

Museum Anthropological Studies of Cultural Representation

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Three long-term intensive research projects were launched at the National Museum of Ethnology (Minpaku) in 1999. For the purpose of promoting studies of vital issues in the field of anthropology/ethnology. The three subjects covered are the construction of history in anthropological perspective, transborder conflicts, and museum anthropological studies of cultural representation. I will outline progress in the last project.

In recent years, the political, economic and cultural spheres of globalisation have brought about fundamental changes in the roles of museums. In the past, museums were often seen as storage places for disappearing cultures and past heritages. Recently, diverse peoples of the world have become more aware of their own cultures and histories, and have come to regard museums as a means for actively developing their cultural identity. A vigorous movement is now under way all over the world to build ethnographic museums to present their own culture. On the other hand, within the fields of ethnology, art history and history, the prevailing images of cultures are being questioned,



*The Exhibition Gallery:
Ethnology and the Rise of Cinema – From
Shadow Theater to Multi-media*

and the ways of representing other cultures in museums, are being reviewed as a part of a general re-examination of 'modernity'.

Although we have achieved some leading results at Minpaku, in theoretical and technological studies of museums, much work remains to integrate those studies. Our three-year project was launched, as a combined effort by the whole museum, to investigate the potentials of ethnological museums under the present circumstances of globalisation.

One characteristic of this project is that many of the participants are directly involved in exhibition activities. In September 1999, we held a symposium on 'The Arts and Representation of Ethnic Cultures' in conjunction with our special exhibition entitled 'Ethnic Cultures' in conjunction with our

Contents

Kenji Yoshida
Museum Anthropological Studies of
Cultural Representation 1

Pamela J. Stewart and Andrew Strathern
History and Change in the Highlands of
Papua New Guinea 2

Aarti Kawlra
The *Kimono* Body 3

Weera Ostapirat
Crossing the *Mekong* as a Linguist 7

Exhibition 8

Conference 9

New Staff 10

Visiting Scholars 10

Doctoral Programmes 11

Publications 12

National
Museum of
Ethnology
Osaka

Number 11
December 2000

Anthropology Newsletter

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special exhibition entitled 'Ethnic Cultures Crossing Borders' (organised by H. Nakamaki). This exhibition showed the contemporary arts of four indigenous peoples: Paintings by Australian Aboriginal people, sculpture and print work by Canadian Inuit, shamanic vision paintings by Amazon Indians, and water colour paintings by the San of Southern Africa. During the symposium, there was a lively discussion about the political aspects of representing ethnic arts and cultures.

In March 2000 the permanent exhibition gallery for the Korean Peninsula was reopened at Minpaku after substantial change. After the opening, Japanese and Korean scholars gathered at a symposium on the 'Representation of Korean Culture in Japan' (organised by T. Asakura). This symposium opened a channel for communication with the people whose culture is being exhibited in our gallery. For a similar purpose, we will hold another international symposium 'Museums and Indigenous Peoples in Oceania' (organized by I. Hayashi) on the occasion of the opening of the refurbished Oceania gallery in early 2001. Recently, in conjunction with the special exhibition 'Ethnology and the Rise of Cinema - from Shadow to

Theater Multi-media' (organised by Y. Omori), an international symposium was held on 'The Possibility of the Impact Brought by the Highly Advanced Moving Image at the Museum -Society, People, Moving Image-'. At this symposium, relationships between technology and representation were at issue (10-14 November 2000).

With these activities, some guidelines on how to develop our museum as a forum, that is, as a place for cross-cultural contact and dialogue, have emerged. We believe that this project will help Minpaku to reassess previous exhibition methods and to explore new possibilities.



Reopened Permanent Exhibition Gallery for the Korean Peninsula

History and Change in the Highlands of Papua New Guinea

Pamela J. Stewart and Andrew Strathern

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Pamela J. Stewart and Andrew Strathern are currently writing a book on the Duna people, examining their conceptual struggles over how to maintain their ideas of their relationship to the land; introduced Christian ideas of material versus spiritual

The peoples of the mountains and valleys of Papua New Guinea have a long history of their own indigenous development and change. The Highlanders as a whole made their homes in every corner of the limestone mountain ranges and high-altitude valleys. They developed intensive systems of land use for subsistence gardens, pig-rearing, and settlement sites while also harvesting the wealth of resources in the forested areas and obtaining goods through exchange of

products such as stone axes, bird feathers, salt, and valuable shells (used as a form of 'money' prior to introduced paper and coin money and also used as decorative objects). This long history of habitation has been punctuated by a very short history of intensive and in many instances extreme change resulting from direct contact with the world outside of the island of Papua New Guinea, which began with the early exploratory patrols of Australians into the Highlands in the 1930s. Other

accelerated changes arose from the subsequent development of growing crops not just for subsistence but also for sale as a means of obtaining the introduced exchange item - cash. Other forces of change include the establishment of parliamentary politics and the impact of Christian Missions and their sometimes personally influential missionaries.

Among the Hageners of the Western Highlands Province of Papua New Guinea, when white skinned people first penetrated into their area on exploration patrols, the local people classified these outsiders in terms of their own indigenous logic, as being non-human light skinned spirit beings (*kor wamb*) who thereby commanded respect and fear. To 'pay' for food and labor, these outsiders brought with them items that earlier explorative patrols, had learnt were trade goods, in other parts of Papua New Guinea. The Hagen people had been accustomed to trading with neighboring tribal groups in the past and when they saw the goods that the outsiders were bringing, such as shell valuables, they were eager to make exchanges.

These transactions made the outsiders appear more human-like than spirit-like. The ability of the outsiders to fly in planes, which had not previously been seen in the Hagen area, and their possession of many valuable objects gave them a greater prestige among the local people than they might have otherwise obtained. In addition, firearms gave the outsiders an advantage in hostile encounters since the local people had only bows and arrows, and axes as their main weapons, which were not as effective in confrontational situations.¹⁾

Since those times at the

beginning of the twentieth century the Highlanders have continued to experience enormous changes. After Papua New Guinea was granted political independence in 1975, Highlanders eagerly took the opportunities to involve themselves in parliamentary politics and in business activities. But they have also encountered many new problems resulting from these activities. These problems include the intense competition for power and prestige associated with political office; the emergence of violence between groups of people, based on the intertwining of old disputes that had existed before and new conditions and pressures of living in a rapidly changing world; the presence of criminal elements who sometimes hijack vehicles and break into business premises; and steeply rising costs of living that have followed the recent devaluation of the Papua New Guinea *kina* currency.

The social impact of these changes on the lives of Highlanders constitutes the bulk of the research that we are currently conducting among the Hagen people of the Western Highlands Province and the Duna people of the Southern Highlands Province of Papua New Guinea. The Duna people were contacted by outsiders later than the Hagen people, with the first government patrols dating to the late 1950s. Prior to the introduction of Christianity, the Duna had a rich complex of ritual practices that we have been documenting. Indigenous cosmological notions of how the Duna fit into their world structure their thoughts on issues such as land 'ownership' and use. These ideas come into play in the modern context of negotiations with outside companies that enter the Highlands to mine gold and drill for oil.

possessions; mining and drilling company offers of material wealth that are accompanied by significant environmental impacts; and continuing indigenous notions of spirit beings who are thought to look after the environment as well as the people who live on the land.

1) For a further discussion of the Hagen history, see A. Strathern and P.J. Stewart Arrow *Talk: Transaction, Transition, and Contradiction in New Guinea Highlands History* (Kent, Ohio: Kent State University Press, 2000)

The *Kimono* Body

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Sociological and anthropological work on the *kimono* has been concerned largely with how, as the dress of Japanese, the garment has been reinvented and reconstituted since the beginning of the *Meiji* period (see particularly Nakagawa and Rosovsky

1965, Dalby 1993, Aikawa 1994, Suga 1995 and Goldstein-Gidoni 1997). An analysis of changing sartorial styles and etiquette and their adaptation to new institutional forms is important from the point of view of cultural nationalism in Japan, for understanding Japanese

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1) These are according to a set format and usually indicate the name of the design, its colour, details of the fabric and its technique, the name of the artist, date etc. They are meant to enable the viewer to immediately appreciate the *kimono* as a piece of textile artistry.

2) Apart from minor differences among costume historians as to the exact definition of major *kosode* styles, there is general agreement on basic genres that are based primarily on the nature of the dominant textile design and technique.

3) Japan's tradition of textile collection and preservation, in the form of surviving examples of *jodai-gire*, *meibutsu-gire*, *gaikoku-gire* and *yosoku-gire*, dates back to Asuka and Nara periods of the seventh and eighth centuries. The preserved examples serve as reference points in the cultural inscription of history in Japanese society. The value and special status of these celebrated fabrics in temples, shrines, the

culture, but the approach should not presume an unmediated, direct comparison between the *kimono* and its significant other – the garment of the West. As the oriental dress par excellence, the *kimono* has marked and influenced art and fashion abroad ever since it was first revealed in many universal expositions and fairs in Europe and America, during the seventeenth century. Indeed the *kimono* silhouette, colour palette, ornamentation and texture have fed the western imagination with images of the exotic since the middle of the nineteenth century when it was part of a wider influence on western art well known today as Japonism. The *kimono* has been both a fashion statement with in Asia and source of inspiration for connoisseurs and designers across the world (see for instance Martin and Koda 1994; Martin 1995; Kanai 1996; Munsterberg 1996: 68; Kondo 1997: 61-67). So strong has been the *kimono's* influence on twentieth-century western fashion that it is believed to have 'contributed to the liberation of Western women from the restrictive clothing of the past' (Kanai 1996:196).

The *kimono* offers a distinctive style of clothing the body, with its unusual sleeves, its flat, geometric outline, and its standard size and is well known as a unique attire of the Japanese. Is the *kimono* truly 'tailored' in the manner of the western garment? Is the *obi*, the highly ornate 'sash' tied around the waist in infinite forms of bows and knots, merely an 'accessory' to the *kimono*? Why are *kimono* designs so strongly allied to the two-dimensional art form of painting? What is the perception of the body in the material cultural idiom of the *kimono*? The present essay does not provide answers to these questions but merely raises them in the context of the widely accepted perception of the *kimono* as a garment that does not 'fit' the body. By moving away from its metaphoric relation with the physical body (contouring or lack thereof) to that of its 'design' and the body relations, I hope to draw attention to the *kimono* as a garment within a tradition of handcrafted textiles, rather than one of tailoring.

The immediate difference, indeed contrast between western clothing and Japanese clothing whether at the dawn of cultural encounter with the west or now a hundred or more years later – is that of the garments' silhouette – body fitting vs body reshaping. In western culture, a garment's shape or silhouette is the main variable of design and is based on

the construction of a garment having a unique fit. Even in mass-produced ready-to-wear clothing, a 'perfect fit' is accomplished by a complex system of measurements and sizing based on demographic trends. Viewed from this perspective, the *kimono* is indeed body reshaping in that its form appears to move away from the body rather than conform to it. Its distinctive character in the world of costume and fashion is therefore based upon its unique silhouette – interpreted as 'over-sized', 'layered' and 'wrapped' – feature constantly exploited by the international fashion industry in its unending search for novelty.

Interestingly, a creative cut and form is rarely a matter of concern for domestic Japanese *kimono* fashion today. Indeed the basic form of the *kimono* has gradually crystallized into its distinctive T-shape in the modern period so that variations in silhouette are not seen in different necklines or hemlines on the robe, but in the colour, design, size, positioning and manner of tying and knotting (*musubi*) the *obi*. Whereas western fashion admires the *kimono* for its radical disregard, indeed redefinition, of the body, at home the *kimono* is viewed as a stable canvas of artistic expression. This difference between western apparel design and traditional Japanese clothing design has been characterized by scholars of costume as being analogous to the difference between sculpture and painting. So that unlike western garments which are constructed in such a way as to 'emphasise the three dimensional aspects of the body when the completed garment is worn, the flattened shape of the traditional Japanese costume ignores anatomical differences between the sexes. The result is a broad, flat, straight-edged expanse that is closer to a painter's canvas than a sculptor's armature' (Kennedy 1990: 6). More specifically, painting and allied arts in the *Edo* period defined wearable fashion so that 'approaching the decoration of a *kosode* was akin to a painter approaching a blank surface' (Gluckman and Takeda 1992: 30).

The perception of the *kimono* as a designed surface is evident from even a cursory examination of its documentation in costume and fashion. From the artistic fashion plates and design books (*hinagata*) of the seventeenth century (cf. Iwao 1992) and the specialized *daisen* or captions¹⁾ in museum exhibits to the popular fashion discourse around the *kimono*, the emphasis is upon the textile technique, colours and motifs employed. So strong

is the emphasis on the design of *kimono* textiles that fashion magazines feature guidelines appropriate for different ages, occasions and seasons in the form of colour palettes and combination charts. Moreover, historically, the design or *mon* of the precursor of the modern day *kimono* – *kosode*, was executed by painters and graphic artists from famed schools of art who were equally adept at screen, fan, scroll and lacquer painting (cf. Singer 1992:182). Historical documentation of *kimono* styles and genres is in fact predominantly based on their classification according to textile technique.²⁾

This is hardly surprising given the special place accorded to textiles in Japanese culture.³⁾ Even today at Nishijin, the centre for high value textiles in Kyoto, the execution of *kimono* and *obi* designs or *monyō* is in the hands of highly trained artists and is seen as the most important stage in production.

In the garment tradition of the West, a garment is produced on a standard body model or dummy. The main aim is to position the fabric on the model so as to coincide the various lines of the garment with that of the figure keeping the grain (and hence balance) of the textile in mind. It is important to have a sound knowledge of the 'behaviour' or 'fall' of different fabrics so as to get the perfect 'fit' when worn. Even when a garment is being conceived⁴⁾ the skill of the designer lies in the innovative use of fabric to create a desirable form or silhouette that coincides (or deviates) along standard body measures and proportions. Indeed creative draping of textiles for a different or radical silhouette is the unique skill of the fashion designer. It is no wonder that students who design garments today may do so with any material that can be draped on the body (including basketry fibers, interlaced plastic tubes, chained pins and even bottle caps), as long as the garment reflects the contemporary/fashionable body reference. On the other hand, the design of the textile (rather than silhouette and fit) is most crucial in assessing the *kimono*. In fact the *kimono* is constructed flat not with reference to the specific proportions of a real body but to a set of proportions which correspond to an abstract body encoded in the very design of the fabric employed.

In conventional tailoring, marking and cutting of the fabric according to the body measurements of the wearer is a procedure that comes well after the textile is dyed, printed or woven. In the *kimono* however, marking

the 'body' is in fact the function of the artist who 'aligns the design' (*garaawashe*) in accordance with the *sumiutchi* or carbon marks that delineate the various body parts of a *kimono*. The abstract *kimono* body is oriented in a space (top/bottom left/right) that reflects the internal ordering of the design of the *kimono* fabric. The motifs (printed or woven) must be aligned not according to the entire length of the textile but according to the *kimono* body's internal differentiation. Thus for instance the design of each *migoro* or body section as well as of the *sode* or sleeves must be composed of mirror opposites whose apex meet at the shoulder mark. This is evident in Figure 1 below. The textile is thus structured along abstract body principles even before it is cut and sewn.

The *kimono's* autonomy from a real body is evident even in the way the textile is cut. Whereas in tailored garments the pattern is 'cut out' from the fabric, in the *kimono* it is not 'cut out' but 'separated' and 'opened' along the *orihaba* literally 'weave width' from selvedge which forms the basic ordering unit.⁵⁾

Nothing is wasted of the bolt of cloth thus used because different lengths of *tamono* or *kimono* fabric correspond to different types of *kimono*. Separate lengths are sold for the *tomesode* (16 meters) for ceremonial occasions, *mofuku* (16 meters) for funerals, *kijaku* (12 meters) for adults, *yotsumi* (6 meters) for children between the ages of four and eight, and *hitotsumi* (3.8 meters) for infant. These lengths correspond not to the actual height of the wearers but to the inner relations of proportion between the various parts (sleeves and front and back panels, collar) of each kind of *kimono*. Cutting the fabric entails a predetermined order of folding the length such that the cuts are made only on marks where the

imperial household, community festivals and tea ceremonies is still strongly maintained and reproductions of old samples are regularly commissioned.

4) The professional fashion designer today must 'design' the garment upon a two-dimensional body form or croqui. The various parts of the garment are 'draped' on to this croqui on paper. The standard (ideal) body shape or croqui dictated by western fashion has been known to vary historically and has varied from decade to decade during the twentieth century.

5) That the *kimono* is planimetric (two-dimensional) in construction rather than volumetric - is not new to Japanese technology of construction of form and is evident in architecture as well. 'The organisation of functional space is but the arranging of standardised spatial units on a two-dimensional grid, using the mat as the ordering unit. It is primarily concerned with the establishment of a simple circulation pattern and is influenced by considerations of site relationship, orientation to compass...' (Engel 1985:42)

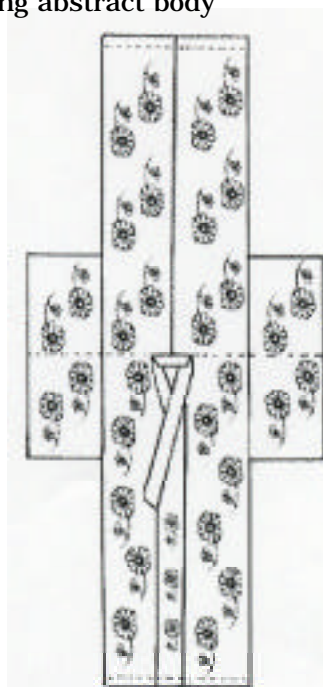


Figure 1. Flat pattern of *kimono* showing front and back as mirror opposites

6) The design of the *obi* is indeed based upon fixed proportions between various parts (*hara*, *tare*, *tesaki* and *taiko*) that vary according to size and type of *obi*.

7) Elsewhere I have demonstrated the links between the *Kanchipuram sari* design, weaving technology, production and distribution and the community of weavers in south India and found that body here is an important metaphor for identity.

design is oriented in the direction of the earth or *chi*. The mark at the shoulder line (*kata yama*) where the design is oriented skywards (*ten*) is not cut but forms the point of separation between the back panel (*ushiro migoro*) and the front panel (*mae migoro*). The *kata yama* is not entirely cut but merely opened (*eri kata aki*) to accommodate the collar around the neck. The sleeve fold at the shoulder (*sode yama*) is similarly crucial and marks the symmetrical (but opposite) relation between the front of the sleeve and its back. It is a fold that is not cut but joined at the base.

Any discussion of the *kimono* is incomplete without the *obi*. When the *kimono* is described in terms derived from western tailoring, the *obi* is usually seen as a sash that holds up the 'gown'/ 'robe' lacking conventional closures like hooks and buttons. Others see it as a decorative accessory, much like the scarf or fichu accompanying western dresses, and which has the function of providing design relief or interest to the basic garment. Locating the *obi* in the tradition of Japanese hand woven textiles wherein the design is structured along abstract principles independent of the body that wears it⁶ may very well provide us with avenues to understanding the cultural significance of tying it in various knots and shapes. Perhaps the complex interplay of colour, motif and form in the *kimono-obi* ensemble too would lend itself to a more in depth analysis than has been possible thus far.

Viewing the *kimono* thus, not only places it within the wider discourse on other non-tailored garments like *sari*, *sarong* and the wraparound, but also brings to light a whole new area of analysis featuring design production⁷ hitherto neglected in the study of the *kimono* as a cultural product. Indeed the term '*kimono*' literally meaning 'a thing to wear' is meaningless without recognition of its significant contrastive opposition: 'a thing *not* to wear'. It is this contrast that brings to light the distinction between textiles that are woven for wearing and which are structured and defined accordingly, and those that are produced merely as yardage.

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Crossing the *Mekong* as a Linguist

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Over a decade ago, I crossed the *Mekong* river between Nongkhai and Vientiane several times for a NGO cultural exchange program between the people of Thailand and PDR Laos. That was a few years before the two governments finally established official relations, and before construction of the 'friendship bridge' over the river at that point in 1994. I remember standing by the bank of the *Mekong* in Vientiane completely enchanted by its unspoiled beauty and mystery. This is the river that, as sung in a local song, flowed from the heavens.

Years later I again had to cross for the linguistic research, river at various locations. At one time I ferried over the river in Yunnan for studies on Tai and Tibeto-Burman languages; at another time I visited an area in Southern Vietnam where the river finally vents into the South China Sea. The river is known in China as *Lancangjiang*, and in Vietnam as *Sông Tiền*.



The map of mainland Southeast Asia: Showing the course of 'Mekong' river

The Vietnamese word / *sông* / comes from the Mon-Khmer etymon for 'river', which was earlier pronounced with an

initial /kr-/. While modern Vietnamese and its ancestral form may look different, they are indeed related according to the regular sound changes among the languages. For instance, we may find several examples of Mon-Khmer roots with /kr-/ reflected in Vietnamese forms with /s-/:

	Muong (uy-lô)	Muong (vân-mông)	Vietnamese
river	kr ng	khong	sông
star	kraw	khaw	sao
deep	kru	khu	sâu

(Muong is a Mon-Khmer language that is also spoken in Vietnam.)

The above sound correspondence illustrates one of the useful principles of comparative linguistics called 'recurrent sound changes'. In other words, when we find that the correspondence of certain sounds reappears several times, we may assume that there is a specific historical connection – the correspondence is not just the result of chance. Equipped with this principle, a comparative linguist can construct a hypothesis about language evolution with a certain degree of confidence and reliability. In a similar manner we may look at water as a substance and not think of its components, or we can look further and find that the substance is a combination of hydrogen and oxygen elements (H₂O).

Now, it has occurred to me that this Mon-Khmer etymon for 'river' was also the source of the Thai word *khoong* in the phrase *mee naam khoong* or *mee khoong* 'the Mekong', the morpheme *mee naam* means 'river' in Thai, and is literally composed of two morphemes, for 'mother' and 'water/river'. The early cluster kr- usually became khr- and finally kh- in Standard Thai. An instance of the word reconstructed as Proto-Tai *kr-¹⁾ and its reflexes in Tai dialects will give some idea of how the sound changed:

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1) * indicates reconstructed ancient sound.

egg	Standard Thai khai	White Tai chai	Black Tai sai	Ahom khrai
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Note: there is a similar development of *kr- > s- in Black Tai and Vietnamese, and *kr- > kh- in Standard Thai and Muong (vân mông).

The late-comer Thai apparently added its own word for 'river' *naam* or *mee naam* to the adopted Mon-Khmer form *khoong*, which was then used like a proper name. In a similar way, English has taken, the Thai word *mee khoong* as a proper name, and has then created the name 'Mekong River'.

So, what about the Chinese form *Lancangjiang*? It is possible that this form, too, is related to the Thai word *naam khoong*. The first morpheme *lan* can be related without difficulty to Tai's *naam*. It is a regular development in Southwestern Mandarin that /n-/ becomes /l-/ and that a final /-m/ becomes /-n/. For instance, the Chinese word 'south' is pronounced *naam* in Cantonese but *lan* in Yunnanese. The second morpheme *cang* seems to suggest that the word was taken from a Tai dialect group close to White Thai, in which the early

initial *kr- would have been pronounced as /ch-/ (cf. the change illustrated above in the word 'egg'). Finally, the whole morpheme *Lancang* was taken as a proper name, to which the Chinese morpheme *jiang* 'river' was added. When I crossed the Lancangjiang to Chiangrung in Sip Song Panna (Yunnan) a few years ago, I even heard one of my American colleagues refer to the river as the Lancangjiang River!

It is fascinating to see how these synonymous morphemes have been strung together. And when they are peeled off one by one, the layers of historical contact among various ethnic groups in the area emerge. A group of the ancestral Mon-Khmer called the river something like *krong*. The Thais adopted this as a proper name *khoong* and added their own native word to it, so we have the Thai phrase *naam khoong* or *mee khoong*. The Chinese and the Westerners in turn adopted the word from the ethnic Tai groups, then dominant over Mon-Khmers in the area, giving us forms like *Lancangjiang* in Chinese and

Mekong River in English. The history of the word *Lancangjiang* River can be illustrated as follows:

		[kron]		
				Mon-Khmer
[naam		khoong]		
				Thai
[lan	cang		jiang]	
				Chinese
[lan	cang		jiang	river]
				English

Scholars working in mainland Southeast Asia believe that Mon-Khmer languages first emerged the area of present day Thailand and Indochina. Indeed, the ethnic Mon-Khmer people still constitute the majority of the population in Vietnam, Cambodia and Laos. Early remains of their architectural, cultural, and historical heritage exist throughout the region. As linguistic evidence for human history, geographical names are often especially informative. This seems to be true almost everywhere, from American Indian place names in America to Maori place names in New Zealand. Here, variant names of the Mekong seem to modestly chant eulogy to the glorious past of the Mon-Khmer people in mainland Southeast Asia.

Exhibition

Ethnology and the Rise of Cinema – From Shadow Theater to Multi-media

Special Exhibition

A special exhibition at the National Museum of Ethnology, *Ethnology and the Rise of Cinema - From Shadow Theater to Multi-media*, was held from 20 July to 21 November 2000. This exhibition explored the relationship between humans and image-making devices. Over time, these have changed dramatically, from film screen,

to television to multi-media. Innovative methods allowed visitors to be engaged with the technologies and images that have served to represent the cultures of the world.

The Lumière Tower was located at the center of the first floor, and epoch-making film footage from the famed Lumière collection was projected outward from screens around the tower. Visitors could step inside the tower to look up into a kaleidoscope of lights and images. The rest of the first floor was divided into several exhibition areas. The birth and evolution of moving picture technology was introduced in the first area. Replicas and originals of the devices that

simulated motion such as the zoetrope and mutoscope were displayed for hands-on experience. The second section invited visitors to operate a *kinetoscope* invented by Thomas Edison and to glimpse into late nineteenth century America. Live demonstrations of the image-producing mechanism were offered in the next area. The Théâtre Optique, a late nineteenth-century European show that created the illusion of the movement, was operated by Andrew Ashmore (Museum of Moving Images, London). The Magic Lantern was operated by Minici Zotti (Museum of Magic Visions, Padua). On display in the next area was a recreation of the Grand Café's *Salon Indien*

in Paris, where the first film projection system (cinématographe) was operated in 1895. A section on film preservation, which showcased the various technologies that supported film preservation, concluded the exhibition on the first floor.

Much of the exhibition on the second floor dealt with the history of visual anthropology. Early ethnographic films by well-known visual anthropologists and filmmakers were screened on the video monitors to display their worldviews and representations of indigenous cultures. As visitors were about to leave the exhibition floor, they were confronted with a question regarding the ethics of filming. After being in a safe position of seeing others documented on the screen throughout the exhibition, visitors were suddenly placed in front of a video camera where they could be documented. With this setup, visitors were invited to think hard about the rights of filmmakers and of those being filmed.

Many special events were organized in conjunction with the exhibition. Film screenings were held in the museum's auditorium to introduce films selected for the three best-known international festivals of documentary films, with comments from organizers of the festivals and Yasuhiro Omori, chief organizer of the exhibition.

The Margaret Mead Film and Video Festival began at the American Museum of Natural History in New York in 1977, in recognition of Margaret Mead's pioneering use of film to document culture. Margaret Mead worked in the Museum's Anthropology Department from 1926 until her death in 1978. From 1936 to 1938 she worked among the Balinese with her husband Gregory Bateson and cinematographer

Jane Belo and produced *Trance and Dance in Bali*, *Learning to Dance in Bali*, and *Karba's First Years*, all considered classics today. The festival has been devoted to realizing Mead's goal of informing general audiences about similarities and differences in cultural practices. At the film screenings at Minpaku (18-20 August), Elaine S. Charnov, director of the Margaret Mead Film & Video Festival, introduced ten featured films including *A Weave of Time* (1986, USA).

Furhter film screenings were held from 15-17 September and featured *The Saltmen of Tibet* (1997, Switzerland) and ten other films selected for the Ethnographic Film Festival at the Musée de l'Homme (Paris). Jean Rouch, a leading figure in *cinéma vérité*, established this festival in 1980 as a gateway for young filmmakers. Francoise Foucault, Rouch's colleague at Comité du Film Ethnographique, Musée de l'Homme, and Yasuhiro Omori provided a commentaries.

The Yamagata International Documentary Film Festival, the first of its kind in Asia, was the focus of the third set of film screening at the museum. This festival was first held in 1989 to commemorate the 100th anniversary of the establishment of Yamagata City (located in a verdant, rolling valley far north of Tokyo). Since then, the city has sponsored the festival biennially. Seven films including *Black Harvest* (1992, Australia) were screened on 20-22 October with commentaries

by Yasuhiro Omori, and the film critic Kyoichiro Murayama.

Cambodian court music and dance was performed on 5 August in the auditorium by the Khmer Performing Arts Association, a troupe from Phnom Penh. The event included a discussion of the history and current state of Cambodian performing arts. A Lumière film of Cambodian dancers produced in 1899 was also shown with commentary by Sam-Ang Sam (Royal University of Fine Arts, Phnom Penh). Other commentators included Yasuhiro Omori, Yoshitaka Terada, and Shota Fukuoka, all staff members at the National Museum of Ethnology, and Tomoko Fukutomi, a researcher of Cambodian shadow puppet theater.

Yasuhiro Omori
Chief Organizer
National Museum of Ethnology

Conference

The Possibility of the Impact Brought by the Highly Advanced Moving Image at the Museum: Society, People, Moving Image

10-14 November 2000

An international symposium titled 'The Possibility of the Impact Brought by the Highly Advanced Moving Image at the Museum: Society, People, Moving Image' was held 10-14 November 2000 at the National Museum of Ethnology. The cinema, invented at the end of the 19th century, developed into the visual/image-centered media culture of the twentieth century. Museums, which only displayed materials in the past, now incorporate photos and illustrations in their exhibitions. As multimedia technology advances, moving images have also been used with increasing frequency. While visual images are often used to provide context



Live demonstration of The Théâtre Optique:
The Théâtre Optique was operated by Andrew Ashmore
(Museum of Moving Images, London)

to displayed materials, how to integrate visual images into exhibitions remains a difficult task, as they often distract visitors' attention away from displayed material. More fundamental is the question of how we can communicate through moving images a mode of seeing or understanding that is unobtainable in print media. How to effectively combine or harmonize a displayed object (the spatial) and moving image (the temporal) holds a key to tackle these problems. To discuss the possibilities and prospects regarding visual exhibitions in museums, eleven scholars were invited from France, Switzerland, Canada and Japan. In relation to moving images, nine papers were presented analyzing such themes as documentation, exhibition, sociability, humanity and the conservation.

Yasuhiro Omori
Convenor
National Museum of Ethnology

New Staff

Iida, Taku

Joined the Department of Cultural Research at Minpaku as a research fellow in August 2000. After studying behavioral science at Hokkaido University, he received his MA in human and environmental studies from Kyoto University in 1994, and his Ph.D. in 2000. His general interest is life in fishing communities around the world, and the adaptation of these communities to environmental and socioeconomic changes. He has conducted intensive fieldwork in a fishing village in Hokkaido, northern Japan (1991 to 1993), and among Vezo fishermen on the southwestern coast of Madagascar (1994 to the present). His publications include: "Decision-making on Harvesting *Kombu* Kelp (*Laminaria angustata*) in Hidaka District, Hokkaido, Japan" (1996) and "Competition and Communal Regulations in the *Kombu* Kelp (*Laminaria angustata*) harvest" (1998).

Visiting Scholars

The following visitors have been sponsored by the Japanese Ministry of Education, Science, Sports and Culture (Monbusho):

Cao, Dafeng

is Professor at the Department of Foreign Languages and Director of the Foreign Cultural Institute of Shandong University, China. He studied Japanese language and literature at Shandong University and has taught there since graduation. He also studied at the Graduate School of Tokyo University of Foreign Studies, and a visiting scholar at Osaka University and the National Language Research Institute of Japan. His recent work is concerned with the development and application of multi-language academic information. He helped translate *The Encyclopedia of Cultural Anthropology* published in Japan, and is a co-author of *Investigation and Comparison of Chinese and Overseas Folklore Study* and *The Age of Information Network and Japanese Studies*. While at Minpaku for one year ending July 2001, he will conduct a socio-cultural study on expressions of judgment in Chinese and Japanese.



Deng, Xiaohua

is deputy-director of the Anthropology Museum of Xiamen University and secretary-general of Chinese Society for Anthropology. He is the author of *Ethnolinguistics* (Xiamen Univ. Press, 1993) and co-author of *Hakka Dialects* (Fujian Education Press, 1994). His fields of study include



anthropological linguistics, cultural anthropology, area studies in Southern China and ethnic relations in Southern China. At present he is working with Prof. K. Tamura on the study of ethnic relations in Southeast China. The result will be the publication of two books, *Ethnic Relations in Southeast China: A Study of Hakka and She Nationality* and *The Study of Language Contact Theory from Anthropological Perspective*. He is a visiting scholar at Minpaku from September 2000 to August 2001.

Shnirelman, Victor A.

is a leading researcher at the Institute of Ethnology and Anthropology, Russian Academy of Sciences, and a professor of the Jewish University in Moscow. He studied anthropology and archaeology at the Moscow State University and completed his Ph.D. in history at the Institute of Ethnology and Anthropology, Russian Academy of Sciences. He is authored of more than 200 publications, including several books. About one sixth of his works were published in English including a book *Who Gets the Past* (Woodrow Wilson Press and the Johns Hopkins Univ. Press, 1996) and a booklet *Russian Neo-Pagan Myths and Anti-Semitism* (Hebrew Univ. of Jerusalem, 1998). He has spent about twenty archaeological field seasons in the Crimea, Southern Ukraine, Uzbekistan and Turkmenia, and Lower Volga region. In 1989-1990, he studied the Georgian-Abkhazian conflict in Transcaucasia. In 1991-1992, he conducted field studies in South-eastern Alaska (USA), Kamchatka and Primorie (Russia) in order to investigate modernization among indigenous peoples of the North (Tlingit, Koryak, Itel'men, Even, Udege). Since the early 1990s, he has studied ethnicity, nationalism and views of the remote past, ideologies in Russia and the Commonwealth of Independent States.



Doctoral Programmes

List of Doctoral Dissertations Accepted at the National Museum of Ethnology

Ph.D. programmes at the departments of Regional Studies and Comparative Studies were established at National Museum of Ethnology in 1989. Administratively, these departments belong to the School of Cultural and Social Studies, at the Graduate University for Advanced Studies based in Kanagawa. During the last twelve years, twenty-six Ph.D. degrees in anthropology have been awarded by the Graduate University. For reference purposes, the dissertations can be referred to as unpublished thesis from the National Museum of Ethnology, Osaka. The list of dissertations follows.

Ph.D. (for course work and dissertations)

Kojima, Mitsuhiro. 1992.3.31. Analysis of Cultures by Using Mathematical Methods. Department of Comparative Studies.

Suzuki, Seiji. 1994.3.24. A Study of Urban Aborigines in Sydney, Australia: The Construction of Their Tradition and Ethnicity. Department of Comparative Studies.

Yang, Haiying. 1994.9.20. The Social Structure of the Ordos Mongol: The Changing Functions of Yasu (Bone) Relationships in Historical Contexts. Department of Regional Studies.

Hosoya, Hiromi. 1995.3.23. The Contemporaneity of Andean Mountain Religion in Peru: Dynamism of Andean Religious World. Department of Regional Studies.

Tosa, Keiko. 1995.3.23. Anthropological Study on Weikza Belief in Burma. Department of Comparative Studies.

Okada, Hiroki. 1996.3.21. Dynamics of Korean Society and "Yanbanization": A Study of Lineage and Confucian Rituals in Chung-Choeung Province. Department of Regional Studies.

Cao, Jiannan. 1996.3.21. [Study on Sericulture Transmission in Areas of Hangzhou, Jiashou and Huzhou, China]. Department of Regional Studies.

Nakahara, Yukari. 1996.3.21. Village Identity in Discourses and Communicative Acts on Folk Songs: A Study of Village Songs in the Amami Islands. Department of Comparative Studies.

Fujii, Mako. 1997.3.24. The Structural Study of Mongolian Epic: Secret Structure and History of "Altai Hailah". Department of Regional Studies.

Shirakawa, Chihiro. 1997.3.24. Kastom Meresin: An Anthropological Study on Traditional Medicine and Medical Pluralism among the People of Tongoa, Vanuatu. Department of Regional Studies.

Lee, Sun-ae. 1997.3.24. Ethnological Study on Movement and Settlement of Women Diver of Cheju Island in Korea and Japan. Department of Comparative Studies.

Pan, Hong Li. 1997.3.24. The Social Organization and its Transition of Han Nationality in Southeastern China: A Study on the Rural Lineage of Southern Fujian Province. Department of Comparative Studies.

Fukuoka, Madoka. 1997.3.24. Succession of the Skill: A Case Study of Cirebonese Mask Dance in Java. Department of Comparative Studies.

Länsisalmi, Riikka. 1997.3.24. Overt First and Second Person-Designating Terms in Japanese Discourse: A Pragmatic Perspective. Department of Comparative Studies.

Kazama, Kazuhiro. 1998.9.30. 'Equality' under Dual Conditions of Poverty: Socio-Economic Anthropology in Tabiteuea South, Kiribati. Department of Regional Studies.

Kurihara, Shinji. 1998.9.30. The Interaction between Culture, Society and Architecture: About Chinese Cave Dwellings (*Yao-Dong*) and Its Settlements in China's Loess Plateau. Department of Regional Studies.

Nejima, Susumu. 1999.3.24. Transformation of the Ismailis in the Northern Pakistan. Department of Regional Studies.

Kansui, Akiko. 1999.3.24. The Role of Language and Intellectuals in Regional Movement: A Case Study of the Voru Movement in the South Estonia. Department of Regional Studies.

Shioji, Yuko. 2000.9.29. Ethnicity in the Cotswolds of England: Sensing Boundaries and the Preservation of Cultural Heritage. Department of Comparative Studies.

Ph.D. (for dissertations only)

Yasugi, Yoshiho. 1994.3.30. An Areal-Typological Study of Middle American Indian Languages.

Nakayama, Noriko. 1997.3.24. "Modernization" of Turkey from the Perspective of Rural Women: Mutual Relationship of Secularism, Islam and Women.

Nishii, Ryoko. 1997.3.24. Practical Religion in Southern Thailand: a Case Study of Muslim-Buddhist Coexistence in M Village.

Ogawa, Ryo. 1997.3.24. An Ethnological Study on the Public Power and Informal Sector in Senegal.

Sekine, Hisao. 1998.9.30. Economic Development and Melanesian Leadership: Cases of Logging in Santa Isabel, Solomon Islands.

Sugimoto, Seiko. 1998.9.30. Caste as Kinship, Kinship as Caste: A Case Study on the Kinship Networks of Kongu Vellalar in South India.

Publications

The following were published by the Museum during the period from July to December 2000:

Bulletin of the National Museum of Ethnology, vol. 25 no.1, August 2000. Contents: Atsuhiko Kato, 'Semantic and Morphosyntactic Characteristics of the So-called Spontaneous Form in the Utsunomiya Dialect of Japanese'; Jun Akamine, 'On the Diversification of the Tropical Trepan Resources: A View from the Frontier Society in the Maritime Southeast Asia'; Motomichi Kohno, 'Socio-Cultural Trends among Ainu-descended Japanese City Residents: A Case Study on 'Convergence vs Divergence' in the Two Largest Cities in Hokkaido'.

Bulletin of the National Museum of Ethnology, vol. 25 no.2, November 2000. Contents: Atsushi Nobayashi, 'An Ethnoarchaeological Analysis of Paiwan(Taiwan) Snare Hunting: A Methodological Discussion of the Interpretation of Faunal Remains'; Tadashi Yanai, 'Orality as a Mode of Thought and Existence among the Mapuche'; Yoshio Nishi, Trends in Studies of Tibeto-Burman Languages in the Himalayan Region: Past and Present'; Weera Ostapirat, 'Kra: The Tai Least-Known Sister Language'; Andrew Strathern and Pamela J. Stewart, 'Recent Ethnological Studies from the Highlands of Papua New Guinea'.

Wenzel, George W., Grete Hovelsrud-Broda, and Nobuhiro Kishigami (eds), *The Social Economy of Sharing: Resource Allocation and Modern Hunter-Gatherers*. Senri Ethnological Studies, no.53, ii+219pp., September 2000. Contents: G. W. Wenzel, G. Hovelsrud-Broda,

and N. Kishigami, 'Introduction: Social Economy of Modern Hunter-Gatherers: Traditional Subsistence, New Resources'; R. C. Hunt, 'Forager Food Sharing Economy: Transfers and Exchanges'; B. Bodenhorn, 'It's Good to Know Who Your Relatives Are but We Were Taught to Share with Everybody: Shares and Sharing among Inupiaq Households'; G. W. Wenzel, 'Sharing, Money, and Modern Inuit Subsistence: Obligation and Reciprocity at Clyde River, Nunavut'; G. Macdonald, 'Economies and Personhood: Demand Sharing among the Wiradjuri of New South Wales'; J. Fortier, 'Monkey's Thigh is the Shaman's Meat: Ideologies of Sharing among the Raute of Nepal'; K. Kitanishi, 'The Aka and Baka: Food Sharing among Two Central Africa Hunter-Gatherer Groups'; N. Kishigami, 'Contemporary Inuit Food Sharing and Hunter Support Program of Nunavik, Canada'; G. Hovelsrud-Broda, "Sharing", Transfers, Transactions and the Concept of Generalized Reciprocity'.

Stewart, Pamela J., and Andrew Strathern. *Speaking for Life and Death: Warfare and Compensation among the Duna of Papua New Guinea*. Senri Ethnological Reports, no.13, ii+88pp., June 2000.

Asakura, Toshio (ed.) *Representation of Korean Culture in Japan*. Senri Ethnological Reports, no.14, 253pp., July 2000.

Karmay, Samten G., and Yasuhiko Nagano (eds) *New Horizons in Bon Studies: Bon Studies 2*. Senri Ethnological Reports, no.15, iii+738pp., July 2000.

Hata, Nobuyuki (ed.) *Studies on the Technological Innovation of Exhibition and Communication with Childhood in The Museum*. Senri Ethnological Reports, no.16, 287pp., October 2000.

Barkmann, Udo B., *Landnutzung und Historische Rahmenbedingungen in der Äusseren Mongolie/ Mongolischen*

Volksrepublik(1691-1940): Versuch der Annäherung an ein Thema. Senri Ethnological Reports, no.17, 173pp., October 2000.

Millones, Luis., Hiroyasu Tomoedo, and Tatsuhiko Fujii (eds) *Desde Afuera y Desde Adentro: Ensayos de Dtnografía e Historia del Cuzco y Apurímac*. Senri Ethnological Reports, no.18, 381pp., December 2000.

Tsukada, Shigeyuki. *Social History of the Zhuang during the Ming- Qing Period*, Senri Ethnological Monograph, no.3, x+344pp., September 2000.

MINPAKU Anthropology Newsletter

The MINPAKU Anthropology Newsletter is published semi-annually, in June and December. 'Minpaku' is a Japanese abbreviation for the National Museum of Ethnology. The Newsletter promotes a continuing exchange of information with 'Minpaku fellows' who have been attached to the Museum as visiting scholars from overseas. The Newsletter also provides a forum for communication with a wider academic and anthropological audience.

MINPAKU Anthropology Newsletter is accessible through our homepage at: <http://www.minpaku.ac.jp/english/>

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Please note that signed articles represent the views of their writers, not necessarily the official views of the National Museum of Ethnology.

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ISSN 1341-7959

This Newsletter is printed on recycled paper.

Printed by Nakanishi Printing Co., Ltd.