

ACCU Nara  
International Correspondent

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# The Twelfth Regular Report



公益財団法人 ユネスコ・アジア文化センター文化遺産保護協力事務所

Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU)

## ACCU Nara International Correspondent

The ACCU correspondents periodically send reports on cultural heritage protection activities in which they have been recently involved. This is a collection of sixteen reports submitted by international correspondents in the Asia-Pacific region.

# The Twelfth Regular Report

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## Architectural Features of Taota Dol-Mancha Nava Ratna Temple and Its Conservation

Mst. Naheed Sultana, *Assistant Director*

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The district Manikgonj was a part of ancient Bangal. Therefore, the history of ancient monuments of Manikgonj is inseparably involved with the history of Bangladesh. From the formation of soil of this district, it is ascertained that this region belonged to the east and the middle portion of ancient Bengal. This land bears testimony of many archaeological sites and monuments from the 5<sup>th</sup> century A.D., such as Gupta (3<sup>rd</sup>-5<sup>th</sup> century), Pala (8<sup>th</sup>-12<sup>th</sup> century), Sena (13<sup>th</sup> century), Muslim (14<sup>th</sup>-17<sup>th</sup> century) and British period (18<sup>th</sup>-19<sup>th</sup> century). A special type of architecture was developed in this region in the 18<sup>th</sup> century. There are some ruins that still remain. It is noted that the British and Native Zaminders built several Indigo buildings, Zaminders house and religious buildings in 18<sup>th</sup>-19<sup>th</sup> Century.

**Location:** Taota Zaminders house is located at Shibaloy *Upszela* (Thana) in the Manikgonj district. It is 84km north from the capital Dhaka. This extraordinary palace was built on the bank of the reckless Yamuna River in a very pleasant environment. From the history, the owners of this Zaminders houses were two brothers named Hem Shankar Roy Chaudhury and Joy Shankar Roy Chaudhury. Subsequently, this Zamindars was familiar with Joy Shankar's estate. The *Dol-Mancha Nava Ratna* Temple was built by their patronization and established in the middle of the two Zaminders house. It is situated on the eastern bank of a pond and beside a narrow road. "The Dol-Mancha temple.....is still in a fairly good state of preservation and bears close resemblance to the one at Puthia and many others of the surviving series is west Bengal, India illustrated Mc Cutchion" (Ahmed:1999: p-84-87).

**Conception of Dol-Mancha Nava Ratna Temple:** *Dol-Mancha Nava Ratna* -these names are Bengali words. Its English translation is *Dol* - swing, *Mancha*- stage or platform, *Nava* -Nine and *Ratna*- precious stone/jewel. In Bengali months of *Falgun* and *Chytra*, actually in the spring (February-March), Hindu community people

arrange this worship for the God Krishna and Radha. This temple was used during a certain period only for their (Radha-Krishna) appointment of lovers or a lover's journey to the place of assignation. The deity Krishna and Radha come with a special chariot (*Roth* in Bengali) in this temple, and they stay two months here and live in the top floor (high place) of this special type of temple in the spring of every year. The priests and Hindu community people circumambulate from left to right 5, 9 or 11 times with *mantra* (religious speech) and pray to God Krishna and Radha.

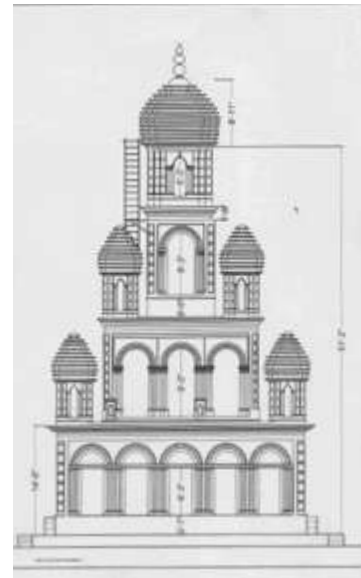
From the very ancient time, this sort of worship was in practice in Bengal and till now the worship is equally regarded and practiced by the Hindu community at large. Although the temple for this sort of worship is not largely found in Bangladesh, innumerable temples are found scattered almost everywhere in West Bengal (Indian part of dividing Bengal)

**Architectural features of Dol-Mancha Nava Ratna Temple:** The *Dol Mancha Nava Ratna* Temple bears testimony to 'nine jewels' or 'precious stones' in its crown. Among them, four have been established in the four corners of the 1<sup>st</sup> floor, and again four Ratna have been established in the four corners of the 2<sup>nd</sup> floor and finally large one placed on the pinnacle of the temple. "It is crowned by nine decorated 'Pida' type miniature 'Ratna' (Ahmed: 1999:84-87)". This splendid temple was built in 1857. It was damaged by the earthquake in 1897 and repaired in 1906. "According to an inscription fixed on its body it was built in 1858, badly damaged in an earthquake in 1897 and was repaired in 1906 (Ahmed: 1999:84-87)". This three-storied and square-shaped temple was constructed on the 2 feet 3 inches high stage from the surface level and total height of this temple is 60 feet 1 inch.

**Ground floor:** Taota *Dol-Mancha Nava Ratna* Temple is a square-shaped temple. The ground floor contains four arms and every arm is 33 feet long and 14 feet 6 inches high. The 36 columns were constructed on the ground



A part of Taota Zaminders House and panoramic view of this Temple



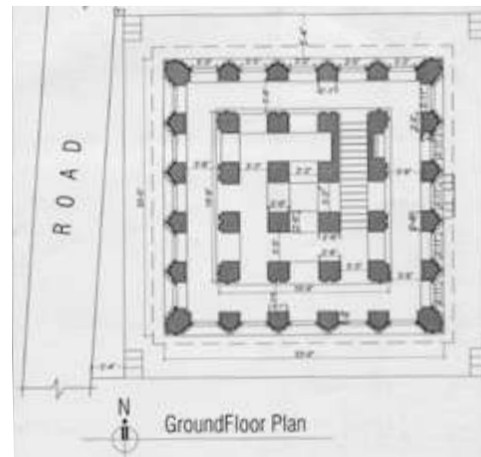
floor and its remarkable feature is that there is no wall around the entire temple. Actually it is a column-based architecture. There are 20 entrances on all sides in the ground floor and they are provided with semi-circular arched openings and ornamented with semi-circular pilasters. From the exterior columns, 3 feet 8 inches space in width and a long corridor have been made in the middle of the circumambulatory passage, and again 12 columns have been constructed just like the first one with 12 openings. In this square space, there is a corridor of 3 feet 3 inches for circumambulating with 4 columns just in

the cardinal point, and square spaces were also created where the cradle was kept with Hindu God Radha-Krishna.

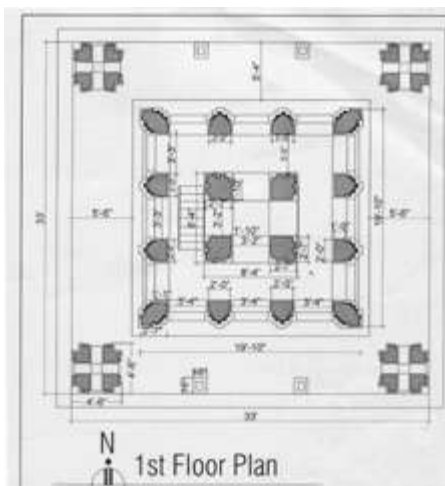
Every column has been placed at a certain distance and the geometrical and mathematical calculation has been followed for the construction. Under the cornice of the ground floor, it was beautified by one line leaf and the floral design. The *Garuda* stucco image (Vehicle of the Hindu God Vishnu) established in the four corners below the roof.



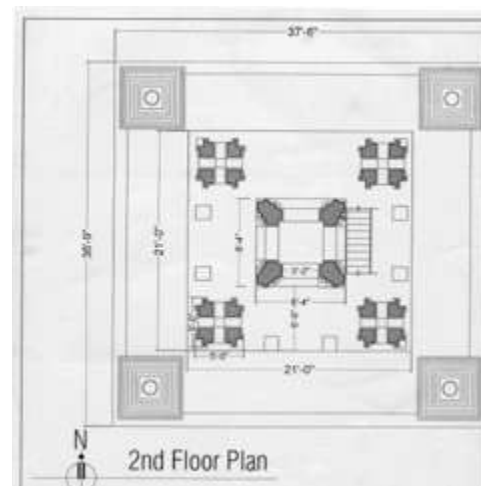
Ground floor



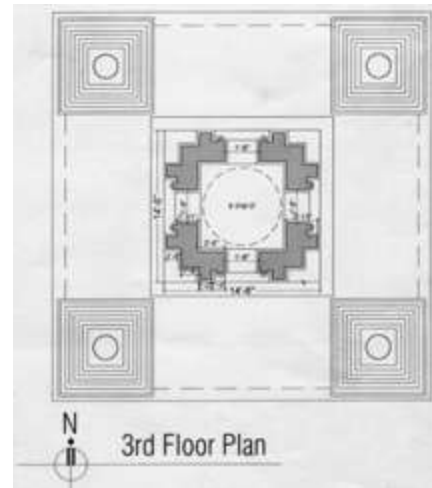
Ground plan



1st Floor Plan



2nd Floor Plan



Before conservation



During conservation

**1<sup>st</sup> floor:** The measurement of this floor is 33' x 33' but four Ratna have been established in four corners. The Dol-Mancha of the 1<sup>st</sup> floor is comparatively smaller from the ground floor. In the middle, 12 columns have been constructed, and the architectural features and designs are almost the same as the ground floor. Here, 16 steps have been placed to go to the 2<sup>nd</sup> floor.

**2<sup>nd</sup> floor:** The 2<sup>nd</sup> floor is smaller than the 1<sup>st</sup>, measuring

21' x 21'. Four Ratna have been placed in the four corners. In the middle, only 8' -4" x 8' -4" space is vacant. This space was reduced by the four columns and the four entrances. The cardinal point of the small space kept the cradle with Hindu deity Radha-Krishna.

**3<sup>rd</sup> floor:** The ninth 'Ratna' has been made on the roof of the 2<sup>nd</sup> floor. It is comparatively bigger than the other eight and measuring 14'-6" x 14'-6". The columns in the

four corners are raised to 5 feet 3 inches high and the four squinches have been created (actually they support the weight of the dome) for the preparation of the dome. These four corners gradually rose with a corbelled method, and last of all, the dome was created. In the inner portion, it looks like a dome, but from the outer portion of the dome, its shape looks like *Shikhara/Mandapa* (Pinnacle, Crown, Turret, ) types of roofing. Most probably some finials were placed on the top of the dome. It is totally disappeared now.

It is noted that that the corner columns of the 3<sup>rd</sup> floor are not like the others that are used in this temple. They are larger and more solid than the other columns. Pilasters are grooved, and step by step, they reach up with panel decorations. Thin tiles have been used on all 'Ratna' and their entrances are multifoil arch design.

**Conservation:** Brick, lime, brick dust (*surki*) and tiles- these main components have been used for the conservation work. During the conservation period, accurate measurement of construction materials have been used and carried out very carefully with efficient masons and expert craftsmen. Conservation work conducted and

supervised by an assistant archaeological engineer and an archaeologist. For a long time this temple was badly damaged, which is why the worship provisionally closed. After conservation, the Hindu community will start this kind of worship again.

**Conclusion:** During the British rule of Indian subcontinent, there was not only the immense development in the field of socio-economy, but also a new era was ushered in the field of architectural development of Bengal. In 18<sup>th</sup>-19<sup>th</sup> century, here came an admixture in the architectural composition of Bengal and Europe, which is distinctly visible in the then Zaminders houses of Bengal. Here we find an excellent amalgamation of European thinking with the material of Bengal in the Mughal, Sultani and European architectural characteristics.

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Before conservation



After conservation



After conservation





## The *Obtsho Dzong* Ruin- Inventory and Documentation of a Pre-*Zhabdrung Dzong* under *Gasa District* in Northern Bhutan

Karma Tenzin, *Architect*

Division for Conservation of Heritage Sites, Department of Culture, Ministry of Home and Cultural Affairs

### Introduction

The Inventory and Documentation of *Obtsho Dzong* ruin was carried out as an educational training program by the Division for Conservation of Heritage Sites under the Department of Culture, Ministry of Home and Cultural Affairs, Royal Government of Bhutan in cooperation with HELVETAS Swiss-Intercooperation, Bhutan, Swiss Liechtenstein Foundation of Archaeological Research Abroad (SLSA) under the Phase II of Bhutan-Swiss Archaeology Project. The team was lead by Mr. Christian Bader, SLSA archaeologist and consists of 10 Bhutanese participants who already took part in the several training programs under the phase II of Bhutan-Swiss Archaeology Project. The aim project is to build human resource capacity in the field of archaeology through training and to collect the historical information of the site, inventory and document the site without any excavation works.

### *Obtsho Dzong* Ruin: Geographic location

The *Obtsho Dzong* ruin site under the *Khatoed Gewog, Gasa Dzongkhag* is situated on the northeastern flank of a hill facing opposite to *Gasa Dzong*. It is an hour walk by foot from the nearest road point.

### Exact location

E-219819.114

N-584527.893

Altitude: 2540 m a.s.l

### Brief Historical Background/ Oral History

The *Obtsho Dzong* ruin is said to be the seat of *Obtsho Choeje* offshoots. Even though not much is known about *Obtsho*, history records that *Obtsho choeje* was one of the oldest *choeje* in Bhutan. The current *Obtsho* ruin is believed to be first founded by *DrupthobTerkhungpa* in the early 12<sup>th</sup> century AD. It was *Obtsho Lama*, decedents of *Obtsho Choeji*, who invited *Zhabdrung* to Bhutan in 17<sup>th</sup> century. In Bhutan, the existing *Dzongs* (fortress) were mostly built by *Zhabdrung* during his era (17<sup>th</sup> Century) or were built later. The pre-*Zhabdrung Dzongs* are mostly in ruins and *Obtsho Dzong* ruin is one of the pre-*Zhabdrung Dzong*.

All the structures within the *Obtsho Dzong* complex are designated with position no. 1 to 15. Please refer the overview ground plan for reference.

### Description of Positions (1-15) and interpretations

#### *Position 1*

The position 1, probably *Utse* of the *Obtsho Dzong* is the main building measuring 11x15m connected by the stone steps on the eastern wall, possibly of later construction due to the fact that the stone

Documentation of *Obtsho Dzong* Ruin



Temple

Descriptions of the *Obtsho Dzong* ruin Complex.



Overview ground plan of the *Obtsho Dzong* ruin Photo:DCHS



*Utse* and surrounding buildings (Positions 1,2,3,4,5,6,7,8)Photo: DCHS



Entrance gate/watch tower (position9) Photo: DCHS



steps are randomly constructed and also it starts from the part of the collapsed eastern tower (structure 6).

The structure is at present completely filled with debris and collapsed wall.

#### **Position 2 (building south of Utse)**

The position 2 is a structure, south of *Utse* and is separated by a possibly by could be corridor (position 3). The building measures approx. 7x9m on the ground plan.

#### **Position 3 and 4**

The position 3 is a could be corridor measuring 9mx2.1m which further leads to the corridor position 4 in the west which runs parallel to western wall of the *Utse/* Position 1. The width of the corridor is 1.4m.

#### **Position 5**

The corridor position 4 leads to a position 5, a rectangular building located west of the *Utse*.

#### **Position 6**

The position 6 is a building attached to the eastern side of *Utse* measuring approx. 9.9x5.4m probably a residence.

#### **Position 7**

The position 7 is a building possibly of later addition. This is because, there is the existence of windows and slits in the southern wall of building position 2 and also there are no joints between the walls of building position 7 & 2. The quality of the stone wall of the building is comparatively poorer than other structures.

#### **Position 8**

The position 8 is an enclosure wall with a

thickness of 1.3m which extends from the eastern entrance of tower position 9 to the northern building position 6. It served as a defense wall as well as retaining wall of the courtyard.

#### **Position 9**

The position 9 could be an entrance gate tower, since it is the only entrance to the *Obtsho Dzong* complex. It measures 16.8x18.9 and probably must have also served as a watch tower for the *Dzong*.

#### **Position 10**

The position 10 is the semicircular defense with several narrow openings at regular intervals for shooting arrows. The defense wall stretches from northwest to southeast direction.

#### **Position 11**

The position 11 is the defense trench which separates the *Dzong* from the terrace. The defense trench is 7m wide and with the maximum height of 3m. The defense trench could be for the protection from the wild animals as well as enemies.

#### **Position 12, 13 and 14**

The position 12, 13 and 14 are the remains of the buildings situated towards the south and out of the *Obtsho Dzong* complex. As a suggestion, we interpret these buildings for the guards/workers and stable for horses.

#### **Position 15**

The position 15 is the original path /access to the *Obtsho Dzong* which led to the *Punakha Gasa* footpath discovered during the documentation. The path is 2m wide and is fully covered with vegetation.



Semicircular defense wall (position10)  
Photo: DCHS



Defense trench surrounding the Dzong complex (position11) Photo: DCHS



Semicircular defense wall from outside (position10) Photo: DCHS



Structure outside the Dzong complex (position12, 13,14) Photo: DCHS



Original path (position15) Photo: DCHS

### **Glossary**

*Obtsho* = Name of the present site

*Dzong* = Fortress

*Khatoed* = Name of a block

*Gewog* = block

*Gasa* = Name of place

*Dzongkhag* = Districts

*Choeje* = descendents

*Druptshob Terkhungpa* = Buddhist saint

*Zhabdrung Ngawang Namgyel* = Buddhist saint and historical figure who unified Bhutan in 17<sup>th</sup> Century.

*Utse* = main central tower

*Punakha* = name of the one of the districts in Bhutan



## Inscription Documentation of Sambor Prei Kuk

Vitharong Chan, *Vice-Chief of Antiquities Management Office*

Department of Antiquities, General Department of Cultural heritage, Ministry of Culture and Fine Arts

### Background and Inscription Studies

Sambor Prei Kuk or Ishanavapura, known as the urban complex in the early seventh century of Chenla dynasty, was established during the reign of King Ishanavarman I (616-635 CE). At the present day, it is located about 30 kilometres north of Kampong Thom provincial town. After undergoing unrest of the country, this site was included in the World Heritage as 'intensive site' of the UNESCO's list since 1992 and has been actively studied in numerous academic works.

Inscriptions in Sambor Prei Kuk were extended in the country's historical period from late sixth to tenth centuries. These inscriptions provide researchers with magnificent sources of literature, history and ritual practices in ancient time. The inscriptions were written in Old Khmer and Sanskrit languages by using Old Khmer scripts. Those inscriptions were scribed on doorjamb, pedestals and brick walls. Presently most of them are *in situ* and some of them are housed in the Kampong Thom Provincial Museum and the National Museum of Cambodia, Phnom Penh.

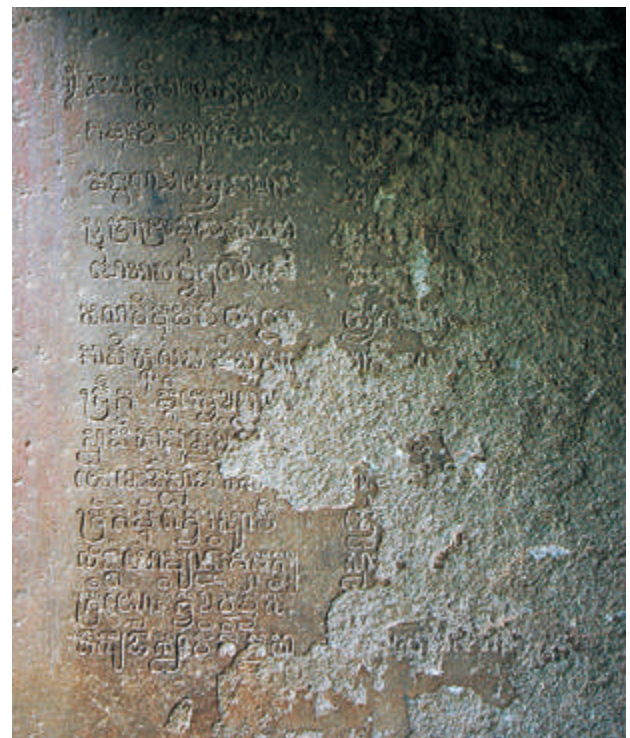
In the term of authenticity of the site, inscriptions are concrete sources of Khmer Civilization. There is no doubt that these stone inscriptions are original data of Chenla Dynasty in pre-Angkorian period (7<sup>th</sup>-9<sup>th</sup> centuries) and were supported by great uniqueness of arts, architecture and urbanisation of Ishanapura. At least 23 inscriptions from this area have been listed and studied since the preliminary study by Finot L. (1912 & 1928) and a

detailed study by Cœdès G. (1952). Later, several selected inscriptions were studied by Cambodian scholars, Leang Hap An (1967) and Prof. Long Seam (2000). Notably, these inscriptions also describe continuity of the site during Angkorian period.

### Inscriptions Rubbing Documentation

Besides the fact that they were least taken care of during the political upheaval, the damage caused by natural disasters is another reason of shortening the life of those stone inscriptions. For example, the outer wet *gopura* of Yeay Poeun Group (S16 Tower) contains inscription (K.441) which was broken because of the collapse of a big tree during the rainstorm of rainy season in 2011. Fortunately, the south doorjamb with an inscription has been well preserved. Moreover, microorganism also poses the problem. So, how would it be possible to bring these precious stones into preservation and conservation? In parallel with this question, the data from the inscriptions is the most vital version of the monuments and history.

As mentioned above, when we take 'authentication' of the site into consideration, inscriptions are inextricable to the term and also in preservation. Besides digital photographic documentation, which is one of the authentic proof of the required documentation (Fig. 1&2), rubbing of inscriptions is a needed form for academicians and conservators. For three days (April 21-23, 2013) inscription rubbing work *in situ* and at Kampong Thom Provincial Museum were conducted (Fig. 3~6). This work was actively accomplished through the participation of



staff of the National Museum of Cambodia of Sambor Prei Kuk Conservation Project, under the supervision of General Department of Heritage, Ministry of Culture and Fine Arts.

The rubbing technique with the Chinese ink is a practical application for recording characters from the surface of the stone. Fruitful resources from these rubbing, reading and comparing epigraphy studies would be a contribution to a new greater historical finding in the future (Fig. 7&8) and a booster in conservation science. Other new cutting-edge technology such as three-dimension scanning shall be needed in improving the quality of the present. However, the work is the stepping stone toward nomination of Sambor Prei Kuk as UNESCO's World Heritage in the future.

#### Acknowledgements

This report would not have been possible without the

cooperation of Ms Khom Sreymom and Ms Ham Seihasarann, experts from the National Museum of Cambodia. They have done the excellent professional rubbing of inscriptions.



#### Figure List

Fig. 1: N14-1 Tower inscription, K.437, 7<sup>th</sup> century.

Fig. 2: N15 Tower inscription, K.148, 10<sup>th</sup> century.

Fig. 3: Preparing to rub the inscriptions in the Provincial Museum (Photo: Khom Sreymom & Ham Seihasarann)

Fig. 4: Rubbing of the N20-3 Tower inscription, K.439. (Photo: Khom Sreymom & Ham Seihasarann)

Fig. 5: Rubbing of the S16 Tower inscription, K.441. (Photo: Khom Sreymom & Ham Seihasarann)

Fig. 6: Rubbing of the N14-1 Tower inscription, K.437. (Photo: Khom Sreymom & Ham Seihasarann)

Fig. 7: Estampage of N14-1, K437, 7<sup>th</sup> century. (Estampage: Khom Sreymom & Ham Seihasarann/NMC)

Fig. 8: Estampage of N15 Tower inscription, K.148, 10<sup>th</sup> century. (Estampage: Khom Sreymom & Ham Seihasarann/NMC)



## Restoration of Wood Works at the Bhagamandala Kshetra in Kodagu, Karnataka

Kunkuma Devi Kishore, *Architect & Conservation Consultant*  
Good Earth Office, Hyderabad, India

Kodagu, more commonly known as Coorg, is an administrative district in the Western Ghats of south-western Karnataka and is widely known as the birthplace of River Cauvery. It is also home to some of India's bravest soldiers and is noted for its immense scenic beauty as a popular hill station. Misty hills, lush forests, acres and acres of tea and coffee plantations, orange groves, undulating streets and breathtaking views are what make Coorg, the Scotland of India. Coorg also has some beautiful historic temples like the Omakeshwara Temple, the Bhagamandala Temple and the Talacauveri Temple that attract vast number of tourists and pilgrims every year.

The Bhagamandala Temple is a shrine dedicated to Lord Bhagandeshwara (Lord Shiva). It is here that the River Cauvery merges in joyous and divine form with the rivers Kannike and Sujyothi to form a 'Triveni Sangama' (holy union of the three). The Bhagandeshwara Temple built in west coast style on the bank of the sangam also houses idols of Lord Subramanya, Lord Mahavishnu and Lord Ganapati. Talacauveri, the source of River Cauvery is a

tiny spring, perennially flowing with water. It disappears within a few yards of its birthplace and re-emerges at Nagatirtha near Bhagamandala, just 9 kilometres away. Here the Triveni Sangama takes place. In the vicinity of the river source, is the Brahmagiri Hill. A steep climb of 300ft - that's 363 steps - brings you to the summit of the Brahmagiri Peak, where according to legend, the 7 great sages meditated. The Bhagamandala temple is named after Bhagyananda Muni, one of the sages who are believed to have installed the Shivalinga at this site.

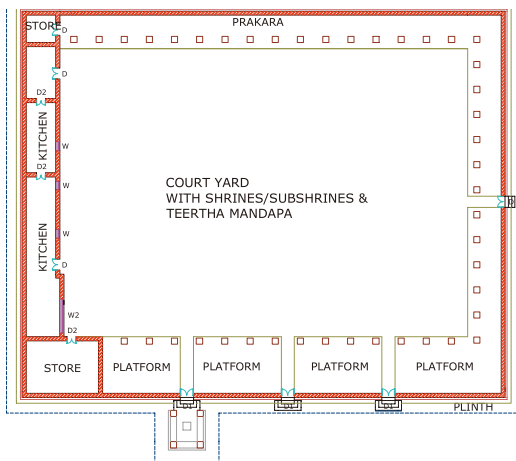
Kaveri Neeravari Nigama Ltd, a Government of Karnataka Enterprise, undertook the huge task of renovation of the temples and the allied works (to further enhance pilgrimage and tourism facilities of Coorg) for the historically significant, Talacauveri and Bhagamandala Temples. During the execution of the project, it was observed in the Bhagamandala Temple, that the inner Prakara (circumambulatory pathway) structure, the main shrines, sub-shrines and the Teertha Mandapa (holy pavilion) had exquisite and finely carved artworks (in lime, rosewood and teak wood), which have high historic



Condition assessment of the wooden members belonging to the sloped roof system

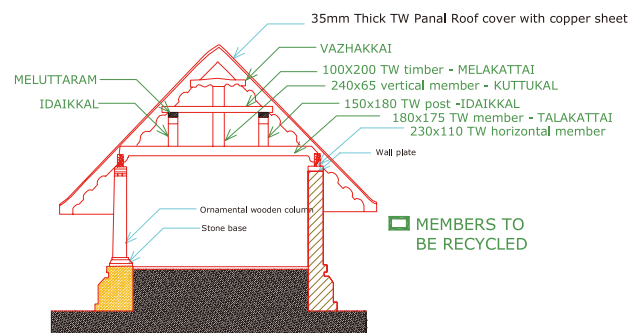


Parts of the inner prakara sloped roof system that is totally replaced by new wooden members



INNER PRAKARA PLAN AT SILL LEVEL

\*Prakara - the holy circumambulatory pathway



SECTION OF INNER PRAKARA

significance. Considering the scale of the improvement facilities planned and the nature of renovation works undertaken, preservation and restoration of the original structure (inclusive of the context, form, design, artworks, construction materials, details) seemed inevitable, so as not to lose our connection with the past. A Conservation Study was constituted by the Chief Contractor for the execution of this project and the study was undertaken by the Mysore based firm Ravi Gundu Rao and Associates. I was fortunate enough to be assigned the role of a Project Leader for the restoration project. This article constitutes some excerpts and photos taken from the Conservation Report prepared for the restoration works undertaken in addition to the author's expression.

Preliminary studies under Ravi Gundu Rao and Associates revealed, invaluable timber artwork depicting stories from the Puranas decaying in portions, delicately carved artwork in lime hidden beneath the several layers of whitewash and part restoration in cement, over the past few decades, in several portions of the Temple Complex. The restoration works constituted four major parts.

- Removal of deteriorated lime plaster and existing cement plaster and redoing the plaster works in coarse and fine lime mortar and finished in lime wash of appropriate shades. Application of a suitable silicone based water proof coating.
- Removal of layers of lime wash and oil paint from



Wooden figures and figurines found below the sloped roof that required removal of paint and spot repairs



Carpenters recycling the original wooden members of the sloped roof system-cleaning, re-polishing and attaching new members to deteriorated portions maintaining the original joints

over intricate and ornamental details so as to expose the original and reveal the hidden beauty of workmanship as well as the stories from the holy Hindu scriptures.

- Cleaning of stone (plinth, steps, columns and ornamental details made of granite and soap stone) with water and mild cleansing agents, to remove discoloration due to deposition of dust, soot particles and oil
- Restoration of extensively used wooden members (a characteristic feature of 'western coast' style temples) structural as well as ornamental, plain as well as carved.

This article focuses on the wood works restoration. The methodology followed was largely based on the Principles for the Preservation of Historic Timber Structures (1999) adopted by ICOMOS at the 12th General Assembly in Mexico.

The first major wooden restoration work involved removing and recycling the wooden members of the roof of the inner prakara structure. Prior to the involvement of Ravi Gundu Rao and Associates certain portions of the wooden roof were completely dismantled assuming that they needed total replacement. Vast portions of the sloped roof were redone using new wood before the expert intervention, and reassembling had already started. Some of the dismantled members were however



The wooden structural system of the sloped roof before restoration - an interior view



The wooden structural system of the sloped roof after restoration- repairs, cleaning, anti-termite treatment,

assessed in detail and only very few members were found to be deteriorated beyond reuse. These were carefully documented and numbered appropriately according to where they belonged originally with the help of expert carpenters and repair works undertaken using matching wood and original joinery details. Repair works followed cleaning of the members and reassembling the sloped roof. An anti termite treatment was undertaken at different stages of assembling the roof.

The next part of the restoration involved re-carving all the missing as well as deteriorated wooden members, motifs and figures that again form an essential part of the wooden roof system that covered the open pavilions, shrines and sub shrines within the outer and inner prakaras. Spot repairs and restoration of wooden figures and figurines were carried out after a secure propping was structured.

It was observed that all the decorative members (that were also an integral part of the structural system) that formed the ceiling and roof structure of the structures within the inner prakara were painted over using oil paints over the past few decades as a part of charitable funds and donations. Although these were done in a very attractive manner and served well as a protective coating against the seeping moisture and dampness, the experts doubted its authenticity. Samples of the paints used on the surface of motifs and figures were collected and studied by experts from the NRLC Lab (National Research Laboratory for

Conservation of Cultural Property Regional branch at Mysore) on the site. It was concluded that they were very recent additions and the original members were never painted upon. It is also important to mention that some statutes were found to be originally painted upon as revealed by the historic pigments and were only cleaned up as a restoration measure. These were not repainted or touched up and were left as it is. It was decided to restore the original state of the other members and while dismantling them remained the biggest challenge due to the sheer number of members involved, dismantling also seemed inevitable as many of the key members bearing the ceiling/roof system required corrections from structural stability point of view. Beams were sagging or disjointed in most cases either due to seepage of moisture or termite attacks. Bagamandala receives heavy amounts of annual rainfall and usage of good quality teak and rosewood was a key factor in keeping the shrines intact over centuries.

The members were carefully dismantled by experienced carpenters in the presence of conservation architects and a unique system for cataloguing the same was devised so as to aid in reassembling. The members belonging to each sub-shrine were stored separately in different rooms that were well ventilated and under high security. The removal of paint pigments from these intricately carved members was also undertaken in batches by skilled workers under the control of able supervisors and on this scale, was one



The elaborately treated gable ends of the sloped roof whose several members were deteriorated from inside due to insect attacks



Dismantling of the gable after cataloguing under progress to re-carve /repair the members as well as remove oil paint



Retaining the original carved details and replacing only the dilapidated support system where necessary using original wood from other discarded larger members to retain authenticity



Total replacement of carved members by re-carving and copying the original details

of its kinds in the region. The chemicals used were Paraffin Wax, Microcrystalline Wax, Methyl Isobutyl Ketone (MIBK), Mineral Spirit and Pentachlorophenol powder. The cleaning involved dissolving the lacquer and the paint pigments using the above chemicals as per the defined methodology prescribed by the NRLC LAB and carefully scraping the finer details off the paint using brushes and blunt scrapers/knives. The cleaned members were then treated with a coating of anti-termite chemical (Termiseal) followed by coatings of rosewood colour and wax (waterproofing) respectively, the colour and chemicals all approved by the NRLC LAB. Adequate precautions

like working in open spaces, wearing masks and gloves etc were taken due to risks involved in the nature of chemicals used.

The conservation of Bhagamandala Temple constituting lime-plaster, wood and stone restoration works took about five months to complete and is a good example of a private-public partnership effort in Karnataka where a timely decision helped save invaluable historic wood work from being auctioned by the Public Works Department out of ignorance and lack of expertise to repair and restore.



Tools used to remove the oil paint from wooden surfaces



Cleaning of the ornamental details and removing the colored paint pigments



Before dismantling and removal of colored paint pigments



After removal of colored paint and before polishing



## Batujaya Site, Civilization of Multiple Cultures

Dewi Puspito Rini, *Archaeologist*  
Heritage Conservation Office of Banten

Batujaya site is a unique site which is administratively located in the Telagajaya sub-district and Batujaya sub-district, Karawang district, West Java Province, Indonesia. Some people refer to this site as an enshrined site, because it consists of a group of temples that are scattered in the area. The location of the enshrinement was by a lake, where the temple was built on the shores of the lake. It is marked by the names of some villages in this sub-district, which are Segaran and Telagajaya, which mean the sea or the pool (lake in Sanskrit).

Batujaya Site was first examined by the archaeological team of the Faculty of Letters, University of Indonesia (now called Faculty of Humanities) in 1984. Based on their results, they found ancient objects around mounds of dirt in the middle of rice fields. Since the beginning of the study until 2013, 31 remains of ancient buildings have been found, which are considered the forms of temples. Since 2000, only 11 temples were excavated. Until now, there are still many questions that have not been revealed for sure about the chronology, religious, shapes, and patterns of the temples. Currently, two temples in the Batujaya Site, namely Batujaya 1 (Jiwa Temple) and Batujaya 5 (Blandongan Temple) have been restored.

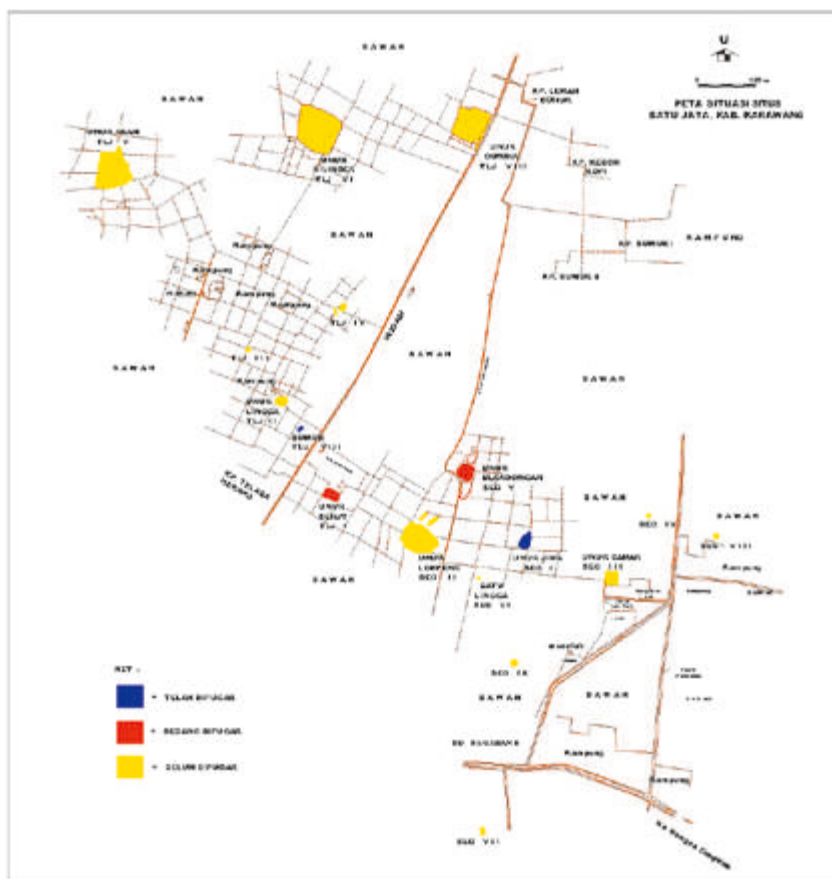
In 2012 from May to September were held excavation activities at the Batujaya site. Excavation was done because there was an environmental activity in the Blandongan temple, which includes construction of drainage in the northeast and northwest of the site. This excavation was considered as the rescue excavations. The excavation was aimed to rescue archaeological data that may threaten from the risky activities. On the other hand, this excavation was also aimed to investigate other possible structures that have not been found.

Excavation activities at the Blandongan temple were done in two ways, and the first way was vertical excavation (penetrating excavation). It means the excavation in order to determine the depth, sequence, and composition of archaeological remains vertically. The aims of this excavation were to know more about time dimension and to trace the position of each artifact chronologically without neglecting transformation aspects. The second way was horizontal excavation (clearing excavation), which aimed to know the plan and the arrangement of horizontal expansion or patterns of deposits in cultural remains. These excavations

used a method that had been commonly applied in Indonesia. To determine the location of the excavated box, it was done by plotting the box from existing excavation grid map. The size of the dug box was equal to the size of that created on the grid map, which is 4 m x 4 m.

Based on the results of the excavation, the archaeological findings on this site are quite diverse. They are brick building structures, beads, fragments of statues, menhirs, fragments of pottery, fragments of iron, rice stalk fossils, shells, animal bones and teeth, and others. Even in the excavations that were carried out in 2010, were found human skeleton and stock tombs. The depth of the sites where they unearthed the archaeological objects was varied from 50 cm depth to 90 cm. The artifacts found at this site are not only from the results of the excavation. Some artifacts were found at the surface of the ground when survey was conducted, so the archaeological context is unknown. The location of this site is in the rice field area. Soil in this area, especially at the surface to the depth of 30 cm, is mixed because of agricultural activities.

Based on carbon dating (C14) from the artifacts that were found at this site, it is known that the chronology is derived from the 2nd century AD to 12th century AD. Besides absolute chronology, relative chronology of this site is known from the paleography of some inscriptions



Map of Batujaya Site (BPCB Serang)



that were found at this site, as well as by analogy and typology of other archaeological findings, such as Chinese ceramics, potteries, votive tablets, mortar on the temple, decorative motifs, and stucco statues.

If viewed from the archaeological findings, artifacts and structures that found on this site represent of the periodicity of several cultures. In Indonesia, archaeology is distinguished in some periodization, which are prehistoric, Hindu - Buddhist influences, Islamic influence, and colonial period. If the archaeological finds at the site

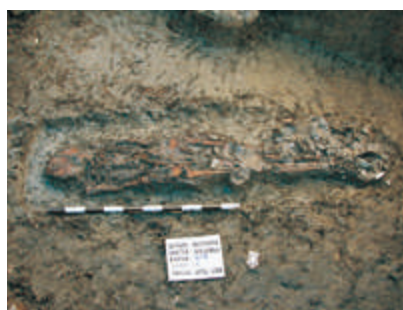
Batujaya are disaggregated according to the periodization, it would seem that the remains are from prehistoric until the Hindu-Buddhist influences. Menhir, skeleton, stock tomb, the pottery, and beads are identical to prehistoric period. On the contrary, the temples, statues, and votive tablets have a similarity to remains from the Hindu-Buddhist influences. Possibly this site was used continuously from the prehistoric to the Hindu-Buddhist influences. However, this hypothesis needs to be investigated because there are many areas on this site that have not been excavated.



Condition of Jiwa Temple at Batujaya Site in the dry and rainy season  
Documentation: BPCB Serang



Drawings of Blandongan Temple at Batujaya Site (BPCB Serang)



Human skeleton and menhirs that were found at Batujaya Site  
Documentation: BPCB Serang



Pottery fragment, gold fragment, and beads that were found at Batujaya Site  
Documentation: BPCB Serang



## Restoration of the St. Joseph's Novitiate, Penang, Malaysia

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### Introduction

In 2005, developer Hunza Properties (Penang) Sdn. Bhd (HPSB) purchased a 4.08-hectare site in the prime area of Pulau Tikus, Penang from the Federation of Malaya Christian Brothers' School. The site, which includes the Christian Brother's School and the St. Joseph's Training College also known as St. Joseph's Novitiate, was purchased as part of the HPSB plan to develop a RM475 million (USD158.3 million) mixed-use development project which comprises two tower blocks of high-end condominiums, an exclusive shopping mall called Gurney Paragon, and Hunza's new corporate headquarters. In 2008-2011, HPSB allocated a sum of RM10 million (USD3.3 million) to restore the St. Joseph's Novitiate and another RM3.5 million (USD1.17 million) to construct two levels of basement car parks underneath the building. The construction of these basement car parks through the underpinning process without causing any structural failures to the St. Joseph's Novitiate structures and fabric was considered an ingenious and a one-of-a-kind engineering feat, making it the first ever heritage building to be done so in Malaysia.

### Historical Background of St. Joseph's Novitiate

The history of St. Joseph's Novitiate dated back in 1916 when the Christian De La Salle Brothers purchased a site at Pulau Tikus, Penang. The Christian Brothers wanted the land for the development of a novitiate including quarters for novices and a training college for local priests to undertake the service of Christian education in Malaysia and the Far East. In 1918, the three-storey building of St. Joseph's Novitiate was built at a site facing the seafront along the North Beach of Penang Island, now known as Gurney Drive. It was named the St. Joseph's Training College which was opened to train teachers of the Christian missionary schools established by the De La Salle Brothers in Penang, Ipoh and Singapore.

In 1925, the St. Joseph's Novitiate was further extended, by the construction of a chapel attached to the middle section, creating a T-shape in the building's floor plan. It covers a total floor area of 40,000 sq. ft. The chapel, then known as the St. Joseph's Chapel, was built under the supervision of Brother Cajetan L'Homaille of France who had knowledge of and talent in architecture. Later in 1950s, the Christian Brothers who promoted a pious Christian movement built a little shrine next to the St. Joseph's Novitiate. The little shrine was later known as the National Shrine of the Boy Jesus.

In the late 1950s, the St. Joseph's Training College began to enroll regular students who, upon graduation, were accepted by the Ministry of Education Malaysia to work in the national teaching service throughout the country. By the early 1980s, the college ceased to function. Later, in 1988, it was leased out to the International School of Penang (Uplands) who had moved in from the St. Xavier's

Branch School on Kelawei Road, Pulau Tikus, Penang. The International School occupied the premises until 2005 during which the St. Joseph's Novitiate spaces were converted into classrooms, laboratories, offices, dormitories and library. The ground floor of the St. Joseph's Chapel was turned into a hall with performing stage, while the first floor of the Chapel was converted into a library. The little shrine was then used as a classroom.

When HPSB purchased the site in 2004-2005, the International School of Penang (Uplands) moved to its new campus in Batu Feringghi, Penang. In late December 2006, a school block located next to the St. Joseph's Novitiate facing the Kelawai Road was torn down. Demolition works continued until 2007 to pull down the rest of the school blocks within the site with the exception of the St. Joseph's Novitiate building facing the Gurney Drive. Such demolition caused a public outcry and HPSB was held under public scrutiny. The National Shrine of the Boy Jesus, however, was dismantled, salvaged and reconstructed at a new location within the site.

### Architectural Background of St. Joseph's Novitiate and its Chapel

Built symmetrically with a high portico attached in the middle of the south façade, the St. Joseph's Novitiate was designed in a Colonial style that is adaptable to the tropical hot and humid climate of Penang. This style is evident in its building elements including large openings, high ceiling, wide corridors and high doors at the exterior facades. The exterior façades of the building were designed with repetitious windows, keystones and pilasters to reflect the image of an educational institution. Some of the common building materials used at the St. Joseph's Novitiate are plaster, timber, granite stone, bricks, Marseille roof tiles, cement and stained glass. A buttress-type structure can be seen at each corner of the St. Joseph's Novitiate.

One of the most interesting features of the St. Joseph's Novitiate is its chapel, also known as the St. Joseph's Chapel. The Chapel is a two-storey building which was built later in 1925 as an extension to the main building. It covers a total floor area of 8,000 sq. ft. The two-storey ceiling height on the first floor was used as a chapel while the ground floor was used as an open hall with a performing stage. The St. Joseph's Chapel was designed in a European Baroque style in which Classical forms and motifs were transformed by the inventive use of space and decoration. This can be seen in the stained-glass panels and roundels depicting the saints, coved ceiling, classical capitals, keystones, festoons, cornices, marble altar, decorative floor tiles and high doors made of the finest Burmese teak. On the exterior wall of the Chapel facing the Gurney Drive is the inscription in Latin, ANNO SANCTO MCMXXV (translation: Holy Year 1925), the year the building was built. As stated in "Lasalle-Brothers:

Malaya and Singapore 1852-1952" (Francis Brown, 1997, pg. 151):

"... chapel which is a baroque building, has one of the most beautiful interiors in Malaysia. With its coved ceiling, pilasters and decorative plaster work, it is firmly in the classical tradition ... the proportions of the chamber give it a nobility and distinction which are exceptional."

### Dilapidation Survey

In August 2007, a dilapidation survey was conducted for both the St. Joseph's Novitiate and the National Shrine of the Boy Jesus. The dilapidation survey identified and recorded several building defects through a detailed photographic and digital documentation prior to restoration works. It also involved an investigation on any modification works previously carried out at the buildings. The dilapidation survey report elaborated on the nature and extent of building defects, their causes and proposed conservation treatments. It also revealed that the St. Joseph's Novitiate suffered various building defects including crumbling plaster, broken plaster, peeling of paint, crack, rising damp, salt contamination, harmful growth, termite infestation, broken Marseilles roof tiles, roof leakage, falling damp and corrosion of rainwater goods. All building defects were indicated clearly on the building plans and elevation drawings for cost estimation purposes and future references.

### Restoration Works

During the restoration works of the St. Joseph's Novitiate in 2009-2011, all building defects were treated in accordance with the methods and techniques outlined in the Dilapidation Survey Report. Some of the restoration works involved include replacing the existing Marseilles roof tiles with new roof tiles of similar design and profile; treatment of salt desalination and damp-proof course; replastering of walls; repairing broken cornices and plastered rendering; removal of old paint and repainting with new coats of breathable paint; protecting and treating existing stained glass and roundels, marble and coloured floor tiles at chapel; removing harmful growth; cleaning engraved foundation stone; and treating existing timber doors and staircases.

The restoration of the St. Joseph's Novitiate was carried out based on the following principles:

- i. Record and document the conditions of the St. Joseph's Novitiate and the St. Joseph's Chapel before, during and after restoration, using a systematic methodology known as the Historical Architectural Building Survey (HABS);
- ii. Minimise intervention to the original building structures and fabric, whereby only the affected or damaged areas are restored or repaired;
- iii. Provide temporary roofs throughout restoration work;
- iv. Adopt top-bottom sequence as a basis for restoration work;
- v. Conduct scientific studies and laboratory tests on existing building material such as wall plaster, timber, brick and paint;
- vi. Apply only proven methods and techniques of restoration work;

- vii. Ensure the stability of building structures throughout the construction and restoration period; and
- viii. Maintain the authenticity and integrity of building structures and fabric.

From the dilapidation survey report, almost 90% of the St. Joseph's Novitiate main structures and elements such as roof structures, floors, corridors, walls, columns, pillars, windows, doors and staircases remained intact and were retained. Only the remaining 10% of building structures and elements were replaced or changed including new flooring finishes on the ground level due to structural strengthening for the basement car parks; and new roof tiles to replace the old broken ones. The architectural elements and details at the Chapel including its pediment, decorative urns, stained-glass roundels, classical pillars, festoons, floor tiles, window and doors were completely retained in their original forms and design.

To comply with the new function of the St. Joseph's Novitiate, aspects of fire safety and requirements for the disabled group were incorporated such as the installation of new fire sprinklers, a disabled friendly glass elevator, air-conditioning system, external and internal lighting, kitchen exhausts, fire escape staircases, ramps for wheelchairs and new toilets. All new building structures including steel supports at the staircases, cable bracing, steel structures and glass panels for the new elevator were kept to a minimum to be least visible. All temporary internal partitions which divided the spaces for classrooms, dormitories, library, offices, and laboratories were carefully removed to provide more spaces for the new corridors, restaurants, gift shops, kitchens and seating areas. An external concrete staircase which was a later addition at the north elevation of the building was also demolished. No major changes were made to the building facades and external features so as to retain the authenticity and integrity of St. Joseph's Novitiate.

### Construction of Basement Car Parks Underneath St. Joseph's Novitiate

One of the major challenges facing the restoration of the St. Joseph's Novitiate was to construct the two-level basement car parks underneath the building as required by HPSB to accommodate the number of visitors and tenants to the Gurney Paragon shopping mall, offices and residential towers. The consultant architect and structural engineer worked together to safeguard the building and to ensure that no cracks or structural failures occurred during the construction of the basement car parks. The St. Joseph's Novitiate was built with load bearing brick walls and columns that rested on either stone slabs or old brick mats footings. There were reinforced concrete beams span between the brick columns supporting timber joists and floorboards above. Initial investigation revealed that the building was structurally sound and in good condition to allow for the underpinning process.

The construction of the two levels of basement car parks underneath the St. Joseph's Novitiate utilised the underpinning process, a solution adopted to provide the new pile foundations. The new piles below the building allowed the removal of earth underneath it; thus creating the space for the two levels of basement car parks. Prior

to the construction of the new pile foundation, a new ground floor of concrete slab-and-beam system was introduced in the basement to support the existing brick columns. New micropiles were drilled and installed into the ground to support the new slab-and-beam system.

To prop the building throughout the construction of basement car parks, L-shaped steel plates with stiffener plates were bolted onto the existing column bases and the newly cast ground beams. This would allow a temporary load path for transferring part of the existing column loads to the newly cast ground beams. Heavy-duty scaffolding as temporary propping system was also installed inside the building to support the building upper floors and beams. Small excavators were used to carefully dig out the earth beneath, allowing the old foundations to drop and removed from the building. More micropile shafts, later encased in concrete with steel bars to become reinforced concrete columns, were installed to support and bond together the two basement concrete slabs. To prevent the micropile shafts from buckling, temporary bracing was fixed.

The underpinning process had given the St. Joseph's Novitiate new independent foundations where two levels of basement slabs were created underneath the building to make provisions for 132 car parking lots. Towards the completion of the basement car parks, the building looked as if it was standing independently in the middle of an open field supported by series of standing chopsticks, a remarkable engineering scene ever carried out in safeguarding a superstructure heritage building in the country.

### Conclusions

The restoration of the St. Joseph's Novitiate involved thorough studies on the aspects of historical, architectural and engineering by a team of specialist consultants and building conservator. Old photographs, historical records and dilapidation survey report were used by the team members as the basis for determining the scope of restoration and conservation works. The engineering innovations through the construction of the underpinning and basement car parks underneath the building have benefited HPSB in providing additional car parking lots for the proposed mixed-use development.



Built in 1918 with a high portico attached in the middle of the south elevation, the St. Joseph's Novitiate was designed in a Colonial style that is adaptable to the tropical hot and humid climate of Penang.

The newly restored St. Joseph's Novitiate, now known as "St. Jo's", was officially opened to the public in January 2012. It currently houses retail outlets, restaurants and temporary gallery for the public to enjoy; whilst its chapel and multi-purpose hall on the third floor are used for meetings, international art exhibition, cultural performances, social events, fine dining and private functions. The restoration of the St. Joseph's Novitiate has shown that adaptive re-use of heritage building benefits the owner and the public. The building now becomes a key attraction among local and foreign tourists who visit the Gurney Paragon shopping mall.

### Acknowledgements:

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In 1925, the St. Joseph's Novitiate was further extended by the construction of a chapel attached to the middle section of the north elevation in a European Baroque style.



View of the south elevation portraying the repetitive windows, keystones and pilasters that reflect the image of an educational institution.



A buttress-type structure can be seen at each corner of the St. Joseph's Novitiate.



In 1950s, the Christian Brothers who promoted a pious Christian movement built a little shrine known as the National Shrine of the Boy Jesus next to the St. Joseph's Novitiate.



Condition of the Chapel before restoration.



Prior to the construction of the new pile foundation, a new ground floor of concrete slab-and-beam system was introduced to support the existing brick columns.



The construction of two levels of basement car parks underneath the St. Joseph's Novitiate was based on the underpinning process, a solution adopted to provide the new pile foundations.



View of the St. Joseph's Novitiate standing independently in the middle of an open field supported by series of micropile shafts, a one-of-a-kind engineering feat in the country.



During the construction of basement car parks, L-shaped steel plates were bolted onto the existing column bases and the newly cast ground beams.



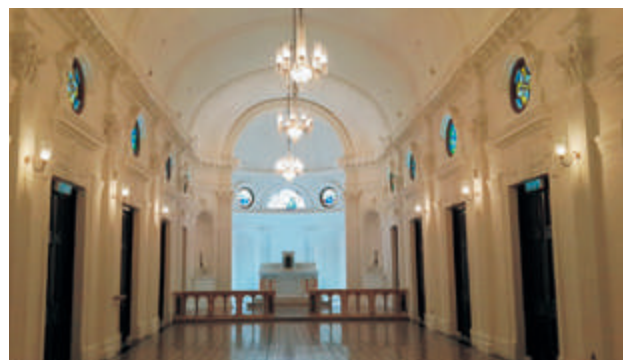
Temporary propping at the ground level of the St. Joseph's Novitiate during the construction of basement car parks.



The restoration of the St. Joseph's Novitiate shows that adaptive re-use of heritage building benefits both the owner and the public.



An adapted re-use building St. Joseph's Novitiate offers spacious outdoor cafes with landscape and seating areas for the customers' leisure and comfort.



Internal views of the Chapel before and after restoration.



Some parts of the wide corridors on the second level of the Saint Joseph Novitiate were converted into seating areas of a restaurant.



Views of the corridor at ground level before and after restoration.



Views of the east wing of the St. Joseph's Novitiate before and after restoration.



The newly restored St. Joseph's Novitiate becomes a key attraction among local and foreign tourists who visit the Gurney Paragon shopping mall.



## Coral Stone Mosques of Maldives toward World Heritage List

Shiura Jaufar, *Archaeologist*  
Department of Heritage, National Museum

### Department of Heritage

Maldives is a small island nation located in the Indian Ocean comprising 90 percent of water. Activities relating to sea were common in Maldives and it is located in an ancient major trade route. Due to this, many other countries ported in Maldives for trade purposes. This brought in many different skills and traditions from other countries. Such is the case of mosques where we see a wide array of coral stone structures, mostly mosques and royal buildings made of coral stone. Upon the suggestions with UNESCO, Maldives decided to propose these mosques to the World Heritage list. Initially it was to propose Male Friday mosque, the best and finest surviving example of coral stone architecture in Maldives, to the World Heritage list. However, upon further consultation with UNESCO it was decided to go for a serial nomination and to include a series of coral stone mosques for a stronger nomination.

As a first step Male Friday Mosque was included in the tentative list in 2008. In 2011, the work to nominate the mosque for World Heritage list started and initially a desktop research based on literature, and oral history (interviews and phone calls with local islanders and island councils) were done to compile a list of coral stone mosques in Maldives. This produced a list of 52 coral stone mosques in Maldives out of which 21 were selected for quick survey. The purpose of this was to sieve out mosques that had the potential to nominate in the serial nomination. Quick survey included general information about each mosque, history, age and similar information and from this came 6 mosques to be included in the serial nomination. They are H.A Ihavandhoo Ancient Mosque, A. Dh Fenfushi Ancient Mosque, R. Meedhoo Ancient Mosque, K. Male Friday Mosque, K. Male Eid Mosque and L. Isdhoo Ancient Mosque. These mosques have been updated this year in the previous tentative list which included only Male Friday Mosque. Experts from UNESCO visited Maldives and studied all the 6 mosques and this resulted in 5 of the 6 mosques to be worked on for final serial nomination. The mosque that was dropped is K. Male Eid Mosque.

This project is divided in to two phases where the first phase covers the quick survey of mosques and the selection of mosques for serial nomination. The second phase includes the rest of the work before final

submission which includes completing the detailed survey of each mosque in the serial nomination, preparing condition assessment and a management plan for each mosque, redrafting the national heritage law and finally, the preparation of the nomination dossier. Currently, work is being done to complete the detailed survey of each mosque. The detailed survey is divided in to several parts. It includes architectural drawings (plan, sections and elevations) of each mosque and its boundary (well/s, cemetery, bathing tanks, shrines) land surveying and locating the mosque, its boundary and buffer area, scaled photography, studying the buffer zone, collecting historical and cultural information of and around the site, conservation status of each mosque and its boundary and test excavations of each mosque.

Currently the work of two mosques, H. A Ihavandhoo Ancient mosque and A. Dh Fenfushi Ancient mosque have been completed. H. A Ihavandhoo mosque was built in 1701 CE. The mosque complex consists of the mosque building, a short minaret, an octagonal water well, a mausoleum and the tombstones of the cemetery. A new boundary wall surrounds the mosque with three entrances. The mosque building is a typically small mosque with the prayer hall and 'Dhaalas' or verandah like antechambers on three sides. Typical to the coral mosques it is built on a coral stone platform with coral stonewalls. The roof structure and ceiling is constructed in timber and mainly teak. With its fine carvings, entrance steps, carved wooden doors, lacquer calligraphy and decoration, the quality of workmanship is among the best found outside Male'. The mosque has faced a lot of damages and changes over time which needs to be acted upon soon.

Work done on A. Dh Fenfushi Ancient mosque showed that this mosque was built between 1692-1701 CE. It is one of the finest examples of a coral stone mosque with a complete set of components within the mosque complex and all elements in good condition. The mosque complex has a complete set of components including the mosque building, a unique coral stone bathing tank, coral stone wells, a sun dial, a large cemetery with tombstones of fine quality and a coral masonry boundary wall surrounding the mosque with two entrances. The mosque building is preserved well without damage to the structure. This



H. A Ihavandhoo Ancient Mosque



building has a hypostyle layout with a prayer hall with no “Dhaalas”. The mosque is built on a highly decorated coral stone platform with coral stone wall and timber roof structure. The roof is two tiered with a modern metal roofing finish. It has a highly decorated coffered ceiling with a stepped recess. The columns are made from timber. With its fine carvings, entrance steps, carved wooden doors, lacquer calligraphy and decoration, the quality of workmanship is among the finest in the country.

Apart from the detailed survey of each mosque, we still need to compile the final nomination dossier and prepare a management plan and conservation plan for each of the site. However, we are facing a lot of challenges in carrying out this project due to lack of funds, resources and

experts and most importantly the lack of legal protection given to these sites in our country. We do have a heritage law that was passed in 1979 however this law is not strong enough to protect our sites. We do not have a national heritage list therefore we are now working on redrafting the heritage law with detailed sections and penalties and such. This will provide us more support in protecting our sites. Due to the lack of priority for this field in the government, we get very limited funds from the government budget. Therefore we have financial difficulties in obtaining the machinery and equipments for the project and also to train our staff. We have very limited capacity among ourselves to carry out the tasks and we are slowly training our staff with the help of UNESCO New Delhi Office and also ACCU Nara.



A. Dh Fenfushi Ancient Mosque



Male' Eid Mosque



L. Isdhoo Ancient Mosque



R. Meedhoo Ancient Mosque



Male' Friday Mosque

# Micronesia



## Introduction to the Federated States of Micronesia (FSM)

Yvonne Neth, *Vice-Director / Anthropology Project Manager*  
Island Research and Education Initiative (IREI)



### Introduction to the Federated States of Micronesia (FSM)

Slightly north of the equatorial belt, neighboring East of the Philippine Islands, a chain of islands stretch across a considerable area of the Pacific Ocean. These islands, comprised of volcanic high islands and a multitude of low islands of sand and coral, make up the Federated States of Micronesia (FSM). FSM is divided into four main states: Yap, Chuuk, Pohnpei and Kosrae. With the exception of Kosrae, these main states have scattered around them atolls and other low islands that we call “Outer Islands.”

The islands of the FSM seem to float atop a blanket of deep blue. Beneath the surface, you find the toppling

waves and the swift pursuits of currents cloak an entirely different world of color and energy. Above the surface, these speckles of land are covered – from the highest peaks of the cloud forests to the beach sands and breathing stakes of the mangroves – in *folklore*, just as colorful and pulsating with energy as the world underwater. Subjects of folklore manifest themselves physically in the form of stone, vegetation, even living creatures. Examples of these include the mysterious ruins of Nan Madol in Pohnpei, the distinctive figure of the Sleeping Lady of Kosrae, the immense weight of the stone money of Yap, and the ominous powers within the Chuukese masks.



Housed in the Smithsonian Institute, the below items were collected from the Federated States of Micronesia (FSM) many years before and recently photographed by FSM Staff Archaeologist, Adam Thompson. On the left is a colorful grass skirt from Yap, and on the right are Chuukese masks. Both photographs © FSM NACH



Left: Wreck from one of the sunken Japanese ships during World War II, © Tim Rock and FSM VB. Right: Photograph of participants for the Workshop for Capacity Building for World Heritage Nomination of Nan Madol, © FSM NACH



**FSM Office of National Archives, Culture and Historic Preservation**

The government framework of the FSM incorporates three levels: National, State and Local. At the National level, the Office of National Archives, Culture and Historic Preservation (NACH) oversees and coordinates historic preservation projects in the FSM. Funds from the US National Park Service (NPS) and UNESCO stem from this office into the separate state Historic Preservation Offices (HPO). NACH staffs one Archaeologist and one Anthropologist to assist in cultural heritage projects throughout the FSM.

Each State HPO is responsible for the registry of historical sites to their State Registries and the UNESCO World Heritage List, as well as populate an inventory of their intangible cultural heritage. To conduct these registries, a historic preservation review board must have been designated by the Governor of each state. Currently, Pohnpei and Chuuk are without review boards; therefore unable to register their sites. FSM NACH has assumed the position in turn and undertaken the task on the nomination of Nan Madol to the World Heritage List. The following workshops were conducted with the assistance of UNESCO:

1. Consultation on Safeguarding of Nan Madol, Nov. 23-25, 2011.
2. Workshop for Capacity Building for World Heritage

- Nomination of Nan Madol, Oct. 8-10, 2012.
3. 2nd Consultation on Safeguarding of Nan Madol, March. 19-21, 2013.

Discussions regarding the World Heritage Nomination have led to include Kosrae’s Lelu Ruins along with the nomination of Nan Madol Ruins into one proposal. The two sites share similar basalt construction and general political ruling framework, with oral history tying the two sites together as well.

**Pohnpei**

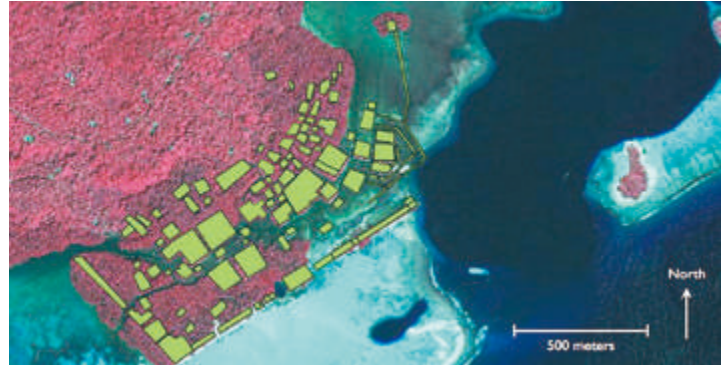
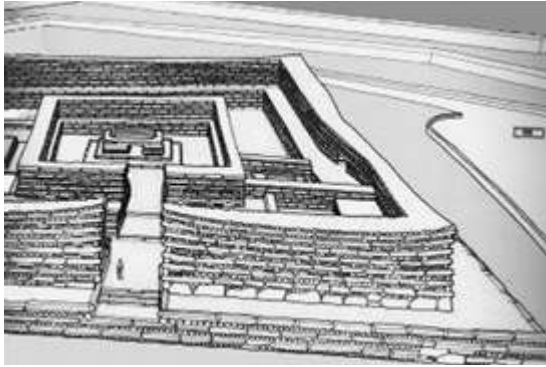
Though the registry of historical sites has been compromised due to the lack of a state historic preservation review board, Pohnpei HPO continues their separate tasks. Such tasks include the surveying of land for cultural significance prior to construction projects, monitoring that federally-funded construction projects do not damage historical sites, and the coordination with interested researchers intending to collect data that is of equal interest to PHPO and in line with PHPO responsibilities.

Two projects that have taken place recently, in affiliation with the University of Otago, are:

1. The utilization of X-ray Fluorescence (XRF) on the stones of Nan Madol. The objective of this data collection is to use the geo-chemical analytical properties of the XRF to determine the quarries these



Left: A skills transfer cultural activity at the Yap Living History Museum, © Yap State HPO. Right: Yapese elder seated by large stone money, © Micronesian Seminar.



Left: 1910 map created by Paul Hambruch, German Surveyor. Right: Draft of new map with GPS points logged by FSM Archaeologist Adam Thompson and University of Otago, NZ, student Jeremy Moyle.

stones originated from. It is known the quarries were used in a sequential manner, therefore the data will ascertain an approximate timeline to which islands were formed first, second, and so forth. The final report has yet to be delivered.

2. GPS points collection of the separate islands of Nan Madol. These points will then be used to render a more accurate map of Nan Madol, a well-needed update since the one map that has been commonly utilized was created in 1910 by the German Surveyor Paul Hambruch. The final map and report has yet to be delivered.

**Kosrae**

FSM Staff Archaeologist Adam Thompson and Kosrae HPO staff continue their registry of historical sites; recent sites surveyed and registered are in Tofol. The Kosrae HPO has expanded its efforts to environmental conservation, registering sites in the Yela Valley as part of a proposed Conservation Easement to increase the protection of Kosrae’s unique Ka Forest.

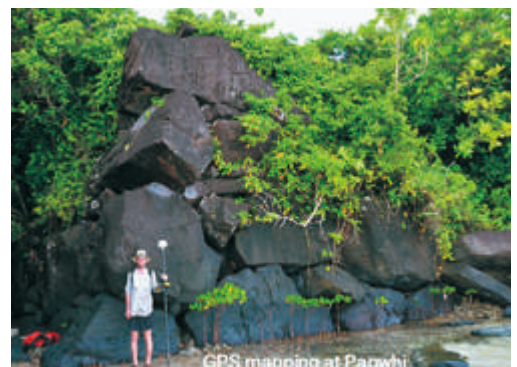
After multiple years of fieldwork, Dr. Felicia Beardsley (University of La Verne) and FSM HPO staff have completed the first phase of the archaeological exploration of the Menke Ruins, the site of the highly revered deity in Kosrae’s historical religion, the Breadfruit Goddess Sinlaku. This project doubled as a field training opportunity for FSM HPO officers and resulted in the first systematic archaeological documentation of the site. Prior to this, the Menke Ruins were only known by its weight on Kosrae’s oral history, this weight taking form in the quantitative calculations and drawn up maps of Dr.

Beardsley’s fieldwork. In the end, the extent of its structures was discovered as astoundingly huge in surface area and complexity, so much so that it had become apparent to the team the exploration of the Menke Ruins is far from complete.

**Yap**

Yap State HPO (YSHPO) staff have busied themselves with the registry and reconstruction of stone money banks (sites also serving as dancing grounds called malals), historical sites in Yap where people came together to meet and show their respect, share their dances and exchange gifts. The devastating effects of World War II and the creeping of invasive vegetation have compromised the structural integrity of these immense stones. Historical record will show these stones did not originate from Yap, but were quarried and carried across an expanse of ocean on canoes from the neighboring island of Palau. Therefore, it became concluded by YSHPO and Palau HPO that a nomination to UNESCO’s World Heritage List would be more comprehensive to include Yap’s stone money banks and Palau’s quarry sites in a single trans-boundary nomination. Currently, Dr. Rosalind Hunter-Anderson (University of New Mexico) is working with YSHPO to inventory many of these malals as part of the World Heritage nomination and to populate the Yap State Registry.

The FSM Staff Anthropologist Stefan Krause and YSHPO staff has also undertaken the task of inventorying and safeguarding of intangible cultural heritage properties, in association with UNESCO’s Intangible Cultural Heritage Program.



Left: Dr. McCoy of University of Otago, NZ, and XRF gun, © Pohnpei HPO. Right: GPS logging with Univ. of Otago graduate student Jeremy Moyle at corner wall of Pahnwi island, Nan Madol, © Pohnpei HPO.



Left: A pathway and the wall of a structure in the Lelu Ruins complex. Right: The immense base of the endemic and endangered Ka trees of Kosrae, located in the Yela Valley. Both photographs © Tim Rock and FSM VB.

Yap State HPO has constructed traditional structures in a complex they call the “Living History Museum,” such structures include a men’s house, community house, stone money bank and dancing ground, a small local house for demonstration of cultural activities, a residential house, and two local canoe houses. The complex site grows further still, as it is undergoing construction now on two small local houses (one serving as a traditional kitchen house and the other for cultural demonstration), construction on retaining walls and a stone path. It is

quite evident the purpose of this complex is to promote its living culture with the locals, but also with foreigners. Given each village of Yap contains their respective meeting houses and traditional structures, it is not prudent or respectful for foreigners to enter at any time and without permission of the village chiefs. This Living History Museum allows foreigners to visit Yapese traditional structures and allows for community programs to be conducted on the site, e.g. traditional rope making event.



Excavation at Menke, Kosrae



Left: Field work at Menke Ruins by Dr. Felicia Beardsley and KHPO staff, © Kosrae HPO. Right: Tofol area where current surveys are being conducted by FSM Staff Archaeologist and KHPO, © Google Maps



Left: Recently restored stone path, © Yap State HPO. Right: Recently restored Men's House, © Yap State HPO



## Silver Vessels from Ancient Turkic Period Found in Mongolia

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There have been some excavated monuments of the Ancient Turkic (6th-8th cc. AD) period in Mongolia due to the recent big progress in archaeological studies during the last ten more years. A huge number of important evidences was uncovered, which supported to recognize culture, society, art, belief, politics and foreign relation of Early Medieval inhabitants of Mongolian plateau. Some of them were made to be shown for the public, being restored by Mongolian specialists. The restored findings were sent to big international exhibitions and received high acclaim. Some of such findings are silver vessels which still have not been studied specifically.

Since 1990, the former situation of Mongolian society and economy was fundamentally changed and the state propaganda of communist dictatorship collapsed. The socio-economic reform influenced on traditional views of the Mongolian people on cultural heritage. Cultural heritage has become only good for making money due to degeneration of morals and falling standards of living. Regulations on cultural heritage have extremely increased and it seems to be more organized. During the last 10 more years, there have already been organized regulations that control illegal excavation of archaeological monuments and trading goods that were looted from ancient tombs and structures in Mongolia. Recently, we documented two silver vessels of the Ancient Turkic period. Each of them was certainly found from archaeological monuments looted by such bands. In this article, the silver vessel revealed by the archaeological study is presented briefly and the looted one described more in detail.

### Khushoo Tsaidam's vessels

In 2001, the Mongolian-Turkish Joint Archaeological Expedition discovered buried treasures in the west of a shrine and north of a huge cubic stone with cylindrical hole at its center during the excavation at the ruin of memorial complex of Bilge Khagan (684-734), who was a powerful supreme leader of Second Turkic Khaganate (682-745) (WORK ..., 2003, 426-428). There were about 4000 golden and silver goods and precious gems in the 'hoard'. Most of kinds of the goods were never found or rarely appeared before. The most interesting finding was a diadem made of ornamented golden sheet. It is believed that the golden diadem belonged to Bilge Khagan. Sacrificial golden and silver vessels, plaques and door handles were among the findings, too (BAYAR & ..., 2003, 79-80; BAYAR, 2004, 78-81). There were silver vessels such as a typical Sogdian-styled jar with a high thin neck and a 'bird-headed' mouth (Fig. 1), 2 cylindrical cups with round bottom (Fig. 2, 3), and 3 vessels with a wide mouth and a long handle (Fig. 4-6). Khushoo Tsaidam's silver vessels are generally smaller than usual ones. Also, one of the distinctive characteristics is that the vessels have no ornaments.

### Shoroon Bumbagar's vessel

In 2011, a team of the Mongolian-Japanese Joint Project "Inscriptions-3" documented a silver vessel found from an ancient monument, named Shoroon Bumbagar by local people, in the territory of Zaamar soum, Tuv aimag (OSAWA &..., 2011, 139). An epitaph revealed in the underground structure indicates that it was a mausoleum founded in memory of an aristocrat of Pugu tribe in 667 AD (/DANILOV & ..., 2010, 254). Pugu is one of the tribes of the Confederation of Nine Oguzs. According to the runic sources and Chinese historical annals, the Confederation of Nine Oguz Tribes controlled Northern Mongolia at the same time and it was a most powerful enemy of the Ancient Turks (BATSUREN, 2009, 39-40). The vessel was found by a local person who was searching gold with metal-detector near the mausoleum in 2009 (OSAWA &..., 2011, 140).

### Description

The vessel has a wide mouth, out-turned flanged rim, wide keel, flat bottom and low direct base. A quite narrow low neck is under the rim. There is a narrow circle on the bottom. Rim diameter 7.5 cm; maximum body diameter 9.7 cm; base diameter 7.5 cm; body height 8 cm. There is a handle, which consists of ten circled little balls joined to each other, on the central part of the body or under the neck. It is possible that some character-shaped chaotic signs have been engraved on the centre of the bottom are tamgas. But it is difficult to observe because the signs are too narrow (Fig. 7).

31 runic characters engraved with a sharp tool in a single line and around the narrow circle of the bottom (Fig. 8). It is 1.5 cm between the inscription and the circle of bottom. Its character type is similar to that of the Uighur period (745-840 AD) runic inscriptions (OSAWA &..., 2011, 140, 142).

Researchers proposed that the sentences were written by a descendant of the deceased person to pray for his soul in the second half of the 8th century (OSAWA &..., 2011, 142). It means that the silver vessel might have been buried as a traditional ceremony of the Pugu tribesmen 80 more years after the mausoleum had been founded.

Such silver vessel as it has a wide mouth, keeled body, flat bottom, low direct base, handle consists of many circled little balls and runic inscription on its bottom occurs in Ancient Turkic grave goods of the 7th-9th century in Russian Altai (Fig. 8) (KISJELJOV, 1951, Table LII; SAVINOV, 1984, 124-125; OVCHINNIKOVA, 1990, 63; KUBARJEV, 2005, 312). Also it has been represented in some stone statues of the 7th-8th cc (SHJER, 1966, 77, 87; KUBARJEV, 1984, 32; BAYAR, 1997, 63; HAYASHI, 2003).

### A Sogdian-styled cup

In January 2010, the public prosecutors were temporarily transferred to the Mongolian Academy of the Sciences since many ancient findings had been confiscated from

citizens. Thus, a silver cup, which was one of the artifacts, was described by me (Fig. 10).

When, where and how the silver cup was found is still unknown. But it is clear that the cup had been illegally owned by someone before confiscation.

In 2006, B.I.Marshak, who was a famous specialist in Sogdian arts and archaeology, described the cup on the basis of its photos for the first time (MARSHAK, 2006, 81). He received the photos from a Mongolian antiquarian M.Odkhuu. Therefore, the cup might have been found before 2006.

### Description

The cup has a low body. A handle and a round base joined to the body by welding. Body height is 5.2 cm, and the weight is 0.42 kg. Rim is quite flanged, measuring of 0.2 cm thin and 14.2 cm in diameter. Wall of the body is almost direct. Wide and narrow bands are around the upper body (Fig. 10, 14). Space between the rim and the upper narrow band is 1.1 cm. Total 9 palmette decorations of 2 kinds were engraved under the bands and around the body (Fig. 10, 15). There are 3 thin rounds joined to each other on the top of a typical Sogdian-styled handle (10, 12, 14, and 17). The rounds are very suitable to be pushed by a thumb. The biggest one, which is at the center, is 2 cm in diameter. 2 smaller rounds are 1.4 cm in diameter. The base is 7.6 cm in diameter, 0.8 cm high and thickness or 0.25 cm.

Spaces between the above-mentioned 9 palmettes have been ornamented with many semi-circular images (Fig. 15). The same palmette pattern appears not only in many Sogdian-styled silver vessels (Fig. 11), but also in work of nomadic art.

The circular base is 6.7 cm in diameter. The plain surface of the bottom or inner side of the circular base has been engraved with such representations as 5 crosses, inscription, mounted man, 'hook' tamga, sword, dagger or short sword, 'mountain goat' tamga and some disordered images (Fig. 13, 18).

It is possible to say, according to erosion, that the situation and direction of the lines that the images might have been represented by the following sequence:

Crosses (Perhaps the palmette decorations are made in same time);

Inscription, mounted man, 'hook' tamga, sword, dagger or short sword, little 'mountain goat' tamga and other chaotic images;

Big 'mountain goat' tamga.

**Cross-like images.** The cross images are similar to each other in size. One of them is in the center and the others are represented symmetrically in its four sides. Two crosses have a square-shaped fence. The fence of the other two crosses is circular. All the fences are depicted with joined round images. It is visible that the cross images have been eroded due to long-term use.

The five crosses are imitated copy of Byzantine trade-mark (MARSHAK, 2006, 74). A similar trade-mark appears in Sogdian-styled jars of 7th century found in Semirech'e, Eastern Kazakhstan (Fig. 19) (MARSHAK, 1971, 60). It confirms that the cup had been used by its owner for a long time after the production.

**Runic inscription.** The runic inscription was engraved with a sharp tool almost at the border of the bottom surface, against the side with a handle and between the

square-fenced and the circular-fenced crosses. The head of the five characters are directed to the center of the surface. Therefore, it should be the upper part of the surface. The inscription is 2.2 cm in length and 1 cm in width. It may be deciphered as in one sentence and in two words as follows: hRBqv

transliteration: WQBRng

transcription: uq barīḡ

translation: Be an origin (an ancestor)!

B.Marshak suggests that it is a word as a name of owner of the cup (MARSHAK, 2006, 74).

**Picture.** A very sketchy representation of a mounted man is depicted on the upper-right part of the inscription and above the square-fenced cross.

A dagger or short sword is engraved above the mid of the inscription. Its point is directed to upper side of the surface. A long sword is across the short one and its handle is in the right side of the inscription. A top of the sword is on the left circular-fenced cross.

Analogous swords with the sword depicted on the cup were found from Ancient Turkic graves in South Siberia (KHUDJAKOV, 1986, 153-155). And also it was represented in stone statues of 7th-8th cc. (BAYAR, 1997, 58).

**Tamgas.** The small "wild goat" tamga is on the upper left side of the surface and between square-fenced and circular-fenced crosses. Like the horsemen, its head is directed to the left-hand side. Its horn is long. The tail is missing. Top of the horn is on the eroded part of the square-fenced cross on the upper right side.

A 'hook' tamga is in the left-hand side of the horseman.

The big 'wild goat' tamga is engraved on the upper right side of the surface and the right of the central cross by deep and wide lines. Its head directed to the upper side.

The single 'wild goat' and 'a wild goat and a hook' tamgas are the political symbol of Ashina which was the Khagan's clan of the Ancient Turkic Khaganate (VOJTOV, 1996, 86-87; KLJASHTORNYJ & ..., 2005, 321; SAMASHEV & ..., 2010, 141-143, 146).

Such the symbols as tamgas, representation of mounted man, arms and inscription are engraved not only on nomadic grave vessels in Altai region of 7th-8th cc. but also in Ancient Turkic petroglyph complexes (STJEPI ..., 1981, 126).

It is possible that the second images were depicted later according to a ritual which was valid in that time.

Above description shows that this Sogdian-styled cup was sacrificed to an aristocrat of the Second Turkic Khaganate (682-745 AD) according to a burial or offering rite of the nomads in the first half of the 8th century.

The silver cup, perhaps, were made by Sogdian (or Sogdian-influenced) craftsman as part of an elite production sphere associated with Ancient Turkic aristocratic layer.

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Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

Khushoo Tsaidam's silver vessels:  
Fig. 1. Jar; Fig. 2, 3. Cups; Fig. 4-6. Vessels with long handle



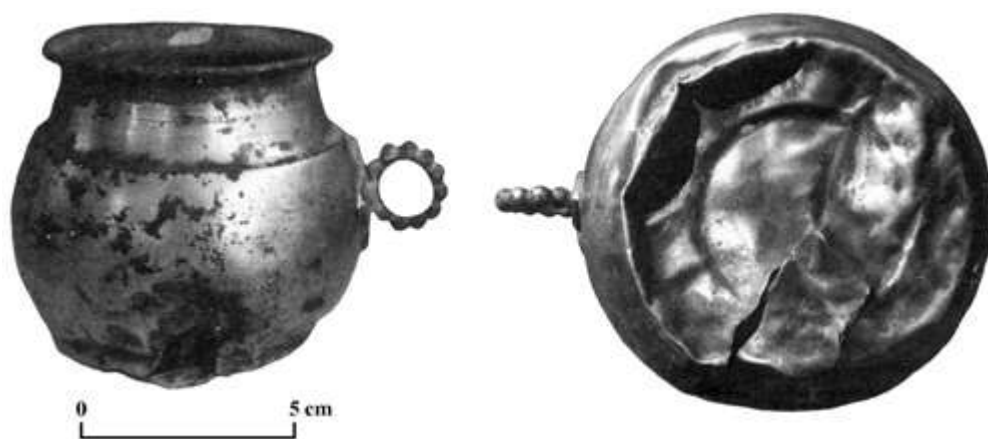


Fig. 7. Shoroon Bumbagar's silver vessel and its bottom /OSAWA & ..., 2011/



Fig. 8. Silver vessel and its bottom found from Tuyakhta, Russian Altai

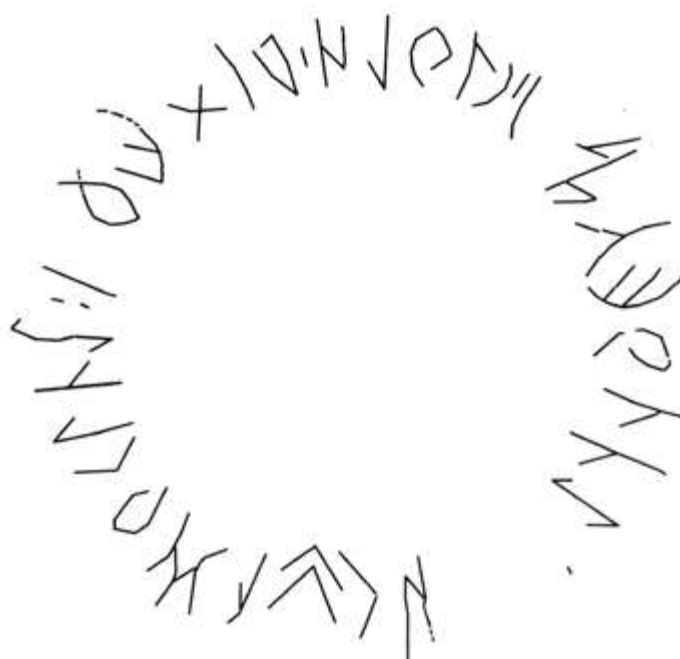


Fig. 9. Inscription of the Shoroon Bumbagar's vessel /OSAWA & ..., 2011/



Fig. 10. Silver cup found from Mongolia



Fig. 11. Gilded silver cup found from Tibet. Late 7th-8th cc. Pierre Uldry collection, the Rietberg Museum, Zürich /HELLER, 2003/



Fig. 12. Top and bottom of the cup from Mongolia



Fig. 13. Bottom of the cup from Mongolia

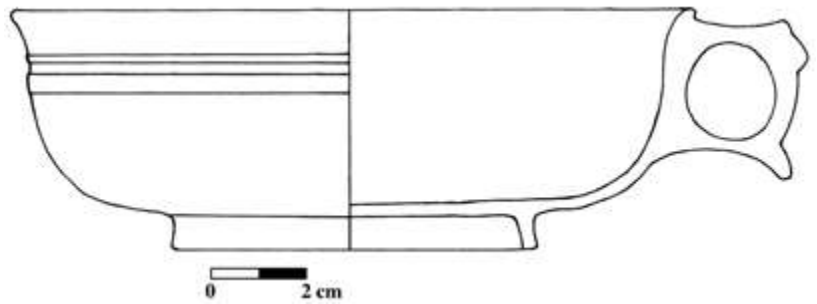


Fig. 14. Silver cup found from Mongolia

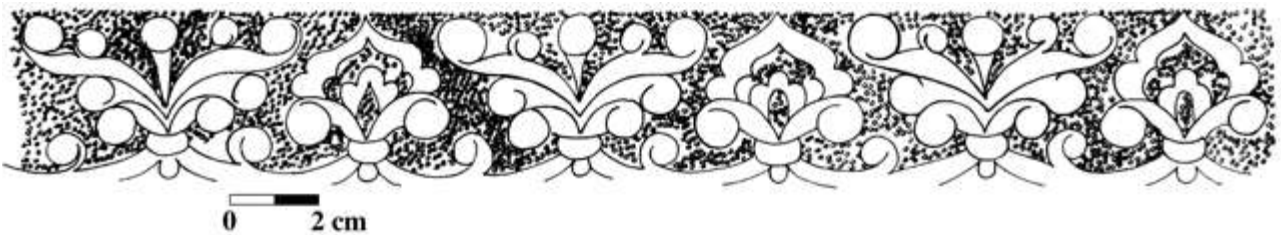


Fig. 15. Palmette decoration on the wall of the silver cup found from Mongolia



Fig. 16. Palmette decoration of the silver cup found from Central Asia (?). Second half 8<sup>th</sup> - first half 9<sup>th</sup> c.

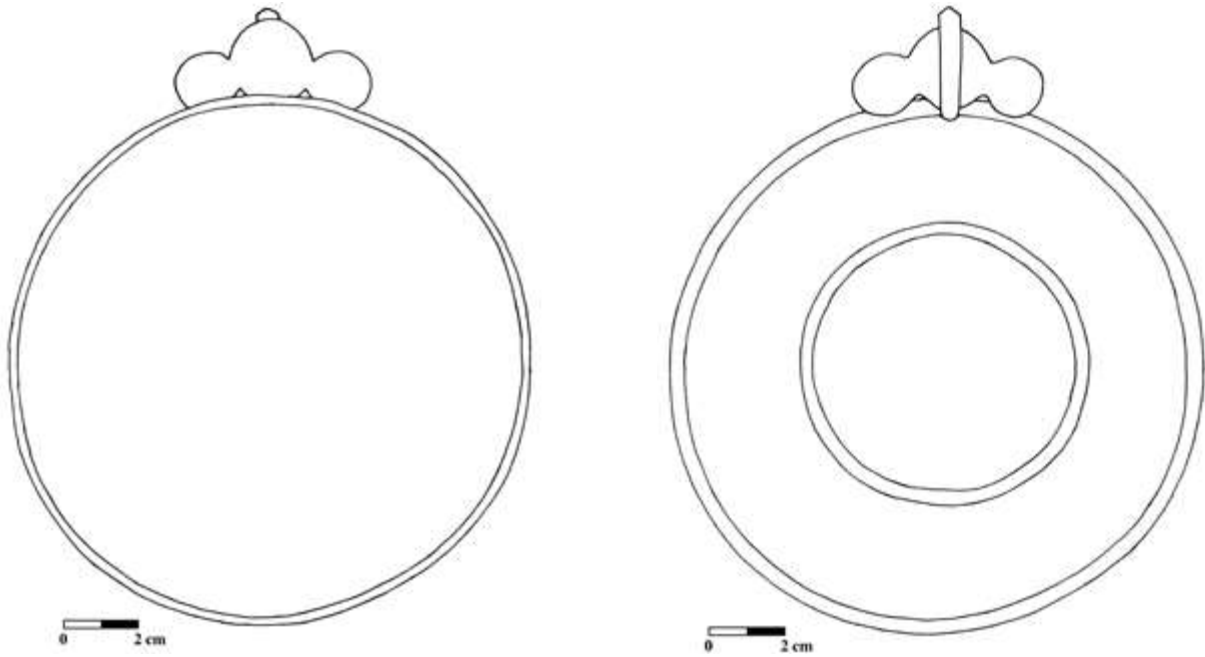


Fig. 17. Top and bottom of the cup from Mongolia

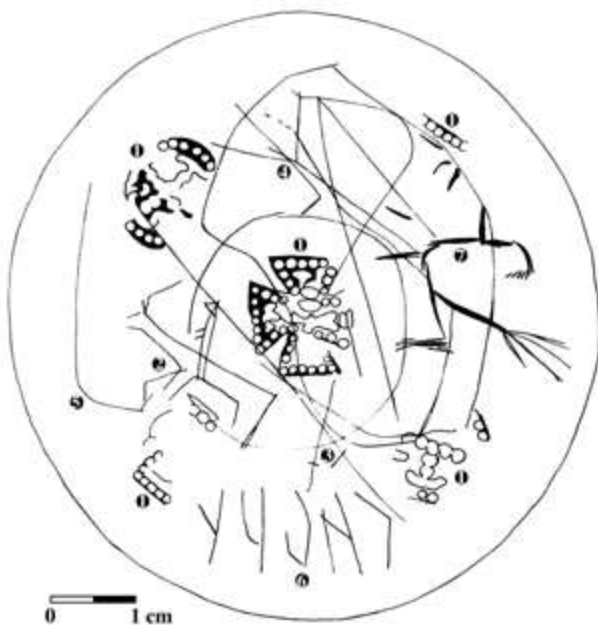


Fig. 18. Engravings on the bottom of the cup from Mongolia:  
 1. Trade-mark; 2. Mounted man; 3. Swords; 4. Small "wild goat" tamga;  
 5. 'Hook' tamga; 6. Runic inscription; 7. Big "wild goat" tamga

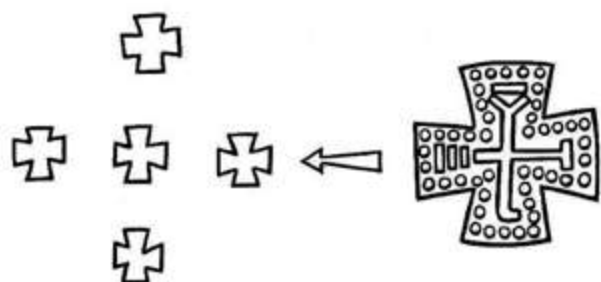


Fig. 19. Trade-mark on the bottom of a Sogdian-styled silver jar from Semirech'e, Eastern Kazakhstan. 7th century /MARSHAK, 1971/



## The Certification of Movable Art Objects in Nepal

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### Introduction

Nepal is rich in diversified cultural and natural heritage in the world ever since one can remember. The heritage is actually something like a creation of human activities whether could be movable or not. The people used to carry or trade the movable objects from one to another place since the beginning of the human history, because they were their creations and they could do whatever they wanted with it. But in the process of development of human civilization and the concept of society, many things are being changed as well as their thought. Much national and international organizations and legislations have been created for maintaining the civilized and identified socio-cultural environment. In this process, one of the most important conventions for the safeguarding the cultural objects was created, and the world communities have agreed through the United Nations. The ratified convention is Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 14 November 1970. The convention defines the cultural property is the property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science and which belongs to its Article 1a – 1k in different categories. As per the provision of article 2, “The States Parties to this Convention recognize that the illicit import, export and transfer of ownership of cultural property is one of the main causes of the impoverishment of the cultural heritage of the countries of origin of such property. Article 5 of the convention clearly says that the States Parties to this Convention are to undertake to set up one or more national services within their territories with qualified staff members

sufficient in number for the effective implementation of the specified functions (in article 5a - 5g). This is to ensure the above-mentioned Convention (UNESCO/WHC, 1970); i.e. the formation of laws and regulations designed to secure the protection of the cultural heritage and particularly prevention of the illicit import, export and transfer of ownership of important cultural property; establishing and maintaining the national inventory of protected property, including a list of important public and private cultural property whose export would constitute an appreciable impoverishment of the national cultural heritage, and so on.

### Legislation on Certification of Art objects to Export

Nepal has ratified this convention in 1976 ([www.unesco.org](http://www.unesco.org)) and is a state party for this convention since that time and recently after ratifying this convention Nepal has amended its major legislation for the management and conservation of the cultural heritage - Ancient Monument Preservation Act, 1956 to have the provisions related to the convention on its fifth amendment in 1995. Article 13 of this act has a provision on Restriction on transfer, transaction, export or collection of ancient monument and archaeological object or curio; which has provisioned a lot for the restrictions in illicit import, export and transfer of the ownership of the cultural properties. As per the provisions of the Act; any historical, archaeological or artistic object as prescribed by Government of Nepal by a notification published in the Nepal Gazette shall not be exported from the territory of Nepal or transferred from one place to another or to store even within the territory of Nepal. If it is to be transferred to any place, prior approval of Government shall be taken [Article 13(1)]. If a person or an institution has, in its personal, traditional

Application form for curio certification

Certificate for the curio objects

or ancestral any archaeological object of more than one hundred years (*any artistic or architectural or other mentioned object which is at least of 100 years or more is defined as archaeological object by the act in Nepal*), the owner of such collections shall have to register such object in a prescribed office as per the Government notification published in the Nepal Gazette. It is not necessary to register the idol/image of family deities (*Kul Devata*) [Article13(2)].

The movable art objects can either be an archeological important objects or curio objects. According to the definition of act curio object is the object which produced as the modern handicraft as the copy of antiquity and the act provisioned for the curio objects transaction as if any person or an institution, willing to produce or transact in curio or is producing or transacting in curio shall hold license by registering the owner's name in the prescribed office as per Government notification published in the Nepal Gazette and each produced curio object shall have marked as approved by Government of Nepal along with the name of the seller [Article 13(2B)]. The buyer of the curio also shall buy only the curio marked as approved pursuant to Sub- Section (3) [Article 13(4)].

In such a way, transaction of the curio objects is provisioned in legislation of Nepal. Under these provisions Department of Archaeology, the sole authority of the Government of Nepal for the conservation and management of cultural heritage; has been working as per the UNESCO convention 1970 establishing a major section in its premises. There are hundreds and hundreds art objects certifying in a day by the officials in its' own process. The section is known as **Curio Checking Section**, which is running under the Under Secretary (Gazetted II Class Officer) and the section head is directly under the Director General of the department as well. The section also looks after the all art objects which are theft and come under the police custody; when the theft object come to the police custody they send to this section for inspection/examine for either archaeological restricted objects or just the curio non-restricted objects as per the act. Report of such inspection on theft object plays a vital role to restrict on theft of art object as well as in the process of police custody and filing the case in the court.

The section has been issuing hundreds of this kind of certification in a day for the non-restricted curio objects

to the individuals' or the commercial traders' applications as per the provisions of the act, by which they can easily transact or export these objects. Firstly, one should apply with the details of the object i.e. name of the object as well as its weight, measurement, price including bills/ voucher, exporting country etc, then the related officers inspect the entire object to be certified, and then issue the certificate on it. The process for certification is good enough, but there is a need of recording and making inventory as the provisions are in the 1956 Act. The government should also summon to the public for registration of their ancient / archaeological objects that would be helpful to make an inventory of archaeological objects as per provision of article 13(2) of the Act.

### Conclusion

Nepal has working as per the objectives of the UNESCO Convention on means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970 after its ratification in 1976. It has own legislation for executing the provisions of convention. The Department of Archaeology has working as per the legislation; it issues certificates for the curio objects to export. It is a single place to issue certificates for curio goods in the country, however there is provision in the 1956 Act that anyone should have certification for every object to carry or take from one to another place even within the territory of Nepal as well as to export in abroad. So, there should be some other branches of the department as per as in where necessary districts. The mechanism of curio certification is working very well, but it needs to be equipped with more scientific knowledge and modern advanced technologies (Hi-Tech) as well as to train the staffs for entire job. The registration of the archaeological objects should be done by the government that would be most helpful in the case of theft and exporting without permission as well. It should be managed gradually for the preparation of a good inventory of all archaeological objects of Nepal and extension of the curio certification offices under Department of Archaeology for the better execution of the 1970 convention in Nepal as well as for preventing from the illicit import, export and transfer of the cultural properties.



Curio objects on process for certification



Inspection process of curio objects



Tagging to the curio objects after inspection

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[www.unesco.org](http://www.unesco.org)



## Project Njord: Investigation and Protection of the 1926-1932 Norwegian Whalers' Base, Price's Inlet, Rakiura/Stewart Island (Project Update) A Southland Coastal Heritage Inventory Project ("SCHIP") Cultural Heritage Project

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New Zealand Historic Places Trust

### Introduction

My previous International Correspondent Report described Project Njord, a cultural heritage project which had three aims: 1) to undertake a marine archaeological survey of the water in front of the Norwegians Whalers' Base ("The Base") to determine the nature and extent of any marine heritage structure/features/items, 2) to gather additional terrestrial heritage data to supplement that already recorded previously at The Base, and 3) use the marine and terrestrial heritage survey data to prepare a proposal to the Board of the New Zealand Historic Places Trust ("NZHPT") to declare the Norwegian Whalers' Base an archaeological site under Section 9(2) of the Historic Places Act (1993). The prime reason for the project was to increase the legal protection of the site due to an increased risk of fossicking, particularly the removal of the whale chaser boat propellers.

The first two aims of the project were achieved in March 2013 when the project team (Matthew Schmidt, Andy Dodd, Matthew Carter, David Dudfield, Jim Watt) undertook five days of fieldwork surveying heritage remains of The Base in the terrestrial and marine environments. This report presents the preliminary results

of the archaeological survey. It will be seen that the findings of the marine archaeological survey revealed more than anticipated and in doing so, the project illustrated the importance of marine archaeological surveys when understanding coastal marine heritage sites.

### Brief History of the Norwegian Whalers' Base

Between 1926 and 1932 the Ross Sea Whaling Company of Sandefjord, Norway established its repair base for whale catcher vessels in Price's Inlet, Rakiura (Figures 1 to 4). The Ross Sea Whaling Company named their



Figure 2. The Base ca. 1928 showing a whale catcher at the start of the slipway at medium tide (Photo: Southland Museum & Art Gallery).



Figure 3. The Base ca. 1927 showing the slipway (centre), built on top of Prices' 1865 slipway, and the *Othello* jetty (far left) (Photo: Southland Museum & Art Gallery).



Figure 1. Location of the Norwegian Whalers' Base in Price's Inlet, Kaipipi Bay, Rakiura/Stewart Island. The sunken hulk of the 1853 ship *Othello*, used as a dry jetty by the Norwegians from 1926-1932, is noted.



Figure 4. The *five Star* chaser boats moored at the *Othello* jetty with another arriving in the background (Photo: Southland Museum & Art Gallery).

shipyard the 'Kaipipi Shipyard' but it is also known as 'The Base', 'Price's' or 'The Whalers' Base' (Watt 2006:3). Watt (2006:3) notes that the purpose of the facility was to maintain and repair whale catchers during the southern winter while the factory ships returned to Europe with the whale oil taken during the hunting season from November to February. The fifteen *Star* whale catchers were repaired at various times at the yard as well as other catchers such as the *Karrakatta*. The yard consisted of the slipway, workshop (including a forge), cookhouse, carpenters shop, bunkhouse, winch house, a tin hut and the *Othello* jetty which was a jetty made from the hulk of the ship *Othello* (the hulk was fixed, not floating). The buildings were weatherboard built on concrete foundations (pads, footings or piles) with the manager's house and bunkhouse being kit set buildings brought from Norway (these buildings still survive in Oban today). The Base was used for basic maintenance and repairs of the catcher boats as it did not have a foundry to undertake any larger repairs, this being carried out at Port Chalmers near Dunedin (Watt 2006:3). Up to 38 Norwegians operated The Base and during the weekends excursions were made to Oban, Rakiura's main town, for supplies and socialising. The base closed in 1932 due to a 'glut' in the whale oil market (Watt 2006:3). This led to whaling moving away from the Ross Sea and the Ross Sea Whaling Company moving its facilities to South Africa. The Base (Lot 31) has not been occupied since 1932 and is currently privately owned.

#### Cultural Heritage Significance

The Base is a highly significant cultural heritage site for Rakiura and New Zealand because:

- \* 'The Base' is part of the story of Rakiura/Stewart Island.
- \* The site is unique in New Zealand in terms of the history of Norwegian whaling.
- \* The site is directly related to the creation of the Ross Dependency in Antarctica in 1923.
- \* There are tangible heritage remains which can still be seen and interpreted.
- \* The site has persons living today who are either related to the Norwegians from The Base or persons who worked on the ships.
- \* People today still live in buildings in Oban



Figure 5. The Base as it looks today covered in thick native bush (Photo: NZHPT).

(Rakiura's main town) which were recovered from The Base.

- \* The Base is a key heritage site for tourism on Rakiura receiving numerous visitors every year.

#### The Terrestrial Archaeological Survey

As illustrated in the previous report, The Base is extensively covered in native bush making recognition and mapping of the various structures difficult (Figures 5 & 6). It was therefore essential for the locations of the known features to be cleared of vegetation prior to surveying. This was achieved by the project team as well as volunteers from the Rakiura/Stewart Island community and staff from the Department of Conservation (Figure 7). The vegetation clearance achieved identifying all the known structures on the site which were found to be in a very good state of preservation overall. Building foundations and structures, such as those of the Workshop, Tin Hut, Managers House, winch base and its associated hawser pulley base (Figure 8-18), were made of a high quality concrete, a significant achievement for the builders considering their isolation from any populous centre where materials could be readily sourced. The structural features exposed and other artefacts, such as propellers and cables, were able to be identified in historic photographs of The Base (Figures 16 to 17). Remains of the shipyard slipway were found beneath the vegetation and this confirmed that the slipway extended some distance onto the land from its origins in the bay and up to the edge of the concrete winch pulley base. The slipway had been made of interspersed 17m long horizontal lengths of timber and poured concrete. On this was laid the tracks on which the rollers used to pull boats up the slipway were placed. Only the concrete sections of the slipway survived in the bush environment (Figure 18). One of the key features which required to be identified in the terrestrial survey was the original 19th century survey point from which the boundaries of the land used by the Norwegians were established. This was important as a clear legal boundary of the site is required for the increased legal protection process. Surveyors in the 19th century typically chose high areas and a distinctive permanent feature in the landscape to establish survey marks (or 'trigs'). A surveyor's mark placed in this location could be an iron bar with a letter stamped on the



Figure 6. The Base as it looks today covered in thick bush (Photo: NZHPT).



top, a large wooden stake with the top foot of the stake painted white, or a cairn built using stone or earth. If a natural feature was used, it would be one that stood out from any of the surrounding landscape features. The survey found a large split granite rock used by the Norwegians to set their flag pole in was the location of the 19<sup>th</sup> century surveyors mark established by at least 1878 (Figures 19). Bearings off this rock found that only from this point could other geological features be seen as noted on an 1893 survey map.

The terrestrial survey also identified the fresh water dam built by the Norwegians located in the bay to the west of the inlet. The dam was built of earth and a pipeline took water from this around the rocky headland to The Base to the east. This was confirmed during the marine survey when two water pipes were found in the water below the rocky headland.

Evidence of 19<sup>th</sup> century occupation was also found at the site by way of black beer bottles, a dark green 'champagne' style bottle, a clear glass bottle and handmade nails. In the bay to the west where the dam is located, was found a rubbish dump containing both late 19<sup>th</sup> and early 20<sup>th</sup> century bottles and shoes/boots.

### The Marine Archaeological Survey

The survey area extended from the high tide mark to *ca.* 130m into the inlet (Figure 20). Any heritage items within the inter-tidal environment were mapped by the terrestrial based archaeologists while the marine archaeologists concentrated on any underwater remains. The underwater survey was non-invasive i.e. visual only. The most important artefacts recorded in the inter-tidal survey area were the twelve discarded whale chaser propellers as these items have been at the most risk of removal by fossickers and collectors of marine heritage (Figure 21, 22). The dimensions of the propellers were measured and any distinctive features, such as ice damage to the propeller blades and whale chaser boat identification marks, were recorded on drawings of the items (Figure 23). Other key objects of interest also recorded was one of the slipway rollers, winch drums, which can be seen in their original position in historic photographs of The Base, the Swedish boiler, which came to rest in its position today from a failed attempt to salvage it in 1946, and the dimensions and makeup of the slipway for the shipyard (Figures 24 to 26). In this tidal environment, the timbers from the slipway had largely survived, though the level of preservation was quite variable, compared to those revealed during bush clearance



Figure 7. Volunteers from the Rakiura/Stewart Is. community and the Department of Conservation helping with bush clearance to reveal heritage features (Photo: NZHPT)



Figure 8. The Workshop cleared of vegetation and the boiler room turfed to reveal the structure (Photo: NZHPT).



Figure 9. The foundations of the Managers House after vegetation clearance (Photo: NZHPT).

which had almost entirely rotted away leaving only the concrete elements and iron bolts where timbers were once present. Given this, the construction technique could be clearly interpreted and mapped and many of the iron fixtures, such as large timber fixing bolts, were still present.

The underwater marine archaeological survey provided data on the nature and extent of heritage remains on the seabed which were the result of the day to day workings of the Base such as winch cables, fresh water pipes, glass bottles, discarded or dropped metal objects etc. It also produced crucial data on the two most significant heritage items in this environment: the form and structure of the 1926-27 slipway below the low tide mark; and the remains of the 1853 whaler the *Othello*.

It was found that the construction of the slipway below the low tide mark was quite different from that above this level as seen on the beach. The investigation confirmed the historic account that numerous granite boulders were dumped on the soft sea bed to build a solid and stable base for the slipway (Figures 27, 28). The slipway timbers were then lowered onto this base as sections and connected one after another by the Base diver who used a 'John Brown' diving suit with air pumped to the suit from a divers air pump located on a pontoon floating above the diver. The rails were then bolted down onto the completed timber base. Only one of the rails is present today still bolted to the timbers. Recorded lying down the centre of the slipway was a concrete strip on which the central roller rail would have originally been fixed. The total length of the slipway from the high tide mark and out into the inlet was 76m (The total length of the slipway being 101.3m measured from the concrete pulley base).

The survey of the 1853 whaler the *Othello* produced unexpected results. The *Othello* was brought to the Base from Bluff (the South Island port town which is the main port of contact with Rakiura) in 1927 by the Norwegians and used as the 't-end' of the shipyards' jetty by being pushed up onto rocks, holed in its side and bollards driven into the sea bed on its port side to hold it in place (Figure 29). This oak ship was built as an American whaling vessel in 1853 (Figure 30) but it finally ended up in Bluff as a coal hulk. After the Norwegians left the Base, it was abandoned. Over the years the hulk shifted off the rocks and sunk onto the shallow bottom of the bay in ca. 5m of water. At very low tide the bow and stern ends of the ship can be seen just protruding from the water's surface.

The marine survey found that the *Othello* was in a good state of preservation with the hull largely intact (Figures 31 to 35). The original rudder was still in place (Figure 35) and copper sheathing placed along the hull in 1863, used to discourage marine organisms impacting on the wooden hull, was still present (Figure 33). Also found was the hawse pipe, planking timbers, wood and iron knees, a possible mast support, ballast stones etc (Figures 36 to 38). Overall, the wreck still retained its original 1853 main frame and structure and features of its later maintenance such as the 1863 copper sheathing (Figure

39). The wreck generated international interest, such as from the Archaeological Institute of America, and is at least nationally significant in New Zealand as a unique example of an in-situ wreck of a 19<sup>th</sup> century American whaler. More research will ascertain the international importance of this site.

### Conclusions

Currently the data from the fieldwork is still being compiled, but a draft map of The Base clearly illustrates the nature and extent of the tangible heritage remains (Figure 40). The survey added significantly to the previous knowledge of what remained of The Base, particularly in the marine environment. It identified that the site is of national importance in the story it tells of early 20<sup>th</sup> century Norwegian whaling in the Ross Sea and internationally in terms of the role it played in the establishment of the Ross Sea Dependency in 1923. The project also found that the *Othello* is a rare example of a 19<sup>th</sup> century whaler preserved *in-situ*, illustrating the importance of marine archaeological surveys when determining the nature, extent and significance of coastal heritage sites.

### Acknowledgements

Thank you to the Environmental Committee of Environment Southland, the SCHIP partners, the Southland Branch of the New Zealand Historic Places Trust, the Marine Archaeological Association of New Zealand, the Southland Museum & Art Gallery, the Anthropology Dept. (Phil Latham) and Surveying Dept. (Richard Hemi) of the University of Otago and the Department of Conservation for their project support. Thank you also to Owen Graham, Jonathan Howard, Huia Pacey, the Rakiura office of the Department of Conservation for use of boat the 'Hananui', and its skipper Steve Meads, and the Rakiura community and volunteers who generously gave their time to clear vegetation from the site.

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Figure 10. The foundations of the Tin Hut, where the Bases' diver initially resided (Photo: NZHPT).



Figure 11. The foundations of the Winch base (Photo:NZHPT).



Figure 12. The foundations of the winch pulley base located 52m down slope from the winch (Photo:NZHPT).



Figure 13. The foundations of the Carpenters' Shop (Photo:NZHPT).



Figure 14. The piles on which the Bunkhouse was positioned. The kitset Bunkhouse was brought over from Norway and after the Norwegians left the Base, it was rebuilt in Oban where it resides today (Photo:NZHPT).



Figure 15. The concrete wash basin uncovered from the bush at the south end of the Bunkhouse piles. The scale is at 1m (Photo:NZHPT).



Figure 16. Abandoned whale chaser propellers in the bush (Photo: NZHPT).



Figure 17. Discarded coils of cabling located near the winch pulley (Photo: Matthew Carter).

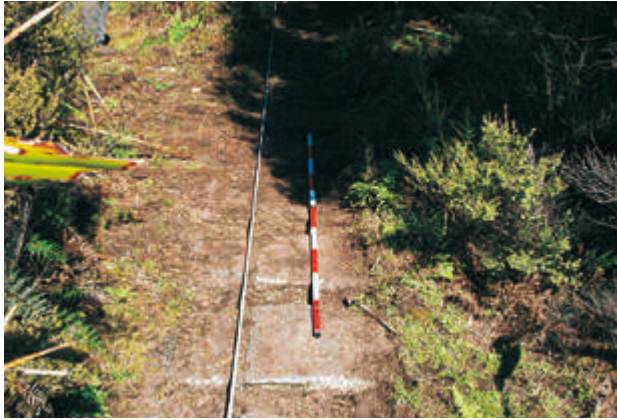


Figure 18. The slipway revealed after beneath turf in the native bush. The photograph is in the direction of the pulley base with the inlet behind the photographer. The 17m long horizontal slipway timbers which used to be located between each successive horizontal concrete slipway sleeper have rotted away. Occasional bolts also indicate where the timbers were located (Photo: Matthew Carter).



Figure 19. Top: Natural split granite rock with bolt which held the Norwegian flag. This rock was also used as a survey trig point as early as 1878 (Photo: NZHPT). Bottom: Survey map SO 2848 from 1893 showing the trig point (circled) on the eastern side of the headland (source: LINZ).



Figure 20. Marine archaeological survey area (Graphic: SCHIP & Subsurface Ltd with Google earth satellite photo).



Figure 21. Abandoned whale chaser propellers lying on the beach (Photo: NZHPT). These are the most at risk items at the Base being the subject of fossicking attempts.



Figure 22. Whale chaser propellers discarded on the beach. The survey identified that different designs of propellers were present. These propellers are possibly a later design (ie. late 1920s) as they are made of an alloy and are a sleeker more light weight design. Other propellers are a more robust solid steel design and appear to be much heavier (Photo: NZHPT).



Figure 23. Distinctive marks on propellers were recorded so they could be identified individually if illegally removed. The propeller in the top photograph is marked as belonging to the Star II whale chaser. The bottom photograph shows a distinctive 'chuck' feature which was used in later propellers to make removing them easier from the drive shaft (Photo: NZHPT).



Figure 24. Winch cable drum on the beach (Photo: NZHPT).



Figure 25. A slipway roller lying on the slipway exposed at low tide (Photo: NZHPT).



Figure 26. The slipway exposed at low tide showing the timber and concrete construction. The boiler from the workshop lies where it was abandoned in 1946 (Photo: NZHPT).

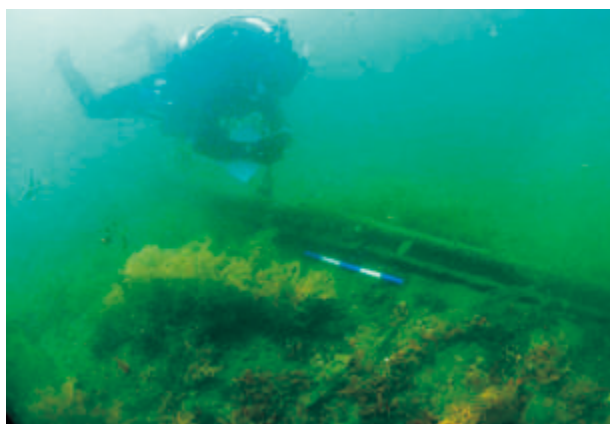


Figure 27. Diver swimming along a surviving rail on the boat slipway. The slipway extended 76m out into the bay from the high tide mark (Photo: SCHIP & Subsurface Ltd).

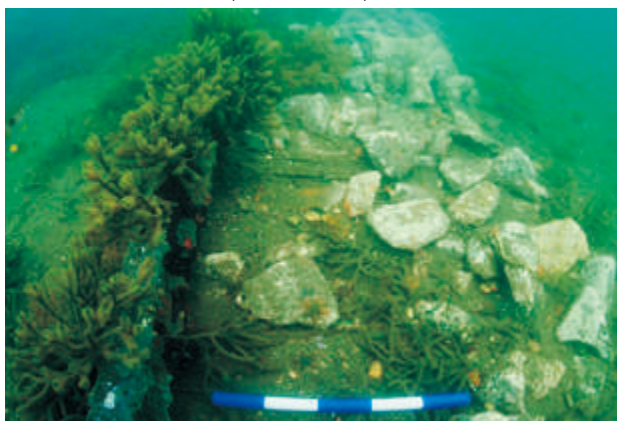


Figure 28. The remaining slipway left rail fixed on the wooden sleepers which were lain on a granite rock base with rock laid in between the sleepers to stabilise them (Photo: SCHIP & Subsurface Ltd).



Figure 29. The *Othello* in 1928 fixed in place using bollards driven into the seabed (Photo: Southland Museum & Art Gallery).



Figure 30. The *Othello* at sail from a painting by AV Gregory in 1885 (Source: Sanson 1970).



Figure 31. Diver recording the wreck of the *Othello* (Photo: SCHIP & Subsurface Ltd).



Figure 32. The bow of the *Othello*, starboard side, showing the well preserved form of the wreck (Photo: SCHIP & Subsurface Ltd).

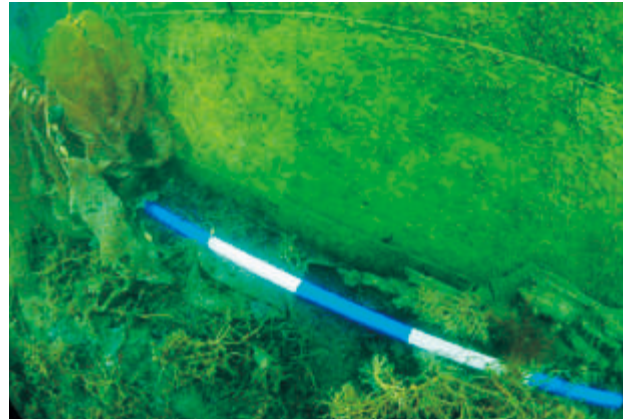


Figure 33. Close view of the hull showing the intact 1863 copper sheathing (Photo: SCHIP & Subsurface Ltd).



Figure 34. The stern and rudder post of the *Othello* (Photo: SCHIP & Subsurface Ltd).



Figure 35. Intact rudder, starboard side showing pintle & gudgeon (Photo: SCHIP & Subsurface Ltd).

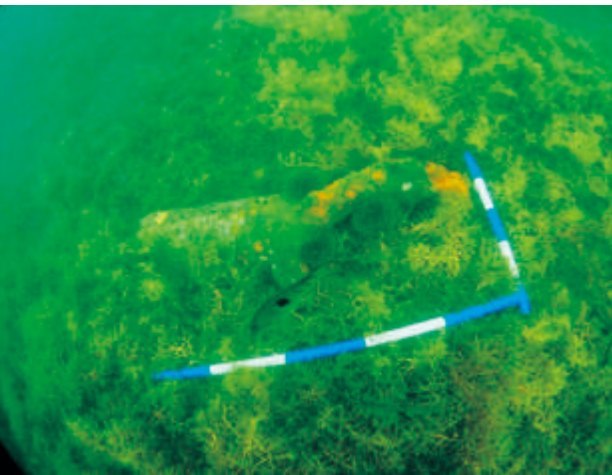
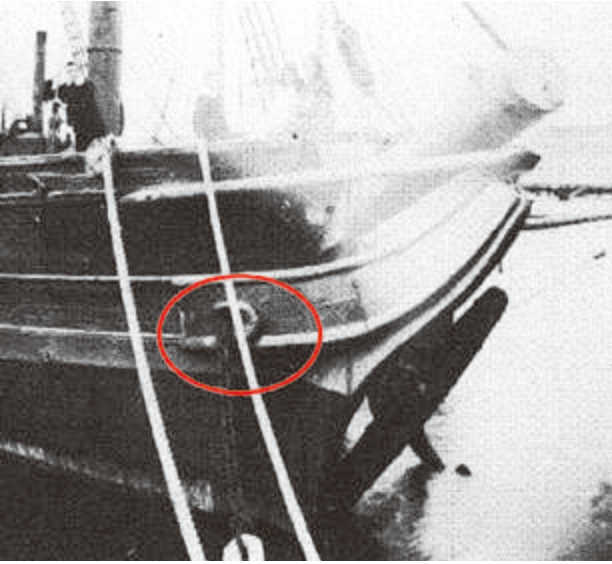


Figure 36. Hawse pipe on the *Othello*, at Bluff harbour ca. 1902, and as found on the sea bed in March 2013 (Photo: SCHIP & Subsurface Ltd).



Figure 37. Bracing around mast/bowsprit timber (Photo: SCHIP & Subsurface Ltd).



Figure 38. Slipway roller on the deck of the *Othello* and on the slipway (Photo: SCHIP & Subsurface Ltd).

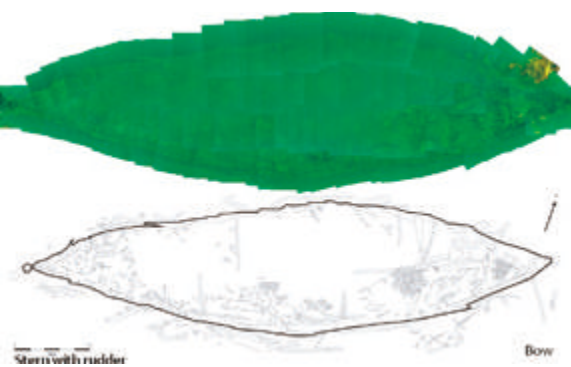


Figure 39. Photo montage and map of the 1853 whaler the *Othello* (Photo/Plan: SCHIP & Subsurface Ltd).

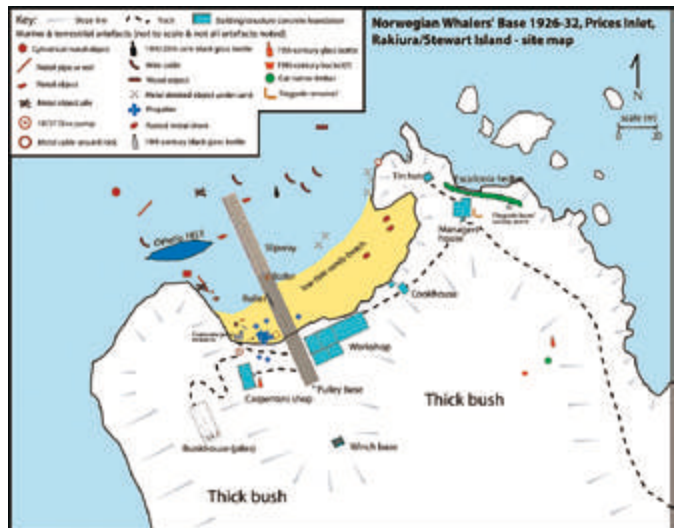


Figure 40. Preliminary site plan of the 1926-1932 Norwegian Whalers' Base, Prices Inlet, Rakiura/Stewart Is (Graphic: NZHPT).  
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## Antiquities Seized at Lahore Airport

Muhammad Aasim Dogar, *Field Officer*

Antiquities Trade Control Branch, Directorate General of Archaeology, Government of the Punjab

The Additional Collector Customs, Lahore, received information through secret sources on 7<sup>th</sup> April 2013 that an attempt would be made to smuggle antiquities to Thailand in the guise of water filters. It was also informed that four packages containing antiquities were available in the cargo bonded area of export shed, *Shaheen* Airport services, Lahore, for loading on Thai Airways flight No TG-346 bound for Bangkok. Therefore, the four wooden boxes were opened in the presence of witness, which resulted in recovery of the antiquities.

The Additional Collector Custom Department, Lahore, immediately contacted the Director General of Archaeology, Government of the Punjab, to depute an officer from Archaeology Department for verification of the objects seized by the Custom Department. The Director General deputed the field officer (Antiquities Trade Control Branch) for the verification of seized objects at Lahore Airport.

The seized consignment consisting of 26 objects included stone and copper Buddha sculptures, human heads of

stone and stucco, toilet trays and 313 copper coins. These objects were identified as pieces of *Gandhara* Art (belong to from 1st century B.C. to 5th century A.D.). The copper coins were not in a good state of preservation and were not clearly readable until they were identified after cleaning. However, the coins were genuine and of the same period as other objects mentioned above.

The consignment of antiquities comes under the preview of Antiquities (Amendment) Act 2012 and cannot be allowed to be exported outside the country.

After the verification of the antiquities, the representative of Archaeology Department and Custom Department arrested the scanning machine operator and registered case against the machine operator who was involved in attempt to export cultural heritage of Pakistan to abroad.

According to the law, the seized antiquities belonged to Archaeology Department and were shifted to the reserve collection of Lahore Fort Museum for safe custody and preservation as well as further study purpose.

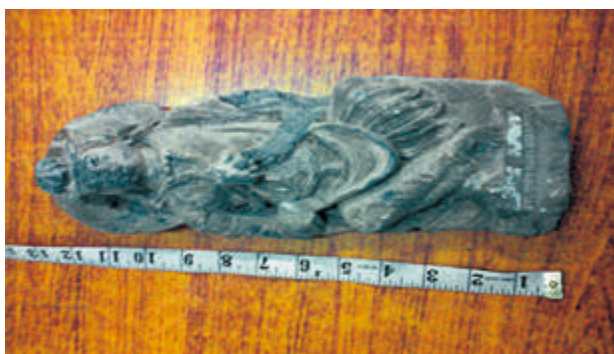
### Details of seized antiquities are as under.



1. Standing Buddha sculpture with one hand missing in schist stone.



2. A square frieze depicting male and female figure.



3. Buddha sculpture in dharma chakra mudra, schist stone.



4. Buddha sculpture in dharma chakra mudra.





5. Buddha head in schist stone.



6. Buddha head in stucco.



7. Buddha head in stucco.



8. Buddha head in schist stone.



9. Seated Buddha sculpture in dharma chakra mudra.



10. Seated Buddha sculpture in dharma chakra mudra schist stone.



11. Frieze depicting seated Buddha figure in schist stone



12. Human head in red stone.



13. Human head.



14. Rectangular frieze depicting seated Buddha and six human figures in schist stone



15. Frieze depicting seated Buddha Abhaya mudra, flanked by four persons. At the top four seated Buddha figures in meditation.



16. A broken stone bowl depicting a human figure in side



17. Toilet tray depicting three human figures in schist stone



18. Seated Buddha sculpture on Lotus in bronze



19. Bronze Hindu deity head



20. A bronze Hindu deity hollow inside probably mold



21. A bronze ring



22. Standing Buddha sculpture in stucco



23. Standing Buddha sculpture in schist stone



24. Seated Buddha sculpture in meditation



25. Rectangular frieze death scene of Buddha in schist stone



26. Copper coins 313 in numbers



## San Agustin Museum: A Premier Repository of the Treasures of the Augustinian Order in the Philippines

Louella Solmerano Revilla, *Administrative Assistant*  
San Agustin Museum/Administrative Assistant

The 16<sup>th</sup> Century San Agustin Church and the Monastery in Intramuros, Manila withstood several invasions and earthquakes, a lone survivor of World War II, and declared UNESCO World Heritage Site in 1993. The Augustinians built the church made of stone “FIRMITER AEDIFICATA,” meaning strongly built indicative of their faith. It is considered the oldest stone church in the Philippines. Housed in one of the chapels of the church is the tomb of the Founder of Manila, Adelantado Miguel López de Legazpi. In 1973, the Monastery was converted into an Ecclesiastical Museum, presently called San Agustin Museum. All halls were used for permanent and temporary exhibits of religious collections with provenance from Mexico, Spain, China, and the Philippines. The Augustinians were the first Chroniclers in the Orient during the time of expansion. They wrote books, dictionaries, and built great churches.

The San Agustin Museum is a premier repository of the treasures of the Augustinian Order, and of the rich, centuries-old colonial and ecclesiastical art collections in the Philippines. The institution is committed to be the leading ecclesiastical institution that promotes conservation and preservation of the rich Filipino-Spanish cultural and artistic heritage of the Philippines so that the present and future generations of Filipinos learn their history and take pride in these collections of Philippine art and culture.

In the next few years, the viewers of San Agustin Museum will gain a more profound experience. The Order of Saint Augustine in Intramuros, Manila, Philippines, under the Vicariate of the Orient, has immediate plans to refurbish and restore this historic place of universal significance. The exhibit rooms will undergo renovation. New electrical system, new anti-fire alarm, new air-condition system with humidifier and new security (CCTV) and new video system will be provided. Collections will be preserved, conserved and restored. The Augustinians will not only focus on showcasing its rich collection, they will also share to the audience, with more clarity and zeal, the values of the Augustinian Order.



Emblem of the Augustinian Order

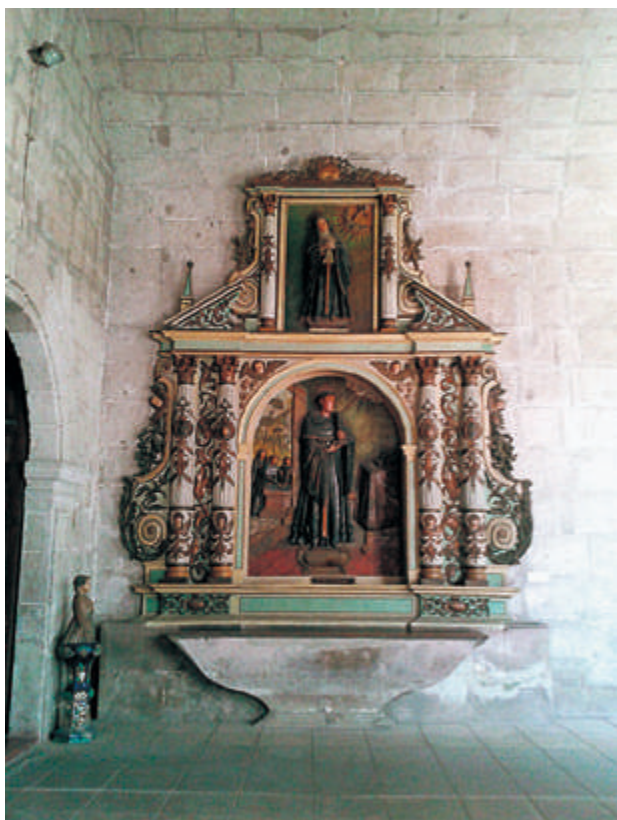
The San Agustin Museum is sustained by admission fees of visitors and generous patrons. It has its priceless collection of paintings, sculpture, liturgical vestments, church utensils, porcelain, and potteries. There will be new attractions in Intramuros. New museums are expected to be built. The outstanding style of the building, design of the church and monastery, the rich



Facade of San Agustin Church



Ground floor cloister with 19th century paintings on the walls done by Filipino artists.



One of the ground floor cloister altars. The image of St. John of Sahagun, an Augustinian Saint is depicted. This icon exemplifies the life of an Augustinian as sustained by the Holy Eucharist.

historic evidence, and the dynamic function associated with religious significance will make San Agustin Museum superbly unique and different.

Explanation and portrayal on how the halls of the Monastery (the museum) were utilized before as a classroom, rooms of the religious priests and brothers, sacristy, refectory, and infirmary will be given emphasis. The Order hopes to create interest by showing their way of life in the past. The centuries-old religious practice of reading verses while at the Old Refectory pulpit will soon be restaged. The four altars with depictions of four Augustinian Saints (*St. John of Sahagun, St. Thomas of Villanova, St. William of Aquitania, and St. Nicholas of*



At the choirloft, one of the hallmarks of monastic life, with 68 intricately carved choir stalls, a place where members of the community would converge several times during the day for prayers.

*Tolentine*) at the cloisters remind us of the cycle and journey of an Augustinian and believers of Christ. The Inner Garden of the Monastery will be a place solely for meditation, where one can have peace and quiet while communing with the Creator. The Augustinians consider anything of beauty a reflection of God's image, of his grace and abiding love. Their strong dedication for culture and the arts are evident in the San Agustin Church and Museum today.

The writer has been designated by the San Agustin Museum Director to supervise restoration works in the conservation laboratory, to prepare full documentation and restore the *silleras* or choir stalls at the choirloft of the church, to formulate proposals and to prioritize which of the collections are in need of immediate intervention. All of these plans have specific purposes. It can surely help preserve their legacy as Augustinians, and the writer as self-confessed art lover is one with them in this worthy endeavour.



Here lies the remains of Adelantado Miguel López de Legazpi (Founder of Manila, 1571).



## Restoration of Old Naval Commissioner's House – Trincomalee

D.A. Rasika Dissanayaka, *Assistant Director (Promotions)*  
Department of Archaeology, Sri Lanka.

### Introduction

The Old Naval Commissioner's House is located in Trincomalee, a city in the north east coastal line in Sri Lanka. It is situated close proximity to the Trincomalee Dutch Fort as well as the sea (8° 34' 11.42"N, 81° 14' 14.62" E).

Sri Lanka was dominated by three European countries i.e. Portugal, Holland (Netherlands–Dutch) and Britain during 1505–1948. Trincomalee has a natural harbor; therefore it had been most important for defense and commercial purpose for any invaders.

In reign of Dutch, who built several fortresses within Sri Lanka, they erected a fort in Trincomalee, which was developed by British subsequently, and spread commercial / official /residential area inside the rampart. They built their officer's quarters at quite a distance from those forts and this building is a good example for that system.

Cultural property in northern and eastern area in Sri Lanka had been neglected and unused for the past 30 years due to war and terrorist activities. They had been deteriorated or abandoned. Most of the heritage sites were unattended and neglected as the archaeological authority could not interfere their activities for the last three decades. Now the war situation has been over since 2009 and the Department of Archaeology has to take conservation measures to protect cultural properties in these areas.

### Old Naval Commissioner's House

According to the archival records obtained from the National Archives of Sri Lanka, this particular building has been called as Naval Commissioner's House.

This building had been abandoned for more than 30 years of period and was in a dilapidated condition with large Banyans Trees covering in it. Huge colonnaded structure of the building also had been structurally failed. Structural engineers were also not quite sure about the possibility of the restoration of the building. The land belonged to the Eastern University of Sri Lanka and they frequently complained about the threat and danger of this ruined building to their students. They had built some other temporary type structures around the building.

Several proposals were done by various teams to remove the building and put up new buildings on this land. But the Department of Archaeology did not agree with those proposals and was able to get the funds to conserve the building.

The dilapidated condition of the building and lack of funds for its conservation were the main constraints for its conservation. But due to the invaluable historic importance of the building and its rare architectural features, it was decided to conserve it under any cost. Conservation cost was estimated as 75 million rupees. So that a request for funding was done from the kingdom of Netherlands who had funded several conservation projects of Dutch buildings at that time and the Netherlands Government agreed to fund the project.

### Analysis of Condition

This old naval commissioner's building is one of the most significant historical monuments in this area and depicting a composition of Dutch and British architectural features.

It is a two storied rectangular shaped building sized 97'-5" X 85'-8" (29.23mx25.7m) with roof top and around the large outer garden. The entrance faced to west and which contains direct flight stair case to upper floor near just after the entrance.

There are rooms around the entrance lobby with open verandah facing the garden to every side in ground and upper floors. This historically important building had damaged by the negligence.

This has been affected by following ways of causes of deterioration.

#### i. Civil War

In this situation, the building was directly subjected to bomb / shell / artillery attacks.

#### ii. The negligence, lack of maintenance or unattendance due to unsafe condition

This results in the heavy growth of vegetation.

#### iii. Looting

Wooden elements, where they were in the roof and frames of the doors and the windows, have been stolen. Some visible parts of the large cross sections of timber parts have been cut and taken out. Therefore the structural stability of timber floor and roof have failed as timber elements have been stolen

#### iv. Vegetation growth

Vegetation growth was existed inside and outside the building as well as on walls. The growth of roots on the walls resulted in the failure of stability. The growth of roots and vegetation on the walls had detached the cross walls, plasters and stones. Floors have been cracked by roots of trees. It is revealed that in past 30 years there has been no any maintenance carried out to this building.

#### v. Climatic causes (weathering effects i.e. raining, sunning and windy)

After deterioration of above causes, weathering factors give bad effect.

#### vi. Capillary action

Powdering the mortar and brick walls has loosened the structural stability of elements.

#### vii. Erosion or decaying of brick elements

High speed of salty wind has eroded the roofless brick walls. It occurs when the lime plaster was removed from its wall, which was in wind direction due to salty wind. Then it started decaying of brick works. Finally the stability of the wall had been loosened.

Analyses of technical condition of different structural elements of the building and explanation on how it was maintained are mentioned below.

### Foundations

The foundation of outer and inner walls consists of limestone with mortar. Even though the detail survey has not been conducted, the foundation of the most elements is in satisfactory condition.

### Walls

The building was constructed by large brick walls. Every wall had been plastered using lime mortar. The condition of structural stability of most of walls is in bad situation due to vegetation, water or moisture damage and erosion or decaying of brick elements. The roots of large trees had penetrated all over the walls when the restoration works were started. Except very small parts, most of the walls are original and only damaged and weakened areas of the plaster and walls were redone with cement, lime and sand plaster.

### Columns

Most of the columns on the upper verandah and a few of the ground floor had collapsed or been damaged and reconstructed at the restoration. Columns which are not collapsed or damaged are remaining with their authenticity and properly documented. No harm should be done for their authenticity at the restoration.

### Doors and windows

Most of the timber parts of the doors and windows had been missing due to theft and damages. They were replaced using partly damaged timber members found from the site and new imported timber. Original timber parts should be carefully treated at the restoration.

### Staircase

The original timber staircase had been changed in to concrete staircase a few decades ago and it is proposed to redo with timber as the original one according to the remaining evidences.

### Slab and the beams of the outer verandah

Special kind of floor existed in this building. The thin layer of cement concrete laid on special kind of bricks and timber beams. Only a few timber beams are original and the others were replaced at the restoration with imported timber. Special care was taken for the original beams at the maintenance. Only a small area of the original slab was remaining and special care was needed.

### First floor slab and the beams of the inner area

A timber deck was missing and only a few timber beams were remaining. The timber deck was completely redone. Special care was taken to protect the timber deck and timber beams.

### Slab and the beams of the roof

This slab is also the same as above brick slab and most of the parts had collapsed and been destroyed. The roof slab and beams over the outer verandah were completely reconstructed at the restoration according to the evidences. The remaining areas of the roof slab in good condition were conserved. And for the other areas it had been proposed to imitate to get the same appearance from down, with flat cement fiber sheets. And also it was proposed to construct a hidden modern roof over the inner part of the building to protect the areas including original slab and this imitation. The remaining original brick slab and timber beams were treated very carefully at the restoration.

The project comprised the following main activities.

- i. Restoration of the building
- ii. Landscaping around the building

iii. Lighting for the building and the garden

iv. Establishment of a Naval and Marine museum in the building

### **Value Analysis**

Although this building had been abandoned in the past decades, it has much value representing from the Dutch Colonial Period as a part of their administration system. The building gives clues for Dutch culture of that period in Sri Lanka. This is a good example for their culture of constructing quarters close to their defense forts. The heritage values connected with this building could be summarized as follows.

#### Historic value

This building was used as a residential purpose for main administrative Officer in Dutch colonial period in Trincomalee district. Dutch rulers played a vital role of Sri Lanka's administration and trade, so this is a historical testimony for future world.

#### Architectural value

This building represents the Dutch architecture of the 17th century A.D. Large volume of spacers, thick walls, and colonnaded verandahs is its characteristics.

#### Economic value

This premise is situated in a high land value area and near the ancient fortress, sea shore and present administration centre. When applying adaptive reuse proposal, it will become an income generating place to the government if it is used for tourism development purposes.

#### Material / Technical value

This building has three brick layer floor slabs on timber beams as a special feature, which gives it a value in technical and material aspect of the construction period.

#### Artistic value

The building design itself has given the building to a grand look, and the colonnaded structure in all four sides emphasizes its artistic look. Since it is located in a focal point of the area in front of the beach, its artistic value gets more emphasized. Tall openings / windows or doors which only existed today have a different style and artistic features to this building.

#### Symbolic value

It is a symbolic value of a certain period as administration of Eastern area. The building itself is a landmark in the Trincomalee town, and therefore, the symbolic value is important. It also gets a value as a symbol of Dutch Colonial period.

### **Adaptive Reuse**

The Old Naval Commissioner's House was proposed to be re-used for the establishment of the museum on "Naval and Marine Museum of Sri Lanka". As its place and architectural appearance given by tall columns, tourists of both local and foreign could be attracted. The outer garden area can be used for recreation purpose of special occasions of organizations under some of restrictions for safety of the building. The aim of the adaptive reuse of this building is to maintain an architectural important cultural property. If it remains close of unattended or not used, the building will deteriorate again. If it is reused for any suitable purposes, the building will be well maintained.

## Conclusion

These kinds of buildings are threatened and vanishing mainly due to the lack of funds for their restoration. Normally restoration work of heritage buildings will be more expensive than the new construction. If, however, restored and have poor maintenance plan, then it may cause the risk again. Therefore establishing a good maintenance plan is a highly important factor.

Short term and long term benefits to be achieved from the project

- i. Protecting an important historic building with rare architectural features and giving people a good knowledge about Dutch colonial architecture.
- ii. Establishing a Naval and Marine Museum and educate people about the naval history of the country.

iii. Increasing the tourist attraction to the eastern part of Sri Lanka.

iv. Upgrading the lifestyles of the local community both in economic and social aspects.

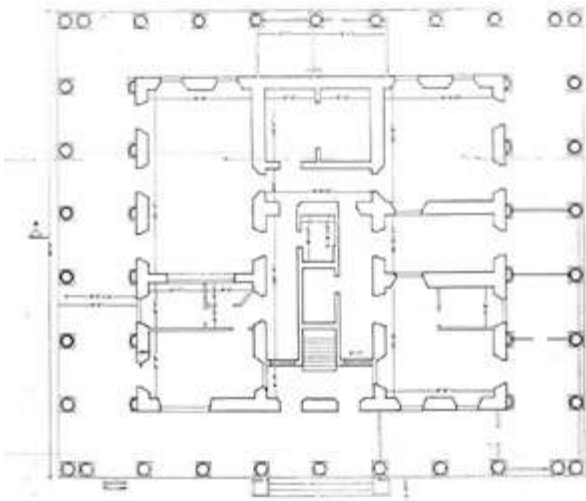
The conservation was started at the end of year 2008 and being done with the collaboration of Sri Lanka Navy, according to the conservation proposal done by the Department of Archaeology. Department of Archaeology had appointed conservation staff for the task who were directly instructed and guided by the Director General of Archaeology (architectural conservation). This conservation work was being done very successfully and ceremonially opened by the excellency of the Sri Lankan President Mr. Mahinda Rajapaksa as a part of the 65th Independence Day celebrations in Trincomalee.



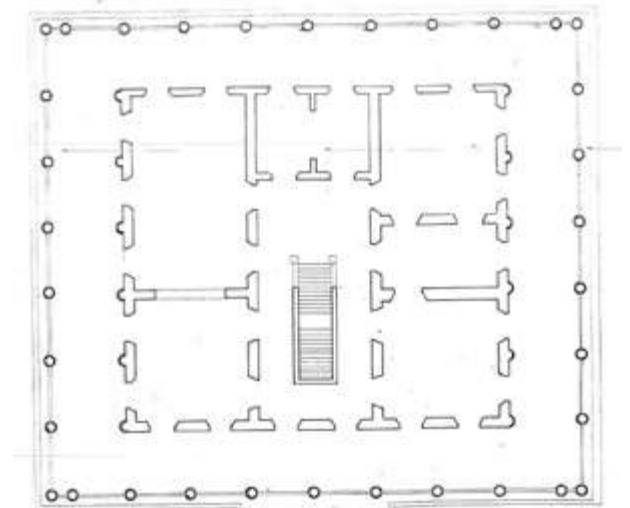
1. Before conservation-1



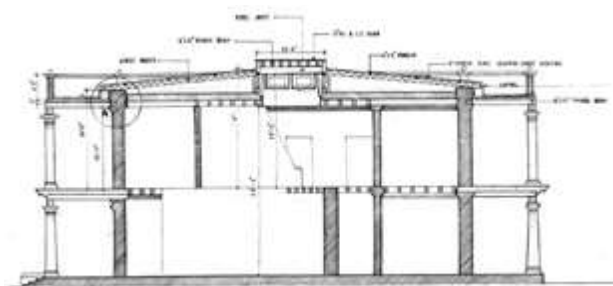
2. Before conservation-2



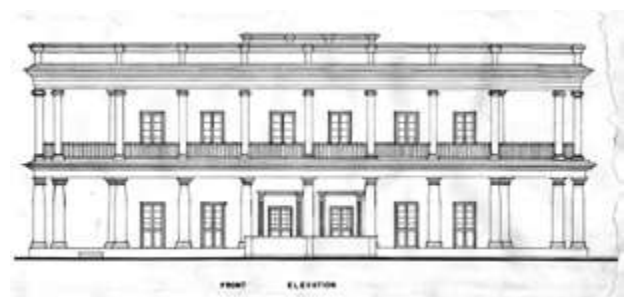
3. Ground Floor Plan



4. Upper Floor Plan



5. Conservation Proposal 1



6. Conservation Proposal 2





7. Timber Beams were stolen



8. Special type Brick slab



9. weathering effect



10. Vegetable Growth



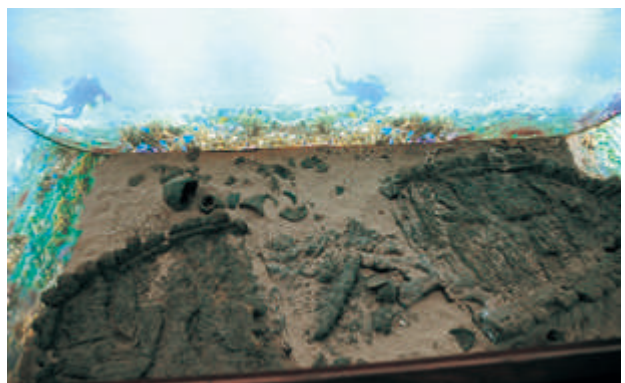
11. While Conserving



12. after conservation



13. Museum



14. Museum



## Report on the Conservation Works to Settlement Sarazm in 2012-2013 Inscribed on the World Heritage List of UNESCO in 2010

Razzoqov Farhod, *Researcher*

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Sarazm settlement situated on the left bank of the river, Zarafshan, which is 15 km to the west of the center of the district, Panjakent. Sarazm settlement is located on the second terrace above the floodplain at the left bank of Zarafshan, extending from west to east at an altitude of about 2 km and a width of 400 to 600 m. Most of this area is lined with the modern buildings.

The area with the remains of the cultural layers is about 48 hectares, but only the area of 17 ha. is represented as a relatively large capacity (three to four building horizons) of ancient cultural layers. On this site, there are about ten hillocks, rising by 1.5 and 2 m. Judging by the topographic survey, the maximum elevation can be found in the half part of the site. If you go further to the west, there should be a relative decrease in the surface of the settlement.

Architecture is represented by domestic, public and cultural buildings. The population possibly worshiped fire, as we have observed the presence of large and small circular and quadrangular fire places or “altars” accurately constructed and located in the main rooms of the complex buildings.

Excavations and research in the settlement have revealed specialized rooms located in the building complexes and workshops devoted to the craft production such as pottery, weapons, jewelry and so on. Public monuments also included granaries and cultic premises.

From 2012 to 2013, a joint project between Panjakent-Sarazm archaeological base and CRATERRE French Center was continued for the conservation of raw residuals.

There were four groups of mud balance:

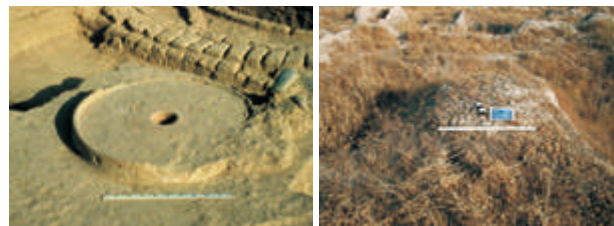
**Group A:** Architectural remains to be unearthed in the coming years and under metal roofs.



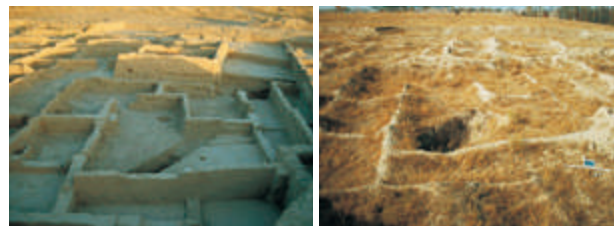
**Group B:** Architectural remains, excavated before the construction of the metal shed and to be subjected to minor destruction.



**Group C:** Architectural remains excavated in past years, and then covered with the ground



**Group D:** Architectural remains without any protection  
Major project in 2012-2013, focused on conservation of architectural remains of the group B and C.



**Use of material:** Loess, hay, and water .

**Manufacturing Method:** The basic material used in large quantities (90%) is loess. Hay and water were added together to reinforce and stirred several times to make it lubricant.



**Method of use:** Prepared lubricant was applied to the object and closed by hand pressure or pressed with a tool against it.



**Objects for conservation:**

1. The eastern section of the excavation II. The segments of the walls are built out of pahsa (beaten clay). The wall is not as high as 70 cm.



2. Round-storey pottery kiln in the horizon 3 of the eastern section of the excavation II.



3. Excavation III. The remains of the monumental building area of over 225 m<sup>2</sup>. The walls are built of mud-brick whose size is 57–60 x 26–30 x 10–12 cm. The entire complex is covered with a metallic structure.



4. Excavation V. The northwest corner. Horizon 2. The houses are built of mud-brick walls whose size is 50–52x25x10–11 cm. The preserved height exceeding 1 m.



5. Excavation IX. The remains of a building area of over 80 m<sup>2</sup>. The houses are built of mud-brick walls whose size of 45h x 30h x 12 cm. The preserved height not exceeding 30 cm.



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 CRATerre ENSAG

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## From Practical Restoration of Art Carving in the Interiors of Navoi Theatre Tashkent hall

Akmaljon Ulmasov, *Researcher*  
Fine Arts Institute, Academy of Science of Uzbekistan

### History of the building

The State Academic Opera and Ballet Great Theatre named after Alisher Navoi at the Ministry of Culture & Sport of the Republic of Uzbekistan is one of the outstanding socio-cultural centers of the country. At the same time, the building of the theatre is a Cultural Heritage.

The building was designed by the academician A.V. Shusev<sup>1</sup> project. Construction began in 1939, which was interrupted in 1942 because of difficulties related with the beginning of the Second World War. In 1944, after the turning point in the course of hostilities the construction of the building began again. At the November 1945 in Tashkent were departed Japanese soldiers from «*Kvantun*» army and they took part at the end of construction.

There are a lot of legend and remembrances which are related with that theatre. Until that times majority of people think, that the theatre was built by Japanese. Whereas the terrible earthquake which was in Tashkent in 1966 year the building stood safe. After that local citizens feel respect to Japanese people, who took part at the construction of the theatre. While the independent years, exactly in 2001 year at the Navoi theatre was put the famous Japanese opera “Yudzuru” by initiative of the “Japan–Uzbekistan” society.

By the idea of the author of the project there were built 6 foyers and each foyer represents 6 main areas of Uzbekistan that time. Especially stile has Tashkent hall, Bukhara hall, Khorezm hall, Samarqand hall, Ferghana hall and Termez hall. At the trimming works took part and represented high professional skills vernacular Uzbek painters like Usta Shirin, Muradov, A.Hudaybergenov, H. Boltayev and others. The main reason of the recent restoration was aggravation of the *ganch* (stucco, gesso) panel and the overhaul repair.

Decoration of Tashkent hall was made by People’s Artist of Uzbekistan all-round master Tashpulat Arslankulov. His works notable for its variety, but the master commonly used ornament “*islimiy*” (as plant form). In decoration of the hall he mainly used motif of decorative wall niche, typical for Uzbek dwellings.

### The condition of the monument before restoration

At the visual viewing were remarked some interior conditions in the Tashkent hall, which I described below:

- ganch panel into the Tashkent hall became very frail and vulnerable under the effects of time and nature like wetness, ultraviolet rays and etc.
- because of unprofessional multiplex restoration works the ornament and traceries lost their thin forms and artistic delicacy, what demand full restoration.
- colors on the surface of the ganch ornaments grew

pale and brightened.

- in the entrance of the Tashkent hall one can observe broken frieze pieces and cracks above the window. Cracks have also been observed on the covering of the window opening above the front access entrance; the panel frames are partly broken.
- in the big hall on the right wall above the frieze there is a big stitch due to installation works. Lower draught parts of the window openings are partly broken.
- square small panels on the lower part of the wall were damage due to the high humidity
- frieze of ganch panels are formed by square and rectangular carved stoves; after drying and cleaning stitch were observed, which need to be painted over
- there are various cracks within the hall’s perimeter of the different condition and length. After the visual examination it became clear that ganch panel needs to be professionally restored and preserved after.

### The restoration process

Firstly the mechanical clearing of the ganch panel was implemented, and then ganch ornaments and patterns were softening by distilled water with the ground polymer mainly based on water basis. Then color layer from the surface of ornaments and patterns was cleared by scraping (scalpel). In addition, ornament lines were drawn carefully by carving and grinding with a flint-paper. The next step is the ganch basis smoothing and erasure from the red layer and soiling. Scratches are filled by mastic formed after the clearing of the ganch ornaments.

After the careful elaboration of the ganch panels their elaborated parts fully strengthened acrylic copolymer. After the wall parts free from ornament are plastered.

Ganch consists of various small parts (ticks, tiny limestone and so on). After the place became free from anything, on other words capillary holes were created. During the process of the color layer removal on the upper layers exfoliated. These places on the wall were stopped up. The places where ornaments were knocked off the reconstruction were held. As a result, the ganch panel was colored according the original appearance.

At the restoration works in the Tashkent hall took part young specialists, artists-restorers from National Institute of Arts and Design named after K. Bekzad under the leadership of the author of the report.

### Conclusion

As a result of conservation and restoration works which had been done in the Tashkent hall, ganch panel was renewed and changed of view. Ornaments and traceries which lost their thin and slim forms after multiplex repair works return in their origin appearance. After restoration

1 Aleksey Viktorovich Shchusev graduated from Paris Academy in 1897. He is known to be the finest of the architecture of Ancient East. In 1894, he participated in archaeological expeditions on Central Asia, where monuments of Amir Temur’s epoch (XIV-XV cc.) in Samarqand were investigated. Love to the Eastern architecture, his knowledge related with Eastern monuments affected on his work under the construction of the Navoi Theatre.

works sutures between ganch panels became imperceptible. At all ganch panels of the hall return into their origin appearance and got their initial emphasis, which was put up by the vernacular painter and mastery of the last century.

We hope that the Navoi theatre during its subsistence has been keeping worthy name of the leading musical and cultural centre in our country.

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1. General view of Tashkent Hall before restoration.



2. Cracks above cornice on the wall.



3. Seams between Ganch panels.



4. Part of ornaments and cornice with cracks.



5. Process of restoration in the Hall.



6. Cleaning of patterns.



7. Draw in detail patterns.



8. Process of removing color layer.



9. Process of restoration works.



11. Part of *Ganch* panels after scrape.



10. Creative carving of *Ganch* panels.

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