SPAFA DIGEST

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SPAFA OBJECTIVES

- To promote awareness and appreciation of the cultural heritage of the Southeast Asian countries through the preservation of archaeological and historical artifacts as well as the traditional arts,
- To help enrich cultural activities in the region,
- To strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis, and
- To promote better understanding among the countries of Southeast Asia through joint programmes in archaeology and fine arts.

SAAPA DIGEST

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"Binitoon" (Star-like Motif) - painting in acrylic
by Artist Professor Bertoldo J. Manta

The author (middle) examining pottery sherds at Parit Yaani, Johore.

Discoveries and Research

on Ancient Trade Ceramics In Peninsular Malaysia

by Dr Othman bin Mohd Yatim

Plate from Longquan Kilus, Zhejiang (14th century), found at Lembah Bujang, Kedah.

Plate from Sawankhalok, Thailand (14th-15th centuries), found in Melaka.

Most historians of Malaysian history believe that the history of Malaya only began with the founding of Melaka, in 1400 A.D. They argue that no concrete historical evidences dated prior to the formation of Melaka has ever been found. They seem to overlook the contribution of ceramics in dating.

A number of ceramics, dated back to the seventh century, have been found on the Peninsular Malaysian archaeological sites. Despite these finds, literary sources have only made vague references to this region. Not only that, their accuracy has also been challenged.

Ceramics is a category of artifact which is least perishable in tropical climate and corrosive soil. The typological study of ceramic finds can provide vital evidence for the dating of archaeological sites, for the study of the nature of habitation and trading patterns in the early centuries as well as for the cross cultural influences that existed between the countries involved.

This article presents evidence for early trade and cultural relations between maritime countries in East-West trade routes which includes Peninsular Malaysia. Full exploration of the potentials of typological studies on oriental ceramics discovered in Peninsular Malaysia cannot however be implemented as yet. The archaeology of Peninsular Malaysia is still not sufficiently documented for such an endeavour.

Available data from previous excavations suggest, even after very careful consideration, that Peninsular Malaysia only played an intermediary role in the **entrepôt** trade of East-West maritime activities. It utilized available inland river routes on a limited scale.

Although not comparable to the importance of the Mekong, the Menam and other major rivers of Peninsular Southeast Asia, the Peninsular Malaysian river routes did carry most of the wares mentioned in this article. They reached this part of Southeast Asia in transit, destined towards other places and countries.

This role played by the Malaysian river routes can be seen very clearly on the evidence shown by the Pengkalan Bujang. This port, in the Sung and Yuan times, was engaged in the handling of wares from both the Middle East and the Far East. An increasing number of wares came from the Far East during the T'ang, Sung and Yuan times.

The pioneer antiquarian work in Peninsular Malaysia was carried out by Col. James Low in Province Wellesley and Kedah[1] during the second half of the last century. This was followed by the researches of I.H.N. Evans in 1925 *(1932:79-134)* and H.G.Q. Wales[2] in 1940. After the second world war, archaeological work and research remained dormant, except for some archaeological investigations of sites initiated by P.D.R. Williams-Hunt between 1949 and 1951.

In 1954, the excavation of Gua Cha in Ulu Kelantan, by G.De.G. Sieveking, brought this country to the limelight in the archaeological sphere. This site is considered to be the most significant and important for the interpretation of the pre-historic background of Malaysia. It is also the same to other archaeological researches and the reconstruction of the pre-history in the region. As such it is one of the most important sites excavated so far.

Following Gua Cha, sporadic archaeological excavations and investigations were undertaken by Sullivan and student members of the Archaeological Society of the University of Malaya, and the field of interest shifted to the ancient Hindu-Buddhist remains of shrines and temples situated in the Bujang Valley in Kedah. Thereafter, A. Lamb's research in 1954 *(1960)* led to the reconstruction of the Shivaite tomb or temple at Chandi Bukit Batu Pahat.

In 1960, the then Museums Department of the Federation of Malaya sponsored two archaeological excavations at Melaka and Johore Lama[3] in the southern part of Peninsular Malaysia. Both these sites produced huge quantities of ceramics, earthenware, stoneware and porcelain fragments.

The wares found in Melaka, as one would expect, are somewhat dated earlier than those found at Johore Lama. They include many Chinese blue and white pieces of the middle 15th century, the period when the Melaka Sultanate was at the height of its power and prosperity. The wares found in Johore Lama are mainly from the 16th and 17th centuries. Among them are many pieces of Chinese export porcelain of the blue and white type. In all, Melaka and Johore Lama have yielded at least 8,000 fragments of Chinese export ceramics, along with wares from Annam and other Southeast Asian countries.

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It is interesting to note that, among the sherds discovered at Kota Tinggi, Johore, one bears the six-character mark of the Ch'eng-hua reign period *(1465-1487)*, reports Colin Jack-Hinton.

Jack-Hinton asserts that according to John Pope *(Jack-Hinton, 1963:33 and Pope, 1956:107-108)* there are only some thirty known existing odd pieces of blue and white made in the Ch'eng-hua reign. And they are marked with **nien-hao.** Other examples of fragments bearing the Ch'eng-hua **nien-hao** have been found in Ceylon. Furthermore, Jack-Hinton states that John Pope himself has noticed two examples from Kota Batu, Brunei (Pope 1958:267-269).

The fragment from Kota Tinggi is perhaps not one of the finest examples in the period when Chinese pottery reached a level of particular perfection. But Jack-Hinton *(1963:33)* believes that the nature of its clay, the pale shade of underglazed blue, and the calligraphic style of the **nien-hao** all point to the fragment's authenticity.

As a result of his investigation in 1959, A. Lamb carried out another excavation in April 1961, in Pengkalan Bujang *(1961:2112 & 37-17)*, Kedah. This excavation unearthed several thousand fragments of Chinese porcelains. They were mainly green-glazed celadons of Sung and Yuan dates. These wares were mixed with the ceramic produce of Thailand and Indo-China.

Also found were fragments of Islamic glass which were parts of small bottles. This glass, at one time, was widely exported by Egypt and Syria to Southeast Asia. Other significant finds of beads were also encountered. A. Lamb believes that in Pengkalan Bujang there was once a very cosmopolitan trading centre.

In March and April 1962, the Department of Zoology, University of Malaya, staged a six-week expedition, headed by Load Medway,[4]

One of the Sawankhalok jarlets found at Kampung Seberang Tayur, Terengganu.

to Pulau Tioman. The aims of the expedition were purely zoological. But in the course of their investigation of the area's fauna they came across archaeological remains and fragments of ceramics, Chinese and non-Chinese origins. The finds include gritty micaceous and non-micaceous earthenware, gritfree earthenware, brown-buff and green-glazed stonewares and celadons.

Due to their fragmentary nature these sherds regrettably do not yield enough information for reconstruction of the vessels. However, it appears that the majority of the sherds represent small rounded bowls. Among them, Tom Harrison identified the Yueh type green-ware with folded rim, the white **Ch'ing pai** porcelain *(export types)* and a fine Lung-Ch'uan type celadon fragment. He was also able to identify a sherd among the finds as Sawankhalok; he dated it as late as the 15th century.

Was Kedah in the Pengkalan Bujang era only concerned with **entrepôt** trade, or was it also a centre for the interior? Excavation sites in Calatagan, Philippines, and in Sarawak indicate that their inhabitants sought Chinese and other refined ceramics for use as grave furniture. Probably then, some of the Pengkalan Bujang ceramics might have been destined for the same purpose.

It appears that even today some **Orang Asli** tribes *(aborigines)*, like the Senoi, are still using imported ceramics for their burial ceremonies.[5] The origins of this burial practice seem to go back to ancient times. And it certainly deserves further detailed investigation and study.

In comparison with the coastal plains, it is true that our archaeological knowledge of the culturally conservative part of interior Peninsular Malaysia, is still very slight. Future archaeological work will have to explore these areas and it should also be emphasized that virtually all earlier excavations were far too restricted but conclusive enough. A number of ceramics brought ashore by coastal fishing or accidentally unearthed by the villagers provide additional proof of this.

In the late 1930's, two celadon dishes were found by two Malay fishermen in a river a few miles upstream from Serokam in the Sidam

District of Kedah.[6] The dishes indisputably proved to be of Chinese origin. They were well-fired and heavily potted. The colour of the dishes is attractive and characteristic celadon grey-green. The glaze of both vessels is of the hard felspathic variety and is remarkably thick and glossy. There were no traces of cracks.

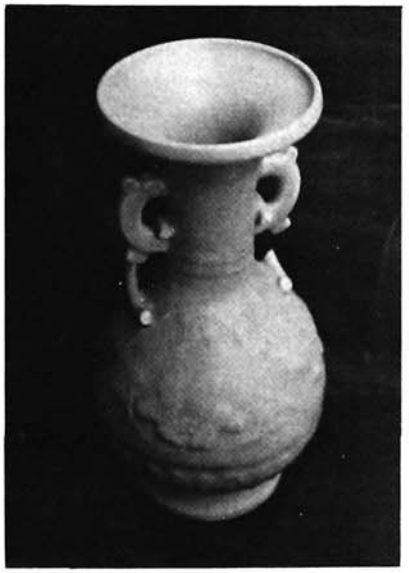
The decoration is incised. The smaller of the two dishes has a freely-drawn floral pattern incised on the centre with vertical grooves on the sides producing a ribbed effect. The larger one has a central dragon design with a carved band of leaves around the sides.

On stylistic grounds B.A.V. Peacock *(1959:35)* is inclined to date both pieces to the beginning of the Ming Dynasty. In 1982 one celadon dish was discovered when it stuck to the net of a fisherman in Tanjung Dawai, Kedah.

A further important chance discovery of a buried hoard of ceramics, both stoneware and porcelain, was made in October 1960. A party of Malay workmen found the ceramics while digging a drainage ditch at the edge of a wet rice field near Kerubong,[7] seven miles to the north of Melaka town. The porcelain typologically consists of three main groups: monochromes, blue and white, and polychromes. There were also glazed and unglazed stonewares among the finds.

Among the many export wares found in Southeast Asia there is one large group to which many of these Kerubong pieces belong. This group is now recognized as Annamese or Vietnamese blue and white porcelain. Vietnamese blue and white wares were made and exported for a long period of time, right through the Ming Dynasty and probably until the end of the 17th century.

In 1974 a farmer in Kemaman, Trengganu, while digging a post hole for his cattle shed, came across five pieces of ceramics at a depth of about 1.5 meters. Three of these pieces are small Chinese celadon jarlets while the other two are Sawankhalok brown bottles. This discovery was first reported, in early 1976, to the Muzium Negara. Oswald A. Theseira, the museum's Curator of Pre-history at that time, investigated the site. The result of his investigations has been published in the **Federation Museums Journal** (1976).



Above: Ring-handled vase from Longquan Kilus, Zhejiang *(14th century)*, found in Pahang.

Below: Fragments of a bowl found at Pulau Tioman, Pahang.

How did these ceramics, from distant countries, such as India,[8] China and other Southeast Asian countries, manage to find their way to the sites mentioned above? Undoubtedly, their presence can be attributed to trade contacts and consequent cultural and political influences in the past.

Delicate Sung wares achieving unrivalled quality were for centuries very much in demand throughout Southeast Asia, and as far west as the east coast of Africa and the Middle East. Like their early Persian and Arab counterparts sailing from the Persian Gulf, Indian and Chinese traders were also drawn by the rich and unique produce of Southeast Asia. They stimulated trade in Peninsular Malaysia both in terms of maritime and overland trade routes. Ceramic finds of Peninsular Malaysia cannot be understood without reference to these developments.

With the exception of the excavations at Pengkalan Bujang, none of the earlier Peninsular Malaysian excavations was specifically planned in search of ceramics. Ceramic finds represent a by-product of these excavations. Even at Pengkalan Bujang, ceramics remained of secondary importance.

Although H.G.Q. Wales had visited the site in 1936, and A. Lamb in 1953, the excavation took place

Top: Blue and white plate (late Ming, late 16th or early 17th century), found at Johore Lama, Johore. A similar piece *(fragments)* has been found at Parit Yaani, also in Johore.

Left: Bowl from Longquan Kilus, Zhejiang *(14th century)*, found at Lembah Bujang, Kedah.

only in 1961. This was after A. Lamb had completed excavations, started in 1959, and reconstructed the Chandi Bukit Batu Pahat.

The 1970's saw the increased participation of local scholars in the research of ceramics discovered from Lembah Bujang. Leong Sau Heng of the History Department, University of Malaya, has analyzed, for her M.A. thesis, the types of ceramics found at Lembah Bujang. She excavated with B.A.V. Peacock. In the late 1970's and early 1980's Nik Hassan Shuhaimi of the Universiti Kebangsaan Malaysia, together with his students, also carried out excavations at a number of sites in Lembah Bujang. Among the other artifacts they discovered were ceramics. The M.A. thesis submitted by the author to the University of Durham in 1978 also analyzed ceramics from Lembah Bujang and other sites in Peninsular Malaysia.

In the 1980's ASEAN museums closely cooperated in archaeological researches and excavations. Their project was carried out at Sungai Mas in Kedah. The team, comprising museum personnels from Negara Brunei Darussalam, Indonesia, Malaysia, the Philippines, Singapore and Thailand, discovered Chinese as well as Middle Eastern ceramics. Nik Hassan Shuhaimi *(1986:288)* reports that Chinese ceramic fragments found in Sungai Mas dates back to the T'ang and Sung period.

The ceramics found during controlled excavations or by chance discoveries are still being reported in various journals.[9] But no attempt has, so far, been made to study them comprehensively, i.e., in relation to ceramic finds in other parts of Southeast Asia and the Far East.

Although Michael Sullivan *(1962:61-75)* produced a summary survey of the ceramic finds in Peninsular Malaysia, it only took the form of a brief report. The typological approach was sadly neglected, if not overlooked.

A survey of currently available publications relating to ceramics in Peninsular Malaysia leaves one with the superficial impression that the natives of Peninsular Malaysia did not know how to appreciate the use of porcelain in their daily lives. This also explains why, in terms of the export ceramic finds which are both Chinese and Southeast Asian origins, Peninsular Malaysia is not mentioned in the same league as those of the Philippine and Indonesian islands. The only explanation for this, is that no major excavations have thus far been conducted in Peninsular Malaysia. Excavations made are not

comparable in importance to those at some celebrated sites, for example, the Calatagan in the Philippines and Kota China in North Sumatra.

No thorough archaeological investigations have yet been undertaken in the interior parts of Peninsular Malaysia. It is highly desirable that more investigations in this area should be undertaken in the near future to ascertain the rightful place of Peninsular Malaysia in terms of trade ceramics.

In this connection the importance of underwater archaeology cannot be ignored. The step taken by the Fine Arts Department of Thailand to salvage a few sunken ships in the Gulf of Siam is a decisive one in the right direction. Incidentally, a similar project has been initiated in Peninsular Malaysia, but it is still in an early stage.

In the future, a general survey of the Straits of Melaka must be carried out. The recent offer, from the Fine Arts Department of Thailand through SPAFA, to train personnel from Museums of Southeast Asian countries in this field must be welcomed.

The same Department has estimated that there are about 40 sunken ships still lying on the seabed in the Gulf of Siam.[10] Expectations for the Straits of Melaka and South China Sea can be just as high.

As far as Peninsular Malaysian ceramic studies are concerned, both in terms of archaeology and making relevant materials available for study from both public and private collections, one thing is certain: a great deal more research work is required for the whole period of export ceramics.

FOOTNOTES

1. For an account of several stone inscriptions found in Province Wellesley on the Peninsular of Melaka, see Low, J. *(1848)*, pp. 62-66; and *(1849)*, pp. 247-249.
2. Wales, H.G.O. *(1940)*, pp. 1-85; and *(1947)*, pp. 1-11, Alastair Lamb notes that although Wales had done pioneering research in this field "he often failed to publish his material in anything like an adequate way, so that much of what he discovered we must still see through his eyes only, not having been supplied with plans, sections, sketches or photographs". Lamb A., *(1961)*, p. 70.
3. Cf. Matthews, John, *(1961)*, pp. 237-242; Jack-Hinton, Colin *(1963a:24-30)*, Solheim W.G.II and Green, E., *(1965)*, pp. 1-75.
4. Cf. Medway, Lord, *(1962)*, pp. 56-63. For a recent study, see Southeast Asian Ceramics Society, West Malaysia Chapter *(1985)*.
5. General information obtained from the Director-General of the Department of Orang Asli Affairs.
6. Cf. Peacock, B.A.V., *(1959)*, pp. 33-35. The dishes were initially purchased by the First Prime Minister of Malaysia, who was then the District Officer of Kuala Muda District. They are now displayed in the Kedah State Museum, Alor Star. The writer wishes to thank Y.A.M. Tunku Abdul Rahman, the First Prime Minister of Malaysia, for graciously agreeing to be interviewed and for the hospitality extended to him during his visit to Penang.
7. Cf. National Museum, *(1961)*, pp. 37-39; Matthews, John, *(1961)*, pp.239-241. The finds were sold to an antique dealer the day before the Director of Museums visited the site, but it was fortunately possible to trace the dealer and to recover the articles, some of which are now preserved in the Muzium Negara. It is interesting to note that a hoard of ceramics of similar nature had been accidentally unearthed earlier by a Malay farmer in Johore Lama, see Beamish, A., *(1955)*, pp. 2-8. Another hoard was discovered at Parit Yaani *(also in Johore)* in 1979.
8. Since it merits separate and detailed treatment, it will not be mentioned in this paper. However, the writer realizes that both Chinese and Indian cultural influences are equally important to the Malaysian society.
9. Some of the finds are not illustrated and this makes typological studies of the finds more difficult. For example, I.H.N. Evans, *(1932)*, pp. 205-206, reports that six or seven Chinese celadon dishes were discovered by the Malays at Sungai Serai, Pahang. The last owner of the finds was Mrs. C.J. Windsor, but her present whereabouts is unknown.
10. For more details about the ceramics found on board the sunken ship near the Gulf of Siam, see Roxanna M. Brown *(1975)*, pp. 356-370.

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Some Megalithic Finds in West Timor, Indonesia

by Haris Sukendar Djojowasito

The megalithic sites in West Timor, particularly in the Regency of Belu, are situated nearly 65 kilometers to the northeast of Atambua. They are about 900 metres above sea level. Among other sites are those at Kewar, Watuloto and Duarato, which can be reached by car. In Lewalutas and Kiragawalariki Kobakoliarisasi, the sites are so isolated they can only be reached by foot.

Megalithic finds in West Timor are usually round or oval stone structures. Square platforms, made of stone slabs or corals, can also be seen. They are generally classified as: stone enclosures, stone altars, stone terraces, menhir statues, upright-stones, pillars with the human face decorations, and others.

Dead as well as living monuments and sites, which have retained "the living megalithic tradition", were encountered in West Timor. Some dead monuments exist in

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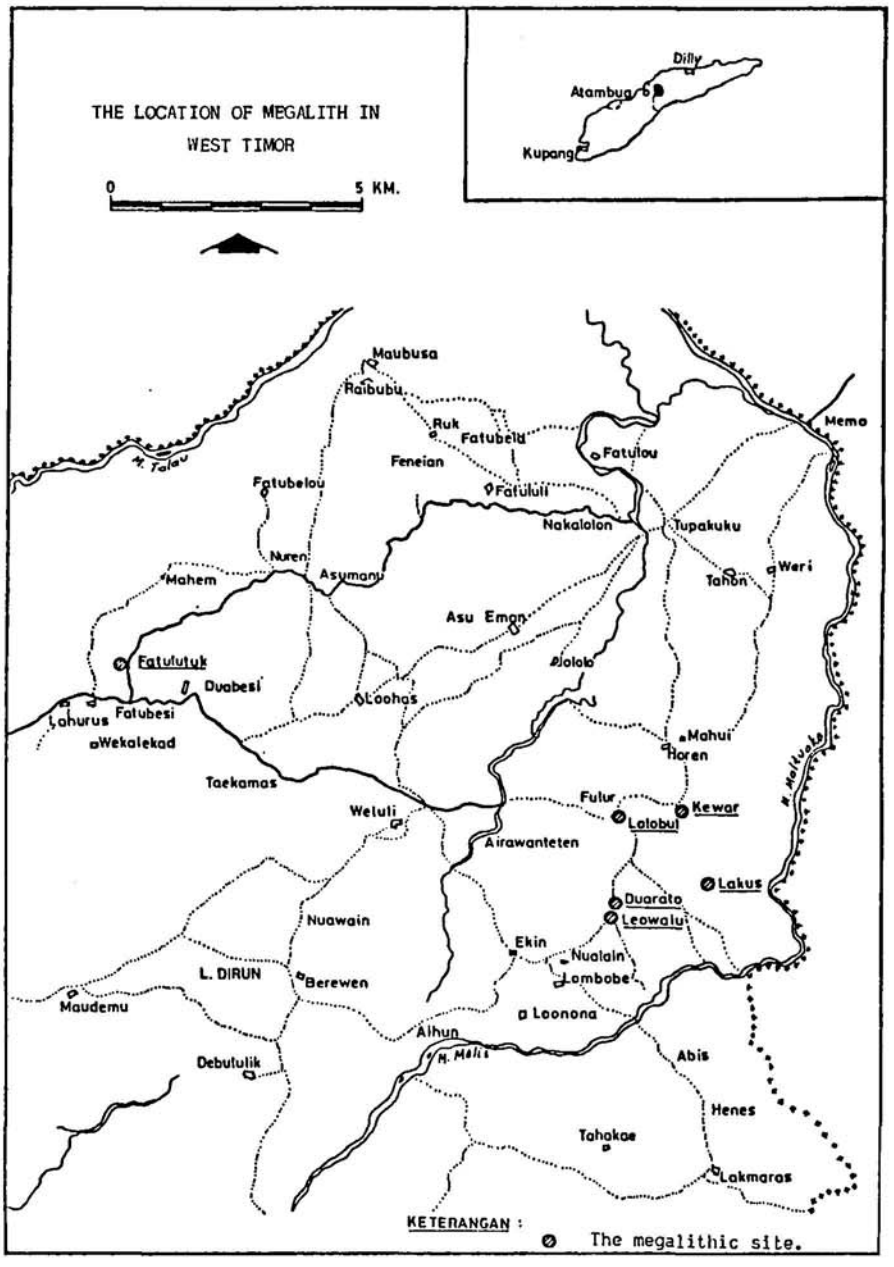
A menhir statue from Kewar, West Timor.



Kiragawalariki Kobakoliairasi, Lewalutas District, and they are usually located atop high hills which are difficult to climb. On the other hand, living monuments and sites, where the communities have moderately developed, can be found both in Kewar and Lewalutas.

KEWAR

Kewar is a small village located at the border of West and East Timor. The site complex is separated from the village by a small road,consisting of paved stone slabs. The road is directed to offering places located in the eastern part of the site complex.

This complex pattern is similar to that of the Nias and the Sumba islands, where many megalithic complexes are separated by a small road directed to offering places. The local people build their houses on both sides of the small road. These offering places are usually located at the end or at the centre of the complex. They are either square, round, or oval yards.

The megalithic site at Kewar is 900 meters above sea level. It is usually covered by clouds in the mornings when it is very cold. On both sides of the terrace stairway are houses facing various directions. Some face the offering place, known as **Ksadan,** while others face elsewhere. Recent investigations have revealed a continuous line of occupancy in the site.

In front of the Kewar complex, in the centre of a wide yard, is a round platform made of stone slabs. Still in good condition, this platform contains primitive stone statues facing the northeast.

Menhir Statues

A **menhir** statue consists of a head and a body without legs. Its arms are carved straight down in low relief. The **menhir's** eyes are almost circular and short. It has a broad nose, a narrow mouth and wears a square hat. Little knobs at the side of the head indicate the ears while carved little nipples below the short neck represent the breasts. Standing 82 cm high, this statue has no genital organ. It is a cylindrical block in which a face was carved.

One stone and two wooden **menhir** statues were found at the Kewar complex. The stone statue stands on the stone altar in the front

yard of the complex. It faces the northeast but the natives do not know which direction the statue originally faced.

Atop another stone altar, located 125 meters south of the complex, is a wooden **menhir** statue with a stone hat. Its eyes are indicated by two little holes while its mouth is a simple incised line.

Stone Altars

A variety of stone altars in the Kewar complex are still venerated by the natives. They are made of slab stones in many different forms and sizes; sometimes round, oval or square. A big black round or oval stone is usually found on top of the altars.

A **bosok** is a big stone altar used for worshipping and praying for recovery from illness and the safety of the community in general. Usually holding a menhir stone or stone pillars with various decorations, it is also used for worship after harvesting and after succeeding to build a house.

The form and size of a family's **bosok** indicates status. The better the status of the family, the bigger the **bosok.** Sacrifices, made for worshipping, include saffrons and rice. Sometimes a buffalo head and a young coconut leaf is used especially after a traditional house is built.

In the Lewalutas village, where a living megalithic tradition was found, each family has a **bosok** standing beside the biggest one. The biggest **bosok** is used for communal worship; it also holds the ceremonial objects of the commune.

Stone Enclosures

There are two stone enclosures, made of circular slab stones, at the Kewar complex. The diameter of one enclosure is nine meters and its wall has a fluctuating height, varying from 45-125 cm. The other enclosure has a diameter of 14 cm, also with an irregular wall height, varying from 75-126 cm. These enclosures lie on the east end of the complex.

The natives call these enclosures **ksadan,** literally offering places, The small one is classified as a male ksadan while the big one is a female ksadan.

At the centre of the female **ksadan** is a little menhir stone statue, called **latabokan** by the locals. It is a sacrifice object which is 35 cm high, 17 cm wide and 12 cm thick. An ancient local war leader, according to the local inhabitants, was buried under this stone.

During important ceremonial occasions local people usually slaughter a pig. Inside this **ksadan,** a group of girls, garbed in traditonal clothings, dance accompanied by the sound of the gongs. During the ceremony people assemble and eat together under a big tree.

In contrast, there is no latabokan in the male ksadan. But it is surrounded by a variety of other **menhirs,** the biggest of which is 125 cm high and the smallest is 35 cm high.

Each **ksadan** has one door entrance with two **menhir** statues

Left: A stone altar used as an offering place. Found in Kewar.

Below: A stone enclosure known locally as Ksadan. Also found in Kewar.

Left: A stone terrace, found in Kewar, with both male and female stones.

Close-up view of a female stone, found on top of a stone terrace at a ksadan in Kewar.

A stone enclosure with a wooden menhir statue.

standing on both sides. It is used as an offering place especially after harvest or after renovating a traditional house. It is also used as a council meeting place where the leader makes judicial decisions. In the Nias Island, an offering place, usually in the form of a square yard, is located in the middle of a village or settlement.

Stone Terraces

Stone terraces from old megalithic traditions were used for ceremonial worship. But younger megalithic terraces were used as graves. These terrace graves, made of square or oval shaped stone slabs, measure about 410 cm in length and 230 cm in width. Facing the southeast and the northwest, they are no longer used for worship.

A stone terrace found in the Kewar complex, according to the natives, is the grave of King Dasisiroloka, founder of the village. Paved with a flat stone, now partly disappearing, it is located in front of the complex under a banyan tree *(ficus banyamina)*.

Beside the eastern wall of the female **ksadan** is what could have been a ceremonial place: another stone terrace. Two big round stones, with a diameter of 70 cm, were seen at each end of this terrace. The first stone, which is plain, is called a "male stone" while the second, which has a 28 cm wide hole (18 cm deep), is called a "female stone". Local inhabitants claim that the female stone has magical powers. Water held by the hole of the female stone is said to cure illnesses.

LEWALUTAS

Nearly five kilometers southeast of Kewar, on the slope of a high hill in the district of Lewalutas, is a living megalithic village. This village, consisting of about 25 families, has been occupied since 1935.

Menhir Statues

Among the various ceremonial objects, a stone **menhir** statue, with a round stone hat, was discovered in the southeastern part of the village. It was found standing on a stone structure used as a ceremonial place. The villagers call it **aitos**, meaning statue. Looking very primitive, this statue has a mouth represented by a line, round eyes, but no ears. Wooden **menhir** statues, similar to those found in Kewar but wearing round stone hats, were also found at isolated places in the western part of the village.

Stone Terraces

About 10 meters west of this

menhir statue is a stone platform made of river stones and slabstones similar to those in the Kewar complex. It is said to be the grave of the chief of the Kaisahe and Joil tribes.

Stone Altars

Stone altars or what they also call **bosok** are built by villagers from slab stones or pebbles. Similar to the Kewar complex, a large stone is often placed on top of a **bosok.** And since they are still used for ceremonies, a **bosok** is usually constructed beside a house or under a big tree such as a banyan tree.

As previously mentioned, there are two types of **bosok** in Lewlutas: the large type, used for communal ceremonies, and the small type, for family use. The family type **bosok** measures approximately 125 cm in length, 100 cm in width and 65 cm in height.

Stone Pillars

In the northeastern part of the village, not far from the aforementioned **menhir** statue, is a stone pillar. This pillar is 105 cm high with a diameter of 45 cm. Double spiral carvings in geometric design make up the body of the pole which has four sculptured human head decorations, facing the four different compass directions. Villagers say the human heads represent the four tribes living in the village.

This pillar is usually used for ceremonies relating to harvest or after the construction of a house. Similar pillars were also found in other parts of West Timor, i.e., Kiragawa Lariki and Watuloto.

CONCLUSION

There are various interpretations on the use of the **menhir** statues but the most popular is the interpretation that they represent the deceased custom chiefs and other high-ranking people. The primitive looking **menhirs** are regarded as having magical powers. Basically **menhir** statues are used for ceremonial purposes. They usually face the same direction as the stone structures.

All of the megalithic finds in West Timor are ceremonial objects. They have been used during the ceremonies for funerals, harvest, and after a traditional house is rebuilt. Most of the megaliths in West Timor are found in isolated places, such as on high hills. The living megalithic sites are usually occupied by 20-40 families led by a custom chief. Stone structures found in West Timor are very similar to those found in the Oceania Islands.

The stone terrace used as the burial for King Dasisiroloka, the founder of Kewar.

The Symbolism of Angkor Thom

by Jean Boisselier

In 1177 A.D. the Cham army captured the town of Angkor by surprise. In reality this event signified a renewed rivalry between the Khmer and Cham kings for dynastic rights. This rivalry dated back, if not to the time of Funan, at least, to the 7th century following the accession of Isanavarman I, the Chenla monarch and the founder of the town of Isanapura which is now known as Sambor Prei Kuk.

The capture of Angkor in 1177 was of dramatic importance for the Khmer empire in the moral, religious and political aspects rather than in the material one. Hardly any traces of destruction attributable to that period can now be seen. The fall of Angkor was actually much less significant than the fact that the king, who was a usurper, was killed. His death resulted to the destruction of the magicoreligious system on which Khmer power was based.

This magicoreligious system stemmed from a ritual performed on Kulen Mountain, at the beginning of the 9th century, by King Jayavarman II to ensure the total sovereignty and inviolability of Kambujadesa. This system was perfected by his successors, especially Yasovarman I, the founder of the first town of Angkor at the end of the same century, and Rajendravarman II, who came back to reside at Angkor in the middle of the 10th century. The whole system was based on the connection of Angkorian power with the inviolability of the capital. But when Angkor was captured by an enemy, whoever it might have been, the fall of the capital made evident the weakness of the system. It brought about the disappearance of Angkorian power.

It was Jayavarman VII *(1181 A.D. - circa 1219)* who tried to revive the glory of the system. He did it not by repairing the damage which had been done, but by eradicating, even the slightest effects of a degrading defeat, by constructing a new power. Such power was still perfectly bound to the ancient system and the kingdom became even more powerful and extensive than it had ever been before.

To accomplish this true ***tour de force*** in a record period of time, Jayavarman VII did not try to restore what could not be spiritually revived from its ruin. On the contrary, he bypassed the Brahmanic traditions which had thus far prevailed and developed a system that was entirely new. To do so he relied only on Buddhist cosmology, especially on information from the Mahayana sect. According to epigraphical evidence, the royal family and the king himself were fervent adherents of the sect.

The king then set out to do the following:

First, to show the world -- that is to say, Southeast Asia -- that he was a ***cakravartin*** *(universal monarch)*, by extending his conquests as far as possible and covering his empire with pious monuments. By this feverish construction, usually criticised as megalomania through misunderstanding, the king was in reality trying to follow the example of King Asoka, the model for every Buddhist sovereign.

Second, to build a new capital

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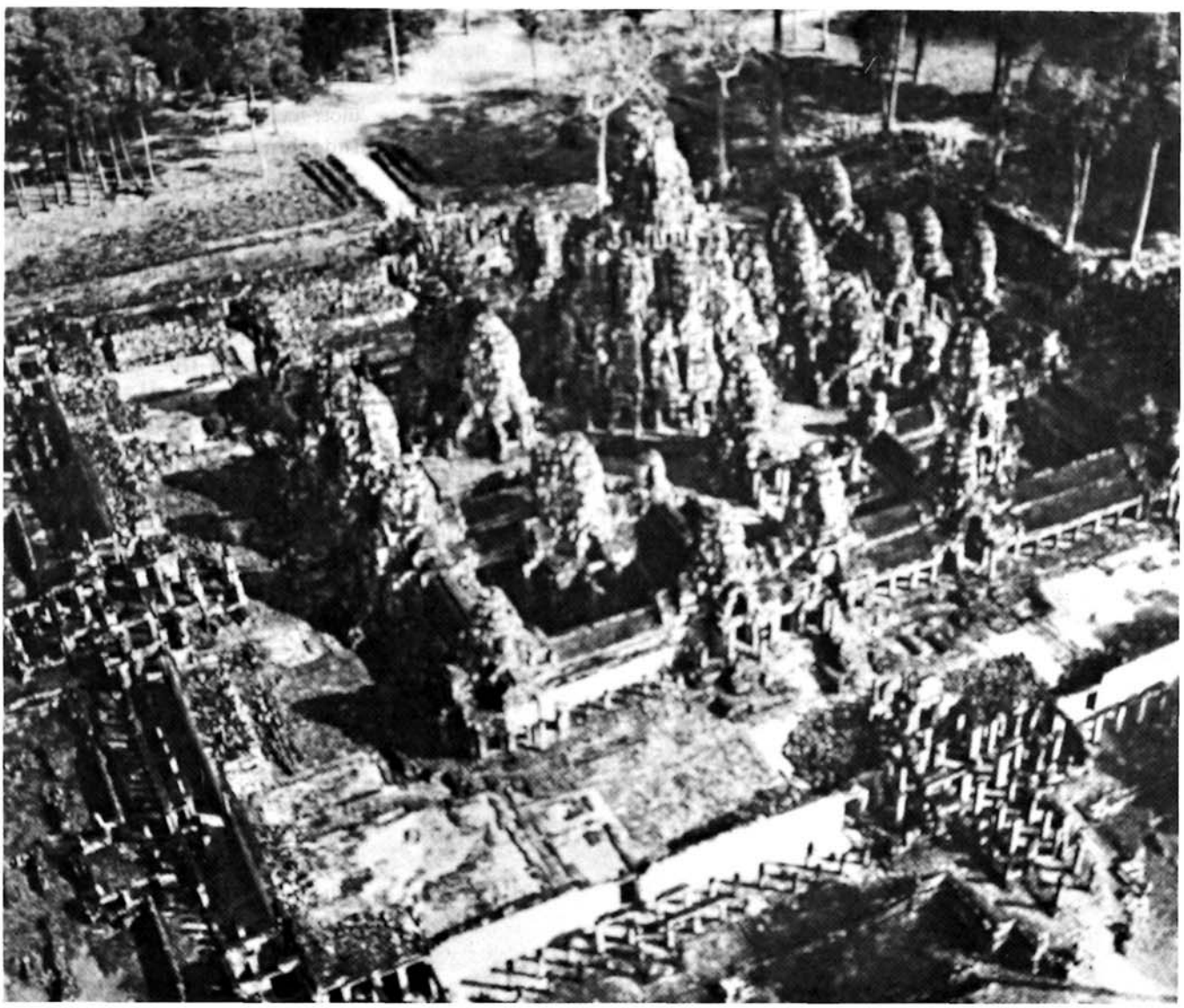


Fig. 1 The Bayon Temple at the center of the town of Angkor Thom. Constructed by King Jayavarman VII, late 12th - early 13th centuries A.D.

resembling that of the God Indra in Tavatimsa Heaven. It was to be a model for all sovereigns of other kingdoms. This capital would be situated at the center of the kingdom in the same way that the capital of Indra was on top of Mount Sumeru. The Khmer inscriptions always referred to it as "The Kambujadesan heavenly semblance." Jayavarman VII had also identified himself with Indra, who reigned over a Kambujadesa identical to Sumeru at the center of the world.

This new capital was Angkor Thom -- Mahanagara *(the Great City)* which was in the form of a square. Three kilometres on each side, it is surrounded by a large moat and a high wall with five monumental gates. In the centre was a vast temple called the Bayon, the conception of which has long been enigmatic *(Fig.1)*. The Royal Palace served as an element intentionally linking the new capital with the former Angkor.

Local traditions were nourished by the Buddhist texts and, its recognized basis, the cosmological diagrams and the Jatakas. Surprised and dazzled by the astonishing symbiosis of forest and deserted temples, western researchers and

Fig. 2 Angkor Wat, the most famous Khmer temple in Cambodia. Constructed by King Suryavarman II, first half of the 12th century A.D.

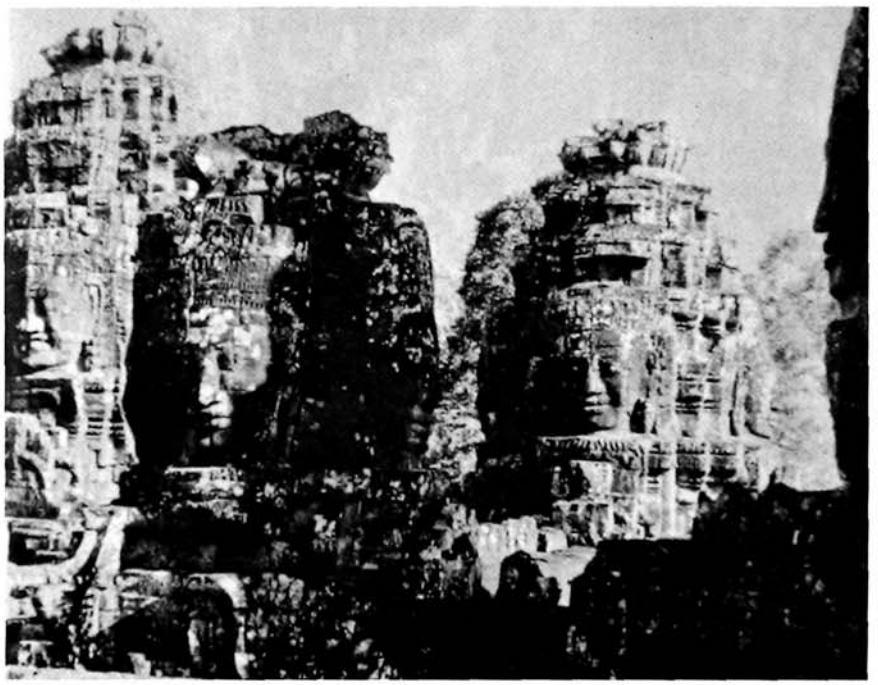


Fig. 3 The towers of Bayon with the faces of Brahma carved on top.

visitors could only think of its romantic and enchanting aspect. They thus came up with most fantastic interpretations suiting their fancy... a dizzying asemblage which kept them from looking into the Buddhist texts and inscriptions. In fact, their interest was concentrated more closely, at least since the 17th century, on Angkor Wat.

Angkor Wat is a masterly work in the first half of the 12th century. Its totally classical perfection is more directly accessible and more easily adaptable to Theravada Buddhism. Hence, it was able to continue its activity even though the capital was later abandoned.

But if Angkor Wat might be regarded as a methodic and a rational masterpiece of Khmer architecture *(Fig. 2)*, Angkor Thom is undeniably an **expression of the highest genius.** In three dimensions and on a scale worthy of an entire nation, it is the materialization of Buddhist cosmology. Ideas that only great painters would dare to represent.

No city among those that are most revered in India, Sri Lanka, the Indochinese peninsula or in Indonesia, can come close to the totality inspired and desired by Jayavarman VII. Angkor Thom combines a profound knowledge of Buddhist cosmology with an exceptional power of adaptation employed by a true genius in the realm of architectural sculpture.

Angkor Thom is not an architectural "miracle" as conceived by Westerners. Neither does it constitute "edifying" imagery comparable to that of the Christian world. It is, in reality, the world of the gods springing up from the heart of ancient Cambodia: supra-human, but nevertheless still withing normal limits.

What then does Angkor Thom actually represent?

Even if one disregards the allusions to historical events occurring in epigraphy, the Khmer inscriptions still clearly establish that the new capital, after the fall of Angkor, is the **City of Indra** *(with whom the king is identified).* And **Tavatimsa Heaven** --the **Heaven of the Thirty-Three Gods** -- *(with whom the princes and provincial governors under the king's authority are identified)* -- with its Royal Palace, its pleasure gardens and the **Assembly Hall of the Gods,** is none other than the **Bayon** *(Epigraphy asserts such a notion, destroying a multitude of perilous or whimsical hypotheses).*

The **Bayon** is the *(Assembly Hall of the gods).* On auspicious days the gods assemble in the Bayon while Brahma, in "every youthful" aspect of Pancasikha Gandharva, multiplies

his image to honour each of the gods. No more faithful illustration, even in painting, could ever be brought into being from the descriptions left by inspired visionaries *(Fig. 3)*.

No less surprising are the walls of the city -- impregnable, invulnerable as the city of Indra. A faithful illustration from a text will be summarized briefly by going back to a "historical" event.

When Sakra *(Sakka)* was born in Tavatimsa Heaven as Indra *(Chief King)* of the gods, he found that the summit of Mount Sumeru was occupied at the same time by both the gods and the Asura. Regretting this deplorable situation, Indra decided to rid his realm of the Asura. After having them all drunk, he hurled them down to the bottom of Mount Sumeru.

The Asura then found themselves in a domain at the bottom of Mount Sumeru which actually corresponded symmetrically to Tavatimsa heaven. A tree grew there. When in blossom, the tree reminded the Asura of the marvel of the Tavatimsa abode. And this gave birth to the Asuras' desire to reconquer their former home. They then rushed to attack Mount Sumeru "like a swarm of termites climbing up a pillar".

From this comes the parallel consisting the attack of the Asuras and the attack of the Chams on the first Angkor, identified as the town of Indra. This attack dominates the symbolism on the gates of Angkor Thom. An important part of that symbolism is on the temple of Preah Khan at Angkor. Although very complex, the meaning fortunately could be understood from the inscription on the foundation stela.

Now back to the attack of the Asura. Taking advantage of the surprise of the gods, the Asura advanced rapidly. The gods fled in confusion, only to be saved by a fortunate incident. After having been vanquished in the ocean, Indra continued to flee in his chariot.

The gods happened to encounter a group of young **garudas** who ware frolicking in their forest. The chariot was not only stopped by the **garudas** but also turned back to where it came from. The Asura, thinking that this was an offensive with reinforcements, fled in disorder. Thus, Indra won a complete but unexpected victory.

To consecrate that victory, the Palace of Indra's Victory -- the **Vaijayanta Prasada,** appeared miraculously at that moment. In

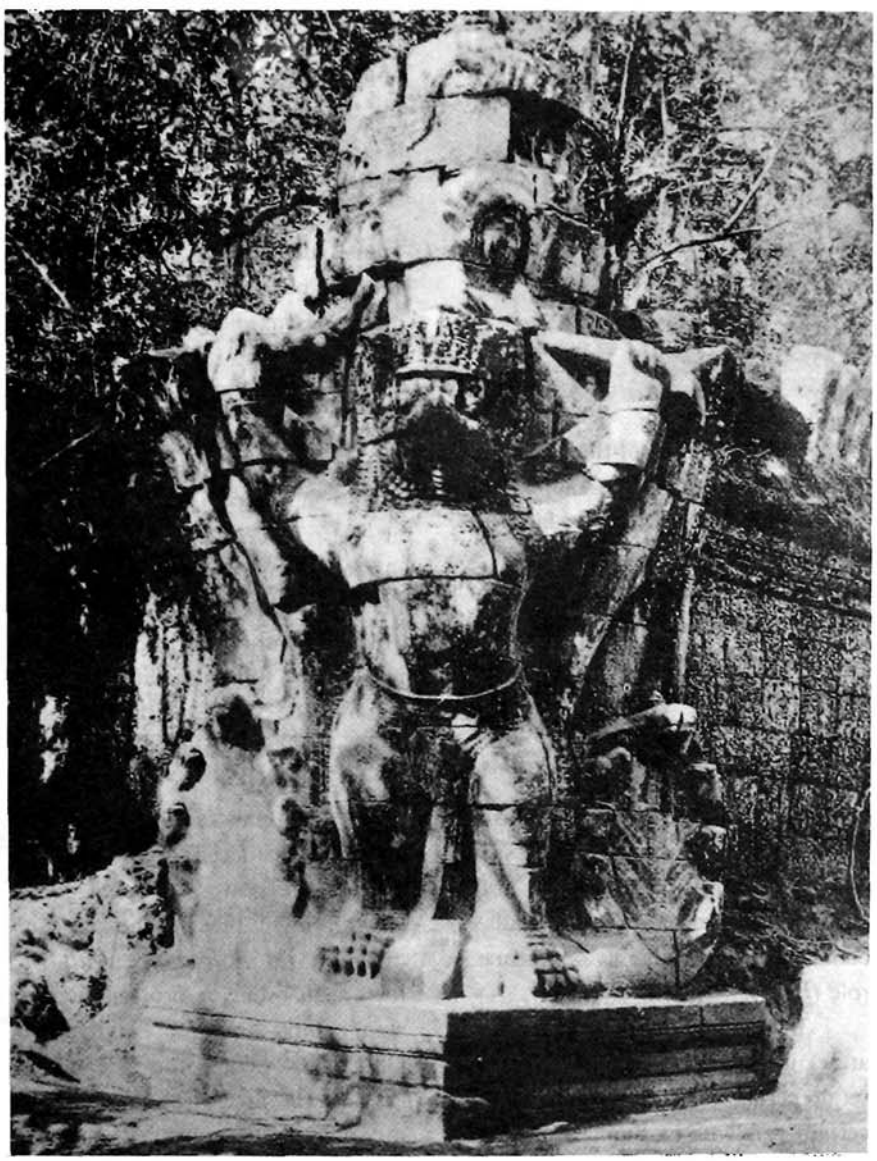


Fig. 4 A corner of the walls around the Temple of Preah Khan of Angkor. It shows a standing garuda holding two naga.

Fig. 5 The southern gate of Angkor Thom late 12th century A.D.

Fig. 6 A closer view of the southern gate of Angkor Thom. The upper portion of the gate depicts the faces of the four Kings of Directions while figures of Indra riding on the three-headed elephant are shown on both sides. Late 12th - eary 13th centuries A.D.

reality this is the Temple of Preah Khan of Angkor, erected on the site of the victory. Large figures of garudas, sculpted around the walls, commemorate their highly opportune role *(Fig.4)*.

To preclude any risk of surprise attack in the future, Indra decided to set up **permanent guards** drawn from certain residents of Sumeru and its environs. This explains the astonishing concept of the gates of Angkor Thom *(and not the more or less beguiling hypotheses lately set forth on this subject: the best known and the least acceptable of which is that it represents the Churning of the Milk Ocean)*.

Actually, the Theravada and Mahayana texts differ only in minor details. They both inform us that one type of guard on duty was given to a particular class of **Naga** and to two families of **Yaksa.** These two families should not be confused with the Asura despite some of their terrible appearances. Because how could one put the Deva together with the Asura *(Fig. 5)*, when they are irreconcilable enemies.

Another type of guards, the **Four Great Kings** guard the four cardinal points of the compass. This group of guardians is completed by images of Indra himself holding the vajra in his hand and evidently riding on the three-headed elephant, Airavata or Erawan *(Fig.6)*.

The exceptional merit of the artists *(silpin)* and of those who directed them lies in their having used these ideas to create the most remarkable monumental composition inspired by Indian traditions:

- **The Nagas and the two Yaksa families** in association on both sides of the causeway.
- **The colossal faces of the Four Great Kings** over each gate *(all possess the power of being everywhere)*. Each face in the opposite direction *(in accordance with the texts)*. In order to protect his own area behind him, for example, the God of the west would face east.
- **The images of Indra** on his mount, the three-headed elephant Airavata or Erawan, at each angle of the five gates -- guards always on the alert.

Without the help of the texts, this rather rapid evocation of the symbolism of Angkor Thom would not have been able to substantiate the grandeur of an art which is still rather often misunderstood. The architects and sculptors in the time of Jayavarman VII possessed an undeniable genius *(though their technique sometimes displays too much haste)*. And those who inspired them also possessed a profound knowledge of the texts on cosmology. All of them knew how to stage an interpretation whose originality remains unequaled to this day.

Translated from French into English by Professor M.C. Subhadradis Diskul and Virginia M. Di Crocco

GLOSSARY

the Asura - a group of demons

Cham army - army of Champa, a kingdom formerly located in the centre of Vietnam

City of Indra - Tavatimsa Heaven

Jataksa - tales on the previous lives of the Buddha

Kambujadesa - Cambodia

Pancasikha Gandharva - one of the demi-gods who has five top-knots on his head and plays a musical instrument

stela - a stone inscription

Tavatimsa Heaven - heaven where god Indra resides with the thirty-two attendant gods

vajra - lightning, the usual weapon of Indra

Yaksa - a type of demon

Maranao Ornamental Designs in Two-Dimensional Art

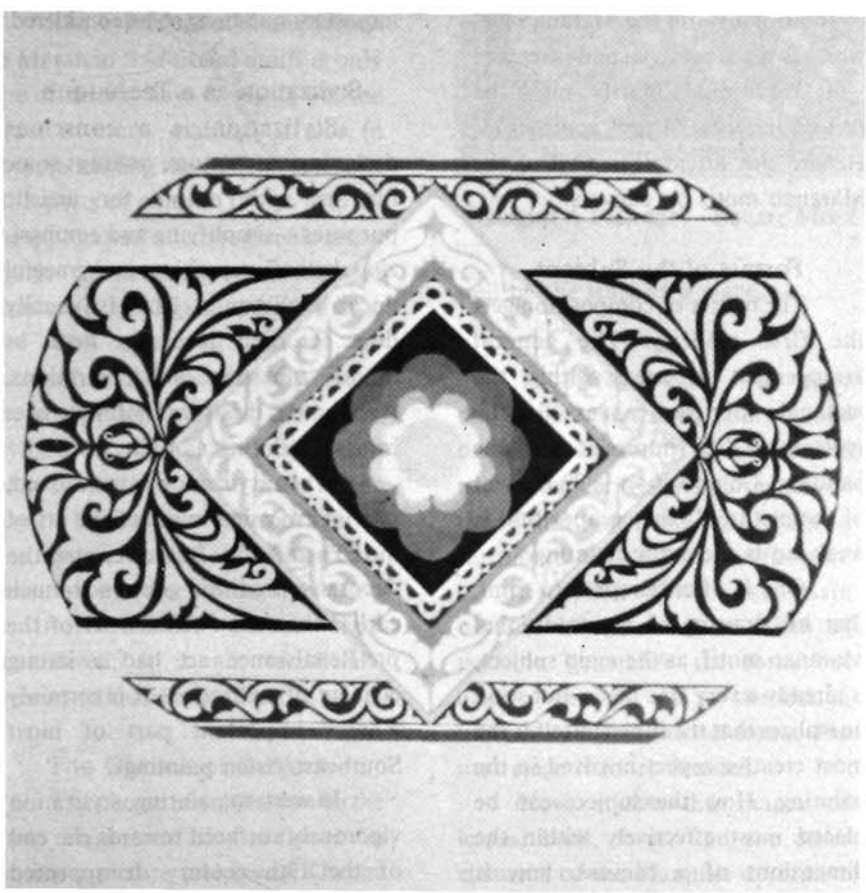
by Bertoldo J. Manta

The art of the Filipino Muslims from Lanao del Sur, better known as the Maranao, is one of the most appreciated ethnic arts in the Philippines. It is said that all forms of the Maranao art emerged from **Tominaman Sa Rogong**, a relative of Bantugan in the Maranao epic Darangen.

The Maranao art is typically peasant folk art. It is basically utilitarian from the smallest comb to the biggest boat. And it is not as complicated as it may look. The ever-present basic design called **Okir** is usually made more interesting by the continuous and graceful flow of botanical, floral or zoological elements. Elegant combinations of primary colours add zest and allure.

But the Maranao represent horses, serpents, birds, buffalo horns and various other animals in an abstract or non-representational way. This strict adherence to abstractions can be best explained by the Koran's teachings which forbid any kind of animal or human representations in art. Muslim designs are thus purely geometrical and ornamental.

It is common among folk artists to give life to things which are used daily. Their umbrellas bloom with richly coloured embroideries; the intricately carved fronts of their houses are almost overwhelmingly



"Rinti A Bac" A Lady's Bracelet

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painted with enamel in their brightest hues. Chests, farming tools, beds and many other implements are patiently inlaid or carved in reliefs.

It would seem as if the Maranao are insecure unless they are surrounded with beauty. What is ugly is taken away; what is painful, fearful or miserable is not portrayed. A design is always the consolidation of an idea associated with love and beauty.

Two-Dimensional Approach

At the beginning, one is usually most absorbed by techniques -- controlling materials and acquiring skills. Often he is grateful just to have a picture come out looking reasonably like its subject. Accurate representation becomes a triumph of sort and it is only at a later time when one realizes that there is considerably more to painting than just a good eye and sound technique.

The first hurdle may be overcome. But then one has yet to express and put his skills into more meaningful use: to search out and reveal nature's underlying designs, to interpret aspects of nature, and to understand the cultural heritage of the people where he belongs.

Cezanne writes: "painting is meditation with a brush". This suggests that brush and paint are vehicles primarily for mental conceptions and that deep intelligence must be brought to bear upon the act of painting. The mind plays a role, just as important as technique, in the formation and presentation of graphic images.

It is said that developing creative imagination or a creative viewpoint means beginning to comprehend folk art. It is also the

Left: A Maranao tobacco container

'Boyowa", a typical Maranao mortar showing the basic okir motif.

start of constructing paintings -- realistic, abstract, ordinary, or conventional -- on the Maranao art, which is more personal and inventive.

Traditional motifs must be revived in terms of new approaches. Hence, the attempt to stylize the Maranao motif on canvass.

Format of the Subject

The matter of composition gets the first priority. The general arrangement of areas within the rectangle of the canvass is the spectator's first impression of the painting. Composition is 90 percent of the picture. If the composition is weak, so is the entire painting.

One is often tempted to think that his drawing of the traditional Maranao motif, as the main subject, is already a very fine piece. But soon he realizes that the subject itself is the most creative aspect involved in the painting. How the subject can be placed most effectively within the dimensions of a canvass, how it relates to those four edges of the rectangle, and how the composition can be projected, as directly and interestingly as possible, are important questions to be considered.

Stylization as a Technique

Stylization is a conscious designing of nature, taking some liberties with nature for artistic purposes -- simplifying and emphasizing rhythmic repetitions and graceful linear arabesques. This is usually done for such decorative items as murals, tapestries and illustrations. Apparently, it has its legitimate uses in easel painting as well.

When stylization is mentioned, it brings to mind much of the art of the 20's and 30's. But, of course, the decorative tradition goes back much earlier than that. Almost all of the pre-Renaissance art had a strong element of stylization. It is certainly a very important part of most Southeast Asian paintings.

In western painting, stylization vigorously surfaced towards the end of the 19th century. It appeared mostly in book and magazine illustrations and in works related to the Art

Nouveau Movement. Many people regarded stylization as being synonymous with decoration but this is only partly true. Henri Matisse, a distinguished modernist, once said:

"What I dream of is an art of balance, of purity, and serenity devoid of troubling or depressing subject matter: an art which might be fit for every mental worker, he be a businessman or a writer, like an appeasing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue".

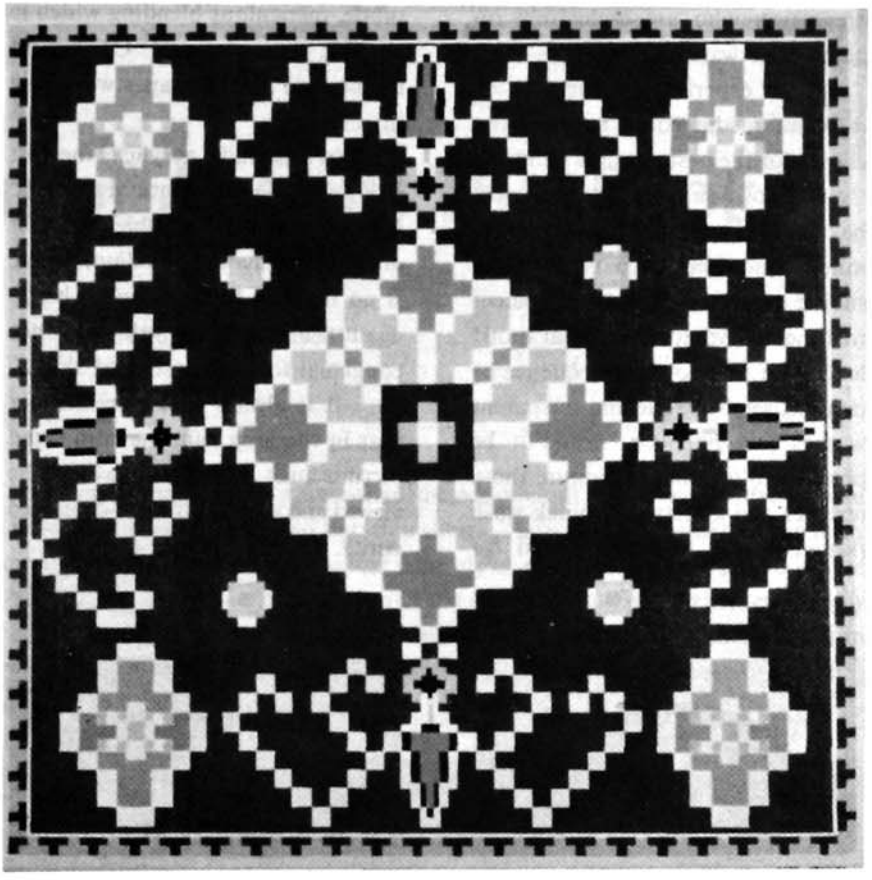
Obviously, this notion would not appeal to those who consider art as an emotional catharsis, an expression of the agonies of the artist and his times.

The stylized decorative approach to Maranao traditional motif is only one of several ways to search out the order in crafts making. It aids in comprehending the design present in all aspects of culture. It also affords the exploration of ethnographic art as sources for inventions whose ultimate aims are to be elegant and gratifying.

This approach removes all accidents and trivial details to enable the interpretation of the subject. In stylized decoration, the subject and what it elicits from the artist in the way of harmonious relationships of line, shape, texture and pattern are essential. In other words, stylization is individualized rather than generalized; it is an "artificial" representation of one's creative mind.

The Choice of Subject

The choice of subject can be the most important single factor in getting a picture under way. On the other hand, the response of an artist to some visual situation could just as well be the start of a piece.



"Langkit A Patirogo" - Square Motif

Plan

To start a plan, one must outline the Maranao traditional motif on canvas. Instead of being attentive to the irregularities and particulars of the subject, one must begin stylizing the process with strict simplification.

Establish the most basic outlines and masses. As much as possible, generalize the form but always with an eye to the design inherent to the traditional forms. The next stage is more detailed.

Now, stylize the shapes of leaves, buds, ferns, and the other elements of the Maranao decorative motifs. Do not sketch the stems realistically -- treat them as handsomely designed shapes. Sketch plans for visual echoes, for repetitions, to help relate the various areas throughout the whole composition.

Other details of old Maranao motifs could be discovered in museums and curio stores. Searching these places may spark ideas on new ornamental embellishments without disregarding the main thrust of the design.

Medium Used

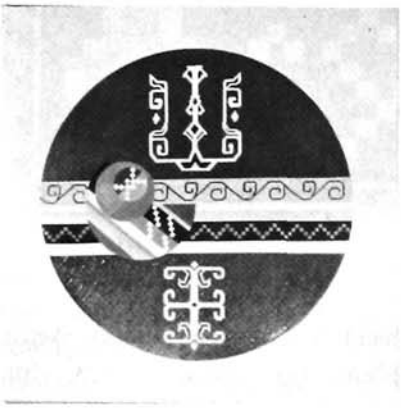
While physically or mentally working out the picture format, the artist must already be deciding what medium is most suitable for the subject. Many painters specialize in a certain medium. For example, there

are artists who are exclusively oil painters or watercolourists.

But experiencing the use of different media could enhance the choice for the best possible paint for the composition. In addition, it may be wiser to consider certain preliminary questions, such as: Does the subject require opaque or transparent treatment? Would traditional motif lend itself to a complex sequence of opaque, semi-opaque and trasparent washes *(acrylic)?* Or, would it be possible to technically capture those textures and effects in a quick wash *(watercolour)?* Is there a need for subtle, meticulous blending which is possible only in oil? Or, would hard-edged colour shapes work best in acrylic?

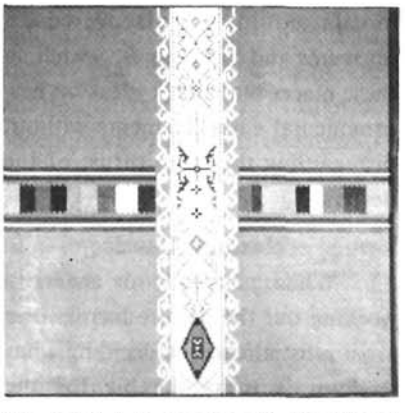
In this study, acrylic is the best choice among the mentioned media. It is probably most sensible to restrict oneself to a favoured medium. There is no need to fight an uphill battle against a technique which is not congenial to one's taste and skills.

It is always wise to remember that in the long run, the completed picture must stand on its own to be viewed and enjoyed as a self-contained entity.

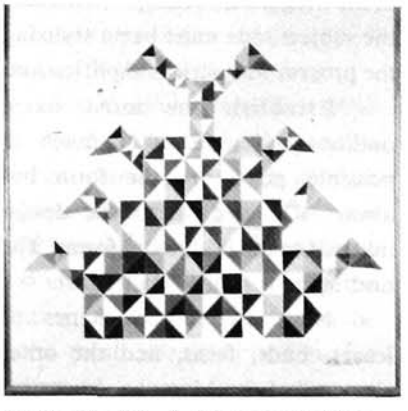


"Okir A Bae" - A Lady's Art Motif

"Landap A Gadong" - The Green Surface



"Langkit A Rambayong" - The Violet Surface



"Minarigai" - A Stairway Pattern

Use of Color

Contemporary painting depends on the mood, design, space and structure. Above all it depends on the element of colour as a surface. An artist's personal way of dealing with colour is crucial to the success of his paintings. Colours may be used to develop awareness of one's taste. It can be used for one's own sake as a decorative tool and to have fun with it.

Unexpected colour combinations instead of colours that exist in nature could be used. After all, colours stylize nature's forms. A personal color scheme could also be devised to reinforce and enhance the pure world of Maranao decorative arts in colour and forms.

Conclusion

Commercialism has threatened the authenticity and integrity of traditional crafts. This has been brought about by mass production and the present high demand for exportation. As a result of modernization and progress, the so-called traditional arts and crafts have changed in style, color and even function, particularly in commercial crafts.

There is a need to preserve traditional Filipino designs and crafts. A documentation of some utilitarian crafts and ceremonial artifacts belonging to the Maranao people of the Philippines could be a step forward. At the same time, interested artists must explore the Maranao's recent arts as well as to reassess their ethnic art motif with an effort to integrate it into the mainstream of contemporary Filipino national art trends.

Conservation of Ancient Thai Books

by Chiraporn Aranyanak

Ancient Thai books or *Samut Thai* are important handwritten manuscripts in Thailand which have been in use for a very long period. A large numbr of ancient Thai books produced in the Ayutthaya period *(1350-1767 AD)* are still in service. The major contents of Thai books are Buddhist scriptures, various sciences, historical records, political leaders and their achievements, literary works, etc. A number of them are illustrated manuscripts while others are just texts. Illustrated manuscripts, are widely known as one of the Thai classical arts. The painting techniques are similar to those used in Thai mural paintings. The painting can either be on one side only or on both sides.

MATERIALS AND TECHNIQUES

Ancient Thai books are made of locally hand-made paper produced from plants of the Moraceae family. The paper produced from Siamese rough bush or toothbrush tree *(Streblus asper Lour)* is called *khoi* paper and the paper produced from paper mulberry *(Broussonetia papyrifera Vent.)* is called *sa* paper.

The barks of these plants are removed from the stem and soaked in water for 3-4 days. They are then steamed for 48 hours and soaked in dilute lime solution for about 24 hours. The wet fibres are pounded by hand until they reach a condition suitable for paper making, and they are then made into a dilute suspension in a large tank or vat.

A portion of the suspension is dipped into a rectangular mould fitted at the bottom with a wire screen or a square-shaped piece of cloth. The fibres are then spread out into flat, thin sheets. The water is allowed to drain away and the mould is gently shaken from side to side to ensure even formation of the sheet. The excess water is removed by rolling with a bamboo stick. The mould is then placed in the open air to dry and, when dry, the sheet of paper is removed.

Fig. 1 White Thai books and black Thai books.

The paper is then sized with starch mixed with lime solution. The Thai book produced from this sized paper is called White Thai Book or *Samut Thai Khao*. Another type of Thai book called Black Thai Book or *Samut Thai Dam* is produced from the paper sized with starch mixed soot or charcoal powder (Fig. 1). It is a very strong and durable material.

The author is a Senior Scientist in the Conservation Section of the Bangkok National Museum, Department of Fine Arts, Thailand.

Fig.2 An example of Thai book made of silk.

After drying, the surface of the paper is smoothed or burnished by rubbing it with a polished stone. Many pages of paper are joined with starch paste to make a long sheet of paper. This sheet of paper is then folded accordion-fashion into the desired size for the book. The folded sheets can be between 30-60 cm long by 12-20cm wide. When unfolded the pages can be more than 18 metres in length.

Writing in beautiful calligraphic style is executed under the lines at regular intervals. Materials used for writing on Thai books are mainly soot, Chinese ink, a white pigment obtained from mother-of-pearl, red pigment from annatto *(Bixa orellana Linn)*, gold leaf, yellow pigments from gamboge *(Garcinia hanburyi Hook.f.)* and orpiment.

Covers of ancient Thai books are mostly applied with lacquer and some have gilt decoration on the black lacquer background.

A small proportion of ancient Thai books are made of textiles, for example, cotton and silk (Fig. 2). Writings are executed by means of embroidery.

In the past these ancient Thai books, wrapped in a piece of cloth, were mostly kept in a temple scripture repository located in the middle of a pond to prevent insect attack.

CAUSES OF DETERIORATION

The most common causes of deterioration of ancient Thai books are as follows.

Humidity and Temperature

Since Thailand is situated near the equator, the climate is characterized by uniformly high temperature and heavy rainfall distributed throughout the year. In Bangkok, day-time temperatures are usually around 30°C. The night temperature may be about 28-30°C in the warmer period and 18-22°C in the cooler period. Daily temperatures normally vary by not much more than 2-3°C. Relative humidities inside a building are usually around 60-70% most part of the year. These climatic conditions (Figs. 3-5) affect the deterioration of ancient Thai books in many ways.

Insects

Insects play the most important role in the deterioration of ancient Thai books. A detailed survey of insects living on ancient Thai books revealed that termites often cause extensive and irreparable damage.[1] The common species is *Coptotermes havilandi* (Holmgren). It is one of the subterranean termites belonging to the family Rhinotermitidae. They enter buildings through cracks and crevices in the foundations. Climate conditions in Thailand are optimum or near optimum for termites throughout the year.

Several species of the family Anobiidae are among the most destructive insects in libraries, museums, archives, temples and in private collections. The dominant species of anobiid beetle is the bookworm beetle *(Castrilus sp.)* Infestation is frequently overlooked, especially in the early stages of the attack. The female adults lay eggs in holes or crevices in the books. The young larvae, when they hatch, are about 3mm long and they are creamy-white in colour. The body is soft, vermiform, cylindrical and curved. The thoracic segments are larger than those of the abdomen, giving a distended appearance. Their mouthparts are formed for chewing. The anobiid larvae dig long, round galleries that usually work from the edges toward the centre of the book (Fig. 6). Both flight holes and tunnels are circular in section and about 1-1.5mm in diameter.

Other important species belonging to this family are *Stegobium* sp. or drugstore beetles, and *Lasioderma surricorne* (F.) or cigarette beetle.

In Thailand, cockroaches are very active all year round. They produce superficial erosion of irregular shape and also cause unsightly stains and unpleasant odours. The major species are *Periplaneta americana* (L.) or American cockroach, *Periplaneta brunnea* Burmister or large brown cockroach, *Neostylopyga rhombifolia* (Stoll) or harlequin cockroach, and *Supella longipalpa* (F.) or brown-banded cockroach. Eggs enclosed in egg-cases are laid in tiny cracks

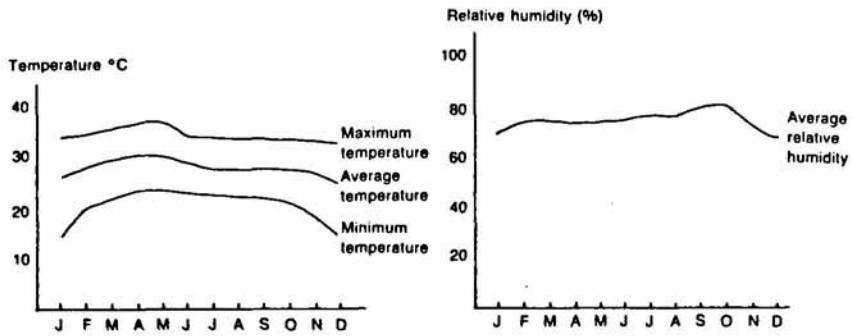


Fig. 3 Variations of climatic conditions inside a building in Bangkok National Museum.

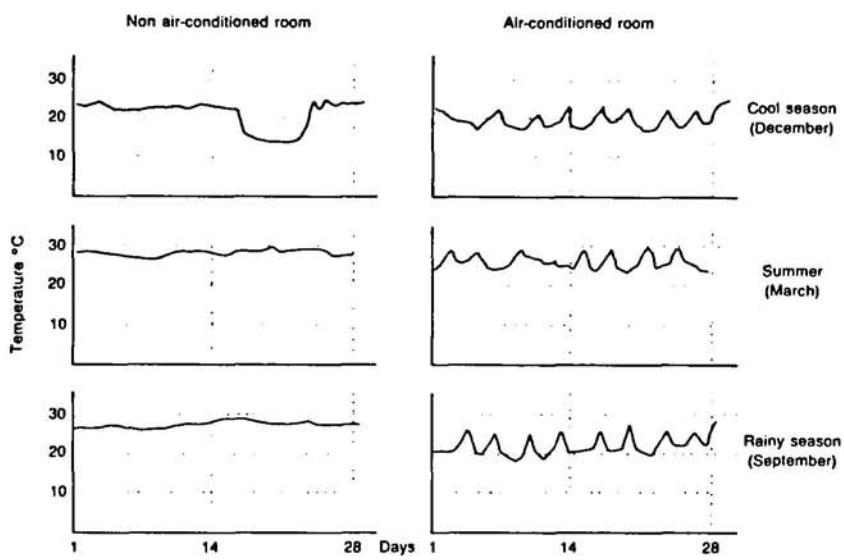


Fig. 4 Temperatures compared for air-conditioned and non air-conditioned rooms. (Air-conditioning operates 9 a.m.- 4 p.m.)

in the walls and in hidden places. Both nymph and adult are harmful stages of these insects.

Serious damage is also caused by silverfish and firebrat, primitive insects of the order of Thysanura, family Lepismatidae. They feed mostly on starchy, sugary and cellulose products. Therefore ancient Thai books are their favourite food. They are also very active all year round. The length of the life-cycle is 1½-2 years. Three dominant species of silverfish and firebrat were identified: *Lepisma saccharina* (L.), *Acrotelsa collaris* (F.), *Thermobia domestica* (Pack).

Booklice are commonly found on ancient Thai books. They feed mainly on flour, glue, paper and fungi. The nymphs and adults have the same appearance except for the lighter colour of the nymphs. They cause tiny surface holes with irregular shapes. The dominant species found in libraries and museums in Thailand are *Liposcelis* spp.

Fungi

Ancient Thai books are commonly damaged by fungi. The production of mycelium as well as spores and other propagules causes a lot of undesirable situations, e.g. distinctive odour, unsightly spotting, stubborn stains, decrease in strength, decrease in flexibilily, etc.

Many fungal species have been identified.[2] The dominant species are *Trichoderma* spp., *Geotrichum* spp.,

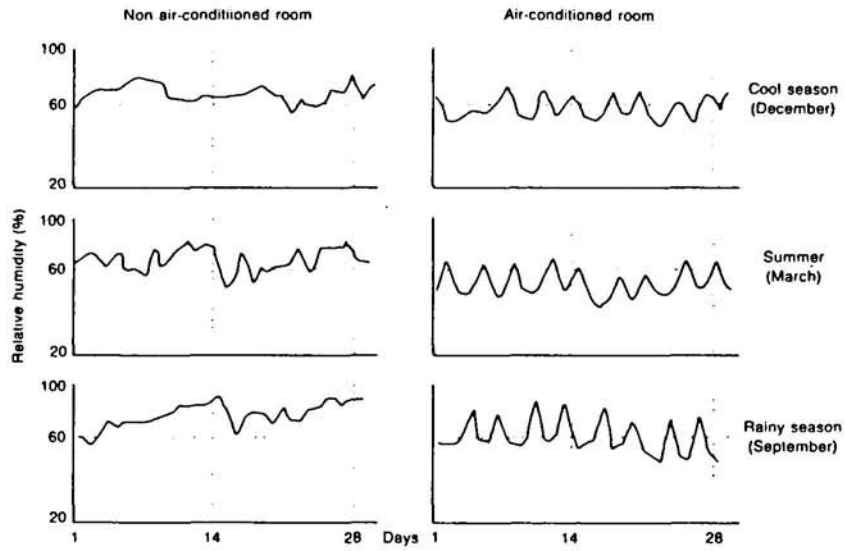


Fig. 5 Relative humidity compared for air-conditioned and non air-conditioned rooms. (Air-conditioning operates 9 a.m. - 4 p.m.)

Aspergillus niger, Aspergillus terreus, Aspergillus candidus, Aspergillus flavus, Aspergillus fumigatus, Chaetomium globosum, Helminthosporium spp., *Cladosporium* spp., *Penicillium* spp., *Fusarium rosium*, and *Curvularia* spp., The study revealed that more fungal species were found in air-conditioned rooms than in those without air-conditioning.

Paper, starch and the binding medium of the paint are all nutrient materials for fungi. The growths of certain fungi appear as black, brown, green, yellow and purple spots on the paper (Fig. 7). Some fungi produce pigments, pigmented mycelia, spores and some reproductive structures on the surface.

Light

Most of the exposed ancient Thai books are, more or less, invisibly damaged by long exposure to light. Ultraviolet and visible radiation bring about a number of changes in the physical and chemical properties of paper and textiles. Most of them are embrittled, weakened and discoloured. Paints, inks and other design materials have faded. The usual light sources in National Libraries and National Museums are daylight and fluorescent tubes without any filter attached. Most windows are normally wide open. The average illumination levels range from 200-500 lux and the average amount of ultraviolet radiation ranges from 50-300 microwatts/lumen. This is a situation which clearly ought not to continue.

CONSERVATION TREATMENT

Cleaning

The first step in the cleaning operation is dusting with a soft brush. Accretions or stains on those parts where the ink or paint is not soluble in water are usually removed by a swab of cotton wool moistened with water or a mixture of water and ethanol (about 50 : 50). The proportion of ethanol and water can be varied according to need.

Various organic solvents are also used for the removal of resistant stains. Some of the organic solvents that are found useful are ethanol, methanol, xylene, toluene, acetone and trichloro-ethane.

Treatment against fungi

In the case of an outbreak of fungus, the infected paper is firstly kept in a well-ventilated condition and is dried. The dried mould is removed with a brush and a cotton swab. Fungal mycelia are cleaned off with ethanol.

The book is then fumigated with thymol vapour in a gas-tight chamber which is slightly warmed with a heating bulb. In some libraries, strips of thymol-impregnated paper are used for interleaving between infected papers and are also kept inside the storage cabinet to act as a preventive against fungal growth.

Studies were also made on the effect of several fungicides on the growth of the fungi found on ancient Thai books.[3] The results showed that solutions of 0.2% thymol, 1.5% Dowicide A (sodium-ortho-phenylphenate), 0.08%

Dazomet (3,5-dimethyltetrahydro-1,3, 5, 2H-thiadiazine-2-thione), 0.4% Mergal AF (chloracetamide fluoride and quaternary ammonium), could inhibit these fungi and other microorganisms commonly found in the surrounding air. *Aspergillus niger* was found to be the most resistant species.

Treatment against insects

The infected books are fumigated with methyl bromide in a gastight chamber. Insect-repellent chemicals like paradichlorobenzene and naphthalene balls are normally used. At the National Library, pepper *(Piper nigrum* L.) is used to protect ancient Thai books and palm-leaf manuscripts from insects. It is a traditional technique which has long been used to protect textile and paper from insect attack.

RESTORATION

Tears in ancient Thai books are usually mended by pasting a patch of *sa* paper over the place where the tear is. An area about 2-3mm wide around the tear is pared gradually to produce a bevelled edge towards the tear from both sides. A piece of *sa* paper is cut out to the size of the tear and its edges are also prepared to obtain a bevel at the edges of the patch. Several layers are joined together to achieve the same thickness as the original paper. A thick paste of methyl cellulose is applied over it and also slightly over the periphery of the gap. Finally it is allowed to dry under pressure between two sheets of release paper.

For the filling of small holes, a strip of *sa* paper is placed over a sheet of glass and its edges are made slightly wet with the help of a soft brush. The fibres of the *sa* paper are spread with a pointed stylus and used to fill in the hole as much as required. They are then pressed with blotting-paper.

Tears and holes in black Thai books are similarly mended with *sa* paper dyed with black dye.

Fig. 6 Damage caused by bookworm beetle.

Fig. 7 Fungal stains and spots are commonly present on ancient Thai books.

ACKNOWLEDGEMENTS

The author acknowledges with gratitude the assistance of Associate Professor Dr Siriwat Wongsiri and Vasittee Nana of the Department of Biology, Faculty of Science, Chulalongkorn University; Poonpilai Suwannarit and Chulee Chaisrisuk of the Department of Microbiology, Faculty of Science, Kasetsart University. Special thanks also go to Kongkaew Weeraprajak, Niyadah Tasukon and Chaveewan Posayanandha for their advice and suggestions.

FOOTNOTES

[1] Vasittee Nana, Chiraporn Aranyanak and Siriwat Wongsiri, 'Studies of insect pests in the destruction of cultural materials' in Proceedings of the 24th National Conference, Kasetsart University, Bangkok (1986).

[2] Chulee Chaisrisuk, Poonpilai Suwannarit and Chiraporn Aranyanak, 'Survey of fungal species effecting deterioration of paper in National Library' in Proceddings of the 23rd National Conference, Kasetsart University, Bangkok (1985).

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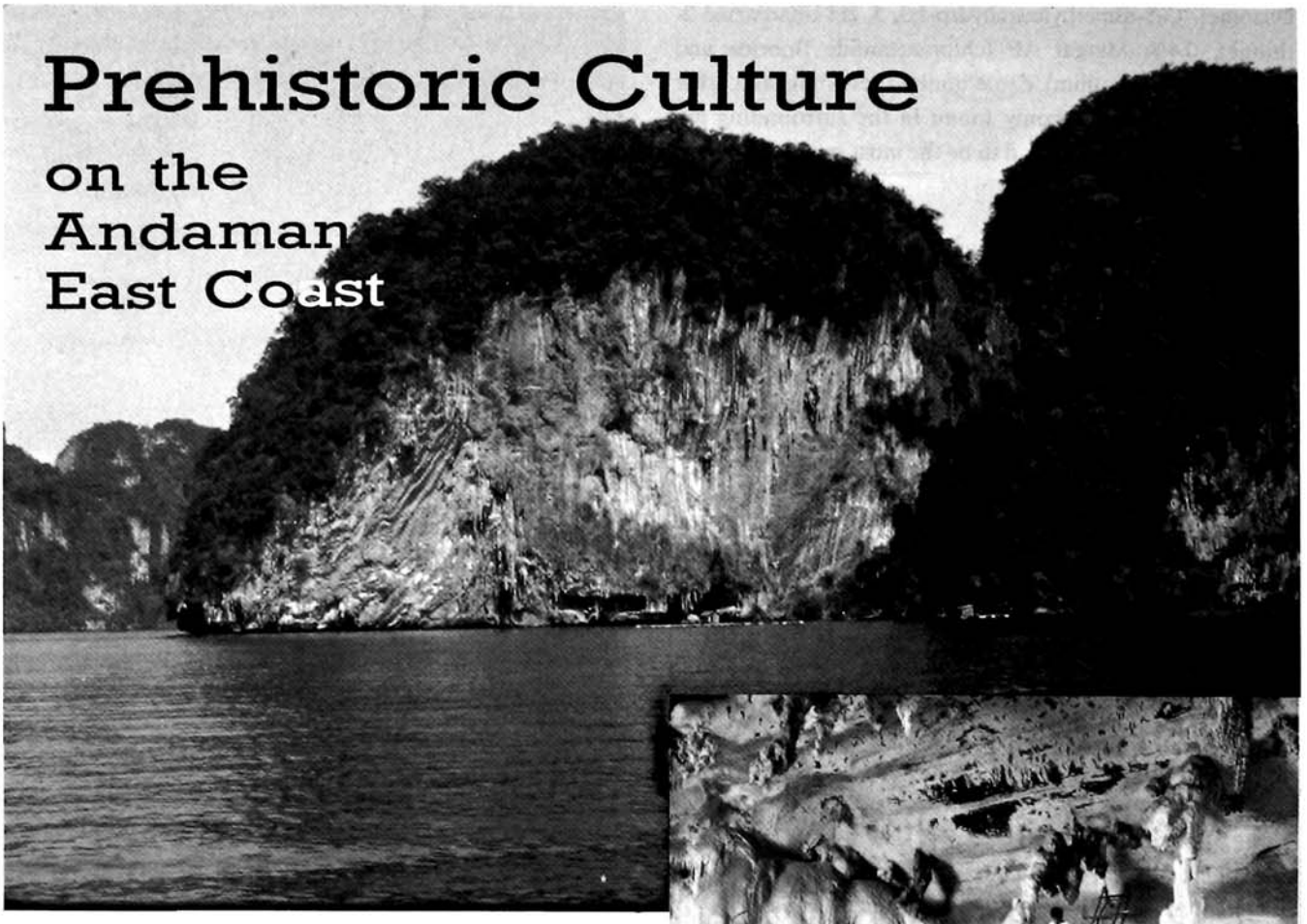
Prehistoric Culture on the Andaman East Coast



by Suwit Chaimongkol and the Planning Team
for the Southern Thailand
Cultural Resource Site Preservation Project

Just like many other exotic paradises, hotels and other related facilities have quickly found their way into Phangnga Bay in Phangnga Province and Luk Bay in Krabi Province. Foreign and local tourists along with their paraphernalia now make a stark constrast with the boat-paddling locals and their modest bamboo huts.

They cannot be blamed. These parts of Thailand, which make up part of the east coast of the Andaman Sea, are indeed places for relaxation and for breathtaking panoramic views of limestone mountain ranges covered green by lush tropical forests and the never-ending deep blue sea.

But there is much more than that in the bays of Phangnga and Luk. A number of ancient rock paintings, dating about 2,000-4,000 years, have recently been discovered in the many gallery-like alcoves on the mountains close to their shores. Depicted in rock paintings are stories of the prehistoric Andaman culture.

So far, the earliest evidence of Andaman existence dates only about 27,000-37,000 years while the earliest human remains found in Java, Indonesia, dates about not more than 1.3 million years. Earlier evidences of Andaman culture may still be waiting to be discovered if only more interest could be given to the east coast of the Andaman Sea. It stretches from southern Burma, the west coast of Thailand, and Malaysia.

The earliest mention of prehistoric rock paintings in Phangnga Bay was made in 1912 in the foremost document on prehistoric Thailand entitled "Essai d'Inventaire Archeologioque du Siam" by E.E. Lunet de Lajonguiere. Then a few archaeological surveys and researches followed. But it was not until 1983 and 1985 when excavations made by Prof. Douglas Anderson in the province of Krabi, Thailand. that an important habitation site of the upper Pleistocene period was revealed. The site is believed to have actively existed about 27,000-37,000 years ago.

In 1986 the Southern Thailand Archaeological Research Project was set up for a more in-depth study of man in this part of the world. This was further strengthened by the 1987 seminar on the Prehistory of Southeast Asia, held by SPAFA in Thailand. In this seminar, reports related to the prehistoric Andaman culture on the east coast were presented by participants whose countries share the coastline. The years 1987 and 1988 saw 48 prehistoric sites investigated, bringing about a better understanding of the Andaman people's life style.

The Prehistoric Andaman People

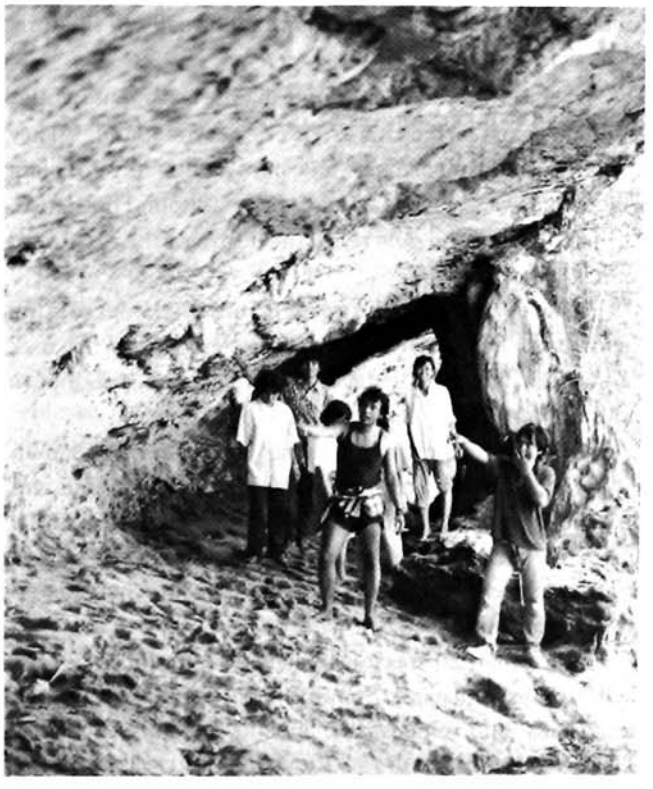
The prehistoric Andaman people lived in caves and rocks shelters. These habitation sites were discovered located along the east coastline, not exceeding 10 km inland. Some were however found on islands very close to the coast. The floor of the shelters were found to be less than 10 meters above sea level.

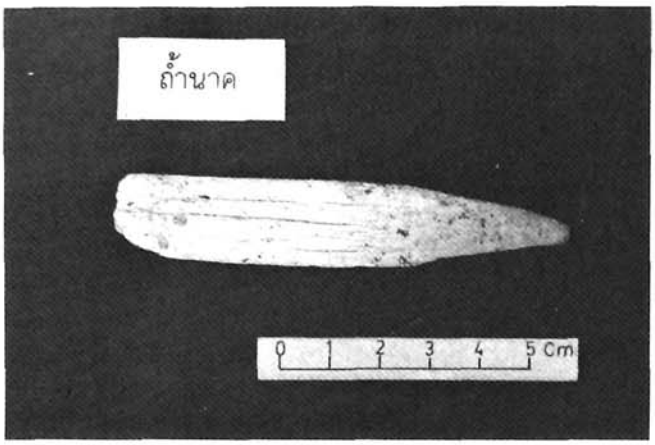
As a number of habitation sites were found to have been occupied for only a short period of time, it is assumed that the Andaman man is nomadic. During an excavation made in the province of Phangnga, Thailand, in 1987, a complete human skeleton was found with his crude stone tools under a rock shelter.

Suwit Chaimongkol is the incumbent leader of the Southern Thailand Archaeological Research Project. The planning team for the subsequently created Southern Thailand Cultural Resource Site Preservation Project comprise Nikom Musigakama (Director, Division of Archaeology), Thada Sutthitham, Varopas Wongjaturapat, Siripan Yabsanthia, Saowalux Pongsatha, Monchan Numthip, and Suwit Chaimongkol. All of the members of the planning team are from the Division of Archaeology.

Skeleton of a prehistoric Andaman man found lying flat at a rock shelter on Khao Thao Mountain, Phangnga Province.

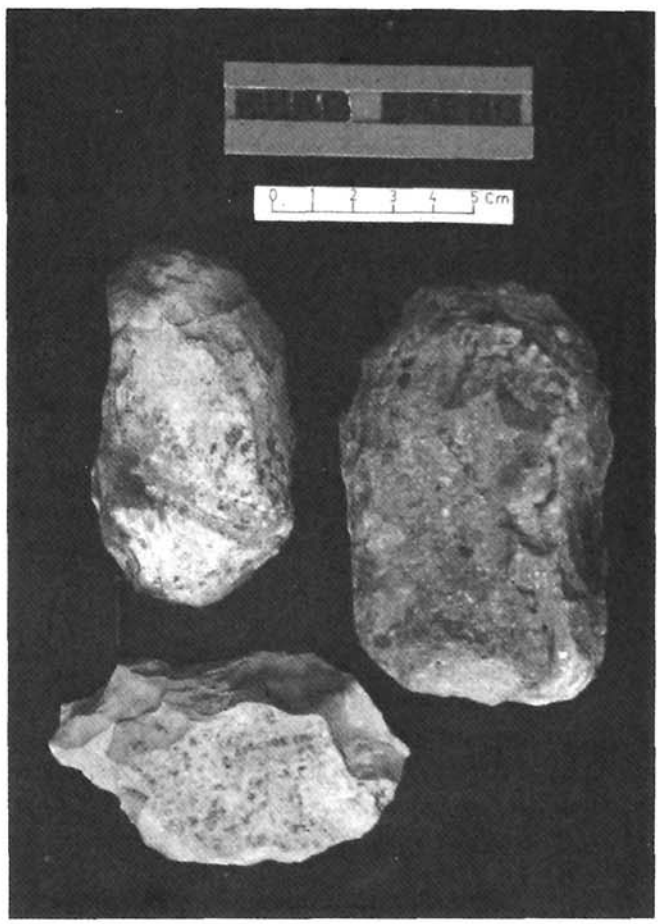
Limestone caves and rock shelters (opposite page) were the habitation sites of prehistoric men along the east coast of the Andaman Sea. The survey team of the Southern Thailand Archaeological Research Project found this alcove gallery (below) at Khao Khian Mountain Island, also in Phangnga Province.





Left : A piece of bone tool found in a rock painting site.

Below : Most of the stone tools found in the habitation sites were of quartzite and limestone.



The skeleton lies flat with its face looking south and head pointing southeast. Its bones were sharply cut into were cut strongly indicates some kind of a cult playing an important role in the lives of the prehistoric Andaman people.

Most of the tools found in the area, starting from pebble tools and flake tools to polished adzes, show development of sophistication over the years. The quartzite, limestone, and chert stone tools discovered show some similarities to those found in other southeast Asian locations. And most of the bone tools found are usually in the form of a pick.

Prehistoric Andaman people made extensive use of fire. A number of earthenware potteries were found. They appeared in various shapes and designs. Some were plain while others were cord-marked or incised. Round bottomed, carinated and tripod pots reveal the degree of their technical sophistication.

These cave-dwelling men enjoyed decorating themselves. They used shell bracelets. And from the rock paintings it could be deduced that they wore imaginative clothings and fancy headdresses.

Because of the environmental setting, the Andaman culture is dominantly sea-based. People fed on seafoods and travelled by boats. There was an abundance of food in the area: fish, shells, turtles and crabs were plentiful. Ancient bones and shells discovered present ecofact-archaeological evidence.

More than 20 species of shells were found in several shell deposits in the area. Some of them, particularly oysters, clam shells and venus shells, are still presently consumed as seafood delicacies.

Owing to the huge amount of shells in the mounds, skepticisms have been raised on the use of shells mainly for consumption. Many speculate the shells were either used as materials for an industry or brought by sea waves and accumulated with the passing of time. Nevertheless, frequently found along with the shells were tools or rock paintings.

Art of the Prehistoric Andaman People

The setting for prehistoric Andaman culture is enviously a picturesque paradise, blessed with an abundance of food and natural resources. It is indeed conducive to the development of an artistic culture. Hence, expressions of artistic talents abound on the Andaman east coast.

Far left : Pot sherds found in many of the Andaman sites indicate the prehistoric people's advanced technical skills in the use of fire.

Left : Shells were found in abundance at most sites. Some of the shells found are still today's seafood delicacies.

Paintings were found on rock walls and cave ceilings. And it seems like painting sites were wisely selected for smoothness of surface and protection from rain and sunshine. A number of them are long, gallery-like alcoves and voluminous caves on the mountains.

The largest collection of rock paintings, approximately 200 pictures, was found at Pee Hua To Cave in Krabi Province, Thailand. The sizes of the paintings range from a few centimetres to a few metres. Colour pigments were mixed with natural resin or animal glue to make it more adhesive to the rock surface.

Above : Some of the drawings show animal forms.

Left : Several paintings superimpose earlier ones. This example shows a man with a unique headdress and is probably holding one of his tools.

Various colours were utilized in the paintings. Red was a favourite colour and could be easily obtained from ocher which is plentiful in the mountains of the area. Black, extracted from charcoal, is another colour commonly found. Limonite-mineral produced the Andaman yellow while orange was created by the mixture of red and yellow pigments or faded red.

Most paintings are two-dimentional and include silhouettes, outlines, x-ray types, and geometrical styles. Human forms are the most painted subjects; they appear in different poses.

A man with a triangular head having antenna-like protrusions, a man wearing a headdress with a round ring on top, a decorated male figure showing an exaggerated genital, a mummy-like figure, and an artist's self portrait, were among the subjects depicted by the Andaman rock painters. Interestingly, a number of paintings portray a man holding a fish on his left hand.

Fish was definitely popular among the Andamans. Various types of fish were used as subjects in the paintings,

Left: A human figure holding a fish on his left hand. This is a common picture found in the rock painting sites and could, thus, be a symbolic figure.

particularly the dolphin. Other animals, such as birds, monkeys, dogs, elephants and lizards were also artistically portrayed.

Simple boats and fishing nets also appeared in prehistoric Andaman paintings. The many geometrical patterns which appear on the paintings could possibly be communication symbols, if not written characters.

Imaginative figures played an important role in the prehistoric paintings. Abstract paintings of human crossed with various animals could indicate their belief in spirits.

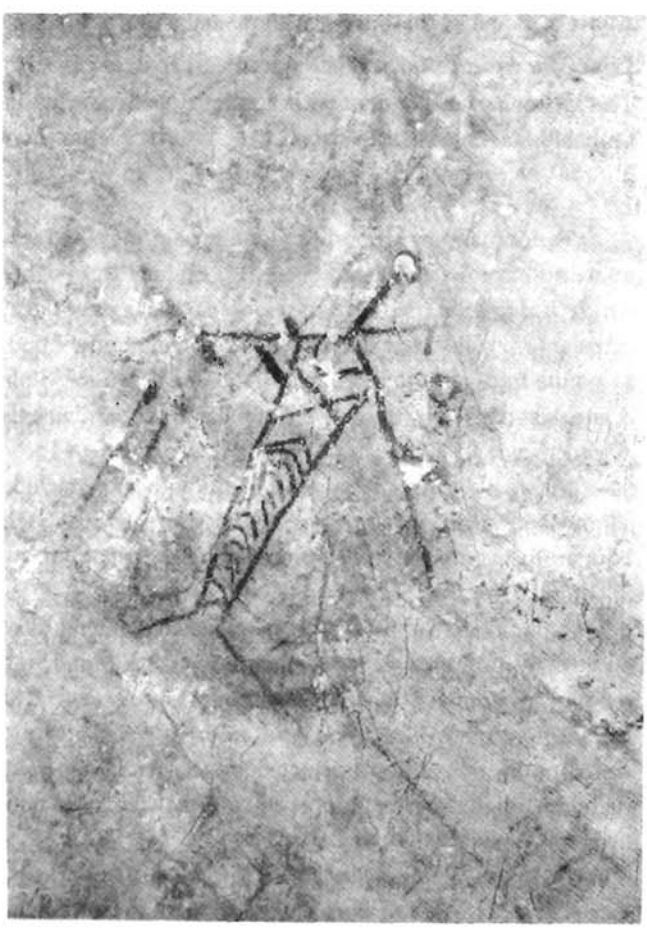
The art of prehistoric Andaman culture is very intriguing and unique. Interpretations of the paintings could be as varied and as many as the people analyzing them.

Prehistoric Andaman people have lived in the east coast continuously. As a result, there is reason to believe the suggestion that theirs is not a totally extinct culture. And that some of them may, in fact, be our ancestors. At some point of time, they could have been heavily influenced by outsiders.

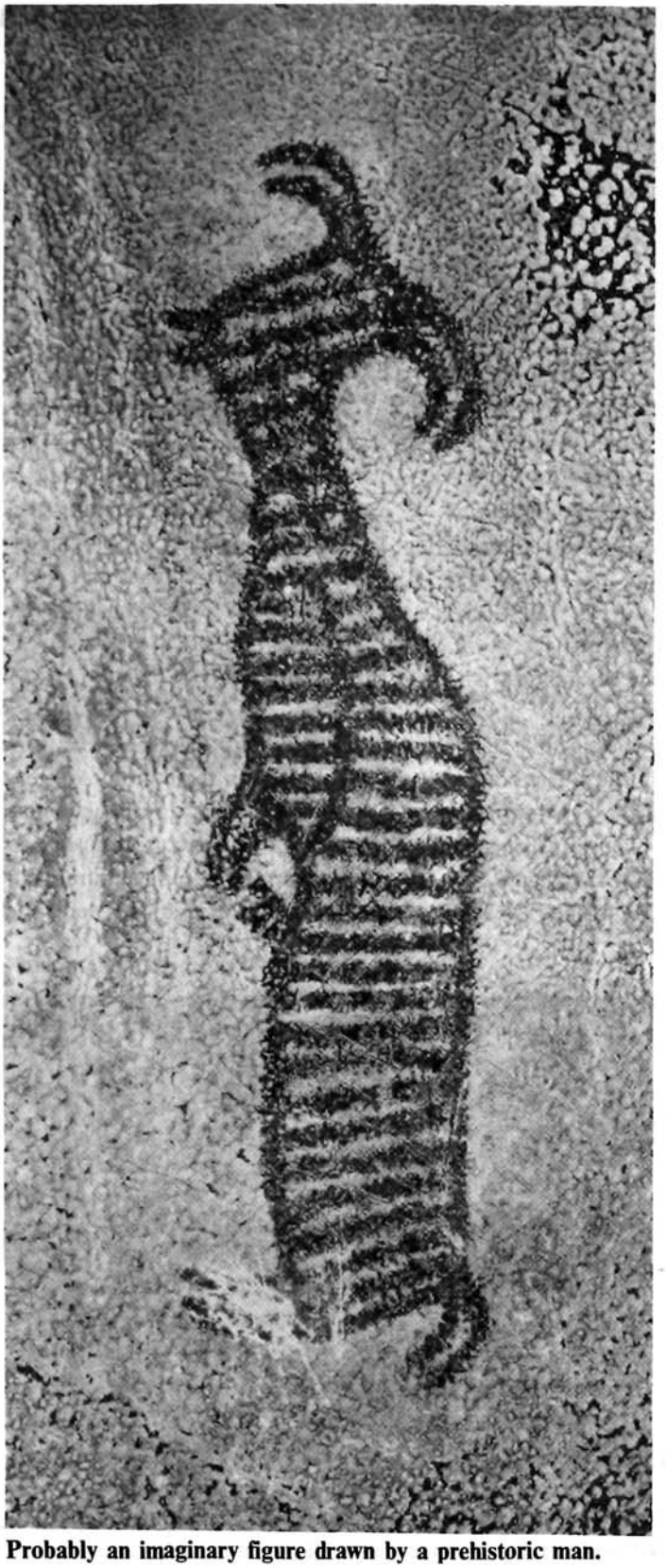
Migration of people from neighbouring countries, particularly those from India could have caused new developments in the prehistoric Andaman culture. External cultures brought by these foreigners could have gradually altered the Andaman people' language and general way of living. As more people migrated, more outside cultures were assimilated. Then the population increased and towns began to form and develop.

This is only one of the many hypotheses formed on the Andaman culture. Owing to the scarcity of proofs and evidences, a lot of questions are still left unanswered. Only more diggings, explorations and further studies could shed more light on the lives of these prehistoric people's culture and development.

Meanwhile, Phangngg Bay and Luk Bay continue to attract and fascinate lovers of beauty. And, just like their prehistoric counterparts, modern-day men are continuously roused artistically by the exotic and scenic appeal of the Andaman east coast.



Left: Another human figure, this time drawn with a long neck and probably clothed with a long dress.



Probably an imaginary figure drawn by a prehistoric man.

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SPAFA AFFAIRS

Training for High-Level Cultural Administrators

As modern nation-states in Asia pursue programmes for national unity and economic progress, 13 representatives from Southeast Asia joined hands at the **SPAFA Training Course for High-Level Cultural Administrators** to call attention to the paramount importance of cultural values as an integrating principle for any national development programme. The course was held in Bangkok, Thailand, from July 17 to 31, 1988 and was co-organized by SPAFA with the Office of the National Culture Commission (ONCC).

Single-minded attention to technological and economic progress has generally created the tendency to overlook the importance of culture as as a motivating force linking people to a common past and giving direction to their future. Most of the economic modernization programmes presume that benefits will automatically accrue to the majority of the people regardless of cultural and economic differences.

But experience has demonstrated that results of such presumption do not always come in the same direction.

"We have been fighting so hard to make people in the Philippines understand that economic development means nothing without cultural awareness and development," says Philippine participant Father Gabriel S. Casal, Director of the Philippine National Museum. "This is specifically the theme of the SPAFA Training Course for High-level Cultural Administrators."

"Frequently, the military and the economy are given highest government priorities in spite of the fact that culture is the one important factor in uniting the peoples of the country," adds Nikom Musikagama, one of the Thai participants and incumbent Director of their Division of Archaeology. A large number of cultural projects in many Southeast Asian countries, he says, have not yet been clearly identified for implementation because of financial constraints.

In implementing the course, SPAFA hoped to equip administrators with knowledge on the complexity and intricacy of culture and the understanding that every other aspect of governmental policy or programme will have a direct impact on culture. Hence, lectures given emphasized that culture has a variety of manifestations and expressions and that national policies should take into consideration the various cultures existing within the nation. And, for a better appreciation of the course, organizational structures and services more responsive to cultural differences and aspirations were also

Professor Dr. Adul Wichiencharoen, former SEAMES Director (extreme right), lectures as participants of the training course listen attentively.

Above: Participants pose for a souvenir photograph.

Lef: Nikom Musigakama of Thailand (far left) explains parts of the Ayutthaya Historical Park to his co-participants.

presented to the participants during the programme.

"The SPAFA training course in reality became a forum for an exchange of ideas, sharing and learning from one another's experience and expertise," says participant Neomi T. Olivares, Acting Executive Director of the Presidential Commission on Culture and Arts of the Philippines.

"The participants drew up, as a concrete evidence of their formal discussions, a paper compiling those national cultural policies and projects, discussed during the programme, that were considered or proven to be effective in contributing to national development through the implementation of cultural programmes. Since the paper was going to be presented to the participants' respective governments as general recommendations for effective cultural administration, it had to remain very general in scope."

Among the many topics of interest discussed during the course, held at the Thailand Cultural Centre (TCC), were: National Cultural Policies of Participating Countries, Cultural Plans in National Development Plans, and Implementation of Cultural Projects. Presentation and group discussions covered six days; study visits to selected historic sites in and outside Bangkok took four days.

As experts and high-level cultural administrators, the participants unanimously agree that the course was a worthwhile learning experience. In fact, they are recommending that a similar activity should be held again in the future.

"I learned the weaknesses of cultural people. I learned that they are not so adept to management and administrative techniques," says participant Saowaros Tongpan from the Office of the National Economic and Social Development Board of Thailand. She hopes that budget people could be invited to future similar SPAFA activities so they could teach high-level cultural administrators how to better defend their proposals.

"We, cultural administrators, are so isolated and the course has taught us to place ourselves in the shoes of other bureaus," admits Neomi. "We now realize the need to translate our cultural concerns in economic terms."

"More than anything else, it is the value of sharing experiences," says Father Casal who believes the training has actually opened up minds and made one realize the multiplicity of cultural elements. He rounds off the SPAFA training programme by saying:

"I am not aware of any other entity that brings all the Southeast Asian countries together effectively and productively."

Participants of the training course were: Nunus Supardi and Haris Sukendar Djojowasito of Indonesia, Dr. Othman bin Md. Yatim and Kamaruddin Zakaria of Malaysia, Father Gabriel S. Casal and Neomi T. Olivares of the Philippines, Leen Kim Swee and Yap Pau Eng of Singapore, and Dr. Chaleo Manilerd. Nikom Musigakama, Prof Dr. Wibha Kongkananda, Saowaros Tongpan, and Suthep Bunchongchit of Thailand.

SPAFA Trainees Study Ancient Cities and Settlements

A Thai prang (tower) derived from Khmer art and Ayutthaya Buddha images (top) found in the old town of Supan Buri, Thailand, were among the ancient monuments studied and visited by the SPAFA trainess (left).

The emerging awareness of the Southeast Asian communities on the importance of ancient cities and settlements resulted in the creation of the **SPAFA training programme on the Conservation of Ancient Cities and Settlements.** The course officially commenced on August 14 in Bangkok, Thailand, and ended on November 11, 1988. A total of 11 participants joined the course that included two Indonesians, one Malaysian, four Thais, and four Filipinos.

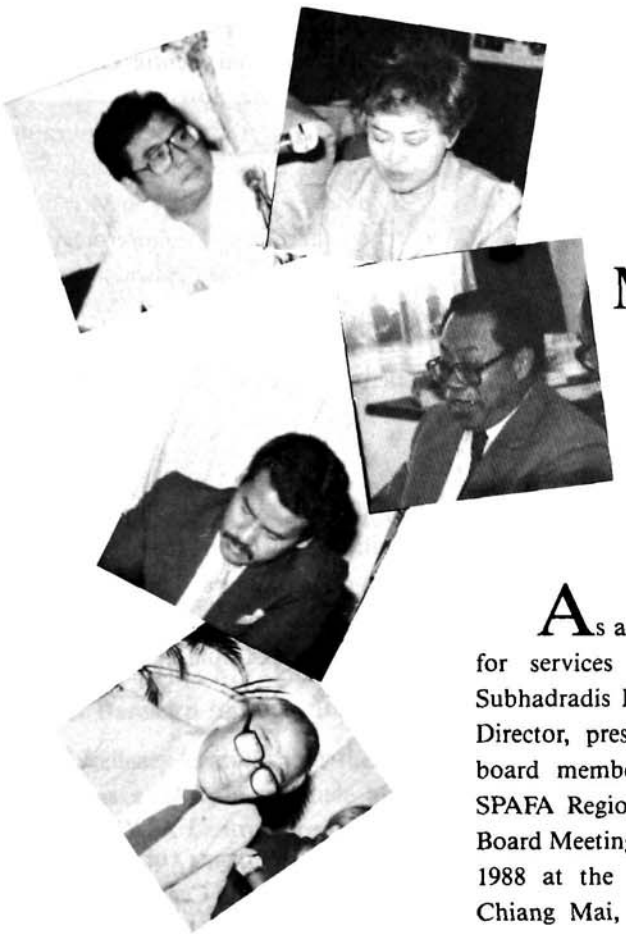
The course's primary objective was to train conservators on the technical aspects of conservation and the architectures of ancient cities and settlements. Furthermore, for the participants to have a better understanding and a broader perspective in conservation, the course provided a balance between scientific conservation techniques and the historical, cultural and economic impact of the ancient cities to the nation.

The three-month training course was divided into three parts. the first part was spent on classroom situations. Lectures delivered dealt on the different aspects of conservation, the history of Thailand, archaeological aspects of ancient cities and settlements, architectural studies of historical monuments, selected case studies and other related topics.

The second part brought trainees to different historical sites all over Thailand for a clearer view of and better insights on ancient cities or settlements.

Field works in Buri Ram and Sukhothai provinces consisted the last part of the training course. Here participants were given the opportunity to practise, investigate and analyze a particular ancient settlement using the knowledge acquired from the course. A comprehensive report and a course evaluation was submitted by each trainee to the organizers at the end of the training course.

The group of SPAFA scholars consisted of: R.M. Susanto and Sri Unggul Azul Sjafrie from Indonesia, Saadun Bin Ari of Malaysia, Evelyn I. Esguerra, Trinidad G. Lasafin, Candido H. Castro and Roberto A. Balarbar from the Philippines, and Wongchat Chatrakul Na Ayuddhaya, Jirassa Kachachiva, Prateep Phengtako, and Erbprem Vatchrangkul from Thailand.



1986-1988 SPAFA Governing Board Members. Clockwise from top left: Taveesak Senanarong (Thailand), Esperanza Bunag Gatbonton (Philippines), Lee Wai Kok (Singapore), Adi Haji Taha (Malaysia), and Dr R.P. Soejono (Indonesia).

Governing Board Members Receive Plaques At Their Third Meeting

As a token of appreciation for services rendered, Prof MC Subhadradis Diskul, SPAFA Centre Director, presented plaques to the board members during the Third SPAFA Regional Centre Governing Board Meeting held on 29-31 August 1988 at the Suriwongse Hotel of Chiang Mai, Thailand.

The Centre Director thanked Prof Dr R.P. Soejono of Indonesia, Adi Haji Taha of Malaysia, Esperanza Bunag Gatbonton of the Philippines, Lee Wai Kok of Singapore, and Taveesak Senanarong of Thailand, for their valuable support and dedicated services for the development of culture in Southeast Asia as SPAFA Governing Board Members from 1986-1988.

Ng Yew Kang, the new SPAFA Governing Board Member for Singapore replacing Lee Wai Kok who has retired from the civil service, was introduced and welcomed by the Centre Director at the start of the meeting. In response, the new board member expressed pleasure in the appointment and hoped to work with the Regional Centre for the advancement of archaeology and fine arts in the Southeast Asian region.

As the meeting progressed, several aspects of the programmes and activities of the Regional Centre were presented by the Centre Director to the board members for information, discussion and decision-making. Among the many other items tackled were the SPAFA Centre Director's annual report for FY 1987/1988 and his fund raising efforts, SPAFA's statement of accounts and financial audit report for the recent fiscal year, proposed annual plan of operation for FY 1988/1990, proposed budgets for the next three years and staff matters concerning the Regional Centre. Other miscellaneous items such as Maritime Salvage Operations in the Regional Waters of Malaysia, Indonesia and the Philippines were

also dealt with during the three-day long meeting.

After in-depth discussions and careful deliberations, several resolutions were made. These included the following:

- The Board directed the Centre Director to write the Governing Board Members to invite suggestions on possible actions to be taken for the redefinition of the role of the SPAFA Regional Centre in the Southeast Asian region.
- The Board reappointed Messrs SGV-Na Thalang Co., Ltd. as SPAFA external auditors for FY 1988/1989.
- The Board approved the proposed Three-Year Budgets for the Capital and Operating funds and for the Special Funds.
- The Board approved the proposed Annual Plan of Operation for FY 1989/1990 as amended.
- The Governing Board agreed that there is a problem and that SPAFA can help in the promotion of awareness in the problems of Maritime Salvage Operations. This could be done through the SPAFA Digest and the Governing Board Member for the Philippines has agreed to collate information from Member Countries and write on the issue.
- The Governing Board Members agreed to assist the Publications officer in soliciting articles for the SPAFA Digest by providing a list of possible contributors to be contacted and, as much as possible, help in making the initial approaches to the same. At the same time, the Publications Officer will regularly inform them of the themes planned for the forthcoming issues of the digest. But the Philippine Board Member requested that an official letter regarding the matter be sent to the Members of the Governing Board in order that they may act on the problem with authority.

In his closing remarks, Taveesak Senanarong, Chairman of the Government Board, thanked all the participants and observers. He complimented everyone for the efficient and successful conduct of the meeting. On that note he declared the Third SPAFA Regional Centre Governing Board Meeting closed.

Aside from the Governing Board Members, the meeting was attended by the Ex-officio Members, representatives of the Government of France and the Association of Canadian Community Colleges (ACCC), other supporting participants, observers, and the SPAFA Secretariat.

Left: Ng Yew Kang, the new SPAFA Governing Board Member for Singapore, replacing Lee Wai Kok who has retired from the civil service.

Below: Participants of the Third SPAFA Regional Centre Governing Board Meeting held in Chiang Mai, Thailand, on 29-31 August 1988.

HERE AND THERE

SPAFA THANKS JAPAN

The SPAFA Regional Centre thanked the Government of Japan for contributions given through the then Bangkok Ambassador, H.E. Mr Akitane Kiuchi, in a simple ceremony held at Darakarn Building, Bangkok, on June 23, 1988.

His Excellency (centre) shows the painting presented by the Centre as a token of gratitude as Prof MC Subhadradis Diskul, SPAFA Centre Director (left), and Prof Ida Bagus Oka, then SEAMES Director, look on.

GOOD-BYE DIRECTOR

The staff members of SEAMES and SPAFA bade farewell to outgoing SEAMES Director Prof Dr Ida Bagus Oka and family at a dinner aboard one of Bangkok's floating restaurants along the Chao Phya River.

The former SEAMES Director and Mrs Oka (seated second and third from left) are flanked by their children while standing behind are SPAFA staff members.

DISCOVERING CHIANG MAI

Participants of the recently held SPAFA Governing Board Meeting took time off to visit some of the historical sites of Chiang Mai, Thailand, during their meeting.

Leading the group was Prof MC Subhadradis Diskul (centre) who also acted as their guide.

TÊTE-À-TÊTE WITH FATHER CASAL

The timely arrival of the high-level cultural administrators in Bangkok, Thailand, in July provided the opportunity for the Training Course for the Promotion and Dissemination of Information on Southeast Asian Cultural Traditions to push through in November 1988, in the Philippines.

Photo shows Prof Bertoldo J. Manta, SPAFA's Senior Specialist in Visual Arts (right) and Father Gabriel Casal, Director of the Philippine National Museum and Chairman of the SPAFA National Steering Committee in the Philippines, at the reception held for the participants of the Training Course for High-Level Cultural Administrators.

INTERMESSAGE

Micro-light Aircraft for Marine Archaeology Exploration

For the first time in Philippine marine archaeological survey a micro-light aircraft equipped with a fully computerized aeromagnetic survey system will be utilized in its ongoing and future marine archaeolgical work. This was disclosed by Father Gabriel Casal, Director of the Philippine National Museum and Mr. John Rose, Executive Officer of the Scientific Survey Location, Ltd. (SSL) in the project jointly being undertaken by the National Museum and SSL in northern Palawan.

Data collected by this micro-light aircraft, named "Shadow", will be analyzed by using specially developed computer programs which are able to filter out the effects of strong local factors and indicate the presence of otherwise undetectable potential wrecks. This innovative technological development is said to be the most significant step forward to be made in the location of underwater archaeological remains since the first use of marine proton magnetometers over 20 years ago.

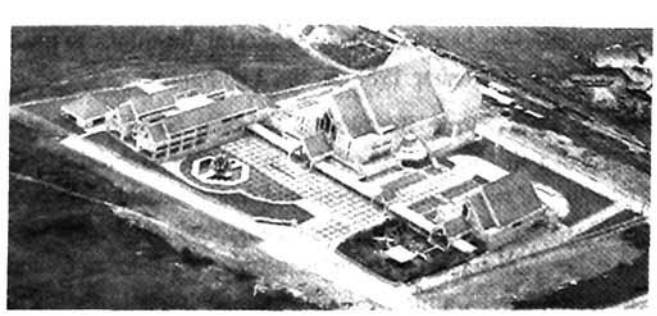
Through a 1985 contract, the SSL, an England-based archaeological work group, has been coordinating and collaborating with the Philippine National Museum. So far, they have completed area surveys in northern Palawan, Philippines, particularly the waters of Busuanga and the Apo Reefs.

The Thailand Cultural Centre

Conceived as a multi-purpose complex, the Thailand Cultural Centre was also designed to promote social education as well as cultural and creative activities. It is now the frequent site for Thailand's major cultural activities.

As a division of the Office of the National Culture Commission (ONCC), Ministry of Education, the centre functions primarily to serve as a place for cultural and recreational activities, cultural information service, and various training courses, lectures, seminars, and others dedicated to the general public.

Since its opening in October 1987, the centre has consistently been the venue of various local and international cultural festivals. The year 1989 will again see the centre active in its endeavour to disseminate culture to the public as can be seen in their programme for the new year.



TCC PROGRAMME 1989

Performances:

Folk Cultural Show from Thailand's four main regions : *March - July (Every first Saturday)*
"Inao" Lakhon Nai Dance Drama : *June*
"The Merchant of Venice" Drama : *August*

Exhibitions:

"Frontier in Fiber", an art exhibition by American artists : *21 December 1988 - 21 January*
"Illustration Exhibition" by Malaysian artists : *1 - 19 February*
Exhibition in Honour of National Artists : *24 February - 24 March*
Special Exhibition for the National Heritage Conservation Day : *1 - 30 April*
Children and Youth Art Exhibit : *10 May - 10 June*

Educational Activities:

Thai Classical Music Training Course : *December 1988 - May*
Art Course for Children : *December 1988 - September (Every Saturday)*
Creative Education Centre for Children and Youth, a daily service : *October 1988 - September (Monday to Friday)*
Sound Laboratory, a daily service : *October 1988 - September (Monday to Friday)*
Cultural Library, a daily service : *October 1988 - September (Monday to Friday)*
Thai Classical Music Solo Competition : *February - August*

The SPAFA Digest is a medium for the views, research findings and evaluations of scholars, researchers and creative thinkers in both regional and international forums on southeast Asian archaeology, performing arts, visual arts and cultural-related activities.

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

FOR CONTRIBUTIONS FROM READERS

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

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