

Visit to Other Institutions

Museums are cultural centers which collect, exhibit and interpret the material and non-material aspects of a given culture. But not everything, especially huge objects, can be exhibited inside a museum building. Outside the museum, we visited other educational and scientific institutions and historical places during the trip. Even a large marketplace or a giftshop is itself a cultural center worthy of visitation and observation.

Singapore National Library

Early in 1887, Governor Thomas S. Raffles of Singapore conceived of a museum as an institution to be combined with a library with collection of Southeast Asian materials, especially Malay literature. Later, the two institutions were separated so that the National Library became an independent unit from the museum as it is today.

The library seems to be richer in general Orientalia collection than our Philippine libraries, more so perhaps because Singapore is a multi-racial and multi-cultural community of Asians and Westerners - - Malays, Indonesians, Chinese, Indians, Australian and Europeans. Students of Southeast Asian studies will find in this library almost unlimited materials about this area, especially about the Malay Peninsula and Archipelago.

With an adequately trained library staff, the entire library is well organized and is quartered in a suitable building.

Institute of Southeast Asian Studies

This Institute briefly known as ISEAS is new but is strong in the program for which it has been chartered by the Singapore Government. It is a recipient of endowments from citizens of Singapore as well as grants from external sources. Some of its corps of international research scholars are on fellowship grants by Asia Foundation and Ford Foundation.

Besides conducting research and publication, it has a library

program for the collection of Southeast Asian materials. It holds formal and informal seminar whereby local and visiting scholars speak or read papers relevant to the ISEAS interest. Some scholars from the Philippines have visited the ISEAS as casual visitors or participants of seminars.

One of the ISEAS research projects deals with the trend of migration and settlement in Mindanao from Northern Philippines by Dr. Eva Horakova, a scholar from Czechoslovakia. Another deals with the ancient current migration of the Minangkabau group of West Sumatra. This study has been made by Prof. Mochtar Naim, Director of the Minangkabau Studies Center, of Padang, Indonesia.

The Institute is located at the University of Singapore campus although it is not a part of the university academic organization.

Malay Studies Center, Singapore

We failed to visit the office and entire staff of the Malay Studies Center at the University of Singapore. But we had a dinner-meeting with its scholarly Director, Dr. Syed Hussein Alatas. We told him how strikingly similar or identical are many of the historical and ethnographic collections of Singapore Museums with those of the Philippines, especially the Muslim South and the other cultural minorities.

Dr. Alatas readily suggested that there should be a Southeast Asian museum exhibition to show these comparative collections as proofs of a common cultural matrix in the region and sub-areas of Southeast Asia. This suggestion was shared by the staff of Singapore Museum and other museums we visited in Malaysia, Indonesia, Brunei and Macao.

Malay Studies Center, Kuala Lumpur

The University of Malaysia maintains a Malay Studies Center similar to that of Singapore. The scope of the studies program, according to the Director, Dr. Taib Osman, covers up the entire Malayan race or culture area in Mainland and Island Southeast Asia including the Philippines. A member of the center staff, Dr. Asmah Binte Hadji Osman, through comparative investigation,

proved the close similarity or common linguistic matrix between the languages of the Minangkabau in Sumatra and the Iban of Sarawak or Borneo.

National Archives, Kuala Lumpur

We observed the Archives with its advanced modern techniques in the preservations and serving of valuable documents. With its well-trained professional staff, organization, and facilities such as its air-conditioned building, equipment and supplies, this institution is perhaps the best of its kind in Southeast Asia.

National Library, Kuala Lumpur

We went hurriedly in observing the collection of this library which is not as adequately housed as our own Philippine National Library. Even then, it seemed to be rich in Asiana and Southeast Asiana collections. Nevertheless the library is well organized, with an adequately trained staff.

Andalas University, Padang

Our first visit was with Rector Boesjra Zahir, M.D., in the residence of Governor and Mrs. Haroun Zain. The next was with the university faculty. We were curious about the subject of Minangkabau migration, matrilineal family pattern, race and ethnic relations, etc.

The Orang Minang, like our Ilocano, are the most migrant group in Indonesia from early times to the present. The present patterns of migration and matrilineal family system are both an asset as well as a problem in this society. Many members of the society are prominent in the political, professional, business and intellectual life in Indonesia. They are somewhat proud and carry a strong ethnocentric feeling in their relations with foreigners and other Indonesian groups.

Although Indonesia has a program of "Unity in Diversity," Governor Zain intimated that there is no well-defined program of implementing it. Jokingly, he said it is done through the "trial and

error" technique. This may be similar to the Philippine integration program which knows the goal but lacks scientific implementation.

In West Sumatra, the wholesaler business is still in the hands of Chinese Indonesia citizens, while the retail trade is under control of Minangs. Both Chinese and Minangs are involved in the so-called "brain drain," as intellectual residents here often migrate out of Sumatra.

The Minang culture area is composed of West Sumatra, Djambi and part of Risu. Minangs tend to be proto-Malay. Their culture area is distinct from that of Palembang; the art forms are also different. The Minangs and the Atchinese of North Sumatra are said to be the stronghold of the Islamic faith and tradition in Indonesia.

Minangs are considered liberal in contrast with the Atchinese who are said to be more conservative. Minangs believe that they and the Javanese are both hard-working, but the former believe that they use their hands more than the latter. A casual visitor could not easily see this difference in social attitude, but we found both Minangs and Javanese to be great peoples.

Among the Minangs there tends to be conflict in the social control by the *adat* law, Islamic law and constitutional law, especially as all three levels of law have common jurisdiction over the family system of marriage, inheritance and power structure.

According to the Andalas University faculty, there are three systems of husband-wife relationship, which are variedly practiced by individual families in the matrilineal pattern: (1) the *bertundang*, in which the husband is more of a visitor in his wife's house; he does not stay in her home; (2) the *menetep*, in which the husband stays in his wife's house as a worker; and (3) the *behas*, in which husband and wife may live together outside the clan.

The Minangs have an epic called the *Malikondang* which may shed light from their history and the understanding of their matrilineal family values and practices.

Minang Markets

The public marketplaces in Padang and Bukittinggi are like ethnological museums displaying and selling material aspects of culture. The entrances to the Padang Market are built in the graceful style of

the Rumah Adat. Inside the markets are a variety of native food, clothing and household articles. The surroundings are filthy like most Philippine markets. The people are curious and conscious about the presence of strangers, especially western tourists easily distinguished by their skin color. Children follow behind white strangers trying to observe or buy anything as do the children in marketplaces in Lanao, Cotabato and Sulu.

The daily dress-style of male and female Minangs are closely similar to those of Philippines Muslims. They wear the *sarong*, blouses, *kopia*, Arab turban and other personal adornments. But most ceremonial dresses are bright with gold and silver thread linings like those worn by dancers and musicians.

In the market, there is a kind of banana called in Minang the *pesang mas* (golden banana) which is the same as the *amas* in Lanao that is rarely found in other areas in the Philippines. It is small, short, golden in color and contains more sugar than any other species of banana. We suspect it was brought to Lanao by early Malayan immigrants.

Rumah Adat

Besides the museum building at Bukittinggi, we had a close look at the 70-year old Rumah Adat (Plate 6, Fig. 10) on the roadside at Padang Pandjang. Aside from the horn-like or boat-like roof-style, we observed closely the variety of *ukiran* carved and painted designs, see (Plate 15, Fig. 31-Fig. 34) on the outer walls. The designs were closest to the Lanao *okir* (Plate 15, Fig. 32-Fig. 33) and the Sulu *okkil* forms. Authentic samples of *ukiran* from Sumatra are on exhibit in the Museum of Natural History in Chicago. Anthropologist David Baradas of Mindanao State University and this writer have seen the Chicago exhibits at different visits, but we agreed about the closeness of Maranao *okir* to the Sumatran art. Anthropologist David L. Szanton who had written a study on Sulu art also saw some similarities between the Minang *ukiran* and the Sulu *okkil*.

Other Architecture

On the highway between Padang and Bukittinggi we saw various house and styles. The three kinds of house style were the (1) Dutch

squat bungalow, (2) Minang and (3) mixed Dutch and Minang styles.

The mosque styles were: (1) the mosque in two-roof tiers like the traditional Lanao mosques, (2) the one-half mosque with a Moorish dome, (3) the mosque in two-roof tiers with a sharpened top like a Dutch spire, and (4) the Middle East style.

The clock tower at Bukittinggi features the roof-style of a *rumah adat* (Plate 5, Fig. 9) in graceful combination with western architectural concepts. In the course of culture-contact in Sumatra, there occurs continual acculturation in architectural styles, either in full or in part.

Batu Sangkar Stones

At Batu Sangkar, also a center of Minang culture, there are stone relics with ancient inscriptions belonging to the same historical period with those recently-discovered stone relics in West Malaysia. Reverend Father Francisco Demetrio, S.J., of our party took notes and photographs of these stone relics in comparison with those "duplicates" of Malaysian stones in Muzium Negara at Kuala Lumpur.

The relics speak of the first democratic ancient rulers in Sumatra.

Guritno Javanese Kris Collection

A well-selected Javanese kris collection is in the possession of Major Harjono Guritno, a reserved officer in the Indonesia Army, who was in active service during President Sukarno's administration. Major Guritno is both an engineer and artist who intends to publish a material on Javanese or Indonesian krises.

Each item in his collection is illustrated in drawings systematically done for the type and style of blade, handle, scabbard and ornamentation, as well as the materials used - - steel, wood, ivory, silver, gold and precious stones. There are meanings and symbolisms of a variety of krises which Major Guritno intends to describe in writing together with the illustrations.

Besides the history of each individual kris, there are customary rules of using or displaying krises in war and ceremonies known to

every good Javanese owner who is knowledgeable of the folk beliefs, practices and tales about crises. Crises were favorite war and ornamental weapons of nobles and soldiers of the glorious Madjapahit Kingdom in Java whose realm was known far and wide in the Malay Archipelago.

Some of the Javanese crises were traded to Muslim Filipinos who handed them as family heirlooms down to their descents. Artistic Javanese crises are known to our Maranao people as *diyawa* (Java or Javanese) or *linggi*, which are different in length, size, style, style and adornment from larger crises made by Muslim Filipinos.

Indonesia National Archives

This national records depository at Djakarta is another priceless legacy of Indonesia from the past Dutch Administration. Housed in an old historical edifice, though not suited for archival purpose, it is rich in documents regarding the historical relationships of the Indonesians with the Portuguese, Dutch, English, etc., especially the contracts and treaties entered into by past Indonesian or Malay sultans with foreign colonial officers or rulers.

The records have some references related to the Philippines as early as the 16th century of the beginning of colonization in the Malay Archipelago. For instance, the Archives has a 17th century chronicle of Sulu and Illanum piracy in the high seas and coastal regions. Other Dutch East India Company records could be tapped as sources of informaton for some aspects of Philippine history, especially about trade and commerce.

The archives were established in 1892. Their present building was erected in 1765 by the East India Company which was also used by or the Governor General as his residence. The structure is in Dutch style carvings, probably ordered or designed by Dutch architects and done by Javanese export caryers.

The Indonesian and Dutch Governments agreed to copy or duplicate records for their respective archives, but the listing of records is still incomplete. Malaysia is requesting a list of records of interest to Malaysia. Likewise the Japanese Academy wants from this Indonesian office a list of records relating to Japan.

Also it may be possible for the Philippines to acquire copies of

records pertaining to this country. For instance, there is a Dutch Chronicle of 1683 which may have reference to events in the Philippines. It is entitled, *Batavia's Dag Registrar Van Anno 1683* (i.e., Batavia Daily Chronicle). The Dutch earliest records date back to 1596.

Sultan's Kraton

The Sultan's Palace in Jogjakarta is called Kraton. It is a center of traditional ceremonies of Javanese social, cultural, and religious life. It is a symbol of continuing the tradition to balance the impact of modern ways in Indonesia.

Borobudur

The famous Borobudur is considered as a monument, but it was in its heyday a Buddhist monastery and dormitory. It has ten stages related to the Indonesian terrace-pyramids from the Megalithic Period. Though Indic in architectural and religious inspiration, this monument relic was not based entirely on Indian conception, according to Dr. R.M.S. Wirjosuparto, but is a result of acculturation between the Indian and Indonesian mind.

Prambanan

The Prambanan is a Brahmin *tjandi* or temple in Jogjakarta. During its heyday, its premises was used for staging dramas based on the episodes of the Hindu *Ramayana* (in the Indonesian version) retold by a group of singers and drama actors.

The Borobudur, Prambanan and other Indic *tjandi* relics in Central Java are in ruins and need restorations in the interest of world historical preservation.

Gadjah Mada University

We had a brief meeting with the Faculty of Arts of Gadjah Mada University in Jogjakarta. The faculty seemed to be less knowledgeable of the pre-European historical connection between In-

Indonesia and the Philippines, especially during the periods of the succeeding reign of the Sri-Vijaya, Majapahit and Malaccan kingdoms or empires. In the Philippines, at least high school or college students read in history textbooks about the pre-Spanish connection between the Philippines and our closest racial brothers in Indonesia and Malayan Archipelago including the Philippines.

The faculty spoke, however, of Javanese trading vessels which were reaching as far as the harbors of China and the Chinese trading junks coming to Indonesia ports, a historical note which accounts for the similarity of Chinese traded ceramic products in both Indonesia and the Philippines.

We told the faculty about the Philippine knowledge of Javanese trading vessels which were present at Illana Bay in Southwestern Mindanao, even at the time of the invasion of Sultan Kudarat's fortification by Spanish General Corcuera in 1637 A.D. The anchoring of Javanese vessels along Mindanao harbors could partly account for the diffusion of Javanese goods of metalworks — most probably cannons, gongs and kris — among the Muslim Filipinos who distinguish these types of trade articles with the name *diyawa* meaning Java or Javanese.

Batik Painting and Printing

Jogjakarta and Sulo are famous for *batik* art and industry done in two processes, hand-painting and hand-printing or *tjap*. The first is mostly done by women and the latter by men, although there is often a combination of male and female labor in the latter. (See previous description.)

Wedding at the Sultan's Palace

We witnessed the first stage of a Javanese wedding between a Catholic princess, descendant of the Sultan of Sulo, and a Muslim groom. Both were given ceremonial baths which may be the equivalent of *abdus* (ablution) for the groom in Philippine Muslim wedding. With the accompaniment of *gamelan* orchestra pretty dancers gave entertainments to the celebrants in their festive fineries. Light lunch was served.

The bride was of Eurasian parentage, her father being of the Surakarta Sultanate and her mother being of Dutch extraction. She chose to be Catholic, like her mother. We understood that there was going to be a "double wedding" - - both Catholic and Muslim in such a mixed marriage. The Javanese seemed to be tolerant of this combination in nuptial ceremonies, a tendency that is uncommon in the Philippines.

Wayang Kulit

This is the famous Javanese shadow play of leather puppets which we saw at Ambarrukmo Hotel in Jogjakarta. The puppet shadow play depicts episodes of the great Indian epic *Ramayana* by the sage-poet Valmiki or the *Mahabharata* by Bhagavan Vijasa.

The nearly whole-night performance, depending on how long is the epic (episodes), was performed by the puppet narrator (*dhalang*) who manipulated the puppets behind the screen, directed the *gamelan* orchestra, and sang or told the story of love, intrigue, tragedy and comedy around a theme from epics and legends.

Wayang kulit (Plate 38, Fig. 90) is usually staged during ceremonies of wedding, circumcision, thanksgivings to the Goddess of Rice, etc. It is said that Javanese teachers of Islam even use the puppet show to communicate their moral and religious thoughts to the public, though Islam does not appreciate this non-Islamic art of audio-visual aid. Javanese rural folks believe that the characters represented by the puppets are their ancestors, despite the Indian origin of this art and literary form.

Balinese Culture

Balinese life is full of daily ceremonies of cremation rites, temple worship and offering, music and dance and industries. The Balinese are a happy and hard-working people.

Cremation. Immediately upon our arrival at downtown Den Pasar, there was a cremation procession which ended at the cemetery where the remains of a rich Balinese was set afire to cause a cultural shock on any casual non-Balinese stranger unused to the cremation custom. The soul of the dead is supposed to arrive at a better place

when his ashes are finally thrown into the sea. The procession is accompanied by a gay brass orchestra instead of a mournful music.

Dance-Drama. We witnessed, a theatrical show that was organized for tourists. It was a dance-drama depicting the Abduction of Rama's wife, Sita, by the Demon King Ravana in the Hindu epic *Ramayana*. The actors, actresses and singers tell the story through dance movement, song and pantomime with the accompaniment of *gamelan* music. Both visitors and Balinese enjoy this theatrical art but more so the latter who feel and understand it.

Art and Handicraft. The Balinese are famous in their art and handicraft. Unlike many world tourist areas producing poor quality souvenir items for strangers who do not understand the real art of the natives, the Balinese generally produce articles both for art's sake and money. They make fine quality woodcarvings especially of gods and characters in classical literature, weavings of *ikat* and *songket*, and gold and silver ornament. They have the *kampong* factories for *gamelan* instruments including the wide shallow gong called *tiyarbon* by Muslim Filipinos who used to import this item from brother Muslims in the southern archipelago. Oil painting on canvas of portraits, landscape sceneries, religious and literary subjects, etc., is also a well-known Balinese art.

Lembaga Purbakala

This is the Indonesian translation for the "Archeological Institute" which is located at Bedaulu Gianjar in Bali. It has been established for the purpose of studying scientifically Bali's archeology, Bali being a site of ancient civilization where relics and artifacts could be found both underneath the earth and on the surface. It is here that the Archeologist Dr. Tjokro Sudjono told us that the *pelita*, a brass oil lamp similar to one in the Museum of Den Pasar, was used for holy water by Balinese Hindu priests inside the temple. This kind of article had been diffused into Muslim Filipino culture which uses it, too, as an oil lamp.

Kuching Public Market

The market complex in Kuching, Sarawak, at the mouth or bank of a river reminded us of the market places in Jolo and Zambo-

anga. Besides Chinese and foreign imported goods, native goods including weavings and basketry of different ethnic groups were on display. The place is relatively clean and orderly to show that the people abide lawfully with the government sanitary ordinances.

Kampong Ayer in Brunei Town

The Malay term *kampong ayer* which means "water village" refers to a settlement similar to our own "barrio in stilts" in Sulu, Basilan and Zamboanga where Samals and Tausugs live. The roof of the house in this village glitters with galvanized iron sheets and is thus safer from fire than those of houses in Muslim Filipino villages which have mostly nipa roofings. The residents communicate via dugouts and bridges connecting the houses. The residents' industries are fishing and handicrafts, although some white-collar employees in government and industries also enjoy living in this kind of Malay residential pattern over the water.

In this village and its neighbors, there is a pattern of exchange of goods called *padian* which Pigafetta even observed in 1521. Boats usually laden with all sorts of commodities ranging from fish and vegetables to firewood, sago and bananas row from house to house to vend their goods.

Gamelan Music, Brass Foundry and Songket-Weaving

Unlike the Indonesians, the Malays of the kampongs in Brunei play only a few percussion instruments in their *gamelan* or *kulin-tangan* orchestra. In this sense, their music is closer to that of the Muslims in Sulu and Mindanao. Their gongs and drums are identical to those of Muslim Filipinos who import these instruments along with brass household articles and cannons from Brunei and the sub-regions in Borneo Island.

The techniques and products of brass foundries in Lanao and Cotabato are comparable to those of Brunei.

The Malay women's weaving of *songket* cloth on native loom with glittering silver and gold threads is comparable to the weaving of *angkol* and *langkit* fabrics among Philippine Muslim women.

Mosques

Mosques in Brunei are of varied styles as elsewhere in Malaysia, Indonesia and the southern Philippines despite the current trend to imitate the domical and minaretted Middle East (Plate 10, Fig. 19) style. The most outstanding mosque landmark in Brunei Town is the majestic one dedicated to the memory of the great Sultan Omar Saifuddin previously described in this report.

Sultan Bolkiah's Mausoleum

Not far from the Brunei Muzium on the former site of the sultan's palace is the Mausoleum of Sultan Bolkiah of the 16th century fame. As inscribed on the bronze plaque at the mausoleum gate, Sultan Bolkiah had extended the military and political powers of Brunei to Sulu, Palawan, Mindoro and Manila Bay area. This is a historical fact so little known to the contemporary Philippine generation which seems to have forgotten the past Brunei-Philippine connections. Spanish occupation ended Brunei's power and influence in the Philippines.