



Southeast Asian Ceramics Museum Newsletter

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European Ceramics in the Thai Market

European ceramics are one of the export ceramics which have been found in Thailand as ceramic finds in archaeological surveys and excavations. They are included in the ceramic collections in the museums and the royal properties of the Chakri Dynasty as preserved in the royal palace or temple museums.

According to the archaeological survey and excavation reports, European ceramics have usually been found as fragments and on some are still seen the trademarks with considerable information of manufacturing including lot number (registration date), year and country, and with even the name of the decoration pattern impressed or printed on the bottom. This information is for the time being the best indication for the age of the ceramics and archaeological sites in which they were found. Hence, the European plates and stem bowls usually found in archaeological sites around

Thailand were produced by J. & W. Pratt (Staffordshire, England), J. & M. P. Bell (Glasgow, Scotland), Cochran (Glasgow, Scotland), Sarreguemines (France) and Petrus Regout or Sphinx (Maastricht, The Netherlands) ceramic manufacturing factories. Surviving ancient houses or excavation areas assumed to be the houses of rich royalties, governors and the high range of government officers in Yala and Pattani, southern Thailand, were the important regional government centers during the Early Rattanakosin period around the 19th to 20th centuries, and especially Bangkok in the area located near the Grand Palace are only one type of archaeological context in which are usually found European ceramics from excavations (Fig. 1).

The other archaeological context of European ceramic finds is from the surveys. Fortunately, in this context the ceramics are still preserved in the original position as they were

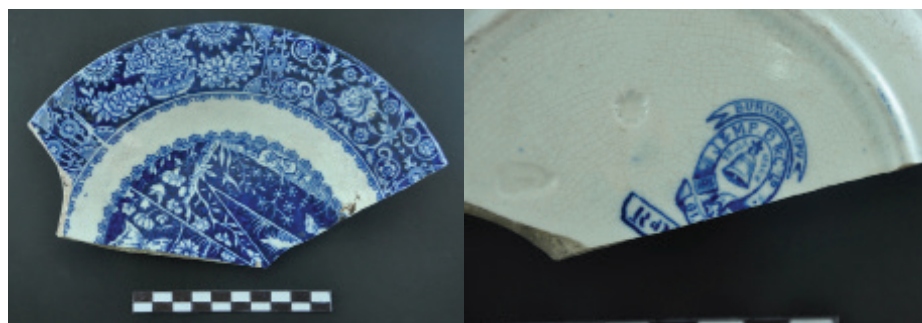


Fig. 1 Bell plate with blue transfer-printed 'Burung Kupu' pattern, 1887, excavation find from the house of Royal Consort Piam of King Mongkut near the Grand Palace and Tha Chang Pier, Bangkok. (Photo courtesy of the Crown Property Bureau)

Letter from the Editor

The Southeast Asian Ceramics Museum (SEACM) Newsletter steps into the 10th year of publication. This trimester, many activities and progress in the museums and archaeological research are still on the move. First of all, Atthasit Sukkham reports the result of the intensive archaeological survey of the 19th to 20th century European ceramics around Thailand as they appeared only on the coastal provinces and Bangkok. Walter Kassela writes about the Chinese Ming and Qing porcelains with Tibetan Sanskrit Lanca characters that were found in shipwrecks around the South China Sea. Pornnatcha Sankhaprasit updates about the latest recovery of Bang Pun storage jars from the Ko Khram shipwreck which sank in the Gulf of Thailand along with some previous results. In the "Collection Review," Burin Singtoaj describes the Si Satchanalai two-color glaze water container as it was produced in the late phase of ceramic production at the Si Satchanalai kilns with very beautiful decoration of floral designs. Also, the ASEAN regional museum forum in the concept of "Museum without Walls" was held in Bangkok, Thailand on August 2-3, 2016. The renovation of the Underwater Archaeology Division's building and re-excavation of Sukhothai kilns have been completed under the control by the Fine Arts Department of Thailand. And, the opening reception of the special exhibition entitled "Fascination of Film Camera and Photography in Memorial of Surat Osathanugrah" at SEACM, Bangkok University was held on September 3, 2016, and the exhibition will be open to the public from now until November 19, 2016 with no admission fee. These all are included in the "News in Brief."

used to decorate by sticking onto Thai-style stucco on the front and rear gable of great ordination halls or on the wall around stupas in the Buddhist temples. The temples found with ceramics in this pattern are comprised of the Khao Yi San Temple in Samut Songkhram (Fig.2), Khao Kun Panom and Phu Khao Lak Temples in Nakhon Si Thammarat, Nai and Phrotaram Temples in Surat Thani, and the Temple of Dawn (Wat Arun) in Bangkok, which were all restored with the great support by the kings or royalties in the reigns of King Phutthaloetla Naphalai (Rama II, 1809-1824), King Nangklao (Rama III, 1824-1851) or King Mongkut (Rama IV, 1851-1868) of the Chakri Dynasty. Based on comparison with factory catalog, Société Céramique and Regout/Sphinx are two brands which can be identified for European ceramics decorating all the temples mentioned above (Fig. 2). However, other ceramics with painted landscape or transfer-printed geometric design in European-style with disappearance of trademark on the bottom are still in the progress of identification.

The museums including national, provincial, private and temple museums are other places where European ceramics can be found in their collections. Narathiwat Provincial Museum, Princess Galayani Vadhana Institution of Cultural Studies at Prince of Songkhla University in Patani, Matchimawat National Museum in Songkhla, Folklore Museum at the Institute for Southern Thai Studies in Songkhla, Phra Mahathat Temple Museum in Nakhon Si Thammarat, Phra Thong Temple Museum in Phuket, Chumphon National Museum and Buppha Ram Temple Museum in Trat and even Southeast Asian Ceramics



Fig. 2 The front gable of the great ordination hall of Khao Yi San Temple, Samut Songkhram, restored during 1851-1910: a. Regout/Sphinx plate with blue transfer-printed 'Paddyhalm' pattern, 1883; b. Société Céramique with multi-colored hand-painted 'A38' pattern, 19th-20th century. (Atthasit Sukkham)

Museum in Bangkok University have all reported about their collections of the plates, bowls and stem bowls as they were produced by Regout/Sphinx, Société Céramique (Maas-tricht, The Netherlands), J. & M. P. Bell, Boch Frères Keramis (Louviers, Belgium), Wedgwood (England) and unsure brands from Staffordshire in England. The water strainers of Atkins Filter Engineering & Water Softening Co., Ltd. or Lipscombe & Co. (Fig. 3) and even the sets of sanitary ware including pitchers, large basins and bowls, for instance, produced in England are the other forms of European ceramics appearing in the collections as well. According to the curatorial comments, most of the



Fig. 3 Lipscombe water strainer with applied floral design and impressed trademark, 19th century, museum collection of Niwet Thammaprawat Temple, Ayutthaya. (Photo courtesy of the Fine Arts Department of Thailand)

European ceramics were the old family legacy of people who lived in the neighborhood of the museums and were donated and became part of the museum collection. Some of people still keep the ceramics at their homes.

However, Vimanmek Mansion Museum in Dusit Palace in Bangkok and Chulalongkorn Museum in Niwet Thammaprawat Temple as the royal Buddhist temple beside Bang Pa-In Palace in Ayutthaya are two museums with documented European ceramics, but others are still in the progress of survey. Both museums were built or restored especially in the reign of King Chulalongkorn (Rama V, 1868-1910) of the Chakri Dynasty. The major brands of European ceramics in both museums are comprised of Johnson Brothers (England) as a private property of HRH Damrong Rajanuphab (1862-1943), son of King Chulalongkorn and royal consort Chum, during his ordination at Niwet Thammaprawat Temple in



Fig. 4 Johnson Brothers pitcher with transfer-printed pink floral design, 19th century, private property of HRH Damrong Rajanuphab during his ordination at Niwet Thammaprawat Temple in 1882. (Photo courtesy of the Fine Arts Department of Thailand)

1882 (Fig. 4), as well as the sets of Cantagali (Italy, 1898), F. & C. Osler (England), Royal Worcester (England), Sèvres (France), Kaendler (Dresden, Germany, 1731), Royal Copenhagen (Denmark), and Wedgwood (England) which are the souvenirs from the several occasions of general visits given by European monarchs and ceramic manufacturing factory representatives and now permanently displayed at Vimanmek Mansion Museum.

Fortunately, the trademarks on the European ceramics found in Thailand which are mentioned above usually appear together with the manufacturing year or lot number and most likely belong to the 19th till 20th centuries. The ceramic production technology and decoration technique in this period rapidly developed during the Age of Industrial Revolution in Europe. The development also affected the shipping of European ceramics between the factories and Southeast Asian market with ocean-going and safe-shipping as it was very rare that cargo ships

were wrecked. Some ceramic manufacturing factories hired a professional shipping company for distribution of ceramics to Southeast Asia, especially the shipping company named 'Limmel' in Maastricht which exported the Regout/Sphinx ceramics to Southeast Asia (Dijkman and Lind, personal communication, July 24, 2015). On the other hand, J. & M. P. Bell Co. shipped the ceramics from Glasgow to their own trade station named 'Dunnidaw' in Rangoon (now Yangon), Burma by their own fleet of cargo ships and then the ceramics were distributed around Southeast Asia later (Kelly, 2006).

In Thailand, King Mongkut and King Chulalongkorn established the policies of modernity and international relations as they ordered people to change and become modernized. Even the kings and royalties changed their cultures to use European products or ceramics. However, these policies seemed to be the way to protect Thailand from European colonialism.

Tibetan Sanskrit *Lanca* Characters – Chinese Porcelain

Sanskrit, a liturgical language used in Buddhism and Hinduism, appears on a limited number of Chinese porcelains produced over four centuries during the Ming and Qing dynasties. Sanskrit *Lanca* script is used in Tibet and Nepal for Buddhist prayers and religious texts, and most of the character groups found on ceramics represent mantras or invocations taken from one of the sutra texts. This type of mantra or prayer-poem was chanted repeatedly as the sound vibration was believed to have calming and transformational powers. Single *Lanca* characters also appear on porcelains and typically represent one of the Buddhas or bodhisattvas.

Porcelains featuring the stylized writing system of Tibetan Sanskrit *Lanca* script were intended either for religious rituals at the Ming and Qing courts or as a gift to a Tibetan Lama, Mongolian emir, or other personage of high status. Both the shape (predominately stem cup or stem bowl, butter-lamp form cups, small wine or lustral cup, dish, monk's cap ewer) and any accompanying Buddhist decorative motifs (including the eight Buddhist auspicious objects – wheel of the law, conch shell, parasol/umbrella, canopy/victory banner, lotus, jar, fish and endless knot; as well as *vajra* motifs - thunderbolt like object and emblem of the indestructible nature and divine force of Buddha's doctrine) were indicative of special use in religious ritual or as a gift for a Tibetan or Mongolian aristocrat. It has also been suggested that when a Chinese prince or princess married a person of Tibetan nobility, these pieces were used at the wedding ceremony.

Yuan dynasty (1271 to 1368) rulers

maintained a close relationship with Tibet mainly for military and political reasons. The early Ming emperors, especially Yongle and Xuande, continued the close relationship, and the practice of using Tibetan Sanskrit *Lanca* script as a decoration on porcelains started in the Yongle period. Emperor Yongle (1402 to 1424) and subsequent emperors up until the emperor Hongzhi (1488 to 1505) were Buddhist and symbols of Buddhism, including Tibetan Sanskrit *Lanca* script, were popular during their reigns. Use of the script became widely popular during the reign of the Chenghua emperor (1465 to 1487) as evidenced by the considerable quantities of imperial porcelain with Buddhist mantras and Tibetan script produced during his reign.

The Jiajing emperor (1522 to 1566), who was a devout follower of Taoism and attempted to suppress Buddhism, ceased relations with Tibet, but they were restored in the early Qing dynasty. The Kangxi emperor (1662 to 1722) was a devout follower of Tibetan Buddhism and the succeeding emperors, Yongzheng and Qianlong, continued this tradition. Tibet was gradually conquered by the military power of the Qing government, but Qing emperors remained upholders of Tibetan Buddhism. Documented examples of the continued later use of Tibetan Sanskrit *Lanca* script include plates with four tiers of stylized Sanskrit *om* (sacred symbol) characters on the cavetto, which were recovered from the Diana Cargo shipwreck in Malaysia dated to 1817 of Jiaqing period (1796 to 1820); and plates decorated in the central medallion with a large Sanskrit character for *om* (sacred syllable), along with three

tiers of a stylized version of the same character decorating the cavetto, which were recovered from the Desaru shipwreck, also found in Malaysia and dated to 1830 of Daoguang period (1821 to 1850).

Representative examples of porcelains with Tibetan Sanskrit *Lanca* script, dated mid-15th century to 1830, and from the Collection of this writer are the following (11):

M-177 - *lianci* (lotus pod) shaped blue and white bowl, the sides decorated with serrated edge upright plantain leaves and a Tibetan Sanskrit *Lanca* character inscribed between two of the leaves (a feature believed to be unique in this series of bowls). D: 14.1 cm. Ming: 16th century. Acquired in Taipei (May 1993).

M-232 - hole-bottom saucer dish, the center decorated with four large Tibetan Sanskrit *Lanca* characters encircled by a double ring of 12 and 18 repetitive *Lanca* characters of simplified version for *om* (sacred syllable). The underside is decorated with another double ring of the same *Lanca* characters as the interior, but consisting of an equal number of characters (29) in each ring. D: 9.6 cm. Ming: mid to late 15th century. Acquired in Singapore (November 1993).

M-242 - blue and white *lianci* (lotus pod) shaped bowl, the central medallion decorated with six radiating lotus panels enclosing distinct Tibetan Sanskrit *Lanca* characters, and the cavetto also decorated with the same six *Lanca* characters resting atop lotus blossoms. D: 14.6 cm. Ming: late 15th century - Hongzhi period (1488 to 1505). From the Lena Shoal (Busuanga) shipwreck in north

Palawan, Philippines, and acquired in Manila (April 1997).

M-245 - hole-bottom saucer dish, the center with two Tibetan Sanskrit *Lanca* characters encircled by ten repetitive smaller *Lanca* characters of simplified version for *om* (sacred syllable). Decorated on the underside with a double ring of the same *Lanca om* characters - 26 characters in the upper band and 23 characters in the lower band. D: 10.1 cm. Ming: early 16th century. From the Philippines excavations, and acquired in Manila (April 1997).

M-373 - small bowl decorated on the sides in underglaze blue with three tiers of repetitive Tibetan Sanskrit *Lanca* characters of simplified version for *om* (sacred syllable). D: 9.5 cm. Ming: late 15th to early 16th century. From the Jolo (Gujan-gan) shipwreck, Jolo, Sulu marine excavations, Philippines; and acquired in Manila (November 2008).

M-414 - blue and white bowl, central medallion is decorated with a Tibetan Sanskrit *Lanca* character surrounded by a double line border. D: 9.3 cm. Ming: second half of 15th century - Tianshun period (1457 to 1464) to Chenghua period (1465 to 1487). From the Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009), and acquired in Saigon (June 2010).

M-418 - blue and white bowl, central medallion is decorated with a Tibetan Sanskrit *Lanca* character surrounded by a double line border. D: 9.2 cm. Ming: second half of 15th century - Tianshun period (1457 to 1464) to Chenghua period

(1465 to 1487). From the Tet shipwreck - discovered in Vietnam somewhere between Phu Quoc Island and mainland Cambodia just before Tet in 2009 (lunar New Year - late January 2009), and acquired in Saigon (November 2010).

C-042 - blue and white plate (forms a pair with C-145) decorated in the central medallion with the Tibetan Sanskrit *Lanca* character for *om* (sacred syllable) encircled by a double line border. Three tiers of a stylized version of the same *Lanca* character decorate the cavetto. D: 18.8 cm. Qing: Daoguang period (1821 to 1850) - circa 1830. From the Desaru shipwreck in Malaysia, and acquired directly from the shipwreck excavator Sten Sjostrand of Nanhai Marine Archaeology, Malaysia (December 2007).

C-088 - blue and white plate (forms a pair with C-092) decorated on the cavetto with four tiers of stylized Tibetan Sanskrit *Lanca om* (sacred symbol) characters. D: 27.5 cm. Qing: 1817 of Jiaqing period (1796 to 1820). From the Diana Cargo shipwreck in Malaysia, and acquired from a dealer in London (November 2008).

C-092 - blue and white plate (forms a pair with C-088) decorated on the cavetto with four tiers of stylized Tibetan Sanskrit *Lanca om* (sacred symbol) characters. D: 27.6 cm. Qing: 1817 of Jiaqing period (1796 to 1820). From the Diana Cargo shipwreck in Malaysia, and acquired from a dealer in London (January 2009).

C-145 - blue and white plate (forms a pair with C-042) decorated in the central medallion with the Tibetan Sanskrit *Lanca* character for *om* (sacred syllable) encircled by a double line border. Three tiers of a stylized ver-

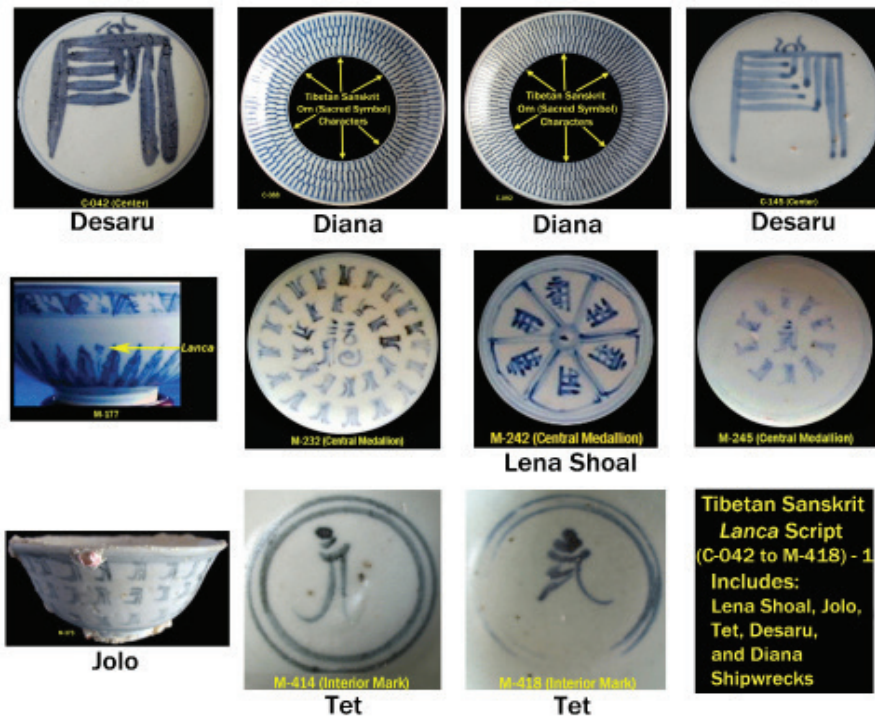
sion of the same *Lanca* character decorate the cavetto. D: 18.9 cm. Qing: Daoguang period (1821 to 1850) - circa 1830. From the Desaru shipwreck in Malaysia, and acquired from a dealer in America (January 2011).

Images of the Tibetan Sanskrit *Lanca* script referenced for the above eleven porcelains are included in the photo which follows below captioned “Tibetan Sanskrit *Lanca* Script (C-042 to M-418) – 1” (Fig. 1) and a full view of the porcelains is included in photo No. 2 (Fig. 2).

In addition to the five wrecks indicated above (Lena Shoal, Jolo, Tet, Desaru and Diana) other shipwrecks from which wares with Tibetan Sanskrit *Lanca* script have been recovered include the following (date and location of sinking, and type of wares are indicated):

Pandanan Wreck (mid-15th century, Philippines) – bowls,
Santa Cruz Shipwreck (circa 1490, Philippines) – cups and bowls,
Brunei Shipwreck (late 15th century, Brunei) – cups, bowls, dishes;
Ko Samui Shipwreck (1506 to 1521, Gulf of Thailand) – bowls,
Witte Leeuw (1613, off St. Helena Island) – dishes and bowls,
Wanli Wreck (circa 1625, Malaysia) – bowls,
Tek Sing Shipwreck (1822, Indonesia) – small cups,
Reef Wreck (early 19th century, unknown location) – cups.

A representative sampling of relevant recoveries from these eight shipwrecks is included in the photo which follows further below captioned “Shipwrecks - Tibetan Sanskrit *Lanca* Script” (Fig. 3) Chinese porcelains with Tibetan Sanskrit *Lanca*



script were widely distributed and found throughout Southeast Asia as is clearly illustrated in these shipwreck findings in the Philippines, Brunei, Indonesia, Malaysia, Thailand, and Vietnam.

Fig. 1 The three tiers of repetitive Tibetan Sanskrit Lanca characters of simplified version for om (sacred syllable) in the small bowl above (left) can be read like a prayer wheel; as the bowl is rotated, the prayer is released.

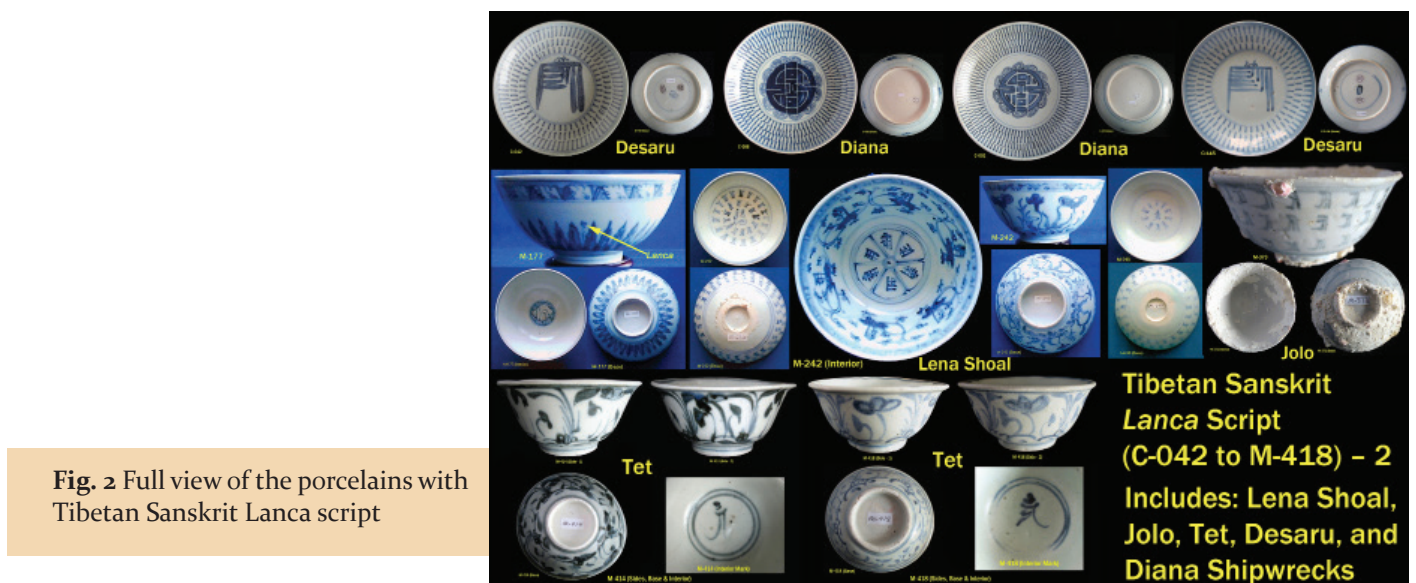


Fig. 2 Full view of the porcelains with Tibetan Sanskrit Lanca script



Fig. 3 Porcelains with Tibetan Sanskrit Lanca script recovered from other shipwrecks

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Ko Khram Shipwreck : New Findings and Research

In 1974, the Ko Khram shipwreck was originally discovered by fishermen. The shipwreck was systematically studied in a joint operation between the Underwater Archaeology Division and Royal Thai Navy up until last year, 2015. Its remains were originally identified to be that of a Chinese junk 32 meters long, 8 meters wide and divided into 13 compartments. On the other hand, Micheal Flecker (2015: 39) believed this shipwreck should be of the South China Sea (Thai) shipbuilding tradition. The shipwreck sunk at a depth of 40 meters and is located near the Khram Island, Sat-tahip district in Chonburi, 24.8 nautical miles off the shoreline. However, because of its depth, this shipwreck is well-preserved and considered to be in the most complete condition of any shipwreck in the Gulf of Thailand. There is still a lot of historical evidence still in its original position as well as many research questions which are still in progress.

The Ko Khram shipwreck cargo is comprised of around 4,654 ceramics which are mostly Thai celadon wares from the Si Satchalai kilns and underglaze black wares from the Sukhothai and Si Satchanalai kilns. A few storage jars from the Bang Rachan (Singburi) kilns, Chinese ceramics and Vietnamese ceramics are also included. Moreover, ivories, tin ingots and a gold pendant with ruby are also a part of the cargo (Fig. 1).

From the latest excavation in 2015, the results of Accelerated Mass Spectrometry (AMS) radiocarbon dating sampling from bamboo partitions has given the date of sinking around 1415-1450. The cargo was first found a medium-sized stoneware jar with bands of stamped Bodhi leaves design on



Fig. 1 Compartment of ceramic cargo on the Ko Khram shipwreck



Fig. 2 Bang Pun jar recovered from the Ko Khram shipwreck in 2015

the shoulder, which is characterized to be a Bang Pun or Suphanburi unglazed jar produced during the 13th to 15th centuries (Fig. 2). However, this scientific date supports the dating of the Ko Khram shipwreck from Roxanna Brown's books published in 2009, but the range of the Bang Pun ceramic export period should be extended to the mid-15th century.

According to the final report of excavation at the kiln site by the Fine Arts Department of Thailand, the pots, jars and basins are only a few forms which were produced, as well as stamping being the only deco-

ration technique appearing in the production. Stamped decoration included the episode of the ploughing ceremony by cattle or elephant, with a goddess riding a horse and Bodhi leaves on the shoulder. Based on the results of C-14 dating at the kiln site, the early phase of production had started around 1100+/-60 A.D., 1200-1300 A.D. and 1170-1300 A.D. (Sayan Praicharnjit, 1998). However, the Bang Pun wares were produced for domestic and international markets as they usually are found on land around central Thailand and in shipwreck sites with their characteristics the same for both markets. Bang Pun wares found in the shipwrecks are large storage jars, baluster-shaped jars and basins



with specific characteristics consisting of four tiny ring handles and bands of stamped Bodhi leaves on the shoulder that supports some jars. Also, special characteristics of design were produced for some special occasion, especially the episodes of the ploughing ceremony and a goddess riding a horse which have not been found in any shipwrecks.

In addition, other shipwrecks with documented discovery of Bang Pun jars in the Gulf of Thailand are comprised of the Rang Kwien and Si Chang II shipwrecks. Bang Pun jars were also found in the Turiang,

Longquan, Nanyang and Royal Nanhai shipwrecks located in the east coast of the Malay Peninsula, the Maranei shipwreck located near the Bakau Island in Indonesia and Phu Quoc shipwreck located in the south of Vietnam. Apart from the shipwrecks, Bang Pun jars were also found overseas on land sites such as Ryukyu, Japan and Kotabatu, Brunei (Figs. 3-10).

Bang Pun jars found in the Ko Khram shipwreck were possibly used to

contain fresh water or another kind of liquid. The jars were also possibly part of the cargo, but they were not as popular as products from the Sukhothai and Si Satchanalai kilns according to the quantity that was discovered on site.

Based on all assemblages recovered from the site, the Ko Khram shipwreck is possibly a royal ship as on board it was found a gold pendant with ruby similar to the gold orna-

ments found in a crypt of Ratchaburana Temple in Ayutthaya. In general, the gold ornaments are rare items found in shipwreck sites and this confirms the value and significance of the gold ornaments from the Ko Khram. A comparison between shipwreck and port ceramics, and even the ceramics found at the production sites, suggests this ship departed from Siam and sailed for some destinations in either the northeast to China, Japan and the Philippines or south to Malaysia and Indonesia as at these ports there have usually been found the same type of ceramics as those from this shipwreck.

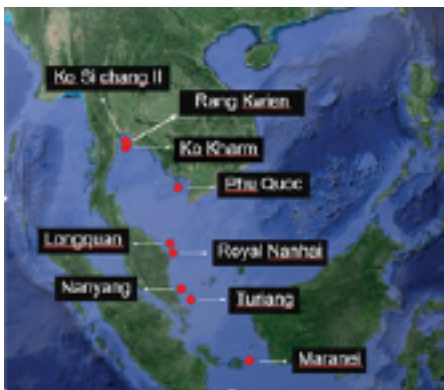


Fig. 3 Map of shipwrecks with documented discovery of Bang Pun jars



Fig. 4 Bang Pun jar recovered from Rang Kien shipwreck



Fig. 5 Large Bang Pun jar recovered from Si Chang II shipwreck



Fig. 6 Bang Pun jar recovered from Turiang shipwreck (Brown, 2009)



Fig. 7 Bang Pun jar recovered from Longquan shipwreck (Brown & Sjostrand, 2000)



Fig. 8 Bang Pun jars recovered from Maranei shipwreck (Brown, 2009)



Fig. 10 Bang Pun jar found at Kotabatu, Brunei (photo courtesy of Hanapi Haji Maidin)

Fig. 9 Bang Pun jar recovered from Phu Quoc shipwreck (Flecker, 2001)

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Collection Review



Si Satchanalai water container has a tall neck with “W” shaped cut-out allows user to be able to see the other side that is uncut for pouring liquid from the upper holes. The bigger hole is for pouring the water out, and the smaller hole is for the flow of air during the pouring. Other small holes on both sides of the neck are used to hang the container with a string for comfortable carrying. The water container has a tall and globular body decorated with an incised bird inside a curvilinear rhombic or breastplate panel and surrounded by a classic scroll design and a low foot rim. The delicate classic scroll design and two-color glazing technique may have been influenced by Vietnamese-style decoration.

Most of the brown and white glazed wares are believed to have been used by the royal court as many sherds of this type were found in archaeological excavations at important cities, such as Sukhothai, Si

Si Satchanalai Two-color Glazed Water Container

Si Satchanalai (Pa Yang) kilns, Sukhothai

16th century

Diameter 14.5 cm.

Height 17.7 cm.

Southeast Asian Ceramics Museum

Bangkok University

Satchanalai and Ayutthaya.

However, this form of water container was also used by some present-day ethnic groups in Chiang Rai, northern Thailand, but it was made of bamboo with a cut-out at the rim in a similar pattern, a big hole to pour the liquid out and cylinder shaped body, suggestive of some inspiration between the two types of containers.



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Tribute to Dr. Aung Bo (1953 - 2016)



Fig. 1 Dr. Aung Bo (right) and Dr. Myo Thant Tyn (left), 2004

On March 24, 2016, ceramic-lovers in Myanmar and Southeast Asia lost a wonderful man whose interest and promotion of traditional Myanmar ceramics will always be remembered. He was instrumental in founding the Myanmar Ceramic Society with his close friend and President of the Society, Dr. Myo Thant Tyn. Dr. Aung Bo regularly contributed scholarly papers at conference on Myanmar ceramics and performed many extensive field surveys.

Dr. Aung Bo suffered a heart attack in 2015 and later, after surgery in Mandalay, passed away in 2016. Dr. Aung Bo received his advanced medical degree at Mandalay University. He inherited from his father a traditional kiln in the village of Kyaukmyaung in Upper Myanmar, on the Irrawaddy River. His surviving children, notably his son, Dr. Thet Zaw, will be operating the kiln. Those who knew Dr. Aung Bo will always miss his cheerful words, the sparkle in his eye and his commitment to understanding Myanmar's ancient ceramic traditions.

***Don Stadtner, Walnut Creek, California, USA
September 28, 2016***

Museum Forum 2016 ‘Museum without Walls,’ Thailand



Fig. 1 All representatives of supporters and speakers on the stage during the opening ceremony

The ASEAN Community is a current challenge to Thailand. It also provides a better opportunity for people to learn and connect to one another under the framework of the ASEAN Social and Cultural Community (ASCC). The National Discovery Museum Institute (NDMI) in cooperation with Thailand Research Fund (TRF), SEAMEO SPAFA Regional Centre for Archaeology and Fine Arts, Bangkok Art and Culture Centre (BACC), Faculty of Sociology and Anthropology of Thammasat University and the Documentary Club hold firmly to the belief that in order to break through the taken-for-granted “wall” museums in Thailand it is necessary to adopt better learning experiences, practices, policies, and visions from museums in neighbouring countries. In this manner, museums in Thailand can both learn and reflect upon

themselves. To meet such objectives, NDMI invited keynote speakers from Singapore, the Philippines, Laos PDR, Vietnam, and Indonesia to present and exchange experiences with museums in Thailand on the theme of “Museum without Walls,” held on August 2-3, 2016 at BACC, Bangkok.

The forum contains seven presentation papers comprised of “Cultural Heritage at Your Fingerprints in the Mobile-first World” by Ksenia Duxfield-Karyakina, “Using Intangible Cultural Heritage to Move Beyond the Museum” by Tara Gujadhur, “Museum Program for The Alzheimer’s: Pilot Project in National Museum of Indonesia” by Andriyati Rahayu, “Potential Contribution of Museums without Walls in Implementing the UNESCO Recommendations on Museums” by Duong Bich Hanh, “Singa-

pore’s Little Treasure Project” by Asmah Alias, “Community Involvement in Making Museum Exhibitions: A Case Study of Thanh Toan Museum” by Nguyen Duc Tang, and “70 Years after Malraux’s Museums Without Walls: Its Inspiration and Resonance to Museum Practice in The Philippines” by Dr. Ana Maria Theresa P. Labrador.

This forum is an important step in the movement for museum development in the ASEAN Community.

***National Discovery Museum
Institute
August 2, 2016***

Grand Opening of Underwater Archaeology Division Annex and Dive Training Pool, Thailand

On August 19, 2016, the Fine Arts Department of Thailand formally opened the Underwater Archaeology Division (UAD) Annex and Dive Training Pool named “Dejpiroon” after three years of renovation of the building were accomplished. The new renovated annex located in the same area with the National Maritime Museum in Chanthaburi provides a larger space of offices, dive equipment storage room, classroom, artifact conservation pool and dive training pool. The dive training pool was built in memory of Mr. Dejpiroon Sirabudtra (March 21, 1978 –

December 25, 2010) who was a Thai underwater archaeologist who died in the line of duty during the excavation of the Kut shipwreck in 2010. It was marked as the first training pool specifically for practical sessions in underwater archaeological training ever built in Southeast Asia and even in the world, with a maximum depth of 12 meters. An underwater window allows outside trainers or visitors to look into the pool at a 5 meter depth. There are two large flat-bottomed areas reaching depth levels of 1.5 meters and 2 meters, and a large circular pit plunging to a distance of

12 meters. The purpose of this pool aims to provide an improved experience in various types of dives, provide several skills in underwater archaeological work, and promote safe diving rules during work. However, all these facilities, which come together with a research vessel named “Waewmayura” that was launched a few years earlier, make the UAD ready to conduct more research in the Gulf of Thailand.

A new episode of underwater archaeological research with more safety has begun.



Fig. 1 VIP guests were warmly welcomed by Mr. Anan Shooshod, Director General of the Fine Arts Department of Thailand (left) and Mr. Erbpem Wacharangkul, director of the Underwater Archaeology Division (third from left) during the opening ceremony



Fig. 2 The demonstration of underwater archaeological work in the Dejiroon Dive Training Pool during the opening ceremony (photo courtesy of Praon Silapanth)

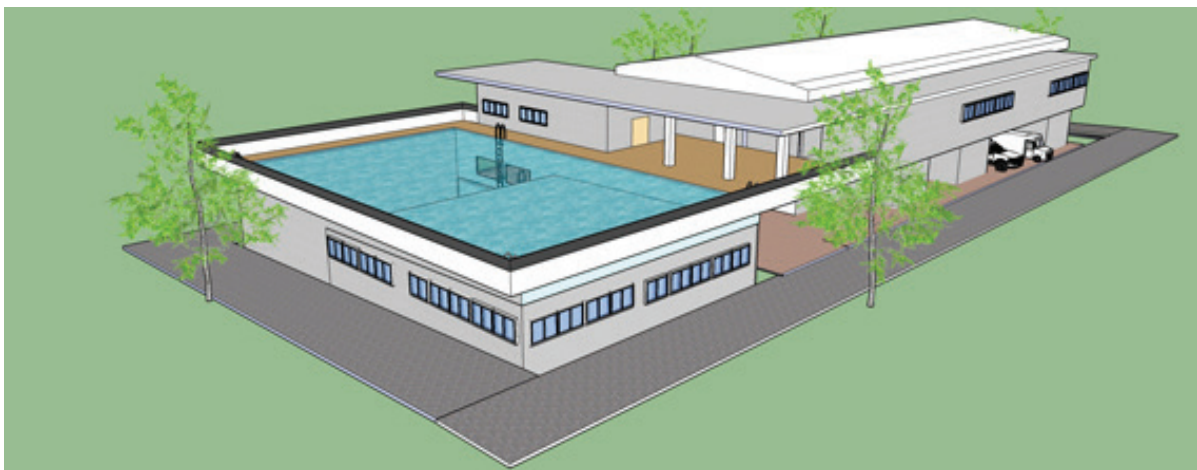


Fig. 3 Sketch plan of completed Underwater Archaeology Division Annex and Dejiroon Dive Training Pool

*Underwater Archaeology Division, Fine Arts Department of Thailand
August 19, 2016*

Re-excavation at Sukhothai Kilns in Sukhothai, Thailand



Fig. 1 Mr. Thongchai Sakho, chief archaeologist of the 6th Regional Office of the Fine Arts Department conducted a guided tour during the press conference at the ruins of the building

The Fine Arts Department (FAD) incorporated with the 6th Regional Office of the Fine Arts Department and Sukhothai Historical Park have conducted the latest excavation at the Sukhothai kiln site located in the north of Phra Phai Luang Temple and Sukhothai city starting in April, 2016 and with the excavation just finished for this season. In general, the first excavation was completed 30 years ago, with no other archaeological research on the kiln sites conducted until this year. From the point of view of art historians and archaeologists, Sukhothai ceramics are marked as one of the important products for the domestic market and export as they were carried by the ships to exchange around Southeast Asia es-

pecially during the 15th to 16th centuries. However, this excavation is a big step in the movement to improve knowledge of ceramic production technology at the kiln site.

The results from three excavation areas centered on three kilns out of a total of around 50 kilns gives an interesting understanding on the land use around the kilns. The archaeologists found ruins of a building made of brick in a square plan with 5.5 meter width and 6.6 meter length, associated with many roof tiles located near the excavated kiln no. 3, which was suggestive of a small building or temple. Other important evidence is the stratigraphy with a large number of ceramic wasters, as well as some

samples, provided for AMS dating the final result of which is still in progress. This re-excavation involves the five-year plan of FAD to develop this kiln site to be the center of Sukhothai ceramic production technology.

**Public Relations Group,
Office of the Fine Arts
Department via TBC News
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Ancient Camera Collection of Surat Osathanugrah in the SEACM Exhibition, Thailand

Not only is the ancient ceramic collection preserved in the Southeast Asian Ceramics Museum (SEACM), Bangkok University, the ancient camera collection is also included and only a few people knew this. Mr. Surat Osathanugrah (1930-2008) was the founder of Bangkok University and his three favorite hobbies were comprised of ancient ceramic collection, photography and ancient camera collection, which all were the great contributions for academic communication until today. Over 1,000 ancient cameras in his private collection have been transferred to be preserved at the SEACM together with his ceramic collection, but the photograph collection is still copyrighted by his family. As part of the missions of the SEACM, especially in cultural heritage preservation and instillation of an appreciation for cultural heritage, Surat Osathanugrah's ancient camera collection is revealing to the public. The collection serves the purposes of promotion and preservation of the ancient film cameras, as they are not popular anymore, but they still have history and value and serve as a memorial of Surat Osathanugrah. This concept was developed to be the special exhibition at the SEACM entitled "Fascination of Film Camera and Photography in Memorial of Surat Osathanugrah," which is displayed during September 5 to November 19, 2016 with no admission fee. For your plans to visit, please refer to <http://museum.bu.ac.th>.



Fig. 1 Mr. Woranan Chatchawanthiphakon, the 2009 Thai national artist in visual art (photography) (middle) and representatives of Bangkok University on the stage during the opening ceremony



Fig. 2 All audience members during the guided tour by Mr. Karoon Jaichen, photographer of the SEACM

*Southeast Asian Ceramics Museum, Bangkok University
September 3, 2016*