

# SOUTHEAST ASIA PROGRAM



**SPRING 1993 BULLETIN**

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UNIVERSITY

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*Apsaras grace the Chan Chhaya Pavilion of Cambodia's royal palace.*

## DANCING IN CAMBODIA

*Toni Shapiro*

**P**en Sokhuon's grandmother had a dream shortly before Sokhuon was born. In the dream, several people walked out from the throne hall of the royal palace and asked Sokhuon's mother to accept an antique diamond ring. This ring, they claimed, possessed great significance for their country. At first, the young woman protested. But eventually she gave in and held out her hand to receive the precious gift. Not long after the grandmother had this dream, her daughter gave birth to Sokhuon, who was to become a principal dancer in Cambodia's Royal Ballet. Pen Sokhuon believes the ring was a symbol that the dancer was about to take her place on this earth and was a reminder of the value and potency of her art.

Pen Sokhuon, 42, is now a teacher at the dance school of the University of Fine Arts, in Phnom Penh. The school reopened in 1980–81 after Cambodia emerged from the terror and destruction of nearly four years of Khmer Rouge rule. Dancers were not spared the starvation, disease, forced labor, torture, and mass executions that claimed the lives of approximately one million Cambodians during that time. Upon regrouping in 1979, Cambodia's artists estimated that 90 percent of their professional colleagues—dancers, musicians, actors, sculptors, and others—had perished. Along with the loss of people, the group also suffered the complete destruction of all written and photographic documents of its dance traditions.

In order to bring their country and their culture out of the nightmare, those few artists who survived pooled their collective memories and skills and immediately resumed performing and teaching. If they didn't do so, they feared, their rich cultural heritage might disappear forever. Pen Sokhuon survived and was able to resume practicing a cultural tradition rooted in religious beliefs and immortalized in spectacular stone carvings.

Cambodians trace the unique stylized movements of their dance back hundreds of years to the bas-relief sculptures of *apsara* (celestial dancers) enshrined on the walls of Angkor Wat. For centuries, Cambodian dancers of the court linked the royalty with the gods above. As they danced, they asked for blessings from the gods, on behalf of the king, to ensure the fertility of the land and the well-being of the people.

*Cover art:  
Adaptation of  
Dancing  
Apsaras, from  
Bayon, Angkor  
Thom,  
Cambodia,  
thirteenth  
century.  
Drawing by  
Kaja McGowan.*

*This publication  
has been made  
possible by the  
generosity of  
Robert and  
Ruth Polson.*

Since the 1950s, dance in Cambodia has combined spirituality with a growing emphasis on secular performances held on a proscenium stage in front of an audience. Queen Kossamak, Prince Sihanouk's mother, was particularly influential in leading the dancers and the dances to become powerful national symbols of Cambodia in the international arena. In 1975, with the advent of the Khmer Rouge regime, all dance and music as the Cambodians had known them were forbidden. The new regime officially allowed no schools, no markets, and no religious worship. The way of life the dancers had known vanished overnight.

Pen Sokhuon, exiled to the countryside, survived the years of Pol Pot's rule in a mobile youth work brigade, doing farm labor. She feared the Khmer Rouge would kill her if they knew of her previous connections to the palace. Another dancer, Chea Samy, had grown up dancing for kings in the confines of the Royal Palace in the early part of this century. Now seventy-three years old, the oldest living dance master in Cambodia, she also hid her identity during that time, telling people she had been a market vendor. The Khmer Rouge cadre had her wash dishes at a communal kitchen for seven hundred people.

There were some dance performances during the years of Khmer Rouge rule, but the style of dancing was unrecognizable to those who had practiced or watched this art before. "Sometimes they marched us and forced us to watch their dances," Pen Sokhuon remembers. "They wore only black and danced and sang glorifying manual labor. It was terrible. But I must admit, a part of me felt excited. I could sit back and recall the beautiful memories of my past, when I was practicing or performing, guided by my teachers. And I could imagine what it would be like to be dancing again."

After the fall of the regime in 1979, Chea Samy and Keo Malis, 39, a graduate of the Folk Dance Division of the University of Fine Arts in the early 1970s and now director of the dance school,



**Pen Sokhuon**

set out to look for children of artists who had died. They recruited these and other youngsters as students, approximately 80 percent of whom were orphans. Pen Sokhuon returned to Phnom Penh in 1980 and joined the faculty. She had lost her husband and three children during the previous three and a half years and arrived in the capital only to discover that most of her colleagues and teachers had passed away as well. (Chea Samy had earlier made her own devastating discovery. In 1978 she learned that the infamous Pol Pot was none other than her husband's younger brother, whom she had helped raise in the 1930s.) Pen Sokhuon decided that her gift, her calling, was to "help my country, the future of my country" by dancing and teaching. The original students from the early 1980s are now teachers or performers, and new students enroll in the school each year.

In both Chea Samy's and Pen Sokhuon's generation, children began dancing at five or six years old, when their bones and muscles were consid-

ered supple enough to be trained and molded properly. Today youngsters audition at age eight or nine, after a few years of public schooling. This emphasis on early basic schooling is necessary, according to school officials, to raise the general educational level of the population.

Students work on technique every morning and attend academic classes in the afternoon. At the school, dancers specialize in court (classical) dance, folk dance, or *lakhon khol*, an all-male form of masked dance-drama. The first phase of their studies emphasizes training in rhythm and in memorization of the basic positions and movements. In the second phase, which begins in earnest after the sixth year of study and continues for another three, students are taught to think about what they are doing, to analyze the movements, the emotions, and the symbolism of the dance.

"Understanding Cambodian arts requires knowing both their aesthetic and their spiritual value," insists Chheng Phon, former actor, retired Minister of Culture, and universally acknowledged leading "guru" of Cambodia's artists. It is one thing to attempt to preserve and pass on technique, he explains; it is another to go a step further and master the essence of the dance from within, especially under the conditions imposed by war, conditions still pervasive in Cambodia. "Ignorance is the cause and the result of war. And ignorance is the enemy of culture."

A great sense of loss remains with the older teachers. Looking at a visitor's photographs of a 1970 dance rehearsal in the Pocheny Pavilion of the royal palace, Soth Sam-On, 61, a star dancer of her generation, points to each person and explains: "Ah, she danced the role of a 'giant', too. She was my student. But now she's dead. And that one, she's in France. Her, she's dead. Dead. Dead, too. They're all gone."†

The auditions held for the 1992-93 entering class attracted the largest number of applicants in years. Though the school had planned to recruit only sixty new students, the teachers accepted close



**Chea Samy, 73, instructs a young student in the dance school of the University of Fine Arts.**



**More than three hundred students are currently enrolled in the Phnom Penh dance school.**

to one hundred. "They really want to dance, and so many of them seem very talented," says Keo Malis. "We just couldn't turn them away." At the school they face the daunting tasks of both recreating and passing on an ancient art in a modern setting, one which is often hostile to culture.

Dance retains a high profile in Cambodia. Whether exalting (until recently) the friendship of Vietnam, Cambodia, and Laos under a huge banner of the hammer and sickle in Phnom Penh's

†A cast of characters populates Cambodia's dances and dance-dramas. Dancers specialize in the one role for which they are best suited: the graceful and gentle female (a princess or a goddess), the brave and noble male (a prince or a god), the forceful (and often fearsome) giant, or the sprightly monkey.

Olympic Stadium; touring the countryside; or performing on television for the New Year's celebration, Cambodian dancers remain visible. Since the return of Prince Sihanouk in 1991, they have again become messengers to the gods, asking for spiritual blessings in ceremonies at the royal palace and at Angkor Wat. Now that the international trade embargo has been lifted, private businesses and organizations as well as the United Nations's presence have increased the demand for performances. Dancers are invited to perform for tourist groups, photojournalists, and filmmakers, and they dance at the government's request in honor of visiting dignitaries and on national holidays. More problematic are invitations to entertain at restaurants, receptions, and parties. The latter invitations are highly insulting to many of the dancers, who remind us that dancing in such a setting—where guests are eating or chatting—would be terribly disrespectful to their tradition and to the spirits of the dance.

But the temptation is there. Grinding poverty is one of the legacies of Khmer Rouge rule and more than a decade of civil war and international isolation. Dance teachers, who are civil servants, receive a monthly salary equivalent to ten or fifteen dollars. They also earn some money from performing for donations and fees. In order to make ends meet, some supplement their income by hiring themselves out as dressers at weddings. (These ceremonies entail elaborate costume changes, and some of the outfits are similar to those worn by dancers on stage.) Others, like Pen Sokhuon, crochet, embroider, or sew clothes. Some of the men work as motorcycle taxi drivers. Other dancers rely on the generosity of relatives, either in Cambodia or

abroad. Still others do without. All the dancers are in a bind. Refusing to take advantage of new, more-commercial performance opportunities would deny the poorest among them desperately needed income. On the other hand, accepting these invitations would put the dancers in situations that would rob them of pride and the respect of others. For example, dancers performed at a recent reception, held in a posh Phnom Penh hotel, for a contingent of military personnel stationed with the United Nations Transitional Authority in Cambodia (UNTAC). By the end of the show, to the disgust and shame of the performers, the rowdy spectators, who had been feasting on imported wine and steak during the performance, were tossing dollar bills toward the dancers, who were expected to pick them up off the stage with gratitude.

Enmeshed in these debates, and amid the continued uncertainty of Cambodia's future, Chea Samy, Soth Sam-On, Pen Sokhuon, and the others continue to teach. They bend, prod, manipulate, and demonstrate, expanding the reach of the young dancers' minds and bodies and passing on a precious heritage. Before each performance, as well as every Thursday, considered "teachers' day," the dancers light incense and offer prayers of thanks to their teachers and to the spirits of the dance and ask for their guidance and blessing. Even the youngest students learn to make such offerings. These days, they add to their prayers a special wish for peace. Says Chea Samy, "I am like a gardener who has planted some seeds. I need to nourish and protect them until they blossom, until they can safely bend their own way in the wind. But they must never forget their roots."

*Toni Shapiro is a doctoral candidate in anthropology who conducted field research in Cambodia from April 1990 to June 1992 and again from November 1992 to January 1993. In Cambodia, she was based at the University of Fine Arts, in Phnom Penh. Her research was supported by the Social Science Research Council and the Asian Cultural Council.*

# THE ASIA COLLECTIONS AND CORNELL UNIVERSITY LIBRARY

David K. Wyatt

**B**ack in September 1992, when Carl A. Kroch Library had already opened for student use but had not yet been formally dedicated, the *Cornell Daily Sun* published a churlish editorial that griped that Cornell had many more useful things to do with its money than throw \$25 million into a hole on the southwest corner of the Arts Quad, a hole that would benefit only, as they put it, the Southeast Asia collection of Cornell University Library (CUL). Though many of us muttered our fervent disagreement at the time, none then responded to the *Sun's* challenge. Now a reply can be written with the benefit of a half-year's experience in seeing what a difference the new facilities make for all of us, not only in the Southeast Asia Program (SEAP) but throughout the university.

By the early 1990s, Olin Library was more than filled, already holding far more books and periodicals than it had been designed for, three decades earlier. Hundreds of thousands of volumes had already been put into a sort of warehouse storage southeast of the campus, in the midst of Cornell's famed apple orchards. These volumes included almost all long runs of periodicals—such as the Dutch *Bijdragen tot de Taal-, Land- en Volkenkunde*, which is so essential to Indonesianists, and the *Thai Government Gazette*—as well as all the scientific, military, and naval books from all the collections. Meanwhile, the flood of new acquisitions continued to stream into the

library. The chief contributor to this flood had long been the John M. Echols Collection on Southeast Asia, which, though a relatively small part of the library, has grown faster than any other library unit.

What was Olin to do? Construct additional warehouses on the distant edge of the campus? Inevitably they would be filled with high-demand items, and the library's users would not stand for that. Build a satellite library in a separate location, into which the Asia materials, for example, might be put? Faculty and students together rebelled at the prospect of such ghettoization, particularly because Asia materials are usually consulted together with non-Asia materials. Build an addition to Olin on the Arts Quad? None would consent to destroying the aesthetic integrity of the very center of the campus.

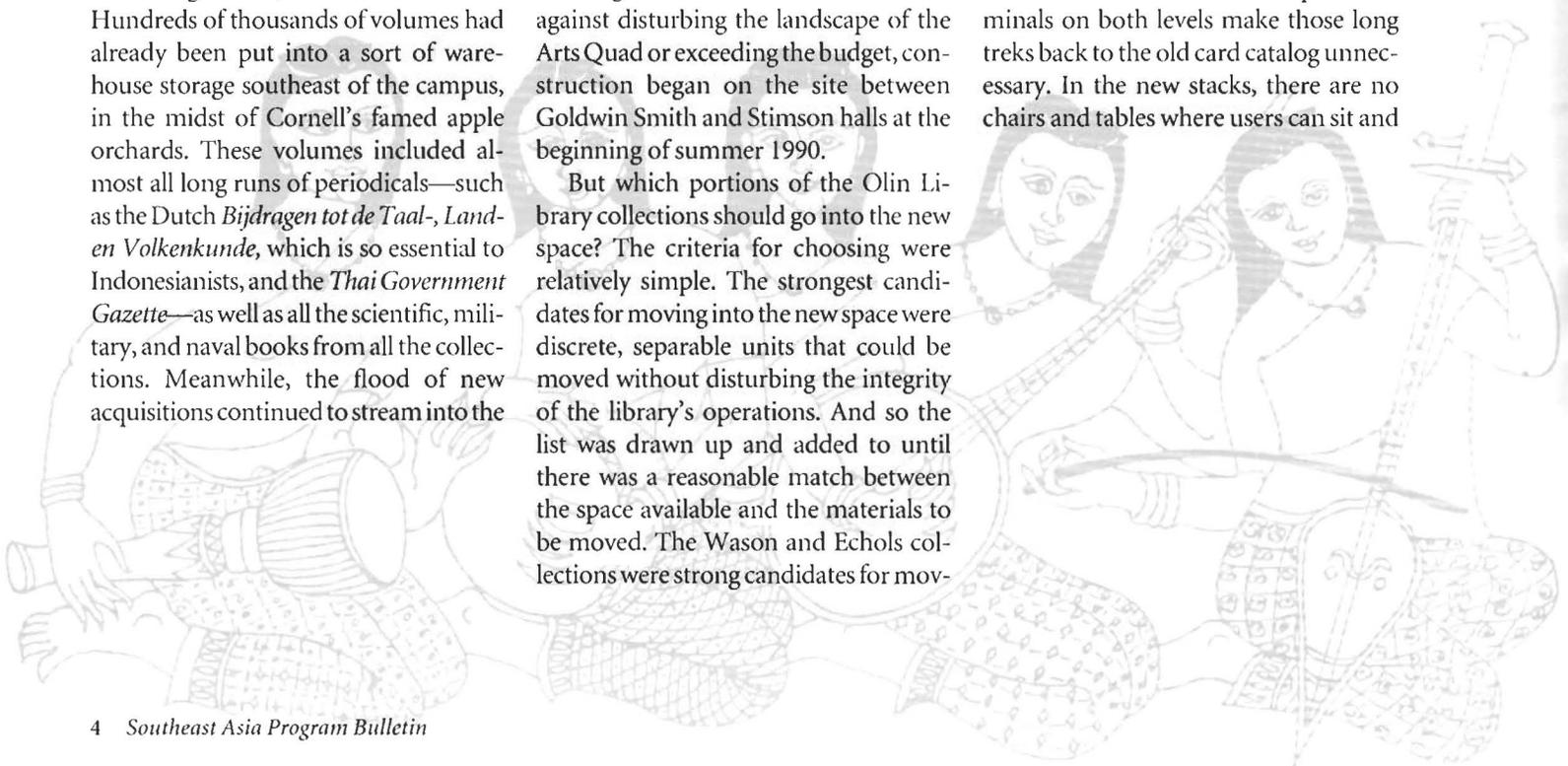
The best solution was to build *underground*, adjacent to Olin. With stern warnings from the Board of Trustees against disturbing the landscape of the Arts Quad or exceeding the budget, construction began on the site between Goldwin Smith and Stimson halls at the beginning of summer 1990.

But which portions of the Olin Library collections should go into the new space? The criteria for choosing were relatively simple. The strongest candidates for moving into the new space were discrete, separable units that could be moved without disturbing the integrity of the library's operations. And so the list was drawn up and added to until there was a reasonable match between the space available and the materials to be moved. The Wason and Echols collections were strong candidates for mov-

ing, because they had already strained their available space and were growing rapidly. Moving them out would free up prime space on the main floor of Olin.

The important point here—to respond to the *Sun* editorial—is that Kroch Library was built not to benefit the Asia Collections, which are considerably broader than the Echols Collection, but to benefit the Olin Library as a whole. Already the effects are apparent. Olin's stacks now have available for expansion the space freed up by moving out 160,000 volumes of materials on South Asia. The reference department has spread into the space formerly occupied by the Department of Rare Books, and the long-cramped cataloging department has begun to move into the Wason-Echols corner of the main floor. Even if this were all that the construction had accomplished, the benefits of building Kroch Library would be apparent to all Olin Library users.

There can be no doubt that users of the Asian Collections have also benefited enormously. At last, after years of confusion and near chaos in the old Wason-Echols stacks, many books have returned from the apple orchards, and all the materials are shelved in two simple orders (regular and oversized) on two floors of the Kroch stacks. Computer terminals on both levels make those long treks back to the old card catalog unnecessary. In the new stacks, there are no chairs and tables where users can sit and





## **DEDICATION**

*On August 24, 1992, Carl A. Kroch Library was opened to the public. Underground and adjacent to Olin, the new library was two years in the digging and construction. It was formally dedicated on October 1.*

*The Leslie R. Severinghaus Asia Reading Room was dedicated the following day.*

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read—but the stacks are cool (the better to preserve the books), and the reading room is close at hand.

The Leslie R. Severinghaus Asia Reading Room is a delight. It is easily four times as large as the cramped Wason-Echols reading room was. To the old, expanded collection of reference works have been added the microforms and newspapers that used to be in Olin, downstairs below the circulation desk. CUL's member libraries have always had a good reputation for accessibility and usability, and that reputation can only have been enhanced by adding this reading room.

But something else has happened, something that surely was not intended during all those years and months of planning. We all knew the Asia Collections were heavily used: the Echols Col-

# CARL A. KROCH LIBRARY

*John Badgley*

lection has been the single most highly used element, by far, in CUL, and it has been proportionally the heaviest contributor to Cornell's interlibrary loans to patrons at other libraries. Now we're finding that the Asia section of Kroch Library is constantly filled with users. By midday, almost all the many chairs in the reading room and study rooms are occupied, as are most of the graduate-student carrels and faculty studies on the middle level. Many of the users are Asian undergraduates who come to read newspapers from home, but many others are enrolled in one or another of Cornell's many courses on Asia. What is particularly striking, however, is the number of people who bring visitors to Kroch just to see the space, to see the library itself.

One serendipitous result of building Kroch Library, therefore, is that Asian studies is no longer marginalized, as when its materials were tucked away in the cramped Wason-Echols corner. And within Asian studies, Southeast Asia is no longer an afterthought but an equal partner with the behemoth East Asia and South Asia in bringing an Asian dimension to the collective Cornell consciousness.

**T**hey glitter when you look up. Mirrors in the skylights reflect natural light throughout the atrium and into reading and staff areas. Some have called this a \$25 million dollar boondoggle, but once in it you appreciate the architects' concern for aesthetics. This is our Carl A. Kroch Library, new home for the Asia Collections.

The visitor to Kroch Library first walks through the main floor of Olin Library, then enters a new corridor of slate and textured carpet (once the sculpture court), and finally emerges into a glass-walled area dominated by the atrium to the left. Kroch Library, which houses all Asia materials plus the new division for noncirculating special collections, is distinguished by its accessibility and beauty. Its rounded arches and millwork give an airy Moorish effect that belies its underground environment.

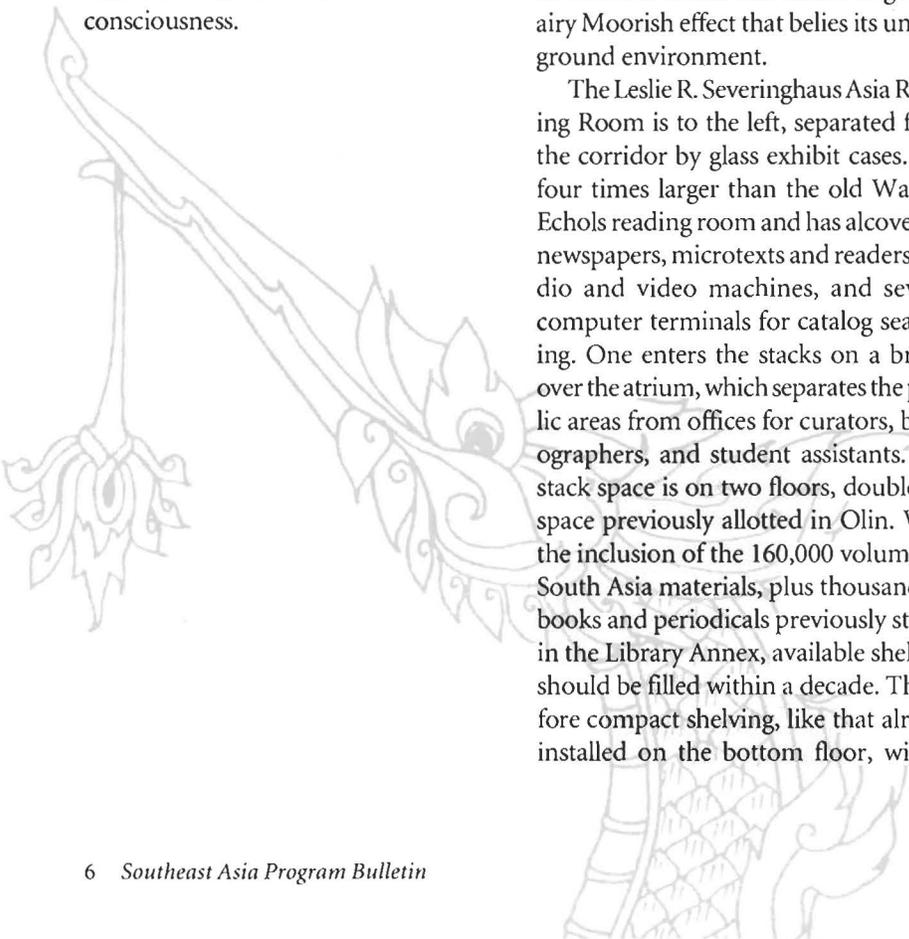
The Leslie R. Severinghaus Asia Reading Room is to the left, separated from the corridor by glass exhibit cases. It is four times larger than the old Wason-Echols reading room and has alcoves for newspapers, microtexts and readers, audio and video machines, and several computer terminals for catalog searching. One enters the stacks on a bridge over the atrium, which separates the public areas from offices for curators, bibliographers, and student assistants. The stack space is on two floors, double the space previously allotted in Olin. With the inclusion of the 160,000 volumes of South Asia materials, plus thousands of books and periodicals previously stored in the Library Annex, available shelving should be filled within a decade. Therefore compact shelving, like that already installed on the bottom floor, will be

added to the top two (Asia) floors after the turn of the century.

The Asia stacks can be used by the public whenever Olin Library is open. The collection's accessibility and Kroch Library's novelty guarantee high use, for the magical combination of a beautiful building with fine pan-Asia collections will attract a myriad of patrons. One effect of this grand consolidation of Asia materials may be some return to more-generalized, cross-regional research, like that which prevailed in the nineteenth and early twentieth centuries.

Most Asia scholars are now specialists, expert in one culture, usually practicing only a single discipline. Indeed, a focus on theory and methodology has tended to displace area studies and comprehensive comparative knowledge as desirable qualities in academia. Yet in the world of librarianship, the issues turn on very different considerations. Information processing, storage, and retrieval take priority over everything else. On-line computer cataloging, compact disks, and tape storage of bibliographies and textual materials are transforming the very nature of libraries. In the 1990s, Cornell will catalog more titles annually than it added in its first twenty years of existence. Charles Wason's wonderful 9,000-volume Oriental library constitutes only six months' worth of Asia-materials cataloging at the current rate. The stress to process such a high volume is particularly acute in the Echols Collection, where we strive to collect at the highest research level in some seventy subject areas. Specialization requires incredible comprehensiveness.

All of this cataloging is further complicated by the difficulties posed by Asian languages, many of which have non-Romanized scripts. Our combined holdings include over 100,000 Chinese titles; 80,000 Indonesian; 60,000 Japanese;





*Its rounded arches  
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50,000 Thai; 25,000 Vietnamese; 20,000 Hindi; and 5,000–15,000 each in Burmese, Bengali, Korean, Sanskrit, Tamil, Tibetan, and Urdu. All of our Asian-language holdings are increasing rapidly, as are our European-language monographs and periodicals about Asia, which constitute some of our most valuable holdings. Most dissertations and government documents about Southeast Asia have also found their way into the Echols Collection and the archives.

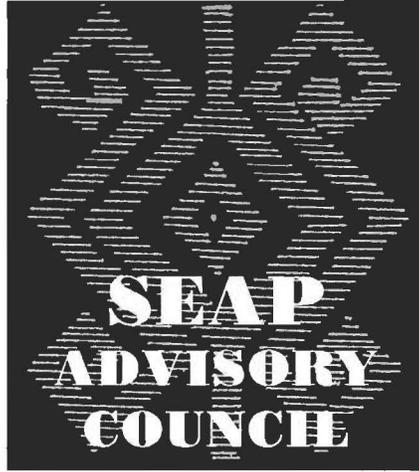
Working conditions for librarians in the Asia Collections are markedly improved, and the nearby location of the noncirculating materials—in Rare and Manuscript Collections—which house many of the Asia holdings, will substantially improve the reference and research

collaboration between patrons and our respective staffs. Some users may be astonished to learn that our chief pleasure as librarians comes from seeing our patrons satisfied. To see those patrons—whether callow students or eminent scholars—flushed with enthusiasm at locating exactly what they want, or finding sources they had no idea even existed, is very exciting. And it happens in the Echols Collection very frequently. It is one of the joys of working here.

However, such a resource has a price. The budget for acquisitions and for processing and accessing all the Asia materials exceeds \$1 million annually, and converting our old-fashioned Wason-Echols card catalog to the on-line cata-

log, to be completed by 1994, is possible only because an additional \$1 million was awarded by the National Endowment for the Humanities. Alumni and donors obviously share our pride, for the \$75 million library capital campaign is approaching its goal faster than any other unit of the university in Cornell's \$1.2 billion drive. Carl A. Kroch Library is the focus of that drive because of Mr. Kroch's \$10 million contribution, which is wonderfully complemented by Henry Luce's personal \$1 million gift—in honor of his uncle, Les Severinghaus—which pays for our magnificent Asia reading room.

Less glamorous but equally important to our needs are endowments for acquisitions, technical processing, curatorships, and preservation positions. Users are frustrated by cataloging backlogs, missing books, and staffing shortages, problems that are tied to our budget. Responsible administrators obviously must cap the ambitions of librarians who can always see ways of improving the situation if they only had more cash. Maintaining the world's most comprehensive Southeast Asia collection inspires such ambition and requires constant traffic in critical ideas about collection policy if the quality of our holdings is to be preserved. Such choices lie before us. Our alumni are strongly encouraged to join in the process, making suggestions as well as contributions.



**James Thomas Chirung, Jr.**, lead partner, Protasis Trust Ltd.

**Dale Corson**, president emeritus, Cornell University

**John V. Dennis, Jr.**, program officer, Asia and Pacific, World Wide Fund for Nature, Geneva, Switzerland

**Judith Ecklund**, director of international development, University of California, Los Angeles

**Theodore Friend**, president, Eisenhower Exchange Fellowships, Inc.

**Reuben Frodin**, former assistant dean of college and administrator, University of Chicago

**Julius E. Ismael**, executive director, International Monetary Fund

**Thomas McHale**, consultant to international agencies on economics and finance

**Robert M. Pringle**, director, Office of Central African Affairs, U.S. Department of State

**Jay Scarborough**, attorney, Bronson, Bronson and McKinnon

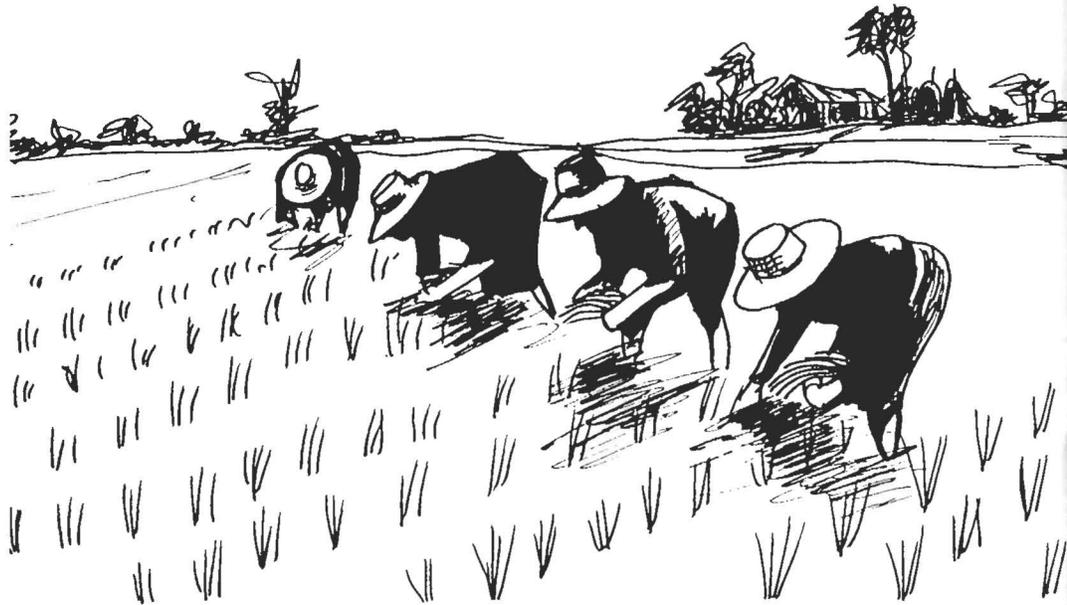
**Nim Chee Siew**, chairman, Malay-Sino Technologies

**Selo Soemardjan**, professor of sociology, University of Indonesia

**Laurence D. Stifel**, visiting professor of international agriculture (CIIFAD) and Asian studies, Cornell University

**Takashi Uehara**, director and general manager, North and South America, Long Term Credit Bank of Japan Ltd.

## GIFTS



The Southeast Asia Program gratefully acknowledges gifts recently received from the following SEAP alumni and friends:

**John V. Dennis, Jr.** (rural sociology/ Thailand, M.S. 1982, Ph.D. 1988)

**Minfong Ho Dennis** (English, B.A. 1973, M.F.A. 1982, SEAP member 1982-88)

**Martin F. Hatch, Jr.** (musicology/ Indonesia, Ph.D. 1980) and **Susan Hatch Martin F. Hatch Fund**

**Mary Somers Heidhues** (government/ Indonesia, Ph.D. 1965)

**Nancy Fletcher Leroy** (government/ Malaysia, M.A. 1967)

**Janet Loengard** (Islam in Indonesia seminar, B.A. 1954)

**Ruth E. Polson** (American Literature, M.A. 1942, Ph.D. 1951) and **Robert A. Polson** (SEAP/professor emeritus of rural sociology)

These gifts have been used for such activities as supporting Southeast Asian graduate students in the program, helping furnish the newly opened George McT. Kahin Center for Advanced Research on Southeast Asia (lighting, furni-

ture, and audiovisual equipment), and printing the SEAP bulletin.

We are deeply appreciative of the generosity of our alumni and friends. Your support adds to the quality and strength of our program. Gifts may be unrestricted, or donors may designate a preferred purpose. Need is greatest for fellowship support of graduate students, especially those from Southeast Asia. That includes support for tuition and fees, field research, travel grants to present papers at conferences, and dissertation write-up. Ongoing funding is also needed for maintenance of the Echols Collection, subscriptions for the Kahin Center's library and maintenance of its audiovisual archive, faculty research, visiting lecturers, and the publication of reference materials of benefit to Southeast Asia scholars.

Donations can be sent to the Southeast Asia Program, 180 Uris Hall, Cornell University, Ithaca, NY 14853-7601, or through the Cornell Campaign. In the latter case, the gift should be clearly designated "for use by the Southeast Asia Program."

# SOUTHEAST ASIA PROGRAM

## VISITING FELLOWS, 1992 AND 1993

**Heri Akhmadi**, correspondent, *Jawa Pos* (Indonesia), Washington, D.C.

**Robert Cramb**, lecturer in agricultural development, University of Queensland, Australia. Research on upland farming systems in Southeast Asia, particularly Sarawak.

**Jan-Paul Dirkse**, head, Indonesia and East Asia Development Cooperation Division, Ministry of Foreign Affairs, The Netherlands. Research on Indonesian economic development and the Inter-Governmental Group on Indonesia.

**Atsushi Kitahara**, professor of sociology, Kobe University, Japan. Research on Southeast Asian studies in the United States and Europe.

**Anne Larsen**, Ph.D. candidate, Department of Social Anthropology, University of Trondheim, Norway. Research on a Malay fishing community on Langkawi, Malaysia.

**Kathryn Marshall**, assistant professor of economics, Ohio University. Research on a comparative study of Southeast Asian countries' rates of national savings.

**Yasuyuki Nagafuchi**, assistant professor, Department of Humanities and Social Sciences, Nagoya Institute of Technology, Japan. Research on social changes in Balinese society in the 1960s.

**Shinichi Nagai**, professor emeritus of government and Asian studies, Aoyama Gakuin University, Japan. Research on international relations in Southeast Asia.

**Jiro Otsuka**, senior economist, International Finance and Asian Affairs, Long Term Credit Bank of Japan Ltd., Japan. Research on Southeast Asia.

**Jan Aart Scholte**, lecturer in international relations, University of Sussex, England. Research on the Indonesian revolution.

## FACULTY AND STAFF NEWS

### Faculty

**George Kahin** was made an honorary fellow of the School of Oriental and African Studies on June 22, 1992, in recognition of his contributions to Southeast Asian studies.

A seminar room in McGraw Hall is being dedicated this semester as the Holmberg-Sharp Anthropology Seminar Room. This dedication honors Lauriston Sharp for his invaluable contributions to Cornell in the fields of anthropology and Asian studies. Not only was he the first director of the Southeast Asia Program, he was also the first faculty member in anthropology at Cornell.

**Takashi Shirashi** received the Suntory Academic Award in Japan for his Japanese-language book *Indonesia: Government and Politics*. The prize was awarded to the best book published in the field of social sciences in the year ending June 1992.

**David Wyatt** became president of the Association for Asian Studies, at the annual meeting held March 25–28, 1993. He is the eighth faculty member from Cornell to be voted in to the presidency, more than from any other university.

### Staff

SEAP wishes to recognize **Teresa Palmer's** fifteen years of service. Her helpfulness, efficiency, and good humor have added immeasurably to the success of the program.

## FACULTY MEMBERS

**Benedict R. Anderson**, Aaron L. Binenkorb Professor of International Studies, director of the Cornell Modern Indonesia Project

**John Badgley**, curator of the John M. Echols Collection on Southeast Asia, Kroch Library

**Randolph Barker**, professor of agricultural economics and Asian studies, director of the Southeast Asia Program, coordinator of the Irrigation Support Project for Asia and the Near East (ISPAN)

**Thak Chaloemtiarana**, adjunct associate professor of Asian studies

**Abigail Cohn**, assistant professor of modern languages and linguistics

**Gerald Diffloth**, professor of modern languages and linguistics and of Asian studies

**Martin Hatch**, associate professor of music and Asian studies

**A. Thomas Kirsch**, professor of anthropology and Asian studies

**Stanley J. O'Connor**, professor of art history and Asian studies

**Takashi Shiraishi**, associate professor of Southeast Asian history, associate director of the Southeast Asia Program and of the Cornell Modern Indonesia Project

**James T. Siegel**, professor of anthropology and Asian studies

**Laurence D. Stifel**, visiting professor of international agriculture (CIIFAD) and Asian studies

**Keith W. Taylor**, associate professor of Asian studies

**Erik Thorbecke**, H. E. Babcock Professor of Economics and Food Economics, director of Cornell's Program on Comparative Economic Development

**Julian Wheatley**, senior lecturer in modern languages and linguistics

**John U. Wolff**, professor of modern languages and linguistics and of Asian studies, associate director of the Southeast Asia Program

**David K. Wyatt**, professor of Southeast Asian history

## SEAP BROWN-BAG SERIES

On almost every Thursday during the academic year, the Southeast Asia Program sponsors a brown-bag lunch featuring a talk on a Southeast Asian topic. During the fall 1992 term, SEAP hosted the following speakers:

**Randolph Barker**, SEAP director, professor of agricultural economics and Asian studies; an architect from Quinlivan, Pierik and Krause; and **Carol Sisler**, author of *Historic Ithaca*. Topic: The George McT. Kahin Center, alias the Robert H. Treman House.

**Ben Kiernan**, professor of history, Yale University. Topic: The Khmer Rouge victory in 1975.

**Gerald Diffloth**, professor of modern languages and linguistics and of Asian studies, Cornell University. Topic: On the ground in Cambodia: A report from a recent survey in remote provinces.

**Anne Larsen**, SEAP visiting scholar, Department of Social Anthropology, University of Trondheim, Norway. Topic: The "syncretic" nature of the Malay worldview.

**Uraivan Tan-kim-yong**, professor, Resource Management and Development Center, Chaing Mai University, Thailand. Topic: Agricultural and forestry in northern Thailand.

**Thongchai Winichakul**, Department of History, University of Wisconsin. Topic: A villain in Thai history who was framed by the plot of historians.

**Hendrick M. J. Maier**, professor of languages and literature of Southeast Asia, University of Leiden, The Netherlands. Topic: Languages and literature of Southeast Asia.

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### RECENT FACULTY AND STAFF PUBLICATIONS

**Anderson, Benedict R.** *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised, enlarged edition. London and New York: Verso, 1991.

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#### **Indonesia**

Issue 54, Perspectives on Bali, appeared in October 1992. This issue featured articles on the following topics: Balinese and Javanese shadow plays, by Ward Keeler; Balinese representations of the past, by Henk Schulte Nordholt; the economic foundations of political conflict, by Geoffrey B. Robinson; village education, by Lynette Parker; and the Javanization of Indian art, by Nancy A. Dowling. The issue also contained reviews, documents on Indonesian debt management, and the index to issues 49 through 54 and the special issue on the Chinese in Indonesia.

#### **Studies on Southeast Asia**

*Money, Markets, and Trade in Early Southeast Asia: The Development of Indigenous Monetary Systems to AD 1400*, by Robert S. Wicks. 1992. 354 pages. 78 illustrations, tables, maps. \$20.

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Nguyen Dinh Tham. 1992. 227 pages. \$15.

*The Political Legacy of Aung San, Revised Edition*, edited and with an introduction by Josef Silverstein. 1972, 1993. 169 pages. \$14.

*The Voice of Young Burma*, by Aye Kyaw. 1993. 98 pages. \$10.

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The monthly *Accessions List* contains information on books and serials in Chinese, Japanese, Western, and Southeast Asian languages. The list is currently prepared by Ben Abel, together with the staff of the John M. Echols Collection on Southeast Asia and its curator, John Badgley. Subscriptions are \$20 per year.

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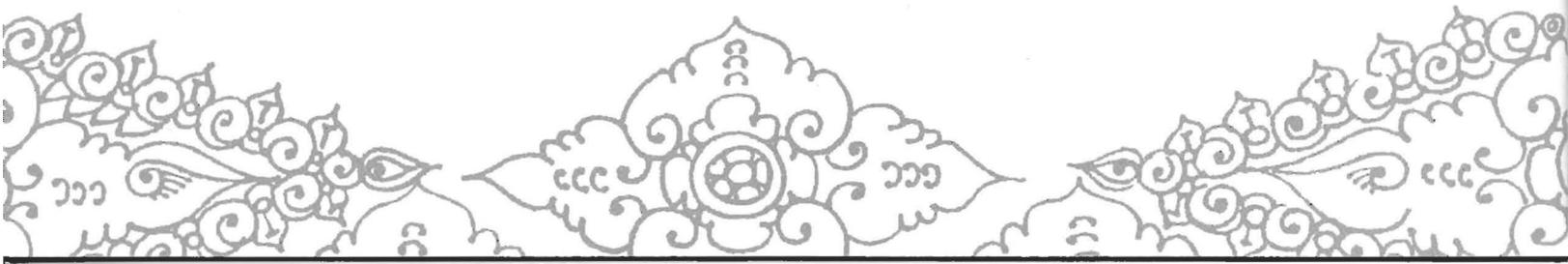
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