

### TH-314

White glazed miniature kendi with wide flaring mouth, a very lightly molded narrow band encircles the base of the neck. High on the globular body another molded band; the spout is long, thin and curved. The slightly grayish milky-white opaque glaze ends evenly just above the foot. Exposed biscuit is light brown colored, coarse textured, and sprinkled with iron-black specks. The unglazed base is slightly convex with inward sloping footring, which is very slightly splayed on the exterior.

H: 2 13/16 in. (7.1 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang, Tao Yak kiln site excavations - acquired in Thailand (April 2004 - \$31).

Compare with the white glazed miniature kendis illustrated in National Museum Singapore, *Kendis*, No. 63; and J. Sweetman and N. Guerin, *The Spouted Ewer and its Relatives in the Far East*, No. 58. Refer also to TH-041 for a white glazed miniature kendi and to the brown glazed miniature kendi at TH-012.



### TH-315

Sukhothai bowls (5 - set) decorated in iron-black on a cream slip under light straw colored glaze. Bowl No. 1 adorned in the center with a broad floral spray, the stem curving to the left. The flower head, stem, and leaves superimposed with five spur marks and surrounded by a single line border around the central medallion. The broad, steep cavetto is plain. Just under the everted mouthrim a band of dissolved dashes enclosed within a single line border above and a double line border below. The exterior wall decorated with a double line border considerably under the mouthrim. On bowl No. 2 a fish in the central medallion is surrounded by a double line border. Just under the everted mouthrim a band of twin dashes. A multi-line border on the exterior wall.

Bowls No. 3, No. 4, and No. 5 are plain except for a double line border around the central medallion, repeated just under the everted mouthrim. All of the bowls, except No. 3, have five spur marks surrounding the central medallion. On all of the bowls the glaze ends just above and on the solidly constructed vertical foot, outward sloping on the interior. Base is flat and unglazed, with the dark beige to grayish tinged body studded with white particles.

D: 6  $\frac{3}{16}$  in. (15.8 cm.) – No. 1;

D: 6  $\frac{3}{8}$  in. (16.2 cm.) – No. 2;

D: 6  $\frac{1}{2}$  in. (16.5 cm.) – No.3 ;

D: 6  $\frac{1}{8}$  in. (15.6 cm.) – No. 4;

D: 6 in. (15.2 cm.). – No. 5.

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**TH-315** (Continued)

**Sukhothai: late 14th to early 15th century.**

**Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (No. 1); and acquired in Hoi An (No. 2 to No. 5) - (July 2004 - \$77).**

**Exhibited: on temporary display (bowl No. 2 of 5) as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 15 June 2010.**

**Bowl No. 1 with the floral spray may be compared with the bowls illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, No. 239; R. Brown, *The Ceramics of South-East Asia*, Plate 26, No. 92; W. Willets, *Ceramic Art of Southeast Asia*, No. 148; and Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 124. Refer also to the similarly decorated base fragment medallions TH-051 and TH-123 (No. 7 of 7), to the similarly sized Sukhothai bowl TH-215, and to the large Sukhothai bowl TH-312. See also TH-338 for another Sukhothai bowl with a floral spray from the same shipwreck.**

**For a bowl very similar to bowls No. 3, No. 4, and No. 5 (all plain except for double line borders) refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 48, Plate 59 (from the Longquan shipwreck and dated late 14th century to early 15th century).**

## TH-316

Celadon glazed jarlet of globular form with short neck and everted lipped rim, covered in a light green crackled glaze. The glaze ends unevenly above the base, which is devoid of footrim. The nearly flat unglazed base has beige colored body with random darker speckles. Interior of the jarlet is unglazed.

H: 2 3/4 in. (7.0 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (July 2004 - \$8).

Compare with the small celadon jarlets illustrated in W. Sorsby, *South-East Asian and Early Chinese Export Ceramics*, No. 169; and B. Refuge, *Swankalok, de export-ceramiek van Siam*, Afb. 208 and Afb. 210c (similar shape, but with handles). Refer to TH-164 for a smaller celadon jarlet without loop handles from the Sulawesi excavations and acquired in Rantepao, Indonesia. Refer also to the small celadon jarlets *with* loop handles at TH-003, TH-004 TH-042, TH-339 (No. 1 and No. 5 of 5), and TH-358 (No. 1 and No. 2 of 3).

Sorsby, reference cited, indicates that jarlets of this shape without loop handles or fluted sides are rare.

This celadon jarlet has been donated to a Singapore collection.

### TH-317

Sukhothai plates (2) decorated in iron-black on a cream slip under light straw colored glaze. Plate No. 1 adorned in the center with fish facing to the left with upward sweeping tail, and enclosed within a double line border. On plate No. 2 in the central medallion a hastily executed floral spray, which has an almost calligraphic aspect to it. On both plates the central medallion is surrounded by five spur marks, the cavetto is flared, and a double line border accents the flattened mouthrim with upturned edge.

The plates are plain on the exterior except for a band of two brush lines considerably under the rim. The crackled glaze and the cream colored slip end unevenly on and above the foot. The foot is vertical on the exterior and outward sloping on the interior plate of No. 1. On plate No. 2 the foot slopes inward on the exterior. Flat unglazed base is roughly textured and studded with white particles with light gray colored biscuit on plate No. 1 and beige colored biscuit on plate No. 2.

D: 9 1/2 in. (24.2 cm.) – No. 1;

D: 10 1/8 in. (25.8 cm.) – No. 2.

Sukhothai: late 14th to early 15th century.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (July 2004 - \$43).

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**TH-317** (Continued)

Similar plates are illustrated in R. Brown and S. Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 47 and Color Plate 50 (fish plates similar to No. 1); and Color Plate 48 (floral plate similar to No. 2) - all from the Longquan shipwreck and dated 1424 to 1440; R. Brown and S. Sjostrand, *Turiang: A Fourteenth-Century Shipwreck in Southeast Asian Waters*, Plate 3 to Plate 7 (fish plates similar to No. 1) and Plate 8 (floral plate similar to No. 2) - all from the Turiang shipwreck and dated 1370 - 1400; W. Willets, *Ceramic Art of Southeast Asia*, No. 164 and No. 166; R. Brown, *The Legacy of Phra Ruang*, Plate 6 - No. 2; J. C. Shaw, *Introducing Thai Ceramics: also Burmese and Khmer*, page 44 - upper right; the Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 125; V. Dofflemyer, *Southeast Asian Ceramics From the Collection of Margot and Hans Ries*, No. 78a and No. 78b; P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, No. 10; Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 252; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 207; and Christie's (London), *Catalogue of The Ceramic Cargo of a Medieval South Asian Trading Vessel*, December 11, 1989, lot 10 - left.

Refer also to TH-302 for two additional Sukhothai fish plates from the same shipwreck. Compare as well with the more elaborately rendered Sukhothai fish plate at TH-166.

**TH-318**

Large celadon plate with foliate rim glazed light turquoise blue, darker where accumulated. An incised band repeats the foliated contours of the flattened rim. The steep, broad cavetto fluidly incised with three sweeping onion skin or lotus bud motifs. In the center medallion an incised floral rosette closely surrounded by two incised circular lines; the bottom of the cavetto incised with three lines. The plain exterior with crackled glaze extending unevenly to the broad, solidly constructed foot, inward sloping on the exterior. A large circular pontil scar on the very slightly recessed, unglazed, concave base with compact light beige-colored biscuit.

D: 11 1/2 in. (29.2 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (July 2004 - \$33).

Compare with the plates illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 283; B. Refuge, *Swankalok, de export-ceramiek van Siam*, Afb. 183; Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 261; E. Zetterquist, *Thai and Burmese Ceramics*, No. 17; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 106 and lot 113.

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**TH-318** (Continued)

For the illustration of a similarly decorated smaller celadon plate refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 54, Plate 82 (D: 23 cm, from the Royal Nanhai shipwreck - dated to 1460). Compare also with the similar celadon plate at TH-160 from the South Sulawesi, Indonesia excavations. Refer as well to TH-340 for another celadon plate in this series from the same shipwreck.

This celadon plate has been donated to a Singapore collection.





### TH-319

Sukhothai *yuhuchunping* shape vase decorated on the shoulder and upper body with a wide band of detached leaf forms enclosed within double line borders. Spreading neck and flared mouthrim edged with iron-black. Lower body encircled by a band of scrolling vegetal elements with a double line border below. Hastily executed design is painted in iron-black on a cream slip under a straw colored glaze (now deteriorated). The glaze and slip end on the splayed foot, outward sloping on the interior. Convex base is unglazed with the beige colored body studded with white particles.

H: 5 7/8 in. (15.0 cm.).

Sukhothai: late 14th to early 15th century.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Phnom Penh (July 2004 - \$30).

A comparable Sukhothai vase is illustrated in Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 126, Pl. 147, H: 14.6 cm. See TH-398 for another Sukhothai vase in this series from the same shipwreck. Refer also to TH-219 for a larger Sukhothai *yuhuchunping* shape vase decorated with floral spray panels, which was acquired in Cebu and reportedly excavated in Butuan Province, Philippines. Refer as well to the small similarly shaped Sukhothai vase at TH-288 decorated with vegetal sprays.

**TH-320**

Study collection base fragment medallion decorated on the obverse side in iron-brown wash with a fish with the scales, fins and tail, mouth, and eye clearly detailed. The fish is surrounded by two circular brush lines. Base is surrounded by two carved ridges, with the foot markedly outward sloping on the interior. The unglazed dark beige colored flat base, with fine textured compact body, has traces of a circular firing support scar.

D: 3 3/8 in. (8.6 cm.).

Sisatchanalai: 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (June 2005 - \$3).

The depiction of a fish in iron brown without any glaze covering the drawing is indeed unusual. Perhaps this kiln waster was discarded before application of glaze and completion of the production process?



**TH-321**

White glazed jarlet with narrow, upright, short neck and small *kuan* shaped rounded body covered with a matte white glaze with bluish tinge ending above the foot. The flat unglazed base, only very slight recessed from the foot, is transversed by a distinctly carved "X" shaped base mark. Exposed light brick-red biscuit is compact and fine grained.

H: 1 7/8 in. (4.8 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (June 2005 - \$15).

Similar white glazed jarlets are illustrated in Oriental Ceramic Society of the Philippines, *Chinese and South-East Asian White Ware Found in the Philippines*, Plate 152 (two jarlets); the Art Gallery of South Australia, *Thai Ceramics*, No. 182; R. Fox, *The Calatagan Excavations*, Plate 117 (three jarlets), and Plate 119; and in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 106. Compare also with the small white glazed jarlets at TH-076, TH-105 (three jarlets), and TH-136.

## TH-322

Sankampaeng jarlets (3), jarlet No. 1 small in size and jarlets No. 2 and No. 3 miniatures. Jarlet No. 1 with rounded ovoid shaped body and jarlet No. 2 with flattened globular body, the shoulders affixed with two loop handles. Only vestiges remaining of the brown glaze which originally covered the vessels. On jarlet No. 1 a band of incised lines high on the shoulders, at the base of the flaring neck and repeated again around the cupped mouth with smoothly beveled edge. Jarlet No. 2 with flared neck and mouth is devoid of decoration. Both jarlets with slightly concave unglazed base without footrim. Light russet colored compact body on jarlet No. 1, and dark beige compact body on jarlet No. 2. The base of jarlet No. 1 is encircled by a band of incised lines.

Miniature jarlet No. 3 has remnants of dark brown glaze and rounded *kuan* shaped body with spreading neck and flared mouthrim. Slightly concave narrow base without footrim is unglazed, the compact biscuit dark russet colored.

H: 2 7/8 in. (7.4 cm.) – No. 1;

H: 1 7/8 in. (4.7 cm.) – No. 2;

H: 1 5/16 in. (3.4 cm.) – No. 3.

Sankampaeng: 15th century.

Provenance: Sankampaeng kiln site excavations – acquired in Thailand (June 2005 - \$42).

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**TH-322** (Continued)

Compare jarlets No. 1 and No. 2 with the Sankampaeng jars with covers illustrated in R. Brown, *The Ceramics of South-East Asia*, Plate S, No. 4; D. F. Frasche, *Southeast Asian Ceramics*, No. 52; P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, No. 139; and with Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection - Exhibition Catalogue*, page 97, Plate 107 - upper right (H: 6.4 cm.). Refer also to TH-278 and TH-124 for similarly shaped, but larger, Sankampaeng jarlets.

Compare jarlet No. 3 with the similar miniature Sankampaeng jarlets illustrated in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 152; and K. Aga-Oglu, *The Williams Collection of Far Eastern Ceramics*, No. 81 - center (described as "Sawankhalok"). Refer also to the miniature Sankampaeng jarlet at TH-299 and to the similarly shaped larger Sankampaeng jars at TH-124, TH-278, and TH-313.



### TH-323

Study collection cover fragments (7) in several distinct knob or finial treatments and variously decorated: cover fragment No. 1 adorned in underglaze iron black under an olive green celadon glaze with a flower head surrounding the lotus bud knob. Cover fragments No. 2, No. 5, and No. 6 with incised caramel-brown/cream glazed triangular leaves on a cream/ caramel-brown ground; knob treatments are variously a fruit stalk, mangosteen stem, and lotus bud knob. Cover fragment No. 3 is adorned in underglaze iron brown with vegetal forms; lotus bud handle is glazed brown. Cover fragments No. 4 and No. 7 with underglaze iron brown décor and with the handle in the form of a brown glazed modeled duck. The body material of all the fragments varies from light beige to a darker beige color with fine grained compact biscuit. On cover fragment No. 2 the body is sprinkled with darker impurities.

D: 3 11/16 in. (9.4 cm.) – No. 1 to 1 11/16 in. (4.3 cm.) – No. 7.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (June 2005 - \$18).

For the illustration of cover boxes decorated in a manner similar to cover fragments No. 2, No. 5, and No. 7 refer to B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 125b; D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 62 – front; and W. Willets, *Ceramic Art of Southeast Asia*, No. 252.

Compare also with TH-265, TH-056, TH-118, TH-198 (3 of 3), TH-225 (2 of 2), TH-240 (2 of 2), TH-272 and TH-309 all with caramel-brown glazed incised decoration on a cream ground.

## TH-324

Study collection base fragment medallions (3), covered with an attractive turquoise blue celadon glaze and incised in the center with a flower head enclosed within a multi-line border repeated at the bottom of the cavetto. The cavetto of base fragment medallion No. 1 is adorned with four elaborately incised floral head sprays enclosed within incised brackets of multiple curving lines.

On base fragment medallion No. 2 the steep, broad cavetto is incised fluidly with a sweeping onion skin or lotus bud motif. Base fragment medallion No. 3 has a band of upright lotus leaves with squiggly line filler in the cavetto. The exterior of fragment No. 2 is plain and fragments No. 1 and No. 3 are incised with upright lotus leaves with multiple line borders.

On all of the base fragments the glaze extends to a broad solidly constructed foot, inward sloping on the exterior and nearly vertical on the interior. The unglazed flat base with compact fine grained beige-colored body is oxidized to a brick red color outside the confines of a large circular pontil scar on fragment No. 2 and fragment No. 3.

D: 9 1/4 in. (23.6 cm.) – No. 1;

D: 9 5/16 in. (23.8cm.) – No. 2;

D: 8 1/4 in. (21.0 cm.) – No. 3.

Sisatchanalai: 15th century.

Provenance: Ban Ko Noi kiln site excavations – acquired in Thailand (June 2005 - \$14).

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**TH-324** (Continued)

For cavetto designs similar to No. 1 compare with the plates illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 283; B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 183; Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 261; E. Zetterquist, *Thai and Burmese Ceramics*, No. 17; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 106 and lot 113.

Refer also to the celadon plate at TH-160 with onion skin decor in the cavetto similar to base fragment medallion No. 2. The celadon plate at TH-289 has a flower head in the center similar to these three base fragment medallions.





## TH-325

Study collection fragments (3): cover fragment (1) and base fragment medallions (2). No. 1 is a cover fragment with an attractive turquoise blue glaze with large lotus bud finial surrounded by an incised flower head enclosed within a multi-line border. Unglazed bottom is beige colored and fine grained. Base fragment medallion No. 2 is adorned in underglaze iron black under a dark green celadon glaze with a floral spray surrounded by a triple line border. The vertical foot is outward sloping on the interior. Unglazed flat base with compact russet colored body and circular blackened firing scar.

Base fragment medallion No. 3 is adorned in iron black under a bluish tinged glaze with a vegetal spray in the center enclosed within a triple line border. A leaf scroll surrounds the central medallion. Carefully finished vertical foot with beveled edge is outward sloping on the interior. The unglazed base with fine grained compact biscuit is beige colored and has a base mark in the form of a large iron brown circle form.

D: 5 in. (12.6 cm.) – No. 1;

D: 4 3/16 in. (10.8 cm.) – No. 2;

D: 4 5/8 in. (11.6 cm.) – No. 3.

Sisatchanalai: late 14th to 15th century.

Provenance: Ban Ko Noi kiln site excavations (No. 1) and Ban Payang kiln site excavations (No. 2 and No. 3) – all acquired in Thailand (July 2005 - \$13).

**TH-326**

Kalong miniature jarlet in *kuan* shape with flattened shoulders, constricting neck and upright mouthrim. Covered with a vitreous bluish tinged crackled glaze. The glaze ends uniformly at the spreading foot, severely outward sloping on the interior. Narrow unglazed base is nipped with fine grained cream colored body.

H: 1 3/16 in. (3.1 cm.).

Kalong: 15th century.

Provenance: Kalong kiln site excavations – acquired in Thailand (July 2005 - \$2).

Compare with J. C. Shaw, *Northern Thai Ceramics*, No. 42 and No. 43 (upper left and lower left); J. C. Shaw, *Introducing Thai Ceramics*, page 65 (upper right); and Praya Nakon Prah Ram, “*Tai Pottery*”, *Thai Pottery and Ceramics: Collected Articles From the Journal of the Siam Society – 1922 - 1980*, Plate XIV. Refer also to the Kalong miniature jarlet at TH-044.



## TH-327

Oil lamp of flattened globular shape with four ring handles (two now missing) and upturned cylindrical shaped spout, covered in white pin-holed glaze. The glaze ends unevenly above the foot, which is slightly outward sloping on the exterior and with more pronounced outward slope on the interior. The unglazed flat base has compact light russet colored biscuit, with a circular blackened firing scar in the center.

D: 5 3/8 in. (13.6 cm.);

H (including spout): 4 in. (10.2 cm.).

Sisatchanalai: late 15th century.

Provenance: Ban Payang kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (October 2005 - \$15).

For the illustration of the very similar size and shape Sukhothai counterpart refer to the illustration in Focke Museum, *Keramik Aus Thailand – Sukhothai & Swankhalok*, page 18, Fig. 6 (oil lamp with three loop handles).



## TH-328

Wang Nua oil lamp of flattened globular shape with three ring handles and upturned spout (now missing), covered in a transparent pale blue colored crackled glaze. The glaze ends at the foot, which is vertical on the exterior and outward sloping on the interior. The exposed biscuit of the footring is smooth, compact and light buff colored. Slightly nipped narrow base is coated with a liberally applied chocolate wash.

D: 2 11/16 in. (6.8 cm.);

H: 1 11/16 in. (4.3 cm.).

Wang Nua: 14th to 16th century.

Provenance: Wang Nua kiln site excavations – acquired in Thailand (October 2005 - \$15).

Compare with the Kalong oil lamps similar in size and shape illustrated in the following: Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 138; N. Tingley, “Thai Ceramics: The James and Elaine Connell Collection”, *Oriental Art*, Volume 24, Number 12, December 1993, page 50, Fig. 14; Goto Museum, 1986, *South-East Asian Ceramics – Exhibition Catalogue*, page 53, No. 155; and P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, No. 146. Refer also to the Kalong oil lamp illustrated in J. C. Shaw, *Northern Thai Ceramics*, No. 21 - described as a water dropper (however, the aperture of the spout would appear to be too large to permit efficient functioning for that purpose). TH-045 is also a Kalong oil lamp in this series.

**TH-329**

Wang Nua plate fragment covered with finely crackled sea-green glaze, shading to darker tones where accumulations occur. The steep sides carved with grooves radiating from the plain central medallion to the flattened band at the rim. The mouthrim is foliated with the upturned edge accented with a double incised line border. Glaze ends precisely at the shallow foot with beveled edges, which is surrounded by a double incised line border. The unglazed flat base with light beige-colored body is sprinkled with darker impurities and very lightly coated with a thin layer of glaze.

D: 12 3/4 in. (32.3 cm.).

Wang Nua: 14th to 16th century.

Provenance: Wang Nua kiln site excavations – acquired in Thailand (October 2005 - \$8).

Compare with the similar Wang Nua plates illustrated in Pariwat Thammapreechakorn, *Ceramic Art in Thailand*, page 63, Fig. 65 ; and Brown, Roxanna, *The Ceramics of South-East Asia, Their Dating and Identification*, Plate XLV–b.



**TH-330**

Underglaze brown decorated jarlet of globular form with flared long neck accented with a brush line below the mouth. Around the body a band of vegetal spray panels alternating with panels of cross-hatch diaper separated by vertical line borders. The panels enclosed within multiple brush line borders at the shoulder and above the base. The grayish white glaze with areas of bluish tones ends above the flat unglazed base without footrim. Exposed body of the base is burnt dark russet and sprinkled with coarse black impurities.

H: 2 3/8 in. (6.0 cm.);

D: 2 3/8 in. (6.2 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (October 2005 - \$8).

Exhibited: on temporary display at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian "Ceramic Reproduction, Repair & Acquisition," 19 Oct 2010.

Refer to TH-253 for a very similar jarlet.

**(Revised - 23 October 2010)**

### TH-331

Study collection fragments (5) in a variety of glazes, decorative treatments, and shapes. Base fragment medallion No. 1 is decorated in underglaze iron brown under a transparent crackled glaze with a carefully painted fish enclosed within a floral spray. Cover fragment No. 2 with incised dark brown glazed triangular leaves on a cream ground. The small avian form knob handle with dark brown accents is surrounded by a dark brown glazed upward projecting calyx with sepals. The center portion of the underside covered with dark brown glaze. Body fragment No. 3 is modeled with a *pi* (fantastic creature) of frightening visage covered by turquoise blue glaze. Cover fragment No. 4 is adorned in underglaze iron black with a band of vegetal forms enclosed within multiple line borders; handle is in the form of a fruit stalk. Plate rim fragment No. 5 is carved in unusual sgraffito technique with a leaf scroll. The body material of the five fragments is compact in texture and varies from beige to light gray in color.

D: 6 11/16 in. (17.0 cm.) – No. 1 to 1 13/16 in. (4.7 cm.) – No. 3.

Sisatchanalai: late 14th to 16th century.

Provenance: Ban Payang kiln site excavations (No. 1, No. 2, No. 4, and No. 5); Ban Ko Noi excavations (No. 3) – all acquired in Thailand (October 2005 - \$15).

Use of the sgraffito technique among the potters of Thailand (plate rim fragment No. 5 refers) appears to be confined to the Sukhothai and Ban Payang kilns (along with extremely limited use at Kalong); there is no evidence, neither published nor anecdotal, of use elsewhere.

## TH-332

Blue glazed roof tiles (2), the triangular shaped tip molded in high relief with a lotusform border. The crackled light blue glaze, with opalescent tinges where accumulations occur, ends just above the square cut end of the tile. Underside is lightly coated with slip or glaze, which has assumed a bluish-beige tone. The coarse body variously gray to russet with darker inclusions.

L (fragment): 6 3/4 in. (17.1 cm.); W: 4 13/16 in. (12.3 cm.) – No. 1;  
L: 9 3/4 in. (24.7 cm.); W: 4 7/8 in. (12.5 cm.) – No. 2.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (October 2005 - \$4).

Compare with the blue glazed roof tile illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 68, Plate 171 - upper illustration – lower right. Also compare with the white glazed roof tiles illustrated in Praya Nakon Prah Ram, "Tai Pottery", *Thai Pottery and Ceramics: Collected Articles from the Journal of the Siam Society 1922 - 1980*, Plate XXXIV - 2nd from lower right; and Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 117. TH-137 is also a white glazed roof tile in this series.



### TH-333

Celadon jarlet with two loop handles high on the shoulder and carved grooves down the sides interrupted at mid body. Robust globular shaped body with short neck and lipped mouthrim. Covered with light turquoise green crackled glaze ending irregularly above the base. The narrow unglazed base without footrim is concave and the rather coarse gray colored biscuit sprinkled with dark impurities. The interior is unglazed.

H: 3 3/16 in. (8.1 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (November 2005 - \$15).

Compare with the celadon jarlets illustrated in the following: Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 266; W. Willets, *Ceramic Art of Southeast Asia*, No. 278 (illustration numbered 279); and W. Sorsby, *South East Asian and Early Chinese Export Ceramics*, No. 197. Refer also to TH-004, TH-381, TH-400 (No. 2, No. 3, and No. 4 of 5) and TH-358 (No. 3 of 3) for additional celadon jarlets with carved grooves down the sides.

## TH-334

Ban Chiang earthenware stamps (4) in rectangular and circular shape and with a small handle molded to the mid-center of the reverse side. The stamps molded and incised with a variety of designs including saw tooth patterns, narrowly spaced thin ribbing, wider spaced thick ridges, spirals, concentric circles, trellis patterns, elliptical patterning, and various combinations thereof. Body material of the stamps ranges in texture from fairly compact to rather coarse; the range of color is light brick red to russet to black.

### Rectangular Stamps:

L: 1 11/16 in. (4.3 cm.) – No. 1;

L: 2 1/2 in. (6.2 cm.) – No. 2.

### Circular Stamps:

D: 1 5/8 in. (4.2 cm.) – No. 3;

D: 1 3/8 in. (3.6 cm.) – No. 4.

Ban Chiang: 3rd century B.C. to 2nd century A.D.

Provenance: Ban Chiang kiln site excavations – acquired in Thailand (December 2005 - \$40).

For the illustration of a circular stamp with a basic spiral motif refer to Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 58, Plate 7– d.

## TH-335

Ban Chiang earthenware stamps (10) in three distinct shapes (crescent, rectangular, and circular) and all with a small handle molded to the mid-center of the reverse side. The stamps molded and incised with a variety of designs including saw tooth patterns, narrowly spaced thin ribbing, wider spaced thick ridges, spirals, concentric circles, trellis patterns, elliptical patterning, and various combinations thereof. Body material of the stamps ranges in texture from fairly compact to rather coarse; the range of color is brick red to russet to beige to black.

### **Crescent Form and Rectangular Stamps:**

L: 3 11/16 in. (9.3 cm.) – No. 1 to

L: 2 7/8 in. (7.2 cm.) – No. 4.

### **Circular Stamps:**

D: 2 3/16 in. (5.5 cm.) – No. 5 to

D: 1 5/16 in. (3.4 cm.) – No. 10.

**Ban Chiang: 3rd century B.C. to 2nd century A.D.**

**Provenance: Ban Chiang kiln site excavations – acquired in Thailand (January 2006 - \$125).**

For the illustration of a circular stamp with a basic spiral motif refer to Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 58, Plate 7– d.

**TH-336**

Sukhothai bowl decorated in underglaze iron-brown on a cream slip with a band of sun-bursts or rosettes enclosed within double line borders just below the slightly everted rim. The exterior similarly decorated with a single wide band of sun-bursts. The central medallion decorated with an iron-brown circle surrounded by six sun-bursts enclosed within a double line border. The central medallion devoid of spur marks The cream slip ends unevenly at the slightly spreading unglazed foot, beveled on the outside of the footrim and outward sloping on the interior. Solidly potted, the flat base is unglazed and only very slightly recessed with russet colored, coarse textured biscuit sprinkled with white particles.

D: 4 3/4 in. (12.0 cm.).

Sukhothai: 15th to 16th century.

Provenance: Sukhothai kiln site excavations – acquired in Thailand (March 2006 - \$13).

Similarly decorated bowls are illustrated in R. Brown, *The Legacy of Phra Ruang*, Plate 11, No. 6; B. Refuge, *Swankalok, de export-ceramik van Siam*, Afb. 21; Praya Nakon Prah Ram, "Tai Pottery", *Thai Pottery and Ceramics: Collected articles from the Journal of the Siam Society 1922 - 1980*, Pl. XXIX-b; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 214. See TH-165 for a similarly decorated larger Sukhothai bowl. Compare also with the similarly decorated Study Collection shard (kiln site surface find).

## TH-337

Study collection base fragment medallions (17), each with a base mark rendered in iron-brown slip, except for the incised mark on No. 4 and the molded mark on No. 5, which is a Sukhothai disk shaped firing support. The bases of the fragments are all very slightly convex or flat with the footrim outward sloping on the interior. On the exterior the footrim is slightly inward sloping, except for No. 2 and No. 13 on which the footrim is upright.

Bases are all unglazed with compact biscuit ranging in color from a light beige to light russet to light gray. All the bases are marked with a pontil scar or traces thereof with the exception of fragments No. 15 and No. 17. As indicated earlier No. 5 is actually a Sukhothai disk shaped firing support with five feet (two now broken off). The bases are all encircled by iron-brown accents on or above the foot except for fragments No. 13, No. 14 and No. 16. The fragments are all decorated in underglaze iron-black, except for fragment No. 1, which assumes a brown hue in the central medallion. The matrix which follows describes each base fragment medallion in terms of kiln site, motif, type of base mark, and size.

D: indicated on the matrix which follows.

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Sukhothai: late 14th to 15th century.

Provenance: kiln site excavations – all acquired in Thailand  
(August 2007 - \$47).

(Continued)

**TH-337 (Continued)**

**BASE MARKS - TH-337 (No. 1 to No. 17 of 17)**

NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Inclsd Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-337 (1)	Payang	Leaf Spray	X							13.9
TH-337 (2)	Payang	Floral Spray							X" in a "O"	10.0
TH-337 (3)	Payang	Fish						Star Form		9.9
TH-337 (4)	Payang	Floral Spray	Incised X							12.6
TH-337 (5)	Sukho-thai	Firing Support							Molded Floral	11.1
TH-337 (6)	Payang	Conch	X							13.0
TH-337 (7)	Payang	Conch	X							10.3
TH-337 (8)	Payang	Conch	X							7.8
TH-337 (9)	Payang	Conch	X							9.1
TH-337 (10)	Payang	Conch					X			12.3
TH-337 (11)	Payang	Circular Bands					2			11.1
TH-337 (12)	Payang	Conch					With 2 Dots			10.2
TH-337 (13)	Payang	Sun-Bursts		X						12.9
TH-337 (14)	Payang	Conch		X						11.6
TH-337 (15)	Payang	Leaf Whorl							X" in a "O"	11.3
TH-337 (16)	Payang	Sun-Bursts						X		12.0
TH-337 (17)	Payang	Conch							Grid & Dots	8.8
	<b>TOTAL</b>	17	6	2	0	0	3	2	4	

### TH-338

Sukhothai bowl decorated in iron-black on a cream slip under light straw colored glaze with a broad floral spray in the center, the stem curving to the right. The flower head, stem, and leaves superimposed with five circular spur marks and surrounded by a single line border around the central medallion. The broad, steep cavetto is plain. Just under the everted mouthrim a band of twin dashes enclosed within a single line border above and a double line border below. The exterior wall undecorated. The glaze ends just above and on the solidly constructed vertical foot, outward sloping on the interior. Base is flat and unglazed, with the dark beige body studded with white particles.

D: 6 5/8 in. (16.7 cm.).

Sukhothai: late 14th to early 15th century.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (April 2006 - \$33).

May be compared with the bowls illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, No. 239; R. Brown, *The Ceramics of South-East Asia*, Plate 26, No. 92; W. Willets, *Ceramic Art of Southeast Asia*, No. 148; and Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 124. Compare also to the similarly decorated base fragment medallions TH-051 and TH-123 (No. 7 of 7), to the similarly sized Sukhothai bowl TH-215, and to the large Sukhothai bowl TH-312. Refer as well to TH-315 for five other Sukhothai bowls from the same shipwreck (No. 1 of 5 is also decorated with a floral spray)

### TH-339

Celadon jarlets (5) with loop handles high on the shoulder; jarlets No. 1 and No. 5 with plain bodies; jarlets No.2, No. 3, and No. 4 with carved grooves down the sides. Jarlets No. 1 and No. 5 are light turquoise colored celadon glazed jarlets of globular form (flattened globular form on jarlet No. 1) with short neck and lipped mouthrim. Covered with crackled glaze ending irregularly above the base. The narrow base without footrim is very slightly concave and unglazed with the biscuit light beige colored (jarlet No. 1) and light gray colored (jarlet No. 5) and sprinkled with dark impurities. These solidly potted small wheel-thrown jarlets have two opposing loop shaped handles (only one loop handle on jarlet No. 1) attached from just below the mouthrim to high on the shoulder. The interior of the jarlets is unglazed.

Jarlets No. 2, No. 3, and No. 4 are light turquoise colored celadon glazed jarlets of slightly flattened globular form with a short neck and lipped mouthrim. Flattened shoulders are carved with deep vertical grooves, which are repeated on the lower body. On jarlet No. 2 the grooves are adjoining, on jarlet No. 3 the grooves are interrupted, and jarlet No. 4 has distinctly carved grooves high on the shoulders and low on the body. The crackled glaze ends unevenly above the flat narrow base, which is light beige colored, rather coarse textured and sprinkled with dark impurities. The base of jarlet No. 4 has considerable adherent kiln grit. Interior of the jarlets is unglazed.

H: 2 1/2 in. (6.3 cm.) – No. 1; H: 2 5/8 in. (6.5 cm.) – No. 2;

H: 2 3/8 in. (6.2 cm.) – No. 3. H: 2 13/16 in. (7.1 cm.) – No. 4;

H: 2 11/16 in. (6.8 cm.) – No. 5. (Continued)



**TH-339** (Continued)

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (April 2006 - \$80).

Celadon jarlets similar to jarlets No. 1 and No. 5 are illustrated in the following: R. Brown, *The Legacy of Phra Ruang*, No. 70; D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 80 – right; W. Willets, *Ceramic Art of Southeast Asia*, No. 328; the Art Gallery of South Australia, *Thai Ceramics*, No. 320 to No. 324; and B. Refuge, *Swankalok, de export-ceramik van Siam*, Afb. 210c. Refer also to TH-003, TH-042, TH-271, and TH-358 (No. 1 and No. 2 of 3) for additional celadon jarlets in this series.

Celadon jarlets similar to jarlets No. 2, No. 3, and No. 4 are illustrated in the following: Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 266; W. Willets, *Ceramic Art of Southeast Asia*, No. 278 (illustration numbered 279); and W. Sorsby, *South East Asian and Early Chinese Export Ceramics*, No. 197. Refer also to TH-004, TH-333, and TH-358 (No. 3 of 3 - without loop handles) for additional celadon jarlets in this series.

One loop handle (jarlet No. 1) is anomaly or intentional? And if intentional, why? The variety of treatments of the grooves: adjoining, interrupted, continuous, distinct; and the rather distinct shapes of these jarlets, which were all recovered from the same shipwreck, illustrate the wide range in shapes and decorative detailing in simultaneous use during the same production period.

**TH-340**

Large celadon plate with foliate rim glazed light turquoise blue, darker where accumulated. An incised band repeats the foliated contours of the flattened rim. The steep, broad cavetto fluidly incised with three sweeping onion skin or lotus bud motifs. In the center medallion an incised floral rosette closely surrounded by two incised circular lines; the bottom of the cavetto incised with three lines. The plain exterior with crackled glaze extending unevenly to the broad, solidly constructed foot, inward sloping on the exterior. A large circular pontil scar on the very slightly recessed, unglazed, concave base with compact light beige-colored biscuit.

D: 11 3/4 in. (30.0 cm).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (April 2006 - \$67).

Exhibited: on temporary display at the Southeast Asian Ceramics Museum (SEACM), Bangkok University - June 2010.

Compare with the plates illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 283; B. Refuge, *Swankalok, de export-ceramik van Siam*, Afb. 183; Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 261; E. Zetterquist, *Thai and Burmese Ceramics*, No. 17; and

(Continued)

TH-340 (Continued)

Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 106 and lot 113. For the illustration of a similarly decorated smaller celadon plate refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 54, Plate 82 (D: 23 cm, from the Royal Nanhai shipwreck - dated to 1460).

Compare also with the similar celadon plate at TH-160 from the South Sulawesi, Indonesia excavations. Refer as well to TH-318 for another celadon plate in this series from the same shipwreck.



### TH-341

Phayao plate covered with finely crackled light yellowish-tinged olive green glaze on the interior. The plain central medallion surrounded by a lightly molded band of reticulated dashes enclosed within incised lines; the steep sides surmounted by a prominent ridge below the cupped rim, the edge of which is unglazed. The underside is lightly glazed. The slightly concave unglazed base has rather coarse textured brick-red body with lighter inclusions. Concentric striations from the potter's wheel are clearly visible on the shallow base. The foot of this solidly potted specimen outward sloping on the interior.

D: 9 1/8 in. (23.2 cm.).

Phayao: 15th century.

Provenance: Tak - Omkoi excavations, acquired in Thailand (April 2006 - \$13).

Compare with the similar plate at TH-141 identified as Sankampaeng.



## TH-342

Figurine of a seated woman, with right leg extended across the front of body and left leg curled around the side of the body. Arms held rigidly at the sides of the body with hands grasping the sides of the body. Features of the head, breasts, and hands accented in underglaze iron black. The garment covering the lower body and the sash bound at the waist similarly decorated in underglaze iron black. The grayish tinged transparent crackled glaze ends just above the flat base with dark beige biscuit studded with black impurities.

H: 3 1/8 in. (7.9 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang, Tao Tukata kiln site excavations – acquired in Thailand (May 2006 - \$15).

Exhibited: on temporary display at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 Oct 2010.

Compare with the similarly postured brown glazed figurine at TH-015.

**(Revised - 23 October 2010)**

### TH-343

Study collection fragments (4): base fragment medallions - No. 1, No. 2, and No. 4; cover fragment - No. 3. Base fragment medallion No. 1 is decorated in underglaze iron brown under a transparent crackled glaze with a carefully painted fish enclosed within a floral spray. Base fragment medallion No. 2 is adorned in iron black under a transparent crackled glaze with a band of ancient Thai script enclosed within a triple line border encircling the undecorated center. Vegetal scroll panels surround the central medallion. Carefully finished slightly splayed foot with beveled edge is outward sloping on the interior. The unglazed base with compact biscuit is dark beige colored with an iron brown "X" shaped base mark in the center.

Base fragment medallion No. 4 has a large bird with outstretched wings, head alertly poised upward and surrounded by vegetal sprays – all painted in iron black under a transparent glaze with opalescent tinges. The high outward sloping foot encircled by two deeply incised lines and glazed brown, foot is markedly outward sloping on the interior, flat base with light beige smooth body, blackened circular firing scar. Cover fragment No. 3 decorated on the sides with a band of incised cream glazed leaf sprays on a caramel-brown ground, surmounted by a cream glazed raised ridge. White glazed fruit stalk handle is enclosed within a molded ridge border. The handle is surrounded by foliated projections representing sepals glazed caramel-brown.

(Continued)

**TH-343 (Continued)**

**D: 6 in. (15.2 cm.) – No. 1;**

**D: 4 3/8 in. (11.1 cm.) – No. 2;**

**D: 4 in. (10.1 cm.) – No.3 ;**

**D: 4 3/4 in. (12.1 cm.) – No. 4.**

**Sisatchanalai: late 14th to 15th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand  
(June 2006 - \$13).**

**Exhibited: on temporary display (cover fragment No. 3 of 4) at the  
Ariyasomvilla Hotel, Bangkok for a presentation to the National  
Museum Volunteers on South East Asian “Ceramic Reproduction,  
Repair & Acquisition,” 19 October 2010.**

**(Revised - 23 October 2010)**



## TH-344

Phan celadon jarlets (2) covered with light olive green glaze, loop handles high on the shoulder. Jarlet No. 1 with a flattened globular shaped body with grooves carved down the shoulder, flared neck and broad, flattened mouthrim. The plain body of jarlet No. 2 is pear shaped, with high flared neck and everted mouthrim. The crackled glaze ends evenly at the base on jarlet No. 1 and irregularly on and above the foot on jarlet No. 2. Unglazed base without footrim is markedly concave on jarlet No. 1, and very slightly concave on jarlet No. 2. On both jarlets the biscuit is light beige colored, fine grained and compact. The interior of jarlet No. 1 is completely glazed.

H: 3 1/8 in. (7.9 cm.) – No. 1;

H: 3 3/8 in. (8.6 cm.) – No. 2.

Phan: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (June 2006 - \$50).





### TH-345

Sankampaeng brown glazed miniature jarlets (3), with *kuan* shaped body, long flared neck (a bit shorter on jarlet No. 2), and rather wide mouth. On jarlet No. 3 only vestiges remaining of the brown glaze which originally covered the vessels. Unglazed base without footrim is slightly concave on jarlets No. 1 and 2, flat on jarlet No. 3.

Compact biscuit of the base is brown colored on jarlet No. 1, and russet colored on jarlets No. 2 and No. 3. The interior of the jarlets is unglazed.

H: 1 13/16 in. (4.7 cm.) – No. 1;

H: 1 5/8 in. (4.1 cm.) – No. 2;

H: 1 13/16 in. (4.6 cm.) – No. 3.

Sankampaeng: 15th century.

Provenance: Sankampaeng kiln site excavations – acquired in Thailand (July 2006 - \$23).

Similar Sankampaeng miniature jarlets are illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 39, Plate 95 - far right (3 similar jarlets); Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 152; and K. Aga-Oglu, *The Williams Collection of Far Eastern Ceramics*, No. 81 – center (described as “Sawankhalok”). Refer also to the miniature Sankampaeng jarlets at TH-299 and TH-322 (No. 2 and No. 3) and to the similarly shaped larger Sankampaeng jars at TH-124, TH-278, and TH-313.

## TH-346

Ban Chiang earthenware roller with a vertical hole through the center .3 centimeters in diameter. The roller is molded with a saw-tooth pattern and carved with deep ridges at the ends. The body material of the roller is fairly compact and ranges in color from russet to gray.

L: 2 1/8 in. (5.3 cm.).

Ban Chiang: 3rd century B.C. to 2nd century A.D.

Provenance: Ban Chiang kiln site excavations – acquired in Thailand (July 2006 - \$11).

For the illustration of comparable Ban Chiang earthenware rollers refer to Chin You-di, *Ban Chiang Prehistoric Cultures*, No. 11 and No. 46; and the Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 58, Plate 7– f. Compare also with the Ban Chiang earthenware rollers (7) at TH-282.

Reference may also be made to the *pre-Columbian* earthenware rollers at PC-035, PC-047, and PC-048, which are remarkably similar to the Ban Chiang specimens.

The making of printed designs on cloth is speculated as a possible use of the Ban Chiang rollers. However, application of paint or cosmetic substances to the human body could also be another possible use. This possible use has long been associated with pre-Columbian earthenware rollers.

### TH-347

Large white glazed plate with broad central medallion, steep sides and narrow flattened rim. The glaze extends to the vertical foot with beveled footrim, outward sloping on the interior. The solidly constructed flat base is unglazed. Compact and fine grained, the dark beige-colored biscuit is oxidized to a russet color outside the prominent blackened circular firing scar on the base.

D: 9 13/16 in. (25.1 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (July 2006 - \$40).

A *small* white glazed offering dish is included at TH-121. However, research to date has not revealed any published examples of white glazed wares in the size and shape of this large plate.



## TH-348

Mon plate covered with a mottled olive-green crackled glaze extending up the steep sides to the unglazed, thickened, vertical mouthrim. A prominent molded ridge at the upper most part of the cavetto. The underside and concave base without footring unglazed, with the dense dark brick-red biscuit studded with large black impurities. Rather narrow base has remnants of a darkened firing scar around the edge. A single gouge transverses the base and would appear to represent a potter's base mark.

D: 8 in. (20.2 cm.).

Sisatchanalai: late 13th to 14th century - Ban Ko Noi, Mon Kip Tao kilns.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (September 2006 - \$111).

Compare with R. Brown, *The Ceramics of South-East Asia*, Plate 38, No. 130; and Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, Fig. 4. Compare also with the slightly larger Mon plates at TH-379 and TH-399. Refer as well to the smaller Mon dishes at TH-010 and TH-027, the former of which is also marked with a single gouge line apparently representing a potter's base mark.

### TH-349

Sankampaeng plate with light olive-green crackled glaze on the interior accented by a molded spiral in the central medallion and very lightly molded volutes radiating up the high steep sides. The clockwise curving volutes terminate at the molded ridge just under the top of the cavetto. A flattened border surrounds the upright mouthrim with unglazed edge. Steep outside wall is very lightly brushed with light olive-green glaze ending at the foot. Unglazed base with square-cut footrim is flat and very slightly recessed. The exposed biscuit of the base is gray colored and studded with coarse sand particles.

D: 8 7/8 in. (22.5 cm.).

Sankampaeng: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (September 2006 - \$122).

A similar Sankampaeng plate is illustrated in Goto Museum, 1986, *South-East Asian Ceramics - Exhibition Catalogue*, page 47, Plate 142 - right (D: 23.2 cm, 13<sup>th</sup> - 14<sup>th</sup> century). Refer also to the Sankampaeng plate with lightly molded volutes radiating up the sides at TH-295 and to the other Sankampaeng plates at TH-011, TH-047, TH-142, TH-205, TH-238, TH-250, TH-252, TH-254, TH-287, TH-293 (No. 1 and 2 of 2), TH-352, TH-452 and TH-453.

### TH-350

Bottle vases (2) brown glazed and of extended ovoid shape with a cup-like mouth with rolled rim flanked below by two vertical loop handles. High on the shoulders a narrow band of incised horizontal grooves. Glaze (now degraded) covers the upper portion of the vases, extends into the mouth, and ends unevenly just below mid-body. Footrim is beveled and markedly outward sloping on the interior. The unglazed base is convex, with the exposed biscuit beige colored. Adhering to these pots is a variety of marine encrustations including small shells.

H: 4 3/8 in. (11.2 cm.) - No. 1;

H: 4 1/4 in. (10.7 cm.) - No. 2.

Sisatchanalai: 15th to 16th century - Ban Ko Noi kilns.

Provenance: unidentified Gulf of Thailand shipwreck No. 1 - recovered from an unidentified wrecksite in the Gulf of Thailand (no further information available), acquired in Thailand (September 2006 - \$14).

Similar bottle vases are illustrated in C. Nelson Spinks, "The Quintessence of Thai Ceramics", *Arts of Asia*, Volume 6, Number 1, January - February 1976, page 60, Plate 1 - right; B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 165b, 166a, 166b and cover illustration; R. Brown, *The Ceramics of South-East Asia*, Plate 32, No. 112; W. Willets, *Ceramic Art of Southeast Asia*, No. 222; *Asian Art Museum of San Francisco, Thai Ceramics: The James and Elaine Connell Collection*, No. 47a and 47b;

(Continued)

**TH-350 (Continued)**

**Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 84; and Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 16.**

**Additionally, similar brown glazed bottle vases are also illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 99 - Color Illustration (from the Singtai shipwreck - dated to 1550). TH-001, TH-127, TH-170, and TH-171 are also bottle vases in this series. The latter (TH-171) are also shipwreck recoveries from the Balabac Island, southern Palawan marine excavations - Philippines.**



### TH-351

Architectural fixture, large and imposing, the upright lotus leaf form glazed white. The sharply pointed tip is triangular shaped, with flaring sides and curled ends. Freely flowing, upward sweeping incised grooves elegantly accent the distinct sections of the lotus leaf form: tip portion, outward spreading sides with inward curled ends, and waisted bottom portion spreading sharply outward at the base. The crackled opaque white glaze, with opalescent tinges, ends in a relatively straight line just above the downward projecting tab fastening support, which measures 7.8 centimeters in length and 5.8 centimeters in width. Exposed biscuit is coarse textured, dark russet colored and sprinkled with darker impurities.

H: 15 3/8 in. (39.1 cm.);

W: 7 7/8 in. (20.1 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (September 2006 - \$95).

A similar architectural fixture is illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 68, Plate 171 - upper illustration - far right. Compare also with the very similarly shaped, smaller architectural fixture at TH-371.



## TH-352

Sankampaeng plate covered with lustrous olive green finely crackled glaze on the interior, and accented by a clearly incised single ring border just above the bottom of the cavetto. The unglazed mouthrim is upright. Steep outside wall is lightly brushed in a yellowish-tinged olive glaze. Just above the broad concave base a .5 centimeter carved band surrounds the unglazed vestigial footrim. Barely recessed base is unglazed, and the dark brown biscuit is sprinkled with lighter colored particles and scored with concentric striations from the potter's wheel. Base etched with a distinctive clockwise spiral, an apparent unintentional effect of the potter's wheel, but very pleasing aesthetically.

D: 8 5/16 in. (21.0 cm.).

Sankampaeng: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (October 2006 - \$35).

Compare with J. C. Shaw, *Northern Thai Ceramics*, Plate C 30 and No. 125; K. Nimmanahaeminda, *Sankampaeng Glazed Pottery*, cover illustration - upper left; and *SEAMEO Project in Archaeology and Fine Arts*, Appendix 8 - Routes to Kiln Sites: Background Information, page 464 (illustration of Sankampaeng kiln stacking method). Refer also to the other Sankampaeng plates at TH-011, TH-047, TH-142, TH-205, TH-238, TH-250, TH-252, TH-254, TH-287, TH-293 (No. 1 and 2 of 2), TH-295, TH-349, TH-452, TH-453 and TH-498.

**TH-353**

Sankampaeng miniature jarlet with flattened globular body and two loop handles affixed to the shoulders. Neck is flared and mouth rather wide. Only remnants of the dark brown glaze which originally covered the vessel now exist. Unglazed base without footrim is concave with blackened russet-colored compact body.

H: 1 7/8 in. (4.7 cm.).

Sankampaeng: 15th century.

Provenance: Sankampaeng kiln site excavations – acquired in Thailand (November 2006 - \$6).

Compare with the Sankampaeng jars with covers illustrated in R. Brown, *The Ceramics of South-East Asia*, Plate S, No. 4; D. F. Franche, *Southeast Asian Ceramics*, No. 52; and in P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, No. 139. Compare also to the very similarly sized and shaped jarlet at TH-322 (No. 2 of 2). Refer also to TH-322 (jarlet No. 1 of 2), TH-278 and TH-124 for similarly shaped, but larger, Sankampaeng jarlets.



TH-354

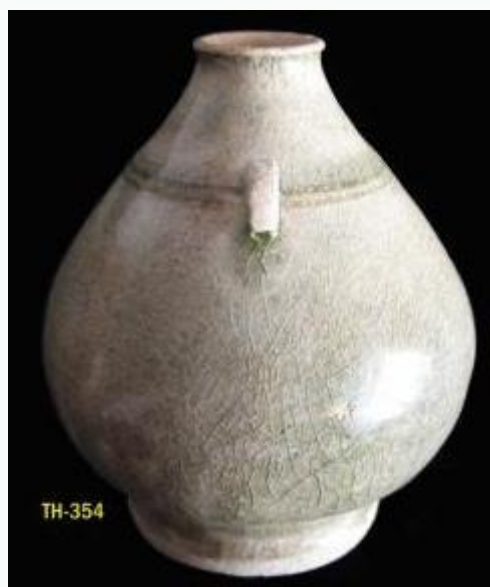
Wang Nua jarlet with a very lustrous light olive green mottled glaze. Two vertical loop handles attached at the double incised line encircling the pear shaped body high on the shoulders. The rim of the narrow mouth everted. Finely crackled glaze ends evenly at the slightly concave base without footrim. Exposed biscuit fine textured and beige colored. Interior of the jarlet is glazed and the base is thinly coated with glaze.

H: 3 11/16 in. (9.5 cm.).

Wang Nua: 14th to 16th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (December 2006 - \$81).

A similar jarlet is illustrated in J. C. Shaw, *Northern Thai Ceramics*, page 198, upper left - described as "Kalong Group IV (Pa Dong)." It is of interest to note that the base of the Wang Nua fragment at TH-329 is also thinly coated with glaze.



## TH-355

Miniature jarlets (6) decorated in underglaze iron black or brown in a variety of shapes and neck/mouth treatments, all with slightly spreading foot except for jarlet No. 1. Jarlet No. 1 has no foot and a narrow flat unglazed base with light beige compact body studded with dark impurities. It is decorated in iron brown under a transparent glaze tinged bluish and crackled with a broad band of vegetal scroll around the globular body. The broad decorative band enclosed within a triple line border below and a four line border above. Tall neck tapers inward to the narrow mouth.

Jarlets No. 2 and No. 3 decorated in iron black under a transparent crackled glaze with a broad band of scallops (pendant on jarlet No. 2 and upright on jarlet No. 3) around the body (flattened globular body on jarlet No. 2 and pear shaped body on jarlet No. 3). The broad decorative band enclosed within multiple line borders. Tall neck flares to the narrow mouth with everted rim. Flat unglazed base and foot with beige to light russet colored body studded with dark impurities.

Jarlets No. 4 and No. 5 decorated in iron black under a transparent crackled glaze with a broad band of small solid circle forms around the body (flattened globular body on jarlet No. 4 and nearly pear shaped globular body on jarlet No. 5). The broad decorative band enclosed within multiple line borders. Upper shoulders and tall neck are glazed brown. Tall neck tapers inward to the narrow mouth on

(Continued)

**TH-355 (Continued)**

jarlet No. 4; neck flares outward to the narrow mouth with everted rim on jarlet No. 5. Foot and slightly nipped base unglazed with light beige compact body.

Jarlet No. 6 decorated in iron black under a transparent crackled glaze with a broad band of small solid circle forms around the pear shaped body. The broad decorative band enclosed within multiple line borders. Neck flares outward to the narrow mouth with everted rim. Flat unglazed base and foot with beige colored body.

H: 1 7/8 in. (4.8 cm.) – No. 1, No. 2, No. 3, and No. 4;

H: 1 5/8 in. (4.1 cm.) – No. 5; H: 1 5/8 in. (4.0 cm.) – No. 6.

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$130).

Similar jarlets are illustrated in the following: Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection – Exhibition Catalogue*, page 84 – lower left, jarlet with underglaze iron black scalloped décor (jarlets No. 2 and No. 3 refer); also compare jarlets No. 2 and No. 3 to the similar miniature jarlet on display in the Southeast Asian Ceramics Museum, Bangkok University (acquisition number not available at this writing). Compare jarlet No. 5 of 6 with the jarlet illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 38, Plate 93 - far right.

## TH-356

Jarlets (2) decorated in underglaze iron black with a broad decorative band framed within line borders. The broad band of globular shaped jarlet No. 1 consisting of nine panels of leaf form reserved on a black ground. Each panel separated by a vertical line in reserve and containing four clustered sections with reserved outline. A double line border below and a four line border above. Short upright neck with narrow mouth. Covered in a bluish tinged crackled glaze ending above the single incised line surrounding the base. The carefully finished concave base without footrim is unglazed, with the exposed compact body light beige in color.

Jarlet no. 2 ovoid in shape and decorated with a vegetal scroll enclosed with double line borders. Very brief neck is slightly constricted with narrow mouth. Covered in a bluish tinged crackled glaze ending above the two carefully incised lines surrounding the base. The carefully finished unglazed base is slightly concave and without footrim, with the exposed compact body light beige in color.

H: 1 7/8 in. (4.9 cm.) – No. 1;

H: 1 11/16 in. (4.3 cm.) – No. 2.

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$65).

### TH-357

Sukhothai small jarlets (3) with underglaze iron brown accents on jarlet No. 1, underglaze iron black accents on jarlet No. 2, and jarlet No. 3 plain. Jarlet No. 1 with flattened pear shaped body with very short neck and narrow mouth encircled by an underglaze iron brown ring. High on the shoulders a band of in-filled petal forms with four lines encircling below. Jarlet is covered with a crackled straw colored transparent glaze with a light application of white slip underneath. The lustrous glaze extends briefly to the interior of the jarlet and ends in an even line well above the slightly concave base without footrim. The unglazed base reveals the hard textured dark russet colored body sprinkled with white particles.

Jarlet No. 2 has a flattened globular shaped body with very short neck and narrow mouth encircled by four underglaze iron black rings. High on the shoulders a band of six vegetal sprays with two lines encircling below. Jarlet is covered with a crackled straw colored mottled glaze, with a liberal application of white slip underneath. The glaze extends briefly to the interior of the jarlet and ends above the slightly convex base with vertical foot. The unglazed base reveals the dark gray body sprinkled with white particles.

Jarlet No. 3 also has a flattened pear shaped body with short neck and narrow mouth. This undecorated jarlet is covered with a lustrous straw colored crackled transparent glaze with a liberal application of white slip underneath. The glaze extends briefly to the interior of the jarlet and ends unevenly above the flat base without footrim. The unglazed base reveals the hard textured gray colored body sprinkled with white particles. (Continued)

**TH-357 (Continued)**

H: 2 1/8 in. (5.4 cm.); D: 2 7/8 in. (7.4 cm.) – No. 1;

H: 2 in. (5.1 cm.); D: 2 7/8 in. (7.3 cm.) – No. 2;

H: 2 3/16 in. (5.6 cm.); D: 2 11/16 in. (6.8 cm.) – No. 3;

**Sukhothai: late 14th to 15th century.**

**Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$162).**

**Exhibited: TH-357 (2 of 3) on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 10 October 2013 and 6 February 2014.**

**Compare jarlets No. 1 and No. 2 with Aalderink, *Ceramic Wares of Siam*, page 11, No. 14 – center (shoulder of jarlet is encircled by three underglaze iron black rings); and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, page 28, Afb. 25 - A (similarly decorated). Although there do not appear to be any other published illustrations or references to other similar Sukhothai jarlets, TH-245 is, in fact, comparable. For two similarly sized, undecorated Sukhothai jarlets comparable to No. 3 refer to TH-231 and TH-404.**

**It is unusual to encounter such *small* jarlets from the production of the Sukhothai kilns, although they are rather plentiful among the Sisatchanalai wares. The body material, slip, and glaze of these jarlets are unmistakably characteristic of, and produced by, the Sukhothai kilns.**

**(REVISED - 11 October 2013)**



## TH-358

Celadon jarlets (3) loop handles high on the shoulder of jarlets No. 1 and No. 2; jarlet No. 3 with carved grooves down the sides. Jarlets No. 1 and No. 2 are celadon glazed jarlets of depressed globular form with short neck and lipped mouthrim. Covered with a lustrous light turquoise crackled glaze ending irregularly well above the base. The narrow base without footrim is very slightly concave and unglazed with the dark beige - colored biscuit sprinkled with dark impurities. These stoutly potted wheel-thrown small jarlets have two opposing loop shaped handles attached from just below the mouthrim to high on the shoulder. The interior is unglazed.

Jarlet No. 3 is a celadon glazed small jarlet of flattened globular form with a short neck. The rounded mouthrim is thickened and slightly everted. Flattened shoulders are carved with deep vertical grooves, which are repeated on the lower body. The lustrous light turquoise crackled glaze ends unevenly just above the unglazed flat base with considerable adherent kiln grit. The interior unglazed.

H: 2 1/2in. (6.5 cm.) – No. 1;

H: 2 1/2in. (6.3 cm.) – No. 2;

H: 2 5/16 in. (5.8 cm.) – No. 3.

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: from an old Thai collection - acquired in Bangkok  
(December 2006 - \$73).

(Continued)

**TH-358 (Continued)**

Celadon jarlets similar to jarlets No. 1 and No. 2 are illustrated in the following: R. Brown, *The Legacy of Phra Ruang*, No. 70; D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 80 – right; W. Willets, *Ceramic Art of Southeast Asia*, No. 328; the Art Gallery of South Australia, *Thai Ceramics*, No. 320 to No. 324; and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 210c. Refer also to TH-003, TH-042, TH-271, and TH-339 (No. 1 and No. 5 of 5) for additional celadon jarlets in this series. Another similar celadon jarlet with 2 lug handles is illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 64 – second from left (from the Royal Nanhai shipwreck - dated to 1460). Additionally, several similar celadon jarlets with 2 lug handles are illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 68 (also from the Royal Nanhai shipwreck and also dated to 1460).

Celadon jarlets similar to jarlet No. 3 (but with loop handles) are illustrated in the following: Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 266; and W. Willets, *Ceramic Art of Southeast Asia*, No. 278 (illustration numbered 279). Refer also to TH-004, TH-333, and TH-339 (No. 2, No. 3, and No. 4 of 5) for additional celadon jarlets in this series, but with the added feature of loop handles.

**TH-359**

Celadon jarlet in unusual elongated pear shape covered in a light sea green crackled glaze. Two opposing loop handles affixed from the bottom of the short, nearly vertical neck to high on the shoulder. Narrow mouth is slightly constricted with rounded rim. The steep sides of the pear shaped body are carved with vertical grooves. The glaze ends unevenly just above the slightly spreading foot, markedly outward sloping on the interior. Foot is very carefully finished, and the unglazed convex base is nipped with the compact body russet colored.

H: 2 7/8 in. (7.4 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$41).

Similar celadon jarlets are illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 37 – center (from the Nanyang shipwreck - dated to 1380); and W. Willets, *Ceramic Art of Southeast Asia*, page 180, No. 320.



## TH-360

Miniature celadon cups (2) covered in an attractive light turquoise blue glaze with broad crackle, deep gouges carved down the sides. The sides of cup No. 1 narrowing towards the mouth, and flaring toward the bottom before curving sharply inward just above the narrow base. On cup No. 1 the sides flare slightly towards the mouth. The glaze of the cups ends just above the flat base without footrim. Exposed compact body of the base russet colored on cup No. 1 and light beige colored on miniature cup No. 2.

H: 1 11/16 in. ( 4.3 cm.) – No. 1;

H: 1 3/16 in. ( 3.2 cm.) – No. 2.

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$22).

Similar miniature celadon cups are illustrated in William Willetts, *The Ceramic Art of Southeast Asia*, page 186, No. 328; and in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 24, No. 48 – left.

**TH-361**

Celadon cup with attractive light turquoise blue glaze, the nearly vertical sides carved with gouges extending from just under the mouthrim to just above the base. The upright mouthrim encircled by two lightly incised lines. Sides constrict inward toward the base with the glaze ending evenly above the base. Flat base without foot is unglazed with compact light russet colored body.

H: 2 1/8 in. (5.3 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$24).

A similar celadon cup is illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 38 – left (from the Nanyang shipwreck - dated to 1380) ; and compare also with Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 50, Plate 68 (from the Longquan shipwreck - dated to 1370 to 1440). Refer as well to the comparable celadon cup illustrated in W. Willets, *Ceramic Art of Southeast Asia*, page 186, No. 328.

There is also a very similar celadon cup on display in the Southeast Asian Ceramics Museum, Bangkok University (acquisition number not available at this writing).

## TH-362

Figurine of a seated lady clutching an offering jar to her breast, covered in a light sea-green celadon glaze. The figurine with right leg flexed upward from the knee in front of her body, and the offering jar held tightly above her breasts. Head has clearly incised eyes and mouth with distinctly molded nose, ear, and topknot. Features of the garment worn are also incised in some detail. The transparent crackled glaze ends irregularly above the base pooling in attractive accumulations of intense color in areas. Hollowed unglazed base varies in color from brick red to russet. Elongation of the arms, a curious feature found on these figurines, is not as pronounced on this example as on others, e.g. TH-032 referenced below. A curious distinguishing feature of this figurine is the absence of the right ear – inadvertent oversight or intentional omission?

H: 3 1/2 in. (8.8 cm.).

Sisatchanalai: 15th century - Ban Payang kilns, Tao Tukata.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$87).

Compare with the celadon figurine of a seated lady holding a jar illustrated in Guerin, Nicol and Dick van Oenen, *Thai ceramic Art – The Three Religions*, page 287, Pl. 428; compare also with the celadon glazed figurine of a seated woman at TH-032. Research has not yet revealed a figurine really comparable to this example.

### TH-363

Offering dish decorated in underglaze iron-black under a crackled grayish-tinged glaze. The central medallion adorned with a *mongkut*, or tiered crown design, surrounded by spiky leafed stems and enclosed within three circular bush lines. The cavetto decorated with seven detached leaf spray forms, and a triple brush line border below the everted, thickened rim. A band of five vegetal sprays, enclosed within a double brush line border above and quadruple brush line border below, adorns the underside. The wide and high spreading foot covered with mottled brown glaze. The footrim markedly outward sloping on the exterior and interior, and the unglazed light gray flat base with fine textured compact body and traces of a firing support scar.

D: 4 11/16 in. (12.0 cm.).

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$100).

Dishes with similar design concept and construction are TH-088, TH-211 and TH-364.

## TH-364

Offering dish decorated in underglaze iron-black, under a crackled grayish-tinged glaze, with an anteater in the central medallion. The alertly poised beast is surrounded by an inscription in ancient Thai script which includes what has been translated as the numbers '7,' '5,' and '4.' Three circular brush lines also surround the medallion. Cavetto decorated with a series of detached leaf forms serrated on one side, with a triple brush line border below the upright mouthrim. The en suite underside decoration similarly enclosed within triple line borders. The wide and high spreading foot accented with a narrow band of brown glaze. Footrim is markedly outward sloping on the exterior and interior, and the unglazed light beige colored convex base with fine textured compact body has traces of a firing support scar.

D: 3 7/8 in. (9.8 cm.).

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$150).

This dish appears to be unique with no other comparable examples known or recorded; however, dishes with similar design concept and construction are TH-088, TH-211 and TH-363.



### TH-365

Hole-bottom saucer dish decorated in underglaze iron-black with a turtle in the central medallion surrounded by a triple line border. Around the relatively wide cavetto are three squid, a detached stem form, a fish, and another turtle. A single line border surrounds the upright mouthrim. Decorated on the underside with a band of upright plantain leaves, some with serrated edges, enclosed within triple line borders. The plantain leaves separated by pendant leaf tips. The grayish tinged glaze ends at the recessed base without footrim. Convex base is unglazed with compact biscuit light beige in color.

D: 3 3/16 in. (8.2 cm.).

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$34).

Compare with the Sisatchanalai “hole-bottom” saucer dish at TH-237 with a conch motif and with the Sisatchanalai “hole-bottom” saucer dish illustrated in *Thai Language Book*, page 127 – upper left. A Sisatchanalai “hole-bottom” saucer dish also with a conch motif is on display in the Southeast Asian Ceramics Museum, Bangkok University (acquisition number not available at this writing). Refer also to the Sisatchanalai “hole-bottom” saucer dish at TH-387 (No. 6 of 6) adorned with a fish in the center.

(Continued)

TH-365 (Continued)

Refer also to the Ming dynasty “hole-bottom” saucer dish at M-258 with a plantain leaf band on the underside. The strong similarities between the Thai and Chinese productions would certainly indicate the borrowing and adaptation of design. Ming dynasty “hole-bottom” saucer dishes are rather widespread in Southeast Asia, where they are encountered with some frequency in Indonesia, the Philippines, and Thailand. For specific examples in this regard refer to the following: M-005, M-006, M-058, M-062, M-096, M-097, M-098, M-134, M-165, M-171, M-181, M-182, M-183, M-196, M-220, M-229, M-232, M-238, M-239, M-240, M-241, M-245, M-258 M-262, M-283, and M-285.

Thai saucer dishes with the “hole-bottom” base are very seldom encountered and would appear to have been produced in very limited numbers. There is also no evidence, neither published nor anecdotal, of their being exported to the Philippines or Indonesia, for example. It may be surmised, therefore, on the basis of the evidence currently available, that the Thai production of this series of saucer dishes was done in emulation of the Chinese originals. That production would appear to have been confined to limited quantities to meet the demands of the local market.

### TH-366

Figurine heads (3) variously rendered as follows: head No. 1 covered in an attractive unctuous bluish white glaze and decorated with underglaze iron black accents on the prominent crown, elongated ears, eyes, nose, lips, and back of head. Light gray colored body.

Head No. 2 covered in a dark green crackled celadon glaze, with distinctly modeled flattened nose, mouth, ears, eyes, topknot, and brow accented with a band of crisply incised vertical lines. A prominent betel cud projecting from left cheek. The exposed body dense and dark gray colored.

Head No. 3 covered in a light green celadon glaze with underglaze black accents: bushy hair, eyes and lips. Attached ears projecting from head at a precise ninety degree attitude, pendant lobes crisply molded. A prominent betel cud projecting from left cheek. The exposed body severely fractured and light gray colored.

H: 1 7/8 in. (4.9 cm.) – No. 1; H: 2 in. (5.0 cm.) – No. 2;

H: 1 11/16 in. (4.4 cm.) – No. 3.

Sisatchanalai: 15th century Ban Payang kilns, Tao Tukata.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$90).

A figurine head similar to No. 1 is illustrated in Guerin, Nicol and Dick van Oenen, *Thai ceramic Art – The Three Religions*, page 290, Pl. 437. Compare head No. 2 to the celadon head, larger in size, at TH-074, and compare all 3 with the 24 figurine heads at TH-283.

## TH-367

Miniature cover boxes (2) decorated in underglaze iron black, cover box No. 1 in the shape of a lime container and cover box No. 2 in typical cover box form. Cover box No. 1 is pear shaped with a large upper portion or cover and decorated in iron black under a bluish tinged transparent glaze with crackle. On the lower portion a narrow band of abstract leaf forms and on the cover a broader band with similar abstract decor - all enclosed within multiple line borders. The cone shaped cover surmounted by a sharp edged projecting flange, a molded band and a small bud finial – all reminiscent of a tiny stupa. The lower portion has a wide upward projecting flange to accommodate the cone shaped cover. Unglazed foot and flat base with beige colored compact body with some darker impurities.

Miniature cover box No. 2 is globular in form with brown glazed lotus bud handle encircled by a similarly glazed molded ridge and two underglaze iron-black concentric rings. Originating on the sides of the cover four underglaze iron-black panels of vegetal sprays that alternate with four panels of cross-hatched leaf tips originating on the body of the box. The panels, which continue from cover to/from sides, are separated by diagonal brush lines and enclosed within underglaze iron-black single line borders. Splayed high foot is painted iron-brown and markedly outward sloping on the interior. The flat base is unglazed with compact beige colored biscuit. A straw colored transparent glaze is applied over the underglaze iron-black decoration; brown glaze partially covers the interior of the lower section of the box. (Continued)

**TH-367 (Continued)**

**D: 1 1/2 in. (3.7 cm.) – No. 1; H: 2 5/16 in. (5.8 cm.) – No. 1;**

**D: 1 1/2 in. (3.9 cm.) – No. 2.**

**Sisatchanalai: 15th to 16th century - Ban Payang kilns.**

**Provenance: from an old Thai collection - acquired in Bangkok  
(December 2006 - \$108).**

**Compare the miniature lime container (cover box no. 1) with Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection – Exhibition Catalogue*, page 78, plate 84 - second row, second from left (miniature lime container decorated in underglaze iron black); and with Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 33, Plate 79 (H: 4.0 cm, 15th -16th century).**

**Compare cover box No. 2 with the cover box illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 160, Plate 190 (D: 3.8 cm, 14<sup>th</sup> - 16th century). Also compare cover box No. 2 with the miniature cover box on display in the Southeast Asian Ceramics Museum, Bangkok University (acquisition number not available at this writing); refer also to the larger cover boxes with analogous decorative concept and construction at TH-266 and TH-259. Cover boxes similar to TH-266 and TH-259 are illustrated in the Art Gallery of South Australia, *Thai Ceramics*, No. 82; and B. Refuge, *Swankalok de export-ceramiëk van Siam*, Afb. 80. Additional miniature cover boxes in a variety of shapes, glazes, and decorative treatments are the following: TH-070, TH-082, TH-118, TH-148, TH-159, TH-167, TH-230, TH-260, TH-261, and TH-272.**

**TH-368**

Miniature figurines (2), a turtle and of a chicken decorated in underglaze iron black. The turtle figurine in miniature with head raised alertly and decorated with underglaze iron black accents on the back and at the eyes. The miniature chicken figurine in upright stance with head raised and also decorated with underglaze iron black accents on the body, tail, neck, and head. Representations of the turtle are normally found with a celadon glaze as in the examples cited below. Underglaze iron black decorated specimens are seldom encountered. Similarly, representations of the chicken are normally found with a brown glaze as in the examples cited below. Specimens decorated in underglaze iron black are seldom encountered.

L (of Turtle): 1 7/8 in. (4.8 cm.);

H (of Chicken): 1 3/4 in. (4.4 cm.).

Sisatchanalai: 15th century - Ban Payang kilns, Tao Tukata.

Provenance: from an old Thai collection - acquired in Bangkok (December 2006 - \$65).

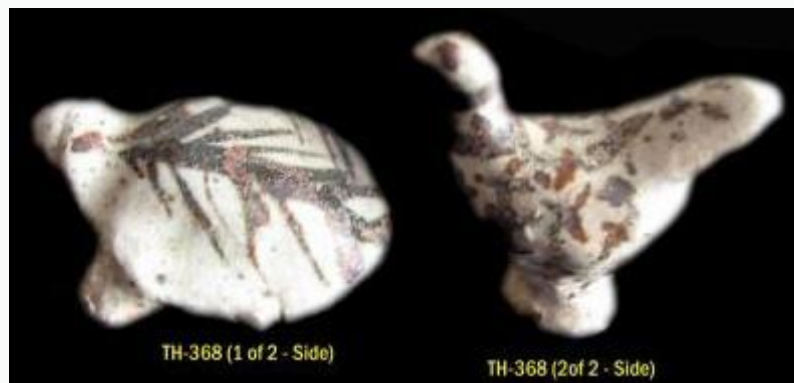
Celadon glazed miniature turtles are illustrated in the Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 127, No. 98; and D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 135, Plate 88 – left. Brown glazed miniature chickens are illustrated in P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, Nos. 127, 128, and 129;

(Continued)

**TH-368** (Continued)

W. Sorsby, *South East Asian and Early Chinese Export Ceramics*, No. 194; and the Art Gallery of South Australia, *Thai Ceramics*, No. 161 and 162. Compare also with brown glazed miniature figurine of a chicken with applied eyes, comb and beak along with molded wings and an incised feather pattern at TH-109.

What is described as a seated fowl, 5.5 centimeters in height and decorated with underglaze accents, is illustrated in Guerin, Nicol and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 275, Pl. 404. Compare also with the underglaze decorated chicken illustrated in Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection – Exhibition Catalogue*, page 82, Plate 89 - upper left.



TH-369

Sukhothai small bowl covered with a lustrous straw colored cracked glaze over white slip. The sides gently curving and the mouthrim everted. Devoid of decoration, but the central medallion is framed by five lightly etched spur marks. Glaze ends just above the splayed square-cut foot, slanting outward sharply on the interior. Unglazed base is nipped with the compact light brown colored body lightly sprinkled with white particles. An attractive and sparkling little bowl.

D: 4 5/8 in. (11.7 cm.).

Sukhothai: late 14th to early 15th century.

Provenance: acquired in Bangkok (December 2006 - \$27).

A very similar, though slightly larger, unadorned Sukhothai bowl (dated to the 14th - 15th century) is illustrated in Sumitr Pitiphat, *Ceramics from the Thai - Burma Border*, page 76, Plate 1.

It is unusual to encounter a Sukhothai bowl with no decoration. Normally underglaze black or underglaze brown décor is featured on these products, even if nothing more than a single line or a double line border accenting the mouthrim and/or the central medallion. Refer to examples decorated accordingly at TH-315 (Sukhothai bowls No. 3, No. 4, and No. 5 of 5), which are plain except for a double line border around the central medallion, repeated just under the everted mouthrim.

**(REVISED - 18 October 2013)**



## TH-370

Study collection fragments (4): base fragment medallions - No. 1, No. 3, and No. 4; plate rim fragment - No. 2. Base fragment medallion No. 1 is decorated in underglaze iron black under a striking opalescent tinged transparent glaze with a large floral spray enclosed within a triple line border. The very solidly constructed high foot is outward sloping on the interior. Base is flat with beige colored compact body and a blackened circular firing scar. A base mark in the form of three incised parallel lines extends from mid-base to the foot.

Base fragment medallion No. 3 is covered with a sea green celadon glaze and decorated in the center with precisely carved flower head enclosed within a triple line border. The nearly vertical beveled foot slopes outward on the interior. Unglazed base is flat with traces of a darkened pontil scar visible on the compact beige colored biscuit.

Base fragment medallion No. 4 is adorned in iron black under a transparent crackled glaze with a conch shell surrounded by a cross-hatched wave-like pattern and encircled by a triple line border. The center of the base has an iron-brown circle base mark.

Plate rim fragment No. 2 is decorated in iron black under a distinctly bluish tinged glaze of uniform hue. Carefully painted with a classic scroll on the flattened rim, foliated and thickened at the edge. The cavetto decorated with a chrysanthemum scroll with spiky leaves, copying with precision this Chinese Yuan blue and white motif.

(Continued)

**TH-370 (Continued)**

Large lotus petal panels with pendant leaf filler foliated at the edges encircle the underside. This fragment strongly suggests the Thai potters at Ban Payang were endeavoring to copy the Chinese original in terms of size and shape, motif, and color combination. It certainly appears to represent a deliberate attempt to achieve a blue and white aspect in emulation of the highly regarded Chinese ware.

D: 7 5/8 in. (19.4 cm.) – No. 1;

L: 9 7/8 in. (25.4 cm.) – No. 2;

D: 4 7/8 in. (12.5 cm.) – No. 3;

D: 3 7/8 in. (10.0 cm.) – No. 4.

Sisatchanalai: late 14th to 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (December 2006 - \$7).

For base fragment medallion No. 4 refer to TH-337 for a similarly decorated fragment, with an iron-brown base mark in the form of a large “X” enclosed within a circle, and the references associated thereto.



### TH-371

Architectural fixture in upright lotus leaf form covered with an evenly hued opalescent blue glaze, the apparent result of misfiring. The sharply pointed tip is triangular shaped, with flaring sides curled inward at the ends, and waisted bottom portion spreading sharply outward at the base. The crackled opalescent blue glaze ends just above the downward projecting tab fastening support, which has a small hole near the end. Exposed biscuit is brown colored and coarse textured.

H: 8 1/4 in. (20.9 cm.);

W: 5 5/16 in. (13.5 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (January 2007 - \$22).

A similarly shaped, larger, white glazed architectural fixture is illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 68, Plate 171 - upper illustration - far right. Compare also with the very similarly shaped, larger white glazed architectural fixture at TH-351.

## TH-372

Singburi shipwreck pots (2): pot No. 1 has an ovoid body with dark brown glaze, three horizontal loop handles pinched and flattened at the ends affixed high on the shoulders. Short neck spreads slightly to the flared, flattened mouthrim with rounded edge. Base is unglazed and slightly concave. Exposed body is rather coarse textured and grayish brown in color. Pot No. 2 in *yuhuchunping* vase shape with rather long spreading neck and flared mouthrim. Glaze now eroded, but this series of pots is often covered with a yellowish brown glaze. Flat base is unglazed; exposed body rather coarse textured and grayish brown in color. Adhering to these pots is a wide variety of marine encrustations including coral, barnacles, and shells large and small.

H: 9 1/4 in. (23.5 cm.) - No. 1;

H: 7 7/8 in. (20.0 cm.) - No. 2.

Singburi: 15th to 16th century - Mae Nam Noi kilns.

Provenance: unidentified Gulf of Thailand shipwreck No. 2 - recovered from an unidentified wrecksite in the Gulf of Thailand (no further information available) - acquired in Thailand (January 2007 - \$39).

### TH-373

Large celadon plate with the unusual feature of three spur marks in the central medallion, which is incised with a flower head with overlapping petals. At the center of the flower head a very clearly carved double concentric circle. The flower head enclosed within two incised circles, repeated at the bottom of the cavetto. The curving cavetto incised with a band of cursorily executed lotus leaves. Mouthrim is flattened and slanted slightly upward, thickened at the upturned edge. Underside is undecorated. The crackled glaze extends to the solidly constructed foot, inward sloping on the exterior and outward sloping on the interior. Flat base is slightly recessed and unglazed with compact beige colored biscuit, slight russet tinges in areas. There is a large blackened circular pontil scar on the base.

D: 11 in. (28.0 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: recovered from the Mae Nam Yom River near the Ban Ko Noi kiln sites - acquired in Thailand (January 2007 - \$66).

For the illustrations of other celadon plates with three spur marks refer to the following: Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 45, Plates 48a & b (D: 27.5 cm, base with 8 cm wide circular firing scar, and from the Nanyang shipwreck – dated to 1380); Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia* – Color Plate 28 (also from the Nanyang shipwreck);

(Continued)

**TH-373 (Continued)**

and Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 77 (also from the Nanyang shipwreck). See also the illustrations of Nanyang shipwreck celadon plates with three spur marks in Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia*, PhD dissertation, page 170, Plate 30: 1 a and b - cross hatched décor and foliated rim, 2 - fish décor and foliated rim, 3 a and b - onion skin décor and plain rim.

Refer also to B. Refuge, *Swankalok, de export-ceramiek van Siam*, page 122, Afb. 176 and Afb. 177 - celadon plates with 3 spur marks; Sumitr Pitiphat, *Ceramics from the Thai - Burma Border*, page 89, Plate 35 - celadon plate with 4 spur marks; and Nicol Guerin and Dick van Oenen, *Thai Ceramic Art - The Three Religions*, page 95, Pl. 83 - 2 celadon dish medallions (fragments), D: 12.5 cm. and 12.0 cm. - described as "Sisatchanalai - Ko Noi local kiln-waster finds one with 3 spur marks, the other with 4 spur marks;" no further information provided. Additional celadon plates with three spur marks are catalogued as TH-378 and TH-393.

It is believed that Sisatchanalai celadon plates with three spur marks represent the earliest products of the Thai classical celadon tradition. This example with cursory, minimalist adornment would have been made at the initial stages of classical celadon production.

**TH-374**

Celadon jarlet in flattened globular “water dropper” shape covered in a light turquoise crackled glaze. A series of six clearly incised lines extends from the flattened shoulders to the bottom of the neck. The rather tall neck gradually constricts to the beveled rim with narrow mouth. The evenly applied, attractive glaze ends just above and on the vertical foot, outward sloping on the interior. Nippled base is unglazed and the compact russet colored body has traces of the blackened firing support scar. A ring is lightly carved around the center of the base.

D: 2 7/8 in. (7.3 cm.).

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: acquired in Thailand (February 2007 - \$58).

Exhibited: on temporary display at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 Oct 2010.

Compare with the similar shaped jarlets illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 334 and No. 335; and B. Refuge, *Swankalok, de export-ceramiek van Siam*, page 130, Afb. 193.

**(Revised - 23 October 2010)**

### TH-375

Miniature celadon jarlet decorated in iron black under a transparent light green glaze with four leaf forms extending from the bottom of the neck to the flattened shoulders. The broad decorative band enclosed within double line borders. Jarlet is a slightly flattened globular shape with a tall neck gradually constricting to the narrow mouth. Except for two glaze runs extending to the base, the crackled glaze ends above the carefully finished foot, outward sloping on both the exterior and interior. Base is convex and unglazed with compact russet colored body. The interior of the jarlet is unglazed.

H: 2 1/8 in. (5.3 cm.); D: 2 in. (5.1 cm.).

Sisatchanalai: late 14th to 15th century - Ban Payang kilns.

Provenance: acquired in Thailand (February 2007 - \$36).

A larger celadon jarlet with very similar decoration is illustrated in D. F. Frasche, *Southeast Asian Ceramics*, page 65, No. 27 (H: 9.6 cm. and described as a water dropper). Compare also with the similar jarlet illustrated in Pariwat Thammapreechakorn, *Ceramic Art in Thailand*, page 25 – left center.

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For additional examples refer to the other slightly larger celadon jarlets, also with underglaze iron black decoration and similar design concept, at TH-410 and TH-447, as well as the celadon cover box at TH-464, the celadon plate at TH-465, and celadon bowl at TH-499. (Continued)



**TH-375 (Continued)**

See also the following underglaze black decorated celadon fragments: cover fragment TH-323 (1 of 7), bowl base fragment medallion TH-325 (2 of 3), plate base fragment medallions TH-388 (No. 2 & No. 3 of 3), plate fragment medallion TH-411 (No. 8 of 15), bowl fragment medallion TH-411 (No. 10 of 15), plate fragment medallion TH-411 (No. 12 of 15), bowl base fragment medallion TH-460 (No. 2 of 4), bowl base fragment medallion TH-469 (1 of 3), plate base fragment medallion with associated rim at TH-470, and the plate base fragment medallion TH-496 (No. 2 of 2).



**TH-376**

Small bowl skillfully decorated in a vibrant tone of underglaze black with a large floral spray with tripartite stem, surrounded by spiky leaves, in the central medallion. Around the steep cavetto eight more spiky leaves with tendril like stems in scrolling form enclosed within triple line borders. Immediately under the everted mouthrim a double line border with a narrow band of “C” shaped elements below. On the exterior wall a band of stylized classic scroll enclosed within triple line borders. The lustrous straw colored crackled glaze ends at the vertical foot, outward sloping on the interior. There are traces of whitish slip visible on the foot. Unglazed flat base has oxidized to a light brick red color; the coarse textured body studded with black particles. An iron brown base mark in the shape of a small “O” is positioned at the center of the base.

D: 5 7/8 in. (14.9 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Payang kilns.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (February 2007 - \$143).

For the illustrations of comparable bowls refer to Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 168, Plate 209a and 209b (D: 14.8 cm, 14<sup>th</sup> - 15<sup>th</sup> century); and page 166, Plate 206a to 206c (D: 11.7 cm) – described as having “traces of whitish slip on the foot.” A similar bowl, larger sized, is illustrated in Christie’s (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 210.

### TH-377

Mon globular shaped jarlet with short upright neck covered with a very dark brown, almost black, mottled glaze. Two vertical loop handles are affixed from high on the shoulder to the thickened mouthrim. The interior of the jarlet contains considerable concretions of lime. The brown glaze ends unevenly well above the unglazed flat base without footrim. Exposed biscuit is very dark purplish brown, dense, and sprinkled with black granular particles. Two roughly carved parallel gouges on the base and may represent a potter's identification base mark.

H: 2 3/16 in. (5.5 cm.); D: 2 1/2 in. (6.4 cm.).

Sisatchanalai: late 13th to 14th century - Ban Ko Noi kilns, Mon Kip Tao.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (February 2007 - \$11).

For the illustration of a similarly shaped larger jarlet also with two vertical loop handles refer to Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 87, Plate 63 (H: 12.3 cm, D: 15.3 cm, 13<sup>th</sup> - 14<sup>th</sup> century). Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-385 (No. 1, No. 2 and No. 3 of 3), TH-403, and TH-406; and to the Mon jars at TH-384 (No. 1, No. 2 and No. 3 of 3).

The considerable concretions of lime inside the jarlet would indicate use over an extended period as a lime container.

**TH-378**

Large celadon plate with plain rim glazed light turquoise blue, darker where accumulated. Has the unusual feature of three spur marks in the central medallion, which is incised with a flower head with overlapping petals. At the center of the flower head a spiral. The flower head enclosed within an incised line border, repeated at the bottom of the cavetto. The curving cavetto is incised with a band of three sprawling onion skin or lotus bud elements. Mouthrim is flattened and slanted slightly upward, thickened at the upturned edge. Underside is undecorated. The crackled glaze extends to the solidly constructed foot, inward sloping on the exterior and outward sloping on the interior. Concave base is very slightly recessed and unglazed with compact beige colored biscuit. There is a large blackened circular pontil scar on the base.

D: 10 5/16 in. (26.2 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (February 2007 - \$130).

For the illustrations of other celadon plates with three spur marks refer to the following: Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 45, Plates 48a & b (very similar decoration including onion skin in cavetto, D: 27.5 cm, base with 8 cm wide circular firing scar, and from the Nanyang shipwreck – dated to 1380); Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia* – Color Plate 28

(Continued)

**TH-378 (Continued)**

(also from the Nanyang shipwreck); and Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 77 (also from the Nanyang shipwreck). See also the illustrations of Nanyang shipwreck celadon plates with three spur marks in Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia*, PhD dissertation, page 170, Plate 30: 1 a and b - cross hatched décor and foliated rim, 2 - fish décor and foliated rim, 3 a and b - onion skin décor and plain rim.

Refer also to B. Refuge, *Swankalok, de export-ceramiek van Siam*, page 122, Afb. 176 and Afb. 177 - similarly decorated celadon plates with 3 spur marks; Sumitr Pitiphat, *Ceramics from the Thai - Burma Border*, page 89, Plate 35 - similar celadon plate with 4 spur marks; and Nicol Guerin and Dick van Oenen, *Thai Ceramic Art - The Three Religions*, page 95, Pl. 83 - 2 celadon dish medallions (fragments), D: 12.5 cm. and 12.0 cm. - described as "Sisatchanalai - Ko Noi local kiln-waster finds one with 3 spur marks, the other with 4 spur marks;" no further information provided. Additional celadon plates with three spur marks are catalogued as TH-373 and TH-393.

It is believed that Sisatchanalai celadon plates with three spur marks represent the earliest products of the Thai classical celadon tradition.

### TH-379

Mon plate covered with a mottled olive-green crackled glaze extending up the steep sides to the unglazed, thickened, vertical mouthrim. The mouthrim is carved with four equidistantly positioned pairs of notches. A prominent ridge is molded at the uppermost part of the cavetto. Three spur marks lie near the edge of the central medallion. The underside and concave base without footring are unglazed, with the dense dark brick-red biscuit sprinkled with dark and light colored impurities.

D: 9 1/4 in. (23.5 cm.).

Sisatchanalai: late 13th to 14th century - Ban Ko Noi kilns,  
Mon Kip Tao.

Provenance: Tak - Omkoi excavations, Thailand - acquired in  
Thailand (February 2007 - \$157).

A similar plate is illustrated in Don Hein, *The Sawankhalok Ceramic Industry: from Domestic Enterprise to Regional Entrepreneur*, page 71, Fig. 19 - a and Fig. 19 - b. Refer also to the slightly smaller Mon plate at TH-348 and the slightly larger Mon plate at TH-399 as well as the smaller Mon dishes at TH-010 and TH-027.

The notches on the mouthrim of this Mon plate acted as outlets to prevent excessive accumulation of gases and heat during firing.

TH-380

Kalong jarlet with an unusual sgraffito-like carved décor, globular shaped with cylindrical neck. On the upper body of the jarlet, under the glaze, a lightly applied band of white slip which has been carved in sgraffito fashion with clusters of two to four vertical lines enclosed within double incised line borders. The straw colored lightly applied glaze extends to the footring. The slightly spreading foot slants outward on the interior. Very slightly convex base is unglazed with compact beige colored body.

H: 2 5/8 in. (6.7 cm.).

Kalong: 15th century.

Provenance: acquired in Thailand (February 2007 - \$21).

A similar jarlet with sgraffito-like carved décor and two loop handles is illustrated in J. C. Shaw, *Introducing Thai Ceramics: also Burmese and Khmer*, page 67, upper left.



**TH-381**

Brown glazed figurine of a rotund seated lady clutching what appears to be a fan to her breast with her left hand. Her shortened right arm raised upward and touching a small aperture on her shoulder. The figurine with left and right legs flexed at the knee in front of the body. Head has incised eyes and mouth with distinctly molded nose, ears, and topknot. The glaze ends irregularly above the slightly rounded, heavily potted solid base. Exposed biscuit is compact and light beige colored.

H: 3 3/8 in. (8.6 cm.).

Sisatchanalai: 15th century - Ban Payang kilns, Tao Tukata.

Provenance: acquired in Thailand (March 2007 - \$17).

May be compared with the other figurines at TH-015, TH-032, and TH-362.





### TH-382

Jarlet of depressed globular form with short neck and lipped mouthrim, two loop handles high on the shoulder. The celadon glaze, which ended irregularly well above the base, is now eroded.

The unglazed narrow base without footrim is very slightly concave and the rather coarse textured beige colored biscuit sprinkled with dark impurities. A curved gouge base mark transverses the base. The two opposing loop shaped handles of this stoutly potted wheel-thrown jarlet are attached from just below the mouthrim to high on the shoulder. The interior is unglazed. Adhering to this jarlet is a variety of marine encrustations including coral and sea shells.

H: 2 1/2 in. (6.3 cm.).

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: unidentified Gulf of Thailand shipwreck No. 3 - recovered from an unidentified wrecksite in the Gulf of Thailand (no further information available) - acquired in Thailand (March 2007 - \$6).

Similar celadon jarlets are illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 64 – second from left (from the Royal Nanhai shipwreck - dated to 1460); Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 68 (also from the Royal Nanhai shipwreck and also dated to 1460); W. Willets, *Ceramic Art of Southeast Asia*, No. 328; the Art Gallery of South Australia, *Thai Ceramics*, No. 320 to No. 324; and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 210c. Refer also to TH-003, TH-042, TH-271, TH-339 (No. 1 and No. 5 of 5), and TH-358 (No. 1 and No. 2 of 3) for additional jarlets in this series.

**TH-383**

Sankampaeng brown glazed miniature jarlet with *kuan* shaped body, long flared neck and rather wide mouth. Unglazed base without footrim is slightly concave and the compact biscuit of the base brown colored. The interior of the jarlet is unglazed.

H: 1 13/16 in. (4.7 cm.).

Sankampaeng: 15th century.

Provenance: acquired in Thailand (March 2007 - \$11).

Similar Sankampaeng miniature jarlets are illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 39, Plate 95 - far right (3 similar jarlets); Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 152; and K. Aga-Oglu, *The Williams Collection of Far Eastern Ceramics*, No. 81 - center (described as "Sawankhalok"). Refer also to the miniature Sankampaeng jarlets at TH-299, TH-322 (No. 3 of 3), and TH-345 (No. 1, No. 2, and No. 3 of 3); and to the similarly shaped larger Sankampaeng jars at TH-124, TH-278, and TH-313.



## TH-384

Mon ovoid shaped jars (3) with very short spreading neck and flared, flattened mouthrim. Two vertical loop handles extend from high on the shoulders to the upper portion of the neck on jar No. 2 and jar No. 3. The loop handles have been more elaborated rendered on jar No. 1 and are affixed to the very lower most portion of the neck.

The jars are covered with a dark brown mottled glaze, more uniformly hued on jar No. 3. The interior of the jars is unglazed. The brown glaze ends in a fairly even line above the unglazed base without footrim. The base is concave on jar No. 1 and jar No. 3 and flat on jar No. 2. Exposed biscuit is coarse, studded with larger impurities and is colored dark brown, charcoal gray, and grayish brown on jars No. 1, No. 2, and No. 3 respectively. A large daub of reddish brown slip has been applied near the center of the base of jar No. 1.

H: 9 3/8 in. (23.8 cm.) - No. 1;

H: 5 3/16 in. (13.2 cm.) - No. 2;

H: 5 1/8 in. (13.1 cm.) - No. 3.

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations - acquired in Thailand (March 2007 - No. 1 - \$100, No. 2 - \$20, No. 3 - \$20).

Very similar jars are illustrated in Don Hein, *The Sawankhalok Ceramic Industry: from Domestic Enterprise to Regional*

(Continued)

**TH-384** (Continued)

***Entrepreneur***: jar similar to jar No. 1 - page 76, Fig. 24 g- center; and jar similar to jars No. 2 and No. 3 - page 134, Fig. 43 L - left; and also in Honda and Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*: jar very similar to jar No. 1 - page 85, Plate 59; and jar similar to jars No. 2 and No. 3 - page 86, Plate 61 a and b. Another jar similar to jars No. 2 and No. 3 is illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 10, No.3.

Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377, TH-385 (No. 1, No. 2 and No. 3 of 3), TH-403, and TH-406. Also compare with two very similar jarlets from the Turiang shipwreck (dated to approximately 1370 - 1400) at TH-424.



## TH-385

Mon flattened globular shaped jarlets (3) with brief upright neck and beveled mouthrim. Two vertical loop handles are affixed from high on the shoulders to just below the mouthrim. The jarlets are covered with a dark brown mottled glaze, which is more uniformly hued on jarlet No. 1. The interior of the jarlets is unglazed. The brown glaze ends above the narrow unglazed concave base without footrim (glaze ends irregularly on jarlets No. 1 and No. 3, in a fairly even line on jarlet No. 2). Exposed biscuit is relatively compact, but with some impurities evident, and is colored blackish brown, dark brown, and dark russet on jarlets No. 1, No. 2, and No. 3 respectively. A pair of nearly parallel gouges transverse the base of jarlet No. 3.

D: 3 11/16 in. (9.3 cm.) - No. 1; D: 3 1/2 in. (8.9 cm.) - No. 2;  
D: 3 1/4 in. (8.2 cm.) - No. 3.

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations -  
acquired in Thailand (March 2007 - \$60).

Compare with the jarlets illustrated in Don Hein, *The Sawankhalok Ceramic Industry: from Domestic Enterprise to Regional Entrepreneur*, page 134, Fig. 43 m – left; and Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 87, Plate 63. Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377, TH-403, and TH-406; and to the Mon jars at TH-384 (No. 1, No. 2 and No. 3 of 3).

## TH-386

Base fragment medallions (2) with the depiction of a human figure rendered in underglaze iron-black. Base fragment medallion No. 1 with a lady aristocrat with elaborately embroidered robe loosely worn and exposing an ample bosom stands on a crenelated terrace under a spreading tree. Detailing is precisely rendered and the figure is encircled by a quadruple line border. On base fragment medallion No. 2 a dignitary sits under a similarly spreading tree and also is positioned on a crenelated terrace. The dignitary appears to be clutching a bird, and what appears to be the hilt of a sword projects above his right shoulder. Here again the garment covering his lower body is richly adorned, and he is also encircled by a quadruple line border. On both fragments the carefully constructed wedge shaped foot with beveled edge is inward sloping on the exterior and outward sloping on the interior. Also on both the base is nearly flat with beige colored compact body and the remnants of a blackened circular firing scar.

D: 4 1/2 in. (11.5 cm.) – No. 1; D: 3 1/2 in. (8.9 cm.) – No. 2.

Sisatchanalai: 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (March 2007 - \$114).

The depiction of human figures on Sisatchanalai underglaze decorated ceramics is quite rare and seldom encountered; in the Collection it is limited to the following: TH-241 - figure holding a child standing under a tree, TH-291 - human figures on interior and underside, TH-386 (No. 1 of 2) - a lady aristocrat on a terrace under a tree, TH-386 (No. 2 of 2) - a dignitary on a terrace under a tree, TH-408 (No. 13 of 20) - meditating sage seated under a tree, TH-429 (No. 1 of 7) - dignitary sits at ease, TH-442 (No. 1 of 5) - man astride a horse, and TH-479 - man and woman engaged in a traditional Thai dance. (Revised - 25 February 2010)

## TH-387

Base fragment medallions (6) with the depiction of fish rendered in underglaze iron-black. Each of the base fragment medallions depicts a uniquely rendered fish in terms of the scales, fins, mouth, head, and shape. The scales, for example, are executed in three distinct manners: stippled scales (medallions No. 3, No. 5, and No. 6); overlapping scales (medallions No. 2 and No. 4); and non-contiguous scales (medallion No. 1).

Base fragment medallion No. 3 is the only one which depicts two fish as is so commonly seen on Sankampaeng ware. The fragment the fish on No. 6 adorns is, in fact, from a hole-bottom saucer (see TH-365 for a brief discussion of this small dish form adopted from the Chinese original).

On base fragment medallions No. 1 to No. 5 the foot ranges from upright to slightly splayed and is outward sloping on the interior. Slightly convex base is unglazed with compact body ranging in color from light beige to beige and with some russet tingeing, along with the remnants of a blackened circular firing scar. Medallion No. 5 has a base mark in the form of a large iron-brown circle in the center of the base.

The hole-bottom saucer medallion (No. 6) is decorated on the underside with a band of upright plantain leaves enclosed within triple line borders. The grayish tinged glaze ends just above the recessed base without footrim. Convex base is partially glazed with the exposed biscuit compact and beige in color. (Continued)

**TH-387** (Continued)

D: 4 1/2 in. (11.4 cm.) – No. 1 to 3 1/8 in. (7.8 cm.) – No. 5.

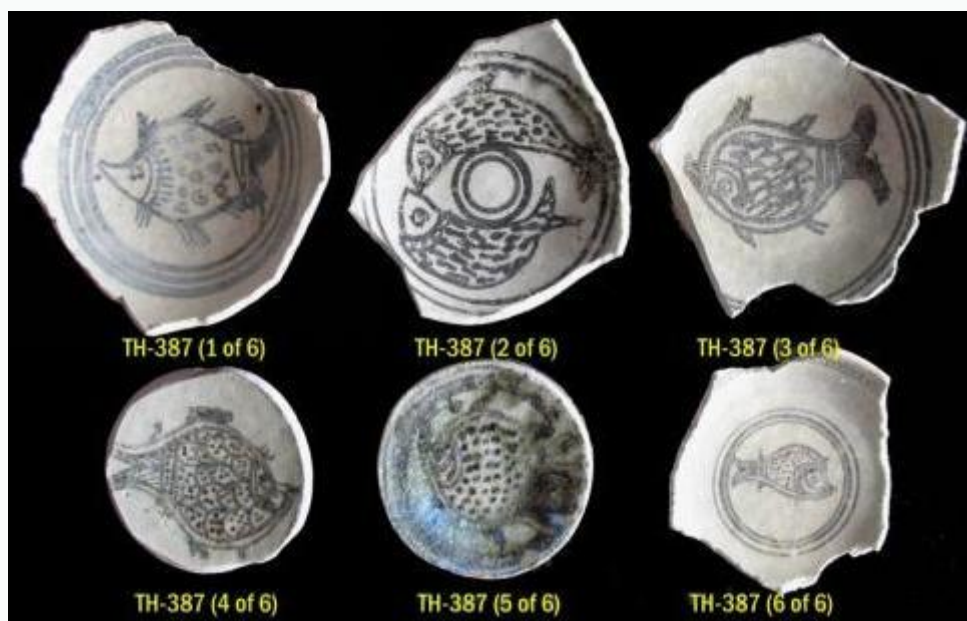
D: 3 1/2 in. (8.9 cm.) – No. 6.

**Sisatchanalai: 15th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (March 2007 - \$60).**

Compare the hole-bottom saucer medallion (No. 6) with the other Sisatchanalai “hole-bottom” saucer dishes: TH-237 - with a conch motif, and TH-365 - adorned with turtles, squid, and fish.

Thai saucer dishes with the “hole-bottom” base are very seldom encountered and would appear to have been produced in very limited numbers. Further information on Thai and Chinese Ming dynasty “hole-bottom” saucer dishes is provided at TH-365.





### TH-388

Base fragment medallions (3) decorated in underglaze iron black with fish and bird motifs. Medallion No. 1 is adorned in iron black under a dark straw colored glaze with a large aquatic fowl attacking a grimacing fish, the detailing crisply defined. The underside with large lotus panels and a broad solidly constructed foot, inward sloping on the exterior and nearly vertical on the interior. The flat base is unglazed with compact fine grained beige-colored body and a large circular pontil scar. On medallion No. 2, which is covered with a light sea green celadon glaze, an aquatic fowl attacks a large crab that appears to be attempting to flee. The underside and base are very similar to medallion No. 1, but without a pontil scar.

Medallion No. 3 is covered with an attractive dark sea green crackled glaze and adorned with a vigorously rendered fish enclosed within a double line border. The fish is superimposed with three small circular spur marks. Broad solidly constructed foot is inward sloping on the exterior and slats outward on the interior. The unglazed flat base with coarse textured dark brownish-black body is sprinkled with larger impurities, and has a large circular pontil scar.

D: 7 5/8 in. (19.5 cm.) – No. 1; D: 6 11/16 in. (17.0 cm.) – No. 2;  
D: 6 5/8 in. (16.8 cm.) – No. 3.

Sisatchanalai: 14th to early 15th century.

Provenance: Ban Payang (Nos. 2 and 3) and Ban Ko Noi (No. 1) kiln site excavations – acquired in Thailand (March 2007 - \$30).

Compare with the shard with similar motif in Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 93, Pl. 78. Base fragment medallion No. 3 would appear to pre-date the other two medallions and be of 14th century post Mon origin.

## TH-389

Study collection base fragment medallions (4) decorated in underglaze iron black with floral/vegetal motifs (a conch shell motif on medallion No. 3). The motifs are rendered in iron black under straw colored cracked glaze (a dark sea green celadon glaze on medallion No. 1) and enclosed within triple line borders.

Carefully finished foot on medallions No. 1, No. 3 and No. 4 is inward sloping on the exterior and outward sloping on the interior. The slightly convex base is unglazed with compact fine grained beige-colored body tinged russet in areas and a circular pontil scar. The base of medallion No. 1 is transversed by a large incised "X" shaped base mark. On medallion No. 3 the base is similarly marked with a large "X" shaped base mark rendered in iron brown.

On medallion No. 2 the solidly constructed foot is nearly vertical on the exterior and outward sloping on the interior. The flat base is unglazed with rather coarse textured dark brown body tinged bright russet and remnants of a circular pontil scar.

D: 5 13/16 in. (14.8 cm.) – No. 1; D: 4 11/16 in. (11.9 cm.) – No. 2;  
D: 4 5/16 in. (11.0 cm.) – No. 3; D: 3 1/2 in. (9.0 cm.) – No. 4.

Sisatchanalai: late 14th to 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (March 2007 - \$24).

## TH-390

Kalong study collection shards (2) decorated in underglaze iron brown and black. The base fragment medallion, No. 1, is adorned with two confronting rabbits drawn in underglaze iron brown under a straw colored crackled glaze. Foot slopes inward and is nearly vertical on the interior. Convex base is unglazed with rather coarse textured dark beige colored body, and has a base mark in the form of an ancient Thai character rendered in iron brown slip.

The fragment from the side and rim of a bowl, No. 2, is decorated in underglaze iron black with a peacock flanked by bushes and surrounded by detached leaf forms – all enclosed by double line borders. It is covered with bluish tinged crackled glaze and the light grayish beige body, somewhat sugary textured, is exposed at the fractures.

D: 3 1/2 in. (8.9 cm.) – No. 1;

L: 5 3/8 in. (13.8 cm.) – No. 2.

Kalong: 14th to 15th century.

Provenance: Kalong kiln site excavations – acquired in Thailand (March 2007 - \$34).

For the illustration of a vase with a peacock motif very similar to shard No. 2 refer to John Shaw, *Northern Thai Ceramics*, page 167 (also illustrated on the cover of the dust jacket).

**TH-391**

Figurine of a seated lady clutching an infant to her breast with her elongated arms, and covered in a sea-green crackled celadon glaze. The figurine with left leg flexed in front of her body, the right leg bent from the knee along the side of the body. Head has clearly incised eyes, mouth and hair line with distinctly molded nose, ears, and topknot. The transparent glaze ends irregularly above the base pooling to accumulations of intense color in areas. The unglazed flat base with coarse textured brick red body has a hollowed circular aperture.

H: 4 1/2 in. (11.3 cm.).

Sisatchanalai: 15th century.

Provenance: Ban Payang, Tao Tukata kiln site excavations – acquired in Thailand (March 2007 - \$29).

Exhibited: on temporary display at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 Oct 2010.

Similar *tukatas* are illustrated in Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 254, Pl. 362; and Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 126, No. 97. Compare also with the other celadon figurines of a seated lady at TH-032 and TH-362, and with the other figurines at TH-015 and TH-381.

**(Revised - 23 October 2010)**

## TH-392

Figurine of a seated warrior or guardian figure clutching to the chest a cudgel poised at the ready, and covered in a caramel brown mottled glaze. The figurine with legs flexed in front of the body. Head with incised eyes and mouth and with distinctly molded nose and ears. The finely crackled glaze ends irregularly well above the base pooling to darker hued accumulations in areas. The unglazed base has a large hollowed oval shaped aperture with rather coarse textured beige colored body.

H: 3 5/8 in. (9.2 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang, Tao Tukata kiln site excavations – acquired in Thailand (March 2007 - \$24).

May be compared with the brown glazed figurine holding a cudgel illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 108 – upper right. Compare also with the celadon figurines of a seated lady at TH-032, TH-362 and TH-391; and with the other brown glazed figurines at TH-015 and TH-381.

**TH-393**

Large celadon plate with plain rim glazed light turquoise blue, darker where accumulated. Has the unusual feature of three spur marks in the central medallion, which is incised with a flower head with overlapping petals. At the center of the flower head a clearly carved clockwise spiral. The flower head enclosed within an incised line border, repeated at the bottom of the cavetto. The curving cavetto is incised with a band of four onion skin or lotus bud elements.

Mouthrim is flattened and slanted slightly upward, thickened at the upturned edge. Underside is undecorated. The crackled glaze extends to the solidly constructed foot, inward sloping on the exterior and outward sloping on the interior. Flat base is slightly recessed and unglazed with compact light beige colored biscuit. There is a large blackened circular pontil scar on the base.

D: 10 3/16 in. (25.8 cm.).

Sisatchanalai: late 14th century (1375 to 1400) - Ban Ko Noi kilns.  
Provenance: Song Doc shipwreck (excavations in the Doc river near Ca Mau town, Ca Mau Province, Southern Vietnam) - acquired in Saigon (March 2007 - \$30).

For the illustrations of other celadon plates with three spur marks refer to the following: Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 45, Plates 48a & b (very similar decoration including onion skin in cavetto, D: 27.5 cm, base with 8 cm wide circular firing scar, and from the Nanyang shipwreck – dated to 1380);

(Continued)

**TH-393 (Continued)**

**Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia* – Color Plate 28 (also from the Nanyang shipwreck); and Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 77 (also from the Nanyang shipwreck). See also the illustrations of Nanyang shipwreck celadon plates with three spur marks in Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia*, PhD dissertation, page 170, Plate 30: 1 a and b - cross hatched décor and foliated rim, 2 - fish décor and foliated rim, 3 a and b - onion skin décor and plain rim.**

**Refer also to B. Refuge, *Swankalok, de export-ceramiek van Siam*, page 122, Afb. 176 and Afb. 177 - similarly decorated celadon plates with 3 spur marks; Sumitr Pitiphat, *Ceramics from the Thai – Burma Border*, page 89, Plate 35 – similar celadon plate with 4 spur marks; and Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 95, Pl. 83 – 2 celadon dish medallions (fragments), D: 12.5 cm. and 12.0 cm. – described as “Sisatchanalai - Ko Noi local kiln-waster finds one with 3 spur marks, the other with 4 spur marks;” no further information provided. Additional celadon plates with three spur marks are catalogued as TH-373 and TH-378.**

**It is believed that Sisatchanalai celadon plates with three spur marks represent the earliest products of the Thai classical celadon tradition.**

### TH-394

Sankampaeng plate with an attractive light greenish-blue finely crackled glaze on the interior, and accented by an incised double line border encircling the bottom of the cavetto. The unglazed mouthrim is straight, slightly thickened and set off from the cavetto by a slightly flattened 1.5 centimeter wide band with a lightly molded single line border. Steep outside wall, with white slip visible at the mouthrim, is very lightly brushed in a transparent glaze and the square-cut vestigial footrim is unglazed. Broad, nearly flat, unglazed base is slightly recessed. The light russet body is studded with darker colored particles and scored with concentric striations from the potter's wheel.

D: 7 11/16 in. (19.5 cm.).

Sankampaeng: late 14th century - circa 1375 to 1400.

Provenance: Song Doc shipwreck (excavations in the Doc river near Ca Mau town, Ca Mau Province, Southern Vietnam) - acquired in Saigon (March 2007 - \$10).

The color of the glaze of this well potted plate is quite unusual for a product of the Sankampaeng kilns and is more representative of Sisatchanalai wares. Refer to the other Sankampaeng plates in this series, which all have more typically colored glazes: TH-011, TH-047, TH-205, TH-238, and TH-254.

(Continued)



**TH-394 (Continued)**

It is quite unusual to encounter a Sankampaeng plate in an export context as in the case of this example. Export wares were primarily produced at the Sisatchanalai kilns and the Sukhothai kilns. Wares from the Northern Thai kilns are seldom seen as export items.

Another Sankampaeng plate in this series from the same shipwreck is at TH-287 and was published: Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia*, PhD dissertation, illustrated on page 154, Plate 14 - B, 4 a and 4 b..



### TH-395

Large celadon plate with plain rim glazed light turquoise blue, darker where accumulated. Mouthrim is flattened and slanted slightly upward, thickened at the upturned edge. The steep, broad cavetto fluidly incised with four sweeping onion skin or lotus bud motifs. In the central medallion an incised flower head with overlapping petals enclosed within a double incised line border; quadruple incised line border at the bottom of the cavetto. Exterior is undecorated and the crackled glaze extends to the solidly constructed foot, inward sloping on the exterior and outward sloping on the interior. Flat base is slightly recessed and unglazed with compact light beige colored biscuit. There is a large blackened circular pontil scar and a variety of marine encrustations on the base.

D: 11 3/8 in. (28.9 cm).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (March 2007 - \$100).

A similar plate is illustrated in Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 106.

Refer also to TH-318 and TH-340 for similar celadon plates with *foliated* rims from the same shipwreck - Phu Quoc III. Compare as well with the similar celadon plate also with *foliated* rim at TH-160 from the South Sulawesi, Indonesia excavations.

**TH-396**

Large celadon plate covered with a sea-green crackled glaze, pooling to slightly darker hues where accumulated. The plain rim flattened with upright rolled edge. The center of the plate is encircled by three incised lines at the central medallion. A narrow band of lightly incised continuous undulating lines enclosed within incised double line borders high on the cavetto. Outside wall contains gouged vertical flutings extending to the foot with beveled rim, prominently outward sloping on the interior. The glaze ends irregularly above the foot with some areas of pooling. Base is solidly constructed, slightly concave and unglazed. The compact body of the unglazed base is beige colored with light russet tinges; light gray in color within the confines of the prominent, blackened, circular pontil scar.

**D: 11 1/8 in. (28.2 cm.).**

**Sisatchanalai: 15th century - Ban Ko Noi kilns.**

**Provenance: acquired in Saigon (March 2007 - \$67).**

Compare with the similar celadon plates illustrated in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 117, No. 85; W. Willets, *Ceramic Art of Southeast Asia*, No. 284; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 116. Refer also to the comparable celadon plate at TH-256.

**TH-397**

Large celadon stem-dish with very light sea green glaze. Mouthrim is flattened with beveled edge and surrounded by a triple incised line border. The steep cavetto is fluidly incised with four sweeping onion skin or lotus bud motifs. In the central medallion an incised flower head with overlapping petals enclosed within a triple incised line border, repeated at the bottom of the cavetto. At the base of the bowl a molded ridge. The waisted stand has a domed foot encircled by three incised lines with the edge accented with incised vertical lines. The deeply recessed unglazed base constructed separately and luted on to the dish portion, and contains a blackened circular pontil scar. Compact, fine grained light beige-colored body.

D: 9 1/4 in. (23.4 cm).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (March 2007 - \$67).

Compare with the celadon stem-dish illustrated in Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 109, Pl. 122 – similarly decorated, but with serrated edge mouthrim.

Compare also with the similarly decorated small stem-dish at TH-402.

**TH-398**

Sukhothai *yuhuchunping* shape vase decorated on the shoulder and upper body with a wide band of detached leaf forms enclosed within double line borders. Spreading neck and flared mouthrim edged with iron-black. Lower body encircled by a narrow band of vegetal elements with a double line border below. Hastily executed design is painted in iron-black on a cream slip under a straw colored glaze (now deteriorated). The glaze and slip end on the splayed foot, outward sloping on the interior. Convex base is unglazed with the gray colored body studded with white particles. Adhering to the base are marine encrustations, including coral and shells.

H: 6 1/8 in. (15.6 cm.).

Sukhothai: late 14th to early 15th century.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (March 2007 - \$40).

A comparable Sukhothai vase is illustrated in Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 126, Pl. 147, H: 14.6 cm. See TH-319 for another Sukhothai vase in this series from the same shipwreck. Refer also to TH-219 for a larger Sukhothai *yuhuchunping* shape vase decorated with floral spray panels, which was acquired in Cebu and reportedly excavated in Butuan Province, Philippines. Refer as well to the small similarly shaped Sukhothai vase at TH-288 decorated with vegetal sprays.

### TH-399

Mon plate with light turquoise blue glaze, wide flattened rim is downward slanting with upturned edge carved with randomly spaced foliations. Three carved rings encircle the central medallion. The flattened cavetto is adorned with carved chevron or leaf tip elements. On the underside an extremely thin application of watery glaze. The concave base with vestigial foot is unglazed, with the dense dark brick-red biscuit sprinkled with dark and light colored impurities. A large circular firing support scar on the base, which has slumped markedly to one side.

D: 9 7/8 in. (25.0 cm.).

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations – acquired in Thailand (March 2007 - \$66).

A fragment from a plate with a similarly decorated cavetto is illustrated in Don Hein, *The Sawankhalok Ceramic Industry: from Domestic Enterprise to Regional Entrepreneur*, page 72, Fig. 20 a– upper left. Refer also to the other Mon plates at TH-348 and TH-379 and to the smaller Mon dishes at TH-010 and TH-027. The distinctive shape and shallow profile of this plate evoke images of the “frisbee” disk thrown from person to person in a game.

**TH-400**

Mon slightly flattened globular shaped jarlet with short neck and lipped mouthrim covered with an olive green crackled glaze. The glaze ends in a fairly even line above the unglazed concave base without footrim. Exposed biscuit is dark grayish brown and sprinkled with impurities. The interior of the jarlet unglazed.

H: 2 3/4 in. (7.0 cm.);

D: 3 in. (7.6 cm.).

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations - acquired in Thailand (March 2007 - \$22).

Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377 and TH-385 (No. 1, No. 2 and No. 3 of 3); and to the Mon jars at TH-384 (No. 1, No. 2 and No. 3 of 3).



**TH-401**

Haripunchai small vase, the globular body with a lightly incised groove at the bottom of the tall, gently constricting neck. The light brick red earthenware body smooth textured and marked with random black speckles. Very slightly concave base without footrim is carefully finished.

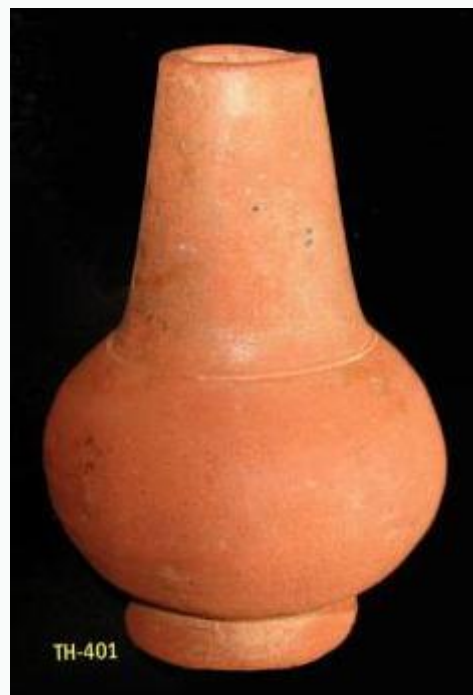
H: 3 13/16 in. (9.6 cm.).

Haripunchai (Lamphun): 15th to 16th century.

Provenance: acquired in Thailand (March 2007 - \$18).

Refer to John Shaw, *Northern Thai Ceramics*, page 242 – upper center, for the illustration of a comparable vase.

For another similar Haripunchai vase, slightly larger in size, refer to TH-437.





## TH-402

Small celadon stem-dish glazed light turquoise blue, darker where accumulated. The steep cavetto is fluidly incised with three sweeping onion skin or lotus bud motifs, mouthrim is everted. In the central medallion an incised flower head with overlapping petals and two concentric circles in the center, enclosed within an incised double line border. At the base of the bowl a molded ridge. The waisted stand has a domed foot. The deeply recessed unglazed base was constructed separately and luted on to the dish portion, and contains a blackened circular pontil scar. Compact, fine grained light beige-colored body is tinged russet in areas.

D: 4 3/8 in. (11.2 cm).

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: acquired in Thailand (March 2007 - \$47).

Compare with the slightly larger celadon stem-dishes illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 110, Plate 94 a and b; and page 111, Plate 95 a and b; and in Goto Museum, 1986, *South-East Asian Ceramics – Exhibition Catalogue*, page 39, No. 105. Compare also with the small celadon stem-dish on display in the Southeast Asian Ceramics Museum, Bangkok University (acquisition number not available at this writing). Refer as well to the similarly decorated large stem-dish at TH-397.

### TH-403

Mon flattened globular shaped miniature jarlet with dark brown mottled glaze, short upright neck, and beveled mouthrim. The interior of the jarlet unglazed. The brown glaze assumes a much lighter hue before ending at the concave base without footrim. The base is scored with concentric striations from the potter's wheel and has a large daub of glaze in the center. Exposed biscuit is blackish brown, coarse textured, and sprinkled with larger particles.

H: 1 5/16 in. (3.3 cm.);

D: 1 7/8 in. (4.7 cm.).

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations – acquired in Thailand (March 2007 - \$16).

Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377, and TH-385 (No. 1, No. 2 and No. 3 of 3); and to the Mon jars at TH-384 (No. 1, No. 2 and No. 3 of 3).



#### TH-404

Sukhothai small jarlet, the flattened globular shaped body with short constricting neck and narrow mouth. This undecorated jarlet is covered with a prominently crackled straw colored glaze with an application of white slip underneath. The glaze extends briefly to the interior of the jarlet and ends unevenly above the vertical foot, outward slanting on the interior. Slightly convex unglazed base reveals the coarse textured, dark brown body sprinkled with white particles.

H: 2 in. (5.1 cm.);

D: 2 5/8 in. (6.5 cm.).

Sukhothai: late 14th to 15th century.

Provenance: acquired in Thailand (April 2007 - \$18).

For two similarly sized, undecorated Sukhothai jarlets (both with base devoid of foot) refer to TH-231 and TH-357 (No. 3 of 3). It is unusual to encounter such *small* jarlets from the production of the Sukhothai kilns, although they are rather plentiful among the Sisatchanalai wares. The body material, slip, and glaze of these jarlets are unmistakably characteristic of, and produced by, the Sukhothai kilns.

## TH-405

Celadon bowl covered with an evenly applied and uniformly toned light sea-green glaze. The nominally thickened mouthrim is slightly everted and encircled on the interior by five lightly incised lines. The center is further incised with two small concentric circles, and three incised lines surround the central medallion. Outside wall contains precisely carved vertical flutings extending from the incised ridge under the mouthrim to the foot. Solidly constructed foot with square cut rim slants inward slightly, and is prominently outward sloping on the interior. The crackled glaze ends unevenly just above the foot, with the exposed compact body bright russet colored; the slightly convex base with traces of a pontil scar. Evenly spaced incised gouges around the foot were apparently used as a guide for the carving of the vertical flutings.

D: 6 1/8 in. (15.4 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: acquired in Thailand (April 2007 - \$74).

Compare with the celadon bowls illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 310; Southeast Asian Ceramic Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Plate 265, No. 324(b); and Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 165, Plate 205. Compare also with TH-213 a smaller bowl, but similarly decorated, from the Royal Nanhai shipwreck in Malaysia (dated to 1460); and with another similar bowl at TH-018.

**TH-406**

Mon miniature jarlet in slightly flattened globular shape with dark green glaze speckled black overall, very short upright neck, and beveled mouthrim. The interior of the jarlet unglazed. The finely crackled vitreous glaze ends just above the slightly concave base without footrim. Exposed biscuit is blackish brown and coarse textured.

H: 1 1/8 in. (2.8 cm.);

D: 1 1/2 in. (3.8 cm.).

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations – acquired in Thailand (April 2007 - \$8).

Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377, TH-385 (No. 1, No. 2 and No. 3 of 3); as well as TH-403 and TH-409 (both miniature jarlets); and to the Mon jars at TH-384 (No. 1, No. 2 and No. 3 of 3).



**TH-407**

Phayao small plate covered with finely crackled light yellowish-tinged olive green glaze on the plain interior with steep sides. Rim is flattened, slants upward and is unglazed with beveled edge. Underside and nearly flat base glazed and assuming a dark brown tone. Very shallow footrim is outward sloping on the interior. Body is dark and rather coarse textured with lighter inclusions.

D: 4 3/8 in. (11.2 cm.).

Phayao: 15th century.

Provenance: acquired in Thailand (July 2007 - \$15).

Compare with the larger Phayao plate at TH-341.

It is quite unusual to encounter a small plate from the Phayao kilns; Sankampaeng small plates are more often seen as at TH-011 for example.



## TH-408

Study collection base fragment medallions (20), each with a base mark rendered in iron-brown slip, except for the incised base marks on No. 19 and No. 20. The bases of the fragments are all very slightly convex or flat with the footrim outward sloping on the interior. On the exteriors the footrim ranges from predominately upright to splayed to inward sloping. For example, the foot of fragment No. 19 is markedly splayed and that of fragment No. 20 is upright. Bases are all unglazed with compact biscuit ranging in color from a predominating light beige and light russet to darker tones. All the bases are marked with a pontil scar or traces thereof with the possible exception of fragment No. 9. The sole specimen without a foot is fragment No. 2, which is from a cover box and has an unglazed, slightly concave base. Fragment No. 12 is actually a kiln waster consisting of the remnants of 3 bowls fused together. The majority of the bases are encircled by iron-brown accents on or above the foot. The fragments are all decorated in underglaze iron-black, except for fragments No. 10, No. 12 and No. 17, which are adorned in underglaze iron-brown. The matrix which follows describes each base fragment medallion in terms of motif, type of base mark, and size.

D: indicated on the matrix which follows below.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations– acquired in Thailand (April 2007 - \$51).

(Continued)

**TH-408 (Continued)**

For purposes of illustration, a detailed description (with references included) of No. 18 follows:

Study collection base fragment medallion decorated in underglaze iron-black with a large conch shell surrounded by a cross-hatched wave-like pattern and enclosed within an underglaze iron-black lined border. Translucent light gray crackled glaze, with opalescent tinges, covers the shard ending just above the nearly vertical beveled foot-rim. The foot is encircled by a band of iron-brown wash, and slopes outward on the interior. Unglazed base is nearly flat with traces of a darkened pontil scar visible on the compact biscuit, which is dark beige in color and with russet tinges. Center of the base has a large iron-brown "X" shaped base mark enclosed within a circle.

D: 4 1/2 in. (11.4 cm.).

Sisatchanalai: 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand.

Very similarly decorated fragments are illustrated in J. Guy, *Oriental Trade Ceramics in Southeast Asia*, figure 13a; R. S. Le May, "A Visit to Sawankhalok", *Thai Pottery and Ceramics: Collected Articles From the Journal of the Siam Society - 1922 - 1980*, Plate IV, No. 3.

TH-023 is a base fragment medallion with the conch motif, and TH-211 is a similarly decorated offering dish. Compare also with the six similarly decorated base fragment medallions at TH-180 (No. 1 to No. 6). Refer as well to TH-370 for a similarly decorated fragment with an iron-brown base mark in the form of a circle.

(Continued)



### TH-408 (Continued)

The large surviving quantities of ceramics with the conch motif attest to the enduring popularity of this symbol of Buddhism among the Thais.

### BASE MARKS - TH-408 (No. 1 to No. 20 of 20)

CATALOGUE NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Incised Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-408 (1)	Payang	Leaf Whorl	x							11.5
TH-408 (2)	Payang	Plain	x							9.2
TH-408 (3)	Payang	Leaf Form	x							8.9
TH-408 (4)	Payang	Floral Spray	x							8.8
TH-408 (5)	Payang	Leaf Forms		x						10.3
TH-408 (6)	Payang	Fish		x						8.3
TH-408 (7)	Payang	Conch		x						8.4
TH-408 (8)	Payang	Leaf Spray		x						7.0
TH-408 (9)	Payang	Floral Spray				x				10.5
TH-408 (10)	Payang	Sun-Burst				x				9.3
TH-408 (11)	Payang	Floral Spray				x				8.3
TH-408 (12)	Payang	Sun-Burst				x				16.1
TH-408 (13)	Payang	Sage, Tree				x				10.9
TH-408 (14)	Payang	Leaf Whorl					x			15.4
TH-408 (15)	Payang	Leaf Spray					x			7.9
TH-408 (16)	Payang	Leaf Spray					x			9.9
TH-408 (17)	Payang	Sun-Burst						x		13.7
TH-408 (18)	Payang	Conch							"X" in a "O"	11.5
TH-408 (19)	Payang	Leaf Whorl	Incised							9.9
TH-408 (20)	Payang	Leaf Spray		Incised						10.1
	<b>TOTAL</b>	20	5	5	0	5	3	1	1	

**TH-409**

Mon miniature jarlet in slightly flattened globular shape with dark brown glaze, very short upright neck, and beveled mouthrim. The interior of the jarlet unglazed. The crackled glaze ends unevenly well above the concave base without footrim. Exposed biscuit is blackish brown and coarse textured.

H: 1 3/16 in. (3.1 cm.);

D: 1 1/2 in. (3.9 cm.).

Sisatchanalai: late 13th to 14th century.

Provenance: Ban Ko Noi, Mon Kip Tao kiln site excavations – acquired in Thailand (September 2007 - \$6).

Compare with the similar Mon miniature jarlet illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 39, Plate 94 - lower center.

Refer also to the other Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377, TH-385 (No. 1, No. 2 and No. 3 of 3); as well as TH-403 and TH-406 (both miniature jarlets); and to the Mon jars at TH-384 (No. 1, No. 2 and No. 3 of 3).

### TH-410

Miniature celadon jarlet decorated in iron black under a transparent light green glaze with nine leaf forms extending from the bottom of the neck to the flattened shoulders. The broad decorative band enclosed within double line borders. Jarlet is a slightly flattened globular shape with tall neck constricting slightly to the narrow mouth. The crackled glaze ends above the carefully finished foot, outward sloping on both the exterior and interior. Base is convex and unglazed with compact russet colored body. A base mark in the form of a single incised line transverses the base. The interior of the jarlet is unglazed.

H: 2 1/8 in. (5.3 cm.); D: 2 1/4 in. (5.7 cm.).

Sisatchanalai: late 14th to 15th century - Ban Payang kilns.

Provenance: acquired in Thailand (September 2007 - \$29).

Exhibited: on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 10 October 2013.

A similar celadon jarlet is illustrated in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 15. Jarlets TH-375 and TH-447 are similar celadon jarlets also with underglaze iron black decoration and an analogous design concept. Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-375.

**(REVISED - 11 October 2013)**

## TH-411

Study collection base fragment medallions (13) and firing supports (2), all with base marks rendered as follows:

- Incised marks - No. 1, No. 4, No. 6, No. 7, No. 12, and No. 14
- Straw colored glaze mark - No. 2
- Molded marks - No. 3 and No. 5
- Iron-brown slip marks - No. 8, No. 9, No. 10, No. 11, No. 13, and No. 15.

Items No. 1 to No. 6 are all Sukhothai kiln site surface finds. On No. 1, No. 4 and No. 6 the base marks are incised. Base fragment No. 1 has a very distinctive brick-red color, but is sprinkled with the large white quartz particles typical of the products of the Sukhothai kilns. This piece is a fragment of one of the mortars which were produced in considerable quantities at the Sukhothai kilns. The celadon fragment, No. 6, although found at the Sukhothai kiln sites, most probably was actually produced at the Ko Noi kilns. A molded base mark accents No. 3 and No. 5, which are both Sukhothai disk shaped firing supports. On No. 3 the molded mark is in the form of the outline of a large star. The molded mark on No. 5 represents the Thai numeral "6".

The remaining Sukhothai surface find, No. 2, is marked in an unusually clear manner with the potter's fingerprints. Base fragment No. 7 with an incised single line base mark is a Ko Noi kiln site surface find.

(Continued)

**TH-411 (Continued)**

The remainder of the base fragment medallions are from the Ban Payang kilns and are decorated in iron-black under a transparent light gray crackled glaze with some opalescent tinges (No. 9, No. 11, No. 13, No. 14 and No. 15) or under a celadon glaze (No. 8, No. 10, and No. 12). The exterior of the footrim of the Ban Payang fragments ranges from upright to splayed to inward sloping. The footrim of all the fragments is outward sloping on the interior. Bases of all the fragments are unglazed with compact biscuit (except for the rough textured body on fragment No. 8) and range in color from light beige to russet to light brown. The bases range from slightly convex to flat to slightly concave and all have a pontil scar.

The matrix which follows describes each of the base fragment medallions and firing supports in terms of kiln site, motif, type of base mark, and size.

**D:** indicated on the matrix which follows below.

**Sisatchanalai:** late 14th to 16th century - Ban Payang kilns; and 15th century - Ban Ko Noi kilns.

**Sukhothai:** late 14th to 15th century.

**Provenance:** kiln site surface finds and kiln site excavations, Ban Payang, Ban Ko Noi, and Sukhothai– all acquired in Thailand (August 2007 - \$17).

(Continued)

**TH-411 (Continued)**

**BASE MARKS - TH-411 (No. 1 to No. 15 of 15)**

CATALOGUE NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Incised Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-411 (1)	Sukhothai	Plain	In-cised							12.7
TH-411 (2)	Sukhothai	Fish							Finger Prints	11.1
TH-411 (3)	Sukhothai	Firing Support							Molded star	11.0
TH-411 (4)	Sukhothai	Floral Spray			3					8.4
TH-411 (5)	Sukhothai	Firing Support							Molded Thai "6"	6.5
TH-411 (6)	Ko Noi	Mono-chrome			2					6.4
TH-411 (7)	Ko Noi	Mono-chrome			1					10.9
TH-411 (8)	Payang	Fish							Thai "1"	15.8
TH-411 (9)	Payang	Leaf Spray				X				9.8
TH-411 (10)	Payang	Floral Scroll							Dragon Fruit	13.9
TH-411 (11)	Payang	Conch							"X" in an "O"	10.8
TH-411 (12)	Payang	Floral Spray			1					13.9
TH-411 (13)	Payang	Leaf Spray		X						13.9
TH-411 (14)	Payang	Conch			1					8.8
TH-411 (15)	Payang	Leaf Spray					X			7.3
	<b>TOTAL</b>	15	1	1	5	1	1	0	6	

## TH-412

Celadon jarlets (4 - set) of depressed globular form with short neck and lipped mouthrim. Covered with an attractive light turquoise blue crackled glaze ending irregularly well above the base. The narrow base without footrim is very slightly concave and unglazed with the light beige colored biscuit sprinkled with dark impurities. These stoutly potted wheel-thrown small jarlets have two opposing loop shaped handles attached from just below the mouthrim to high on the shoulder. The interior is unglazed.

H: 2 5/16 in. (6.0 cm.) – No. 1;

H: 2 5/16 in. (5.9 cm.) – No. 2;

H: 2 1/4 in. (5.7 cm.) – No. 3;

H: 2 3/8 in. (6.0 cm.) – No. 4.

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck - acquired directly from the excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (original artifact tag is on file in the Collection Documentation) - (September 2007 - \$118).

Comparable celadon jarlets are illustrated in the following:

D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 80 – right; W. Willets, *Ceramic Art of Southeast Asia*, No. 328; the Art Gallery of South Australia, *Thai Ceramics*, No. 320 to No. 324; R. Brown, *The Legacy of Phra Ruang*, No. 70; and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 210 c. Similar

(Continued)

**TH-412** (Continued)

celadon jarlets, which are also from the Royal Nanhai shipwreck and dated to 1460, are illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 64 – second from left and Color Plate 112; and in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 68. Refer also to TH-003, TH-042, TH-271, TH-339 (No. 1 and No. 5 of 5) and TH-358 (No. 1 and No. 2 of 3) for additional celadon jarlets in this series.





### TH-413

Celadon jarlets (2 - pair) of extended ovoid shape with a cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. Covered with an attractive light turquoise blue crackled glaze ending irregularly well above the base. Body is accented with carved vertical grooves extending from the shoulder to well above the base. The narrow base without footrim is very slightly concave and unglazed. Biscuit is light beige colored with russet tingeing and sprinkled with darker impurities. These solidly potted jarlets are unglazed on the interior.

H: 3 1/8 in. (7.8 cm.) – No. 1;

H: 3 in. (7.6 cm.) – No. 2.

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck - acquired directly from the excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (original artifact tag is on file in the Collection Documentation) - (September 2007 - \$59).

Similar celadon jarlets, which are also from the Royal Nanhai shipwreck and dated to 1460, are illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 113.

#### **TH-414**

Celadon plate covered with light turquoise blue crackled glaze, pooling to slightly darker hues where accumulated. Foliated rim is flattened, slanted slightly upward, and surrounded by an incised double line border. A band of incised undulating continuous lines with feathery accents, enclosed within double line borders, high on the rather steep cavetto. The central medallion is encircled by two incised lines. Outside wall contains gouged vertical flutings extending to the solid foot with carefully beveled rim, inward sloping on the exterior and prominently outward sloping on the interior. The glaze ends irregularly above the foot with some areas of pooling. Base is solidly constructed, flat and unglazed. The compact body of the base is light beige colored and light russet in color within the confines of the prominent blackened circular pontil scar tinged bright russet at the edges.

**D: 9 11/16 in. (24.6 cm.).**

**Sisatchanalai: mid 15th century - Ban Ko Noi kilns.**

**Provenance: Royal Nanhai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. RN - 3454 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$177).**

A similar celadon plate, also from the Royal Nanhai shipwreck, is illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 57. Refer also to B. Refuge, *Swankalok, de export-ceramiëk van Siam*, page 123, no. Afb. 180 (D: 22.5 cm - similar cavetto décor, but with plain rim. \_

**TH-415**

Celadon plate with foliated rim glazed light turquoise blue, darker where accumulated. Foliated rim is flattened, slanted very slightly upward and surrounded by an incised double line border.

The steep cavetto is fluidly incised with three sweeping onion skin or lotus bud motifs enclosed within triple incised line borders. The center of the plate is encircled by a triple incised line border. The outside wall contains gouged vertical flutings extending to the solid foot with carefully beveled rim. The foot is slightly inward sloping on the exterior and prominently outward sloping on the interior. The crackled glaze ends irregularly above the foot, pooling in areas. Base is solidly constructed, convex and unglazed. The smooth and compact body of the base is russet tinged and very light beige colored within the confines of the prominent blackened circular pontil scar.

D: 9 7/16 in. (24.0 cm.).

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. RN - 3448 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$177).

Compare with the plates illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 283; B. Refuge, *Swankalok, de export-ceramiek*

(Continued)

**TH-415** (Continued)

*van Siam*, Afb. 183; Oriental Ceramic Society of Hong Kong, South-East Asian and Chinese Trade Pottery - Exhibition Catalogue, No. 261; E. Zetterquist, *Thai and Burmese Ceramics*, No. 17; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 106 and lot 113. For the illustration of a similar celadon plate, which is also from the Royal Nanhai shipwreck and dated to 1460, refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 54, Plate 82.

Compare also with the similarly decorated celadon plate at TH-160 from the South Sulawesi, Indonesia excavations. Refer as well to TH-318 and TH-340 for similar celadon plates from the Phu Quoc III shipwreck (excavation near Phu Quoc Island, Kien Giang Province, Southern Vietnam).



#### **TH-416**

Celadon plate covered with light turquoise blue crackled glaze, pooling to darker hues where accumulated. Rim edged with very tightly spaced foliations is flattened, slanted slightly upward, and surrounded by an incised triple line border. An undulating incised double line with oblique accents, enclosed within double line borders high on the steep cavetto, constitutes the main decorative band. The center of the plate is encircled by an incised triple line border, repeated at the edge of the central medallion. Outside wall contains gouged vertical flutings extending to the solid foot with carefully beveled rim, minimally inward sloping on the exterior and prominently outward sloping on the interior. The glaze ends unevenly just above the foot with some areas of pooling. Base is solidly constructed, nearly flat and unglazed. The compact body of the base is russet tinged and very light beige colored with some russet tingeing within the confines of the darkened circular pontil scar.

**D: 9 1/8 in. (23.1 cm.).**

**Sisatchanalai: mid 15th century - Ban Ko Noi kilns.**

**Provenance: Royal Nanhai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. RN - 3504 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$88).**

**A similarly decorated plate with plain rim, also from the Royal Nanhai shipwreck, is illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 59.**

**TH-417**

**Celadon plate with pie crust rim glazed light turquoise blue, darker where accumulated. Pie crust rim is flattened, slanted slightly upward and surrounded by an incised double line border.**

**The steep narrow cavetto is fluidly incised with five sweeping onion skin or lotus bud motifs, with a distinctive undulating top layer, enclosed within incised multiple line borders. The center of the plate is encircled by a incised triple line border. The outside wall contains gouged vertical flutings extending to the solid foot with carefully beveled rim. The foot is inward sloping on the exterior and outward sloping on the interior. The crackled glaze ends irregularly above the foot. Base is solidly constructed, flat and unglazed. The smooth and compact body of the base is russet tinged and very light beige colored within the confines of the prominent blackened circular pontil scar.**

**D: 9 7/8 in. (25.1 cm.).**

**Sisatchanalai: mid 15th century - Ban Ko Noi kilns.**

**Provenance: Royal Nanhai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. RN - 3483 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$88).**

### TH-418

Celadon plate covered with light turquoise blue glaze, pooling to slightly darker hues where accumulated. The plain rim is flattened and slanted slightly upward with nominally thickened edge. The center of the plate encircled by three incised lines at the central medallion. A narrow band of incised continuous cross-hatching enclosed within incised triple line borders high on the cavetto. Outside wall contains gouged vertical flutings extending to the foot with beveled rim, slightly inward sloping on both the exterior and interior. The glaze ends evenly at the foot, pooling in areas. Base is solidly constructed, flat and unglazed. The compact body of the base is grayish white colored and light cream in color within the confines of the darkened circular pontil scar.

D: 9 3/8 in. (23.8 cm.).

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. RN - 060 is affixed), acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$88).

Compare with the similar celadon plates illustrated in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, page 117, No. 85; W. Willets, *Ceramic Art of Southeast Asia*, No. 284; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 116. Refer also to the comparable plates, similarly decorated, at TH-256 and TH-396.

## TH-419

Large celadon plate with plain rim glazed light turquoise blue, darker where accumulated. Has the unusual feature of three spur marks in the central medallion, which is incised with a flower head with double outlined overlapping petals. At the center of the flower head a clearly carved double circle. The flower head enclosed within an incised double line border, repeated at the bottom of the cavetto. The curving cavetto is incised with a band of three onion skin or lotus bud elements. Mouthrim is flattened and slanted slightly upward, thickened at the upturned edge. Undecorated underside with considerable quantities of adherent marine encrustations. The crackled glaze ends unevenly at and slightly above the solidly constructed foot, inward sloping on the exterior and outward sloping on the interior. Slightly recessed flat base is unglazed with compact light beige colored biscuit and a large circular pontil scar.

D: 10 5/16 in. (26.2 cm.).

Sisatchanalai: late 14th century (circa 1380) - Ban Ko Noi kilns.  
Provenance: Nanyang shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number N - 845 is affixed) acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$118).

For the illustrations of other celadon plates with three spur marks, also from the Nanyang shipwreck (dated to 1380), refer to the

(Continued)



**TH-419** (Continued)

following: Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 45, Plates 48a & b (very similar decoration including onion skin in cavetto, D: 27.5 cm, base with 8 cm. wide circular firing scar; Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia* – Color Plate 28; S. Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 77; R. Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia*, PhD dissertation, page 170, Plate 30, variously decorated: 1 a and b - cross-hatched décor and foliated rim, 2 - fish décor and foliated rim, 3 a and b - onion skin décor and plain rim.

Refer also to B. Refuge, *Swankalok, de export-ceramiek van Siam*, page 122, Afb. 176 and Afb. 177 - similarly decorated celadon plates with 3 spur marks; Sumitr Pitiphat, *Ceramics from the Thai – Burma Border*, page 89, Plate 35 – similar celadon plate with 4 spur marks; and Nicol Guerin and Dick van Oenen, *Thai Ceramic Art – The Three Religions*, page 95, Pl. 83 – 2 celadon dish medallions (fragments), D: 12.5 cm. and 12.0 cm. – described as “Sisatchanalai - Ko Noi local kiln-waster finds one with 3 spur marks, the other with 4 spur marks;” no further information provided.

Additional celadon plates with three spur marks are catalogued as TH-373, TH-378 and TH-393 (the latter from the Song Doc shipwreck excavations in the Doc river near Ca Mau town, Ca Mau Province, Southern Vietnam). It is believed that Sisatchanalai celadon plates with three spur marks represent the earliest products of the Thai classical celadon tradition.

## TH-420

Large celadon plate with plain rim glazed light turquoise blue, darker where accumulated. Rim is flattened and slanted slightly upward, thickened at the upturned edge, and encircled by a single incised line. A double concentric circle incised at the central medallion. The steep curving cavetto incised with a band of carefully executed lotus leaves with finely detailed vertical line filler enclosed within double line borders. Leaf tip filler is incised between the upright leaves. Underside is undecorated. The crackled glaze ends unevenly well above the solidly constructed foot, inward sloping on the exterior and outward sloping on the interior. Flat base is unglazed with compact very light beige colored smooth biscuit. Remnants of the very large circular firing pontil adhere to the outer most portion of the base.

D: 9 13/16 in. (25.0 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Longquan shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number L - 159 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$118).

A very similar plate, also from the Longquan shipwreck, is illustrated in Sjostrand, et al., *Mysteries of Malaysian Shipwrecks*, page 82 - lower left. Refer also to B. Refuge, *Swankalok, de export-ceramik van Siam*, page 122, Afb. 178 (D: 24.6 cm), for another very similar plate.

### TH-421

Celadon bowls (3 - set) with light turquoise blue glaze, some erosion of the glaze on bowl No. 2. The sole decoration is an incised line border just below the everted mouthrim on the exterior and interior of bowl No. 1 and on the exterior of bowl No. 3 (bowl No. 2 is plain). Cracked glaze ends unevenly above the nearly vertical foot, outward sloping on the interior. Unglazed base is convex (nearly flat on bowl No. 1). Exposed body of the base is dark cream colored and incised with three concentric circles on bowl No. 1, light russet in color on bowl No. 2 and bowl No. 3. The bases of all of the bowls with compact body and traces of a circular pontil scar.

D: 4 7/8 in. (12.5 cm.) – No. 1; D: 4 13/16 in. (12.2 cm.) – No. 2;

D: 4 5/8 in. (11.6 cm.) – No. 3.

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck (original Certificates of Authenticity are on file in the Collection Documentation, and artifact registration stickers are affixed - number for bowl No. 1 is RN - 464, bowl No. 2 is "RN" personally inscribed on the base in black ink by the shipwreck excavator Sten Sjostrand, and bowl No. 3 is RN - 481) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - No. 1 - \$60, No. 2 - \$20, No. 3 - \$73).

Compare with the bowls illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, No. 205; and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 188. Refer also to the similar celadon bowls at TH-255 from the Phu Quoc III shipwreck (Kien Giang Wreck) near Phu Quoc Island, Kien Giang Province, Vietnam.

## TH-422

Celadon cups or small bowls (2) covered with light turquoise blue glaze with rather shallow, steep sides and upright mouthrim. The sole decoration on cup No. 1 is an incised line border on the exterior delimiting the slightly thickened band just below the mouthrim. On cup No. 2 the sides are carved with slightly slanted gouges extending from just under the incised line border below the mouthrim to above the base. The interior of both cups is plain. The crackled glaze ends unevenly considerably above the vertical foot, outward sloping on the interior. Narrow unglazed base is convex with the coarse textured body light russet colored and sprinkled with dark impurities.

D: 3 5/16 in. (8.5 cm.) – No. 1 and No. 2.

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck (original artifact registration numbers affixed - for cup No. 1 is “RN” personally inscribed on the base in black ink by the shipwreck excavator Sten Sjostrand, and cup No. 2 is RN - 2394 also personally inscribed in black ink by the excavator Sten Sjostrand) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$42).

A cup very similar to cup No. 2, also from the Royal Nanhai shipwreck, is illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 63 - center.

It is of interest to note that cups with gouges carved down the sides, such as cup No. 2, were found in much more limited quantities than the plain cups, such as cup No. 1.

### TH-423

Celadon bottle in extended ovoid shape, the cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. The rather heavily potted body is accented with narrow vertical grooves carved from the shoulder to just above the foot. Covered with degraded sea green colored glaze with prominent crackle ending irregularly above the foot. Slightly splayed foot is outward slating on the interior. Unglazed flat base is slightly recessed and transversed by a single incised broad line. Exposed biscuit is rather coarse textured, light beige body colored and sprinkled with dark impurities. Errant splashes of glaze on the otherwise unglazed interior reveal the original color of the glaze as light turquoise blue.

H: 4 5/8 in. (11.8 cm.);

D: 3 5/8 in. (9.1 cm.).

Sisatchanalai: mid 15th century - Ban Ko Noi kilns.

Provenance: Royal Nanhai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. RN - 6021 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$74).

For the illustration of similar bottle shaped jarlets, also from Royal Nanhai shipwreck, refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 55, Plate 86.

## TH-424

Mon extended ovoid shaped jars or bottles (2 - set) with very short spreading neck and flared flattened mouthrim. Two vertical loop handles extend from high on the shoulders to the upper portion of the neck on jar No. 1 and to just below the mouthrim on jar No. 2. The jars are covered with a dark brown mottled glaze, now eroded in areas, especially on jar No. 1. The interior of the jars is unglazed. The brown glaze ends in a fairly even line above the unglazed base without footrim. The base is flat with the exposed biscuit coarse and studded with larger impurities. Biscuit is charcoal gray colored on jar No. 1 and dark beige colored on jar No. 2. The base of jar No. 1 is very roughly finished in contrast to the carefully finished base of jar No. 2. Both jars with some quantities of adherent marine encrustations.

H: 5 11/16 in. (14.4 cm.) - No. 1;

H: 5 in. (12.6 cm.) - No. 2.

Sisatchanalai: late 14th century - Ban Ko Noi kilns, Mon Kip Tao.

Provenance: Turiang shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and the artifact registration sticker number affixed to jar No. 1 is T - 1258) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$29).

Very similar jars are illustrated in Don Hein, *The Sawankhalok Ceramic Industry: from Domestic Enterprise to Regional*

(Continued)

**TH-424 (Continued)**

***Entrepreneur*: page 134, Fig. 43 L – left; and also in Honda and Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*: page 86, Plate 61 a and Plate 61 b. Another jar similar to these jars is illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 10, No.3.**

Similar jars, which are also from the Turiang shipwreck, are illustrated in Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 29, Plate 17 (includes notation that only a total of 21 Mon jars were recovered from the shipwreck); in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 16 - center and left; and in Fong Peng Khuan, “Shipwreck Treasures in Malaysia”, *Arts of Asia*, Volume 37, Number 5, September - October 2007, page 103 - upper right.

The Mon jars at TH-384 (No. 2 and No. 3 of 3) are also very similar to these specimens. Refer also to the Mon jarlets at TH-043, TH-151, TH-196, TH-235 (No. 1 and No. 2 of 2), TH-242, TH-377, TH-385 (No. 1, No. 2 and No. 3 of 3); as well as TH-403, TH-406 and TH-409 (all three miniature Mon jarlets); and to the other larger Mon jar at TH-384 (No. 1 of 3).

**TH-425**

Bottle vase glazed brown and of extended ovoid shape with a cup-like mouth with rolled rim flanked below by two vertical loop handles. High on the shoulders a band of incised horizontal grooves. Caramel brown crackled glaze covers the upper portion of the vase and extends into the mouth. The glaze ends evenly below mid-body, except for a single glaze run which continues to just above the foot. Foot is slightly splayed with beveled rim and slopes outward on the interior. The unglazed base is convex, with the exposed biscuit compact and light beige colored.

H: 4 1/2 in. (11.3 cm.).

Sisatchanalai: mid 16th century (circa 1550) - Ban Ko Noi kilns.  
Provenance: Singtai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number S - 11A is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 - \$77).

Similar bottle vases are illustrated in C. Nelson Spinks, "The Quintessence of Thai Ceramics", *Arts of Asia*, Volume 6, Number 1, January - February 1976, page 60, Plate 1 - right; B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 165b, 166a, 166b and cover illustration; R. Brown, *The Ceramics of South-East Asia*, Plate 32, No. 112; W. Willets, *Ceramic Art of Southeast Asia*, No. 222; *Asian Art Museum of San Francisco, Thai Ceramics: The James*

(Continued)



**TH-425** (Continued)

and Elaine Connell Collection, No. 47a and 47b; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 84; and Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 16.

Additionally, similar brown glazed bottle vases, from the same shipwreck as this specimen (the Singtai - dated to 1550), are illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 99 - color illustration. TH-001, TH-127, TH-170, TH-171 and TH-350 are also bottle vases in this series. The latter two catalogue entries (TH-171 and TH-350) are shipwreck recoveries from the Balabac Island, southern Palawan marine excavations in the Philippines, and from an unidentified shipwreck in the Gulf of Thailand, respectively. Refer as well to TH-456 for one of the much less frequently encountered larger bottle vases also from the Singtai shipwreck.



## TH-426

Potiche with upright mouthrim with unglazed beveled edge encircled by three lightly molded ridges. Three loop handles are positioned high on the shoulder. The white glaze, which is now eroded, ends in an even line just above the foot. The squat body tapers to the slightly spreading foot with beveled rim, markedly outward sloping on the interior. Unglazed base is flat with remnants of the firing support affixed to a small area on the interior of the foot. Exposed biscuit is light beige colored and studded with tiny impurities. Except for a few errant splashes of glaze, the interior of the potiche is unglazed. Considerable quantities of marine encrustations adhere to the potiche including a rather large sea shell.

D: 4 3/8 in. (11.1 cm.); H: 3 1/8 in. (7.8 cm.).

Sisatchanalai: early 16th century (circa 1520 to 1530) - Ban Payang kilns.

Provenance: Xuande shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number X - 62 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2007 – received as a gift from Sten Sjostrand).

Similar pots are illustrated in K. Itoi, *Thai Ceramics from the Sosai Collection*, Plate 50; Goto Museum, 1986, *South-East Asian Ceramics – Exhibition Catalogue*, page 40, No. 111; and R. Brown, *The Ceramics of South-East Asia*, Plate 34, No. 117. For a very similar, slightly smaller potiche from the Australia Tide (Klang Aow I) shipwreck in Thailand (dated to the early 16<sup>th</sup> century - approximately 1500 to 1530) see TH-463; and for a comparable brown glazed specimen refer to TH-280.

## TH-427

Celadon jarlets (3 - set) of slightly flattened globular form with short neck and cupped mouthrim. These solidly potted small wheel-thrown jarlets have two opposing loop shaped handles attached from just below the mouthrim to high on the shoulder. The slightly flattened shoulders are carved with deep vertical grooves, which are repeated on the lower body ending just above the base. These grooves are of the “interrupted” variety (refer to TH-339 for a discussion on the classification of the grooves on jarlets in this series). The interior of the jarlets is unglazed. The glaze (now eroded) ending irregularly above narrow base. The exposed biscuit of the unglazed base without footrim is sprinkled with dark impurities:

- Jarlet No. 1 - base is flat and colored light beige.
- Jarlet No. 2 - base is slightly concave and colored light grayish beige; marine encrustations adhere below the mouthrim of this jarlet.
- Jarlet No. 3 - base is very slightly concave and colored light beige; there are considerable adherent marine encrustations covering this jarlet.

H: 2 13/16 in. (7.2 cm.) – No. 1;

H: 2 1/2 in. (6.2 cm.) – No. 2;

H: 2 11/16 in. (6.9 cm.). – No. 3.

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: Philippines unidentified shipwreck No. 1 - recovered from an unidentified wrecksite in the Philippines (no further information available), acquired in San Francisco (October 2007 - \$60).

(Continued)

**TH-427 (Continued)**

Similar celadon jarlets are illustrated in the following: *Oriental Ceramic Society of Hong Kong, South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 266; W. Willets, *Ceramic Art of Southeast Asia*, No. 278 (illustration numbered 279); and W. Sorsby, *South East Asian and Early Chinese Export Ceramics*, No. 197.

Refer also to TH-004, TH-333, TH-339 (No. 3 of 5) and TH-428 for additional celadon jarlets in this series.



## TH-428

Celadon jarlets (2 - pair) of slightly flattened globular form with short neck and cupped mouthrim. These solidly potted small wheel-thrown jarlets have two opposing loop shaped handles attached from just below the mouthrim to high on the shoulder. The slightly flattened shoulders are carved with deep vertical grooves, which are repeated on the lower body ending just above the base. These grooves are of the “interrupted” variety (refer to TH-339 for a discussion on the classification of the grooves on jarlets in this series). The interior of the jarlets is unglazed. The glaze (now eroded) ending irregularly above the base. The narrow base without footrim is very slightly concave and unglazed. The exposed biscuit of the base of the jarlets is sprinkled with dark impurities and russet colored.

H: 2 13/16 in. (7.1 cm.) – No. 1; H: 2 3/8 in. (6.2 cm.) – No. 2.

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: Philippines unidentified shipwreck No. 1 - recovered from an unidentified wrecksite in the Philippines (no further information available), acquired in San Francisco (October 2007 - \$40).

Similar celadon jarlets are illustrated in the following: Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 266; W. Willets, *Ceramic Art of Southeast Asia*, No. 278 (illustration numbered 279); and W. Sorsby, *South East Asian and Early Chinese Export Ceramics*, No. 197. Refer also to TH-004, TH-333, TH-339 (No. 3 of 5) and TH-427 for additional celadon jarlets in this series.

## TH-429

Study collection items (7) comprising a fragment with seated figure - No. 1, cover fragment in molded bird form - No. 2, large cover box waster - No. 3, fragment with script - No. 4, fragment with fish - No. 5, fragment with twin fish - No. 6, and brown and cream glazed cover fragment - No. 7:

- base fragment medallion with seated figure - rendered in underglaze iron-black, a dignitary sits at ease surrounded by vegetal forms and enclosed within a double line border;
- cover fragment in molded bird form - molded head alertly poised, tail and wings elevated, lotus bud handle; cross-hatching with filler and brush stroke accents all painted in underglaze iron-black;
- large cover box waster - decorated in underglaze iron-black on the cover with six panels containing cross-hatching alternating with vegetal sprays, the lower section of the box decorated en suite; covered in a lustrous bluish-tinged transparent glaze; lotus bud knob handle and high spreading foot glazed brown;
- base fragment medallion with script - the center inscribed in underglaze iron-black with what appears to be a character rendered in Chinese script and surrounded by additional Chinese characters, all enclosed within a double line border;
- base fragment medallion with fish - decorated in underglaze iron black under a transparent lustrous glaze with a carefully painted fish surrounded by scrolling leaves and water weeds, and all enclosed within a double line border;

(Continued)

**TH-429 (Continued)**

- base fragment medallion with twin fish - bifurcated twin fish amid leaves and tendrils in underglaze iron black;
- brown and cream glazed cover fragment - incised cream glazed triangular leaves on a caramel-brown ground; cream glazed fruit stalk knob surrounded by caramel-brown calyx.

D: 3 in. (7.6 cm.) – No. 1; D: 3 7/8 in. (9.8 cm.) – No. 2;

D: 5 1/8 in. (13.1 cm.) – No. 3 ;

D: 3 5/8 in. (9.3 cm.) – No. 4.

D: 5 13/16 in. (14.7 cm.) – No. 5 and No. 6;

D: 3 11/16 in. (9.3 cm.) – No. 7.

**Sisatchanalai: late 14th to 16th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (January 2007 - \$36).**

**Compare fragment No. 1 with the fragment with similar decor illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 174, upper illustration – middle right. For the illustration of a cover box comparable to fragment No. 2 refer to Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 156, Plate 176.**

**The depiction of human figures on Sisatchanalai underglaze decorated ceramics is quite rare and seldom encountered; in the collection it is limited to the following: TH-241 - figure holding a child**

**(Continued)**

**TH-429 (Continued)**

standing under a tree, TH-291 - human figures on interior and underside, TH-386 (No. 1 of 2) - a lady aristocrat on a terrace under a tree, TH-386 (No. 2 of 2) - a dignitary on a terrace under a tree, TH-408 (No. 13 of 20) - meditating sage seated under a tree, TH-429 (No. 1 of 7) - dignitary sitting at ease, TH-442 (No. 1 of 5) - man astride a horse, and TH-479 - man and woman engaged in a traditional Thai dance.

**(Revised - 27 February 2010)**





## TH-430

Firing supports (No. 1 to No. 4) from the following kiln sites: Kalong - No. 1, Sisatchanalai - No. 2, Sukhothai - No. 3, and an unidentified kiln site in the vicinity of the Ban Payang kiln site area - No. 4(a) to No. 4(e):

- Kalong tubular shaped firing pontil prominently incised with a large “X” shaped mark on the side. Elongated cylindrical shape is flared at the ends and covered in glaze ranging in color from beige to brown. Body material is fairly compact and brown colored.
- Sisatchanalai tubular shaped firing pontil prominently incised with a large “X” shaped mark on the side. Stubby cylindrical shape is flared at the base and covered in glaze ranging in color from dark russet to dark brown. Body material is coarse textured and dark brown colored.
- Sukhothai disk shaped firing support with the unusual feature of 7 spurs; normally these supports have five or sometimes six spurs on the larger examples. Body material is coarse textured, grayish beige colored, and sprinkled with the large white quartz particles typical of the products of the Sukhothai kilns. There are accumulations of whitish tinged glaze on the underside of this kiln site surface find.
- Disk shaped firing pads (5) in graduated sizes, from an unidentified kiln site approximately 2 kilometers from the Ban Payang kiln site area. Each pad with varying quantities of predominately bluish white glaze adhering. Body material varies in color from beige to russet (gray colored on No. 4 d) and is liberally sprinkled with dark impurities. (Continued)

**TH-430 (Continued)**

**L: 5 5/8 in. (14.2 cm.) and D: 2 1/2 in. (6.4 cm.) – No. 1;**

**L: 3 7/8 in. (9.9 cm.) and D: 4 3/8 in. (11.2 cm.) – No. 2;**

**D: 4 3/16 in. (10.7 cm.) – No. 3 ;**

**D: 2 1/8 in. (5.2 cm.) – No. 4(a) to 1 1/8 in. (2.8 cm.) – No. 4(e).**

**Kalong: 14th to 15th century - No. 1;**

**Sisatchanalai: 14th to 15th century - No. 2;**

**Sukhothai: late 14th to 16th century - No. 3;**

**Sisatchanalai: 15th to 16th century - No. 4.**

**Provenance: kiln site excavations – all acquired in Thailand  
(September 2007 - \$19).**

**Although firing supports No. 1 and No. 2 do not actually have base  
marks, they do have prominently incised marks on the sides.**



### TH-431

Small underglaze decorated bowl with slightly grayish tinged transparent glaze, steep sides and everted rim. The underglaze iron-black decoration consisting of a circle motif at the center surrounded by a quatrefoil leaf spray across the central medallion. The plain cavetto enclosed within quadruple line borders both above and below. The exterior decorated with a band of triangular shaped veined leaf tips enclosed within double line borders. The crackled glaze ends unevenly on the footrim, which is slightly outward sloping on the exterior and markedly so on the interior. The flat base is unglazed with grayish-beige biscuit sprinkled with darker impurities. There are remnants of a blackened circular pontil scar on the base. An iron brown base mark in the shape of a large "V" is positioned at the center of the base.

D: 5 11/16 in. (14.4 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (September 2007 - \$12).

Exhibited: on temporary display at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian "Ceramic Reproduction, Repair & Acquisition," 19 Oct 2010.

Compare with the bowls illustrated in R. Brown, *The Ceramics of South-East Asia*, Plate 0, No. 3; D. F. Franche, *Southeast Asian Ceramics - Ninth Through Seventeenth Centuries*, No. 33; and the Art Gallery of South Australia, *Thai Ceramics*, No. 27 and No. 28.

Refer as well to the small bowl at TH-040 which shares a similar decorative concept and also has a potter's base mark: four incised parallel lines bisected, perpendicularly, by one more incised line.

**(Revised - 23 October 2010)**

### TH-432

Celadon bowl with light turquoise blue glaze and steep sides, the everted mouthrim nominally thickened. The interior is plain. Outside wall contains carved vertical flutings extending from the incised ridge under the mouthrim to the foot. Solidly constructed foot with lightly beveled rim is upright and prominently outward sloping on the interior. The crackled glaze ends unevenly just above and on the foot. Flat base is unglazed with the exposed compact body beige colored with some russet tingeing. A blackened circular firing scar at the center of the base. Marine encrustations adhering on and just above the base and on the center of the interior.

D: 5 1/4 in. (13.4 cm.).

Sisatchanalai: 15th century - Ban Ko Noi kilns.

Provenance: unidentified Gulf of Thailand shipwreck No. 4 - recovered from an unidentified wrecksite in the Gulf of Thailand (no further information available), acquired in Thailand (November 2007 - \$12).

Compare with the celadon bowls illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 310; Southeast Asian Ceramic Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Plate 265, No. 324(b); and Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 165, Plate 205. Compare also with the similarly decorated smaller celadon bowls at TH-213 (from the Royal Nanhai shipwreck in Malaysia - dated to 1460), and at TH-018. For a similarly decorated bowl larger in size see TH-405.

### TH-433

Sankampaeng miniature jarlet covered with mottled olive green crackled glaze. Globular body has two tiny loop handles affixed to the shoulders at the very short neck. Mouthrim slants inward with narrow aperture and lightly glazed interior. The glaze extends to the slightly recessed base without footrim. The heavy accumulations of glaze just above the base pooling to a very dark hue. A distinctly incised "X" shaped base mark transverses the unglazed flat base with gray-colored compact body.

D: 2 in. (5.0 cm.); H: 1 3/8 in. (3.6 cm.).

Sankampaeng: 15th century.

Provenance: obtained by the previous owner in Nan, northern Thailand - acquired in Thailand (November 2007 - \$12).

For additional Sankampaeng miniature jarlets refer to TH-299, TH-322 (No. 2 and No. 3), TH-345 (No. 1, No. 2 and No. 3), TH-353, and TH-383.



## TH-434

Miniature covered boxes (2). Cover box No. 1 has a flattened globular shape, and the flat top of the cover is adorned with one wide and three narrow concentric rings. The sides of cover and lower section of the box are decorated with overlapping petals or leaf tips with outlined centers all painted in underglaze iron-brown. There is a double line underglaze iron-brown band above the flat and narrow unglazed base with no foot. Exposed biscuit is light beige-colored and speckled with darker impurities. The interior of the lower section of the box is covered with brown glaze.

Cover box No. 2 is a mangosteen shaped spherical covered box with brown glazed fruit stem handle surrounded by four sepals. The sides of cover and lower section are decorated in underglaze iron-black with a leaf scroll enclosed within double line borders. Flat and narrow unglazed base with no foot. Exposed biscuit is beige-colored and speckled with darker impurities. The cover and lower section of the box are fused together.

D: 1 1/2 in. (3.9 cm.) – No. 1;

D: 1 5/16 in. (3.3 cm.) – No. 2.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (December 2007 - \$67).

(Continued)

**TH-434 (Continued)**

Compare cover box No. 1 with Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 32, Plate 73; the Art Gallery of South Australia, *Thai Ceramics*, the larger similarly decorated cover box illustrated on page 97, No. 41 (D: 10.3 cm); Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, page 160, Plate 191 (D: 5.8 cm) ; and D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 93, Plate 35 - center.

Miniature cover boxes similar to No. 2 are illustrated in the Art Gallery of South Australia, *Thai Ceramics*, page 98, No. 47 (D: 3.1 cm); Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 33, Plate 75 – left; Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection – Exhibition Catalogue*, page 78, Plate 84 - lower center; and Survey Number Thirteen, *Oriental Ceramics*, Robert McDougall Art Gallery, Christchurch City Council, New Zealand, page 14, Sawankhalok 18.

For another very similar cover box from the Pankep, South Sulawesi excavations in Indonesia refer to TH-230. Additional miniature cover boxes in a variety of shapes, glazes, and decorative treatments are the following: TH-070, TH-082, TH-118, TH-148, TH-159, TH-167, TH-260, TH-261, TH-272, TH-304, TH-306 (No. 2 of 2) and TH-367 (No. 1 and No. 2 of 2).

**(REVISED - 26 June 2017)**

**TH-435**

Miniature jarlet in globular shape with the brief upright neck and square cut mouthrim glazed brown. The body of the tiny jarlet is decorated with evenly spaced columns of brown dots. Narrow base without foot is unglazed and the exposed biscuit is light beige-colored. The interior of the jarlet is unglazed. This diminutive vessel has to rank among the smallest produced at the Sisatchanalai kilns.

D: 1 in. (2.5 cm.); H: 13/16 in. (2.1 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (December 2007 - \$12).

A similar miniature jarlet is illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 38, Plate 92 – lower center (H: 2.4 cm). For similarly decorated larger jarlets refer to TH-459 and TH-484.





TH-436

Brown glazed ovoid shaped miniature jarlet with high, gently sloping shoulders and tall vertical neck. Aperture at the mouth is relatively wide. Covered with a mottled dark brown glaze, which ends unevenly just below mid-body. Narrow base without foot is concave, rather roughly finished and unglazed. Exposed biscuit is coarse textured and light gray colored, tinged russet in areas. The interior of the jarlet is unglazed.

H: 1 1/2 in. (3.9 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (December 2007 - \$18).

Similar jarlets are illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 39, Plate 94 – upper center (H: 4.1 cm); R. Fox, *The Calatagan Excavations*, Plate 112 - left; and D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 115, Plate 59 - lower left (H: 4.7 cm).



**TH-437**

Haripunchai small vase with globular body and tall, gently constricting neck. A lightly incised groove at the base of the neck is accented with white colored pigment. The light brick red earthenware body is smooth textured and uniformly colored. The base of the vase is also encircled by a very lightly incised groove accented with white colored pigment. Base is very slightly concave, has no footrim and is carefully finished.

H: 5 3/16 in. (13.2 cm.).

Haripunchai (Lamphun): 15th to 16th century.

Provenance: acquired in Thailand (December 2007 - \$20).

Compare with the Haripunchai vase illustrated in John Shaw, *Northern Thai Ceramics*, page 242 – upper center. Refer also to the vase at TH-401 which is very similar, but slightly smaller.



**TH-438**

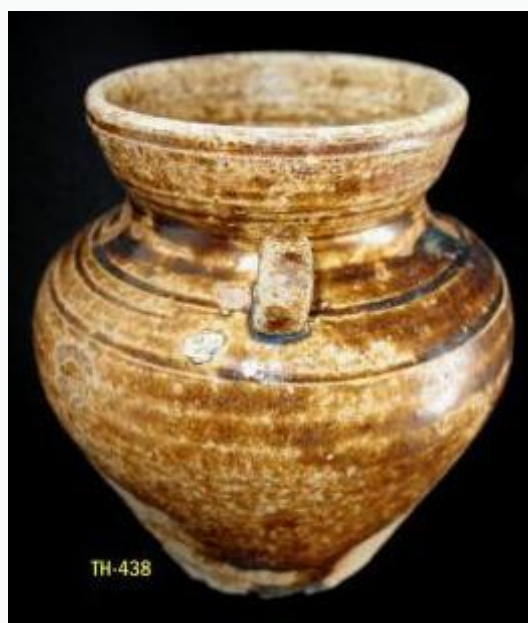
Sankampaeng jarlet with rounded ovoid shaped body, the shoulders affixed with two loop handles. A band of incised lines high on the shoulders, and a single incised line around the cupped mouth with smoothly beveled edge. The mottled caramel brown crackled glaze ends unevenly on the lower body with some glaze runs extending to the base. Base without footrim is very slightly concave and unglazed. Exposed biscuit is light russet colored and coarse textured. The interior of the jarlet is partially glazed.

H: 2 7/8 in. (7.3 cm.).

Sankampaeng: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (December 2007 - \$44).

Refer to a similar jarlet at TH-322 (No. 1 of 3) and to the similar, but smaller, jarlets at TH-322 (No. 2 of 3) and TH-353.



**TH-439**

Covered box in compressed globular form with lotus bud handle encircled by four brown glazed molded ridges and six underglaze iron-black concentric rings. The sides of the cover and body of the box with an underglaze iron-black band of continuous vine scroll, the leaves with cross-hatching and the background filled with tendrils. The vine scroll band is enclosed within an underglaze iron-black brush line border above and three wider brush lines below. Slightly splayed foot is accented with iron-brown and markedly outward sloping on the interior. The base is convex and unglazed with coarse textured light beige biscuit with darker tinges. No remnants of a circular firing support are visible. This cover box is sealed and contains a rather heavy object which would appear to be ceramic or metal, remaining a mystery for now!

D: 4 in. (10.1 cm.) .

Sisatchanalai early 16th century (circa 1520 to 1530) - Ban Payang. Provenance: Xuande shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number X - 61 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (December 2007 - \$90).

Compare with the covered boxes illustrated in the Art Gallery of South Australia, *Thai Ceramics*, No. 38 and No. 39 (similar decoration), and No. 81 and No. 82 (similar shape); in B. Refuge,

(Continued)

**TH-439** (Continued)

***Swankalok, de export-ceramiek van Siam, Afb. 58; and in Sotheby's (New York), Catalogue of South-East Asian and Early Chinese Export Ceramics, October 4, 1974, lot 28. Refer also to the similar covered boxes TH-162, TH-223, TH-228, and TH-259 (from the Selayar, South Sulawesi excavations - Indonesia) as well as the similarly decorated bottle TH-076.***



#### TH-440

Sukhothai bowl very sparsely accented in iron-black on a cream slip under light straw colored glaze (now eroded). On the interior of the bowl a double line border around the central medallion, which is surrounded by five spur marks. A triple line border just under the everted mouthrim. The broad, steep cavetto is plain. The exterior wall decorated with a double line border considerably under the mouthrim. The slip and glaze end just above and on the solidly constructed vertical foot, outward sloping on the interior. Base is flat and unglazed, with the coarse textured dark beige body tinged grayish in areas and studded with the usual white quartz particles.

D: 6 1/8 in. (15.4 cm.)

Sukhothai: late 14th to early 15th century.

Provenance: Longquan shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number L - 660 affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (December 2007 - \$60).

For a very similar bowl, also from the Longquan shipwreck, refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 48, Plate 59. See also Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 51, for a comparable bowl with a floral spray also from the Longquan shipwreck. For additional very similar Sukhothai bowls from the Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) refer to TH-315 (No. 3, No. 4, and No. 5).

#### **TH-441**

Celadon bowl with crackled sea green glaze, high steep sides and everted mouthrim accented by two incised lines encircling the interior. Steeply rising cavetto incised with precisely rendered overlapping leaf tips highlighted with vertical line filler strokes. Two incised lines and a leaf tip border surround the central medallion. The outside wall is plain. The glaze ends irregularly on and above the foot, pooling to darker hues where accumulated. Vertical foot is solidly constructed and prominently outward sloping on the interior. Remnants of a darkened pontil scar encircle the slightly convex base; the exposed biscuit is very light beige colored and rather coarse textured. Adhering to this bowl is a considerable quantity of marine encrustations including coral and sea shells.

D: 6 3/8 in. (16.1 cm.).

Sisatchanalai: late 14th century (circa 1380) - Ban Ko Noi kilns.

Provenance: Nanyang shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number N - 6A is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (December 2007 - \$45).

For very similar bowls also from the Nanyang shipwreck refer to Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 32; and Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 75 - upper right. Another very similar bowl, also from the Nanyang shipwreck, is in the collection of the Victoria & Albert Museum, London (Museum no. IS.79-2002).

**(Revised - 22 August 2010)**

## TH-442

Study collection base fragment medallions (4) and firing pontil (1):

- Base fragment medallion No. 1 with a horse with rider enclosed within three concentric circles and surrounded by four fish – all painted in iron black under a transparent crackled glaze. The rider a dignitary or warrior grasping a short sword with the right hand. The fish with clearly rendered scales and bifurcated tail. The high splayed foot is encircled by three incised lines and glazed brown; and is markedly outward sloping on the interior. Base is slightly convex and unglazed, the body smooth and beige colored, tinged russet in areas; remnants of a blackened circular firing scar.
- Base fragment medallion No. 2 is adorned in iron black under a bluish tinged glaze with a large lotus blossom in the center enclosed within a triple line border. A leaf scroll surrounds the central medallion. Carefully finished vertical foot with beveled edge is outward sloping on the interior. The unglazed base with fine grained compact biscuit is beige colored, shading to a lighter hue within the confines of the circular blackened firing scar. A band of iron brown wash encircling the perimeter comprises the base mark of this specimen.
- Base fragment medallion No. 3 is also decorated in iron black under a bluish tinged glaze with a large “X” shaped element in the center surrounded by feathery appearing vegetal forms and all enclosed within a quintuple line border. (Continued)



**TH-442 (Continued)**

A leaf scroll surrounds the central medallion. Carefully finished vertical foot with beveled edge is encircled by a narrow band of iron brown wash and slightly outward sloping on the interior. The slightly convex base liberally coated with a chocolate brown glaze base mark.

- Base fragment medallion No. 4 has three concentric rings in the center with six projecting leaf spray or *vajra* elements enclosed within a triple line border, and all painted in iron black under a very light bluish tinged glaze. Carefully finished vertical foot with beveled edge is outward sloping on the interior. Unglazed base with the beige colored biscuit generally compact except for a sprinkling of black particles. The iron brown wash “X” shaped base mark in the center of the base is surrounded by a circular blackened firing scar.
- Sisatchanalai tubular shaped firing pontil (No. 5) prominently incised with a deeply etched, wide undulating, double line around the side. The nominally cylindrical shape expands slightly toward the flat base. Pontil is lightly coated with vestiges of a clear colored transparent glaze. Body material is coarse textured and dark brown colored. Although this firing support does not actually have a base mark, it is prominently marked on the sides.

D: 2 7/8 in. (7.3 cm.) - No. 1, D: 4 11/16 in. (11.8 cm) - No. 2,  
D: 3 15/16 in. (10.1 cm.) - No. 3, D: 3 13/16 in. (9.6 cm) - No. 4;  
L: 2 7/8 in. (7.4 cm.) and D: 2 in. (5.0 cm.) - No. 5.

(Continued)

**TH-442 (Continued)**

**Sisatchanalai: 15th to 16th century - Ban Payang kilns (No. 1 to No. 4); 14th to 15th century - Sisatchanalai kiln complex (No. 5).**

**Provenance: kiln site excavations – all acquired in Thailand (November 2007 - \$35).**

**Refer to TH-325 (No. 3 of 3) for another shard with the same base mark as medallion No. 2, and refer to TH-430 (No. 2) for another Sisatchanalai tubular shaped firing pontil with an incised mark.**

**The depiction of human figures on Sisatchanalai underglaze decorated ceramics is quite rare and seldom encountered; in the Collection it is limited to the following: TH-241 - figure holding a child standing under a tree, TH-291 - human figures on interior and underside, TH-386 (1 of 2) - a lady aristocrat on a terrace under a tree, TH-386 (2 of 2) - a dignitary on a terrace under a tree, TH-408 (13 of 20) - meditating sage seated under a tree, TH-429 (1 of 7) - dignitary sits at ease, TH-442 (1 of 5) - man astride a horse, and TH-479 - man and woman engaged in a traditional Thai dance.**

**(Revised - 25 February 2010)**



### TH-443

Cover fragment medallions (3) brown and cream glaze with incised decor on No. 1 and No. 2; No. 3 with brown and cream glaze painted décor.

- Cover fragment medallion No. 1 has a lotus bud handle surrounded by a double raised ridge border, and an incised ten petaled stylized floral spray filled with cream glaze on a mottled brown glaze ground extending to the double ridged turn of the lid; the sharply angled sides of the lid are incised with a band of triangular pointed leaves filled with cream glaze against a brown ground.
- Cover fragment medallion No. 2 adorned with a large incised lotus spray surrounded by fluidly incised leaves filled with cream glaze on a caramel-brown glaze ground and surrounded by a double raised ridge border; sides of the lid incised with scrolling vine filled with cream glaze on a brown glaze ground.
- Cover fragment medallion No. 3 with five concentric rings, alternately cream glazed and caramel brown glazed, surrounded by a double raised ridge border on the top of the cover; sides of the cover painted with a precisely executed broad band of classic scroll in dark brown glaze on a light brown glaze ground.

Exposed biscuit of the unglazed underside of the medallions is compact and light grayish beige colored.

D: 4 3/8 in. (11.1 cm.) – No. 1;

D: 4 1/8 in. (10.5 cm.) – No. 2;

D: 4 in. (10.1 cm.) – No. 3.

(Continued)

**TH-443 (Continued)**

**Sisatchanalai: 15th to 16th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (January 2008 - \$6).**

**Covers similar to cover fragment No. 1 are illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, page 148, No. 153; and the Art Gallery of South Australia, *Thai Ceramics*, page 139, No. 189 and page 140, No. 192. Additional similar cover boxes are illustrated in K. Aga-Oglu, *The Williams Collection of Far Eastern Ceramics: Tonnancour Section*, No. 195; R. Brown, *The Ceramics of South-East Asia*, Plate R, No. 3; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, page 29 - lower right; and Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 33. Refer also to the similar cover boxes at TH-057 and TH-154 (both from the South Sulawesi excavations - Indonesia).**

**Compare cover fragment No. 3 to the cover with similarly appearing *incised* scrolls illustrated in Bhujjong Chandavij, 1986, *Yamamura Collection*, page 18, No. 13; and again in Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection – Exhibition Catalogue*, page 80, Plate 86.**

**The lotus spray adornment of cover No. 2 is rather unique; there are no published examples of similar covers.**

#### TH-444

Miniature brown and cream glazed covered box, the incised décor filled with cream glaze on a brown ground. Cover is surmounted by a truncated lotus bud handle surrounded by two molded ridges. This forms the center of an incised four petaled floral spray, filled with cream glaze on a brown ground, extending to the double ridged turn of the lid. The sharply angled sides of the lid are incised with a band of triangular pointed leaves filled with cream glaze against the brown ground. Lower section of the box is encircled by upright leaf tips also filled with cream glaze on a brown ground. Shallow foot is surrounded by two incised ridges. Flat base is slightly recessed and unglazed with compact beige colored body. An incised "X" shaped base mark transverses the base. The base and lower section of the box are sprinkled with blackened kiln grit particles. Also the cover is discolored on one side by an adhesion of blackened kiln debris.

D: 1 5/8 in. (4.1 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (February 2008 - \$9).

May be compared with the miniature covered boxes illustrated in D. F. Frasche, *Southeast Asian Ceramics*, No. 18; the Art Gallery of South Australia, *Thai Ceramics*, No. 206 and No. 207; and with the similar cover boxes also with an incised "X" on the base illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 31, Plate 69 - left and right (D: 3.1 cm. and 3.6 cm.). Also compare with another miniature brown and cream glazed cover box at TH-118.

**TH-445**

Small white glazed jarlet with very short upright neck, narrow mouth and flattened globular body. A matte white glaze with bluish tinge covers the jarlet, ending in an uneven line above the foot. The convex unglazed base is transversed by a distinctly carved circular "O" shaped base mark. Exposed light beige compact biscuit is sprinkled with blackened particles. The interior of the jarlet is unglazed.

H: 1 3/8 in. (3.5 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (March 2008 - \$9).

Small white glazed jarlets in the more common elongated form are illustrated in Oriental Ceramic Society of the Philippines, *Chinese and South-East Asian White Ware Found in the Philippines*, Plate 152 (two jarlets); the Art Gallery of South Australia, *Thai Ceramics*, No. 182; R. Fox, *The Calatagan Excavations*, Plate 117 (three jarlets), and Plate 119; and in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 106. Compare also with the small white glazed jarlets at TH-076, TH-105 (three jarlets), TH-136 and TH-321. The latter also has a base mark - in the form of a distinctly carved "X".

## TH-446

Sukhothai jarlet decorated with underglaze iron black accents. The body is of slightly flattened globular shape with short upright neck encircled by two underglaze iron black rings. High on the shoulders a band of dissolved classic scroll with two lines encircling below. Appended beneath the main decorative band are seven squiggly vegetal spray elements. Jarlet is covered with a crackled straw colored glaze, with a liberal application of white slip underneath. The glaze extends briefly to the interior of the jarlet and ends on and above the splayed foot, which is strongly outward sloping on the interior. Unglazed base is slightly convex, oxidized a distinct russet color and sprinkled with white quartz particles.

H: 3 1/2 in. (8.8 cm.);

D: 4 5/16 in. (10.9 cm.).

Sukhothai: late 14th to 15th century.

Provenance: Samar, Philippines excavations - acquired in Manila (March 2008 - \$123).

Compare with the similar Sukhothai jarlet (also with a band of classic scroll, but no appended vegetal sprays) illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 63, Plate 154. Refer also to TH-357 for a much smaller Sukhothai jarlet similar in shape and decorative format.

## TH-447

Miniature celadon jarlet decorated in iron black under a transparent light green celadon glaze with three leaf forms extending from the bottom of the neck to the flattened shoulders. The broad decorative band enclosed within a triple line border below and a single line border above. Jarlet is a slightly flattened globular shape with a tall neck gradually constricting to the narrow mouth. Except for three glaze runs extending lower, the crackled glaze ends in an even line just below mid body. The carefully finished foot is outward sloping on both the exterior and interior. Base is convex and unglazed with compact bright russet colored body. Interior of the jarlet is unglazed.

H: 2 1/4 in. (5.7 cm.); D: 2 1/4 in. (5.7 cm.).

Sisatchanalai: late 14th to 15th century - Ban Payang kilns.

Provenance: acquired in Thailand (March 2008 - \$22).

A larger celadon jarlet with very similar decoration is illustrated in D. F. Frasche, *Southeast Asian Ceramics*, page 65, No. 27 (H: 9.6 cm. and described as a water dropper). Compare also with the similar jarlet illustrated in Pariwat Thammapreechakorn, *Ceramic Art in Thailand*, page 25 – left center. Jarlets TH-375 and TH-410 are similar celadon jarlets also with underglaze iron black decoration and a similar design concept.

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-375.



## TH-448

Study collection base fragment medallions (5), all of which have a base mark:

- Base fragment medallion No. 1 includes a portion of the rim of a bowl and is decorated in underglaze iron black with a leaf spray with curlicue tendrils encircled by a triple line border. A vegetal scroll within line borders on the exterior, vertical foot with beveled edge is outward sloping on the interior. The unglazed base has rather coarse textured grayish beige colored biscuit and an iron brown wash sunburst “\*” shaped base mark in the center.
- Base fragment No. 2 is adorned in iron black under a transparent crackled glaze with a carefully painted fish, waterweeds below. Shallow wedge shaped foot with flat unglazed base inscribed in iron brown wash with a base mark consisting of two characters of ancient Thai script, traces of a blackened circular firing scar above.
- Base fragment medallions No. 3 and No. 4 decorated in underglaze iron black with a floral spray surrounded by squiggly leaf forms and encircled by a multi-line border. Iron brown wash accents the nearly vertical foot with beveled edge, outward sloping on the interior. Unglazed base has rather coarse textured beige colored biscuit with an iron brown wash double stroke base mark in the convex center of base fragment No. 3, and an iron brown wash triple stroke base mark in the flat center of base fragment No. 4.

(Continued)

**TH-448 (Continued)**

- **Base fragment medallion No. 5 is decorated in underglaze iron black with a quatrefoil leaf spray encircled by a double line border. Iron brown wash accents the nearly vertical foot with beveled edge, outward sloping on the interior. Flat unglazed base has fairly compact beige colored biscuit with a base mark in the form of four parallel lines incised off center.**

**D: 4 11/16 in. (11.9 cm.) – No. 1;**

**D: 3 3/4 in. (9.5 cm.) – No. 2;**

**D: 5 5/8 in. (14.1 cm.) – No. 3;**

**D: 4 1/2 in. (11.5 cm.) – No. 4;**

**D: 4 5/16 in. (11.0 cm.) – No. 5.**

**Sisatchanalai: late 14th to 16th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (March 2008 - \$5).**

**Compare base fragment No. 2 with TH-390 (1 of 2), which also has a base mark in ancient Thai script and is from the Kalong kilns.**



**TH-448 (1 of 5)**



**TH-448 (2 of 5)**

## TH-449

Cover fragment medallions (3) brown and cream glaze with incised decor.

- Cover fragment medallion No. 1 has a lotus bud handle surrounded by a double raised ridge border, and an incised six petal stylized floral spray filled with cream glaze on a mottled brown glaze ground extending to the double ridged turn of the lid; the sharply angled sides of the lid are incised with a band of triangular pointed leaves filled with cream glaze against a brown ground.
- Cover fragment No. 2 also with the sides incised with a band of triangular pointed leaves filled with cream glaze against a brown ground; fruit stalk handle is glazed brown with seven white glazed leaves and enclosed within a molded ridge border surrounded by caramel-brown glazed foliated projections representing sepals.
- Cover fragment medallion No. 3 with white glazed fruit stalk handle surrounded by foliated projections glazed caramel-brown and representing sepals; on the sides incised cream glazed triangular leaves on a caramel-brown ground surmounted by a molded double ridge border.

Exposed biscuit of the unglazed underside of the medallions is compact and light beige colored - grayish tinged on medallion No. 2.

D: 4 13/16 in. (12.1 cm.) – No. 1;

D: 4 1/8 in. (10.5 cm.) – No. 2;

D: 2 5/16 in. (5.8 cm.) – No. 3

(Continued)

**TH-449 (Continued)**

**Sisatchanalai: late 15th to 16th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (February 2008 - \$6).**

**Exhibited: on temporary display (cover fragment No. 3 of 3) at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 October 2010.**

**(Revised - 23 October 2010)**



## TH-450

**Celadon small bowls or cups (3) with light turquoise blue glaze.**

- **Celadon cup No. 1** - mouthrim is upright and crackled glaze ends unevenly above the nearly vertical foot, outward sloping on the interior. Shallow unglazed base is slightly convex with coarse textured beige colored body sprinkled with dark impurities.
- **Celadon cup No. 2** - the sole decoration is an incised line border on the exterior just below the everted mouthrim. Crackled glaze ends unevenly above the nearly vertical foot, outward sloping on the interior. Shallow unglazed base is nearly flat with coarse textured beige colored body sprinkled with dark impurities.
- **Celadon cup No. 3** - has nearly vertical high sides with upright mouthrim. Sides constrict inward toward the base with the glaze ending evenly above the base. Flat base without foot is unglazed with compact light russet colored body.

**Marine encrustations adhere to cup No. 1 and cup No. 2.**

**D: 3 3/8 in. (8.6 cm.) – No. 1;**

**D: 3 5/16 in. (8.3 cm.) – No. 2;**

**D: 2 7/8 in. (7.3 cm.) – No. 3.**

**Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.**

**Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (April 2008 - \$15).**

**(Continued)**

**TH-450 (Continued)**

Compare with the bowls illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, No. 205; and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 188. Also compare with slightly larger celadon bowls at TH-421 from Royal Nanhai shipwreck - Malaysia, and at TH-255, which are also from the Phu Quoc III shipwreck.



### TH-451

Celadon jarlet of extended ovoid shape with a cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. Covered with an attractive light turquoise blue crackled glaze ending in an uneven line above the base. Body is accented with carved vertical grooves extending from the shoulder to well above the base. The narrow base without footrim is very slightly concave and unglazed. Biscuit is light beige colored and sprinkled with darker impurities. Marine encrustations adhere to the unglazed interior of this solidly potted jarlet.

H: 2 5/8 in. (6.7 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (April 2008 - \$25).

Similar celadon jarlets from the Royal Nanhai shipwreck, dated to 1460, are illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 113. Refer as well to TH-413 for two very similar slightly larger celadon jarlets also from the Royal Nanhai shipwreck.

## TH-452

Sankampaeng deep plate with light olive-green crackled glaze on the interior accented by a molded spiral in the central medallion and very lightly molded volutes radiating up the high steep sides. The clockwise curving volutes terminate at the molded ridge just under the top of the cavetto. An unadorned border surrounds the upright mouthrim with unglazed edge. On the exterior there is a carved ridge just under the mouthrim with rolled edge. Steep outside wall is very lightly brushed with light olive-green glaze ending just above the low foot. Unglazed base with square-cut footrim is concave in the center and very slightly recessed. The exposed biscuit of the base is beige colored with russet tinges and studded with coarse sand particles.

D: 7 1/2 in. (19.1 cm.).

Sankampaeng: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (April 2008 - \$32).

A very similar Sankampaeng plate is illustrated in Goto Museum, 1986, *South-East Asian Ceramics – Exhibition Catalogue*, page 47, Plate 142 - right (D: 23.2 cm, dated 13<sup>th</sup> - 14<sup>th</sup> century). Refer also to the Sankampaeng plates with lightly molded volutes radiating up the sides at TH-349 and TH-295 and to the other Sankampaeng plates at TH-011, TH-047, TH-142, TH-205, TH-238, TH-250, TH-252, TH-254, TH-287, TH-293 (No. 1 and 2 of 2), TH-352 and TH-453.



### TH-453

Sankampaeng deep plate covered on the interior with a light application of pale olive-green crackled glaze. A lightly molded spiral from the potter's wheel in the central medallion continues up the high step sides in the form of wreathing marks. High on the cavetto there is a lightly molded single line border, and the upright mouthrim has an unglazed rounded edge. On the exterior there is a carved ridge just under the rolled edge of the mouthrim. Steep outside wall is very lightly brushed with light olive-green glaze ending in an uneven line above the low foot. Unglazed base with square-cut footrim is concave in the center and very slightly recessed. The exposed biscuit of the base is dark beige colored and studded with coarse sand particles.

D: 7 1/8 in. (18.0 cm.).

Sankampaeng: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (April 2008 - \$32).

May be compared to the similar Sankampaeng plates at TH-238 and TH-293 (No. 2 of 2) and to the other Sankampaeng plates at TH-011, TH-047, TH-142, TH-205, TH-250, TH-252, TH-254, TH-287, TH-293 (No. 1 of 2), TH-295, TH-349, TH-352 and TH-452.

**TH-454**

**Study collection cover fragment medallions (2) with brown and cream glaze and incised decor.**

- **Cover fragment medallion No. 1 has a lotus bud handle enclosed within a molded double ridge border glazed brown and surrounded by a collar of incised brown glazed leaf tips on a cream glazed ground - also enclosed within a brown glazed molded double ridge border. The main portion of the cover is fluidly incised with an intricately scrolling vine filled with brown glaze against a cream glaze ground.**
- **Cover fragment medallion No. 2 has a white glazed fruit stalk handle enclosed within a molded ridge border and surrounded by foliated projections glazed caramel-brown and representing sepals; on the sides incised cream glazed triangular leaves on a caramel-brown ground surmounted by a molded double ridge border.**

**Exposed biscuit of the unglazed underside of the medallions is compact and light grayish beige colored.**

**D: 4 5/16 in. (11.0 cm.) – No. 1;**

**D: 2 5/16 in. (5.9 cm.) – No. 2.**

**Sisatchanalai: late 15th to 16th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (August 2008 - \$4).**

**Exhibited: on temporary display (cover fragment No. 1 of 2) at the Ariyasomvilla Hotel, Bangkok for a presentation to the National**

**(Continued)**

**TH-454 (Continued)**

**Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 October 2010.**

**Boxes with covers decorated similar to No. 2 are illustrated in C. Nelson Spinks, *The Ceramic Wares of Siam* (third edition), Plate 44; W. Willets, *Ceramic Art of Southeast Asia*, No. 250, No. 251 and No. 253; and W. Sorsby, *South-East Asian and Early Chinese Export Ceramics*, No. 180. Refer also to the comparable cover at TH-061.**

**(Revised - 23 October 2010)**



**TH-455**

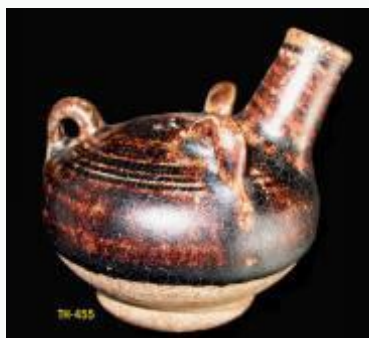
Miniature brown glazed oil lamp in flattened globular shape with three loop handles and upturned elongated spout. Five grooves are very lightly incised between the handles. The finely crackled dark brown glaze ends in a fairly even line just below mid-body, except for one glaze run which extends lower. The upright foot is carefully finished, beveled at the edge and markedly outward sloping on the interior. Base is convex with the exposed biscuit brown colored and fairly compact, but sprinkled with darker and lighter particles.

D: 2 5/8 in. (6.5 cm.); H (including spout): 2 5/8 in. (6.5 cm.).

Sisatchanalai: 15th to 16th century - Ban Payang kilns.

Provenance: from an old Thai collection - acquired in Bangkok (September 2008 - \$135).

May be compared with the brown glazed miniature lamp, also with three loop handles, illustrated in Goto Museum, *Gems of Southeast Asian Art: Siam Tohchingbok Collection – Exhibition Catalogue*, page 78, plate 84 – second row, second from right. Miniature Sisatchanalai oil lamps are seldom encountered, except for occasional celadon specimens; brown glazed miniatures may be considered quite rare.



## TH-456

Large bottle vase of extended ovoid shape with a cup-like mouth with rolled rim flanked below by two vertical loop handles. High on the shoulders a band of six incised horizontal grooves. The brown glaze originally covering this vessel and extending into the mouth now substantially eroded from prolonged exposure to the seawater. Foot is slightly splayed with beveled rim and slopes outward on the interior. The unglazed base is very nominally convex, with the exposed biscuit rather coarse textured and light beige colored. Bottle vases in this series are usually smaller in size as in the references below; the larger sized vases are much less frequently encountered.

H: 6 in. (15.3 cm.).

Sisatchanalai: mid 16th century (circa 1550) - Ban Ko Noi kilns.  
Provenance: Singtai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number S - 86 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2008 - \$90).

Similar bottle vases, smaller in size, are illustrated in C. Nelson Spinks, "The Quintessence of Thai Ceramics", *Arts of Asia*, Volume 6, Number 1, January - February 1976, page 60, Plate 1 - right; B. Refuge, *Swankalok, de export-ceramiek van Siam*, Afb. 165b, 166a, 166b and cover illustration; R. Brown, *The Ceramics of South-East Asia*, Plate 32, No. 112; W. Willets, *Ceramic Art of Southeast Asia*,

(Continued)

**TH-456 (Continued)**

**No. 222; *Asian Art Museum of San Francisco, Thai Ceramics: The James and Elaine Connell Collection*, No. 47a and 47b; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 84; and Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 16.**

**Additionally, similar brown glazed bottle vases, from the same shipwreck as this specimen (the Singtai - dated to 1550), are illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 99 - color illustration. TH-001, TH-127, TH-170, TH-171 and TH-350 are also smaller bottle vases in this series. The latter two catalogue entries (TH-171 and TH-350) are shipwreck recoveries from the Balabac Island, southern Palawan marine excavations in the Philippines, and from an unidentified shipwreck in the Gulf of Thailand, respectively. Refer as well to TH-425 for one of the smaller bottle vases also from the Singtai shipwreck.**



## TH-457

Large celadon bottle vase of elongated ovoid shape with a cupped mouth with thickened rim flanked below by two vertical loop handles. High on the shoulders a cluster of three incised horizontal lines repeated just above mid-body and again well above the base. The incised lines enclose two decorative bands: a plain upper band, and a wider lower band decorated in onion skin motif. The pale lime-green celadon glaze originally covering this vase and extending into the mouth is now degraded from prolonged exposure to seawater. Foot of the vase slants inward slightly on the exterior and slopes outward on the interior; footrim is beveled. The unglazed base is flat and rather narrow with a depression gouged in the center. Exposed biscuit is compact, fairly fine textured and colored very light gray with russet tinges. It is unusual to encounter a bottle vase decorated in the onion skin motif, when this motif is found it generally adorns celadon plates or celadon bowls as in the references cited below.

H: 7 5/8 in. (19.4 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Longquan shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number L - 242 IS affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2008 - \$30).

Published: R. Brown and S. Sjostrand, *Turiang: A Fourteenth-Century*

(Continued)

**TH-457 (Continued)**

***Shipwreck in Southeast Asian Waters*, illustrated on page 49, Plate 64.**

**For celadon plates with the onion skin motif refer to the following: TH-340 from the Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam); TH-393 from the Song Doc shipwreck (excavations in the Doc river near Ca Mau town, Ca Mau Province, Southern Vietnam); TH-415 from the Royal Nanhai shipwreck, Malaysia; TH-419 from the Nanyang shipwreck, Malaysia; and TH-160 from the South Sulawesi excavations in Indonesia. For celadon bowls with the onion skin motif refer to the following: TH-212 from the Longquan shipwreck, Malaysia; and TH-458 from the Nanyang shipwreck, Malaysia.**





## TH-458

Celadon bowl covered with a light green crackled glaze pooling to darker hues where accumulated. The steeply rising cavetto is fluidly incised with two broad, sweeping onion skin or lotus bud motifs. An incised four petaled floral rosette encircled by an incised double line border adorns the central medallion. On the otherwise plain exterior a single line incised approximately 8 centimeters down encircles the everted mouthrim. The glaze ends in an uneven line just above the solidly constructed, slightly splayed foot, outward sloping on the interior. Remnants of a darkened pontil scar encircle the nominally convex base; the compact biscuit is light beige in tone.

D: 6 1/8 in. (15.5 cm.).

Sisatchanalai: late 14th century (circa 1380) - Ban Ko Noi kilns.  
Provenance: Nanyang shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker no. N - 847 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (September 2008 - \$76).

Compare with the similar celadon bowls illustrated in B. Refuge, *Swankalok, de export-ceramiëk von Siam*, Afb. 181; W. Willets, *Ceramic Art of Southeast Asia*, No. 286; and Christie's (London), *Catalogue of The Ceramic Cargo of a Medieval South Asian Trading Vessel*, December 11, 1989, lot 31 to lot 34. Compare also with the slightly smaller celadon bowl with incised onion skin motif at TH-212 from the Longquan shipwreck in Malaysia.

## TH-459

Small jarlet in globular *kuan* shape with the upright neck and square cut mouthrim glazed brown. A flange is carved around the base of the neck. The body of the jarlet is decorated with randomly spaced brown dots. Upright foot is glazed brown and slants outward on the interior. The foot is offset by a carved ridge with another immediately below. A large “X” shaped base mark is inscribed in brown wash across the convex base. The exposed biscuit of the base is coarse textured and beige colored. The interior of the jarlet is unglazed.

H: 1 7/8 in. (4.8 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (October 2008 - \$18).

Very similar jarlets are illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 38, Plate 92. For additional very similarly decorated jarlets refer also to TH-435 (miniature jarlet) and TH-484 (slightly smaller jarlet).



## TH-460

Study collection items (4) comprising a white glazed cover - No. 1, celadon bowl base fragment medallion decorated in iron black - No. 2, base fragment from a jarlet with an iron brown base mark - No. 3, and a plain celadon cover - No. 4:

- White glazed cover with lotus bud handle encircled by a series of 3 stepped ridges molded in high relief. Covered with bluish-tinged milky white glaze with opalescent tinges. The unglazed underside with light brown colored coarse textured dense biscuit, sprinkled with darker impurities.
- Celadon base fragment medallion decorated in iron black - the center inscribed in underglaze iron black with a large sphere with six leaf forms emerging and surrounded by six similar pendant leaf forms, all enclosed within a double line border. Underside similarly decorated with six leaf forms emerging from the triple line border considerably above the foot. The generously applied sea green vitreous crackled glaze ends unevenly just above and on the upright square-cut foot. Unglazed convex base is brown colored, much lighter hued within the confines of the circular firing scar.
- Base fragment from a jarlet with an iron brown base mark - globular form jarlet decorated on the sides in underglaze iron black with a band of continuous leaf scroll, the leaves rendered in outline form with cross-hatching and the spiky stems solidly shaded. The main decorative band enclosed within iron black multiple line borders. High splayed foot, markedly outward sloping on the interior, is encircled by two molded ridges and accented with iron-brown wash. (Continued)

- **TH-460** (Continued)

The flat deep-set base is unglazed with compact light beige biscuit and blackened remnants of a circular firing support. A large arabesque form base mark in iron brown wash consisting of a series of volutes emerging from a large “+” shaped background element transverses the base.

- Celadon cover - high lotus bud knob handle emerges from a wide raised ridge, which extends to approximately the mid-point of the top of the cover. The light turquoise blue finely crackled glaze continues to the projecting rounded edge of the cover. Underside with downward extending flange is unglazed with compact beige colored body. Interior center clearly reveals luting of knob handle to top of cover.

H: 3 3/4 in. (9.5 cm.) – No. 1; D: 7 3/8 in. (18.7 cm.) – No. 2;  
D: 4 3/8 in. (11.2 cm.) – No. 3; D: 2 1/2 in. (6.4 cm.) – No. 4.

Sisatchanalai: late 14th to 16th century - Ban Payang (No. 1, 2 & 3).

Kalong: 14th to 15th century (No. 4).

Provenance: kiln site excavations – all acquired in Thailand (October 2008 - \$18).

With respect to the cover at No. 1 refer to the similar white glazed cover illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 33, Plate 80. See also another similar cover at TH-114 (No. 2 of 5). Jarlets TH-375, TH-410 and TH-447 are Sisatchanalai celadon jarlets with underglaze iron black decoration similar to the décor of base fragment medallion No. 2.

### TH-461

Small brown glazed gourd shaped bottles or jarlets (2 - pair); the globular body with a bottle-shaped neck and everted mouthrim, two loop handles high on the shoulder. This series of jarlets usually has one or two encircling grooves or molded ridges high on the shoulder, not visible on these examples due to heavy marine encrustation. The interior of the jarlets, lower portion of the body, foot and base are all unglazed. Vertical foot with beveled rim is outward sloping on the interior, and the narrow base is flat. A large quantity of marine encrustations, including sea shells and coral, adheres to both of these small bottle vases or jarlets.

H: 2 7/8 in. (7.3 cm.) - No. 1; H: 2 13/16 in. (7.1 cm.) - No. 2.

Sisatchanalai: 15th to 16 century - Ban Payang kilns.

Provenance: Philippines unidentified shipwreck No. 1 - recovered from an unidentified wrecksite in the Philippines (no further information available) - acquired in Manila (November 2008 - \$40).

Refer to C. Nelson Spinks, *The Ceramic Wares of Siam* (third edition - revised 1978), Plate 7 C; W. Willets, *Ceramic Art of Southeast Asia*, No. 227; and Art Gallery of South Australia, *Thai Ceramics*, No. 155 for illustrations of similar bottle vases or jarlets. Compare also with the similar examples at TH-008, TH-177 and TH-485.

Additional items from Philippines unidentified shipwreck No. 1 are M-320 - celadon dishes (2), M-325 - celadon dish, M-326 - ewers with eroded celadon glaze (3), TH-427 - celadon jarlets (3), and TH-428 - celadon jarlets (2).

## TH-462

Sukhothai *yuhuchunping* shape vase decorated on the shoulder and upper body with three panels containing pendant floral sprays with calligraphically rendered detached leaves. Panels are separated by a double vertical line border, and enclosed within double line borders above and below. Flared mouthrim and spreading neck are undecorated. Vigorously executed design is painted in iron-black on a cream slip under a crackled straw colored transparent glaze. The glaze ends on the splayed foot, markedly outward sloping on the interior. Convex base with coarse textured brown body is studded with white particles, and scored with a circular striation from the potter's wheel forming a base mark.

H: 9 3/16 in. (23.4 cm.).

Sukhothai: late 14th to 15th century.

Provenance: Mindanao excavations, Philippines - acquired in Manila (National Museum of the Philippines artifact registration sticker number 0087448 affixed) - (November 2008 - \$120).

May be compared with the vases illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, No. 256; W. Sorsby, *South-East Asian and Early Chinese Export Ceramics*, No. 164; and W. Willets, *Ceramic Art of Southeast Asia*, No. 153. Refer also to the similar vase at TH-219 acquired in Cebu, and reportedly from the Butuan, Mindanao excavations in the Philippines. These vases are known as "Bingo Bottles" in the Philippines, where they are found more frequently than in any other location in Southeast Asia.

### TH-463

Potiche glazed white, the upright mouthrim with unglazed beveled edge encircled by two very lightly molded ridges. Three loop handles are positioned high on the shoulder. The white glaze ends in a fairly even line considerably above the foot. The squat body tapers to the upright foot with beveled rim, markedly outward sloping on the interior. Unglazed base is convex with the exposed biscuit light beige colored and studded with tiny impurities. The interior of the potiche is unglazed. Quantities of marine encrustations adhere to the potiche, particularly on the upper portion near the handles.

D: 3 15/16 in. (10.0 cm.); H: 2 7/8 in. (7.3 cm.).

Sisatchanalai: late 15th to early 16th century - Ban Payang kilns.

Provenance: Australia Tide (Klang Aow I) shipwreck, Gulf of Thailand - acquired in Thailand (January 2009 - \$14).

Similar pots are illustrated in K. Itoi, *Thai Ceramics from the Sosai Collection*, Plate 50; Goto Museum, 1986, *South-East Asian Ceramics - Exhibition Catalogue*, page 40, No. 111; and R. Brown, *The Ceramics of South-East Asia*, Plate 34, No. 117.

For a very similar, slightly larger potiche from the Xuande shipwreck in Malaysia (dated to the early 16th century - approximately 1520 to 1530) see TH-426, and for a comparable brown glazed specimen refer to TH-280.

## TH-464

Celadon cover box decorated in iron black under a transparent light green glaze. The domed cover with lotus bud knob adorned with six leaf forms extending from the triple line border encircling the slightly elevated plain flattened top of the cover. The crackled glaze ends just above the rounded edge of the cover, which is surrounded by an underglaze black double line border. The unglazed underside of the cover with russet colored biscuit sprinkled with small black impurities.

The lower section of the box is encircled by an underglaze black triple line border just under the upward projecting unglazed flange. Glaze ends unevenly considerably above the slightly spreading low foot, which is encircled by a prominently carved ridge and is outward slanting on the interior. Slightly convex base is unglazed with dark russet colored biscuit sprinkled with small black impurities. Interior of the lower section is lightly glazed.

D: 3 1/8 in. (7.9 cm.).

Sisatchanalai: late 14th to 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (January 2009 - \$4).

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465 (another complete list is also at TH-375).



**TH-465**

Celadon plate decorated in iron black under a transparent light green crackled glaze. A large floral spray with clockwise spiraling center and an upward extending squiggly accent adorns the center. The floral spray has four spreading fan-like leaves with prominently lined accents and a tripartite stem with detached leaves. The central medallion is surrounded by a double line border and has three spur marks near the center. Flattened mouthrim is encircled by four underglaze black lines, slanted slightly upward, and thickened at the upturned edge.

Underside is decorated with five underglaze black lines encircling the middle of the exterior. The glaze extends to the shallow foot, inward sloping on the exterior and outward sloping on the interior.

Nominally convex base is very slightly recessed and unglazed with compact biscuit ranging in color from beige to russet and sprinkled with small black particles. A large blackened circular pontil scar encircles the base extending to nearly the edge.

**D: 10 5/8 in. (27.0 cm.).**

**Sisatchanalai: late 14th century - Ban Payang kilns.**

**Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (January 2009 - \$115).**

**(Continued)**

## TH-465 (Continued)

The early dating to the late 14th century for this plate is supported by a variety of factors: spur marks in the central medallion, very large diameter circular firing scar on the base, minimalist décor, stout potting, and evidence of extended exposure to the iron rich soil of the Tak-Omkoi burial sites.

Very similar plates are illustrated in D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 81, No. 23; Roxanna Brown, et al., *Legend and Reality, Early Ceramics from South-East Asia*, Pl. 154 a and Pl. 154 b; and Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 29, Plate 16.

## **UNDERGLAZE BLACK DECORATED CELADONS**

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. Represented in the collection are a total of 29 (TH-323 to TH-560) of these wares. For the examples in the collection refer to the celadon jarlets TH-375, TH-410, TH-447, TH-500 (2 - pair) and TH-519, the celadon cover box at TH-464, the celadon plate at TH-465, celadon bowls at TH-499 and TH-560, celadon cover with lotus bud knob at TH-501, the celadon dish with fish motif at TH-508, the celadon pear shape vase at TH-514, and the saucer dish with blossom and leaf décor at TH-552.

See also the following underglaze black decorated celadon fragments: cover fragment TH-323 (No. 1 of 7), bowl base fragment

(Continued)

**TH-465 (Continued)**

medallion TH-325 (No. 2 of 3), plate base fragment medallions TH-388 (No. 2 & No. 3 of 3), plate fragment medallion TH-411 (No. 8 of 15), bowl fragment medallion TH-411 (No. 10 of 15), plate fragment medallion TH-411 (No. 12 of 15), bowl base fragment medallion TH-460 (No. 2 of 4), bowl base fragment medallion TH-469 (No. 1 of 3), plate base fragment medallion with associated rim at TH-470, the plate base fragment medallion TH-496 (No. 2 of 2), bowl base fragment medallion TH-523 (No. 6 of 18), plate base fragment medallion TH-533 (No. 10 of 11), bowl base fragment medallion TH-533 (No. 11 of 11), and the plate base fragment medallion at TH-541.



## TH-466

Celadon bowls (4) covered in various tones of green glaze and each with fluting on the exterior and/or incised detailing. On all of the bowls the glaze ends unevenly above the foot, which is slightly splayed and outward sloping on the interior. Base is nominally convex or flat, unglazed and with the exposed body varying in color on each bowl. Specific details for each of the bowls are as follows:

- Celadon bowl No. 1 - light sea green glaze, interior incised with a double circle around the center, a feathery decorative band within double line borders incised under the upright mouthrim, which is thickened at the edge. On the exterior a triple line border incised under the mouthrim, vertical fluting down the sides to the foot. The base with coarse textured bright russet colored biscuit and a blackened circular firing scar.
- Celadon bowl No. 2 - sea green glaze, interior incised with a double circle around the center, a triple line border incised under the upright mouthrim, which is thickened at the edge. On the exterior a double line border incised under the mouthrim, vertical fluting down the sides to the foot. The base with coarse textured gray colored biscuit, slight remnants of the firing support, and adherent marine encrustation.
- Celadon bowl No. 3 - light turquoise blue crackled glaze, interior is plain. On the exterior a single line incised under the upright mouthrim, which is thickened at the edge; vertical fluting down the sides to the foot. The base with rather compact biscuit very light beige in color with russet tinges, a blackened circular firing scar, and adherent marine encrustation. (Continued)

**TH-466 (Continued)**

- **Celadon bowl No. 4 - light turquoise blue crackled glaze, interior is plain. On the otherwise plain exterior, a single line incised under the upright mouthrim, which is thickened at the edge. The base with rather compact biscuit very light beige in color, slight traces of a firing scar, and adherent marine encrustation.**

**D: 5 in. (12.8 cm.) – No 1;**

**D: 4 5/8 in. (11.7 cm.) – No 2;**

**D: 4 5/8 in. (11.6 cm.) – No 3;**

**D: 4 1/2 in. (11.4 cm.) – No. 4.**

**Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.**

**Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (February 2009 - \$34).**

**Compare with the celadon bowls illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 310; Southeast Asian Ceramic Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Plate 265, No. 324(b); and Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 165, Plate 205. Compare also with TH-213 a similarly decorated bowl from the Royal Nanhai shipwreck in Malaysia (dated to 1460); and with the other similar bowls at TH-018 and TH-405.**

**For other Thai celadon bowls from the Phu Quoc III shipwreck refer to TH-255 (4 bowls) and TH-450 (3 bowls).**

### TH-467

Celadon bowl covered with sea green glaze, the interior incised with three small concentric circles in the center. A triple line undulating band (dissolving to a double line band in areas) enclosed within triple line borders is incised under the mouthrim. The markedly everted mouthrim is encircled by a deeply incised single line border. On the exterior a double line border is incised under the flaring mouthrim. The steep sides of the exterior are plain. The crackled glaze ends unevenly a short distance above the foot, except for one glaze run which extends to the footrim. Upright foot with beveled edge is outward sloping on the interior. Base is nominally convex, unglazed and with the exposed body compact and light beige in color. A blackened circular firing scar is faintly visible on the base.

D: 6 3/4 in. (17.1 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Ko Noi kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (April 2009 - \$25).

A similarly sized bowl, comparably potted, is illustrated in Art Gallery of South Australia, *Thai Ceramics*, No. 268. Refer also to the similar bowl at TH-262 from the Pankep, South Sulawesi excavations in Indonesia.

Other Belanakan shipwreck material includes the brown glazed Chinese cover box at M-387, the Vietnamese bowl at V-256, and the other Sisatchanalai celadon bowls at TH-471 and TH-473.

## TH-468

Singburi storage jar has an ovoid shaped baluster body with dark brown glaze, four horizontal loop handles pinched and flattened at the ends affixed high on the shoulder. Short neck contracts and then expands slightly to the thickened mouthrim with rounded edge. The dark brownish-black glaze ends just below mid-body with several glaze runs continuing lower. Base is unglazed and slightly concave. Exposed body is rather coarse textured and grayish brown in color. Adhering to this solidly potted jar, including the unglazed interior, is a heavy accumulation of marine encrustations including coral and sea shells.

H: 10 15/16 in. (27.8 cm.).

Singburi: late 14th to early 15th century - Mae Nam Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Thailand (June 2009 - \$85).

Compare with the larger Singburi jar illustrated in Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia: Towards a Chronology of Thai Trade Ware*, page 154, Plate 69 - No. 7. Compare also with the following similar jars: TH-096 - from the Lena Shoal shipwreck in Busuanga, north Palawan, Philippines; and TH-372 (No. 1 of 2) - jar recovered from an unidentified wrecksite in the Gulf of Thailand (unidentified Gulf of Thailand shipwreck No. 2).

## TH-469

Study collection fragments (3) comprising a celadon base fragment medallion decorated in iron black - No. 1, base and side fragment from a large jar with brown and cream glaze and incised decor - No. 2, and base fragment medallion from a small bowl decorated in iron black - No. 3:

- Celadon bowl base fragment medallion sparsely decorated in iron black - the center adorned in underglaze iron black with a spiral with four leaf forms emerging and enclosed within a double line border; at the everted rim a band of vertical hatching interspersed with blossom spays enclosed within line borders. Underside is decorated ensuite with leaf forms emerging from the double line border considerably above the foot, another double line border above under the mouthrim. The sea green crackled glaze ends unevenly just above and on the upright square-cut foot. Unglazed convex base is brownish brick-red colored, lighter hued within the confines of the circular firing scar.
- Base and side fragment from a jar with brown and cream glaze and incised decor - adorned with a four large ogival shaped panels containing incised floral sprays surrounded by fluidly rendered leaves and stems all filled with caramel-brown glaze on a cream glaze ground. Similarly executed arabesque-like volutes separate the panels. The upright foot is encircled by two carved ridges filled with brown glaze; unglazed base has fine textured beige body with a blackened circular firing scar.

(Continued)



**TH-469 (Continued)**

- **Base fragment medallion from a small bowl - decorated in iron black with a floral spray surrounded by squiggly leaf forms and encircled by a multi-line border. Iron brown wash accents the nearly vertical foot with beveled edge, outward sloping on the interior. Unglazed convex base has rather coarse textured beige colored biscuit with russet tinges and blackened remnants of a circular firing support. A base mark consisting of two daubs of iron brown wash is in the center of the base.**

**D: 7 7/8 in. (20.0 cm.) – No. 1;**

**D: 6 3/16 in. (15.7 cm.) – No. 2;**

**D: 3 5/8 in. (9.2 cm.) – No. 3.**

**Sisatchanalai: 15th to early 16th century.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (June 2009 - \$7).**

**With respect to fragment No. 1 it is noted that underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465 (another complete list is also at TH-375). In reference to No. 3 see TH-448 (No. 3 and No. 4 of 5) for very similarly decorated base fragment medallions also with two daub iron brown wash base marks.**

### TH-470

Celadon plate base fragment medallion with associated rim decorated in underglaze iron black. In the central medallion a chrysanthemum spray with scalloped petals surrounded on the sides and above by branches with spiky, swirling leaves and beneath a tripartite stem - all enclosed within a triple line border. A spiky leaf scroll enclosed within multiple line borders under the rim, and repeated on the underside. Plain well and the mouthrim slightly everted with thickened edge. The crackled sea green glaze ends evenly at the edge of the carefully finished wedge-shaped beveled foot. Unglazed base is slightly concave with compact, fine grained light beige colored body, slightly lighter hued within the confines of the circular firing scar. A base mark in the form of an "X" is incised near the edge of the base.

D: 9 7/8 in. (25.1 cm.).

Sisatchanalai: late 14th to 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (August 2009 - \$11).

Plates with a similar central are medallion are illustrated in D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 24; and R. Brown, *The Ceramics of South-East Asia*, Plate 29, No. 102. Compare also with Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, page 248 - upper drawing. Refer also to TH-541 for an underglaze black celadon plate medallion with very similar décor. Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465.

## TH-471

Celadon bowl with light green glaze, everted mouthrim, and plain exterior and interior. The glaze ends unevenly just above the slightly spreading foot, outward sloping on the interior. Unglazed narrow base is convex with the exposed body light russet in color and fairly compact in texture.

D: 4 3/8 in. (11.2 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Ko Noi kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (September 2009 - \$10).

Compare with the bowls illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, No. 205; and B. Refuge, *Swankalok, de export-ceramiëk van Siam*, Afb. 188. Refer also to the similar celadon bowls at TH-255 from the Phu Quoc III shipwreck (Kien Giang Wreck) near Phu Quoc Island, Kien Giang Province, Vietnam; and at TH-421 from the Royal Nanhai shipwreck, Malaysia.

Other Belanakan shipwreck material includes the brown glazed Chinese cover box at M-387, the Vietnamese bowl at V-256, the other Sisatchanalai celadon bowls at TH-467 and TH-473, and the underglaze black decorated cover box at TH-474.

## TH-472

Monochrome white glazed cover box with gently rounded lower section and cover with flattened top and lotus bud handle. Top of the cover is encircled by a lightly molded ridge. A light application of glaze applied to the interior of the lower section of the box. The slightly opalescent tinged white glaze ends in an uneven line just above the foot. The shallow foot with beveled rim is nominally outward sloping on the exterior and on the interior. Unglazed base is very slightly convex with light beige colored body studded with small black impurities, and with traces of a circular firing scar.

D: 3 11/16 in. (9.3 cm.).

Sisatchanalai: late 15th to 16th century - Ban Payang kilns.

Provenance: Indonesia excavations – acquired in Jakarta (September 2009 - \$35).

For the illustrations of comparable cover boxes refer to Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 150, Plate 163; B. Refuge, *Swankalok, de export-ceramiëk van Siam*, page 107, Afb. 147; and Oriental Ceramic Society of the Philippines, *Chinese and South-East Asian White Ware Found in the Philippines*, page 122, Plate 150 - left; and D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 110, No. 53 - left.

Monochrome white glazed cover boxes are rather infrequently encountered; much more common are cover boxes with white glaze in conjunction with the top of the cover glazed brown. For examples in this regard refer to TH-234, TH-257, TH-303 and TH-304 (miniature cover box).

### TH-473

Celadon bowl with sea green crackled glaze and steep sides, the everted mouthrim nominally thickened. The interior is plain except for a triple line border incised just under the mouthrim. Outside wall contains carved vertical flutings extending from the incised ridge under the mouthrim to the foot. The crackled glaze ends unevenly just above the foot, except for one area where it extends to the foot. Solidly constructed foot with lightly beveled rim is upright and prominently outward sloping on the interior. Flat base is unglazed with the exposed compact body russet colored, but assuming a light beige hue within the confines of the circular firing scar, which is blackened in areas. Marine encrustation in the form of a large shell adheres to the base.

D: 5 5/8 in. (14.2 cm.).

Sisatchanalai: 2nd half 15th century (circa 1480) - Ban Ko Noi kilns.  
Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (September 2009 - \$16).

Exhibited: on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 15 June 2010.

Compare with the celadon bowls illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 310; Southeast Asian Ceramic Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Plate 265, No. 324(b); and Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 165, Plate 205. (Continued)

**TH-473 (Continued)**

Compare also with the similarly decorated smaller celadon bowl at TH-213 (from the Royal Nanhai shipwreck in Malaysia - dated to 1460), and another at TH-432 recovered from an unidentified wrecksite in the Gulf of Thailand (unidentified Gulf of Thailand shipwreck No. 4). Other Belanakan shipwreck items include the brown glazed Chinese cover box at M-387, the Vietnamese bowl at V-256, the other Thai celadon bowls at TH-467 and TH-471, and the underglaze black decorated cover box at TH-474.



#### TH-474

Cover box decorated around the body in underglaze iron-black with a band of continuous undulating leaf scroll enclosed within double line borders. A mangosteen fruit stalk handle surrounded by a raised ridge and upward projecting calyx with seven sepals, all covered with opalescent tinged glaze, surmounts the cover. The sides of the cover also decorated with continuous undulating leaf scroll enclosed within a double line border below, and a lightly molded raised ridge above. The bluish tinged crackled glaze ends just above the vestigial footrim, which is encircled by two rather deeply incised lines. The interior of the bottom section of the box is lightly glazed. Recessed base is convex and unglazed with compact light beige colored biscuit lightly sprinkled with darker impurities. At the center of the base a slightly blackened circular firing scar.

D: 3 1/2 in. (8.8 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Payang kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (September 2009 - \$20).

Other Belanakan shipwreck material includes the brown glazed Chinese cover box at M-387, the Vietnamese bowl at V-256, and the Sisatchanalai celadon bowls at TH-467, TH-471 and TH-473.

## TH-475

Covers (2) with lotus bud handle and domed top.

- Cover No. 1 - decorated in underglaze iron black. The lotus bud handle is encircled by a raised ridge and surrounded with a multi-line border, which continues briefly to the sides. The lower portion of the sides is adorned with strongly delineated scrolling leaves. Very prominent marine encrustation is adhering, especially on the underside and on one half of the anterior. This cover is designed for use with a cover box.
- Cover No. 2 - covered with brown glaze, which is now substantially eroded. There is a single line carved border on the top of the cover just above the flattened rim. On the underside a downward projecting flange is set in from the edge of the rim. There is heavy marine encrustation within the recessed central portion of the underside. This cover is designed for a potiche shape jar.

Exposed biscuit on the unglazed underside of both the covers is compact and light grayish beige colored - considerably lighter toned on cover No. 2.

D: 4 3/16 in. (10.6 cm.) - No. 1;

D: 3 7/8 in. (9.9 cm.) - No. 2.

Sisatchanalai: 15th century - Ban Payang kilns.

(Continued)



**TH-475 (Continued)**

**Provenance: Rang Kwien Shipwreck, Gulf of Thailand (original 1974 letter from salvaging diver, Harry C. Howerton, is on file in the Collection Documentation) – sold on behalf of the salvor by the Florida shipwreck specialist dealer Daniel Sedwick and acquired directly from him (Daniel Frank Sedwick LLC, Treasure Auction #6, Oct 15 - 16, 2009, lot 1653) – (October 2009 - \$50).**

**The Rang Kwien Shipwreck was also known as the Nga Chang wreck as well as the Chinese Coin wreck, and it was unique among the Gulf of Thailand shipwrecks for a cargo with included both ivory elephant tusks and a very large quantity of Chinese coins. The coins recovered weighed approximately 200 kilograms and totaled more than 10,000 coins ranging in date from the 7th century to the 15th century.**

**A box with a cover decorated similar to cover No. 1 is illustrated in the Art Gallery of South Australia, *Thai Ceramics*, page 96, No. 38; and for cover No. 2 see also the same reference, page 130, No. 152, as well as W. Sorsby, *South-East Asian and Early Chinese Export Ceramics*, page 96, No. 174. For cover No. 1 refer also to the very similar cover at TH-228, and for cover No. 2 refer to the very similar cover at TH-280.**

**(Continued)**

## TH-475 (Continued)

### SAWANKALOKE POTTERY

This pottery was recovered from a sunken junk in the Gulf of Thailand in August of 1974 by Harry C. Howerton. The wreck was discovered two miles off shore near the island of Ko Si Chan, and seven miles from the resort town of Pattaya. It was first found by fishermen who had snagged their net while fishing. Through them I was able to find the wreck and remove a number of items which included pottery, coins, and elephant tusks. The wreck was located in 120 feet of water on a sandy bottom. Although most of the wood structure had disappeared from the natural effects of the sea and its creatures, the junk was estimated to be 65 feet long and 20 feet wide. Over the entire surface of the site and below the sand were pots, jugs, bowls, and plates of all sizes and shapes. There was even a great grist wheel with an iron rod through the center for the grinding of grain. Over 10,000 chinese cash coins were recovered from the wreck. The dates of these coins ran from 14 A.D. to 1368 A.D.. Based upon the latest date of the coins and the style of the pottery, this pottery is at least 621 years old.



Harry C. Howerton

**TH-476**

Sukhothai bowl decorated under a clear glaze in underglaze iron-brown on a cream slip with a four petaled blossom in the central medallion surrounded by four spur marks and a triple line border. The steep cavetto undecorated, and a band of five underglaze brown lines encircling the everted mouthrim. The exterior adorned with three large spreading floral sprays enclosed within double line borders. The bottom of the bowl curves in sharply to the foot with the glaze and cream slip ending unevenly just above and on it. The foot is slightly splayed, outward sloping on the interior and square-cut at the rim. Slightly recessed base is nominally convex and unglazed, with the coarse textured beige colored biscuit lightly sprinkled with white quartz particles. The base mark in the center of the base is in the form of a small daub of brown slip.

D: 6 3/8 in. (16.2 cm.).

Sukhothai: late 15th to 16th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (November 2009 - \$134).

Compare with the similar bowls illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, page 194, No. 252 and No. 253.

**TH-477**

Celadon bowl covered with light emerald-green crackled glaze. The nominally thickened mouthrim is everted and encircled on the interior by four incised lines, the upper two very lightly etched. The central medallion is surrounded by a single incised line, the steep sides are plain. Outside wall contains carved vertical flutings, which are slightly slanted and extend from just under the mouthrim to considerably above the foot. Solidly constructed foot with square cut rim is upright, and outward sloping on the interior. The crackled glaze ends unevenly just above the foot, with a couple of glaze runs extending to the footrim. The base is completely covered with thick marine growth in the form of a sea shell.

D: 4 5/8 in. (11.8 cm.).

Sisatchanalai: second half of 15th century - Ban Ko Noi kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2009 - \$10).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

Compare with the celadon bowls illustrated in W. Willets, *Ceramic Art of Southeast Asia*, page 177, No. 310; and the Art Gallery of

(Continued)

TH-477 (Continued)

South Australia, *Thai Ceramics*, page 162, No. 264. The following comparable bowls may also be referred to: TH-466 (from the Phu Quoc III shipwreck in Vietnam), TH-405 (a slightly larger bowl from excavations in Thailand), and TH-213 (from the Royal Nanhai shipwreck in Malaysia). For additional celadon wares from the Tet shipwreck refer to the Chinese celadon bowls at Y-086 and Y-095.

**(REVISED - 22 June 2014)**



**TH-478**

Sukhothai globular shape jar decorated in iron-brown on a white slip under a crackled, yellowish tinged, transparent glaze with a band of eight abstractly rendered vegetal sprays high on the shoulder enclosed within double line borders. Short upright neck with slightly rolled mouthrim. The lustrous glaze ends unevenly just above the carefully finished splayed foot, outward sloping on the interior. Base is slightly convex and unglazed with grayish brown body studded with white quartz particles and lightly scored with concentric striations from the potter's wheel. The interior of the jar is unglazed.

H: 3 1/2 in. (8.9 cm.);

D: 4 5/16 in. (10.9 cm.).

Sukhothai: 15th century.

Provenance: acquired from a dealer in New York  
(February 2010 - \$42).

Compare with the Sukhothai jars illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 157; and Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, page 225, No. 246. See also the other similarly decorated Sukhothai jars at TH-218, TH-251 (No. 1, No. 2 and No. 3 of 3) and TH-357 (No. 2 of 3).

TH-479

Base fragment medallion with the depiction of two human figures rendered in underglaze iron-black. A man and woman standing side by side with arms gracefully extended and engaged in a traditional Thai dance adorn the central medallion. A topknot is clearly indicated on the lady, and the man is wearing a jauntily perched hat. The rotund couple standing on a ledge under a tall tree with leafy, spreading branches. The scene enclosed within a triple line border. Underglaze black leaf scroll with tightly packed trefoil-like stems decorates the cavetto.

On the underside a triple line border well above the foot, and a single line border encircling it. Foot with unglazed beveled edge slants inward slightly on the exterior and is outward sloping on the interior. Base is slightly convex and unglazed with beige colored, fairly compact body. The base mark is quite unusual in that it consists of a combination of incising and brown wash: incised twin parallel lines bisected perpendicularly by a single incised line and by a stroke of brown wash. Refer to TH-513 (2) for the only other known example of a combination of incising and brown wash or slip in the same base mark.

D: 4 in. (10.1 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (February 2010 - \$16).

(Continued)

**TH-479 (Continued)**

The depiction of human figures on Sisatchanalai underglaze decorated ceramics is quite rare and seldom encountered; in the collection it is limited to the following: TH-241 - figure holding a child standing under a tree, TH-291 - human figures on interior and underside, TH-386 (No. 1 of 2) - a lady aristocrat on a terrace under a tree, TH-386 (No. 2 of 2) - a dignitary on a terrace under a tree, TH-408 (No. 13 of 20) - meditating sage seated under a tree, TH-429 (No. 1 of 7) - dignitary sits at ease, TH-442 (No. 1 of 5) - man astride a horse, and TH-479 - man and woman engaged in a traditional Thai dance.





### TH-480

Stem-dish incised on the exterior with a scrolling vine filled with opalescent tinged white glaze on a caramel-brown ground. The fluidly incised vine scroll with tightly packed trefoil-like stems. Lower most portion of the dish and waisted stand glazed white and joined at a ridge to the high domed foot. The foot is covered with mottled brown glaze extending to the upturned footrim with rounded edge, which is surmounted by two carved ridges, the lower one more prominent. The high foot appears to have been constructed separately and luted on to the dish portion. The deeply recessed base is narrow and unglazed. Remnants of a tubular firing support encircle the high foot where it joins the stand at the bottom of the dish portion. Exposed body on the unglazed interior of both the foot and stand, as well as at the base, is fine textured and pale beige colored. Interior of the dish portion is covered with finely crackled bluish-white milky glaze.

D: 6 7/8 in. (17.6 cm.); the diameter of this shard is slightly smaller than the diameter of a complete specimen which would have approximated 19.5 cm.

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (February 2010 - \$19).

May be compared with the contemporaneously dated white glazed stem-dish, with the same construction of foot and base, at TH-144, which was also recovered from the Ban Payang kiln site excavations. This stem-dish (TH-480) is extremely unusual with no other examples known to have been published.

**TH-481**

Celadon bottle shaped jar in extended ovoid shape, the cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. An incised double line border encircles the jar just under the handles. The rather heavily potted body is accented with narrow vertical grooves carved from the shoulder to just above the foot. Covered with light turquoise blue glaze ending in an uneven line above the foot. Upright foot is outward slanting on the interior. Unglazed flat base with exposed body rather coarse textured, light beige colored, and sprinkled with dark impurities. Light marine encrustation on and above the base as well in the lightly glazed interior.

H: 5 5/8 in. (14.2 cm.); D: 3 5/8 in. (9.1 cm.).

Sisatchanalai: second half of 15th century - Ban Ko Noi kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (June 2010 - \$35).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

Compare to a very similar bottle shaped jarlet at TH-423 from the Royal Nanhai shipwreck in Malaysia and dated to the mid 15th

(Continued)

**TH-481** (Continued)

century. For the illustration of similar bottle shaped jarlets, also from the Royal Nanhai shipwreck, refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 55, Plate 86. Refer as well to TH-493, which forms a pair with this jar, and to the slightly smaller jar at TH-518 - both of which are also recoveries from the Tet shipwreck.

**(REVISED - 22 June 2014)**



## TH-482

Sisatchanalai cover boxes (3 - set) all decorated in underglaze iron-black and with the covers sealed. The sides of the cover and body of the boxes with underglaze iron-black panels of vine scrolls alternating with panels of cross-hatched diaper. The four panels (six panels on Box No. 1) are separated by vertical brush lines and enclosed within underglaze iron-black multiple line borders. Each cover box is further described below.

- Cover box No. 1 - in globular form with brown glazed lotus bud handle encircled by a similarly glazed molded ridge and four underglaze iron-black concentric rings. Splayed high foot is painted iron-brown and markedly outward sloping on the interior. The unglazed flat base with fairly coarse textured light grayish-beige body contains darkened firing support remnants.
- Cover box No. 2 - in compressed globular form with the cover surmounted by a handle in the form of a mangosteen fruit stalk with four sepals enclosed within a triple line border. The slightly concave narrow base without foot is unglazed with compact light grayish-beige colored body studded with darker impurities.
- Cover box No. 3 - also in compressed globular form with the unadorned plain center of the cover surmounted by five underglaze iron-black concentric rings. The slightly concave narrow base without foot is unglazed with compact light grayish-beige colored body studded with darker impurities.

All three cover boxes with marine growth adhering, the encrustation more heavily concentrated on box No. 1.

(Continued)

**TH-482 (Continued)**

**D: 3 5/8 in. (9.2 cm.) – No. 1;**

**D: 2 3/4 in. (7.0 cm.) – No. 2;**

**D: 2 11/16 in. (6.9 cm.) – No. 3.**

**Sisatchanalai: second half of 15th century - Ban Payang kilns.**

**Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (June 2010 - \$90).**

**Exhibited: TH-482 (2 of 3) on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 31 October and 21 November 2013.**

**Cover boxes similar to box No. 1 are illustrated in the Art Gallery of South Australia, *Thai Ceramics*, No. 82; and B. Refuge, *Swankalok de export-ceramiëk van Siam*, Afb. 80. Refer also to TH-266 for another very similar cover box from the Takalar, South Sulawesi excavations in Indonesia.**

**Refer to TH-517, which forms a pair with this cover box and is also a recovery from the Tet shipwreck. Sealed covers were commonly found on the Sisatchanalai boxes from the Tet shipwreck as evidenced by all four of the boxes in the collection sharing this feature.**

**TH-483**

Sisatchanalai medium size jar has a *kuan* form ovoid body with dark brown mottled glaze. There are three horizontal loop handles pinched and flattened at the ends affixed high on the shoulder. Short neck contracts and then expands to the flared mouthrim with thickened, rounded edge. The dark brown glaze ends low on the body in a fairly even line, but with one glaze run continuing further. Base without footrim is unglazed and slightly concave. Exposed body is coarse textured, dark russet brown in color, and sprinkled with black impurities. A heavy accumulation of marine encrustations including sea shells adheres to the unglazed interior of this solidly potted jar, with a small quantity on the exterior.

H: 7 1/8 in. (18.2 cm.).

Sisatchanalai: second half of 15th century - Ban Payang kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (June 2010 - \$50).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

**(REVISED - 22 June 2014)**

#### TH-484

Small jarlet in globular *kuan* shape with upright neck and square-cut mouthrim. A flange is carved around the base of the neck. The body of the jarlet is decorated with randomly spaced brown dots. Upright foot slants outward on the interior and is offset by a carved ridge with another immediately below. The exposed body of the convex base and large areas of the glaze are blackened due to prolonged immersion in sea water. The interior of the jarlet is unglazed. A small quantity of marine growth adheres to the sides and base of the jarlet.

H: 1 5/8 in. (4.1 cm.).

Sisatchanalai: second half of 15th century - Ban Payang kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (June 2010 - \$5).

This tiny jarlet represents the smallest of the wares recovered from the Tet shipwreck. Very similar jarlets are illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 38, Plate 92. For very similarly decorated jarlets from the Ban Payang kiln site excavations in Thailand refer to TH-435 (miniature jarlet) and TH-459 (slightly larger jarlet).

## TH-485

Small brown glazed gourd shaped bottles or jarlets (2 - pair), the globular body with a tall bottle-shaped neck and everted mouthrim. There are two loop handles high on the shoulder, and a molded ridge encircles the bottom of the neck. The dark brown crackled glaze (substantially eroded on jarlet No. 2) ends at mid body with some glaze runs continuing lower. The interior of the jarlets, foot and base are all unglazed. Nearly vertical foot with beveled rim is outward sloping on the interior. The narrow base is flat on jarlet No. 1. and convex on jarlet No. 2. Light marine encrustation adheres to the exterior of both jarlets.

H: 2 5/8 in. (6.6 cm.) - No. 1;

H: 2 1/2 in. (6.4 cm.) - No. 2.

Sisatchanalai: second half of 15th century - Ban Payang kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (June 2010 - \$30).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

Refer to C. Nelson Spinks, *The Ceramic Wares of Siam* (third edition - revised 1978), Plate 7 C; W. Willets, *Ceramic Art of Southeast Asia*,

(Continued)



**TH-485** (Continued)

No. 227; and Art Gallery of South Australia, *Thai Ceramics*, No. 155 for illustrations of similar bottle vases or jarlets. Compare also with the contemporaneously dated similar examples at TH-008 (from the South Sulawesi excavations in Indonesia), TH-177 (from the Samar excavations in the Philippines), and TH-461 (from Philippines unidentified shipwreck No. 1). For an additional jarlet in this series, also from the Tet shipwreck, see TH-491.

**(REVISED - 22 June 2014)**



## TH-486

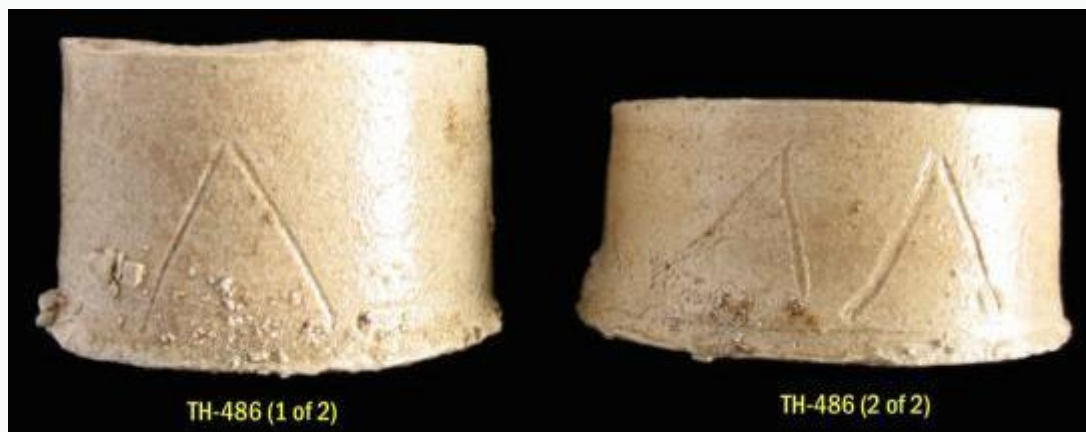
Kalong firing supports (2), squat tubular shaped firing pontils prominently incised with triangular shaped marks on the sides. There are four large triangular shaped marks incised just above the base of firing support No. 1 and five above the base of support No. 2. The squat cylindrical shaped sides are slightly flared at the base and covered with light straw colored glaze. Slightly concave base is also glazed and the compact light beige colored body is sprinkled with larger inclusions. Interior of the firing supports is unglazed with the center prominently projecting upward.

H: 2 1/8 in. (5.4 cm.) and D: 3 3/8 in. (8.6 cm.) – No. 1;

H: 1 11/16 in. (4.3 cm.) and D: 3 11/16 in. (9.5 cm.) – No. 2.

Kalong: 14th to 15th century.

Provenance: Kalong kiln site excavations – from an old Thai collection, acquired in Bangkok (September 2010 - \$31).



**TH-487**

Kalong study collection large base fragment medallion from a plate decorated in underglaze iron black. Adorned in the center with a large four petaled leaf spray enclosed by a double line border. Outlined leaf tips radiate down the steep cavetto. On the underside swirling vegetal forms, a single line border around the low wedge shaped foot with very slightly beveled rim. Wide flat base is very slightly recessed and unglazed with compact beige colored body. There is a base mark in the form of two daubs of iron brown slip near the edge of the base. The medallion is covered with lustrous slightly bluish tinged crackled glaze of vitreous quality.

D: 7 5/16 in. (18.6 cm.).

Kalong: 14th to 15th century.

Provenance: Kalong kiln site excavations – acquired in Thailand (September 2010 - \$6).



**TH-488**

Celadon jarlet in flattened globular “water dropper” shape covered in a light turquoise crackled glaze. A band of clearly incised leaf tips radiates from the bottom of the neck to the flattened shoulders. The leaf tips are enclosed within two incised rings below and a lightly molded ridge above. The rather tall neck constricts slightly to the beveled rim with narrow mouth. The glaze ends irregularly in accumulations above the slightly spreading foot, outward sloping on the interior. Convex base is unglazed with compact russet-brown colored body.

D: 4 1/8 in. (10.4 cm.).

Thai: modern reproduction replicating 15th century Sisatchanalai celadon and particularly successfully done with respect to the glaze.  
Provenance: made in a kiln located approximately 3 kilometers from Wat Sisatchanalai on the east side of National Highway 101; the kiln is known locally by some as the “Chicken” kiln, it is rather large in size and usually fired once each month - acquired in Thailand (October 2010 - \$6).

Exhibited: on temporary display at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 Oct 2010.

May be compared with the similar shaped 15th century celadon jarlet also with incised decor, smaller in size, at TH-374.

**(Revised - 23 October 2010)**

## TH-489

Shipwreck study collection variety of small celadon items (4) all with considerable marine encrustation except for cup No. 3.

- No. 1 - celadon jarlet with degraded glaze of slightly flattened globular form with short neck and cupped mouthrim, two loop handles just below the mouthrim. The slightly flattened shoulders carved with deep vertical grooves - repeated on the lower body ending just above the base. These grooves are of the "interrupted" variety (refer to TH-339 for a discussion on the classification of the grooves on jarlets in this series). The narrow base without footrim is very slightly concave and unglazed. The exposed biscuit is sprinkled with dark impurities and beige colored, darkened in areas.
- No. 2 - celadon cup or small bowl with the glaze now eroded, has gently curving sides with everted mouthrim. Flat base without foot unglazed with compact light russet colored body.
- No. 3 and No. 4 - miniature celadon cups (2 - pair) with some remnants of glaze on cup No. 3, and the glaze eroded on cup No. 4. Deep gouges are carved down the sides of the cups, which narrow towards the mouth and flare toward the bottom before curving sharply inward just above the narrow base. Base is flat without footrim. Exposed compact body is light russet colored on cup No. 3, light beige colored on cup No. 4.

H: 2 5/8 in. (6.5 cm.) – No. 1; D: 3 3/8 in. (8.6 cm.) – No. 2;

D: 2 3/8 in. (6.1 cm.) – No. 3; D: 2 3/8 in. (6.0 cm.) – No. 4.

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired from an itinerant vendor on Le Cong Kieu Street in Saigon (Nov. 2010 - \$2).

## TH-490

Potiches with covers (2 - pair) with the brown glaze now eroded, and the upright mouthrim with unglazed beveled edge encircled by three lightly molded ridges. The high domed cover with flattened rim is surmounted by a lotus bud knob. Three loop handles are positioned vertically high on the shoulder. The squat body tapers to the upright foot with beveled rim, markedly outward sloping on the interior. Unglazed base is flat and the exposed compact biscuit light beige colored with a few tiny darkened impurities. Interior of the potiches is unglazed. A large quantity of marine encrustations adheres to the potiches, particularly on the base and near the handles.

D: 3 1/2 in. (8.9 cm.); H (including cover): 4 in. (10.1 cm.) - No. 1;

D: 3 1/2 in. (8.8 cm.); H (including cover): 3 7/8 in. (9.9 cm.) - No. 2.

Sisatchanalai: second half of 15th century - Ban Payang kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2010 - \$30).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

Exhibited: TH-490 (1 of 2) on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok

(Continued)

**TH-490 (Continued)**

University - 31 October and 21 November 2013.

Similar pots with white glaze are illustrated in K. Itoi, *Thai Ceramics from the Sosai Collection*, Plate 50; Goto Museum, 1986, *South-East Asian Ceramics – Exhibition Catalogue*, page 40, No. 111; and R. Brown, *The Ceramics of South-East Asia*, Plate 34, No. 117. For a similar brown glazed specimen refer to TH-280; and for comparable slightly larger white glazed potiches see the following: TH-426 - from the Xuande shipwreck in Malaysia (dated to the early 16th century - approximately 1520 to 1530) see, and TH-463 - from the Australia Tide (Klang Aow I) shipwreck in Thailand (dated to the early 16th century - approximately 1500 to 1530).

**(REVISED - 22 June 2014)**



## TH-491

Small brown glazed gourd shaped bottle or jarlet, the globular body with a tall bottle-shaped neck and everted mouthrim. There are two loop handles high on the shoulder, and a lightly molded ridge encircles the bottom of the neck. The dark brown crackled glaze, now substantially degraded, ends in an uneven line at mid body. The interior of the jarlet, foot and base are all unglazed. Spreading foot with beveled rim is outward sloping on the interior. The narrow base is convex. A considerable quantity of marine encrustation adheres to the exterior of the jarlet.

H: 2 11/16 in. (6.9 cm.).

Sisatchanalai: second half of 15th century - Ban Payang kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2010 - \$5).

Refer to C. Nelson Spinks, *The Ceramic Wares of Siam* (third edition – revised 1978), Plate 7 C; W. Willets, *Ceramic Art of Southeast Asia*, No. 227; and Art Gallery of South Australia, *Thai Ceramics*, No. 155 for illustrations of similar bottle vases or jarlets. Compare also with the contemporaneously dated similar examples at TH-008 (from the South Sulawesi excavations in Indonesia), TH-177 (from the Samar excavations in the Philippines), and TH-461 (from Philippines unidentified shipwreck No. 1). For a pair of additional jarlets in this series, also from the Tet shipwreck, see TH-485.



## TH-492

Bottle vases (2 - set) with the glaze (celadon glaze on No. 1 and brown glaze on No. 2) now substantially eroded and of extended ovoid shape with a cup-like mouth with rolled rim flanked below by two vertical loop handles. High on the shoulders a narrow band of very lightly incised horizontal grooves (barely discernable on vase No. 2). Glaze line remains visible on No. 2 and ends unevenly below mid-body. Foot (considerably higher on No. 1) is spreading with beveled rim and markedly outward sloping on the interior. The unglazed base is slightly convex, with the exposed compact biscuit dark gray colored sprinkled with small black and white impurities on vase No. 1 and russet colored on vase No. 2. Adhering to these granada shaped pots (more heavily on No. 2) is a variety of marine encrustations including coral and small shells.

H: 4 1/2 in. (11.5 cm.) - No. 1;

H: 3 13/16 in. (9.7 cm.) - No. 2.

Sisatchanalai: second half of 15th century - Ban Ko Noi kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2010 - \$10).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

(Continued)

**TH-492 (Continued)**

Similar brown glazed bottle vases are illustrated in C. Nelson Spinks, "The Quintessence of Thai Ceramics", *Arts of Asia*, Volume 6, Number 1, January - February 1976, page 60, Plate 1 - right; B. Refuge, *Swankalok, de export-ceramik van Siam*, Afb. 165b, 166a, 166b and cover illustration; R. Brown, *The Ceramics of South-East Asia*, Plate 32, No. 112; W. Willets, *Ceramic Art of Southeast Asia*, No. 222; Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 47a and 47b; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 84; and Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 16.

Additionally, similar brown glazed bottle vases are also illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 99 - Color Illustration (from the Singtai shipwreck - dated to 1550). TH-001, TH-127, TH-170, TH-171 and TH-350 are also bottle vases in this series (TH-171 are shipwreck recoveries from the Balabac Island, southern Palawan marine excavations - Philippines, and TH-350 are from unidentified Gulf of Thailand shipwreck No. 1).

**(REVISED - 22 June 2014)**

### TH-493

Celadon bottle shaped jar in extended ovoid shape, the cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. A very lightly incised double line border encircles the jar just under the handles. The rather heavily potted body is accented with narrow vertical grooves carved from the shoulder to just above the foot. Covered with light turquoise blue glaze (now degraded) ending in an uneven line above the foot. Upright foot is outward slanting on the interior. Unglazed nominally convex base with exposed body rather coarse textured, grayish-beige colored, and lightly sprinkled with dark impurities. The interior of the jar is lightly glazed. A large quantity of marine encrustation adheres to the exterior including coral and small shells.

H: 5 1/2 in. (13.9 cm.); D: 3 1/2 in. (9.0 cm.).

Sisatchanalai: second half of 15th century - Ban Ko Noi kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2010 - \$20).

Compare to a very similar bottle shaped jarlet at TH-423 from the Royal Nanhai shipwreck in Malaysia and dated to the mid 15th century. For the illustration of similar bottle shaped jarlets, also from the Royal Nanhai shipwreck, refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 55, Plate 86. Refer as well to TH-481, which forms a pair with this jar, and to the slightly smaller jar at TH-518 - both of which are also recoveries from the Tet shipwreck.

**TH-494**

Celadon glazed large *yuhuchunping* shape vase decorated on the pear shaped body with crisply carved vertical grooves enclosed within triple incised line bands. Three incised lines also encircle the bottom of the constricted neck, which spreads to the flared mouthrim encircled by a series of seven incised lines. The turquoise colored glaze (now degraded) ends unevenly just above the slightly spreading foot, which is surrounded above by two prominently carved grooves and is markedly outward sloping on the interior. Convex base is flat and unglazed with compact beige colored biscuit, darkened in areas, and scored with circular striations from the potter's wheel. The interior with extremely narrow aperture at the mouth is unglazed. The body and base are lightly peppered with a variety of marine encrustations.

H: 9 1/8 in. (23.2 cm.).

Sisatchanalai: late 14th to early 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) - acquired in Saigon (November 2010 - \$21).

Compare with the similar vase illustrated in Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia: Towards a Chronology of Thai Trade Ware*, page 99, Plate 17 - No. 1 (height 24.5 centimeters and from the Turiang shipwreck in Malaysia and dated to approximately 1370).

**TH-495**

Underglaze iron-black pear-shape vase decorated around the body with a wide band of three panels of leaf sprays alternating with three trellis panels. Each panel is enclosed within double vertical lines and separated by an unadorned space. This main decorative band is enclosed within triple line borders. On the shoulders a band of stylized pendant leaf forms surmounted by a single line border. The neck is surrounded by a band of stylized upright leaf forms, larger in size, and also surmounted by a single line border. At the juncture of shoulders and neck an articulated join elevates the neck from the shoulders. Splayed footrim with beveled edge slopes outward on the interior. Unglazed shallow base is very slightly convex with compact russet-beige colored body and remnants, along with blackened traces, of a circular pontil scar. Reduced at the neck, the extremely narrow aperture of the mouth is clearly revealed.

H: 5 3/8 in. (13.6 cm.).

Sisatchanalai: 16th century - Ban Payang kilns.

Provenance: Phu Quoc II (A) shipwreck, recovered from a wrecksite reportedly located near Phu Quoc Island in southern Vietnam (no further specific information available) - acquired in Saigon (November 2010 - \$12).

Compare with the underglaze iron decorated pear-shape vases illustrated in B. Refuge, *Swankalok, de export-ceramiek van Siam*, Afb. 109-a; and in Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 22.

## TH-496

Study collection items (2) cover fragment medallion with brown and cream glazed incised decor, and a base fragment medallion from a celadon plate decorated in underglaze iron black.

- Cover fragment No. 1 is decorated on the sides with an incised band of cream glazed leaf scroll on a caramel-brown ground, surmounted by a cream glazed raised ridge. The white glazed fruit stalk handle is encircled by a carved channel, ten small projecting cream glazed leaves, and a brown glazed molded ridge border. The top of the cover is surrounded by caramel-brown glazed foliated projections representing sepals.
- Celadon plate base fragment medallion No. 2, the center adorned in underglaze iron black with an “e” shaped element surrounded by curved dashes, two concentric circles and two tight bands of stylized leaf forms - all enclosed within a double line border; the crackled glaze of a distinct olive green shade. In contrast, the crackled glaze on the underside is sea green in color and extends fully to the beveled edge of the wedge shaped foot. A double line underglaze iron black border encircles the underside well above the solidly constructed foot. The unglazed concave base with compact fine grained beige-colored body is oxidized to a brick red color outside the confines of the large circular firing scar.

D: 4 13/16 in. (12.2 cm.) – No. 1;

D: 6 7/8 in. (17.5 cm.) – No. 2.

(Continued)

**TH-496 (Continued)**

**Sisatchanalai: late 15th to 16th century - No. 1;**

**Sisatchanalai: late 14th to 15th century - No. 2.**

**Provenance: Ban Payang kiln site excavations - acquired in Thailand (February 2010 - \$5).**

**Exhibited: on temporary display (cover fragment No. 1) at the Ariyasomvilla Hotel, Bangkok for a presentation to the National Museum Volunteers on South East Asian “Ceramic Reproduction, Repair & Acquisition,” 19 October 2010.**

**Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465.**

**(Revised - 23 October 2010)**



## TH-497

Study collection cover fragment medallions (2) brown and cream glaze with incised decor.

- Cover fragment medallion No. 1 has a lotus bud handle surrounded by a double raised ridge border, and an incised eleven petal stylized floral spray filled with cream glaze on a mottled brown glaze ground extending to the double ridged turn of the lid. The sharply angled sides of the lid are incised with a band of triangular pointed leaves filled with cream glaze against a brown ground. The glaze is very thinly applied and this may be the reason for relegation to the kiln waster heap.
- Cover fragment medallion No. 2 is very similar and also has a lotus bud handle surrounded by a double raised ridge border, and an incised ten petal stylized floral spray filled with cream glaze on a brown glaze ground extending to the double ridged turn of the lid. The sharply angled sides of the lid are similarly incised with a band of triangular pointed leaves filled with cream glaze on a brown ground. However, the glaze has run and is severely diffused as an apparent result of an excessive firing temperature.

Exposed biscuit of the unglazed underside of the fragments is compact and light beige colored - a higher concentration of tiny dark impurities on fragment No. 2.

D: 4 13/16 in. (12.2 cm.) – No. 1; D: 4 in. (10.2 cm.) – No. 2.

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (November 2010 - \$3).



## TH-498

Sankampaeng plate covered with finely crackled and mottled bluish tinged olive glaze on the interior. Incised in the central medallion are five clusters of petal forms enclosed within a single line border. Another single ring border is incised just above the bottom of the cavetto. The unglazed mouthrim is upright. Steep outside wall is very lightly brushed in a yellowish-tinged olive glaze. Just above the broad concave base a .6 centimeter carved band surrounds the unglazed vestigial footrim. Barely recessed concave base is unglazed, and the dark brown biscuit is sprinkled with lighter colored particles and very lightly scored with concentric striations from the potter's wheel.

D: 8 1/2 in. (21.6 cm.).

Sankampaeng: 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (December 2010 - \$15).

It is extremely rare to encounter a Sankampaeng plate with incised décor other than fish in the central medallion, nor are any published references known to exist. In that regard see the other Sankampaeng plates in the collection, none of which are so adorned: TH-011, TH-047, TH-142, TH-205, TH-238, TH-250, TH-252, TH-254, TH-287, TH-293 (No. 1 and 2 of 2), TH-295, TH-349, TH-352, TH-452 and TH-453. Compare also with J. C. Shaw, *Northern Thai Ceramics*, Plate C 30 and No. 125; and K. Nimmanahaeminda, *Sankampaeng Glazed Pottery*, cover illustration - upper left.

## TH-499

Celadon shallow bowl decorated in iron black under a transparent dark green crackled glaze, darker in tone where accumulated. A large floral spray with stringy petals adorns the center. The floral spray has a large underglaze black center surrounded by a heavily outlined single line border. The three clusters of squiggly leaf forms encircling the floral spray are enclosed within a double line border. The cavetto is plain. At the upright mouthrim, with thickened beveled edge, a band of vertical hatching interspersed with blossom spays - enclosed within double line borders. Underside is decorated with four leaf forms emerging from the double line border considerably above the foot, another double line border under the mouthrim. The dark sea green crackled glaze ends unevenly just above and on the upright beveled foot, outward slanting on the interior. Unglazed base is very slightly concave with compact beige colored body with russet tinges, lightly sprinkled with small black particles. There is a darkened circular firing scar on the base.

D: 9 3/8 in. (23.8 cm.).

Sisatchanalai: early 15th century - Ban Payang kilns.

Provenance: recovered from the Mae Nam Yom River near the Ban Payang kiln sites - acquired in Thailand (December 2010 - \$124).

Refer to TH-469 (1 of 3) for a bowl base fragment medallion similarly decorated. Underglaze black decorated celadons are among the most infrequently encountered Sisatchanalai wares; for a complete list of these wares included in the collection refer to TH-465.

### TH-500

Celadon jarlets (2 - pair) decorated in iron black under a transparent light green celadon glaze with a band of undulating leaf scroll on the gently sloping shoulders. The broad decorative band is enclosed within triple line borders. Jarlets are a flattened globular shape with a very brief upright neck with rounded unglazed rim and wide mouth. The crackled glaze ends extends to the very slightly spreading foot where it ends unevenly. The carefully finished foot with beveled rim is outward sloping on the interior. Unglazed base is very slightly concave on jarlet No. 1 and nominally convex on jarlet No. 2, with portions of a circular firing scar on both jarlets. Body where exposed is compact and medium to fine grained, light beige in color on jarlet No. 1, and cream colored on jarlet No. 2. Interior of the jarlets is unglazed.

D: 4 1/8 in. (10.5 cm.) – No. 1; D: 4 1/8 in. (10.4 cm.) – No. 2.

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Payang kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (jarlet No. 1), acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (jarlet No. 2) - (December 2010 – No. 1 - \$15, No. 2 - \$30).

A very similar jarlet is illustrated in D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 84, No. 26 – right.

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465.

## TH-501

Celadon cover decorated in iron black under a transparent light green celadon glaze with a band of undulating leaf scroll on the domed top with lotus bud knob. The decorative band is enclosed within double line borders. The flattened broad edge of the cover is unglazed on the underside with a flange projecting downward vertically and a wide deeply recessed center portion. The exposed body is compact, dark beige colored, and sprinkled with tiny black impurities.

D: 3 3/16 in. (8.1 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Payang kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (December 2010 - \$7).

This cover is decorated en suite with the jarlets at TH-500 and would have originally accompanied a slightly larger specimen in this series of jarlets, which have an unglazed mouthrim designed for use with a cover.

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465.

## TH-502

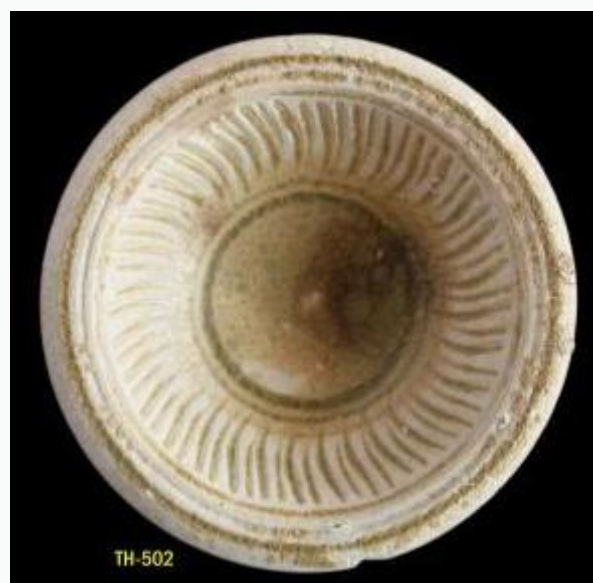
Tiny celadon dish with olive green crackled glaze and carved vertical gouges radiating down the steep cavetto. The flattened downward turning mouthrim is encircled by two molded ridges. Plain central medallion is similarly surrounded by two incised circles. The underside is plain, and the glaze ends unevenly considerably above the foot. The high foot is very slightly spreading with beveled rim and outward sloping on the interior. Narrow unglazed base is convex and the body where exposed is compact, medium grained with a few larger inclusions, and very light beige in color. There is a trace of marine encrustation on the underside at the mouthrim.

D: 3 1/4 in. (8.3 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Payang kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (December 2010 - \$6).



### TH-503

Gourd shaped bottle or jarlet (the dark turquoise glaze now substantially eroded) with globular body, a tall bottle-shaped neck, and very slightly everted mouthrim. There are two loop handles high on the shoulder, a lightly molded ridge surrounds the bottom of the neck, and the very narrow mouth is encircled by three incised lines. The body of the jarlet is incised with closely spaced cross-hatching extending to an incised triple line border above the foot. The substantially eroded dark turquoise crackled glaze ends in a fairly even line above the foot, but with some glaze runs continuing lower. Very slightly spreading foot with beveled rim is outward sloping on the interior. The narrow unglazed base is convex, and the compact light beige colored body is darkened in areas. The interior of the jarlet is unglazed. Very slight traces of marine encrustation adhere to the exterior of the jarlet.

H: 3 7/8 in. (9.9 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Payang kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta (December 2010 - \$6).

Compare with the contemporaneously dated brown glazed smaller examples in this shape at TH-461 (from Philippines unidentified shipwreck No. 1), and at TH-485 and TH-491 (from the Tet shipwreck in Vietnam discovered somewhere between Phu Quoc Island and mainland Cambodia). For a pair of very similar slightly smaller jarlets, which are also from the Belanakan shipwreck, see TH-505.

#### TH-504

Large celadon bowl with light sea green crackled glaze and steep sides, the everted mouthrim nominally thickened. Incised under the mouthrim on the interior is an undulating wide line with oblique accents enclosed within a triple line border above, a double line border below. The center is accented with a series of tightly spaced, barely discernable, lightly incised circles. Outside wall contains crisply carved vertical flutings extending from the very lightly incised ridge under the mouthrim to the foot. The crackled glaze ends in an uneven line just above the foot, except for a couple of glaze splashes which do extend to the foot itself. Solidly constructed foot with lightly beveled rim is upright and prominently outward sloping on the interior. Flat base is unglazed with the exposed compact body beige colored with russet tinges, but assuming a slightly darker beige hue within the confines of the blackened circular firing scar.

D: 7 3/8 in. (18.8 cm.).

Sisatchanalai: 2nd half 15th century (circa 1480) - Ban Ko Noi kilns.  
Provenance: Belanakan Shipwreck, Indonesia - acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (December 2010 - \$60).

Refer to TH-416 for a plate, which is very similarly decorated on the cavetto, from the Royal Nanhai shipwreck in Malaysia and dated to 1460. Other Belanakan shipwreck items include the brown glazed Chinese cover box at M-387, the Vietnamese bowl at V-256, the other Thai celadon bowls at TH-467, TH-471 and TH-473, and the underglaze black decorated cover box at TH-474.

## TH-505

Gourd shaped bottles or jarlets (2 - pair) covered with light turquoise cracked glaze with globular body, a tall bottle-shaped neck, and slightly everted mouthrim. There are two loop handles high on the shoulder, a lightly molded ridge surrounds the bottom of the neck, and the very narrow mouth is encircled by three incised lines. Body of the jarlets is incised with closely spaced cross-hatching extending to an incised triple line border above the foot. The light turquoise crackled glaze ends in a fairly even line above the foot, with thick accumulations on jarlet No. 1. Slightly spreading foot with beveled rim is outward sloping on the interior. The narrow unglazed base is nominally convex, with the compact body cream colored on jarlet No. 1 and very light beige colored on jarlet No. 2. A base mark in the form of a single diagonal line transverses the base of both jarlets. The interior of the jarlets is unglazed.

H: 3 3/8 in. (8.6 cm.) – No. 1;

H: 3 1/8 in. (8.0 cm.) – No. 2.

Sisatchanalai: 2nd half 15th century (circa 1480) - Ban Payang kilns.

Provenance: Belanakan Shipwreck, Indonesia - acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (December 2010 - \$60).

See the similar jarlet in L. and C. Locsin, *Oriental Ceramics Discovered in the Philippines*, page?, Pl. 171 – fourth from right; as well as the comparable example illustrated in C.O. Valdes and

(Continued)



TH-505 (Continued)

A. I. Diem, *Chinese and Southeast Asian Greenware Found in the Philippines*, page 84, No. 7.10 (second from right). Compare also with the contemporaneously dated brown glazed examples in this shape at TH-461 (from Philippines unidentified shipwreck No. 1), and at TH-485 and TH-491 (from the Tet shipwreck in Vietnam discovered somewhere between Phu Quoc Island and mainland Cambodia). For a very similar slightly larger jarlet, which is also from the Belanakan shipwreck, see TH-503.



## TH-506

Jarlets (2 - pair) covered in light turquoise cracked glaze with flattened globular body, tall constricting neck, and very narrow mouth. There are two loop handles high on the nearly horizontal broad shoulder, which is surrounded by six incised circles and with a lightly molded ridge at the edge. Carved vertical grooves, closely spaced, extend down the body of the jarlets ending above the foot. The light turquoise crackled glaze ends unevenly on and immediately above the foot, with thicker accumulations on jarlet No. 2. Upright foot with beveled rim is outward sloping on the interior. The narrow unglazed base is nominally convex, with compact dark beige colored body on jarlet No. 1 and light beige colored body on jarlet No. 2. On both jarlets there are remnants of a blackened circular firing scar. The interior of the jarlets is unglazed.

H: 3 1/8 in. (8.0 cm.) – No. 1; H: 3 1/8 in. (7.8 cm.) – No. 2.

Sisatchanalai: second half of the 15th century (circa 1480) -  
Ban Ko Noi kilns.

Provenance: Belanakan Shipwreck, Indonesia - acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (December 2010 - \$100).

For additional celadon jarlets, which are also from the Belanakan shipwreck, see TH-503 and TH-505 (2 of 2).

## TH-507

Celadon bowls (2 - pair) covered with a crackled sea green glaze pooling to darker hues where accumulated. The everted mouthrim accented by three incised lines encircling the interior. Steeply rising cavetto is incised with three broad, sweeping onion skin motifs. Three incised lines surround the plain central medallion of bowl No. 1, a single thick line surrounding the medallion of bowl No. 2. On the exterior a single line border is incised under the mouthrim, and carved leaf shaped vertical fluting extends down the sides to the foot. The glaze ends unevenly just above and on the carefully constructed slightly splayed foot, prominently outward sloping on the interior. The convex unglazed base has compact grayish-beige colored biscuit with a darkened circular firing scar, which is much more prominent on bowl No. 2. A base mark in the form of an incised circle accents the center of the base of bowl No. 1.

D: 5 in. (12.7 cm.) – No 1; D: 4 7/8 in. (12.4 cm.) – No 2.

Sisatchanalai: second half of the 15th century (circa 1480) -

Ban Ko Noi kilns.

Provenance: Belanakan Shipwreck, Indonesia - acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (December 2010 - \$30).

Exhibited: TH-507 (2 of 2) on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 6 March 2014.

Celadon plates with the onion skin motif are encountered with some frequency. However, onion skin motif celadon bowls are much less often seen. For another example of a bowl with this motif from the Longquan shipwreck in Malaysia with a somewhat earlier dating in the 15th century see TH-212.

## TH-508

Dish decorated in iron black under a transparent very light green celadon glaze with an artistically rendered fish (known locally as the *pla ta pien*) in the central medallion. The realistically depicted piscis with overlapping scales containing horizontal line filler, speckle accented head, alert eye, and scrolling waterweeds emerging from the puckered mouth - all enclosed within a double circle. Steep cavetto is plain and a triple line border encircles the flattened mouthrim. A vine scroll with swirling spiky stems enclosed within triple line borders decorates the underside. The crackled lightly applied glaze extends to the beveled rim of the carefully finished upright foot, slightly outward sloping on the interior. Unglazed narrow base is flat with fine grained light grayish-beige colored compact body with a very few random tiny black impurities.

D: 6 3/8 in. (16.2 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Payang kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (December 2010 - \$20).

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465.

**TH-509**

Large celadon globular shaped “coconut” jar covered with light sea green finely crackled glaze. The shoulders incised with a wide band of large leaf forms with horizontal line accents and enclosed within multiple line borders. The short neck is flanked by two loop handles, and the cup-like mouth has a thickened rolled rim. Carved vertical fluting on the lower body extends to just above the slightly inward slanting low foot, upright on the interior. The lustrous glaze ends immediately above and on the foot, pooling to thickened globules in areas. The slightly recessed unglazed base is nominally concave with compact light beige colored body, slightly lighter hued within the confines of the circular blackened firing scar. There is a light coating of marine growth at the bottom of the interior of the jar.

H: 5 11/16 in. (14.4 cm.); D: 7 5/16 in (18.5 cm.).

Sisatchanalai: second half of 15th century (circa 1480) -

Ban Ko Noi kilns.

Provenance: Belanakan shipwreck, Indonesia - acquired in Jakarta from a prominent researcher and shipwreck ceramics collector (December 2010 - \$230).

For a coconut jar with similar décor see D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 125, No. 75.

“Coconut jars” were a popular export item during the 15th century and early 16th century, and they are encountered with some frequency in the Philippines, where they were particularly popular.

(Continued)

TH-509 (Continued)

Shipwrecks with coconut jars in the cargo include the following: Malaysian wrecks - Royal Nanhai, Turiang, Nanyang and Longquan; Philippine wrecks - Santa Cruz (refer to TH-564 for an example from this wreck), and Lena Shoal (refer to TH-094 for an example from this wreck); Indonesia wreck - Belanakan (refer to TH-509 for an example); Vietnam wrecks - Con Dao Island Wreck (refer to TH-554 and TH-563 for examples), and Phu Quoc/Cambodia shipwreck (refer to TH-562 for an example); and an unidentified Gulf of Thailand wreck. Examples of coconut jars from these shipwrecks are included as part of the TH-564 series of photos.



## TH-510

Base fragment medallion from a large bowl incised on the interior with a quatrefoil scrolling vine filled with opalescent tinged white glaze on a mottled caramel-brown ground. The exterior decorated en suite with a leaf scroll filled with white glaze on the caramel-brown ground. Stems of the fluidly incised scrolls have spiky trefoil form leaves. The vertical foot is covered with white glaze and slants outward on the interior. Unglazed base is flat with rather coarse textured russet colored body, sprinkled with darkened particles, and assuming a lighter beige tone within the confines of the blackened circular firing scar. Both the base and foot of this solidly potted fragment are very carefully finished.

D: 5 11/16 in. (14.4 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (January 2011 - \$2).



## TH-511

Study collection items (3) with base marks consisting of two base fragment medallions and a disk shaped firing support.

- Base fragment medallion (No. 1) - from a small dish painted in iron black under a transparent crackled glaze with a *yan se* (quatrefoil *sak yan* sacred or amuletic tattoo symbol) enclosed within three concentric circles. The wedge shaped foot is encircled by a thick ring of iron brown wash. Base is slightly convex and unglazed, the body compact and light brown colored, with remnants of a blackened firing scar. A base mark in the shape of an "X" form *yan se* symbol transverses base.
- Base fragment medallion (No. 2) - from a small undecorated bowl covered with a finely crackled straw colored glaze with an application of white slip underneath. The glaze extends to the vertical foot, outward slanting on the interior - with both the white slip and glaze continuing briefly to a couple of portions of the base. Slightly convex unglazed base reveals the coarse textured brown body tinged russet in areas and sprinkled with white quartz particles. A mark in the form of a heavily applied daub of dark brown wash on the base.
- Disk shaped firing support (No. 3) - with five spurs and a molded mark in the form of the outline of a stylized fish on the underside. Body is unglazed and coarse textured ranging in color from beige to brown, darkened in areas, and with white quartz particles.

D: 3 in. (7.5 cm.) – No 1; D: 2 13/16 in. (7.1 cm.) – No 2;

(Continued)



**TH-511** (Continued)

D: 4 1/2 in. (11.3 cm.) – No 3.

Sisatchanalai: late 15th to 16th century - Ban Payang kilns - No. 1;

Sukhothai: late 14th to 15th century - No. 2 and No. 3.

Provenance: kiln site excavations and kiln site surface finds,  
Ban Payang and Sukhothai - acquired in Thailand  
(January 2011 - \$1).

***Sak yan*** (sacred or amuletic tattoos) are geometrical designs that many Thais believe have magical power. They have been in use since before the advent of Buddhism or Hinduism, but incorporate aspects of both. *Sak yan* have become embraced by Buddhism, which itself acts as a magic charm, and are now an integrated Animist/Buddhist tradition. *Sak yan* are handmade using a metal needle attached to a bamboo shaft. They are usually applied by shamen, who have devoted themselves to the art and intrinsic rituals that go along with the practice, and are also applied by Buddhist monks. This form of sacred tattooing, which is also known as yantra tattooing, is practiced in various Southeast Asian countries including Cambodia, Laos, Burma and Singapore as well as Thailand.



## TH-512

Study collection fragments (3) with base marks consisting of one base fragment medallion and two base fragments from architectural fixtures.

- Base fragment medallion (No. 1) - from a small bowl with white glaze with prominent opalescent tingeing. Foot is vertical with beveled outer edge. The flat unglazed base has rather coarse textured dark beige colored biscuit. The base mark rendered in iron-brown slip is in the form of a *mongkut* (tiered jeweled crown) or *cha da* (headdress worn in traditional Thai dance) within a blackened circular firing scar.
- Architectural fixture (No. 2) - base fragment with greenish tinged white glaze and remnants of a molded band of lotus leaf tips near the bottom of the front edge. Flat unglazed base with medium to coarse textured biscuit dark beige in color with russet tingeing. The base mark consists of a three letter inscription incised in ancient Thai script.
- Architectural fixture (No. 3) - large and heavy base fragment partially covered with white glaze and beveled on the front edge. Flat partially glazed base has medium textured biscuit very dark brown - nearly black - in color, lighter hued at the fractures. The base mark consists of a single large letter very prominently incised in ancient Thai script.

D: 3 13/16 in. (9.7 cm.) – No. 1; L: 3 3/16 in. (8.1 cm.) – No. 2;

L: 7 in. (17.9 cm.) – No. 3.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations – acquired in Thailand (June 2011 - \$10).

### TH-513

Study collection base fragment medallions (8) all with base marks rendered as follows:

- Iron-brown slip mark - No. 1
- Combination iron-brown slip and incised mark - No. 2
- Incised marks - No. 3 to No. 8

The base fragment medallions are all monochrome wares from the Ban Payang kilns and are glazed white with some opalescent tingeing, except for the celadon shard at No. 5 and the shard with indistinguishable glaze type at No. 7. The exterior of the footrim of the fragments ranges from very slightly outward sloping to upright. On all the shards the footrim is outward sloping on the interior. Bases of all the fragments are unglazed with fairly compact biscuit (except for the medium textured body on fragment No. 2) and range in color from bright russet to light beige. All the fragments have flat bases, except for the base of the celadon shard at No. 5, which is markedly convex. There are darkened firing scars or traces thereof on all of the fragments except for No. 1 and No. 7. All of the shards are from small to medium sized bowls, of which two (No. 5 and No. 8) are unglazed in the interior.

The matrix which follows describes each of the base fragment medallions in terms of kiln site, motif, type of base mark, and size. The diameter (D) of each fragment is indicated on the matrix.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (July 2011 - \$10).

(Continued)

**TH-513 (Continued)**

**BASE MARKS - TH-513 (No. 1 to No. 8 of 8)**

CATALOGUE NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Incised Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-513 (1)	Payang	Mono-chrome White							Vertical & 3 Horizontal Lines	12.5
TH-513 (2)	Payang	Mono-chrome White			1 Line	(2 Daubs)				10.7
This base mark is quite unusual in that it consists of a combination of incising and brown slip: one incised line flanked by two daubs of iron-brown slip.										
TH-513 (3)	Payang	Mono-chrome White			Arrow Shape Lines					13.8
TH-513 (4)	Payang	Mono-chrome White			"T" Shape Lines					11.7
TH-513 (5)	Payang	Celadon Bowl	Incised "X"							10.5
TH-513 (6)	Payang	Mono-chrome White			2 Parallel Lines					10.8
TH-513 (7)	Payang	Mono-chrome White			1 Line & "S" Shape Figure					8.7
TH-513 (8)	Payang	Mono-chrome White			Myriad (10 or more)					8.3
	<b>TOTAL</b>	<b>8</b>	<b>1</b>	<b>0</b>	<b>6</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	

The base mark of TH-513 (1) is very prominently rendered in iron-brown slip consisting of one vertical line transversed by three horizontal lines. The base mark of TH-513 (2) is quite unusual in that it consists of a combination of incising and iron-brown slip: one incised line flanked by two daubs of brown slip. Refer to TH-479 for the only other known example of a combination of incising and iron-brown wash or slip in the same base mark.

## TH-514

Pear-shape vase decorated in iron-black under a transparent sea green celadon glaze with five leaf sprays on the steep shoulders. This main decorative band has a quintuple line border below and a quadruple line border above. The undecorated cup-shaped mouth with narrow aperture is edged with iron-black just inside the flared rim. The crackled glaze ends unevenly just above the carefully finished splayed foot, outward sloping on both the exterior and interior. Unglazed base is very slightly convex with coarse textured dark russet colored body and some darkened kiln grit adhesions. The interior of the vase is unglazed.

H: 5 1/2 in. (14.0 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (July 2011 - \$23).

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For celadon jarlets with iron-black decoration similar to this vase see TH-375, TH-410, and TH-447; refer also to TH-465 for a complete list of these wares included in the collection.

## TH-515

Study collection fragments (3) with base marks consisting of two base fragments from architectural fixtures and one base fragment medallion from a small bowl. The incised base mark of fragment No. 2 and the iron brown slip mark of medallion No. 3 clearly represent the same letter in ancient Thai script.

- Architectural fixture (No. 1) - base fragment decorated with flower heads in relief arranged horizontally; top surface is flattened. The single intact molded blossom has four trefoil shaped petals and is covered in a dull white pinholed glaze. The unglazed interior and base have medium textured body beige in color and darkened in areas, the fractured surfaces with russet tingeing. Flat base has a roughly circular shaped aperture 1.5 centimeters wide and positioned off-center. Also at the very edge of the base there is a base mark consisting of a single large letter prominently incised in ancient Thai script.
- Architectural fixture (No. 2) - base fragment similar to fragment No. 1, but smaller in scale and with two intact molded blossoms (one with four trefoil shaped petals and the other with eight rounded petals). Biscuit is also medium textured, but russet colored and darkened at the fractures. Base mark consists of a single letter incised in ancient Thai script.
- Base fragment medallion (No. 3) - from a small bowl decorated in underglaze black with a large floral spray with tripartite stem and spiky leaves, surrounded by a triple line border. The central medallion is enclosed within a narrow band of trefoil elements. On the exterior the straw colored glaze ends at the

(Continued)

**TH-515 (Continued)**

beveled edge of the upright foot, which is encircled by a double line border. Unglazed flat base is light grayish beige colored with medium textured body. An iron brown slip base mark rendered in ancient Thai script is positioned at the center of the base.

L: 3 1/2 in. (8.9 cm.); W: 2 11/16 in. (6.9 cm.); H: 2 1/4 in. (5.7 cm.) - No. 1;

L: 2 1/2 in. (6.3 cm.); W: 2 5/8 in. (6.6 cm.); H: 1 11/16 in. (4.3 cm.) - No. 2;

D: 2 1/4 in. (5.8 cm.) - No. 3..

Sisatchanalai: late 15th to 16th century (No. 1 and No. 2); late 14th to early 15th century (No. 3).

Provenance: Ban Payang (Tao Yak kiln site excavations - No. 1 and No. 2) - acquired in Thailand (September 2011 - \$12).

Compare fragments No. 1 and No. 2 with the architectural ornaments illustrated in R. Brown, *The Ceramics of South-East Asia*, Plate 34, No. 119; K. Itoi, *Thai Ceramics from the Sosai Collection*, plate 51; and D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 28, Figure 18. TH-138, TH-195 (No. 2 of 2) and TH-516 are also similar architectural fixtures. Refer as well to TH-512 (No. 3 of 3) for another architectural fixture fragment with an incised base mark very similar to the mark of fragment No. 1.

(Continued)

**TH-515** (Continued)

For the illustrations of bowls which may be compared to medallion No. 3 refer to Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 168, Plate 209a and 209b (D: 14.8 cm, 14<sup>th</sup> - 15<sup>th</sup> century); and page 166, Plate 206a to 206c (D: 11.7 cm). A larger sized similar bowl is illustrated in Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 210. Refer also to TH-376 for a comparable bowl with similar decor.





## TH-516

Architectural fixture decorated with nine flower heads in relief arranged horizontally, each blossom sharing adjoining petals. The molded blossoms consist of flower heads with eight rounded petals (5) alternating with flower heads with four trefoil shaped petals (4). The flat top surface of the fixture is constructed with two rectangular shaped cut-out sections for the insertion of a small finial or figure. The two rectangular perforations are each enclosed within a pair of molded trefoil shaped projections. Covered in a bluish-white milky glaze, with the partially glazed interior and base revealing the dense russet colored body (gray colored at the fractures) with randomly distributed darker speckles. A quantity of darkened kiln debris arches across the flattened base, with a further blackened amount adhering to one end of the row of molded blossoms.

The fixture has a base mark consisting of one large letter and one smaller letter crisply carved in ancient Thai script. The smaller letter is repeated, incised under the glaze, in the center of the flat top surface of the fixture. This underglaze mark may be considered exceptionally rare (the only such example known to the writer).

L: 8 13/16 in. (22.4 cm.);

W: 3 1/8 in. (7.9 cm.);

H: 2 1/2 in. (6.4 cm.).

Sisatchanalai: late 15th to 16th century.

(Continued)

**TH-516** (Continued)

**Provenance:** Ban Payang, Tao Yak kiln site excavations - acquired in Thailand (October 2011 - \$60).

Compare with the architectural ornaments illustrated in R. Brown, *The Ceramics of South-East Asia*, Plate 34, No. 119; K. Itoi, *Thai Ceramics from the Sosai Collection*, plate 51; and D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, page 28, Figure 18. TH-138, TH-195 (No. 2 of 2) and TH-515 (No. 1 and No. 2 of 3) are also similar architectural fixtures. Refer as well to TH-512 (No. 3 of 3) and TH-515 (No. 1 of 3) for architectural fixture fragments with single letter incised base marks very similar to the smaller mark on this example.



## TH-517

Sisatchanalai cover box decorated in underglaze iron-black and with the cover sealed. The sides of the cover with iron-black panels of vine scrolls alternating with panels of cross-hatched diaper. The four panels are separated by vertical brush lines and enclosed within underglaze iron-black multiple line borders. Box is of compressed globular form with the cover surmounted by a handle in the form of a mangosteen fruit stalk with four sepals enclosed within a triple line border. The slightly concave narrow base without foot is unglazed with compact light beige colored body studded with darker impurities. Slight remnants of a darkened firing support scar and marine encrustation adhering to the base, and with slight marine growth also on the sides and the cover.

D: 2 5/8 in. (6.7 cm.).

Sisatchanalai: second half of 15th century - Ban Payang kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2011 - \$20).

Refer to TH-482 (No. 2 of 3), which forms a pair with this cover box and is also a recovery from the Tet shipwreck. Sealed covers were commonly found on the Sisatchanalai boxes from the Tet shipwreck as evidenced by all four of the boxes in the collection sharing this feature.

## TH-518

Celadon bottle shaped jar in extended ovoid shape, the cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. A lightly incised double line border encircles the jar just under the handles. The rather heavily potted body is accented with narrow vertical grooves carved from the shoulder to just above the foot. Covered with very attractive light turquoise blue glaze ending in a slightly uneven line above the foot. Nominally spreading foot is outward slanting on the interior. Unglazed flat base with exposed body rather coarse textured, light beige colored, and sprinkled with dark impurities. The interior is unglazed.

H: 5 1/8 in. (13.0 cm.); D: 3 3/8 in. (8.6 cm.).

Sisatchanalai: second half of 15th century - Ban Ko Noi kilns.

Provenance: Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009) - acquired in Saigon (November 2011 - \$40).

Published: *Southeast Asian Ceramics Museum Newsletter*, Volume VII Number 3, February - May 2014, "Preliminary Report - Tet Shipwreck, Vietnam," illustrated on page 3.

Exhibited: on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 28 November 2013.

(Continued)

**TH-518** (Continued)

Compare to a very similar bottle shaped jarlet at TH-423 from the Royal Nanhai shipwreck in Malaysia and dated to the mid 15th century. For the illustration of similar bottle shaped jarlets, also from the Royal Nanhai shipwreck, refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 55, Plate 86. Refer as well to TH-481 and TH-493, which are very similar to this jar, but slightly larger, and are also recoveries from the Tet shipwreck.

**(REVISED - 22 June 2014)**



## TH-519

Celadon jarlet in flattened globular “water dropper” shape decorated in iron black under a transparent sea green celadon glaze with a band of undulating leaf scroll on the gently sloping shoulders. The decorative band is enclosed within a triple line border below and a single line border above. The rather tall neck, which is accented with an errant daub of iron black, gradually constricts to the beveled rim with very narrow mouth. The evenly applied randomly crackled glaze ends just above and on the vertical foot, outward sloping on the interior. Convex base is unglazed with compact grayish brown colored body. The Interior of the jarlet is unglazed.

D: 3 1/8 in. (7.8 cm.).

Sisatchanalai: 15th century - Ban Payang kilns.

Provenance: excavated in the ancient market site at Ban Sarachit, approximately ten kilometers from the Ban Payang kilns - acquired in Thailand (January 2012 - \$52).

Refer to TH-500 (from the Belanakan shipwreck in Indonesia) for two underglaze black decorated celadon jarlets with a leaf scroll on the shoulder. Compare also with TH-374 a very similarly shaped celadon jarlet, which was acquired in Thailand.

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the Collection refer to TH-465.

**TH-520**

Base fragment medallion decorated in iron-black on white slip, under a transparent straw-colored crackled glaze, with a floral spray with scalloped petals and a *ruyi* or cloud symbol motif in the center. Surrounded on the sides and above by branches with spiky, swirling leaves and beneath a three stemmed stalk - all enclosed within a triple line border. The evenly applied glaze extends to the solidly constructed wedge-shaped beveled footrim. The broad base is concave with compact body dark rust brown in color, fired to a lighter hue within the confines of the darkened circular firing scar. Near the center of the base are a couple of errant splashes of white slip. A double circle iron brown base mark encircles the center of the base. It is reminiscent of the similar marks found on Chinese ceramics, which were first introduced in the late 14th to early 15th century.

D: 6 1/2 in. (16.6 cm.).

Sisatchanalai: late 14th to early 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (January 2012 - \$3).

Plates with a very similar medallion are illustrated in D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 24; and R. Brown, *The Ceramics of South-East Asia*, Plate 29, No. 102. Compare also with Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, page 248 - upper drawing; and with the bowl illustrated in Sumitr Pitiphat,

(Continued)

**TH-520** (Continued)

*Ceramics from the Thai – Burma Border*, page 96, Plate 56. Refer also to the three very similar medallions, acquired from a villager in the in Ban Payang kiln site area, at TH-201.

The base mark of this medallion was examined first hand by Dawn Rooney, who confirmed the authenticity of the mark and further indicated it was heretofore unknown to her on Thai ceramics.

As is stated above, this mark is reminiscent of the underglaze blue double circle base mark of Chinese wares, which was introduced in the late 14th to early 15th century. Could the ancient Thai potters have been emulating the base mark of Chinese wares?



**TH-201 (3 of 3)**



## TH-521

Study collection base fragment medallions from the Ban Payang kilns (10) all with base marks rendered as follows:

- Incised marks - No. 1 to No. 7.
- Iron-brown slip marks - No. 8 to No. 10.

The base fragment medallions No. 1 to No. 4 as well as No. 6 and No. 7 are monochrome white glazed wares with some opalescent tingeing. The fragment at No. 5 is covered with greenish tinged crackled glaze, and No. 10 has grayish tinged glaze. Medallions No. 8 and No. 9 have straw colored glaze with underglaze iron-brown accents. The exterior of the footrim of the fragments ranges from slightly outward sloping to upright with beveled edge. On all the fragments the footrim is outward sloping on the interior.

The bases of all the medallions are unglazed with medium textured body, except for the slightly coarser biscuit on fragments No. 2 and No. 3 and the finer textured body on fragment No. 9. The color of the bases ranges from russet to beige to light beige, and all the fragments have flat or slightly convex bases. There are darkened firing scars or traces thereof on the bases of all the medallions, except for No. 5. All of the fragments are from small to medium sized bowls.

The matrix which follows describes each of the base fragment medallions in terms of kiln site, motif, type of base mark, and size. The diameter (D) of each fragment is indicated on the matrix. A line drawing along with a photo of each base mark is also provided below.  
(Continued)

**TH-521 (Continued)**

**Sisatchanalai: 15th to 16th century.**





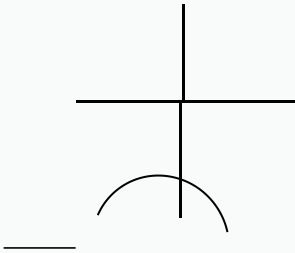



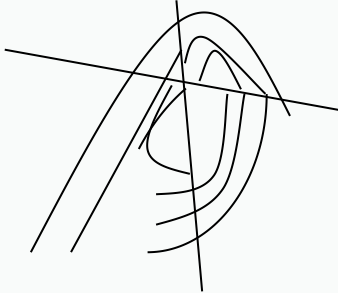

**Provenance: Ban Payang kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (May 2012 - \$49).**

**BASE MARKS - TH-521 (No. 1 to No. 10 of 10)**

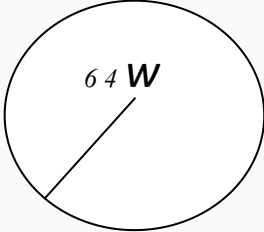

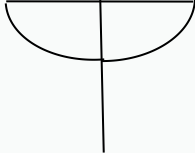

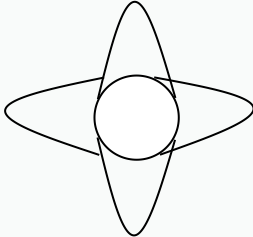

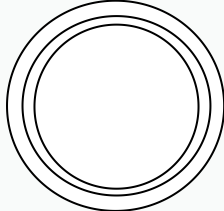



CATALOGUE NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Incised Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-521 (1)	Payang	White Ware			"U" shaped line, and appended parallel line					9.2
TH-521 (2)	Payang	White Ware			Large "M" shaped line					9.1
TH-521 (3)	Payang	White Ware	Incised "X" and arc							8.1
TH-521 (4)	Payang	White Ware			Large "W" shaped line					7.8
TH-521 (5)	Payang	Straw colored glaze	Incised "X" and arcs		Myriad lines and arcs - 10 or more					7.1
TH-521 (6)	Payang	White Ware							Incised Thai script & line	6.6
TH-521 (7)	Payang	White Ware			Half-circle bisected by vertical line					6.4
TH-521 (8)	Payang	Straw colored glaze and Underglaze iron-brown							Lotus blossom	8.3
TH-521 (9)	Payang	Straw colored glaze and Underglaze iron-brown							Concentric circles (3)	6.9
TH-521 (10)	Payang	White Ware							Scrolling stem	5.8
	<b>TOTAL</b>	<b>10</b>	<b>2</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4</b>	

(Continued)

**TH-521 (Con't) BASE MARKS - TH-521 (No. 1 to No. 5 of 10)**

<p><b>BASE MARK DESCRIPTION</b></p>	<p><b>DRAWING - BASE MARK</b></p>	<p><b>PHOTO - BASE MARK</b></p>
<p>TH-521 (1 of 10)</p> <p>Incised "U" shaped line with an appended parallel line.</p>		
<p>TH-521 (2 of 10)</p> <p>Incised large "M" shaped line.</p>		
<p>TH-521 (3 of 10)</p> <p>Incised "X" with an arc shaped element across the bottom of the vertical axis.</p>		
<p>TH-521 (4 of 10)</p> <p>Incised large "W" shaped line.</p>		
<p>TH-521 (5 of 10)</p> <p>Incised "X" and wide variety of incised arcs and lines.</p>		

**TH-521 (Con't) BASE MARKS - TH-521 (No. 6 to No. 10 of 10)**

ITEM SUMMARY & BASE MARK DESCRIPTION	DRAWING - BASE MARK	PHOTO - BASE MARK
<p>TH-521 (6 of 10)</p> <p>Incised three character inscription in ancient Thai script with a diagonal line incised below.</p>		
<p>TH-521 (7 of 10)</p> <p>Incised half-circle in outline form bisected by a vertical line continuing below.</p>		
<p>TH-521 (8 of 10)</p> <p>Lotus blossom rendered in iron-brown slip and consisting of four leaves surrounding the central bud – all in outline form.</p>		
<p>TH-521 (9 of 10)</p> <p>Three concentric circles rendered in iron-brown slip.</p>		
<p>TH-521 (10 of 10)</p> <p>Elegantly scrolling stem in volute form rendered in iron-brown slip.</p>		

## TH-522

Architectural fixtures in the form of utilitarian water pipe fragments (2) from the Ban Payang kilns with incised base marks as follows: two characters and a symbol rendered in ancient Thai script on fragment No. 1, and an inscription of five characters in ancient Thai script on fragment No. 2. Covered with white glaze on the exterior, the fragments are large and massive sections from a water pipe with pairs of molded ridges equidistantly spaced at approximately four centimeter intervals. They are heavily potted at about 2.5 centimeters in thickness and with dense weighty body. Interior of the fragments is unglazed with coarse textured blackish colored body with some russet tingeing at the fractures. The diameter of fragment No. 1 is equivalent to the actual diameter of the original water pipes.

D: 9 3/8 in. (23.8 cm.); L: 8 7/16 in. (21.5 cm.) – No. 1;

D: 7 11/16 in. (19.5 cm.); L: 9 7/16 in. (24.0 cm.) – No. 2.

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang, Tao Yak kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (May 2012 - \$10).

Compare with the similar water pipe illustrated in Roxanna Brown, *The Ceramics of South-East Asia, Their Dating and Identification* (Second Edition), Plate 42–e. A similar fragment, also from the Ban Payang kilns, is in the collection of the Sukhothai National Museum (Ramkhamhaeng) - Muang Kao, Sukhothai (acquisition number not available at this writing).

**(REVISED - 5 October 2013)**

## TH-523

Study collection base fragment medallions and architectural fixture fragments from the Ban Payang and Ban Ko Noi kilns (18) all with base marks rendered as follows:

- Incised marks - No. 1 to No. 14.
- Iron-brown slip marks - No. 15 to No. 18.

Medallions No. 3 and No. 8 are from the Ban Ko Noi kilns, the remainder of the fragments are products of Ban Payang. They consist of monochrome white glazed wares, celadons, brown and cream glaze incised ware, wares with straw colored glaze and underglaze iron-black décor, and underglaze black decorated celadon. The fragment forms are small to medium sized bowls (15), architectural fixtures (2), and a cover box (1). The base fragment medallions Nos. 2, 4, 5, and 7 as well as No. 9 to No. 12 are monochrome white glazed wares with some opalescent tingeing. The two medallions from the Ban Ko Noi kilns are No. 3 and No. 8, which are celadon wares incised with a floral motif.

The base fragments from architectural fixtures, No. 13 and No. 14, are decorated with white glazed flower heads molded in relief and arranged horizontally; unglazed top surface is flattened. The base and side of the lower section of a cover box at No. 1 is incised with floral roundels and leaf sprays covered with mottled brown and cream glaze. Medallion No. 6 is decorated in iron-black under a transparent sea green celadon glaze with a vigorously executed blossom spray. Medallions No. 15 to No. 18 have iron-black floral décor under straw colored glaze (actual motifs not discernable on

(Continued)

**TH-523 (Continued)**

fragments No. 17 and No. 18). The exterior of the footrim of the fragments ranges from slightly outward sloping to upright (considerably more splayed on No. 17) with beveled edge, except for the square-cut edge on fragment No.3. On all the fragments the footrim is outward sloping on the interior, very markedly so on fragment No. 17. The bases of all the fragments are unglazed, with the body fine textured on medallions Nos. 1, 6, 8, 15 and 16, and medium textured on the remainder. The color of the bases ranges from russet to deep russet and from beige to light beige, and all the fragments have flat or slightly convex bases. There are darkened firing scars or traces thereof on the bases of the fragments, except for medallions No. 1, No. 3 and No. 4 and the architectural fixture fragments No. 13 and No. 14.

The matrix which follows describes each of the base fragments in terms of kiln site, motif, type of base mark, and size. The diameter (D) of each fragment is indicated on the matrix.

**Sisatchanalai: 15th to 16th century.**

**Provenance: Ban Payang and Ban Ko Noi kiln site excavations - acquired from a villager in the in Ban Payang kiln site area (May 2012 - \$32).**

(Continued)

**TH-523 (Con't) BASE MARKS - TH-523 (No. 1 to No. 18 of 18)**

CATALOGUE NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Incised Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-523 (1)	Payang	Brown & cream glaze, incised floral							Incised Thai script	11.0
TH-523 (2)	Payang	White Ware							Incised Thai script	11.4
TH-523 (3)	Ko Noi	Celadon incised floral							Incised 8 point star	10.5
TH-523 (4)	Payang	White Ware			Parallel lines - 2 diagonal above 2 horizontal					11.3
TH-523 (5)	Payang	White Ware							Incised Thai script	11.4
TH-523 (6)	Payang	Celadon underglaze floral	Incised "X"							11.3
TH-523 (7)	Payang	White Ware							Incised Thai script	9.7
TH-523 (8)	Ko Noi	Celadon incised floral							Incised "eye"	9.3
TH-523 (9)	Payang	White Ware			Intersecting lines - 2, and diagonal line below					8.8
TH-523 (10)	Payang	White Ware			Grid, 4 lines transversing 4 more lines					10.5
TH-523 (11)	Payang	White Ware			Grid, 8 lines transversing 4 more lines					9.6
TH-523 (12)	Payang	White Ware			9 Roughly parallel lines					9.5
TH-523 (13)	Payang	Molded Floral - White							Incised Thai script	6.6 (L)
TH-523 (14)	Payang	Molded Floral - White							Incised Thai script	6.1 (L)
TH-523 (15)	Payang	Straw colored glaze and under-glaze iron-black floral décor							Small "X" in an "O"	10.4
TH-523 (16)	Payang								Scrolling trefoil stem	9.0
TH-523 (17)	Payang		X							9.3
TH-523 (18)	Payang		X							7.3
	<b>TOTAL</b>	<b>18</b>	<b>3</b>	<b>0</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>10</b>	



#### TH-524

Brown glazed Brahman type (*zebu*) humped bull figurine standing four-square with upright head facing directly to the front and at the alert. The eyes, horns, hump and tail are modeled, with the right ear curiously affixed considerably lower than the left ear. The dark brown crackled glaze, which is now substantially eroded, extends in an even line to the uppermost portion of the legs. The biscuit, where exposed at the unglazed legs and underside, is medium textured and light beige colored with slight russet tingeing. The bovine figurine is carefully constructed and solidly potted.

L: 2 7/8 in. (7.3 cm.); H: 2 7/8 in. (7.3 cm.).

Sisatchanalai: 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (May 2012 - \$13).

May be compared with the bulls illustrated in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 54 and No. 55; and the Art Gallery of South Australia, *Thai Ceramics*, No. 163 (described as a small dog or a pig). For another brown glazed bull figurine see TH-103, and reference may also be made to B-147 and B-152 for Burmese counterpart bovine figurines covered with celadon glaze.

Buffaloes have traditionally played an integral part in Thai culture and society. In Thai farming families without sons, the young girls often became very adept in the handling of buffalo and were greatly admired for their skills.

**TH-525**

Sukhothai small *kuan* shaped undecorated jarlet with short neck and rather wide mouth with beveled rim. Covered with a finely crackled distinctly sea-green colored glaze, with the usual application of white slip underneath notably absent. Glaze extends briefly to the interior of the jarlet; the remainder of the interior is unglazed. Except for one area considerably above the base, the crackled glaze ends unevenly at and just above the very slightly concave base without footrim. The unglazed base reveals the distinctively Sukhothai coarse textured dark grey body sprinkled with white quartz particles.

H: 1 13/16 in. (4.6 cm.);

D: 2 3/8 in. (6.1 cm.).

Sukhothai: second half of 14th century.

Provenance: Sukhothai kiln site excavations - acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$6).

Exhibited: on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 19 December 2013 and 6 February 2014.

It is unusual to encounter *small* jarlets from the production of the Sukhothai kilns, although they are rather plentiful among the Sisatchanalai wares. Furthermore, there do not appear to be any published illustrations or references to undecorated small Sukhothai jarlets. Nevertheless, small undecorated Sukhothai jarlets without a

(Continued)

**TH-525** (Continued)

footrim are sometimes encountered (refer to TH-231 and TH-357 – No. 3 of 3). However, it is extremely rare to find a Sukhothai product without the distinctive underglaze white slip.

Accordingly, this jarlet may be assigned to the earliest production phase of the Sukhothai kilns on the basis of the following: no white slip under the glaze, the resultant extremely unusual distinctly green colored glaze as opposed to the normal straw colored glaze, absence of foot, and lack of decoration.



## TH-526

Sukhothai study collection bowl shards (10) all with a *chakra* (solar whorl) motif. Fragments No. 1 to No. 7 consist of the base and a portion of the rim of a bowl, and fragments No. 8 to No. 10 are base fragment medallions. The central *chakra* motif on each of the bowls is rendered in a somewhat different manner as illustrated in Reference Photo: TH-526 (Reference – *Chakras*). The bowls are all decorated in underglaze iron-brown on a cream slip under straw-colored glaze (the glaze now degraded on bowl No. 6). Traces of five spur marks are visible in the central medallion of each of the bowls, except bowl No. 6 which is devoid of spur marks, indicating it was fired as the uppermost bowl in the stack. Also on bowl No. 8 instead of five spur marks, the remnants of seven spur marks are visible.

The glaze and slip on the shards ends unevenly immediately above and on the foot. The foot of the bowls is slightly outward sloping on both the exterior and on the interior (more pronouncedly so on the latter). Unglazed solidly potted base of the bowls is flat to very slightly convex and ranges in color from beige to light brown to light gray. The rather coarse textured biscuit is sprinkled with white quartz particles. Base on No. 5 has remnants of a circular firing support, and the base on No. 8 is very shallow. On fragments No. 1 and No. 8 there is a base mark in the form of a generous daub of iron-brown slip. The décor of the rim and cavetto, the underside motif, and the size of each of the fragments is described in the chart below.

Sukhothai: 15th to 16th century.

(Continued)

TH-526 (Continued)

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$80).

**DÉCOR & SIZE - TH-526 (No. 1 to No. 10 of 10)**

CATALOGUE NUMBER	DÉCOR OF RIM & CAVETTO	UNDERSIDE MOTIF	D: cm
TH-526 (1 OF 10)	Sgraffito accented band, with <i>mongkut</i> (tiered crowns) below separated by pendant leaf tips.	<i>Mongkut</i> separated by pendant leaf tips, below a band of diagonal stroke marks.	19.6
TH-526 (2 of 10)	Quadruple line border, disk forms alternating with 2 columns of half-moon shapes below, triple line border separating.	Decorated ensuite with rim and cavetto.	19.2
TH-526 (3 of 10)	Sgraffito accented band, with <i>mongkut</i> (tiered crowns) below separated by pendant leaf tips.	<i>Mongkut</i> separated by pendant leaf tips, below a band of diagonal stroke marks.	18.8
TH-526 (4 of 10)	Sgraffito accented band, with a wide feathery band below.	Two bands of comma shape elements, with band of oblique stroke marks between.	19.1
TH-526 (5 of 10)	Sgraffito accented band; below bands of comma shape elements, veined leaf tips, and oblique stroke marks.	Two bands of comma shape elements, with band of oblique stroke marks between.	17.4
TH-526 (6 OF 10)	Triple line border, below plain except for band of sparse oblique stroke marks.	<i>Mongkut</i> (tiered crowns) below separated by quadruple line border.	14.6
TH-526 (7 of 10)	Sgraffito accented band, with a feathery band below in heavily applied iron-brown.	Two bands of comma shape elements, with band of oblique stroke marks between.	13.4
TH-526 (8 of 10)	Cavetto with feathery <i>mongkut</i> separated by narrow band of squiggly elements.	Decorated ensuite with cavetto, with a band of diagonal strokes below.	15.3
TH-526 (9 of 10)	Cavetto with band of comma shape elements, band of veined leaf tips below.	Band of oblique stroke marks.	15.1
TH-526 (10 of 10)	Central medallion only.	Central medallion only.	11.8

## TH-527

Sukhothai study collection fragments (3) consisting of the base complete with rim of two bowls and the tall neck from a vase. The bowls are plain except for an underglaze black double line border around the central medallion, repeated just under the slightly everted mouthrim. On the underside a further double line border considerably under the mouthrim. Both of the bowls are devoid of spur marks in the central medallion. The glaze and white slip on the bowls ends just above and on the solidly constructed vertical foot, outward sloping on the interior. Base is convex and unglazed, with the rather coarse textured dark gray body studded with white quartz particles. Bowl No. 1 has a firing spur adhering with a distinctly molded mark in the form of a four petaled blossom. The glaze on both bowls has fired to an attractive bluish tone, particularly prominent on bowl No. 2.

The neck from a vase is tall and elegant, tapered slightly. It is decorated in iron-black on a cream slip under light straw colored crackled glaze with a continuous series of closely spaced encircling rings. This thinly potted specimen would appear to represent a special order, apart from normal routine production.

D: 5  $\frac{13}{16}$  in. (14.8 cm.) – No. 1;

D: 6  $\frac{1}{8}$  in. (15.5 cm.) – No. 2;

L: 4  $\frac{13}{16}$  in. (12.2 cm.) – No. 3.

Sukhothai: late 14th to 15th century - No. 1 and No. 2.

(Continued)

**TH-527 (Continued)**

**Sukhothai: late 15th to 16th century - No. 3.**

**Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$19).**

**Very similar bowls were recovered from the Longquan shipwreck in Malaysia and the Phu Quoc III shipwreck in Vietnam – both shipwrecks dated late 14th century to early 15th century. Refer to Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters* - page 48, Plate 59 (similar bowl from the Longquan shipwreck). For examples from the Phu Quoc III wreck refer to TH-315 (No. 3 to No. 5).**



## TH-528

Sukhothai study collection architectural or roof finials (4) covered with straw-colored glaze, a cream slip underneath. The finials are shaped in stupa form with from two to five tiers, the number of the molded ridges depending upon the size of the finial. There is a cone shaped core for fastening, which projects downward at the lowermost portion of the finials. Exposed body at the base of the finials and at the fractures is coarse textured, beige colored, and studded with white quartz particles.

L: 6 5/16 in. (16.0 cm.) – No. 1;

L: 6 1/8 in. (15.4 cm.) – No. 2;

L: 4 1/8 in. (10.5 cm.) – No. 3 ;

L: 2 13/16 in. (7.2 cm.) – No. 4.

Sukhothai: late 14th to 15th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$13).

Stupa shaped architectural finials from the Sisatchanalai kilns are on occasion encountered; however, the corresponding products from the Sukhothai kilns are seldom found. For relevant Sisatchanalai examples TH-072, TH-120, and TH-135 may be referred to.



### TH-529

Sukhothai study collection guardian figure fragments (3) from the leg (No. 1), tail (No. 2), and crested mane (No. 3) of a naga. The fragments are accented in underglaze iron-brown on white slip under straw colored glaze. The main accented features of the fragments include, most prominently, the molded floral rosettes on the leg, volutes and open work area of the tail, and cross-hatching and swirls of the mane. Exposed body at the underside of the leg and at the fractures of the tail and mane is coarse textured, light brown to light gray in color, and studded with white quartz particles. The tail fragment is particularly solid in aspect and of imposing weight.

L: 6 5/16 in. (16.0 cm.) – No. 1; L: 5 5/8 in. (14.2 cm.) – No. 2;

L: 8 15/16 in. (22.7 cm.) – No. 3.

Sukhothai: 15th to 16th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$16).

Compare with the Sukhothai *naga* fixtures illustrated in Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay - Ceramics from Burma, Cambodia, Laos, and Thailand*, No. 260; R. Brown, *The Legacy of Phra Ruang*, No. 13 and No. 15; P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, No. 22; Asian Art Museum of San Francisco, *Thai Ceramics - The James and Elaine Connell Collection*, No. 133-b; K. Itoi, *Thai Ceramics from the Sosai Collection*, No. 3; and Pariwat Thammapreechakorn, *Ceramic Art in Thailand*, Figure 49. May also be compared to an intact Sukhothai *naga* example with similar features at TH-191.

## TH-530

Sukhothai study collection base fragment medallions (5): four medallions with a floral spray, and one fragment which includes the base and side of a bowl adorned with sunbursts. The fragments are decorated in underglaze iron-brown on white slip under straw colored glaze (the glaze on fragment No. 1 now degraded). All with traces of spur marks in the central medallion, except for fragment No. 5.

Vertical foot (except No. 2, which is slightly splayed), outward slanting on interior (except No. 4 which is upright), and the base flat to very slightly convex. Glaze and slip end unevenly just above and on the foot (except for fragment No. 4). Exposed body at the base studded with white quartz particles (very light presence on fragment No. 1, and not visible on the slip covered base of No. 4). Specific details for each of the fragments are as follows:

- No. 1 – in the center a large blossom executed in consummate detail with shaded and outlined petals and a very complex series of extending appendages, swirls and spheres all with shading and cross-hatching. This central medallion décor all encircled within a quadruple line border. The cavetto profusely decorated ensuite with the central medallion. On the underside above the base a band of what appears to be outlined leaf tips, but which resembles supplicants with outstretched arms. The base with medium textured light brown colored body.
- No. 2 – adorned in the center with a broad floral spray, the stem curving to the right. The flower head, stem, and leaves surrounded by a double line border around the central

(Continued)

**TH-530 (Continued)**

medallion. The base with coarse textured brown colored body, splashes of cream colored slip, and transversed by a base mark in the form of a daub of brown slip.

- **No. 3** – adorned in the center with a broad floral spray, the stem curving to the right. The flower head, stem, and leaves surrounded by a double line border around the central medallion. Fragments from the rims of two more bowls adhering to the underside. The base with coarse textured darkened brown colored body and a base mark in the form of a small daub of lightly applied brown slip.
- **No. 4** – a meticulously rendered leaf spray decorates the center surrounded by veined leaf elements – all encircled by a double line border. The cavetto and underside decorated ensuite, with the addition of a band of comma shaped elements above the foot. The upright foot with beveled rim is extremely well finished and completely covered with cream colored slip, which also entirely covers the base. This is an extremely unusual treatment for Sukhothai wares.
- **No. 5** – this fragment of the base and side of a bowl is adorned in the cavetto with sunbursts or rosettes under the quadruple line border just below the slightly everted rim. The central medallion is decorated with an iron-brown circle surrounded by nine sun-bursts enclosed within a double line border. The underside is decorated ensuite. The base with coarse textured very dark brown colored body.

(Continued)

TH-530 (Continued)

D: 6 7/8 in. (17.5 cm.) – No. 1; D: 5 3/16 in. (13.2 cm.) – No. 2;  
D: 5 1/8 in. (12.8 cm.) – No. 3; D: 4 3/8 in. (11.2 cm.) – No. 4;  
D: 7 5/16 in. (18.6 cm.) – No. 5.

Sukhothai: late 14th to 15th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$38).

In reference to fragment No. 5 similar bowls are illustrated in R. Brown, *The Legacy of Phra Ruang*, Plate 11, No. 6; B. Refuge, *Swankalok, de export-ceramik van Siam*, Afb. 21; Praya Nakon Prah Ram, "Tai Pottery", *Thai Pottery and Ceramics: Collected articles from the Journal of the Siam Society 1922-1980*, Pl. XXIX-b; and Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 214. Compare also with the similarly decorated bowl at TH-165.

Fragment No. 1 (with the large blossom in the center executed in consummate detail) and fragment No. 4 (meticulously rendered leaf spray, foot and base completely covered with cream colored slip) may be considered to be of the highest quality and ranked exceptionally among the products of the Sukhothai kilns.

## TH-531

Sukhothai study collection base fragment medallions with fish motif (3) decorated in underglaze iron-brown on a cream slip under straw-colored glaze. On medallion No. 2 the fish is rendered in greater detail than the hastily executed fish on medallions No. 1 and No. 3. On each of the medallions there are traces of spur marks. The fish is right facing on medallions No. 1 and No. 2, and facing to the left on medallion No. 3. Glaze and slip end unevenly just above and on the foot of each of the medallions. The base, where visible, is coarse textured and brown colored, studded with white quartz particles. Medallion No. 1 has a firing spur adhering with a distinctly molded mark in the form of a large double outlined "X." On fragment No. 2 an incised mark transverses the base in the form of two parallel lines connected by four roughly equidistantly spaced diagonal lines. The base mark on No. 3 consists of the more conventional daub of brown slip.

D: 4 7/8 in. (12.6 cm.) – No. 1; D: 4 3/16 in. (10.6 cm.) – No. 2;  
D: 3 7/16 in. (8.8 cm.) – No. 3.

Sukhothai: late 14th to 15th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$16).

The Incised mark on fragment No. 2 is extremely unusual; invariably Sukhothai base marks are confined to brown slip or brown wash variants. Only one other incised Sukhothai base mark is known to the writer, the incised "X" at TH-411 (No. 1 of 15).

TH-532

Sukhothai study collection item consisting of the base and a substantial portion of the sides of a stoutly potted mortar. Decorated on the exterior and briefly in the interior in underglaze iron-brown on a cream slip under straw-colored glaze. The interior of this utilitarian vessel is unglazed except for the glazed band under the upright mouthrim, which is decorated with closely spaced veined leaf tips within double line borders. On the exterior a rather wide band of elements resembling a *cha da* (headdress worn in traditional Thai dance) or a *mongkut* (tiered jeweled crown). This adornment is enclosed within a double line border just under the upright mouthrim and a quadruple line border below. The nearly flat spreading base without footrim projects out considerably from the sides of the vessel. Exposed body in the interior and at the base is rather coarse textured and light brown colored, sprinkled with small white quartz particles.

D: 6 1/2 in. (16.6 cm.); H: 4 1/8 in. (10.4 cm.).

Sukhothai: 15th to 16th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (August 2012 - \$10).

These utilitarian vessels were produced in considerable quantity at the Sukhothai kilns with the vast majority of them in unglazed form.

### TH-533

Study collection base fragment medallions and a tubular firing support from the Ban Payang kilns (11). Fragments No. 1 and No. 3 also include portions of the sides of the bowl. Medallions No. 10 and No. 11 are both underglaze black decorated celadons. Medallion No. 10 is adorned with a floral spray with scalloped petals and cross-hatched center, surrounded on the sides and above by branches with spiky, swirling leaves; a three stemmed stalk beneath - all enclosed within a multiple line border. Medallion No. 11 is decorated at the center with a circle motif surrounded by a quatrefoil leaf spray, with overlapping veined leaf tips encircling the central medallion; the cavetto is adorned with a leaf scroll.

Base marks are included on the following base fragment medallions:

- Incised marks - No. 1 to No. 4.
- Iron-brown slip marks - No. 5 to No. 9.

The exterior of the footrim of the fragments ranges from slightly splayed to upright to inward sloping - all with beveled edge. The footrim of the fragments is outward sloping on the interior, except for the vertical treatment of No. 1, No. 6 and No. 10. The very slightly recessed base of medallion No. 11 is particularly shallow. On fragments No. 7 and No. 9 the foot is encircled by carved grooves. The bases of all the medallions are unglazed, except for the slip covering the base of medallion No. 5, and have compact to medium textured body, except for the slightly coarser biscuit on fragments No. 6 and No. 9.

(Continued)

## TH-533 (Continued)

The color of the bases ranges from beige to russet to light gray to brown, and the fragments have flat or slightly convex or slightly concave bases, except for the sunken base resulting from firing faults on fragments No.1, No. 5 and No. 11. There are darkened firing scars or traces thereof on the bases of all the fragments, except for medallion No. 8 and the firing support at No. 4. The fragments are from a variety of vessels including small to medium sized bowls, plates and the base of a cover box (No. 9).

The matrix which follows describes each of the base fragment medallions with base marks in terms of kiln site, motif, type of base mark, and size.

D: No. 1 to No. 9 of 11 – indicated in matrix below.

D: 7 3/16 in. (18.2 cm.) – No. 10; D: 6 1/8 in. (15.5 cm.) – No. 11.

Sisatchanalai: late 14th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand - (August 2012 - \$40).

(Continued)





**TH-533 (Con't) BASE MARKS - TH-533 (No. 1 to No. 9 of 11)**

CATALOGUE NUMBER	KILN	MOTIF	"X" Mark	"O" Mark	Incised Line(s)	Daub Mark	Stroke Mark	Sun-Burst	Other Mark	D: cm
TH-533 (1)	Payang	Celadon carved floral							Incised circle, projecting lines	20.4
TH-533 (2)	Payang	Mono-chrome White							Incised triangle, cross inside	15.5
TH-533 (3)	Payang	Celadon carved floral & onion skin							Incised circle, projecting rays	16.2
TH-533 (4)	Payang	Tubular firing support			2 near parallel incised lines					7.6 (H)
TH-533 (5)	Payang	Celadon carved floral							Base heavily covered brown slip	18.3
TH-513 (6)	Payang	Mono-chrome White	Brown "X" & 3 squiggly lines							12.8
TH-533 (7)	Payang	Underglaze black conch							2 brown stem forms, lines above	12.6
TH-533 (8)	Payang	Underglaze black floral spray							Brown "J" shape element	9.7
TH-533 (9)	Payang	Partly brown glazed							Brown star shape with tail	9.3
	<b>TOTAL</b>	9	1	0	1	0	0	0	7	



## TH-534

Study collection Kalong fragments and firing support (3) all with base marks and consisting of a base fragment, a plate rim fragment, and a firing support:

- Base fragment (No. 1) is decorated in underglaze iron-black under greenish tinged crackled glaze with leaf sprays under a double line border. The flat unglazed base with compact beige colored body has an iron-brown slip base mark consisting of a brief inscription in ancient Thai script.
- Plate rim fragment (No. 2) has dark olive green glaze extending to the edge of the broad, flattened rim. The unglazed underside with compact, fine grained beige colored body has an iron-brown slip base mark consisting of a two character inscription in ancient Thai script along with a leaf spray composed of three distinct elements.
- Firing support (No. 3) in tubular form flattened and expanded at the ends. The unglazed body with compact beige colored body and adherent kiln debris has a base mark consisting of a large deeply incised "X."

D: 4 11/16 in. (11.8 cm.) – No. 1; D: 3 in. (7.6 cm.) – No. 2;

L: 2 13/16 in. (7.1cm.) – No. 3.

Kalong: 14th to 15th century.

Provenance: Kalong kiln site excavations - acquired in Thailand (August 2012 - \$8).

**TH-535**

Study collection item consisting of the lower section of a large cover box. The sides are incised with a scrolling vine filled with caramel-brown glaze on a cream ground. Immediately above the foot decorated with a band of incised caramel-brown glazed triangular leaves on a cream ground, surmounted by a brown glazed raised ridge. The bottom of the interior of the box is generously coated with caramel-brown glaze. The carefully finished vertical foot with slightly beveled edge is outward slanting on the interior. The lustrous glaze ends in an even line just above the footrim, with the foot encircled by two brown rings. The unglazed base is nominally convex with extremely light beige colored compact biscuit.

D: 4 7/8 in. (12.4 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations – acquired in Thailand (August 2012 - \$10).

For the illustration of similar boxes refer to B. Refuge, *Swankalok, de export-ceramiek van Siam*, Afb. 125b; D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 62 – front; and W. Willets, *Ceramic Art of Southeast Asia*, No. 252. Compare also with the other similar cover boxes at TH-225, TH-265 and TH-309 - all with caramel-brown glazed incised decoration on a cream ground. These three cover boxes are all from the South Sulawesi excavations in Indonesia and were acquired in Makassar, South Sulawesi.

## TH-536

Sukhothai study collection cover fragments (5): four covers decorated in underglaze iron-brown on a cream slip under straw-colored glaze, and one monochrome white cover; body where exposed gray to grayish beige colored, medium to coarse textured, and studded with white quartz particles. Specific details for each of the covers are as follows:

- Cover No. 1 - dome shaped with white glaze lotus bud knob; main décor is wide band of intricately rendered vein tipped leaf scroll, sgraffito accented band below, both bands enclosed within double line borders. Underside has a mark in the form of two daubs of iron-brown slip.
- Cover No. 2 - flattened dome shaped with wide cylindrical shaped spreading handle; decorated with a band of leaf tips in outline form enclosed within double line borders; the underside, including the edge of the rim and the downward projecting flange, lightly brushed with white slip. This cover matches in size and forms a “set” with the lower section of a cover box at TH-540 (No. 4 of 5).
- Cover No. 3 - cone shaped with large white glaze lotus bud knob; stepped type upper portion with the two prominent ridge edges strongly accented in iron-brown; wide band of intricately executed feathery leaf scroll in heavily applied iron-brown with a triple line border above.
- Cover No. 4 - monochrome white dome shaped with lotus bud knob (now missing); thickened slightly at the rolled edge; flange on underside inset considerably from edge and undercut markedly on the interior at join with top. (Continued)

TH-536 (Continued)

- Cover No. 5 - disk shaped with white glaze lotus bud knob surrounded by four underglaze iron-brown spiraling rings; the nominal downward projecting flange on the underside inset from edge.

D: 6 1/2 in. (16.6 cm.) – No. 1;

D: 5 3/16 in. (13.3 cm.) – No. 2;

D: 4 3/16 in. (10.6 cm.) – No. 3;

D: 5 in. (12.6 cm.) – No. 4;

D: 2 5/16 in. (5.9 cm.) – No. 5.

Sukhothai: 15th to 16th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (September 2012 - \$22).



## TH-537

Sukhothai study collection base fragment medallions (9) with a floral spray in the center encircled by a double line border. The fragments are decorated in underglaze iron-brown on white slip under straw colored glaze. They have traces of spur marks in the central medallion, except for fragments No. 1 and No. 2. The fragments have a vertical foot (except No. 5, No. 7, and No. 9 which are slightly splayed), outward slanting on the interior. On all of the fragments the glaze and slip end unevenly just above and on the foot. Unglazed base of the medallions is slightly convex on all except for the nearly flat base on fragments No. 8 and No. 9. Exposed body is light brown colored (except on fragment No. 1, which has assumed a distinct russet hue) and studded with white quartz particles.

The type of floral spray on each medallion and notable details for select fragments, along with the diameter of each of the fragments, are indicated in the chart below.

Sukhothai: late 14th to 15th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (September 2012 - \$29).

(Continued)

**TH-537 (Continued)**

**TYPE OF FLORAL SPRAY, NOTABLE DETAILS AND DIAMETER  
TH-537 (No. 1 to No. 9 of 9)**

<b>CATALOGUE NUMBER</b>	<b>TYPE OF FLORAL SPRAY</b>	<b>NOTABLE DETAILS</b>	<b>D: cm</b>
TH-537 (1 OF 9)	Hurriedly executed dissolved floral spray, stem curving to the right, broad sweeping leaves detached from the stem.	Distinctly rendered large bird at base of floral spray is a unique feature on Sukhothai ware. Band of summarily executed scroll on underside.	15.7
TH-537 (2 of 9)	Floral spray drawn with unusual degree of detail and precision with cross-hatching and leaf tip border, stem curving to the left.	Base mark is a small daub of iron-brown slip.	10.0
TH-537 (3 of 9)	Hurriedly executed dissolved floral spray, stem curving to the right, broad sweeping leaves detached from the stem.	Not applicable.	16.2
TH-537 (4 of 9)	Hurriedly executed dissolved floral spray, stem curving to the right, broad sweeping leaves detached from the stem.	Band of leaf meander on underside.	13.6
TH-537 (5 of 9)	Hurriedly executed dissolved floral spray, stem curving to the right, cross-hatched sweeping leaves detached from the stem.	Deep set base with base mark in form of an "X" with 2 small daubs below, all in iron-brown slip.	12.3
TH-537 (6 OF 9)	Hurriedly executed dissolved floral spray, stem curving to the left, narrow sweeping leaves detached from the stem.	Not applicable.	12.1
TH-537 (7 of 9)	Hurriedly executed dissolved floral spray, stem curving to the right, narrow sweeping leaves detached from the stem.	Base mark is a large daub of iron-brown slip.	11.4
TH-537 (8 of 9)	Six petaled blossom with cross-hatched stems.	Not applicable.	12.3
TH-537 (9 of 9)	Tightly spaced floral spray, upright stem, large leaves attached to stem.	Rim of foot very wide proportionate to diameter of base.	12.1

## TH-538

Sukhothai study collection bowl shards (7) all with a *chakra* (solar whorl) motif. Fragments No. 1 to No. 4 consist of the base and a portion of the rim of a bowl, and fragments No. 5 to No. 7 are base fragment medallions. The central *chakra* motif on each of the bowls is rendered in a somewhat different manner as illustrated in Reference Photo: TH-538 (Reference – *Chakras*). The bowls are all decorated in underglaze iron-brown on a cream slip under straw-colored glaze. Traces of spur marks are visible in the central medallion of each of the bowls, except bowls No. 4 and No.7 which are devoid of spur marks, indicating these smallest bowls were fired as the uppermost bowls in the stack.

The glaze and slip on the shards ends unevenly immediately above and on the foot. The foot of the bowls is slightly outward sloping on both the exterior and on the interior (more pronouncedly so on the latter); except for the vertical foot on shard No. 5. Unglazed solidly potted base of the bowls is very slightly convex to flat and ranges in color from beige to darkened brown. The coarse to medium textured biscuit is sprinkled with white quartz particles. The base on fragment No. 3 is rather shallow and on No. 7 the base is deep-set. On fragments No. 1 to No. 7 there are iron-brown slip base marks. The décor of the rim and cavetto, the underside motif, the base mark, and the diameter of each of the fragments is described in the chart below.

Sukhothai: 15th to 16th century.

(Continued)



**TH-538 (Continued)**

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Sukhothai Old Town) - (September 2012 - \$32).

**DÉCOR OF RIM & CAVETTO, UNDERSIDE MOTIF, BASE MARK & SIZE - TH-538 (No. 1 to No. 7 of 7)**

CATALOGUE NUMBER	DÉCOR OF RIM & CAVETTO	UNDERSIDE MOTIF	BASE MARK	D: cm
TH-538 (1 OF 7)	Quadruple line border, below a band of outlined leaf tips with filler.	Narrow columns of half-moon shapes separated by triple line border, all enclosed within double line borders.	Base mark is two tiny daubs of iron-brown slip.	20.3
TH-538 (2 OF 7)	Sgraffito accented band with a wide feathery band below.	<i>Mongkut</i> separated by pendant leaf tips with accents, below a band of diagonal stroke marks.	Base mark is a generous daub of iron-brown slip.	18.3
TH-538 (3 OF 7)	Triple line border, below plain except for band of sparse oblique stroke marks.	<i>Mongkut</i> separated by four vertical lines, all enclosed within double line borders.	Base mark is a generous daub of iron-brown slip.	17.7
TH-538 (4 OF 7)	Sgraffito accented band with outlined leaf tips below.	Leaf tips with filler enclosed within lined borders and a band of oblique stroke marks below.	Base mark is a circular daub of iron-brown slip.	12.5
TH-538 (5 OF 7)	<i>Mongkut</i> (tiered crowns) separated by vertical lined dividers, below a triple line border.	Decorated ensuite with cavetto.	Base mark is one vertical daub and one horizontal daub of iron-brown slip.	16.8
TH-538 (6 OF 7)	Outlined leaf tips separated by narrow columns of half-moon shapes enclosed within triple line borders.	Decorated ensuite with cavetto.	Base mark is three elongated large daubs of iron-brown slip.	14.8
TH-538 (7 OF 7)	Outlined leaf tips with single line border below.	Band of oblique stroke marks.	Not applicable.	9.6

(Continued)

**TH-538 (Continued)**

Compare TH-538 (2 of 7) with the similar Sukhothai bowl illustrated in Roxanna Brown, *The Ming Gap and Shipwreck Ceramics in Southeast Asia: Towards a Chronology of Thai Trade Ware*, page 157, Pate 72 - No. 8a and 8b (exterior is a particularly close match).



## TH-539

Sukhothai study collection base fragment medallions (3) all with fish motif and decorated in underglaze iron-brown on a cream slip under straw-colored glaze. On medallions No. 1 and No. 3 the fish is rendered in greater detail than the hastily executed fish on medallion No. 2. On each of the medallions there are five spur marks encircling the center. The fish is right facing on all three of the medallions. Glaze and slip end unevenly just above and on the foot of medallions No. 1 and No. 3, while on medallion No. 2 extending to and partially covering the base. The foot of fragments No. 1 and No. 2 is vertical, outward slanting on the interior. On fragment No. 1 the base is flat, and on fragment No. 2 it is sunken in the center and on one side, with both fragments characterized by shallow bases. The base, where visible on fragment No. 1 and fragment No. 2, is coarse textured, brown to grayish brown colored, and sprinkled with white quartz particles. On fragment No. 3 the foot is slightly splayed, with the flat base liberally covered in blackened iron-brown slip, forming a kind of base mark.

D: 6 <sup>7</sup>/<sub>8</sub> in. (17.6 cm.) – No. 1; D: 6 <sup>13</sup>/<sub>16</sub> in. (17.3 cm.) – No. 2;  
D: 4 <sup>3</sup>/<sub>8</sub> in. (11.1 cm.) – No. 3.

Sukhothai: late 14th to 15th century.

Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Old Town) - (September 2012 - \$13).

## TH-540

A variety of Sukhothai study collection fragments (5) consisting of a stem-dish, alms bowl, mortar type vessel, cover box lower section, and base fragment medallion with sunbursts. All are decorated in underglaze iron-brown on a cream slip under straw-colored glaze.

Each is further described as follows:

- **Stem-dish (No. 1)** - center adorned with two carefully painted opposing fish with cross-hatching at the head and fins and separated by leaf sprays - all enclosed within a multi-line border. Decorative band within triple line border encircling the underside. Leaf sprays with lined border on the stem above the base. Interior of spreading stem is unglazed with medium textured body ranging in color from brown to darkened brown and with random white quartz particles.
- **Alms bowl (No. 2)** - spreading sides with sharply inverted mouthrim surrounded by a triple line border, repeated immediately above the foot. An additional single line border just below the inward curvature of the mouthrim. The interior is unadorned. The sides curve inward sharply to the very small base with splayed foot, vertical on the interior. Unglazed base is flat, nipped in the center, the coarse textured body brownish gray colored with white quartz particles.
- **Mortar type vessel (No. 3)** - fragment consists of the base and a portion of the sides of a stoutly potted mortar type vessel. Decorated on the exterior with a band of double outlined leaf tips or lotus panels; the interior is unglazed. The flat spreading base without footrim projects out from the sides of the vessel.

(Continued)

**TH-540 (Continued)**

Exposed body in the interior and at the flat base is unglazed with medium textured beige colored body with random white quartz particles. The construction and size of this vessel are consistent with that of a mortar. However, it has the unusual feature of a large roughly circular aperture at base, which is original to the vessel. Accordingly, although its precise use is not known, the vessel may have been intended for use as a small “warmer” or stove, or possibly to hold a potted plant.

- **Cover box lower section (No. 4) - upper exterior decorated with a sgraffito accented band, below is a band of double outlined veined leaf tips separated by leaf spray stalks, and then a band of oblique stroke marks - all separated by lined borders. The upright mouthrim with unglazed rim is encircled by a double line border; the interior plain. Unglazed base is flat and the coarse textured brownish gray colored body is sprinkled with white quartz particles. This lower section of a cover box matches in size and forms a “set” with the cover at TH-536 (No. 2 of 4).**
- **Base fragment medallion (No. 5) - the center is decorated with a thick iron-brown circle enclosing a single sunburst and surrounded by various other sun-bursts - all enclosed within a triple line border. The underside is plain. Foot is splayed, and the flat base with coarse textured light brown colored body is sprinkled with white quartz particles.**

**(Continued)**

**TH-540 (Continued)**

**D: 7 1/8 in. (18.1 cm.) – No. 1;**

**D: 7 3/8 in. (18.7 cm.) – No. 2;**

**D: 5 3/8 in. (13.8 cm.) – No. 3;**

**D: 4 7/8 in. (12.4 cm.) – No. 4;**

**D: 5 3/16 in. (13.1 cm.) – No. 5.**

**Sukhothai: late 14th to late 15th century.**

**Provenance: Sukhothai kiln site excavations – acquired from a resident of Sukhothai *Muang Cao* (Sukhothai Old Town) - (October 2012 - \$29).**



## TH-541

Celadon plate base fragment medallion decorated in underglaze iron black. Filling the central medallion is a chrysanthemum spray with scalloped petals surrounded on the sides and above by branches with spiky, swirling leaves and beneath is a tripartite stem - all enclosed within a triple line border. The brilliant sea green glaze ends on the wedge-shaped beveled foot. Unglazed base is flat with compact light beige colored body and blackened circular firing scar.

D: 5 11/16 in. (14.5 cm.).

Sisatchanalai: late 14th to 15th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (October 2012 - \$6).

Plates with a similar central are medallion are illustrated in D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 24; and R. Brown, *The Ceramics of South-East Asia*, Plate 29, No. 102. Compare also with Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, page 248 - upper drawing. Refer also to TH-470 for an underglaze black celadon plate with a very similar central medallion.

Underglaze black decorated celadons are among the most infrequently encountered of the Sisatchanalai wares. For a complete list of these wares included in the collection refer to TH-465.

## TH-542

Large potiche glazed white, the upright mouthrim with unglazed beveled edge encircled by two lightly molded ridges. Four prominent loop handles are positioned high on the shoulder. Cover is domed with a knob handle surrounded by a narrow flattened band with slightly ridged edge, and flattened again in a one centimeter wide band around the beveled outer edge. The bluish milky white glaze with prominent opalescent tingeing ends in an even line considerably above the foot. The squat body tapers to the upright foot with beveled rim, markedly outward sloping on the interior. Unglazed base is slightly convex with the exposed biscuit light beige colored and sprinkled with tiny black impurities. Within the confines of the circular firing scar the biscuit is slightly lighter hued. Except for a few small errant splashes of glaze, the interior of the potiche is unglazed.

H (including cover): 6 3/4 in. (17.2 cm.).

Sisatchanalai: mid 16th century (circa 1550) - Ban Payang kilns.

Provenance: Singtai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number S - 181 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (August 2012 - \$48).

Similar pots are illustrated in K. Itoi, *Thai Ceramics from the Sosai Collection*, Plate 50; Goto Museum, 1986, *South-East Asian Ceramics - Exhibition Catalogue*, page 40, No. 111; and R. Brown, *The Ceramics of South-East Asia*, Plate 34, No. 117. Additional

(Continued)



**TH-542** (Continued)

potiches in this series, also from the Singtai shipwreck, are illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, pages 96 and 97. Refer also to the smaller versions at TH-426 from the Xuande shipwreck in Malaysia (dated 1520 to 1530), and at TH-463 from the Australia Tide shipwreck in Gulf of Thailand (dated 1500 to 1530).



**TH-543**

Large covered box in compressed globular form with lotus bud handle encircled by two molded ridges and five underglaze iron-black concentric rings in various widths. The sides of the cover and body of the box with an underglaze iron-black band of continuous vine scroll, the leaves with cross-hatching and the background filled with tendrils. The vine scroll band is enclosed within quadruple underglaze iron-black brush line borders above and below. Splayed foot is markedly outward sloping on the interior. The base is slightly convex and unglazed with fairly compact light gray colored biscuit and remnants of a blackened circular firing support scar. A transparent crackled glaze is applied over the underglaze iron-black decoration; the interior is unglazed.

D: 5 5/ 16 in. (13.5 cm.).

Sisatchanalai: mid 16th century (circa 1550) - Ban Payang kilns.

Provenance: Singtai shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number S - 89 is affixed) - acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (August 2012 - \$137).

Compare with the covered boxes illustrated in the Art Gallery of South Australia, *Thai Ceramics*, No. 38 and No. 39 (similar decoration), and No. 81 and No. 82 (similar shape); in B. Refuge, *Swankalok, de export-ceramiek van Siam*, Afb. 58; and in Sotheby's

(Continued)

**TH-543** (Continued)

(New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 28. An additional cover box in this series, also from the Singtai shipwreck, is illustrated in Sjostrand, et. al., *Mysteries of Malaysian Shipwrecks*, page 96. Refer also to the similar covered boxes, smaller in size, at TH-162 from the South Sulawesi excavations in Indonesia; at TH-223 from the Barru, South Sulawesi excavations; at TH-228 from the Pankep, South Sulawesi excavations; and at TH-259 from the Selayar, South Sulawesi excavations. Refer as well to another smaller example at TH-439 from the Xuande shipwreck in Malaysia (dated 1520 to 1530).



## TH-544

Sukhothai large plate decorated in underglaze iron-brown on a cream slip; the central medallion painted with an open mouth fish with sweeping upturned tail surrounded by five spur marks and enclosed within a double line border. The rather steep cavetto is covered with a meandering band of four large floral spays, with a profusion of sketchily rendered leaves, surmounted by a double line border. At the flattened mouthrim a band of sketchy short double stroke chevron style designs. The thickened, upward flanged edge of the mouthrim accented with a double line border. Plate is plain on the exterior, except for a band of three brush lines well under the rim. The light straw-colored crackled glaze ends unevenly at the upright shallow foot, outward sloping on the interior. The slightly concave unglazed narrow base reveals the coarse textured beige colored biscuit studded with white quartz particles.

D: 11 1/4 in. (28.5 cm.).

Sukhothai: late 14th century (circa 1380).

Provenance: Nanyang shipwreck (original Certificate of Authenticity is on file in the Collection Documentation, and artifact registration sticker number N 827 is affixed) acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (August 2012 – received as a gift from Sten Sjostrand).

A very similar plate is illustrated in P. Maveety, *Ceramics of Thailand - Exhibition Catalogue*, No. 11 - on rear cover. Compare also with

(Continued)

**TH-544** (Continued)

D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 17; Oriental Ceramic Society of Hong Kong, *South-East Asian and Chinese Trade Pottery - Exhibition Catalogue*, No. 256; R. Brown, *The Ceramics of South-East Asia*, Plate 26, No. 91; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, lot 209; and Christie's (London), *Catalogue of The Ceramic Cargo of a Medieval South Asian Trading Vessel*, December 11, 1989, lot 7 - upper right. Refer as well to TH-166 for another very similar plate from the South Sulawesi excavations in Indonesia.

It is of interest to note that the number of intact specimens of this series of Sukhothai fish plates recovered from the Nanyang shipwreck was limited to seven (this writer examined firsthand five of those plates).



## TH-545

Celadon jarlets (2 - pair) the nearly vertical sides slightly constricting, and the narrow cup-like mouth with rolled rim flanked below by two opposing vertical loop handles. Overlapping molded and incised lotus leaves, enclosed within incised double line borders, on the flattened shoulders. The rather heavily potted body is accented with narrow vertical grooves carved from under the shoulder to just above the foot. Nominally spreading foot is strongly outward slanting on the interior. Unglazed sharply convex narrow base, with the exposed body rather coarse textured, pinkish buff colored, and lightly sprinkled with black impurities. Dark green glaze on jarlet No. 1, and the glaze on jarlet No. 2 is degraded from submersion in the sea water and yellowish tinged. The interior of the jarlets is unglazed.

H: 4 in. (10.1 cm.) – No. 1; H: 3 3/4 in. (9.5 cm.) – No. 2.

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (November 2012 - \$40).

A similar jarlet is illustrated in Roxanna Brown, *The Ceramics of South-East Asia, Their Dating and Identification* (Second Edition), Plate 40–d. This jarlet is described as being similar to examples from the Koh Kram shipwreck in the Gulf of Thailand and dated to the early 15th century. For another similar jarlet refer also to C.O. Valdes and A. I. Diem, *Chinese and Southeast Asian Greenware Found in the Philippines*, page 84, No. 7.10 (center).

**(REVISED - 5 October 2013)**

## TH-546

Small celadon cups (2 - pair) with the slightly everted mouthrim encircled by two lightly incised lines. The sides of the cups narrow towards the mouth and flare toward the bottom, before curving sharply inward just above the rather narrow base. Deep gouges are carved down the sides extending from under the mouthrim to the slightly spreading foot. Base is flat without footrim. Exposed coarse textured body is light russet and darkened in areas on cup No. 1, and on cup No. 2 uniformly light russet colored. The turquoise blue glaze originally covering the cups, and ending in an uneven line above the foot, is now degraded from prolonged exposure to the sea water.

H: 2 13/16 in. (7.1 cm.) – No. 1; H: 2 5/8 in. (6.6 cm.) – No. 2.

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (November 2012 - \$20).



**TH-547**

Sukhothai dish decorated in iron-black on a cream slip under light straw colored glaze with a large fish facing to the left with upward sweeping tail and spotted scales. The fish extends over the entire bottom of the dish and is enclosed within a triple line border. There are four small roughly circular spur marks in the center of the dish. The undecorated sides are steep with the everted mouthrim thickened at the edge. Underside is encircled under the mouthrim by a band of five rings. There are three indistinct markings above the foot, which may have been intended to represent small vegetal or waterweed sprays. The crackled glaze and the cream colored slip end unevenly on the rather high foot, extending very briefly to the base in a couple of areas. Sides curve in very sharply to the nominally spreading foot with square-cut edge, strongly outward slanting on the interior. Unglazed narrow base is slightly convex with the coarse textured body grayish brown colored and lightly sprinkled with white quartz particles.

**D: 7 5/8 in. (19.3 cm.).**

**Sukhothai: early 15th century.**

**Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (November 2012 - \$30).**

**This piece features an extremely large representation of a fish proportionate to the size of the dish; there do not appear to be any other similar examples recorded.**



### TH-548

Sisatchanalai cover box in compressed globular form with the slightly domed cover surmounted by an elevated knob in the form of a mangosteen fruit stalk with four sepals covered with caramel brown glaze and enclosed within two raised ridges. The box is decorated in iron-black, which assumes a brownish hue in areas, under a very light bluish tinged transparent glaze. The sides of the cover and body of the box with underglaze iron-black panels of vine scrolls alternating with panels of spiky leaf sprays. The six panels are separated by three sets of vertical brush lines (three lines in each set) and enclosed within underglaze iron-black multiple line borders. Two carefully carved ridges surround the very slightly recessed base with vestigial footrim. Unglazed base is concave with compact light grayish colored body speckled with darker impurities and the blackened remnants of the firing support. The interior of the lower section of the box is glazed, and the cover is unglazed on the interior. A chunk of kiln debris is fused to the side of the cover.

D: 4 1/4 in. (10.8 cm.).

Sisatchanalai: 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (December 2012 - \$28).

It is very unusual to find a cover box kiln waster complete with the original cover, unless it fused to the lower section during firing. For fused examples see the miniature brown and cream cover box waster at TH-444, and the large underglaze black cover box waster at TH-429 (No. 3 of 7), both with cover fused to lower section.

## **TH-549 MUSI RIVER, PALEMBANG, SUMATRA - THAI EXCAVATIONS**

Thai ceramics (10) recovered from the Musi River, Palembang, Sumatra comprising a jarlet (1) and various covers (9). The cover treatments consist of the following: incised decor filled with cream glaze on a caramel-brown glaze ground, underglaze iron-black, brown glaze accents, brown glaze on cream slip, incised motifs glazed brown, and various combinations thereof. The body of the covers is smooth and compact in texture and light beige colored (ranging in a couple of examples to light brown). The jarlet has a more coarse textured body with extensive russet tingeing at the base. The Interior of all the covers and the jarlet is unglazed. The matrix below summarizes each of the ceramics in terms of form, general description, and diameter (D) or height (H) in centimeters of each individual item.

**Sisatchanalai:** late 15th century to 16th century - Ban Payang kilns.

**Provenance:** Musi River excavations, Palembang, Sumatra, Indonesia - acquired in Palembang (April 2013 - \$38).

**Palembang, Sumatra** is located 90 kilometers up the Musi River and is one of the oldest cities in Indonesia, continuously inhabited since the seventh century. From the seventh to eleventh centuries it was the site of the capital of the Sriwijaya empire. The Musi River has been a major commercial route for 2,000 years, and habitation sites and dwellings in ancient Palembang were located on the river as well as above it.

(Continued)

### TH-549 (Continued)

Ceramics recovered from the Musi River include Chinese export wares dating from the Tang period to the Qing dynasty and featuring most prominently Five Dynasties Yue yao greenware, Longquan Yuan celadons, and Ming Swatow wares. Vietnamese wares, dating from the 14th to 16th century have also been recovered, including celadons as well as blue and white wares. Thai ceramics have been recovered as well, including Sisatchanalai 15th to 16th century underglaze black decorated wares, wares with cream and brown glaze and incised décor, and celadons. Ceramics from the Musi River are represented in the collection by the following: C-159 (1 to 8 of 8), M-459 (1A to 22 of 22), Y-134 (1 to 3 of 3), S-086 (1 to 3 of 3), TH-549 (1 to 10 of 10), and V-265 (1 to 4 of 4).

### REFERENCES

**TH-549 (2 of 10)** - similar covered boxes are illustrated in K. Aga-Oglu, *The Williams Collection of Far Eastern Ceramics: Tonnancour Section*, No. 195; the Art Gallery of South Australia, *Thai Ceramics*, No. 189; and R. Brown, *The Ceramics of South-East Asia*, Plate R, No. 3; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, page 29 - lower right; and Sotheby's (New York), *Catalogue of South-East Asian and Early Chinese Export Ceramics*, October 4, 1974, lot 33. Refer also to the very similar cover box at TH-154 (No. 1 of 2) from the South Sulawesi excavations, Indonesia.

**TH-549 (9 of 10)** - similar covers are illustrated in J. Guy, *Oriental Trade Ceramics in Southeast Asia*, No. 131; and C. Nelson Spinks, *The Ceramic Wares of Siam*, Plate 47. Refer also to very similar covers at TH-147 from the Ban Payang kiln site excavations in Thailand;

TH-274 from the Kintalan/Maros, South Sulawesi excavations in Indonesia; and TH-303 (No. 1 of 2) from the Selayar Island, South Sulawesi excavations in Indonesia.

**TH-549 (10 of 10)** - refer to the similar cover box at TH-163 from the South Sulawesi excavations in Indonesia. (Continued)

**TH-549 (Continued)**

<b>THAI CERAMICS RECOVERED FROM THE MUSI RIVER, PALEMBANG TH-549 (1 of 10) to TH-549 (7 of 10)</b>			
<b>CATALOGUE NUMBER</b>	<b>FORM</b>	<b>DESCRIPTION</b>	<b>D/H CM</b>
TH-549 (1 of 10)	Jarlet	Decorated on the elongated globular body in brown glaze cross-hatching with dot shaped filler, enclosed within line borders, on top of a light application of cream slip; the short neck and mouthrim edged in brown glaze and encircled by a raised ridge border similarly glazed; unglazed convex base.	H: 5.9
TH-549 (2 of 10)	Cover	A lotus bud handle, surrounded by a double raised ridge border, forms the center for an incised six petaled floral spray filled with cream glaze on a caramel-brown glaze ground extending to the double ridged turn of the lid; the sharply angled sides of the lid incised with a band of triangular pointed leaves filled with cream glaze against the mottled caramel-brown ground.	D: 9.9
TH-549 (3 of 10)	Cover	Description is same as for previous cover, TH-549 (2 of 10), except for a five petaled floral spray.	D: 9.7
TH-549 (4 of 10)	Cover	Description is same as for cover at TH-549 (2 of 10) except for smaller size and more subdued tone of brown glaze.	D: 6.2
TH-549 (5 of 10)	Cover	Description is same as for cover at TH-549 (2 of 10) except for smaller size, a seven petaled floral spray, and flattened vestigial knob handle.	D: 5.6
TH-549 (6 of 10)	Cover	Lotus bud knob handle surrounded by a band of two raised ridges all glazed brown; decorated with six panels containing underglaze iron-black leaf sprays alternating with wide brown glazed raised ridges separated by double vertical line borders, and all enclosed by underglaze black double circular rings.	D: 7.1
TH-549 (7 of 10)	Cover	Small cover with lotus bud handle decorated in underglaze iron-black with a band of leaf sprays enclosed within single line borders.	D: 4.2

(Continued)

**TH-549 (Continued)**

<b>THAI CERAMICS RECOVERED FROM THE MUSI RIVER, PALEMBANG TH-549 (8 of 10) to TH-549 (10 of 10)</b>			
<b>CATALOGUE NUMBER</b>	<b>FORM</b>	<b>DESCRIPTION</b>	<b>D CM</b>
TH-549 (8 of 10)	Cover	Small cover with lotus bud handle surrounded by six underglaze iron-black leaf forms, the sharply sloping sides similarly adorned with leaf tips.	D: 4.1
TH-549 (9 of 10)	Cover	Cover with central lotus bud knob encircled by two prominently molded ridges and a wide band of incised scrolling vines - all glazed in dark mottled brown; the cream glazed sides of the cover surmounted by a rounded ridge enclosed within rather deeply incised circular lines.	D: 10.3
TH-549 (10 of 10)	Cover	Tiny knob handle surrounded by a raised band of radiating gouges, all glazed brown; a band of underglaze iron-black leaf tips below; the vertical sides encircled by a single line border.	D: 4.9



TH-550

Brown and cream glazed covered box, the lower section incised with a scrolling vine filled with dark caramel-brown glaze on a cream ground. A lotus bud handle, surrounded by two molded ridges, forms the center for an incised ten petal and leaf floral spray filled with an opalescent tinged dark cream colored glaze on a dark caramel-brown ground. The stylized floral spray extends to the double ridged turn of the lid. The sharply angled sides of the lid incised with a band of triangular pointed leaves filled with cream glaze against the caramel-brown ground. Interior of the lower section of the box is partially glazed. The upright, shallow foot is beveled and surmounted by two brown glazed incised ridges. The nominally recessed base is markedly convex with light buff-colored compact body with russet tingeing predominantly outside of the slightly darkened circular firing scar remnants.

D: 4 in. (10.2 cm.).

Sisatchanalai: late 15th to 16th century - Ban Payang kilns.

Provenance: acquired from a dealer in America (March 2013 - \$180).

For a very similar cover box see John Miksic, *Southeast Asian Ceramics: New Light on Old Pottery*, page 115 - lower left. For the illustration of comparable boxes refer also to B. Refuge, *Swankalok, de export-ceramik van Siam*, Afb. 125b; D. Richards, *South-East Asian Ceramics: Thai, Vietnamese, and Khmer*, No. 62 - front; and W. Willets, *Ceramic Art of Southeast Asia*, No. 252. Compare as well with TH-225 (No. 1 of 2 - cover, and No. 2 of 2 - lower section).

### TH-551

Brown and cream glazed covered box, the body incised with four panels of scrolling leaf sprays filled with cream glaze on a caramel-brown ground. The sides of the cover decorated with a band of incised cream glazed triangular leaves also on a caramel-brown ground, surmounted by a brown glazed raised ridge. Brown glazed fruit stalk handle is enclosed within a lightly incised border. The handle is surrounded by foliated projections representing ten sepals glazed in caramel-brown, darker where accumulated. Interior of the box and cover partially coated with a light application of transparent glaze. Encircling the low cream glazed footrim are two incised ridges. The nominally convex unglazed base has compact light buff-colored body tinged russet in areas and slight remnants of a circular darkened firing scar.

D: 3 3/4 in. (9.5 cm.).

Sisatchanalai: late 15th to 16th century - Ban Payang kilns.

Provenance: acquired from a dealer in America (March 2013 - \$180).

There do not appear to be any published cover boxes with comparable decoration on the body. However, refer to the shard at TH-523 (1 of 18) which also has unconventional brown and cream glaze incised floral décor.

## TH-552

Celadon saucer dish decorated in iron black under a transparent dark green glaze, darker in tone where accumulated. A large blossom with curved line petals and squiggly projecting leaves adorns the center, and is enclosed by a double ring border. Veined leaf forms project downward from the double line border encircling the slightly everted mouthrim. Underside is decorated en suite with the leaf forms repeated and projecting upward from the double line border above the foot. Another double line border just under the mouthrim. The glaze extends in an uneven manner to the foot and footrim, continuing very briefly on to the base in a couple of areas. Narrow base is slightly convex with the exposed body compact and bright russet colored, slightly lighter hued within the confines of the circular firing scar.

D: 5 in. (12.8 cm.).

Sisatchanalai: 15th to early 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (May 2013 - \$7).

Underglaze black decorated celadons are among the most infrequently encountered Sisatchanalai wares; for a complete list of these wares included in the collection refer to TH-465.



### TH-553

Sukhothai bowls (2 - pair) decorated in iron-black on a cream slip under a straw colored glaze. The bowls are adorned in the center with a fish facing to the left and superimposed with five spur marks. A single line border surrounds the central medallion; the broad, steep cavetto is plain. Just under the everted mouthrim a band of chevron elements interspersed with dots and enclosed within single line borders. The exterior wall encircled by a double line border considerably under the mouthrim. The glaze and slip end just above the carefully finished square-cut foot (slightly inward sloping on bowl No. 1 and vertical on No. 2); on both bowls the foot slopes outward on the interior. Base is flat and unglazed, with the coarse textured dark beige to grayish tinged body studded with white quartz particles. There are considerable amounts of marine encrustation on the base of bowl No. 2 and traces on the base of bowl No. 1.

D: 6 13/16 in. (17.3 cm.) – No. 1; D: 6 11/16 in. (17.0 cm.) – No. 2.

Sukhothai: early 15th century.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (August 2013 - \$15).

For a very similar Sukhothai bowl see TH-315 (No. 2 of 5) from the Phu Quoc III shipwreck (excavations near Phu Quoc Island, Kien Giang Province, Southern Vietnam) and dated to the late 14th century to early 15th century).

#### TH-554

Celadon globular shaped “coconut” jar, the original light bluish-green glaze covering the vessel now substantially eroded. Carved diagonal accents radiate down the shoulders and are enclosed within multiple incised line borders. The short neck is flanked by two loop handles, and the cup-like narrow mouth has a thickened rolled rim. Carved vertical fluting on the lower body extends to the upright foot with beveled edge, slightly inward slanting on the interior. The slightly recessed unglazed base is flat, and the rather coarse textured body is light beige colored with considerable russet tingeing. There are three rather large sea shells along with other marine encrustation on the exterior of the jar.

H: 5 7/16 in. (13.8 cm.); D: 5 11/16 in (14.5 cm.).

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (August 2013 - \$20).

“Coconut jars” were a popular export item during the 15th century and early 16th century. Shipwrecks with coconut jars in the cargo include the following: Malaysian wrecks - Royal Nanhai, Turiang, Nanyang and Longquan; Philippine wrecks - Santa Cruz (refer to TH-564 for an example from this wreck), and Lena Shoal (refer to TH-094 for an example from this wreck); Indonesia wreck - Belanakan (refer to TH-509 for an example); Vietnam wrecks - Con Dao Island Wreck (refer to TH-554 and TH-563 for examples), and Phu Quoc/Cambodia shipwreck (refer to TH-562 for an example); and an unidentified Gulf of Thailand wreck. Examples of coconut jars from these shipwrecks are included as part of the TH-564 photos.

**TH-555**

Mon type extended ovoid shaped jar with very short spreading neck and flared mouthrim. Two vertical loop handles extend from high on the shoulders to the upper portion of the neck. The jar is glazed dark brown, now eroded in areas, with the interior unglazed. The glaze ends in an uneven line above the unglazed base without footrim. The base is slightly concave and the exposed body is coarse textured, studded with larger impurities, and colored dark charcoal gray. There is a small quantity of marine encrustation adhering to the base.

H: 4 3/8 in. (11.3 cm.).

Sisatchanalai: early 15th century - Ban Ko Noi kilns, Mon Kip Tao.

Provenance: Con Dao Island shipwreck, Vietnam - acquired from an itinerant vendor on Le Cong Kieu Street in Saigon (August 2013 - \$6).

Very similar jars are illustrated in Don Hein, *The Sawankhalok Ceramic Industry: from Domestic Enterprise to Regional Entrepreneur*, page 134, Fig. 43 L – left; and also in Honda and Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 86, Plate 61 a and Plate 61 b. Another jar similar to this jar is illustrated in Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 10, No.3.

(Continued)

**TH-555 (Continued)**

Similar jars from the Turiang shipwreck are illustrated in Brown and Sjostrand, *Turiang, A Fourteenth-Century Shipwreck in Southeast Asian Waters*, page 29, Plate 17 (includes notation that only a total of 21 Mon jars were recovered from the shipwreck); in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 16 - center and left; and in Fong Peng Khuan, "Shipwreck Treasures in Malaysia", *Arts of Asia*, Volume 37, Number 5, September - October 2007, page 103 - upper right.

Also compare with two more very similar jarlets from the Turiang shipwreck (dated to approximately 1370 - 1400) at TH-424, and two additional very similar jarlets from the Ban Ko Noi kilns, Mon Kip Tao kiln site excavations at TH-384 (No. 2 and No. 3 of 3).



## TH-556

Small celadon plates (4 - set) with a variety of rim treatments and various incised decorative motifs. All of the plates have carved fluting radiating down the exterior sides, solidly constructed upright foot (nominally inward slanting on plate No. 4) outward sloping on the interior, and flat bases with compact light cream-beige colored body. Each plate is further described as follows:

- Plate No. 1 - light sea green crackled glaze, pooling to darker hues where accumulated. Foliated rim is flattened, slanted slightly upward, and surrounded by an incised double line border repeating the rim's foliated contours. An undulating incised double line with dashes and small combed accents, enclosed within double line borders, high on the steep cavetto. Incised in the central medallion a floral rosette with seven double outlined petals surrounded by two circular lines. Radiating down the exterior sides crisply carved fluting extends evenly to the solidly constructed upright foot, outward sloping on the interior. Traces of a blackened pontil scar on the unglazed flat base with compact light cream-beige colored body. Slight quantity of marine encrustation at edge of base.
- Plate No. 2 - light turquoise blue crackled glaze, pooling to much darker hues where accumulated especially in the interior center and on the underside near the base. Pie crust rim is flattened and slanted slightly upward. An undulating incised double line enclosed within double line borders high on the steep cavetto. Incised in the central medallion a floral rosette

(Continued)

**TH-556 (Continued)**

with spiraling center and surrounded by three circular lines. Radiating down the exterior sides closely spaced carved fluting extends evenly to the solidly constructed upright foot, outward sloping on the interior. Traces of a blackened pontil scar on the unglazed flat base with compact light cream-beige colored body. Minute quantity of marine encrustation at edge of base.

- **Plate No. 3 - light turquoise blue crackled glaze, pooling to darker hues where accumulated. Pie crust rim is flattened and surrounded by an incised triple line border. An incised triple line border also at the very top of the steep cavetto. Incised in the central medallion an elaborate stylized peony spray with serrated petals and spiraling center and surrounded by three circular lines. Radiating down the exterior sides carved fluting extends to the triple line border incised just above the foot. The solidly constructed foot is upright and nominally outward sloping on the interior. Traces of a blackened pontil scar on the unglazed flat base with compact light cream-beige colored body with circular russet tinges. Minute quantity of marine encrustation at edge of base.**
- **Plate No. 4 - light turquoise blue crackled glaze, pooling to darker hues where accumulated especially in the interior at the edges of the central medallion and on the underside near the base. Plain rim with thickened edge is flattened and slanted slightly upward. An incised triple line border at the very top of**

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**TH-556 (Continued)**

the steep cavetto. Incised in the central medallion an elaborate stylized peony spray with serrated petals and spiraling center and surrounded by three circular lines. Radiating down the exterior sides carved fluting extends to the triple line border crisply carved just above the foot. The solidly constructed foot is nominally inward slanting and slopes slightly outward sloping on the interior. Traces of a blackened pontil scar on the unglazed flat base with compact light cream-beige colored body.

D: 7 3/16 in. (18.2 cm.) - No. 1; D: 6 15/16 in. (17.6 cm.) - No. 2;  
D: 6 5/8 in. (16.7 cm.) - No. 3; D: 6 7/8 in. (17.4 cm.) - No. 4.

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (August 2013 - \$120).

Small sized Sisatchanalai celadon plates are very seldom encountered in a shipwreck context or in kiln site recoveries or old collections in Thailand. For the only other small Sisatchanalai celadon plate in the collection other than the Con Dao shipwreck plates see TH-289. Compare also with the larger Sisatchanalai celadon plate from the Royal Nanhai shipwreck, illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 59; and with another from the Royal Nanhai shipwreck at TH-416. A bowl with a peony motif in the central medallion very similar to that of plates No. 3 and No. 4 is illustrated

(Continued)

**TH-556 (Continued)**

in Roxanna Brown, *The Ceramics of South-East Asia, Their Dating and Identification* (Second Edition), Plate 39–lower right. This bowl is from the Koh Kram shipwreck in the Gulf of Thailand and is dated to the early 15th century. For four more comparable small celadon plates from the Con Dao shipwreck refer to TH-559.





TH-557

Small white glazed jarlet with elongated, flaring neck and slightly flattened globular body covered with a matte white glaze with bluish tinge. The interior of this narrow mouth jarlet is unglazed. The glaze ends unevenly considerably above the slightly beveled foot with beveled rim, which slants outward on the interior. Convex base is unglazed with medium textured, light russet colored body.

H: 2 13/16 in. (7.2 cm.).

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (August 2013 - \$20).

Small white glazed Ban Payang jarlets with elongated neck are very rarely encountered, much more common are jarlets with the typical abbreviated neck of which there are several in the collection and to which the following references refer.

Compare with the small white glazed jarlets illustrated in Oriental Ceramic Society of the Philippines, *Chinese and South-East Asian White Ware Found in the Philippines*, Plate 152 (two jarlets); the Art Gallery of South Australia, *Thai Ceramics*, No. 182; R. Fox, *The Calatagan Excavations*, Plate 117 (three jarlets), and Plate 119; and in Asian Art Museum of San Francisco, *Thai Ceramics: The James and Elaine Connell Collection*, No. 106. Compare also with the small white glazed jarlets at TH-076, TH-105 (three jarlets), TH-136 and TH-321. (Continued)

**TH-557 (Continued)**

However, there is one illustration of a very similar jarlet to be found in Roxanna Brown, *The Ceramics of South-East Asia, Their Dating and Identification* (Second Edition), Plate 42, c - left.

**(REVISED - 5 October 2013)**



## TH-558

Sukhothai small dish decorated in iron-black on a cream slip under straw colored glaze. In the central medallion a flower head encircled by a multiple line border and superimposed with five small roughly circular spur marks. The cavetto undecorated, and a band of trellis diaper encircled by a triple line border below and a double line border above just under the everted mouthrim with thickened edge. The underside is surrounded by a band of three rings positioned well under the mouthrim. The finely crackled glaze and the cream colored slip end unevenly on or just above the splayed foot with square-cut rim, outward slanting on the interior. Unglazed narrow base is flat with coarse textured light brown colored body sprinkled with white quartz particles.

D: 5 3/8 in. (13.8 cm.).

Sukhothai: early 15th century.

Provenance: Tak - Omkoi excavations, Thailand - acquired in Thailand (September 2013 - \$33).

Sukhothai small dishes are rarely encountered; however, an item in the collection for comparison is the Sukhothai small shallow bowl at TH-276, which is also from the Tak - Omkoi excavations.

## TH-559

Small celadon plates (4 - set), slightly graduated in size, with a variety of rim treatments and various incised decorative motifs. All of the plates have carved fluting radiating down the exterior sides extending to the foot. Also on all the plates a solidly constructed upright foot (slightly inward slanting on plate No. 4) which slopes outward on the interior, flat base with compact light cream to beige colored body, and traces of a circular firing support scar (except on plate No. 3). Each plate is further described as follows:

- Plate No. 1 - light turquoise blue crackled glaze, pooling to slightly darker hues where accumulated. Rim is slightly upward slanted with thickened upturned edge. There is an incised double line border at the top of the steep cavetto. Incised in the central medallion a floral rosette with spiraling center and eight double outlined petals surrounded by three circular lines. The unglazed flat base with compact light cream colored body has traces of a blackened circular firing support scar along with a small incised circle in the center.
- Plate No. 2 - turquoise blue crackled glaze, pooling to much darker hues where accumulated, especially on one side of the interior center and on the underside at the globules on the foot. Pie crust rim is flattened, surrounded by an incised double line border repeating the rim's contours, and slanted nominally upward. An incised double line border at the top of the steep cavetto. Incised in the central medallion a floral rosette with spiraling center and surrounded by two circular lines. Traces of

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**TH-559 (Continued)**

a blackened circular firing support scar along with quantities of marine encrustation on the unglazed flat base with compact light beige colored body.

- **Plate No. 3 - crackled glaze is light sea green to turquoise blue in hue, pooling to darker tones where accumulated especially at the interior center and on the underside at the foot. Plain rim is flattened with a lightly incised and closely spaced leaf tip (or pie crust like) border near the edge, and is slightly upward slanting. A heretofore unrecorded variant of the onion skin motif is incised in the steep cavetto and enclosed within double line borders. This adornment actually appears to represent four stylized peony sprays with swirling, foliated edged leaves sweeping around the entire cavetto. Incised across the central medallion a large flower head with double outlined petals and spiraling center. There is a small incised circle in the center of the unglazed flat base with compact cream colored body.**
- **Plate No. 4 - light turquoise blue crackled glaze, pooling to slightly darker hues where accumulated. Pie crust rim is flattened, surrounded by an incised double line border repeating the rim's contours, and slanted slightly upward. A heretofore unrecorded variant of the onion skin motif is incised in the steep cavetto and enclosed within triple line borders. This adornment actually appears to represent four stylized**

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**TH-559 (Continued)**

peony sprays with swirling, foliated edged leaves sweeping around the entire cavetto. Incised in the central medallion a floral rosette with six double outlined petals and spiraling center. Traces of a blackened circular firing support scar along with a small quantity of marine encrustation on the unglazed flat base with compact light cream colored body.

D: 7 5/8 in. (19.2 cm.) - No. 1; D: 7 1/8 in. (18.1 cm.) - No. 2;  
D: 6 7/8 in. (17.4 cm.) - No. 3; D: 6 1/2 in. (16.4 cm.) - No. 4.

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (January 2014 - \$130).

Small sized Sisatchanalai celadon plates are very seldom encountered in a shipwreck context or in kiln site recoveries or old collections in Thailand. For the only other small Sisatchanalai celadon plate in the collection, other than the Con Dao shipwreck plates, see TH-289. Compare also with the larger Sisatchanalai celadon plate from the Royal Nanhai shipwreck, illustrated in Brown and Sjostrand, *Maritime Archaeology and Shipwreck Ceramics in Malaysia*, Color Plate 59; and with another from the Royal Nanhai shipwreck at TH-416. For four more comparable small celadon plates from the Con Dao shipwreck refer to TH-556.

TH-560

Large celadon bowl with sparsely applied underglaze black décor. The central medallion adorned with an underglaze iron black floral rosette with five squiggly petals and solid infilled center surrounded by a single circle, and all enclosed within a double ring border. Steep cavetto is plain, and at the everted rim a band of greatly separated pendant leaf tips enclosed within double line borders. Underside is decorated ensuite with leaf forms emerging from the double line border considerably above the foot; another double line border lies above just under the mouthrim. The sea green crackled glaze ends unevenly on and just above the solidly potted upright beveled foot, slightly outward slanting on the interior. Unglazed flat base is rather shallow with medium textured body light grayish beige in color and a blackened circular firing scar. There is a considerable quantity of marine encrustation on the base and foot.

D: 8 1/8 in. (20.6 cm.).

Sisatchanalai: early 15th century - Ban Payang kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (January 2014 - \$90).

Sisatchanalai celadons with underglaze black decor are rarely seen in a shipwreck context; only two such wrecks are known to this writer: the present wreck, the Con Dao, and the Belanakan wreck in Indonesia. Reportedly, as few as four underglaze black decorated celadons were recovered from the Con Dao shipwreck; however, the

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**TH-560 (Continued)**

**Belanakan contained considerably more including those at TH-500 (2 of 2), TH-501, and TH-508.**

**Additionally, only one of the very well documented Malaysia wrecks (Royal Nanhai, Longquan, Nanyang, Turiang, and Singtai) contained any Sisatchanalai celadons with underglaze black décor. The shipwreck excavator, Sten Sjostrand of Nanhai Marine Archaeology, Malaysia, has confirmed that there were a very limited number of underglaze decorated Sisatchanalai flower plates recovered from the Turiang shipwreck (copy of personal correspondence included with TH-560 series of photos).**

**Underglaze black decorated celadons are among the most infrequently encountered Sisatchanalai wares; for a complete list of these wares included in the collection refer to TH-465.**





## TH-561

Celadon bowls (3 - set) covered in a crackled green glaze of a different tone on each and all with incised décor. On all of the bowls the glaze ends unevenly above or on the foot, which is upright or slightly splayed and outward sloping on the interior. Base is slightly convex or flat, unglazed and with the medium textured exposed body varying in color on each bowl. Specific details for each of the bowls are as follows:

- Celadon bowl No. 1 - light sea green glaze, interior incised with a quadruple circle around the center; a decorative band with distinctive squiggly arabesque-like elements within multiple line borders incised under the everted mouthrim, which is slightly thickened at the edge. On the exterior a triple line border incised under the mouthrim and vertical fluting down the sides extending to the stepped ridge above the slightly splayed foot. The glaze ends unevenly either a little above the foot or continuing on to the foot in several areas. The convex base is slightly nipped with light gray colored body and adherent remnants of the circular firing support.
- Celadon bowl No. 2 - lustrous light green glaze with a turquoise blue tinge, pooling to darker hues where accumulated especially in the interior center and above the foot. A triple line border is incised under the everted mouthrim, which is thickened at the edge. High on the steep cavetto a wide decorative band containing an undulating incised double line with oblique accents, a double line border below. Incised

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**TH-561 (Continued)**

across the central medallion a large flower head with seven double outlined petals and spiraling center, all enclosed within a multiple line border. On the exterior vertical fluting extends down the sides to the upright foot. The very nominally convex base has light beige colored body and a blackened circular firing support scar.

- Celadon bowl No. 3 - light green glaze with turquoise blue tingeing, especially in the interior. A double circle is incised at the center, and a triple line border encircles the everted mouthrim. Exterior is plain with the glaze ending unevenly above the upright foot. The flat base has light beige colored body (some russet tingeing on and above the foot) and remnants of the blackened circular firing support scar.

**D: 5 13/16 in. (14.8 cm.) – No 1;**

**D: 5 13/16 in. (14.7 cm.) – No 2;**

**D: 4 7/8 in. (12.5 cm.) – No 3.**

**Sisatchanalai: early to mid 15th century - Ban Ko Noi kilns.**

**Provenance: Phu Quoc/Cambodia shipwreck located between Phu Quoc island and Cambodia in or near Kien Giang Province, southern Vietnam - acquired in Saigon (January 2014 - \$75).**

**The decorative band with distinctive squiggly arabesque-like elements on bowl No. 1 is quite unique and does not appear to have**

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## TH-561 (Continued)

been published. In Kritsada Pinsri, Pariwat Thammapreechakorn, and AUSA Wanpeanpark, *Sukhothai Ceramics: Development of Ceramic Art in Thailand* (Thai language book) for example, although there are line drawings of 18 different decorative rim borders on pages 76 to 78, none closely resembles the border on this bowl. The decorative band on the cavetto of bowl No. 2, however, is very similar to that on the plate at TH-416, which is from the Royal Nanhai shipwreck in Malaysia and is dated to the mid 15th century.

### **PHU QUOC/CAMBODIA SHIPWRECK**

The Phu Quoc/Cambodia shipwreck is located between Phu Quoc Island and Cambodia in or near Kien Giang Province, southern Vietnam at a considerable depth of about 60 meters. It was discovered by a local fisherman, who has maintained the precise location of the site a closely guarded secret, in the last quarter of 2013. The actual location of the wrecksite may in fact lie within Cambodian territorial waters.

The wreck contained a mixture of Thai, Chinese, and Vietnamese ceramics with Thai celadons predominating, and is datable to the early to mid 15th century. The Sisatchanalai celadons included bowls in a variety of small to medium sizes such as TH-561 here, “coconut” jars with carved and incised décor (TH-562 is an example), as well as medium sized and larger celadon plates with incised décor ranging from 24 centimeters to 30 centimeters in diameter. Large dark brown glazed Singburi type storage jars were also recovered along with unglazed kendis.

The limited quantity of Chinese porcelains recovered included small to medium plain celadon bowls, as well as blue and white bowls (small, medium and large) along with blue and white plates from 16 centimeters up to 34 centimeters in diameter. Vietnamese ceramic findings included small blue and white jarlets 10 centimeters in height along with blue and white plates 12 centimeters in diameter. Also recovered were 5 small bronze cannons 70 centimeters in length and each weighing approximately 4 kilograms.

## TH-562

Celadon globular shaped “coconut” jar with light sea-green crackled glaze. The short neck is flanked by two loop handles, and the cup-like narrow mouth has a thickened rolled rim. Carved vertical gouges are closely spaced high on the shoulders and are enclosed within clearly incised triple line borders. Mid body is unadorned, and the other much wider decorative band above the foot consists of crisply carved, slightly diagonal, extended gouges enclosed within incised double line borders. The glaze ends in an uneven line just above the foot with a couple of glaze runs extending lower to the foot itself. Foot is upright with beveled edge, markedly outward slanting on the interior. The very slightly recessed unglazed base is flat, and the smooth and compact body is extremely light beige/dark cream in color. A dark firing support scar is visible at the very edge of the base immediate next to the foot. The interior of this stoutly potted and well balanced jar is unglazed.

H: 5 11/16 in. (14.4 cm.); D: 6 in (15.2 cm.).

Sisatchanalai: early to mid 15th century - Ban Ko Noi kilns.

Provenance: Phu Quoc/Cambodia shipwreck located between Phu Quoc island and Cambodia in or near Kien Giang Province, southern Vietnam - acquired in Saigon (November 2014 - \$150).

“Coconut jars” were a popular export item during the 15th century and early 16th century. Shipwrecks with coconut jars in the cargo include the following: Malaysian wrecks - Royal Nanhai, Turiang,

(Continued)

**TH-562 (Continued)**

Nanyang and Longquan; Philippine wrecks - Santa Cruz (refer to TH-564 for an example from this wreck), and Lena Shoal (refer to TH-094 for an example from this wreck); Indonesia wreck - Belanakan (refer to TH-509 for an example); Vietnam wrecks - Con Dao Island Wreck (refer to TH-554 and TH-563 for examples), and Phu Quoc/Cambodia shipwreck (refer to TH-562 for an example); and an unidentified Gulf of Thailand wreck. Examples of coconut jars from these shipwrecks are included as part of the TH-564 series of photos.

Refer to the three bowls immediately preceding at TH-561 for additional Thai celadons recovered from the Phu Quoc/Cambodia shipwreck and for details concerning the shipwreck.



### TH-563

Celadon globular shaped “coconut” jars (3) with carved and incised accents, short neck flanked by two loop handles, and cup-like narrow mouth with thickened rolled rim. There are traces of marine encrustation on the exterior of the jars, more prominent on jar No. 1. The interior of these stoutly potted jars is unglazed. The matrix below provides further details for each of the jars in terms of shape, glaze, décor, foot, base, and height and diameter in centimeters of each.

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Con Dao Island shipwreck, Vietnam - acquired in Saigon (March 2015 - \$200).

“Coconut jars” were a popular export item during the 15th century and early 16th century. Shipwrecks with coconut jars in the cargo include the following: Malaysian wrecks - Royal Nanhai, Turiang, Nanyang and Longquan; Philippine wrecks - Santa Cruz (refer to TH-564 for an example from this wreck), and Lena Shoal (refer to TH-094 for an example from this wreck); Indonesia wreck - Belanakan (refer to TH-509 for an example); Vietnam wrecks - Con Dao Island Wreck (refer to TH-554 and TH-563 for examples), and Phu Quoc/Cambodia shipwreck (refer to TH-562 for an example); and an unidentified Gulf of Thailand wreck. Examples of coconut jars from these shipwrecks are included as part of both the TH-509 and TH-564 series of photos.

(Continued)

TH-563 (Continued)

	CATALOGUE NUMBER \ MATRIX OF ATTRIBUTES		
ATTRIBUTE	TH-563 (1 of 3)	TH-563 (2 of 3)	TH-563 (3 of 3)
Shape	Elongated globular	Globular	Stretched globular
Glaze	Light turquoise blue crackled glaze	Light sea green crackled glaze	Light turquoise blue crackled glaze
Décor	Carved vertical gouges enclosed in pairs of incised rings at shoulder and neck.	Carved "onion skin" motif enclosed in incised triple rings at shoulder and neck; carved vertical gouges extending down body to foot.	Carved vertical gouges with pair of incised rings below at shoulder.
Foot	Upright foot with beveled edge, outward slanting on interior.	Upright foot with beveled edge, outward slanting on interior.	High upright foot with beveled edge, outward slanting on interior.
Base	Slightly recessed unglazed base is flat, rather coarse textured body is light russet colored; scattered remnants of blackened firing support scar.	Unglazed base is flat, medium textured body is very light beige colored; blackened circular firing support scar.	Unglazed base is flat, medium textured body is light beige colored tinged light russet; scattered remnants of blackened firing support scar.
Height: CM	14.4	12.9	12.9
Diameter: CM	14.3	13.3	14.4



#### TH-564

Celadon elongated globular shaped “coconut” jar with light sea-green crackled glaze (now substantially degraded from prolonged salt water exposure). The short neck is flanked by two loop handles, and the cup-like narrow mouth has a thickened rolled rim. A band of eight closely spaced carved ridges encircles the jar high on the steep shoulders. Mid body is adorned with a continuous series of incised double outlined overlapping large “X” shaped elements. The glaze ends in an uneven line just above the foot with a couple of glaze runs extending lower. Foot is upright with beveled edge, markedly outward slanting on the interior. The slightly recessed unglazed base is nominally convex, and the medium textured body is light russet in color – slightly lighter hued within the confines of the darken circular firing support scar. The interior of this stoutly potted jar is unglazed.

H: 6 1/2 in. (16.4 cm.); D: 5 7/8 in (14.9 cm.).

Sisatchanalai: late 15th century (circa 1490) - Ban Ko Noi kilns.

Provenance: Santa Cruz shipwreck, Zambales Province, Philippines marine excavations - acquired from a dealer in Ontario, Canada (November 2015 – \$149).

“Coconut jars” were a popular export item during the 15th century and early 16th century. Shipwrecks with coconut jars in the cargo include the following: Philippine wrecks - Santa Cruz (refer to TH-564 for an example from this wreck) and Lena Shoal (refer to TH-094 for an example); Indonesia wreck - Belanakan (refer to TH-509 for an example); Vietnam wrecks - Con Dao Island Wreck (refer to TH-554 and TH-563 for examples), and Phu Quoc/Cambodia shipwreck (refer to TH-562 for an example); Malaysian wrecks - Royal Nanhai, Turiang, Nanyang and Longquan; and an unidentified Gulf of Thailand wreck. Examples of coconut jars from these shipwrecks are included as part of both the TH-094 and TH-564 series of photos.



TH-565

**TROWULAN, EAST JAVA - EXCAVATIONS**

Celadon elephant head with light turquoise green crackled glaze, darker hued where accumulated. Detailing includes incised eyes and incised mouth along with molded tusks and molded ears applied. There is a very narrow lipped orifice at the uppermost portion of the head, which has a partially hollow unglazed interior. Exposed body at fractures and unglazed areas is rather coarse textured and light beige colored.

L: 2 11/16 in. (6.8 cm.).

Sisatchanalai: 15th century - Ban Payang kilns.

Provenance: Trowulan excavations, East Java, Indonesia - acquired in Indonesia (April 2015 - \$3).

Exhibited: on temporary display as a teaching aid at the Southeast Asian Ceramics Museum - Annex (SEACM), Bangkok University - 14 January 2016.

For a comparable intact elephant figurine refer to TH-026, which was acquired in Thailand in 1995. Compare also with the elephants illustrated in R. Moes, *Southeast Asia Ceramics*, No. 39; K. Itoi, *Thai Ceramics from the Sosai Collection*, plate 29; B. Harrison, *Oriental Celadons*, No. 138; C. Nelson Spinks, *The Ceramic Wares of Siam* (third edition - revised 1978), Plate 50; B. A. V. Peacock, *Thai Ceramics Through the Ages*, No. F 8; S. T. Yeo and J. Martin, *Chinese Celadons and Other Related Wares in Southeast Asia*, No. 319; and

(Continued)

TH-565 (Continued)

John N. Miksic, "Ceramics from Muang Phan, Chiang Rai Province," *Thai Pottery and Ceramics: Collected Articles From the Journal of the Siam Society - 1922-1980*, Figure 24 (example with pedestal from the Northern Thai kilns - Muang Phan).

Refer also to the similar elephant figurine, accession number S2005.293, in the Freer Gallery of Art and Arthur M. Sackler Gallery.

**Trowulan, East Java Excavations**

Trowulan is located approximately 60 kilometers southwest of the busy port city of Surabaya in East Java, Indonesia. This now quiet town and surrounding area once housed the capital of the powerful and influential Hindu-Buddhist Majapahit empire. Reigning throughout the 14th and 15th centuries, it was also arguably the largest ever kingdom in Southeast Asia. Thousands of artifacts from the Trowulan site have been discovered and preserved. Most of the artifacts recovered by archeologists, and many of those found by the local community, are maintained at the Majapahit Information Centre or the *Pusat Informasi Majapahit* (PIM).

The ceramic artifacts recovered include plates, bowls, ewers, and vases, either locally made or of foreign origin. The foreign wares consist of Chinese, Vietnamese and Thai ceramics. Vietnamese ceramics recovered have included monochrome beige-cream wares, as well as underglaze blue wares including wall tiles. Thai ceramics excavated include Sukhothai wares with both fish and floral motif,

(Continued)

**TH-565 (Continued)**

along with Sisatchanalai celadons and early underglaze black decorated wares.

For further information on the Trowulan, East Java excavations refer to catalogue entry Y-135.



**TH-566**

Sukhothai bowl decorated in underglaze iron-brown on a cream slip under straw-colored glaze. The principal decoration is a *cakra* or solar whorl in the central medallion surrounded by five very small and roughly circular spur marks and a triple line border. The cavetto decorated with a *mongkut*, or tiered crown design, repeated six times and separated by slanted vertical line borders. This is surmounted by a narrow band with etched oblique accents in sgraffito technique and enclosed within double line borders below and at the everted mouthrim. The similarly decorated exterior with seven tiered crowns enclosed within double line borders, and below a band of diagonal stroke marks. The crackled glaze and cream slip end unevenly just above the splayed foot slightly outward sloping on the interior. Flat base is nominally recessed, unglazed and with rather coarse textured light brown colored biscuit sprinkled with white quartz particles.

**D: 7 11/16 in. (19.6 cm.).**

**Sukhothai: late 15th to 16th century.**

**Provenance: Musi River excavations, Palembang, Sumatra, Indonesia - acquired in Jakarta Timur from itinerant vendors from Palembang (April 2016 - \$35).**

**Very similar Sukhothai bowls are illustrated in J. Guy, *Oriental Trade Ceramics in Southeast Asia – 10th to 16th Century*, page 88, No. 123; Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay: Ceramics from Burma, Cambodia, Laos and Thailand*, page 188,**

**(Continued)**

**TH-566** (Continued)

No. 243; Christie's (Melbourne), *Catalogue of The Brake-Lau-Eckermann Collection of South East Asian Ceramics, Textiles and Works of Art*, September 3, 1990, page 30, lot 216; Roxanna Brown, *The Ceramics of South-East Asia, Their Dating and Identification* (Second Edition), Plate 34-d; Sato Art Museum Toyama, 2002, *Special Exhibition: South-East Asian Ceramics from the Kamratan Collection*, Vol. 8, page 61, Plate 148; and Yamato Bunkakan/Nara Museum, 1983, *Special Exhibition: South-East Asian Ceramics*, page 52, No. 77. Also, very similarly decorated Sukhothai bowls are represented by the shards at TH-217 (1 of 3), TH-526 (1 of 10), and TH-526 (3 of 10).

For further information on the Musi River excavations in Palembang, Sumatra refer to catalogue entry M-459.



## TH-567

Celadon bowls (4 – set) graduated in size and covered with light turquoise bluish-green crackled glaze, fluting on the exterior (except for bowl No. 3), the glaze ends unevenly above the foot with a couple of glaze runs continuing lower (except for bowl No. 4), foot is upright or slightly splayed and outward sloping on the interior, base is nominally convex and unglazed and with the exposed compact body varying in color from brick-red to dark beige to light beige. Each bowl has been inscribed by the shipwreck excavators in black ink with the artifact registration number. The Matrix below provides particulars for each bowl along with the artifact registration number and the diameter (D) in centimeters.

Sisatchanalai: early 15th century - Ban Ko Noi kilns.

Provenance: Hon Dam (Phu Quoc II Shipwreck), Vietnam - acquired in Saigon (November 2016 - \$125).

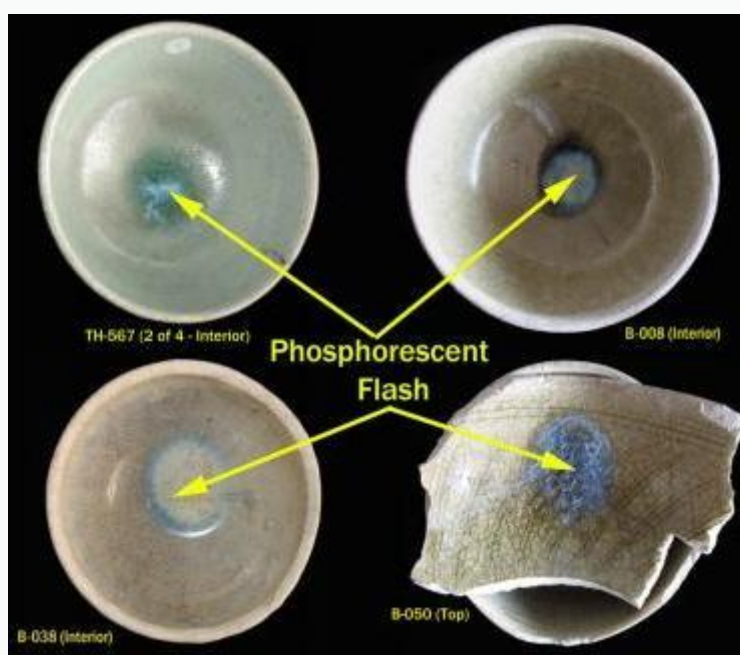


(Continued)

**TH-567 (Continued)**

<b>CELADON BOWLS RECOVERED FROM THE HON DAM (PHU QUOC II SHIPWRECK) TH-567 (1 of 4) to TH-567 (4 of 4)</b>			
<b>CATALOGUE NUMBER</b>	<b>DETAILS</b>	<b>Artifact Number</b>	<b>D CM</b>
TH-567 (1 of 4)	Upright mouthrim encircled by two incised lines on exterior, a band of undulating triple line accents within incised lines on interior; foot is upright, body is brick-red – lighter hued within blackened circular firing scar.	HD 91-GM 90	13.5
TH-567 (2 of 4)	Vertical fluting on exterior is slanted with gap in one portion, mouthrim is upright; foot is slightly splayed with large particles of kiln grit and marine encrustation above (more of the latter also in interior near rim), body beige colored; in center of interior a prominent phosphorescent flash.	HD 91-GM 61	11.3
TH-567 (3 of 4)	Upright mouthrim; considerable amount of kiln grit adhering to base and upright foot, body is dark beige colored.	HD 91-GM 51	9.0
TH-567 (4 of 4)	Everted mouthrim has single line border incised below; double line border lightly incised around interior center; foot is slightly splayed, body beige colored.	HD 91-GM 55	7.5

A phosphorescent flash, while seldom seen on Thai wares, is occasionally encountered on Burmese ceramics (see, for example, B-008, B-038, and B-050 in this regard):



(Continued)

## TH-567 (Continued)

Compare with the celadon bowls illustrated in W. Willets, *Ceramic Art of Southeast Asia*, No. 310; Southeast Asian Ceramic Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Plate 265, No. 324(b); and Hiromu Honda and Noriki Shimazu, *The Beauty of Fired Clay – Ceramics from Burma, Cambodia, Laos, and Thailand*, page 165, Plate 205. Compare also with TH-213 a similar bowl from the Royal Nanhai shipwreck in Malaysia (dated to 1460); and with the other similar bowls at TH-018, TH-405, and TH-466 (the latter from the Phu Quoc III shipwreck and dateable to the late 14th to early 15th century).

### **Hon Dam (Phu Quoc II Shipwreck)**

The Hon Dam shipwreck lies off the southern tip of Phu Quoc Island about 1.6 nautical miles from the small island of Hon Vang in Kien Giang Province, Vietnam at latitude 9 degrees 56.6' N and longitude 104 degrees 02.2' E. The wreck lies at a depth of 11 meters to 40 meters (reports vary) with some parts buried under up to 1 meter of sand. The ship measured about 25 to 30 meters long and 7 meters wide. The items recovered during the preliminary investigation at a depth of 11 meters. in August 1991 consisted almost exclusively of Sisatchanalai celadons with over 1200 intact or very nearly intact ceramics dateable to the early to mid 15th century found: jarlets – 706, fluted jarlets – 96, small bowls – 215, very small bowls – 130, plates – 31, storage jars – 41, and various other forms in quite small quantities.

More current reports indicate that including the later recoveries by Visal there were a total of about 16,000 Thai Sisatchanalai celadons and Thai brown glazed wares, which included storage jars from the Mae Nam Noi kilns in Singburi Province, recovered from the wreck and dateable to the early to mid 15th century. The celadons included plates, bowls of various sizes, dishes, jarlets (plain and fluted), squat bottles, and beakers - many of excellent quality and color. There also appear to have been very limited numbers of Chinese ceramics included among the recoveries (celadon jarlets and large brown glazed jars), but information on this is not precise and reports vary.

In mid 2016 Visal (Vietnam Salvage Corporation) sold limited quantities of the Hon Dam Shipwreck Thai ceramics including the bowls listed here at TH-567 (4 of 4).



## TH-568

Base fragment medallions (7) from the Ban Payang kilns decorated in iron-black under a transparent light gray crackled glaze with some opalescent tinges (No. 1, No. 3, and No. 4); four with base marks. The exterior of the footrim of the fragments ranges from upright to splayed to inward sloping. On the interior the footrim is either outward sloping or upright. Bases of all the fragments are unglazed with compact biscuit (except for more coarse textured body on fragments No. 6 and No. 7) and range in color from light beige to russet to light brown. The bases are all slightly convex except for the nominally concave base of fragment No. 5. Fragments No. 1 and Nos. 3 to 6 have a darkened circular pontil scar or remnants thereof.

The matrix which follows below describes each of the base fragment medallions in terms of motif, type of base mark, and size.

Sisatchanalai: late 15th to 16th century.

Provenance: Ban Payang kiln site excavations - acquired in Thailand (June 2013 to June 2014 - \$23).



(Continued)

**TH-568 (Continued)**

NUMBER	MOTIF	Base Mark	D: CM
TH-568 (1)	Flowering plant within double circle, matrix of dots surrounding.	Incised floral spray	10.9
TH-568 (2)	Leaf spray within a triple circle, surrounded by small dots.	Brown slip <i>Cha Da</i> (headdress worn in traditional Thai dance)	6.9
TH-568 (3)	Counterclockwise leaf spray emerging from rock-like base and all enclosed within a triple circle border; panels of leaf sprays & upright leaves above.	Brown slip oval transversed by 4 curved lines	13.7
TH-568 (4)	Conch clearly defined and reserved against a cross-hatched ground - all enclosed within a triple circle border.	Double outlined crown in brown slip	8.0
TH-568 (5)	Blossom spray within double outlined quadrangular border and with a 5 circle border surrounding; small "X" forms with undulating line above.	None	14.2
TH-568 (6)	Blossom spray reserved within a double outlined quadrangular border and enclosed in another double outlined quadrangular border; with a further 3 circle border surrounding.	None	9.9
TH-568 (7)	Large floral spray enclosed with a triple circle border.	None	9.8



## TH-569

Sukhothai study collection base fragment medallions (2) with a floral spray in the center. The fragments are decorated in underglaze iron-brown on white slip under greenish hued glaze on fragment No. 1 and straw-colored glaze on No. 2. The fragments have a vertical foot, outward slanting on the interior. The glaze and slip end unevenly just above and on the foot. Unglazed base of the fragments is slightly convex and exposed body is light brown colored, coarse textured, and studded with white quartz particles. Each fragment has a base mark: fragment No. 1 – incised “X,” fragment No. 2 – large daub of brown slip.

D: 3 1/2 in. (9.1 cm.) – No. 1; D: 3 1/4 in. (8.3 cm.) – No. 2.

Sukhothai: late 14th to 15th century.

Provenance: Sukhothai kiln site surface finds – acquired at Sukhothai kiln site (June 2014).



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