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Editorial

A warm welcome to the new issue of the SEALG Newsletter! We all have been through an unprecedented and challenging year due to the Covid-19 pandemic, and most of us had to find new ways of working and engaging with users of our library and archive collections remotely. While lock-down, travel bans and government-imposed restrictions have very much impacted our daily lives at home and at work, the new “normal” has also been a huge challenge to our mental health and wellbeing, not least because it can sometimes be difficult to maintain a healthy work-life balance when your home suddenly is also your workplace.
In the coming months some of us may focus on collecting pandemic-related material: newly emerging propaganda posters from Vietnam, academic and educational publications in many Southeast Asian languages about the pandemic and social/political responses, audio-visual material of artistic interpretations and performances aimed at educating the general public about new rules and ways to stay safe and physically/mentally healthy, possibly even traditional and creative contemporary designs of face masks from Southeast Asian countries and communities.

I am delighted that this year we are able to present six articles and reports in this newsletter that are the result of research activities of our members, as well as members’ involvement in projects, exhibitions and the running of essential services during a precarious time of national and local lock-down and ever changing conditions and restrictions. The articles and reports written by our members give insight in the work we do to serve the academic community, students and emerging scholars as well as the general public during this difficult time of the pandemic.

In the name of the SEALG committee I would like to express my gratitude to all those who continuously support our work and contribute to our newsletter and our network in many different ways.

With best wishes for a brighter year 2021,

*Jana Igunma (Editor)*

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Researchers' archives on the ODSAS platform: Examples from Vietnam and Burma

Louise Pichard-Bertaux, IrAsia, Maison Asie-Pacific Marseille

This paper concerns the work carried out at the Institut de recherches asiatiques (IrAsia) and at the Maison Asie-Pacific (CNRS-Aix Marseille Université, Marseille, France) on researchers' archives.

For several years, IrAsia has pursued a policy of digitising data in the Asian vernacular languages. The NumerAsia program brings together collections initiated by members of the IrAsia laboratory and aims to make this data available for research and teaching.

In the first part, I will present the steps of the work necessary for the preservation and use of the collections within IrAsia as well as the ODSAS platform on which the digital archives are deposited.

Four collections will then be detailed, two relating to archives collected by two French anthropologists, Jacques Dournes and Daniel Léger, who lived in and investigated the highlands of Vietnam and two others on field notebooks and photographs of a couple of French researchers, Denise Bernot, linguist, and Lucien Bernot, anthropologist, who both spent many years in the Burmese field between 1951 and 2007.

Preserving and using researchers' archives

Most of the archival collections processed by IrAsia are corpus collected by researchers during their field work in Asia. The Dournes and Léger collections were given to the library of the Maison Asie-Pacific and the material was sorted for digitisation. The Denise Bernot collection was entrusted to IrAsia by D. Bernot herself for digitisation but will soon join the collections of Inalco where she held the chair of Burmese. The collection of her husband, Lucien Bernot, was temporarily deposited by their children in the IrAsia laboratory, but is being returned to the library of the Collège de France where L. Bernot was a professor. Each fund, each collection thus has its own history and a special relationship with one of the members of IrAsia.

The ODSAS platform (https://www.odsas.net/) is a collaborative tool that allows researchers to work on archival funds alone or in teams, annotate files, analyse and transcribe them. Created by Laurent Doussset, Director of Studies at EHESS and member of the Centre de recherche et de documentation sur l'Océanie (CREDO), this platform is based on the needs of researchers in Humanities and Social Sciences.
ODSAS respects the FAIR (Fundable, Accessible, Interoperable, Reusable) principles which are recommended as part of the Open Science guidelines, which are widely followed by the CNRS and other research and higher education establishments in France.

The collections deposited on ODSAS can be in open or restricted access. It is possible to ask for an authorisation from the owner of the collection to consult the material.

Here is a diagram (in French) that summarises all the steps in the processing of archives at the Maison Asie-Pacifique:

(diagram by Laurent Dousset)

Step 1: Inventory and classification of funds
Step 2: Subcontracted and on-site batch scanning
Step 3: File verification (quality, verification of TIFF headers, resolution, file size and weight in semi-automated mode, verification of a sample of each subset of the scanning quality, verification of the consistency of names files).
Step 4a: Double high resolution TIFF archiving to discs / NAS servers and burning to Blu-Ray. Creation of the index with directories, file names and backup date for the implementation of the backup rotation every three years.
Step 4b: Converting high resolution files to medium resolution jpegs (average file size 1MB) for hosting, access and interactive work on the platform
Step 5: Creating collections and sets in the database and uploading medium resolution files to the server, integration of new collections into automated backups.

Step 6: Filling in the metadata of each of the collections, then of each of the subsets.

Step 7: Start of transcription of certain objects / particular pages to be identified (index, tables of contents, summaries etc.) in order to enrich and further specify the metadata.

Step 8 Personal or collaborative use of collections by researchers: documentation, annotations, transcription, encoding)...

In 2020, the ODSAS collections were viewed 414,113 times by people with accounts on the platform. In total, more than five million pages were accessed. Between January and November 2020, Asian collections were viewed 50,702 times.

The Dournes and Léger collections

These two archives are closely linked because of the life courses of their collectors, the subject of study and the geographical area, and both refer to emerging scientific practices. The donors were Catholic missionaries from the Missions Étrangères de Paris (MEP) who were posted to Vietnam. Their functions have led them to discover and work with ethnic groups in the central highlands of Vietnam. Far beyond evangelism which was their primary goal, they studied several groups in great depth, which allowed them to place their work in the academic world of Southeast Asian research. Jacques Dournes (and, to a lesser extent, Daniel Léger) was one of the influential members of CeDRASEMI, an ethnology laboratory in this geographical area created in 1962 by Georges Condominas, Lucien Bernot and André-Georges Haudricourt. This affiliation is hardly surprising since the three founders of CeDRASEMI were supporters of a participatory ethnology, based on longterm and total immersion in the ethnic group studied and perfect mastery of local and national languages, which Jacques Dournes and Daniel Léger have accomplished. Both defended their thesis under the supervision of Georges Condominas.

Born in 1915, Father Léger was ordained a priest in 1942 and left France for Vietnam in 1945. He spent many years at the Kontum mission in central Vietnam from where he traveled the highlands. He was particularly interested in the Bahnar-Jōlong. For the needs of his mission as an evangelist, he learned the language and translated religious texts, and above all collected numerous data which he organised and analysed in his thesis entitled “The ethno-mineralogy and religious life of the Bahnar-Jōlong » and defended at EHESS in 1977. When he died at the age of 60, he left numerous documents (more than 5,000 pages) dealing with the languages of the Bahnaric (Austro-Asian) group, oral literature, rituals animists; the archives also contain over 600 Bahnar photographs and negatives.
Jacques Dournes’ career is more atypical. Born in 1922, ordained in 1945, he left for Vietnam in 1946, first stationed in Saigon and then in Kontum. But very soon he encountered intransigence from the church and found himself at odds with his superiors. He worked with the Sre, another ethnic group living in the mountains, but pursued his studies in language and oral literature so far that he was accused of neglecting his duties as an evangelist and was recalled to France in 1954. He left again in 1955 and carried then his attention on the Jörai, to whom he devoted a doctoral thesis defended in 1972, then a state thesis in 1973 entitled Potao les maîtres des États : étude d’anthropologie politique chez les Jörai. Jacques Dournes is particularly known by linguists for his lexicons and dictionaries which he established for several languages of the Vietnamese highlands. More involved in research than Father Léger, he entered CNRS in 1973 and, within CeDRASEMI, directed several axes of research on orality until his retirement in 1987. Upon his death in 1993, the ensemble of its library and archives was deposited at the Institut de Recherche sur le Sud-Est Asiaticque (now IrAsia) in Aix-en-Provence. The archives that make up the corpus to be digitised contain nearly 5,000 pages of texts in the languages of the Bahnaric group as well as numerous transcriptions of oral literature and translations of Catholic texts.

These two archives complement the lexicographical collections already digitised in ODSAS and shed additional light on the ethnic groups in Vietnam. In addition to serving French researchers (linguists, ethnologists, historians), these collections will be of great use to all European, American and especially Asian researchers working in this area. The digitisation of these archives also contributes to the restitution of the work carried out in the 20th century to the groups concerned.
The digitisation of the Dournes collection began several years ago with the posting of some of its lexicons and dictionaries of the languages of the Highlands of Vietnam online. In 2014, many documents from his personal archives were added to this collection. The Léger collection has also been fully digitised.

The Denise and Lucien Bernot collections

The DoSoTeBir (Données Sonores et Textuelles de Birmanie: Sound and Textual Data of Burma) project carried by Alice Vittrant (Univ. Lumière Lyon 2) and myself aimed to save, document and distribute the recordings and field notebooks of Mrs. Denise Bernot, Professor Emeritus of Inalco. Linguist and specialist of Burma, as well as creator of the Chair of Burmese at Inalco, Denise Bernot began her first studies in Southeast Asia in the early 1950s, together with her husband Lucien Bernot, who later held the Chair of Sociography of Southeast Asia at the Collège de France. Thanks to her numerous stays in Burma and in the border countries (Chittagong Hilltracks - Bangladesh), she acquired an exceptional knowledge of the land, which she called "her" land: language and culture nourished her work as a teacher at Langues'O (Inalco), but also her research in linguistics, ethnology and the literary field. Explorer of Burma, Burmese teacher, linguist and ethnologist, Denise Bernot is above all a model of interdisciplinarity. She died in 2016 at the age of 94, and remains a key figure in Burmese studies.
The DoSoTeBIR project concerns the linguistic documents collected by Denise Bernot, during her activity as a “field linguist”, from 1950 to 2005. These linguistic documents (sound recordings, manuscripts: field notebooks and researcher’s funds) constitute an invaluable collection. Collected with the greatest care, they form the empirical basis of research. Unfortunately, they often experience progressive degradation - aging of the supports; separation of transcriptions from recordings; loss of metadata (cataloging information); loss of parts of the documents - and in many cases they disappear with their author. It was therefore essential to set up a system for systematically organised deposit and conservation, for preservation of unique data. The corpus is made up of sound data and textual data (field notebooks, articles). Some visual data (photographs) complete it.

The fonds concerns data on distinct languages of Burma (Burmese, Arakanese, Maru, Marma, Karen, Kachin, Yaw, Taungyaw etc ...), and includes:
- audio recordings on analog cassettes
- audio recordings on UHER tapes
- audio recordings on LP discs
- manuscripts (field notebooks, illustrations, articles)
- photographs (hard copies).

The audio documents were deposited in the Pangloss database managed by Lacito (http://lacito.vjf.cnrs.fr/pangloss/) and the textual documents on the ODSAS platform. This first step enabled the digitisation of 105 field notebooks (from 1951 to 2007) and 88 tapes and K7 (from 1958 to 2005). The documentation of the notebooks is now complete and the current work focuses on linking the records and the notebooks.

Notebook of Denise Bernot (1964)

Ethnologist Lucien Bernot studied with André Leroi-Gourhan and Claude Lévi-Strauss. Passionate about Asia, he graduated from Inalco in Chinese, and left for his first field study in East Pakistan in 1951. Many investigations followed in Burma. His “totalising” vision of ethnology pushed him to question all aspects of the ethnic groups studied: linguistics, economics, kinship, religion, technology… “Mistrustful of theories, [he] turned towards the living sources of our profession, the field and men, he often recalled ‘that a good monograph can always, sooner or later, lend itself to structural analysis, whereas a structural analysis, even an excellent one, will never allow the monograph to be reconstructed’”. (Gérard Toffin)
Teaching and knowledge transmission were at the heart of his work. Leading a seminar on techniques at EPHE and EHESS, while responsible for the DEA in ethnology at EHESS, in 1979 he created the chair of sociography of Southeast Asia at the Collège de France. Lucien Bernot is also co-founder with Georges Condominas and André-Georges Haudricourt of the CeDRASEMI laboratory to which all current laboratories working on Southeast Asia owe a lot.

52 field notebooks, 450 black and white photos and 1,200 slides make up the L. Bernot collection on the ODSAS platform. File documentation work is in progress. The next step will consist in crossing the notebooks of D. Bernot with those of L. Bernot in order to compare the same field at the same time as seen on the one hand by a linguist and on the other hand by an ethnologist. The iconography should also be documented using notebooks.

This paper wishes to show that the work of a small laboratory on researcher's archives can be carried out thanks to the skills of the laboratory staff and with the help of financial support given to projects. The scientific quality of the processed archives and their inestimable value are very well served by the ODSAS platform, which allows researchers to work on these documents, but also, and perhaps above all, helps the peoples studied to find traces of their past. Restitution is indeed a fascinating aspect of working with researcher's archives. Hnit Thit Oo Khin, a Burmese colleague with whom I worked for the documentation of D. Bernot's notebooks, was very touched and felt continually
challenged by the notes, drawings and photos in the collection. This is one of the reasons why the Open Science movement that is gripping the entire academic community resonates particularly strongly in the field of researchers’ archives.

Notebook of Lucien Bernot (1951)  
Woman from Burma (1951; Lucien Bernot)

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The Malay Studies Library, University of Malaya, Kuala Lumpur, Malaysia

Awang Azman Awang Pawi, The Academy of Malay Studies, University of Malaya, Kuala Lumpur

Haslan Bin Tamjehi, University of Malaya, Kuala Lumpur

Introduction

University of Malaya was established in October 1949, when the increased number of students led to growing educational needs in Malaya before independence. The University of Malaya was formed by merging Raffles College with King Edward VII Medical College. After the founding of the University of Malaya it was proposed to establish the Malay studies department. It was born from the demands of society to serve the need for social and community knowledge. According to the Carr-Saunders Commission proposal in 1948 to map the development of higher education in Malaya among others it was suggested that the university should be a place of Malaya and the mobilisation of Malay culture. He imagined a department that would not only shoulder the responsibility of fostering and preserving scholarly literature and Malay folk tradition, but act to refine and influence the modernisation of Malay language. The establishment of
the Malay studies department desired to serve basic functions like citizenship education and scholastic heritage and their future direction (Awang Azman Awang Pawi, 2016: 4977). On 5th October 1953 the Department of Malay Studies was established in Singapore before moving to Kuala Lumpur in January 1959.

The Malay Studies Library (MSL) is situated at the main entrance of The Academy of Malay Studies complex, University of Malaya (UM). It was established in 1959 at the Faculty of Arts and Social Science, UM campus Kuala Lumpur. It serves members of the department of Malay Studies. On 13th January 2006 the management of the library was taken over by the University of Malaya Library.

There are two main objectives of MSL:
1. To provide reference resources for teaching, learning and research to students, lecturers and researchers.
2. To provide user education on library resources and services.

MSL is one of the eight special libraries within the University of Malaya Library network. It is managed by a librarian and two library assistants. The opening hours are from 8.30 A.M. to 5.30 P.M. from Monday to Friday. It is closed during public holidays. MSL collection specialises in Malay Studies subjects. It complies with information needs of departments in the Academy of Malay Studies. MSL collection development is based on these five (5) areas:

1. Malay Language
2. Malay Literature
3. Malay Linguistics
4. Malay Sociocultural Theory
5. Malay Arts

Collection
The collection of MSL is mainly in printed format. Books, general references such as dictionaries and encyclopaedias, working papers, journals, research collections such as academic exercises and project papers, dissertations and theses. Utusan Malaysia, Sinar (both in Malay medium) and the Sun (English medium) are local daily newspapers subscribed by MSL. MSL approximately has 26,000 collection items. And the number is growing at 800 books on average annually. The collection items that students loan the most are from the research collection: academic exercises and project papers. It is followed by open shelf books which are listed in their courses reading lists.

Current Collections
The latest book with the LC subject heading “Malay (Asian People)” was published by The Penerbit Universiti Sains Malaysia in 2020, with the title *Akal Budi Adikarya Sulalat*
*al-Salatin* written by Muhammad Haji Salleh. The earliest book in the collection was published by J. Lane in 1895 entitled *Malay Sketches* by Frank Athelstane Swettenham.

**Digital Collection**

The digital collection is managed by the central library via a database aggregator system known as A to Z. The databases consist of E-Journals and E-books. Among them are ScienceDirect, Project Muse, JStor Wiley and IEEE and others. There are also several databases which provide access to digital theses and dissertations of University Malaya.

**MSL online**

The presence of MSL online, its updates and current development can be followed through these two media:

1. Facebook: @malaystudieslibrary
2. Libguide: [https://umlibguides.um.edu.my/pm](https://umlibguides.um.edu.my/pm)

**Special collection**

MSL received numerous book contributions by prominent Malay studies experts. Mostly they were former lecturers at the academy, leaving their legacy through their collections of books they have been reading to students at the academy as a reference of their studies and research. Currently there are three special book collections in the MSL:

1. Hashim Awang Collection
   The collection is primarily on literature criticism. There are 232 titles.
2. Zainal Abidin Borhan collection.
   The main subject of the collection is on Malay culture. It consists of 252 titles.
3. Prof Emeritus Dr Rahmah Bujang Collection
   The collection is mostly about performing arts, especially drama and theatre. The total number of titles are 211.

**Manuscripts collection**

MSL owns seven Malay manuscripts all of which date from the 19th century. The manuscripts were donated from the personal collection of Mr. Wan Dasuki Wan Ahmad in 2018. Listed below are the titles of the manuscripts:

1. MS1. *Kitab Solat* (About Muslim prayer)
2. MS2. *Hikayat Fartana As-Salam* (On manners of the Muslim wife)
3. MS3. *Kitab Bab Talaq* (About Muslim marriage)
4. MS4. *Kitab Tasawuf* (Concerning Islamic Mysticism)
5. MS5. *Kitab Sembahyang* (About Muslim prayer)
6. MS6. *Koleksi Khutbah* (Collection of Friday Prayer Sermon)
7. MS7. *Buku Khasiat* (Related to Malay traditional medicine)
The collection is accessible for research. Students are encouraged to use those manuscripts with staff supervision. This is seen as a valuable experience and as exposure for them in dealing with fragile heritage documents.

Artwork collection

There are ten abstract paintings that create artistic ambiance in the library. The artworks were donated by Malaysian multidisciplinary artist Mr. Rasfan Abu Bakar in 2017. The library as a place for users to learn, work and to seek inspiration should be able to offer calmness and comfort. Artworks such as abstract and scenery paintings are believed to create such an atmosphere.
All of these special collections (special book collections and manuscripts) are only for internal reference. For the purpose of protection and preservation outward lending is not possible.

**Services**

MSL is providing book lending and returning services to its users. Previously, all MSL collections were only for internal reference. Only academics were allowed to borrow books. But in 2014 all the open shelves collections were permitted to be lent out to students.

Cashless fine payment service has been officially implemented this year (2020). All digital services such as document supply and interlibrary loan are managed centrally by the Central library online system known as Interaktif. The system has been developed in-house by the University Malaya Library IT department.

Reference services are provided by MSL. A librarian is on duty on Mondays, Wednesdays and Fridays from 8:30 A.M. to 5:30 P.M. to answer users queries. In general, queries from students are often specific to resources related to their assignments while academics’ queries are about verification of indexed journals and citation formats.

**Facilities**

*Image 3. A student group discussion at Reading Hall A, MSL.*
As other special libraries, MSL is equipped with all essential facilities to ensure a conducive and comfortable environment for its users. MSL is able to accommodate 123 users at a time. Listed below are some details about the existing facilities:

Library size: 6384 sqft.
Seating capacity: 123 seats
Number of Reading/Collection Halls: 3
Postgraduate/Lecturers research area: 1
Photocopier/printer: 1 unit
Locker: 1 unit
Wifi: 3 access points
Exhibition area: 1
Public access PC: 4 units
PC for disabled user: 1 unit
Discussion room: 1
Research room: 1
Bookshelves: 15 units
Power outlets: 61 units

The Postgraduate Research area which is located at hall C is dedicated for postgraduate students as well as lecturers. Undergraduate students are using seating areas at Reading Hall A and B. An interesting observation by MSL management is that the reservation of the discussion room by students occurs almost daily. The usage is for the purpose of discussing assignments, research projects and student societies’ meetings.

Recently MSL has upgraded electrical capacity by adding 35 new electrical power points. This is due to awareness of the needs and safety of users and the library in general. It is resulting from the increasing number of students who prefer to use their own laptops rather than the provided public computers. A mobile phone charger with multiple cables is also provided by MSL.

Users

Students and the library are inseparable, it is part and parcel of campus life. Currently, there are approximately 500 registered students with the Academy. This makes them the main users of MSL. The strategic location of MSL allows easy access for users. The students will drop by the library on their way before, between and after their classes. Mondays to Wednesdays are the busiest days, 11:00 A.M. to 2:00 P.M. are the peak hours for MSL. Students take a break, rest, preparing assignments and getting ready preparing themselves for evening class sessions. On average MSL receives 5000 visits in a month. MSL also receives visitors from other universities locally and internationally whether for research or friendly educational visits. Worth mentioning here are also visits
by some eminent scholars to MSL like Emeritus Professor Datuk Dr Nik Safiah Karim, scholar in Malay Linguistics and Professor Emeritus Dr Muhammad Haji Salleh, Malaysian National Laureate and Datuk Dr Zurinah Hassan.

Activities

Apart from providing references and teaching resources for the academy, MSL is assisting research, guiding citation preparation, usage of the Turnitin system, consultation of information of indexed journal titles of ISI and Scopus.

MSL also organises several activities for users such as:
1. Thematic book exhibitions
2. Monthly displays of MSL collections on selected subjects
3. Diskusi PPM, a bimonthly discussion session on selected topics on Malay Studies delivered by academics, experts and postgraduate students.

To support the academy activities the librarian also gets involved in programs organised by students and the academy office such as seminars, conferences, talks, candidature defence sessions, exhibitions, collaborate research activities with faculty members such as lecturers and curators.

Measures on Covid-19

Covid-19 is a threat to human health. The pandemic is changing our lives as we have to follow new norms as a way of survival. By observing a few standards of operations (SOP) MSL is allowed to operate. Some of the SOPs are:

1. Each user must write his/her name, phone number, body temperature and time of entry in a log book or scan a provided premise OCR code at the main entrance.
2. Taking body temperature
3. Sanitising hands
4. Wearing mask
5. Observe social distancing
6. Each book returned must be put in a quarantine box for 3 days before further processing.
8. Only staff are allowed to enter the collection hall.
9. Shortened opening hours (9:00 A.M. to 4:30 P.M.)

For the time being only academics are allowed to enter the library to borrow books. Students are still at their hometowns due to movement control. MSL is prepared with the SOPs by the library central management if a full operation is granted. Malay Studies
Library is always looking forward to providing its users with their information needs at its best ability.

Conclusion

MSL will continue to work closely with the Academy of Malay Studies to develop its collection. In view of the current situation, availability of subject related content online is becoming a necessity for MSL users. Hence the digitisation of relevant library collections should be prioritised with intellectual property consciousness. The hope of the pandemic to end in the near future is everyone’s wish. Therefore MSL could operate as usual to serve its users, revitalise learning, teaching and research activities at The Academy of Malay Studies, University of Malaya.

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Celebrating 50 Years of Excellence: Southeast Asia Scholarship and Stewardship at Berkeley, 1970-2020

Virginia Shih¹, South/Southeast Asia Library of the University of California, Berkeley

Exhibit Overview²

This exhibit celebrates the academic achievements of Berkeley Southeast Asia scholars across disciplines. It recognises Berkeley’s robust Southeast Asian language instruction program, distinguished teaching award recipients, and previous Charlene Conrad Liebau Library Prize for Undergraduate Research winners and honorable mentions.

The South/Southeast Asia Library plays a pivotal role in building interdisciplin ary collections in all major formats and languages and has, for five decades, served as the scholarly lifeline for vibrant Southeast Asian studies communities, both local and global.

This exhibit uses a variety of faculty publications and special collections to highlight Berkeley scholarship’s evolution, scope, and profound impact. Source collections and

¹ Virginia Shih is the Curator for Southeast Asia and Buddhist Studies at the South/Southeast Asia Library of the University of California, Berkeley. This exhibition would not have been possible without the remarkable collaboration, assistance, support, ideas, and advice from the Doe and Moffitt Library Exhibits Committee, the Library Preservation Department, and library staff, faculty, lecturers, alumni, students, and individual scholars. Special thanks are due to Aisha Hamilton for the exhibit design and installation and Vaughn Egge for the exhibit text editorial contributions. Due to the pandemic, the exhibition has been postponed for launching to the public until further notice in 2021.

² This original exhibition covers both South Asia and Southeast Asia. The South Asia section was omitted to fit the contents of the Southeast Asia Library Group Newsletter.
libraries whose noteworthy treasures are most featured in the exhibit include The Bancroft Library, Doe Library, Music Library, and the South/Southeast Asia Library.

![Map panel of South and Southeast Asia for display in the exhibit](image)

**History of the South/Southeast Asia Library**

**1950-1959: A Reading Room**

In the 1950s, the South/Southeast Asia Library (S/SEAL) existed as the off-campus Reading Room, serving the joint Centers for South and Southeast Asia Studies. Following President Dwight D. Eisenhower’s Agricultural Trade Development and Assistance Act of 1954, also known as Food for Peace or PL (Public Law) 480, the United States Department of State transferred $84,000 of food aid interest to the Library of Congress, who used it to acquire Indian government publications. The Library of Congress distributed the publications to three American libraries, including the University of California at Berkeley. In 1959, the desire to create a reference collection for the Reading Room from incoming materials led to the hiring of a South Asia bibliographer.

**1960-1969: Adding Southeast Asia**

By 1964, a Southeast Asia section was added to the Center’s reading room. As the regions of South and Southeast Asia garnered increasing attention from American policymakers, the South/Southeast Asia Reading Room attracted growing interest from
northern University of California campuses. By the late 1960s, plans to make the Reading Room a regular main campus library branch had emerged.

1970-Present: An Official Library Unit

In the wake of the U.S. invasion of Cambodia in May of 1970, information surfaced that a Berkeley faculty member had accepted grants from the Pentagon for counter-insurgency research, prompting protests from student and community demonstrators. That summer, after the Center changed its name to the “Anti-War Center for South and Southeast Asian Studies”, twenty-three of the Center’s twenty-eight resident faculty members signed a telegram to President Richard Nixon, according to the San Francisco Chronicle. The telegram demanded U.S. troop withdrawal from Cambodia.

Finally, in the middle of the night on July 1, 1970, a pipe bomb exploded in the Reading Room, causing a fire. While nobody was injured, $7,000 of damage had been done and plans to move the Reading Room’s collection to the Doe Library on the main campus were expedited. In September 1970, the collection was moved to 438 Doe Library and the Reading Room was renamed the South/Southeast Asia Library. In 1998, it was moved to its current location at 120 Doe Library for improved accessibility.
Berkeley Southeast Asian Studies Scholarship

The following publications are selected for the exhibition in recognition of the scholarship by the past and present faculty and lecturers in Southeast Asian studies at the University of California, Berkeley.

James N. Anderson (1930-2015), Robert R. Reed, and Gaspar L. Sardalla
*Critical Issues in Philippine Research: A Selected and Annotated Literature Review on the Women’s Movement, Conflict in Luzon’s Cordillera, Muslim Autonomy, and Recent Political Resistance*
Berkeley: University of California, 1996
SSEA DS686.5.A12 A53 1996

Joi Barrios, author; Mark Pangilinan, translator
*Bulaklak sa Tubig: Mga Tula ng Pag-ibig at Himagsik = Flowers in Water: Poems on Love and Revolt*
Pasig City: Anvil Publishing, 2010
Main Stacks PL6058.9.B377 B85 2010

Gillian Hart
*Power, Labor, and Livelihood: Processes of Change in Rural Java*
Berkeley: University of California Press, 1986
Main Stacks HD1537.I56 H371 1986
Benjamin Brinner
*Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction*
Chicago: University of Chicago Press, 1995
Music ML3838 .B76 1995

Pheng Cheah and Jonathan Culler, editors
*Grounds of Comparison: Around the Work of Benedict Anderson*
New York: Routledge, 2003
Main Stacks JC311 .G76 2003

Catherine Ceniza Choy
*Empire of Care: Nursing and Migration in Filipino American History*
Main Stacks RT17.P6 C48 2003

Lisandro E. Claudio
*Liberalism and the Postcolony: Thinking the State in 20th-Century Philippines*
Singapore: NUS Press; Kyoto: Kyoto University Press, 2017
Main Stacks DS685 .C57 2017

Penny Edwards
*Cambodge: the Cultivation of a Nation, 1860-1945*
Honolulu: University of Hawai‘i Press, 2007
Main Stacks DS554.7 .E39 2007

Jeffrey Hadler (1968-2017)
*Muslims and Matriarchs: Cultural Resilience in Indonesia through Jihad and Colonialism*
Main Stacks DS632.M4 H34 2008

Susan Fulop Kepner
*A Civilized Woman: M.L. Boonlua Debyasuvarn and the Thai Twentieth Century*
Chiang Mai: Silkworm Books, 2013
Main Stacks PL4209.B773 Z744 2013
James Matisoff  
*The Tibeto-Burman Reproductive System: Toward an Etymological Thesaurus*  
Berkeley: University of California Press, 2008  
Main Stacks PL3551 .M37 2008

Karen Llagas  
*Archipelago Dust*  
St. Helena: Meritage Press, 2010  
SSEA PS3612.L35 A73 2010

Dara O'Rourke  
*Community-Driven Regulation: Balancing Development and the Environment in Vietnam*  
Cambridge: MIT Press, 2004  
Main Stacks HC444.Z9 E56 2004

Aihwa Ong  
*Fungible Life: Experiment in the Asian City of Life*  
Main Stacks HD9999.B443 S555 2016
Nancy Lee Peluso
*Rich Forests, Poor People: Resource Control and Resistance in Java*
Berkeley: University of California Press, 1992
Main Stacks SD657.I5 P45 1992

Herbert Phillips (1929-2018)
*Thai Peasant Personality: The Patterning of Interpersonal Behavior in the Village of Bang Chan*
Berkeley: University of California Press, 1965
Main Stacks HN750.5 .P5 1965

Robert R. Reed
*City of Pines: the Origins of Baguio as a Colonial Hill Station and Regional Capital*
Baguio City: A-Seven Pub., 1999
SSEA DS689.B2 R44 1999

Jeff Romm
*Urbanization in Thailand*
Main Stacks HT147.T5 R651 1972
Amin Sweeney (1938-2010)
_A Full Hearing: Orality and Literacy in the Malay World_
Berkeley: University of California Press, 1987
SSEA PL5130 .S941 1987

Sylvia Tiwon
_Breaking the Spell: Colonialism and Literary Renaissance in Indonesia_
Leiden: University of Leiden, 1999
SSEA PL5080 .T59 1999

Trần Đình Trụ, author; Bac Hoai Tran, and Jana K. Lipman, translators
.Ship of Fate: Memoir of a Vietnamese Repatriate
Honolulu: University of Hawai‘i Press in association with UCLA Asian American Studies Center, 2017
Main Stacks DS559.5 .T713 2017

Trinh T. Minh-ha
_Cinema Interval_
New York: Routledge, 1999
Main Stacks PN1998.3.T76 A5 1999

Khatharya Um
_From the Land of Shadows: War, Revolution, and the Making of the Cambodian Diaspora_
Main Stacks DS554.8 .U46 2015

Vũ Trọng Phụng, author;
Càm Nguyệt Nguyên and Peter Zinoman, translators
_Dumb Luck: A Novel_
Ann Arbor: University of Michigan Press, 2002
SSEA PL4378.9.V86 S6213 2002

Kenneth Wong
_A Prayer for Burma_
Santa Monica: Santa Monica Press, 2003
Main Stacks DS527.7 .W66 2003
Peter Zinoman
*The Colonial Bastille: A History of Imprisonment in Vietnam, 1862-1940*
Berkeley: University of California Press, 2001
SSEA HV9800.5 .Z55 2001

**Berkeley Scholars in the Philippines**

**David Prescott Barrows**, the University of California’s ninth President (1919-1923), lived in the Philippines from 1900 to 1906, studying the country’s history, performing anthropological fieldwork, and, for a time, serving as the Philippines government’s Secretary of Education. When he returned to Berkeley, he taught Philippine history and wrote many books, including *History of the Philippines*.

**Harold Colyer Conklin**, distinguished UC Berkeley alumnus in anthropology (A.B., 1950) and student of Alfred Louis Kroeber, was globally recognised as a leading authority on Philippines ethnoscience, environment, culture, and linguistics, particularly in Hanunóo and Ifugao studies. Throughout his career, he served as Professor of Anthropology (1962-1996), Franklin Muzzy Crosby Professor of the Human Environment (1990-1996), and Curator of the Peabody Museum of Natural History (1974-1996) at Yale University. In addition to working with Kroeber, Conklin studied with many other renowned scholars, including anthropologists Edward W. Gifford, Robert H. Lowie, Ronald L. Olson, and John H. Rowe, as well as linguist Mary R. Haas and geographer Carl O. Sauer.
Alfred Louis Kroeber, the founder of American anthropology, worked in the Philippines in 1943, later publishing the monograph *Peoples of the Philippines*. Kroeber Hall was named for him in 1959.

Elmer Drew Merrill, prominent American floral botanist and taxonomist of the Asia-Pacific region, especially the Philippines (where he spent over twenty years), served as Dean of the College of Agriculture and founding Director of the Agriculture Experiment Station at UC Berkeley (1924-1929). During his deanship, he gained renown by publishing the four-volume work *An Enumeration of Philippine Flowering Plants*.

Bernard Moses, whose papers were donated to the University Archives and can still be accessed, was appointed to Berkeley’s faculty in 1876. Known as a man of extraordinary depth, breadth, and vision, Moses served as the sole faculty member in history, economics, political science, and jurisprudence throughout his first seven years. Later, he founded departments for each of these disciplines. Other appointments Moses received were as a Philippine Commission Spanish-American expert (1900-1902) by President William McKinley and as Secretary of Public Instruction for the Philippines (1901) by Governor William Taft. Moses returned to Berkeley in 1903 and retired in 1911. Moses Hall was named for him in 1931.
Robert Gordon Sproul, the University of California’s eleventh President (1930-1958), served in the Philippines as an administrator for its public education system. Sproul Hall was named for him in 1941.

David P. Barrows, 1873-1954
A History of the Philippines
New York: World Book Company, 1924
Main Stacks DS668.B3 1924

David P. Barrows, 1873-1954
Memoirs of David Prescott Barrows, 1873-1954
Berkeley: [publisher not identified], 1954
SSEA F841.B366 1954

Harold C. Conklin, 1926-2016
Joel Kuipers and Ray McDermott, editors
Fine Description: Ethnographic and Linguistic Essays
New Haven: Yale University Southeast Asia Studies, 2007
SSEA GN671.P5 C66 2007

Alfred L. Kroeber, 1876-1960
Peoples of the Philippines
Main Stacks GN671.P5.K7 1943

The Philippine Teacher
Volume 1, January 15, 1905, Number 2
Bancroft MSS C-B1005

Prof. Moses Appointed to the Philippine Commission March 1900
Bancroft MSS C-B994

A Tribute to Pramoedya Ananta Toer

Pramoedya Ananta Toer (1925-2006), Indonesia’s most celebrated author and social critic, began garnering public attention in the 1950s and early 1960s. He composed his most famous work, Buru Quartet, a lyrical epic comprised of four novels, as a political prisoner on the remote island of Buru after the deposition of President Achmed Sukarno in 1965. Eventually managing to turn his story into four written novels, Pramoedya initially composed it orally, recounting it to his fellow prisoners during the first seven years of his imprisonment (1965-1979). The Buru Quartet series chronicles Indonesia’s anticolonial struggle for independence through the story of a Javanese student named Minke, a
character based on Indonesian nationalist Tirto Adi Suryo. Banned in Indonesia upon publication until the end of the Suharto regime in 1998, it achieved international acclaim.

Pramoedya’s works, which include many other critically acclaimed novels, short stories, histories, and memoirs such as *The Fugitive*, *The Girl from the Coast*, and *Tales from Jakarta*, have been translated into over thirty languages. Highlighting his notable honors are: the PEN/Barbara Goldsmith Freedom to Write Award (1988); English P.E.N Centre Award, Great Britain (1992); Ramon Magsaysay Award (1995); Doctor Honoris Causa from the University of Michigan (1999), Chevalier de l’Ordre des Arts et des Lettres Republic of France (2000); Fukuoka Asian Culture Prize (2000); Norwegian Authors’ Union Award (2004); and Pablo Neruda Award, Chile (2004).

Pramoedya was invited to visit UC Berkeley during his 1999 tour of the U.S. and Europe. On May 12, 1999, he read excerpts from his autobiography, *Nyanyi Sunyi Seorang Bisu* (*The Mute’s Soliloquy*), on campus and accepted the Chancellor’s Distinguished Honor Award.

Pramoedya Ananta Toer, 1925-2006
Translated by Max Lane

*This Earth of Mankind*
New York: Penguin, 1996

Pramoedya Ananta Toer, 1925-2006
Translated by Max Lane

*Child of All Nations*
New York: Penguin, 1996
Main Stacks PL5089.T8 .T46 1996

Pramoedya Ananta Toer, 1925-2006
Translated by Max Lane

*Footsteps*
New York: Penguin, 1996

Pramoedya Ananta Toer, 1925-2006
Translated by Max Lane

*House of Glass*
New York: Penguin, 1997

Pramoedya Ananta Toer, 1925-2006

*Nyanyi Sunyi Seorang Bisu: Catatan-catatan dari Pulau Buru*
Kuala Lumpur: Wira Karya, 1995
SSEA HV9802 .T648 1995

Pramoedya Ananta Toer, 1925-2006

*Sang Pemula Disertai Karya-Karya: Non-Fiksi (Jurnalistik) dan Fiksi (Cerpen/Novel) R. M. Tirto Adhi Soerjo*
Jakarta: Hasta Mitra, 1985
SSEA PN5449.I5 Z767 1985

Fernando La Sama de Araújo Collection on East Timor

The archival collection of Fernando La Sama de Araújo (1963-2015), President of the National Parliament of East Timor from 2007 to 2012, was donated to the Library in 2016 by Araújo’s widow and UC Berkeley alumna, Dr. Jacqueline Siapno.

“In its current form, the collection focuses on Fernando’s contributions in the post-independence period, covering both his political activities and his various positions in the national government of Timor-Leste. For anyone interested in understanding the inside
workings of politics and governance of independent Timor-Leste, these materials will be a treasure. The collection will also be of value to those with an interest in Fernando himself, as he made the challenging transition from towering figure in the movement for independence, to a position of considerable authority and influence in the newly independent country. The collection will be of special interest to Timorese scholars, students, and activists.”

Family Photo
Maun Nando (Fernando La Sama de Araújo) visiting Joy and Hadomi at the Center for Southeast Asian Studies in Kyoto, Japan.
Photo from Joy Siapno. Published July 12, 2015
Source: https://www.rappler.com/views/imho/99074-fernando-la-sama-de-araujo-in-memoriam

Panel on Fernando La Sama de Araújo for display in the exhibit

1 Geoffrey Robinson, Professor of History, University of California, Los Angeles
Jacqueline Aquino Siapno
*The Accompanists: A Story about Hadomi, Lutu, Koremetan, and Music*
Main Stacks PR9550.9.S48 A22 2016

Thai Manuscript Treasures

![Thai modern printed leporello book. Image credit: University of California, Berkeley Library/UC Regents](image)

**Modern Printed Leporello on Paper**
Bangkok: S. Thammaphakdi Printing House, 1950s-1960s
SSEA Special Collection

“This printed leporello is one of the most popular printed folding books in Thailand, and remains in current use for funerals, memorial services, and other Buddhist rituals. The form, textual content, and illustrations of the book imitate large-format traditional...
leporellos on bark-pulp paper that were widely produced and circulated in central Thailand between the eighteenth and early twentieth centuries.

The printed version by S. Thammaphakdi—a printing house specialising in paper books that replicate the physical format of palm-leaf and leporello manuscripts—includes the most common Thai verse version of the Phra Malai narrative alongside several Pali texts frequently chanted on behalf of the dead. The accompanying illustrations narrate key episodes of the monk Phra Malai’s visit to the hells and teachings to the gods in the heavens, including the arrival of the future Buddha, Maitreya. This leporello serves as the common script for groups of monks or laypeople for chanting these funerary texts in a variety of elaborate melodies.”

1

Krabuan Phayuhayattra Sathonlamak Samai Somdet Phra Narai Maharat: Chamlong Chak Tonchabap Nangsu’ Samut Thai khong Hosamut Hæng Chat
Bangkok: Krom Sinlapakon, Krasuang Su’ksathikan, 1987
SSEA Special Collection

“Pictorial presentation of royal procession held during reign of Narai, King of Siam, 1632-1688, at Ayutthaya, old capital of Siam. Copy reproduced from Samut Thai preserved in the National Library of Thailand. Original copied from wall of Wat Yom, Phra Nakhon Si Ayutthaya, built in 1681 A.D.”

Preserving Vietnamese Đông Hồ Woodblock Prints: An ‘Intangible Cultural Heritage’

This exhibit features a representation of twelve popular woodblock prints by Vietnamese artist Nguyễn Đăng Chế from Đông Hồ village in Bắc Ninh, Vietnam.

Traditionally displayed on Vietnamese New Year, Vietnamese Đông Hồ woodblock prints (Tranh Đông Hồ 帳東湖) reflect wishes of good fortune and prosperity, folk allegories, and cultural activities. In 2013-2015, a proposal was submitted to UNESCO for recognising the Đông Hồ woodblock prints as an “intangible cultural heritage” for preservation and promotion.

1 Trent Walker, Khyentse Foundation Postdoctoral Fellow, Department of Thai, Chulalongkorn University.
2 Abstract from WorldCat record.
Pair of Đông Hồ woodblock prints “Catching coconuts” and “Jealousy” selected for display

The following woodblock prints are arranged in the form of couplets as follows:

<table>
<thead>
<tr>
<th>Hứng dừa</th>
<th>Đánh ghen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catching coconuts</td>
<td>Jealousy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vinh hoa</th>
<th>Phú quý</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eminence</td>
<td>Prosperity and honor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thầy đồ Cóc</th>
<th>Đắm cuội chuột</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toad master</td>
<td>Rat’s wedding</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chăn trâu thời sáо</th>
<th>Chăn trâu thả điều</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing a flute</td>
<td>Flying a kite</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gà đàn</th>
<th>Lợn đàn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chickens</td>
<td>Pigs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bịt mắt bắt đé</th>
<th>Đầu v vật</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blind man’s bluff</td>
<td>Wrestling</td>
</tr>
</tbody>
</table>

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The Javanese Manuscripts from Yogyakarta Digitisation Project

Annabel Teh Gallop, British Library, London

Javanese manuscripts from the Palace of Yogyakarta in British collections

On 7 March 2019, at an impressive ceremony at the Palace (Kraton) of Yogyakarta, the British Ambassador to Indonesia, Moazzam Malik, presented to Sri Sultan Hamengku Buwono X of Yogyakarta a hard drive containing 30,000 digital images of 75 Javanese manuscripts now held in the British Library, most of which had originated in the royal library of Yogyakarta. The manuscripts had been seized, along with many other valuables, at the fall of the Palace of Yogyakarta on 20 June 1812 following a dawn attack by British forces on the order of Thomas Stamford Raffles, Lieutenant-Governor of Java. While the jewels and treasures of the Palace were divided by the Prize Agents amongst the army in accordance with the standard rules of engagement of the period, the collection of Javanese manuscripts was picked over by the three senior British officials with an interest in Javanese history and culture: Raffles, John Crawfurd, the Resident of Yogyakarta, and Colin Mackenzie, the Chief Engineer. In due course, Raffles’s manuscripts were given to the Royal Asiatic Society in London by his widow in 1830; Crawfurd’s collection was sold to the British Museum in 1842; while Mackenzie’s manuscripts were purchased by the East India Company on his death in 1821 and thus entered the India Office Library. Today, both the British Museum and India Office libraries form part of the British Library.

The presentation at the Palace in 2019 marked the culmination of a long project to restore access to the royal manuscripts from Yogyakarta. Two crucial foundational steps were the listing of the Javanese manuscripts in the British Museum published by Merle Ricklefs in 1969, and the description of Mackenzie’s Javanese manuscripts in the India Office Library compiled by Donald Weatherbee in 1972. Both these important inventories fed into the catalogue of Indonesian Manuscripts in Great Britain published by Ricklefs and Voorhoeve (1977), which opened the door to the possibility of identifying all the Yogyakarta palace manuscripts held in various British collections.

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1 This article is dedicated to Peter Carey for his unceasing efforts to identify and make accessible the Javanese manuscripts from Yogyakarta held in British collections, for the benefit of everyone with an interest in Javanese history. I would also like to thank Peter for all his kind help, advice and support on myriad Javanese matters over many years, throughout my time as curator at the British Library.

2 1781-1826, Lieutenant-Governor of Java 1811-1816, and of Bengkulu 1818-1824.

3 1783-1868, Resident of Yogyakarta 1811-1814/1816, and of Singapore 1823-1826.

4 1753?-1821, Chief Engineer officer of the British forces in Java 1811-1813, and Surveyor-General of India 1819-1821.

5 Eventually published as Weatherbee 2018; see also Gallop 2018a.
British Ambassador Moazzam Malik presents to Sri Sultan Hamengku Buwono X of Yogyakarta a hard drive containing 30,000 digital images of 75 Javanese manuscripts from Yogyakarta in the British Library, 7 March 2019, at the Palace of Yogyakarta.

Ricklefs had also utilised a number of the Yogyakarta manuscripts for his own doctoral research (Ricklefs 1974) and in 1978 published an edition of what is probably the oldest manuscript from the Yogyakarta Kraton collection, a copy of Babad ing Sengkala, ‘The Chronicle of the Chronograms’ (MSS Jav 36.B), dated 1738 and written during the reign of Paku Buwono II (1726-1749) before the division of the Mataram kingdom in 1755 (Ricklefs 1978).

In 1977, the British Academy Oriental Documents Committee decided to publish a selection of some four hundred manuscript documents in Javanese from the Kraton of Yogyakarta in the Crawfurd collection, bound in four volumes (Add. 12303, Add. 12341, Add. 12342 and Add. 14397) in the British Library. This ‘Archive of Yogyakarta’ was a highly important source for the political, economic, social, administrative and legal history of central Java in the late eighteenth and early nineteenth centuries, and comprised official reports, letters, accounts and other documents as well as the private papers of Sultan Hamengku Buwono II (r. 1792-1810, 1811-1812, 1826-1828) and his successor Sultan Hamengku Buwono III (r. 1812-1814). Peter Carey, then a Research Fellow at Magdalen College, Oxford (1974-1979), who had in 1976 obtained his D.Phil. from Oxford with a thesis based in part on Javanese historical chronicles,¹ was asked to help edit these documents for publication. With the assistance of retired Yogya court official (former Assistant Bupati of Bantul) and local historian K.R.T. Puspaningrat, who prepared preliminary transliterations of the documents, the texts were edited and annotated, with

extensive summaries in English, and eventually published in two volumes.¹ The first was entitled *The archive of Yogyakarta. Volume I. Documents relating to politics and internal court affairs* (Carey 1980), presenting 300 folios of documents, while the second appeared two decades later as *The archive of Yogyakarta. Volume II. Documents relating to economic and agrarian affairs* (Carey & Hoadley 2000), describing 600 folios of documents.

Appanage grant from Sultan Hamengku Buwono II to Bendara Raden Ayu Srenggara, the principal unofficial wife of Sultan Hamengku Buwono I and the mother of Paku Alam I, granting her 56 manpower units (cacah) in named villages, dated 21 Sura A.J. 1721 (18 August 1794) (Carey & Hoadley 2000: 14). British Library, Add. 12342, f. 253r

In between the publication of these two volumes, Peter Carey had also been working on another Yogyakarta manuscript held in the British Library, containing a Javanese eyewitness account of the devastating British attack on the Palace and its aftermath. The full

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¹ Carey 1980: vii-viii; the important ‘Introduction’ to the first volume (Carey 1980: 1-15), was revised and republished as Carey 2020.
Javanese text with detailed English synopsis, presented in its historical context, was published in 1992 as *The British in Java 1811-1816: a Javanese account. A text edition, English synopsis and commentary on British Library Additional Manuscript 12330, Babad Bedhah ing Ngayogyakarta* (Carey 1992). This memoir by a senior Yogyakarta aristocrat, Pangeran Arya Panular (c. 1771-1826), a son of Sultan Hamengku Buwono I (r. 1749-1792), gives an insightful and poignant Javanese perspective to a story otherwise invariably told from European sources. We read that it took four days to carry all the property of the vanquished Kraton over to the British headquarters at Fort Vredeburg, while all the court manuscripts were taken to the adjacent Residency House (Rustenburg), where Crawfurd and the Semarang Interpreter for Javanese, C.F. Krijgsman, sorted through them (Carey 1992: 94-96).

The 20th century: the age of microfilm

Although the Yogyakarta Kraton manuscripts had been – theoretically – publicly accessible in the libraries of the British Museum and the India Office for a century and a half, it was patently clear that due to logistical and economic obstacles, they were all but inaccessible to those in Java to whom they meant the most. In the meantime, there continued to be a keen awareness in Yogyakarta that the manuscripts from the Kraton library were being held on the other side of the globe; a full-page article in the Yogyakarta newspaper *Buana Minggu* of 30 March 1980 was headed *Naskah kuno yang dirampok, kini masih tersimpan di British Museum Library*, ‘The ancient manuscripts which were seized, are now still held in the British Museum Library’. Thus in the mid to late 1980s Peter Carey – since 1979 Laithwaite Fellow and Tutor in History at Trinity College, Oxford – started to explore the possibility of a project to microfilm the Yogyakarta manuscripts in British collections for the benefit of scholars and historians in Java.

Throughout the 20th century, the standard archival medium for preservation and dissemination was microfilm, and indeed, at that time two major projects were currently underway in Java to microfilm royal Javanese manuscripts. Following devastating floods in Surakarta in 1966, in the mid-1970s K.R.M.T.H. Sanjoto Sutopo Kusumahatmodjo, a high official of the Mangkunagaran Palace, had begun discussions with Nancy Florida about the possibility of microfilming the royal libraries in Solo, and in 1980, the Surakarta Microfilm Project, funded by the U.S. National Endowment for the Humanities fund through Cornell University’s Southeast Asia programme, began work. Initially envisaged to last for six months, the project was finally completed in June 1983, having filmed 5,000 titles from three royal libraries in Surakarta, documented on 282 reels of microfilm (Florida 1993: 27-28). A similar project in the Palace of Yogyakarta which ran from 1985 to 1987, funded by the Ford Foundation, led to the cataloguing and microfilming of 450 manuscripts in the Widya Budaya library and 250 manuscripts concerning performing arts

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¹ 1774-1823, in office 1803-1821.
held in the Krida Mardawa library (Lindsay, Soetanto & Feinstein 1994: xi-xii). For both Surakarta and Yogyakarta projects, positive reading copies of the microfilms were made available both in Indonesia and internationally, while negative copies were deposited in the National Archives of Indonesia.

Carey’s project began with an attempt to identify all the Javanese manuscripts from Yogyakarta presently held in public collections in the UK, and for this task he enlisted the help of Ricklefs, who had personally inspected nearly all these manuscripts. In 1988, Ricklefs annotated a photocopy of the relevant pages of Javanese manuscripts in the British Library (including the India Office library, which in 1984 had become part of the British Library) from the recently-published catalogue (Ricklefs & Voorhoeve 1977), identifying not only manuscripts taken from the Kraton, but also all other Javanese manuscripts believed to originate from Yogyakarta.¹ This listing of 74 manuscripts in the British Library included 60 manuscripts ‘certainly or most likely taken by the British from the Palace of Yogy, 1812’, comprising 21 from the Crawfurd collection (with Add shelfmarks), and 39 from the Mackenzie collection in the India Office (now with MSS Jav shelfmarks).

Ricklefs listed seven further manuscripts ‘certainly or most likely from Yogya’, and seven more ‘possibly from Yogya’. The former category included two manuscripts presented by Paku Alam I to Crawfurd (Add 12881 and Add 12337) as well as Panular’s memoir itself (Add 12330), completed sometime after 13 May 1816 (the last date mentioned in the text), and other manuscripts from Yogyakarta which post-dated the British attack of 1812. To this list were added four historical chronicles from the John Rylands University Library, Manchester, all dated 1847 and commissioned by Sultan Hamengku Buwono V (r. 1822-1826, 1828-1855), and four manuscripts from the Royal Asiatic Society, London, two of which can be identified as Kraton manuscripts taken in 1812.

Two more British Library manuscripts from the Crawfurd collection (Add 12302 and Add 12310), most likely taken from the Kraton library, were subsequently added to the list, but one (IO Islamic 2446) originally regarded as ‘possibly from Yogya’ was dropped. The resulting list of 83 Javanese manuscripts in British collections from Yogyakarta to be microfilmed² thus included 64 manuscripts identified as being certainly or most likely taken by the British from the Kraton library in 1812, and 19 other manuscripts certainly, probably or possibly from Yogyakarta.

¹ A pdf of this photocopied listing is accessible via hyperlink from Gallop 2019b; see also Appendix I.
² A pdf of this list is also accessible via hyperlink from Gallop 2019b; see also Appendix II.
Serat Panji Angronagung Pakulaman, 1813, presented by Prince Paku Alam I to John Crawfurd. British Library, Add 12281, ff. 1v-2r

As Carey began exploring sources for funding for the microfilm project, he was fortunate that the newly appointed President of Trinity College, Oxford, was Sir John Burgh,¹ who had just retired as Director-General of the British Council. With the enthusiastic support of the Libraries and Information officer of the British Council in Jakarta, Stephan Roman, British Council funding was secured to microfilm all 83 identified manuscripts from Yogyakarta, and the work was carried out at the British Library and other involved institutions. On 2 August 1989, at a ceremony in the Kraton of Yogyakarta, a complete set of microfilms of the 83 manuscripts, together with a microfilm reader, were presented to Sultan Hamengku Buwono X (r. 1988-present) by William White, British Ambassador to Indonesia (in office, 1988-1990). With the further support of the British Council, in the following year a complete set of microfilms of all the Indonesian manuscripts in the British Library was presented to the National Library of Indonesia in Jakarta, ensuring that the Yogyakarta manuscripts would also be accessible in wider Indonesian academic circles.

Despite the worldwide acknowledgement of microfilm as the ‘industry standard’ archival medium for nearly a century, both the microfilm itself and the expensive reading equipment needed to be kept in cool and dry conditions for preservation and optimum performance – conditions which proved difficult to meet in tropical climes. Moreover, microfilm is undoubtedly awkward and cumbersome to use for those unaccustomed to

the format. For all these reasons, while the microfilms of Javanese manuscripts stored in national and international institutions were certainly accessed by committed academic users, those held in the Kraton were rarely consulted and, in time, both the microfilms themselves, and the equipment provided to magnify and read them, fell into disrepair. In 2002, the philologists Prof. Siti Chamamah Soeratno, then Dean of the Muhammadiyah University of Malang, and Dr Imran Teuku Abdullah of Gadjah Mada University, Yogyakarta, visited the British Library with a mandate from the Sultan to enquire about the Kraton manuscripts. They were surprised to hear about the presentation of the microfilms in 1989, reflecting that awareness of the presence of this resource in the Palace of Yogyakarta itself had by then faded from the common memory.

**The 21st century: the digital era**

It was around the first decade of the new century that digitisation began to make its impact felt in libraries around the world, with the potential to make full-colour images accessible via the internet. In 2012, the Southeast Asia section of the British Library was fortunate to be able to make use of the Ginsburg Legacy to begin to digitise a few select Southeast Asian manuscripts, including the two finest illustrated Javanese manuscripts, *Serat Sélarasa*, dated 1804, from Surabaya (MSS Jav 28) and *Serat Damar Wulan*, late 18th century, from around Cirebon (MSS Jav 89). This first cohort was followed in 2014 by two further Javanese manuscripts, an Islamic legal text *Masa’il al-talim* (Sloane 2645) and one of the Yogyakarta Kraton manuscripts, the story of a wandering nobleman, *Jaya Lengkara Wulang* (MSS Jav 24). All these manuscripts were made fully and freely accessible in high resolution through the British Library’s Digitised Manuscripts web portal.

In 2014 a delegation from the Libraries and Archives Board of the Special District of Yogyakarta (Badan Perpustakaan dan Arsip Daerah Istimewa Yogyakarta, henceforth BPAD) led by the Head, Bapak Budi Wibowo, with Ibu Theresia Tri Sundari, Ibu Endah Pratiwi and Bapak Suhardo, accompanied by Dr Sri Margana of Gadjah Mada University, visited the British Library. The purpose of the visit was to view the Kraton manuscripts, and in particular the four volumes of the ‘Archive of Yogyakarta’ published by Peter Carey. The delegation was presented with digital copies of the four Javanese manuscripts in the British Library which had so far been digitised – notably including the one Kraton manuscript, *Serat Jaya Lengkara Wulang* – and the Library undertook to prioritise the ‘Archive of Yogyakarta’ volumes in the ongoing selective digitisation programme funded by the Ginsburg Legacy. This was duly completed in 2016, and that year I visited Yogyakarta at the invitation of the BPAD to present a set of digital copies of the four volumes of the ‘Archive of Yogyakarta’ (Add 12303, Add 12341, Add 12342 and Add 14397), which were also published on the British Library’s Digitised Manuscripts website (Gallop 2016).

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1 A bequest from the Estate of Henry D. Ginsburg (1940–2007), who was curator for Thai, Lao and Cambodian collections at the British Library from 1967 until 2002.
The visit of the BPAD delegation to London in 2014, and the cordial and professional relationship thus established, served as an important incentive for the British Library to prioritise the digitisation of the Javanese manuscripts from the Kraton of Yogyakarta. It was clear that digitisation would enable widespread access to the manuscripts in a way which microfilm never could.

Fortuitously, in 2014 Moazzam Malik was appointed British Ambassador to Indonesia (in office, 2014-2019). Soon after taking up his posting in Jakarta, Malik came to visit me at the British Library, and asked about projects relating to the Indonesian collections, and how he could help.¹ I explained that our current priority was to digitise the Yogyakarta Kraton collection in order to make these important Javanese manuscripts as accessible as possible in Indonesia. Although Pak Budi Wibowo had proposed seeking Yogyakarta funding for this project, in view of the traumatic circumstances of acquisition of the Kraton collection, I felt it would add insult to injury for Yogyakarta to have to pay for the digitisation, and therefore the British Library needed to raise substantial external funding. Some months later Malik was in touch with the exciting news that an Indonesian businessman and bibliophile of Indian descent, S.P. Lohia, Chairman of the Indorama

¹ Since I started work at the British Library in 1986 as curator for the Indonesian and Malay collections, this was the first time a British ambassador to Indonesia had ever proactively made contact to offer assistance.
Corporation, was interested in the project. As an avid collector of lithographed views and manuscripts, Mr Lohia was himself no stranger to the British Library, and had generously contributed to the digitisation of the King George III Topographical Collection. In order to introduce the new field of royal Javanese manuscripts, Mr Lohia was invited to visit the British Library in September 2017, in the company of Moazzam Malik, whereupon he most generously pledged his support for the £100,000 to fund the full digitisation of the 75 manuscripts from Yogyakarta. Back in Indonesia, on 7 November 2017 Moazzam Malik, S.P. Lohia and Peter Carey travelled to Yogyakarta to present the project to the Sultan for his gracious approval. Thus it was that the following year, on 20 March 2018 Sri Sultan Hamengku Buwono X, Governor of the Special Region of Yogyakarta, accompanied by Indonesian Ambassador Rizal Sukma (in office, 2016-2020), visited the British Library to launch the Javanese Manuscripts from Yogyakarta Digitisation Project.


1 See the S.P. Lohia Rare Books website: https://www.splrarebooks.com/.

Over the next 12 months a team at the British Library worked hard to complete this large digitisation project. Conservator Jessica Pollard checked each manuscript, cleaning the pages and ensuring the volumes could be opened for photography without causing any damage. Creased pages were flattened, tears repaired and bindings secured, to enable the manuscripts to be digitised safely.

From the Conservation Centre the manuscripts went on to Carl Norman in the Imaging Studios for photography. Some manuscripts were particularly awkward to photograph, notably a copy of the Ménak Amir Hamza, the Javanese tale about the uncle of the Prophet Muhammad (Add 12309). Written in Arabic (pégon) script in black ink on Javanese paper (dluwang), the book contains 1,520 folios, and is probably the largest Javanese manuscript in the world in terms of the number of folios in a single volume. Other complex manuscripts included those with editorial corrections or amendments written on separate pieces of paper sewn onto the page at the intended point of insertion. In order to capture all the text, the page had to be photographed several times, with the sewn-on inserts folded in different directions to reveal the lines underneath.

The images were then passed on to the Digital Project Assistant Kate Thomas for quality assurance. Kate checked every single one of the 30,000 digital images, looking at consistency of colour and ensuring that the sequence of images displayed in the correct order. If a page had been missed out, or a stray hair had fallen across the page during photography, the manuscript would need to be retrieved and the relevant page re-photographed.
As each digitised manuscript was completed, it was immediately made accessible online through the British Library's Digitised Manuscripts website and promoted through social media channels including Facebook and Twitter. Blog articles about these manuscripts were commissioned for British Library’s Asian and African studies blog from leading Javanese experts including Ann Kumar, Dick van der Meij and Merle Ricklefs (1943-2019) himself, on whose cataloguing work the project was founded (Ricklefs 2018). Finally, by March 2019, all 75 manuscripts had been fully digitised, and complete sets of the digital images were prepared for presentation to Indonesia.

The celebrations in Yogyakarta, March 2019

On 7 March 2019, at an impressive ceremony in the beautiful setting of the Karaton Ngayogyakarta Hadiiningrat, Ambassador Moazzam Malik presented complete sets of digital images of the 75 Javanese manuscripts from Yogyakarta in the British Library to Sri Sultan Hamengku Buwono X, and also to the head of the National Library of Indonesia Bapak Muhammad Syarif Bando, and the new head of the Libraries and Archives Service of Yogyakarta, Ibu Monika Nur Lastiyan (Gallop 2019a).

The presentation formed part of the week-long celebrations to mark the 30th anniversary of the accession to the throne (jumenengan-Dalem) of the Sultan, which also included a
two-day *International Symposium on Javanese Studies and Manuscripts of Keraton Yogyakarta* from 5-6 March 2019, organised by Gusti Kanjeng Ratu Hayu, the fourth daughter of the Sultan. In her opening speech to the Symposium, Princess Hayu noted that even after the calamity of June 1812 – remembered in Yogyakarta as *Geger Sepehi*, the ‘Sepoy Calamity’, referring to the Indian troops from Bengal and Madras (Chennai) under British command involved in the assault on the Palace – the Kraton had never ceased to be a centre for the production and reproduction of knowledge; however, with the loss of the royal library there had been a definite break in the chain of transmission of knowledge (*ada mata rantai yang terputus*). Responding to Princess Hayu's call for the recovery of the ‘missing links’ of traditional learning from the manuscripts, three of the 16 papers presented at the Symposium were based on the newly-digitised Javanese manuscripts, which had become accessible online in the preceding months via the British Library website. Ghis Nggar Dwiatmojo of Yogyakarta State University (Universitas Negeri Yogyakarta) delved into a royal Yogyakarta primbon (divination) manuscript (Add 12311) on *palintangan* (astrology), *palindhon* (earthquakes) and *pakedutan* (portentous tingling of the nerve-ends), looking specifically at predictions linked to earthquakes and eclipses. Rudy Wiratama of Gadjah Mada University found evidence in two manuscripts from the Mackenzie collection, MSS Jav 44 and MSS Jav 62, for the popularity of *wayang gedhog* – shadow-puppet plays based on the cycle of tales about Prince Panji – at the court of Yogyakarta before 1812. Stefanus K. Setiawan, also from Gadjah Mada University, had completely transliterated the beautiful copy of *Jaya Lengkara Wulang* (MSS Jav 24) for his undergraduate dissertation, and was continuing his study of this manuscript for his master’s degree.
The digitised manuscripts were not only the focus of academic research, but were also utilised to cast new light upon performance practice. The Symposium was opened with the *Beksan Jebeng*, a dance involving a shield-bow, while the ceremony at the Kraton on 7 March was heralded by an impressive performance of the *Beksan Lawung Ageng*, a martial dance accompanied by the venerable 18th-century gamelan Kiai Kanjeng Guntursari. As explained by Princess Hayu’s husband Prince Notonegoro to Ambassador Malik, both dances – creations of the first sultan of Yogyakarta, Hamengku Buwono I – were being staged in their original form for the first time in two centuries, on the basis of information only now re-accessible through the recently digitised manuscripts.

The evening also celebrated the opening of an exhibition at the Kraton of manuscripts from Yogyakarta collections. Curator Fajar Wijanarko of the Sonobudoyo Museum noted that the earliest dated manuscript copied after 1812 now found in the Kraton library was the beautifully illuminated first volume of the *Babad Ngayogyakarta*, written in 1817. It was only during the reign of the fifth sultan (Hamengku Buwono V, r. 1822-1855) that a concerted effort was made to seek out copies of the manuscripts still held in the private libraries of Yogyakarta court officials and aristocrats living outside the Kraton walls which had escaped the British attack. Thus during the course of the 19th and early 20th centuries, the palace scriptorium was kept busy with the creation of new literary works as well as the re-copying of older texts, resulting in the 700 manuscripts now held in the Widyo Budoyo and Krido Mardowo royal libraries which were catalogued and microfilmed in the 1980s project (Lindsay, Soetanto & Feinstein 1994).

While the Yogyakarta manuscripts are all fully accessible on the British Library website, it is also planned that they will be included on the newly-launched Kraton website, Kapustakan, alongside other palace treasures including wayang shadow puppets. Princess Bendoro, the Sultan’s fifth and youngest daughter, also informed me that the Sultan had decided that rather than simply printing out paper copies from the digital files, all manuscripts will be recopied by hand in the Kraton, in a continuation of the centuries-old tradition of inscribing knowledge in the courts of Java. Meanwhile, in conjunction with the celebration of Indonesia as ‘Market Focus Country’ at the London Book Fair from 13-15 March 2019, a small display of five of the digitised manuscripts, *Beauty and History: Javanese manuscripts from Yogyakarta*, opened in the Treasures Gallery of the British Library.

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1 *Buana Minggu* 30 March 1980, hal. IV.

2 At present, one manuscript (MSS Jav 24, *Jaya Lengkara Wulang*) has been made available: [https://kapustakan.kratonjogja.id/?mivast=50006&mizig=252&miadt=50006&milang=en&miview=ldt](https://kapustakan.kratonjogja.id/?mivast=50006&mizig=252&miadt=50006&milang=en&miview=ldt); accessed 3.1.2021.
The royal library of Yogyakarta reconsidered

After the British sack of the court of Yogyakarta in June 1812, only three manuscripts were left in the royal library: a beautiful copy of the Qur'an copied in Surakarta 1797,\(^1\) a manuscript of *Serat Suryaraja* written in 1774,\(^2\) and a copy of *Arjunwiwaha* dated 1778 (Carey 1980: 13 n. 11). From Panular's account we hear that Crawfurd gave a copy of *Serat Ambiya*, written in *pegon* script, to Pangeran Mangkudiningrat (c. 1778-1824), one of the sultan's sons (Carey 1992: 94), and in another detailed episode, Panular recounts how Raffles returned to Prince Paku Alam I (r. 1812-1829) what by all accounts may be the most sumptuous Javanese manuscript known. This was Paku Alam’s own copy of *Babad Panjenengan*, beautifully illuminated and with a gilt leather binding studded with diamonds and rubies. The manuscript had been seized by the Sultan, Hamengku Buwono II, when Paku Alam was exiled in December 1810 to Batavia and thence Cirebon, and Paku Alam was therefore delighted to be reunited with it after the fall of the Kraton (Carey 1992: 96). Half a century later the manuscript was shown by Paku Alam III (r. 1858-1864) to the Singapore-based lawyer of Anglo-Portuguese descent, William Barrington d’Almeida (1841-1897), who commented on its exceptional beauty:

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\(^{2}\) As a sacred *pusaka* manuscript, this manuscript is not held in the Widya Budaya library, and was not included in the microfilming project (Lindsay, Soetanto & Feinstein 1994: 113, W.81).
'The Prince shewed us a large book, about two feet long, and very thick, which was brought in by two men, and placed with ceremonious reverence on a table. This book contained a genealogical table written by the Prince's father, and several poems composed by his grandfather, relatives, and friends, which he seemed very proud of. The volume was bound in leather, and inlaid with precious stones and gold, two small yellow satin cushions being placed under the back when opened, in order that it might not be strained. Every page was illuminated with gold and colours, in a manner far superior to anything I had ever expected from the hands of the Javanese. The book, which is seventy-five years old, is called Menak [Ménak] (D’Almeida 1864: 2.161-162).'

The manuscript, which is still regarded as a pusaka heirloom of the Pakualaman court, has never been published and is difficult to access. By all accounts it is exceptional – as Panular wrote, ‘In Java it has no parallel’ (Carey 1992: 96) – for no other Javanese manuscript has ever been heard of with a jewelled binding.

In addition to these five known manuscripts which remained in Yogyakarta, and the 64 Kraton volumes identified by Ricklefs now in British collections, an unknown number of manuscripts may of course have been destroyed in the carnage of the attack. It is also possible that some manuscripts may have been picked up and taken by other soldiers. Moreover, the figure of ‘64’ probably bears little relation to the actual number of manuscripts sorted through by Crawfurd and Krijsman in the Residency in the days immediately following the fall of the Kraton on 20 June 1812. One report by John Crawfurd gives the number of manuscripts still remaining in the British Residency in Yogyakarta from the plunder of the Kraton at 57 on 20 September 1814 when he handed over his post to his successor, Captain Robert Clement Garnham, while the four volumes of the ‘Archive of Yogyakarta’ contain over four hundred documents, bound up by Crawfurd in no particular order, and appear to have come from a variety of sources including the palace secretariat, the Gedhong Pacarikan (Carey 1980: 1-2). Quite a few manuscripts in the Mackenzie collection identified as originating from the Kraton contain several separate items bound together in Calcutta into a single volume; for example, MSS Jav 42 consists of eight primbon, while MSS Jav 20 contains seven separate wayang texts. Thus a closer examination of all the composite volumes would be necessary to get a more accurate idea of the number of discrete original manuscripts originating from the Kraton library.

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1 Carey 1992: 421-422 n. 115; also Carey 2016: xiv.
2 As noted by Carey (1980: 13 n. 4), two of the Mackenzie manuscripts have pencilled notes indicating they were handed in at the Residency after the fall of the Kraton by other army officers.
3 Carey 1980:1, 13 fn.7; this number of 57 would obviously not include the manuscripts already taken to Calcutta by Mackenzie, who had left Java in 1813.
4 In 1813, Mackenzie described the collection he had formed in Java (from Yogyakarta and elsewhere) as comprising 171 ‘sections rather than volumes’ of manuscripts in Javanese; by the time of his death in Calcutta in 1821 these had been organised and where necessary bound together to yield a total of 100 volumes (Weatherbee 2018: 80).
All 64 volumes of Javanese Kraton manuscripts now in British collections are paper manuscripts written in Javanese in both Javanese characters (hanacaraka) and in modified Arabic script (pegon), on European and locally-made Javanese paper (dluwang). Strangely, there do not appear to be any manuscripts on palmleaf (lontar) seized from the Kraton. Both Crawfurd and Mackenzie were certainly interested in Javanese lontar manuscripts, and lontar manuscripts from other sources are found in their collections. Does this mean that there were no palm leaf manuscripts in the Kraton library are the time of the British attack, or were only paper manuscripts confiscated?

Ricklefs' identification of the volumes from the Kraton library drew on his knowledge of the contents and his reading of the paratexts in the manuscripts documenting scribes, owners and dates. As part of the British Library digitisation project, all the manuscripts were physically checked, and on the basis of new codicological information, some of the manuscripts can be reassessed. As is well known, while Sultan Hamengku Buwono II was the loser of the events of June 1812, the undoubted winner was Paku Alam I, who was granted his own principality on 22 June 1812. Paku Alam’s relations with Raffles and Crawfurd were exceptionally warm, cemented by shared interests in Javanese history and culture. The Pakualaman court has ever since been renowned as a centre for the arts of the book, and the two manuscripts Paku Alam presented to Crawfurd have beautifully illuminated frontispieces. A close examination of some similar illuminated frontispieces in the Crawfurd collection raises the intriguing possibility that some of the manuscripts identified by Ricklefs as having been seized from the Kraton may in fact exist today as hybrid, re-worked manuscripts.

Add 12288, *Babad Sultanan utawi Mangkunegaran* was identified as a Kraton manuscript by Ricklefs in view of the note on the frontispiece, *punika seratanipun Kangjeng Sultan Sepuh*, ‘this was written by His Majesty the old Sultan’, i.e. Hamengku Buwono II. The main text is written on English paper dated 1808 and 1809, but the illuminated frontispiece, containing text in a different hand, is on paper watermarked 1814, thus long post-dating the attack on the Kraton. This and some other of Crawfurd’s illuminated manuscripts all have standard black leather bindings with *dluwang* endpapers, and were evidently bound in Java. Could it be that Paku Alam was involved in arranging for some of Crawfurd’s manuscripts, taken from the Kraton library, to be ‘enhanced’ with added illuminated frontispieces prepared in the Pakualaman? More research is needed on this and similar manuscripts to ascertain the exact bibliographic status of these items.

While further codicological investigation might lead to the removal of certain items from Ricklefs’ list of 62 Kraton manuscripts in the British Library, it could also possibly add others. One ‘late addition’ to the list of Yogya manuscripts, as noted above, was Add 12310, with many illustrated chapter and canto headings. It was described in Ricklefs & Voorhoeve (1977: 48) as a copy of *Gonda Kusuma*, but was later identified in 1990 by

1 Pangéran Notokusumo (Paku Alam I, 1764-1829; r.1812-29).
2 Saktimulya 2016; see also Carey 2016.
3 Sic, perhaps a mistake for *Mangkubumen* (Ricklefs & Voorhoeve 1977: 46).
Ben Arps in the exhibition book *Golden Letters* as a copy of *Serat Jaya Lengkara Wulang* (Gallop & Arps 1991: 96). A manuscript in the Mackenzie collection, MSS Jav 14, a finely illuminated *Séwaka* manuscript dated 1770, was not included on Ricklefs’ list as a Yogya manuscript. However, this manuscript appears to be in perhaps the same hand and has very similar decorative hatched borders in red and blue as Add 12310, and might therefore also prove to be a royal Yogya manuscript.

![Séwaka, dated 1770, with illuminated frames and hatched borders in red and blue. British Library, MSS Jav 14, ff. 9v-10r.](image)

The other ‘late addition’ to Ricklefs’ list of Yogya manuscripts was Add 12302, a copy of *Serat Rejunawijaya*, copied in 1802. According to Ricklefs & Voorhoeve (1977: 47), this manuscript was copied by the scribe *Tiyangsepuh* (literally ‘old/venerable person’) Ngabehi Sastraprawira. The same scribe, *Tiyangsepuh*, also copied three other manuscripts in the Crawfurd collection – Add 12297, Add 12317 and Add 12332 – which were not included on Ricklefs’ listing. However, it stands to reason that if Add 12302 was a Yogya manuscript, so too would be the three others by the same scribe.
Another important area for exploration is whether any Kraton manuscripts have ended up in other collections beyond the UK, for example in the Netherlands or Germany. It is clear from copies of correspondence that long before Crawfurd first offered his collection of Javanese, Bugis and Malay manuscripts to the British Museum in 1840, he had presented certain Indonesian manuscripts to other European scholars, including August Schlegel (1767-1845) and Baron Wilhelm von Humboldt (1767-1835), who was at the time engaged in a study of Kawi. At least two Yogya Kraton manuscripts are currently held in the Staatsbibliothek zu Berlin as Ms. or. fol. 405 (a Beksa Jebeng text) and Ms. or. fol. 406 (Beksa Jemparing and Beksa Jebeng texts), which are both closely linked with Add

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1 On 24 October 1832 Humboldt wrote to Schlegel thanking him for his offer to share two Javanese and a Bugis manuscript that Schlegel had received from Crawfurd. Wilhelm von Humboldt: Online-Edition der Sprachwissenschaftlichen Korrespondenz. Berlin. Version vom 31.08.2020: https://wvh-briefe.bbaw.de/1109

2 For example, Humboldt wrote to Crawfurd (undated, between August 1831 and April 1832) thanking him for the gift of two Kawi and one Bugis manuscript. Wilhelm von Humboldt: Online-Edition der Sprachwissenschaftlichen Korrespondenz. Berlin. Version vom 31.08.2020: https://wvh-briefe.bbaw.de/338
12325 from Crawfurd’s collection in the British Library (Pigeaud 1975: 228-230). There are other Javanese manuscripts in Berlin which appear to have notes in Crawfurd’s hand, including Ms. or. quart. 350 and Ms. or. fol. 401 (Pigeaud 1975: 194, 227), and at least one other written in ‘quadratic Kraton script, probably Yogjakarta style’ (Ms. or. quart. 359, Pigeaud 1975: 212-213).¹ Manuscripts from both Schlegel and Humbolt are certainly known to be held in the Staatsbibliothek zu Berlin, but the exact identification of the provenance of the Javanese manuscripts noted above awaits further investigation.

According to oral tradition recounted to Merle Ricklefs in Yogyakarta, after the sack of the Kraton library, Raffles kept the most valuable and beautiful volumes for himself, with the remainder divided between Crawfurd and Mackenzie (Carey 1980: 1). That oral tradition is not borne out by the facts, for the Raffles collection at the Royal Asiatic Society, which holds 44 Javanese manuscripts, only contains two manuscripts originating from the Kraton library – Raffles Java 4, Serat Rama Kawi, and Raffles Java 7, Babad Mataram – both of which, however, do have fine illuminated frontispieces. The Crawfurd collection of 23 Kraton manuscripts appears to have been highly selective, with a strong focus on substantial literary, historical and legal tomes, in addition to the important cache of archival documents, and with only one composite volume of various texts including a primbon. It is the Mackenzie collection which is both the largest by far, with 39 volumes, many containing multiple items, and also the most varied, ranging from literary and historical compositions to wayang texts, primbon and Islamic works, some of which are very small and fragmentary. We are left with the impression that Mackenzie simply ‘hoovered up’ everything that remained, including works which Crawfurd and Raffles had barely deigned to notice, but which crucially comprised handbooks and reference guides for everyday life and devotions. Indeed, it was this wholesale clear-out of the library which really severed ‘the links in the chain of the transmission of knowledge’ in the Kraton of Yogya.

At the Symposium in Yogyakarta in March 2019 I met Roger Vetter, an expert on the Yogyakarta court gamelans. He told me how excited he was about hearing the great gamelan Kyai Kanjeng Guntursari which accompanied the performance of the Beksan Lawung Ageng on the evening of 7 March 2019.² This gamelan is the oldest in the palace, dating back to the 18th century, with a deep, sonorous sound. When I expressed surprise that this gamelan had survived the British sack of the Kraton, Vetter confirmed that no court gamelans had been taken in the British attack.³

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¹ A Malay manuscript from Crawfurd’s collection, Hikayat Dewa Mandu, is also held in the Staatsbibliothek zu Berlin as Ms. or. fol. 404.
² For Vetter’s description of this gamelan and a recording of the performance on 7 March 2019, see https://vetter.sites.grinnell.edu/gamelan/kraton-yogyakarta-gamelans/k-k-guntursari/; accessed 3.1.2021.
³ The two sets of gamelan instruments brought to England by Raffles and now held in the British Museum and at Claydon House in Buckinghamshire derive from Madura (Pamekasan) and Gresik respectively, and were procured for Raffles by the then Resident of Gresik, Carel van Naerssen (in office, 1799-1808, 1813-1816, died Gresik 1821) from older gamelan sets (Carey 1992:421 n.111).
The conversation with Roger Vetter left me contemplating some profound ironies. Despite the plunder of the court of Yogyakarta in 1812, the great gongs and brass instruments of the gamelans were left intact and were not even taken for smelting. But the total contents of the palace library, including the smallest booklets without any obvious material or aesthetic value – no exquisite calligraphy or illumination, or fine leather bindings – had been scooped up and carried off wholesale, victims of the Enlightenment esteem for all manifestations of the written word, thereby leaving the shelves of the royal library and archives completely bare. Palaces had been sacked before in Java, and grand pusaka heirloom manuscripts had not infrequently changed hands (as, indeed, demonstrated by Hamengku Buwono II’s seizure of Paku Alam’s prized copy of the Babad Panjenengan). But I wondered if this was the first time in the history of Java that a conqueror had eschewed great metal gongs in favour of small pieces of paper.
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Saktimulya, Sri Ratna


Weatherbee, Donald E.

Appendix I: Digitised Javanese manuscripts from Yogyakarta

Listed below are the 75 Javanese manuscripts from Yogyakarta in the British Library which were digitised in 2019 through the generous support of Mr S. P. Lohia. Full descriptions of each manuscript can be found in Ricklefs & Voorhoeve (1977) and the revised edition, Ricklefs, Voorhoeve & Gallop (2014). The manuscripts were identified by Merle Ricklefs in 1988 for the microfilm project, each assigned to one of the three categories described below:

√√ tentu atau barangkali diambil orang Inggeris dari Kraton Yogya, 1812, ‘certainly or probably taken by the British from the Palace of Yogya, 1812’
√ tentu atau barangkali dari Yogya, ‘certainly or probably from Yogya’
? mungkin dari Yogya, ‘possibly from Yogya’
* Not marked on Ricklefs’ photocopy, but included in final list for microfilming
~ Not marked on Ricklefs’ photocopy or microfilmed, but digitised in 2019 to complement the collection of digitised wayang texts

Ricklefs’ notes of 1988 identifying three categories of manuscripts from Yogyakarta, made on a photocopy of pages from the 1977 catalogue.

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<thead>
<tr>
<th>No.</th>
<th>Manuscript Description</th>
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<tr>
<td>✅</td>
<td>Add. 12281 Serat Panji Angronagung Pakualaman, 1813</td>
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<tr>
<td>✅</td>
<td>Add. 12288 Babad Sultan utawi Mangkunegaran</td>
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<td>✅</td>
<td>Add. 12289 Serat Sakondar</td>
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<td>✅</td>
<td>Add. 12294 Serat Gonda Kusuma</td>
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<tr>
<td>✅</td>
<td>Add. 12302 Serat Rejunawijaya, 1802</td>
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<tr>
<td>✅</td>
<td>Add. 12303 Archive of Yogyakarta vol.1</td>
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<tr>
<td>✅</td>
<td>Add. 12304 Babad, Serat Banten, 1786</td>
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<td>✅</td>
<td>Add. 12305 Serat Nawawi</td>
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<td>Add.</td>
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<td>12307</td>
<td>Carita dadine Bumi Selangit</td>
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<td>12308</td>
<td>Babad Kanjeng Panembahan Purubaya, 1813 [i.e. should be √]</td>
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<td>12309</td>
<td>Menak Amir Hamza</td>
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<td>12310</td>
<td>Serat Jaya Lengkara Wulang</td>
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<td>12311</td>
<td>Primbon Palintangan Palindon Pakedutan</td>
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<td>12313</td>
<td>Serat Sejarah Demak</td>
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<td>12314</td>
<td>Fikh</td>
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<tr>
<td>12315</td>
<td>Primbon, assorted texts</td>
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<td>12316</td>
<td>Legendary Javanese history</td>
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<td>12319</td>
<td>Panji story</td>
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<td>Babad Kraton</td>
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<td>Javanese historical excerpts, dated after 1814</td>
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<td>12329</td>
<td>Surya Ngalam, legal text</td>
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<td>12330</td>
<td>Babad Bedhah ing Ngayogyakarta, by Pangeran Arya Panular, 1816</td>
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<td>12337</td>
<td>Teachings of Sultan Hamengku Buwana I</td>
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<td>12338</td>
<td>Pawukon, 1807</td>
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<td>12341</td>
<td>Archive of Yogyakarta vol.2, 1812</td>
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<td>12342</td>
<td>Archive of Yogyakarta vol.3, 1811</td>
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<td>14397</td>
<td>Archive of Yogyakarta vol.4, 1812</td>
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<tr>
<td>IO Islamic 2617</td>
<td>Arab text on stones and jewels + other texts</td>
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<td>Carita satus and Serat Bratayuda, fragments, 1811</td>
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<td>MSS Jav 10</td>
<td>Sejarah sagung ing para Ratu, 1794</td>
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<td>MSS Jav 11</td>
<td>Carita Yusup, 1803</td>
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<td>MSS Jav 26</td>
<td>Amara Supi, 1769</td>
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<td>MSS Jav 27</td>
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<td>MSS Jav 35</td>
<td>Ahmad Muhammad, 1808</td>
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**Appendix II:**

Manuscripts from Yogyakarta microfilmed in 1989, not held in the British Library, only two of which derive from the Kraton library: RAS Raffles Java 4 and Raffles Java 7.

**John Rylands University Library of Manchester**

<table>
<thead>
<tr>
<th>Javanese 20</th>
<th>Babadira Jeng Sultan [sic] Kartasura kundur sing Pramaraga, 1847</th>
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<tbody>
<tr>
<td>Javanese 21</td>
<td>Babad Mataram, 1847</td>
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<td>Javanese 22</td>
<td>Babadira Jeng Sinuhun Suwargi, 1847</td>
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<td>Javanese 23</td>
<td>Babad Giyanti, 1847</td>
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</tbody>
</table>
Royal Asiatic Society, London
Raffles Java 4  Rama Kawi
Raffles Java 6  Raja Kapa-kapa; Jugul Muda; Surya Ngalam, 1813
Raffles Java 7  Babad, 1799
Javanese 46  Buk Renggan Wadana, 1860

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Place names and descriptions of local landscapes recorded in the colophons of Shan Buddhist manuscripts

Jotika Khur-Yearn, SOAS University of London

Introduction

The Shan people have a great tradition of making manuscripts with their native hand-made papers, pens and ink. A large portion of this tradition is the commissioning of the Shan Buddhist manuscripts which grew out of ritual practices on merit-making. This centuries-old tradition has resulted in numerous collections of Shan manuscripts, which can be found everywhere all over the Shan State, in Buddhist monasteries as well as in
peoples’ houses, and some great efforts also have been made in recent years in regard of the preservation of the manuscripts in a style of modernised collection with better organisation and care systems, as shown in figure 1 above, for example. You can also find some great collections of Shan manuscripts outside the Shan State. For example, in the United Kingdom, Shan manuscripts can be found in many research libraries, including the British Library, the Cambridge University Library, the Bodleian Libraries of the Oxford University, and the SOAS Library of the University of London.

One of the significant features of the Shan Buddhist manuscripts, which is the focus of this paper, is the custom of writing long and informative colophons. The colophons, which are beautifully composed in the classical rhyming texts, contain some detailed information of the donors of the manuscripts, including place names and the landscapes of the surrounding areas. Such colophons can be found in three places within one Shan Buddhist manuscript: 1) at the beginning of the manuscript, 2) in the introduction of the manuscript, usually known as “the section of praising the sponsor” of the manuscript, and 3) in the conclusion of the manuscript.

First, the colophon at the beginning of the manuscript usually contains the names of the donor of the current copy of the manuscript and it also often contains the name of place, e.g. village, where the donor lived as well as the reason for donating the manuscript. This type of colophon rarely contains information on the date or the author of the manuscript. Nevertheless, we can see that this type of colophon contains useful resources of information for historical studies such as local history and family history.

Second, the colophon in the introduction section usually contains the information about the original version of the text including the names of the sponsors, who first requested the author to write the text. This type of colophon section is known as the ‘sponsor’ section, which is usually written after the ‘homage’ section and before the main text. Usually details of the original sponsors such as the names of their relatives and names of their villages and surrounding areas are extensively described in a decorative way of writing. This section is therefore very informative, with the exception that only a few authors who described themselves clearly, as some of them described themselves in an indirect or hidden way while some of them did not mention themselves at all.

Third, the colophon section at the end of the text is very much similar to the second colophon section above but the significance of this section is that it has more focus on providing information about the date of completion and the author of the text, also often followed by the words of sharing merits, wishing for freedom from the worlds of suffering and attainment of the highest happiness, Nirvana. Also, there is a usual short description of the date of the copying the text (if it is not the original version) right at the end of the manuscript. These are the standardised format for most of the Shan Buddhist and semi-religious Shan literature.

In addition to the three types of colophons, there are non-standardised formats of Shan manuscripts with non-standardised colophons and these include manuscripts on rituals
of charming, healing and protection. Therefore, for some Shan manuscripts, it is a great challenge to find information about the authors and dates of those manuscripts.

For this paper, I have chosen three Shan Buddhist Lik Loung texts, two of which are still preserved in the form of manuscripts, as examples for my discussion on place names and descriptions of local landscapes as recorded in the colophons of the Shan Buddhist manuscripts. The three are: the Buddhanussati from the British Library collection, the Saddhammapalamedani from the SOAS Library collection, and the Mahasatipaththan that I have translated with annotations during my PhD research at SOAS University of London.

Figure 2. Buddhanussati Manuscript, British Library, Or 12040

The Buddhanussati manuscript

The text of Buddhanussati was composed in the classical epic poetry, known as lik loung (great text) or lik langka loung (the text of great poetry). The author mentions in the conclusion of this text that the manuscript was originally composed in 1866, but the copy of this manuscript in the British Library is dated 1885 (figure 2), nearly twenty years younger than the original version. This manuscript was first acquired by the British Museum in 1953; then it was transferred to the British Library in 1973 (notes from email correspondence with Jana Igunma, British Library). The digital version of this copy of the Buddhanussati is also available online on the British Library's website, and whilst another copy of the text, which is in the temple collection of Wat Papao in Chiang Mai, Thailand, is also available in digital version on the lannamanuscripts.net, my discussion here is mainly based on the copy from the British Library.

Here is the physical description of the Buddhanussati manuscript in the British Library collection -- material: paper folding book (pap tup); dimensions: 400 mm x 170 mm (40 x 17 cm); pagination: 142 leaves (284 pages/sides), 8 lines per side, 340 mm long; binding:
embossed gold covers studded with red, green, blue and silver coloured mirror glass inlay for lavish floral decoration; shelf mark: Or 12040 (Igunma 2016 and British Library’s website, accessed 22/12/2020).

This manuscript text has a long colophon, mentioning some details of the donor, the date and the author of the text, at the beginning and at the end of the manuscript. Of the first eleven pages at the beginning of the manuscript, the first page contains the name of the copy donor, then the main text begins with the words of paying homage to the triple-gems, namely the Buddha, his teachings (Dhamma), and his community of monks (Sangha), then followed by the words of praising the original donor of the manuscript. Below are my translations of some extracts from the colophon of the manuscript.

The donors of this text are Mr Jeya and his wife. Their village is located on a hill, near a low land rice field; also, there are thick bamboo groves around the village; it is a nice place, with a good size of human population and cattle.

To the east (of the village), there is a large valley of low land or wet rice fields and green grass-fields at the foot of the village; there are two rivers running through the rice fields and flowing eastwards.

To the north, there is a valley of wet rice fields and the river of Zarai flows down against the water-wheel and flows eastwards.

To the south, there are lines of hills and slopes, stretching as far as the Silver Mountain (Loi Nguen / Ngwe-Taung); the nearby areas are the wet rice fields and thick bamboo groves, a village well known for having good bamboo trees which are as tall as 15 fathoms (about 25 metres).

To the west, there are hills filled with bamboo groves and farms; also there is a road leading to the Kyauk Ku Pagoda, with nice views and landscapes. This place, called Kung Kaw village, is the place where men and women are living happily. [end of translation]

So, by looking at the extracts of the colophon of this manuscript, we can see that Kung Kaw village and its surrounding areas of all four directions were elegantly described. There are two notable landmarks: 1) Loi Nguen or Ngwe Taung in the south of the village; and 2) Kyauk Ku Pagoda in the west of the village.

However, there is a little problem of identifying the location of Kung Kaw village, as an online search revealed that there are a few villages with the name ‘Kung Kaw’ and the problem is that a clearer landmark, like a town near by the village, is not mentioned in the colophon of this manuscript. And, when looking at the maps of the regions today, there are two places with the name ‘Loi Nguen’ - 1) one of them near Mongyai of the Shan State and 2) another one near Loikaw of the Kayah State; and, the location of the Kyauk Ku Pagoda, which is also mentioned in the colophon of this manuscript, is not very clear.
Therefore, further research is needed to confirm the exact location of the place where this manuscript was produced.

Moreover, there are eight more pages of colophon text at the end of the manuscript, containing the name of the author and the date of the text before finishing it with the words of sharing merit and wishing for the attainment of Nirvana; and right at the end of the manuscript is the information on the date of this manuscript copy at the British Library.

In brief, we can see from the colophon of the Buddhanussati text that the location of Kung Kaw village and its surrounding landscapes were beautifully described. Whilst we learned that there are a few villages with the name Kung Kaw in different areas of the Shan State and Kayah State, with such detailed description it is highly possible, with further fieldwork research, we can identify the location of Kung Kaw village where the original version of the Buddhanussati manuscript was produced.

Figure 3. Saddhammapalamedani, SOAS Library, MS 15694

The Saddhammapalamedani Manuscript

The second manuscript I have chosen for my discussion in this paper is the Saddhammapalamedani, a copy of which is in the Special Collections of SOAS Library, University of London [MS 15694; figure 3]. The original version of this manuscript was written by Jaray Sobhinna of Mong Nawng, later known as Sao Amat Loung (Chief Minister) of Mong Nawng, in 1876 but the copy of this manuscript in the SOAS Library is undated, although it is possible that, by judging the paper and style of the script, this manuscript was produced about the same time of the original version.
SOAS bought this manuscript in 1923 from Marks & Co, a well-known antiquarian bookseller located at Cambridge Circus - 84, Charing Cross Road, London, which operated between the 1920's and 1970. It was valued for £5.00 at that time which is worth about £300 today (notes from my email correspondences with the Special Collections Team of SOAS Library). However, it is certain that the value of the manuscript rises with age and rarity, and therefore the value of this manuscript would be much higher assuming that it is still in the market.

Here is the physical description of the manuscript - size dimensions: 16” x 7”; pagination: 148 folios including covers; for the main text pages, each folio has two sides and each side has 10 lines; shelf mark: MS 15694 (SOAS manuscript number); colophon: Commissioned/sponsored by Jaray Pingnyā, Wan Mai village, Mong Yang (Kayah State), during the reign of Sawlapaw (Saw La Baw).

A significance of the colophon of this manuscript is that there are three place names that can be easily spotted on the maps. Nine pages at the beginning of the manuscript contain the information on the copy donor, homage to the triple-gems and the original donor with detailed descriptions of his residential village and the surrounding areas. Below are my translations of some extracts from the colophon of this manuscript.

The donor of this text is Mr Jaray Pingnya and his wife. Their home village is located in the east of the Capital City of Sao Long (Saw-Lon) of the country of the great king Sawlapaw (Mang-gyi Sawlapaw).

This village is called “Ywarthit” in Burmese and “Wan Mau” (also pronounce “Wan Mai”) in Tai (Shan), a place with great prosperity and the number of houses and people increasing and being a place on a trade route to the port town of Mawlamyine (Moulmein) where the foreign goods arrive. [end of translation]

So, in the colophon of this manuscript, we can see three outstanding place names: 1) Sao Long (also spelled Saw-Lon), the capital city of Kantrarawadi (also spelled as Gandarawadi; an old Karreni State, now eastern part of the Kayah State), 2) Ywarthit, the village of the donor of this manuscript, and 3) Mawlamyne (Moulmein), a well-known port city in the Mon State of Lower Burma/Myanmar.

Also, interestingly, Prince ‘Sawlapaw’, the ruler of the Kantarawadi was recorded here as a ‘great king’ (mang-gyi). When reading the British colonial records, we learn that, after Upper Burma and the Shan States became a part of the British colonial empire from 1885, there was some heavy fighting still going on in the Sawlapaw’s State of Kantarawadi before it was finally captured by the British in early 1889. However, Sawlapaw himself went to hide in the jungles and never surrendered to the British. Today, Sawlapaw is recognised as a hero of the region with his statue erected in the city of Loikaw, the capital of the Kayah State.
The final five pages of the manuscript also contain the names of the author and the dating information of the manuscript. Remarkably, the author also mentioned the place names of the three monasteries where he attended and learned all the skills required for composing Lik Loung (literally meaning: great text) literature, which is a type of lengthy poetic literature in rhymes. It is worth noting that this text of Saddhammapalamedani text was composed while he was staying in a Shan village, Wan Mai (now better known as Ywarthit) in the Kayah State (south of the Shan State) in 1876, a year after he composed the famous Mahasatipatthan, which shall be discussed below.

The Mahasatipatthan

The third and last manuscript I have chosen for my discussion in this paper is the Mahasatipatthan, composed by Jaray Sobhinna of Mong Nawng (latter known as Sao Amat Loung) in 1875 when he was staying at Nawng Loung village of Lai Kha, a town in central Shan State. It was and still is a popular text and, not surprisingly, it is one of only a few classical Shan Buddhist Lik Loung texts that have been printed in modern book form for many times (two of them are shown in figure 5). A significance of this text concerning this paper is that it contains a long and informative colophon, both in the introduction and the conclusion of the text. Also, I have translated the whole text with annotations for a major part of my PhD thesis. Below is an example of my translation extracted from the colophon section of the text.
The first and foremost devotee who has requested me to write about this sacred Mahāsatipaṭṭhāna Sutta is Phra-taka Ugyi of Nawng Loung [Lai Kha], who has pure and clean faith and who aims for the ‘top city’ (Nibbāna/Nirvana). So generous and famous for his greatness is that people call him ‘lu-myat’ (noble man) in Burmese and ‘kon-hu kon-tat’ (the learned) in Shan.

This year, by chance, I left my hometown of Mong Nawng, which is a pleasant place, and moved to Lai Kha. There I met Phra-taka U Kyi who is well known throughout the region. It is the year of Sakkarāja Era 1236 (1875 AD), approaching the time of the 15th lunar day. A line of good acts in my previous lives must have led me to be here at this auspicious time. I take this opportunity with resolute determination to realise the Perfections, both for my own sake and for the sake of others. [end of translation]

**Concluding Remarks**

I would like to conclude this paper with the statement that, for centuries, Shan manuscripts have been produced and preserved through various traditions and practices, such as astrology, charms, healing, protection and a belief rooted in Buddhism: the belief
that the donation of manuscripts containing Buddhist texts is one of the best meritorious deeds. A significance of Shan Buddhist manuscripts is that many of them contain long colophons with place names and descriptions of local landscapes. We can assume that, in the old days, every Shan village and every town produced or commissioned many Buddhist manuscripts, and therefore we can possibly find local descriptions of most Shan villages and towns recorded in the Shan Buddhist manuscripts.

Also, it is worth noting that both manuscripts that are discussed here were written before the British rule over Upper Burma and the Shan States from 1885. Such documents become rare documents for Asian studies prior to the western colonial rules over the region and are useful information resources for the study of pre-modern or early modern eras of the Asian regions.

The colophons of the three manuscript texts discussed in this paper convey the message that Shan manuscripts contain information resources for various field studies including map studies and tracing old places and place names in the regions where the Shan manuscripts were produced.

Finally, I would like to say that the Shan manuscripts are hidden treasures, which are considerably understudied, and many of those in the traditional local collections are in need of better care and preservation, as shown in figure 6 below. Therefore, the key aim of this paper is to raise more awareness of the hidden treasures of the Shan manuscripts, offering the opportunities for research, digitisation, preservation, conservation and translation of the manuscripts for access and discovery of cultural heritages in the areas of Asian studies.

Figure 6: Example of old Shan manuscripts recently transferred from a remote village temple to a new temple in a town; Source: Sao Nandiya Panglog (2020)
Acknowledgements

Owing to the strange circumstances of the coronavirus pandemic we are in, I hope that a little lengthy acknowledgment is permissible for this considerably short article. This article is a revised and extended version of my recent paper, which is a part of a joint presentation at the NACIRA Conference held in early December 2020.

I would like to thank Maria Kekki (Curator for Burmese Collections, British Library), co-author of our joint presentation at the NACIRA Conference; even though her review of sources on Shan maps was not ready for publication at this stage as the original maps are still awaiting digitisation – the two papers complemented each other perfectly for presentation at the NACIRA conference with a theme on Cartographic discoveries - Asian maps in the UK Collections. My special thanks also go to members of the NACIRA Committee, especially its Secretary, Chris Dillon, who helped with his IT skills, and for not only giving me an opportunity to present my research but also for his steering-up work for the NACIRA Conference to be held live online for the first time and very successfully. It was a real pleasure to be part of it.

I also thank Jana Igunma (Henry Ginsburg Curator for Thai, Lao and Cambodian Collections, British Library) for her generous support and information data relating to the Buddhahanussati manuscript at the British Library. My heartfelt thanks go to my colleagues at SOAS Library, especially to the members of the Special Collections team, for their unfailing support, even during this very challenging time of the Covid-19 pandemic period, providing key information data for the Saddhammapalamedani manuscript.

My thanks also go to the media team of the Shan State Buddhist University for the beautiful image of the manuscript collections of the SSBU Library to illustrate my discussion in this paper. Last but not least, I would like to extend my heartfelt thanks to Jarays, local traditional Lik Loung (manuscript) scholars and their communities of Lik Loung cultures who have inspired me to carry out my research and related works in the fields over the years.

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Textile book covers in the Shan manuscript tradition

Jana Igunma, British Library London

Manuscript textiles in mainland Southeast Asia

Southeast Asian manuscript traditions are very diverse and colourful. Palm leaf manuscripts, paper folding books, bound books as well as texts written on ivory, cloth, metal and bamboo have been well researched, especially illustrated and illuminated manuscripts which often are outstanding examples of manuscript painting and decoration. However, in mainland Southeast Asia the focus has been on the manuscript traditions of national ethnic majorities, like the Thai, Burmese, Lao, Khmer and Vietnamese (Kinh). Although manuscript collections in minority languages have been and continue to be discovered, digitised and researched, no major work has been published about ethnic minority manuscript cultures.

During the curation process of a major exhibition on Buddhism at the British Library (2019-2020) an unexpected number of manuscript textiles came to light, including some rare examples from the Shan manuscript tradition. The Shan are an ethnic group mainly living in the Shan State in Myanmar (Burma), Thailand, Yunnan in China, and Assam in India. In all these countries the Shan are an ethnic minority, although their total number is estimated between four to six million.

Overall, in mainland Southeast Asia there is a great variety of manuscript textiles which include textiles that are used to wrap around manuscripts to protect them from damage and dust, but also textiles that contain information about manuscripts (binding tapes), bags for the storage and transport of manuscripts and textiles attached to manuscripts. Often the textiles are custom-made for one particular manuscript, and in this case these objects could be made from valuable hand-woven silk brocades, printed cotton or imported materials like chintz and silk damask. Specially designed textiles were commissioned to add meritorious value to a manuscript or to an entire set of manuscripts. However, sometimes discarded textiles like monks’ robes, used and new clothes of
people who have passed away unexpectedly, complete or partial wall hangings or leftover pieces of cloths made for other purposes were used to create manuscript textiles.

The provenance of these manuscript textiles is often difficult to establish due to the lack of recorded information in the library’s catalogues and historical handlists. It is obvious that some of the manuscript textiles are of a later date than the manuscripts themselves, and some originate from a different place than the manuscripts they belong to since there was a practice to replace worn out manuscript textiles with new ones. Manuscript wrappers, for example, could get very dusty or mouldy over time and had to be replaced from time to time. Therefore, the manuscript(s) found with such wrappers are often older than the textile itself.

The manuscript wrapper shown below is an excellent example of a manuscript textile that was never recorded in a library catalogue or handlist, and therefore it is difficult to establish its provenance history. It consists of a 19th-century Bengali block-printed silk handkerchief of the type known in trade records as a choppa (i.e. ‘printed’) with a floral design in black and red colours, which is sewn together with a lining made from a piece of plain white cotton. This wrapper belongs to a Burmese Buddhist cosmology on palm leaves dating back to the early 19th century.

Textile wrapper belonging to a Buddhist cosmology on palm leaves in Burmese language. Burma, 19th century. British Library, Or 15283
Textiles of high value were sometimes specially commissioned for particularly important Buddhist manuscripts, or for manuscript sets containing the entire Pali canon. George Cœdès who was director of the National Library of Thailand (formerly Vajirañāṇa National Library) from 1918-29, wrote that

“It was an old custom in Siam for fine cloths formerly used as garments but worn out, or belonging to deceased persons, to be presented to the priests for use as wrappings for their manuscripts. A considerable number of the manuscripts in the National Library are wrapped in old and beautiful cloths of every description; some delicately embroidered, some made of Indian or Siamese brocade, and others of a special kind of cotton, printed in India with Siamese designs.” (Cœdès 1924, p.17)

The latter refers to chintz imported from the Coromandel Coast region in India.

 Shan textile book covers

What Cœdès described for Thailand (formerly Siam) is valid for all Theravada Buddhist cultures in mainland Southeast Asia, including the Shan manuscript culture. The Shan have a very rich manuscript tradition which includes palm leaf manuscripts, paper folding books and a special type of manuscript that is most frequently found among the Shan and some other Tai-speaking ethnic groups like the Tai Khuen and Tai Lue: the scrolled bound book (in Shan “pap ken”). These books, sometimes also called curled bound book, are made from long sheets of bamboo shoot paper or mulberry paper which are folded and bound together at the top with a cotton thread. Bamboo shoot paper is also known as silk paper, which refers to its smooth, thin and silky character. At the “spine” where the folios are bound together usually a piece of cloth is sewn on which serves as a cover when the book is scrolled. This piece of cloth or textile cover for the scrolled book could be made from locally sourced handwoven cotton and silk, but also from imported textiles including silk or cotton brocades as well as printed cotton and silk damask from India, China and Europe.
The example above contains the Mahasupina Jataka, a Birth Tale of the Buddha, written in Shan script in a fine calligraphic style on 20 folios made from bamboo shoot paper. Because this type of paper is very thin, the folios have to be folded over before the text can be written on so that the ink does not seep through the paper. The cover is made from a single hand-woven piece of cotton cloth which has a pattern that is typical for a man’s headcloth that is worn like a turban. Originally it seems to have been of white or cream colour with the striped or chequered pattern of a slightly darker tone. This piece of cloth has been dyed with indigo before it was repurposed as a book cover. Attached to the left side of the binding is a braided cotton cord in pink and white colours to wrap around the scrolled book when it is stored.
In contrast to the scrolled book described above which only has a two-piece cloth cover (single sheet of textile and cord), textile manuscript covers that consist of three or four parts are very common. The four parts are: a mostly colourful outer piece of cloth, a plain lining of cream or white colour, a red or white frame sewn around the outer piece of textile, and a binding tape or cord.

The manuscript shown below contains a text written in Shan script with the title “Tanasaksesasanathauktikha” on 59 folios which are bound together to form a scrolled book. It is estimated that the manuscript was made in the first half of the twentieth century. The attached printed cotton cover has a red, green and blue coloured leaf pattern and a cream-coloured frame. Judging from the pattern, the printed cotton was industrially made. On the inside is a plain white cotton lining. Attached to the lower rim (opposite the binding) is a green felt binding tape to wrap around the scrolled manuscript. The binding tape is woven in the style of Burmese sazigyo, but without woven-in text that is often found on sazigyo.
This manuscript is from Søren Egerod’s collection. He was an eminent Danish sinologist and Southeast Asian linguist. His academic career took him to China, Taiwan, Japan and Thailand. He was particularly interested in ethnic minority languages. From his travels in China and Southeast Asia he brought back a collection of Shan and Thai manuscripts which was acquired by the British Library after his death in 1995, aged 71.

Generally, textiles imported from India and Europe were frequently used to make manuscript wrappers or covers for scrolled books in the Shan and Burmese traditions. The scrolled book shown below, consisting of 42 folios of bamboo shoot paper, has a cream-coloured cotton wrapper with an industrially printed design of tiny cylinders in 3-D shape, combined with a red silk damask frame and white lining. Attached is a hand-woven binding tape made from red, black and yellow threads. A handwritten note on paper provides the following information:

“A Shan translation of one of the books of the Belagat or Pali scriptures. It was obtained by Mr. Cushing, an American missionary of my acquaintance, in the Province of Theinnee some 28 years ago. J E Halliday, 16 January 1895”.

Such valuable provenance information is rarely found. In this case it helps us to establish that the manuscript must have been created before 1867. For this age the manuscript and especially the textile cover are in outstanding condition.

Josiah Nelson Cushing was an American Baptist missionary appointed to the Shan State in 1866. He spent four decades there, travelling the country, and translating the Bible into the Shan language (published 1892). In this process, he also compiled a handbook of the Shan language (1880), the first Shan-English dictionary (1881), and a grammar of the Shan language (1887).

![Scrolled bound book containing a Buddhist commentary on the Paṭṭhāna section of the Abhidhamma, written in Shan language, with a cotton and silk cover and hand-woven binding tape. Shan State, Burma, before 1867. British Library, Or 4858](image)
To understand the use of imported textiles for the production of manuscript covers in the Shan States in the nineteenth and early twentieth century one has to take a look at developments in Burma and India under British rule. From at least the seventeenth century onwards it is known that imported textiles from India and China into Burma included exquisite fabrics like chintz, muslin, satin, velvet, damask, brocade, as well as painted and printed cotton. The trade of the Dutch East India Company (VOC) with Burma began formally in 1634 when the Dutch established three factories in Burma: a main office in the port city of Syriam with subsidiaries in Ava and Pegu. Indian textiles and red cotton yarn were the main products to be traded with Burma. Whereas exquisite and expensive textiles served the elite world of royals, coarse and simple functional cloth that was traded in the marketplaces formed the base of the VOC's trade with Burma which came to an end around 1670.

Britain began to export industrially produced yarn and cloth to India in the 1780s. During the eighteenth and early nineteenth centuries the East India Company ruled a large part of India, and subsequently the British Crown took control of the governing of India, so that finally the Company came to an end in 1858. By this time Britain was already producing its own 'Indian' textiles with machinery and newly developed synthetic dyes. While exports
of low-cost fabric and the application of tariffs on imports of Indian cloth enabled Britain’s textile industry to grow rapidly, the development of India’s own textile industry was seriously affected.

![Cotton cover of a scrolled book containing 'Lik anikca sapho' in Shan language, a treatise on the nature of impermanence (anicca). Shan State, Burma, before 1892. British Library, Or 4571](image)

Developments in Burma and the Shan States were connected to what was happening in India. In 1870, textiles and textile products accounted for 61% of imports into British Burma, although in the mid-1870s hand-looms operated by women were still found in many households. By 1900 the Burmese textile industry had declined seriously and was effectively destroyed as a home industry by 1930 when 75% of Burma's cotton textile needs were provided by imports (Resnick, p. 57). Only the silk weaving industry continued in Upper Burma and catered for wealthier Burmese who could afford it.

It comes as no surprise that many Shan manuscripts are equipped with imported textile covers. The example shown above (scrolled) and below (un-scrolled and detail) containing a Buddhist text in Shan language on 45 folios of bamboo shoot paper has a printed cotton cloth wrapper with a mainly red and yellow floral pattern. On the inside is a cream coloured lining which, as one can see here, does not only provide additional protection from dust but also helps to prevent stains from bleeding of the outer layer of the cover which accidentally got wet at some point. The scrolled manuscript is fastened by three small braided knots and loops sewn on to the cover.
The manuscript was acquired by the British Museum from George Hulls on 12 November 1892. Due to the condition of the paper and the textile cover, it can be assumed that it had been in use for some time, possibly years or decades. One third of the cover (below) that is closest to the binding still is in very good condition, whereas the rest is badly stained as a result of bleeding when it came in contact with some liquid. The tasteful printed design in mainly red and orange colours, with some smaller elements in light green and white tones on a bright yellow background depicts floral patterns and birds spreading their wings.
Conservation challenges

Due to the fact that in older library handlists the textile covers of scrolled books and manuscript wrappers were usually not described in detail or not even mentioned at all, the recent discovery of numerous textile objects as parts of manuscripts in the Southeast Asian collections came as a great surprise. However, our excitement was damped down when we realised that many of the newly discovered textiles are in very poor condition and in urgent need of conservation treatment. In the context of Shan manuscripts one needs to bear in mind that the primary purpose of the textile covers was to protect the scrolled paper books and the texts contained in them from dust, moisture, mould, light, insect damage and smoke depending on where a manuscript was stored. This means that the covers may have been exposed to some or all of these damaging environmental conditions for relatively long periods of time (years or decades).

The scrolled book shown below is a particularly good example to illustrate the significance of traditional storage conditions. It contains a Birth Tale of the Buddha (Jataka) in Shan language in black ink on eighteen sheets of bamboo shoot paper. It is dated 1856. Sewn on to the binding is a printed cotton cover whose original beauty was only discovered once the book had been un-scrolled carefully. While the part of the cover that faces the
outside of the book and is exposed to the environment is heavily discoloured and torn, with some losses, the part that is on the inside and in direct contact with the paper has retained its original colours: a fine combination of blue tones and ochre on cream background. The design is dominated by large and small flowers and leaves, and it seems to have been part of a bigger whole. It is possible that this book cover, which has a plain cream-coloured cotton lining and frame, is a re-used piece of cloth that originally served a completely different purpose, perhaps as a curtain, backdrop or household cloth.

*Scrolled book containing a Jataka tale (Catakā-kamong-rhwai-sa-sui) in Shan language, with a printed cotton cover. Shan State, Burma, 1856. British Library, Or 12811*

The severe discolouration probably is the result of smoke, judging from the smell of the manuscript. In Shan culture manuscripts containing religious texts were/are not necessarily being kept in Buddhist monasteries or temple libraries. Often such manuscripts were and still are stored in the homes of families who commissioned the manuscripts, but also in the homes of scribes, copyists and authors who could accumulate large collections of manuscripts. One popular storage place for manuscripts in family homes was in the kitchen, on top of the lattice ceiling above the stove or fireplace where the smoke keeps insects away. Of course, the smoke has a very damaging effect on the outer part of the textile book cover, but the most important part of the manuscript - the text - is well preserved with this method. Apart from some mechanical damage around the edges of the paper and some minimal insect damage, the paper sheets are in an overall good condition.

From a curatorial point of view conservation treatment of this vulnerable manuscript cover would include surface cleaning to remove particles of dust and potentially dangerous substances like dry mould to enable safe handling of the manuscript. Interestingly, attempts (by the previous owner?) to repair a large tear in the lining are visible. These stitches should be preserved as they may hold clues of the provenance of the item. Further treatment should include stabilisation of broken stitching of the textile cover where it is attached to the book binding and stabilisation of localised loss.
Another challenging case in regard of conservation is a scrolled book from Søren Egerod's collection containing a Buddhist text concerned with monastic discipline written on twenty folios (below). Attached to the binding is a finely woven cotton brocade cover with a floral design set in a red cotton frame and white lining at the back of the frame.
The main part of the cover, a brocade woven in supplementary weft technique, is thought to have been imported from India. The warp is formed of thin green cotton threads whereas the wefts are made of a slightly thicker yellow cotton yarn with metal foil sparingly wrapped around it. The complete size of the three-part cover is 700 mm x 535 mm.

Overall, the manuscript is in relatively good condition. The paper has some minor insect damage, but the text is very well legible and the binding appears undamaged. Apart from some stains that are the result of usage of the scrolled book there is no major discolouration of the cover. However, significant tears and localised loss of the fabric of all three parts are present as well as damage of the seams.

From a curatorial perspective conservation treatment of this piece of cloth would include careful surface cleaning to remove particles of dust, substances stuck on the fabric and potentially dangerous substances to make the manuscript safe to handle. Special attention will have to be paid to the stabilisation or consolidation of the damaged seams as well as the tears and localised loss to prevent further damage when the manuscript is being handled.

**Conclusion**

Although the collection of around one hundred Shan manuscripts at the British Library is a rather small collection, it is representative for the diversity of Shan manuscripts both in regard of contents and materials. A good number of the scrolled books in this collection are equipped with textile book covers consisting of a wide range of materials including handwoven Shan fabrics, imported silk and cotton textiles as well as imported brocades. Apart from providing information regarding the production, use and storage of Shan manuscripts the manuscript textiles give us an idea of local and regional trade relations and the popularity of certain imported fabrics.

Unfortunately, many of the textiles had previously been neglected in regard of cataloguing and as a result also in regard of preservation. Many of the textiles are vulnerable and in urgent need of conservation treatment to prevent further damage, but also to make them safe to handle by library staff and in the reading room. In principle, all manuscripts are available for viewing to library users whose health and safety are of paramount priority.

Conservation treatment of manuscripts is usually agreed between curators and the library’s experienced conservation specialists. This includes also the arrangement of suitable storage solutions to preserve the manuscripts as well as textile objects or other artefacts attached to them. In addition, digitisation will help to reduce the frequency of manuscripts being handled.

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Announcement

Asia-Pacific Research Routes: Virtual exhibition on occasion of the 20th anniversary of the Maison Asie-Pacificque in Marseille

Christophe Caudron, Maison Asie-Pacificque, Marseille

Organised by the Maison Asie-Pacificque in Marseille, to celebrate its 20th anniversary, and on the occasion of the 80th anniversary of the CNRS (the French National Centre for Scientific Research), the exhibition “Asia – Pacific: Research Routes” pays tribute to the research work carried out from India to Easter Island by members of the Institut de recherches asiatiques (IrAsia) laboratories and Centre de Recherche et de Documentation sur l’Océanie (CREDO), and highlights the very specific and complementary skills of all research assistance professions at Maison Asie-Pacificque. By reflecting on themes developed by the IrAsia laboratories with regard to the different regions of Asia and the Pacific – history, anthropology, the study and translation of Asian literatures, etc. – the exhibition offers a closer look at the activities of the Maison Asie-Pacificque. Resulting from this collaborative endeavor involving the pooling of knowledge and know-how of all participants, the exhibition invites you to travel (virtually), to explore and to learn about the work of others.

The contribution of the head librarian of the Asia library at the Maison Asie-Pacificque consisted in the collective development of the exhibition, in supporting researchers on Asia according to their research areas, in the production of the various thematic posters (choice of themes, proofreading and corrections) as well as a summary of thematic bibliographies.
Les pétroglyphes de Sapa province de Lào Cai, Việt Nam

Quand les gravures sur roches dévoilent la figuration d'un paysage agraire et montagnard aux forts accents anthropiques.

Sur les versants de la haute vallée de Mường Hoa, en contrebas de Sapa, le haut lieu touristique des montagnes vietnamiennes, se trouvent nombre de pétroglyphes. Émergents des rizières ou servant d'édifi- bit de fortune aux populations locales, les blocs de granite noirs par les éléments laissent deviner les étranges entrelacs produits par de profondes entailles. Nul ne sait qui étaient les sculpteurs et quand les plus anciennes gravures furent réalisées. Elles sont connues depuis 1934 mais, si elles ont fait l'objet d'études, leur origine et leur voca- tion demeure incertaine.

Certaines roches n'abritaient que quelques feuilles de papier où quand d'autres nécessitaient un véritable carnage : la plus grande des roches gravées a été estimée sur 55 m². Puis les feuilles furent photographiées et assemblées par informatique permettant une étude des gravures, des formes et des réseaux.

Apparaissent ici des figures anthropomorphes ritiformes, là des motifs géométriques et bien d'autres représentations sommaires d'araires ou de meules que l'on peut rattacher plus sûrement au quotidien des paysans Hmong, Yao et Giay qui peuplaient ces versants crénelés de rizières en terrasses. Puis viennent d'étranges croquis où l'on croit décoder des rizières, des maisons et des villages. En effet, une partie des pétroglyphes est assimilable à la cartographie gravée et représente une forme de figuration d'un espace agraire en milieu montagnard. La caractéristique des gravures tient à une représentation anthropisée du paysage avec une figuration des rizières, un parcel- laires des cultures, des réseaux viaducs et hydrauliques, ainsi que des implantations humaines.

Cette cartographie sur roche de l'espace agro-montagnard n'a pas d'équivalent en Asie du Sud-Est. Elle dévoile les modes d'implantation humaine sédentaire (ou non) et d'exploitation du milieu, mais aussi les caractéristiques des hameaux et villages, autant d'éléments qui peuvent nous permettre d'en saisir l'état démographique, économique et social.

Le catalogue des pétroglyphes a été publié en 2012. L'étude qui le complète a été publiée en 2014.

Sapa est la principale destination touristique des montagnes du nord du Viêt Nam.

Poster on rock carvings in Sapa Province, Vietnam, in the online exhibit
Posters concerning Southeast Asia included in the exhibition:

- The Irrawaddy, birthplace and fulcrum of Burma [L'Irrawaddy, berceau et pivot de la Birmanie]
- City and literature in Thailand [Ville et littérature en Thaïlande]
- Pencak and Silat: Malayo-Indonesian martial arts [Pencak et Silat : les arts martiaux malayo-indonésiens]
- Transmission of shamanic knowledge among the Lebbo’ of East Kalimantan, Indonesia [Transmission du savoir chamanique chez les Lebbo’ de Kalimantan Est, Indonésie]
- The petroglyphs of Sapa, Lào province, Vietnam [Les pétroglyphes de Sapa, province de Lào, Viêt Nam]
- Ethnic tourism on Chinese borders [Tourisme ethnique aux frontières chinoises]
- Cosmopolitanism: migration dynamics in Southeast Asia [Cosmopolitisme : dynamiques migratoires en Asie du Sud-Est]
- Migration in Southeast Asia: growth and feminisation [Les migrations en Asie du Sud-Est : essor et féminisation]
- Vietnam, land of migrants [Le Vietnam, terre de migrants]

Southeast Asia is not the only region represented in this exhibition. Altogether 51 posters (with text in French language) expose a variety of exciting themes from across Asia. While the physical exhibition was open for only a short period in December 2019, it can now be viewed online to make it accessible to a wider audience, especially at a time when travelling is very restricted due to the corona virus pandemic.

The URL to access the online exhibit is [https://asie-oceanie.cnrs.fr/](https://asie-oceanie.cnrs.fr/).
SEALG Blog

For regular updates regarding the work and annual meetings 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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