



Issue 7 – January 2019

Note from the Editors

The [Southeast Asian Art Academic Programme](#) is a transformational programme that aims to further the understanding and preservation of ancient to pre-modern Buddhist and Hindu art and architecture in Southeast Asia. The Programme supported over 90 scholarships between 2014 and 2019, funds three fully endowed academic posts at SOAS and establishes conferences, symposia and master-classes in London and Southeast Asia.

SAAAP is designed to strengthen SOAS' research expertise and existing institutional links to create a vibrant network linking the art, archaeology and heritage organisations in the Southeast Asian region.

This edition of the SAAAP Newsletter has been edited by Peter Sharrock (SAAAP Outreach manager) and Chloe Osborne (SAAAP Programme Administrator). If you would like to be involved in the production of future editions of the Newsletter, or if you would like to report on any news from the region or any SAAAP-related activity you've been a part of, please do let us know – we'd be delighted to hear from you! Please contact Chloe Osborne at co20@soas.ac.uk

Welcome from Head of the School of Arts, Shane McCausland

Dear Newsletter readers,

It has been my pleasure, since becoming Head of the School of Arts, to join the SAAAP project board, oversee the workings of its Outreach and Scholarships panels, and witness its further integration into the life and culture of the Department of History of Art & Archaeology and the School of Arts in recent months. The newsletter highlights some of the recent outstanding SAAAP-related activities in Europe and South-east Asia and illustrates how the project continues to support the scholarly development of its participants, while its networks also grow and widen.



Let me endorse the editors' call for your stories and features, or even just photographic records of gatherings, for future issues. Also, if any SAAAP scholars would like to get involved in the editorial work, they know who to contact!

Shane McCausland

Announcing the 2019/2020 Alphawood Scholarships at SOAS

Between 2014 and 2018, SAAAP is proud to have awarded over 90 Alphawood Scholarships to support outstanding scholars of the ancient to pre-modern Buddhist and Hindu art and architecture of Southeast Asia, helping scholars to pursue postgraduate programmes of study at SOAS. Supported programmes of study over this period have included: the Postgraduate Diploma in Asian Art; the Postgraduate Certificate in Buddhist Art or Southeast Asian Art; the MA in History of Art and Archaeology; the MA in Religious Arts of Asia; and MPhil/PhD programmes in the Department of History of Art and Archaeology, School of Arts.

In 2019, we are delighted to also launch an extension of the scheme for a sixth year by offering **one to two new Alphawood Scholarships to support MPhil/PhD study in the Department of History of Art and Archaeology, School of Arts**, to commence with the 2019-20 academic year.

Through the Alphawood Scholarships scheme, it is expected that our scholars and alumni will be well-equipped to make a significant and positive impact on the understanding and preservation of ancient to pre-modern Buddhist and Hindu art and architecture in Southeast Asia. Alphawood Scholars are selected with the expectation that, as alumni, they will be in a position to apply the learning and skills they gain while on award to the benefit of the galleries, museums, heritage organisations, universities, government departments and other institutions in the Southeast Asian region in which they may go on to work. The geographical reach of the Alphawood Scholarships scheme, as in the wider SAAAP, includes: Brunei; Cambodia; East Timor; Indonesia; Laos; Malaysia; Myanmar/Burma; Singapore; Thailand; and Vietnam.



The Alphawood Scholars and staff, November 2018

For further information on this year's Scholarships scheme, see our website <https://www.soas.ac.uk/registry/scholarships/alphawood-scholarships.html>

Singapore Graduation Event 2019

We are delighted to announce that SAAAP will be convening our first ever **Celebration of Graduation Event for Alphawood Scholarship Alumni**, taking place on 12 April at the Asian Civilisations Museum in Singapore.

Since 2014, we've been proud to support over 90 Alphawood Scholars through their postgraduate study at SOAS in the Department of History of Art and Archaeology, with a distinct focus on the ancient to pre-modern Buddhist and Hindu art and architecture of Southeast Asia. With 55 of our Scholars now graduates of their programmes of study, we'll be inviting them all for a day's programme of networking, sharing experiences of their time at SOAS and since graduation and reconnecting with each other and with academic leaders at SOAS. Alumni will also have the opportunity to stay on in Singapore to participate in other planned activity, including a series of guest lectures and engagement activity over the course of the weekend.

The full programme for the weekend's events, including a line-up of speakers and guests, will be shared in due course. In the meantime, all Alphawood Scholarship Alumni are reminded to please get in touch with the SAAAP Office by 18 February to confirm their place at the Celebration of Graduation Event, or to reach out with any questions. As always, you can contact us at alphawoodscholarships@soas.ac.uk

We're looking forward to seeing everyone for a fantastic reunion, and to discuss further plans for the future!

Curating Cultures

Alphawood Scholar Dhammasami Linkara reports on his interview with co-Scholar Theint Theint Aung for SOAS Radio

The 'Curating Cultures' module was designed for students wishing to engage with or pursue careers with museums and galleries and gain a critical, theoretical and practical approach to curating. Most importantly, it provides in-depth knowledge of the cultural representation of museum objects globally. It is lead by Dr Maria Kostoglou, lecturer in Curating and Museology, Department of the History of Art and Archaeology, School of Arts.

As part of the core curriculum, students were asked to curate their own exhibition for the public. The exhibition took place at Lady David Gallery, where these objects will be displayed from December 2018 to July 2019. Over the course of Curating Cultures, students chose to curate objects from Myanmar and other Asian countries, related to the nature and belief systems. The exhibition was diverse, encompassing a wide range of themes such as 'Nature inspired arts in Myanmar', 'Lacquerware in Myanmar', and 'The belief system in daily life in Southeast Asia'.

In terms of Myanmar objects, nearly all objects were received from Dr Elizabeth Moore, Emeritus Professor of SOAS, Department of History of Art and Archaeology. She donated some from her private collections and her father's collections when she retired from teaching at SOAS for the purpose of teaching curriculum and diffusion of Myanmar culture in the wider context. Her father, Dr R.L. Howard was a missionary in Burma from 1913 to 1927. These objects were wide-ranging from 'folk art' such as wooden sculptures, Pyit Taing Htaung (Myanmar Tumbling Kelly), Lacquerware, to water colour paintings.



Objects from Prof. Elizabeth Moore's collection

MA student Almira Farid from the Global Creative and Cultural Industry Department was inspired to create an audio recording for the audience by observing people's interests in the museum visits. She remarked that 'the voice of local people and their connection with exhibited objects is in the curating of culture. Vocal presentation of personal involvement in the curated objects make story alive and real'.



Thus, two Myanmar Alphawood Scholars, Thient Thient Aung and I, as well as a PhD candidate, Lorenzo Chiarofonte, who specializes in Myanmar Nat Music from the Music Department, were invited to speak about how they connected with those Myanmar objects on the display at Lady David Gallery.

Dhammasami Linkara and Theint Theint Aung are Alphawood Scholars on the Diploma in Asian Art programme from Myanmar

Theint Theint Aung reflects on life in London as an Alphawood Scholar

I am one of the Alphawood scholarship students from Myanmar. I would like to express my appreciation to the SAAAP office for letting me have the opportunity to write this short article. The Alphawood scholarship programme is an excellent programme in many ways. It has given me the opportunity to study at SOAS, University of London as a postgraduate student. Through the Scholarships programme, I have been able to study academic English in 2017-18 and began the Postgraduate Diploma in Asian Art in 2018-2019 at SOAS. Academic English contributed immensely to improving my English skills and enabled me to learn from some amazing lecturers by pushing me to practise my language skills. The collegiate experience is hugely beneficial to this, as is sharing ideas with others, and doing schoolwork together in the classroom or outside.

The Postgraduate diploma in Asian art has provided numerous opportunities for me to advance my interests in my academic field. I have been able to learn from the brilliant lectures by professional lecturers from the different universities and SOAS in the Postgraduate Diploma. These lectures have enabled me to improve my research. The programme not only supports the academic progress of its students, but its staff also take care of all the student's needs and are very friendly. Studying in SOAS has given me a chance to meet students from different cultures and backgrounds, and living in London is an eye-opening cultural experience. I believe that the Alphawood scholarship programme is making a huge contribution to my studies, and I know that studying at SOAS will bring me closer to my career goals.



Alphawood Scholar Theint Theint Aung, from Myanmar

A visit to Oxford's Pitt Rivers Museum

Alphawood Scholar Miriam Yeo writes about the Scholars' trip to visit the Buddhist and Hindu collections in Oxford

The Pitt Rivers Museum was founded when Augustus Pitt Rivers donated his private collection of approximately 22,000 archaeological and anthropological items to the University of Oxford in 1884. Many of his objects were collected while he was serving with the Grenadier Guards in Malta and during the Crimean War, others were obtained on trips abroad. Most of the current collection has been obtained from dealers, auction houses, and members of the Anthropological Institute which Pitt Rivers was part of. The museum currently has over 600,000 objects of which over 55,000 are displayed.

One enters through the Natural History Museum. This established a paratext of evolution and archaeological time: the sight of the bones of ancient creatures and stuffed animals was a visual reminder of the museum as a 'kind of entombment' (Jas Elsner). The Pitt Rivers museum conveyed the impression that its ethnographic collection and the cultures they represent, were stuck in dead, archaic time. This was part of the intention behind Pitt Rivers' typological arrangement of the museum's objects,

rooted in his intention to show progression in human culture, based on the colonial narrative of non-Western cultures existing in anachronistic time.

By reproducing past museological practices, the Pitt Rivers museum prompted me to critique these practices and examine my own expectations of how a museum should function. The museum therefore operates as a 'meta-museum' - satirising the very practices it performs and highlighting how museum display is a product of a period and its normative practices.



The Buddhist and Hindu collections at the Pitt Rivers Museum, Oxford

Furthermore, the museum's typological arrangement was useful in helping me consider the display of religious objects from Buddhist and Hindu culture, which my thesis falls under. The museum's low lighting corresponds to the dimly-lit space of the conventional Buddhist temple, and the dark tones of the wood panelled walls, floor and cases also mimic the dark colours of temple decorations. In a case displaying objects from Asian religions, Buddha figures and figures from the Hindu pantheon were stacked closely together. Unlike in common contemporary museums, little space was given to each object. This recalls how one tends to find Buddhist images in sets within temples, rather than as isolated artefacts. The museum therefore provided a few examples of alternate display practice which might facilitate a more authentic experience of treating religious objects from Southeast Asia.

We also had the opportunity to meet the museum's small conservation team. Consisting of just three people it was a reminder of the manpower challenges facing museums today. As the conservation staff told us about the challenges their team faces, including moth infestations, and temperature and humidity control in an older building, some of the Alphawood students were able to share their own experiences working in conservation in Southeast Asian museums. It was interesting to see how the museums' different collections or different climates meant vastly different ways of focusing conservation efforts.

I would like to thank Heidi Tan (Alphawood PhD Scholar) for arranging the trip, and the Pitt Rivers team for showing us the workings behind this fascinating meta-museum.

Miriam Yeo is from Singapore, and studies on the MA History of Art and Archaeology

PhD Fieldwork Report: On the Curation of Cham Art in Vietnam

Alphawood PhD Scholar Duyen Nguyen gives an update on her fieldwork research

For the academic year 2017-2018, I undertook my PhD fieldwork mainly in Vietnam and Paris. My research focuses on the curation of Cham art in Vietnam museums, in which I particularly study the art historical and curatorial issues related to chronology, identity and authenticity of sculptures. Primary tasks of the fieldwork include viewing and taking photos of Champa sculpture collections, sorting and scanning written materials, interviewing curators and visiting Cham temple sites in central Vietnam.

I started my work at the Parisian Guimet Museum of Asian Art where approximately thirty Champa sculptures are displayed and a huge collection of photos on Champa monuments and sculptures taken by EFEO staff over the years has been preserved for research purposes. With the help of the Guimet Southeast Asia curator Pierre Baptiste, I was allowed to make reproductions of this photo collection. This was essential to my research, given the fact that the Museum of Cham Sculpture in Da Nang currently does not have any pre-1975 photographic sources on Cham temples and sculptures. In addition to the Guimet Museum, I spent my time scanning written documents on the Cham/ Champa section; this included excavation reports, daily correspondence and museum work notes, all kept in the archives of the neighbouring École française d'Extrême-Orient (EFEO).



Studying Bayon temple's relief featuring Champa scenes



Duyen on a visit to Vat Phou temple in Vietnam

In Vietnam, I worked at the Institute of Archaeology's library and museums which hold Champa sculpture collections including the Museum of National History in Ha Noi, the Museum of Cham sculpture in Da Nang, the Hue Museum of Royal Antiquities, the Museum of National History in Ho Chi Minh city, the Quang Nam Provincial Museum, the My Son Site Museum, the Chien Dan Site Museum, the Quang Ngai Provincial Museum, the Binh Dinh Museum, the Nha Trang Provincial Museum, the Ninh Thuan Center for Cham Studies, and the Binh Thuan Provincial Museum. The first four museums were established in the colonial period, and have been known as *EFEO* museums. In the course of almost 100 years, the Champa sculpture collections at these museums have been enlarged in terms of quantity and thus have been re-displayed following new scholarship in the study of Cham art and post-colonial museology. Local and site museums were also founded, thus adding more archaeological materials for the reappraisal of Cham art. In my research I examined problems with stylistic chronologies that museums have faced in displaying Champa sculptures, and examined questions of identity, as manifest in stylistic features of Cham sculpture and past and current displays of Cham art. I also considered issues regarding reconstruction, reproduction, repatriation, and representation of

religious objects in the curation of Cham art, which have been mostly overlooked by curators and researchers in Vietnam today.

Besides Vietnam, I conducted a short visit to the National Museum in Bangkok to study its Champa sculpture collection which was presented to King Rama VII by the EFEO when he visited Indochina in 1930. I also travelled to the temple complexes of Vat Phou, Angkor Wat, Bayon, Sambor Prei Kuk and Central Java to better understand the influences of Khmer and Javanese arts on Cham art. Thanks to the support of SAAAP, I attended the Summer Programme in Singapore in July 2018, through which I learned more about museological issues of museums in Southeast Asia, especially on representation and repatriation which is related to my research interest.



Duyen in action at the Cham Museum, Danang

Seeing the 'foreigner' in the art of early Southeast Asia, c.100 BCE – c.900 CE

PhD thesis by Ben Wreyford

We are pleased to congratulate Ben Wreyford on the successful defence of his PhD dissertation, 'Seeing the 'foreigner' in the art of early Southeast Asia, c.100 BCE – c.900 CE.' The dissertation was supervised by Professor Ashley Thompson, Dr Christian Luczanits and Dr Crispin Branfoot, and examined by Drs Claudine Bautze-Picron and Michael Willis in January 2019.

Dissertation Abstract

The millennium between c.100 BCE and c.900 CE saw the growth of long-distance economic and cultural exchange both within and beyond Southeast Asia, processes which contributed to the development of early states and precipitated cultural changes through encounters with Indian and Sinitic cultures. Increasing numbers of people were travelling long distances along established trade routes into, within, through and out of the region, and for many different reasons. Visual representations of people claimed to be 'foreigners' in the art of this period have been identified in several cultural contexts, but have mostly received only cursory mention, often with a simple assertion of their identity. However, they are significant as locally-produced representations because, appropriately interpreted, they may offer new insights into intercultural interactions that have in large part been reconstructed from non-Southeast Asian textual sources and via studies of stylistic relationships and archaeological exotica.

This thesis seeks to develop a methodology for the informed interpretation of such images that incorporates an appreciation of the cognitive processes behind the perception and representation of difference, otherness and foreignness in ancient art, in part by drawing on interpretive discussions of this kind of visual material elsewhere in the ancient world. Additional considerations pertinent to Southeast Asian engagement with non-local iconographic traditions are included. The resulting methodology is discussed further in three case studies where figures have been claimed to represent 'foreigners' to highlight the subjectivities, subtleties and sources involved in interpretation. Two of these have geographical foci, in pre-Angkorian Cambodia and Dvāravatī-period Central Thailand, and one has a thematic focus, being an apparent association with early representations of horses in the region. In each case, significant new insights result from the attention paid to these figures and their interpretation, showing the methodology to be a productive approach to understanding long-distance connections in Southeast Asia, or indeed elsewhere in the ancient world.

Developing a Master's dissertation on Cambodian ancient textiles

Alphawood MA Scholar Sonetra Seng on developing ideas for her dissertation

"Clothes and Jewelry of Ancient Cambodia according to Bas-Reliefs at Angkor Wat and the Bayon Temple" was the title of my undergraduate thesis at the Faculty of Archaeology, Royal University of Fine Arts, Cambodia. Since graduation, I have been working in the archaeological field, focusing on conservation and restoration of metal tools, from two Iron Age cemetery sites (Prohear and Village 10.8) in Cambodia. Traces of many kinds of organic evidence were revealed from cleaning crust and corrosion of metal artefacts such as remains of textiles, traces of bamboo mats, human bone, wood etc. I have always been interested in textiles and my initial idea for my MA dissertation when I began my studies at SOAS was within the broad field of ancient Cambodian textiles.

My MA course at SOAS started in September 2019. One of the 4 modules I chose for the first term was 'Southeast Asia's Art Histories.' The session which led me to start thinking again about textiles as the topic of my dissertation was in the last week of the module. When the class visited the textile collection of the Horniman Museum, I was inspired to reconsider ancient Cambodian textiles in the context of the class themes on 'Indianisation,' local cultural forms and regional exchange, and to imagine how new research about ancient Cambodian textiles might be done. Many scholars have made studies on silk and cotton textiles in Cambodia especially from and after the Angkor period. However, little attention has been paid to the period before the 12th century and as early as the prehistoric period. Furthermore, besides silk and cotton, materials imported from India and China, little is known about different local sources of fibre or material for producing fabric or clothes. While there are huge collections and abundant information about textiles from many other Southeast Asian countries in the Horniman and other European collections (made from different kinds of fibre such as jute, lint, kapok, etc.), there is little information about textiles from Cambodian contexts in the past or even in the present – in the Horniman or elsewhere.

My current research plan is to compare the sources of raw materials used in Cambodia to those of neighbouring countries by looking first at reports from the colonial period in the 19th and 20th centuries, and then at archaeological reports on remains of mineralized textiles on archaeological objects and epigraphic mention of textiles. There are likely no physical remains of textiles before the 19th century left in Cambodia or in collections outside the country. Fortunately, thanks to the conservation and restoration project of the archaeological objects of the Memot Centre for Archaeology, we are able to see some 'pseudo-morph' traces of textiles on the surface of corroded bronze and iron items. This discovery could lead to better knowledge of the fabrics used in Cambodia as early as 500 BCE. What kind of fibres did ancient people use to produce clothes and other fabric? Studies of the archaeological remains left in country will not be enough. Comparative study with other countries in the area is also needed. Likewise, this data will also be read against the backdrop of published works on sculpted representation of textiles. My dissertation research question will be developed with reference to 'Southeast Asia's Art Histories' themes to place my findings in their historical context, and to make a critical contribution to understanding cultural developments in which the local and the trans-local interacted – ultimately producing the ancient Hindu-Buddhist Cambodian culture so well known today.

I do hope that my small study could address gaps in this research field and could catch the attention of specialized scholars, encouraging more research in this particular area. Additionally, I also hope that my research will contribute to research on ancient textiles in Cambodia and globally.



Top: Iron bangle before cleaning (l) and after cleaning (r)
Bottom: Pseudomorph of textile revealed after cleaning an iron bangle from Prohear, Cambodia

Thai Minister of Culture visits Myanmar

SAAAP In-region liaison Prof. Elizabeth Moore and Alphawood alumna Su Latt Win report on the Thai Minister's recent trip

The Thai Minister of Culture Khun Vira Rojpojchanarat, on an official visit to the Myanmar state Sangha, visited the Zaykabar Museum where Curator and SAAAP alumna Su Latt Win and SAAAP In-region liaison Prof. Elizabeth Moore helped explain objects in the collection.

In the photograph the minister holds a decorated 18th

century *kammavaca* manuscript made of ivory that is unique to Myanmar, as Su Latt Win translates. Later Prof. Moore led the delegation around the Museum's extensive store with glazed wares of the 15th to 17th century CE Hanthawaddy period.

The Thai minister was the guest of Wunna Kyaw Htin Dr Khin Shwe, Chairman of the Myanmar Theravada Buddhist Federation and Border Areas and Hill Region Sasana Nuggaha Association (Central). The Thai delegation also visited the Maha Zeidi pagoda of this era and the site of King Bayinnaung's Kambawzathadi Golden Palace before returning to Thailand in the evening. The visit was reported in the *Global New Light of Myanmar* [<http://www.moi.gov.mm/npe/nlm/?q=content/4-feb-19>].



The Minister with Professor Moore in Zaykabar Museum, Sangha state, Myanmar



***Pratu* welcomes new submissions and expressions of interest**

Pratu journal welcomes new articles and expressions of interest on an ongoing basis. We are particularly interested to hear from scholars whose work speaks to the journal's remit of ancient to premodern Buddhist and Hindu visual and material culture of Southeast Asia. Our first papers will be out shortly. For more information please visit the website and contact us.

pratujournal@soas.ac.uk

<https://pratujournal.org/>

Pratu Journal Editorial Team

Reporting on the IPPA Conference, Huế Vietnam

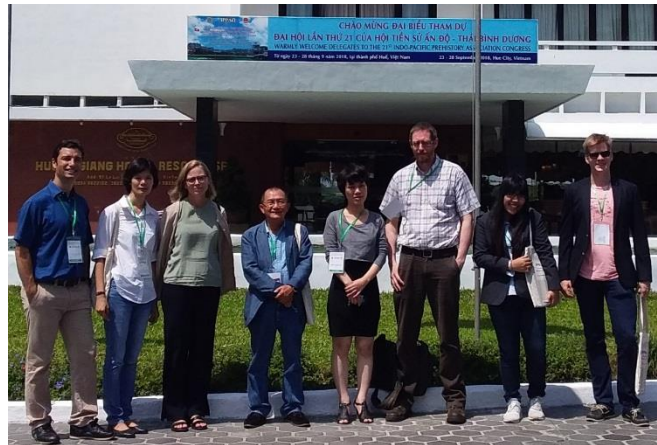
With generous funding from SAAAP, Dr Tran Ky Phuong and Professor Ashley Thompson co-convened a panel at the September 2018 IPPA Congress in Huế, Vietnam. The panel, entitled *Ancient Southeast Asian Hindu and Buddhist Art: Supporting Methodological Innovation*, was conceived as follow-up to the SAAAP-sponsored CSEAS Research Workshop with Dr Tran in 2017.

The overarching aim of the panel was to support emerging scholars seeking to develop methodologies in the study of classical Southeast Asian art beyond those centred on iconographic analyses defining styles and forms of influence which continue to dominate the field. In her paper, SOAS PhD candidate Nguyen Duyen brought new archaeological data into dialogue with a critical reading of colonial art historical texts to test current geographical and temporal delimitations of the 'Tháp Mẫm' style of Cham art. SOAS MA student Pawinna Phetluan queried the role of iconography in establishing sectarian distinctions between Mahayana and Theravada Buddhism in Ayutthaya-period crowned Buddha figures. SOAS MA student Nguyen Thi Tu Anh explored sculptural evidence from the lesser known 10th-century Cham temple site of Khương Mỹ to challenge established views of Shaiva dominance in Cham religiosity. SOAS PhD candidate Ben Wreyford examined terracotta figures from the Dvaravati site of Khu Bua

which have frequently been deemed to represent ‘foreigners.’ Through close attention to formal aspects of the materials, Wreyford sounded their ‘otherness’ as a means of exploring questions of long-distance intercultural contact involving early Southeast Asia. University of Toronto PhD candidate Andrew Harris considered the interpretive significance of Angkor Thom’s ‘Buddhist Terraces’ through examination of structural similarities and anomalies, the placement of monasteries within Angkor Thom, the artistic variation of boundary stones and connections between converted monuments. Finally, Nicolas

Revire presented on representations of Life of the Buddha at Angkor drawing from stylistic, iconographic, and textual studies, and notably highlighting the originality of the vernacular sources.

The event offered each panellist a first forum for public exchange on the work in question, as well as the opportunity to collectively explore historical sites in and around Huế. Watch this SAAAP newsletter space for news of PhD dissertations and articles having grown from the IPPA kernel!



IPPA Ancient Southeast Asian Hindu and Buddhist Art: Supporting Methodological Innovation Panellists, Huế, 2018. From left: Nicolas Revire, Nguyen Duyen, Ashley Thompson, Tran Ky Phuong, Nguyen Thi Tu Anh, Benjamin Weyford, Pawinna Phetluan, Andrew Harris.



Relief of Shiva dancing, now worshipped at Chuẩn Đề temple Lương Hậu village, Thừa Thiên Huế. Villagers call the figure "Chuẩn Đề Bồ Tát", meaning Cundi Bodhisattva. According to the villagers, they discovered the sculpture while clearing a mound at the site. Upon seeing the sculpture, they believed the mound to be a holy place and hence they set up a temple for worshipping and associated the sculpture with Cundi Bodhisattva, or Marici/ Queen of Heaven in Chinese Buddhism. This legend reflects the Vietnamization of Hindu deities. Ngo Van Doanh, a Vietnamese art historian, suggests that the tympanum dates to 8th c., of My Son E1 style.
(Caption by Nguyen Duyen)

Ashley Thompson is Hiram W. Woodward Chair in Southeast Asian Art, and Chair of the SAAAP Research and Publications Sub-board at SOAS

The SAAAP Internship Programme 2018

Alphawood MA Graduates report on their internship experiences at the British Museum and the Royal Asiatic Society

Nachanok Wongkhaluang who interned at the British Museum

It was my honour that the British Museum, the Alphawood Scholarship and SAAAP granted me an excellent opportunity to use my knowledges and skills in the internship over the autumn period.

I was responsible for updating databases with improved information for Raffle's collection which will be exhibited in the future. The exhibition is 'Sir Stamford Raffles: Views of Java' which exhibits Raffles' collections. This project explores the Hindu-Buddhist architecture and sculpture of Java. I mainly worked on drawings of Hindu-Buddhist architecture and sculpture. I assisted in some researches, located artefacts in the drawings and re-took photographs of some drawings. Moreover, I got a chance to explore various materials from the collections such as dance masks and shadow puppets which is part of my field of interest.

The internship granted me an opportunity to learn and work in one of the best museums in the world. The most interesting experience was getting to work with fascinating materials including learning how the British Museum stores and preserves different kinds of artefacts. I was allowed to participate in some meetings which gave me a chance to learn the process of hosting an exhibition from a world leading institute. The meetings were across departments, thus I have learned about other aspects of museum management such as how to creatively design layout of displays and took part in the process of label creation. Furthermore, I have observed how the professionals manage their works.

Since I used to work on inventory management of some collections and exhibitions in Bangkok National Museum and National Theatre, my administration skills involving database management and exhibition hosting have been developed. I also developed academic English skills especially the language used in history of art and archaeology field. Besides, I have deepened my knowledge of Southeast Asia especially in the archipelago area where I had little expertise. This will surely support me when I study the 2nd MA in Southeast Asia Studies next year at SOAS.

The challenge during my internship was working in an unfamiliar area and an unfamiliar system. Although I had to work on materials outside of my interest area, my supervisor was very kind and guided me through the process. My time at the British Museum was very delightful and fruitful. I would like to express my sincere appreciations to the Alphawood Scholarship and SAAAP for this significant and valuable opportunity.

Praphaphan Janyaem who interned at the Royal Asiatic Society

I heard about the Alphawood Internship Program for the first time from Pawinna Phetluan, Thai Alphawood Scholar who did an internship at RAS in 2017. When this internship program continued in 2018, I do not hesitate to apply. I have a background working as a museum curator in Bangkok, however the internship at RAS allowed me to broaden my experiences and knowledge of the different curatorial and archival skills.

At the library of RAS, I was assigned to do the cataloguing of the artefacts and archives belonging to Horace Geoffrey Quaritch Wales, the pioneer British archaeologist who worked in Thailand in the 20th century advising two kings. His work first on Thai archaeology and history of art in the pre-modern period and later extended his interest to the modern history and political policies of Southeast Asia, India and China. Wales did the surveys and excavations in many parts of Thailand and the Malay Peninsula. His enthusiasm radiates from his field work notes, articles and reports.



The bowl-shaped pottery, coated with greyish green slip, is one of the artefacts from a survey trip in Wales



Acid free containers for storing artefacts

The collections of Quaritch Wales are contained in various categories, which can be divided in two groups. The first group is an archive of correspondence, survey expedition notes, articles and newspapers, topographical maps, aerial photos and photos. The second group is made up of artefacts from the surveys and excavations, for example, the pottery (Illustration 1), ceramics, sherds and fragments from bronze Buddha images. In the cataloguing, I was asked to put the descriptive information, as well as the related research information of the archives and artefacts. After cataloguing the research information, I was taught to store the object in an acid-free container (Illustration 2) and gained knowledge about the materials used in object and archive preservation and conservation. Additionally, I was assigned to insert the object data into the RAS online database called "Archive Hub".

My last assignment was organizing a small exhibition of his 1931 study *Siamese States Ceremonies: their history and function* in a showcase in the RAS library. With the agreement of the RAS supervisor, the exhibition topic presented the special studies of Wales in Siamese archaeology and religions. At the Siamese Royal Court, Wales held an important role as scholar and consultant of kings Rama VI and VII. Wales acquired deep knowledge about the traditions of the Thai and Royal Court. In this book, Wales explains the Siamese tradition with its background of Hinduism and Buddhism in the pre-modern period. His sources of information included stone inscriptions of the early Thai 13th century Sukhothai period, the literature of the second Thai capital at Ayutthaya and the later Ratnakosin period in Bangkok, where he attended ceremonies himself (Illustration 3). He affirms the existence of a strong Hindu base under the predominantly Buddhist Siamese tradition and he compares the traditions and ceremonies in Thailand with related traditions in India and ancient Cambodia. This book has been recommended by other scholars, as a good resource for people interested in Ancient Thai traditions.



An invitation to attend a royal ceremony in memory of the coronation of king Rama VII on 12 November 1925: 10 a.m., at the Grand Palace.

Attendance at the State ceremonies was the one source of information for writing the renowned book *Siamese States Ceremonies: their history and function*

‘Post-Angkorian’ Thailand

A report from Ashley Thompson on her SAAAP sponsored fieldwork in Thailand

Many thanks to SAAAP for a rapid but productive fieldtrip to ‘post-Angkorian’ sites around Thailand in September 2018. The trip was also made possible by SAAAP alumni/SOAS PhD students Pipad Krajaejun and Udomluck Hoontrakul, along with SAAAP MA candidate Pawinna Phetluan who joined along the way- enabling me to share my research, and to learn more about theirs at those sites we visited where they were also undertaking fieldwork. Thanks to the vast but tight Thai archaeological network, we were also able to meet encyclopaedic colleagues from the Thai Fine Arts Department in museums as well as conservation and excavation sites everywhere we landed: Dong Mae Nang Muang, Sukhothai, Kamphaeng Phet and Ayutthaya. Collective discussions on site and over meals were invaluable. Key issues I had set out to explore included the interface between Angkorian period materials – Theravadin, Mahayana or Hindu - and early Siamese Theravadin structures, and 4-Buddha ensembles; unexpected finds included astonishing local accounts of the distinctly feminine qualities of a Buddha image. Elements of the fieldwork have made their way into the Introduction to the *Emergence of Theravada in Cambodia* volume currently under consideration for the SAAAP-NUS Press series. More is making its way into my upcoming monograph on early post-Angkorian art.



Buddha image at Wat Phra Si Ariyabot, Kamphaeng Phet, Thailand, September 2018.



Pipad Krajaejun, Udomluck Hoontrakul and Pawinna Phetluan with archaeologists working with the Thai Fine Arts Department, Wat Dong Mae Nang Muang, Nakorn Sawan Province, Thailand, September 2018.

SAAAP Research series at SOAS's Centre for Southeast Asian Studies (CSEAS) 2019

We are pleased to announce the SAAAP-sponsored Centre for Southeast Asian Studies Research Talk series for Term 2, 2019!

13th February 2019

Mapping Agglomeration in Early Mainland Southeast Asia - Phacharaphorn Phanomvan

Economic historian Phacharaphorn Phanomvan (DPhil candidate, Oxford) collates archaeological data from Malaysia, Myanmar and Thailand to map out the economic landscapes and activities of different early historical settlements, as well as the economic boundaries and interaction zones within and between the region. With the established data, her research aims to identify economic growth factors and test whether particular areas suffer the effect of being intermediary markets. Intermediary market producers of low scale and limited harvest collections, situated between two large 'source' and 'destination' markets, suffer growth stunt as resources are pooled towards the two wealthier centres. The talk will consider how early Southeast Asian polities' roles as entrepôts between South and East Asia may have stunted technological advancements in the region.

20th February 2019

The place of bronze drums in Southeast Asian Buddhist art production and associated ritual practices: transformations of heritage

In this lecture Cultural Heritage specialist Anna Karlström (Department of Art History, Uppsala University) considers the production, contextualisation and significance of 'ancient' bronze drums in Southeast Asia. Bronze drums were produced and used within animist traditions, in a pre-Buddhist era across the region almost three thousand years ago. Dong Son culture, bronze age, early civilization and sophisticated art production are concepts that most scholars within Southeast Asian archaeology and art history immediately think of when bronze drums enter the academic discussion. Little attention has been given the fact that these artefacts constitute a living heritage, and that they are still being produced and used in various ways for different purposes all over Southeast Asia. In some contexts the drums are still parts of animist traditions, in others they have been incorporated into Buddhist traditions and religious practices, linked to cultural heritage politics, identity and nationalism. Karlström will examine a case study of such transformation from Vietnam, but also related to other examples from mainland Southeast Asia.

6th March 2019

The Play of Language, Art and Ritual: Interpretation of Iconography at Banteay Srei Temple, Angkor

In this talk Siyonn Sophearith (Royal University of Fine Arts, Phnom Penh) revisits interpretation of the meticulously carved décor of Angkor's famous 10th-century Banteay Srei temple. His research explores how an intricate play on language, art and ritual can be understood to have inspired the temple's prevalent artistic theme of 'killing.' Through his eyes we see the theme in its Indic epic manifestations at the temple, underpinned and framed as they are by the local socio-religious context of the time of the temple's construction.

To find out more and to register for upcoming events, see the SAAAP Facebook and Twitter pages and the CSEAS website, at <https://www.soas.ac.uk/cseas/events/>

Report on Kunthea Chhom's lecture on Sanskrit Education in Ancient Cambodia

Cambodia's Sanskrit inscription expert Dr Kunthea Chhom took the Eurostar to London in late November to speak to the SOAS Centre for Southeast Asian Studies (CSEAS) about her ground-breaking research into the depth and manner that Sanskrit texts from India were adapted, adopted and studied in the schools of ancient Cambodian Brahmanical and Buddhist scholars. She said among the 1,400 6th to 14th century inscriptions, about seventy had already been studied to trace the impact of Sanskrit language and science on religion, religious art and architecture, but the process of transmission, absorption and application remained understudied. Her current work aims to throw light on exactly how Sanskrit culture developed into a Cambodian local tradition for transmission.

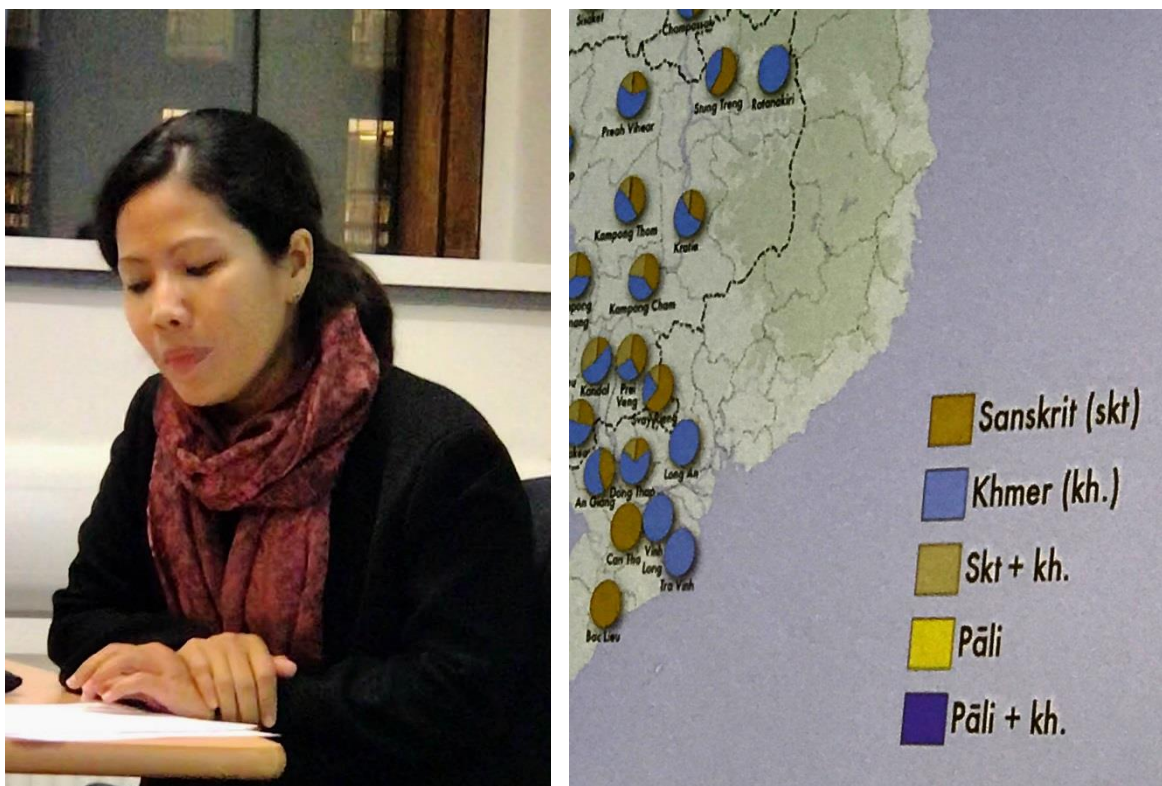
Her work focuses on some 70 inscriptions in Sanskrit and Old Khmer and is supported by archaeological findings. A preliminary survey showed about 70 fundamental texts of Sanskrit literature known are mentioned explicitly or implicitly in the Cambodian inscriptions. They concern philosophy, religion, statecraft, arts, medicine, astrology, grammar, law, the four *vedas*, the epics *Mahābhārata* and *Rāmāyaṇa*, the *Śaiva* scriptures and the texts of *Purāṇa* that were probably the most popular 'textbooks' or *śāstra* for the Khmer people.

The inscriptions also give us clues to where and how schools were located. An *āśrama* (hermitage or monastery) was a college for clerics and the seat of religious orders and learning. They played a crucial role in the production of written documents in durable and perishable materials-- inscriptions on stone and manuscripts on palm leaves. The texts were venerated in a 'cult of the book' in a library or *pustakāśrama* 'resting place of books'.

She said the high quality of the inscriptions in Cambodia, as well as the archaeological vestiges, show how much the Khmers learnt Sanskrit language, and the sciences it captured, with expert professors

who were ordered in lineages or *kula*. Their knowledge transmission line was called *guru-śiṣya-paramparā* or 'from-teacher-to-student tradition'. As Khmer was the mother tongue of the students and probably of the teachers, Sanskrit texts were probably studied and elucidated in the vernacular language. The disciples whose knowledge of Sanskrit was not as good as that of their masters would learn the Sanskrit texts with the help of a gloss and an explanation in their mother tongue.

Dr Chhom said the ancient Khmer people clearly participated actively in the Sanskritization movement crossing Asia in the first millennium and did not hesitate to adapt what attracted them in the Indic world to their own needs and taste. Sanskrit culture unquestionably became deeply rooted in Cambodia. Much data like the content of the perishable palm-leaf manuscripts is lost. Many pieces of the puzzle are missing. Dr. Chhom is working with Cambodian colleagues Dr. Chhem Rethy and Dr. Leng Phirom to publish a book chapter in a Routledge publication in 2019.



Updates from the Region

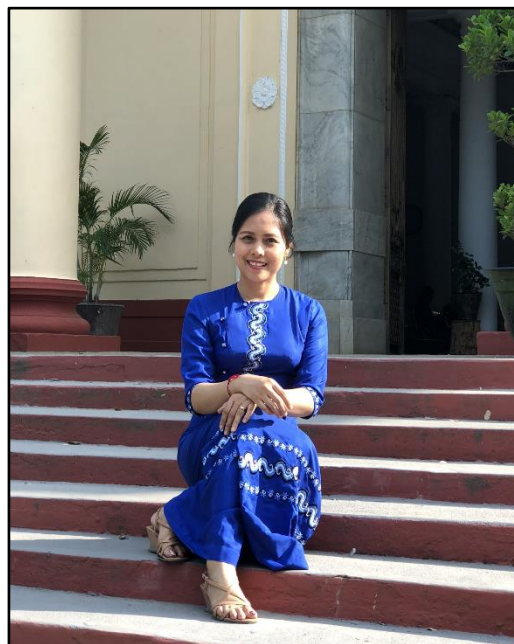
SAAAP In-Region correspondent Elizabeth Moore updates on regional activities from Yangon, Myanmar

Sanda Linn continues as Lecturer, Mandalay University.

She is preparing a research paper on Bagan flaming pediments for a SAAAP-supported joint presentation with E. Moore at the SEAMEO SPAFA 2019 Conference next June [<http://www.seameo-spafa.org/conference2019/>]

Yamin Htay returned to Mandalay after completing her MA in History of Art and Archaeology in 2017. She is now Assistant Engineer at the Bagan Archaeological Site, under the Ministry of Religious and Cultural Affairs and sent this update:

I had wonderful times in SOAS with great opportunities not only to study and attend precious lectures but also to participate in the stimulating environment. The library is one of the most impressive places in SOAS with lots of references for my essays plus I really felt like I was in Myanmar when I found books written in Burmese. Before joining the Master classes, I took ELAS which is very useful for the students like me who are not familiar with the UK education system. In two terms of ELAS I learnt how to write academic essays, how to think critically and how to improve my presentation skills.



Yamin Htay in the field at Bagan

My MA dissertation title was 'Architectural Conservation in Bagan: Lessons from the past and Approaches for the Future' which was focused on the brick temples. The damages to the Bagan old monuments during the 2016 earthquake inspired me to study more about the history of conservation in Bagan, the reason of reconstruction and the appropriate restoration methods. My education background is architecture, so the dissertation fitted well with my earlier background.

Since September 2018, I have been working as an Assistant Engineer (Gazetted Officer) at the Department of Archaeology, Ministry of Religious and Cultural Affairs in Bagan. My dissertation submitted to SOAS really helped me being appointed to a job in this department. Before I joined the Department of Archaeology, I made a conference presentation on the drawbacks of reconstruction on ancient monuments at the Architecture Fair held by the Association of Myanmar Architects held in the National Theatre of Yangon on 31st December 2017.

As part of my current work, I just completed an in-house course on Heritage Impact Assessment Training, a growing specialty in Myanmar heritage. Last November, I participated in the First International Coordination Committee (ICC) with international and local experts and authorities from UNESCO. Thus I had a chance to study the changing process of cooperation on managing heritage sites, seeking solutions to the impacts on the ancient monuments and obtaining documentation expertise. In addition, I have been appointed to the 'German Bagan Conservation Project' between my department and the Cologne Institute of Conservation Science. I am currently officer in charge of the documentation section, a branch under Conservation section.



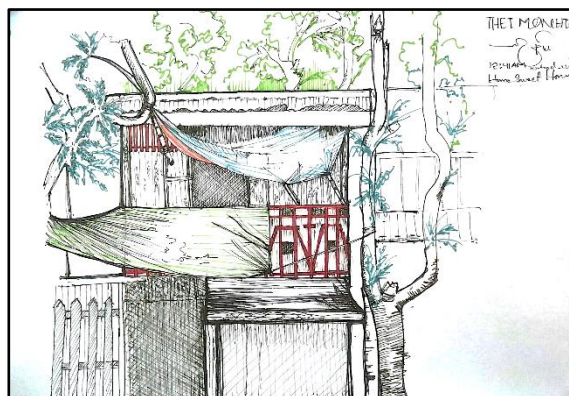
Yamin in the office after receiving Heritage Impact Training

I am now drafting a research proposal on vernacular house designs in Bagan because there are some construction limitations for residential or commercial houses in the Bagan in Monument Zone. I am trying to collect data, references and documents about the art and architecture of Bagan for further studies. I will be allowed to pursue a doctorate after two years of service in the Department of Archaeology, so I am hoping for a chance at SOAS!

Kyaw Minn Htin continues his two Specialist UNESCO consultancies (Mrauk U World Heritage Nomination [<https://whc.unesco.org/en/tentativelists/824/>] and the Anandacandra Inscription in the Memory of the World dossiers [<http://www.mowcapunesco.org/register/the-anandacandra-stone-inscription-republic-of-the-union-of-myanmar-2018/>]); conducted a '*Special Seminar on Formation of Identity Politics in Myanmar*' at the Center for Southeast Asian Studies at Kyoto University, November 16, 2018 [<https://kyoto.cseas.kyoto-u.ac.jp/2018/11/20181116-2/>]; publication of "The Epigraphic Archive of Arakan/Rakhine State (Myanmar): A Survey" (with J. Leider) in *Writing for Eternity* Paris, EFEO [https://publications.efeo.fr/en/livres/916_writing-for-eternity]

Thet Mon Htoo sent this update from Mandalay:

As part of the '*Mandalay: Building Urban Resilience in Mandalay*' two and half year project, I am not only the Office Manager but Technical Assistant.



Verandah architectural elements of a residential building in the pilot project area (Thet Mon Htoo drawing)

While surveying with the team, I got the idea to make a heritage interpretation of the pilot area. Although the focus of the project is to make a design along the riverbank based on historical events, I would like to add the timber buildings. This is because they display the art and architecture using sustainable materials and the techniques adapted to the environment such as natural ventilation. Alternatively, this aspect is replaced by the industrial material in buildings in the project plan. Therefore, I have been making a drawing portfolio, highlighting the verandas in red to highlight the wood carving on eave and barge boards. As these feature are common to wooden architecture all over Myanmar, I hope my addition can help encourage similar urban resilience projects to include the now-endangered vernacular wooden architecture.



As part of the data collection team, Urban Conservation Planning course, George Town, Penang

In addition I received a scholarship to attend an Urban Conservation Planning course at George Town, Penang, Malaysia following our Myanmar 'New Research' panel at IPPA in Hué. We worked in teams spread out across Penang, with the course completed in October.

Thu Ya Aung continues activity as Secretary of the Myanmar Archaeology Association (MAA), spearheading an online recruitment drive. Following the national registration of MAA, the Executive Committee is planning to hold an election of officers in early 2019. He recently spoke in the Myanmar Parliament on the subject of new heritage laws that have been proposed.

Su Latt Win continues as Curator in the Zayakabar Museum. She and her colleagues are finalising an updated Inventory for registration of objects with the Department of Archaeology, Ministry of Religious and Cultural Affairs. They are also in the final preparation phases of the first two volumes of the *Zaykabar Collection*.

Saw Tun Lin continues as Lecturer, Yangon University. With his SOAS PhD deferred until next academic session, he is adding to his ceramics database from fieldwork and museum collections.

Win Myat Aung, Assistant Director, SEAMEO CHAT, convened the 'Traditions of Water' International conference December 11-12. Among the presentations were papers by Alumni Suppawan Nongnut and In-Region Liaison Elizabeth Moore.

Swe Zin Myint continues as Lecturer, Mandalay University, developing both her prehistoric and early historic research projects.

Ye Myat Lwin continues as Tutor at the Pyay Field School of Archaeology, and is developing his research on Rakhine archaeology.

Hninn Wut Yee Latt continues as Lecturer, Dagon University, and Yangon. Yangon changed during her time in London, the contrast seen in this photo she sent in, with the first millennium CE Sule pagoda, the refurbished colonial-period Bogoke market, and the new high-rise buildings in the background.



Hninn Wutyee Latt – downtown Yangon

Elizabeth H. Moore is SAAAP Outreach Sub-board member, Scholarships Sub-board member and In-region liaison.

Sign up and join in with the SAAAP Newsletter!

The SAAAP Newsletter is published three times annually, with contributions from across the SAAAP Community – Alphawood Scholars and alumni, SOAS academics and key international project partners. The Newsletter is edited by Dr Peter Sharrock and Chloe Osborne. We also welcome the engagement of guest editors from the Alphawood Scholarship community – if you are currently on award at SOAS and would like to get involved in producing the next edition, we would love to hear from you.

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 Student Editing a future edition), please contact Dr Peter Sharrock at ps56@soas.ac.uk.

You can also sign up to the Newsletter to ensure you receive future editions directly in your inbox. Please email alphawoodscholarships@soas.ac.uk to sign up. We look forward to hearing from you!



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