



Southeast Asian Ceramics Museum Newsletter

Volume VII Number 2 Oct 2013-Jan 2014

Editor:
Pariwat
Thammapreechakorn

Editorial staff:
Burin Singtoaj
Atthasit Sukkham
Wanaporn Khambut
John Toomey
Walter Kassela

Reporters:
Ang Choulean, Ann Proctor,
Augustine Vinh,
Berenice Bellina,
Chang Kuang-Jen,
Chhay Rachna,
Chhay Visoth,
David Reh fuss,
Dawn Rooney, Don Hein,
Donald Stadtner,
Edward Von der Porten,
Else Geraets,
Eusebio Dizon, Gary Hill,
Hab Touch, Heidi Tan,
Ho Chui Mei, Horst Liebner,
Ian Glover, Jennifer Rodrigo,
John Kleinen,
Leng Rattanak, Li Guo,
Li Jianan, Louise Cort,
Marie-France Dupoizat,
Melody Rod-ari,
Michael Flecker,
Mohd. Sherman bin Sauffi,
Ngueyn Xuan Hien,
Pamela Gutman,
Patrick McGlyn, Peter Burns,
Philippe Colombar,
Pierre-Yves Manguin,
Rasmi Shoocongdej,
Rita Tan,
Sayan Praicharnjit,
Shih Ching-fei,
Sten Sjostrand,
Tim Hartill,
Timothy Rebbeck,
Tira Vanichtheeranont,
Tran Ky Phuong,
Zheng Jin Ie

Email:
museumnewsletter@gmail.com
Southeast Asian Ceramics Museum

Ayutthaya Port Town and Ceramics Trading in Nakhon Si Thammarat

Between 1350 and 1767, the Ayutthaya Kingdom became one of the most important trading centers in Southeast Asia and a magnet for explorers, missionaries, ambassadors and merchants from around the world, specifically Chinese, Vietnamese, Indian, Persian, as well as the Portuguese, Japanese, Dutch, British and French. Crucial to its success was the location of the capital named Ayutthaya on the Chao Phraya River Basin that connected to other river ways and to the Gulf of Siam. Including its dependent cities, especially the southern territory, the kingdom was situated on excellent land with rich natural resources and local products, such as agricultural produce, fisheries, ore mines and handicraft manufacturing. These dependent cities also supplied such materials to Ayutthaya, and the kingdom exported them to Southeast Asian and other markets as well.

Nakhon Si Thammarat is situated on the east coast of the Malay Peninsula. The list of expansions and reforms since the reign of King Boromtrailokanath (1448-1488), who was the ninth king of Ayutthaya, included the appointment of Nakhon Si Thammarat as Phraya Maha Nakhon (a chief city) to control other dependent cities, specifically Phatthalung, Chaiya, Chumpon and Thalang, in the southern territory of the Ayutthaya Kingdom. Later Nakhon Si Thammarat was

re-designated as a city of primary rank with a high level of security, and four of its dependent cities were transferred to the direct control of Ayutthaya. Interdisciplinary research reveals Nakhon Si Thammarat as an important port town in the southern territory of the Ayutthaya Kingdom. Because its location was close to the Gulf of Siam, some archaeologists believe it was connected to maritime trade routes by the Ta Rua Canal situated in the south of Nakhon Si Thammarat.

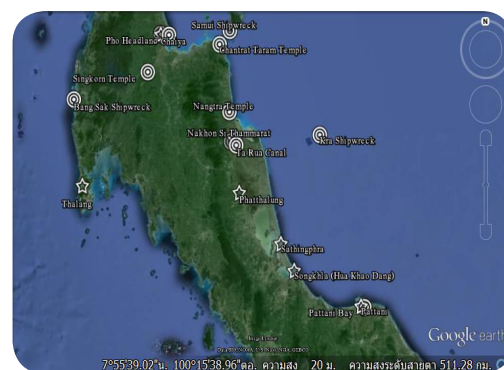


Fig. 1 The locations of dependent cities, on-land sites and shipwreck sites on the middle part of Malay Peninsula in the Ayutthaya period (1350-1767).

Aside from their own specific town conditions, the arts, architecture, and cultures of Ayutthaya and Nakhon Si Thammarat share similarities, specifically the concepts of the layout of the town plan, infrastructure (e.g., gates, fortresses and town walls), construction techniques

...continue next page

Inside this issue:

Ayutthaya Port Town and Ceramics Trading in Nakhon Si Thammarat	1
The Development of Celadon Production ...	4
The Ceramics Gallery...	6
Collection Review	8
News in brief...	9

Letter from the editor

This issue contains several interpretations and suggestions concerning East and Southeast Asian ceramics. Specifically, Atthasit Sukkham has described the significance of the trade ceramics found in the port towns of southern Thailand, and Wanaporn Khambut has written about the development of Si Satchanalai celadons, as well as the significance of the ceramics collected in the Kanchanaphisek National Museum that were written about by Kannasamon Kamuta and John J. Toomey. Also a review of the Southeast Asian Ceramics Museum collection has been written by Burin Singtoaj. The latest book by Dawn F. Rooney has been published and is now available in the book stores and libraries. The last news item concerns in-house activities in 2013 which were established and presented to compensate for the ongoing restoration of the museum exhibition that is planned to be completed in 2014.

(e.g., bricks and stuccos), and religions and beliefs (e.g., Buddhist and Hindu religious monuments and even Buddha images).

According to many ancient maps by European explorers during the period, such as *Regnum Siam* drawn by Andreas and Metellus in 1596, *Malacca* drawn by Langenes in 1598, *Insulae Indiae Orientalis Praecipuae* drawn by Hondius in 1606, *India* drawn by Blaeu in 1635 which was commissioned by the Vereenigde Oost-Indische Compagnie (the Dutch East India Company, or VOC) and *Carte du Royaume de Siam et des Pays Circonvoisins* drawn by le Père Placide in 1686, who was one of the French envoys to establish relations with King Narai the Great (1656-1688) of Ayutthaya – all of these had usually recorded the location of Nakhon Si Thammarat together with other port towns in India, mainland



Fig. 2 A late Si Satchanalai underglaze black jars, late 15th to mid-16th centuries, found at Chedi Yak Temple. *Nakhon Si Thammarat National Museum.*

Southeast Asia, insular Southeast Asia, the Malay Peninsula and even China. Moreover, we also find several different words recorded to name Nakhon Si Thammarat, such as Nucaon, Ligor, Ligorai, Lugu and Point of Ligor, for example. All such maps represent Nakhon Si Thammarat as one of the significant port towns that the explorers recorded on their maps along their journeys.

Meanwhile, Dutch chronicles during the middle Ayutthaya period (1488-1630) also recorded that Nakhon Si Thammarat was an important supplier of spices and tin for trading in the Far East Asian and European markets. However, various types of products were also imported to Nakhon Si Thammarat by foreign merchants, especially ceramics.

The ceramics found in Nakhon Si Thammarat are the following:

1. Si Satchanalai wares produced at the Si Satchanalai kilns in Si Satchanalai City comprised of a middle Si Satchanalai celadon dish (the first half of 15th century) with engraved chrysanthemum and classic scroll designs on the interior that was found in the town; two late Si Satchanalai underglaze black jarlets (the late 15th to mid-16th centuries) with flower and cross-hatch designs in square panels and two-color glazed



Fig. 3 A late Si Satchanalai two-color glazed jar, late 15th to mid-16th centuries, found at Chedi Yak Temple. *Nakhon Si Thammarat National Museum.*

jarlets with flower designs which were found in the earth together with Chinese ceramics surrounding the great stupa of the Chedi Yak Temple situated in the town; and a late Si Satchanalai brown glazed jarlet that was found together with Vietnamese ceramics inside the stupa of the Chantrat Taram Temple, which is situated on the coastal area in the north of Nakhon Si Thammarat.



Fig. 4 Chu Dau blue and white jarlets of Le Dynasty, 15th century, found at Thao Khoht (left) and Chantrat Taram Temples (right).

2. Vietnamese ceramics of the Le Dynasty, originating from two productions sites, the Chu Dau kilns in Hai Duong province, northern Vietnam, and the Go Sanh kilns in Binh Dinh province, central Vietnam. The first group is of Chu Dau blue and white jarlets with flower and lotus panel designs and blue and white covered boxes with flower, lotus blossom and square panel designs, both associated with Chinese ceramics which were found in the earth surrounding the great stupa of the Thao Khoht Temple which is situated in the town. The second group is of Chu Dau blue and white jarlets with flower and lotus panel designs and Go Sanh brown glazed jars which were found together with late Si Satchanalai wares inside the stupa of the Chantrat Taram Temple. All of them were dated to the 15th century.

3. Chinese ceramics of the Yuan, Ming and Qing Dynasties comprised of:

- Ceramics of the Yuan Dynasty (1280-1368), especially Longquan celadon dishes with fluted vertical lines on the interior which were found in the town.

- Ceramics of the Ming Dynasty (1368-1644), especially Longquan celadon dishes with engraved Chinese fret designs on the interior that were stuck on the pillars in the Maha Ut Great Hall of the Chai Na Temple



Fig. 5 Longquan celadon dishes of Yuan Dynasty, late 13th to late 14th centuries, found at Nakhon Si Thammarat. *Nakhon Si Thammarat National Museum.*

which is situated in the town, Cizao green and yellow glazed jarlets with flower and lotus designs which were found at Chedi Yak Temple which is situated on the north of the town, Cizao green glazed jarlets with flower designs which were found in the Phra Khien Temple which is situated on the west of the town, Pinghe (formerly known as Zhangzhou wares) blue and white jarlets with flower and classic scroll designs which were found at the Nangtra Temple which is situated in the deep forest to the north of the town, a Pinghe blue and white kendi with flower and classic scroll designs around the shoulders that is displayed in the Phra Mahathat temple museum, and Jingdezhen blue and white dishes or Kraak ware that were stuck on the cave ceiling of the Singkorn Temple which is situated in the deep forest between Nakhon Si Thammarat and Chaiya.

- Ceramics of the early Qing Dynasty, especially during the Kangxi (1662-1722) and Yongzhen (1723-1735)

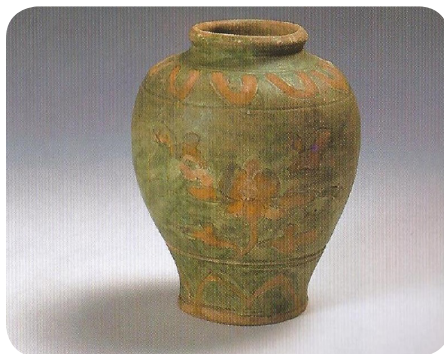


Fig. 6 Cizao green and yellow glazed jarlets of Ming Dynasty, second half of 16th century, found at Chedi Yak Temples. *Nakhon Si Thammarat National Museum.*

reigns, which were used to decorate various types of edifices in the Buddhist temples by sticking them on. This was assumed to be a popular tradition for the period.

The first category is the ceramics stuck on the great stupa of the Phra Mahathat Temple which is situated in the center of the town, including Dehua blue glazed dishes, Jingdezhen blue and white dishes with complex designs, such as Thai designs and flower designs, and



Fig. 7 Jingdezhen Kraak wares of Wanli reign in Ming Dynasty, early 17th century, cave ceiling of Singkorn Temple.

Jingdezhen overglaze enameled dishes with Kufic script or the so-called "Chinese Islamic magic square", that all dated from the mid-17th to early 18th centuries. However, another style of ceramics stuck on the great

stupa of the Phra Mahathat Temple is of small Bencharong dishes with complex Thai designs, such as lotus

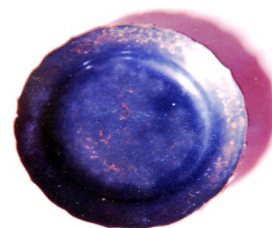
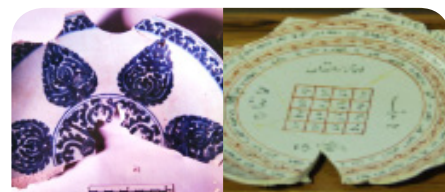


Fig. 8 Jingdezhen blue and white dish (left), Jindezhen overglaze enameled dish with "Chinese Islamic magic square" design (right), and Dehua blue glazed dish (below), late 17th to early 18th centuries, *Great stupa of Phra Mahathat Temple.*

and deva designs, believed possibly to have been ordered by Thais to be produced at the Dehua kilns, especially in the early 18th century. The second category is ceramics stuck on the cave ceiling of the Singkorn Temple, which is situated in the deep forest between Nakhon Si Thammarat and Chaiya, including Jindezhen blue and white and overglaze enameled dishes dated around the late 17th to early 18th centuries, as well as Dehua blue and white dishes dated around the late 18th to early 19th centuries. They are associated with Kraak wares of the Wanli reign in the Ming Dynasty and were affixed to the ceiling of a cave temple. However, blue and white wares of the Republic of China have also been found, but they were stuck on the Phra That (square stupa), which stands in front of cave temple. The finding of all the above ceramics in Nakhon Si Thammarat show that this city had been a center for a most highly complex trade of ceramics from northern Thai, Vietnamese and

..continue next page

Chinese origins, as well as showing that it was one of the port towns in the southern territory of the Ayutthaya Kingdom connected to Chinese and Southeast Asian maritime trade routes. All of the ceramics were supplied by the maritime trade routes, especially during the late 14th to late 18th centuries; and they may have been exported from the departure port of Ayutthaya as the capital of the Ayutthaya Kingdom, the ports of Ha Long, Van Don and Hoi An in Vietnam, as well as the ports of Quanzhou and Fuzhou in China for the southern territory of the

Ayutthaya Kingdom. However, all of them are also related to the ceramics recovered from many shipwrecks sunk in the Gulf of Siam and South China Sea, such as the Samui, Kra, Nanyang, Royal Nanhai, Longquan, Brunei, Xuande, Singtai, Wanli, Ca Mau, Diana and Desaru shipwrecks. The full paper of this topic will be presented at the 2nd Asia-Pacific Regional Conference on Underwater Cultural Heritage in Hawaii on May 12-16, 2014.

Atthasit Sukkham
atthasit.s@bu.ac.th



Fig. 8 The great stupa of Phra Mahathat Temple replaced by the replica of ceramics in the 1990-1991 restoration.

The Development of Celadon Production at Si Satchanalai, Sukhothai

The Si Satchanalai kilns are one of the well-known sources of celadon in the Sukhothai and Ayutthaya Kingdoms during the 14th to 16th centuries of the Kingdom of Siam. In fact, according to the chronicles about Yonok and Ayutthaya, the kilns are believed to have produced ceramics from the reign of King Ramkhamhaeng (1279-1298), who was the third king of Sukhothai. After that, King Tilokarat (1442-1487) of Lanna conquered Si Satchanalai City, including its ceramic production, and changed the city's name to Chiang Chuen City. In 1474, he was defeated in battle by the forces of King Boromtrailokanath (1448-1488) of Ayutthaya who took control of the city for the Kingdom of Ayutthaya and changed the formal name of the city to Sawankhalok, its present designation. Currently the city is located in the area of the present-day Si Satchanalai district, Sukhothai province. Based on archaeological excavations, Si Satchanalai celadons are assumed to have been produced in two locations, namely the Ko Noi and Pa Yang kilns, which are located

near the Yom River on the north side Si Satchanalai City. The Fine Arts Department of Thailand now protects and administers this ancient city as 'Si Satchanalai Historical Park'. The celadons can be categorized into three periods, including one transitional period as follows:

Early Si Satchanalai Celadons

These were produced at the Ko Noi kilns. The clay body is brown in color, and coarse with thick reddish particles. The celadons are comprised of dishes, bowls, stem dishes, jarlets with ears and mortars. The interiors of dishes or bowls have a yellowish green to dark green glaze and an unglazed exterior. Sometimes,

though, both the interior and exterior are glazed. The rims of dishes or bowls were usually wiped with glaze before stacking for rim-to-rim firing. Some of the centers of bowls also have three to five small spur marks. The use of disc-shaped supports with spurs, as the stacking support which separated each ceramic piece to enable mass production, left scars in the interior of the bowls. The decorative patterns include incised waves, vertical parallel lines or classic scrolls. Sometimes they were decorated with impressed or stamped designs. Based on data from early Si Satchanalai celadons found in both habitation and shipwreck sites, at least two shipwrecks, the Rang



Fig. 1 Early Si Satchanalai celadon dish, Ko Noi kilns, late 14th century.

..continue next page



Fig. 2 Si Satchanalai transitional celadon dish, Ko Noi kilns, late 14th to early 15th centuries.

Kwien and Song Doc, are known to have contained these early pieces specifically. Comparisons based on the archaeological excavations at the kilns and shipwreck assemblages dated the celadons to the late 14th century.

Si Satchanalai Transitional Celadons

One group of celadons produced at the Ko Noi kilns used a special green glazing technique which Don Hein (2001) judged to be transitional celadons between early and classic celadons. They have been discovered especially at the Ko Noi kilns that archaeologists of the Fine Arts Department of Thailand called 'Kiln no. 42'. The celadons comprise only dishes with a carved bracket-edge mouth rim. The clay body is of white to gray colors. The interior of these dishes is always decorated with fluted vertical parallel lines. Some of them also have three to five spur marks caused by the support discs which separated them for mass production. Dr. Pariwat Thammapreechakorn (2013) believes this group developed from the early



Fig. 3 Si Satchanalai classic celadon dish, Ko Noi kilns, first half of 15th century.

period of the transitional celadons, dated around the late 14th to early 15th centuries, because they had been influenced by Chinese celadons of the early Ming Dynasty produced at the Longquan kilns in Zhejiang province, which exported them to Southeast Asia, especially in the late 14th century, and especially with green glazing technique.

Si Satchanalai Classic Celadons

The characteristics of celadons underwent major changes in decoration and glazing techniques, resulting in more beautiful celadons than those of the early period. Some of these are designated as 'Si Satchanalai Classic Celadons', produced in the middle period at the Ko Noi kilns (the first half of 15th century) The forms included dishes, bowls, stem dishes, vases, jarlets, bottles, covered jars and kendis decorated with engraved lotus petals, flowers, loti, chrysanthemum flowers, peony and fish designs as well as vertical parallel lines on some. In addition, some celadon dishes had a foliate rim. Trade in Si Satchanalai



Fig. 4 Si Satchanalai post classic celadon dish, Pa Yang kilns, late 15th to mid-16th centuries.

classic celadons was marked by huge shipments of celadons in the first half of 15th century which ships sank in the Gulf of Siam and the South China Sea, comprising the Turiang, Phu Quoc II, Nanyang, Khram, Longquan, Royal Nanhai and Pandanan shipwrecks.

Si Satchanalai Post-Classic Celadons

The characteristics of these celadons were similar to those of the middle period, but the location of the kilns changed to Pa Yang. Celadon forms were comprised of dishes, bowls, stem bowls, cups (lime pots), jarlets and covered jars. They were plainly decorated with simple cross-hatch designs or double circles. Various types of human and animal figurines were first created in this period as well. Si Satchanalai post-Classic celadons were recovered from the Belanakan, Brunei, Santa Cruz, Klang-Ao (Australia Tide) and Samui shipwrecks that dated from the late 15th to mid-16th centuries. Based on the shipwreck assemblages, they also confirm that Si Satchanalai post-Classic celadons disappeared from the shipment around the mid-16th century.

Wanaporn Khambut
wanaporn.k@bu.ac.th

The Ceramics Gallery of the Kanchanaphisek (His Majesty's Golden Jubilee) National Museum

by Kannasamon Kamuta, Curator-Data Base Registrar with John J. Toomey, Bangkok National Museum Volunteers, Photos courtesy of the Kanchanaphisek National Museum *kanasamon@hotmail.com*

The National Storage Facility was established as a part of the Kanchanaphisek National Museum by the Fine Arts Department in 1999, after HRH Princess Maha Chakri Sirindhorn wanted to initiate a museum for stored objects from the overflow of the 44 National Museums nationwide plus those donated by people or governmental units to be put on exhibit for the public. A very important part of this museum is the more than 7,000 pieces in the ceramics gallery, classified by period, art, shape, size and technique so that they are easy to preserve and research. The ceramic is categorized into prehistoric and historic.

I. Prehistoric finds:

Ban Prasat pottery from prehistoric sites in Nonsong district, Nakorn Ratchasima province, and is characterized by a wide-mouthed vessel with a red slip painted on the body and a polished surface. Ban Prasat pottery would be dated to 1000 BCE.



Fig. 1 Ban Chiang jar with red spiral designs.

Much of the pottery in the ceramics storage gallery is from Ban Chiang, a village in Nonghan district, Udonthani province, well known as one of the most important sites of ancient culture, dating back to 5,600 years ago. Ban Chiang pottery was usually formed by hand. Black pottery with incised design is characteristic of early Ban Chiang between 3600 to 1000 BCE., whereas plain white carinate pottery is the special characteristic of the middle period 1000 to 300 BCE. Large jars were used in secondary burials. The most famous Ban Chiang examples are painted with creative and varied, complex red designs that reflect that culture's belief in life after death, red paint signifying life blood. In addition many red painted pots were found in their burials because they believed that the deceased used them in the next life.



Fig. 2 Prehistoric pottery in a shape of buffalo, found in Lopburi.

The masterpieces of prehistoric pottery are the buffalo-shaped pottery, found in Lopburi province, dating back to 3,000 years ago. They may have been placed in the paddies or water to worship a spirit in prehistoric fertility rituals. The

realism of the buffalo-shaped pieces reflects the attention the potter gave to the offerings.

II. Historic finds:

The historic ceramic had developed even more in its variety of pattern, shape, and technique such as Khmer ceramic from the Ban Kruat kilns in Buriram province. The popular type of Ban Kruat ceramic is the brown glazed jar with elephant feet. There are also lime or perfume



Fig. 3 Khmer elephant foot-shaped jar for liquids.

pots shaped as rabbits, monkeys, elephants, and native hawks, as well as urns (in August, 2006, in a private conversation, Dr. Roxanna Brown graciously clarified for John Toomey that the bird forms are Cambodian hawks and not owls, as even she



Fig. 4 The 12th-13th centuries Khmer ceramics in a shape of hare.

..continue next page

had formerly presumed). Some of this ceramic was unglazed or had light-green or even cream glaze.

The ceramics from Sukhothai, Ban Bang Pun and Bang Rachan (Mae Nam Noi) kilns were purposely produced for export to the markets both in and out of the kingdom to fill the void left by the lack of Chinese ceramics during the Ming Gap. This fact has been established by survey and excavations in several places in the area of the Gulf of Thailand, especially the Klang-Ao shipwreck, which was a large vessel that took on more than a thousand items of Sangkhaloke wares and Bang Rachan ceramics, but sank into the Gulf of Thailand.



Fig. 5 The 14th to 15th centuries Sukhothai elephant duel and horse duel candlesticks.

Some masterpieces of Sukhothai ceramics in this gallery are the green-glazed candlesticks in the shape of elephant duels and horse duels, now heavily encrusted with barnacles. These were found in the Klang-Ao shipwreck, and were on their way to being exported to other countries such as the Philippines, Indonesia or Japan. A typical architectural detail in ceramic is the figures of Makara, with brown and white glaze from the Pa Yang kilns in Sukhothai province. A mixture of elephant, crocodile, deer, fish and dragon or snake, Makara is related to water, so it is also the vehicle of the Kong Ka (Ganga) River Goddess and Varuna, the god of Rain

and Sea. These Makara decorated railings of stairs to protect the entrances to Buddhist structures.



Fig. 6 Makara.

Further treasures from the Klang-Ao shipwreck, are the famed Bang Rachan brown glazed jars with four ring-handles, from the Noi River kiln near Wat Phra Prang. These were used for shipping goods such as honey, oil, egg or dried food for sale or to feed the sailors during a journey. In addition various types of jars, bottles, vases, and mortars, both unglazed and blackish-brown glazed were found in the shipwreck.



Fig. 7 The early 15th century Bang Rachan jar.

Besides the conventional pottery, the gallery holds a special 12th century piece called the disciple figure, in the rigid Haripunchai style, with square face, thick lips with grinning smile, and wall eyes. There are also some interesting pieces of Haripunchai and other period Buddhist statuary and a highly decorative Sukhothai ceramic Ganesha.



Fig. 8 The 13th to 14th centuries Haripunchai Crowned Buddha.

In addition, the gallery also holds the Qingceramics and *Lai Nam Thong* wares.

The National Storage Facility of the Kanchanaphisek National Museum is located at Klong 5, Klong Luang, Patumthani 12120. It is in the same compound as the Hall of the Supreme Artist, featuring art works by His Majesty and by many Thai National Artists. Tel. & fax. 02 902 7568. Open Monday to Friday, 9.00 a.m. - 4.00 p.m., except National Holidays. Admission free. The author of this article, curator Khun Nhing (Kanna-samon Kamuta), will be happy to be your English guide if you call in advance.

The Southeast Asian Ceramics Museum Newsletter is inviting all members to submit articles for the Newsletter.

Please send your articles or comments and suggestions to the Newsletter Editor at museumnewsletter@gmail.com.

Collection Review



Bowl decorated with black underglaze floral design

Kalong (Huay Payoom) kiln, Chiang Rai. 15th century

Height 9.8 cm

Diameter 18.3 cm

A deep bowl with an everted mouth rim, the rim is thick. The foot rim is high and thick. Bowl is decorated with underglaze black and painted on both interior and exterior by local artisans. Floral designs are present at interior center, classic scroll on the mouth rim, and floral spiral scroll at exterior body with lotus petal panels at base. Exterior base is coated with chocolate wash and has the trace of kiln furniture, namely, a tubular support.

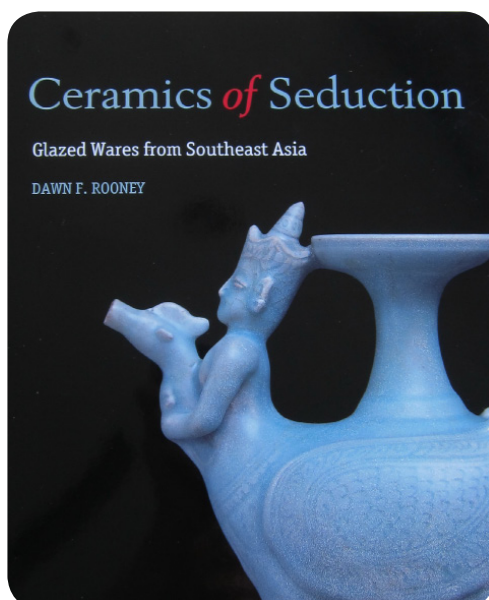


The common characteristic of Kalong ceramics is a fine-grain white clay body of high quality. Also the form of these vessels can have a thinner body than that of the ceramics produced at any other kiln site in Thailand. These wares have both a variety of shapes and many design decorations. Kalong's underglazed black ware can be found in any Kalong kilns. These outstanding wares were found in numerous quantities and with a long period of production between the 14th to 17th centuries, the same period as Si Satchanalai ceramics.

This bowl is almost completely decorated in underglaze black glaze, showing the influence from Vietnamese blue and white ware

made during the Le dynasty (the 14th to early 15th centuries) and with a design that appears to imitate Vietnamese blue and white ware patterns. The use of a "chocolate base" on some Kalong wares indicates an awareness of Vietnamese prototype models. Among Lanna or Northern Thai ceramics, Kalong ware is the only one that has a chocolate base, especially on underglaze black, celadon, and monochrome wares, but this type was produced in a limited quantity.

The use of "chocolate base" on Kalong might indicate the relation between the Lanna and Vietnam Kingdoms, may have a hidden meaning, or be symbolic of something else. Some scholars believe that the "chocolate base" identifies the utensils for use in a temple. It is also possible that the Vietnamese potters added a chocolate base simply for aesthetic reasons or use as a potter's mark just to show that the ceramics with chocolate base are produced in the Vietnam Kingdom. We still do not have enough evidence to explain the actual purpose of chocolate bases on these ceramics.



"This book by Dawn F. Rooney covers the glazed wares of Southeast Asian countries (Cambodia, Laos, Myanmar [Burma], Thailand and Vietnam) in a private Portuguese collection. The pieces are of an unprecedented quality and combined with the excellent photographs and the text this book is the most up-to-date publication on ancient ceramics of the entire region. The book is published by River Books, Bangkok."

The Southeast Asian Ceramics Museum is still closed for repairs.

News in brief...

Welcoming Japanese Curators to the SEACM

On November 8, 2013, the Southeast Asian Ceramics Museum (SEACM) had the great opportunity to welcome Japanese curators during their general visit to Thailand, which was a part of the project entitled “The Exchange Program in Civilizations between Thai-Japan and the Exterior”. A “Memorandum of Understanding (MOU) regarding Strategic Cooperation between the Fine Arts Department of Thailand, the Ministry of Culture, the Royal Thai Government and the Kyushu National Museum in Japan” established a 5 year plan (2013-2017), comprising exchange programs, research and data collection both in Thailand and Japan.

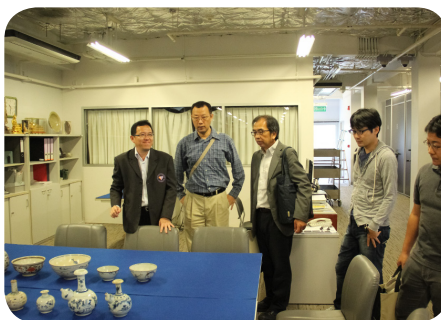


Fig. 1 The director of SEACM giving the briefing on export wares from Japan.

Dr. Pariwat Thammapreechakorn, director of the SEACM, took the Japanese guests through a tour of the SEACM himself. The representatives in the project included Mr. Mochizuki Norifumi, a curator of Kyushu National Museum, Mr. Suekane Toshihiko, an associate curator of Kyoto National Museum and Mr. Tsuzuki Shinichiro, a senior curator of Sakai City Museum with Mr. Takata Tomohito, head

of Japanese for Communication, the School of Liberal Arts, Siam University, in charge of Thai-Japanese translations, as well as Thai curators from the Office of the National Museum of Thailand. They were especially interested in Japanese export wares found in Thailand in the collection of the SEACM. We wish that the project will go well and further develop relations between Thailand and Japan.



Fig. 2 Group photo in front of the SEACM Annex.

The Month of Trainings in Ancient Ceramics at SEACM

The Southeast Asian Ceramics Museum (SEACM) held ceramic trainings on Fridays and Saturdays on October, 2013. The first two were Chinese ceramic training courses. The first was held from October 11th to 12th on advancements in identification, origin and dating of Chinese export wares found in Thailand, including the ceramics from late Tang to Five Dynasties, Song and Yuan. The second course, held from October 18th to 19th concentrated on Ming, Qing and the Republic of China periods. The third course from October 25th to 26th, 2013, dealt with Southeast Asian ceramics, including Khmer, Vietnamese, Myanmar, Thai and Lao ceramics. All three courses included lectures by Dr. Pariwat Thammapreechakorn, director of the SEACM, as well as by Atthasit Sukkham and Wanaporn



Fig. 1 The director of SEACM lecturing on real ceramics in training on the identification of Southeast Asian ceramics on October 25th to 26th, 2013.

Khumbut, assistant curators of the SEACM. Most of the trainees were archaeologists and curators of the Fine Arts Department of Thailand, curators from private museums, lecturers from other universities and students in related faculties; and even ceramics collectors enrolled in these training courses. Hence, the trainings were eminently successful in that trainees brought their own private ceramic collections to serve as case studies in the class, and because they raised many questions

and topics for discussion during the class.

These trainings resulted from Bangkok University's commitment to make the museum become an important center for ceramic research and training related to all aspects of historical ceramics by sharing the knowledge about ceramics with the public and making the collection of the SEACM accessible to the participants. It is hoped that this will develop participants' interest in ceramics and increase the number of visitors to the museum's exhibitions.



Fig. 2 The group photo of ceramic trainees on the identification of Southeast Asian ceramics on October 25th to 26th, 2013.