
Reviewed by A. S. Baer, Oregon State University, Corvallis

The author, a pediatrician, has written this book on historical geography as a generalist. He is not averse to making superwaves out of specialists’ findings in putting forth his grand theory of prehistory with a Southeast Asian focus. As he sees it, his views are akin to those of Wilhelm Solheim and William Meachem, not those of Peter Bellwood (see references in Bellwood 1997).

To take an academic approach, one might ask what problem the author set out to solve and what are his methodology, his results, and his conclusion. The problem he discusses is the postglacial inundation of the Sunda Shelf and its consequences. As his tale unfolds, he hypothesizes that a rise in sea level and, indeed, “floods,” on the shelf after the last glacial maximum led Southeast Asians to disperse by sea and land to as far away as Mesopotamia, if not farther. To support his idea he considers archaeological, linguistic, genetic, and artistic information, as well as personal travel notes. He finds among the various specialist disciplines tessera here and there and fits them into his mosaic picture of postglacial Southeast Asia. We hear little about pieces that do not fit his model well, though some pieces that were used fit better than others. The loose fitters may fall out of the picture as more information is considered or comes to light.

Important parts of this model are presented in the first half of the book. First, Sundaland was flooded in three surges between 15,000 and 8000 B.P., causing Hoabinhians or other people to flee to India and elsewhere. Ancestors of today’s Orang Asli, the indigenous people of the Malaysian peninsula, were an early fleeing group. Second, about 10,000 B.P., the sea level rise was slower, with large river deltas forming and providing fertile sites for agriculture. But the 8000 B.P. surge was a superflood, with supertsunamis and a sea transgression 5 m above today’s level, drowning most lowland Neolithic sites occupied from 10,000 to 5000 B.P. (p. 20). Third, because of this superflood, the last major emigration began from Sundaland, with Austronesians heading to the Pacific and rice cultivation heading to India, while China, India, and Egypt remained Neolithic. Oppenheimer thus posits a “wave of advance” of Southeast Asian culture, including the idea of it being “the epicenter of language dispersal since the last Ice Age” (p. 122, but see Sims-Williams 1998 for cautions about “thinking big”).

Although there is more to this book than hydrology, I can comment on only a few of its aspects here. For example, the author has rice cultivation, Austro-Asiatic languages, megaliths, bronze, and so forth moving to India after the postulated third flood (pp. 83–86). This idea is based in large part on rice being cultivated in southern Thailand c. 9000 B.P. (where small groups of Orang Asli still live). However, the relevant report does not mention whether the rice grains, found associated with pottery there, were cultivated forms. Moreover, though this date is said to predate rice cultivation in China, wild rice

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collection is now dated to 13,000 B.P. in China and rice cultivation to around 11,000 B.P. (Pringle 1998). Even if rice was cultivated in Thailand in 9000 B.P., which then led to its cultivation in India a thousand years later, as the book supposes, one might ask: Why then did it take so long for this technology to travel to nearby Borneo? Cultivated rice has now been dated in Borneo to 4000 B.P. (Bellwood 1997). Would it take five times longer for rice technology to move to Borneo than to India? In related matters, the supposedly close "ancestral form" of DNA attributed to the Orang Asli (p. 194) was also found in Malays and Taiwan Chinese (not aborigines, p. 207). The "9-bp deletion" has arisen more than once (Martinson 1996), and "Jeni" (p. 196) is a false name. Colonial-era exonyms such as Negrito (p. 125) are often misleading.

Passing from the west of Southeast Asia eastward, the author takes up the saga of Austronesian speakers heading toward the Pacific. Based on genetic evidence of a certain DNA trait (the "Polynesian motif"), the book claims the homeland for Austronesians going to the Pacific was in the Sabah-Sulawesi-Maluku area "since the end of the Ice Age" (p. 160), rather than in Taiwan and its environs later, as Bellwood's model has detailed (Melton et al. 1998). Oppenheimer's claim is based on data from few populations and on a very small piece of human DNA. Genetic analysis of Asia-Pacific peoples is still in its infancy, with many interesting indigenous groups never having been surveyed. For example, the genetics of sea people (Orang Laut), who may have been eastward dispersers, is virtually unknown. We need a lot more regional data about a lot more DNA before robust scenarios can emerge.

Although the author regards Southeast Asia as the center of the world in postglacial prehistory (p. 123), some people will clearly disagree. For instance, some geneticists find the colonization of the Americas originating from the region of Lake Baikal, not from Southeast Asia (Karafet et al. 1999). In addition, although trained as a physician, the author has little to say about prehistoric health or epidemiology. Nor does he emphasize demography. It is worth mentioning that in bad times, from whatever cause, health suffers. This can be especially critical in small populations, such as those under discussion. If indeed postflood Sundaland survivors dispersed to India, they would surely have met up with new diseases or new strains of old ones (which many epidemiologists have discussed). The resulting ill health in such a relict group may have precluded successful dispersal. The author's implication of sizeable migration is thus curious.

Grand models need plausibility and derive further strength by leading to testable predictions. Two testable predictions in this book are that underwater archaeology will reveal floodplain Sundaland settlements (see also Anderson 1997) and that myths (including Biblical accounts) will support the model.

The second half of the book, on the geographic extent of myths, is presented to support the author's flood-and-flee model. It is open to various interpretations. Given that West Malaysia is a core area for the book's thesis of biocultural emigration from Sundaland after the last glacial maximum, its myths merit more scrutiny than the book provides. People in West Malaysia still remember the great flood and use it as a time marker. One said, "My family moved here long ago, before the great flood." Another said, "I was born the year of the great flood." This great flood was in 1926. Lesser floods have occurred since then. In 1967 about 20 percent of the state of Kelantan flooded, and in 1971 about 20 percent of Pahang flooded (Sooryanarayana 1995). Up to 63 cm of rain has been recorded in one day. Floods, thunder, and related phenomena are understandably no strangers to the myths of the Orang Asli of Malaysia.

The creation story of the Temiar group of Orang Asli contains a flood and a woman creator dreaming two fruits into a brother-sister pair who committed incest (Benjamin 1967). The Semai group creation story has a flood and a man mating with a woman arriving from heaven—no
incest here (Juli Edo in press). Other mythic elements mentioned in Oppenheimer’s book as aboriginal to the area do not occur in these Orang Asli myths. That is, there is no naga, lake, “word,” earth/sky dichotomy, land raiser, parricide, body parts for the cosmos, creative wind, “seven,” or cosmic egg. The Orang Asli speakers of Aslian (Austro-Asiatic) languages do not conform to the idea of furnishing numerous mythic elements to the world (p. 322), despite the author’s thesis that their ancestors diffused afar some 10,000 or more years ago. Nor are Orang Asli myths afflicted with a “quest for immortality” or a “Cain and Abel,” as discussed in later chapters. And, among other problems, “Mantras” (p. 386) are not Aslian speakers, and Aslian groups were in contact with outsiders long before “the last couple of hundred years” (p. 399). All in all, myths may not function as the magnifying lens needed to furnish 20–20 hindsight.

In conclusion, what went on in Southeast Asia over the past 15,000 years interests academics, indigenous groups, and even politicians today. This book helps to address this question, but it dwells even more on events outside Southeast Asia: from West Asia and Europe to the Pacific. Although there are basic issues presented in the book, they need further examination, analysis, and critical discussion.

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Reviewed by Sari Miller-Antonio, California State University, Stanislaus

This book describes the regional Neolithic and Bronze Age archaeology of the Dongbei, an area historically known as Manchuria that includes the current provinces of Heilongjiang, Jilin, and Liaoning. It is a timely volume that brings the work of indigenous scholars to the attention of West-
ern scientists. Each chapter begins with an editor's introduction, a useful feature that synthesizes the most important new discoveries and current interpretations of the archaeological remains reported within the chapter. Nelson and her Chinese colleagues are commended for their efforts to avoid a Sinocentric bias in interpretation. They recognize the need to illuminate the past of groups of people who have traditionally been overlooked or misrepresented. Indeed, one of the most interesting aspects of the formulation of Chinese civilization has been the recognition of the important contributions from regional cultures of the hinterlands, those beyond the Great Wall. Chinese archaeology has matured by the inclusion of these distinct developments in regional perspective.

A discussion of the regional ecology, a tabular summary of radiocarbon dates, and an outline of the defining features of the Neolithic in the Dongbei precede the discussion of the Hongshan and related cultures by Guo Da-shun in the first chapter of Part I (Neolithic). Sites belonging to these cultures are distributed in the ecological transition between Inner Mongolian grasslands and the rich Yellow River Valley agricultural lands, documenting subsistence strategies at the interface of pastoralism and developed agriculture. The stone tools of the Hongshan are numerous, sophisticated, and diverse. They reflect agricultural tasks such as plowing, tilling, and harvesting, but the occurrence of microlithic tools and quantities of pig and sheep bone support the importance of animal husbandry as well. The remarkable Goddess Temple and cluster of stone tombs discovered at Niuheliang, Liaoning, in the 1980s have led some scholars to identify ceremonial foundations of Chinese civilization within the Hongshan. Status items such as altars, fine jades, and statues of stylized animal, human, and deity forms are associated with the temple complex. Guo argues for links with the Yangshao, based on painted pottery styles, and with the Quijia to the northwest, based on early metallurgy, and emphasizes the two-way nature of these links.

Additional evidence to support a diverse early agricultural base in this region comes from the Houwa Site (5600 B.P.) on the North Korean border. Xu Yu-lin divides the site into Upper and Lower levels and interprets them as developmental stages of the same culture, but this requires clarification because the stratigraphically later phase is technologically more primitive. Most notable in this chapter is the discussion of possible relationships among peninsular (Liadong, Shandong, and Korean) cultures and possible connections with coastal Siberia. The identification of canoe-shaped pottery from the Lower Houwa adds to the growing body of data on the origins of the canoe in ancient China and changes in boat form through time. Both levels of the Houwa have yielded figurines of animal and human form. Xu interprets the human faces as religious objects relating to ancestor worship, which supports the idea that this important ritual was in place at least 5000 years ago.

In both Jilin (Chapter 3) and Heilongjiang (Chapter 4), recent archaeological investigations have focused on clarifying the distinctions between true Neolithic and Bronze Age sites without bronze artifacts. Salient characteristics of Neolithic settlements include flaked stone and microliths as the main production tools, including the utilization of nonlocal stone such as obsidian, and continued reliance on fishing and hunting even after animal husbandry and agriculture are developed. Across both provinces, sites are located in contiguous environmental zones, on sand dunes in the west and along rivers and marshes on mounds and platforms in the east. Clear differences in pottery and house styles are interpreted as cultural rather than temporal distinctions. However, the extent to which ecological adaptations account for the differences is a necessary area of study.

The Lower Xiajiadian Culture, assigned to the Early Northern Bronze Age, has a wide distribution in western Liaoning. Guo's hypothesis is that the Lower Xiajiadian divided into several branches, one of which moved south and became the Shang and another stayed in place and was the precursor to the Yan Culture of the Early Zhou. Yan steamers are a common artifact, and both utilitarian and ceremonial pottery
are decorated with taotie (animal mask) and turtle and dragon motifs, patterns found on later Shang bronzes. The characterization of the Bronze Age in Liaoning continues with a chapter on the development of “Northern Type” bronzes. Stylistically distinct from Shang bronzes, but contemporary with the Late Shang, their distribution is widespread and they are rarely associated with pottery. This has led to the hypothesis that their origin and affiliation are with pastoral nomadic tribes of the grasslands. Guo suggests that Liaoxi (western Liaoning) was an important area of cultural exchange.

In the last chapter, scholars of the Heilongjiang Bronze Age (Tan, Sun, Zhao, and Gan) focus on the southeastern part of the province, the Song-Nen Plain. They identify several cultures with diverse assemblages. Some contain bronze and iron artifacts as well as stone and bone tools, supporting the notion of continuity of settlement in this rich agricultural region from the Early Neolithic to the Warring States and Han Dynasty. It is clear from the quantity of information presented in this book that Dongbei archaeology is a dynamic area of investigation that will benefit from an interpretive focus and the application of new analytical techniques, especially applied to palaeobotanical and palaeoclimatic studies. Although this book is heavily descriptive, it is an excellent resource for an upper-division or graduate seminar in comparative regional archaeology. It will stimulate discussion on important topics such as how ethnic diversity might be reflected in and interpreted from the archaeological record.


Reviewed by S. Jane Allen, Ogden Environmental and Energy Services, Honolulu

This volume, which contains 23 papers presented at the 1996 Southeast Asian archaeologists’ conference, includes a diverse range of articles by scholars from Asia, Europe, Australia, New Zealand, and the United States. The articles are organized in three sections: prehistory (seven articles), historical archaeology (seven), and art and architecture (nine); no summary overview is provided. Each individual article is reviewed here, to provide even coverage; the final section includes general comments.

The prehistory section begins with Brian Vincent’s article, which carefully explains sampling strategies and techniques used to analyze approximately 3 million ceramic artifacts dating to four contexts (c. 2000–1500 B.C.) at Khok Phanom Di, in south-central Thailand (for site overview, see Higham 1989:65–89). Representative sampling, weighing, and analysis of fabric and form—including petrographic analysis of representative pieces—allowed confident in-the-field assessment of most items and produced data that can be applied to a broad range of research questions.

Lam Thi My Dzung describes excavation results from four Sa Huynh cemetery areas at Hoi An, in the Thu Bon River catchment, Viet Nam, and considers possible relationships with later sites. Radiocarbon dates on charcoal suggest that most site use took place between c. 300–200 B.C. and A.D. 100, although certain burial jar contents (e.g., a tenth-century Islamic glazed
sherd) indicate later use as well. Trade items suggest regular participation in Southeast Asian trade with China, India, and the Middle East. Site locations and involvement in foreign trade also suggest continuity with later Cham sites, including Tra Kieu and Mi Son, located short distances upstream.

Nguyễn Xuân Hiền traces changing rice-grain morphology in Viet Nam, tabulating data for 17 carbonized rice-husk and kernel samples collected at North and South Vietnamese sites dating to the period between c. 4000 B.P. and A.D. 1900. The characteristics of 3000-year-old rice grains from Dông Đa village in the north suggest that round and intermediate shapes were once grown much more commonly than is true today. The sample probably includes early, cultivated, glutinous rice, which is still grown in the area.

Mohammad Kamaruzaman Abdul Rahman summarizes data recovered from four units (see map) excavated in Taat Hill Cave 2, on the upper Terengganu River in Terengganu, Malaysia. Lower layers appear in Hoabinhian. Contacts with occupants of Hoabinhian sites in Kelantan and Pahang are suggested; traditional routes still connect these areas. Ceramics in upper layers appear Neolithic, although no polished stone tools were recovered. Radiocarbon dates on shell produced 5010 ± 60 B.P. and 6730 ± 60 B.P. ages for Layers 1 and 2, respectively. Various layers produced flakes, a hand ax, choppers, an anvil, cutting tools, weathered limestone, bone, fish scales, charcoal, and shell. The combined data suggest temporary occupation.

A. Marliac and Truman Simanjuntak report the results of excavations in the Song Gentong I and II rock shelters (six units), Kabupaten Tulungagung, east Jawa (Java). Although the possible Neolithic layers are badly disturbed, earlier layers produced scant floral finds, marine and other faunal remains, ceramics, polished bone tools, polished and pierced shell ornaments, and lithic items, including mortars and pestles used to grind hematite. A flexed adult human burial in the deepest layer excavated is associated with hematite. Charcoal collected 40–50 cm below the surface in Song Gentong II produced a 7090 ± 70 B.P. radiocarbon age. Links with other sites are suggested: the grinding of hematite has been documented for other cave sites in east Jawa; flexed burials at Gua Niah, Sarawak (c. 7020 ± 135 B.P.), like the current burial, are associated with hematite (also see Bellwood 1997:175, 196–198).

Wilhelm G. Solheim II summarizes the results of University of Hawai‘i surveys conducted in 1975 and 1990 in Irian Jaya and Maluku and briefly reviews two other University projects, one concerned with uses of the sago palm in eastern Indonesia and the other the ongoing multidisciplinary program at Angkor Borei, Cambodia. Survey finds in Irian Jaya include, among others, megaliths and other finds at Lake Sentani; secondary burials and large appliqued jars at Cenderawasih Bay; skeletal remains on Meosbefondi, associated with flakes of New Britain obsidian; pottery-bearing and deeper shell-artifact-bearing layers on Biak; 29 konwar (ancestor figures) on Biak and Waigeo; and rock paintings at Mai Mai and on Waigeo. In Maluku, Dutch and Portuguese forts, earthenwares, Chinese porcelains, and stonewares were recorded on Ternate and Halmahera; a swamp on Halmahera promises good recovery of organics from a former harbor.

Peter Veth, Susan O’Connor, and Matthew Spriggs discuss the possible role played by the Aru Islands, Maluku, in the settlement of Sahul—first as part of a land bridge and later as a stepping stone. Among 23 sites recorded in 1995 and 1996, two large caves on Kobroor appeared particularly promising for excavation. Two units opened at Liang Lemdubu, a 30-m-long cave in karst, produced retouched/utilized flakes and a long faunal sequence. One potential problem concerns the fact that the units were excavated by arbitrary 5-cm spits (p. 77); since at least one unit sectioned six distinct layers with variable boundaries (Fig. 4), some mixing of layer contents may have occurred. The documented sequence began with cultural exploitation of a rainforest-savannah mosaic. After c. 6500–7000 B.P., the grasslands...
receded, rainforest exploitation continued, and marine resources were added. Faunal taxa may include (among others) an extinct giant kangaroo and, in deep spits, *Protemnodon*, a Pleistocene megafauna. Flowstone capping cultural deposits produced 25,000 B.P. and 26,000 B.P. uranium/thorium dates, suggesting that this cave was indeed occupied by humans during the settling of Sahul.

The historical archaeology section begins with Ashok Datta's review of evidence that Gange and Tamralipta, two Bengal port names mentioned in the *Periplus of the Erythraean Sea* and in Ptolemy's work, refer to the same port, which was probably located at Natsal. Although Natsal is located 35 km inland today, on a Ganges tributary, accompanying maps suggest that sites in this active deltaic area may once have been located closer to the shore. The author concludes that the prosperity of Bengal's port cities after the first century A.D., and perhaps earlier, relied not on Indo-Roman trade, as has been claimed, but on trade with Southeast Asia.

Amara Srisuchat presents radiocarbon dates, many reported here for the first time, for 29 Thai site components dating from the fourth century B.C. to A.D. 600—the period during which contacts with foreign areas regularized—and discusses diagnostic items from sites of the period. These materials include, among others, Phimai black ware (see Welch 1989 regarding recoveries at additional sites); bronzes manufactured locally (also see Higham 1989: 213-228; Welch 1985, 1989), but often displaying foreign stylistic influences; and glass beads that include both imported and local types. Early historical-period sites are now known to have existed even in the north, reflecting growing industries and increasing extraregional trade contacts.

Ang Chouléan's article establishes that the accession of Jayavarman II in A.D. 802 was a turning point in Cambodian history, ushering in the Angkorian era. Major events associated with Jayavarman II, and cited in inscriptions for several centuries, include the freeing of Cambodia from Javanese domination, adoption of the god-king cult, and the founding of a capital on Phnom Kulèn. Multidisciplinary evidence reflects the official adoption of a northern dialect, the engineering of important water-retention structures, construction of the first temple mountains, and the emergence of the state centered at Angkor.

Saveros Pou's sociolinguistic examination of Old Khmer inscriptions reveals that the Mon formed part of Khmer society early on; that personal relations existed between Khmers and Javanese; that Indian residents represented many diverse areas on the subcontinent (also see Kulke 1990 for discussion); that most Khmer-Chinese relations were trade related; that Khmer society incorporated three main social classes, through which individuals could move vertically; and that Brahmans served the ruler and not, as sometimes claimed, the reverse. Inscriptions indicate that Jayavarmana(n) II and III were physically active, learned, religious, and tolerant rulers; that Jayavarna(n) III may have been the first ruler to organize elephants for military service; and that Jayavarna(n) II originated much of today's royal Khmer vocabulary.

Wahyono Martowikrido describes 15 gold bowls and additional pieces inscribed in Old Javanese, from Plosokuning, central Jawa. Materials reported elsewhere include 6387 gold coins, 600 silver coins, and items with scratched inscriptions. The current inscriptions, which resemble tenth-century inscriptions from east and central Jawa, are incised, punched, or chiseled; they refer to weights and to names that are probably those of donors. The author finds that bowl style and weight may reflect the social rank of the donor, while bowl size does not.

Jan Wisseman Christie reviews terms used for weights and measures in the early Javanese states and discusses the geographic sources for those terms. Most basic terms are indigenous. Both Javanese and Sanskrit were used for units of distance, length, weight, and value; Sanskrit terms were also used in references to time. With few exceptions, the terms used for units of area and volume, counting units, and numerical coefficients were exclusively Javanese. The appendices translate three ninth- and tenth-century grant- and tax-related inscriptions.
J. G. de Casparis summarizes epigraphic data concerning Pu Sindok, a mid-tenth-century Javan ruler whose reign, c. A.D. 929–947, may have involved military conquests; whose kingdom moved from central to east Java, for unknown reasons; and whose daughter later ruled in Bali. During Sindok’s reign, indigenous traits including mountain worship gained momentum, and Indian traits lost some prominence; the kingdom initiated by Sindok eventually produced the powerful fourteenth-century kingdom of Majapahit. Archaeological investigation of the Tembelang area, where Pu Sindok’s capital may be located, is invited.

The art and architecture section begins with Pinna Indorf’s application of concepts from psychology and comparative philosophy to the analysis of symbolism in Southeast Asian architecture, whose elements are best understood as parts of a conceptual continuum. The author’s exclusive focus on South Asian components tends to reinforce old ideas of blanket “Indianization,” undervaluing indigenous elements (cf. Allen 1998; Kulke 1990; van Leur 1967). Further, the sociopolitical context for the structures is described as the so-called Southeast Asian “mandala state” (e.g., p. 177), a term that is also applied to Southeast Asian polities by some archaeologists. The term *mandala* is Sanskrit, not Southeast Asian; is religious or symbolic, not political; assumes overriding Indianization; and obscures indigenous patterns of development. I suggest that it be discarded in political contexts.

Bruno Bruguier describes three pre-ninth-century cave temples carved in limestone massifs—Phnom Khyang, Trotung, and Ngouk—in Kampot, near Cambodia’s south coast. Each contains a small, squared, walled cell focused on a stalagmite that serves as a *linga*. Construction is mainly of brick, with shale doorways at Phnom Trotung and Khyang. The Phnom Khyang and Ngouk temples have brick pilasters, sculptured lintels still in place, and squared roofs. Phnom Trotung is unusual in its use of laterite for wall construction, its incorporation of a curved and gabled brick roof, and its continuing use as a place of worship.

Debjani Paul recounts the tale of the miracle in which the Buddha subdued the mad elephant Nālagiri and describes the evolution of Indian and Southeast Asian sculptures and paintings representing this event. Early Indian renditions show the Buddha and either one Nālagiri or two (one attacking, one subdued). Variations, some postdating A.D. 1000, are known from Sri Lanka, Nepal, Myanmar, Thailand, and Cambodia. In the mid-ninth century, a new, probably Pāla element appeared: five lions were now shown sprouting from the fingers of the Buddha’s right hand, probably representing the *pañcaśāla*, the five Buddhist moral codes of conduct.

Nandana Chutiwongs describes gold and silver items from eighth-century and later sites in South and Southeast Asia. These include Buddha images, most made of gold, the metal prescribed by Indian treatises for the most respected icons; Bodhisattvas, most of silver, the metal next to gold in value; Hindu deities in both; gold and silver details on bronze images; foils; and rings. The probable roles these metals have played throughout history in South and Southeast Asia—ceremonial, merit-gaining, prestigious—are carefully considered.

Timbul Haryono describes a silver Śiva image discovered in the ruins at Candi Sewu, a Buddhist temple at Prambanan, central Java. Although Hindu images are often represented in Southeast Asian Buddhist temples, their role in Buddhist contexts is not yet clearly understood. This image, on a bronze pedestal, holds two of his four hands in a respectful attitude that is unusual for Śiva. Traits including the use of silver (used in India to represent deities seen as white) suggest that the form represented is Mahēśvara. The author points out that Javanese metalsmiths did not use standard Indian alloys and probably worked from Javanese craft manuals.

Hariani Santiko, using documentary and archaeological evidence, concludes that three groups of religious structures dating to the Majapahit period—terraced sanctuaries on mountainsides, meditation caves, and sacred pools—were used by ascetic
Javanese-Saivite priests named rsis, who retreated to isolated places to attain high spiritual knowledge, generally practicing their religion in secret. The author suggests that certain changes in Hinduism in Jawa—such as the transformation of the goddess Durga-Kali into a demon—may have begun as misunderstood teachings, partly because of this secrecy.

Viviane Sukanda-Tessier, writing in French with an English abstract, describes an enigmatic group of three stone statues in central Jawa: an attenuated, stylized male with a turban; and much smaller male and female figures. The central figure is said to be Ki Santri, Kean Santang, an Islamic apostle; Islam was installed at the Majapahit court c. A.D. 1450. The other two are Ki Lurah (a village head) and his wife, who refused to convert to Islam and were turned into stone. The three have been moved at least three times in 172 years, from a roadside between Telagabodas and Garut in 1818, to Sukaraja (some 32 km southeast) by 1872, and to Ciamis (some 23 km northeast) by 1990. Traditionally venerated by villagers, the three may have been moved for protection from theft or damage.

Nora Taylor takes a refreshing look at seventeenth-century sculptures of Po Rame and other Cham king-deities, which were once described as "decadent." Instead, these late sculptures reflect modification of adopted Indian religious motifs so that they accorded with indigenous Cham beliefs. Indian images and metaphors became "localized" (Wolters' [1982] term, cited by Taylor): kings were transformed posthumously into gods; the deities worshiped were local; and Cham sculptural art was strongly influenced by belief in the power of the stone itself. Indian elements finally became merely decorative as Cham art refocused on earth and stone in a sculptural tradition related to Malayo-Polynesian traditions elsewhere.

In the last article, Ashley Thompson examines changing spatial organization in temple complexes during the post-Angkorian period (thirteenth through sixteenth centuries A.D.), when Theravāda replaced Brahmanism and Māhāyana Budhism in Cambodia. The stūpa replaced the prāsād; a large Buddha statue now faced east in front of the stūpa; an entry pavilion was added in the east, allowing public access for the first time—a tradition that survives in Cambodian temples today; and the sacred precinct was delineated with śīma (border stones). The roles played by the prāsād and the stūpa are examined, continuities and changes are outlined, and the function of the complex as temple or tomb, or both, is discussed, in part through extensive annotations.

Editors Klokke and de Bruijn have performed an important service in publishing these papers, which contain many important data and several encouraging interpretations. The text contains relatively few typographical or other errors, although some articles need maps and other figures. Overall, the volume is well produced. The articles represent disparate disciplines, various approaches, and divergent viewpoints, all of which is as it should be. Although a synthesizing overview would have been a useful addition, the data and ideas presented should make this volume a useful addition to libraries concerned with Southeast Asian history and prehistory.

REFERENCES


Kuike, Hermann 1990 Indian colonies, Indianization or cultural convergence? Reflections on the changing image of India's role

Reviewed by Deborah Waite, University of Hawai‘i, Mānoa


The authors, Rebecca Jewell and Jude Lloyd, have an anthropological background. Jewell is also a freelance illustrator; she authored African Designs in the Pattern Book series. Lloyd has special interest in Melanesian arts and has recently completed field research on material culture in the Torres Straits islands.

Like other Pattern Books, Pacific Designs has been written for an intended audience—people interested in design. The text contains a preface (Jewell) and an eight-page introduction to the drawings (Lloyd). Jewell acknowledges the discrepancies between present-day political boundaries and “ethnographic boundaries,” as well as the problems encountered when reducing three-dimensional objects to two-dimensional line drawings.

Lloyd presents a brief overview of Oceania, dealing succinctly with history, society, artists and audience, art, and phenomena such as mana and tapu. She emphasizes the importance of contextualization (e.g., the role of artifacts in interisland trade and culturally permitted and prohibited knowledge about art).

A description of basic visual and functional characteristics is provided for the artifacts, which are organized within the broad parameters of Polynesia, Micronesia, Melanesia, Australia, and Indonesia/Irian Jaya. Each of the broad categories is subdivided into island groups or other regional divisions. A short bibliography concludes the text.

Pacific Designs conveys, visually, many of the myriad design elements of Oceanic art. Nevertheless, in reducing three-dimensional artifacts to two-dimensional drawings, not only is there the acknowledged loss of dimensionality but also a potential loss of signification in instances where execution of interacting imagery in depth represented spatial/contextual depth (e.g., in Maori carving). There are a few errors and omissions. The intricacy of trade relations between Tonga and Fiji should be indicated rather than stating that Tongan...
islanders merely went to Fiji to purchase goods (p. 18). In the Marquesas Islands description (p. 20), the Ivory reference belongs to a publication edited by Dark and Rose, not just Dark. Names of Oceanic artists were not merely unknown until recently, as stated, but unknown to many outsiders; they were certainly known in and, often far beyond, their communities.

Jewell states that her "aim has been to provide a pictorial record of just some of the beautifully decorated and crafted objects in the Pacific collections of the British Museum... [as well as] source material for practicing artists, potters, textile designers, teachers and others interested in the history of Pacific art and culture." In this task, the book succeeds.


Reviewed by Deborah Waite, University of Hawai‘i, Mānoa

The first edition of *Maori Art and Culture* was published in 1996 in association with the exhibition "Maori," held at the British Museum from 27 June until 1 November 1998. The first edition obviously preceded the exhibition; the second appeared in conjunction with it. Both contain essays written by major Maori scholars as well as an essay dealing with the Maori collections in the British Museum by editor D. C. Starzecka, who is Assistant Curator Emeritus in charge of the Oceanic collections at the British Museum.

The second edition has been expanded to include an essay on contemporary Maori art by Robert Jahnke and the second edition cover includes the names of the authors, cited beneath the title. The authors represent outstanding expertise in Maori studies, art, and archaeology. All come from Aotearoa New Zealand; three scholars are Maori and three are pakeha (i.e., of European descent).

The book opens with an essay on Maori prehistory by archaeologist Janet Davidson, from the Museum of New Zealand *Te Papa Tongarewa*. She gives a thorough overview of Maori origins and early settlement practices. Early items of personal adornment in the exhibition are discussed within their period of conception and use.

Ngahuia Te Awekotoku, Chair of Maori Studies at Victoria University, Wellington, contributes the second chapter, entitled "Maori: People and Culture." His essay begins with an accounting of the cosmological roots of life from a Maori perspective, starting with the cosmological narrative of the creation of life and proceeding logically to considerations of mana and tapu as they have grown from the context of that narrative.

Artifacts considered in this section, such as objects of war and personal adornment, are contextualized accordingly. Te Awekotoku provides a depth of interpretation that many non-Maori readers could not otherwise realize.

A. T. Hakiwai, Curator of Maori Collections of the National Museum of New Zealand *Te Papa Tongarewa*, similarly approaches the subject of his essay, "Maori Society Today: Welcome to Our World." As the title indicates, the essay deals with Maori people today and their attitudes toward their taonga, or treasures, from a Maori perspective: "We as Maori people have our own timeless rhythms and group dynamics."

Hakiwai deals with Maori social dynamics as well as attitudes toward the past, present, and future or, in other words, space and time in a Maori world. Maori marae and meeting houses, as foci of Maori society, are presented in this chapter. The impor-
Maori carving concludes what amounts to an extremely valuable essay.

Pendergrast accomplishes the same for the fiber arts, which, he notes at the outset, are predominantly women's arts. Types of clothing, baskets, and bags are fully discussed with detailed but concise descriptions of manufacturing techniques. Instructive diagrams supplement the accounts of technical process. Photographs of the manufacturing process and close details of garments further illuminate Pendergrast's writing. He, of all the authors in the book, makes greatest use of old photographs of past Maori people wearing their magnificent cloaks and capes.

Dorota Starzecka writes about the Maori collections in the British Museum. As their curator, she is eminently qualified to discuss the artifacts within this context. Her article provides an account of the history of the collections, the age of the material (when known), and the ways in which collections from diverse sources eventually made their way to the British Museum. These histories, accumulated after the artifacts were extracted from their Maori context, still belong to the artifacts and can be considered a part of their genealogy. Starzecka describes her article as "but a rough outline" of the museum's Maori collection that will be fully considered in a catalogue to be published in a few years.

In conclusion, Starzecka mentions three artifacts that entered the British Museum collections in 1990. The book includes illustrations of two even more recently acquired artifacts—a male wooden figure carved for the British Museum by Lyonel Grant of Rotorua and a nephrite pendant carved by Clem Mellish of Havelock Marlborough. Contemporary Maori artifacts and art do not receive major attention in this book. Hakiwai's essay is devoted to Maori society today, but does not deal with Maori artists working today in Aotearoa New Zealand. Neich provides only two pages on contemporary art.

Maori artists working today are considered in an article entitled "Contemporary Maori Art: Fact or Fiction." This addition to the 1998 edition of the book was writ-
ten by Robert Jahnke, a prominent Maori artist and professor in the Department of Maori Studies, Massey University, Palmerston North. The article discusses the work of artists such as Robyn Kahukiwa, Paka­riki Harrison, Cliff Whiting, Brett Graham, Hene Kerekere, and Maureen Lander. Jahnke urges the substitution of the term "customary" for "traditional" so as to accommodate the dynamic of diversity among present-day artists who reconfigure Maori visual and conceptual elements with the "sophisticated technology at their disposal." "Maori art today ranges across indices of customary and non-customary practice ... regulated by the 'styles, canons of taste, and values of Maori culture'" (he quotes an important Maori scholar, Sidney M. Mead, in this statement). Some of this art may differ considerably from the artifacts in the British Museum, but it belongs to the same genealogy. This book gives a thorough and vivid view of the multi­faceted nature of Maori art past and present and is highly recommended for scholars and laymen alike.