

چوکریا



Asia

East and Southeast

Highlights from the Monash University Library
Asian Studies Research Collection

8 September 2005 - 25 November 2005

Exhibition room, level 1, ISB Wing,
Sir Louis Matheson Library, Clayton campus

*Image: taken from the cover of a Malay popular novel written in
Jawi Script: Cukaria, by Ahmad Lutfi (Singapore: Qalam, 1949)*



MONASH University
Library



Photograph showing a 'scene' from Item 2: *Cukaria* [Bitter sweet] / Ahmad Lutfi. (Singapore : Qalam, 1949)

cover

Item 2. Image taken from the cover of a Malay popular novel written in Jawi Script: *Cukaria*, by Ahmad Lutfi (Singapore: Qalam, 1949)

credits

Exhibition and catalogue by Dr Aline Scott-Maxwell, Senior Asian Studies Librarian, Monash University Library, Box 4, Monash University, Victoria, 3800 Australia.

An electronic version of this catalogue, with additional illustrations, is available at the Monash University Library website. Electronic catalogue prepared by Iris Carydias.

thanks

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Introduction

This exhibition of Asian-language materials is being held to celebrate the tenth anniversary of the formation of the Asian Studies Research Collection as a special collection within the Monash University Library. The title, 'Asia – East and Southeast' refers to the geographical scope of the exhibition. The exhibition draws on major collections in Chinese, Japanese, Korean and Indonesian, smaller collections in Khmer, Malay, Thai and Vietnamese, and some closed access and archival collections that include material in English and colonial languages. Among the closed access collections is the recently donated Norodom Sihanouk Archival Collection. The items selected for display are intended to illustrate the breadth and depth of these collections, but they also draw attention to rare and lesser-known material, as well as recent acquisitions, held in the Asian Studies Research Collection and related collections in the Library. These collections are all rich repositories for research and everyday study and testimony to Monash University's long history of scholarly and public engagement with Asia.

The exhibition aims to present a multi-dimensional perspective on East and Southeast Asia. It includes materials representing both traditional and contemporary Asia: the 'old' and the 'new' Asia, especially as they coexist today. It is organised around three very broad themes that are all important areas of Asian studies research at Monash University: political events and movements, popular and traditional culture, and women. The themes provide a focus for respective parts of the exhibition and for this catalogue and they enable the display of a very diverse range of materials and formats across languages.

Sub-themes develop particular topics, juxtapose different perspectives and periods, and draw connections between items or themes, for example, popular or traditional culture in the employ of politics, or women as 'actors' in politics or popular culture. There are also some mini-themes such as divination, shoes and white elephants, which visitors can discover and trace at their leisure.

Some historical subjects represented in the exhibition have contemporary resonances, such as the early nineteenth century Japanese book on the use of whale products in pest control, or the group of items relating to the Japanese occupation of Southeast Asia during World War II. Items have been selected for their visual communicative power as well as their subject matter so that they are accessible to non-readers of Asian languages.

Supplementing the Asian Studies Research Collection material are select items from the large and important Asia-related holdings of the Music & Multimedia and Rare Books collections. The former includes scores and recordings belonging to the Japanese Music Archive, contemporary Asian film on video and DVD, and a large collection of sound recordings on vinyl, cassette and other formats of traditional and popular music from all regions of Asia. Rare Books collections represented in the exhibition include the *Suetsugu collection* of eighteenth and nineteenth century Japanese books, Indonesian Batak and Balinese manuscripts, and the Dutch East Indies collection, which is the largest such collection in Australia.

One item in the exhibition (no. 38) is on loan from the University of Melbourne's Special Collections, Baillieu Library. This book is included in the exhibition as a symbol of the ongoing collaboration between the Asian Studies Research Collection and the University of Melbourne's East Asia collection, which together form 'Asian Libraries in Melbourne'. Images from this book appear in Asian Libraries in Melbourne's new brochure, which is being launched at the opening of this exhibition.

Asian Libraries in Melbourne (ALIM)

This collaborative venture between Melbourne and Monash University libraries was initiated in 1993 under its former name, the Melbourne Asian Research Libraries Consortium, by (now retired) Monash and Melbourne University library directors, Ho Chooi Hon and Tony Arthur, who both had an interest in Asia and Asian library resources. ALIM operates under the Melbourne-Monash protocol. Its principal aim is to enhance access to Asian collections in both libraries by sharing expertise and resources and jointly developing and promoting collections.

An important ALIM initiative is Dr Aline Scott-Maxwell's shared appointment as Senior Asian Studies Librarian at Monash University Library and Indonesian Studies Library Consultant in the Melbourne Institute of Asian Languages and Societies at the University of Melbourne, where she provides specialist language-based library expertise to staff and postgraduates and facilitates coordinated Indonesian collection development between the two libraries. Another initiative is the University of Melbourne's annual financial contribution to the development of a Korean collection at Monash. Monash University contributes a Korean Studies Librarian, who develops and catalogues the collection and also provides reference support for University of Melbourne (as well as Monash) users. ALIM's special projects include a joint website <<http://alim.monash.org/>> and a recently completed database of Asian-language resources in Victorian public libraries, which can be accessed from the website. This resource facilitates access to library collections in Asian languages not held by Monash or Melbourne Universities and to recreational reading in all Asian languages.

The Asian Studies Research collections: a short history¹

The Asian Studies Research Collection is only ten years old but its collections are much older. The Chinese, Japanese and Indonesian collections all date back to the beginning of Monash University in the 1960s, when departments in these languages were created in the new Faculty of Arts, the inter-disciplinary Centre of Southeast Asian Studies was formed (1964-), and the Monash University Library was first established. The collections' development maps the pattern and scale of teaching and scholarship in various areas of Asian Studies in the subsequent period as well as the research interests and output of individual academics and scholars. They have helped to shape the collections by, amongst other things, making donations or bequests of books, serials and documents; attracting grants for the purchase of research materials; and making recommendations for library purchases to support their teaching and research.

¹ For further on the development of the Southeast Asian Collection, see Aline Scott-Maxwell, 'Scholarship, Politics and Libraries in the Construction of Knowledge about the Malay World: the Example of Monash University's Southeast Asian Collection', in *Libraries and the Malay World*, ed. Rohani Rustam. (Bangi: Institut Alam dan Tamadun Melayu (ATMA)/ Institut Kajian Oksidental (IKON), UKM, 2005, pp. 104-116)

Other major contributors to the Asian studies collections are two seminal librarians. Mrs Paulette (Bob) Muskens became founding Southeast Asian Librarian at Monash in 1964 and was responsible for its early development as a research collection, including the Library's acquisition of its world-class Dutch East Indies collection. Her successor, Mrs Helen Soemardjo, presided over major expansion of the collection in the 1980s and the formation of the Asian Studies Research Library (subsequently renamed the Asian Studies Research Collection) in the 1990s. Under their leadership, the Southeast Asian collection at Monash, and especially the Indonesian collection, developed into a national-level collection, the third largest in Australia, with areas of international strengths.

Monash academics who have played an important role in the collection's history include former Dean of Arts, Emeritus Professor John Legge, who was responsible for instigating the purchase of its earliest research materials, such as back-sets of journals and microfilm collections, and the late Professor Herb Feith. On fieldwork trips or working visits to Indonesia, Feith, George Hicks and other scholars acquired and brought back with them runs of now irreplaceable newspapers as well as quantities of pamphlet-like publications and published or unpublished ephemera which they subsequently passed on to the Library. This latter material became the core of the Library's large Southeast Asia pamphlet collection.

A major period of collection development took place during the late 1970s and 1980s, when Monash gained an international reputation for its scholarship and research in Southeast Asian studies through its Centre of Southeast Asian Studies. Significant academic contributors to the collection of microform and print material at this time included, amongst many others, the late Professor Cyril Skinner, from whom came a very substantial microform collection of Malay manuscript *hikayat* and nineteenth and early twentieth century periodicals, amongst other materials, Professor Merle Ricklefs who was responsible for Monash's acquisition of the Dutch East India Company (VOC) Archives (1600-1800) on microform, Professor Margaret Kartomi, a specialist on Indonesian music whose research led the Library to acquire a very strong collection of Indonesian sound recordings and other resources, and Dr Susan Blackburn, whose research on women in Southeast Asia enabled the purchase of a substantial collection of microforms of the periodicals of many small Indonesian women's organisations dating from the 1910s onwards.

The Chinese and Japanese collections were initially created to support language teaching programs but have subsequently developed substantial research collection strengths. The Chinese collection has a contemporary emphasis with a special strength in Taiwanese and Chinese politics. The collection has benefited from a number of large donations by members of the Chinese community in Melbourne, especially the author Julie Chang (Xia Zuli). The Japanese collection has strengths in linguistics, economics, modern history, society and popular culture. Special collections are the Japanese Music Archive and the Melbourne Centre for Japanese Language Education collection, which was created in conjunction with Monash's Melbourne Centre for Japanese Language Education in 1997 and supports the needs of Japanese language teachers from Victoria, South Australia and Tasmania.

The Korean collection dates back to 1992, when the National Korean Studies Centre (NKSC) was established at Swinburne University by a consortium of universities: Monash, Melbourne, Swinburne and La Trobe. It was agreed that Monash would be the

repository for the collection. When the NKSC was wound up at the end of 2000, the cooperative arrangement to fund and resource a single research collection at Monash was taken over by ALIM. The Korean collection is the largest academic collection of such material in Australia.

In 1995, at the initiative of the then Associate University Librarian, Mrs Ho Chooi Hon, all the Library's Asian-language print materials were brought together with specialist support staff to form the Asian Studies Research Collection. Vast holdings of Asia-related microform, audio-visual, multimedia and English-language materials are housed elsewhere in the Library but are developed and supported by Asian Studies Research Collection staff, as are the Library's rapidly growing electronic resources for the study of Asia. Special archival Asian studies collections have also been acquired for the Asian Studies Research Collection, such as the *Burma Democracy collection*, the *David Chandler collection* and the *Norodom Sihanouk Archival collection*, all of which are represented in the exhibition. Besides becoming a focus for collection development, this 'one-stop shop' for Asian studies students and researchers has streamlined and enhanced services and assisted in the promotion of all the Asia-related collections. The formation of the Asian Studies Research Collection reflects the continuing importance placed on Asian Studies at Monash University and in the Library since their inception.

Exhibition layout and exhibition catalogue entries

The items in the exhibition and the description of items in this catalogue are organised primarily by theme rather than by language and country. The exceptions are the display cases devoted to special collections and the four wall cases, which represent each of the major language collections. In the catalogue, the bibliographic details of items in languages that use characters or other non-roman scripts have been given in their romanised form only, together with brief English translations of titles. Romanisation systems used for Chinese, Japanese and Korean language items are the Pinyin, Hepburn, and McCune-Reischauer systems, respectively. Indonesian spellings vary due to spelling reforms in 1973. Spelling variations for Korean names reflect English versions.

Aline Scott-Maxwell
Senior Asian Studies Librarian

Large Upright Case

1. *Pembebasan: politik rakyat miskin* [Freedom: politics of the poor]. (Jakarta : Komite Pimpinan Pusat, Partai Rakyat Demokratik, 1996-)

Pembebasan is the magazine of the People's Democratic Party (Partai Rakyat Demokratik (PRD)), a left-wing Indonesian political party that was formed in the final years of the Suharto New Order period by radical young activists calling for "populist social democracy". The Indonesian government accused the PRD of being behind the public unrest that was growing at that time, in particular the riots that took place in Jakarta on 27 July 1996. Following an attack on PRD's Jakarta headquarters, the party was banned and its leaders were arrested. The Chair of PRD, Budiman Sudjatmiko, was sentenced to thirteen years jail but was freed by President Abdurrahman Wahid in December 1999.

The magazine covers the turbulent political history of this period. It also includes material about local women's issues and organised labour activities, international struggles, and profiles of revolutionaries such as Rosa Luxemburg and Che Guevara. The graphic and colourful cover art of recent issues makes use of both stereotypical left-wing imagery and traditional Indonesian iconography. In the displayed cover, the forces of imperialism (on the right) are represented by a traditional authority image from the Javanese *wayang* (shadow puppet theatre) of the evil king. The tag on his hand reads 'debt recall' (*tagihan hutang*). The fists on the left are those of the people (*rakyat*). The caption at the bottom reads: "Empower the impoverished people to oppose the invasion of the colonisers". The slogan on the left-hand page cover reads: "Mega's discount clearance sale of the nation".

Popular fiction

2. Ahmad Lutfi

Cukaria [Bitter sweet]. (Singapore : Qalam, 1949)

3. Remaja Malaya

Perkumpulan pencolekan bidadari di dunia [Group of kidnappers, angels of the world]. (Marang, Trengganu: H.C.Muhammad A. Rahman, 1958)

4. Harun Hassan

Lubuk mati bertiga [Triple death at the waterhole]/ by Harun Hassan; re-told by Ilyas Ali. (Kuala Trengganu : Muhammad Abdulrahman, 1961)

5. Hamzah

Samseng [Gangster]. (Singapore : Geliga, 1959)

These books come from a collection of popular Malay novels written in Jawi script. Jawi script is an adaptation of Arabic script and has largely been replaced by the Roman alphabet. Some of the books were published in Singapore, which was part of Malaya at that time.

The story of *Lubuk mati bertiga* (item no. 4) is based on a supposedly true historical incident from the eighteenth century. The book is its 36th edition. *Hamzah* (no. 5), which is a Western-style story, was first published in 1956 and was so popular that it ran to a second printing in 1959.

Cukaria (item no. 2) and *Perkumpulan pencolek bidadari dunia* (no. 3) have a more didactic and moralistic intention, which is to promote responsibility in marriage and expose the evils of materialism and forced marriages in Muslim communities. *Cukaria* includes photographs depicting 'scenes' from the novel. They feature the actress on the front cover. The iconography of the cover image (used for the cover of the catalogue) represents the clash of modernising Malay culture (a smoking woman with a very direct, even impertinent gaze) with Malay traditional values (a young woman with a traditional hairstyle and dress).



Item 3

Ahmad Lutfi is the pen name of Syed Abdullah bin Abdul Hamid Al-Edrus, who was born and raised in Banjarmasin in Kalimantan (Indonesian Borneo) before moving to Singapore. Remaja Malaya is also a pen name, meaning 'a Malayan youth'. His introduction to *Perkumpulan pencolek bidadari dunia* concludes: "In memory of the Independence of Indonesia, 17th August", indicating perhaps the author's aspirations for Malay independence.

These novels belonged to the late Professor Cyril Skinner, founding Professor of Indonesian and Malay at Monash University. The Skinner Jawi collection also includes religious, classical and educational literature. Other Jawi popular novels from the collection are in the display cabinet in the Rare Books corridor.

6. Lang, Peng Siek

Tos pean vang [Criminals storm the palace]. (Phnom Penh : Sin Muy, 1971)

7. Tang, Vossa

***Song cheam mit knjum* [Repaying Khmer blood]. (Phnom Penh: Apsara, 1971)**

8. Kong, Somphea

***Senapakdi Ben.* (Phnom Penh: Sin Muy, 1970)**

These books come from a collection of Cambodian popular fiction written in Khmer. *Tos pean vang* (item no. 6) is a historical novel based on the Khmer historical chronicles. The story has a strong anti-royalist theme.

Song cheam mit knjum and *Senapakdi Ben* are examples of the nationalist, anti-Vietnamese propaganda novels that were produced during the Lon Nol Khmer Republic of 1970-1975. *Senapakdi Ben* (item no. 8) is the title of a nineteenth century Thai general who led an army into Cambodia against the Vietnamese in the 1830s-1840s. The Vietnamese were protecting the Khmer king. The subtitle is 'history from the era of "spilling [Vietnamese] tea"'. This refers to a myth in Cambodia that nineteenth century Vietnamese buried Cambodian prisoners up to their necks and used their heads to prop up boiling cauldrons of tea. This torture was widely believed and fed into anti-Vietnam feelings among Khmer, reignited in the Lon Nol period.



Item 6

This collection of Khmer novels was donated to the Monash Library by Emeritus Professor David Chandler. Other Khmer novels from the collection are in the display cabinet in the Rare Books corridor.

9. Mintardja, S. H.

***Api di bukit Menoreh* [Fire on Menoreh mountain]: vol. 77. (Yogyakarta : Badan Penerbit Kedaulatan Rakyat, 1975)**

10. Widayat, Widi

***Lambang Sari* [Making love]: vol. 3. (Jakarta : U.P. Kresno, 1973)**

11. Djatilaksana, S.

***Gadja Kencana manggala Majapahit* ['Golden elephant', the commander of Majapahit]: vol. 2. (Surakarta : U.P. Margajaya, 1974)**

These popular novels, written in Indonesian, are Javanese martial arts (*silat*) stories in historical settings. They fuse Javanese cultural lore and mythology with history from the period of the fourteenth century Majapahit and later Mataram kingdoms and draw on Javanese historical chronicles such as the *Babad Tanah Jawi*.

S.H. Mintardja is one of the most popular authors of *silat* stories. He comes from Yogyakarta in Central Java and his stories were originally serialised in the local newspaper, *Kedaulatan Rakyat*. *Api di Bukit Menoreh* is his best known work and was recently turned into a serial soap opera by the Indonesian television station, Indosiar. A large number of multi-volume *silat* stories is held in the Southeast Asia Pamphlet collection, including stories by the very popular author, Kho Ping Hoo Asmaraman. Other examples are in the display cabinet in the Rare Books corridor.



Item 9

Comics

Comics are an important part of contemporary and popular culture in many parts of East and Southeast Asia, but they often draw on older traditions in their subject matter, iconography and imagery. Best-known and most influential are Japanese *manga*. *Manga* is the Japanese word for comics but outside of Japan it usually refers specifically to Japanese comics. *Manga* developed from a mixture of *ukiyo-e* (the wood-block prints of the Edo period) and Western styles of drawing, and took its current form shortly after World War II.

12. *Dai chōhen Doraemon vol. 2 : Nobita no uchū kaitakushi* [Doraemon's long series vol. 2 : Nobita's space pioneering history] / Fujiko Fujio. (Tōkyō : Shōgakkan, Shōwa 59 [1984])

Doraemon was a big hit in the 1970s and its popularity continued through the 1980s, and even into the 1990s. The series was created by famous children's *manga* creator, Abiko Motoo (1934-) and the late Fujimoto Hiroshi (1933-1996), who for a long time co-authored the series and called themselves 'Fujiko Fujio'. The comics are about a boy named Nobi Nobita who is so unlucky, weak and lazy that his descendants have to send the family robot back in time to help him out. That robot is Doraemon (where the 'Dora' is presumably based on the word 'dora-neko', or stray cat), and his four-dimensional pocket produces futuristic gadgets and devices meant to help Nobita become less of a failure in adulthood.

13. Hasegawa, Machiko (1920-1992)

The wonderful world of Sazae-san, vol. 12 : Taiyaku : Sazae-san / Machiko Hasegawa. (Tōkyō : Kōdansha Intānashonaru, 1997) [p. 74-75]

Sazae-san is the name of a Japanese comic strip created by Machiko Hasegawa. It was first published in Hasegawa's local paper, the *Fukunichi Shinbun*, on 22 April 1946. When the *Asahi Shinbun* newspaper wished to have Hasegawa draw the comic strip for their paper, she moved to Tokyo in 1949 with the explanation that the main characters moved from Kyushu to Tokyo as well. The comic dealt with contemporary situations in Tokyo until Hasegawa retired and ended the comic on February 21, 1974. As one of Japan's longest running and oldest comic strips and animations, the series is known to nearly every Japanese person, young and old.

The main character, Sazae Isono, married Masuo Fuguta very early in the cartoon's run. In the beginning Sazae's mother, Fune Isono, was worried that Sazae was too unladylike to ever attract a husband. Masuo moved in with Sazae and her family; she eventually gave birth to a child, Tara Fuguta, usually called Tara or Tara-chan. Many of the stories revolve around Sazae's other family members, like her father, Namihei Isono, and her young siblings, brother Katsuo and sister Wakame.

All the character's names and surnames come from something related to the sea:

the surnames Isono : *iso* means beach

the surnames Fuguta : *fugu* means blowfish

Masuo: *masu* means trout

Fune: ship

Sazae: turban shell

Tara: codfish

Namihei: *nami* means wave

Katsuo: bonito, a type of fish

Wakame: the edible kelp commonly served with miso soup

14. Akatsuka, Fujio (1935-)

Tensai bakabon [Genius idiot] / Akatsuka Fujio. (Tōkyō : Akebono Shuppan, Shōwa 46 [1971])

Fujio Akatsuka is one of the original manga pioneers, who helped turn it into the multi-billion business it is today. He gained the nickname of 'gag assassin' through his short, irreverent and surreal comedy strips such as *Osomatsukun* (Young Sextuplets) and *Tensai Bakabon* (Genius Idiot). Young Japanese loved them for their slapstick humor and simplicity of style; older readers admired them for their ingenious puns and their biting social satire.

Bakabon grew up as a very gifted child, hence his nickname Tensai (genius), but as he got older, he dropped back to his father's level. So his younger brother Hajime became the smartest in the family.

15. Tezuka, Osamu (1928-1989)

***Janguru taitei* [The jungle emperor]/ Tezuka Osamu cho. (Tōkyō : Kōdansha, 1977)**

Osamu Tezuka was one of Japan's most cherished and prolific *manga* and *anime* (animation) artists. He is widely credited as the most influential animator in Japan and his career parallels the rise of the Japanese animation industry. Inspired by his great love for cartoon animation, Disney in particular, he set up Mushi Studios, his own production company, (1961-1973).

The series entitled *Janguru taitei* is set in the African jungle and describes the events surrounding the jungle emperor, Panja, and his mate Eliza. The series' main character, Leo, was born in captivity but escaped, returning to the jungle. The events of young Leo as he comes of age are the main subject of the series.

16. *Saraba uchū senkan Yamato : ai no senshi-tachi* [Goodbye Space Battleship Yamato : love from fighting men]/ e Hio Akira. (Tōkyō : Asahi Sonorama, Shōwa 53 [1978]). Based on the film, *Saraba uchū senkan Yamato : ai no senshi-tachi*, produced by Reiji Matsumoto.

Reiji Matsumoto (1938-) is renowned for his stories and brilliant new concepts. In the late 1970s and early 1980s, there was a big Matsumoto-boom when he drew his best known series. His style is characterised by tragic heroes; tall, slender, fragile-looking heroines with strong wills; and a love of analogue gauges and dials in his spacecraft.

Space Battleship Yamato is a classic from the 1970s. It is about a desperate group of people sent out from a war-ravaged Earth aboard the re-engineered WWII Japanese battleship, Yamato. They seek a device from a distant planet that will return Earth to life.

17. Matsumoto, Izumi (1958-)

***Kimagure Orange Road* : vol. 13; Indonesian edition. (Jakarta : Gramedia, 2003). Translation of *Kimagure orenji rōdo*.**

Japanese *manga* are currently very popular in Indonesia and many titles have been translated into Indonesian. *Kimagure orenji rōdo* is a popular romantic comedy *manga* series from the late 1980s written by Izumi Matsumoto. It is a 'classic' tale of a high school romantic triangle with fantasy elements. The hero, who has magical powers—like his twin sisters and other family members—gets himself involved with two girls, the beautiful and mysterious Madoka and the more innocent and sparky Hikaru.

18. Im Chae-hak

***Myohan sesang iptida* [It is a mysterious world] / kŭl, kŭrim Im Chae-hak. (Sŏul-si : Hansol Midiŏ, 1994)**

Manhwa is the Korean word for comic strips and comic books. According to the Korea Cartoonists Association, comics were first produced in Korea in June 1909 and appeared in the newspaper, *Taehan Minbo*. Comics give hope and entertainment to children and childhood memories to adults.

Im Chae-hak is a political cartoonist. This four-volume title is an adult political cartoon about current events, including Korean political, social and economic issues between 1987 and 1994.

19. *Lao fu zi* [The old master].

This is a popular comic of the 1970s and 1980s. Lao Fu Zi, or Old Master, is a creation of the artist Alfonso Wong. The character of Lao Fu Zi is an old-fashioned Hong Kong gentleman. The cover of this issue also depicts the other characters : Lao Fu Zi's comical sidekick, Big Yam, and the suave Mr Qin. In the pages of his comics, Wong shows the humorous and ridiculous aspects of ordinary daily events.

Popular music and film

20. *Lā kwa cha phop kan* [Farewell rather than meeting]. (Bangkok: Sathit trā khonku, 196-?)

21. *Chan yang rak thur samue* [I always love you] / Suthēp Wongkahaeng. (Bangkok: Kamol Sukosol, 197-?)

These records come from a very large collection of recorded Thai popular music on 33rpm twelve inch and 45rpm seven inch formats that is held in the Monash Library Music & Multimedia Collection. The records were received in 2004 from Radio Australia following abolition of its Thai-language service due to funding cuts by the government.

Lā kwa cha phop kan (item no. 20) features three very well-known female singers of popular romantic song: Chintana Suksathit, Sawalē Phakaphan (both shown on the record cover) and Lingchong Bunnak (on the reverse side of the cover, as shown here), with music by Phayong Mukdā. Sawalē Phakaphan has 'national artist' status, which includes a salary from the King. She has been nominated for many awards.



Suthēp Wongkahaeng, the male singer on *Chan yang rak thur samue* (item no. 21) is also very famous in Thailand. Now sixty-two years old, he began as a painter before turning to singing. He and Sawalē Phakaphan both went on to become film stars.

22. *Wo hu cang long* = *Crouching tiger hidden dragon*. (Beijing : Beijing dian shi yi shu zhong xin yin xiang chu ban she, 199?)

This film is directed by Taiwan born, New York resident Ang Lee. Lee was previously known for his film adaptations of Western novels such as Jane Austen's *Sense and Sensibility*. In 1995 Lee read a pentalogy by the 1930s Chinese author Wang Dulu. He particularly enjoyed the fourth part, 'Crouching Tiger Hidden Dragon', and was inspired to put it into film. There have been many Chinese martial arts love stories but this is the first to become a 'blockbuster' in the non-Chinese speaking world. Director Lee has said of his work, "This film is my boyhood fantasy come true".

23. *Kyŏul yŏnga* = *Winter sonata* / chejak KBS ; kamdok, Yun Sŏk-ho. ([Sŏul] : KBS Media, 2003)

Pae Yong-jun (Bae Yong Joon) is a famous Hallyu (Korean wave, or Asia-wide South Korean pop culture boom) star. He is the main character in *Winter Sonata*, which has a wide audience in neighbouring Asian countries, in particular, Japan, China and Taiwan. He is particularly popular amongst Japanese middle-aged and married women. Many of his foreign fans go on 'pilgrimage' to Ch'unch'ŏn, which is where *Winter Sonata* is set. Japanese women are even taking up the study of Korean language and history because of Pae (Yon Sama).

In the *Winter Sonata* TV series, Chun-sang (Pae Yong-jun) voluntarily transfers to a new high school in search of his biological father. Yu-jin (Ch'oe Chi-u) and Sang-hyŏk (Pak Yong-ha) have been good friends since they were children, but Sang-hyŏk wants to be more than just her friend. But Yu-jin falls for the mysterious Chun-sang instead. Just as their love starts to grow, Chun-sang comes to the startling realisation that his father is not Sang-hyŏk's father, but Yu-jin's father.

24. *Kŭ ttae kŭ saramdŭl* = *The President's last bang* / kakpon, kamdok, Im Sang-su. ([Seoul] : KD Media, 2005)

The film, *The President's last bang*, is based on the 1979 assassination of President Pak Chŏng-hŭi and the chief of the Korea Central Intelligence Agency (KCIA), Kim Chae-gyu, who shot and killed the President at a private party. The news of the film's production was met with opposition from conservatives and from Pak Chi-man, the President's son, who took legal action to prevent its release. The film now finds itself at the centre of a debate on freedom of speech, with many protesting against the court's decision to disallow the use of documentary footage in the otherwise fictional film.

In the film, the party held by the President (Song Chae-ho) and attended by five guests including KCIA director (Paek Yun-sik) and the President's security chief (Chŏng Wŏn-jong), is presented as if taking place on a stage. The President is portrayed as a man

who enjoys drinking, speaking in Japanese, and the company of young women, which on that day included a floozy young woman and a popular singer.

25. *Sim Su-bong : goldŭn dirŏksu 20* [Shim Soo-Bong : 20 golden deluxe] (Seoul : Jigu Records, 1980)

Sim Su-bong had just begun her career as a singer when she was called to entertain President Pak Chŏng-hŭi, and she said that all she sang on that occasion was the famous song, *Kŭ ttae kŭ saram*. Since then, the song has become even more famous and is now synonymous with 26 October 1979. The song is included on the cassette album by Sim Su-bong (item no. 25).

26. *Spirited away : Picture book* / Original story and screenplay written and directed by Hayao Miyazaki. (San Francisco : Viz Communications, 2002)

27. *Spirited away* [videorecording] / a film by Hayao Miyazaki. ([Australia] : Studio Ghibli ; Buena Vista Home Entertainment ; Madman Entertainment ; distributed by The AV Channel, 2001)

Anime is Japanese animated film, and is widely popular in Japan for boys and girls as well as for teenagers and adults. It is often characterised by stylised colorful images, vibrant characters in a variety of different settings, and storylines that are aimed at a wide range of audiences. *Anime* has attracted considerable attention in the West as the films become accepted by overseas markets.

Hayao Miyazaki (1941-) is the creator of many popular *anime* feature films, as well as some *manga* (Japanese comics). His films have enjoyed huge box-office and critical success in Japan; *Spirited Away* is the top grossing film of all time in Japan. Hayao Miyazaki was largely unknown in the West outside of animation circles until *Spirited Away* won the 2002 Oscar for Animated Feature.

Spirited Away follows the fanciful adventures of a ten year old girl named Chihiro, who discovers a secret world when she and her family get lost and venture through a hillside tunnel. When her parents undergo a mysterious transformation, Chihiro must fend for herself as she encounters strange spirits, assorted creatures and a grumpy sorceress who seeks to prevent her from returning to the human world.

28. *Raihan demi masa* / Raihan. (Warner Music (Malaysia), 2001)

Raihan (which translates as 'Scent of heaven') is a Malaysian group and the pioneer and foremost exponent of *pop nasyid*. *Pop nasyid* is a contemporised version of *nasyid*, which is a type of Islamic devotional song with texts on religious themes. It was previously sung unaccompanied but in its *pop nasyid* form includes percussion, synthesiser effects, and singing in harmony. Raihan's 1997 album, *Syukur*, includes an English language composition by Yusuf Islam (formerly, Cat Stevens), who sings with Raihan on the track.

29. *Boasa ma gabusan mu au: pop Tapanuli vol. 4* / Eddy Silitonga. (Purnama, 197-?)

This cassette is an example of regional Indonesian popular song sung in the local language. Eddy Silitonga is a well-known Batak singer from the 1970s. The Batak people come from the interior of North Sumatra and comprise five different ethnic groups, each with their own language and culture. Mandailing Bataks come from Tapanuli, the southern part of this region, and the musicians on the album, shown on the cover, wear their traditional dress and woven cloth.

30. *Ngelam-lami* / Waldjinah accompanied by the Orkes Krontjong Bintang. (Lokananta Records, [195-?])

Kroncong (or *krontjong*) is an older style of Indonesian popular music that uses Western instruments but has some characteristics of traditional music. The typical *kroncong* orchestra comprises violin, (plucked) cello, ukulele, mandolin and flute. The songs are languid in style and tempo and generally nostalgic or sentimental in their lyrics. Songs are usually sung in Indonesian, but this record features a Javanese style of *kroncong* called *langgam*. *Kroncong* has its roots in Portuguese songs and instruments that were brought to Indonesia in the sixteenth and early seventeenth century, when the Portuguese colonised parts of present-day Indonesia and elsewhere in Southeast Asia. It developed in the late nineteenth- and early twentieth-century among poor Eurasians in what was then Batavia and was taken up as a musical genre of the nationalist movement, especially during the Japanese Occupation when music from the West was banned. Many now famous Indonesian songs were composed as *kroncong* songs, such as *Bengawan Solo*. *Kroncong* is popular today mainly among an older generation of Indonesians.



Item 30

The items in this section of the display all come from the Music & Multimedia Collection.

Manuscripts

31. [Batak bark manuscripts]

The Batak people come from the volcanic mountainous region of the North Sumatra province around Lake Toba. The manuscripts, known as *pustaha*, are made of folded strips of bark from the *alim* tree and have carved wooden covers. The Batak script used in the manuscripts is semi-syllabic and comprises 19 characters and 5 to 7 diacritical

signs, depending on the particular dialect. There are seven Batak ethnic groups, each with their own dialect. The script derives from an Indian script, but has long since been replaced by the Roman alphabet. The texts are usually divinations, prophecies, magic or medicine recipes and were generally written by the shaman. They often contain magical diagrams, sometimes in red and black ink, which was applied with a small stick.

The manuscripts in the Monash Library probably date from the late nineteenth or early twentieth century. They were formerly in the collection of the late Professor Cyril Skinner. They are the largest collection of Batak manuscripts in an Australian library.

32. *Babad Dalem* [Balinese palm leaf manuscript]

This manuscript is written on palm leaf (*lontar*) and probably dates from the mid to late nineteenth century. Both sides of the leaf are written on and the leaves of the manuscript are kept together with a string through a central hole. The ends of the string are knotted by a Chinese coin with a hole. The script used is Balinese but the language of the text is Middle Javanese. Bali was conquered in 1334 by the Javanese Majapahit kingdom in East Java and Balinese culture is consequently derived from that of pre-Islamic Java, hence the use of Old or Middle Javanese in its classical literature.

The *Babad Dalem* (Chronicle of Kings) is a prose text that deals with the old and partly mythical history of Bali and the history of the Gelgel dynasty that arose following the Majapahit invasion. It dates from the sixteenth century.

This is one of a collection of five Balinese *lontar* manuscripts in the Library. The others are written in Old Javanese and the texts are taken from the Mahabharata and Ramayana Hindu epics. They were all acquired for the Library by Dr Lode Brakel, who taught in the Indonesian Department in the 1970s.

33. [Manuscript scroll: 'Trade Directory' for use by English-speaking merchants in Japan]. (c.1866)

34. *Hyōjun monchō* [Crests and heraldry]/ Yoshino Takejirō hen. (Kyōto : Rakutō Shoin, Shōwa 10 [1935]) [p. 218-219]



Item 33

The scroll (item no. 33) shows coloured crests, the income, and the name of the governor from the various prefectures.

The book (item no. 34) is a complete encyclopaedia for crests and heraldry in Japan. It is organised according to *iroha-biki* (Japanese alphabetical order). The crests and heralds use a variety of designs such as plants, animals, natural phenomena, implements, structures and traditional patterns, characters and marks. They were traditionally used by samurai families on *kimono* (clothes), furnishing goods, flags and cow carriages. Nowadays, they are rarely seen except for the *montsuki hakama* (crested kimono for men) and *tomesode* (crested kimono for women) worn on some special occasions. They can also be seen on some gravestones.

p. 218: shows crests based on peach designs.

p. 219: shows crests based on maple leaf designs.

Old and Recent Books in traditional bindings

35. Kino Tsurayuki

***Tosa nikki seibun* [The text of Tosa diary]/ [Kino Tsurayuki cho] ; Tachibana Moribe teisei ; Tachibana Michimori, Sakurai Girei doko. (Kofu : Higashiura Eijiro, Meiji 18 [1885])**

36. *Kojin haikai gafu (zen)* [Collected drawings of Haikai]. (Tokyo : Takeda Den'emon, [18--?])

37. [Pocket almanac]. (Heian [Kyōtō] : Nakano Sōzaemon, Hōreki 2 [1752])

These three books come from the *Suetsugu collection*, held in Rare Books. This large collection of eighteenth and nineteenth century Japanese books consists primarily of Japanese editions of Chinese classics and Chinese and Japanese commentaries on them. The collection, which includes some manuscripts, may have been the working library of a traditional Japanese Confucian scholar, maintained and supplemented over several generations. It was donated to Monash Library by Captain L.K. Sheperd, who met Mr Susumu Suetsugu of Matsue while in Japan, initially as an Intelligence Linguist with the British Commonwealth Occupation Force, from 1947-1956. Much later, following Captain Sheperd's return to Australia, he became the recipient of Mr Suetsugu's collection.

The *Tosa nikki* (Tosa diary, item no. 35), which was written anonymously and in *hiragana*, describes the return to Kyoto of a governor of Tosa Province (the ancient name for the present Kochi Prefecture, in the south of Shikoku island). It was probably written in the year 935, from notes taken on the voyage. Although the fiction is maintained throughout that the diary is being written by one of the ladies in the party, it is reasonably certain that the author is the governor himself, the celebrated poet Ki no Tsurayuki. Ki no Tsurayuki (870-945) was a Japanese author, poet and courtier. The *Tosa nikki* is probably Japan's first literary diary and recounts his sea journey from Tosa

to Kyoto as well as his grief following the death of his daughter. The present edition, *Tosa nikki seibun*, was revised by Tachibana Moribe and published in 1885.

Kojin haikai gafu (item no. 36) contains collected drawings of *haikai*. *Haikai* is a shortened form of the expression 'haikai no renga' (playful linked verse). The book is bound in Oriental style and consists of twenty folded leaves.

The third and oldest of the three exhibited Suetsugu books has a missing title page and contents page. Its imprint is 1752. It is a pocket-size almanac containing information such as the emperor's family tree, a calendar, a map of Japan, a catalogue of coins, Chinese poetry and Japanese poetry. The displayed illustration is of 'Nihon kōzan (Japanese High Mountain)', Mt. Fuji. The text on the facing page lists the rivers and mountains of Japan, the highest one being Mt. Fuji.



Item 37

38. Ōkura, Nagatsune (1768-?)

Jokōroku ([Japan] : s.n., Bunsei 9 [1826])

This is an Edo period agricultural treatise on pest control for rice crops. It advocates use of a peculiar method of burning whale oil. The book contains illustrations of various types of whales and agricultural implements.

This book is on loan from the University of Melbourne's Special Collections, Baillieu Library.

39. *Shi zhu zhai jian pu* [The workshop of ten bamboos]. (Beijing : Rong bao zhai, 1952)

The illustrations were originally engraved by the (1584-1662). The work is a handbook on Chinese pictorial art that was produced by means of polychrome printing, done in imitation of painting. The prints depict such subjects as bamboo, stones, birds, and different types of flowers. The popularity of the manual led to numerous printings made from recut blocks. This is a 1952 edition published by the Rong Bao Zhai studio of Beijing. It comes in a traditional-style, embroidered box.



40. *Yet ch'aek ũro yŏkkŭn Han'guk ũi yet sosŏl* = *Classical Korean novels bound in traditional style* = (*Kosho de tsujuru Kangoku no k'oten sh'osetsu* = (*Xian zhuang*) *Hanguo gu dian xiao shuo*. (Sŏul-si : I T'eksŭt'ŭ K'oria, 2002).

This set of books, which comes in a traditional-style box, includes three P'ansori-based classical Korean novels: Ch'unhyang chŏn, Sim Ch'ŏng chŏn, and Hŭngbu chŏn. P'ansori, often referred to as Korean opera, is a type of traditional Korean music which tells a themed story in the form of music-theatre, with two musicians sharing the spotlight: a singer (*sorikkun*) and a drummer (*gosu*).

Ch'unhyang chŏn (Chunhyangjeon) has been passed down by oral tradition from the late Chosŏn (Joseon) dynasty. The main character of this novel is a woman named Ch'unhyang who was a daughter of a Kisaeng (female entertainer). The story depicts various social conflicts Ch'unhyang suffers as she strives for a higher status in society.

Sim Ch'ŏng chŏn (Simcheongjeon) is about a blind man named Sim Hak-kyu and his daughter Sim Ch'ŏng.

Hŭngbu chŏn (Heungbujeon) is about two brothers, Nolbu and his younger brother Hŭngbu, who live in a town bordering on Chŏlla-do and Kyŏngsang-do provinces. The elder brother is notorious for his ill-natured temper and, after the death of his parents, seized their whole fortune without sharing a single penny with his younger brother and expelled him from the house. Hŭngbu is a good-natured man who maintains a harmonious marriage and has ten children.

Traditional culture: colonial and indigenous perspectives

41. Crawford, John (1783-1868)

***Journal of an embassy from the Governor-General of India to the Court of Ava in the year 1827* / John Crawford. (London : Henry Colburn, 1829)**

John Crawford served Britain in many capacities in Southeast Asia and wrote a number of books about the East Indies and other countries in the region, including a three volume *History of the Indian Archipelago* (1820). His *Journal of an embassy...* dates from his time as Commissioner to Pegu, the southern province of Burma. During his commission, he was sent by Lord Amherst on a mission to the court of Ava. Ava was the old capital of Burma, situated in central Burma and destroyed by an earthquake in 1839.

The frontispiece shows a white elephant, which belonged to the King. Albino elephants were revered both in Burma and Siam as incarnations of Buddha. Crawford had seen white elephants in Siam and was interested to see one in Ava, soon after his arrival there:

Our attention was chiefly attracted by the celebrated white elephant, which was immediately in front of the palace, it is the only one in the possession of the King of Ava...whereas the King of Siam had six when I was in that country...

The white elephant is not an object of worship, but it is considered an indispensable part of the regalia of sovereignty. Royalty is incomplete without it... both the court and people would consider it as peculiarly inauspicious to want a white elephant; and hence the repute in which they are held, and the anxiety to obtain them: the capture of a white elephant is consequently highly rewarded...



Item 42

42. [Commelin, Izaak]

Begin ende voortgangh, van de Vereenighde Nederlantsche geoctroyeerde Oost-Indische Compagnie : vervatende de voornaemste reysen, by de inwoonderen der selver provincien derwaerts gedaen ... : gedrukt in den Jare 1646 [The beginning and continuation of the Dutch East India Company:...] , vol.2. ([Amsterdam? : s.n.], 1646)

The first volume of this two volume work contains accounts of voyages to the East Indies made before the Dutch East India Company was formed in 1602. The second volume contains details of the seventeenth century voyages made for the Company. The plate depicts the King of Pegu, in Burma, holding court with his great white elephants. Three more illustrations in this part of the volume are devoted to the white elephants, which fascinated Europeans. The voyage to Burma described in this part of the volume took place in November 1604 under Admiral Steven van der Hagen. Following the visit to Pegu, the voyage continued on to Ambon and Tidore in Maluku (Moluccan Islands), Eastern Indonesia.

This book belongs to the large Dutch East Indies collection held in Rare Books. Most of the collection dates from the nineteenth and early twentieth century and its strengths are in economics and statistics, government, law, agriculture, mission history and civilisation. It is an extremely valuable research resource for the study of the history of Indonesia.

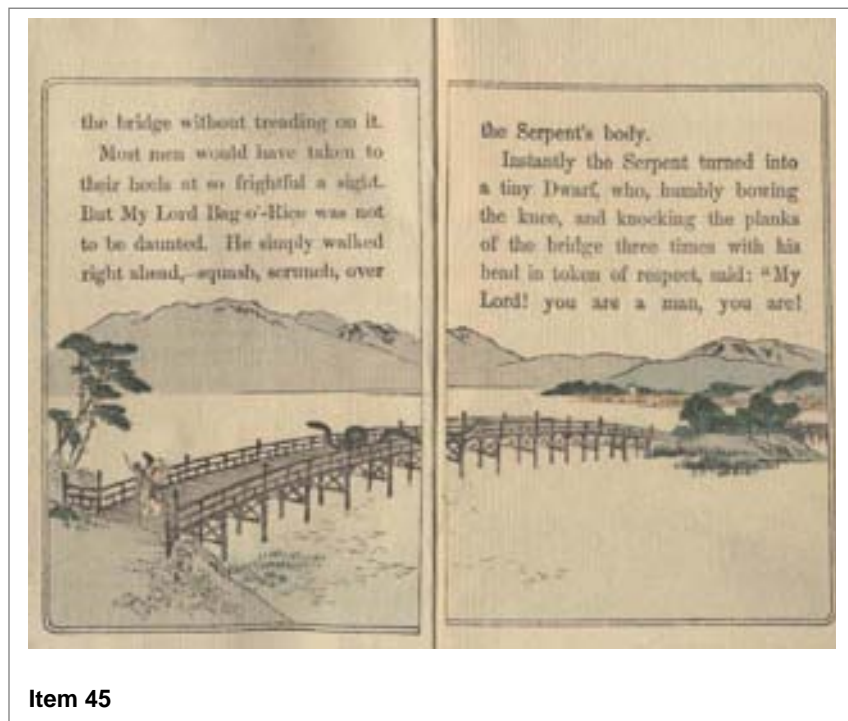
43. ***The Tongue Cut Sparrow, Japanese Fairy Tale Series ; no. 2. (Tōkyō : T. Hasegawa, Meiji 18-nen [1885])***

44. ***The Ogres of Oyeyama, Japanese Fairy Tale Series / told in English by Mrs. T. H. James ; no. 19. (Tōkyō : Kōbunsha ; Yokohama : Kelly & Waish, Meiji 24-nen [1891])***

45. ***My Lord Bag-O' Rice, Japanese Fairy Tale Series ; no.15 / told in English for children by B.H. Chamberlain. (Tōkyō : Kōbunsha, Meiji 20-nen [1887])***

These books are classical Japanese fairy tales translated into English by B.H. Chamberlain and Mrs T.H. James during the Meiji period. They contain

colourful woodblock prints by well-known Meiji-period artists and are made of crepe



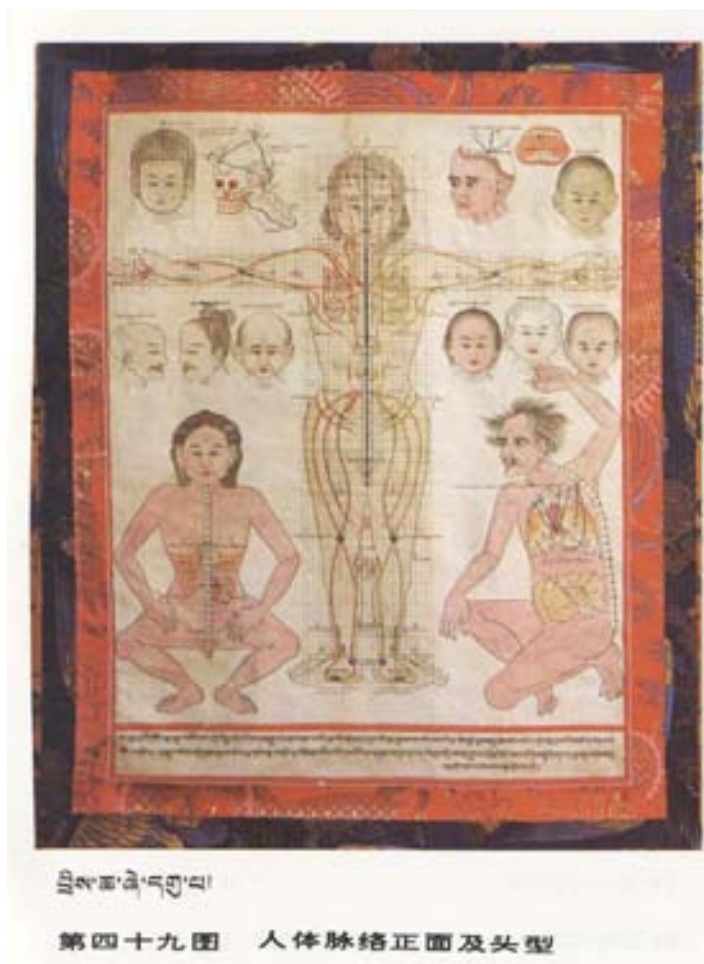
Item 45

paper with silk thread tied binding and double leaves folded Japanese style. To make the crepe paper books, the woodblock prints and text were prepared on regular paper, then interleaved with specially grooved cardboard moulds, moistened, and wrapped around the vertical post on a device known as a *momidai*. A large amount of pressure was applied to the paper and the moulds created the unique crinkly texture of the pages and reduced them in size by up to thirty percent.

The books were bought mostly by foreigners as gifts or to learn about Japanese culture. Their popularity in North America and Europe was part of the craze for Japoniserie in the late nineteenth century.

46. *Bod lugs gso rig rgyud bzhi'i nang don bris cha ngo mtshar mthong ba don ldan = Si bu yi dian xi lie gua tu quan ji* [The meaning of the four tantras of the Tibetan medical tradition with translation, the mere seeing of which brings success] / editors Wang Lei, Byams pa 'phrin las. (Lasa : Xizang ren min chu ban she, 1986)

The *Four tantras* are an important Tibetan medical text still in use. The work seems to have been arranged in its present form in the late eleventh century by the physician, Yuthog Yonten Gonpo (1112-1203), possibly following several centuries of development. This is a Chinese /Tibetan bilingual edition published in Lhasa.



Item 46

47. *Qian zai jin lian feng hua = A thousand years of bound feet.* (Taipei : Shi Bo Guan, 2003)

Footbinding was originally a practice confined to upper-class groups but by the eighteenth century it had spread to the lower strata of society. It tended to be regional and some Chinese groups such as the Hakka and the Tanka as well as non-Chinese groups did not practise it at all. The government of the last dynasty, the Qing (the ruling group of which was the non-Chinese Manchus), issued edicts attempting to abolish the practice but without success. The custom lingered until the 1940s in some areas.

48. *Uri ot kwa changsingu* [Korean traditional costume and accessories] / Yi Kyöng-ja, Hong A-yöng, Chang Suk-hwan. (Söul : Yörhwadang, 2003) [p. 210-211]

This book is about the history of Korean dress (*hanbok*) and its ornaments such as headdresses, hair ornaments, accessories, and shoes.

The displayed pages show shoes for women, made of leather and silk, and worn by upper class women in the Chosön dynasty (1392-1910). [Left] *Unhye*: Most of the leather low-cut shoes were covered with silk. [Right] *Chingsin*: Waterproof shoes were made of leather that was preserved in perilla oil for a month.

Flat cases

Women

49. *Chosön yönghwa* [North Korean Cinema] / P'yönjip wiwönhoe. ([P'yöngyang] : Munye Ch'ulp'ansa, 1989)

This is a magazine of North Korean motion pictures. The cover page of January 1989 is from the movie *Na üi haengbok* (My happiness). The May 1989 cover is from the movie, *Saeng üi hünjök* (Trace of life).

50. Kartini, Raden Adjeng (1879-1904)

***Door duisternis tot licht: gedachten over en voor het Javaansche volk* [From darkness to light: thoughts about and on behalf of the Javanese people]/ compiled and edited by J.H. Abendanon, 4. druk. ('s-Gravenhage : Luctor et Emergo, 1923)**

51. Kartini, Raden Adjeng (1879-1904)

***Habis gelap, terbitlah terang* [There is light after the dark] / translated by Armijn Pane. (Batavia : Balai Poestaka, 1938)**



Item 50

R.A. Kartini was a Javanese writer and early feminist, who is one of the official 'heroes' of the Indonesian Republic. There is a national day in her honour: Kartini day. She was the daughter of a high-class Javanese and received some Western education before being secluded prior to her marriage. She promoted Western-style education for women and opened a school for daughters of Indonesian officials in 1903. She died in childbirth at the age of 25. Her letters – written to Dutch friends – were published posthumously as *Door duisternis tot licht* (From darkness to light) and were later translated into English as *Letters of a Javanese princess* (1964). In these she asserts her views regarding women's right to education and freedom from polygamy and child marriage. According to historian Jean Taylor (in *Indonesia: peoples and histories* (2003: 297)), some have argued that "she was an apologist for colonialism, and that her revolt against Javanese feudalism was meaningless elsewhere in the archipelago".

Kartini's letters were first translated into Indonesian in 1922 and published by Balai Pustaka. The 1938 edition, translated by the famous Indonesian writer Armijn Pane, contains a selection of the letters in order—according to the Foreword—to reduce the size, and hence the price, of the book for the many Indonesians who wished to read it.

52. Utami, Ayu (1968-)

***Si parasit lajang : seks, sketsa & cerita* [The unmarried parasite: sex, sketches and stories]. (Jakarta : GagasMedia 2003)**

53. Dee (Dewi Lestari)

***Supernova : ksatria, puteri, dan bintang jatuh* [Supernova: knights, ladies and a falling star]. (Bandung : Truedee Books, 2001)**

The two contemporary Indonesian female novelists, Ayu Utami and Dewi Lestari (known as Dee), are the most well-known representatives of the recent genre of women's writing commonly referred to as *sastra wangi* (fragrant writing), the Indonesian equivalent of chick-lit. Their writing deals with themes that are relevant to young, contemporary urban Indonesian women and has found a big market amongst this group. Novels by young Indonesian women presently dominate Indonesian bookshop best-seller lists. Sexuality and sex are major themes in these novels. This major new trend in Indonesian literature is largely a phenomenon of the post-Suharto period. It commenced with Ayu Utami's first novel, *Saman* (1998), which won the prestigious Jakarta Arts Council competition for new novels and quickly went on to sell 55,000 copies—a good run in Indonesia. In Dewi Lestari's wildly popular first novel, *Supernova*, (which has two sequels) the main characters include a gay couple and a prostitute.

54. ***Rong Bao Zhai hua pu* [Paintings of the Rong Bao Zhai studio]. (Beijing : Rong Bao Zhai chu ban she,1994)**

A depiction of Xi Shi (A.D. 506?-), who was one of the four famous beauties of ancient China. This painting is by the artist and calligrapher Fan Zeng (1938-). This book

contains a collection of paintings produced by the Rong Bao Zhai studio of Beijing. The paintings are in a traditional style with some modern touches.

55. Yayoi Kusama / Laura Hoptman, Akira Tatehata, Udo Kultermann. (London : Phaidon, 2000) [p. 126-127]

Dots Obsession (1998)

Inflatable vinyl environment; dimensions variable

Left: Installation (red version), 'Organic', Palais des Arts, Ecole des Beaux Arts, Musée de l'histoire de la Médecine, Toulouse.

Right: The artist in installation (yellow version), The mattress Factory, Pittsburgh, Pennsylvania.

Yayoi Kusama (1929-) is an internationally renowned Japanese artist. She has pursued her principal themes of infinity, self-image, sexuality and compulsive repetition since she created her first series in the late 1950s, *Infinity Nets*, which consists of paintings covered in flat, 'endless', net-like patterns. In most of her works in different media the common theme is the creation of a world view from a female perspective.

56. Kusama, Yayoi (1929-)

***Kakunaru urei : shishū* [Now that it's come to this fear : anthology] / Kusama Yayoi. (Tōkyō : Jiritsu Shobō, 1989) [p. 177-176.]**

Yayoi Kusama is known not only as an artist but also as a novelist. *Kakunaru urei : shishū* is her first published book of poetry.

Violet Obsession

one day suddenly my voice
is the voice of a violet
calming my heart holding my breath
they're all for real, aren't they
all these things that happened today

violets came out of the tablecloth
crawled up and on to my body
one by one they stuck there
violets *sumire* flowers
they came to lay claim to this love of mine

full to the brim with danger
I stand petrified in the fragrance
just look even on the ceiling and pillars
violet adhere
youth is hard to hold on to
violets, please don't talk to me
give me back my voice, now a violet voice
I don't want to grow up not yet

all I ask is one more year
just leave us alone that long

From: *Violet Obsession: Poems*, translated by Hisako Ifshin, Ralph McCarthy, Liza Lowitz, Wandering Mind Books. (Berkeley, California, 1998, p. 39-40)

57. Kangjero kkŭllyŏgan Chosŏnin kun wianbudŭl : chŭngŏnjip [True stories of the Korean comfort women], vol. 3 / Han'guk Chŏngsindae Munje Taech'aek Hyŏbŭihoe, Han'guk Chŏngsindae Yŏn'guhoe p'yŏn. (Sŏul-si : Hanul, 1999)

58. Kiŏk ũro tasi ssŭnŭn yŏksa [History re-written by memories], vol.4. (Sŏul T'ŭkpŏlsi : P'ulpit, 2001)

These books contain personal narratives of and reports about Korean comfort women. *Wianbu*, or *chŏngsindae* ('comfort women'), are Korean terms for the women drafted for military sexual slavery by Japan during World War II. About 200,000 Korean women, mainly between sixteen and seventeen years old but some as young as twelve, were tricked, defrauded or even kidnapped into joining the Japanese military brothels. They were located on Japanese military bases, usually in occupied areas in mainland China and Southeast Asia. The number of Korean 'comfort women' victims was estimated at between 80,000 and 200,000. Many of them were killed as part of an attempt to cover up the crime. The Japanese government denied that they ran any such system until 1991 when Kim Hak-sun (depicted on the cover of item no. 58) came out and revealed the Japanese atrocities to the world. South Korean comfort women and protesters will continue to chant every Wednesday outside the Japanese Embassy in Seoul until Japan officially admits its role in the drafting of military comfort women, apologises and pays reparations. On 10 August 2005, former comfort women and activists demonstrated in Seoul and other cities around the world, demanding that Japan do more to compensate the former comfort women before the sixtieth anniversary of the end of World War II.



Item 57

59. Phụ nữ miền nam = the southern Vietnamese women / Bảo tàng phụ nữ Nam bộ. ([Ho Chi Minh] : Bảo tàng phụ nữ Nam bộ, 1993)

This book contains biographies of Vietnamese women held to be important by the current regime.

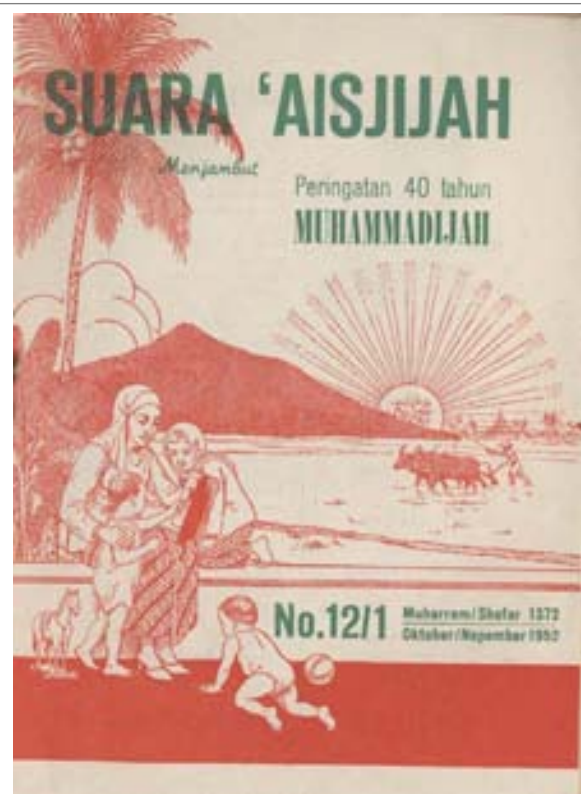
60. Ichikawa Fusae to fujin sanseiken undō [Ichikawa Fusae and the suffragette movement]: *Ichikawa Fusae seitan 100-nen kinen / [henshū Nuita Yōko]. (Tōkyō : Ichikawa Fusae Kinenkai Shuppanbu, 1992) [pp. 48-49]*

Ichikawa Fusae (1893-1918) was a feminist and politician who led the women's suffrage movement in Japan for much of the twentieth century. Campaigning for social equality, she was elected five times (1953-1981) to the Japanese parliament. In 1924, she and other women activists founded the Fusen Kakutoku Domei ('Women's Suffrage League'). They succeeded in gaining the right to organise and attend political meetings, from which they had previously been barred. In the 1920s one of the two major political parties supported women's suffrage. The Japanese military took control of the country in the 1930s and quashed all democratic movements, including the movement for women's suffrage. After the Allied nations defeated Japan in 1945, Fusae, other Japanese feminists, and women staff officers of the Allied Occupation aligned in proposing the new Japanese constitution should enfranchise women. They hoped women would use the ballot to make Japan less warlike.

61. *Suara 'Aisyiyah* [Voice of 'Aisyiyah]. (Yogyakarta: P.P. 'Aisyiyah Yogyakarta, 1926-)

Suara Aisyiyah is the members' publication of 'Aisyiyah, a major Islamic women's organisation in Indonesia that is affiliated with the very large modernist Islamic organisation, Muhammadiyah. 'Aisyiyah has been in existence since 1917 and its magazine has been published since 1926 in Yogyakarta. Its subtitle has changed from 'the magazine of Islam for women', to 'the magazine of religion and women'. The change in the title, from Soeara 'Aisjijah to Suara 'Aisyiyah, reflects the introduction of spelling reforms in the 1973.

The cover of the 1952 issue states that it commemorates the fortieth anniversary of Muhammadiyah. The photograph on the 1994 issue shows a Javanese ritual called *sungkem* that takes place on the feast of Idul Fitri, or Lebaran, in which younger family members pay obeisance to and ask for a blessing and forgiveness from the family elder.



Item 61

Political events and movements

62. Yukkun Sagwan Hakkyo Chönsa Hakkwa

***Han'guk chönjaengsa pudo* [Map of history of the Korean War] / [chöja Yukkun Sagwan Hakkyo Chönsa Hakkwa]. (Söul T'ükpyölsi : Ilsinsa, 1982) [p. 19]**

This book on the history of the Korean War has been produced by the Department of Military History at the Korea Military Academy.

The map shows the outset of the war. An attack by North Korean troops began along the 38th parallel at dawn against an enemy taken completely unawares. The war began in the Ongjin Peninsula around 3 or 4 a.m. on 25 June 1950, and some hours later it spread along the parallel eastwards to Kaesöng, Ch'unch'ön and the east coast.

63. Yi Wön-bok (Won-Bok Rhie, 1946-)

***21-segi mön nara iut nara / Yi Wön-bok küi, kürim.* (Söul T'ükpyölsi : Kimyöngsa, 1998)**

Vol.9. Uri nara = Korea unmasked [p. 136-137]

The cartoons on these pages cover the period from the Japanese occupation to the Korean War. The book is one part of a nine volume series of cartoon books, *21-segi mön nara iut nara*. Volume 9 covers Korean history, sociology and cultural anthropology and takes a humorous view of Korea's unusual situation and complex people. Yi Wön-bok is a renowned cartoonist who has drawn cartoons for the newspaper, *Chosön Ilbo*.

64. Kim Hak-chun (Kim Hak-Joon, 1943-)

***Chüngbop'an Han'guk chönjaeng : wönnin, kwajöng, hyujön, yönghyang* [Revised edition of the Korean War: origin, process, armistice, effect] / Kim Hak-chun chiüm. (Söul T'ükpyölsi : Payöngsa, 1993)**

The photographs on the displayed pages show: [left] scenes of the Taejön Hyöngmuso massacre and the massacre near Tongdaemun Kyöngch'alsö by the North Korean military; [right] wartime evacuees escaping from the communist government across the broken Taedonggang bridge.

65. Aziz, Abdul (1970-)

Aku melawan teroris! [I fight terrorists!] / [by Abdul Aziz alias Imam Samudra alias Qudama]. (Solo : Jazeera, 2004)

66. *Buku putih bom Bali : peristiwa dan pengungkapan / penyusun Tim Dokumentasi Bom Bali, Perguruan Tinggi Ilmu Kepolisian dan Markas Besar Kepolisian Negara Republik Indonesia* [The white book of the Bali bombing:

events and revelations / compiled by the Bali Bombing Documentation Team...]. (Jakarta : PTIK, 2004)

The Bali bombing occurred on 12 October 2002 in the town of Kuta, Bali. It killed 202 people and injured a further 209. The majority of the dead were foreign tourists from Australia and elsewhere, but thirty-eight Indonesians—mainly Balinese—were also killed. Many acts of terrorism have been perpetrated in Indonesia throughout its history, including by radical Muslims, but this event was particularly notable partly because non-Indonesians were the primary target.

The two books are written by different Indonesian protagonists in the event and its aftermath. Abdul Aziz (aka Iman Samudra) is one of those who was arrested, tried and sentenced to death for his part in the bombing. His autobiographical tract, *Aku melawan teroris*, was written in jail and contains, amongst other things, virulent justifications for the attacks in Bali. The terrorists in the title refer to the United States and its allies. The cover photo shows Samudra in a hectoring pose that became famous from television broadcasts of the trials. *Buku putih bom Bali* (item no. 66) is written by a team from the College of Police Studies, and details and evaluates the actions of the police in dealing with the immediate aftermath of the bombing, the subsequent investigation and the arrest of the suspects.

Terrorism is a rapidly growing field of study and research at Monash and other universities, and the 'insider' perspectives of books such as these are important as primary sources.

67. *Kisah terror 'G.30.S', seri ke II: dokumen-dokumen Gestapu* [Story of the terror of G30S: Gestapu documents]. (Padang, Indonesia : Srana Dwipa, 1966)

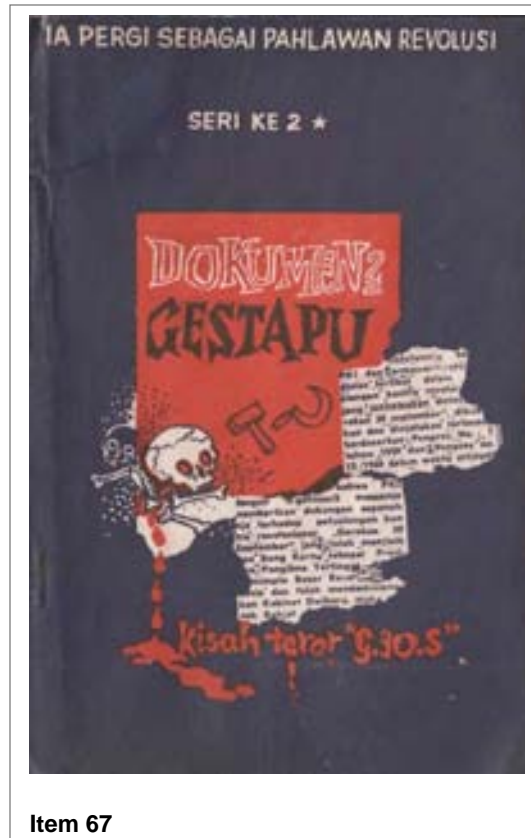
68. Hersri Setiawan

***Memoar Pulau Buru* [Memoirs of Buru Island] / Hersri Setiawan. (Magelang : IndonesiaTera, 2004)**

69. Sudjinah

***Terempas gelombang pasang: riwayat wartawati dalam penjara orde baru* [Tossed by a breaking wave: the story of a female journalist in a New Order jail]. (Jakarta : Sudjinah, 2003)**

On 30 September 1965, an attempted coup involving members of the Presidential guard resulted in the murder and mutilation of six top army generals. The precise details of this event, which is most commonly referred to as G30S (Gerakan [Movement of] 30 September), are still unclear, but the coup was blamed on the communists and



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subsequently led to the massacre by the army, local militias and vigilantes of well over half a million Indonesian Communist Party (PKI) members and supporters and the imprisonment or exile without trial of tens of thousands of others to Buru Island, in Maluku province, and elsewhere. The PKI was banned and communism was outlawed both as a movement and a doctrine.

The anonymous pamphlet, *Kisah terror 'G.30.S', seri ke II: dokumen-dokumen Gestapu*, purports to provide documentary proof not just that the PKI carried out the coup but that their preparations for it dated back fifteen years to 1950. The term Gestapu was an alternative name for G30S (Gerakan September Tiga Puluh) and deliberately alluded to the Gestapo of Nazi Germany. This is one of a number of pamphlets in the Southeast Asia Pamphlet collection that were produced in the aftermath of the coup and that take either pro or anti positions.

Since the end of the Suharto regime in 1998, the taboo over this period in Indonesia's history and the stigma attached to former political prisoners have begun to be lifted. A growing body of writing in Indonesian about the coup, the massacres and the experiences and sufferings of those who were its victims is appearing, including memoirs and accounts by those who were imprisoned and continued to be victimised after their release. Many of these were writers and intellectuals and some of them were involved in the PKI's cultural wing, LEKRA (Lembaga Kebudayaan Rakyat). Hersri Setiawan is a writer, editor and translator who spent nine years in the political prisoner camps on Buru Island, as detailed in his memoirs and other writings. Sudjinah was imprisoned in Bukit Duri jail from 1967 to 1978, where she also experienced torture. In 1975 she was tried and given an eighteen year sentence. She was released conditionally in 1983.

70. *Atarashii rekishi kyōkasho "Tsukuru Kai" no shuchō* [Insistence of 'Japanese Society for History Textbook Reform']/ Nishio Kanji hen. (Tōkyō : Tokuma Shoten, 2001)

71. *Kōkō Nihonshi* [High school Japanese history] / chosakusha, Miyahara Takeo ... [et al.]. (Santei-ban, Tōkyō : Jikkyō Shuppan, Heisei 2 [1990]) Heisei gan-nen 3-gatsu 31-nichi Monbushō kaitei kentei zumi kyōkasho.



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72. *Nihon rekishi. ge-kan : Shihan gakkōyō kyōkasho* [Japanese history vol. 2 : for normal schools] / Minegishi Yonezō hen. Kai-han. (Tōkyō : Rokumeikan , Taishō 13 [1924]) Taishō 13-nen Shihan gakkō rekishi-ka Monbushō kentei zumi.

The long-running Japanese history textbooks controversy is about how historical events are presented in official Japanese school textbooks. The controversy centres on how Japan's aggression in the Sino-Japanese War and in World War II is portrayed.

Atarashii Rekishi Kyōkasho o Tsukuru Kai (Japanese Society for History Textbook Reform) is a group founded in 1997 to promote a more accurate view of Japanese history. The group was responsible for authoring a history textbook published in Fusōsha, but it was still heavily criticised by China and South Korea for not including full accounts of, or downplaying, the wartime activities of Imperial Japan during World War II, such as referring to the Nanjing Massacre as the 'Nanjing Incident' and forgoing use of the term 'comfort women'. The textbook also highlighted Japan's claim to Takeshima (Liancourt Rocks) and Senkaku islands, whose sovereignty is being disputed by Korea and China.

The exhibited book written by Atarashii Rekishi Kyōkasho o Tsukuru Kai (item no. 70) discusses issues and problems to do with representing Japanese history in school textbooks and the responses of other countries to their first textbook. The group has recently produced a new textbook in collaboration with China and South Korea and it is already available on their website in Japanese, Chinese, Korean and English.

Kōkō Nihonshi (item no. 71) is one of the controversial Japanese history textbooks that is used for Japanese history subjects in high schools in Japan. The contents cover the prehistoric era, medieval times, the modern ages and the present-day from the opening of the country to the West through to peace-time.

Nihon rekishi. ge-kan (item no. 72) is volume 2 of an old Japanese history textbook (1924) that covers the Meiji period from the Meiji new administration until the demise of the Meiji emperor. It includes illustrations, maps and portraits.

Both textbooks have 'Censored by the Education Department' printed on the title page.

73. *Nihonkoku Kenpō = The constitution of Japan : Wa-Ei kanzen taishō jōbun tsuki / Jiyū Kokuminsha. (Tōkyō : Jiyū Kokuminsha, 2001) [p. 5.]*

Article 9 : Renunciation of war

- 1) Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat of use of force as a means of settling international disputes.
- 2) In order to accomplish the aim of the preceding paragraph, land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognised.

74. *Moshi mo kenpō 9-jō ga kaerarete shimatta ra* [What happens if Article 9 is changed]. Special issue of *Sekai* no. 732, October 2004. (Tōkyō : Iwanami Shoten, 2004)

Even though Japan has Article 9 in its constitution, the Japan Self-Defense Forces exist and they have been sent to the battlefields in Iraq. Many people think that the situation will always be this way, even if Article 9 is changed. But is that true? What would really happen if Article 9 was deleted or was significantly changed?

75. *Marē shinkō sakusen* [Japanese offensive operations in Malay Peninsula]/ *Bōeichō Bōei Kenshūjo Senshishitsu cho.* (Tōkyō : Asagumo Shinbunsha, Shōwa 41 [1966])

A map [p. 2-3]

From December 1941, Japan successively invaded Hong Kong, the Philippines, Malaya, Singapore, the Netherlands East Indies and other parts of the Southeast Asian and East Asian region. This Japanese publication is an account of Japanese offensive operations in the Malay Peninsula as part of the 'Nanpō sakusen' (Southern battle formation). It was an extensive amphibious landing performed by surprise attack at the beginning of the outbreak of war. The book is about the Japanese twenty-fifth army and includes strategy and instructions for each army's combat. The book is open at photographs of war sites and battle scenes in Malaysia.

The map, which is included in the book, shows the beginning of the war for the 'Southern battle formation'. The key to the map is as follows:

the blue line = the Japanese army
the green line = the Japanese navy
the blue square = the Southern battle formation
D = division
B = brigade
blue wings = the army air troops
green wings = marine air troops
green arrow = battleship
red = the enemy

76. *Sinar Baroe : [nomer setahoen peringatan]* [New ray of light]. (Semarang : Sichi-Gatsu, 2603[1943])

This Indonesian magazine commemorates the first anniversary of a newspaper published under the same title during the Japanese occupation of Indonesia, 1942-1945. The dating system used for the magazine and newspaper is based on the Japanese original imperial calendar and was imposed by the Japanese during the occupation.

The chief editor of *Sinar Baroe* was an Indonesian who appears to have been pro-Japanese. The magazine contains, among other things, articles about cultural progress in the 'new era' and congratulatory messages from Japanese army officers who presided over the occupation and from the heads of some of Indonesia's royal houses. The

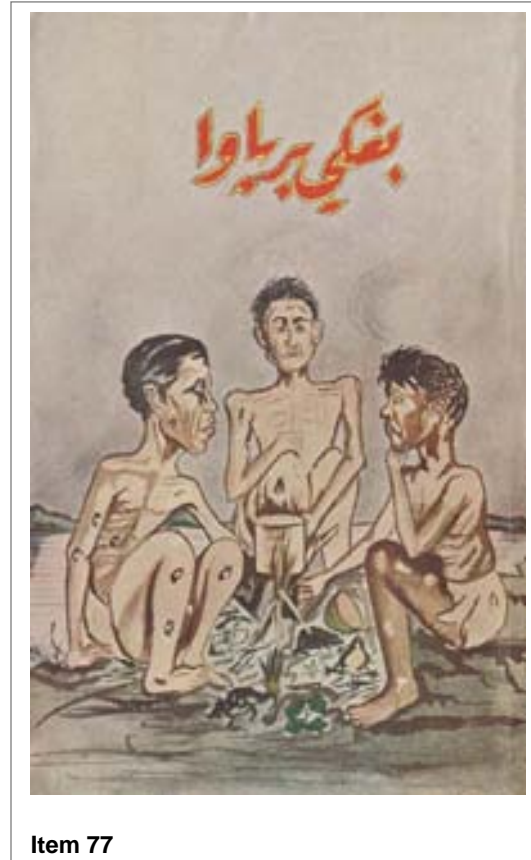
Japanese army is presented as Indonesia's liberator from Dutch colonialism and the newspaper asks Indonesians to participate in the building of a new Asia, the so-called Greater East Asia ('Asia Timur Raya'). Many Indonesians supported the Japanese occupying forces, considering them the lesser of two evils compared to the Dutch. Despite the repression and extreme hardship of this period, Japanese rule is widely regarded as having prepared Indonesia for independence, which was declared two days after Japan's surrender.

77. Ahmad Lutfi

***Bangkai Bernyawa* [Living corpses]. (Singapore : Qalam, 1949)**

This Malay story, written in Jawi script, was written at the beginning of 1946 and depicts various incidents that occurred during the Japanese occupation of Malaya. The publisher writes in the foreword that:

It is an important historical event and [the book] reminds us of the horrors and sufferings that took place at that time... it should be remembered, studied deeply, and used as a comparison by future generations... We should feel sorry for what happened to ourselves when we were living in a time of prosperity, but we should also remember that an event such as this will happen again, perhaps during our lifetime. [Translation by Hashim Abdulhamid]



***Beijing zhi chun = Beijing spring.* (Woodside, NY, 1993-)**

A Chinese pro-democracy journal published in New York since 1993. The editorial board includes such activists as Professor Fang Lizhi, formerly a democracy activist in Beijing; Liu Binyan, formerly a writer with *Renmin Ribao* (People's Daily) in Beijing; Liu Qing who was jailed for publicising the trial of dissident Wei Jingsheng; literary critic Wang Ruowang (who died in December 2001); Yu Ying-shih, professor of history at Princeton University who helped fleeing democracy activists from China settle in the United States after 1989; and Wang Dan who was a student of Beijing University and leader of the democracy movement and was at the top of the Chinese government's most wanted list after the 4 June 1989 crackdown.

This November 1993 issue features an interview with dissident Wei Jingsheng conducted by Liu Qing.

79. *China reconstructs*. (Beijing, 1952-1989)

For a long time the senior editor of this magazine was Polish born Israel Epstein, who along with American Sidney Rittenberg was a co-translator of Mao Zedong's writings into English. Despite his devotion to the Communist cause, Epstein was imprisoned for five years as a counter-revolutionary during the Cultural Revolution (this issue is from that time). Thousands of others suffered a similar if not worse fate. During the Cultural Revolution, *China Reconstructs* was edited by an anonymous committee. All issues from the Cultural Revolution reflect the pervasive Mao cult of that time. The images in this journal reflect the dramatically changing political landscape in China during the years in which the journal was published.

80. *Zhongguo shi bao zhou kan = China Times Weekly*. (Hong Kong, 1985-)

This issue is for 11 June 1989, a few days after the 4 June massacre in Tiananmen Square in Beijing. The large caption on the front cover reads: "With my own eyes I saw the People's Liberation Army slaughter the people". Inside there are pieces by various reporters with photographs of those dramatic events. The Tiananmen Square incident originated with the gathering of students on 15 April 1989 to mourn the death of the reformist Communist Party General Secretary, Hu Yaobang. The leaders' refusal to accept a petition from the students led to clashes with the police and the crowd grew into a huge demonstration of thousands of people involving hunger strikers. On 20 May Martial Law was declared. On the 30 May demonstrators unveiled their statue 'Goddess of Democracy'. Eventually the government moved troops into Tiananmen Square and the demonstrators were dispersed with great loss of life on 4 June.

Southeast Asia Pamphlet Collection

Monash University acquired this large collection of mainly Indonesian pamphlets through the good offices of researchers in the field, by exchange, or by purchase of whole collections. Most of these pamphlets are in Indonesian, Dutch, or regional languages and date from the 1950s, 1960s or 1970s.

There are two cases of pamphlets in the exhibition. One contains political speeches and tracts by Indonesian, Malaysian and Singaporean leaders, politicians and others. The pamphlets in the second case relate to traditional or popular culture in Indonesia and/or its regions.

81. Sukarno (1901-1970)

Madju terus pantang mundur : amanat presiden Sukarno pada upatjara chidmat peringatan dasawarsa konperensi Afrika-Asia di Istora [Ever onward, never retreat: President Sukarno's speech on the occasion of commemoration of the 10th anniversary of the Asia-Africa conference]. (Djakarta: Jajasan Banteng, 1965)

82. Sukarno (1901-1970)

Marhaenism, ever upward, never go down! : amanat gemblengan presiden Sukarno pada pendidikan Kader Pelopor Marhaenis pada tanggal 24 dan 25 Maret 1965 di Basketball-Hall Gelora “Bung Karno” Senajan. (Djakarta : Tema, 1965)

83. Sukarno (1901-1970)

Jo sanak, jo kadang, malah jen mati aku sing kelangan : ...pidato sambutan Bung Karno jang diutjapkan dalam resepsi penutupan Kongres Nasional ke-VI PKI pada malam tanggal 16 September 1959 di Gedung Pertemuan Umum, Djakarta [Come on brothers, come on families, it will be my loss if you are dead: Brother Karno's speech at the closing reception of the 6th National Congress of the Indonesian Communist Party held on the evening of 16 September 1959 at the Gedung Pertemuan Umum, Jakarta]. (Djakarta : Jajasan ‘Pembaruan’, 1959)

Sukarno was a charismatic leader with a revolutionary bent and was renowned for his fiery speeches and impassioned, inspirational rhetoric.

The Asia-Africa conference, held in Bandung, West Java, in 1955, was the beginning of the non-aligned movement (see item no. 81).



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Marhaenism (see item no. 82) was a term coined by Sukarno to refer to the Indonesian economic system of many poor farmers, who owned their own land and farming tools but were not of a privileged class. The word is derived from Marhaen, supposedly the name of a poor farmer who Sukarno met while cycling through the countryside.

The title of the speech, *Jo sanak, jo kadang, malah jen mati aku sing kelangan* (item no. 83), is in Javanese and is a Javanese expression.

The Southeast Asia Pamphlet collection contains a large number of speeches by Sukarno, the first President of the Indonesian Republic.

84. *Pemilihan umum untuk pemerintah koalisi nasional : resolusi Politbiro CCPKI [General election for a national parliamentary coalition: resolution/s of the Politbureau of the Central Committee of the Indonesian Communist Party]. (Djakarta : Depagitprop CC PKI, 1955)*

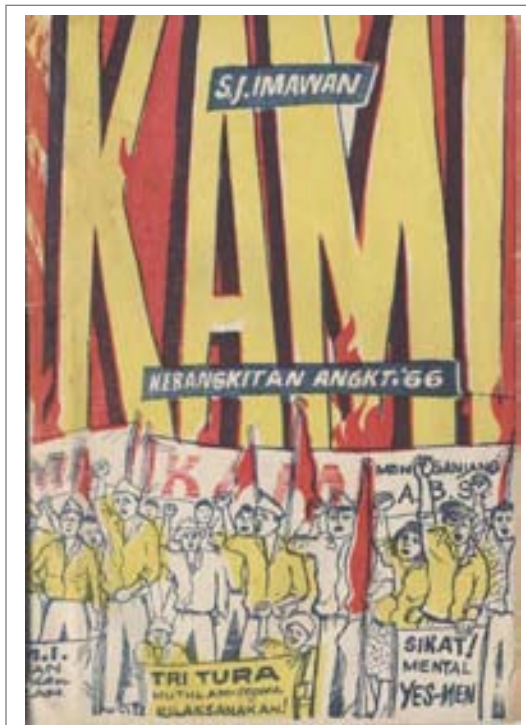
This is one of a large number of Indonesian Communist Party (PKI) pamphlets in the Southeast Asia Pamphlet collection. The front cover is inscribed with the name of its donor, the late Professor Herb Feith, who was one of the founders of the Centre of Southeast Asian Studies at Monash University. The booklet, which is marked up by Feith, would have been used in researching one of his seminal works, *The decline of constitutional democracy in Indonesian* (1962).

85. Imawan, S. J.

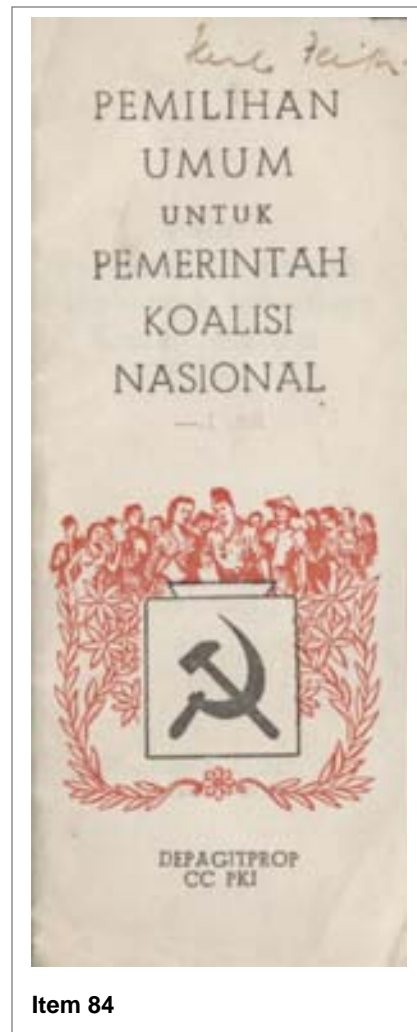
***KAMI : kebangkitan angkatan 66* [KAMI : rise of the '66 generation] (Padang : Srana Dwipa, 1966)**

KAMI is short for Kesatuan Aksi Mahasiswa Indonesia (Indonesian University Students Action Front), a student organisation that supported the ascent of Suharto and the 'New Order' in demonstrations and other actions following the abortive coup of September 1965 and contributed to the destabilisation and eventual ousting of Sukarno by Suharto. The slogans on the front cover read: 'Crush sycophancy', 'Wipe out the mental yes-men', 'KAMI demands justice and truth', 'Carry out the people's three demands'. The latter were: banning the Communist Party, purging communist

elements from the cabinet, and lowering the price of basic commodities.



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86. Tauchid, Mochammad

***Perjuangan dan adjaran hidup Ki Hadjar Dewantara* [Struggle and teachings of Ki Hadjar Dewantara]. (Jogjakarta: Madjelis Luhur Taman Siswa, 1963)**

Ki Hajar Dewantara (Suwardi Suryaningrat) was a member of the royal house of Pakualaman in Yogyakarta, Central Java, and a key figure in the nationalist movement in the early twentieth century. He was appointed Education Minister in President Sukarno's first cabinet. He is best known today for his Taman Siswa ('Garden of Pupils') school system, which he founded in 1922 following his return from Holland where he had been

exiled for anti-government activities. The Taman Siswa education system was based on the ideas of Tagore and Montessori. The schools promoted self-reliance and social cohesion within a national culture.

87. Ghazali bin Shafie, Dato Mohammad

***Confrontation : a manifestation of the Indonesian problem.* (Kuala Lumpur : Federal Department of Information Malaysia, 1964)**

Confrontation refers to a bellicose, anti-Malaysia political campaign by Indonesia as part of President Sukarno's guided democracy policy. It was prompted by the creation of a federated Malaysia in 1963 that included Malaya, Sabah, Sarawak and Singapore.

88. Razak bin Hussein, Tun Abdul

***Partition and perish : full text of speech by the Hon'ble the Deputy Prime Minister Tun Abdul Razak bin Hussein in the House of Representative on 3rd June 1965.* (Kuala Lumpur : Federal Department of Information, 1965)**

This is a speech by Tun Abdul Razak bin Hussein in the Dewan Ra'ayat (lower house of parliament) about tensions within newly formed Malaysia involving Sarawak and Singapore. He refers to Lee Kuan Yew as being like a "frog in a big lake. Obviously he has to croak to show his presence and to be heard".

89. Elhulaimy, Burhanuddin

***Asas falsafah kebangsaan Melayu [Basic philosophy of the Malay people]* (Djakarta : Tekad, 1963)**

The author was the head of the Partai Islam di Malaya (Islamic Party of Malaya) and, before that, advisor to the Malay Nationalist Party. The book was first published in 1950 in Jawi script, before Malaya gained its independence, and is a nationalist tract that emphasises Malay ethnicity and culture.

90. Lee Kuan Yew

***The battle for a Malaysian Malaysia* (Singapore : Ministry of Culture, 1965)**

In this booklet Lee Kuan Yew argues against the politics of communalism.

91. *Profile of Dato' Seri Dr. Mahathir Mohamad* (Kuala Lumpur : Federal Department of Information, 1982)

The introduction states that:

A nation where there is no poverty, where everybody is well-fed, well-clothed and enjoys long, healthy lives, where all the children receive a good education; a land that will set an example and earn the respect of all the other countries. This is Dato Seri Dr Mahathir Mohamad's dream and ambition for Malaysia.

92. Tan Swie Hong, Suhu Toodjin

Primbon Embah Njata : kumpulan Primbon Sedjati, jang langsung mengenai penghidupan sehari-hari, ilmu gaib warisan leluhur kita sedjak djaman purbakala.
(Surabaya : N.V.Tjermin, 1961)

93. Tanojo, R

Primbon petung kuna tata tjara kasripan: kalumrahane rakjat sadjroning kuta Surakarta golongan suku Djawa abangan kang isih karo tata-tjara Djawa gegebengan kuna.
(Jogjakarta: C.V. Seroda, [1958?])

The *primbon* is a traditional Javanese almanac of divination for everyday life and special needs. It is based on the Javanese thirty-five day calendrical system and signs and omens of various sorts, such as dreams, bird calls etc. A typical *primbon* provides information about such things as the auspicious days for going on a journey or getting married. It may also contain instructions for carrying out ritual feasts (*selamatan*) or for use of traditional medicines.

Embah Njata is the name used by Tan Swie Hong. The Javanese word 'Embah' is a respectful honorific that signals age and wisdom. 'Njata' (*nyata*) refers to 'truth' or 'reality'.

Primbon Djawa petung kuna is written in Javanese and has a specialised content. It describes the customary ritual practices and numerological calculations for death and mourning amongst traditional (syncretic) Javanese Muslims in the Central Javanese city of Surakarta.

94. Maharajo, A. M. Dt. Sutan.

Buku persembahan pidato adat Minangkabau [Book of speeches for Minangkabau customary occasions]: terpakai dalam upatjara perhelatan djamuan dan kematian persembahan ni [sic. ini] penting bagi putra2 Minangkabau/Indonesia. (Bukittinggi : Pustaka Saudara, 1972)



The pamphlet provides speeches for joyous celebrations and for funerals in the regional Minangkabau language of West Sumatra.

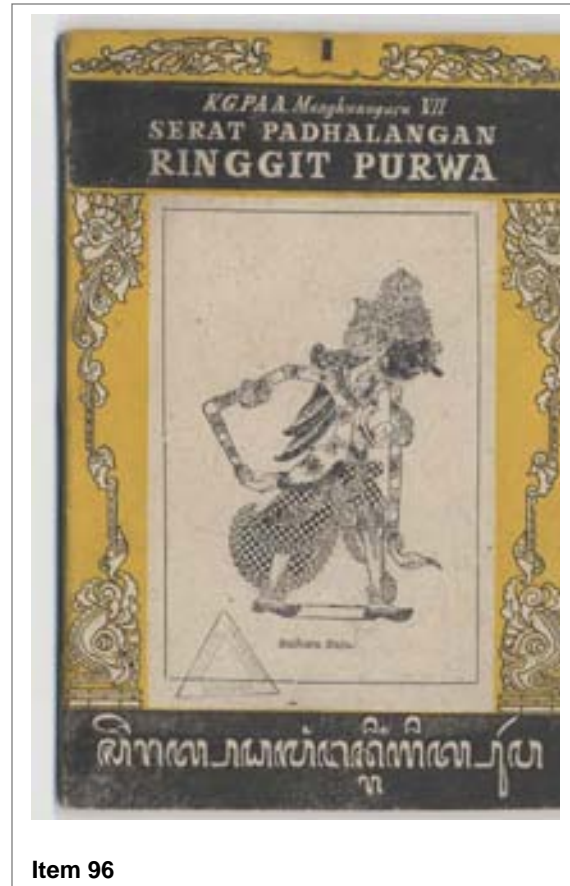
95. Mangkunagara VII, K. G. P. A. A. (1885-1944)

***Serat padhalangan ringgit purwa* [Book of wayang kulit puppetry], vol. 1. (Yogyakarta : U.P.Indonesia, 1965)**

96. Wignjawirjanta, Ki

***Pedalangan djangkep sadulu muput, lampahan: Indradjaja maling.* (Surakarta : "K.S." , 195-?)**

Pedalangan (or padhalangan) is the art of puppetry as used in the traditional Javanese shadow puppet play called *wayang kulit* or *wayang purwa* (*ringgit purwa* in High Javanese). The pamphlet *Serat padhalangan ringgit purwa* (item no. 95) describes some of the puppet characters that are used for stories drawn from the Mahabharata epic, the source of most Javanese *wayang kulit* stories. Its author, Prince Mangkunegara, was the head of the Mangkunegan principality in Surakarta, Central Java, and a great lover and sponsor of traditional Javanese performing arts. *Pedalangan djangkep* (item no. 96) provides basic instructions and examples of dialogue and songs and chants for use by the puppeteer. Both pamphlets are written in Javanese.



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97. Putra, I Gusti Agung Gde Putra

***Cudamani : upacara mapendes (potong gigi) dan upacara atiwa-tiwa (ngaben)* [Cudamani: the tooth-filing and cremation ceremonies]. (Denpasar? : Bali Offset, 196-?)**

Tooth filing is an important life-cycle ceremony for all Balinese. It is usually carried out around the age of twenty and involves trimming the ends of the front four teeth to make them even and less animal-like.

All Balinese are cremated, in accordance with their Hindu-Buddhist religion and belief system. The ceremonies are expensive and elaborate, involving the construction of a complex platform and funeral tower for the coffin. According to the author's preface, the sources used in compiling the booklet included palm-leaf manuscripts.

98. Basir, Arsjad

***Pakarena : lagu2 daerah Makassar populer* [Pakarena: popular regional songs from Makassar] (Makassar : Arsjad Basir, 195-?)**

Makassar (or Makassar), now named Ujung Pandang, is the regional capital of the province of southwest Sulawesi, Indonesia. The songs are in the local language.

99. *Penuntun untuk ukulele : ditanggung bisa dalam tempo singkat* [Instructions for learning the ukulele...], 7th printing. (Jakarta : Liem Tiat Sien, 1955)

American Hawaiian-style music popularised the ukulele around the world from the 1920s on and the craze also reached Indonesia. This ukulele tutor was reprinted seven times in the space of five years, indicating the popularity of the instrument in Indonesia in that period. The tutor also contains notation for some popular Indonesian songs, such as Bengawan Solo, Terang Bulan and Gunung Salahutu.

100. [Collection of Indonesian pop music] : *Pop Indonesia Akademi Fantasi Indosiar; Pop balada II ; Campursari ; The best big band collection Indonesia & ring tone.* (Surakarta : Cerdas, Lia, Elfa, YR, 200?)



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These pamphlets contain lyrics and chord symbols for currently popular Indonesian (and some non-Indonesian) artists and musical styles, including singer-songwriter Iwan Fals and the pop/rock bands Boomerang, Slank and Padi. Akademi Fantasi Indosiar is an Indonesian television talent quest similar to Australian Idol. The mobile phone ring-tones range from songs by the Indonesian pop band, Dewa, to Celine Dion, Eminem and Marlboro cigarette ads.

Burma Democracy Movement Collection

The items in this case belong to a large, special collection of pamphlets, newsletters, journals, newspaper clippings, and other material that relates to the democracy movement in Burma since 1988. It was brought together by the Australian Council for Overseas Aid (ACFOA) Burma Project, a human rights advocacy program which ran between 1995 and 1998 at the ACFOA Human Rights Office in Melbourne, and was compiled by U Aung Kyaw Myo. The collection includes material from various non-governmental organisations and activist groups such as the Burma Students' Democratic Front, Burmese Relief Centre, the Burma Action Group (UK) and the Karen

Human Rights Group, as well as Australian parliamentary submissions and UN documents. It deals with the refugee situation, drugs, HIV/AIDS, elections and the environment, amongst other subjects.

101. *Lu baung thit* [New Society].

This is the December 1992 issue of this pro-democracy Burmese journal. The cover has a short poem about a bird representing the Burmese people's struggle for democracy flying into the wind of turmoil.

102. *Burma eyewitness, reported by Green November-32.*

Green November-32 is an independent non-governmental organisation and is the first indigenous organisation to focus on human rights and environmental issues in Burma. This issue of *Burma eyewitness* reports human rights violations that occurred in Burma between January 1995 and February 1996.

103. *Dawn News Bulletin*, v. 2, no. 16, August 1990.

The news bulletin is published by the All Burma Students' Democratic Front.

104. *The Burmese Relief Centre*, no. 13, April 1997.

Published in Thailand. The Burmese Relief Centre provides relief to people from Burma displaced by conflict there.

105. *Burma debate*, v. III, no. 6, November/December 1996.

Burma debate is published by the Burma Project of the Open Society Institute. The director of the Burma Project is Maureen Aung-Thwin. It provides information on all the ethnic groups in Burma (Myanmar). The painting on the cover, which is by an unidentified Shan artist, shows General Aung San (on the left), who is Aung San Suu Kyi's father. The others are Sama Duwa Sinwa Naung and Sao Shwe Thaike.

106. *Pan Sakar = The Forum publication*, no. 17, November/December 1996.

Pan Sakar, which means 'flowery debate', is sponsored by the Women's Rights and Welfare Association of Burma and is published in India. *Pan Sakar* covers problems such as human rights as well as women's and family issues. The cover has a photo of Aung San Suu Kyi, who has been the leader of Burma's National League for Democracy since its formation (the League won the 1990 elections). Suu Kyi had returned to Burma in 1988. She is still under house arrest without trial in Burma.

David Chandler Cambodia collection

Emeritus Professor David Chandler was a U.S. Foreign Service Officer between 1958 and 1966 and worked for two years in Phnom Penh. During that time he became fluent in spoken and written Cambodian. He started teaching Southeast Asian history at Monash University in 1972 and from 1979 served as research director of the Centre for Southeast Asian Studies. In 1991-1992 he was a visiting professor at the Ecole Pratique des Hautes Etudes, University of Paris. He is now a Research Fellow at the Monash Asia Institute. Professor Chandler has authored several scholarly monographs and journal articles on Cambodia. He has acted as a media commentator on Cambodia's transition to democracy.

Professor Chandler donated a large amount of his personal working papers to Monash University's Matheson Library. They are housed in the Asian Studies Research Collection and have been catalogued as the *David Chandler Cambodia Collection*. The items on display are from this collection

107. Filename: Chakrei.039.

This is a translation of a Cambodian language confession of a political prisoner at the Khmer Rouge's notorious Tuol Sleng S-21 prison, where at least 15,000 detainees were interrogated, tortured and executed. These forced confessions (consisting of about 4,000 texts) as well as implements of torture and recently executed prisoners were discovered in situ by Vietnamese troops as they moved into Cambodia in 1979 to overthrow the Khmer Rouge regime. The Vietnamese proceeded to turn the prison into a Museum of Genocidal Crime and organised the recorded confessions of the tortured prisoners into an archive. The archives were microfilmed under the auspices of the Cambodian Ministry of Culture and Cornell University. This material has been used by David Chandler in his book *Voices from S-21: terror and history in Pol Pot's secret prison* (1999).

108. Chandler, David

Brother number one : a political biography of Pol Pot / David P. Chandler.
(Boulder : Westview Press, 1992)

David Chandler's work was based on a study of interviews as well as a wide range of sources in English, Cambodian and French. The author's concluding remarks on Pol Pot are that "the old man is alone with the fact that without his inhuman policies, one million Cambodians might not have died in less than four years, pointlessly and often in great pain".

This is an archival copy inscribed by the author. Several copies of the book are available in the Library for loan.

109. *Interview of Comrade Pol Pot Secretary of the Central Committee of the Communist Party of Kampuchea, Prime Minister of the Government of Democratic*

Kampuchea to the delegation of Yugoslav journalists in visit to Democratic Kampuchea March 17, 1978. (Phnom Penh : Minsitry of Foreign Affairs, 1978)

In this booklet Pol Pot (1925-1998) tells the Yugoslav delegation, "You are the first people to know my biography". He then proceeds to give them a very sketchy account of his political career. In fact, it was not until 1979 that he admitted to his real name Saloth Sar. In the booklet Pol Pot also speaks about the Khmer Rouge decisions to abolish money and to evacuate the cities.

Pol Pot became a member of the French Communist Party in 1952 while studying in France. On returning to Cambodia he joined the Khmer People's Revolutionary Party (later renamed Communist Party of Kampuchea). With the overthrow of the Khmer Republic Pol Pot became Prime Minister of the newly named Democratic Kampuchea. His regime was driven from power in 1979 by an invasion of Vietnamese troops and anti-Pol Pot Cambodian forces. Pol Pot died in 1998 in mysterious circumstances on the Thai border while in detention at the hands of his former colleagues.

110. *Sereika : la voix du Cambodge libre. (Paris : Sereika, 1976-)*

An anti-Khmer Rouge journal.

111. Department of State telegram. Subject : *Legal implications of possible establishment of republic in Cambodia, 17 September 1970.*

The question of recognising a republic arose after the coup d'état of March 1970 lead by Prince Sisowath Sirik Matak and prime minister Lon Nol. On 18 March the National Assembly removed Prince Norodom Sihanouk as head of state. The Khmer Republic was proclaimed on 9 October. The regime lasted until the Communist forces established Democratic Kampuchea in April 1976. The last page of the telegram notes, "we do not believe it is appropriate for foreign governments to become involved in close examination of constitutions of other nations for purposes of recognition."

112. *Son Ngoc Thanh Papers, 1942-1944*

Son Ngoc Thanh, an ethnic Cambodian from Vietnam, was one of the founders of modern Cambodian nationalism. After studying in France he returned to Indo-China in the 1930s and co-founded the nationalist Cambodian language newspaper *Nagaravatta* together with Pach Chhoeun. He spent some time in Japan during World War II. In 1952 he joined the Khmer Issarak guerrillas fighting the French. He also worked against the Sihanouk government. During the early 1970s he formed the Socio-Republican Party with supporters of the Lon Nol government after the overthrow of Sihanouk. In 1972 he became Prime Minister of the Khmer Republic. After leaving politics he went to live in South Vietnam and possibly died in a prison camp after the Communist takeover there.

The *Son Ngoc Thanh Papers* consist of letters which he wrote while in Tokyo in 1943 to "mes chers compatriotes et amis" in Cambodia. The papers came to Monash University

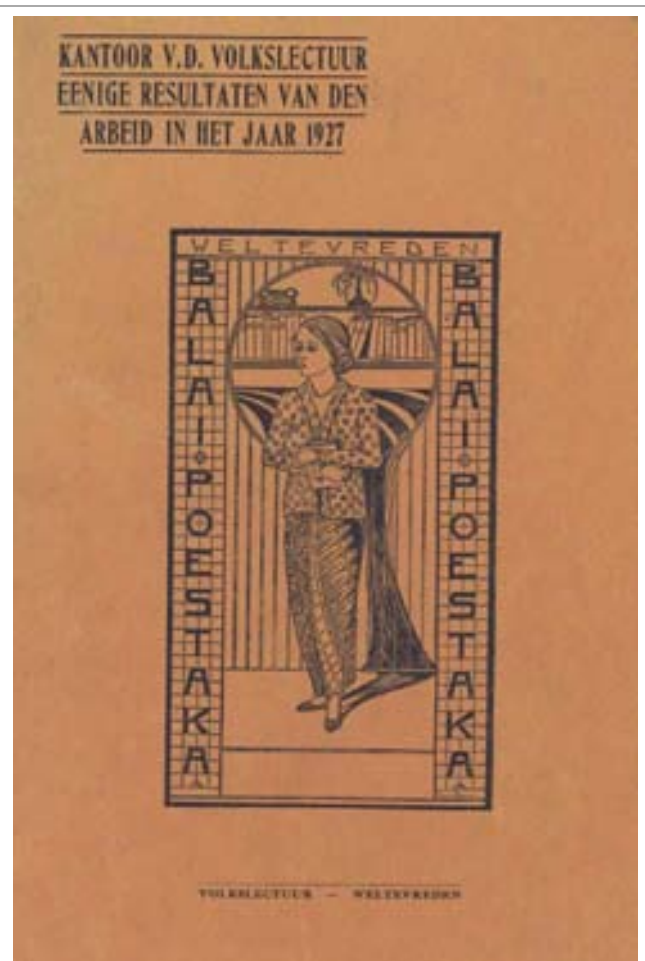
in 1981 from General Channa Samudvijarana, a former Thai intelligence official who had befriended Thanh in the 1950s. They constitute an important source for the study of one of the strands of modern Cambodian nationalism.

In the letter on display, Son Ngoc Thanh discusses the liberation of Cambodia from France and the reconstruction of the country with the aid of Japan within the Greater East Asia Co-Prosperity Sphere. He also discusses the position of Cambodia between Thailand and the “land of the Annamites”, the position of the “Khmers de Cochinchine” and the problem of ceded territories. He speaks approvingly of Japan's model of modernisation, which has enabled it to retain its ancient traditions and religion. He uses the words ‘Cambodge’ and ‘Kampuchea’ for Cambodia. The rest of the folder contains other letters, political declarations and also a map of Cambodia's changing historical borders.

Small upright case

Balai Pustaka Collection (1908-1980)

In 1908, the Governor-General of the Dutch East Indies set up a Committee of Popular Literature (a Commissie voor de Volkslectuur). This Committee was responsible for providing suitable reading material for the students emerging from the new approach to education instituted by the Dutch after 1906. By 1927 it included an editorial department, a translation department, a library department—which established a network of libraries across Java—and a press under the name of Balai Pustaka (‘house of books’). The publications produced by Balai Pustaka ranged from traditional literature, such as popular folk tales, and classical works such as the Mahabharata, to translations of Western novels, such as *Pinocchio* or the *Count of Monte Cristo*, and informational publications on health, hygiene and agriculture. Books were published in a range of local languages such as Malay, Javanese, Sundanese, and Madurese, as well as in Indonesian. However, Balai Pustaka’s most important function was to publish original works by Indonesian authors. Balai Pustaka has been credited with playing a vital role in the development of modern Indonesian literature.



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Monash University Library's Balai Pustaka collection is extensive and has especially good holdings for the 1920s and 1930s. Balai Pustaka books published after 1970 have been incorporated into the Indonesian collection.

113. Kantoor voor de Volkslectuur

***Eenige resultaten van den arbeid in het jaar 1927* [Report of activities for the year 1927]. (Weltevreden : Volkslectuur, 1927)**

Balai Pustaka's annual report for the year 1927 includes, amongst other things, details of books and journals published, library statistics, and lists of the most popular books.

114. Koens, A. J.

***Pengadjaran peroesahaan tanah jang bersahaja I: pengetahoean alam* [A lesson on simple land cultivation, part I : knowledge of the environment] (Weltevreden : Balai Poestaka, 1925)**

This is an example of Balai Pustaka's informational publications. Written in Indonesian, it contains chapters on crops, soil improvement and other aspects of land management.

115. Rinkes, D. A. (Douwe Adolf)

***De Indische bodem* [The resources of the Indies]; samengesteld onder redactie van Th. Ligthart, P. Hövig en D. A. Rinkes; met medewerking van vele deskundigen. (Weltevreden : Volkslectuur, 1926)**

Written in Dutch, this book contains chapters on East Indies' geology and climate, flora and fauna, minerals, plantation crops, transport etc.

116. Ardiwinata, Daeng Kanduruan, 1866-1947

***Dongeng-dongeng Soenda*, vol. 2 [Sundanese stories, vol.2] / beunang ngoempoelkeun D.K. Ardiwinata. (Weltevreden: Kaloearan Commissie voor de Volkslectuur, 1921)**

117. Sati, Tulis Sutan.

***Sabai nan Aloeih: tjeritera Minangkabau lama*, di Melajukan oleh Toelis Soetan Sati. (Weltevreden : Balai Poestaka, 1929)**

These are compilations of traditional stories from two of Indonesia's many regional ethnic cultures. The first contains stories from Sunda (West Java) and is written in Sundanese. *Sabai nan Aloeih* contains verse stories from the Minangkabau people of West Sumatra, which have been rendered in standard Malay, or Indonesian. The cover illustration depicts a Minangkabau couple in traditional dress; the man is holding a

fighting cock. In the background is a traditional Minangkabau house with its distinctive roof.

118. Susatra, Ki Padma

***Serat Kancil tanpa sekar* [The book of the mouse deer, in prose]. (Batawi Centrum: Balai Pustaka, 1931)**

This is a prose rendition in Javanese of the Javanese verse version of the folktales of the golden mouse-deer, Kancil. The stories about the clever deer who can outsmart humans and other animals alike are much-loved and known throughout Southeast Asia. The prose version was written by Dr W. Palmer van den Broek. The illustrations are signed by J. Vanderheyden, 1920.



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119. Rusli, M. (Marah), 1898-1968.

***Siti Noerbaja, atau kasih ta' sampai* [Siti Nurbaya, or love never achieved]. (Weltevreden : Balai Poestaka, 1929)**



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120. Alisjahbana, S. Takdir (Sutan Takdir), 1908

***Lajar terkembang* [Open sail]. (Batavia : Balai Poestaka, 1936)**

Siti Nurbaya (1922) is one of the first modern Indonesian novels. It became a best-seller and is regarded as inaugurating a new period in Indonesian literature. The author was from Minangkabau (West Sumatra) and the novel is about a young couple whose love is frustrated by the intrigues of older people abusing the power given to them by traditional matrilineal Minangkabau society. The Minangkabau language is very close to Malay and Minang writers and editors who worked for Balai Pustaka during this period are regarded as having made a major contribution to the standardised form of Malay, from which present-day Indonesian (*Bahasa Indonesia*) developed.

Layar terkembang (1937), another influential novel, deals with the responsibilities of the emancipated Indonesian woman.

121. Toer, Pramoedya Ananta, 1925-

***Tjerita dari Blora* [Stories from Blora]. (Djakarta : Balai Pustaka, 1952)**

Balai Pustaka's post-Independence publications included practically all the authors who were to become the leaders of the new movement in literature. Pramoedya Ananta Toer is probably the best-known Indonesian writer outside of Indonesia. He developed strong left-wing affiliations in the 1950s and became a major figure in LEKRA, the cultural wing of the Indonesian Communist Party. Following the 1965 coup he was detained and subsequently sent to the penal island of Buru. While in detention, he wrote a quartet of historical novels set in the period of nationalist awakening in the early twentieth century. These were published after his release, beginning with *Bumi Manusia* (This Earth of Mankind) in 1980, and were all banned in Indonesia. He received the P.E.N. Freedom-to-Write Award in 1988 and the Magsaysay Award (Asia's regional Nobel Prize) in 1995. He has frequently been mentioned as a possible candidate for the Nobel Prize for Literature.

Cerita dari Blora is one of his earliest works. It depicts Javanese provincial life under Dutch colonial rule. Pramoedya was born in Blora in East Java.

Wall cases

China

122. [Poster - Advertisement for Beiping Beer]

This poster, dating from the early part of the twentieth century, is an advertisement for Beiping Beer (Beiping was the name for Beijing before 1949). The poster depicts two images of the new and modern: a chic young woman drinking beer in public and her *qipao* dress (a tight fitting garment that became fashionable in urban areas in the 1920s and 1930s).

123. [Untitled traditional Chinese almanac for 2005]

The traditional Chinese Almanac (*Yin li, min li* or *tong shu*) is a calendrical and astrological guide to daily life. It is also a repository of traditional values and philosophy. Tradition has it that it originated in 2256 B.C., when the Emperor Yao commanded officials to prepare a regular publication of the coming year's calendar. It lists the dates of the solar calendar with the equivalent days of the lunar calendar and provides advice on what activities are auspicious or inauspicious on each day. These calendars have also come to include other practical advice on daily living. Despite the onslaught of Communism and other modern ideologies in the twentieth century, use of the almanac has persisted, particularly in Hong Kong, Taiwan and the Chinese diaspora. The item on display is an almanac for 2005 (The Year of the Rooster).

食物相剋中毒圖解

<p>毒 樹薯 鴨卵仁</p>	<p>解 地漿水</p>	<p>毒 蜂石 柿</p>	<p>解 地漿水</p>	<p>毒 干梅 酸</p>	<p>解 地漿水</p>	<p>毒 雞肉 李子 肉</p>	<p>解 鷄屎白</p>	<p>毒 菜莖 牛奶</p>	<p>解 綠豆</p>
<p>毒 燒酒 神紅 毒</p>	<p>解 綠豆</p>	<p>毒 毛蟹 花生仁 辛辣</p>	<p>解 地漿水</p>	<p>毒 魚 魚</p>	<p>解 黑豆甘草</p>	<p>毒 蟹 蟹</p>	<p>解 橄欖汁</p>	<p>毒 田螺 田螺</p>	<p>解 鷄屎白</p>
<p>毒 鴨 鴨</p>	<p>解 地漿水</p>	<p>毒 牛肉 牛肉</p>	<p>解 人乳和酸汁</p>	<p>毒 蛇 蛇</p>	<p>解 黑豆甘草</p>	<p>毒 田螺 田螺</p>	<p>解 綠豆</p>	<p>毒 狗 狗</p>	<p>解 人乳和酸汁</p>
<p>毒 花生仁 香瓜</p>	<p>解 地漿水</p>	<p>毒 蟹 蟹</p>	<p>解 檸檬皮</p>	<p>毒 李子 李子</p>	<p>解 冬瓜汁</p>	<p>毒 蟹 蟹</p>	<p>解 藕節</p>	<p>毒 田螺 田螺</p>	<p>解 地漿水</p>
<p>毒 紅豆 紅豆</p>	<p>解 鷄屎白</p>	<p>毒 生魚 生魚</p>	<p>解 綠豆</p>	<p>毒 蟹 蟹</p>	<p>解 地漿水</p>	<p>毒 田螺 田螺</p>	<p>解 蓮房</p>	<p>毒 羊肉 羊肉</p>	<p>解 地漿水</p>
<p>毒 豆腐 豆腐</p>	<p>解 綠豆</p>	<p>毒 南瓜 南瓜</p>	<p>解 黑豆甘草</p>	<p>毒 鱈魚 鱈魚</p>	<p>解 黑豆甘草</p>	<p>毒 田螺 田螺</p>	<p>解 地漿水</p>	<p>毒 牛肉 牛肉</p>	<p>解 人乳和酸汁</p>
<p>毒 狗 狗</p>	<p>解 鷄屎白</p>	<p>毒 蛇 蛇</p>	<p>解 地漿水</p>	<p>毒 蟹 蟹</p>	<p>解 綠豆</p>	<p>毒 雞肉 雞肉</p>	<p>解 鷄屎白</p>	<p>毒 油豆 油豆</p>	<p>解 地漿水</p>
<p>毒 葱 葱</p>	<p>解 綠豆</p>	<p>毒 蛇 蛇</p>	<p>解 黑豆甘草</p>	<p>毒 蛇 蛇</p>	<p>解 地漿水</p>	<p>毒 田螺 田螺</p>	<p>解 地漿水</p>	<p>毒 蟹 蟹</p>	<p>解 地漿水</p>
<p>毒 魚 魚</p>	<p>解 藍菜汁</p>	<p>毒 蛇 蛇</p>	<p>解 綠豆</p>	<p>毒 蟹 蟹</p>	<p>解 地漿水</p>	<p>毒 田螺 田螺</p>	<p>解 胡荽</p>	<p>毒 蟹 蟹</p>	<p>解 藕節</p>
<p>毒 蛤 蛤</p>	<p>解 綠豆</p>	<p>毒 南瓜 南瓜</p>	<p>解 大蒜汁</p>	<p>毒 蛇 蛇</p>	<p>解 地漿水</p>	<p>毒 鴨 鴨</p>	<p>解 地漿水</p>	<p>毒 豬肉 豬肉</p>	<p>解 綠豆</p>

急救方法：吐、下、灌、洗、服。
 吐：用指頭或湯匙刺激喉部，使胃內容物吐出。
 下：服用瀉劑，如硫酸鎂、番瀉葉、蓖麻油等。
 灌：灌入清水或生理食鹽水。
 洗：洗胃。
 服：服用解毒劑。
 注意：不可隨意服用藥物，應先送醫院救治。

124. [Back cover of an almanac]

This is the back cover of a calendrical almanac for 1990. It has a chart of foods which should not be consumed together. Some combinations are highlighted as *d'* (poisonous) and some as *li* (causing diarrhoea). Under *du* come such combinations as tomato with warmed wine, rice contaminated by gecko urine and egg plant with crab. Under *li* are combinations like spinach with milk and plums with chicken.

125. *Ben cao gang mu qiu zhen : zeng fu mai li qiu zhen* [Compendium of materia medica together with supplement on pulse]. (Shanghai : Jin Zhang Tu Shu Ju, 1912)

A classic work on Chinese medicinal herbs together with a supplement on pulse. This is a 1912 edition.

Japan

This display case includes some items from the Melbourne Centre for Japanese Language Education Collection : some sets of playing cards (karuta), commonly used by Japanese children and families.

126. *Fruits* / Shōichi Aoki. (London : Phaidon, 2001)

127. *Fresh Fruits* / Shōichi Aoki. (London : Phaidon, 2005)

The photographs of street fashion in these two books were taken by Shōichi Aoki, who considers this movement to be a revolution. He has documented the different styles and clothes that have appeared, especially among a group of teenagers who regularly hang out in the Harajuku district of Tokyo. They view fashion as a direct means of expressing themselves and as a way to transform their everyday attire into a fashion statement or personalised artwork.

This new fashion revolution is seen as quintessentially Japanese in its innovative mixing of traditional fashion codes and signifiers. The way these new trends were born was by a process of osmosis. First a few kids who had a desire to be different from their peers started to customise their clothes and create their own style of fashion. Their immediate friends at school saw the new designs, thought they looked cool and so started to mimic them.

128. *Sekai* [World] 2004 September, no. 730.

129. *Sekai* [World] 2004 October, no. 731.

Photocopies of two pages from this journal show photographs of two randomly selected high school students and questions that the journalist asked them, such as what they had for breakfast, what music they like and what books they read.

Korea

130. *Koguryŏ kobun pyŏkhwa = World cultural heritage Koguryo tomb murals / Kim Li-na ch'aegim p'yŏnjip.* (Sŏul-si : ICOMOS Han'guk Wiwŏnhoe ; Taejŏn Kwangyŏksi : Munhwajaech'ŏng, 2004) [p. 8-9]

Koguryo ruled East Asia two thousand years ago and during this time great tombs and murals of magnificent scale were created. These works are now designated as World Cultural Heritage sites.

The book is open at the grand royal procession (2 x 10.5 m), which is painted on the east wall of the east corridor of the main chamber. As many as 250 figures are portrayed in this long procession. They include the deceased master in a chariot guarded by the cavalry, infantry and military bands. On one of the flags held up by horsemen is written 'Sŏngsangbŏn' (Seongsangbeon = his Majesty's banner), to indicate that it is a royal procession.

131. Han Yŏng-u

***Ch'angdŏkkung kwa Ch'anggyŏnggung* [The history of Changdeokkung and Changgyeonggung Palaces]: Chosŏn wangjo ũi hŭngmang, kŭ pit kwa kŭnŭl ũi hyŏnjang / kŭl Han Yŏng-u ; sajin Kim Tae-byŏk. (Kyŏggi-do P'aju-si : Yŏrhwadang, 2003)**

Fold-out aerial map.

Ch'angdŏkkung, or the Palace of Illustrious Virtue, was built in 1405 during the reign of the Chosŏn dynasty's third King, T'aejong, as an eastern palace attached to Kyŏngbokkung, the main seat of the dynasty's regime. It is now a world heritage site in Korea, designated as Historic Site No. 122.

The 'map' is a painting titled Tonggwŏlto. It is an aerial view of the Eastern Palace. Painted on silk around year the 1828, it is held by Korea University Museum and is designated National Treasure No. 249.

132. Pak Kyŏng-sik

***Sŏkcho misul ũi kkot Sŏkkat'ap kwa Tabot'ap* [Seokga and the Dabo Pagodas in the Bulguksa Temple] / kŭl Pak Kyŏng-sik ; sajin An Chang-hŏn. (Kyŏnggi-do P'aju-si : Han'gil At'ŭ, 2003) [p. 62-63]**

Pulguksa (Bulguksa), the Temple of the Buddha Land, stands on the western foothills of Mt. Tohamsan. Constructed in the eighth century, the wooden buildings were later burned down and then restored in the eighteenth century. The cloister was restored in the 1960s. Pulguksa is regarded as a terrestrial abode of Buddha idealised through architectural excellence. It contains numerous treasures, including the stone railings of Yŏnhwagyo, the Lotus Bridge, and Ch'ilbogyo, the carved Bridge of Seven Treasures.

The book is open at a surveyed map of Tabot'ap (Dabotap; the Pagoda of Bountiful Treasures), which is in the Pulguksa Temple. The 10.4 metre-tall stone pagoda features the elaborate skill of Silla period masonry and Buddhist art.

133. Yi Sang-su (Lee Sang-Soo)

Han'guk ūi segye munhwa yusan : Yi Sang-su sajinjip = Kankoku no sekai bunka isan : Ri Sōshū shashinshū = World heritage in Korea : photo collection of Lee Sang-Soo. (Söul : Minsok Sajin Ch'ulp'an, 2002)

The Haeinsa Temple Depositories (National Treasure No. 52) preserve the Buddhist scripture, *Tripitaka Koreana*, on 81,258 woodblocks (National Treasure No. 32). They are known as Haeinsa Changgyōngp'anjōn (The Depositories for the *Tripitaka Koreana* Woodblocks). In terms of accuracy, beauty of font style, carving skill, and volume, the *Tripitaka Koreana* is recognised as the finest extant Buddhist scriptures carved in Chinese characters. The depositories also preserve 2,725 printing woodblocks and 110 printing woodblocks handed down from the Koryō period.

Indonesia

134. Pers, A van.

Nederlandsch Oost Indische typen ... [Dutch East Indies 'types']: met een verklarenden tekst in't Hollandsch en Fransch ... / A. van Pers. ('s Gravenhage : C. W. Meiling, [1854-1856]). [Plates]

'Topping' [Masked dance]

'Reizende Muzikanten' [Itinerant musicians]

Auguste van Pers (1815-1871) was a Dutch artist who spent much of his life in the East Indies. Publication of this collection of 'typen' was begun in Batavia in 1851, but abandoned when van Pers had to return to Holland. C.W. Meiling, one of the foremost Dutch lithographers, began publication of the work in parts in 1853.

'Topping', depicts a comic scene in a *topeng* (masked) dance, which presents stories from Javanese history. The man is wearing a European cap and, according to the caption, "this would only have served to increase the comedy in the eyes of the natives". The female singer-dancer holds the end of her scarf in a typical pose. The accompanying musicians are playing a reduced



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gamelan orchestra, comprising a drum, vertical and horizontal gongs, and a *rebab*, a two-stringed bowed instrument that the artist has incorrectly shown with three strings.

'Reizende Muzikanten' depicts a pair of itinerant busking musicians in Java. They are playing a large frame drum (*rebana*) and a violin. The violin was originally introduced to Indonesia by the Portuguese who built coastal settlements and colonised parts of the archipelago from the late sixteenth century, prior to Dutch colonisation. It is played in non-orthodox 'folk' style in various traditional musical genres, especially in Sumatra but also other regions.

135. Raffles, Stamford, 1781-1826.

The history of Java / by Thomas Stamford Raffles, vol. 1. (London : Printed for Black, Parbury and Allen, booksellers to the Hon. East-India Company, Leadenhall Street ; and John Murray, Albemarle Street, 1817)

Stamford Raffles is best known as the founder of modern Singapore. Before this, however, he was made Lieutenant-General of Java from 1811-1816, following the British seizure of the island from the Dutch during the Napoleonic Wars. During this short period, he took the trouble to familiarise himself with the local culture, people and natural history and wrote this detailed two volume work. Raffles is reputed to have carried out much of the research for the book himself.

Among its many illustrations is 'A Ronggeng or Dancing Girl'. Raffles describes them as follows:

They make a profession of their art, and hire themselves to perform on particular occasions, for the amusement of the chiefs and the public...they are constantly engaged on every occasion of festivity, and the regents frequently keep the most accomplished in their service for years...The rong'gengs accompany the dance with singing, the words being generally extempore to the music of the gamelan salendro and pelog.... Their hair is dressed after a peculiar fashion, abundantly oiled, and ornamented with flowers of various kinds. ... Their action is usually distorted, their greatest excellence seeming to consist in bending the arms and hands back in an unnatural manner, and giving one or fingers a tremulous motion, The voice, though sometimes harmonious, is often loud, dissonant, and harsh to a European ear.... Their song, though little esteemed and less understood by Europeans, sometimes possesses much humour and drollery; and in adapting their motions to the language, they frequently excite loud bursts of laughter, and obtain great applause from the native audience. (p. 342-3)

136. Faruk, 1957-

Hanya Inul [Only Inul] / Faruk dan Aprianus Salam. (Yogyakarta : Pustaka Marwa, 2003)

Inul Daratista is an Indonesian *dangdut* singer and dancer who became famous in 2003 when a controversy erupted over her erotic dance moves and gyrations. *Dangdut* is a

hugely popular vernacular genre of Indonesian popular music that is influenced by Indian drumming and film music. Since the 1970s live performances of *dangdut* have always included female dancers in skimpy hot pants and tight tops who move their hips suggestively to the delight of male audiences. Inul's dancing was criticised by conservative and Muslim elements in society and her notoriety increased when the originator of *dangdut* and its foremost musical exponent, Rhoma Irama, proscribed her, saying that she undermined morality and the good name of *dangdut*. However, she met with the then President of Indonesia, Abdurrahman Wahid (Gus Dur), who declared that her act was acceptable.

The Asian Studies Research Collection includes a number of books, both pro and anti, about Inul and the controversy surrounding her. A photograph of Inul dancing, taken from a magazine cover (*Basis*, March-April 2003), appears on one of the screens around the room.

137. Awe, Mokoo

Iwan Fals : nyanyian di tengah kegelapan [Iwan Fals: songs in the heart of darkness] / Mokoo Awe. (Jogjakarta : Ombak, 2003)

Iwan Fals is an Indonesian singer-songwriter whose career started in the mid-1970s but who continues to be massively popular in Indonesia. The song, Oemar Bakri, from his fifth album *Sarjana Muda* (1981), brought him national fame with its sad tale of the penniless teacher, barely able to afford to educate his own family. Many of his songs involve social criticism and he consequently attracted the attention of the authorities during the New Order period, who banned a number of his tours and concerts.

In the 1990s he achieved superstar status and his fame was such that in a reader's poll of popular public figures run by the Indonesian magazine, *Monitor* in 1990, he was ranked fourth after President Suharto, Minister of Technology Habibie, and former President Sukarno. It was said in media circles that he had been voted number one but was demoted for political reasons. Over a decade later, in 2002, he was named in *Time Asia* (29 April 2002) as one of Asia's twenty-five greatest living heroes, alongside such figures as Aung San Suu Kyi, Jacky Chan and the Japanese *manga* character, Doraemon.

The book documents and analyses the song lyrics of Iwan Fals.

138. Malik, Candra, 1978-

Secrets of the idols / Candra Malik (Depok : Katakita, 2004)

This book profiles some of the stars of *Indonesian Idol*, the Indonesian equivalent of the top-rating television talent question, *Australian Idol*, and Idol programs in other countries, which search for a national solo pop 'idol' or star. *Indonesian Idol* commenced in 2004.

Asian Studies Research Collection and Music & Multimedia display cases (on Lower Ground and Ground Floor, ISB Building)

Norodom Sihanouk Archival Collection

In November 2004, Monash University Library was the honoured recipient of a large donation from His Majesty Norodom Sihanouk, former King of Cambodia. The donation, which represents a significant part of the King's personal archive, was facilitated by Mr Julio Jeldres, Norodom Sihanouk's personal ambassador and official biographer, and Emeritus Professor David Chandler, a research fellow at the Monash Asia Institute.

The collection donated by King Norodom Sihanouk comprises books and journals in French and English, including some written by the King; numerous documents, transcripts and correspondence relating to political activities; sound recordings and published music scores of compositions and songs by the King; films, film scripts, DVDs, videos and photographs all relating to the King's film-making activities; videos about King Norodom Sihanouk and Cambodia; and a set of *Bulletin Mensuel de Documentation du Secrétariat privé de S.A.R. le Prince Norodom Sihanouk du Cambodge*.



Norodom Sihanouk Collection

The display cases on the two floors below the exhibition room include a selection of this material. The Music & Multimedia display case (foyer, Ground Floor, ISB Building) contains videos, dvds, records and music scores, mostly by Norodom Sihanouk. The Asian Studies Research Collection display case contains mainly books and documents by Norodom Sihanouk.

The illustration on this page comes from the album cover of a boxed set of four 10 inch phonograph records: *Musique et Chansons de S.A.R. le Prince Norodom Sihanouk du Cambodge*.

Screens

The images on the screens around the room come from recent Chinese, Japanese, Korean, Indonesian, Thai and Vietnamese magazines and books held in the Asian Studies Research Collection. They show celebrities (including literary figures, pop stars, film stars and politicians) and other images from contemporary and traditional East and Southeast Asian culture and contemporary politics.

Rare Books Corridor Cases

These cases include Indonesian books from the Balai Pustaka collection and popular novels in Jawi, Khmer and Indonesian from, respectively, the Malaysian collection, the Cambodian collection and the Southeast Asia pamphlet collection. The Balai Pustaka collection is described above together with descriptions of other examples exhibited in the small upright case (items no. 113-121). Other Jawi, Khmer and Indonesian popular novels are exhibited in the large central case of the main exhibition and are described above (items no. 2-11).



Item 123