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Editorial

A warm welcome to this year's issue of the SEALG Newsletter! 2014 has been a very busy and a successful year for our group. Our annual meeting that took place in Frankfurt, Germany, in June brought together librarians and scholars from nine countries in Asia and Europe. The report about the annual meeting on page 2 contains the details of papers presented during four thematic sessions at the event. Due to the fact that we aim to publish the papers presented at the meeting in a dedicated monograph, we had the opportunity to include in this newsletter new researches, articles and short reports that are relevant and of actual interest to our readers. We hope you will find this issue useful for your work and enjoyable to read!

Jana Igunma, Editor

SEALG Annual Meeting 2014, Frankfurt /Main

Report by Jana Igunma, British Library

The Annual Meeting of the Southeast Asia Library Group 2014 took place on 27-28 June 2014 in Frankfurt/Main (Germany) and was organised in collaboration with the Library of Southeast Asian Studies at Johann Wolfgang Goethe-University. Participants from Germany, India, Indonesia, Ireland, Malaysia, the Netherlands, Russia, the United Kingdom, and Vietnam attended the meeting this year.

The meeting started on Friday, 27 June, with a welcome address by **Heiner Schnelling**, Head of the University Library Frankfurt.

In the first session, which was chaired by Sud Chonchirdsin, **Gerhard Jaiser** gave a talk on the question of “*Thai cinema – an archive of popular music?*” He explored the connection between Thai cinema and popular music and discussed various examples of Thai popular films.

The second speaker, **Saiful Akmal**, dedicated his presentation to “*Aceh literature in a post conflict setting: a promising future*” in which he focused on publishing houses and organizations working towards the preservation of cultural/historical memories and promotion of the writing culture, and therefore enhance research on Aceh literature and Aceh in general.

The second session was chaired by Holger Warnk. **Sophia Thubauville** presented a paper about “*The library of the Frobenius Institut*” in Frankfurt, which was built on the private library of the Africanist and ethnographer Leo Frobenius. It is the largest special library for Social Anthropology in Germany and holds rich collections of Asian material. Next, **Hartmut Bergenthum** gave a talk on “*The collection of the German Colonial Society (Deutsche Kolonialgesellschaft)*”, focusing on a Photographic Archive with nearly 800 pictures on “Deutsch-Neuguinea” that was digitized at the University Library Johann Christian Senckenberg in Frankfurt.

After a short Library Tour with a visit to the closed magazine (stacks), we continued with the third session, chaired by Jotika Khur-Yearn.

The first speaker in this session, **Vinay Kumar Rao**, gave a presentation on “*A fresh appraisal to the stone images of Hindu gods in museums in Myanmar*”. He identified and traced the origin of Hindu images found in Myanmar, especially those preserved in museums in Sriksetra, Pagan and Arakan, many still awaiting formal identification, proper cataloguing and preservation.

Sud Chonchirdsin followed with a talk on “*Vietnam War Art*” in which he explored how artists from both sides of the conflict, Vietnamese and American, created paintings to capture the human side of the war. To illustrate his talk he used images which were reproduced in official publications from North Vietnam held in the Vietnamese collections at the British Library.

The last session on Friday afternoon was chaired by Doris Jedamski. The first presentation by **Liubov Gorjaeva** was dedicated to the question “*Edition of Malay manuscripts: diplomatic or critical?*” Based on her experiences of transcribing and editing traditional Malay works, she compared different manuscript versions of selected texts and concluded that the diplomatic edition of texts in Latin script, including the

facsimile of the manuscript together with textological commentaries is the most suitable and verifiable way to present the original text.

Following this, **Holger Warnk** spoke about "*19th century Malay prints in the collection of the Methodist missionary Emil Lüring*". The German missionary Lüring obtained an impressive collection of printed Malay books during his stay in Singapore, Ipoh and Penang from 1889 to 1909, which was first given to the Frankfurt Society of Oriental Languages and then to the city's Goethe University.

In the morning of Saturday, 28 June 2014, we met for the final session which was chaired by Jana Igunma.

The first speaker, **Jotika Khur-Yearn**, informed us with his presentation "*Cataloguing Shan Manuscripts: Experiences and Challenges*" about the general situation of Shan manuscripts that he encountered during various cataloguing projects in the UK and Thailand. He also described his experiences and challenges in cataloguing and preserving Shan manuscripts.

Sinead Ward spoke about "*Burmese manuscripts in the Chester Beatty Library*". Her presentation was inspired by a recent condition survey on the Burmese collection at the Chester Beatty Library. She highlighted the conservation works, carried out by Julia Poirier, of one rare ivory Kammavaca manuscript that required specific attention. The next presenter, **Alexey Kirichenko**, dedicated his paper to the "*Monastic manuscript collections in the eighteenth- to early twentieth-century Burma*". He discussed manuscript collections made primarily with the aim of reproducing and preserving the body of Buddhist texts deemed authoritative in Burma on the one side, and on the other side collections built around practical concerns and interests of individual abbots and monks. He stressed that one problem is that most current researches focus on illustrated manuscripts whereas text analysis and comparison are often neglected.



Attendants of the session on Saturday morning, 28 June 2014.

© Photograph by Vinay Kumar Rao.

South East Asia Library Group Meeting

After a short break, we continued with our annual general meeting. Jana Igunma welcomed all the participants and thanked Holger Warnk and his team for organising this successful meeting. She handed over to Holger Warnk and Doris Jedamski who informed us that two publishers had expressed interest in publishing the papers presented at this year's meeting. All of the speakers who were still present agreed that a publication would indeed be an excellent idea, but it will depend on the conditions of the publishers as SEALG has very limited financial resources. Doris and Holger consented to contact both publishers to find out more about their T&Cs. In addition to this possible publication, we agreed to also publish the abstracts of the presentations in our annual Newsletter for which the deadline will be 30 November.

Next we discussed when and where our annual meeting 2015 should take place. All members present at the meeting voted against holding it at the next EUROSEAS conference in Vienna but were in favour of accepting the invitation to a collaborative meeting with the South Asia Archive and Library Group (SAALG). They are planning to hold their summer conference next year in Paris. Jana Igunma agreed to inform the SAALG committee about this decision.

Jana Igunma then presented the minutes from our annual meeting 2013 in Lisbon, and the financial report that had been compiled by our treasurer Margaret Nicholson. She also informed about apologies for the current meeting.

This year, the bi-annual election of committee members was due. Jana Igunma and Louise Pichard-Bertaux had stepped down from their posts, but remain members of the committee. As a result of the election, we welcomed Doris Jedamski as Chair and Holger Warnk as Vice-Chair of SEALG. Jotika Khur-Yearn was elected as Secretary of SEALG. All other committee members were confirmed in their previous functions, and Jana Igunma agreed to continue to work on the newsletter and blog together with the new leaders of the group.

Following this, some participants reported about news from their libraries, new projects as well as ongoing initiatives and activities.

Sud Chonchirdsin reported for the SEA section at the British Library about the retro-conversion of SEA catalogue cards which shall be searchable online by end of 2014. The second phase of digitisation of SEA manuscripts, which started about 2 years ago is nearing its end and fourteen digitised manuscripts are expected to be viewable online by the end of this year. The contract for making available online a selection of early printed books, which were digitised in co-operation with Northern Illinois University and had been online for five years already via the Southeast Asia Digital Library <http://sea.lib.niu.edu/>, has been renewed.

Holger Warnk spoke on behalf of Goethe University Library Frankfurt, where retro-conversion is being planned. One priority here is the integration of the OPAC of the former Asia House whose material had been transferred to the University Library. Various long-term cataloguing projects are being planned, including for the collection of Ulrich Kratz and a large donation of Vietnamese and Indonesian literature from the Netherlands (Biblion). However, due to the lack of trained cataloguing staff no time schedule for these projects has been made yet.

Doris Jedamski informed us about developments at Leiden University Library. With effect from 1 July 2014, the KNAW is transferring management of the extensive collections on Indonesia and the Caribbean previously held by the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV-KNAW) to the Leiden University library. The collection comprises around a million – largely post-colonial – books and special collections. Together with the cultural heritage and map collections of the Royal Tropical Institute (KIT), which was acquired in 2013, and the resources already held by the UBL, Leiden University is now holding the largest collection on Indonesia and the Caribbean in the world. Unfortunately, only eight members of the KITLV staff could also transfer to the UB. Doris Jedamski has been appointed Curator of South and Southeast Asian & Tibetan Manuscripts and Rare Books. One priority is now to make KITLV material available, among others in the University Library reading rooms.

News from SOAS Library in London, reported by Jotika Khur-Yearn, included information about donations from the Alphawood Foundation and from the Indonesian embassy in London from which the library benefits. The library is currently undergoing a restructuring process. Special attention is currently being given to the cataloguing of rare collections, including rare Thai books that were transferred to SOAS from the Royal Asiatic Society, and the Lao photo collection of Sanda Simms. An exhibition of Shan manuscripts is planned for autumn or winter 2014.

Regarding the SEALG blog, Jana Igunma invited all SEALG members to contribute by sending her or Doris Jedamski news or interesting information relevant to Southeast Asian librarianship. It was agreed that on the blog we will now also include job advertisements in the field of SEA librarianship.

Jana Igunma mentioned the upcoming Congress of Southeast Asian Librarians (CONSAL) which will take place in Bangkok on 11-13 June 2015. Participation of one or more SEALG members would be a good opportunity to connect with librarians from Southeast Asian countries.

Again, a big “thank you” to Holger Warnk and his team for organising this successful and enjoyable annual meeting!



Entrance to the University Library, where the SEALG Annual Meeting took place.

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A study of nineteenth century Malay school books in the Malay Peninsula: transitioning from manuscript to print culture, religious to secular texts and *jawi* (Arabic scripts) to *rumi* (Romanised Malay)

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Abstract

*Prior to the British presence in the Malay Peninsula during the late eighteenth and early nineteenth century, communication was through the oral and manuscript tradition. The London Missionary Society (LMS) introduced printing of religious tracts in Malay for the first time in 1817. These tracts were used in the mission schools in Malacca, Penang and Singapore. Alfred North of the American Board of Commissioners of Foreign Missions encouraged Munshi Abdullah to publish the first secular Malay school book, *Kesah Pelayaran Abdullah*, in 1834. When China opened its ports after the opium war in 1842, the missionaries closed their stations and left for China. Missionary Keasberry remained in Singapore to run his Mission schools teaching Malay boarders literacy in Malay and English and printing skills. In 1856 he was appointed to translate and print Malay manuscripts into Malay secular schools. The Education Department was established to expand Malay secular schools. However, Keasberry's death in 1875 left a vacuum in the production of Malay school books. The Government Malay Press was established in 1885 to publish Malay school books in *jawi* and *rumi* after it was introduced in 1891. This study also highlights several aspects in the evolution of Malay school books.*

Keywords: Malay school books, missionary, Straits Settlements, manuscripts, printing.

Introduction

Prior to the coming of Europeans, namely the Portuguese, Dutch, French and the British to the Malay Archipelago and mainland Southeast Asia, the manuscript tradition persisted in the region. Printing was first introduced to Malacca, the Netherlands East Indies and Siam more than 300 years after the first printing press was invented in Europe. The study of a transition of a manuscript to print culture in each colony or country is different and unique. This paper attempts to analyse the factors that contributed towards the introduction of the printing of Malay school books in the Straits Settlements and its transition from religious tracts to secular texts and from *jawi* to Romanised Malay.

Sir Stamford Raffles (1781-1826) and the manuscript tradition

The British East India Company (EIC) occupied Penang in 1786 (Mills 1925, p. 18). Stamford Raffles arrived in Penang in 1805 to be the secretary of the Penang Presidency at the age of 24. He learnt the Malay language during his five-month sail from England to Penang and soon replaced the resident and interpreter with his letter writing abilities in Malay (Cross 1921, pp. 33-34).

During the fourteenth to the nineteenth centuries there were only Malay manuscripts which were created and recreated, copied and recopied (Ding 1987, p. 427). In 1895

the Dutch authorised the British to take temporary control of Malacca (Turnbull 1983, pp. 242-243). Abdullah bin Abdul Kadir was born in Malacca two years later. His great-grandfather was an Arab from Yemen. His father sent him to the mosque to study the Koran and each night gave him Arabic text to translate into Malay. By the time he was eleven years old Abdullah was earning money by writing Koranic texts (Hill 1955, pp. 7-14).

In 1810, Raffles was appointed Agent to the Governor-General of the Malay States by Governor-General Minto in Calcutta. Subsequently, Raffles set up a base in Malacca in December the same year to prepare for the invasion of Java in 1811 (Bastin 1969, pp. 9-10). During this period, Raffles employed Munshi Abdullah and several copyists to reproduce Malay "letters and texts" (Hill 1955, p. 72). It was the Dutch who, together with the British, started the collection and duplication of Malay manuscripts in the nineteenth century (Ding 2004, p. 427).

The Anglo-Chinese College in Malacca, 1817 – 1846

On 21 May 1815 William Milne from the London Missionary Society (LMS), and his family, a Chinese printer, Leang Ah-Fah, workmen with Chinese books, equipment and paper for printing arrived in Malacca to establish a missionary station. Printing xylographically in Chinese began in August 1815 with the issues of the *Chinese Monthly Magazine* (Ibrahim Ismail 1982, p. 117), marking the beginning of Chinese printing on the Malay peninsula (Lim 1965, p. 12). The first Malay books printed in Malacca were the translations of the *Ten Commandments* and *Dr. Watt's Catechism* (Milne 1820, pp. 271-272). Thomas Beighton went to Penang to be missionary to the Malays (Davis 1864, p. 58). In 1821 he began to produce small publications for school use and general reading, largely in the form of tracts and broadsheet. Beighton died in 1840 and the Penang mission was closed (Proudfoot 1993, p. 586; Ibrahim Ismail 1980, pp. 57-58).

The Singapore Institution and its printing press

When Raffles was appointed Lieutenant-Governor of Bencoolen on 1817, he established a school for Caffre children (Raffles 1978, pp. 30-35). He wrote to his Baptist friends at Serampore for a missionary and printing press. The press was to supply not religious tracts but educational broadsheets for the education of the children (Wutzburg 1950, pp. 136-139).

After Raffles found the island settlement of Singapore in 1819, he wrote the first education policy firstly to set up a Malayan College, later referred to as the Singapore Institution "to educate the sons of higher order of natives and others". Secondly, to teach "native languages" to the EIC employees, and finally, "to collect the scattered literature and traditions" of the region (Raffles 1991a, p. 33). In the second minute dated 1823 a proposal was made to merge the Anglo-Chinese College and the Singapore Institution. Plans were made to purchase printing presses with "*English, Malayan, and Siamese founts of types*", and also to employ LMS missionary Samuel Milton to superintend the printing (Raffles 1991b, p. 83).

First printing in Malay in Singapore

In 1821 Rev. Claudius Henry Thomsen quit the LMS Malacca station to establish a Malay mission station in Singapore (Medhurst 1838, p. 315). Thomsen took with him a portable press (O'Sullivan 1984, pp. 65-66) which printed a proclamation in Malay making gambling and opium farms illegal in 1822. Although there is no conclusive evidence, it was likely that first printing in Malay occurred in Singapore in 1822 (Byrd 1970, pp. 13-14).

In 1826, the colonies of Penang, Malacca and Singapore were amalgamated to form the Straits Settlements (Jaman 1998, p. iv). The Malay class of the Singapore Institution began with 12 pupils in 1834 (Singapore Free School 1835, p. 2). According to the annual reports of the Singapore Institution (1834-1837), later known as the Singapore Institution Free School (1838-1843), Malay religious tracts from the LMS Malacca, Singapore and Penang stations were used by its Malay pupils (Lim 2009, p. 5).

The American Board of Commissioners for Foreign Missions (ABCFM)

The American Board of Commissioners for Foreign Missions (ABCFM) established a station in Singapore in 1834. Its Chinese xylographic printing operation was transferred from Canton to Singapore the following year. Alfred North, a printer by training, arrived at the beginning of 1836, bringing materials for typesetting and stereotyping (Coakley 1998, p. 26). Abdullah taught North and his wife the Malay language (Hill 1955, p. 251). During the years 1837 to 1838 North and Abdullah were superintendents of the Malay classes at the Singapore Institution Free School (Singapore Institution Free School 1838, p. 74). Apart from the Gospel of John and two tracts in Malay (1838), North printed books for Munshi Abdullah (Coakley, 1998, p. 26).

Kesah Pelayaran Abdullah was printed with parallel *jawi* and Romanised text (Gallop 1990, p. 97). Hence Abdullah was the first local to print in Malay (Ibrahim Hussein 1974, p. 10). His 375-page *Sejarah Melayu* was printed in either 1840 or 1841 by North "for the Singapore Institution". Abdullah wanted to use the book to teach children the correct and good language. Furthermore, "the printed book has advantages over the hand written books – the words are correct, the work is quick, the characters are clear and easy to read and finally the book is cheap" (Ibrahim Ismail 1986, pp. 17-19). In 1852 the Malay class of the Singapore Institution Free School was examined by Keasberry to "read two or three pages in the Malay Annals, and Abdullah's Journal" (Singapore Institution Free School 1853, p. 21). These were likely to be the first two Malay secular books used for teaching purposes.

Benjamin Peach Keasberry (1811-1875)

Benjamin Peach Keasberry was born at Hyderabad in India in 1811. He was the youngest of the three sons of Colonel Keasberry (Buckley 1902, p. 320). His father was appointed Resident of Tegal in Java, by Sir Stamford Raffles in 1814 (Murray 1921, p. 237). His father died when he was a few years old and the widow married a merchant in Soerabaya. The three boys went to school in Mauritius and afterwards to Madras. Keasberry went to Batavia to work as a clerk and later joined with Dr. Medhurst of the LMS who taught him printing, bookbinding and lithography. In 1834 he left to study in a college in America for three years. In 1837 Keasberry married Charlotte Parker of

Boston and came to Singapore with his wife as missionaries under the ABCFM (Buckley 1902, pp. 320-321).

In 1839/40 Keasberry and North were teachers at the Malay classes of the Singapore Institution Free School (Singapore Institution Free School 1840, p. 16). Keasberry left the ABCFM to start a Malay mission school for the LMS at Rochore in 1840 (Hill 1955, 328). After China opened its ports after the Opium War in 1842, the LMS and ABCFM closed all their missions to head for the Chinese ports (De Graff 1969, p. 37). The spread of Malay printing in Southeast Asia in the first half of the nineteenth century is very much the history of Protestant missionary activity in the region (Gallop 1990, p. 92).

Keasberry and Munshi Abdullah

In 1846 Keasberry refused to leave for Hong Kong and resigned from the Society with the hope that Christians in Singapore would provide him the necessary support (Haines 1962, p. 226). He was allowed to use the mission presses and supported himself by printing and teaching (Balchin 1972, p. 12). Keasberry purchased land from the Government for his printing establishment and mission school. About 50 boys, Malays and other nationalities were taught Malay, English, printing, lithography, book binding and compositors' work. Munshi Abdullah assisted in teaching and also in the revision of the New Testament (Keasberry 1926, p. 11). In 1843 Munshi Abdullah finished writing his autobiography, *Hikayat Abdullah*, the best record of Malayan events of his period, and this was lithographed by Keasberry in 1849 (Byrd 1970, p. 40). Abdullah passed away in Mecca in 1854. He was 59 years old (Che-Ross 2000, p. 182).

An artist by training (Gallop, 1990, p. 10) Keasberry was responsible for a major initiative in Malay publishing: a refinement of the technique of lithography. He developed a style which imitated not printed text, but the manuscript. Working with Abdullah, Keasberry went to produce some beautifully decorated multi-coloured lithographs, giving a creditable imitation of the rubrication and illumination found in superior manuscripts. At a technical level, these were the first printed books which could be comfortably read by literate Malays (Proudfoot 1988, pp. 8-9).

Official translator and printer of secular Malay school books, 1856-1875

In 1856 the Temmenngong of Johore and the East India Company (EIC) each contributed an annual sum of \$1,500 to set up two Malay schools, one at Telok Blangah and the other a Kampong Glam, and to support Keasberry's mission school. Furthermore, part of the money was used to translate Malay manuscripts and publish them "*to instruct Malay youth*" (Jarman 1998, p. 88). Keasberry was the first person to be officially appointed to translate and publish Malay secular school books for the Colony (Lim 2009, p. 7).

Keasberry's innovative printing marks the turning point in the history of Malay literacy. Firstly, it was the local demonstration of the potential of lithography. Secondly, his books continued to influence the content and style of written Malay through the government schools (Proudfoot 1988, pp. 8-11). Keasberry's death in 1875 brought an end to any extensive work in the Malay language on the peninsula for 20 years (Hunt, 1989, p. 41). It also halted the translation and production of Malay school books when his printing presses went to John Fraser and D.C. Neave in 1879 (Makepeace 1908, p. 265). Under

its new joint owners, the Mission Press changed its name to Singapore and Straits Printing Office. The new owners specialized in printing trade publications such as directories, guides and company reports in English (Md Sidin Ahmad Ishak 1992, p. 81).

Education Department, Straits Settlements

In 1867 the Straits Settlements were transferred from the control of the Indian Government to that of the Secretary of State for the Colonies in London. In 1870 the First Governor, Sir Harry Ord, appointed a Select Committee “*to enquire into the State of Education in the Colony.*” Upon the recommendations of the Committee, the first Inspector of Schools was appointed in 1872 to expand and improve Malay vernacular schools (Wong and Gwee 1980, p. 11). In 1891 the Malays consisted of 20 per cent of the population in Singapore, 45 per cent in Penang and 76 per cent in Malacca (Merewether 1891, p. 45). There were a total of 147 Malay boys’ schools and 14 Malay girls’ schools in the same year as compiled in Table 1.

Table 1: Percentage of Malay boys and girls age 15 years and below in Malay boys’ and girls’ school in the Straits Settlements in 1891

1891	Boys’ schools	Total enrolment	Malay boys age 15 and below	Percentage
Singapore	21	834	4,672	18 %
Penang	65	3,006	21,705	14 %
Malacca	61	2,965	15,239	19 %
Total	147	6,805	41,616	
	Girls’ schools	Total enrolment	Malay girls age 15 and below	Percentage
Singapore	4	95	4,871	2%
Penang	4	301	20,966	1%
Malacca	6	185	16,804	1%
Total	14	581	42,641	

Sources: Hill 1892, pp. 284-287; Merewether 1892, p. 43.

Government Malay Press

It was likely that the stopped Malay school book production prompted the Straits Government to purchase two nineteenth century Malay vernacular newspapers, *Jawi Peranakan* (1876-1895) and *Sekola Melayu* (1888-1893) to be used as readers in schools (Jacobson 1889, p. 216). It was not until 1885 that the Education Department set up the Government Malay Press to print and publish Malay school books. In 1888 the firm of Kelly & Walsh was appointed to distribute and sell all books required in the schools (Penny 1888, p. 189).

All the school books were printed under the superintendence of the Government Printer at the cost of the Government. Owing to the smallness of the Printing Office staff sometimes books urgently required could not be furnished within reasonable time (Isemonger 1894, p. 30). By 1893 the Government Malay Press supplied Malay school books not only to the Straits Settlements but also “*those of the Native States, Johor, Muar, Borneo and Sarawak*” (Hill, 1894, p. 322).

Transition from *jawi* to *rumi*

Romanised Malay was taught in the Malay schools as an extra and optional subject in Malacca and Singapore in 1891 (Hill 1892, p. 273). By 1894 all standards in Malay schools were taught Romanised Malay and it did not appear that the time given to this subject has interfered with the usual course of instruction in *jawi* character (Isemonger, 1894, o. 34). Some of the Malay school books published in Romanised Malay by the Press were *Duablas Ceritera* (1893), *Malay Reader Standard II* (1893, 1899), *Robinson Crusoe* (1893), *Bunga Rampai* (1894, 1896) and *Sejarah Melayu* (1898) (Proudfoot 1993, pp. 592-593). The Government Malay Press was closed in 1899. A “*Dictionary of the Malay language (for the use of native students) was commenced but cannot...be published*” (Wilkinson 1900, p. 136).

Conclusion

The study of nineteenth century Malay school books in the Malay Peninsula shows three distinct trends. Firstly, the LMS introduced first printing in Malay in 1817. In England the transition from a manuscript to a print culture began in the fifteenth century (Feather 2006, p. 21). English school books were published for “*grammar school boys*” since this period (Steinberg 1996, pp. 46-48). The 1870 Elementary Education Act required school boards to elect and raise money through rates to provide public elementary schools (often called school boards) in those districts with inadequate provision (Mackinnon and Statham 1999, p. 15). It resulted in a substantial increase in the student population from about 1.5 million in 1870 to four million in 1880. This was paralleled by a vast development of school books and publishers like William Collins, Bell, Cassell, Chambers, Glieg, Longmans, Macmillan, Nelson, Rivington and Warne (Ellis 1921, p. 21).

In 1870 the Bureau of Census reported the United States had 40 book printer/publishers (Lofquist 1995, p. 347). The Harper brothers were among the first American publishers in 1830 to issue a series of books in “libraries”. The School District Library was established in 1841 when the state of New York appropriated funds to establish school district libraries. These ready-made libraries, totalled 295 titles, were very successfully marketed to the school districts of New York and beyond (Clement 1996, pp. 66-67).

Hence the publishing houses in England and the United States were established to publish school books and other books for the school market, while it was not evident for Malay school books in the Peninsula due to the closure of the Malay Government Press in 1899.

Secondly, the appointment of Keasberry in 1856 to translate Malay manuscripts and print them into school books was a shift from using religious tracts to secular texts for teaching Malay children. Finally, in 1891 a beginning was made to introduce the teaching of Romanised Malay or *rumi* and books published in *rumi* coexisting with *jawi* scripts and books published in *jawi*. This marked the transition of teaching *jawi* texts to Romanised Malay texts as well as the co-existence of both scripts used in Malay school books. The Director of Public Instruction wanted the use of *jawi* to be gradually discontinued. He explained that the Arabic script was associated with the unintelligent study of the Koran. The "*Roman character will be useful not only to the Malays but to Chinese and others*". Furthermore, "*the English alphabet and the first principles of spelling will be an important step towards the universal study of English*" (Hullet 1905, p. 594).

After the Dutch East India Company started operations in Indonesia, the Company was faced with the problem of what language should be used for the native inhabitants in new schools and churches. The Company was forced to use Malay because it was understood by the majority of Indonesians in the archipelago (Alisjahbana 1966, p. 59). Furthermore, the Dutch found Malay a convenient meeting ground with the indigenous people of the Archipelago (Hoffman 1973, p. 21). Charles Adriaan van Ophuijsen, then an Inspector of Indigenous Education at Fort do Kock, was commissioned by the Indies Government in 1896 and was tasked of assembling a fixed system of Malay spelling with Latin characters for use in indigenous education. The Director of Education sent a circular to Residents in 1902 specifying those teaching the Malay language should use Van Ophuijsen's spelling list (of ninety-four pages) (Hoffman 1979, 89). Thus it is likely that the transition of *jawi* to Romanised Malay in indigenous schools in the Dutch East Indies did not occur as experienced in the British Straits Settlements.

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The Museum and Ethnic Struggles

Gumring Hkangda, Royal Pavilion & Museums, Brighton & Hove

(A paper presented at the ASEASUK 2014 conference, University of Brighton, 12-14 September 2014)

When I saw the call for papers for the ASEASUK 2014 conference panel, '*Framing Southeast Asia: the role of the museum*', I was in a jungle in northern Burma (Myanmar) in the middle of a trip researching Kachin cultural heritage. Specifically, I was investigating historic Kachin graves, *Lup*. *Lup* are scattered all over the jungle, not always near villages.

While old *Lup* are very difficult to see, nowadays they can be identified by their *Lup Hka* - a deep ditch which is dug around the grave signifying that the interred person now belongs to the other side and must not pass over the ditch. Many of *Lup Hka* I saw were more than a century old. It is also worth mentioning that, tragically, many *Lup Hka* have suffered damage or erosion through environmental effects.

Although I was personally interested in looking at historical sites in the Kachin area, the main part of my trip was to visit IDPs (Internally Displaced Peoples) and refugee camps on behalf of The Kachin Relief Fund, a registered charity established by UK Kachin community members. The conflict that resumed on 9th June 2011 between Burma's 'new government' and the Kachin Independence Organisation (KIO) has already produced more than 100,000 Kachin refugees. Local community organisations have documented numerous killings as well as cases of torture, rape and abuse. In this kind of extreme political situation, for a Kachin person like me working within a museum the question of the role of the museum becomes of crucial importance.



A Kachin grave. Photograph taken by James Henry Green in 1926. Courtesy of Royal Pavilion & Museums, Brighton & Hove.

In this paper I take the position that museums are institutions which need to pay closer attention to the culture and socio-politics of those people regarded as members of minorities or of marginalised social groups. Ivan Karp and Corinne Kratz note that the museums have become “essential forms through which to make statements about history, identity, value, and place and to claim recognition” (Karp and Kratz 2006, p. 4). For Karp and Kratz history, identity, value, and recognition are important concepts for the museum. In Burma there are more than a hundred indigenous ethnic groups. The Kachin are one specific ethnic group living in the northern part of Burma, sandwiched between China and India. The estimated population of Kachin people is about 1.2 million. Nowadays Kachin people also live around the world. It is very important for Kachins today to maintain and develop their cultural heritage given the turbulent political and social situation within Burma.

Since Burma secured independence from the British government in 1948 there have been several prolonged and complicated political contests between minority ethnic groups and the Burmese government. The Kachins, along with other ethnic groups and representatives of the ethnic majority, the Burmans, formed an agreement called the Panglong Agreement in 1947 which promised to establish a federal government system. However, the Panglong Agreement was never realised and the Kachins have continued to demand that the Burmese government implement the Panglong promise. In return the Burmese government has sought to repress Kachin resistance through the strategic and militarily targeting of the Kachin people.

During my trip to Burma, I spoke with an elderly Kachin lady who had experienced civil war her whole life. She said,

'[W]e were hiding in the jungle for more than fifty years. We were unable to keep our belongings that we inherited from our ancestors as we had to run away from one place to another all the time. Sometimes we dug in a jungle and hid our belongings. And we could not remember the places when we wanted to find them out again. I think it is very important for us to keep and conserve what we have now. How can we conserve the vanishing cultural objects especially when we are living in this kind of political chaos?' (personal interview, 2014)

What she said caused me to think about the role of museums in the context of displacement. Museums can be generally defined as institutions which hold responsibility for the preservation and conservation of cultural heritage. As museum workers we care for cultural objects. It is our job to maintain these through the associated activities of research, interpretation, and documentation. Museums worldwide share the concern of preserving the world cultural heritage. But how can we preserve the cultural heritage of a particular social group experiencing civil war for more than half a century? I would argue that taking account of social and political circumstances is important in reflecting on the role of a museum.

The World Art collection at Brighton Museum & Art Gallery holds historical photographs, textiles and documentation related to Burma. Within the James Henry Green collection, there are more than 1600 photographs and 300 objects from the early 20th century taken in Burma. Many of these are associated with the ethnic Kachin. I would like to emphasise here that this collection of photographic images and objects - taken by a British colonial officer and amateur anthropologist, James Henry Green in the 1920s - are important materials for building a historical understanding of the role of culture and of changing socio-political conditions and their legacy in terms of the current conflict between the Kachins and the Burmese government. As a community struggling under great political instability and uncertainty, culture offers a constructive tool for building Kachin identity. In the following I would like to present some photographic interpretations which reflect different aspects of Kachin cultural identities.

Looking at Green's photographs even such a regular routine as weaving textiles at home can be considered an important form of heritage and culture. In this photograph a young girl is weaving. The Kachins grow cotton and make clothes, turbans, blankets, and shoulder bags for themselves. Normally, it is Kachin women who weave. Even though it may appear to be a normal household chore, it produces beautiful and unique Kachin textile patterns. Today, amongst other cultural products in Burma, Kachin textiles can be regarded as one of the most distinctive and popular. While Kachin clothing was only worn by Kachin people in the early 1900s, nowadays some Kachin textile designs are produced and worn by different ethnic people. For contemporary Kachin people these textiles remain a visible symbol of their cultural identity.



Hkahku girl weaving. Photograph by James Henry Green, 1926. Courtesy Royal Pavilion & Museums, Brighton & Hove.

Also, the James Henry Green collection includes several photographs showing Kachin traditional houses in the early 20th century. Looking at these photographs one can imagine how the process of house-building was culturally and socially meaningful. Ola Hanson, author of *Kachin Customs and Traditions* (1913), noted that house-building was seen as a 'communal affair'.

He reported that when a person wanted to build a house he would first get the timber from the forest. When all the materials were ready he would call his neighbours and fellow villagers to help him by using drums, gongs and cymbals. The neighbours and villagers would then come and help to build the house. When it was finished, a celebration would be held. Nowadays, this process is gradually vanishing and many Kachins (especially members of the younger generation) are not aware of this tradition. Moreover, when modernised houses appear as popular and ideal houses, the traditional houses fall out of favour.



Nung houses at Nhkum ga, and girls pounding rice in the porches. Photograph by James Henry Green, 1926. Courtesy Royal Pavilion & Museums, Brighton & Hove.

It is also fascinating to note that amongst Green's photographs are some that show Kachin soldiers who served under the Indian Army under British colonial administration. Green described them as being amongst the '*toughest and most disciplined*' of British military recruits [Green 1934].

In the current civil war, Kachin soldiers are playing an important role. Many of them joined the Kachin Independence Army (KIA) to protect their land and cultural identity. For them fighting for future generations of Kachin people is more important than their own life. Their first intention was not to become a soldier. They joined the army in the hope of resisting the brutal attacks waged against the Kachin people by the Tatmadaw (Burmese Army) and of preventing the inhuman acts of Burmese soldiers.



Kachin soldier with bag and sword. Photograph by James Henry Green, 1920s. Courtesy of Royal Pavilion & Museums, Brighton & Hove.

It is true to say that land is an issue that exacerbates the current conflict in Burma. During my trip I also had the chance to visit Mahtang village. Major C. M. Enriquez wrote in his book *Races of Burma* that,

'Matang is a charming Gauri village of about 60 houses, situated amidst wooded hills at a height of over 4000 feet. The old 'palace' of the Lahpai Duwa [the Lahpai chief] stands on a hill, and commands a fine view of the surrounding country. This house is built of timber, and stands in the middle of a stone enclosure, or fort. The stout walls and gates are evidently Chinese workmanship. The former splendour of the Lahpai Duwa was indicated by the great length of their house.' (Enriquez 1920, p. 45)



Wall and steps outside Matang chief's house. Photograph by James Henry Green, 1922. Courtesy of Royal Pavilion & Museums, Brighton & Hove.

Historically Mahtang was well-known as an important place for trade. Kachins believe that this is ancestral land and they intend to remain on it for the rest of their lives. Due to the current conflict, which was prompted by a Tatmadaw attack, this village is now a battlefield with regular instances of gun fighting and bomb shelling. For the Kachins there are no options but to defend themselves. Local people say *“we are not the ones going to the lower Burma and fighting the local people - the Burmese soldiers are the ones who came to our land and try to terminate all of us.”* (personal interview, 2014).



A Mahtang village scene in 2014. © Photograph by Gumring Hkangda.

Besides the issue of land, for Kachin people the issue of maintaining culture is becoming more important today in terms of maintaining identity. For example, the maintaining of the Jinghpaw language is becoming an especially important issue amongst Kachin communities. Older generations worry that members of the younger generation prefer to speak Burmese or English rather than Jinghpaw, one of the Kachin languages. They worry because they think that the processes of Burmanisation might cause their language to disappear; it being a crucial part of their identity. An example of these processes is that after national independence in 1948, Burma was divided into 14 administrative divisions based on a 1947 constitution: seven minority ethnic states and seven majority Burman divisions. Since then concepts of minority and majority have been applied not only to populations but also to political power. The country has used its military forces to demonstrate the power of the government through government policy. One of the government's most significant acts is the 1962 prohibition on the teaching of minority languages in Burma (this policy remains in place today).

I would like to say that museums are extremely important for a particular social group who are struggling in their search for "*history, identity, value, and place and to claim recognition*" (ibid). More than half a century of civil war has been a huge obstacle to the preservation of the cultural heritage of the ethnic peoples of Burma. Violent conflict, war and other kinds of structural violence are directly or indirectly causing the cultural heritage of ethnic minority populations to disappear. And no one can tell when the ongoing civil war will cease. For the minority ethnic people of Burma (Kachin in this case) the role of the museum is not only important in terms of their role in the preservation of cultural artefacts but also crucial to call attention to human rights abuses and to press for social justice. By focusing on minority or marginalised social groups (sometimes invisible within policy contexts), museum practices such as research, interpretation, documentation and preservation can reflect the potential role of the museum as an institution which is for all, not just for the majority or mainstream (that sometimes dominate) community.

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Burmese royal barges and boats

San San May, Curator for Burmese, British Library, London

In ancient times, Burmese kings travelled on the Ayeyarwady (Irrawaddy) River on their golden barges. The Ayeyarwady is the main river of Myanmar (Burma) which flows from north to south through the centre of the country and it is one of the finest rivers in Asia. The chief tributary of the Ayeyarwady is the Chindwin which enters the Ayeyarwady by several mouths. The Kaladan River is on the west, the Sittaung and the Thanlwin Rivers are on the east. The Ayeyarwady River played important roles for royal and ceremonial processions in Burmese history. During the reign of King Mindon (1853-1878), Burmese artists recorded important events at the court and scenes from royal life in folding books (*parabaiks*).



The king, the queen and courtiers make their way down the river on a gilded *karaweik* barge with tiered roof. Armed guards on foot and elephant back are on the banks. British Library Or.16761, ff. 35-37

Ceremonial processions

State barges were gilded vessels used by kings, courtiers and high officials in ceremonial processions and Thingyan water festivals. The exact date and the precise time of the commencement and termination of Thingyan and New Year day depend on astrological calculations. The Burmese New Year falls on the first month of the Burmese calendar, *Tagu* (April). The Thingyan - a water throwing festival for good will - is held for four days. Water is scooped from a long boat to throw at revellers. The act of pouring water is for blessings and good wishes. V.C. Scott O'Connor described the water festival in Ava in his book '*Mandalay and other cities of the past in Burma*' (pp.130-131) as follows:

"Another of the great spectacles of Ava was the Water Festival held upon the river at the turn of the year, when its waters began to fall. To this the King and Queen came in the royal barge, a magnificent object with a spire thirty feet high, and overlaid with gold. The princes and courtiers similarly came in golden boats, and upon the river for three days the war-boats of

the King, and the boats of nobles and courtiers, raced each other, to the lively songs of the rowers. The very oars of the royal boats were gilded, and as the boats circled the spray flew from their blades, and the sun blazed upon their magnificence. On the evening of the third day the festival ended to the sound of cannon, as the royal barge moved in procession through the assembled boats."



In former times, royal barge processions were held for the Coronation Ceremony and other religious ceremonies. British Library Or.14031, ff. 11-13

The Regatta Festival (*Ye kin taw*)

Tawthalin (late September) is the sixth month in the Burmese calendar and the third month of the rainy season in Myanmar. The rain becomes less frequent, there is more sunshine with clear skies, no wind, and the surfaces of the rivers are smooth without waves. The season is just right for holding regatta festivals. Thus, these festivals were held in this month since the times of ancient Burmese kings due to the favourable weather conditions. It was not only for pageantry but an occasion for demonstrating the naval prowess of their armed forces. It remains one of the Burmese twelve monthly festivals in the Burmese calendar. In the olden days the royal family held their own boats participating in the race. High officials were in charge of preparation for the boat races at the shore of the rivers throughout the country during the reign of ancient Burmese kings.

Regattas were also held as a test for improving the skills of the Royal Marines. According to the Burmese chronicles royal regatta festivals were held by eleven monarchs beginning with King Anaukphetlun (1605-28) and ending with King Thibaw, the last king of the Konbaung dynasty.

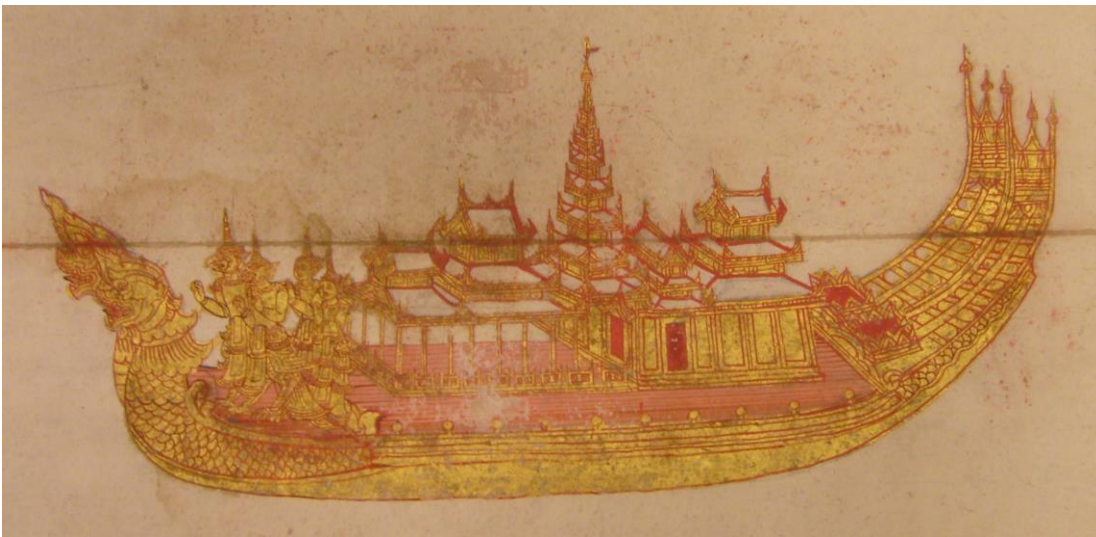
The king, members of the royal family and his ministers attended the regattas, with the royal barge often leading the other boats as they proceeded in regal splendour down the river. The royal boat songs were sung by the king's boatmen when rowing on state occasions. The songs mentioned that boat racing is not only speed but also skill. (Khin Maung Nyunt 1996, p. 20ff.)



This view shows the racing boats on the river in the foreground, with the King and Queen watching from a grandstand on the bank. British Library Or.6779, ff. 9-10

Royal barges and boats

There are many kinds and sizes of boats and barges. They are used for many different purposes. Each boat style has a name suggestive of a symbolic image. The barges are carved and decorated elaborately with figures of mythical creatures such as *garuda* (mythical bird), *naga* (mythical serpent), *manokethiha* (human face with two lion bodies), etc. Some have the structure of a palace or pavilion on them. State barges are gilded vessels used by kings when they made river journeys.



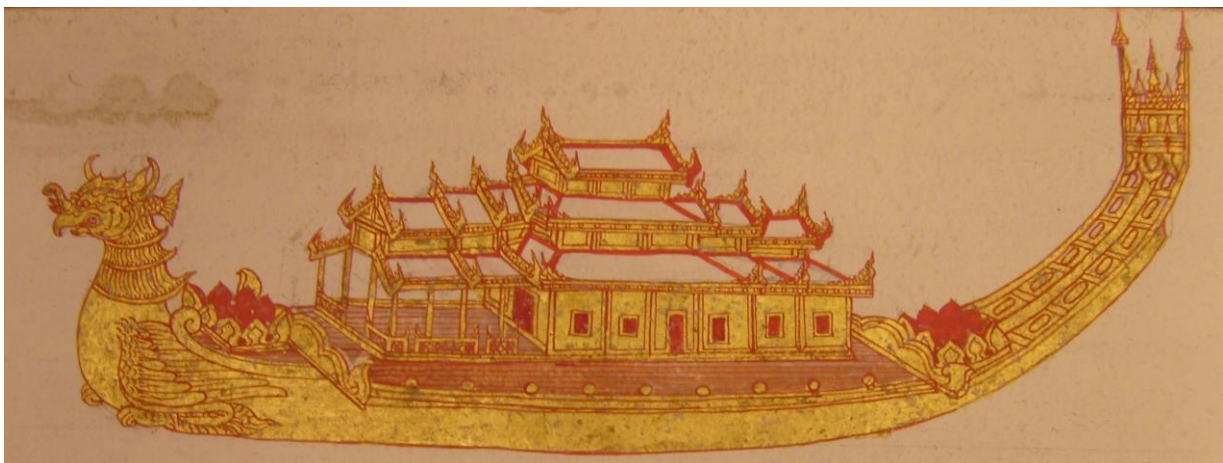
Pyi gyi mon phaung is a ceremonial royal barge and used by the kings of Burma during ceremonial regattas. While the regatta was in procession, the king surrounded by his entourage watched the event from his royal barge. Two boats are conjoined and it is entirely gilded with a seven-tiered roof (*pyatthat*). This barge consisted of two separate hulls with the heads of dragons at the front. On the bow are figures of *garuda* and *naga*, with Sakka (celestial king and the ruler of *tavatimsā*) standing between them. The royal barge is pulled by eight *Shwe Laung Let Pyi* boats. British Library Or.14005, folio 1



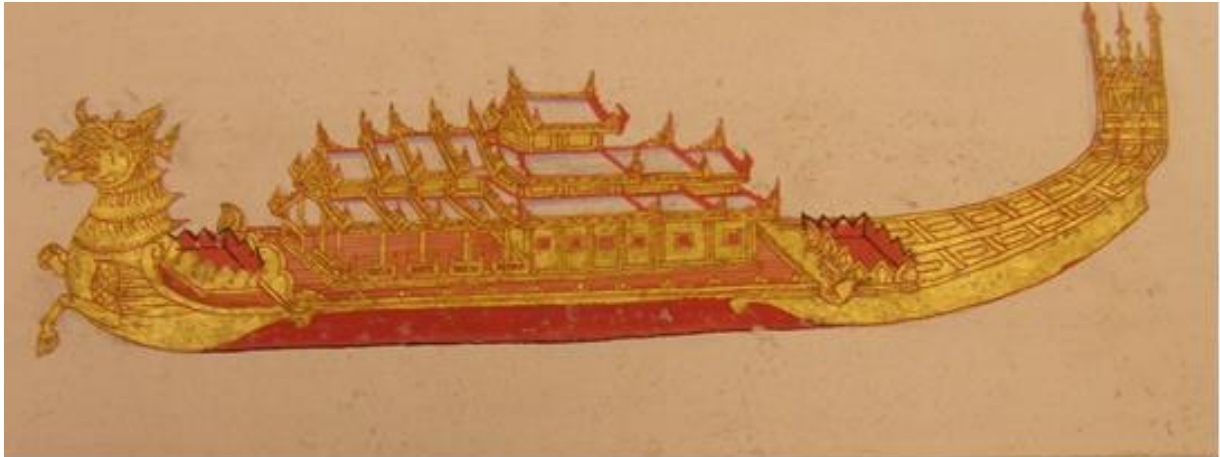
Karaweik phaung is adorned with the figure of *karaweit* (mythical bird). The covered area of the boat is in the form of a tiered roof, *pyatthat*. British Library Or.14005, folio 2



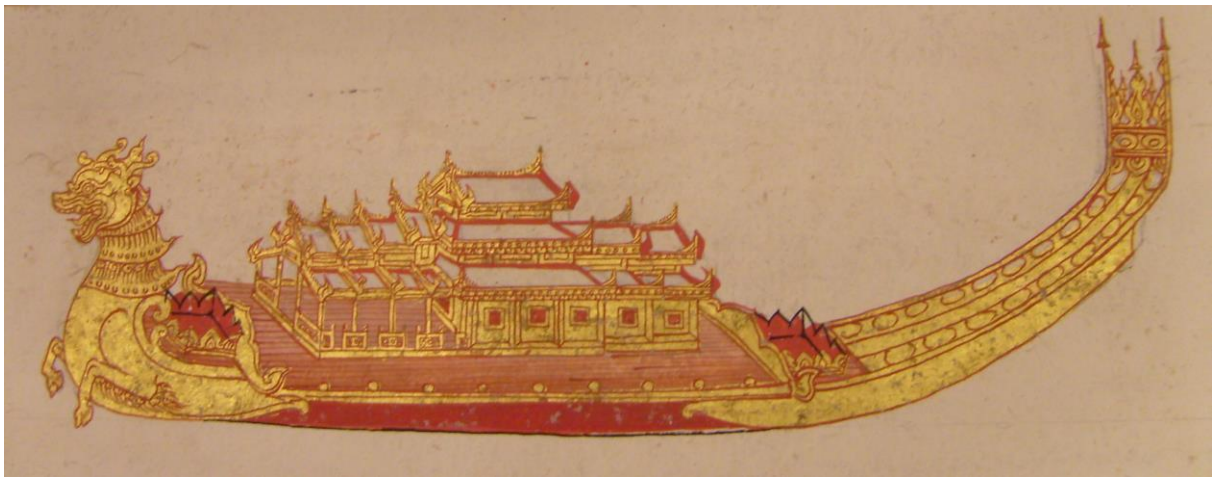
Nagadeva phaung is adorned with the figure of the snake king. This barge carries ministers and royal officers. British Library Or.14005, folio 5



Pyinsayupa phaung – This barge is entirely gilded. It has a mane of a *karaweit* bird, a tusk and trunk of an elephant, a hump of a bull, a tail of *nga gyin* fish, two horns of *toe naya* (dragon) and two ears. It was used by the chief queens. British Library Or.14005, folio 13



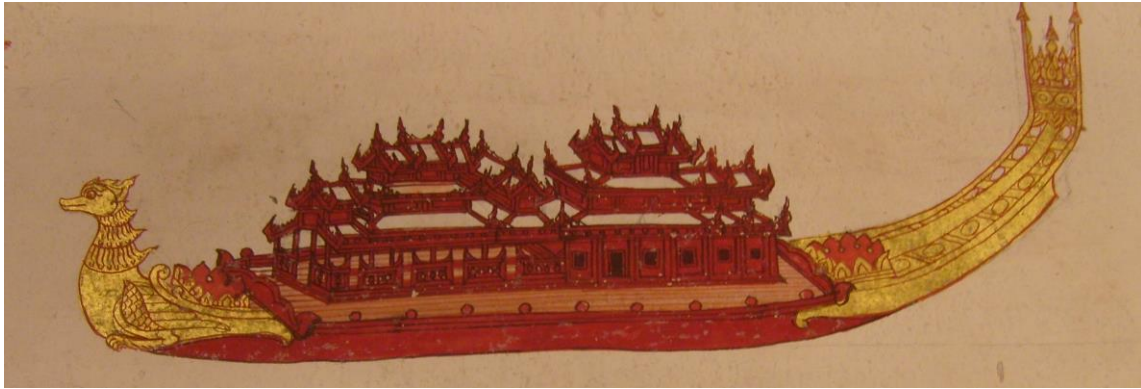
Nawayupa phaung has a mane of a *karaweit* bird, a hump of bull, a tail of *nga gyin* fish, two elephant tusks, a trunk of *makara*, two horns of *toe naya* (dragon), two wings of *parakeet*, one front leg and one hind leg of a horse. British Library Or.14005, folio 5



Nayar phaung is adorned with the figure of *naya* (mythical animal). British Library Or.14005, folio 9



Eni phaung is adorned with the figure of a deer. British Library Or.14005, folio 9



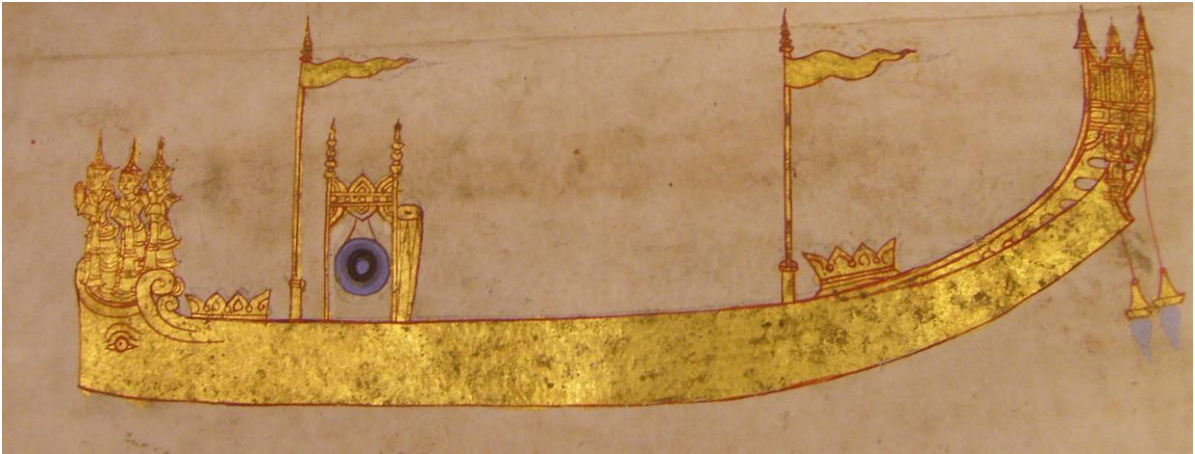
Hintha phaung is adorned with the figure of *hamsa* (mythical bird). It was used by the princes. British Library Or.14005, folio 11



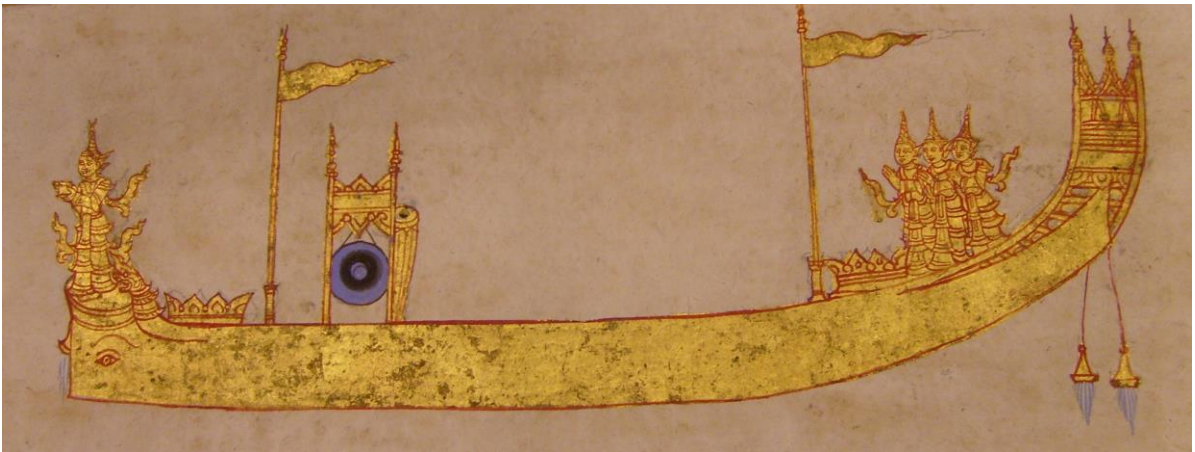
Udaung phaung is adorned with the figure of a peacock. It was used by the princes. British Library Or.14005, folio 11



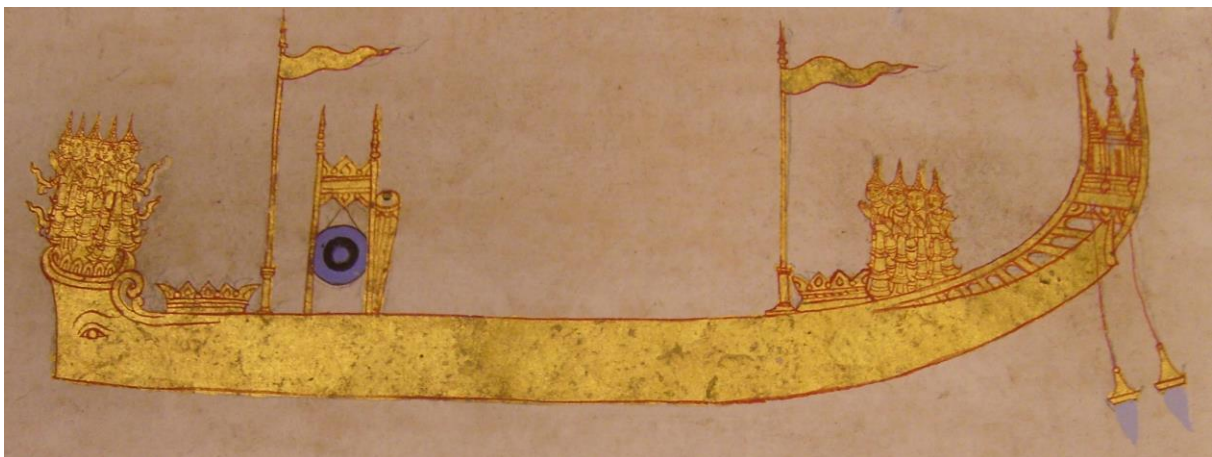
Hlawkadaw boats – These finest boats are the king's dispatch boats. They are gilded all over, even to the paddles, and the stern rose high up in the air. These boats carried canons, drums and gongs. British Library Or.14005, folio 16



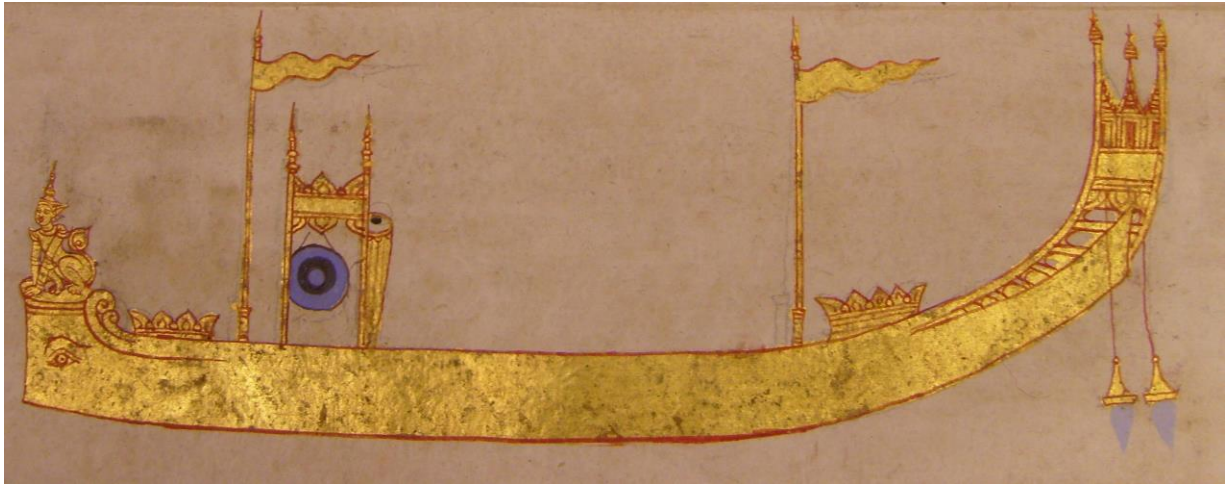
Thone lu pu zaw boat – This boat has the figures of the crowns of a human king, a deva king and a Brahma king affixed on the bow, and three umbrellas hoisted on the stern. Three sentient beings (*Thone lu*) namely the humans, the devas, and the Brahmas pay homage to the Lord Buddha. British Library Or.14005, folio 34



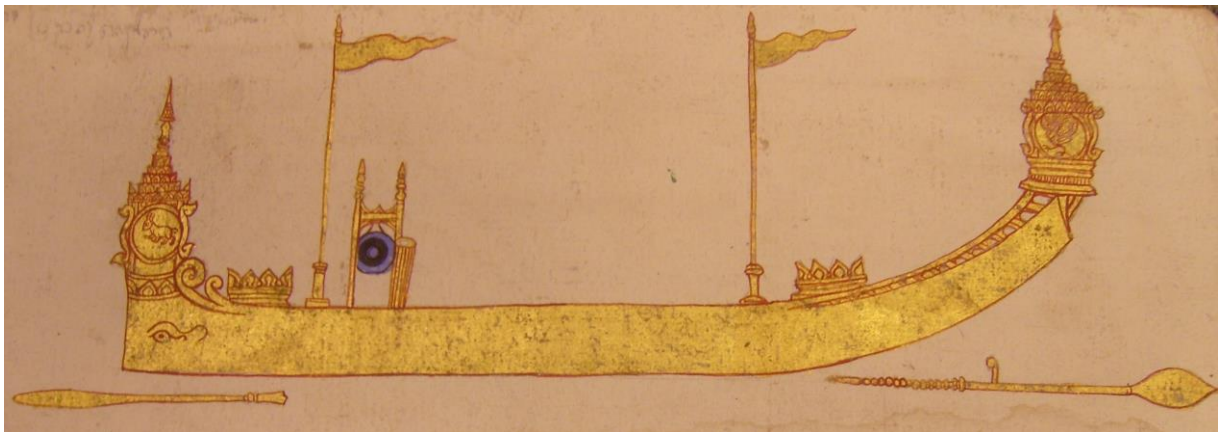
Thone lu tot pa boat has a figure of *nat* on the bow and figures of human, deva and Brahma on the stern. British Library Or.14005, folio 35



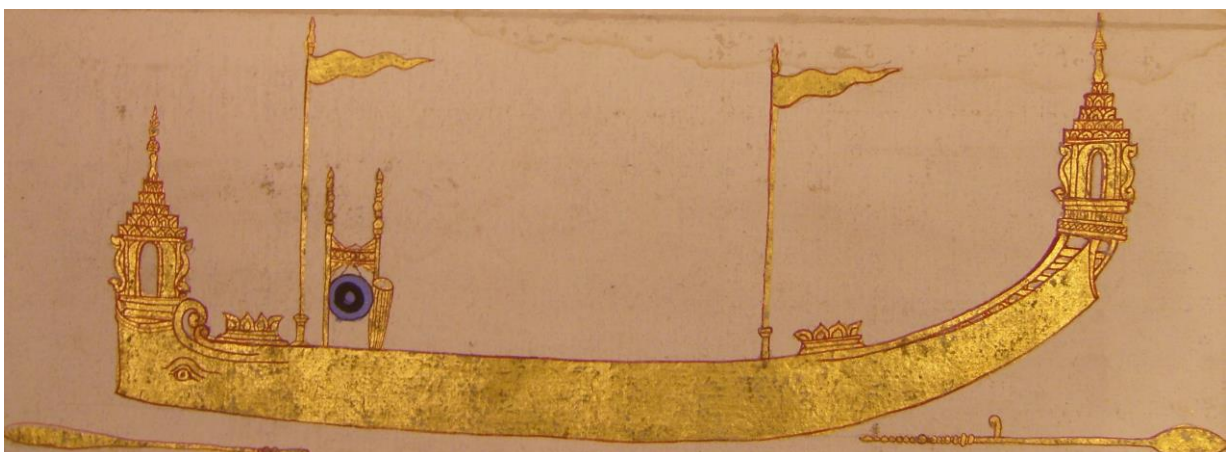
Nawaraja boat has the figures of five Brahmas on the bow and four Brahmas on the stern. British Library Or.14005, folio 36



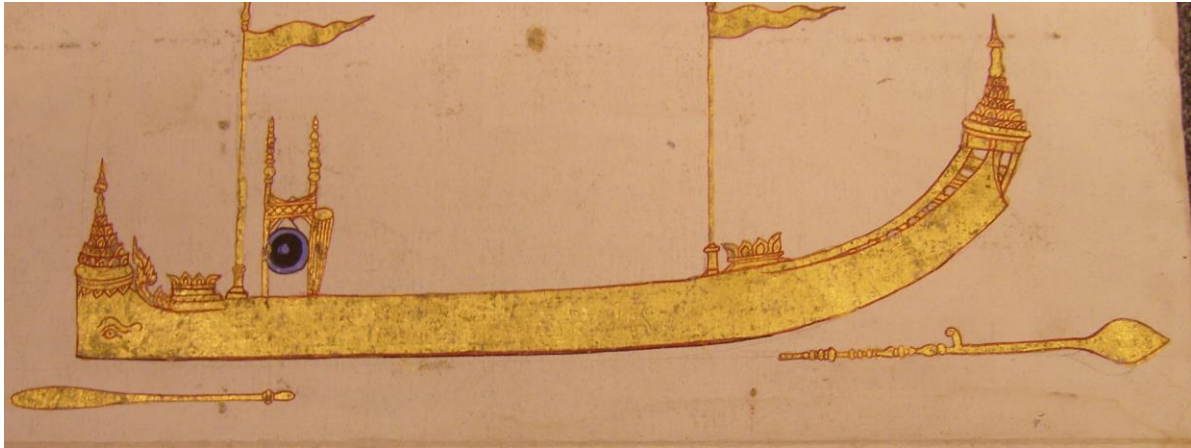
Manoke Thiha Boat is adorned with the figure of a mythical creature with a human face and hands, double bodies of a lion and its legs. British Library Or.14005, folio 36



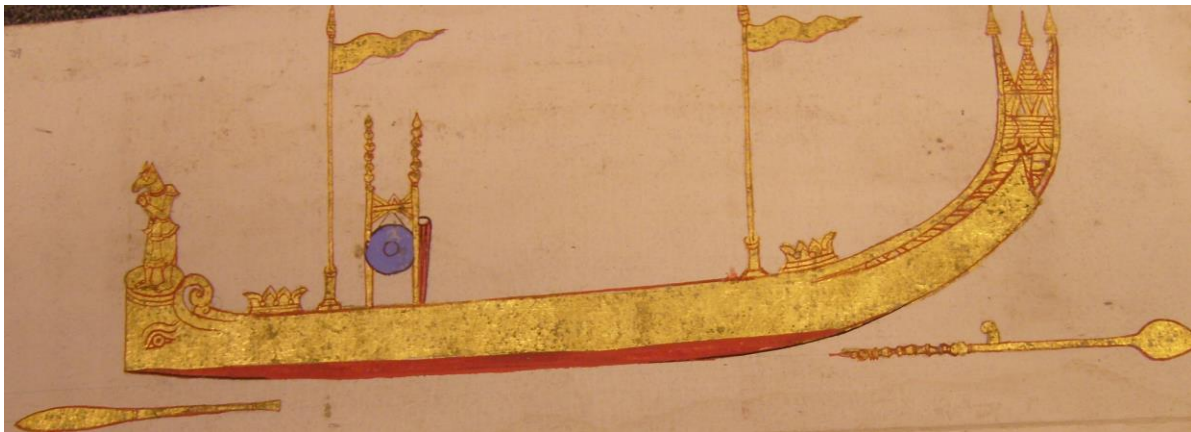
Pyi kone boat is the king's boat. The figures of the moon and the sun adorn the bow and the stern of this boat. British Library Or.14005, folio 37



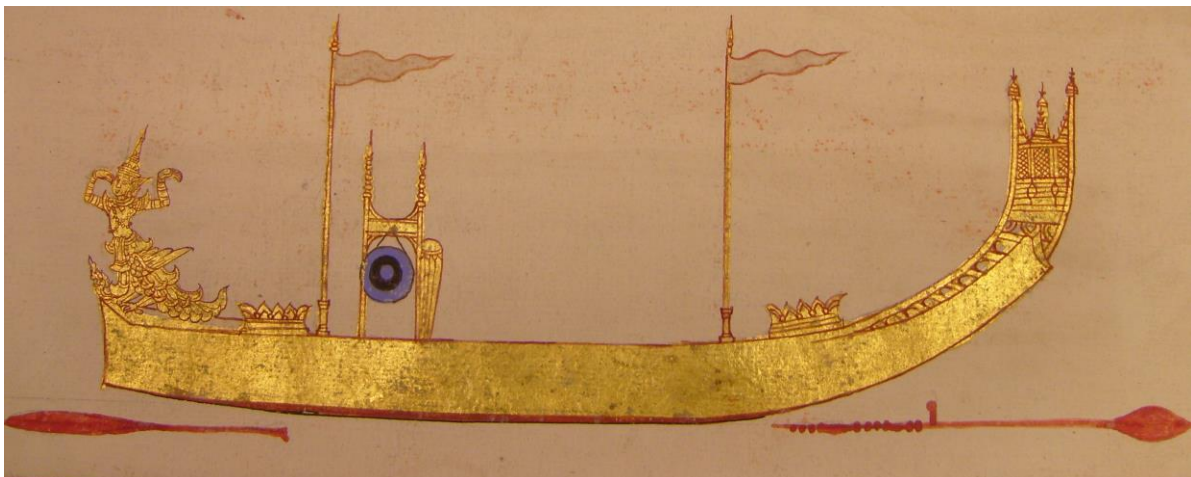
Lokabihman boat is also for the king and it has two pavilions, one at the bow and one at the stern. British Library Or.14005, folio 37



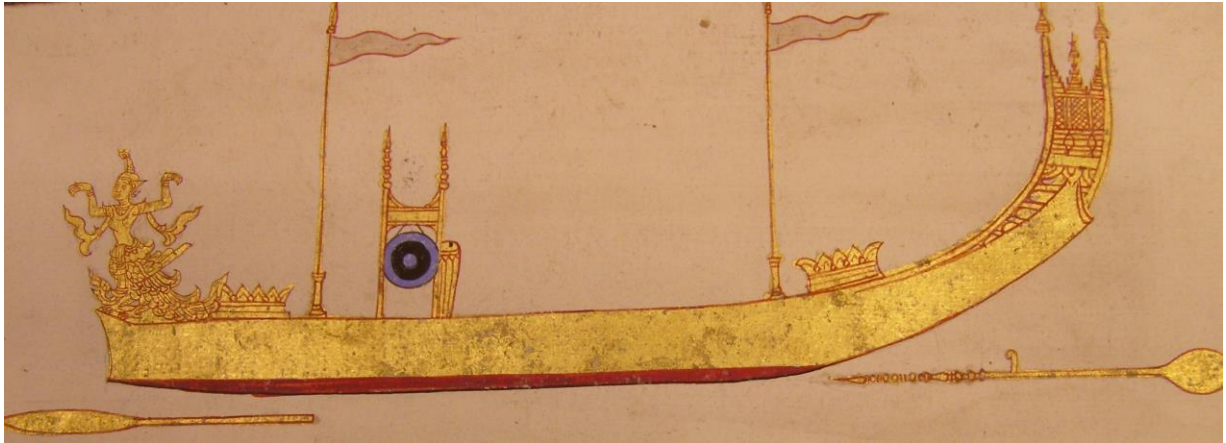
Thara bu boat is decorated with the carvings of *thara bu* (crown). British Library Or.14005, folio 38



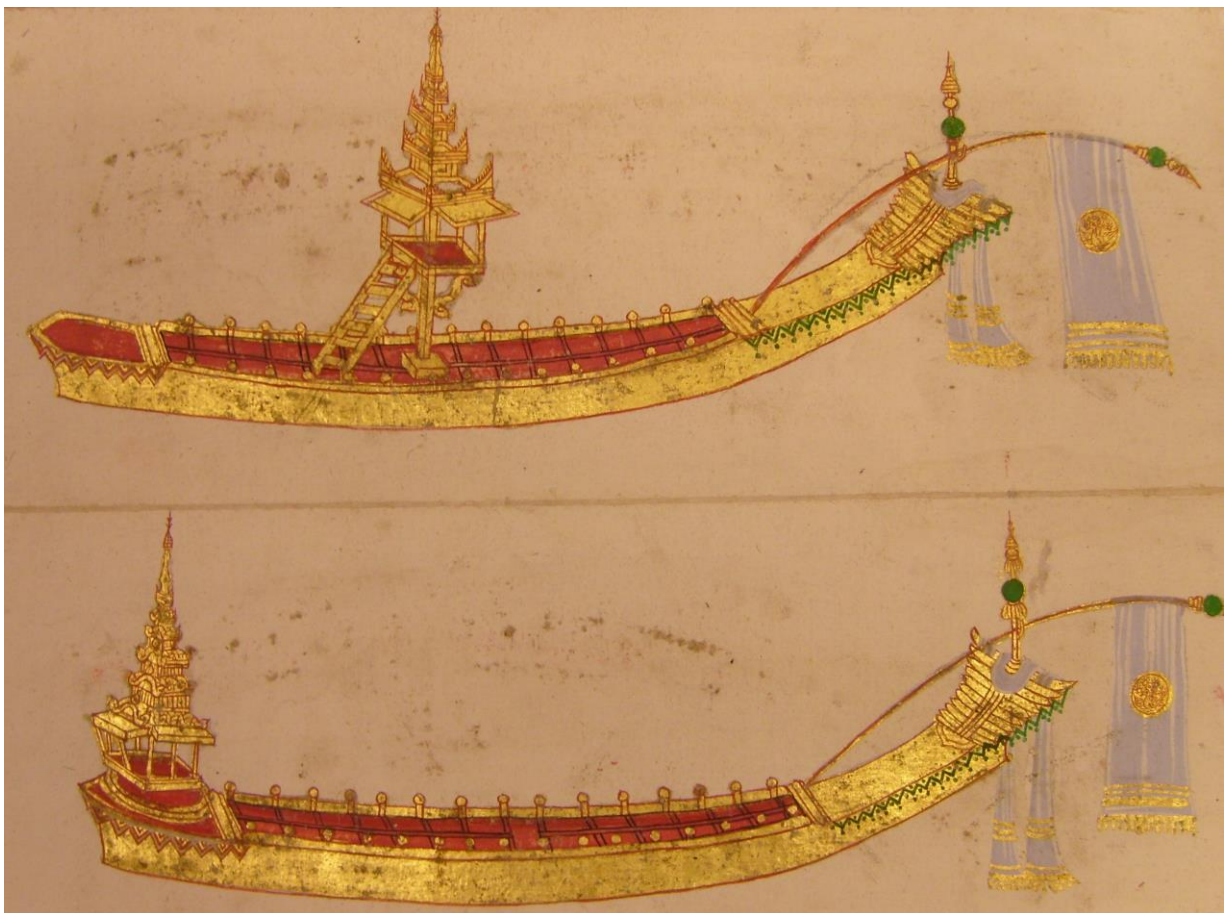
Pathone boat - This boat has the figure of *Athamukhi* and it was originally called *Byathone* boat. It was used by the kings. British Library Or.14005, folio 39



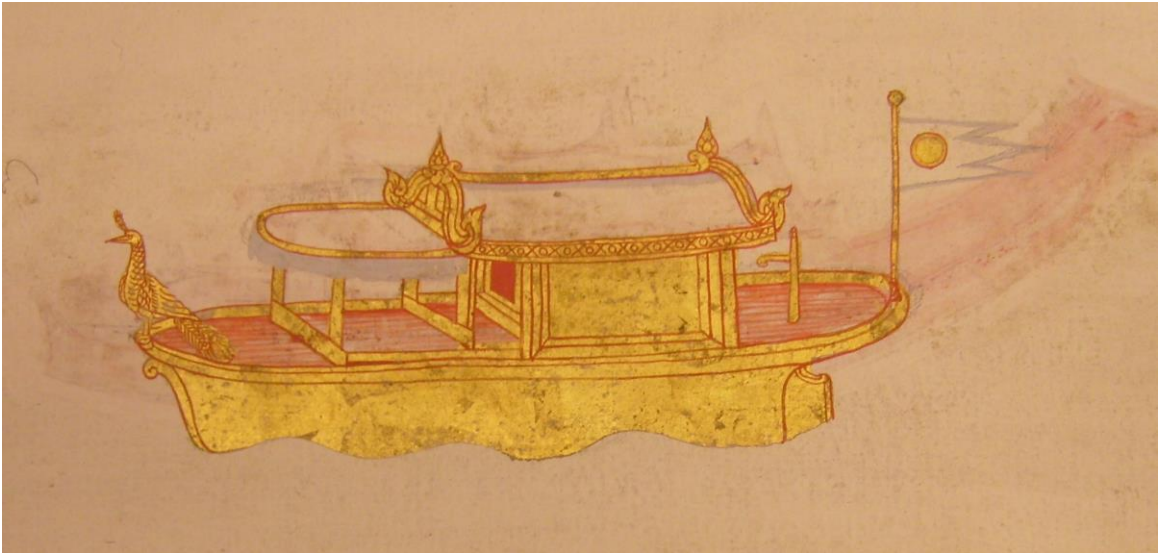
This boat is adorned with the figure of *Kinneri* mythical bird (half bird, half man). British Library Or.14005, folio 43



Kinnera boat is adorned with the figure of the mythical bird (half bird, half woman). British Library Or.14005, folio 44



Taung lon nyo boats were used by princesses. British Library Or.14005, folio 53



Ye Hlay (brave boats) are adorned with the figures of lion, peacock, tigers, elephant, horse, crocodile, etc. British Library Or.14005, folios 65

Burmese chronicles recorded that King Alaung Sithu (1112-1167) was a great traveller as he spent much of his time on water journeys. Royal regatta festivals are being revived by the state by holding them in late September due to the favourable weather conditions.

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The beautiful art of Tai palm leaf manuscripts

Jana Igunma, Henry Ginsburg Curator for Thai, Lao and Cambodian, British Library, London

Manuscript bundles made from raw natural materials were the earliest book format in mainland Southeast Asia. Besides tree bark and bamboo sticks, the most common material for writing was the palm leaf because of its flexibility, durability and resistance to mould and insects. Palm leaves have been a popular writing support in South Asia for about two thousand years. The tradition of palm leaf manuscripts was brought to Southeast Asia with the spread of Hindu and Buddhist religions and, in the beginning, such manuscripts were produced mainly for sacred religious and ritual texts. Often the manuscripts were objects of worship themselves. The use of palm leaf manuscripts in Southeast Asia can be traced back to the 9th century in a relief carving at Borobodur showing Buddha Maitreya holding a bound palm leaf manuscript while seated in meditation (Guy 1982, p.14).

Historically there has been a close cultural and linguistic relationship between the Tai peoples in Southeast Asia (Lanna, Lao, Phuan, Shan, Tai Khoen, Tai Lue, Thai to mention some of the larger groups). Tai groups who embraced Buddhism also adopted the tradition of making palm leaf manuscripts. The reputation of the famous Pali school of Chiang Mai, the capital of the former kingdom of Lanna, may have contributed significantly to the spread not only of Buddhism in the area, but also of the making of palm leaf manuscripts (called *bai lān* in Thai and Lao, *pap meu pe* or *lik lai pai pe* in Shan) as well as the use of the *Tham* script. Palm leaf manuscripts clearly play an important role especially for the preservation of Buddhist texts and commentaries, but were also used to record historical events and traditional knowledge relating to social values, customary laws, herbal medicine and traditional healing practices, astrology, divination and horoscopes, non-Buddhist rituals and ceremonies, and literary texts.

Although illustrated palm leaf manuscripts are rather rare, many palm leaf manuscripts are regarded as beautiful works of art because of their embellished covers, lavishly decorated custom-made wooden cases and textile wrappers, as well as storage chests and cabinets. Most of the extant palm leaf manuscripts from the Tai traditions were produced during the 18th and 19th centuries, but some date back to the early 16th century (see Digital Library of Lao Manuscripts). The introduction of modern printing methods in mainland Southeast Asia resulted in a rapid decline of palm leaf manuscript production during the 19th and early 20th centuries. In the Shan tradition, palm leaf manuscripts were largely replaced by bound or folded paper books (Terwiel 2003, p. 26). However, in some places palm leaf manuscripts are still produced until today, or their production is being revived due to the fact that the sponsoring and donation of manuscripts to temples is still regarded as an important meritorious act in the Buddhist context.

Production of palm leaf manuscripts

Both the *palmyra* and *talipot* palms were used for the production of manuscripts in Southeast Asia, but the *palmyra* enjoys greater popularity in Tai manuscript traditions. The *palmyra* tree, known as *lān* in Thai and Lao, can often be found as a decorative tree on temple grounds. There was a variety of methods to treat the palm leaves before applying text or illustrations on them. One method was to boil or soak the leaves in a herbal mixture after cutting them to uniform size, which could be between 30 to 60 cm long. Then they were dried and sometimes smoked or baked in a kiln before being pressed and finally written on. If baked in a kiln, the leaves would discharge some black oily liquid, which had to be removed with cloth or hot sand. Palm leaves treated in such ways are relatively robust and can last for as long as 500-600 years even in the humid, tropical climate of Southeast Asia. Two holes were punched through each leaf and then the leaves were strung together with a cotton cord forming one bundle (*phūk* in Thai and Lao). A complete manuscript may consist of one or more bundles.

Each leaf contains between 3 to 5 lines of writing, with occasional miniature illustrations or ornaments decorating the text. Whereas Buddhist texts and commentaries are usually in Pāli language (unless they are translations), other works and treatises were mostly written in local languages like Lao, Northern Thai (Lanna), Shan, Tai Khoen, Tai Lue, and Thai. Local scripts like *Lao būhān*, *Lik Tai*, Thai, and varieties of *Tham* script were used. In central and southern Thailand, texts in Pāli language were often written in *Khom* script, which is a variant of Khmer script.

The writing was incised with a hard wood or metal stylus, after which soot or lampblack mixed with oil and/or resin was wiped onto the leaves and then wiped off again, leaving the black pigment only in the incisions for better visibility of the text. In rare cases, specially made black ink was used to write the text on to the palm leaves with a bamboo pen or a fine brush instead of incising the text (Agrawal, in Guy 1982, pp. 84-87).

Title indicators made from wood, bamboo or ivory, with the title or a very brief description of the contents of the manuscript were sometimes tied to a palm-leaf manuscript in order to identify the text(s) contained within.



A scribe copying a text in Lao *Tham* script onto new palm leaves using a wooden stylus. Khammuan Province, Laos, 2001. Photograph by Harald Hundius. Courtesy of Preservation of Lao Manuscripts Programme (PLMP), © National Library of Laos.

Illustrated palm leaf manuscripts

Although the preferred format for illustrations were paper folding books and the majority of palm leaf manuscripts indeed mostly contain text only, some have incised miniature illustrations or diagrams which were either blackened like the text, or wiped with a solution containing red or brown lacquer. Lacquer is made from the sap of the *Melanorrhoea usitata* tree and can be mixed with various pigments. The front leaves of manuscripts commissioned by the kings or members of the royal families were often decorated by applying black lacquer and gilt ornaments of royal symbols, flowers and lattice. One technique of applying gold leaf on lacquer that was particularly popular in Thailand is known as *lāi rot nām*. This method involves applying designs in reverse in the lacquered areas with a special solution. Gold leaf was then applied and washed off with water from areas where no gold was required. Sometimes gold paint was used to write the text on black lacquered leaves (Apiwan 2012, pp. 19-20).



Detail of the front leaf of the third bundle of a royal court version of the *Samantapāsādikā-atthakathā-yojanā*, central Thailand, 19th century. British Library Or.5107.

The illustration above shows a segment of a leaf from a manuscript consisting of fifteen bundles of palm leaves that contains a part of a commentary on the *Vinaya-pitaka*. The manuscript is in Pāli language but written in *Khom* (Khmer) script, and dates back to the period between 1824 and 1851 A.D. Each section of this important Buddhist work has magnificent title leaves with gilt and black lacquer decorations that were applied in the *lāi rot nām* technique, showing celestial figures (*dēvata*) and flowery patterns.



Lacquered and mother-of-pearl inlaid front cover of the manuscript described above, with a silk-and-cotton wrapper imported from India. Central Thailand, 19th century. British Library, Or.5107.

The wooden covers of this manuscript are lacquered black, with patterns of leaves and flowers in mother-of-pearl inlay. The manuscript is stored in a red silk and cotton wrapper of Indian origin with a gold thread pattern, made to order for the Thai Royal Court. This manuscript is of the same high standard as manuscripts given to Wat Chetuphon in Bangkok by King Rama III. (Filliozat 1991-2003, p. 55)



Idyllic scenes from the *Himavanta* forest to accompany extracts from the *Sutta-pitaka*, painted on palm leaf. Central Thailand, 18th or early 19th century. British Library, Or.16753.

The fragment of an illustrated Buddhist manuscript shown above dates back to the 18th or early 19th century. It contains a Pāli text written with black ink in *Khom* (Khmer) script accompanied by fine coloured illustrations showing scenes from the heavenly *Himavanta* forest in the Ayutthaya painting style. Painted illustrations on palm leaves are very rare indeed. Their production required special skills and experience which only painters working for the Royal Courts were able to acquire, hence the outstanding quality of these miniature-sized paintings.



Detail showing a heavenly crown on the second leaf of the first bundle of a manuscript containing *Paññāsa Jātaka* from central Thailand, 19th century. British Library Or.12524.

Extra-canonical birth tales of the Buddha, known as *Paññāsa Jātaka* are popular among all Tai Buddhists. The 19th century manuscript shown in the image above consists of 469 palm leaves with gilt edges, in ten bundles. The text is written in *Khom* (Khmer) script. The manuscript has gilded front and back leaves for every bundle. Each leaf following a front leaf has two oval illustrations; one on the left showing a heavenly *vihāra*, and one on the right showing a heavenly crown in between two parasols.

Manuscript covers and wrappers

Valuable manuscripts or important Buddhist works were protected from physical damage by two wooden boards, which could be left blank, but often they were beautifully carved, gilded, lacquered red or black, or decorated with mother-of-pearl inlay (central Thailand) or mirror glass inlay (Lanna, Lao, Shan). In rare cases, even crystals or precious stones could be used instead of mirror glass in the Shan tradition.



Cover from a Shan Buddhist manuscript. The wooden cover is decorated with raised gilt lacquer forming flower ornaments, which were inlaid with mirror glass, 19th century. British Library, Or.16114. Bequest from Doris Duke's Southeast Asian Art Collection.

Black or red lacquer was a popular material to apply on wooden manuscript covers as it provided good protection against damage by water and humidity. At the same time, the shiny black and bright purple of the lacquer were ideal background colours on which gold leaf or gold paint could be applied.



Buddhist manuscript in *Tham* script from Lanna or Laos with black lacquered covers and gilt floral decorations, 19th century. British Library Or.16734.



Manuscript in *Tham* script from Lanna or Laos with red lacquered and gilt bamboo covers, 19th or early 20th century. British Library, Or.16790.

Bamboo strips cut to match the size of the palm leaves were popular covers for manuscripts in Lanna, Laos and among the Shan. The manuscript covers shown above replicate floral decorations that can be seen on wooden pillars and beams in temples in Northern Thailand and Laos. This manuscript also has a custom-made wrapper made from cotton with interwoven bamboo strips. Besides gold leaf or gold paint, other materials were applied on the lacquer as well. Mother-of-pearl inlay was very popular method of wood decoration in central Thailand, but it was also adopted in Lanna and Laos due to close cultural relationships and exchange or transfer of Buddhist scriptures.



Kammavācā text in *Tham* script from Chiang Mai with black and red lacquered covers and mother-of-pearl inlay, 19th century. British Library Or.16077. Bequest from Doris Duke's Southeast Asian Art Collection.

Rough shells or their parts were cut into platelets of various shapes to be inlaid into the lacquer. The production of items with such intricate decorations required special skills and experienced craftsmanship. Traditionally, mother-of-pearl inlay was used in Thailand exclusively for ecclesiastical objects and was under royal patronage until the end of the 19th century. The manuscript covers shown above are thought to have been produced in central Thailand and may have been given to a royal monastery in Chiang Mai.

Another method to decorate wooden manuscript boards was to cover them with black lacquer, then to use a stylus to incise floral ornaments once the lacquer had dried up. Afterwards, red lacquer was rubbed on the incisions in order to create the well contrasted black and red design. This technique may have been imported into Lanna and Laos from the Burmese and Shan traditions.



Wooden lacquered cover of a *Kammavācā* manuscript dated 1918 in *Tham* script from Lanna or northwestern Laos. British Library Or.13157.

To provide additional protection against dust and mould, palm leaf manuscripts were often wrapped in a piece of cloth, which could be either a tailor-made piece or simply an unused lady's skirt, a hand-woven shawl or an imported piece of cloth (for example printed Indian cotton or European cotton). Custom-made palm leaf wrappers could also be made from local or imported silk. Occasionally such wrappers were interwoven with bamboo strips to provide extra stability for palm leaf manuscripts which had no covers. Another type of manuscript cloth had the shape of a long cotton or silk bag that was sewn to match exactly the size of the palm leaves.



Bundles of palm leaves in *Tham* script with a hand-woven lady's skirt from northern Laos used as a manuscript wrapper, 19th or early 20th century. British Library, Or.16895.

Title indicators

Buddhist manuscripts which consist of a larger number of bundles are often equipped with a title indicator made from wood, bamboo or ivory showing the title or contents of a manuscript. Occasionally, one can also find title bands similar to the Burmese *sazigyo* attached to palm leaf manuscripts. Bamboo and wooden indicators were often simple strips with just some text, but wooden and especially ivory indicators sometimes could be carved with beautiful flower ornaments. Often they were lacquered red or black and decorated with gold leaf.



An ivory title indicator with a hand-woven title band for a Thai Buddhist palm leaf manuscript containing an extract from the *Patimokkha*, the basic code of monastic discipline. John Rylands Library (Manchester), Pali MS 82.

This title indicator above, giving the title and number of palm-leaf bundles contained in the manuscript, dates from the mid-nineteenth century and is inscribed in *Khom* (Khmer) script. It has a carved flowery design and a hole at one end to attach it to a rope that is wrapped around the manuscript. To the manuscript also belongs a piece of silk and cotton cloth similar to the one shown above in British Library Or.5107. The title band contains the same information as the ivory indicator. It has some similarities with Burmese *sazigyo* or woven title bands, but it is much shorter and attached to the same rope as the title indicator.



Two wooden title indicators covered with red lacquer, and text incised in *Tham* script on gold background. Lanna, 19th century. British Library, Or.14528-9.

Title indicators and bands were important means of identifying and retrieving manuscripts when these were stored together in huge wooden cabinets. Their length can range from 100 mm to 400 mm.

Manuscript racks

Manuscript racks are used to hold manuscripts that have been selected to be worked with, for example to be read or discussed during Buddhist ceremonies and other events, or to be studied by an individual monk or a monk with novices. These wooden stands can be decorated with intricate carvings, lacquer and/or gold leaf.



Two beautifully designed manuscript racks from Lanna. © Photograph by Direk Injan. Courtesy of Rajabhat University Chiang Mai.



A wooden manuscript rack with carved decorations found in Pakse, Champassak Province, Laos. On the rack are four wooden manuscript boxes. Photograph by Harald Hundius. Courtesy of Preservation of Lao Manuscripts Programme (PLMP), © National Library of Laos.

Storage of palm leaf manuscripts

Palm leaf manuscripts were traditionally stored in custom-made wooden cases and furniture to keep them safe from water damage, rodents and other leaf-eating animals. There are three types of traditional manuscript storage caskets which can be found in all Tai manuscript cultures: the single manuscript case, the chest and the cabinet. All three are usually made from wood, often beautifully carved or decorated with lacquer and gilt, or sometimes with intricate mother-of-pearl inlay (central Thailand) or mirror glass inlay (Lanna, Lao, Shan traditions). Cases for single manuscripts were specially made for valuable Buddhist works, such as manuscripts sponsored by members of the royal families or manuscripts that were produced for a special occasion like ordinations and funerals.



A wooden case from the 19th century with gilt and lacquer relief decorations showing heavenly *dēva* figures (see detail below) and floral lattice pattern. The case was custom-made for one Buddhist palm-leaf manuscript and is thought to originate from central Thailand. The long oval holes originally had glass windows which are missing. British Library, Or.16820/B.



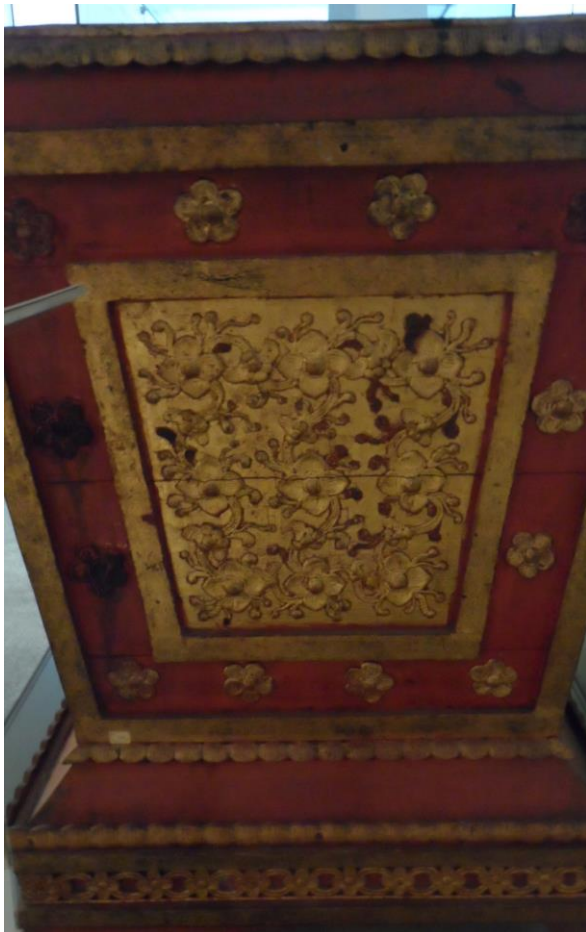
Detail from the wooden case above, showing a guardian figure or *dēva* on a flowery background made from metal wire, lacquer and a layer of gold leaf. The metal wire circles were inlaid with mirror glass or rock crystals which have been lost. British Library Or.16820/B.

Wooden manuscript cases that were custom-made for a particular palm leaf manuscript were often decorated in the same technique and design as the manuscript covers. These decorations included floral designs, animals or mythological figures, or lattice patterns. Gold leaf on black or red lacquer was one popular technique in the Thai, Lanna and Lao traditions.



Wooden case with *Kammavācā* palm leaf manuscript in *Tham* script inside. The decoration of the manuscript covers is repeated on the case. Lanna or Laos, 19th century. British Library, Or.16893. Photograph courtesy of Michael Backman. © Michael Backmann Ltd.

However, most palm leaf manuscripts were not equipped with their own case but were stored in a larger casket, either a chest with a lid or a cabinet with lockable doors. Thick layers of lacquer helped to prevent damage of the chests and cabinets by humid climate and insects. Long legs of the cabinets and pedestals to put the chests on served the purpose of protecting the manuscripts from flooding.



Wooden manuscript chest from Lanna or Shan State decorated with red lacquer, raised gilt lacquer as well as carved and gilt wooden applications, 19th century. British Library, F1060. Bequest from Doris Duke's Southeast Asian Art Collection.

Whereas in central Thailand and southern Laos the *lāi rot nām* technique enjoyed great popularity, in northern Laos and Lanna the gold-on-lacquer stencil painting technique was more widespread. This technique, which was also used by the Shan, Tai Khoen and Tai Lue, involved creating designs on paper which was cut into stencils afterwards. The paper stencil was then placed over a pre-lacquered surface and gold leaf was applied. The gold leaf easily adhered to the pre-lacquered surface (Warren 2004, p. 109). However, both techniques could be combined as shown on the Lao manuscript chest in the picture below.



Manuscript chest with gold stencil decorations of *kinnari* on red lacquer dated 1799. Vat Sisaket, Vientiane, Laos. Photograph by Harald Hundius. Courtesy of Preservation of Lao Manuscripts Programme (PLMP), © National Library of Laos.

Large chests and cabinets were produced for the storage of manuscripts in Buddhist temple libraries (*hō tai*) or in the royal and local palaces. The largest cabinets could be over 2 metres high and were designed to house an extensive collection of manuscripts belonging to the Tipitaka. Accordingly they were called *tū traipitok* in Thai and Lao. They were often lavishly decorated with scenes from the Jātakas, mythological animals in the *Himavanta* heaven, and floral designs (Kōngkæo 1980-88).

Regular communal ceremonies called *bun bai lān* were - and still are - organised to preserve the palm leaf manuscripts that are stored at Buddhist libraries, which are valuable treasures of the local communities (see Digital Library of Lao Manuscripts). In preparation of such a ceremony, which can take place annually or once in several years, the manuscripts are removed from the storage furniture, cleaned from dust, dead insects and dry mould by wiping them with a clean, soft piece of cotton or a brush made from soft animal hair on a bamboo stick. The furniture is cleaned as well on this occasion. The cleaning tasks are carried out by lay volunteers and novice monks.



Front of a manuscript cabinet from central Thailand, 19th century. The front doors are carved with scenes from the *Himavanta* forest, showing mythological *kinnari* and *kinnara* figures surrounded by trees with *kranok* patterns in the background. At the front there are crane birds in Chinese style with lotus flowers. The wood has been lacquered black with a dark green finish and the relief carving has been covered with a layer of gold leaf. British Library, F 1058. Bequest from Doris Duke's Southeast Asian Art Collection.

Damaged manuscripts can be repaired or copied onto new palm leaves by trained monks and novices. Broken covers, title indicators or torn wrappers can be replaced with new ones. At the end of this work which may be carried out over several days, monks would usually bless the manuscripts and thank the members of the community during the *bun bai lān* ceremony. At the end of the ceremony, the members of the community, novices and monks help to carry the manuscripts back to the temple library in a colourful procession.



A traditional wooden manuscript repository (*hō tai*). Vat Canthasalo in Ban Nong Lam Can, Camphon District, Savannakhet Province, 1994. Courtesy of Preservation of Lao Manuscripts Programme (PLMP), © National Library of Laos.

Traditional manuscript repositories (*hō tai*) can still be found in Buddhist temples, where special buildings were erected on high base walls, stilts or pillars in order to keep the manuscripts safe from leaf-eating animals and floods.

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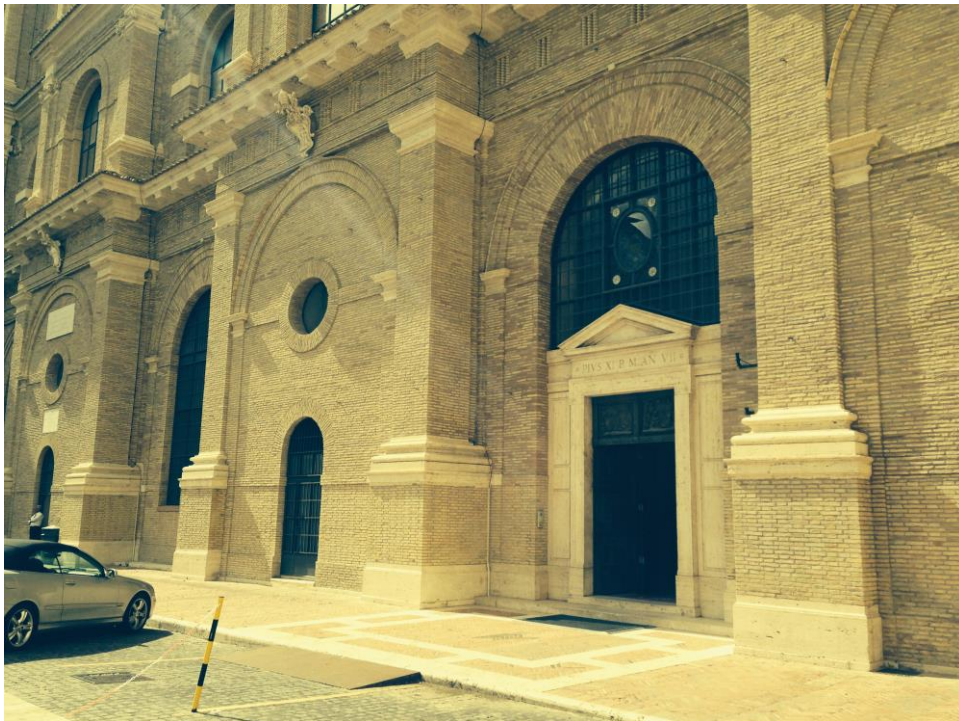
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Indonesian manuscripts in the Vatican Library

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The Vatican Library (Biblioteca Apostolica Vaticana) reopened in 2010 as in many respects a professional 21st Century Library of a high order, after having closed for three years during Benedict XVI's academically-inclined papacy when it was modernised and air-conditioned. All can enter who can show that they are serious scholars with a letter from their university, after negotiating the web site. On arrival they will be issued with a smart card, through which they can access the Vatican, the Library, their locker (changing every day) and the manuscripts and books they order electronically. The catalogue of books, manuscripts and graphic materials is also electronic, and available to all in Italian and English on the web site:

http://opac.vatlib.it/iguana/www.main.cls?p=*&v=*&locProfile=&theme=vatican2.



The entrance to the Biblioteca Apostolica Vaticana. © Photograph by Anthony Reid.

Never fear, however, that the arcane inheritance of one of the world's oldest libraries has gone. In many respects it is as colourful, intimidating, elegant and frustrating as might be expected. The Swiss guards are there to intimidate on your first visit and salute you through on your later ones if you're lucky. The architecture resembles a massive fortress externally, and an elegant renaissance palace in the reading rooms. Most of the staff, though helpful and courteous, decline to speak anything but Italian. One must find one's own way to manuscripts through the lists and bibliographic aids that have accumulated over the centuries, since they are rarely mentioned in the electronic catalogue.

The Vatican Library has one of the oldest collections anywhere of Malay and Javanese manuscript material, though you would not know this from any easily available

catalogues. The basic collection came to the Vatican Library in 1763, according to the initial Latin catalogue by the then Cardinal-curator of the Library.¹ This formed the foundation of the Vatican collection now catalogued as *Vaticani Indiani* (abbreviated *Vat.Ind.*), a label eventually justified as covering languages in Indian and Indian-derived scripts. *Vat.Ind.* 1-22 were listed as present at the time of Maio's 1831 Catalogue. The first 11 of these were Indonesian material derived from the collection of pioneer Dutch orientalist Adrian Reland (1676-1718), and apparently acquired in 1763 or before. Subsequently, in 1948 and probably later, further documents originating with Reland's collection were identified in the Persian collection (*Vat.Pers.* 33) and transferred to become *Vat. Ind.* 23 and 75.



The Vatican City courtyard giving on to the Library (St Peter's Dome in centre).
© Photograph by Anthony Reid.

The source of the key documents, Adrian Reland, was the son of a Protestant clergyman, already studying Latin, Hebrew, Chaldean and Arabic at the University of Utrecht in his teens. He was appointed professor of Oriental languages at the same university in 1701, at the ripe age of 25. He soon became fascinated by comparative linguistics, and requested Malay and Javanese material from contacts in Java. Dates in the documents suggest all were sent to him between 1705 and 1710, at a time when he was particularly interested in the language and mythology of eastern Asia. He was among the first to draw attention to the common elements in Malay and Polynesian languages, published in the third volume of his *Dissertationum miscellanearum* in 1708.² Subsequently his interests moved on, and his heirs evidently disposed of the collection after his death. How it came to the Vatican in 1763 remains a mystery.

¹ Angelo Maio, ed. *Scriptorum Veterum Nova Collectio E Vaticanis Codicibus*, (Roma,: Typus Vaticanus, 1831), V , *Catalogus Codicum Bibliothecae Vaticanae*. Romae: Typus Vaticanus, 1831. Part 2, p. 112.

² Hadriani Relandi *Dissertationum miscellanearum* 3 volumes (Gulielmus Broedelet, 1706-8).

The internal evidence suggests that the most active provider of material from Java was Cornelis Mutter, who was born in Overschie, the Netherlands, in 1659 and went to Asia in the service of the VOC in 1674, initially in South India. He arrived in Batavia in 1690, where he worked chiefly in the general secretariat. From 1696 he was appointed a Company translator, and was reported working with the pioneer Bible translator Leijdecker on a manuscript collection. In 1698 he was appointed with Leijdecker and P. van der Vorm to a church commission supervising the Bible translation.¹ Since Leijdecker himself died in 1701, Mutter was the most logical specialist informant in Java for Reeland. His name appears in connection with three of the documents in the core collection, and a fourth subsequently found in the Vatican's Persian collection (Vat.Ind. 75). The ambitious Malay-Dutch dictionary of some 13,000 entries (Vat.Ind. 6) is acknowledged in a note on the outside to have been the work of Mutter, while the Vat.Ind. 5 manuscript was at least sent by Mutter. Mutter's pioneering role as author of the most extensive dictionary of its day therefore merits being rescued from obscurity and given a prominent place in the history of European scholarship on Malay.

Another figure who emerges from the Vatican Malay manuscripts as an unacknowledged key player in the early Dutch translations of Christian material into Malay is the man whose name was read by Cense as Safa ibn Ayüba Burumay az-Z . . dawî (or an-N . . rdawî). He is identified here as the author of the Malay translation of the psalms (Vat.Ind. 2), as well as the one who sent the Malay translation of the book of Exodus. Cense suggested that the name Burumay may be a rendering in Malay of Borromeo, and that he may therefore have been a Catholic convert.² St Charles Borromeo (Carlo Borromeo, 1538–1584) was Cardinal-Archbishop of Milan from 1564 until his death, and one of the greatest reformers of the Catholic Counter-Reformation. Safa ibn Ayuba might well have been descended from one of the sixteenth century converts of Francis Xavier and the Jesuits, many of whom became Protestants as a necessary step to living in the Dutch settlements. Since he also knew Arabic and showed familiarity with Muslim idioms, it is pleasant to think of him as another link between Catholic, Protestant and Muslim, of which these documents show many.

The Vatican collection also contains the first systematic European dictionary of Javanese (Vat.Ind. 9), with some 7,500 entries. This was begun, though not completed, more than a century before the published dictionary of Roorda van Eysinga, and must remain of great interest for studies in the evolution of language. Unfortunately the manuscript itself tells us nothing about its authorship, save that it was written in 1706.

Despite their value as very early documents, collected more than a century before the age of Southeast Asian manuscript collection, the documents were virtually unknown to Malay and Javanese scholars until the Leiden Sulawesi specialist A. A. Cense (1901-77) was able to make brief visits to the library in 1951 and again in 1964.³ He managed

¹ This data was culled from VOC material by A.A. Cense, and published in J. L. Swellengrebel, 'Verkorte weergave van Prof. Dr. A. A. Cense's ontwerp-beschrijving van zes maleise handschriften in de Bibliotheca Vaticana,' *Bijdragen tot de Taal-, Land- en Volkenkunde* 135 (1979), no: 2/3, pp. 366-7.

² Swellengrebel, 'Prof. Dr. A. A. Cense's ontwerp-beschrijving', p.366, note 4.

³ J. Noorduyn, 'In Memoriam A.A. Cense' *BKI* 134:4 (1978), p. 409.

to publish nothing about the matter before his unexpected death in 1977, but J.L. Swellengrebel rescued from his papers systematic notes on six of the documents, which he edited and published in 1979.¹ The Library remained difficult to access until recently, however. Liaw Yock Fang wrote his valuable edition of the *Undang Undang Melaka*² at Leiden apparently unaware that the oldest and most reliable copy of the text was in Rome. He was able to make good that omission in the recent Malaysian edition.³ These documents are now perfectly accessible, and should join the canon of early Malay and Javanese manuscripts.

The Manuscripts

(incorporating Cense's readings of Vat.Ind. 1-4, 6 and 23)

Vat.Ind. 1 Liber Exodi Malaici -

'The Book of Exodus in Malay'. 99 folios in Jawi.

This Latin title is hand-written, presumably by Reland, on the title page, above the words *Hic Liber ad mei missus est ex Batavia Indiae Orientalis* – 'This book was sent to me from Batavia in the East Indies'.

On the reverse of that title page is written in *jawi*, with a signature difficult to read: *Kiriman daripada Safa ibn Ayub az-Z .. dawī pada Hijra 1121* – 'Sent by Safa ibn Ayub in the Muslim year 1121' [beginning March 1709]

The *jawi* text is written only on the right half of each page, evidently leaving room for a Romanized transcription on the left. Only the first page of text (f.2) has, however, the title and first verse romanized, as follows:

Kitab Jang kadua derrij pada Saurat Mousja. - [The Second Book of the writings of Moses]

Bahouwa inilah namma sagalla annak Israil jang sarta dengan Jacob souda massoc tanah masuar. Sakallian ini souda massoc sasaorang laki laki dengan issij roumahnja.

Otherwise the left side is blank except for added clarifications in Dutch.

¹ Swellengrebel, 'A. A. Cense's ontwerp-beschrijving van zes maleise handschriften,' (1979), pp.359-67.

² Liaw Yock Fang, *Undang-undang Melaka; The Laws of Melaka* (The Hague : M. Nijhoff, 1976).

³ Liaw Yock Fang 2003 *Undang-undang Melaka dan Undang-undang laut*. Kuala Lumpur: Yayasan Karyawan, 2003 includes a complete facsimile of the Vatican MS. See also Liaw Yock Fang *Naskah Undang-Undang Melaka: Suatu Tinjauan (Manuscript of Undang-Undang Melaka: an overview)* (Kuala Lumpur: Universiti Kebangsaan Malaysia Press, 2007). I am grateful to Annabel Teh Gallop for these references.

Vat.Ind. 2. Psalmi Davidis, lingua et rithmo Malaico –

‘The Psalms of David, in Malay language and metre’. 175 folios in *jawi*.

The book in fact contains a Malay version of the first 106 of the 150 canonical psalms, breaking off in the middle of Psalm 106, in rhyming verse, written clearly on both sides of the page, followed by Malay translations of the Ten Commandments and the Magnificat.

In the top right corner of the covering page is a dedication in Arabic, with a Malay translation which Cense rendered as:

Dengan nama Allah yang esa, inilah kitab segala pantun menurut bunyi zabur Daud raja dan nabi itu – “In the name of the one God, this is a book of verses following the psalms of David, the king and prophet”. —

On the back (*verso*) of this cover is an explanation in Arabic in the top right, which Cense translated into Dutch with the meaning, “*Safa ibn Ayüba Burumay az-Z . . dawî (or an-N . . rdawî) did this in the year of Our Lord Isa al-Masih May 1708*”. Arabic and Malay translations follow on one verse of the letter of St Paul to the Colossians, 3:16 [“*Let the word of Christ dwell in you richly, as in all wisdom you teach and admonish one another, singing psalms, hymns and spiritual songs with gratitude in your hearts to God*”]. Cense romanized the Malay translation as

Bahwa biar duduk dalam kamu perkataan Masih itu ramai2 dengan segala budi s-m-n-d (= semenda ?) mengajar dirimu dan mengingatkan itu dengan pantun2an dan puji2an dan nyanyi2an ruhani serta bernyanyi bagi Allah dengan kegemaran hati2mu. ¹

The Ten Commandments are rendered into rhyming Malay verse, the first Commandment [“*I am the Lord thy God..*”] reading (in Cense’s romanization):

Jangan kauambil barang tuhan, melainkan aku saja

Aku yang dengan kepenuhan, oleh sendiriku raja.²

The final Malay translation, also in rhyming verse, is of the Magnificat sung by Mary (Luke 1: 46-55). In the margin is clearly written in Dutch: “*The canticle of Mary*”. The first couplet of it reads (in Cense’s Romanization):

*Memuji jiwaku/ dan rawan nyawaku/ akan Allah Tuhanku/
yang tilik sekarang/ hamba pada barang/ susah kerendahanku.³*

[my soul praises/ and my spirit is stirred by/ God my lord/ who now looks upon/ me despite/ my lowly state]

¹ Swellengrebel, ‘Cense’s ontwerp-beschrijving,’ pp. 360-1.

² Ibid. p. 362.

³ Ibid. p. 362.

Vat.Ind. 3. Evangelium Matthaei, ex versione Mallaeâ D. Melch. Leidekkeri.

Leijdecker's Malay translation of the Gospel of Matthew. 60 folios in *jawi*, written on both sides, with each verse numbered in *jawi* only up to Chapter 2, verse 20.

Swellengrebel¹ identified this as the only surviving manuscript of a complete book of the draft Bible translation Leijdecker was working on from 1691 until his death in 1701. The only other extant manuscript of Leijdecker's draft Malay translations contains only fragments of four different books of the Bible, in a Leiden University manuscript (LOr1961). Leijdecker's translation is otherwise only known through the printed version of the New Testament in 1733, which had undergone substantial revision in 1723-5, long after Leijdecker's death. Earlier, less admired, Malay translations of the gospels had however been printed as early as 1629.

Vat.Ind 4. Jus Maritimum secundum constitutiones Regis Malacorum Sultan Mahmoud

'The Maritime Law according to the constitution of the King of Melaka Sultan Mahmud.' 80 folios of *jawi*, written only on one side, in the European page order. Bound in white vellum.

The first 28 folios as numbered in later-added European numerals, constitute the *Undang-undang Laut*. The *Undang-undang Melaka* begins f.29 and ends f.80.

The numbering of articles of the code is spelled out in *jawi*, though European numbering of them has been added in the right-hand margin, starting with article 20 on f.53. Looks to be the same ink.

The introduction explains that the text was written in 4 Jumad al-awal 1066 (1 March 1656 CE), but promulgated during the reign of Sultan Mahmud Shah in Melaka (1488-1511).² This well-written 1656 text is then the earliest extant version of the *Undang-undang Melaka*.

Vat. Ind. 5. Historia Regis Siamensis Razja Bisfa Wirazia & conjugis eius Reginae Poutri Comala Kisna. Conscripta sermone Malaico.

'A History of the Siamese king Raja Bispadiraja and of his wife Putri Kemala Kisna.' 64 folios of neat *jawi* text, written on one side only.

The title page has a similar title to the Latin in Malay (*jawi*) and in Dutch, the latter adding that it was sent by C. Mutter. A small single-page letter from Cornelis Mutter has been pasted to the second folio. Though difficult to read, it appears to be addressing Reland deferentially, and raising the question of payment at the end.

¹ Ibid. p. 366, note 7.

² Ibid. p. 363.

Vat.Ind. 6. Lexicon Mala'icoBelgicum, confectum in India a C. Müttero. 'Malay Dutch Dictionary, prepared in the Indies by C. Mutter. 419 folios, bound.

The Dictionary lists the Malay word in *jawi* spelling in the left column, Romanized Malay in the centre and a brief Dutch translation on the right. Cense, who studied this dictionary more carefully than I, estimated it has a total of around 13,000 words, of which 8,000 are root words and the remainder compounds with various affixes. He judged that "*the translation of the Malay words is in general on target and succinct.*" Overall therefore it was "*for its time an achievement...It is also of importance for the history of lexicography and perhaps also for an understanding of 17th century Malay.*"¹

The alphabetical order of initial letters is that of Arabic, though within each initial letter grouping the listing is often arbitrary. Some borrowings from Persian, Javanese or Arabic are noted by abbreviations. The selection suggests that the author was well versed both in Malay court ritual and Islamic religious writing.

Vat.Ind. 7. Malaicum Lexicon, 2e Grammatica.

Malay Dictionary and grammar. 119 folios, written on both sides.

Folios 1-57 are a Dictionary between Malay in *jawi* script (on left), Romanized Malay (centre) and Dutch (right). A different hand has added Latin equivalents for the first folios only. The list is alphabetized according to Arabic convention, as with Vat.Ind. 6. Folios 59-119 constitute a grammar in Dutch, with numerous Malay (*jawi*) examples. This begins with '*the first conjugation*'.

In between the two is a single page in Dutch entitled '*de Moluccis, Marloekoe*', covering the large island of Gilolo, then Batjaan, Ternate, Makjan.

Vat.Ind.9. Lexicon Javanum, in quo voces sermonis Javani Belgice redduntar'. [1706].

'A Javanese Dictionary; in which Javanese speech is explained in Dutch'.

77 folios, written both sides in romanized Javanese, ordered in the European alphabetical manner. There are Dutch explanations for only about half the entries, progressively fewer as we progress through the volume.

Only the first page has Malay equivalents in *jawi*.

With about 50 entries on each side of the folio, this must contain about 7,500 entries. The entries are numbered up to 2255 on folio 20v, but the numbering then begins again at the letter letter h, and again about every 300 entries.

The explanations are more wordy than in Vat.Ind.6, and some contain significant contextual information, especially in the earlier part of the volume. On folio 1v, for example, it is explained under the entry Aji Saka that he was an ancestor of the

¹ Ibid. p.364.

Javanese who created the Javanese letters, and lived 1633 years before the time of writing, 1706, “*and thus 63 [sic] years after the birth of Christ*”.¹ A passage of Romanized Javanese is then included, which George Quinn kindly rendered for me as of Aji Saka passage in this Lexicon.

Original text	Modern spelling	English translation
hadji saka wong kang ata tapa mangka dadi djogi	Ajisaka wong kang atetapa, mangka dadi yogi	Ajisaka was a man who undertook meditation, thus he became a holy man (yogi).
maka maboer anga djawa mangka anna wong kekelan djantoeng kalaijan keelor	maka mabur angajawa mangka ana wong kekelan jantung kaliyan kelor	He flew to Java. There was a person who was cooking heart with <i>kelor</i> leaves.
mangka ikoe kamboe deening hadji saka mangka hadji saka tiba ing djawa ing desja madjapait	mangka iku kambu dening Ajisaka mangka Ajisaka tiba ing Jawa ing desa Majapait	Ajisaka smelled this and he fell to earth in Java in the village of Majapait.
mangka andjaloek mangan mangka mangandjangan kang mau ika	mangka njaluk mangan mangka mangan jangan kang mau ika	He asked for something to eat, and he ate the vegetables previously mentioned.
mangka Sa oerwisinga mangan jangan ikuarep maboer kaija dingin ora kena	Mangka sawisnya mangan jangan iku arep mabur kaya dhangin ora kena	After he had eaten the vegetables he wanted to fly again as he had done before, but he couldn't.
mangka amoemoek basa djawamangka mati, mangka aksarane ilang	mangka amuruk Basa Jawa, Mangka mati, mangka aksarane ilang.	So he (stayed and) taught the Javanese language. He then died and his alphabet was lost.

Vat.Ind.10. *Calendarium Javanicum*

Javanese Calendar, marked on back as ‘Do Adriano Relando’.

This contains both a one-page ‘*Calendarium Arabicum*’ in Malay with *jawi* script, and a ‘*Calendarium Javanum*’ in Javanese script. Each is an 8 by 12 grid of boxes.

Vat.Ind. 11. *Elementa Linguae Javanae ex insula Java, ad me mitta* (Elements of the Javanese language, sent to me from the Island of Java), Hadriani Relando.

8 large folios. This contains primarily a Javanese syllabary, listing the syllables in the order: ka, na, tja, ra, ha, da, ta, sa, wa, etc.

¹ There is a mistake here in the author’s arithmetic or the copyist’s writing. 73 years after the birth of Christ appears to be meant, although the Saka Era in fact began in 78CE.

There is also a word-list of only one and a half folios, giving Dutch, Javanese and Latin forms.

There are a few other Indonesian items of uncertain provenance in the catalogue.

Vat.Ind 23. Various

[not seen by me, and may overlap with Vat.Ind. 75, below]

Cense examined and reported on this file,¹ noting that in 1948 six Malay manuscripts were added to this file, originally containing a book of spells, when E. Rossi recognized when working on Vat.Pers. 33 that six of the “Persian” letters were in fact Malay. They all appear to date also from the years around 1700 when Reland was collecting. They notably include:

c) a letter from the King of Goa (South Sulawesi) to the Governor-General, dated 13 September 1697, complaining over some infractions of the Treaty of Bongaya (1667) which governed Dutch-Makassar relations, and asking for the remains of the celebrated Sufi scholar Syeikh Yusuf to be returned to Makassar.

e) a copy of a Malay letter from the Governor-General to the King of Siam, complaining about the behavior of Constance Phaulcon (the Greek-born Chancellor) and of the French, and discussing a monetary transaction about the building of ships in Siam on behalf of the Dutch factors there.

Vat.Ind. 48. Javanese-Dutch Vocabulary.

The catalogue shows as “not available”.

Vat.Ind. 71. A Batak bark book.

About 2 x 3 inches, containing 19 leaves written on one side.

Vat.Ind. 75. DOCUMENTI MALESI, estratti dal Cod. Vat. Pers. 33

(cf. Maj, SS. VV., t.IV, p.644; t. V. p. 112).

This information on Malay documents transferred from Vat.Pers. 33 is so similar to Cense’s description of Vat.Ind. 23 above that either his six documents were subsequently transferred to this larger file, or more likely further subsequent checking of Vat.Pers.33 revealed these additional documents. This is a folder containing 10 separate letters, documents and learning aids in Malay, in different formats and writing, unbound. The documents are unnumbered, but I here number them 1-10 starting from the front:

¹ Swellengrebel, ‘Cense’s ontwerp-beschrijving,’ pp. 364-5.

1. Explanations in Dutch of the structure and grammar of Malay, with some *jawi* phrases as examples. Written on smaller quarto on pages numbered 46-54. A cataloguer's hand has written '*Grammatica Arabica*' vertically on stem. An end page is signed with a flourish, beneath words again identifying Mutter as the source of the manuscript.
2. Three folios numbered 44-46, containing Malay (*jawi*) translations of sections of the 103rd Psalm (11 verses); 29th Psalm (5 verses), and the 26th Psalm (4 verses). On the first page (or last in the Arabic order of the Malay manuscripts) is written that Governor General Willem van Wijngaarden [in office 1701-6] sent this to Ayutthaya (Siam). Something is added in Chinese with various amounts of money, perhaps reflecting instructions for the junk captain carrying the material.
3. Six numbered foolscap folios, three of which are a neatly-written letter in Malay (*jawi*), with no seal except the stamp of the Vatican Library. In the margins are a series of Dutch explanations of the text, mostly clarifying particular difficult words, as though it has been used as a learning text and meanings of particular words noted, with little symbols or numbers in text itself to mark which words meant. The last two pages are in a different hand and appear to be a different letter.
4. One single large page folded, apparently a short letter, with an elegant monogram at top, and plenty of space to allow for written explanations or responses diagonally between the lines.
5. One page of floral-motif large paper, folded, apparently a letter, with an address on the outside-folded side. There are some interlinear explanations or responses.
6. Folded and bound quarto paper with folios numbered 30-41 in Arabic order, the inside of which is a *jawi* text. An outside folio has been added with Dutch explanations of words.
7. One quarto folio, with a letter running over both sides.
8. Smaller paper, numbered 55 to 69 in Arabic order, containing a text in neat hand.
9. One larger page, folded, and a *jawi* letter within a lined box.
10. Folios numbered 10-29, with *jawi* text written both sides, and Dutch notes on difficult words in margin.

The Vatican Library also holds many manuscripts in Burmese, Thai (the earliest catechetical material from 1772),¹ and romanized Vietnamese (*quốc ngữ* from 1755), but none are as early as these Malay and Javanese texts.

¹ These were listed in a 33 page catalogue available in the Vatican Library reading room: Jacqueline Filliozat, *Les Manuscrits en écriture indiennes et dérivées à la Bibliothèque Vaticane*, Rome: EFEO, 1986.

A preservation project for Cham manuscripts in Vietnam

Hao Phan, Southeast Asia Collection, Northern Illinois University Libraries

The Endangered Archives Programme at the British Library is currently funding a preservation project on Cham manuscripts in Vietnam, led by Hao Phan, Southeast Asia Curator at Northern Illinois University Libraries (EAP698: "Digitisation of the endangered Cham manuscripts in Vietnam").

One of the 54 minority groups in Vietnam today, the Cham once had their own kingdom called Champa, founded approximately in the 7th century. Throughout its history, Champa was repeatedly invaded by the Vietnamese who eventually annexed the entire kingdom to Vietnam in 1832. As Champa was falling, many Cham fled to Cambodia, Indonesia, Malaysia, and some to the Hainan island of China. There are approximately 162,000 Cham in Vietnam today, concentrated in the southern part of Central Vietnam (130,000) and in the Mekong Delta area (32,000). Among the Cham living in Central Vietnam, often referred to as Eastern Cham, about half of the population follow Hinduism while the rest practice a highly localized form of Islam called Bani. The Cham living in the Mekong Delta, called Western Cham, practice a more conservative form of Islam identical to Islam in Malaysia.



Example of a Cham manuscript included in the project EAP698: "Digitisation of the endangered Cham manuscripts in Vietnam". © Photograph by Hao Phan.

Cham people have produced many manuscripts, mostly on palm leaf and paper, as records of their religion, literature, and history. In general, Cham manuscripts are not well preserved. Institutions in France and Vietnam have collected only about 600 Cham manuscripts, while it is estimated that there are up to 3,000 manuscripts still available as private collections in the country. Manuscripts written in Cham scripts, mostly in

Akhar thrah and sometimes with a mixture of Arabic, exist only in the Eastern Cham communities. Western Cham use *Jawi* for writing, and even with *Jawi*, there are no old manuscripts available in their communities. Tropical climate and the lack of proper means for preservation over the years have placed Cham manuscripts in an endangered situation. Most of the Cham manuscripts in Vietnam, including those collected by local institutions, are in poor physical condition and continue to deteriorate.

The EAP698 project includes two components: digitization, and provision of technical support to the local people. For digitization, the project is photographing roughly 400 selected manuscripts. For technical support, the project has provided archival boxes to Cham manuscript holders in the communities and has trained local professionals on manuscript preservation techniques. Along with Hao Phan, Danielle Spalenka, Curator of Manuscripts at Northern Illinois University Libraries, travelled to Vietnam in early August of 2014 to conduct a training workshop for 30 local archivists, librarians, and Cham scholars. Taking place at the University of Social Sciences and Humanities, Ho Chi Minh City, from the 5th to the 7th of August, the three-day workshop focused on knowledge and practical techniques for manuscript preservation. The workshop provided lectures customized to the local conditions, with hands-on components demonstrating effective manuscript preservation. The two instructors also trained the digitization team on photography techniques and metadata listing. Members of this team are expected to transfer preservation knowledge to Cham manuscript holders while digitizing the manuscripts in Cham villages in Central Vietnam.



Villagers helping to sort damaged Cham manuscripts. © Photograph by Hao Phan.



ANNOUNCEMENT

SEALG Annual Meeting, 3-4 July 2015 in Paris

The Annual Meeting of the Southeast Asia Library Group 2014 will be organised in collaboration with the South Asia Archive and Library Group (SAALG) and the École Française d'Extrême-Orient (EFEO) in Paris, France.

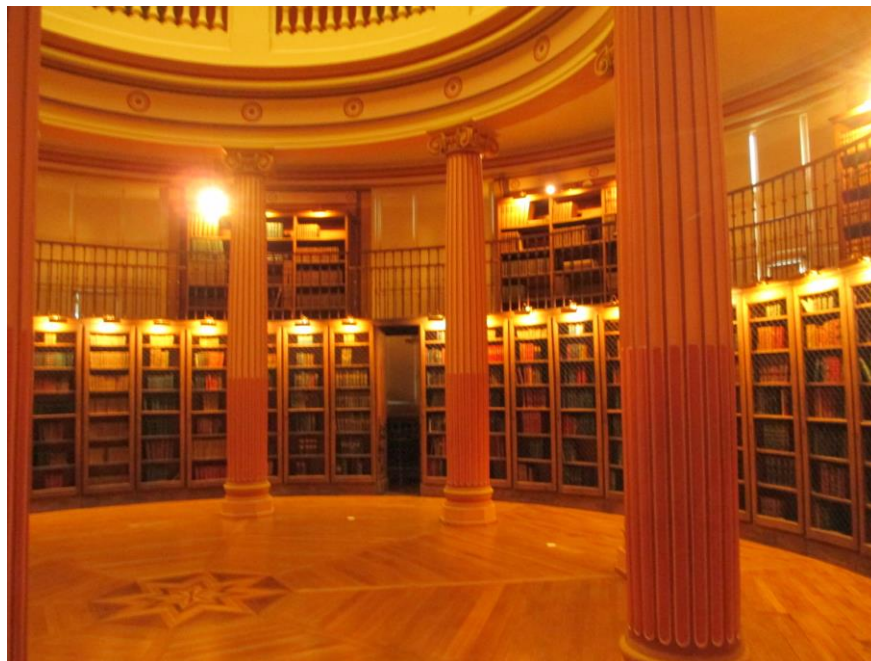
There will be presentations of papers on library and archive related issues on the first day, followed by separate Annual General Meetings of the SEALG and SAALG on the second day. A visit to the Musée National des Arts Asiatiques (Musée Guimet) is also planned on the second day.

For further details and registration, please contact:

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Everyone will be most welcome and participation will not be restricted to library or archive staff. The Southeast Asia Library Group is looking forward to meeting you in Paris.



Musée Guimet, Library.



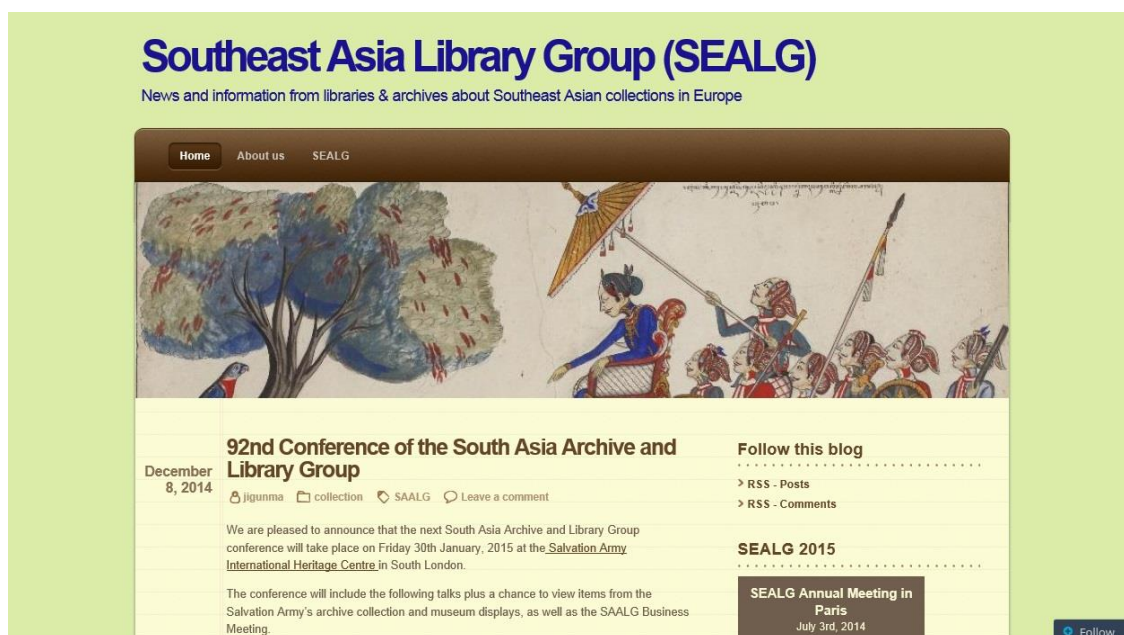
SEALG Blog

For regular updates regarding the work of SEALG and our partner organisations and institutions, please visit our blog at the following URL:

<http://southeastasianlibrarygroup.wordpress.com/>

There is an option to subscribe to our blog so that you will receive email alerts each time the blog is updated. You will also be able to find interesting short articles on library matters and developments in the field of Southeast Asian Studies as well as information on outstanding items in the collections of our member institutions.

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(Cover image: Illustration of a white Hanuman from a Thai Buddhist manuscript in the British Library Collections Or.15370. Courtesy of the British Library.)

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