



## Issue 2 - May 2017

### Note from the Editors

The [Southeast Asian Art Academic Programme](#) (SAAAP) was created with a donation from the Alphawood Foundation in Chicago to build a world-leading centre for the study of ancient to pre-modern Buddhist and Hindu art of the region. This newsletter features Southeast Asia-related academic art events at SOAS, new publications and items of interest, and events taking place in the institutions of the region that are sending over 80 scholarship students to SOAS through the Alphawood Scholarships programme within SAAAP.

Please send us news from your region, about yourselves, your research and your projects – we'd be delighted to hear from you!

*Eko Bastiawan & Dr Peter D. Sharrock*

### Introducing Dr Tamsyn Barton: Chair of the SAAAP Project Board

In late 2016, Dr Tamsyn Barton took up the mantle of Chair of the SAAAP Project Board, and has since helped to lead the programme through its midway point and beyond. On taking up her position, Tamsyn expressed her enthusiasm for the potential that SAAAP opens up for deeper, long-term collaboration with the universities, museums and heritage organisations in Southeast Asia.

"I'm enthusiastic about the role of Chair of the Project Board. I've been a Trustee of SOAS since September 2015, but this is a chance to get closer to the amazing work that SOAS does. Thanks to the generosity of the Alphawood Foundation, SOAS is perhaps uniquely



*Dr Tamsyn Barton, Chair of the SAAAP Project Board since November 2016*

equipped to work with partners in South East Asia to build capacity in the region to interpret, nurture and disseminate its extraordinary cultural heritage. I'm an alumna of SOAS (MA Anthropology 1985-6) and I have an academic and international development specialist background, working in NGOs, Government and International Financial Institutions. I've never worked in South East Asia, but I have had the good fortune to visit Thailand, Cambodia and Myanmar/Burma and to see some of their cultural treasures. I'm keen to improve the governance and management of SAAAP, and to be as transparent as possible, with all the minutes and other information available on the website. But definitely the best bit so far has been the dinner with the current Alphawood scholars, which gave me a chance to understand how worthwhile the programme is," Tamsyn told the Newsletter.

## The Alphawood Scholarships at SOAS

The Southeast Asian Art Academic Programme, with the generous support of the Alphawood Foundation, is proud to announce the awardees of the **2017/18 Alphawood Scholarships**. This year, 24 students from six different countries in Southeast Asia have been awarded scholarships to study for the Postgraduate Diploma in Asian Art, MA History or Art and/or Archaeology and MA Religious Arts of Asia. The awardees are comprised of 12 scholars from Cambodia, five from Myanmar, three from Singapore, two from Vietnam and one from each of Thailand and Indonesia.

The Alphawood Scholarships programme will also be available for the 2018/19 academic year, with the next awards announced in February 2018. The Scholarship covers tuition fees in full, a maintenance allowance towards the costs of living and studying in central London, as well as flights to and from the UK. Visa costs are also covered. The Maintenance allowance will be provided in line with the Arts and Humanities Research Council (AHRC) guidelines for London (Doctoral) and will be calculated pro-rata for programmes of less than a year. It is expected to cover the cost of accommodation.

Read more about the Alphawood Scholarships [here](#) and find out how to apply.

## Da Nang Museum of Cham Sculpture implements milestone projects

*by Duyen Nguyen (PhD)*

On 18 February 2016, the Museum of Cham Sculpture in Da Nang officially started its refurbishment project marking the centennial anniversary of its establishment. Founded by the French Institute of Oriental Studies (also known as The École française d'Extrême-Orient – EFEO), the museum houses the largest collection of Cham sculpture in the world. Its first building was constructed in 1915, completed in 1916 and opened to the public in 1919. Until 2015, the



museum displayed approximately 400 objects selected from thousands of sculptures collected from all Cham archaeological sites in central Vietnam. In the course of 100 years, the museum has been expanded and renovated several times in response to the increasing number of unearthed objects and modern museological approaches. With the advent of mass tourism in Vietnam the Museum has become very popular and receives 3,500 visitors a week. However the current display and layout of galleries still have shortcomings associated with the inconsistent circulation flow, poor lighting and captioning and the degrading of objects due to high humidity and inadequate methods of conservation.

The refurbishment plan aims to rearrange the existing galleries in accordance with the stylistic development of Cham sculpture. Three thematic exhibitions will be added, including “Cham Inscriptions”, “Sa Huynh – Champa Ceramics” and “Contemporary Cham Culture”. In addition, the new building will feature visitors and staff amenities such as: reception hall, education center, auditorium, visible storage, library, temporary exhibition rooms, souvenirs counter and cafeteria. The work is scheduled for completion on the occasion of the 25<sup>th</sup> Asia – Pacific Economic Cooperation (APEC) Summit which will take place in Da Nang in October 2017. The refurbishment is being carried out section by section so the museum can remain open, with the admission fee discounted during the construction period.

Running parallel to the upgrade of its building, the Museum of Cham Sculpture is cooperating with SOAS, University of London to publish a high quality catalogue of 100 masterpieces of Cham sculpture in its collection. This project, as part of the SOAS Southeast Asian Art Academic Program (SAAAP), aims at developing the cooperative relationships with institutions of the region in the study, conservation and display of its ancient Hindu and Buddhist art. Written in both English and Vietnamese, the catalogue will feature introductory

essays contributed by leading experts in Cham art and in-depth entries for the 100 selected objects. It is hoped that this publication will provide a comprehensive picture of Cham art based on the latest research in the field and at the same time increase the access to the museum's collection for visitors. The target publication date for this major work is October 2017 when the refurbished building comes into operation.

*Duyen Nguyen is a 2016/17 PhD Alphawood scholar in the History of Art and Archaeology programme at SOAS.*

## Report: Joint Summer Programme at Trawas, East Java

*by Dr Peter Sharrock*

In July and August 2016, SAAAP (in partnership with the Nalanda-Sriwijaya Centre, ISEAS Singapore and Ubaya University) coordinated a successful Joint Summer Programme in the East Java region of Indonesia.

This pioneering Summer Programme was aimed at developing a strategic alliance between its participating partners and focused on the still-

understudied history of art and archaeology of premodern East Java and its interfaces with neighbouring Maritime Asian cultures. The period studied during the Programme covered the Central Javanese 'Buddhist-Hindu' period to the late Majapahit and Early Islamic period (8th–15th century).

The programme drew applications from 70 students in SEA, US, Europe and Australia/NZ, with 20 applicants participating. Research seminars were led by 10 international and Indonesian scholars from various disciplines, with guest speakers including experts from Art History, Archaeology, Philology, Religious Studies, and Conservation/Museology.

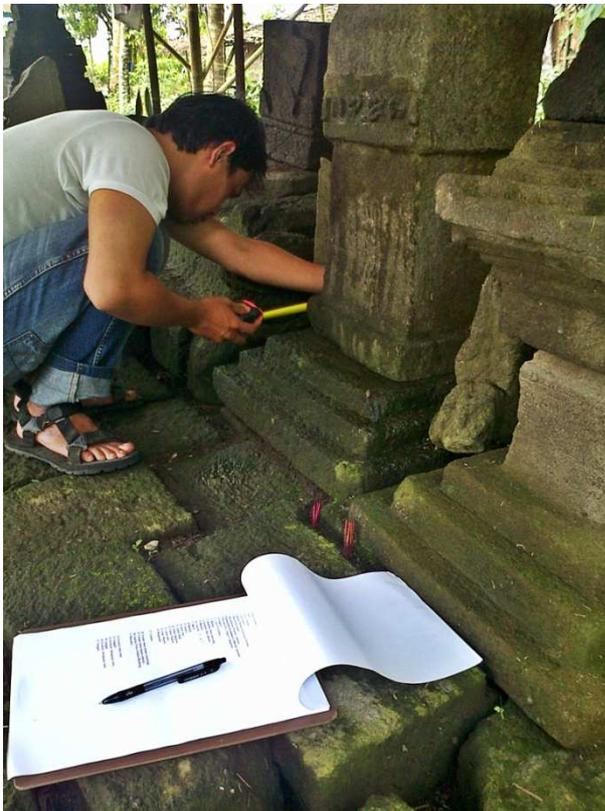
Indonesian scholars led visits to the major monuments of East Java, as well as to as yet unrestored temple sites on the 5-peak volcano Penanggungan overlooking the Ubaya University mountain campus at Trawas (above).



Participants in the Summer Programme gather at the Trawas site in East Java, Indonesia

Lectures delivered through the Summer Programme included:

- **Andrea Acri** on 'Old Javanese texts & temple iconography' and the Bhīma cult in East Java;
- **Hadi Sidomulyo** on revising East Javanese history and recent field research on Mount Penanggungan;
- **Marijke Klokke** on Mahapratisara in Central Java and a new periodisation of Central Javanese art;
- **Swati Chemburkar** on Kesariya, Bihar as forebear of Borobudur and new research on ritual dance reliefs in South India and Java;
- **Tran Ky Phuong** on links between Champa and Java via the Nan Hai trade;
- **Helene Njoto** on wooden temple reliefs and early Islamic sacred architecture; and
- **Peter Sharrock** on Esoteric Buddhist cults in Cambodia and Java including cults of Prajñāpāramitā.



Eko Bastiawan, Alphawood Scholar in the MA (History of Art and Archaeology) programme at SOAS, records details of an artefact at the Trawas site in East Java

Participants expressed high estimates of the content of the seminars: Pritha Mukherjee, a postgraduate student from Nālandā, Bihar, wrote on her university website that '...the Summer Programme 2016 was spectacularly intensive and interesting at the same time. The lectures [...] made for an arresting array of information, materials and raised more avenues for questioning than I have ever encountered. The Programme focused on the Southeast Asian cultural connections and a major thrust area was to look at the directionality of the exchanges and influences that one can see in this part of the world.'

A group of 12 participants scaled some of the challenging terrain of Penanggungan Mountain in order to access its renowned temple sites. Accompanied by local guides, they started climbing at 7.00 in the morning and visited the temples Bayi, Putri, Pura,

Genteng, Sima, Carik, Lurah, Siwa, Guru, Naga and finally Vishnu, at 1,200 m above sea level. The climb was led by two guides from Ubaya Trawas Learning Center who are expert members of a team headed by Hadi Sidomulyo, who is mapping the archaeological sites in Mount Penanggungan.

Several Indonesian SAAAP Scholars also gave evening lectures as part of the Summer Programme's activity:

Panggih Ardiyansyah, Alphawood scholar from the Borobudur Conservation Office, Indonesia, gave a lecture at Trawas on what has been done to deal with eruptions from the volcanoes that surround the monument. During the past decade, the temple – the 9th century structure largest Buddhist stone monument on earth -- has been hit by two big volcanic eruptions from Mount Merapi in 2010 and from Mount Kelud in 2014. The acidity of the volcanic ash is a major concern and is monitored daily. The response team countered the threat by applying sodium bicarbonate after cleaning the structure of ash. The most exposed perforated stupas on top of Borobudur were cleaned and then covered with heavy plastic.

The emergency response involved more than 3,500 volunteers from local and national communities who gathered to safeguard their heritage. The volunteers were trained to make sure that their cleaning did not damage the stone, and their efforts were judged to be of enormous help to protect the stone and elaborate drainage system that keeps the structure as a stable mantle constructed on a natural hill.

Also, Eko Bastiawan gave a talk on *Pelestari Sejarah dan Budaya Kadhiri* (The Guardians of History and Culture of Kediri) a grassroots initiative that is working to document artefacts and archaeological remains across the Kediri region of East Java. The community was formalised in 2011, but for long before that individuals have been documenting unrecorded artefacts scattered across the region. The group maintains a database of exact descriptions and locations that objects of communal heritage are known and not lost. It has found that many artefacts have been moved from places recorded in old Dutch, French and Indonesian reports.

The Trawas Summer Programme was a fantastic opportunity to convene a range of leading scholars and partner institutions in helping to advance our shared knowledge of the key artefacts, temple compounds and conservation and research approaches associated with the Trawas site. We will be convening future Summer Programmes, building on the experience in Trawas in 2016 – please be on the lookout on the [SAAAP web pages](#) for further information as it comes available.

*Dr Peter Sharrock is Senior Teaching Fellow in History of Art and Archaeology at SOAS, and is a member of the SAAAP Outreach sub-board.*

## A Year of Change at the Asian Civilisations Museum of Singapore

by Jackie Yoong

It has been a year of change at the Asian Civilisations Museum of Singapore encompassing new galleries, objects, narratives, and from September, a new director. This brief article by Alphawood alumna Jackie Yoong highlights some key changes.

The museum began a comprehensive revamp of its permanent galleries in June. Rather than the former geographical separations, the refreshed galleries focus on cross-cultural connections across Asia.



The ground floor now houses a spectacular display of 9<sup>th</sup> century Tang ceramics recovered from an Arab dhow wrecked near the island of Belitung, Indonesia, on the Maritime Silk Route. The shipwreck display is curated by the museum's Southeast Asia curator and SOAS alumni, Dr Stephen Murphy. Salvaged in 1998 and

donated by the Khoo Teck Puat family, these objects have revolutionized scholarship on early trade between Chinese, Southeast Asian and the Islamic Middle East.

The first phase of the overhaul of the galleries also includes a new three-storey wing dedicated to Chinese and contemporary art and funded by the Kwek Hong Png family.

The second floor explores the arts and ideas of the Chinese scholars, while the third floor is dedicated monochrome ceramics, a highlight being Dehua porcelain donated from the Pamela Hickley collection.

The inaugural contemporary art work on the ground floor is by Singapore-born artist Eng Tow, who trained at London's Royal College of Art. Entitled *Grains of Thought*, it is composed of two suspended sculptures of giant rice grains, which fascinate the artist.

The new focus on cross-cultural art, has been completed under the direction of Dr Alan Chong over the past six years. Alan moved to the Currier Museum in New Hampshire, USA, in September, and the second phase will be directed Mr Kennie Ting, also Group Director of Museums at the National Heritage Board, Singapore. The second floor exhibits are under the

rubric Faith and Beliefs and are scheduled to open in 2017. They will trace the spread of Hinduism, Buddhism, Islam and Christianity across Asia.

*Jackie Yoong is Curator at the Peranakan Museum and Asian Civilisations Museum, Singapore, and an Alphawood alumni (MA History of Art and Archaeology 2015, SOAS)*

## Professor Moore donates two precious libraries to the Field School of Archaeology, Pyay and to the Anthropology Department, Yangon University

*by Simone Green (SAAAP)*

Myanmar has for decades suffered from a lack of book imports. Now Prof. Emeritus Elizabeth Moore, the SAAAP in-Region consultant, and Prof. Dr Mya Mya Khin, Head of Department of Anthropology have collaborated in creating a Southeast Asia Library in the Anthropology Department, Yangon University founded in 1950 by Dr Htin Aung. Assistance on cataloguing is being provided by Thant Phyu Kyi (Yangon University, PhD student Library Science) and Khaing Myitzu Wai (Dagon University, Asst. Lecturer). Naing Soe (Yangon University, PG Diploma student,

Anthropology) is Library Volunteer Group Manager for interested students to maintain a rota in the library.

The Southeast Asia Library is a significant enhancement of university resources in the city. Under foreign sanctions against decades of military rule, obtaining foreign books in Yangon was very difficult.

Even today internationally published books are beyond the budget of most teachers and students: a locally published book of 10,000 kyat (£6) is very costly given the average Asst. Lecturer salary of 250,000 kyat (£157) per month.



Staff gather at the Yankin library, Department of Archaeology, Dagon University

Prof. Moore began founding libraries in Myanmar in 2003 with shipments of 2000 books, slides and maps from London to the southern Dawei University. To afford greater access to this unique collection in the country they were moved north as a donation to the Field School

of Archaeology, Pyay, Department of Archaeology, Ministry of Religious and Cultural Affairs in December 2015.

A second Southeast Asia Library has been founded in Yangon. It is made up of 3000 books, plus photocopies of articles, that were the specialist library assembled by E. Moore at SOAS from 1989-2015. In June 2015, Prof. Moore donated art objects in her office to the Brunei Gallery and Teaching Collection, and with some assistance from the Myanmar Embassy in London, shipped the books to Yangon. From August, when they arrived at the port, they were temporarily housed in the living room of Yangon University Asst. Lecturer Dr. Pyiet Phyo Kyaw. Shelving was purchased so they could be unpacked before more covers were eaten in transit by white ants and rats.

SAAAP assistance enabled computer cataloguing to begin, and purchase of tables and chairs, plus plastic drawers for the articles. Despite searching, we have been unable to locate metal filing cabinets for hanging folders to organize the articles – all chapters from important books on Southeast Asia that are not available online. Thant Phyu Kyi, Naing Soe and Khaing Myitu Wai began work on sorting the books and articles in November 2015, entering the books in an English/Myanmar library database thanks to assistance from SAAAP.

From October, 2016, the Library will be transferred to the Anthropology Annex at Yangon University. It is open to all on weekdays, with hours to be arranged by the Volunteer Manager. Visitors can sit on stools provided by SAAAP or on the floor in a relaxed atmosphere that encourages browsing and exploring the collection.

Most academic libraries do not allow open access and teaching is often dependent on photocopies. A slow internet and the absence of obligatory online resource citation in academic papers and essays, mean that phones are rarely used for downloading JSTOR articles. Smart phones are however used for reporting on new archaeological finds, which also limits access. Thus the collaborative Southeast Asia Library assisted by SAAAP fills a considerable need and provides a meeting place for many readers.

Among the many new uses for the new book-filled venue are preparing applications for SAAAP Alhwood scholarships, mentoring accepted Scholarship students and working collaboratively on conference presentations and publications with teachers, students and independent scholars.

The new Anthropology Annex will be open to all on weekdays, with hours to be arranged by the Student Library Group.

As the only humanities library dedicated to Southeast Asia, and most all students have not travelled outside the country, comparing Myanmar and other ASEAN countries can extend horizons through the new library space. In the next Newsletter, we hope to update with photographs of our new venue.

## *Events*

## SAAAP Scholars tour Paris collections of Southeast Asian sculpture, manuscripts and more

by *Liam Roberts (SAAAP)*

Under the guidance of SOAS Prof Ashley Thompson and Dr Pamela Corey, SAAAP scholars joined the now-annual SAAAP Paris Study Tour in March/April 2017, taking in a wide range of important ancient and pre-modern artefacts at four outstanding institutions of Southeast Asian research and scholarship. Other postgraduate students focussing on Southeast Asia in the Department of Art and Archaeology also participate in the trip, making it a staple of the postgraduate Southeast Asian art and archaeology programme at SOAS.

Beginning our tour at the renowned Musée Guimet, curator Pierre Baptiste led the SAAAP group through a dedicated tour of the museum's Southeast Asian collection, providing the group with expert insight into the history of the collection and the relevance of key artefacts – and, critically, the process by which our understanding of many artefacts' significance, origin and religious and social meaning has been developed and improved over time. The lively exchanges highlighted how our understanding of many artefacts are indeed still evolving even now.



SOAS scholars gather outside the Musée Guimet along with museum curator Pierre Baptiste (Photo: Liam Roberts)

The group were then invited to visit the École française d'Extrême-Orient (EFEO), a leading research institution and archive which, like the Guimet, counts Southeast Asian art and archaeology as its major focus. Isabelle Pujol, Head of Communications and Director of the EFEO Photothèque first introduced the group to the EFEO's exceptional repository of photographs of monuments in the region (many of the photographs dating back nearly one-hundred years). The presentation included handling and viewing of original materials as well as an introduction to the newly established digital database. Next, Pierre-Yves Manguin, Director the EFEO's major journal, the *BEFEO*, presented the EFEO's range of publications on Southeast Asian art and archaeology. The presentation included an account of the EFEO's long history of publishing journals, monographs, collective volumes and reports, current

policies on key issues such as types, languages and length of publication, as well as the brass tacks of getting work published.

Next, the group was welcomed to an exhibition in the main library of select Southeast Asian manuscripts, epigraphic rubbings and rare books specially prepared for our visit by Head Archivist, Clément Froehlicher in collaboration with Ashley Thompson. Clément Froehlicher was joined by Tuy Danel, a Cambodian PhD student currently updating the inventory of Khmer manuscripts held by the EFEO, to introduce the group to the materials on display, as well as to the practicalities of using the EFEO's main collections.



Tuy Danel guides the SAAAP group through the bespoke manuscript display in the EFEO library (Photo: Liam Roberts)

Following the EFEO, scholars were welcomed to the Manuscripts Department of the Bibliothèque Nationale de France (BnF) by Head of the Asian Manuscripts Division Laurent Héricher and Head of South and Southeast Asian collections Jérôme Petit. The BnF archivists presented the fascinating history of the Manuscript department itself, with a focus on the rich Southeast Asian collections. A selection of illuminated manuscripts, and other manuscripts dealing with art and architecture was made prior to the visit by Ashley Thompson in collaboration with the BnF archivists. Together, they presented the selected materials to the student group, who were able to examine each manuscript individually.

The final day of the study tour was led by Pamela Corey. Scholars first visited the stunning reliefs and murals of the 1931 international colonial exhibition representing the ancient art, architecture and peoples of Southeast Asia. Scholars then had the opportunity to explore the Musée de Quay Branly, a major hallmark in the ongoing history of European presentation of Southeast Asian art. Here, students were invited to reflect on the way the museum seeks to inspire a sense of “aesthetic resonance” between artefacts of varied cultural origins.

All of this provided the group with plenty to think about, talk about and take home with them as they develop their dissertation research, and conceive their future engagement in the field of Southeast Asian art and archaeology. SAAAP scholar Aria Danaparamita (MA) told us that “the visits and conversations (on the Paris Study Tour) certainly triggered new questions and ideas for future research. It was also generally nice to get a tangible sense of another country’s academic sphere and traditions.” Eko Bastiawan (MA) agreed, telling us that “the trip definitely has helped me to better understand materials that I got in the classroom. By looking and observing the objects in person, and hearing the detail explanation from the experts, this trip has contributed so much for my future study.”

The Paris Study Tour was also a wonderful chance to get to know each other better, enjoy some French (and indeed Asian) cuisine and to explore one of the world’s great cities. We’re already looking forward to next year!

## SOAS SAAAP at 2<sup>nd</sup> SEAMEO SPAFA International Conference, Southeast Asian Archaeology, Bangkok

*by Prof Elizabeth Moore (SAAAP)*

Four Myanmar scholars were supported by SAAAP in giving reports on their research in Bangkok to the 2<sup>nd</sup> SEAMEO SPAFA International Conference, Southeast Asian Archaeology (Bangkok) in 2016: Khin Ma Ma Mu (Dagon University), Nan Kyi Kyi Khaing (Kanazawa University), Pyiet Phyto Kyaw (Yangon University) and Win Kyaing (Ministry of Religious Affairs and Culture).

SAAAP scholars’ papers presented and discussed at the Conference are summarised below, and are due for publication over the course of the coming year. Please visit the SAAAP web pages for further details about publication and about the upcoming SEAMEO SPAFA Conference planned for 2018.



[Khin Ma Ma Mu and Nan Kyi Kyi Khaing, sponsored by SOAS Alphawood SAAAP to present on Buddhist art, with Prof. Elizabeth Moore at the SPAFA conference.](#)

## The significance of Catubhummika Monastery, Thaton and Lower Myanmar Archaeology

*Paper presented by Pyiet Phyo Kyaw on May 30, 2016 at The 2<sup>nd</sup> SEAMEO SOAFA International Conference, Southeast Asian Archaeology (Bangkok) on the Panel "Challenges in Myanmar's Changing Archaeology"*

The archaeology of Thaton has remained controversial among scholars and archaeologists due to the lack of significant archaeological findings. Recently, however, artefacts found in Thaton's Catubhummika monastery offer new evidence for the significance of Thaton in Lower Myanmar archaeology.

The artefacts were principally terracotta votive tablets and potsherd unearthed by chance when monks tried to prepare a cemetery for his teacher-monk. From the 600 votive tablets, nearly 20 types were found along with the potsherds in a stratigraphic sequence. These new finds support the development of Thaton prior to and during the early Bagan Period (10<sup>th</sup> to 11<sup>th</sup> Century CE). The paper compares Thaton archaeology before and after the Trap inscription along with the pottery and votive tablets.

The paper concludes by relating the archaeology of coastal Lower Myanmar archaeology to Thaton and comparing it to inland Upper Myanmar. The votive tablets and potsherds discovery at Thaton are part of an expanding corpus of significant finds. These include a Dvaravati style 8-9th century image of the Buddha found in a sugarcane plantation near Thaton, and a glass production site at Mupon south of Mawlamyaing where chemical analysis and comparative study suggests an early first millennium CE date.

This paper is in press in the proceedings of the 2<sup>nd</sup> SEAMEO SPAFA International Conference to be published for the next conference in 2018.

*Pyiet Phyo Kyaw teaches in the Department of Archaeology, Yangon University where he completed his doctoral thesis on Bagan. He specialises in iconography and field survey to document archaeological sites in Upper and Lower Myanmar. Email [pyietphyo@gmail.com](mailto:pyietphyo@gmail.com)*

## Votive Tablets from the Ancient Buddhist capital of Thaton (*Suvannabhumi*)

*Paper presented by Daw Khin Ma Ma Mu on May 30, 2016 at The 2<sup>nd</sup> SEAMEO SOAFA International Conference, Southeast Asian Archaeology (Bangkok) on the Panel "Challenges in Myanmar's Changing Archaeology"*

The presentation of Daw Khin Ma Ma Mu offered a fresh insight into the religious art of the ancient Buddhist city of Thaton from the mid-8<sup>th</sup> to 11<sup>th</sup> century CE. Her study classified the 1350 intact votive tablets from excavation at Stubhummikka ('four level') Monastery in Thaton, Mon State that yielded *circa* 2000 terracotta votive tablets.

Her comparative chronology for the Thaton Stubhummikka votive tablets showed similarities and differences with other areas in Mon State and elsewhere in Myanmar (Sri Ksetra in Bago Region and Vesali in Rakhine State) as well as India, Thailand and west Java. The votive tablets were divided into three groups:

- Buddha Triad
- Buddha and Stupas, and
- Episodes of the Buddha

While the majority of finds were from the 9<sup>th</sup> to 10<sup>th</sup> century CE, the presentation showed an overall span of the 8<sup>th</sup> to 11<sup>th</sup> century CE. The monastery excavations have provided a significant body of new information from which to interpret local innovation and interchange in the religious art of ancient Thaton.

This paper has been submitted to the *SPAFA Journal* (<http://www.spafajournal.org/>) and is in the process of peer review with possible publication in late 2018

**Daw Khin Ma Ma Mu** is an Independent Scholar, formerly Prof. at Dagon University Department of Archaeology. She specialises on the iconography of votive tablets and the symbolism of Buddhist art from Myanmar. Email [khinma2@gmail.com](mailto:khinma2@gmail.com)

## Martaban Jars and the 15<sup>th</sup> to 17-18<sup>th</sup> century CE Buddhist kingdom of Muttama, Lower Myanmar

Paper presented by **Nan Kyi Kyi Khaing** and **Elizabeth Moore** in the Conference panel "Challenges in Myanmar's Changing Archaeology"

Martaban or Muttama harbour on the seacoast was a significant port in the ceramic trade between China and India, and also with Southeast Asia through Malacca. An ancient style of ancient black glazed jars shipped from the Martaban port (called Martaban or Muttama jars) are the local products used as containers for foodstuffs such as pepper, citron and mango, and were but also a popular export good in sea voyage.

These black jars, celadon ware and some opaque glazed wares are unearthed from the various archaeological sites such as ancient cities, harbours and shipwrecks. The largest quantity of Myanmar ceramics were also exported as merchandise in 15<sup>th</sup> - 16<sup>th</sup> centuries particularly by Peguan merchants, mostly Muslim and Portuguese merchants and travellers through this maritime route.

According to the archaeological research and excavation, the trade products of Myanmar glazed wares were manufactured by using four types of firing supports seen only in Lower Myanmar ancient kilns. It is found that three groups of potters produced glazed wares in the three regions:

- 1) the potters of Tala old city region and Hanthawady (Hansawady, Lagunbyee) region in Yangon and Bago Division (Hansawady group);
- 2) the potters of Pathein, Myaungmya and Ngaputaw region (Pathein group) and
- 3) from Muttama region in Mon and Karen States (Muttama group).

Many of the present archaeological finds of Martaban jars from excavation sites are the broken fragments apart from the shipwrecks and private collections, although reliable fragments of Martaban jars and other Myanmar ceramics from international archaeological sites can be confirmed as having Myanmar provenance. It is essential to identify in detail their provenance in the corpus of trade ceramics because some Myanmar glazed wares are reported as Thai - particularly celadon and black jars because these are in some cases having the same fabric and glaze style.

**Nan Kyi Kyi Khaing** is an Independent Scholar focusing on ceramics, particularly their classification by shape. Email [nkhaingmm@gmail.com](mailto:nkhaingmm@gmail.com)

**E. Moore** is the SAAAP In-Region Liaison, and is editing the forthcoming Myanmar Glazed Ceramics to be published by the Southeast Asian Ceramics Society (Singapore) and NUS Press, in which the paper summarised above will be published. Email [em4@soas.ac.uk](mailto:em4@soas.ac.uk)

## Hydraulic works of Bagan and the Ancient City

SAAAP-sponsored Myanmar paper presented by **U Win Kyaing** in Conference Panel “Early Urbanism in Southeast Asia; Spatial, Economic and Cultural change

Bagan is the most important historic city of Myanmar in the dry zone of the country, located by the bank of Ayarwaddy River. Although the city made use of river water, the extended urban area (including thousands of religious monuments and villages spread within 80 square kilometres) were instead sustained by the rain-fed water.

When the early clusters of Bagan grew gradually in 9<sup>th</sup> or 10<sup>th</sup> Century CE, hydraulic works and water management began to develop in areas of far away from the river by exploiting the water resource of Tuyin Hill-range to the southeast direction of the city. In line with political power shifting from the Pyu cities (2<sup>nd</sup> Century BCE - 9<sup>th</sup> Century CE) to Bagan, the technical development of hydrology prevailed there again, then conceived in multiple types of water network constructions in the hard land.

This paper approaches how the largest Buddhist religious sites were able to develop and use this traditional water management system through detailing the preliminary surveys of remaining evidence and some practical and on-going water management technique in use among the present-day residents of the Bagan area.

This paper is in press in the proceedings of The 2<sup>nd</sup> SEAMEO SPAFA International Conference to be published for the next conference in 2018

U Win Kyaing, Principal is Field School of Archaeology (Pyay), and Director, Department of Archaeology and National Museum, Ministry of Religious Affairs and Culture, Myanmar. Email [wkwinkyaing@gmail.com](mailto:wkwinkyaing@gmail.com)

## Sign up and join in with the SAAAP Newsletter!

Following its inaugural edition in 2016, the SAAAP Newsletter is now scheduled for publication three times annually. The Newsletter is edited by Dr Peter Sharrock in collaboration with guest editors drawn from current and alumni Alphawood scholars. This edition was co-edited by Eko Bastiawan (MA).

The Newsletter is open for new contributions and submissions from Alphawood scholars, alumni, academics and partners – if you are interested in having your article featured in the Newsletter (or if you are interested in guest editing the next edition), please contact Dr Peter Sharrock at [ps56@soas.ac.uk](mailto:ps56@soas.ac.uk).

You can also sign up to the Newsletter to ensure you receive future editions directly in your inbox. Please email SAAAP Project Manager Liam Roberts at [lr25@soas.ac.uk](mailto:lr25@soas.ac.uk) to sign up. We look forward to hearing from you!

