

Visit to Museums in Island Southeast Asia

SINGAPORE MUSEUM

This National Museum was formerly known as the Raffles Museum after Sir Thomas Stanford Raffles, a famous Englishman and founder of Singapore. It is housed in an old-style building of durable materials – concrete, hard wood, glass, and iron or steel. Besides varied exhibits of natural history, it has a rich collection of articles of historical, archeological and ethnological values.

Its display equipment includes many permanent and expensive cases with elaborate woodcarvings which are often discarded in modern museum display. Actually, a display case is secondary in importance to a museum object being exhibited, and the case need not be elaborate or expensive so as to avoid waste in case of periodic revision of the display. It must be functional rather than be an art object in itself.

In this and other museums, our main interest for observation are articles of comparative significance with those of the Philippines, especially in the Mindanao-Sulu-Palawan area, which may indicate cultural similarity or affiliation in Southeast Asia. The following exhibited items merit comparison:

1. *Gamelan* (Plate 37 - Fig. 84). The percussion instruments of the indigenous *gamelan* orchestra, especially the gongs and drums, are widespread in Malaysia, Indonesia and Southern Philippines. One member instrument is called the *gambang* (Plate 37 - Fig. 85), a xylophone from Kelantan in Northern Malaya. *Gamelan* is the equivalent of *kolintang* or *kulintangan* among Muslim Filipinos, though the Philippine version uses fewer and less varied instruments.

2. The *gambang* (Plate 37 - Fig. 85), a series of rectangular plates made of wood or bamboo with graduated lengths and/or sizes mounted on a low horizontal frame or stand in boatlike form, is identical to the *gabbang* (Plate 38 - Fig. 89) of the Tausug, Samal, and Badjao of Sulu-Basilan-Zamboanga area.

The orchestra has another xylophone of metal plates similar to the Maranao *saronay* and a series of small gongs equivalent to the

Muslim Filipino *kolintang* or *kulintangan* (Plate 38 - Fig. 87), a name shared with many Malay ethnic groups.

The deep and large gong in the orchestra is similar to one called *boronay*, imported from Borneo by the Maranao and Maguindanao. This kind of gong, instead of being cast, is made by heating and hammering to shape the copper, brass, or bronze plate. We saw the process of making this type of gong in Klingkong, a Ealinese village. But the gong in the Singapore Museum was made in Malaya to show commonly shared technique of gong-making.

3. *Boats*. In exhibit is a variety of boats (*kolek*) in miniature models used in Malay waters. One of these is a "crescent-moon" shape from Trengganu called *saharii bulan* with upward-pointing ends, the prow and the stern. It closely resembles some Philippine boat style. *Sari-bulan* in Maranao and Tausug also means crescent moon. Another model of a *Dayak pako-pako* boat from Sibu, Sarawak is decorated with painted designs on the sides like the *pako-pako* (fern or spiral) design used in the pre-World War II boat of the Maranao on Lake Lanao.

The Trengganu *sahari bulan* boat-form resembles the roof-outline of a Minangkabau traditional style house (*rumah adat*, Plate 5-Fig. 9) formed like a pair of long carabao-horns. A miniature model of the *rumah adat* is in exhibit, besides the regular houses we saw later in Bukittinggi, Padang Pandyang, and Padang.

4. *Houses*. Some of the Malay house models carry a carabao-horn or horn-like decoration on the roof like the Maranao *dongal* found decorating the trusses of royal houses (*torogan*, Plate 3 - Fig. 5) and ceremonial boats on Lake Lanao before the war. Some of such Malay decoration resemble the *layang layang* of a Samal house or the *diong* (Plate 3 - Fig. 5) of a Badjao boathouse.

It can be observed that some aspect of house styles, especially roof forms, have boat-like (Plat 4-Fig. 8) and/or horn-like motifs.

5. *Back strap Loom Weaving*. A Dayak woman weaver uses a back-strap loom which is also found in other places in Southeast Asia including the Philippines, notably among the Muslims and other ethnolinguistic groups. A sculptured figure of a woman illustrates the weaving of *ikat* (tying and dyeing process) thread on the loom. We observed in Bali a weaving and wearing of *ikat* textile. (This process

of thread dyeing and weaving is identical to the *balod*, and the finished cloth is called *andon* used as a malong, headwear, ceremonial flag or *bunting* among the Maranao. The *ikat*-like weaving is found also among Tausug, Yakan, Maguindanao, Bagobo and Higaonon.

6. *Dusun Knife*. A common kitchen or garden knife of the Dusun of Borneo resembles the Maranao *papalas* knife, the end of which is shaped like the end of a lima beans pod or the prow (bow) of a boat.

7. *Sepak*. Malays make and play with a rattan ball called *sepak*. a term also applied to the game. This is identical to *sipa* (Plate 35, Fig. 79) in the Philippines, played according to traditional rules and popular among the Maranao. The rules are modified according to tennis or volleyball games in the Christian areas.

8. *Chess*. Malays play the popular military game of chess. The pieces are called the *raja* (king), the *munteri* (Minister, which is the "queen" in western chess), the *tiir* (rook or castle), the *kuda* (horse, which is the knight in western chess), and the *bidak* (pawn, foot soldier or infantry in western chess). The comparative Maranao pieces even in shapes, are the *datu* (king), the *mantri* (minister), the *tiir* (rook), and the *koda* (horse). The Malays call the game *chator*, equivalent to the Maranao *satoran* (Plate 34, Fig. 77), or the Arab Persian *shatranj*. In India, where chess is said to have been invented, the pieces represent the *chatur angam*, the four divisions of the ancient Indian army composed of the calvary, elephant, corps, archers, and foot-soldiers or infantry. (The senior author has an article on the introduction of chess in the Philippines. See also exhibit at Aga Khan Museum of M.S.U.)

9. *Chongkak*. This is a Malay game equivalent to the Tagalog and Bisayan *chongka* or Maranao *tidora* (Plate 34, Fig. 78). It is played in Sumatra. The artistic board (*papan chongkak*) from Indonesia is carved to the likeness of a dragon (*naga*) like the Maranao board for the game exhibited at the Aga Khan Museum.

10. *Gasing*. is a Malay spinning top. On exhibit are tops from Malacca somewhat, if not closely, resembling in shape the Maranao *betig*. To spin a top in Maranao is called *kasing* (Plate 35, Fig. 80). Some Philippine dialects including Cebuano use the term *kasing* for a spinning top.

11. *Weaponry*. The museum has a collection of old outmoded

cannons of Asian and European origins which have to be identified for the specific places of medieval manufacture in Mainland and Island Southeast Asia and Europe by comparing shapes, styles, sizes, and material used -- either iron, bronze or copper for the castings. We saw a variety of cannons in most museums from Singapore to Macao passing through West and East Malaysia and Indonesia from Sumatra to Bali. They are comparable with those of the Philippines, the latter being mostly traded from Asia and Europe during early contacts. Cannons were said to have been manufactured in Brunei, according to articles by P.M. Shariffuddin and Tom Harrison in their articles in the *Brunei Museum Journal*. A certain Portuguese cannon-maker, named Cruz, was employed by the Kingdom of Cambodia to make cannons for the King's army sometime during the 16th century. This may account for the diffusion of some European cannon-style or shape in Asian cannon foundries. Pigafetta in 1521 reported the existence of cannon-making in Brunei. The early Spaniards in Manila employed Panday Pira, a Tagalog cannon-maker to make cannons for them. (See Filipinas Foundation diorama, Makati, Rizal).

12. *The Kris* and other blade weapons in this museum were forged in different areas in Malaya, Sumatra, and Java. Some of them are comparable in the forms of the blades, handles, sheath ornamentations, and symbolisms with those of Borneo, Sulu and Mindanao. Determining kris classifications and origins merits extensive study. Some authors have written periodical articles and pamphlets about Malaysian and Indonesian krises and other weapons. There is not yet any extensive material on Philippine krises to contribute to the body of literature on the subject.

13. *Brasswork*. Many items of brasswork of Malay, Indian and Chinese origins resemble in shape and utility those imported or locally-manufactured by Muslim Filipinos. This is of interest to cross-cultural studies, even as evidence of cultural contacts or affiliations. The shapes and functions of brass pots, trays, musical instruments, cannons, etc., are worthy of extensive study.

14. *Ukiran*. The traditional decorative Malay design, either carved on wood, painted, or embossed in metal is generally called in Malay *ukiran* (Plate 14, Fig. 27- Fig. 29), similar to the Maranao *okir* (Plate 14, Fig. 28-Fig. 30) or the Sulu *okkil*. In exhibit are few

samples of woodcarvings (Plate 7, Fig. 11) of houseparts from West Sumatra. These decorative designs are comparative to those of Sulu and Mindanao.

Research and Publication

The Museum has some research publication and a reference collection. It publishes a bulletin and some journals of museum interest along general history, natural history, archeology, and ethnology. A selected few had been purchased by this writer-participant as reference for the Aga Khan Museum. This institution was once a combination of a museum and library as originally conceived by Governor Raffles in 1887. With its rich collection, predominantly of Malay materials, it needs a modern organization and administration like the Muzium Negara in Kuala Lumpur which we visited later.

MUSEUM SEREMBI

Our visit to this little museum was unintended. Its collection is small because of the limited house space. However, exhibits materials of Malay culture, some of them identical to those of Sumatra, where migrant population came from during the remote and recent past. We saw a miniature model of the Minangkabau house (*rumah adat*) as identified by the architectural style and the label. The museum displays a variety of cannons on the ground premises, brasswork, woodwork, costumes, and kris comparable to what we saw in other museums in the Philippines and later in other areas. We saw a Malay *gantang* similar to the Maranao *gantang*, a rounded container for measuring grains.

The museum is located in the town of Serembi, a predominantly Malay community in Negri Sembilan State and we visited it while on our way to Malacca on May 1st.

MUSEUM MELAKA

Malacca was established by the conquering Portuguese in 1511, ten years before Magellan, a Portuguese, and his Spanish co-voyagers,

reached the Philippines. We visited this place for its interesting blend of Malay, Chinese, Indian, Arab, and European influences— especially Portuguese, Dutch and English. We saw evidence of these varied foreign contacts through the museum exhibits, the ruins of medieval forts, churches, mosques, Indian and Chinese temples, other existing building structures, roads and pathways, and the amalgamation of race and ethnic populations.

The museum is housed in an old historic building once used in European colonial administration. Among the exhibits on which we took comparative notes are the following:

1. *Costumes*. Portuguese costumes from medieval to the 19th century styles, resembling Philippine Spanish, are on exhibit.

2. *Cannons*. Heavy and light European cannons (Portuguese, Dutch, and English) are on display on the plaza fronting the museum. Medium and small-sized, some of them are identical to those we saw in Singapore, Serembi, and other places that we visited later.

3. *Keris sundang*. The museum has few kris. One of them is called *keris sundang*, a multi-waved blade with a handle similar to the Maranao *tuyapodi* handle, a dragonfly-head motif. The Sulu name for the *kris* is *kalis* and in Maranao and Maguindanao it is called *son-dang*, a general term.

4. *Parisai* is a Malay round wooden shield similar to the Maranao wooden counterpart called *taming* which was also used as a shield in fights using bladed weapons.

5. *Gelang kaka*, a Malay anklet resembles those used by some ethnic groups in Cotabato, but this statement should not imply direct diffusion or borrowing. The “distribution” of such an object is worthy of note.

6. *Gelang tungang* is the name for the Malay bracelet which, although not identical in form with, is similar to the Maranao *glang*.

7. *Rehol*, a Malay koran stand equivalent to the Maranao *loharran* (?) or Sulu *rihol*. This object is also found in other museums located in Muslim areas.

8. *Brasswork*. Two pieces of brass containers which are complementary parts are labelled *kendi*. The upper part is used to contain water which is poured on the hands when one washes before eating. The used water is allowed to drop into the lower container. This

two-piece brasswork is identical to an exhibit in the Aga Khan Museum we acquired from Sulu but which was of foreign origin. *Kendi* or *kundi* (Plate 22, Fig. 48) is a widespread term among Muslim Filipinos for kettle, teapot, or water-pourer made of brass, porcelain, or other material. It is a common trade item.

Brass trays (*talam* in Malay and Philippine Muslim languages, Plate 43, Fig. 107) bearing decorative designs are also on exhibit. Some of these trays have been obviously diffused into the Philippines through past and contemporary trade, although Muslim Filipinos manufacture their own. Used for serving food it is either circular or hexagonal in shape. When mounted on a brass-stand it is called *tabak* (Plate 43, Fig. 108) in Maranao. The Malay *dulang berkaki* refers to a *talam* with a stand. *Talam* is also manufactured and used in Mainland Southeast Asia. The so-called "Singapore" *talam* - made by either Malay, Indian or Chinese - are distinguished by Muslim Filipinos from their own local manufacturer.

Betelnut containers in rectangular or round forms are important personal or household belongings among Malayan peoples, including Muslim Filipinos who chew mixed betelnut, betel-leaf, tobacco, and lime. A few Chinese have learned this custom of chewing from Malays in Malacca. The container is often called a *sereh* box or tray. Made of metal brass, copper, nickel, etc.), it is variably called *lotowan* or *salapa* in Cotabato and Lanao. (Ref. : Chan's collection, Malacca).

9. *Chest Inlaid with Mother-of-Pearl*. In Mr. Chan's collection in Malacca, there is a Chinese-made wooden chest or trunk inlaid with mother-of-pearl. The Chinese might have originated this art which is identical to the art of Sulu, Zamboanga, and Palawan. The Maranao very recently learned this art from the Suluans.

10. *Todong saji* is a Malay conical food cover artistically made of strip buri leaves, cloth, beads, and shells. It is used to cover food placed on the *talam*. It is equivalent to the Maranao *todong* and the Sulu *totop*. We saw a similar type of food cover in the museums of Singapore, Sarawak and Sabah. The Malay cover is formed like a farmer's or fisherman's hat.

Other Historical Relics

Besides museum exhibits, the government and community of Malacca take good care of historical relics, including fort and church ruins, monuments, antique buildings, graveyards, etc., which attract tourists. Besides European relics, Chinese relics are in evidence in Chinese temples and graveyards in Bukit, China and Downtown Malacca. Many houses are of mixed Malay, Chinese, Indian, Arab, and European characters.

One pagoda-like mosque with two or three tiers of roof (Plate 9, Fig. 17) which we visited features Chinese gate and temple outlines. The multi-tiered roof-style resembles the traditional Maranao mosque (Plate 8, Fig. 13) which is distinct from the new Lanao architectural imitation of Middle East domes and minarets (Plate 10, Fig. 19). The use of ceramics for roofing, evidently of Chinese introduction, is common in Singapore, Malaysia and Indonesia with few exceptions. To a large degree, the Chinese impact has taken a deep root in the Malay ways of life, as shown in the latter's art and industry, clothing and food habits. Traditional annals in Malacca mention even historical intermarriages between Malay males and Chinese females, a rare social phenomena in other parts of Southeast Asia where the Chinese avoid marrying off their women to non-Chinese males.

Residential House Style

During the chartered-bus drive from Singapore to Malacca and then to Kuala Lumpur, we saw two general types of residential houses: one with a low roof like the Tausug's and another with high and stiff roof like the Maranao *torogan* (Plate 3, Fig. 5). The high and stiff roof style is common among the Thai, Minangkabau, Batak (both in Sumatra) and the Toradja of Celebes.

Plate 1: Fig. 1, 2, 3 - Plate 2: Fig: 4 - Plate 4: Fig. 6, 7, 8.

Private Collection

We visited the private collection of a Chinese citizen of Malacca who is the State Finance Minister. It is a collection of Chinese

antique furniture, pottery, and other valuables which bespeak of Chinese prosperity in Malaysia and the diffusion of Chinese material culture into the Malay culture area. The minister, a highly educated citizen, has also a library which contains, among others, documents about Malacca and Malaysian history.

MUZIUM NEGARA

The government and people of Malaysia are evidently conscious of their rich cultural heritage, both indigenous and modern, as shown by the establishment of their National Museum at Kuala Lumpur and many other smaller museums in the cities and states within the federation. The National Museum is "modern" in terms of its large and impressive building, administration and organization, activities, display, reference library and other facilities. The building combines oriental, occidental, and the latest concept of architectural styles, outside and inside the structure. The higher roof style is like that of a Malay residential house and Thai temple. The inside of the building is well-planned and spacious enough to accommodate offices, a reference library, work rooms for technicians, as well as permanent and temporary exhibitions.

This museum is easily one of the finest, if not exclusively the finest, institution of its kind in Southeast Asia. The up-and-coming rival of this museum might be the Muzium Brunei which we visited later in the Sultanate of Brunei. The latter's building is said to have also wide spaces for the offices, and is being currently readied to display a rich collection and undertake other museum projects or activities.

Statistical record indicates that Malaysia's National Museum is the most frequently visited museum in Southeast Asia. Local and foreign visitors are counted by the thousands, especially when special exhibitions are being held. During our visit, an international currency exhibition was being held and was drawing thousands of visitors.

The personnel have been trained either locally or abroad, for their specialization. Personnel from other museums come to Kuala Lumpur for training and observation at Muzium Negara. Some of Muzium Brunei's technical staff are said to have observed and train-

ed at the museum in Kuala Lumpur.

The museum has well-organized dioramas of natural history, archeology, ethnology, etc. The display cases are constructed simply and aimed at being functional, rather than artistically made with unnecessary carvings like those of older museum we visited. The emphasis is on the museum piece, not on the display case. Each exhibit is well-labelled with the object's name and description of its significance.

Some exhibits of comparative interest to us include the following:

1. *Cannons*. The collection consists of European and Asian makes especially those that we could identify as Malaysian or similar to the old casting of Brunei.

2. *Krises*. The collection consists of a large number and varied styles of blade, handle, sheath, and ornamentation originating from Malaya, Sumatra, Java, Bali, Celebes, Sulu, Borneo, etc., through trade. *Keris* is the Malay and Indonesian term for this weapon, equivalent to the Sulu *kalis*. Cebuanos also call a fighting bolo *kalis*. In Malaca, there is a type of kris called the *keris sundang*. (*Sondang* is the Maranao general term for *kris* referring to both wavy and straight blades. Maranaos classify the wavy blade as *sondang a siko* with sub-classes and the straight blade as *ispada*, a Spanish-loan word for "sword").

The krises from Celebes and Sulu (some of the latter can also be identified as "Mindanao") are described in the museum as the "favorite weapons of the Bugis and Illanun pirates." The term Illanun refers to immigrants or adventurers of long ago from the Maguin-danao-Iranon-Maranao culture area on the coastal region of the Illana Bay or Moro Gulf in southwestern Mindanao.

While Philippine Muslims import Malay and Javanese krises (called *linggi* or *diyawa* for Jawa or Java), their own weapons have been also diffused through trade among the neighbors in Borneo, West Malaysia, and Indonesia, as shown in these exhibits. Mindanao and Sulu kris is may be distinguished from others by their characteristic longer and wider blades, styles of handle design, sheath, and ornamentation. The Maranao make the largest and longest krises (Plae 13, Fig. 26). A comparative study of Philippine krises should contribute to the knowledge about this famous weapon of South-

east Asia. In Malaysia and Indonesia articles have been published about the types of krises there.

Some of the krises are labelled in the museum collection as *keris bali* (Balinese), *k. berlok*, *k. pekaka*, and *k. naga* (dragon or serpent) for the wavy blade, equivalent to the Maranao *siko* or *rente* type of kris (Plate 13, Fig. 26).

3. *Barong*. This is the famous Sulu fighting knife besides the kris. A few of them are on exhibit in other museums as they were directly or indirectly diffused into Malaysia, Indonesia, and Brunei (Plate 13, Fig. 25).

4. *Musical Instruments*. Most Malay member instruments in the *gamelan* are comparable to those of Philippine Muslims in forms and names as follows:

- a. *chelempong*, the series of small gongs like the *kolintang* (Plate 38, Fig. 87).
- b. *tetawak*, a deep gong equivalent to the *boronai* (Bornday or Bornean) gong in the Philippines.
- c. *gandang*, a long cylindrical drum equivalent to the Maranao *gandangan* (Plate 38, Fig. 86), which is known by another name among other Philippine Muslim groups.
- d. *kesi*, the cymbal of Chinese or European(?) origin. In Maranao, it is called the *pandawapan* or *garagara* a foreign-loan item.
- e. Wide and shallow gong - equivalent to the Maranao *gandingan* (Plate 36, Fig. 84), locally made or imported from Borneo.
- f. *Chinese drum*, like the European drum, also called *tambor* among the Maranao and used for parade or procession music.
- g. *Serunai*, Malay bamboo flute. (*Saronay* in the Maranao is a metal xylophone, Plate 38, Fig. 88).
- h. *rebah*, a violin said to be of Persian origin diffused into Malaya. The Suluan borrowed the European violin and called it *biola* which they manufacture locally.
- i. *gambang*, a xylophone from Trengganu equivalent to the *gabbang* (Plate 38, Fig. 89) of Sulu which has a boat-like stand. A similar instrument which we saw in a picture) is used in Cambodia.

5. *Costumes*. The museum has a large collection of costumes of Malay and foreign origins from Asian neighbors and from the west. We observed them actually worn by the mixed populations of Malaysia and Singapore. Many Malay-style clothes are also worn by Indonesians and Muslim Filipinos, notably the *sarong*, equivalent to the *malong*, *tadjong*, or *patadjong* in the Philippines. *Batika* made in Malaysia and Indonesia are used as clothing material in the Philippines. Some costumes are exhibited in glass cases or worn by diorama figures depicting varied occasions. Others are systematically preserved in the stockroom.

Malay women tie the *sarong* around their waistline to pair with a long-sleeve blouse or over a long skirt. Some wear also the scarf, shawl, veil or female Arab turban. A Malay betelnut chewing woman in Malacca is dressed exactly like a Sulu woman with the batik *sarong* and a thin, long-sleeve blouse.

Malay men once wore red Turkish fez (called *gora* among Muslim Filipinos). Their *kopiah* which resembles the U.S. Army oversea cap is said to be a modification of the Portuguese *kepis*. The *kopiah* was diffused into the Muslim Filipino clothing style in preference for the red fez.

But the more indigenous Malay men's headwear is *tanjok*, a wide kerchief formed on the head in different meaningful styles, depending on regional habit, ethnic identity, social status, and other symbolisms. The variety of styles of wearing the *tanjok* are on exhibit inside a suitable display case in the museum. Malay sultans and other nobles wear this kerchief during ceremonies. The Sultan of Brunei wears the *tanjok* in his picture on the Brunei postal stamp.

Identical to the *tanjok* is the Maranao and Maguindanao *tobaw*, also worn and formed for a variety symbolisms. A similar headwear is called the *pez* or *pis* in Sulu. Many non-Muslim tribes also wear this costume. The early Tagalogs wore the same kerchief which they called *putong*. The Yakan of Basilan seem to wear the widest *pis*. (See *Aga Khan Museum collection*).

6. *Bekas beras baharu* is a bird-like bag or basket for newly harvested rice. It is woven of water grass and formed like the "bird-basket," (*papanok*) of the Maranao for keeping *pinipi* (Tagalog *pinipig*), new rice pounded flat like oatmeal.

7. *Metalwork*. Many Malay articles of metal including brass are identical to those found in the Philippines, as a result of cultural

diffusion. Among Muslim Filipinos, they are used as models for the local manufacture of brass articles. Philippine pilgrims on their return home from Mecca often buy these articles at the ports of Singapore and Malaysia. The following are Malay articles comparable with those found in the Philippines:

- a. *Talam* (Plage 43, Fig. 107), a brass serving tray known in the same class name among Muslim Filipinos.
- b. *Kendi* (Plate 22, Fig. 48), a brass kettle or teapot, also known in the same class name among Muslim Filipinos.
- c. *Batil berkaki*, a brass container equivalent to a bowl-like piece called *doda'i* (cuspidor) in Maranao.
- d. *Ketur*, another type of cuspidor equivalent to the Maranao, *mandiyapir*.
- e. *Enam chelepa*, a small round silver container for chewing material which looks like the Maranao *gekem* or container for lip wax (*taro*).

8. Some evidence of linguistic similarity of animal names based on the zoological exhibits:

<i>Malay</i>	<i>English</i>	<i>Maranao</i>
buaya	crocodile	bowaya
burung	bird	boron (kind of birds)
gadjah	elephant	gadiya
harimau	tiger	arimaw (lion)
kambing	goat	kambing
seladong	wild cattle	barowang (fabulous animal)
merpati	pigeon	marapatik

9. *Gambar kenyalang*, the hornbill is perhaps a totem bird among the Iban tribe of Serawak. It is depicted in Iban carvings as a bird of art similar to the Maranao *sarimanok* (Plate 17, Fig. 40). The Iban in Plate 17 (Fig. 39) is from a cover design of the *Sarawak Museum Journal*.

10. *Tudong saji* (also used in Malaca), is an artistic food cover similar to the Maranao *todong* and Sulu *totop*.

11. *Rehal* is a wooden koran stand similar to one used by Muslim Filipinos.

12. *Pending* is a Malay ceremonial gold or silver buckle, also worn by Muslim Filipinos who call it *kandit*. *Pinding* in Maranao is a belt-and wallet made of cloth. Muslim Filipinos also used the *kandit* for ceremonial occasions by the bridegroom during his wedding and by a royalty during enthronement to a noble title of sultan and others. Antique *kandits* among Philippine Muslims have been imported from either Borneo or Singapore.

13. *Kokoran* is a Malay coconut shredder equivalent to the Maranao *kokora* or *kagoran* and *kodkoran* among other Filipinos who, customarily flavor their food with coconut milk.

14. *Pulot koning* is a dish of glutinous rice colored yellow with curry powder or turmeric. It is the equivalent of the Maranao *koning* which is colored with yellow ginger.

15. *Burong petalia wati* is a Malay mythical bird depicted in woodcarving as bearing a young prince in a ceremony for his circumcision, a practice common to Muslims, especially Arabs and Indians.

Architecture

Outside the museum at Kuala Lumpur we viewed Chinese, Thai, and Indian temples, Christian churches, Muslim mosques, palaces, and other structures with Eastern and Western influences. Some individual buildings blend varied cultural architecture in their roofs, columns, windows, and door styles. All these symbolize the acculturation of the mixed population of Kuala Lumpur and the whole of Malaysia. Modern Malay culture is a synthesis of the old and new.

MINANGKABAU MUSEUM

This museum is located at Bukittinggi, the main center of Minang culture in Sumatra Barat. We visited Bukittinggi from Padang, passing Padang Pandjang, Batu Sangkar, and other towns crossed by the provincial highway. Much of our interest, however, could be observed at Padang, a part of the culture area where we first saw the traditional house-style of *rumah adat* (Plate 5, Fig. 9;

Plate 6, Fig. 10; Plate 7, Fig. 11), the dances accompanied with the *gamelan* orchestra, and a Minang market useful for social and cultural observation.

The Minangs along with the Atchinese of North Sumatra are considered very devout Muslims and unique for their matrilineal family system - the wife holds authority over her husband, children, and property rights. The Minangkabau, Minang for short, applies to the people, their language and culture, as well as their region. They are also known for their migration and adventurous practices, inclination for business, leadership abilities and pursuit of knowledge. Many of them are prominent in Indonesian national life.

Minangkabau means "winning cabarao," their favorite animal that wears a brass bell hung from its neck. The name originated from a humorous legend in which their carabao won a sport fight against a ferocious bull of the Javanese warriors who invaded Sumatra during the period of the Madjapahit Empire. The tale symbolizes the Orang Minang's ethnocentric pride. It reminds us of a similar folktale among the Maranao who claim some ancestors from Sumatra hundreds if not thousand years ago. Some of the teachers of Islam in Southern Philippines came from Sumatra during the early Islamization period in Southeast Asia.

Music, Dance and Costume. We attended two programs of dance and musical entertainments in Pedang. The first was a performance of a modern cultural troupe which modified old music and dances. The *gamelan* orchestra in the Minang organization was composed of the following:

- 3 sets of *talimpong* (like the Philippine *kolintang*)
- 2 sets of *gambang* (like the Sulu *gabbang*)
- 2 pieces of *suling bansi* (bamboo flutes), comparable to the Maranao *insi*
- 1 European tamborine
- 2 small *talimpong* gongs each played by woman musician

The *talimpong* gongs (comparable to the *chelimpong* in Kuala Lumpur mentioned previously) were mounted on high wooden stands to permit the three players to stand erect like all other members of the orchestra that performed on the modern stage at the

Don Bosco School Auditorium. The *gambang* sets were also mounted on high wooden stands. The vertical board-ends of the *talimpong* stands were carved and painted with *ukiran* closely resembling some Sulu gravemakers.

The women players of the small twin-gongs (of the size of the *talimpong*), alternately beat the knobs of the gongs, while they stood in semi-circle behind the three other *talimpong* players.

The two *suling bansi* (flute) players were male. The tamborine is obviously a western diffusion into this traditional orchestra. The modern stage presentation of the orchestra with all players standing was a contrast to the *gamelan* performance we witnessed later in Djakarta, Jogjakarta, Surakarta, and Bali where almost all the musicians were sitting. We learned that the troupe was managed by and were composed of sophisticated directors, choreographers, ballet dancers, and musicians who had performed at the Expo '70 in Japan and who deliberately modified traditional dance and music for an intended effect upon the audience witnessing a modern stage presentation.

The costumes, said to be a blend of Minang and Chinese fashions were bright and colorful especially with gold and silver thread linings. The music sounded closer to the Chinese orchestra, rather than to Muslim Filipino music with the percussion instruments more loudly beaten. The Minang audience seemed to accept the new modification in their arts of music, dance, and costume.

We attended the second performance in the closing program of the Provincial Athletic Meet held at the residence of the Governor and his lady. The dancers and musicians were said to be non-professionals whose performances were more traditionally authentic. The Governor's lady advised us that most of the dancers were housewives of government personnel or somehow connected with the provincial government. Some modern aspects in the dance movement and musical accompaniment were noticeable.

Besides the Minang drum, modern combo music was used, instead of pure *gamelan*, to accompany dances supposedly ably mixed in the jewelry and dresses of the artists and spectators. Like Filipinos, Minangs love to talk, sing, and play instruments behind the mike.

Minang Museum, Inside and Outside. Our principal informant

was Mr. R. Rasjid Manggis, a well-known scholar and recognized authority on his people's history and culture. He graciously guided us and exchanged information with us. Deeply schooled in Dutch, German, and Indonesian, he only knew limited English. The mayor's assistant and one teacher in English solved the communication problem between us and Mr. Manggis.

Besides the exhibits of Minang history and anthropology, the museum architecture first attracted our attention. It was a three-building complex called *rumah adat*, built in 1927 through community volunteer labor called *goto royong* (perhaps similar to the Tagalog *bayanihan*), which completed the work in four years. It was converted to a museum having exhibits of miniature models of buildings including an old-style mosque like the full-size ones we saw in some of the *kampung* villages. The *rumah adat*, also called *rumah parsangahan*, is equivalent in social and cultural functions to the Malaysian house called *rumah parsangahan*, despite the differences in architecture.

The roof and truss lines of the *adat* house can be suspected to have come from a common cultural origin with the typical Thai temple. (See illustration). Minang ancestors are said to have settled and migrated centuries ago from Yunan, China, India, and Mainland Southeast Asia including Cambodia and Thailand. Minang legend and tradition, however, insists that the boat-like or crescent-like roof shape of their house symbolizes the horn of their fabled fighting carabao which won over a Javanese carabao. The high, stiff, and curving roof with horn-like upwardly protruding parts, made of *edjuk* (cabo negro) bonded with tin or other metal, is a local architectural trait. The walls from the trusses from up down are called *dindjang hari*, usually facing the sun (*hari*) on the east and the west. Their position has some religious significance, the sun being a natural power and source of life.

Mr. Manggis explained the forms and symbolisms of 19 varieties of floral *ukiran* designs carved and painted on the walls. Some samples of this conventional art were repeatedly exhibited on board pieces inside the museum. The floral lines variably represent among other meanings bird trapping, squirrel jumping between mountain peaks, volcanic crater flaming, woven rattan holder of a rice pot, etc. in very abstract forms hardly showing animal motifs, that Maranao *okir* designs show, and obviously stylized due to Islamic prohi-

bition. (The Szantons took detailed notes on these variety of forms and symbols).

In the interior are spaces allotted for a *plaminan*, a place for royal wedding ceremonies; a *ruang*, corridor or meeting hall; a *bilek*, any of the rooms etc. There were ethical rules in entering and visiting a *rumah adat* rarely observed today by a Minang modernist.

Each of the two other smaller houses in front of the main building is called *rangkiang*. One was once used as a rice storage for the domestic use of the family. The other was for storing rice for the use of visitors to whom *Minang* traditional hospitality was due. There used to be a third *rangkiang*, according to Mr. Manggis, for rice storage in case of community food shortage such as during famine or other emergencies.

The socio-economic function of the *rumah adat* indicated the past collectivistic trait of traditional Minang society. Dutch contact, however, according to our learned informant, tended to give way to western individualism.

Beside the road, there was a 70-year old house at Padang Pandjang typical of the *rumah adat* tradition for comparison with the museum building at Bukittinggi. The *ukiran* carving and painting were more done and true to conventional forms.

Here was an occasion for us to compare closely our own illustrated manuscript of Lanao *okir* designs. In the Minang *ukiran* there were striking resemblances to our own *okir* elemental forms of *pako*, *todi*, *dapal*, *potyok*, etc. As executed on wood, Minang elemental parts of a whole complex design are more tender or smaller in contrast with Maranao art. The latter uses smaller forms only when designing on textile material. Minang art is true to some leaf, stem, and flower petal forms which are absent in the Maranao, but present in Sulu art.

The background of the following Minang floral design is fairly comparable with the Maranao *lopa-lopa* while the interlacing of stems, vines and leaves is reminiscent of Sulu art characteristics. A detailed study might indicate the cultural affiliation of Mindanao *okir* and Sulu *okkil* with the Minang counterpart in Sumatra. In a *kampung* not far from the old house at Padang Pandjang we saw a Minang bunting similar in form to the vertical banana-leaf-like bunting called *pamanay* in Lanao and Cotabato.

The museum miniature model of an old mosque and the regular ones we saw in tiers of roofs were fairly comparable to the *Maranao pinasangka* mosque. We saw comparable styles in Malacca, Jogjakarta, and other places in Indonesia. In Hinduized Bali, we saw temples with two or more tiers of roofs. Are these mosque and temple styles historically related, resulting from the contact between Islam and Hinduism?

Many materials of Minang culture inside and outside the museum collection, even in giftshops and marketplaces in Sumatra Barat are comparable with similar materials elsewhere. These include weaponry, musical instruments, household articles, farm implements and clothings. They were also fairly comparable with arts in other places in continental Southeastin Asia including Muslim Philippines in the South.

Minang migrants were agents of acculturation in places of culture contacts. Mr. Manggis spoke of records of Minang migration starting as far back as 1225 A.D. from east Minangkabau to Negri Sembilan, Tumasik, Sarawak and Sulu. Teachers of Islam, some of them from Minangkabau and Palembang, had long ago reached Borneo and Southern Philippines. The Chinese scholar Chao Jukua is said to have reached Sumatra to record some aspects of Minang history.

Among others Islam and Dutch influences in Minangkabau life are clearly evident. Domical style mosques with minarets are distinctly of Arab Islamic influence. Dutch squat bungalow houses, with other traits, are adopted by most Indonesians as a style for their houses. All in all there is a cultural blend in the Minangkabau area.

At the Andales University and the Minangkabau Studies Center, both in Padang, there are attempts to record knowledge of Minang history, culture, and society.

DJAKARTA CITY MUSEUM

We visited this City Museum ahead of the National Museum. In both, we failed to ask why the two are separate institutions in administration and physical locations when it appeared convenient to integrate them in one place and organization. The visiting and patro-

nizing public could be well-served if the two independent collections were put together. At any rate, cities and national governments usually separate their administration of offices and facilities.

It is perhaps an advantage, however, that two or more similar institutions are separate to promote competition for the growth of the competing units. We were unable to ascertain whether this assumption was true in the case of the city and national museums, both of which were located in the capital city of Djakarta. We also failed to ask what kind of cooperative activities and projects were undertaken by the two museums.

Like most museums in the Indon Republic we visited, the City Museum is housed in an old sturdy building constructed long ago during Dutch times. Built after the European design, it is a contrast to the *rumah adat* style of the museum building at Bukittinggi, Sumatra Barat. In a sense, it is not designed to conform to the need and function of a museum.

1 *Dutch Furniture.* Among other things, the City Museum has the most impressive collection of ornately carved and painted furniture from Dutch aristocratic families. The craftsmanship may have been undertaken by native Indonesians under instruction to follow Dutch style indicating the diffusion of European artforms and taste in the skill of native furniture manufacture. However, we failed to inquire if some of them were imported from Europe or elsewhere. By comparison in the Philippines we also have accepted Spanish and American artforms and even Chinese art.

2. *Javanese Furniture.* Outside the museum, we observed the Javanese furniture style in the house of a Javanese lawyer who was a *batik* designer. The furniture designs mixed animal, bird, and dragon motifs with leaves and flowers, and were thus distinct from Dutch art. In contrast incidentally, the Maranao *okir*, corresponding to the Indonesian *ukiran*, avoids animal motifs although it has the *naga* and *sarimanok* or *papanok* figures, which are often in abstract stylized forms.

3. *Musical Instruments.* On exhibit is a Javanese *gambang* similar to the Tausug *gabbang*, composed of 18 pieces of wooden plates, although the boat-like stand of the instrument from Kelantan we saw at Kuala Lumpur was closer to the Tausug's. It is semantically interesting to note that among the Maranao a similar bamboo

or wooden xylophone is called *borodiyawa*. *Boro* means to beat a percussion instrument and *diyawa* means Java, hence *borodiyawa* actually denotes a Javanese xylophone. Could this be an evidence of a trade and cultural connections between Java and Mindanao long time ago?

The eight small gongs arranged into two parallel row of four each on the stand of the *kunong* in the *gamelan* orchestra is equivalent to the Philippine *kolintang*. The shallow gongs in this orchestra is equivalent to Maranao *gandingan*, and the Javanese drum *gandang* is like the Maranao *gandingan*. Both the Javanese and the Maranao have accepted the European drum (*tambor*) into their music.

4. *Betelnut cutter*. This is called in Javanese *katjeip*, which is more like shears than a knife. A similar tool is called *kalakati* in Sabah and Lanao.

5. *Cannons and Guns* The museum has a large antique Portuguese cannon. The rear sight is a 'handpointing' design said to be symbolizing fertility, although it could mean good marksmanship. It has a pair of 'dolphin' handles common to many European and Southeast Asian cannons especially those that are Brunei-made.

The antique guns among the collection of *sendata* (compare with Maranao *sandiyata*), war weapons date back to 1603 -1799 A.D. Most are long barrel guns which are almost straight through down to the butts. Two of them have wide openings at the barrel ends. This type is called in Lanao *pokol* of which we have no preserved evidence except in the descriptions made by our own old warriors.

A long barrelled gun is also called in Maranao *senapang*, evidently a linguistic corruption of the Dutch *snaphaan* for gun or musket. According to our colleague in this symposium, Mrs. Oswald Cabel, Dutchmen earlier came to the Sulu seas for pearl trading. They were known as Orang Balanda from the Malay Orang Belanda. The prow of their boats is traceable in a Sulu boat imitation, which is called *balanda*. The pearl-trading contact was probably the historical origin of the diffusion of Dutch firearms into the weaponry of Moroland.

6. *Kris*es of which the museum has few, are no longer forged in Central Java according to our informant. Forging kris blades was widespread when natives were prohibited by the Dutch authority

to hold firearms, which have now replaced crises. However, "souvenir" crises of inferior quality for the tourist trade are made and sold in parts of Java and Bali, just as they are in the Philippine Moroland.

7. *Javanese Mosque.* Miniature models in the museum of these Muslim places of worship have two or more tiers of roofs and are comparable to similar architectures in Malacca, Minangkabau, Lanao, etc. Those of Malacca and Minangkabau have sharp topmost roofs and curve lines resembling a rumah adat or a Chinese temple roof. Mosque styles among Muslim groups in Island and Peninsula Southeast Asia are not as consistent as the styles of Thai and Chinese temples.

In Djakarta, the largest mosque displays a Middle Eastern domical and minaretted style similar to Brunei's mosque and others in Muslim Southeast Asia. It is now evident that *old* and *new* mosque styles are distinct from each other, contrasting the Far Eastern and Middle Eastern styles—the former displaying the pagoda-like tiered roof and the latter, the domical and the minaret. Often, however, they mixed in the "mestizo" style of a single structure. In residential and other buildings, the Dutch style bungalow is predominant in Djakarta City. The current modern style, generally free from tradition in using any architectural concept, is gaining popularity.

8. *Monuments* These structures grace the skylines above plazas, rotondas, and other places in Djakarta. Many have historical and nationalistic meanings related to the Indonesian people's struggle for *merdeka* (independence or freedom) from the past foreign rule. Most of them are animatedly impressive and huge in size, like some of Michelangelo's works. Some depict scenes of battle and stress significant battlecries as our own Balintawak Monument does in Manila. The government and the people take good care of their beautiful parks and meaningful monuments.

INDONESIA NATIONAL MUSEUM

Located in Djakarta (formerly, Batavia), this National Museum is a priceless heritage of the Indonesian Republic from the past

Netherland East Indies Regime which was conscious of the general value of such a scientific cultural, and educational institution. The museum also provides public recreation and service. Besides scientists and scholars, it attracts other visitors including local and foreign tourists whose luxuricus travel expenses in the country help develop business and industry.

It is housed in an antique Dutch building complex, which still needs expansion and renovation in order to meet modern display needs and other museum-related activities. It has the largest collection among museums we visited. Director Mohd. Amir Sutaarga, Director of Museums, (there are 55 of these museums in the entire republic), gave a partial statistical information about the collection: 8,000 items of pre-history 8,000 of archeology (stones metals, etc.); 5,000 of ceramics;; 28,000 of ethnography, and thousands of numismatics - metals, coins, paper money, tokens, etc. The total is perhaps the largest in the whole Southeast Asia. Also in terms of antique objects of archaeology, pre-history and history, ethnology, etc., it can easily be the best and richest in this entire geographic region that is at the same time a culture area by anthropological definition.

Besides objects of pre-history, many of which were acquired through archaeological diggings and "finds on the surface," it has rich evidences of the past grandeur and existence of the succeeding empires of Sri-Vijaya Madjapahit and Malacca, and of the short-lived smaller kingdoms of Island Southeast Asia. Added to these are records or relics of European contact notably Portuguese and Dutch, and even English. Chinese influence is represented as well especially in the potteries and trade articles.

The three empires were bearers of three distinct influences in succession - Sri-Vijaja for Hinduistic civilization, Madjapahit for Buddhism, and Malacca for Arabic impact and Islam, and later the European influence, all of which are documented by the museum's variety of impressive collections. Many of the objects, however, are inadequately labelled or captioned and others are not labelled at all. Many of the antique cases are elaborately carved for the wooden frames hence expensive, but much of the display equipment and technique are out-dated and needing renovation.

According to Director Sutaarga, the Indonesia government plans to establish museums for all the total of 26 provinces comprising the

Republic. Private museums might also be extended government support as proposed. In this plan, there would be a need for more personnel trained in the social sciences, especially sociology, anthropology, and museology. Such needed training was only lately encouraged in Indonesia, according to Director Sutaarga, who defined museology as an applied anthropology.

Besides the said plans the museum has also a number of projects. It is undertaking training of curators and museologists, and is also conducting demonstrations of scientific excavation methods.

The museum cooperates with the Institute of Archeology. The latter is responsible for the care, protection, and custody of monuments. The Director informed us that the Indic temples in Indonesia are often looted of stone statues of gods, animals, and characters in history and ancient literature. We learned later that the Borobudur, the Prambunan, and other temples have lost many of their stone figures. Many of these, however, have been recovered and added to the already rich exhibits in the museum. Thoughtful citizens are worried over the vandalizing of any religious or historical objects with which Indonesia is rich. Yet, the relics are a source of income. Tourists come to see them and spend money in Indonesia for souvenirs.

Fifteen members of the staff are assigned to help in the project of encouraging the preservation, development, and exhibition of Indonesian dances and music which are included in the school curriculum. There are dance troupes in Indonesia which are extended help-by the Museum.

The museum publishes a bulletin, the *Manusia Indonesia*. It also publishes monographs of research work, which are sent for exchange with similar institutions in Indonesia and abroad. It maintains a reference library.

The pottery section has a large collection headed by an expert, Mr. Abu Rihdo, who has been featured, in one of the issues of *Indonesia* (an information bulletin of the Indonesian Embassy in Manila), for his study based on the museum pottery collection.

Spending few hours examining the different divisions and sections of the general exhibit, we found many items of comparative interest such as follows:

1. *Cannons and Guns.* Antique cannons of both Asian and

European origin greeted us at the museum entrance. Some of them have been collected from Southeast Borneo or Kalimantan. An old gun of European make from Nias Island off the coast of Sumatra reminded us of the guns called *pokol*, traded and used in Lanao long time ago which were confiscated or taken as war trophy during the Moro pacification campaigns by the American Forces and the Philippine Constabulary.

2. *Indic Statues.* The museum has the largest number and variety of Indic statues, relics of Hindu and Buddhist civilization, from ruins of temples (*tjandis*) and archeological diggings. Nothing in the Philippines could be compared to these relic figures except a small figurine of an Indian god dug in the Agusan River Valley decades ago and the current controversial "golden Buddha" statue said to be one of the recently found hidden treasures of Japanese General Yamashita. The Agusan bronze figure is an evidence of pre-Islamic and pre-Christian influence in the Philippines. The "golden Buddha," however, is not to be classified as an evidence of past or recent Indian religious influence in the Philippines.

The Museum's Indio statues belong to the class we saw later in our visit to the famous Prembanan (Brahmin Temple) and the Borobudur (Buddhist monastery) in Central Java.

3. *Krises.* The museum has a variety of Indon and Malay bladed weapons comparable in large number with those of Muzium Negara in Kuala Lumpur. Some of these antiques were forged long ago in Borneo. Some of the handles of krises from Djambi and Palembang, both in Sumatra, resemble the *danganan* handles in the Philippines. These handles are of the types (or shapes) we call parrot-head, dragonfly-head and grasshopper-head. We suspect these handle styles to be related to those used by Illanun pirates.

Outside the museum we visited the kris collection, showing a variety of blade, handle, sheath, and ornamentation styles, belonging to Major Harjono H. Guritno, who is planning to publish his studies about krises. Major Guritno is an engineer, artist, and scholar. He told us that the kris form and symbolism originated from the Tree of Life, like one used in the *wayang kulit* puppet or shadow show. Krises have a variety of sacred, ceremonial, magical, ornamental, and military functions in Malay and Indonesian cultures. Ornately adorned krises are also status symbols. A good Javanese observes

a set of ethical and magical rules of keeping and using the kris. This is also quite true among Philippine Muslims who forge longer and wider kris blades than those of Indonesians and Malays. We acquired some literature about the kris and other weapons.

The Javanese treat their kris with loving care. They use decorative wood including the sweet-smelling sandal, some from Timor, for the handle and scabbard. They further ornament these weapons with ivory and expensive metal in a variety of art motifs, depicting the dragon, birds, flying lions, etc.

Besides Major Guritno, we heard of another kris *aficionado*, Mr. Go Tik Swan, said to be residing in Sulo, Central Java.

4. *Other blades.* Two bladed weapons from the Nias ethnic group on Nias Island off the coast of Sumatra attracted us because of their identical forms with the *kampilan* (Plate 12, Fig. 21-Fig. 22) and the *barong* in the Philippines. We asked ourselves, are these items diffused from Philippine Muslims, or did they imitate this types of fighting knives from the Nias? Immigration, peaceful trade, piracy, and other forms of contact could account for these similarities of bladed weapon. We did not have the time to get ethnographic and historical data even from the accession record of these weapons.

A blade identical to the *kampilan* in Lanao and Cotabato, place of origin of the Illanum pirates, is labelled with the name *mandau dinggan sarong* in Sulawesi or Celebes. A weapon belonging to the same class came from Kalimantan or Indonesian, Borneo, Sarawak, Brunei, and Sabah. The Sulawesi knife called *mandau* is similar to the *mandaw* of the Maranao, a working bolo that can also be used as a fighting blade by a warrior not having the regular combat weapons, which are called *sondang* (kris) or *kampilan* in the Maranao.

5. *Brasswork.* The more museums we visited, the more we realized the widespread distribution of brassware in Island Southeast Asia which in olden times have been influenced by Dongson and Chinese cultures of the bronze and iron ages. Brass or bronze foundries are also widespread, as we actually came across two of them in Bali and Brunei, sharing similar techniques, tools, and finished articles with only slight variations. We took particulars of a few objects of comparative interest.

A brass urn from Kalimantan is identical to the Maguindanao form called *Nianas* (pineapple motif, Plate 22 - Fig. 50) by the brass-

importing and exporting Maranao. This form is also found in the museums of Brunei and Sabah. Years ago, an experienced brass dealer in Cotabato informed this writer that the brass artisans in that province were faithful imitators of Borneo-type brasswork which up to now commands higher price in the curio business.

The Sumatran *talam* (food serving tray) with three different styles of cuts on the edge decoration are identical to the imported ones found in Southern Philippines. Likewise the Sumatran betelnut chewing boxes are similar in forms with others we saw in other museums. The Sumatran *kendi* (teapot or kettle) is distinguished for its characteristic high base-part. A Bornean anklet looks like those in Cotabato called *singkil* in Lanao. A Javanese *langwai* (*sereh* chewing set) is similar to those of the same name in Brunei, Sabah, and the Philippines. Unlike Cotabato, the more revolutionary Maranao brass artisans introduced a tall decorative cover for their own style of *langwai* to look like the top protruding part of their mosque domes and minarets.

Javanese brass oil lamps are comparable to those in Bali called *pelita* (Plate 23, Fig. 51 - 52), a word of Persian origin according to a Malay-English dictionary. We shall treat this item comparatively as we write the section on Bali.

6. *Musical Instruments.* The museum has a variety of sets of *gamelan* labelled for the regions where they came from including Central Java. The *gambang* (xylophone) from this region closely resembles the boat-like stand of the Sulu *gabbang*.

A bamboo jew's harp from Kalimantan and Sulawesi, a *suling bangsi*, a bamboo flute, and a bamboo guitar all remind us of the *kobing*, *insi*, and *sirongganding* instruments in Lanao music.

7. A kind of spinning wheel called *bimbara* of Sulawesi is identical to the Maranao *bembara*. Other equipment used in native loomweaving, which are widely distributed in the museums we visited, could have been all examined for comparative forms and terminologies. But we had not enough time.

8. A rare kind of chessboard or checkerboard of 60 squares came from Sumatra. We had not enough time to get data about the names and forms of the pieces and the rules of playing the game.

9. *Dragon Motif.* The scared and decorative dragon design in China, India, and Mainland Southeast is repeatedly found in the

museum exhibit. It is called *naga*, originally a Sanskrit word. It is found on articles from East Borneo, Java, South Sumatra, Madura, and Sulawesi. In East Borneo, it is found on the prow of a *perahu lumba*, racing boat, on a Javanese betelnut scissor or cutter, an article called *kalakati* in both Sabah and Lanao. It is a widespread decoration of *gamelan* musician instruments, especially gongs and frames of musical instrument stands.

10. *House Decoration*. Miniature models of *rumah adat* houses in Batak, Sumatra, display woodcarving decorations of a pair of carabao horns and a rooster atop the roof. (Plate 4, Fig. 7). The horn is identical to the Maranao roof decoration called *diyongal* (Plate 3, Fig.) which is also found on lakeboats. A woodcarving of a carabao horn, also called *diyongal* is found on Badjao boats in Bongao, Sulu.

A carabao-horn headgear, a symbol of bravery, is worn by a native warrior of Central Sulawesi. Among the Maranao, the *diyongal* has magical, decorative, and status symbolisms. A house with a *diyonga* means the owner is a brave warrior, while an evil spirit is said to be afraid of the horns.

The Batak rooster-like carving reminds one of the popular *sarimanok* (Plate 17, Fig. 40; Plate 18, Fig. 41-44) art form in Lanao. Some small protruding decorations in front of a house in Sulawesi is also reminiscent of the decorative but larger - sized carvings called *panolong* in the Maranao *torogan* house.

In a Kalimantan miniature house model is found a *naga* design as well as a woodcarving similar to the *layang-layang* decorations on the trusses of Samal houses in Campo Muslim, Zamboanga City.

11. *Pottery*. The Indon National Museum seems to have a larger number and variety of trade pottery and similar articles than those displayed in the collection of Malaysia's Muzium Negara. Other members of our travelling symposium have taken notes of the ceramics or pottery collection in more detail.

MUSEUMS AT JOGJAKARTA AND SULO

We visited Jogjakarta and Sulo, two neighboring cities, by taking air and land transportations from Djakarta to Central Java. Besides the museums, we visited interesting historical and cultural

landmarks in this traditional center of Javanese culture. The famous uninhabited ruins of the Prambanan and the Borobudur relics were easily accessible by car from Jogjakarta; so was the location of the Javanese Sultan's Kraton or Palace.

1. *Gamelan*. Our hotel, Jogja, gave regular entertainments of the *wayang kulit* puppet show for the guests. Besides seeing the show, we interviewed the English-speaking chief musician regarding the names of the member-instruments in the *gamelan* orchestra which was more interesting when actually played to accompany the puppet show rather than when merely exhibited inside a museum. We simply made a listing of the instruments and this time we minimized detailed comparison. Given in Javanese terms, they are as follows:

- a. *Saron* is a five-piece rectangular bronze or iron xylophone, comparable to the Maranao *saronay*.
- b. *Kenong* is a five-piece round gong set comparable to the Maranao *kolintang*.
- c. *Gendir* is a seven-piece xylophone set.
- d. *Parong* is a 14-piece xylophone, with wide plates.
- e. *Paranos* is a 14-piece xylophone, with narrow plates.
- f. *Gambang* is a 21-piece xylophone, comparable to the Sulu *gabbang*.
- g. *Ponang* is a 10-piece set of round gongs comparable to the *kolintang*.
- h. *Ponang barong* is a 10-piece set of bigger gongs also comparable to *kolintang*.
- i. *Ponang panaros* is a 10-piece set of smaller gongs.
- j. *Kendang* is a set of three drums comparable to the Maranao *gandangan*, a cylindrical wooden drum.
- k. The largest gongs of nine graduated sizes were comparable to the Maranao *gandingan*.

Our informant called a mosque drum *pedok* or *tabo*, the latter being the same as the Maranao word for this mosque equipment.

This complete listing of Javanese *gamelan* instruments shows that the Javanese is richer than its *kolintang* counterpart in the Philippines. The same orchestra in our hotel in Bali was composed of many instruments including string and wind instruments.

Inside Jogja Museum we saw a *gamelan* set used to play a Sun-

danese tune of the 16th century. We witnessed the *gamelan* play in a royal wedding in Sulo in accompaniment to a dance. There is also a *gambang* in the Sulo Museum.

2. *Krises*. The Sulo Museum has a variety of antique krises of the type called *diyawa* or *linggi* among the Maranao who used to import then. It is, however, interesting to note among the collection some krises which have handles that look like the *tiyarangas* (grasshopper head in Maranao) handle of Philippine blades.

At the entrance of Jogja Museum, were exhibited two carved figures of the *sakti* (persons said to be invulnerable to weapons) in the act of piercing their breasts with krises. The same persons, called *kobla* among the Maranao and the Maguindanao are believed to possess magical powers of invulnerability.

3. *Cannons*. One large cannon in the Sulo Museum equals the length and size of the largest Portuguese cannon we found at the Djakarta City Museum. The former does not have the "hand-pointing" end of the latter. All the cannons of the Sulo Museum bear the "dolphine" decorations used for the handling of this weapons. One medium-sized cannon in the Jogja Museum has its muzzle decorated with the figure of a fierce-looking mask.

4. *Weaving*. Before we came to Jogja and Sulo our informant at Djakarta told us that the three local classes of weaving techniques and designing were called *songket*, *ikat*, and *batik*. In Java, the cities of Jogjakarta, Sulo, Cherebon, and Fakalungan are noted for *batik*. The design in each city can be distinguished for its predominant color scheme and motif. For example, Sulo *batik* tends to be more brownish, as it is colored with vegetable dye and designs of the lotus, the monster Kala, etc. Jogja designers have lighter color preferences, which include white. The word "batik" suggests the idea of drawing, painting or dotting by the use of liquid dye, vegetable or synthetic, applied on the cloth. This process is said to have originated in Java during the the 12th century.

Chinese, Indian, Arab, and Dutch influences are to be found in the *batik* design. Indonesian *batiks* can be distinguished from Malaysian *batiks* for their printing processes and design. We went on a guided tour to cottage industries of *batik* designing which appear to be two kinds: one is by the hand-dotting or drawing and the other by hand-stamping (*tjap*). The first is slow and laborious but the product

is expensive and prestigious. The other represents a time-and-effort saving process which results in the product sold at a cheaper price.

While Java is more famous for *batik*, Bali is known for the *ikat* and the *songket* weaving–designing process. The *ikat*-woven dress of a *wayang kolek* actor, depicted in woodcarving in the Jogja Museum, is identical to the Maranao *andon* of white and alizarine red contrasting with black designs.

Batik art shows the rich imagery of the Javanese mind due to the varied Eastern and Western influences, which affected Javanese life. Our Javanese guide, Fr. J. Harjono, S.J. regarded Southeast Asian Culture as largely Hindu–Chinese, superimposed upon the native culture or sub-cultures in a given area.

5. *Dresses.* We attended a royal wedding of one of the Javanese princesses of Sulo. The women wore *batik* sarongs in subdued colors, with different shades of brown, blue, etc. Their long-sleeve blouses in prints and eyelet cloth were of bright colors and accented with even brighter bands across the breasts. The feminine dancers' costumes were of even brighter colors, especially contrasting gold and green.

The gentlemen wore *batik* barongs of subdued colors, especially brown, below their jackets and headwears called *blankong*. They carried their short decorative kris–daggers at the back suspended with bolts. As in the Maranao custom in the Philippines, each blade weapon is carried by a gentleman as a part of his festive costume, rather than as a combative symbol.

6. *Dance and Music.* The dances performed with symbolic gestures were of slow movement accompanied with low *gamelan* music. The dance art was expressed by the feminine dancer through hand, hip, and feet movements and glances. The music and dance are more solemn and formal, rather than characteristically jolly as in Philippine music and dances. The performance might seem boring to a casual visitor who is used to western music, but the costumes are strikingly colorful.

7. *Comparative Objects.* Inside the Sulo Museum is a chest or trunk inlaid with mother-of-pearl similar to those we saw in other museums, as in Malacca. We suspected the art to be of Chinese origin. It is also found in Sulu, Zamboanga, and Palawan. In the Jogja Museum, a Javanese *bokor bertutun* is shaped like a Maranao *gador*

Plate 22, Fig. 49), a type of brass urn. Another Javanese *bokor* is like the Maranao *doda'i* or brass cuspidor. Another brass basin is formed like the Maranao *bintang* which is used for serving ceremonial perfumes or chewing materials.

The Jogja Museum has a carved *garuda*, the mythical eagle and bearer of the Hindu God Vishnu. This *garuda* appears also in the Indonesian national seal and in the name of the airline bearing of the national flag. The carving is highly stylized to look like the *sarimanok* of Lanao.

8. *Architecture.* From Jogja, we visited the ruins of Borobudur and the Prambanan, the oldest structures in Central Java. The former is a Buddhist monastery estimated to have been erected about 800 A.D. (read Dr. K. Soekmono, *Glimpses of the Borobudur, Archeological Service*, 1968). The Prambanan is a Hinduish *tjandi* (temple) where on its premises Ramayana epic dramas used to be held during the predominance of Hinduism in Java. Not far from Jogja, there are other *tjandi* relics having stone figures of religious and historical significance. They all represent Indic religious and architectural influence, especially the style called *stupa*, consisting of a base, a dome, and a top or umbrella, as exhibited in the shape of the Borobudur. The reliefs on these temple walls, inside and outside, bear religious, literary, and historical meanings. But the Indic periods of Hinduism and Buddhism in Java were succeeded by the present Islamic period, now the most predominant spiritual influence in Malaysia and Indonesia.

We had a close look of the old-style *masjid* (mosque) depicted in the museum's miniature models, but we also saw a good deal of current structures life-size along the streets of the Jogja and Sulo. The mosque style in Jogja is closest to its Lanao counterpart, called the *masgit a pinasangka*. The *masgit* means "mosque" and *pinasangka* means the architectural "style" in the use of tiers of two, three or more for the roofing.

Closer or identical to the Lanao counterpart, the regular *masjid* in Jogja and miniature model in Sulu have high walls between the three tiers of roofs. In contrast, the mosque structure in also have three tiers, but the walls between the almost overlapping roofs are low, and the top tier is sharply pointed, a style that is characteristic of the *rumah adat* in Sumatra Barat.

Our learned guide, Fr. Harjono, said that this mosque style, distinct from Middle East architecture, is of Indian temple influence. Even the Sultan's Kraton bears this style. Further proving this point, the Hindu temples in Bali have roofs in multiple tiers.

Some scholars in the Philippines speak of the Indic influence of the Madjapahit which affected pre-Islamic life in the Manila Bay area, around Lake Lanao, and the Agusan and the Cotabato Valleys. We wished we could verify the theory beyond merely the comparison of the structures of Indic temples and Muslim mosques. Other similar culture traits in Indonesia and the Philippines are self-evident in museums having conclusive objective proofs and relics found in comparative culture areas.

9. *Complimentary Knowledge.* Before leaving Jogja, we had an interchange of knowledge about historical events with learned members of the Faculty of Arts of Gadjah Mada University. We learned from their historians that ancient Javanese trading vessels were once reaching northward as far as the Chinese seaports. In turn, from our own knowledge we said that Javanese trading vessels were coming to Mindanao seaports, even at Illana Bay on the Moro Gulf, at the time of the invasion of Sultan Kudarat's (Corralat) fortifications at Ilian by Spanish General Corcuera in the year 1637 A.D. These trading contacts bear evidence of related cultural history between Java and Mindanao.

10. *Days' Names from Arabic.* We were counting the days of our hectic but fruitful trip. On the wall of the office room at Gadjah Mada University was an Indonesian calendar, where the names of the months were in Dutch while the days' names were in Indonesian (but originally Arabic). It is amusing to compare these names with those from the Muslim Filipino calendar:

<i>ENGLISH</i>	<i>BAHASA INDONESIA</i>	<i>BASA IRANON (Maranao)</i>
Sunday	Ahad	Akad
Monday	Senin	Isnin
Tuesday	Selasa	Salasa
Wednesday	Rabu	Arbaa
Thursday	Kamis	Kamis
Friday	Djumat	Diamaat
Saturday	Sabtu	Sapto

At Padang, Sumatra, a printed calendar substituted the Indonesia *Ahad* to *Minggu* or Dutch Sunday. For modern convenience, both Indonesians and Philippine Muslims use the Gregorian Calendar, but for religious purposes, especially in the reckoning of holy months and days, both use the Islamic lunar calendar. In counting, they alternately use European numerals along with numerals of Sanskrit origin, an evidence of Indian influence in the whole Southeast Asia.

BALI MUSEUMS

The fabulous island and province of Bali used to be divided into eight ancient kingdoms. Faithful to Hindu religion and culture and the animistic practices of an oceanic people, it resisted the succeeding dominance of Buddhism and Islam. But together with other accessible islands and peoples in the Indonesian Archipelago, Bali and its people has been deeply penetrated by westernization that has mixed with the older Balinese ways of life. Modern and traditional technologies are mingling in this land of beautiful irrigated rice fields, green vegetation, sunshine, temples, Hindu ceremonies, art, music, and dances.

To a casual visitor from the Philippines, the Balinese are a people whose skin color is generally *kayumanggi* (brown), but more brown than Filipinos perhaps because the island lies below the equator. The slender women walk and dance gracefully, even as they balance over their heads loads of food baskets or jars of water between the rivers, rice fields, houses, and temples. The men, women, and children are generally artistic, industrious, religious, peaceful, and friendly.

Outside the museum, the Balinese rich cultural life can be observed directly and freely in the *kampong* homes, temples, farms, marketplaces, shops, and theatrical shows which are well-organized for profit in the tourist industry.

Bali has two museums, one at Den Pasar and the other at Ubud. The first has collections of artifacts of historical, archeological, and ethnographic values. The other at Ubud is called Puri Lukisan specializing in modern Balinese art, notably a variety of *batik* paintings of various subjects or motifs, and some sculptural pieces. The marketplaces and giftshops are in themselves cultural centers or "museums"

for convenient observation.

The Den Pasar Museum building used to be a Hindu temple dedicated to ancestral worship. An extension being constructed and added to the museum complex consistently preserves the roof style of a Balinese temple. The curator is Dr. Guzli Ngurah Bagus, a Balinese anthropologist, with whom we have animated exchange of information on museum matters.

The Ubod Museum building is a long, simple, squat bungalow exhibiting on its inner wall an impressive selection of *batik* paintings.

1. *Krises*. Our search for knowledge about the distribution and similarity of bladed weapons seems unending and here again the museum has antique ones, including items like those labelled in Singapore and West Malaysia as *keris bali*. Dr. Bagus spoke of kris blades originating from the megalithic period in Balinese history. Such period antedates the Madjapahit period. Long before this symposium tour, we read literatures alleging that the wavy blade first originated in India.

2. *Cannons*. Two of the cannons in the Den Pasar Museum are decorated on their muzzles with the Kala-head earlier described, which we have seen in other museums. On the firing end in one of the cannons, there is a hollow opening where a small device serving as a sort of "magazine" used to be placed and fired. But such part was missing. Later at Macao Museum, we found a complete cannon of similar type with a "magazine" – actually a smaller cannon inserted into the hollow end behind and fired.

3. *Brasswork*. We went to Klongkong, a Balinese town maintaining its art and industry in traditional brasswork. A group of artisans was heating and beating to shape a sheet of bronze for a large and wide gong similar to the imported *gandingan* gong in Lanao. The blower and furnace complex was similar to those used in Lanao, Cotabato, and the Mountain Province. For melting metal, the foundry used a crucible made out of a mixture of clay, sand, and rice-husk ashes. It was similar to the crucible used in Tugaya, except that in Lanao bamboo charcoal is used, instead of rice-husk, for the mixture. The artisans were manufacturing other instruments for *gamelan* music.

In the museum, there are pieces of the Balinese *dolang*, the equivalent of the Malay *talam* or brass tray that we already have

described. *Dolang* in Tausug and Maranao is a *talam* with a stand. An empty *dolang* is known as *tabak* in Maranao. There are also pieces of antique *kendi* (kettle or teapot made of brass) and other brass bowls which are similar in forms to Maranao *doda'i*, a cuspidor.

A Balinese brass oil lamp called *pelita* (Plate 23, Fig. 51-52) is strikingly similar to the Maguindanao *sasaingan* (Plate 24, Fig. 53) found in the Philippine National Museum. The Maguindanao lamp, instead of a Western torch, is used to symbolize enlightenment in the official seal of Mindanao State University as designed by Artist Galo B. Ocampo, former Philippine National Museum Director (see illustration comparison on Plate 24).

Later, at the Lembago Purbakala (Archeological Institute), Bedaulu Gianjar, Bali we found a similar tiny brass piece from a *kampung* in Bebitra. The Archeologist, Dr. Tjokro Sudjono, informed us that the article was used for temple holy water by Balinese Hindu priests during the 15th century. Here is a fine example on how a cultural item changes not much in form but in utility or service in the course of transmission through time and space.

The Balinese name *pelita* is similar to the Maranao *palitaan*. A Malay-English Dictionary says that *pelita* is originally Persian. Is the lamp an article in the ancient trade between Persians and the Malayan peoples? Moro vessels once traded at the Persian Gulf.

Other bronze objects of great importance for the history of Indonesia's cultural development are the Bali kettledrums which are similar to those found in other areas of Southeast Asia and India. One example of this is the "Moon of Bali," a kettledrum found in Kampong Pedjeng. This drum is the largest of its kind in the world and is a magnificent masterpiece. It is not known whether this gem of bronzecasting was made in Bali or not. This antique piece is like the "rain drum" in Yunnan, China.

4. *Weaving and Dresses*. A Javanese informant said the Balinese are not experts in *batik* but in *ikat* and *songket* weaving. At Den Pasar and other towns, women and young girls prepare the yarn and weave them. Many of the backstrap equipment used are like those employed by Muslim Filipinos, but the Balinese weaver works faster on the foot-loom. The *ikat* process produces a variety of color; red, blue, green, orange, etc. Unlike the *ikat* finished product, the Maranao *andon* is mostly of red *sotra* as a background for geometri-

cal designs (*balod*) resembling the Balinese counterparts.

Both threads of the warp and woof in *ikat* weaving are first knitted together in certain pattern before they are dyed. Threads and dye stuffs are ordered or brought from outside Bali and further prepared in the *kampong*.

In *songket* weaving, the threads used are imported. Clothes of silk, interwoven with motifs of gold or silver, are worn like the sarong made of *ikat* cloth only during important ceremonies. The *songket* is like Lanao's process of weaving the *angkol* and *langkit* cloth. The Lanao method of weaving is also referred to as *songkit*.

Balinese women wrap their *sarongs* around their slender waistlines as women in India wear their *saris*. The edges of similar women's dress in Malaysia, Sulu, and Mindanao are sewn together, as in a pillow case, and are mostly worn around the waistlines. The *sarong* in Indonesia and Malaya, the *tajong* in Sulu, the *patadjong* in Luzon and Visayas, and the *malong* in Cotabato and Lanao, all belong to the same linguistic and cultural matrix.

5. *Art forms.* The museum exhibits of betelnut scissors or cutters, similar to the *kalakati* in Sabah and Lanao, bear motifs of birds, dragons, *wayang* puppets, etc. *Naga* (dragon) designs are found on utility articles of wood, metal, and fabric. Balinese *ukir* is finely flowing on clear background, similar to the Maranao, although the elemental forms are hardly identical. The Maranao *okir* is closer to Minang than to Balinese art.

6. *Teeth-Filing Custom.* In the museum at Don Pasar, there is an exhibit illustrating the Balinese teeth-filing custom in pictures and the tools used in the mutilation or "beautification" of the frontal teeth. The current practice is even recorded in color slides and postcards sold to tourists in search of unique cultural features. It is accompanied with a religious ceremony said to be of Balinese Hindu origin.

The teeth filer or "dentist" performs a prayer or offering with the client, usually a pretty young girl in beautiful costume praying to gods, spirits or other mysterious forces before laying her head on a pillow for the male "teeth-carver" who used steel and grindstone tools to re-shape the teeth.

This custom is not strange to many Philippine ethnic groups who recently discarded the practice due to modern dental advice of

preserving dental health. Among the Suluan and the Maranao this custom is called *lagnas*, conducted also with "pagan" ceremonies. Islam prescribes circumcision with accompanying ceremonies like the Christian baptism, but not teeth-filing. The latter is fading away from Philippine Muslim practices.

7. *Temple and Mosque Architecture.* Balinese religion is perhaps a mixture of Hinduism and animism which are hard to distinguish. On the surface, as we see Hindu temples and cremation rites of Indic origin, we are tempted to accept that religion in Bali is a carbon copy of Hinduism in India. We are told that the Balinese give offerings of food, water, and flowers to spirits other than Hindu gods of Indian scriptures. They perform offerings on the hanging roots, and under spreading branches of "spirit trees" like our own *balete* trees in the Philippines.

The above assumption, however, is beside the point. Our interest is in why there are some architectural similarities between Hindu temples and the older type of Muslim mosque. In Bali, the multi-roofed temple is called *meru*. Some *merus* are in seven, nine, and eleven storeys or roof-tiers, resembling a Chinese pagoda, but unlike it, the Balinese temple has square roofs and walls. *Merus* are dedicated to a variety of gods of the mountain, rice field, and irrigation who are identified with Hindu gods such as Mahadewa Usa, Cri, etc.

The older type of Maranao *masgit a pinasangka* rises with as many as five roofs, one above the other. The least number of tiers used in a *masgit* roofing is two. To the Maranao, the multi-tiered roofing stands for Heaven in so many storeys. Structurally, and like the mosque we described from West Malaya, Sumatra and Java, the Maranao mosque preserves the multiple-tiered roofs and square features of a Hindu temple. Hindu influence came ahead of Islam in Southeast Asia, hence the evidence of vertical transmission in at least some architectural forms.

From the Indonesian isles, we jumped over or actually flew to western and northern parts of Borneo- Sarawak, Brunei, and Sabah. We missed Sulawesi and Kalimantan. These are nearer the Philippines than West Malaysia and the chain of Indon islands from Sumatra to Bali. Malayan ancestors extracted from migrant races — including the Dong Son, originally from Yunnan in China, who passed through

India, mainland Southeast Asia, and the Malay Peninsula had been leapfrogging about these islands for ages.

Ancient and modern men trade and migrate bringing along their cultures, or forgetting some of them to borrow or develop new ones. The whole of Borneo and Sulawesi is an intervening geographic setting and culture area between the Philippines, on one hand, and the Malay Peninsula and the South Indonesian island chain, on the other. Here we were tracing a cultural route back to the Philippines. What cultural influence do we expect to observe, inside and outside the museums we were visiting? In this magic age of jet-propelled planes, we went faster than our ancestors who used slender sailboats of the *balangay* type, that carried them and their ways of life to the Philippine Archipelago.

SARAWAK MUSEUM

Sarawak and its neighboring territories in North Borneo were once parts of the kingdom of the "White Rajahs" of English fame. The country is sparsely populated. Like the rest of Borneo, world's biggest island, it is a land of almost countless rivers flowing straight or winding across wide arable lands, deep jungles, and marshy areas. Among the forests, on riverbanks, seashores, and towns are homes of many ethnic groups including the Malays, Land and Sea Dayaks (Ibans), Molanaus, Kayans, Kenyahs, Muruts, etc. Many Chinese and Indians have come to Sarawak and settled in towns during the last fifty years.

Some Malays in Kuching say that their ancestors were from Sumatra, Java or Johore. The rest of the tribes came from Indonesian Borneo or Kalimantan long time ago. Land Dayaks are said to have come from Java.

The Ibans are said to be linguistically related with the Minangkabaus of Sumatra, according to Dr. Asmah Binte Hadji Omar of Kuala Lumpur who conducts comparative studies of Iban and Minang languages. The ethnic groups are rich in art and industry, for instance; the Malays for metal, the Melanaus and Ibans for basketry, and many tribes for carving and painting on wood with *ukir* (Plate 17, Fig. 59) design having similarities with Maranao art, but not identical.

Kuching is the capital of Sarawak. Like other places in Malaysia formerly under British rule, it is clean and neat, and the people are peaceful. It has a good marketplace and fine shops in the business centers.

Such a place of many ethnic groups should have a rich museum of ethnology as happens to be the case with Sarawak Museum, in Kuching. This museum is older than the Museum Negara at Kuala Lumpur. Beyond the ethnological, the Sarawak museum is rich in antiquities, perhaps next in quantity to Indonesia National Museum in Djakarta. Besides pottery and archeological finds, the museum is noted for zoological specimens of birds and mammals from the Bornean jungles.

Housed in antique buildings of British architecture, the collection can occupy a space wider than the total floor space of Muzium Negara. It needs a modern museum building. A staff member of Muzium Negara was undergoing training and observation in Sarawak Museum during our visit.

Philippine students in museology and anthropology could be exposed to a bigger museum if they were sent to Sarawak. In 1961, a Borneo-Philippine Cultural Seminar was held in Kuching. The Philippine representatives were Robert B. Fox, Fr. Frank X. Lynch, Juan R. Francisco and Jose Maceda.

The museum is strong in administration. It has a well-trained staff and is good in display, despite the antiquated equipment mixed with new ones. The Curator, Mr. Benedict Sandin, is a trained ethnologist and is proud of being an Iban. The Assistant Curator, Mr. Lucas Chin, a Chinese, had his training at Bishop Museum in Hawaii. The salary rates paid in Malaysian dollar for the two curators are higher than the Philippine rates for the same jobs.

The State of Sarawak has laws for the protection and control of antiquities which the museum enforces along with other agencies. The law provisions control discovered antiquities, excavations, exportation of antiquities, and care of historical monuments. Penalties are provided against violation. (See the laws of Sarawak, 1958, Vol 5).

The museum publishes regularly the *Sarawak Museum Journal*, perhaps the best and most active publication of its kind in Island Southeast Asia. It has other publications given out for exchange or

sale.

The museum's comparative objects of interest to us in this fast trip included the following:

1. *Cannons*. The cannon collection includes different sizes, lengths, ages, decorative designs and make – European and Asian. Some of them originated from the old cannon industry in the nearby Sultanate of Brunei, but the number does not equal Muzium Brunei's cannon "armory." We had not enough time to get data about each cannon especially for its individual story in war and peace. Some of these cannons were heirlooms of important historical personalities.

2. *Bladed Weapons*. Well exhibited are krises in a variety of blade, handle and scabbard design and of various ornamentation, age and individual history. Some of them are loaned from Muzium Negara at Kuala Lumpur for special exhibition. Some of them are identical to those that we could classify as the styles of krises made and used by Suluan, Maguindanao, and Maranao. Peaceful trade and piracy, past and recent wars and "smuggling" were and are known agents of diffusion of articles between Borneo and the Philippines.

Curator Sandin claimed that some of the krises were "made in Borneo," even for those which we could proverbially identify as Sulu and Mindanao krises "by their smell" (but more by forms). He further informed us that the Ibans or Sea Dayaks even sailed far into the seas to bring back home gongs from Sabah, Palawan, Sulu and Mindanao. The sea-fearing Ibans could pass for Samals or Badjaos of the Sulu Archipelago.

Mr. Sandin spoke about the Illanons, mostly in Sabah, as people related or directly coming from the Maguindanao of Cotabato. They are known notoriously among Malays and Indonesians as "pirates" who appeared even in the 16th century Dutch records in the National Archives of Indonesia at Djakarta according to Miss Soemartini, Director of Archives at Djakarta). The Illanons may well have come originally from Lanao. Maranao traders have been going to and from Borneo, which they call Boronai, for trade. They bring back home gongs, krises, *kalakati* and other trade items. Small communities of Maranao could be found permanently settled in Borneo, especially in Sabah.

Philippine Muslims, especially the Suluan, Maguindanao and

Maranao, learned the art of forging kris blades from other Malayan peoples, but there is a "feedback" of such knowledge when their own beautiful and bigger types of krises were diffused into their southern neighbors as evidenced by the Philippine kris collections in Borneo area, Singapore, Kuala Lumpur, etc.

The Sarawak Museum has two exhibits of the *kampilan*. The wooden handles are large and crudely carved, unlike the ornate carvings in Lanao or the Iranon in Lanao-Cotabato area. We suspected that the two weapons were made in Borneo by either Maranao or Illanon inhabitants. There is also a fighting blade identical to the Sulu *barong*, but is described having come from West Sumatra. In the previous sections, we mentioned similar weapons as coming from Nias Island off the coast of Sumatra in the Indian Ocean on the South.

The different ethnic groups in Sarawak use the backloom for weaving. The Ibans of the long houses know the weaving method similar to the Indonesian *ikat* or the Maranao *andon*.

We should have spent longer time in this museum located in this rich culture area in West Borneo.

MUZIUM BRUNEI

Historical Relation. Brunei and the Philippines are not merely geographic neighbors for they share a common history. The zoological, archeological, historical and ethnological exhibits in the museums of both countries as well as written documents about them speak loudly about their connection especially their connection in the past.

In the *Brunei Museum Journal* (I, 1, 1969), a Filipino historian, F. Delor Angeles, wrote a scholarly article, "Brunei and the Moro Wars," that reveals among others the extent of past political and military powers of the Brunei Sultanate that covered even Sulu, Palawan, Mindoro, and the Manila Bay area referred to as located in "Seludong" or Luzon (?). One Brunei Museum staff member, however, said that the name Seludong, as inscribed on the bronze plaque at the entrance of Sultan Bolkish's tomb, refers to Celebes.

Brunei's influence over a section of Philippine territory and

people was cut short by the Spanish occupation of Manila in 1571. Manila was then ruled by Rajahs Lakandula and Soliman, both of Bornean ancestry. In 1625, a Sulu-Brunei fleet attacked the Spanish shipyard in the Bicol Peninsula, perhaps as part of Brunei's attempt to recover her lost territory.

The Spaniards often referred to the Suluan and Brunei sea warriors as "pirates," although their act of snatching of land and power from the natives may be not less piratical to say the least. The Spaniards themselves testified to Brunei's right over parts of the Philippines prior to their occupation.

Historian Angeles said that Brunei got involved in the Moro Wars partly in retaliation for the Spanish attacks on Brunei in 1578 and 1580. In order to invite more research on Brunei-Philippine historical relations, Angeles suggests a subject for further investigation, viz., What exactly was the nature and extent of Brunei's sovereignty in the Philippines?

Brunei had a short-lived military alliance with the Portuguese against Spain. It is said she helped or sympathized with Soliman, Lakandula, Magat Salamat and Sulu Sultan Bungsu in their resistances against Spain. More studies could be undertaken on this historical subject.

It is well-known that the Philippine claim to Sabah is based on the Sultanate of Sulu's right over this territory as a reward from the Brunei Sultanate for the Suluans' successful participation in suppressing a revolt which had seriously threatened the Brunei Sultan's power. But this is a political issue. Much to the focus of an interested cultural historian are the facts of cultural similarities between the Philippines and the peoples of Borneo Island. Museum relics, artifacts or records bear material evidence of this cultural connection.

Fastest Growing Museum. The Muzium Brunei, like Malaysia's Muzium Negara, fully deserves the description of "modern." This is so in terms of its age, well-planned building architecture, administration and organization, method of exhibition or display, new equipment and facilities, staff trained in museology, archeology, anthropology and other social sciences, natural science, the arts, library science, and other technical pre-service and in-service training. With such facilities, which began serious organization only in 1968, Muzium Brunei has become a fast-developing rival to its

counterpart in Kuala Lumpur, where some of Brunei's technical staff have also gone for training or observation.

The Sultan's royal government gives maximum support to the museum's speedy development as a valuable cultural scientific and historical center in this oil-rich little state under the English protectorate. The building, a magnificent edifice not less than Kuala Lumpur's museum building, costs about 2.2 million Brunei *ringgits* or dollars.

The concrete edifice stands on a hill overlooking the beautiful river and bay at Bandar Seri Begawan or Brunei Town. This modern white-painted structure is a contrast to the green primitive forests around, inhabited by contemporary tribal groups, telling a story of Brunei's development from the past to the present age.

The *ukiran* designs done with cement casting were copied from authentic forms on ancient cannon, for which Brunei was once a famous manufacturing center, and from ornately made antique metal and wooden crafts. The interior space is well-planned for modern display, even with the use of dioramas where space allotments were being worked out during our visit.

Pengiran M. Shariffuddin, P.S.B., AMA, trained in London and widely travelled, is the museum's young prince curator. He is patriotically enthusiastic about the preservation and development of Brunei culture. It is interesting that a Chinese lady married him, a rare amalgamation between a Chinese female and a male of Malayan racial-cultural background.

The museum staff has for members both Malay and Chinese citizen of Brunei. Besides other activities, the staff is active in publication and exchange of publications with other museums. To date, the museum's most valuable studies are printed in the thick issues of the *Brunei Museum Journal* which is known in Southeast Asia, Australia and New Zealand, Europe and America. Although new, it is as informative as the older *Sarawak Museum Journal*. Other than the staff, foreign scholars contribute articles to the *Brunei Journal* as much as they do for the *Sarawak Journal*. Other than the staff, foreign scholars contribute articles to the *Brunei Journal* as much as they do for the *Sarawak Journal*.

Collection. Muzium Brunei may have the biggest and most expensive start in acquisition when it purchased ceramics and jade

articles at the total cost of about \$135,000.00 from a local Chinese collector. The collection consisted of 241 pieces of pottery, 200 being porcelain and other classes of ware, and the rest were jades. Director - Curator Shariffuddin distinguished the wares into "emperor" ware which is aristocratic or highclass and the common export ware. Chinese, Siamese and other pottery traditions are well-represented in the collection. Perhaps only the Locsin Pottery collection in Manila could compare with this Brunei counterpart.

Cannons. The 400 pieces of cannon "armory" in the exhibition gallery and the stockroom of the museum have no quantitative comparison from among the museums we visited. Since Brunei is identified as once a center of cannon-making, most of the cannons in the collection are of Brunei casting, although there are other types which are of European and other Asian origins.

Cannons are interesting subjects of cultural and military discussions. P.N. Shariffuddin and Tom Harrison wrote articles on the subject of "Brunei cannons" in the *Brunei Museum Journal* (Vol. 1., No. 1, 1969). Pigafetta, the Italian chronicler of Magellan's round-the-globe voyage in 1521 A.D. reported the existence of cannons in Brunei. He wrote: "In front of the Sultan's palace (in Brunei) there was a rampart, constructed of large bricks with barbicans in the manner of a fortress on which are mounted fifty-six brass and six iron cannons."

It is believed that the 16th century Sultan's Palace was in the section of historic Brunei Town called Kota Batu, ancient capital near the sea, which is now site of the modern museum building which is still collecting cannons in spite of its already large cannon "armory." The knowledge of cannon-making and its use was an essence of political and military power. Presumably with no small help from the artillery craft, the 16th century ruler, Sultan Boleh, whose tomb is near the museum, had extended Brunei's power over a section of the Philippines as just mentioned. Many Philippine cannons, inside and outside museum exhibits, were legal exports from Brunei long before the legislation of the Philippine anti-smuggling law.

There is a typology of cannons in Brunei Malay's knowledge of artillery. *Bedil* is a general term for cannon. *Meriam* often refers to the iron-cast cannon of European origin. The ringed cannon is a Brunei imitation of a type of European cannon. A few iron-cast

cannons were also manufactured in Brunei, one example being among the museum collection.

Also on exhibit is a Javanese-type cannon, which is a rarity, being cartridge-loading instead of muzzle loading and is similar to those we found in Java and Bali. Sources of brass or bronze material for casting seems to have been forgotten. The Portuguese, Chinese and Javanese were said to have been sources of raw materials for casting.

Brunei-made cannons and other household articles were often imitated by other peoples, as noted by the curators of the brassworks. They further reported that many antique cannons and others have been re-melted more recently by local foundries for the manufacture of new articles. Such is a "tragedy" to antiques of historical value and the event is also happening to antiques in Lanao, where people even sell many of their heirlooms in the tourist trade.

Brasswork. Brasscasting is an old art and industry in Brunei. In fact, cannon-making is a part of this old technology. In the village opposite Kampong Ayer (Water Village), we visited a weakening survival of the old-fashion foundry similar to one we visited in Bali and the one we have in Tugaya, Lanao. Like Bali, the crucible used is a mixture of clay, sand and rice-husk ashes. Other equipment and technique used are not foreign to foundries in Lanao and Cotabato.

Tradition says that the knowledge of brasscasting was learned by Maranaos who had lived and visited Borneo (Boronai), especially a place called Tampasok, where the technique belonged to the same tradition as the Brunei foundry.

We found the old Malay foundry worker finishing two items that were familiar within Mindanao and Sulu. These were the race-horse bells and a rectangular box. The bells have descriptive names, *giringgiring* in Malay; *kongkong* in Sulu and *sariaw* in Lanao (Plate 33, Fig. 75). Brunei Malays call the betel box *chalapa*, which in Maguindanao and Maranao is *salapa* or *lotoan*. The silver betelnut box is *tarian* in Malay.

Our schedule was too short even to get the Malay class names for all the museum's brass articles, which were similar to those items found in Muslim Filipino culture. Philippine brass pieces that we call *langoway*, *gador* (Plate 22, Fig. 4), *talam* (Plate 43, Fig. 107), *niyanas* (Plate 22, Fig. 50), *tibadak*, *kendi*, (Plate 22, Fig. 48), *tengla*,

pastan (Malay *panastan*), *kolintang* (Plate 37, Fig. 87), *agong* (Plate 21, Fig. 47), *bebendir*, etc., are found or have their close counterparts among the items in the Muzium Brunei and in the *kampung* houses.

Malays call a silver jar with lid *kabok* apparently a semantic relation to the *gabok* in Maranao, which is a class of ceramics jar-let.

The Brunei Malay brass orchestra is simpler than its *gamelan* (Plate 37, Fig. 84-85) counterpart in Indonesia. It was played for us. It is composed of the *kulintangan*, a series of eight small gongs, one big gong called *tawatawa*, another smaller gong, and one cylindrical wooden drum. With these few member-instruments, it is as simple as the Philippine *kolintang* orchestra. Most Malay instruments are also used by the Ibans of Sarawak. The *tawatawa* is equivalent to the Maranao *tiyarbon*, which is formed into gong by heating and beating the metal to shape.

A type of brass container is called the *solang*, the equivalent to the Maranao *gador*. Originally, *solang* is the name for a Chinese porcelain ware that is like the Lanao and Brunei brass containers in shape. Ceramic makers and brass-workers often imitate each other's forms. The ceramic called *pelita* (Plate 23, Fig. 51-52) in Bali is similar to the Brunei brass oil-lamp, known as *ranja*; both are similar in shape.

Krises. Krises are so many in the museum collection. One, a diffusion item, is called in Malay *sondang berloh*, labelled as "made in Suloh" (Sulu) and purchased from a source in Sulu at the close of the 19th century.

Artforms. The Kenyah tribesmen are good in beadwork, wood-carving and in painting decorative designs similar to our own *okir* but not identical. Exhibits of Kenyah coffins are carved and painted in bold primary colors of contrasting red, blue, white and black.

Weaving. The method of weaving known in Java and Bali as *songket* is done by the Malay women of Mapong Ayer. It uses glittering silver and gold threads. *Songket* fabrics are attractive, some finding their way to southern Philippine markets through legal trade or smuggling.

Architecture. The ethnic and linguistic groups in Brunei, the Malays, Dusuns, Kadayans, etc., construct their houses in a variety

of sites and styles. The Malays prefer to have their houses on stilts over shallow waters like the Samals in Sulu, Basilan and Zamboanga; and the non-Muslim tribal groups on hills and forest areas. Using available materials of bamboo, wood and rattan, these houses are roofed with palm leaves and cogon grass. The Malay houses in Kampong Ayer have galvanized iron roofs where rain water is caught and funnelled into water tanks.

Inside a wide exhibition room in Muzium Brunei some houses of ethnic groups are being constructed by hired native carpenters, rather than by modern architects and engineers, in order to build authentic houses. In contrast, the Maranao *torogan* (Plate 3, Fig. 5) house and mosque at Nayong Filipino, done by non-Maranao planners and builders, are not true to authentic forms.

The most outstanding structure in Muslim Brunei is the mosque dedicated to the memory of Sultan Omar Saifuddin completed in 1956. Its architecture belongs to the domical and minaretted style of the Middle East. Truly a beautiful edifice, it costs about three million dollars to build with marble interior walls and floors imported from Italy. Oil-rich Brunei is also rich in culture. The people have not been indiscriminately selling out most of their antiques to tourists or outsiders as the large museum collection could testify.

SABAH MUSEUM

The museum in Sabah needs the most improvement among all similar institutions we visited outside the Philippines. Development-wise, it should be compared with those large museums in Sarawak and Brunei. The office and collections are housed in a building located at the business center, which should not be the place if the museum should build a more suitable modern building.

The museum does not have a regular professional curator or museologist, although there is a staff member who is an ethnologist or anthropologist. We were received and attended to by an English head of the administrative staff who modestly did not pretend that he knew museology or professional knowledge about museum matters.

The museum, however, has some kind of cooperative connection with the Sarawak Museum since both Sabah and Sarawak are

East Malaysian states and members of the whole Malaysian Federation. The two East Malaysian museums cooperate in exchange of information and publication. Though relatively few in number and antiquated in method of display, the collection is no less interesting for comparison as evidence of cultural similarities.

*Kris*s. The museum has exhibits of *Keris Suluk* (Sulu) also called *sondang* (Plate 13, Fig. 26). The coastal peoples of Borneo prefer this larger and longer type of kris coming from the brave Suluans than the smaller or shorter Malay or Javanese blades. Some of these antique weapons could have been forged in Mindanao and exported to Sabah in the course of bilateral trade exchange between Muslim Filipinos and Borneans. The names of sub-classes of kris include the following:

- a. *Blengekong*, a three-wave blade similar to the Lanao *bowatan* with a wooden handle shaped like Lanao's *tiyarangas* (grasshopper's head).
- b. *Rajah laut*, a straight blade similar to the Lanao *ispada*.
- c. *Jenova*, a multi-wave blade equivalent to Lanao *siko*.
- d. *Rantai*, another multi-wave blade equivalent to Lanao *ranti*.
- e. *Apit liang*, another blade type with waves.

A *barong*, the leaf-like fighting blade of Sulu, is also on exhibit.

Musical Instruments. The museum collection includes the *saronai*, a metal xylophone like the Maranao *saronay* (Plate 38, Fig. 88); *gendong*, a small cylindrical wooden drum similar in form to the Maranao *gandingan* (Plate 38, Fig. 86); *langkongan*, a bamboo guitar similar to Maranao *sirongaganding*; *sondatong*, a two-stringed guitar or flute similar to the Maranao *kotiyapi* or the old Tagalog *kudyapi*; and a medium-size gong identical to the Lanao-Cotabato *babendir*.

Others. Other articles similar to those of the Muslim Filipinos are, as they are called in Sabah Malay, the *pinding*, a silver buckle worn during ceremonies, the *kalakati*, a betelnut cutter or scissor; and the *langowai*, an aristocratic brass piece for serving materials for chewing.

The *langowai* exhibit is rare and is even different from the *sereh* set we found in Malaya. It has a gong-like cover with knob that is actually a gong substitute in case of *kulintangan* orchestra is lacking in this type of gong. The form is like that of the Maranao *langoway*

except that in Lanao, the shape of the cover looks like the dome of their mosque.

The common *langowai* or *sereh* set in Malay has small member pieces called the *kapor* (Maranao *kakaporan*) used to contain separately the betel-leaf, betelnut, tobacco and lime for ceremonial serving.

We were told that the homes in Sabah still keep antique articles. And there are metal works of brass, iron, gold and silver in some towns or districts in Sabah. A field trip would have been fruitful if we were not short of time for the continuation of the trip to the Macao Museum via Hongkong.

MUSEUM LUIS DE CAMOES

The Portuguese port city of Macao, dubbed as the "West's first gateway to Cathay," established in 1553 A.D. is geographically a part of the larger East Asia region with a historical, commercial and cultural connection with Southeast Asia due to similar Portuguese Christian-European influence in Asia. It is predominantly Chinese in population whose influence is an ingredient in Southeast Asian development.

It is even claimed that some of the Arab teachers of Islam, on their way to Sulu as part-traders, reached Macao through an overland route from the Middle East and by Chinese trading junks to our southern archipelago.

According to Director Luis Gomez, the museum is named after a famous Portuguese "Kipling," Luis de Camoes, a poet who wrote about eastern subjects before Macao was established in 1553. The poem must have inspired the Portuguese to acquire this Chinese seaport.

The museum was established 40 to 50 years ago with a collection of a Portuguese lawyer-teacher and was housed in the present old building purchased from the East India Company. Near the building are graves of notable European residents who died in Macao including an uncle of the late Sir Winston Churchill of England.

In an issue of *Asian Arts*, a publication in Hongkong, an infor-

mative article, which we have not seen, is printed about Museum Luis de Camoes. The museum does not keep archive materials, but old documents on Macao history are in the care of the Macao center for tourist information. Much of Macao's archive documents, written on Chinese rice paper were destroyed during the 1966 riots along with some of the public library collections.

Discouraged by the frightful results of the riot, only a few Portuguese now remain among Macao's 300,000 population of predominantly Chinese.

A modest subsidy is given by the government for the maintenance of the museum, but the sum is inadequate for the museum's general development. Don Luis Gomez said that he is only a part-time curator for this institution which needs a technical staff that should grow with the development of the slow-increasing collection.

The special collections include family heirlooms belonging to Chinese and Portuguese aristocrats, paintings by English, Russian, Portuguese and Chinese painters of the older schools, statues of saints, antique guns, 18th century ox-blood potteries, palanquins used for processional carrying of bishops, etc.

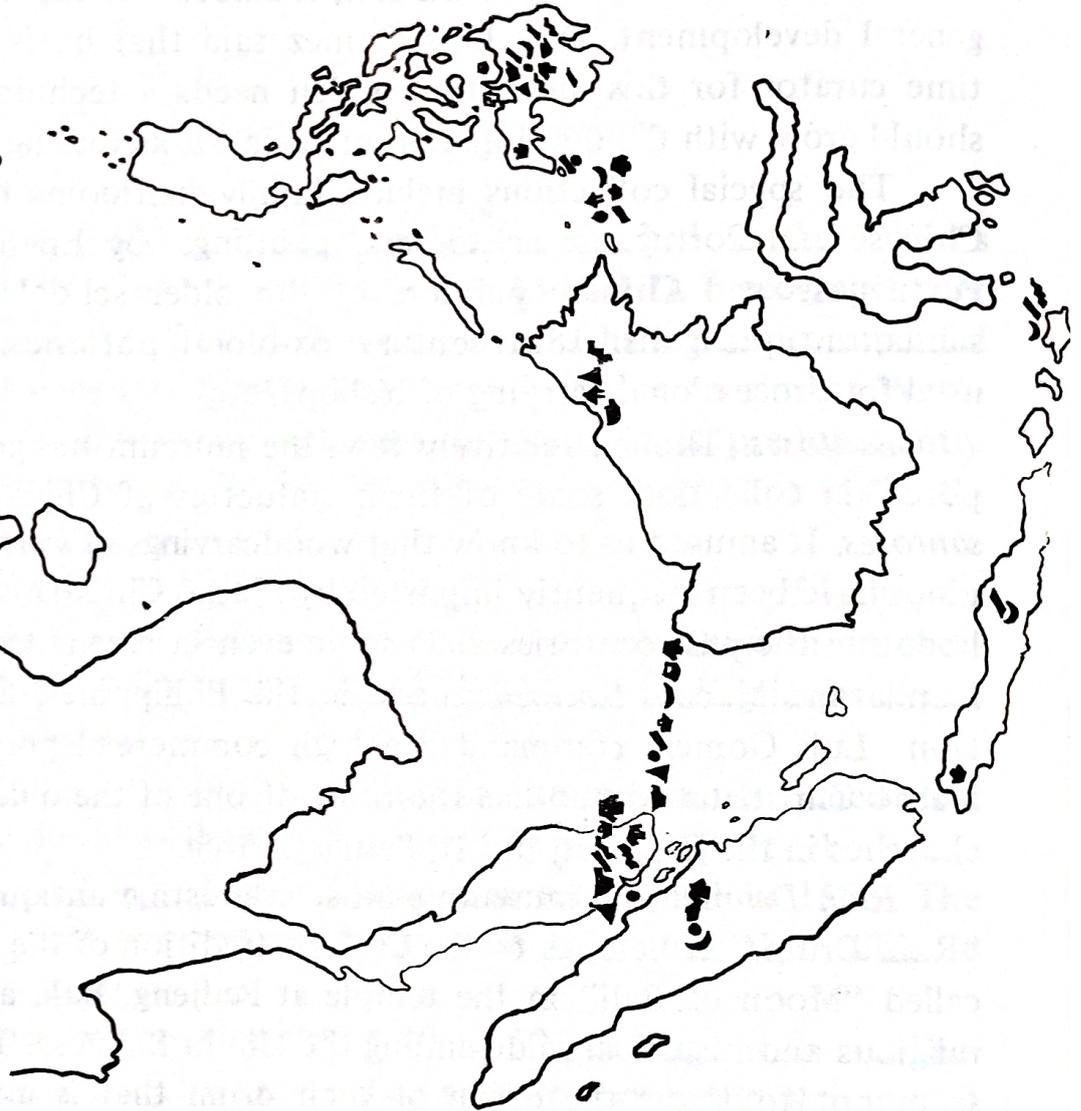
Santoses. Though relatively few, the museum has good Chinese porcelain collection, some of them statuettes of Chinese gods and *santoses*. It amused us to know that woodcarvings of *santoses* by Filipinos have been frequently imported by Macao Christians from Manila during the past centuries and some even in recent trade between Manila and Macao. *Santoses* made in the Philippines, according to Don Luis Gomez, commanded a high commercial prestige among Macao Christians. Macao has the ruins of one of the oldest Christian churches in the Far East, the St. Paul's Church.

Rain Drum. The museum's most interesting antique is a metal "Rain Drum." It belongs to the ancient tradition of the kettle drum called "Moon of Bali" in the temple at Pedjeng, Bali, and has high religious and historical value among the Hindu Balinese. The Balinese seem not to know the origin of their drum that is interwoven in legends.

The Macao drum is of ancient Dong-Son culture origin from Yunnan, China, where it was used for magical rain-asking during long droughts. Metal-cast frogs, used as rain symbols, are on the round edge of the drumhead.

COMPARATIVE DISTRIBUTION OF ARTS / CULTURES
IN SOUTHEAST ASIA

plate B



LEGEND

- ▼ BRASS CASTING
- ⤿ MOSQUES (tiers)
- ↑ STILT HOUSES
- ▲ HOUSE ROOFING (air-vent)
- OKIR DESIGNS
- ⤿ WEAVING (cloth, basket)
- # CANNONS
- ♣ KRIS
- ♣ MUSICAL INSTRUMENTS
- ⤿ BOATS
- GAMES (tops, chess, sepa)
- ♣ COSTUMES (maiong, turbans, umbrellas, blouses)
- * (cannons are found from singapore to macao, sumatra to bali, philippines)

Interestingly, the same form of rain drums, according to Don Luis Camoes, are found among the Mayas and Aztecs of South America, peoples who are said to be a part of the Mongoloid race who migrated during man's ancient migration periods.

Cannons. The type of cartridge-loading cannon we found to be lacking the cartridge in Jogjakarta and Bali is found complete in the Macao Museum, where it is identified as a Cambodian cannon. It bears a Cambodian script and on the cartridge is a Portuguese three-letter DAH whose meanings we failed to learn during our short visit.

Macao was a Portuguese center of cannon-casting used in war or sold and distributed to other places in East Asia. A certain Portuguese named Cruz was a cannon-maker. He was employed in the 16th century by the Kingdom of Cambodia to cast cannons for the kingdom's defense. Perhaps here is a reason why many Asian cannons look like European artillery pieces. European-like cannons were not necessarily imported, but may have been made in Asia by either Asians or Europeans, as other trade articles were and are. At any rate, there is a need for a comprehensive study of cannons in Asia.

During the Japanese occupation of East Asia and Southeast Asia, Macao residents bartered many of their antique cannons for rice. The Japanese were said to have melted the cannons for the manufacture of modern arms and ammunitions during the last war in the Pacific.