

- 9 : 0 0 European breakfast
1階ホールにてビュッフェ形式の朝食。寿司、とんかつなどの日本食もあり。
- 11 : 0 0 ホテルの斡旋でタクシーを借り切りにして市内を廻ることに決定。6時間、24ドル。
少し、英語のわかる(単語程度)気のいい運転手がトヨタカローラで迎えに来る。
タート・ルアン (That Luang)、マーケットのターラートトンカンカン (Talat Tongkhankham)、ラオス人民軍歴史博物館 (Lao People's Army History Museum)、ラオス繊維博物館 (Lao Textile Museum) の順に廻ることに決定。
途中、一度ダウンタウンに戻り、フルーツとフルーツジュースで休憩。隣接のショップで後に購入することとなる壁掛けを発見。
- 17 : 3 0 LANEXANG HOTEL に一旦帰着。
シャワーの後、メコンの落日を見て、ツクツクにて夕食のレストランに移動。
- 18 : 3 0 レストラン (KUA LAO) ラオス料理を中心とした店。ただし欧米人向けの料理を提供することで評判の店。
食事を共にする山田氏、Jumping Tour の内藤さんを待つ。
Springroll sausage たけのこスープ、Lap シュリンプ、赤米飯を注文。35ドル。
- 21 : 3 0 2次会に徒歩で行く。Bar Jazzy ジャズを聴かせる都会的な Bar。
バーボンのダブルオンザロックスなどを飲む。24.5ドル。徒歩にて帰る。
- 23 : 0 0 ホテルに帰着。

タートルアン (That Luang)



巨大なゲート建造物をくぐって仏塔へ



広大な広場の風景



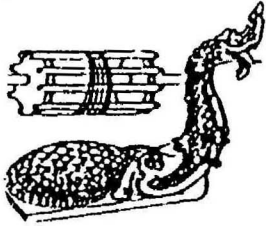
← 鳥を放って願いを叶えるのが風習。
鳥を売る人達。ラオス各地の仏教施設でこの風景が見られることとなる。



巨大な仏塔が背後に



仏塔の正面に当時の王の象が



Lao Textile Museum

(Note on the background of the Museum. Excerpts from the speech of Mr. Hansana Sisane addressed at the official opening ceremony)

The Lao Textile Museum is the realisation of Hansana Sisane family's dream. Although not all together complete, it is a place where visitors can study and appreciate another aspect of rare cultural heritage of Laos expressed in silk fabrics- their texture, colours, and motifs- woven mainly by Lao women since antiquity. Other cultural heritages of Laos that are recognised as World Heritage are ancient Luang Prabang town and the Vat Phou ruins in southern Laos.

Hansana Sisane, who is the director of the Lao Textile Museum, said: Some years back, there were foreign antique collectors/hunters, who came to the country to seek for and buy antique silk items, particularly silk fabrics of Samneua, Xiengkhouang origin, and Yao motifs and patterns of Oudomxay. Bags upon bags of ancient masterpieces were taken out of Laos.

He said he heard elders telling younger people that antique items are precious artifacts that bring good luck and happiness to dwellers of the house, and perhaps more important is that they are reminders of one's ancestors, the bridge that takes us closer to our forefathers and foremothers. His great grand mother said: Look at these antique items, and you will see faces of your ancestors. That prompted Hansana and his family, which at the time was engaging in handicraft business, to collect as many antique fabrics as possible. Some date back hundreds of years. Such is this family's private quest to save at least some of antique fabrics of Laos.

In this endeavour, the family has been fortunate to have sympathetic and supportive friends who also see meanings of Hansana's pursuit. Among them, he sites his own father, who was a versatile public figure- politician, poet, music composer, musician... Mr. Sisana Sisane was for many years minister of information and culture. He acknowledged supports and encouragement from Mr. Sileua Bounkham, and Mr. Phandouangchith, Vongsa, respectively former and current minister of information and culture. Hansana appreciated Mr. Ananda Pasaxay's knowledge and useful advice.

Among foreign friends of the family, Hansana mentioned priceless support and friendship of Linda Schneider, Susumu Ushida, Noriko Abe, Aya Koizumi, Isao Nakauchi, Prof. Yoshiaki Ueda...

On his future project, Mr. Hansana hoped to build one more Lao house which can be a centre for training of younger generation to get to know their tradition and culture. A place of learning how to weave, to sing, play instruments and dance...

Nevertheless, he said that the present museum has procured hundreds of antique silk items of famous Houaphan, Xiengkhouang, Luang Prabang, Vientiane, and Attopeu origins. He said together with those antique items kept by private individuals, perhaps these silk fabrics may serve as "documents" for researchers to understand more about their creators, their lives and society of the past time.

KANCHANA The Beauty of Lao Silk

LAO TEXTILE MUSEUM



President : KANCHANA The Beauty of Lao Silk
LAO TEXTILE MUSEUM
MR. Hansana SISANE

Owner : LAO TEXTILE MUSEUM
Ms. Bouavanh PHOUMINI

Owner : KANCHANA The Beauty-of Lao Silk
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LAO TEXTILE MUSEUM visit by appointment
<http://www.ibiss.co.jp/laomuseum/acces.htm/>

The art of weaving has been practised by different ethnic groups in Southeast Asia for thousands of years. Scholars, fabric collectors and archaeologists who have studied the region's antique fabrics dating back several hundred years concluded that woven silk products are indeed mankind's heritage.

Laos, or the Kingdom of Lan Xang, as it was known in ancient times has traversed a long historical path. Many historians believe that the ethnic group called Lao, or those who speak the Tai-Lao language, were originally from Sechuan, China. Legend claims it was here that silk thread originated some 4,500 years ago. Not long ago, Chinese archaeologists found in Sechuan important evidence about silk fabrics based on silk used to wrap a mummy, believed to be the wife of a Tai chieftain. This fine piece of cloth, with coloured patterns, proves that the Lao people whose forebears spoke the Lao-Tai language thousands of years ago knew the art of weaving beautiful silk and had the knowledge of using leaves and tree barks for dyeing purpose. Experts in natural dyes claim that some 300 plant varieties have been used by humans for making almost 80 different colours.



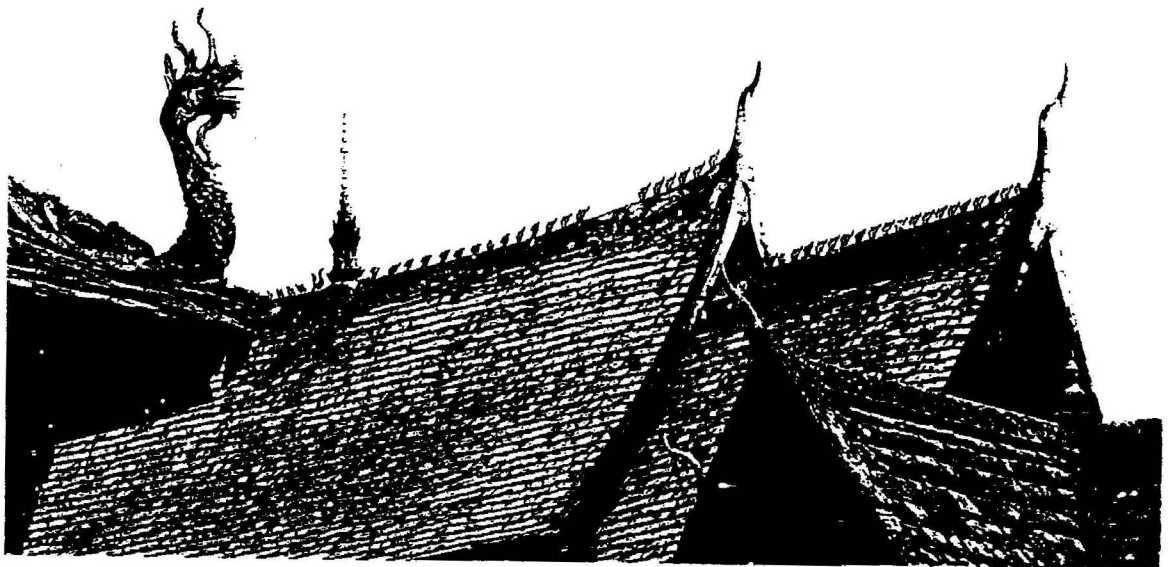
The art of silk weaving that depicts the identity of the makers and demonstrates the knowledge in applying natural colours is still much in evidence in Laos today. Even though weaving techniques and processes in making dyes from plants as practised by different ethnic groups in Southeast Asia are very similar, experts in weaving techniques point out that the method of weaving and dye application used by Lao people are unusually sophisticated, especially the so-called “*chok*” technique of the Lao Phuan and Tai-Daeng, the majority of whom live in Laos’ northern provinces of Xiengkhuang and Huaphanh. What is extraordinary about the “*chok*” technique is the way figures and colours are introduced onto fabrics as their creators weave, according to their fancies. It can be likened to the way painters use a paintbrush on canvas; and these coloured figurines and patterns stand out in relief, just like brush strokes on oil paintings. The difference here is that silk threads, instead of paint, are used to express the artists’ imaginations.

Another phenomenon about Lao silk fabrics is figurines, namely the king snakes known as *nagas* and the king of frogs that one often sees on the cloth. Lao people or those who speak Lao-Tai language believe that their ancestors were *nagas*. Lao people and Lao-Tai language groups have a long tradition of rice farming. They depend on water for planting rice. They believe that *nagas* create the rain needed every year for a good harvest. There are years when the rains are insufficient. In such a situation, people believe that the king frog can communicate with the *Phaya Thaen* (heavenly being) so as to bring more rain. What they ask for is prosperity; and this message may be woven into silk pieces if you choose to examine them.

Silk weaving and the use of dyes made from plants are not rare in today's Laos, however current trends are a cause for concern. Business competition or the market-oriented economy of the present drives many weavers and natural dye makers to the use of



artificial silk threads and dyes. They may even use machines for weaving so as to turn out more products at a faster rate, with lower production costs, to meet their customers and tourists' demands. The weaving tradition that has been developed over thousands of years is now being overlooked and neglected and may eventually become extinct. This would be a sad and huge loss for mankind.

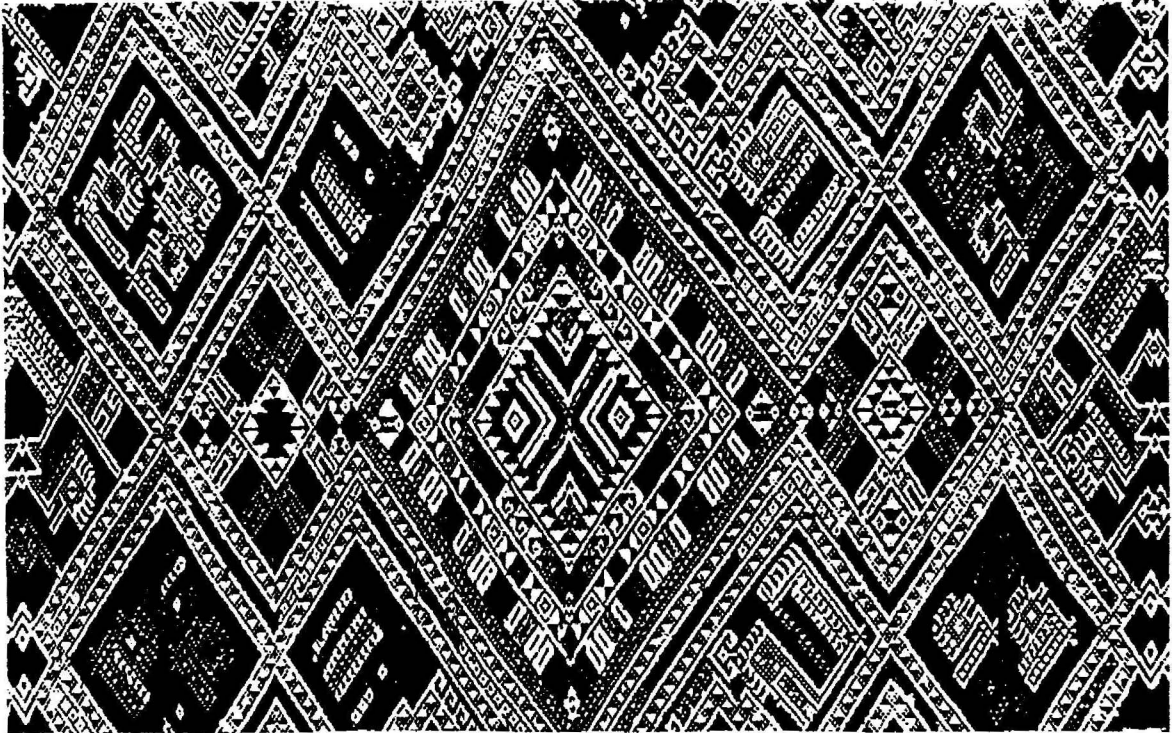


Kanchana's The Beauty of Lao Silk is an undertaking that uses traditional weaving techniques and natural dyes handed down through generations of families. Kanchana's products are made according to time-honoured Lao traditions, starting with the selection of indigenous silk threads of high quality, which are then dyed with natural colours and designed using Kanchana's special identity and impeccable craftsmanship. Each silk piece takes more than a month to complete. The products of Kanchana's The Beauty of Lao Silk have been referred to as works of art in silk.

Kanchana creates a variety of products, including shawls and scarves that at one time were only used in religious ceremonies. But these days, they can be used to tastefully decorate the home as well. Kanchana is committed to doing its best in its business undertaking and at the same time preserving the country's heritage.

Kanchana's clientele are successful local businesspeople, foreign business men and women, as well as collectors and tourists. In addition, customers include top political figures, guests of the Government, queens number-one ladies foreign ministers and other important figures.

Kanchana's The Beauty of Lao Silk has participated in several silk fabric exhibitions in Japan as well as in Italy, France and many Asian countries. In 1999, Kanchana was awarded a German prize



Kanchana has also been able to materialize an important dream - the creation of a private museum of silk fabrics, the first private museum in the country, known as the **Lao Textile Museum**. It has quite a large collection of antique silk fabrics of various ethnic groups in the country, despite the fact that almost all antique silk pieces were bought up by foreign collectors.



The museum was officially opened in 2003. It has more than 1,000 pieces of silk fabrics aged between 50 to 200 years. There are also thousands of antique items of daily use from different ethnic groups in Laos. They are made of silver, copper, wood, rattan, lacquer and other materials. At the museum, visitors can see Lao-style wooden houses, now a rare sight in Vientiane capital. They can see silk fabrics being woven and silk threads being dyed with natural colours in the traditional style. Visitors can participate in this activity, known as "the art of natural dyeing". They will be required to pay the cost of the silk and natural dyes that have to be brought in from rural areas. It will certainly be a memorable experience for visitors.

The museum has already been visited by tourists from many different countries, who are curious to know more about Laos' traditional fabric weaving techniques. Visitors include



ambassadors of the United States, Germany, France, Australia and Indonesia, the spouses of ambassadors of Australia and the wives of ASEAN foreign ministers attending the 10th ASEAN Summit.

The drive that resulted in the creation of the Lao Textile Museum was the love for the rich Lao culture, in addition to concerns that time-honoured weaving traditions would disappear because of the introduction of more modern methods.

The women who are the principal weavers here are assured of a steady source of income for their families, allowing them to improve their living conditions in a country that is on the list of least-developed countries.

We invite you to visit Laos; and if you do come, the Lao Textile Museum will be delighted to welcome you.

2004年9月12日

Lao Textile Museum

……ラオス繊維博物館のご案内……

ラオス繊維博物館は、ハンサナ=シサーン家の夢が実現したものです。当館は、すべてが完成したわけではありませんが、ラオスの希少な文化遺産の一側面を来館者に研究・鑑賞していただける場所です。古代から主にラオス女性によって織られてきた絹生地織物・色彩・模様はラオス文化を表現しています。このほかのラオスの文化遺産には、世界文化遺産として認可された古都ルアン普拉バーンとラオス南部のワットプー遺跡があります。

ラオス繊維博物館の館長ハンサナ=シサーンによれば、何年か前に外国人の骨董品の収集家および渉猟家が来寮し、骨董品の絹製品を買い漁りました。それらは特にサムヌアとシェンクアンを起源とする織物、ヤオ模様、ウドムサイ様式の製品でした。これら古来の傑作の多数がラオスから持ち去られました。



当博物館・館長：ハンサナ=シサーン

若者たちに対する長老の話がハンサナの耳に残っていました。「骨董の品々は貴重な文化遺産だ。そしてその家に住む人々に幸運と幸福を与えてくれる。さらに大事なことは、それが祖先の遺産であり、先代と私たちを近づける架け橋になるということだ」。さらにハンサナの祖母は「これらの骨董品をご覧ください。そうすれば、あなたの祖先と会えるでしょう」と語っていました。これらに鼓舞されたハンサナとその家族は、当時も今日も手工芸業の仕事をしていますが、できるだけ多数の骨董織物の収集を始めることにしました。その何点かは何百年前のものです。これらは、ラオス骨董織物の少なくとも何点かを救出しようとするハンサナ家の私的な活動です。

このような努力に当たってハンサナ家は幸運でした。ハンサナの夢とその意義を同様に理解する共感者・支援者として多数の友人に恵まれたからです。これらの共感者・支援者の中にはハンサナの父親が含まれています。彼の父親は多彩な才能を持った大衆的な政治家であり、詩人・作曲家・音楽家……でした。このシサーン=シサーンは長年に渡って情報文化省の大臣でした。この博物館の事業についてシサーンは、前大臣シレウア=ポウンカム氏と現大臣ファンダアンチス=ヴオンサ氏の支援と激励に謝意を表明していました。さらにハンサナは、アナンダ=パササイ氏の知見と有益な助言に感謝を述べています。

ハンサナは、次のような当家の外国の友人の貴重な支援と友情にも謝辞を述べています。
リンダ=シュネイダー、牛田進、阿部憲子、小泉綾、中内功、上田義朗教授……。

ハンサナは、将来の構想としてもう1棟のラオス式建物の建設を考えています。そこは、ラオスの伝統や文化を若い世代が体験できる教育センターとして、布地の織り方を学んだり、歌ったり、楽器を演奏したり、踊ったりする場所にするつもりです。

現在の博物館は、ホアファン・シェンクアン・ルアンプラバン・ピエンチャン・アトプーを起源とする骨董の絹製品を数百点収集しています。これらの骨董品は私的な個人の保管物であると同時に、その絹織物は、古い時代の創作者やその生活や社会を理解するための「文献」として研究に役立つかもしれません。

……ご寄付のお願い……

これまでに建物の建設は未完成です。資金と建築資材が不足しているために、長い期間その施設の完成は延期されてきました。現在、絹の染色と織物を実演説明するための当面の施設は博物館内に建設中です。これらの建物は建設計画全体の40%です。さらに完成した建物であっても、災害に対する安全対策や保険・防犯システムは未だに導入されていません。

ラオスの文化・伝統・遺産・芸術を収集・保存し、それらを後世に継承するために、そして当博物館を維持・発展させるために、今後もハンサナは微力ながら努力するつもりですが、日本の皆様にもご理解とご協力を賜りたいと思います。

このような仕事は本来、ラオス政府が公的になすべきことかもしれませんが、ご存知のように政府の財政は困窮しています。また限られた財政の用途としては貧困対策などが優先されています。さらに世界の主要な博物館や美術館を見れば、たとえば日本の大原美術館やポーラ美術館のような民間主導の博物館や美術館が重要な文化的貢献をしている事例が多々あります。

どうぞ、皆様からの貴重なご厚志を賜りますように心からお願い申し上げます。

Hansana Sisane (ハンサナ=シサーン)
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(以上は、当館の背景についての覚え書きであり、公式の落成式におけるハンサナ=シサーンの挨拶からの抜粋です。その英文に基づいて邦文に抄訳・追記されました。)