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COVER

MALAYSIAN CHOREOGRAPHER CHONG YOON KEONG'S 'LEISURE'

Prasat Thom of Koh Ker and Banteay Srei

BY PROFESSOR JEAN BOISSELIER
TRANSLATED BY JANE PURANANANDA

The purpose of this article is not to make a journey to discover archaeological sites, which are already more or less known. Such a course would today seem rather out of place because it would bring forth for most of us much sadness, and for some, too many thoughts about uncertain tomorrows. Hence, the aim here is to be more precise about and to better understand certain unusual aspects of Khmer art.

In a general manner, and greatly simplifying matters, one must admit that the standard type of Khmer architecture is that of the temple, which has been given the name "temple-mountain," and which is characterized by a tiered pyramid bearing one or several sanctuaries. If this description creates an image, it is however, not exactly accurate because the sanctuary is considered to be a mountain which by definition is the abode of all divinity. Khmer epigraphy makes this quite clear by having designated since the most ancient times the head of the sanctuary with the title "Khlon Vnam"; the exact translation in Sanskrit of "*sailadhipa*" (chief/master of the mountain). The chief/master is nothing more than a pleonasm, proposed for the first time in 1866 by the English photographer J. Thomson, a title which he used for Borobodur as well as Angkor Wat. This designation came into use over a half a century ago through the work and teachings of Philippe Stern.

It is the temples with tiered pyramids, although not that numerous and only characterized by a few large royal establishments, which best illustrate the concept of a Khmer temple. But it should also be pointed out that these temples with or without tiered pyramids appear to always be marked by the importance accorded the main sanctuary which always dominates the surrounding space and which is an image, visible from afar, of the mountain abode of the god and identified with the god himself.

This long tradition appears to have found its outcome with the Phra Buddha Prang of Wat Arun (Bangkok), completed during the middle of the 19th century, the spire of which stands at a height of 104 metres. Even though of an entirely different context than the preceding monuments, it conveys just as well similar cosmological preoccupations.

Thus, although this architectural tradition seems to be so well established in the central Southeast Asian Peninsula, during the 10th century there was an attempt to impose another totally different formula on Khmer territory. Granted, its success has been ephemeral, but its influences were nonetheless evident. It is this formula which leads us to connect two temples which are very different in appearance: Prasat Thom Koh Ker, marked by gigantic dimensions and an illusionary austerity and

Banteay Srei, miniaturized and described by M. Glaize (cf. *Les Monuments du Group d'Ankor, Guide*) as a "bijoux précieux," and "une sorte de caprice" where detail is "so abundant and so incomparably pretty that it prevails on the whole." Such lyrical enthusiasm, particularly understandable from a western and profane point of view, tends to neglect and somewhat forget that all this, down to the details, is of a religious inspiration and purpose, leaving no place for "caprice."

We are rather well-informed, thanks to abundant epigraphy, about these two complexes, both located to the northeast of Angkor; the first at a distance of approximately 80 kilometres and the second at about 20 kilometres. Again, the purpose here is not to undertake an historic study of these two monuments, but instead to be concerned with the architectural and iconographic problems which they pose. Thus we will provide only a summary of what is important about each of them.

Prasat Thom was founded in Koh Ker (old Choc Gargyar) in 921 AD by Jayavarman IV, brother-in-law of Yasovarman I, the founder of the first Angkor. Therefore he was uncle by marriage of the reigning king Harsavarman I, son and first successor of Yasovarman. The temple was founded under the name of Tribhuvanésvara (The Lord of the Three Worlds, here meaning Siva) and seems to have had its *prang* enlarged in 927 AD, when Jayavarman IV was officially recognized as sole sovereign. He was able to use this to his advantage in rituals of the *devaraja*, due to the disappearance of the ruler of Angkor, Isanavarman II, the second son of Yasovarman I, who was still mentioned in 925 AD.

Banteay Srei, founded in 967 AD "at Isvarapura" is another Sivaite establishment, with an almost identical vocable, that of Tribhuvanamahesvara (The Eminent/Supreme Lord of the Three Worlds). It is the foundation of the Vrah Guru (Venerable Spiritual Teacher) of King Jayavarman V, son of Rajendravarman II, the restorer of Angkorian power. The guru, named Yajnavaraha, was the son of a Brahman and Harsavarman I's daughter, making him a great-grandson of Yasovarman I, the founder of Angkor. Inscriptions reveal that this learned person was assisted by his younger brother, also a great scholar.

So dissimilar at first (above all if one thinks in function of measurable sizes instead of proportions), both temples present, nevertheless, sufficient characteristics in common which differ from the Angkorian architectural tradition for us to suppose that they follow similar architectural concepts.

Certain arrangements (for example the number of sanctuaries) are related to the purpose of each of them. As for other aspects, the general plans are similar; and if the dimensions are vastly different, the proportions remain fairly similar. As a rule, Indian treatises on architecture never give the dimensions of the various parts of a temple nor of the idols housed in them in absolute measurements. Measurements are given only in reference to standard unit of measure chosen for the whole.

Thus we can observe that Prasat Thom and Banteay Srei are characterized, according to their plan, by their development in length (an axial plan); by their moat enclosed between two surrounding walls, and encircling only the concentric part of the plan; and by the grouping of the sanctuaries in the interior of a restricted space enclosed in a surrounding wall.

The elevation confirms the originality of this choice. Instead of magnifying the importance of the sanctuary or the sanctuaries, these are found here to be almost hidden from view. Although of dimensions which are hardly unassuming, grouped on a simple, common platform, they disappear behind the *gopura* when the dimensions cross as one progressively distances oneself from the sanctuary. Noting as a reminder, that the Prasat Kraham *gopura* is of the third wall of Prasat Thom (itself preceded by a fourth *gopura*, of a still more significant development, with doors which are 4 metres high and "colonettes" of more than 50 centimetres in diameter.

The only important difference for Prasat Thom is the presence in the west (on the axis, but in fact, in a west-southwest direction according to the general orientation) of the *prang*, a high, five-storied pyramid with a single, unfinished sanctuary (with a total remaining height of more than 35 metres) and with a pedestal intended for an enormous 9 by 9 cubits *linga*, according to

inscriptions (which is approximately 4.5 metres high and 4.5 metres in circumference, i.e. approximately 1.50 metres in diameter). As already mentioned, this addition appears related to the association of Prasat Thom with the Angkorian system following the disappearance of Isanavaman II, second son and successor of Yasovarman I, which lead to the recognition of Jayavarman IV as sole ruler of the Khmer kingdom in 927 AD (according to inscriptions.)

The plans of Prasat Thom and Banteay Srei, so unusual in Khmer architecture, are however, not completely exceptional, as we shall now see... And without doubt the adoption, relatively speaking, of a new type of architecture in Angkorian Cambodia (specifically the region to the northeast of Angkor) can be explained by a temporary interest in new Sivaite texts tending to supplement those which traditionally prevailed. If the epigraphy of Koh Ker is silent on this subject, those of Banteay Srei give some answers, and in any case, a direction for research. Let us recall that we are informed that the very learned founder Jaynavaraha, was seconded by his younger brother. As Jaynavaraha, the latter practiced Sivaite yoga, and even entirely recopied the *Kasikavrtti* (Commentary/Gloss of Kasi [Varanasi]) from the grammatical teachings of the Panini school, held to have been revealed by Siva; the *Sivasamhita* (cf. K. Bhattacharya, also named Vayu or Sivapurana, as the Tantric text is named in yoga later) and finally the *Paramesvara* (*agama* [tradition]) a text of monist orientation, seeming to be useful in aiding in the understanding of the originality of Prasat Thom and above all Banteay Srei, where all iconography concentrates around Siva, leads to the primacy of Siva.

Thus perhaps can we find the sources of inspiration for what appears to be a true architectural revolution, beginning with the foundation of Prasat Thom by Jayavarman IV, but of a duration barely exceeding the reign of Jayavarman V (968–1001). This resulting from the latter's succession leading to difficult times, with nine years of internal conflict, which was put to an end by Suryavaman I, the founder of the Prang Khao Phra Vihan and whose reign opened a new era for the Angkorian royalty.

In any case, the formula for Parsat Thom and Banteay

Srei partially adhered to a school (apparently, above all in the region to the northeast of Angkor), with temples such as Prasat Trapeang Khyang and Prasat Sek Ta Tuy, 'co-partners' of Banteay Srei, and also Prasat Trapeang Suay, Prasat Suay Kbal Tuk, Prasat Phnom Sandak...etc. A list which, although not exhaustive, is sufficient to justify the designation of "Art of the Northeast", favored by those who worked in the area during the years 1929-30, though categorically rejected by P. Stern and his school. In reality, no one was wrong! All was a question of language: the first group speaking of architecture, and the second of 'architectural decoration'....In the first case, of rupture, and in the second of evolution!

But these comments about Prasat Thom and Banteay Srei lead us to evoke, without considering the dates, (the Indian archaeological treatises do not consider a specific period, they just recognize varying trends) the two types of temples so characteristic of Tamilnadu: ones where the sanctuary is visible from all directions (Mahabalipuram: a shore temple, Tanjore: Brhadisvara...) and the ones with enormous surrounding walls and *gopuras* (Madurai: Minaksi-Sundarisvara: Srirangam: Visnu temple, etc.)

We have underlined that for Prasat Thom and Banteay Srei, the pre-eminent divinity was Siva. This attribution merits an exceptionally rich iconography (above all at Prasat Thom), implying the presence of guardians/attendants rarely appearing with such insistence, even in India: the *gana* (i.e. "the troop, the multitude, deities of a lower level," Siva's followers and servants) whose domain is the *ganaparvata*, which is the Kailasa, the abode of Siva, but obviously at the bottom of its slopes.

That is what is represented on the east and west tympanums of the pediments of Banteay Srei's south library, each very well preserved and of a free interpretation. To the east it is the Ravananugrahanurti ("a mark of favour" [from Siva] to Ravana) when Ravana strives to tear apart, shake Mount Kailasa. To the west is the Kamadhanamurti ("that burns, destroys Kama") or the Kamantakamurti, ("that leads Kama to death"), where Kama, god of love, tries to deter Siva from his asceticism by arousing his love for Parvati and is reduced to ashes.

We shall return to a few of the lessons that we learn from these two scenes, but before, let us see what can be found, or could be found until recently, about the *gana* in the two temples. Observing first, that those of Prasat Thom were placed on the doors of the *gopura* with the hands together in *anjalinudra*, while those of Banteay Srei are on the sides of the stairs giving access to the sanctuary's common terrace, and all(?) holding some type of short weapon (*sanku* or *churika*?) on the right knee.

Our study of these *gana* leads us to notice that the first researchers hardly paid any attention to them. Thus despite all the existing photographs, the monkey headed *gana* at Prasat Krahham was described as "man with the head of a crocodile" due to being confused with the horse headed *gana* of *gopura* III and was described by H. Parmentier as a heraldic lion...when it comes to Victor Goloubew, he qualified those at Banteay Srei as "grotesque figures, sometimes ferocious, sometimes humorous."

Having pointed this out, and taking into account that the two series are more or less complimentary, and that the tympanums of Banteay Srei provides us with valuable evidence, we believe to have found the equine head of one of the *gana* of Banteay Srei in the Saigon Museum (TP. Ho Chi Minh, Historical Museum). Here the head is identified as Kalkyavata(?), although we prefer the identification of Vajimukha. This head, of pink sandstone (of the same kind as Banteay Srei), was brought from Angkor or from that region, around 1920 and placed in a pagoda in the Gia Dinh province (location from which came the mistaken provenance quoted by L. Malleret). Most likely it belongs to one of the Banteay Srei *gana*: it is made of the same pink sandstone, has the same dimensions, and the same stylistic details (in particular a mane's toupee similar to those of the horses in the representation of Kamsa being put to death by Krsna, north library facing west or the lintel showing Hayagriva (hippocephalic Visnu, minor avata) killing the Daitya, ravishers of Veda, *gopura* I east, west face.

More important are the problems posed at Banteay Srei by the identification of the "simian" *gana* and the *ganas* of the west central flight of stairs. For the first of these, let us

return to the Ravananugrahamurti scene. Appearing here are two "monkey" *gana*, much larger than the other *gana*. The one to the right of Siva appears to be urging the troops through gesture to be quiet and calm. This is Nandisvara (Nandikesvara, Nandisa), the guardian of Kailasa, whose name must not be confused with Nandin the Bull, the mount of Siva. On route, and mounted in his chariot Puspaka, Ravana encounters Nandikesvara on Mount Saravana (birthplace of Karttikeya). Nandikesvara intends to stop him from going further. Ravana, upon making fun of his monkey face, receives the response that it will be the monkeys in appearance and force just like himself, that will destroy Ravana (making allusion to the outcome of the Ramayana).

We also find in the same text a valuable description: Nandi (kesvara) is said to be *vanararupam*, that is to say, "of the appearance of a monkey". But it is added that his body is that of a dwarf (*vamana*), strong, fierce, dark in complexion and with "short arms" (thus different from the monkeys). Keeping in mind his significant role (see Banteay Srei pediment and the Phum Or Taki lintel, recently at the Vat Po Veal Museum, Battambang) it is certainly him that we must recognize at the entrance of Prasat Kraham, the huge *gopura* of Prasat Thom. It is also he who should have been reinstalled in front of the *mandapa* of the central sanctuary of Banteay Srei, to the east. But V. Goloubew (see above quotation) most likely feared adding to the "grotesque" for visitors who had not been forewarned...This *gana* is, moreover, a little larger than the other *gana*. This is the same for the second "monkey" (cf. Banteay Srei tympanum) that we propose to identify as Vrsakapi (from *ursan*, vigorous, powerful...; from which: the monkey chief/lord) believed to be the son of Indra. Thus the name is one of the eleven Rudra, indeed even for Siva or Visnu... Previously, we had thought to identify him as the monkey that appears with the *deva* in the scene at Angkor Wat representing the Churning of the Ocean.

What should be the identity of the *ganas* that were made to be hung to the west of the terrace? Here we point out the presence of a *gana* with a gentle and smiling face, often confused with that of Siva (Phnom Phen Museum) and with another, in situ, evocative of some *yaksa*, with crimped hair arranged in a small

chignon, Negroid face, bulging eyes and protruding fangs. The first would, once again, be Nandisvara, who the texts inform us was metamorphosed "to have the same appearance as Siva" and placed at the head of the *gana*. Consequently, the second would be Mahakala, who is normally associated as a guardian, even in Khmer inscriptions. The texts describe him as having a black complexion, with bulging eyes (because he drinks to excess), with pointed fangs and spiky hair. He is also described, through reference to Siva, as having three eyes, but in matters of saivite iconography Khmer sculpture rarely follows the texts with complete exactitude.

Believing to have, therefore, identified the principal *ganas* of the monuments, and to have restored them to their legitimate place, their presence brings us to the conclusion that these temples built on one level are, with their concentric surrounding walls, identical to the "temple-mountains", and specifically to Kailasa. Which is proved once again by the study of the tympanum of the Ravananugrahamurti: at the foot of Mount Kailasa the frightened flight of the wild animals (in particular the lions), and above, the *ganas* reassured by their vigilant chiefs, and even higher the *devas* and the *devatas* and the ascetics in prayer or contemplating the divine couple. Again, we find the same arrangement on the monument itself, and if on the level of the *devas* and *devatas*, religious figures and ascetics are lacking, they are found again on the terraces of the roofs. We should not forget either that the priests in charge of the temple officiate amongst them.

Thus Banteay Srei and Prasat Thom represent very well, as does Baksei Chamkrong, the Kailasa, but a Kailasa which has become the meeting place of all gods (Prasat Thom) or the place affirming the importance of Mahesvara (Banteay Srei). Strangely, the symbolism is the reverse in relation to what was desired by Yasovarman I for Bakheng (see J. Filliozat, *Le symbolism du monument du Phnom Bakhen*, BEFEO XLIV, 2, 1952, p. 527 sqq.): importance is no longer placed on Mount Meru, but on Kailasa. Instead of complex symbolism as at Bakheng or one reduced to the basics at Baksei Chamkrong, we find at Koh Ker, a Meru —the *prang* —having only one five-storey sanctuary and with one stairway for access, and a

Kailasa —Prasat Thom—where all the gods are reassembled around the “Lord of the Three Worlds.”

The thoughts that are inspired by these two temples, so different in appearance, and yet so similar in their conception, seem at times to have led us a bit far from our subject. But during a time when one must resort to no longer studying Khmer art except by following the methods that apply to M. de Buffon of Natural

History, and not even having as much information as he had, for us it is not disagreeable to use the maximum of given information that we have available in order to conclude that the study of interest that we have taken here will not have disappointed our listeners.

Bangkok (Alliance Francaise) October 5, 1988

An Archaeological Assessment at Don Dong Muang Northeast Thailand

BY MOIRA WOODS AND STEVEN PARRY

The site of Don Dong Muang lies some 5 kms north of the city of Ubon at the southern edge of the Khorat plateau, northeast Thailand (Fig. 1). This area has produced the largest amount of archaeological material in Thailand with sites dating from the fourth or early third millenium BC to AD 1000. The plateau is bounded to the north and east by the Mekong River, with mountain ranges to the west and south. There are two drainage basins; the Songkhram to the north and the Mun-Chi basin to the south. It is in this southern area that the town of Ubon is located, near the confluence of the Mun and Chi Rivers.

Assessment

In 1990 the site of Don Dong Muang (Fig. 2) was purchased by a Mr. Puchon for housing/development with a large area (c. 6.5 hectares) having been machine stripped to a depth of c. 1 metre. Initial foundation work, road building and pipe-trenching exposed *in situ* inhumations (contained within funerary urns) with associated bronze and iron artefacts. This attracted some small scale looting.

Material collected following this ground disturbance (and now in the possession of the present site owner, Mr. Lek) included bronze armlets, bracelets, rings, a barbed spearhead, a variety of iron artefacts, ceramics, glass and lithics. It is clear that many of these artefacts were derived from disturbed grave groups.

In December 1991 Mr. Lek invited me to undertake an initial archaeological assessment of the site. The primary objective of this assessment was to ascertain the maximum extent of archaeologically significant deposits that might be threatened by further development. The assessment was designed to maximise information whilst minimising disturbance to the surviving deposits. This was achieved by non-intrusive field survey and the investigation of existing builders' trenches. The density distribution of artefacts (predominantly

potsherds) recorded by preliminary field survey suggests that archaeological deposits may extend over a very considerable area, perhaps as great as 6.75 hectares (16.68 acres). The results of this limited assessment (outlined below) clearly demonstrate that beneath the present truncated land surface, undisturbed stratigraphy is preserved to depths in excess of 2 metres.

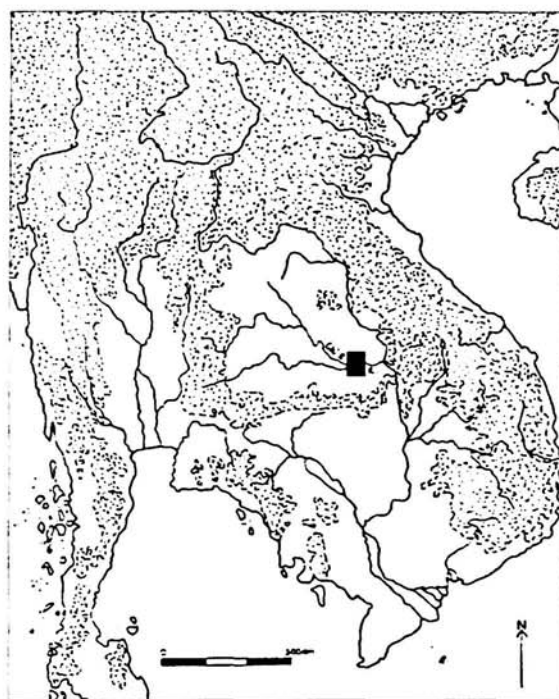


Figure 1 Location of Don Dong Muang

Sub-surface investigation was confined to a large builder's trench [Trench 1, (Fig. 3)] measuring 7 x 4 m in plan which was re-opened to a depth of 2.10 m to reveal a complex suite of sands with interdigitated cultural horizons. The uppermost of these horizons were dominated by substantial spreads of iron slag.

These horizons also furnished numerous small finds including pottery cylinders and iron artefacts. The lower levels of this sequence had been cut by four large pits, three of which contained the remains of substantial funerary urns between 0.4–0.52 m in diameter. The fourth pit contained large, unabraded potsherds and charcoal. In the eastern section of this trench (Fig. 4) the basal stratigraphy sealed an oxidised clay surface which was cut by post/stake holes of c. 0.15 m diameter. This surface is interpreted as a floor level and conjoining potsherds and other cultural debris were intimately associated with it.

The western section of the trench (Fig. 5) furnished four discrete ceramic groups each comprised of large upstanding urns capped by smaller inverted vessels. In close stratigraphic association with these urns were two sealed pits, the fills of which contained secondary deposits of potsherds and other debris.

With one exception the fills of the urns recorded in Trench 1 had been looted out. The one intact fill contained a corroded iron object and charcoal. Mr. Puchon informed me that the majority of the artefacts which he has been able to recover were discovered in exposed funerary urns within a 60 m radius of Trench 1. One of these urns, although truncated by machine, still contained undisturbed fill and I was able to examine this in controlled

conditions. The urn contained the remains of an inhumation (calvarium, ribs, limb bone fragments, vertebrae and phalanges from a single individual) together with c. 70 cylindrical blue glass beads. These were typically 3 mm in length and probably made from glass rods.

Artefacts

Many of the artefacts were discovered during construction work and do not have provenances. However, few had been cleaned and still had matrix attached. From this evidence, their general state of preservation and information supplied by the original site owner, it is clear that they are derived from the immediate environs of Trench 1.

Analysis of this material was necessarily limited. However, the following observations were made.

i) There is considerable range in ceramic forms and fabrics even within discrete, closely associated groups. Principal forms include:

Large (typically 0.4 m diameter x 0.6 m rim height) convex based funerary urns with simple straight or occasionally bevelled rims. A decorative element unique to these urns is incised applique ornamentation. With the exception of these applied motifs, decoration is limited to simple cord and comb impression.

The funerary urns were capped with inverted, wide-mouthed vessels with rounded or projecting

rims. Decoration, when present, is limited to crude comb impression.

Small (0.15 m–0.25 m rim height) shouldered vessels with bead rims and flat, pedestal or convex bases. These vessels are decorated with linear incisions and comb and cord impressions (in some cases complex).

Small (0.14–0.19 m rim height) vessels with pronounced flaring rims and flat or convex bases. Decoration is similar to shouldered vessels but also includes herringbone impressions.

Small (0.06 m rim height) globular vessels with incurved or projecting rims and convex bases. Simple cord/comb impressed decoration.

Shallow (0.04 m rim height) flat-based dishes.

In addition several sherds of red-on-buff ware were recovered as surface finds. It is noteworthy that no example of this ceramic type was found in situ or associated with grave groups.

ii) Other ceramic artefacts were also examined and included 4 mushroom-shaped 'anvils', 18 clay cylinders and a rectangular clay block exhibiting incised decoration. In an archaeological context the mushroom-shaped anvils are best paralleled at Ban Na Di where they were dated to c. 1000 BC–500 AD (Higham and Kijngam, 1984, 152–156). However, it should be noted

that these artefacts are still in regular use for pottery manufacture in northeast Thailand. Their presence at Don Dong Muang may thus indicate pottery production in the vicinity of the site.

iii) Both bronze and iron artefacts are well-represented, this metalwork being largely derived from funerary urns. Some 52 bronze artefacts and 16 iron artefacts were noted in the site owner's possession. The bronzework was dominated by ornaments, in particular armlets, bracelets and rings. In contrast the ironwork consisted of 'functional' artefacts notably adze/axeheads and two sickle blades. Martial elements included two bronze spearheads and an iron arrowhead and a sword blade. A single lithic mould valve has been provisionally identified.

The quality of preservation is generally high with only superficial corrosion, no doubt due, in part, to the micro-environmental protection afforded by urn-inhumation. Rice (*Pila* spp.) husks were noted in the corrosion by-products associated with a bronze bracelet from an inhumation indicating potential for the recovery of other organic evidence such as textiles.

iv) A single bronze figurine was also noted. This was reported to have been recovered from an urn-inhumation in Trench 1 along with several bronze bracelets. The figurine is 45 mm in height and is an anthropomorphic representation with male genitalia. Discoid motifs on the buttocks, upper back and head are stylistically identical to the

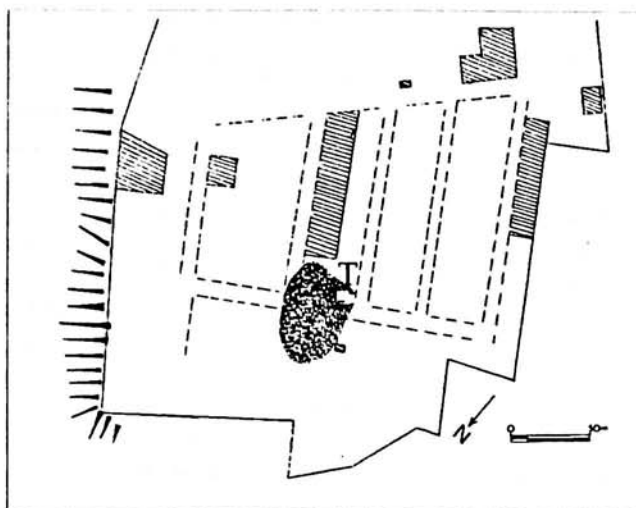


Figure 2 Plan of site

- land boundary
- - - pipe trench
- estimated area of funerary urns
- ▨ buildings
- T trench

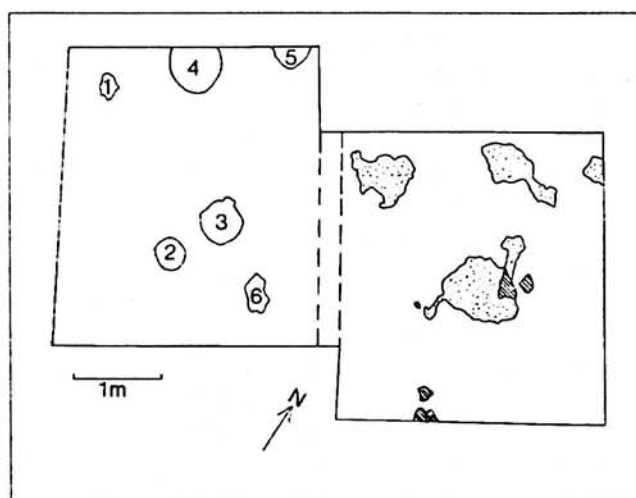


Figure 3 Plan of Trench 1

- oxidised clay surface
- ▨ potsherds
- - - baulk

terminal designs of the penannular bracelets. There are marks on the back of the figurine which may represent the points of attachment for a fastening.

v) Carved stone is represented by a 'pillow,' with linear decoration, which appears to have been re-used as a quern, a second stone fragment is similarly decorated.

vi) Lithics were present in small quantities and are presumed to be derived from earlier horizons. Occasional flake tools, utilised pebbles and hammerstones were present throughout the stratigraphic sequences exposed in Trench 1.

The metalwork recovered from the site is generally attributable to the mid-late 1st millennium BC (Professor C. Higham Pers. comm.). However, the metalwork is only certainly referable to the uppermost (most recent) horizons in the area of the cemetery. Furthermore, the dating and development of urn inhumation in northeast Thailand remains equivocal (Vallibhotama 1984). Therefore, a primary aim of the assessment was to obtain samples for absolute dating. Unfortunately the effects of groundwater penetration and low density of organic material suitable for radiocarbon assay precluded all attempts to develop an absolute chronostratigraphic sequence for the site. It was therefore decided to obtain two initial radiocarbon dates for the urn inhumations from Trench 1. I was able to obtain permission from the Thai authorities to bring back a bone sample from the single urn inhumation which still contained

undisturbed human skeletal material. A second bone sample consisting of a radius and ulna directly associated with a bronze armlet and contained within another funerary urn was similarly obtained. It was intended that this sample would provide an absolute date for the use of these stylistically diagnostic bronze armlets and a second control for urn inhumation at this site.

The two samples were submitted to the British Museum Research Laboratory. In both instances there was insufficient collagen for dating purposes due to severe leaching by groundwater. The radio-ulna was then submitted to the Oxford Accelerator Unit for assay. This test again failed due to lack of collagen.

Discussion

There is limited evidence to suggest that the development of urn-inhumation cemeteries may be correlated with the emergence of moated sites in northeast Thailand during the 1st millennium BC (Vallibhotama 1984).

In the vicinity of Ubon there are no natural mounds of any significant size. However, Don Dong Muang occupies an elevated spur some 5 m higher than the surrounding plain. At Don Dong Muang ground levelling may have destroyed upstanding earthworks, but field survey in the vicinity of the site has not resulted in the identification of ditches which would have survived such truncation.

An archaeological survey by

Vallibhotama (1984) along the Mun River and its tributaries revealed 70 moated sites. It should be emphasized that his preliminary conclusions were based on ground survey and the analysis of the physical structure of the settlements together with surface finds.

At several of these moated sites, archaeological layers exposed by road cuttings revealed bi-partite cultural sequences based on ceramic evidence (Vallibhotama *Ibid*). The later phase was characterised by painted and cord-marked pottery notably large funerary urns deposited in groups. Beads and bronzework were associated with some of the inhumations. Unfortunately, it would appear from published accounts that no absolute dates for the urn-inhumation phases at these sites are available.

On the basis of series radiocarbon dates from Ban Non Yang in Amphoe Chumphon Buri, Surin, Vallibhotama (*Ibid*) suggests that urn-inhumation may date from c. 1000 BC. However, it is unclear from his account whether the Amphoe Chumphon Buri radiocarbon dates are from in situ urn-inhumations or cultural horizons containing stylistically similar pottery.

Thus, the well stratified sequence of urn-inhumation groups at the Don Dong Muang cemetery present an excellent opportunity for establishing a date series for this funerary practice in Thailand. Furthermore, given the good preservation of skeletal remains and associated grave goods, the potential of the site for demographic, artefactual and socio-economic

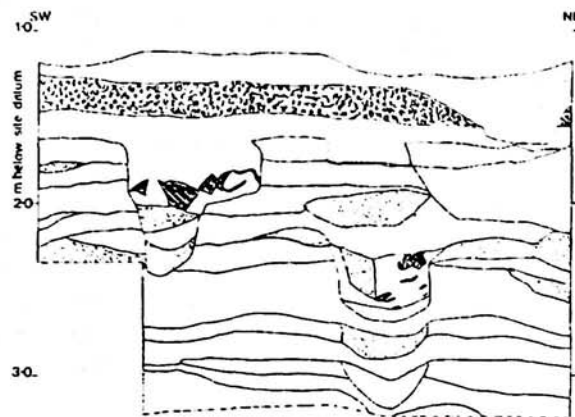





Figure 4 Don Dong Muang, section Trench 1 east

-  road material
-  sterile sand
-  pottery

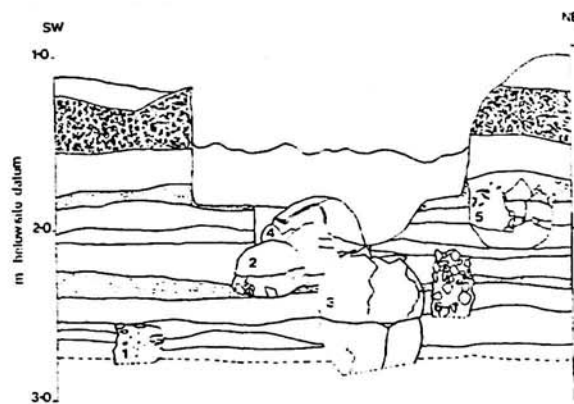





Figure 5 Don Dong Muang section Trench 1 west

-  road material
-  sterile sand
-  pottery

analyses is outstanding. The evidence of contemporary occupation in the vicinity of the cemetery suggests that it may also be possible to contrast the representation of metalwork and ceramics in both domestic and funerary contexts.

In respect of the above, we may also note that there are parallels for the association of iron slag dumps/smelting sites with the Don Dong Muang cemetery. Vallibhotama's (1984) survey of moated sites also identified over 36 iron-smelting sites in the lower Mun-Chi basin, one of which, Ban Yawak was found in the same mound as a burial ground. Excavation revealed iron slag associated with burial urns at a depth of 1.70 m from the surface.

Conclusion

The initial assessment undertaken in January 1992 has demonstrated that an extensive urn-inhumation cemetery of probable late prehistoric/early protohistoric date is currently threatened by development at Don Dong Muang, Ubon. Although construction work and looting have resulted in limited destruction, substantial areas of the site remains undisturbed (up to January 1992). Coherent, undisturbed stratigraphy survives in these areas to depths in excess of 2 metres and contains evidence of domestic, funerary and industrial activity. The range, nature and quality of artefacts recovered from the site is unparalleled in the region, in particular, the metalwork represents one of the most important corpora so far discovered in Thailand.

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*Southeast Asia on the
American Dance
Stage*

1915–1955

BY PROFESSOR RICHARD A. LONG

*d*ance pieces referring to or derived from various
Southeast Asian dance traditions have been presented on the
concert-theatrical stage in the United States since early in the
twentieth century by several Euro-American dance artists for
whom Asian or Oriental dances became signature pieces
and who became known as propagandizers of Indian and
Southeast Asian dance.



Ted Shawn and Ruth St. Denis "Balinese Fantasy"

The best-known of these artists were Ruth St. Denis and Ted Shawn (whose collaborative efforts were known by the name Denishawn from 1915 to 1931), La Meri (Russell Meriwether Hughes), Xenia Zarina and Hadassah (Epstein). In all cases, these performers had a considerable measure of involvement with dances of India as well as with those of Southeast Asia. The most frequently presented Southeast Asian dance styles invoked were those of central Java, Bali, Siam and Cambodia.

*d*enishawn

Ruth St. Denis' earliest dances were of Indian inspiration. Her programmes of 1906 included impressionistic pieces such as *Radha*, *Incense* and *Nautch*. She performed these both in Europe and the United States for most of her career. Denishawn, created in 1915, extended its orbit to Southeast Asia in its very first year with *Danse Javanese*, choreographed by Ted Shawn and danced by company member Ada Forman. The choreography had little to do with Java since in earlier versions of the same piece had been 'Indian', then 'Egyptian'. The dance was also performed under the title *Court Dance of Java* and *Javanese Mannikin*.

In 1918 Ruth St. Denis choreographed a solo *Danse Siamese*, following this

later in the year with a group piece *Dance of the Royal Ballet of Siam*. The latter used vaguely Siamese costumes but was clearly also an impressionistic piece. It is interesting to note that the cast included Doris Humphrey, later to be a pioneer of American modern dance.

In 1921 it was Shawn's turn to present Siam. His *Siamese Suite* drew from the *Ramayana* and had three sections presenting the abduction of Sita, the fight between Rama and Ravana, followed by Sita's rescue and the triumphal reunion. Also in 1921 Shawn created a solo entitled simply *Java*, danced by Martha Graham. This was followed by a Javanese piece for the company, *The Princess and the Demon* featuring Martha Graham and the young Charles Weidman. In 1924 Shawn choreographed *Balinese Fantasy*, danced by himself and St. Denis. Fantasy, it surely was, judging from the costumes.

In August of 1925, Denishawn embarked on an Oriental tour which was to last about fifteen months and to bring the two choreographers into first-hand contact with many of the cultures they had sought to express. The countries visited included Japan, China, Burma, India, Singapore, Java, Indo-China, Hong Kong, and the Phillipines. St. Denis and Shawn sought to see dance and dancers everywhere they went and they reported intense experiences in many places. A few years later Shawn was to summarize his experiences in the book *Gods Who Dance* (1929).

Four significant Southeast Asian works came out of the experience

of the Asian tour: *A Javanese Court Dance* by St. Denis and Doris Humphrey, *A Burmese Yein Pwe* by St. Denis, *Impressions of A Wayong Purwa* and *Danse Cambodienne* by Shawn. Interestingly, the Burmese piece was performed in Java, and St. Denis' Javanese piece was performed in Manila, Hong Kong, Shanghai and Japan. *Impressions of A Wayong Purwa* was also presented in Japan, but *Danse Cambodienne* was not performed until the company's return to the United States. Descriptions of the creation of *Court Dancer*, and *Yein Pwe* are given by Jane Sherman. Sherman makes the following interesting commentary about St. Denis' 'authentic' pieces:

Certainly these later dances were never as enthusiastically received by audiences as were her earlier and undoubtedly less authentic works—odd as this may now seem. (p. 134)

No account of St. Denis and Southeast Asia should omit mention of the group piece she created in 1930 under the title *Anghor-Vat*. It purports to dramatize a legend whose subject is the coming of the Naga Queen, portrayed by St. Denis, to invigorate the Khmer King, through a mystic union. There are only slight direct references to Cambodian dance, however, and the ballet falls into the category of impressionistic works. The costuming of the Naga Queen was spectacular and undoubtedly contributed much to the success of this work which came near the end of the Denishawn era.



La Meri "Burmese rwe

la Meri

During the very first joint tour of St. Denis and Shawn in 1914, before Denishawn was actually proclaimed, the couple appeared in San Antonio, Texas. There they were seen by an 18-year old female dancer who bore the masculine name Russell Meriwether Hughes, later modified professionally to La Meri. La Meri had already begun the study of ballet and Spanish dance, but she was profoundly impressed by the 'orientation' of Ruth St. Denis. La Meri's career as a Spanish dancer was effectively launched in 1923, and in 1928 she had her first New York recital. By this time she had already plunged into the study of Indian dance and was in pursuit of other Asian dance traditions.

A decade later, after extensive touring in Europe and the Americas and having written a book, *Dance As An Art Form* (1931), La Meri travelled for study purposes to Asia visiting China, Japan, India, Burma, Java, Malaya and the Phillipines. She studied briefly with masters in Yogyakarta and Surakarta. In Jakarta (then Batavia), she was instructed in the Javanese court dances, Srimpi and Bedaya, by 'Joeharsano'. In Burma, she studied with U Po-Sein

who had instructed St. Denis and Shawn during their Burmese sojourn. In Java, together with the distinguished Indian dancer Ram Gopal, she lectured on Indian dance.

In 1940, together with Ruth St. Denis, La Meri opened the School of Natya in New York City. The School evolved into the Ethnographic Dance Centre.

In a 1948 recital programme, La Meri was able to list as sources of her art India, Java, Burma and Siam, as well as Arabia, China, Japan, the Pacific Isles and Latin America. Her recital programmes frequently included a piece in Javanese Wayong Wong style, *Rama Breaks the Bow*, drawn from the *Ramayana*, as well as a Burmese *Pwe*.

La Meri wrote the article "Oriental Dance" for the influential *The Dance Encyclopedia* (1949, 1967) edited by Anatole Chujoy, in which she treats briefly the dance of Burma, Java, Indo-China (Siam and Cambodia) and Bali.

xenia Zarina

The biographical background of Xenia Zarina remains elusive. She is said to have been born in Brussels and to have studied with Fokine, Mordkin and Novikoff, all famous Russian ex-patriate teachers, in the

United States. At her New York debut recital in 1935, Zarina presented vaguely modern dances and dances of Mexico, where she was then living. At some point she had spent time in Iran, teaching dance (ballet) to the royal offspring. Zarina undertook a study tour in Asia in the late thirties, one outcome of which is the interesting and generally accurate *Classic Dances of the Orient*. Apart from chapters devoted to India and Japan, a chapter each is given to Thailand (she uses the post-World War II designation for the country), Cambodia, Java and Bali.

Apparently Zarina was in Pnom Penh in 1937. While she did not have direct access to the Royal Cambodian Dance Troupe, she was able to study with Princess Say Song Van, the estranged wife of the King's brother, who directed and managed a troupe under the indirect patronage of the French colonial government. Zarina describes performances in various settings including the Royal Palace and at Angkor Wat. The account provides several pages of description of dance technique and offers photographs of Princess Say Sang Van, several of her dancers, and of dance scenes at the Royal Palace and Angkor Wat.

In Thailand Zarina studied with Khunying Natakanuraksa described as "the Directress of the Royal Ballet". In 1938, the activities of the Royal Troupe were still conducted at the Grand Palace and Zarina describes a rehearsal for a performance of Khon conducted there. The performance, for the March New Year's celebration, was held in Sanam



Xenia Zarina "Legong"

Luang. Photographs of Khunying Natakanuraksai, of Nsi Sri Yanthanaphon, the mask maker, and of varied groups of dancers and students illustrate the account. For a discussion of the technique of Thai dance, the reader is referred to the chapter on Cambodia. Obviously, only the training offered to women dancers is discussed there.

In Yogyakarta Zarina was able, after some preliminary discouragement, to enroll in Krida Beksa Wirama under the tutelage of Pangeran Tedjekoesoemo, the co-founder of the school. Her description of the regimen there and of the various auxiliaries to the dance are excellent. She describes rehearsals at the palace or Kraton of Yogyakarta and she was invited to attend a performance of Bedayo at the Kraton of Surakarta. The Javanese chapter contains a section on technique and a selection of photographs relating to dance in Yogyakarta.

Zarina's account of Bali is the most circumstantial of the four chapters summarized here. She focused on learning Legong. Her teachers were Ida Bagus Rai Nyomaman Cria of Sanur and "Bjoman" Kaler in Denpasar. She mentions one S. M. Milevitch, a musician who apparently travelled with her, who struggled with the task of transposing the effect of the Balinese gamelan to the piano. Among dance performances she describes are Djanger, performed by adolescents and by children five to eight, a Kebiyar Duduk and a Barong-Rangda drama. A description of the technique of Legong and a portfolio of photographs complete the Balinese

chapter.

While there are many photographs of Zarina herself in the book, costumed in the poses of the various dance styles, it is difficult to trace her actual performing history. She did perform, however, in August 1955 at Jacob's Pillow, the dance colony founded by Ted Shawn. Her Southeast Asia selections were "Oleg", from the description a typical Balinese Legong, and a more elusive Balinese "humming bird" piece. She also performed a Cambodian "legend". The same programme featured Ruth St. Denis, then nearly eighty, performing two of her Indian Nautch dances.

*h*adassah

Hadassah, the last of the propagandizers of Southeast Asian dance whom we shall consider, was born around 1910 in Israel (then Palestine) into the Hasidic Jewish tradition, her father being a cantor or liturgical singer. Hasidic religious practice includes dancing. Her religious background, then, favoured a predilection for dance. Her first exposure to Indian dance and music came in Palestine in observing Indian soldiers there in the service of the British. Hadassah Spira arrived in New York early enough to see at least one of the Denishawn concerts at Lewisohn Stadium in New York City (the last occurred in 1931). Shortly

after arriving in New York, she married Milton Epstein who aided her in her studies of Asian dance, often serving as lecturer when she performed.

Hadassah's first New York appearance was in 1938 as a member of the Japanese company of Kenji Hinoki. She studied with La Meri and, during the 1939 New York World's Fair, with Javanese dancers who performed at the Fair. Her New York debut as a solo artist was a recital in 1945, in which she performed *Golek*, described as a "ceremonial court dance of Java". In 1950 she presented a company to the public. Between these dates, in 1948, she performed a Balinese sequence Kebiyar-Legong at a concert of the New Dance Group. For her company in 1952 she created an "Indonesia Suite" which included a trance section based on Balinese Sanghyang.

*f*rom Exotic to Ethnic to Multicultural

From the beginning of her career Ruth St. Denis was motivated by a quest for spirituality in dance and believed, from her reading, that it was to be found in the dances of Asia. She was not drawn, however, to a study of the vocabularies of movement of Asian dance. Her creations were poetic, impressionistic, mediated more by costume, rather



Hadassah "Golek"

than by authentic music and movement. The same was true of her collaborator Ted Shawn. Their sense of the 'living' Asia was, in fact, hardly different from their sense of 'dead' Egypt, Azteca, and Mesopotamia.

St. Denis and Shawn were profoundly affected by the experiences of the Denishawn tour of Asia, but in a very real sense the die had already been cast; in consequence their presentations of the dances of Asia remained exotic and must enter history as such.

With the remaining dancers discussed above, however, the focus shifts to authenticity and the classification 'ethnic' describes more fully their endeavors. As already indicated, each shared with Denishawn a profound interest in dances of India, particularly Bharata Natyam, and tended to see dances of Peninsular and Insular Southeast Asia as affiliated forms. But in each case, in a variety of ways, they were able to develop proficiency in the vocabulary of Siamese, Javanese

and Balinese dance and to present these to American audiences in a fashion which would be recognizable to indigenous performers and audiences.

The ethnic performances never reached the wide audiences that Denishawn claimed for its own, but La Meri and Hadassah were known to and respected by a smaller audience of dance aficionados during their careers. Strictly speaking, however, they have had no outstanding heirs among non-Asian dancers in the United States.

An international era in dance performance began to be written during the 1950s and later, characterized by visits of soloists and groups from various Asian countries, including those of Southeast Asia. At present with increasingly large communities of Southeast Asians in the United States, we can expect to witness the participation of Southeast Asian dance in a multicultural performance context.

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Southeast Asian Performing Arts: Issues of Cultural Identity

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*Lecture delivered at the
Seoul National University Korea,
on the 12th November 1992*

Music and dance events in traditional Southeast Asian societies were not simple theatrical events for a paying audience. They were usually organized for several functions simultaneously. Subli in the Philippines, Chinese opera in Singapore, Mak Yong in Malaysia, Wayang Purwa in Java, Lakorn Chatri in Thailand, all demonstrate the fact that in this region theatrical events or rituals which have music and dance elements serve a variety of social, religious or political purposes much more explicitly than the performing arts termed in the west.

Anthropologists of the arts and expressive culture recognize the importance of the studies of performance in relation to social function and cultural development processes. Their interest is not only confined to the creative processes and institutions of art, but also to all aspects that are related to patronage systems, social institutions, mediators, economic structure, technology and political environment of art products. In the last decade, Southeast Asian countries in varying degrees experienced rapid changes in economic development, urbanization and westernization. Industrialization and mass communication technology have dismantled the traditional social structure and have changed the life styles of the masses. Regional imbalance in political power and economic development have further created social and cultural problems. Unlike the traditional societies where cultural unity was expressed in local communities, contemporary Southeast Asian societies, demarcated by new political boundaries, are characterized by the dichotomy of indigenous culture and imported culture, dominant group and periphery group cultures, nationalism and globalization.

Faced with such encounters of cultures and cultural forces, Southeast Asians are compelled to search for a path that is suitable for them. What kind of culture do they want? Each Southeast Asian country has its own agenda and priority.

Issues range from identity crisis, creation of a new national culture, conflicts derived from regional imbalance in economic development and power sharing, fear of erosion of

indigenous values, morals and cultures in the waves of westernization and globalization. These issues, whether it is nationalism or national integration, urbanization or multiculturalism, mass culture transmitted by electronic media, are invariably related to the key issue of cultural identity and ethnicity.

It is my intention to review these issues, in the variety of ways they are reflected in the performing arts of Southeast Asian countries. For the convenience of discussion, I will generalize the common concerns of these societies and then examine the different preoccupations and particularity of each of the six countries I have chosen to discuss: Brunei Darussalam, Indonesia, Malaysia, Philippines, Singapore and Thailand. These six countries, since 8th August 1967, form the Association of Southeast Asian Nations. Through its Committee of Culture and Information (COCI), it organizes numerous projects in literature, performing arts and visual art. These activities are funded by the ASEAN Cultural Fund with financial resources supplied by Japan. The chief objective of the ASEAN COCI, is to promote intra-ASEAN cooperation in the field of culture and information. The cultural activities of COCI and other non-government organizations have indeed promoted greater understanding amongst the peoples in these countries. The continuous efforts made by the governments and the media has to a great extent projected a strong symbolic solidarity in cultural expressions. Regional theatre festival, dance festival, song festival, music workshop and music camp and publications of plays have

all provided opportunities for exchanging ideas and information.

What then are the similar concerns in the question of cultural identity?

Amongst the Southeast Asian countries, Thailand has never been colonized by any western power, largely due to the clever manipulation of the situations by the kings. Court arts in Thailand, including dance, masked play, Khon, music, and large shadow play have been patronized by the kings while folk performing arts have been organized mainly for religious functions. In those days, dance and music training and the imparting of performing arts knowledge took place mainly on the palace grounds or in the households of the ruling class. Producing court theatre events enhanced the social prestige of the members of the households of the ruling class. The masked dance and dance drama in the early period (14th-18th century) were the sole property of the kings. They were regarded as the symbol of power similar to other royal regalias such as crown, sword and throne. These court performances were state rituals that displayed and confirmed the political legitimacy of the kings. The form and contents of these court performing arts manifested the ideology of kingship and offered a model of behavior. Gradually, these court art forms were secularized but continued to be used at state organized activities and functions as the refined dance and music became important cultural symbols of the Thais.

The School of Dramatic Arts was set



*Touristic dance at its best at Rose
Garden, Thailand*

up by the Department of Fine Arts of the Ministry of Education in 1934, to teach traditional and folk music, dance, and drama. Today many more such schools have been established. They are in Chiang Mai, Nakon Sri Thammarat, Angthong, Roi Et, Sukhothai, Chantaburi and Patalung. In addition there are thirty-six teachers' colleges offering diploma and degree courses in traditional performing arts.

Also under the Ministry of Education is the National Culture Commission, created in 1981 to promote cultural activities as well as cultural cooperation among neighboring countries. It organizes national festivals for puppet shows, dance and drama and plays an important role of disseminating cultural information. The National Culture Commission also manages the showpiece performing venue, the Thailand Cultural Centre, which was actually donated by the Japanese Government. The national anthem is played at the beginning and at the end of theatre performances. At government organized theatre events, civil servants of all ranks are expected to be in uniform and line up according to protocol for the dignitaries, whether princesses, prince, Queen or King. These practices are cultural expressions that enhance loyalty and national identity.

With strong support from the royal family and the government, traditional court performances and the 'refined version' of folk performing arts continue to have a base: institutions teach and promote them and the tourist industry provides employment opportunities. Even for those who are not engaged

in the traditional folk theatre, music and dance would have acquired some basic knowledge of appreciation in their school days where simple Thai dance and music are compulsory subjects at primary education level.

However, the National Culture Commission's recent Puppet Theatre Festival failed to attract audiences at the Thailand Cultural Centre, which contrasted with the great successes of a local pop star's week-long concert and the Russian Bolshoi's steeply priced ballet, alarming the cultural agencies and education institutions. The worry is, if Thai cultural shows continue to lose out in their competition for audiences with pop shows and foreign shows, does it mean that they will gradually lose interest in their own culture? The 40 drama productions staged by mainly amateur theatre groups yearly are mostly translations or adaptations of western plays while ballet schools often stage much simplified versions of western popular ballets such as "Nutcracker" or "Coppolier". Does this mean that they are dominated by western art products?

Further investigation reveals the contrary. Leading directors Rassami Paoluengtong and young director Damkerng Thitapiyasak as well as other serious minded dramatists are making efforts to write and stage local plays which reflect social reality. Some of these attempts might fall short in their aesthetic merits but given time, some mature writing ought to emerge as they accumulate experience in their years of staging western plays. Although most directors and drama lecturers at universities are trained in the west,

some, like Mattani Rutnin and Pornrat Damrung are very concerned with the need for expressing the emotions of contemporary Thai society. Thai culture is not all Thai classical dance, music and puppet shows. Their cultural identity thus cannot be interpreted in only the motifs of temple paintings or Thai classic dance postures.

The modern dance pieces staged by Chulalongkorn University in February 1992 and the dance that was created to depict the military oppression of democratic movements by Russian trained ballet choreographer Bancha Suannanonda are examples of cultural dynamics in contemporary Thai society. There are, admittedly and quite naturally, some poor imitations of American modern dance which have been staged by amateur dance groups where both form and content have no relevance to the Thai society. Such experiments are part of the process of cultural borrowing and it takes time for locals to indigenize foreign cultural forms.

Among Southeast Asian countries, the Philippines is arguably the most experienced in indigenizing foreign music, dance and drama. The Philippines was colonized by the Spanish from 1565 until 1898. When Spain and America were at war over the right to rule Cuba the Spanish ended its conflicts with America by ceding the Philippines, Puerto Rico and Guam to the United States. It cost the Filipinos enormous loss in lives and property before they were eventually liberated from America on the 4th July, 1946.

In their long years of being colonized



*Nongchik Ghani, Singapore's Malay dance doyen
showing a Chinese dancer a step*



*Philippines choreographer Edna Vida staging a
dance drama at the Culture Centre of the
Philippines*

by the Spanish and the Americans, the Filipinos were imposed with many cultural forms and practises, from law, constitution, education, religion to expressive culture. It is amazing to note how they borrowed, adapted and indigenized the many forms of music and dance.

Sarsuwela, Komedia, and Sinakulo, were all imported from the Spanish several hundred years ago but have become indigenized.

Sarsuwela nowadays, for example, has moved away from its simplistic stereotypical love story, although it retains the format of integrating music and dance, like the original Spanish form. For instance, Nicarnor Tiongson in his recreation of a page from revolution history in 1907, "Pilipinas Circa 1907" made a highly successful new Sarsuwela.

The Spanish used theatre to subjugate the people during their rule. Komedia is a case in point. It is a theatre form which combines elements of dance, songs and dialogue in a comical way. The story is centered on princes and princesses who differ in their religious backgrounds. Nevertheless, it is always the Christians who win, thus explicitly discrediting Islam and implying the superiority of the colonizer's religion. Such a presentation of course is no longer tolerated. The new Komedia, like Sarsuwela, is able to take up current issues that relate to society.

The passion play, called Sinakulo, used to feature Jesus Christ as a hero. Today, new writers create their own heroes. Aurelio Tolentino's Sinakulo written in the 1920s has a

worker character replacing Jesus Christ as the hero to lead them in their struggle against the colonizers.

Apart from the successful contemporization and indigenization of the imported performing arts forms, the Philippines also has a unique grassroots theatre movement that focuses attention on the social-political turmoils of the country. This movement, however, under the Marcos dictatorship was marginalized as the mainstream theatre was dominated by American western theatre and heavily supported by the government with the previous First Lady Mrs. Marcos as patron. The elegant cultural centre of the Philippines which rises on the sea front of Roxas Boulevard, was Mrs. Marcos' pet project. It was the base of Ballet Philippines as well as theatre companies. Since Corazon Aquino, widow of the assassinated opposition leader installed after a four-day bloodless revolution in 1986, cultural policy has changed and re-oriented its direction.

Heavy subsidies of western arts companies was questioned and the new establishment asserted the promotion of national cultural identity through the arts. Legitimacy is not based on successes in London and New York; artistic judgment is now made locally.

Unlike Thailand, the Philippines is a multi-ethnic and multi-cultural country, with over three dozen major ethnic groups scattered mostly in the 11 major islands. The two largest islands, Luzon and Mindanao, contain 60 percent of the country's population of 56 million.

Although Tagalog is the national language, until recently, it was not widely spoken. The elite and the middle class, mostly educated in English in schools and universities, speak little or no Tagalog. It is only in recent years, through the advocacy of the government, that Tagalog regained its importance. In the south, where the Muslim Filipinos live, Islamic arts, community theatre and indigenous theatre such as Bayok are now regaining popularity. Gone is the inferiority complex.

In this process of adjustment and change, performing arts artistes, whether the city-based mainstream theatre represented by the Cultural Centre of the Philippines, the metropolitan theatre and the universities, or the community theatres which are thriving in student clubs, workers' unions, peasant associations, all realize the importance of indigenous theatre and are now more actively learning, researching and using elements of traditional theatre in their new creative works. Such actions are indications of the new psyche.

Although Indonesia was invaded by the Netherlands for almost as long a time as the Philippines by Spain and America since the 1640s, the Indonesians are to a much lesser extent acculturated in the arts by their colonizers, although Christianity retains a dominant presence in the 13,677 islands of the Indonesian archipelago.

The Dutch's long years of bloody military campaigns provoked more resistance and stronger political



Participants of SPAFA Training Course on Labanotation, finding a way to record Southeast Asian dance



Ritual on dance, performed by the Malaysian Chinese Cultural Society in Melaka, choreographed by Koh Eng Kiam

reaction than they probably envisaged. Thus culturally speaking, the Indonesians are alienated to the Dutch practices; after all the Dutch were more interested in economic exploitation. More ironic is the fact that the Indonesians who attended the Dutch schools were the ones who sowed the seeds of revolution and offered hope of independence.

However, it was the Dutch who introduced the proscenium stage to the Indonesians which in a short time gained acceptance and replaced the open air space of the traditional performing arts presentation. Folk art forms such as Saman dance in Ache, Tlenjeng dance and Ketopang in Java, Randai in Minangkabau, Legong in Jakarta, Wayang Orang in Surabaya, Wayang Gelek in Bandung and Wayang Kulit in Bali are presented for marriages, circumcisions, harvesting and other religious rites or ceremonies. These were in essence, cultural expressions of social solidarity. Performances were organized under the patronage of local nobilities.

The court arts, such as Langendriyan and Wayang Orang Kraton in Jogjakarta, Legong Koraton in Bali and Bedaya Ketapoan in Surakarta, were at one time regularly presented at the Kraton performance pavilions. The large contingent of dancers and musicians were employed by the sultans to present the highly stylized dance and theatre for state functions and religious ceremonies.

These court arts have been secularized and have become some of the most loved art forms of Indonesians.

There is no doubt that western

influence is evident in the process of performing arts development. In the colonial days, drama enthusiasts wrote plays in the style of text they studied in the Dutch schools. Post independence saw the beginning of young artists going abroad to study dance, music, film and theatre, especially so in the last decades. But similar to other countries in Southeast Asia, young intellectuals value the function of theatre as a means of social communication and political expression. Western plays were adapted to the Indonesian context and original plays which discussed social issues were produced.

At times, the authorities found it hard to permit challenges to the establishment or provocation of resentment. Whenever contemporary theatre productions are viewed by the censorship board as too threatening they are banned.

The government has been actively supporting traditional performing arts and has set up seven government tertiary-level colleges in the nation to train young performers, teachers and researchers.

Each year, the Directorate of Arts, under the Ministry of Education and Culture, organizes festivals, seminars and competitions to promote dance, music and theatre. Many invite the participation of representatives from the 27 provinces and have themes that are aimed at enhancing national unity and cultural identity.

Indonesians have, since the time of their struggle for independence, accepted Bahasa Indonesia (the national language) as a unifying

force. Thus whether plays written in the conventional approach using the proscenium stage, such as those of Usmar Ismail, Teguh Karya, Suyatna Anirun or N. Riantiarno, or plays which combine new idiomatic expressions with traditional theatre elements exemplified by works of Arifin Noer or W. S. Rendra, or those experimental plays of Putu Widjaya and Ikranagara, all performed and published in Bahasa Indonesia.

For a country that is so vast in geographical area and with so long a cultural history, Indonesia is not as vulnerable to the wave of cultural globalization. New music or new choreography created by Indonesian artists, regardless of their years of affiliation with or training in western institutions, always clearly demonstrate the distinctive indigenous cultural elements. Is the Indonesianess in the arts a result of deep cultural roots? Or the artistes' strong sense of cultural identity? If one examines large numbers of new works of dance and music created by the young choreographers and composers, one can easily detect this trend: they are innovative in creating new motifs, using new physical materials yet retaining the indigenous and traditional aesthetic principles of their art forms. Their liberal use of traditional elements in new combination or innovations of new motifs do not violate their cultural rules.

However, one must note that because of the vastness of the country and its cultural and religious diversity, most Indonesians actually are still products of a plural culture. The national



*New dance created by Thai choreographer
Naraphong Charassri for the 1st ASEAN Dance
Festival held in Jakarta in 1990*

culture links with the usage of Bahasa Indonesia and the local dialect or language identify with local community. This dualism has indeed enriched their artistic imagination, perceptions and productions.

In multi-cultural, multi-language Malaysia and Singapore, issues of language, culture and identity are far more complicated. In Malaysia, national identity or nationalism are interpreted differently by different ethnic groups. The Malays, consisting of almost 60% of the total population saw themselves as the indigenous people, the bumiputras. Malay, since Malaysia became independent from the British in 1957, was proclaimed the national language and is naturally the official language of government, law and education. Malay is therefore the tool for the development of national culture. They consider their ideas of national identity very bounded to culture.

Malay traditional performing arts unfortunately are not enjoying as much media attention and financial support from the government as the contemporary Malay theatre and literature. Although the Malaysian Ministry of Culture and Tourism has various projects assisting traditional performing artistes, traditional Malay art forms are on the decline. This partly is due to the national religion, Islam, as the orthodoxy regard all performing arts as "haram", things that are not permitted under Islam for fear of corruption of the mind. All Malay traditional music, drama and dance have invocations which are derived from pre-Islamic systems of belief such as Buddhism,

Hinduism and primitive animism. The elements are seen as anti-Islamic, therefore not to be tolerated. Even in the rural areas where these forms flourished, audiences are shrinking, partly because of the low quality of performance presented by the poorly paid artistes and partly due to the influence exerted by the religious leaders or institutions to limit the size of audiences.

The government is reported to have responded to the call of academic circles and will soon set up a National Academy, headed by Dr. Mohd Anis Md Nor, to ensure the transmission of knowledge of the traditional performing arts. It remains to be seen whether or not these traditional performing arts can survive the pressures of strong religious groups and the alienation of the social environment where they originally came from.

More promising is the contemporary Malay theatre where official support is much more visible and practitioners are larger in number. In the 1950s Malay contemporary theatre was characterized by a preoccupation with nationalism and nationhood. Many Sandiwara performances captured the attention of the masses. By the time Malaysia was formed in 1963, local plays written specifically for Malay high schools proliferated, in the style of western realism. Then came the 1969 riots where serious ethnic conflict erupted which caused extensive loss of lives. Malay dramatists then began a long period of experimentation in search of an answer after the shock.

Many more plays have been written,

produced and published since then. Some notable dramatists, such as Nordin Hassam, Johan Jaafar and Mustapha Kamil Yassin have produced several popular works. Some make explicit political statements in their plays while others are concerned with the confrontation of traditional and modern values. But one must note that despite years of government efforts, Malay theatre still appeals to mainly a Malay audience. Similarly, Chinese and Indian theatre are very much confined to their respective communities, as attending these drama performances is an expression of conforming to their cultural identity.

The government does not give financial assistance to non-Malay cultural activities as they are excluded in what is perceived as national culture, the Malay culture. The Chinese and Indian communities therefore have to find their own financial resources to patronize performing arts, traditional or contemporary theatre. For example, the Chinese community has for the last 12 years organized a national dance competition which has now become an effective symbolic communication system that helps to consolidate ethnicity and culture. The Indian Temple of Fine Arts' dance and music classes, as well as concerts have a similar strong appeal to the members of the Indian communities. These phenomena again confirm the close relationship between cultural identity and the performing arts.

Although more than three quarters of its population is Chinese, the Singapore government policy is to

give equal official support to all languages and ethnic groups. Thus it has programmes in four languages on daily television and radio and the 'mother tongue' of each of the main ethnic groups, the Chinese, the Indian and the Malay, are taught in school as a 'second' language, while English is the language of instruction. It is believed that English, inherited from the British colonial history, is *de facto* the common language among the different ethnic groups and that it would help to promote unity.

Singapore has been fairly successful in its effort to promote racial harmony. Emphasis on multiculturalism is evident in the National Day celebrations, Chinese New Year parades and all government funded activities. Typical cultural shows incorporate Indian, Malay and Chinese dance and music items with equal ratio. Even public holidays to commemorate their religious festival and new year celebrations are equally divided among the ethnic groups.

Eager to display ethnic unity and a Singaporean identity, some dramatists

use all four languages in the drama, but to date, fail to gain artistic credit compared to the better attempts in mixing dances of different ethnic groups made by choreographers.

To understand the drama, dance and music of Singapore, one must trace the history of this immigrant society of less than 180 years old and understand the usage of performing arts in anti-colonial campaigns, and in political competition between the ruling government party and its opposition and in forging national unity. It is doubtful that performing arts, similar to literature, can be totally cut off from the cultural roots and emotional importance of the three major ethnic groups. More likely to continue is a rich multiethnic performing arts scene which permits the artistes to practice their chosen forms and ideology. Whatever they want to express or experiment, they will have to operate within the complex multi-lingual and multi-cultural context.

Cultural identity defines the sense of nation, community and roots. In the Southeast Asian context, cultural identity as reflected in the performing

arts is often linked to the politics of nationalism, national integration and political context. Despite the extent of westernization and urbanization and the trend of globalization, it is unlikely that Southeast Asia will absorb western culture wholesale. With their economic success comes cultural confidence; Southeast Asians are now more assertive in their thinking, whether in the arts or politics. Such a trend is exemplified by the views expressed by ASEAN leaders such as Singapore's former prime minister Lee Kuan Yew and Malaysia's Prime Minister Mahathir Mohamad, that Southeast Asia does not necessarily need to follow the model of democracy of the west as social cultural conditions here are different from those in Europe and America. In the meeting held in Manila at the end of October 1992, the ASEAN foreign ministers have once again told their European community counterparts that ASEAN has its own political model evolved from its course of social political development. Performing arts in Southeast Asia, is therefore likely to retain distinctive characteristics with its diverse ethnic and cultural heritages in the changing world.

Universal Values in Asian Dance

BY LIGAYA FERNANDO-AMILBANGSA

Dance is movement, a universal activity because its medium or vehicle is the human body itself. It is a personal impulse aptly defined by Homer as "the sweetest and most perfect of human enjoyments"—a living, non-verbal, non-literal rhythmic visual means of communication as old as life itself because with life came movement, the essential ingredient of dance.

A number of reasons account for the popularity, universal appeal, and acceptance of dance as a means of dramatic expression. Regardless of form, style, or function dance is admittedly more eloquent than language or music, because a people's culture, nature, and aspirations come to life in dance, whether performed by trained specialists or participatory.

In Asia, which has a most profound dance history, partly recorded through more than two millennia, dance functions beyond technical

skill—it includes values, judgement, and perspective as it educates the sensibilities of performers and spectators alike.

Thus, the function of dance in the Asian context runs the gamut related to local cycles and cultural habits. There are dances performed primarily for art's sake or to create beauty; dances for recreation, entertainment, or story-telling; dances for healing or to teach order and coordination, problem-solving, and rudiments of skill or community

discipline that justify the unwritten rule of conformity to accepted concepts of behaviour.

Asia's greatest dance traditions have been a constant mode of sharing beauty and spiritual upliftment; in times of social or political upheaval dance has even served as a unifying force. But more significantly, the classical dance traditions, which require formal training, special technique, and virtuosity, are living monuments. They show how much the Asian people value the sacrifices

of forebears to uphold national ideals.

For many societies in the Asian region, traditional dance, together with its modern derivatives, is as much an enduring symbol of continuity as of unity: it arouses patriotism as it nurtures a national memory or consciousness. This specific role of dance is peculiar to the dance-centred cultures of the so-called "theatre states", a term used by one scholar to refer to traditional nations of Southeast Asia where the performance of rituals of legitimacy imply a connection between statecraft and stagecraft; the rituals express physical, mental, and spiritual values of the participants.

Today, the abundance, consistency, and maturity of Asian choreographic traditions have spawned, notably in the West, fresh inspiration among dance anthropologists, researchers, documentalists, choreographers, dancers, conservationists, and others involved in different aspects of dance creation. The interplay of dance elements from diverse cultural sources is unprecedented, thanks to the efforts of Western dance initiators since the 19th century. Their artistic foresight and courage to borrow from the dances of Asia—not only postures and gestures, but also staging techniques, conventions of makeup and costuming, and themes—continue to add luster and substance to contemporary dance theatre.

To name a few: Loie-Fuller's manipulation of yards of silk fabric fastened to hand-held sticks or wands must have been borrowed from the Chinese dancer's technique;

thus the fantastic shapes she created with the billowing fabric became a sensation at the Folies Bergere in 1892. Modern dancer Isadora Duncan (1877–1927) used fluid and expressive arm movements reflective of her exposure to Asian dance; likewise Mikhail Fokine in "The Swan", a brief role he choreographed for Ann Pavlova, which was possibly an offshoot of having seen Siamese court dancers in St. Petersburg in 1900. Ruth St. Denis (co-founder, Denishawn School 1914–31) blended Oriental sensuality and spirituality in her creations. She paid tribute to her Indian sources when she wrote later that "the deepest lack of Western cultures is any true workable system for teaching a process of integration between soul and body." Martha Graham (1894–1991) adapted Asian dance postures and gestures to enrich her movement vocabulary; at the same time she "borrowed the flexible staging of Asian drama forms like Noh, Kabuki, and Chinese opera where a few steps can indicate a journey, a few moments the passage of years."

The Asian tradition which evolved strong choreography based on the martial arts of the region inspired the inclusion of martial arts in the training programme for stage actors and dancers in America and elsewhere in Europe. Likewise inspired is the adaptation of a theatrical convention that creates the illusion of infinite distance and timelessness: "Motion in stillness, stillness in motion"—an outstanding quality from Asian theatre and dance where the perfect pose and time, more than space, are given primary emphasis. This quality is best

exemplified by *mie* a device used in Kabuki whereby a performer momentarily freezes in a sculpture-like pose to express overwhelming emotion.

But perhaps the most important Asian legacy to world dance history is respect for tradition. In the Asian milieu classical dance forms endure because of the tenacity of a critical mass of devoted and well-trained dancers and musicians, complemented by an equally supportive and enthusiastic core of patrons and spectators who understand and value tradition. Through their collective effort, coupled with numerous interdisciplinary ways and means for research and documentation—including publications, broadcast television and visual records such as video, film, computer graphics, and other electronic imaging techniques for archival storage, plus choreology or movement notation—Asian dance will remain an important point of reference for future achievements in the field of dance. Traditional dance in Asia will also be a binding force as our fast-changing world enters the 21st century through the portals of culture.

Fellow Asians, peers, and colleagues in dance: As an offering on the 10th Anniversary of the Asian Dance Association, I choreographed a dance in the pangalay style, a traditional dance form of the Sulu Archipelago Southern Philippines. Pangalay-style postures and gestures bear closest affinity to the Balinese and Siamese (Thai) modes of dancing. The fan used as a prop of the masked dancer is actually a gift from Madame Oh Hwa-Jin, Chairperson of the Asian

Dance Association. She gave me this fan when I came to Seoul to participate in the International Dance Festival held to commemorate the 1988 Olympic Games. This delicate fan symbolizes our friendship and commitment to the propagation of dance as a means of communication to promote harmony and peace.

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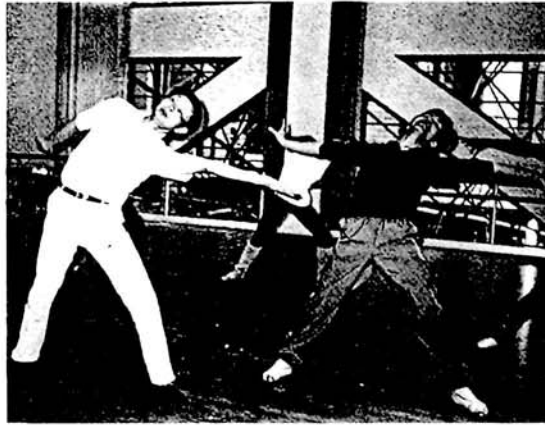
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*Traditional Chinese sword dance demonstrated
by Madam Lee Shu Fen*



Dancers from Brunei Darussalam conducting a dance workshop at the 3rd ASEAN Theatre Festival held in Bangkok, 1993



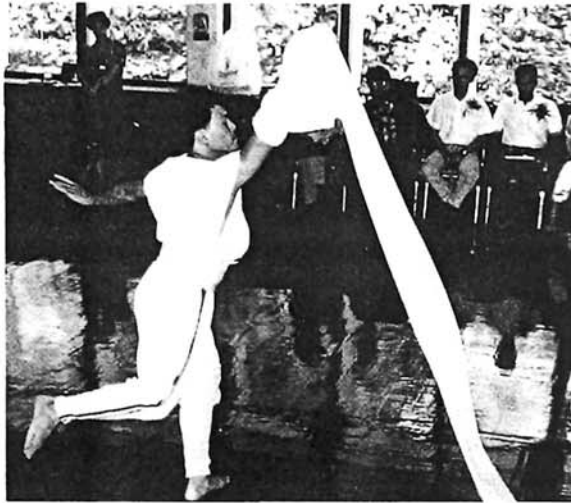
*Dance class at the Hong Kong Academy of
Performing Arts*



Classical Javanese dancers presenting new choreography in Solo Academy of Dance, 1989



*Innovative new choreography created by
Malaysian choreographer Chong Yoon Keong;
"Leisure"*



Malaysian leading choreographer Chong Yoon Keong performs his own choreography "Egret Awaken from his Dream"

CURRENT PROBLEMS IN THE CONSERVATION OF WOOD IN THAILAND

BY CHIRAPORN ARANYANAK

In Thailand, wooden artefacts are composed principally of hardwood. Preferable hardwoods often contain natural wood preservatives. These toxic substances prevent or retard decay. Moreover, these artefacts have normally been treated with traditional wood finishes to reduce the rate of swelling and shrinking. The major causes of deterioration of wooden artefacts are tropical rainy climate, solar radiation, insects and micro-organisms. A series of experiments to solve these problems is under way.

INTRODUCTION

Wood is a versatile material that is easily worked from a natural state into many objects that are necessary in everyday living. In Thailand man has utilized wood from the earliest times as a renewable resource for tools, weapons, shelters, utensils, containers, and artistic creations. Wood is probably the oldest structural material since it is in some respects ideal for building purposes. It is light but very strong for its weight. It is easily accessible and worked.

A great number of wooden artefacts and buildings survive. Wood was an integral part of houses, temples, palaces, offices, and almost every kind of architectural structure. Wood is also ideal for the construction of vessels, furniture, musical instruments, sculptures, tools and containers.

Carved decorations are always popular for Thai style buildings. Wood carved into decorative patterns adorn windows, doors and gables. Thai furniture is often carved out of wood, such as cupboards, tables, chairs, beds and mirror frames. They are generally painted, gilded and lacquered. A number of them are decorated with mother of pearl, coloured glass, mirror and ivory.

TYPES AND PROPERTIES OF WOOD

Wood is made up of bundles of fibres which run lengthwise down the trunk. These fibres are more or less well-defined according to species, and form the grain. The fibres can be close and compact or loosely bound together forming hard and soft woods respectively.

Thailand lies entirely within the region of tropical and monsoonal climate. Therefore, the forest is composed principally of hardwood trees. Hardwood is the wood of deciduous or broadleaved trees. The conducting tissue in hardwoods consists of vessels or pores. The vessels can be seen in transverse section as holes in characteristic patterns, and in longitudinal section as long thin furrows. The cells of these woods are large and quite noticeable. Under a microscope, the cell

structure of a hardwood is open-ended. The open cell spaces are larger and more numerous in the rainy phase of the annular ring than in the dry phase of the wood. The size and shape of the cell structure varies in the various woods.

Hardwoods are not always hard. The strengthening tissues of hardwood consists of fibres. The important strength characteristics of hardwoods are usually dependent on the wood fibre construction.

These woods can be cut along the grain or across the grain, each kind of cut producing a well-marked figure on the surface which is often used decoratively.

Physical properties of some common hardwoods in Thailand:

	Bending strength kg/cm ²	Natural durability years
<i>Azelia xylocarpa</i> Craib	1229	11.1
<i>Balanocarpus heimii</i> King	1753	14.0
<i>Chukrasia velutina</i> Wight & Arn.	1111	> 6
<i>Cotylelobium melanoseylon</i> Pierre	1489	> 9
<i>Diospyros mollis</i> Gr i f f.	1789	> 15
<i>Dalbergia oliveri</i> Gamble	1781	> 15
<i>Dalbergia cochinchinensis</i> Pierre	1751	> 15
<i>Dipterocarpus obtusifolius</i> Teijsm.	1200	7.1
<i>Dipterocarpus tuberculatus</i> Roxb.	1297	7.1
<i>Hopea adorata</i> Roxb.	1172	7.7
<i>Hopea ferrea</i> Pierre	1609	10.5
<i>Pt erocarpus</i> sp.	1334	> 10
<i>Pentacme simensis</i>	1352	> 10
<i>Shorea obtusa</i> Wall.	1732	> 10
<i>Sindora</i> sp.	1221	> 10
<i>Tectona grandis</i>	1023	16
<i>Terminalia mucronata</i>		
Craib & Hutch.	1800	8.4
<i>Xylia kerrii</i> Craib & Hutch.	1305	> 10

Among the many kinds of wood available in Thailand, teak has long been widely used. The teak tree is native to the tropics of Asia. This wood is similar in coloration to the black walnut, being mainly yellowish-

golden brown. The colour and durability of the teak is dependent largely upon the locale of the tree. The weight per cubic foot is 36-40 lbs. Its specific gravity is 0.642.

Teak is not classified as a hardwood. It yields easily to the will of the carver who may impress in it the nervous cut of the chisel. Teak stands fairly well under the exposure of the atmospheric agents, but in the long run, when exposed outside, although protected by a coat of wood finish, it is degraded by the rain. In addition, teak's texture contains such toxic chemicals as 2-methyl anthraquinone, lapacol, tectol and dehydrotectol, so it has the advantage of not being susceptible to attack by termites, beetles and fungi.

The natural resistance of certain hardwoods result from the accumulation of natural preservatives in the wood. Several woods are reported to contain toxic chemicals, e.g. *Dalbergia floribunda* Craib and *Xylia kerri* Craib & Hutch. (Red wood) contains Pterocarpol ($C_{15}H_{26}O_2$) and Homopterocarpin ($C_7H_{16}O_4$), *Dalbergia cochinchinensis* Pierre contains Latifolin ($C_{17}H_{18}O_4$), and *Anthocarpus lakoocha* contains 2,4,3,5, tetrahydroxy stilbene. The amount and distribution of such chemicals vary considerably from tree to tree of a given species. These substances prevent or retard decay. The ancient craftsmen were wise enough to utilize durable woods. They also used only the heartwood of well-seasoned timbers.

In addition, wood has normally been treated with wood-finishes to protect its surface against mechanical, physical, and chemical influences or to enhance the natural beauty of the wood. Surface coatings usually aim at reducing the rate of swelling and shrinking by minimizing the exchange of moisture into or out of the cell wall structure of the wood.

Common traditional wood finishes are mineral oils, rosin, shellac, paints, varnishes, and lacquer. The cheapest and most common wood finishes are mineral oils mixed with red pigments. This kind of wood finish is not very effective.

The most effective wood finish is lacquer. Important wooden artefacts have usually been coated with

several layers of lacquer. Thai lacquer is made from the sap of the lacquer tree (*Melanorrhoea usitata*), which under suitable conditions solidifies, and becomes a hard material of great strength capable of being polished and carved. It has long been used as a protection and watertight covering for wood. Hardened lacquer film is hard and flexible at the same time, and exhibits excellent resistance to weathering.

The natural colour of lacquer is black. But it can be modified by the addition of various pigments e.g. mercuric sulphide, arsenic sulphide, etc. The decoration designs are usually made of coloured lacquer, mother-of-pearl, and glasses. Gold leaf is widely used as a surface decoration in Thailand.

However, lacquer exposed outdoors generally deteriorates due to the ultraviolet radiation and the solar heat. It changes colour and loses luster. Long periods of exposure causes scaling or flaking. When cracks are present the wooden materials start to decay.

CAUSES OF DECAY

As an organic material, wood is susceptible to disintegration and destruction by several agents of deterioration. The locality and conditions of storage and use largely determine the nature of the deterioration.

I. Weathering

Wood is susceptible to changes in humidity and extremes of temperature. The rate of wood degradation is accelerated when artefacts are continuously exposed to the atmosphere. Much wood deterioration is a direct result of high humidities caused by poor maintenance and ventilation. Objects that are frequently wet by rain, develop a checkered surface as a result of different expansion and contraction of the wood. Long periods of exposure result in a finely broken surface that is easily eroded by wind. The surface fibres become friable and actually disintegrate. These situations are complicated by the action of solar radiation, and by the presence of micro-organisms. The heat of direct sunshine accelerates the rate of drying, the wood cannot shrink as a whole

and breaks. East- and west-facing artefacts are destroyed faster than those facing north and south.

During the rainy season some parts of Thailand are overwhelmed by typhoons from the east or southeast. These winds, rains, and high tides sometimes cause heavy floods. Therefore, the east- and southeast-facing surfaces show a much greater degree of deterioration than other surfaces. In addition, sunlight also affects the deterioration of wood. Ultra-violet radiation is absorbed in the surface of the wood substances. The surface of most exposed wood turns to a silvery grey colour due to photochemical changes in the cellulose. At first lignin is decomposed, and this colours the wood brown. When the decomposed lignin is bleached away, light grey delignified cellulose remains.

II. Wood-boring insects

Termites

The most important group of insects injurious to wood are termites. The ground dwelling termites or subterranean termites usually attack wood which is in direct contact to the ground or adjacent to crevices in masonry or concrete, through which they travel to reach their food. They have a fixed nest from which the workers move out in search of wood and to which they return with their spoil. They build earth-like runways over brick, stone and concrete foundations to reach wood. They require a constant supply of moisture for their existence. The presence of subterranean termites in wood may not be discovered until the more seriously attacked pieces of wood begin to show definite evidence of decomposition. The common species are *Coptotermes havilandi* and *Coptotermes gestroi*.

The wood-dwelling termites are entirely wood inhabiting, never entering the ground, and require no moisture other than that which they can derive from the wood itself. At the time of swarming, the alates or winged reproductives enter the wood directly from the air. Then they excavate galleries in the materials. Infestation is frequently overlooked especially in the early stages of the attack. The major species are *Coptotermes domesticus*, *Coptotermes thailandis*, and

some *Glyptotermes* spp.

Powder-Post beetles

This group of insects infest wood under a wide range of conditions. They attack softwoods as well as hardwoods, heartwood as well as sapwood, and green logs as well as seasoned wood. The larvae or grubs of these insects bore through wood for food and shelter, leaving the undigested parts of the materials in the form of a fine powder. Since the larvae work in the inner portion of the wood, considerable damage has already occurred before it is discovered.

Amongst the most important families of wood-tunnelling larvae are the Lyctidae and Bostrichidae. The species *Minthia rugicollis* (Walker) of the family Lyctidae causes extensive damage to wood products with high starch content. The adults of this species are only about 1/8 inch long and have brown wings covered with yellowish scales. The damage is accordingly confined to the sapwood of seasoned wood (moisture content 6–30%). The following timbers are known to be susceptible to attack by *Minthia rugicollis* (Walker); Artocarpus, bamboo, Bombax, *Hevea brasiliensis* Muell. Arg, for example.

The species *Lyctus brunneus* are also common. The young larvae, when hatched, are about 0.65 mm long and 0.23 mm wide and they are creamy-white in colour. They usually attack bamboo, Bombax, and pine.

Major Bostrichid beetles are *Heterobostrychus aqualis* or wood-borer and *Dinoderus minutus* Fabricius or bamboo-borer. Another important wood-borer is *Stromatium longicorne* of the Cerambycidae family. These insects are important pests in Southeast Asian countries. Great damage is done by the larvae which bore their galleries into the wood. *Heterobostrychus aqualis* prefer the sapwood of certain woods which have poor natural decay resistance and high moisture content (> 30%). *Dinoderus minutus* have the common habit of reducing wood to powder. The larvae bore their tunnels parallel to the long axis of the wood and usually occur just beneath the inner walls. The tunnels are filled with tightly packed frass. The outer and inner skins of the wood remain intact until they are so fragile that they rupture under a slight stress.

III. Wood-inhabiting micro-organisms

Microbiological growth is one of the most deleterious factors in the deterioration of wood. Architectural structures and wooden artefacts exposed out of doors are most prone to micro-organism attack because they usually become wet. Decay is most prevalent in wood in direct contact with moist soil or in locations where moisture collects and cannot readily evaporate. It is also prominent in wood exposed unpainted to the weather. The decay process usually proceeds when the moisture content rises above the fibre saturation point. Extensive damage sometimes occurs in interior artefacts where the moisture content of the wood becomes abnormally high.

Microbiological action on wood is a cause of numerous undesirable situations, for instance, loss in water repellency, loss in strength and discolouration. Decay fungi disintegrate the cell walls and thereby change the physical and chemical characteristics of the wood. The normal colour of the wood is more or less modified. Microbiological activities often darken and disfigure the exterior surface of wood. The decomposition of the wood by micro-organisms usually causes shrinkage, warping and cracking. The strength and density of the wood is reduced. The wood is friable, light and falls to powder under pressure.

Microbiological deterioration of wood is attributable to fungi, bacteria, algae, and lichens. Frequently occurring fungi on wood are *Trichoderma* spp., *Aspergillus* spp., *Aureobasidium* spp., *Penicillium* spp., *Cladosporium* spp., *Fusarium* spp., *Rhodotorula* spp., and several unknown species. Many fungi are cellulolytic, that is capable of causing the breakdown of cellulose through the action of enzyme systems. Some of them are able to produce organic acids.

Algae and lichens are densely found on exposed and unprotected wood. Their growths are always associated with moisture retention. It was found that the number of micro-organisms is greatest in the rainy season.

CONCLUSION

The major causes of deterioration of wooden artefacts

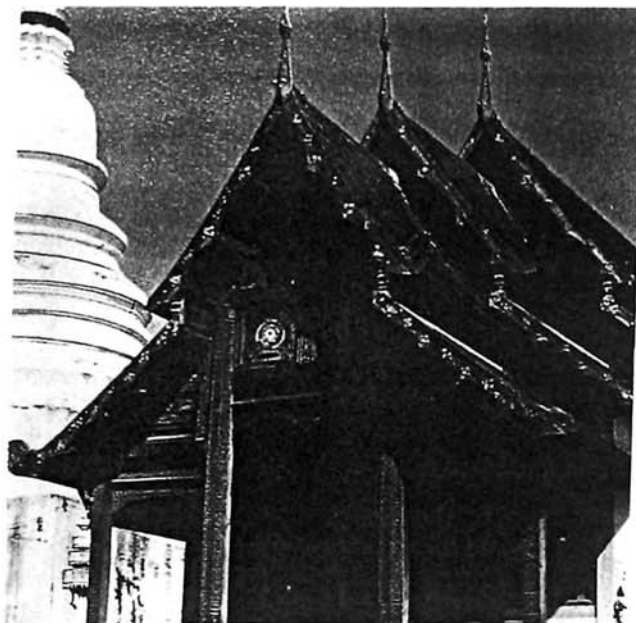
and wooden buildings in Thailand are climate, solar radiations, insects and micro-organisms. The tropical rainforest has proven to be a severe environment for both organic and inorganic materials. Moisture, through its direct action, or otherwise, is the prime agent in tropical deterioration. In addition, the short wavelengths of visible and ultraviolet radiations are powerful enough to disintegrate wood surfaces. The presence of insects and micro-organisms often cause extensive damage.

These problems are serious and require urgent intervention. The application of appropriate water-proof materials and wood preservatives is, therefore, the most efficient method. A series of experiments to solve these problems is under way. The project needs continuous and long-term observations in order to get adequate information

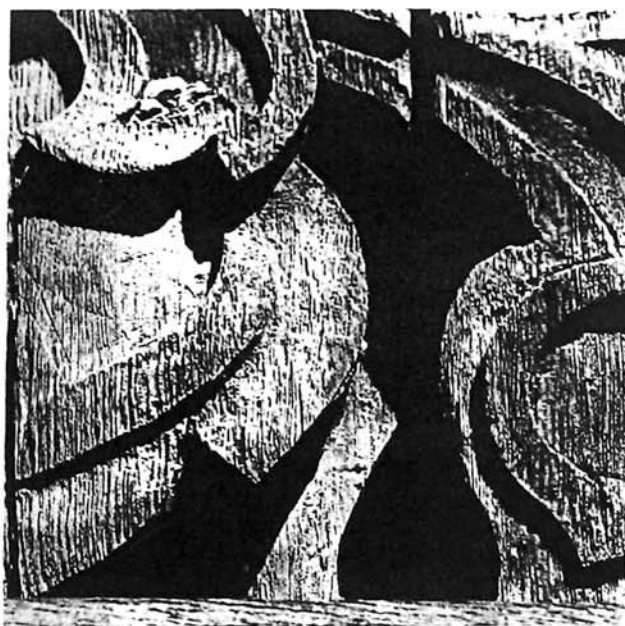
For historic buildings, planning for the restoration processes should be carefully undertaken beforehand. Consultation among conservation scientists, architects and restoration engineers is essential. There should be sufficient preparation in the study of various problems in restoration so that there will be enough data to establish a work plan.

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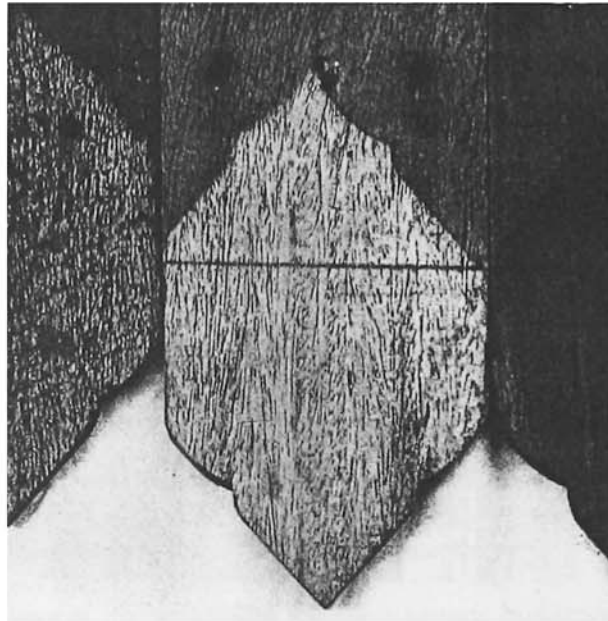
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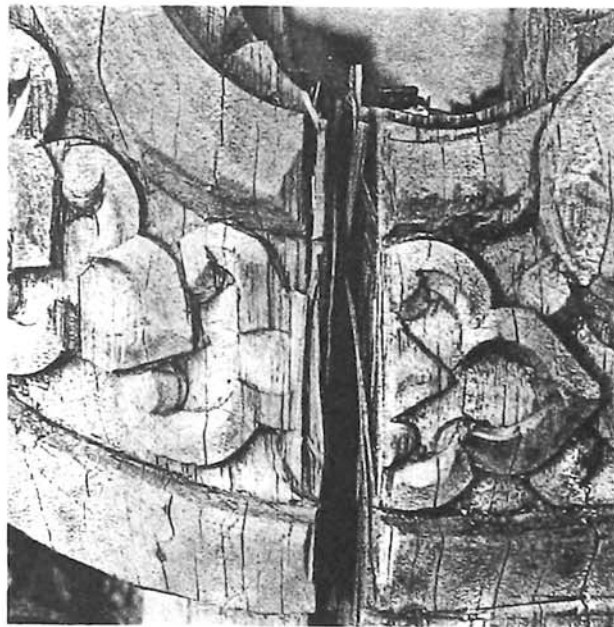
Wooden building



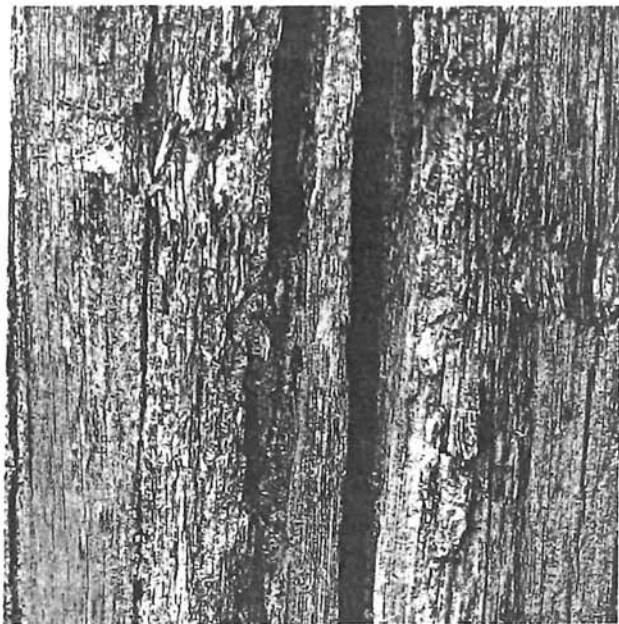
*The heat of direct sunshine accelerates
the disintegration of exposed surfaces*



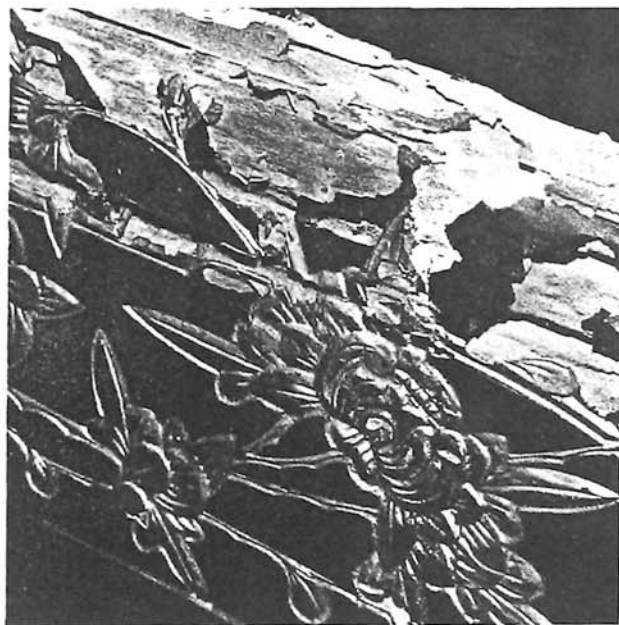
Colour changes on the surfaces of exposed wood



Damage caused by changes in humidity



The decomposition of wood by micro-organisms



Wood-dwelling termites excavate galleries in artefacts

The logo for SPAFA Affairs is a dark, textured square. The words "SPAFA" and "Affairs" are written in a white, serif font, stacked vertically in the center of the square.

SPAFA Affairs

March 22–April 2 SEAMEO-SPAFA Workshop on Development of Teaching Materials for Visual Arts and Crafts Education in Southeast Asian Elementary Schools.

To fulfill the needs of art educators in Southeast Asia for visual art instruction materials in elementary schools SPAFA organized a workshop in Manila at the SEAMEO-INNOTECH headquarters, Diliman, Quezon City.

This workshop is part of a SPAFA programme for Research on Textbook Development for Arts Education in Southeast Asia (S-R 281) which received financial cooperation from UNESCO.

Twelve experts in art education from six SPAFA member countries, with the guidance of resource persons, shared information on the innovative methods developed for the visual art curricula and teaching in elementary schools. For eight days they worked together towards the creation of appropriate

instruction methods and materials which can be applied to SPAFA member countries. Members not only produced the designated outputs, but also, by their participation will accelerate intra-country cooperation as well as intra-SEAMEO/Centre/Project cooperation.

Professor Khunying Maenmas Chavalit, SPAFA Library and Documentation Officer, represented the Centre at the opening session. She emphasized the role of art education in development of human resources and thanked SEAMEO-INNOTECH and the Bureau of Elementary Education, Department of Education, Culture and Sports for their excellent cooperation.

SPAFA Performing Arts Specialist at the International Asian Dance Seminar in Seoul

As one of the founders of the Asian Dance Association with its headquarters in Seoul, South Korea,

SPAFA Senior Specialist Assoc. Prof. Dr. Chua Soo Pong was invited to deliver a keynote speech for the international seminar "The Role of Asian Dance in the World" held in Seoul 29th–31st May 1993. Commemorating the 10th Anniversary of the Asian Dance Association, the organizer also presented an Asian Dance Festival and International Ballet Festival featuring leading Asian choreographers and dancers during the historic event.

Assoc. Prof. Dr. Chua's speech traced the development of western political and economic dominance of the world stage during the hundreds of years before the Second World War and examined the changes in social cultural spheres in Asia since then. The new wealth in Asia, the result of systematic industrialization and upgrading of education in the last decade has provided an opportunity for Asians to express their new confidence in cultural expressions.

Asian Dance in this context, gains greater appreciation within the region and internationally. However, Assoc. Prof. Dr. Chua noted that while Asian dance has a long history and significant religious and social functions, Asia has not developed a market economy which can effectively promote the arts, and neither is dance taken seriously and incorporated in formal education or higher education. He argued that in the 21st century, Asia is likely to be more aware of scholarly study of dance. Asian dance traditions will be enriched by the dynamics of modern society and receive greater international appreciation.

Other Asian dance scholars who spoke at the International Seminar included Dr. Sal Murgiyanto from Indonesia, Prof. Kim Ok Jin from Korea, Madam Miki Yoko from Japan, Prof Dong Xi Jiu from China, Madam Ligaya Fernado-Amilbangsa from the Philippines. They discussed the role of Asian dance in the world, universal values in Asian dance, the roles of Korean dance, Indonesian dance in the world forum, and other topics related to Asian dance.

Over 200 Asian dancers participated in the events organized by the Asian Dance Association and Madam Oh Hwa Jin, a highly respected Korean dance educationalist was re-elected as the president of the 10 year old association.

SPAFA Specialist in Archaeology and Experts Consult on Angkor

A consultative meeting of experts on

Angkor was held in Siem Reap, Cambodia, at the UNESCO office from April 1-4, 1993. Participants included representatives from 16 institutions of both government and non-government organizations. Site inspection trips were also provided for in situ discussions.

In reviewing previous research and trainings, the experts felt the need for a master plan as an urgency to govern specific activities such as restoration, excavation and ground surveys. In this connection, the Zoning and Environmental Management Plan (ZEMP) project was established, following the inclusion of Angkor on UNESCO's list of World Heritage Sites and on the list of World Heritage in Danger. ZEMP is financed by UNDP and SIDA (Swedish International Development Agency) with in-kind contributions of technical assistance and equipment from the Angkor Foundation of Hungary, United States National Park Service, the International Union for the Conservation of Nature and the Fine Arts Department of Thailand.

The immediate objective of the project is to draw up a basic zoning and environmental management plan for the entire site of Angkor. This will contribute to the socio-economic development strategy of the country, which will reinforce the potential for tourism development and the exploitation of renewable natural resources through the preservation of the environment of the Angkor Site together with its historic monuments and archaeological material culture. The plan will also serve as a basis for the formal delimitation of the

Angkor Archaeological Park and the buffer zones which the Cambodian authorities are required to submit to the World Heritage Committee.

Participants were invited to examine GIS (Geographic Information System) equipment at work at the UNESCO office in Siem Reap. Cambodian students are being trained on this course.

Site inspection was conducted in situ for discussion of many topics such as at Neak Pean, North Baray and West Baray on hydrology and the problem of water supply, Baphuon and Pre Rup on soil mechanics and related engineering problems and at Angkor Wat on vegetation, moulds, bacteria and problems of surface treatment in stone conservation.

Mr. Pisit Charoenwongsa, SPAFA Senior Specialist in Archaeology, participated in the meeting. SPAFA had proposed to UNESCO to train managers and administrators in restoration. Mr. Charoenwongsa was informed by Miss Minja Yang, Head, UNESCO Task Force on Cambodia and Head, Angkor Unit that SPAFA's proposal was approved by UNESCO with some amendments in relation to the number of trainees.

SPAFA Consultative Meeting on the World Encyclopedia of Contemporary Theatre in Southeast Asia

Funded by the Japan Foundation, SPAFA organized a Consultative Meeting for the World Encyclopedia of Contemporary Theatre in Southeast

Asia at the Japan Cultural Centre in Bangkok, from the 1st-6th June, 1993.

In 1985, during a Congress of UNESCO's International Theatre Institute held in Toronto, at a gathering of theatre experts from all over the world, the first formal editorial meetings of the World Encyclopedia of Contemporary Theatre were held. There were five scholars from North America, six from Europe and another seven from other parts of the world—Latin America, Africa, the Middle East, and Asia/Oceania.

The World Encyclopedia of Contemporary Theatre Editorial Committee has been seeking leading institutions in various regions to co-operate with, in order to engage in this largest international publishing venture in world theatre. SPAFA was approached by its Executive Editor Prof. Don Rubin of York University, Canada, to be the institution co-ordinating for the Southeast Asian region.

Eight prominent scholars in Southeast Asia were invited to participate in the meeting. They are: Mr. Mohd Zefri Ariff (Brunei Darussalam), Mr. Saini Kosim (Indonesia), Mr. Bouphe Bounleuane (Laos), Assoc. Prof. Dr. Solehah Ishak (Malaysia), Dr. Nicanor G. Tiongson (Philippines), Mrs. Marisa Saenkulsirisak (Thailand), Mr. Hoang Su (Vietnam).

Prof. James Brandon from the University of Hawaii, is the Editor of the Asian volume of the encyclopedia. He presented a slide show sharing with the participants his past experiences in research on theatre in

the region. Prof. Don Rubin, the Executive Editor gave the background of the enormous project and urged participants to fully co-operate with the Editorial Committee in this significant undertaking. Two Australian theatre scholars, Mr. Michael Louric and Mr. Paul Dowsey attended the meeting as observers. Assoc. Prof. Dr. Chua Soo Pong, who chaired the Consultative Meeting, was elected Associate Editor of the Asian volume of the encyclopedia.

Miss Yoko Sakamoto, Director of the Japan Cultural Centre congratulated SPAFA for the initiative and viewed it as a new step forward in the direction of active international co-operation among cultural institutions in the region. She said the Japan Foundation is pleased to be able to support a programme of this nature. Dr. Padoongchart Suwanawongse, Deputy Director of SEAMES was also invited to speak at the opening ceremony. He urged the scholars to work closely and produce a new philosophical framework to examine the dynamic contemporary theatre in the region.

SPAFA Centre Director Prof. MC Subhadradis Diskul in his closing address expressed SPAFA's gratefulness for the support given by the Japan Foundation and Japan Cultural Centre Director Miss Sakamoto and Deputy Director Mr. Katsumi Kakazu. He is convinced that the Asian volume of the World Encyclopedia of Contemporary Theatre will be published as scheduled as the participants have discussed at length their ideas with passion and articulated all aspects of theatre in their countries in detail.

HRH Princess Maha Chakri Sirindhorn of Thailand Graciously Presides over the Inauguration of the SPAFA Building

On 12th June 1993 HRH Princess Maha Chakri Sirindhorn graciously presided over the inauguration of the SPAFA Building.

In attendance at the ceremony were representatives from SEAMES, the SPAFA Governing Board, donor countries, associate institutions, the diplomatic corps, and the Ministry of Education, Thailand.

SPAFA Director Prof. MC Subhadradis Diskul, in a speech to mark the occasion, gave the background of the Regional Centre and the new SPAFA building. Associate Professor Kamthon Kulachol introduced SPAFA's benefactors to the Princess, who presented them special awards for their contributions.

SPAFA's benefactors include: SPAFA member states; the Government of Canada; the Government of France; the Government of Japan; the Government of Australia; the Government of the U.S.A.; UNESCO; ICCROM; the Asian Cultural Council; the Japan Cultural Centre; the Lee Foundation. Benefactors from Thailand include: The Government of Thailand; Bunjurd and Khunying Savali Cholvijran Foundation, Jim Thompson Foundation; Siam Commercial Bank; the Education and Public Welfare Foundation; Bank of Ayudhya; Industrial Enterprises Trading Co. Ltd; Takerg Insurance Co. Ltd; Bangkok Bank of Commerce; Thai Farmers Bank; Toshiba Thailand Co.

Ltd; the Arts Alumni Association of Chulalongkorn University; Siam Industrial Commercial Development Corp. Ltd. Prof. MC Subhadradis Diskul also loaned to the Centre library his collection of valuable and rare books.

After the presentations, Princess Sirindhorn toured the building with Prof. Diskul and Khunying Maenmas Chavalit, SPAFA Library and Documentation Officer, accompanied by Dr. Ruben Umaly, SEAMES Director and Dr. Ruang Caraeonchai, new SPAFA Director and other dignitaries. The Princess was shown the special display of Southeast Asian archaeological artifacts and crafts, the library and documentation unit, publications unit, and the applied science laboratory.

**SPAFA Performing Arts Specialist
at UNESCO Meetings
16th-17th and 28th-29th June 1993**

SPAFA Senior Specialist in Performing Arts, Assoc. Prof. Dr. Chua Soo Pong was invited by UNESCO for the Consultative Meeting on Saving the Intangible Cultural Heritage held on the 16th-17th June and the Round Table "Artists Across Frontiers" on the 28th-29th June 1993.

In the Consultative Meeting on Saving the Intangible Cultural Heritage, the importance of preserving and revitalizing the intangible cultural heritage, such as traditional and popular forms of folklore expressed through music and dance, was discussed by about 50 academic experts, directors of research institutes

and representatives from foundations.

The working paper entitled "New Perspectives," which outlines possible directions for UNESCO's programme in the protection of the intangible cultural heritage, was written by Prof. Serge Gruzinski.

In the past, according to the "New Perspectives" paper, UNESCO's activities in this field were too scattered and perhaps too over-ambitious. Prof. Gruzinski suggests that music, dance, theatre, oral traditions and languages could be priority areas, with urgent short and medium-term action foreseen for the protection of those largely rural cultures which are most fragile and at most risk of disappearing.

Other sectors could be added in the later phase, Prof. Gruzinski suggests; UNESCO might extend its actions to the new popular cultures that are emerging, especially in urban areas, as a result of the sweeping political, social and cultural changes that have taken place in recent years.

Five pilot projects were presented and discussed during the meeting. The paper presented by Vietnam concerns the studies and revitalization of Hue traditional and popular culture. It would also study the ancient system of education in Hue as well as features of the Royal Court.

The other four pilot projects concern the safeguarding and revitalization of traditional and popular cultures in Niger and Mexico; the setting up of a Budapest-based network of regional

institutes in Central and Eastern Europe; and the organization of regional training courses on the collection and revitalization of traditional Arabic music and dance at the newly-opened Centre for Arabic and Mediterranean Music in Tunis.

The Niger project, for example, involves the safeguarding and revitalization of traditional music through study, training and cultural exchanges, with traditional music itself being the source of these revitalization activities, and not just the target.

This is the first time that a project on intangible cultural heritage is linked to an ongoing UNESCO campaign for the preservation of the physical heritage to projects on tourism, culture and environment carried out under the World Decade for Cultural Development.

Assoc. Prof. Dr. Chua joined the experts from other regions to discuss UNESCO documents and supported the projects tabled at the meeting. He also mentioned that SPAFA will be glad to support the Vietnamese project either by providing technical assistance or arrange the trainees from Vietnam to participate in courses which will help them revitalize Hue traditional and popular culture. He also distributed SPAFA publications and described the missions and projects of SPAFA. The delegates all showed great interest and praised SPAFA's efforts in promoting arts and cultures for Southeast Asia.

On the 28th and 29th June Dr. Chua was again invited by UNESCO, 'his

time to attend the Round Table "Artists Across Frontiers." Together with the Ambassador of Romania to UNESCO, H.E. Mr. Don Haulica, he was assigned to comment on the Keynote speech delivered by the Director of the British-American Arts Association, Madam Jennifer William.

The objectives of the meeting are:

1) to reflect on issues that have led to the formulation of the "Artists Across Frontiers" programme. Reflection of this kind is integral to UNESCO's role as an agency for the promotion of international intellectual co-operation.

2) to help orient UNESCO's ongoing activities for the promotion of the arts carried out under its regular programme, i.e. the programme approved every two years by UNESCO's General Conference. The "Artist Across Frontiers" initiative has been designed by the International Fund for the Promotion of Culture (IFPC) to complement these activities.

3) to examine the "Artist Across Frontiers" programme itself, consider approaches that can improve and strengthen it and begin to develop joint cultural settings other than their own.

This "Artist Across Frontiers" programme is designed to help artists throughout the world broaden their skills and enrich their vision through exposure to cultural settings other than their own.

The programme being defined, in consultation with non-governmental organizations, foundations, associations

and individual specialists is based on:

1) Information services, in the form of a data-base covering published directories, repertories, documentation and counselling services available to artists;

2) Financial support to artists through a programme of UNESCO-ASCHBERG bursaries and travel grants for further training purposes;

3) Networking, through action projects launched in co-operation with existing transnational exchange and co-operation networks;

4) Inter-cultural workshops for further training and professional enrichment.

Assoc. Prof. Dr. Chua took the opportunity to explore funding possibilities and had long discussions with Mr. Khalfan Amal Mohair, Director of Arts and Cultural Institute of the United Arab Emirates; Mr. Peter Blackman, Head, Cultural Division Unit of the Arts Council of Great Britain; Mrs. Ann Engel of the Prince's Trust; Mr. Ulf Horak, Director, Ministry of Cultural Affairs of Denmark; Mrs. Tuvlikki Karjalainen, President of the Arts Council of Finland; and Mrs. Prudence Skene, Director of the Arts Foundation. He will communicate with the institutions they represent and develop formal linkage in the field of performing arts.

SPAFA welcomes Dr. Ruang Chareonchai, New SPAFA Director

On the 1st July 1993 professional and general service staff welcomed

SPAFA's new Director Dr. Ruang Chareonchai.

Dr. Ruang's appointment reflects a period of development and progress for the Regional Centre; his tenure is valuable at a time when professional and general service staff are poised to pursue strategic planning goals that will cultivate the capabilities of the Regional Centre.

Dr. Ruang began his studies in education at Ban Somdej Teachers College, Bangkok in 1950. He continued his education in 1954 at Ohio State University, the United States, with a B.Sc. in Industrial Education. In 1962 he received his Ph. D. in Secondary and Teachers Education from the same university. Over his career, his work has taken him to Washington D. C., the USSR, Singapore, Indonesia, Canada, the UK, Nigeria, Malaysia, Taiwan, France, Guyana, the Philippines and Japan.

Among his special assignments he has been director to several secondary school projects in Thailand; he has been a visiting lecturer at the University of Alberta Canada; and has been consultant to the World Bank in teacher education projects in Indonesia and the People's Republic of China.

Dr. Ruang has a distinguished career as teacher, published scholar and educational administrator. Dr. Ruang previously was Secretary General of the Office of the Private Education Commission, Ministry of Education, Thailand from 1990-1992. A veteran of the Ministry of Education, among the high level posts he has occupied within the Ministry include Deputy

Permanent Secretary for Education,
Secretary General of the Office of the
National Culture Commission, and
Inspector General of the Ministry.

**SPAFA Senior Specialist in
Performing Arts attends
International Amateur Theatre
Summit, Toyama, Japan 19th-21st
July, 1993**

SPAFA Senior Specialist in Performing Arts, Assoc. Prof. Dr. Chua Soo Pong attended the International Amateur Theatre Summit from the 19th-21st July 1993 in Toyama, Japan, jointly organized by the International Amateur Theatre Association, Nippon Amateur Dramatic Association, Toyama Prefecture Government and the Agency of Cultural Affairs of Japan, as one of the keynote speakers invited to discuss the range of issues facing non-profit making theatre in the world, with special emphasis on its educational roles.

Mr. Hugh Lovegrove, President of the International Amateur Theatre Association spoke on the European situation while Mr. Mort Clark president of the North American

Regional Association of Amateur Theatre expressed his views on the theatre scene of North American and Latin America. The French speaking world was represented by Mr. Jacques Lemaire, a noted director and critic based in Paris and Mr. Hiroshi Kobayashi provided the Japanese perspective. Madam Pru Kitching, Secretary General of the International Amateur Theatre Association, discussed the problems she observed in the many events initiated by the organization she represents. Assoc. Prof. Dr. Chua's focus was on the Southeast Asian community theatre and their social and educational functions. He also reported on the various research projects and theatre seminars organized by SPAFA. The summit was chaired by Mr. Chiyomi Hara, an eminent drama critic in Japan.

It was agreed by the participants that theatre, which has advanced with the development of human culture, especially increasingly since the dawn of the Renaissance, was submerged under the great waves of materialism in the last decade, and now seems to have lost most of its fundamental essence in the true sense of the word. The *raison d'être* of

amateur theatre and its importance may be found in the fact that it serves an important educational role for the community and works as a binding cultural force well as stimulates the creativity of the peoples. The International Amateur Theatre Association, formed in 1952, with its headquarters in Copenhagen, now has a membership of approximately 75 countries from 5 continents of the world. It has sponsored international theatre festivals throughout the world.

The discussions centred on the actualities of theatre in each region and identified several fundamental problems in the organization and management of amateur theatre as well as the cultural identity crisis they are facing due the global wave of the pop culture and commercialization of cultural products. The summit concluded that education through theatre and global solidification of amateur theatre are two goals the International Amateur Theatre Association must attempt to achieve in the future. The participants are convinced that this summit will stimulate and encourage those who are concerned with amateur theatre throughout the world.



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