gained court support and scholars attempted to expunge foreign elements from Chinese music.

Three major developments took place during this period: the revival of Confucian musicology after the Tang Dynasty, the rise of musical dramas, and the popularization of regional dramas.

Encyclopedia of Music

Court music naturally had declined; as the empirical scholars advocated the staging of ancient music. There were less memorable grand composition created during this peri-
Chin, an ancient Chinese instrument, became popular again in the last decade.

The Song Dynasty also saw the beginning of musical dramas, Xi Wen, which rose to great literary high during the ensuing Yuan and Ming Dynasties (1260-1644). The theatre has not been an important form of entertainment for the Chinese people but a powerful educational tool used by the government.

Chinese drama always included musical areas, spoken dialogue, dance and mime, and instrumental accompaniments. Yuan drama consisted of two styles. In the northern style, Bei Qu, the pipa was the main accompanying instrument and there were seven-tone modes. The singing was done by one central character. In the southern style, almost all characters sang. Nan Qu, the transverse flute ti...
was the main accompanying instrument; it has five-tone scales.

The descendant of the Yuan drama is the Kun Ju (Kun opera) which evolved in Jiang Su Province, Central China. In the old days the seven-and five-tone modes were used in different acts of the same play. The major accompanying instrument was the transverse flute, but pipa was also sometimes used. The elegant poetic texts, the complex plot sometimes running to 40 acts and highly mellicerous style of singing made Kun opera an elitist art form.

Although the Ming Dynasty was a period of much contact with Europe, the influence of western music would not be felt until a later period.

Music in the Qing Court

During the Qing Dynasty (1644-1911), ancient court music was revived for a time under Emperor Kang Xi (1662-1722). It was decreed that only pre-Han instruments were to be used and that writings on music and literature were to be collected. The Qing government was energetic in promoting traditional Chinese learning of the arts and crafts despite the fact that the ruling dynasty was non-Han. The ruling dynasty was from the Man minority nationality, originating from the Liao Ning Province in Northeastern China. Musically speaking, the introduction of regional theatres to the court, and the royal patronage they enjoyed, were by far the most important developments. The undisputed favourite among all classes during the 19th century was the Peking opera, a refined version of regional operas from Northern Central China. By the first decades of the 20th century it had been vigorously promoted to become the national drama. However, localized traditions such as the narrative song, minstrel music, and folk songs developed alongside the great tradition of the court and urban music.

Impacts of the West

Since the 1840s, China had been transformed drastically from a feudal society, ruled by a corrupt imperial court, to an independent country governed by the Communist Party in 1949. Such great changes in social political system had undoubtedly exerted enormous impact on the development of music. Traditional music, no longer restricted to the market for the imperial court’s consumption, was further developed. Ritual music, Chinese opera and classical orchestral music, all became secularized and popularized. As the society changed, these music responded to the social changes and demands of the masses and changed accordingly in forms and contents.

Before long, western music became a fashion among the young intellectuals; traditional music and instruments were denigrated as old-fashioned and primitive.

During the late 19th century, the system of western education, western music, forms of musical activities as well as theory of western music were imported through Japan or directly brought in by European missionary school teachers.

Worth highlighting is a new genre music: Syoka or Japanese school songs. They were introduced to the modernized Chinese schools in the cities. It was mainly introduced by Chinese pioneer students who had just returned from Japan and believed that such 'modern' songs would help to instill the idea of modernization among the youth of China. Naturally, such cultural borrowing would change in its form and usage. So Syoka was modified and given a new term called Xue tang le ge, or song of the school. The leading intellect of the time Liang Qi Chao, urged the music teachers to propagandize patriotism and revolutionism in this new musical form. It was during this period that Japanese or European songs with new Chinese text were written. New titles of these songs such as 'Yellow River', 'Yang River', 'Song of Motherland', 'Freedom', 'Revolutionary Army', and 'Women's Rights' indicated clearly the trend of these acculturated musical products in China at the turn of the century.

These imported cultural products soon found thousands of buyers. They were mainly intellectuals who were tired of their familiar traditional music and were ready to associate themselves with the imported alien musical activities. They used western music as a cultural expression against the feudal system.

It is important to note that since the 1840s, the collapse of the traditional agriculture economy in the rural areas had caused the mass movement towards the cities. Thus the folk music of the peasants were brought into cities with them. To survive, the practitioners of Chinese opera, folk singers and musicians had to find new audiences and venues for their performances. In so doing they adjusted their forms of presentation and styles accordingly.

However, more importantly was the movement of new music, initiated during the 'May Fourth movement,' in 1919. The May Fourth
Movement started as a student protest movement against the invasion of western economic and political powers. The angry students who saw in the failures of their elders, the corruption and weakness of the Confucian cultural heritage, were searching for a new world outlook. Later the ‘May Fourth Movement’ became a patriotic movement of a national scale, calling for the dissolution of corrupted government, the innovation in science and technology, the practice of democracy, educational reforms, anti-Confucianism and the creation of a new Chinese culture. During this period of cultural challenge, music educators, musicians and composers were inevitably involved in such a national movement.

Two decades later, the internal wars between the Chinese Communist Party and the ruling Nationalist Party, Koumintang, had produced a sharp division between people of contrasting political orientations. Music, like other art forms, was thus used as a useful political tool to win supporters.

However, the Chinese Communist Party, under the leadership of Mao Ze Dong, was quick to effectively use issues like the Japanese invasion and injustices of rural life. They took advantage of the social dislocation in tapping personal motives of resentment, which were the driving force of revolution. The political context of the war against the Japanese invaders produced a more complete convergence of interests among the peoples of different social backgrounds. Numerous song writers, music educators and musicians throughout the country were thus supportive of the call of Mao. They became involved in the mass patriotic movements to resisting the Japanese.

By the time the war was over in 1945, the Chinese Communist Party had successfully formed an alliance of performing artists, writers and painters who were ready to use their arts for social and political reform, or in their own words, for ‘building a new China’.

Since 1949, the People’s Republic of China, governed by the Chinese Communist Party, had experienced enormous changes in her cultural life. The changes have been radical, unprecedented and of unmeasurable scale. Her living patterns, religious and beliefs system, social and political organizations were transformed. A national organization called the Chinese Musicians Association was formed in July 1949, with leading composer and conductor, Ma Si Cong, as its first chairman. It coordinated music education reforms and promotional activities, guided by the ideology of the Chinese Communist Party. The following year, the Central Conservatory of Music was formed with two campuses: Shanghai and Tianjin. In 1958, new campuses were added in Beijing and Shenyang. Sichuan and Xian set up their conservatories of music in 1959 and 1960.

Apart from the above mentioned institutes of higher learning for music, the Chinese government had also, since 1949, set up the Department of Music, covering 45 teachers’ training colleges to train music specialists for secondary and primary schools.

The Chinese government had also, since 1949, built numerous arts
centres and ‘Cultural Palaces for the Workers’ to promote music among the masses. In the mid-50s, the government also formed and funded orchestras playing western music, thus, the Central Philharmonic Society, the Shanghai Symphony Orchestra, and the Military Band of the Chinese People’s Liberation Army. Equally important were the establishment of the Shanghai National Music Orchestra and the China Broadcast Traditional Orchestra to promote Chinese music. The Chinese government lost no time in engaging musicians of minority ethnic groups in researches, presentations and the promotions of the music of the minority nationalities. Regional Chinese opera companies also received much financial support from the government, until the abruptive launching of the disastrous Cultural Revolution.

Since the late 50s, the Chinese Communist Party has been uncertain in its cultural policy. At times it even forcefully used music as a political tool. Such orientation swung to its height during the Cultural Revolution when the party was dominated by radicals led by Madame Jiang Qing, wife of the late Mao Ze Dong. The ultra-leftist government of China then had given a marxist interpretation to all music ‘folk, popular traditional and western. Through its numerous organizations the government directed and controlled the forms, events, style and function of music. All music, like theatrical performances, carried political messages. Songs, with explicit text, provided an effective medium of political influence. Revolutionary operas were created and performed throughout the country while traditional, western, or religious music as well as the many forms of music of the minority groups were condemned and banned. Numerous musicians, musicologists, composers, conductors, who did not conform to the radical ideology, were prosecuted.

The ‘Dark Decade’ had finally ended in 1974, when the radical ‘Gang of Four’ led by Madame Jiang was disgraced and the reformists gained total political control. Since then, the government of the People’s Republic of China appeared to adopt a more open-minded cultural policy. The many dissolved music organizations and banned publications were revitalized.

Music academies and high schools of performing arts were re-opened. Folk festivals, religious music and songs of the minority ethnic groups were, once again, permitted.

Having suffered from such unmeasurable loss in time as well as the loss of resources and talents during the traumatic ‘Cultural Revolution’, it would be difficult for the Chinese people to accept the explicit political usage of music by politicians in the future. The relatively liberal cultural policy adopted by the Chinese government in the last decade has undoubtedly been affecting the thinking of the dominant institutions of cultural production and distributions. Academies, high schools of performing arts, publishers, concert administrators, and music publishers broadcasting cooperations are all conditioned by the funding and censoring from the government as well as the support or rejection of the general public. The development of the music scene is a historical interplay of the many social, cultural and political factors.

In the 80s, two more conservatories of music were added in Canton and Wuhan respectively. These institutions, funded by the government, gathered the leading music educators of the country and had produced numerous excellent instrumentalists, who specialized in Chinese or western music. The teaching staff of these conservatories are engaged in research, composition and the compilation of textbooks as well as editing music journals and magazines. They are indeed the ‘think tank’ of music in China and have exerted tremendous influence through their teaching, research and publications.

Today, in the People’s Republic of China four trends are apparent:

1. The current social environment in China nurtures diversified music cultures, where traditional Chinese music, folk music, music of the minorities, imported western classical music, contemporary Chinese music, and overseas Chinese music, all competing for a bigger market.

2. Reduced state funding had changed the strategies of all performing groups, individual musicians and academies in finding new audiences, students and researchers.

3. The search for a synthesis in musical expression, between the west and China, became the major concern of the composers. Since many teachers are western-trained Chinese or visiting foreign teachers, the corporation of western instruments into traditional ensembles and the employment of western compositional techniques such as counterpoint, bass
The newly-built recording studio for dubbing film background music in Shanghai Film Studio.

lines, triadic arpeggios, and sequential motifs were the inevitable results.

Besides, in the traditional Chinese music there is no standard scale, no standard pitch and no standard music composition. Some seem to believe that these problems, can be solved by borrowing all these things from foreign sources.

In Taiwan, Hong Kong, Singapore and other Chinese communities overseas, Chinese composers and musicians are more easily influenced by international trends. Classical western music and popular music are widely cultivated. Many composers are writing and modernizing pieces while selectively using Chinese stylistic elements. Some of their successful examples had thus encouraged the composers in China to attempt the same style of composition.

4. Due to rapid changes in society, many are concerned with the predicament faced by traditional music.

During the Symposium of International Musicological Society held in Osaka, Zheng Qian and Shen Qia, both musicologists from China, voiced their concern for the future of traditional music. But they also admitted that in the age of information, mutual reception between cultures is bound to be widened and deepened. Zhang Qian expressed that the music of the world could become monotonous as traditional music of all regions gradually lose their musical characteristics.

Shen Qia, asserted that in the current music education system in China, not enough emphasis is given to traditional Chinese music. He also expressed his admiration of the way Japan separated the education system of the national music and western music. The Japanese are convinced of the value of preserving their cultural legacy.

Today the wider varieties of creative processes available to the Chinese will provide a greater variety of music, as one of the many tools for moral edification. Music, no matter what form it changes into, is likely to continue to play an important role in the transmission of cultural elements for the patterns of thoughts and social interactions in the Chinese society in China.
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The air was cool, well below ten degrees Celsius when I stepped out from the plane beneath the grey sky. I realized that my wildest dream had finally become a reality. 'Welcome to Christchurch, New Zealand' declares the banner at the airport.

Coming from the tropics, the air might be freezing, but it was the friendliness of the locals which warmed our hearts. Two well-known figures of the New Zealand theatre circle, Pam Logan and Bryan Aitken welcomed us at the airport. The former is the National President of New Zealand Theatre Federation, while the latter, is the Director of the International Youth Theatre Festival.

We were transported in a chartered coach to our place of stay for the whole of the week—St. Andrew's College. Located in the suburbs, the college is situated by the river. As the school was out for spring vacation, the organizer settled us there till the end of the week, when school reopens again. Nice timing, and of course, wise thinking too.

Our room in the hostel was cozy. Facilities were adequate: a common bathroom, a recreational room, hall, television set, telephone, heaters, vacuum flask boiler, do-it-yourself laundry, etc.. All was well, except for one thing. Being the only Asian group in the whole festival, we were perhaps "too Asian" to accept the fact that there were no doors to any of the rooms!

Meals were always appetizing, at least, before our dinner in the Salvation Army Headquarters. I could still remember our first dinner—whipped potatoes, peas and fish cream. I was not quite accustomed to the switch from our staple rice diet. But thank goodness, they served the meals hot in such cold weather.

An early night’s sleep and a hearty breakfast at the hostel’s canteen refreshed us from our tiring journey. One observation was that "Good morning" were the favourite words of the day and smiles were never kept to oneself, whether or not one knows the other. Never have I had such greetings in my school days. I simply like life this way, so friendly and warm.

The whole festival started off with a simple, yet impressive ceremony at the James Hay Theatre.
The Coco Youth Theater from Western Australia brought "Under the Mask", an inventive production. I found the new cast equally skilful. It gave all visitors an understanding of the unique culture of the Maori in New Zealand.

The second show gave me a deep impression. Twilight Zone, brought by Pimpernel from Netherlands, broke the language barrier by giving an action-packed show. The play, devised and directed by F. M. Luitz, was very imaginative. It showed how a group of teenagers encountered a stranger who came to exchange their golden apples for electronic goods. The teenagers soon lost all of their fruits and indulged in the electronic music.

Monday, the fifth of September, was 'workshop' day. Out of the 11 drama internationals, our group chose to be with Rosalind Easton, from Verbatim, Auckland. The topic of our workshop was the national flag of each group was hung by representatives. Tan Poh Lee, our choreographer, represented Singapore on stage and her glittering costume was undoubtedly the most eye-catching of all the participants.

The four-day play action began with 'Whale Rider' by Lakes District Players, New Zealand. A play not unfamiliar to me, this was the show performed by the very same group in Toyama International Youth Theatre Festival in 1989 in which I participated. Held on the first of August, the play won a Silver Award for its excellent production. Highly-rated as it was, the show was superb. The folktale of the Maori People was retold vividly by the skilful new cast. It gave all visitors an understanding of the unique culture of the Maori in New Zealand.

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C. The killing of the golden deer, a memorable scene in "Ramayana"

Dramatic Shaping – Movement, Mood, and Motivation. Sounds difficult, doesn't it? As a matter of fact, it was an imaginative workshop regarding the flow of movement of the body of an actor with the lines. The workshop also included storytelling drama action. Rosalind read a story, while we acted it out and practiced using our five senses on stage. Everybody thoroughly enjoyed it!

A two-hour technical rehearsal at the theatre warmed us up for our performance the next day. Everything was fine, and we were all looking forward to our performance, scheduled for the evening at 9:00 p.m.

There were party times in the college before lights went out. We would always gather at the hall, have fun, make more friends, and be chased to bed by Helen, our Accommodation Hostess. Everyone would have a terrific time, especially as we, youngsters from different nations meeting for the first time, never failed to produce a little sketch or two during the session, which would be the highlight of the evening. These not only provided space for us to perform, but also gave us a chance to express and share our feelings.

A few more rehearsals in the afternoon made us feel more confident. The show was put on stage on the fourth of September. It was quite an experience though. Just imagine, performing in the half-naked Javanese costumes in a non-airconditioned theatre with the temperature of subten degrees Celsius! Hard to believe wasn't it? But it was true. All of us couldn't wait to rush back to the dressing room for the heater after the show.

On Wednesday, we had some real live theatre action. The Lord Byng Theatre Company, Vancouver, Canada presented Canadian Gothic. This was the show I liked best of all in the festival. This beautiful story, set in the early twentieth century, in a small town in the far north of Canada, reflected the racist conflicts between the whites and the native Indians during that time. A strong cast and delicate directing made it the most successful
A cheerful play, or rather, a humorous performance by the two-man Cooperativa ‘Le Nuvole’ group from Napoli, Italy, livened the theatre tremendously. More professional than amateur, they presented us with a variety show: acrobatics, magic, music, songs, and of course, some delightful little happenings in their country. Good communication with the audience was one of the very important targets that it had achieved.

The play marathon on the last day, which lasted for 12 solid hours, allowed me to peep into the nation’s long-running drama history. Consisting of 12 performances, it drew out the high drama level within the schools and lesser known drama groups in the country.
It was tiring to watch all the shows, though, but what kind of comments can one expect after a string of eye 'entertainment', without stopping, for 12 hours?

The festival had finally come to an end after the last applause from the audience subsided. I am glad and lucky to have represented Singapore at both the Toyama International Amateur Theatre Festival and the Christchurch's International Youth Theatre Festival.

From the eyes of a Singaporean student the festival seemed pretty quiet. The mass number of audience in New Zealand, especially in Christchurch, is considerably less in comparison to the audience one may find in a Singapore theatre. Coming from a city of 2.5 millions, I am not used to the quiet streets either. Nevertheless, it has been a wonderful learning experience. We made contacts with the New Zealanders throughout the festival. After all, it has been a culturally stimulating gathering.

Viewing the performances, I learned the great variety of theatrical styles: different playwriting skills, different directorial styles, and different acting styles.

As a whole, the festival was a great success. It achieved what it set out to do: promoting greater understanding among young peoples through theatre.

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D. "Shule Mit Clowns", a highly acclaimed production, was presented by the Sandkorn Theater from Karlsruhe, Germany.

H. Representatives are shown rehearsing for the closing ceremony at the James Hay Theater of the Christchurch Town Hall.
Australia, Canadian, and French experts, supported by their governments, assisted as lecturers and resource persons in the SPAFA Intermediate Training Course in Underwater Archaeology. The training course was implemented on January 13 to April 27, 1991, with the cooperation of the Thai Department of Fine Arts and the Royal Thai Navy.

Held in Rayong, Thailand, the course is a step forward to the continuing search for ancient maritime trade routes in the Southeast Asian region as well as for more evidences of their presence.

As part of their contribution to this SPAFA activity, Australia sent Mr Jeremy Green, head of Maritime Archaeology Department, Maritime Museum, and Mr Brian Richards of E.S.T.R. Media Services, Maurodoy, Western Australia.

Canada sent Miss Susan B.M. Langley of the Department of Archaeology, University of Calgary; while France sent Dr Pierre Yves Manguin of Ecole Francaise d'Extreme-Orient, and Mr Guy Duphin from Des Recherches Archéologiques. All of the experts shared invaluable insights and information on underwater archaeology.

Ten participants from Indonesia, Malaysia, the Philippines and Thailand participated in this SPAFA activity. Lecturers from the Archaeology Division of Thailand and the Royal Thai Navy were also invited to enlighten them.

Conservation of Archival and Library Materials

From January 7 to March 1991, a second course for the Conservation of Archival and Library Materials, coded S-T122b, was held in Singapore, at the National Archives.

The course was held to fulfill the still felt needs of SPAFA member countries for improving professional knowledge and skills on the preservation and conservation of archival and library materials.

Emphasizing the conservation of paper-based library and archival materials, the course included: the causes of deterioration; preventive conservation covering environmental control, fumigation, deacidification, disaster control; restorative measures such as cleaning, mending, tissue repair, lamination, encapsulation, leaf-casting, map mounting; latest conservation technologies and conservation management.

Among the lecturers and resource persons at the course were: Mrs. Jane A. Dalley of Manitoba Provincial Archives, Canada; Mr Don Gubbins of the Public Record
Office, United Kingdom; and Professor Sebastian Dobrusskin of Germany.

Altogether, about 12 participants, representing the SPAFA Member Countries, took advantage of this training activity.

**SPAFA Joins Seminar on Theatre Journals**

Theatre scholars, drama critics, directors, actors, theatre administrators and journalists rubbed shoulders with each other at the International Seminar titled “Theatre Journals in Asia: Cooperation through Communication.”

Funded by the Lee Foundation, Assoc. Prof. Dr Chua, Senior Specialist in Performing Arts, represented SPAFA at the seminar, which lasted from January 17-19, 1991. Held in Dhaka, Bangladesh, the seminar was attended by about 60 international delegates.

During the said activity, delegates declared in unison that Asia is the cradle of many ancient civilizations and that some of the richest cultures of the world today exist in the various regions of Asia.

Asian cultures, according to them, flourish in isolation but are brushed aside by mainstream world cultures. In view of this, they agreed on the necessity for developing Asian countries and elsewhere to concentrate on an increased flow of information among themselves.

**Recording Archaeological Sites and Related Objects in Thailand**

A photographic documentation programme for endangered ancient sites and objects is now being proposed for funding by SPAFA to the Jim Thompson Foundation of Thailand.

Ancient sites and objects in Thailand are fast disappearing or changing as a result of modernization. Some have already vanished or deteriorated even before archaeologists and historians came to know about them. Owing to incomplete and often disorganized documentation, not all significant sites and archaeological objects can possibly be covered by government control and protection.

Henceforth, the photographic documentation programme being proposed by SPAFA could fill a major gap in this area. In this programme, initially about 6,000 major sites and objects, most susceptible to danger, will be photographically documented and filed. Files collected will serve as important source materials for qualified researchers from private as well as public institutions and organizations.

If successful, this programme is envisioned to be the largest and most comprehensive documentation of its kind in the field of archaeology and Fine arts in Thailand.

**Southeast Asian Archaeologists’ Conference in Western Europe**

Members of the Association of Southeast Asian Archaeologists met at its third conference, at Parc du Cinquantenaire, Brussels, on 18-20 December 1990.

Reports presented at the conference comprised the following: General Southeast Asian Archaeology, Archaeology in Thailand, Research in the Lopburi Region (Thailand), Archaeology in the Malay Peninsula and Sumatra, Archaeology of Java, Khmer Archaeology, Archaeology of Burma, Archaeology of Yunnan, and the Archaeometallurgy and the study of metallic artifacts.

During the meeting, participants proposed that the Association be renamed the European Association for Southeast Asian Archaeology and that the Association be established on a more formal basis. Finally, Dr Roberta Ciarla (ISMEO, Rome) confirmed his offer to hold the fourth conference in Rome in 1992, probably in early October.

B. SPAFA trainees learning to better conserve archival and library materials.
Bookmark

A glimpse of the SPAFA Library and Documentation Services

New Acquisitions

AUSTRALIA ICOMOS.


1. Guidelines to the Burra Charter: Cultural significance— to be read in conjunction with the Burra Charter.
2. Guidelines to the Burra Charter: Procedures for undertaking studies and reports.

Bangs, Richard and Christian Kallen.

ISBN 0-87156-798-9

Bishop, Carl Whiting and others.

ISBN 81-7158-027-0

Boeles Jan J.


Borobudur-Message/Suddharmapundarikasutra

Brown, Roxanna M. (ed)


Ceramics, Guangdong-Philippines

Cohen, Selma Jeanne. (ed)

ISBN 0-8195-6003-0

DANCE, MODERN

Desai, Chelna.

TEXTILES — INDIA/IKAT - INDIA

Dommen, Arthur J.

LAOS

Dunlop, E.E.

HISTORY, WORLD-WAR II/BURMA-THAILAND RAILROAD/DUNLOP, ERNEST EDWARD

Fickle, Dorothy H.

Buddha Images—Thailand.

Forman, Bedrich.

ISBN 0-600-56005-8
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Holmes, Olive. (ed)

DANCE-USA/H.T. PARKER
Kidd, Ross.
From people’s theatre for revolution to popular theatre for reconstruction: diary of a Zimbabwean workshop. The Hague: the Centre for the Study of Education in Developing Countries (CESO) and International Council for Adult Education (ICAE), 1984, 88 p. (Verhandeling no.33)
THEATRE FOR DEVELOPMENT/THEATRE, PEOPLE’S/THEATRE, COMMUNITY-ZIMBABWE

Kidd, Ross.
PERFORMING ARTS, POPULAR-BIBLIOGRAPHY/EDUCATION, NONFORMAL AND SOCIAL CHANGE IN THE THIRD WORLD-BIBLIOGRAPHY

Koparu, Nobutaka and Tanaka Katsumi.
ISBN 4-7661-0426-9
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Leitch, George.
THE LAND OF THE MAO-A PLAY SCRIPT-NEW ZEALAND

Lim Poh Chiang.
ISBN 9971-49-110-9 paper back
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Mirano, Elena Rivera.
Subli Isang Sawaw sa Apat na Ting, One dance in our Voices. Manila: Museo ng Kalinangang Pilipino, Cultural Resources and Communication Services, Cultural Center of the Philippines, the National Co-ordinating Center for the Arts, 1989. 107 p.
DANCE-PHILIPPINES

Moore, Sylvia.
Music for life’s sake: education through music in industrially developing societies: priorities and policies. The Hague: Centre for the study of Education in Developing Countries (CESO), 1983. 41 p. (Verhandeling no. 31)
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Munan, Heidi.
SARAWAK CRAFTS/FOULK CRAFTS-SARAWAK/WEAVING-SARAWAK

Nandana Chutiwongs.
BRONZES OBJECTS-INDONESIA/BRONZES, DOMELA NIEUWENHUIS COLLECTION-THE NETHERLAND

EDUCATION AND CUL- TURE/EDUCATION, CUL- TURE AND PRODUCTIVE LIFE

Pairote Samosorn.
(Thai-English)
ART-THAILAND/MURAL PAINTINGS-THAILAND
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"Cross-sectional physiologic profiling of modern dancers". Dance Research Journal, Congress on Research in Dance-22/1 DANCERS, MODERN-PHYSIOLOGY

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"Ethnoraethological research in Asia". Asian Perspectives, ETHNOARCHAEOLOGICAL RESEARCH-ASIA

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ISSN 0726-6715

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BOOK REVIEW

**David Leake Jr.**

**Brunei: The Modern Southeast Asian Islamic Sultanate**

*Kuala Lumpur: Forum, 1990, 178 pages*

Given Brunei’s penchant for shunning publicity, books which can shed some light on various aspects of this oil rich nation will always be sought. David Leake Jr.’s book is one which any beginner can comfortably start with. It is written in a very readable style, it is light yet informative.

The introduction, by the author, is a personal account of his experience working as a journalist in Brunei and his observations of life in Brunei as an expatriate. It also explains the motivation behind his writing the book: to capitalize on the growing interest in Brunei and to take advantage of his experience and knowledge of the region, having worked in Brunei since 1981. It also covers a summary of the book. The book can be separated into two halves: the history of and the modern Brunei. Sixty four of the 178 pages of the book concentrate on the highly colourful and varied history of Brunei, dating from the earliest known records around 950 A.D. right up to its independence on January 1, 1984. This section is not only a chronological factual write-up but also puts forward theories to account for developments from varied sources. One such case for speculation and theorising is Brunei’s long gestational period before declaring independence. The ever present elements of drama, from pirates to court intrigue, also make for good reading.

Chapter four, Brunei’s people, has 21 of its 46 pages about the royal family, ranging from who they are and as to what they do, for leisure and for “work”. The rest of the chapter is devoted to the major ethnic groups, the Brunei Malay, the indigenous, and the Chinese. This chapter includes a lot of speculation as to the wealth of the Sultan and his activities. As the Sultan is understandably extremely secretive about them, included in the book are speculations on his wealth and the many significant property transactions attributed to him, though concrete evidence has been difficult to come by.

The section on Brunei Malays gives us interesting insights into the stratification of the group, their kinship patterns and practices, their beliefs and crafts. The Kedayans lead a significantly different way of life. As the second most populous group, they are compared with the Brunei Malays. The Kedayans have been very quickly assimilated with the Brunei Malays as a result of great similarities in religion, language and
customs. They form only 5% of the population according to the recent figures, compare this to 23% in 1911. Other indigenous groups mentioned in this chapter include the Bisayas, Penans, Muruts and Ibans. They too are being absorbed by more dominant groups mainly as a result of intermarriage. As with other groups, the author discusses their way of life, religion and customs.

Lastly, the author talks about the Chinese who form a very significant part of Brunei's society, not because of their size (they form only 26% percent of the population) but because of their economic success. However, only 10% percent of the Brunei Chinese are citizens since the government policy of Brunei requires applicants for citizenship to pass a Malay language test.

Chapter five deals with Brunei's socio-economic structure. The present economy is relatively straightforward and aptly titled "A One-Track Economy". Oil and gas account for 99% of the value of exports and 10% percent of gross domestic product. The output comes entirely from the Brunei Shell Petroleum Company (BSP), half owned by the Royal Dutch Shell Group and the other half by the Brunei government. The question of diversification of economy is however not so straightforward though it is inevitable, as crude oil is a finite resource. At present no particular significant diversification has been implemented and the problem is not likely to be settled in the future.

The "Shellfare" state of affairs is also a problem as it creates unrealistic work expectation in the local Brunei Malays and may collapse with the cessation of the petroleum resource. It also causes a labour shortage problem because of such generous benefits from the government which cannot be matched by a private sector. The private sector finds it difficult to recruit local Brunei Malays as desired by the government, though the civil service sector is clearly bloated. Three-quarters of all working Brunei Malays are in the government service.

Brunei's role in the international stage is disproportionately significant, considering its small size. This is the result of its economic chart. Brunei has been cultivating friends, especially in ASEAN and other Muslim countries. It has also made every effort to ensure that its sovereignty is not invaded by generously equipping its armed forces with the latest and the best.

The judicial system in Brunei is heavily linked to the state religion, Islam, with a secular law modelled after the British system. As a result, there is no nightlife and public entertainment is heavily censored. There is disagreement as to how much of the Islamic law should be implemented.

The last chapter addresses the problem of how long Brunei can run on its present system, a state entirely dependent on one resource and a society which views welfare handouts as a right. What would be the destabilising factors: factionalism within the royal family; high unemployment, as 40% of the sultanate's population is now under 15; the push for greater political diversity, especially for a plebian government or the armed forces.

The author included at the end of the book an annotated bibliography which is useful. Also included are maps of Brunei as part of Southeast Asia as well as maps of the districts in Brunei which is particularly useful because of the history of Brunei makes reference to the different districts. What remains a pity is that the photos are of a limited nature, i.e., confined to "portraits" of the royal family or covering narrow aspects of Brunei life. The quality of the photographs also needs to be improved.

All in all, this book managed to competently cover the various major aspects of Brunei, serving a useful introduction to an intriguing state.

Lint Mei Hong
Looking back to the days of SPAFA’s inception in 1978, when it was known as the SEAMEO Project, we have really come a long way. With wider regional capacities, we have had to recruit more staff, and as a result, our headquarters at the Darakarn Building is bulging at the sides.

Timing has always been on our side. Thus, as we approach the final phases of the First Five-Year Development Plan (1987-1992), SPAFA’s growing perspectives have merged beautifully with the fiscal budget. In 1989, the Thai government, SPAFA’s host country, gave the green light to construct a Bht.29 million (US$1,160,000) building to house the Centre’s many activities.

Situated in a dynamic spot-right in the heart of the City of Angels - the new headquarters will be surrounded by a satellite of cultural and educational sites. Designed by Associate Professor Kamthorn Kulachol, SPAFA’s Programme Officer who is also a senior faculty member of Silpakorn University’s Faculty of Architecture, its style will embody the spirit of Southeast Asia. Khmer, Thai, Indonesian, Filipino, Burma and Malay elements, to name a few, have been incorporated into the total design concept.

This bustle of activity coincides with our SPAFA Digest’s new look under the title of the SPAFA Journal. As more specialists contribute new researches on archaeology, art and fine arts, our triennial publication has turned into a forum of ideological and technical exchange. Consequently the word Journal is a more accurate description of our endeavours.

Our contributors from around the world have each presented unique angles to a wide range of topics and issues pertaining to Southeast Asia. Through this dialogue, our publication has strengthened and promoted greater awareness and appreciation of the region’s cultural heritage, the very goals of SPAFA. We hope that you will enjoy and learn more of the region’s history in this issue of the SPAFA Journal. Please feel free to write letters to the editors expressing your opinion as this is your very own forum for exchange.

Professor M.C. Subhadradis Diskul
### Prof. M.C. Subhadradis Diskul

Is one of Thailand’s most illustrious professors in the fields of history and archaeology. Presently the SPAFA Centre Director, he was instrumental in the historic return of the Reclining Vishnu Lintel to the people of Thailand.

### Prof. Jean Boisselier

Is Professor Emeritus of Archaeology and the Historical Art of Southeast Asia at the University of Sorbonne, Paris III.

### Assoc. Prof. Anuvit Charernsupkul

Is a senior member of the Faculty of Architecture, Silpakorn University, Thailand. He has conducted a number of research projects, funded by the Toyota Foundation, on traditional architecture in Thailand. The history of architecture is his main interest and specialization.

### Prof. Zuraina Majid

Received her Ph.D. in anthropology from Yale University, U.S.A. Currently under the School of Social Sciences at the University Sains Malaysia, she is director of Projek Arkeologi Malaysia. The project reworks Kota Tampan, the only intact paleolithic workshop in Southeast Asia.

### Assoc. Prof. Kamthorn Kulachol

Is SPAFA Programme Officer. A senior faculty member of the Department of Urban Design and Planning, Faculty of Architecture, Silpakorn University, he has worked on the architectural design of SPAFA building from the very start, without ever charging the Regional Centre.

### Prof. Bertoldo J. Manta

Is the SPAFA Senior Specialist in Visual Arts. Before he joined SPAFA, he was a faculty member of the College of Fine Arts and the Department of Professional Education at the University of the Philippines.

### Dr. Artemio C. Barbosa

Is an anthropologist by profession. Presently he is Chief of the Ethnology Section, Anthropology Division of the Philippine National Museum. A recipient of several SPAFA training programmes and grants, he is currently doing research in Filipino parapsychology.

### Ms. Helen Michaelsen

Is currently doing research on Thai Contemporary Art in Thailand, on a Ph.D. scholarship in the field of Art History. The scholarship was granted by the DAAD (German Academic Exchange Service). Her mentor is art historian Prof Dr Werner Busch from the Free University Berlin, West Germany.

### Assoc. Prof. Miao Jing

Is presently a Research Fellow at the Research Institute of Chinese Music Academy of Arts. A former Department Head of the Traditional and Folk Music of all Chinese nationalities, he has conducted fieldworks in the numerous remote villages in China. His findings have been published in many journals in China.

### Assoc. Prof. Dr. Chua Soo Pong

Is an ethnomusicologist by training, a prolific playwright and choreographer. He taught at the Nanyang Academy of Fine Arts and at the National University of Singapore before he came to Bangkok to take up the post of Senior Specialist in Performing Arts at SPAFA.

### Zhuo Shao Jie

Is a student who was trained by Arts & Acts, a dynamic bilingual drama group in Singapore. He has participated in several highly acclaimed productions since 1988. These included ‘Ramayana’, ‘The Closed Window’ and ‘Chen Jia Geng’.

### Prof. Khunying Manmals Chaivalit

Is in charge of the SPAFA Library and Documentation Services, which include publication and clearing house activities. She has for many years been actively engaged in library and documentation activities in Thailand and the region.
The SPAFA JOURNAL 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 Journal are those of the contributors and do not necessarily reflect the opinions of SPAFA.

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