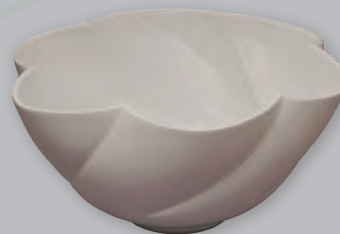
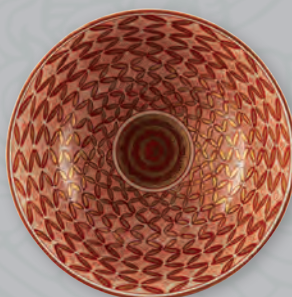




THE ENDLESS EPIC
OF JAPANESE-THAI
CERAMIC RELATIONSHIP
IN THE WORLD'S
TRADE AND CULTURE



日本とタイの陶磁器交流
貿易と文化交流の永遠の伝説

CATALOGUE



**The Royal Emblem marking the Auspicious Occasion
of Her Majesty Queen Sirikit The Queen Mother's
Ninetieth Birthday Anniversary 12th August 2022**

The Royal Emblem marking the Auspicious Occasion of Her Majesty Queen Sirikit The Queen Mother's Ninetieth Birthday Anniversary 12th August 2022

The Royal Emblem depicts, at centre, Her Majesty Queen Sirikit The Queen Mother's initials: the Thai letters “ส” “น”; the “ส” letter is in blue, the colour of Her Majesty's day of birth, and the “น” letter is in white, the colour of the power and might of Her Majesty's day of birth. A heart-shaped frame trimmed with braiding of jasmine flowers, lies on a background of pink-signifying the glory of Her Majesty's day of birth. On top of the Royal Cypher rests the Great Crown which encases the Chakri discus and the Trident, denoting that Her Majesty belongs to the Chakri Dynasty. The Great Crown is at the same time flanked left and right by Seven-Tier Umbrellas of rank. Surrounding the Royal Cypher is the heart-shaped frame, trimmed by jasmine flowers, emblematic of Mother's Day, braided into a garland, being twined together as one with the hearts of all her subjects, a people united in solidarity and deep respect for Her Majesty, Mother of the Nation; a fount of benevolence nurturing the kingdom and all in the land, giving them support to stave off adversity and earn a living. Swans, on the left and right, each holding an Umbrella, represent Her Majesty's swan-like beauty and grace. Lines of Thai tracteries signify Her Majesty's many accomplishments in the arts and culture underlying the creation of Her Majesty's Supplementary Occupations Foundation and her gracious promotion of Thai national identity both within the country and beyond, making it well-known and in vogue. The number 90 in Thai numerals, placed under a heart-shaped garland signifies the auspicious number of the 90th birthday anniversary of Her Majesty The Queen Mother. Beneath the crest lies a blue silk ribbon on which are inscribed the words “Celebrations on the Auspicious Occasion of Her Majesty The Queen Mother's 90th Birthday Anniversary 12th August 2022”





**THE ENDLESS EPIC OF JAPANESE-THAI CERAMIC RELATIONSHIP
IN THE WORLD'S TRADE AND CULTURE**

At Siwamokkaphiman Throne Hall, The National Museum, Bangkok
14th September – 14th December 2022



**MESSAGE FROM
MR. ITTHIPHOL KUNPLOME
MINISTER OF CULTURE
OF THE KINGDOM OF THAILAND**

Her Majesty Queen Sirikit the Queen Mother has been honored as ‘The Supreme Patronage of Thai Traditional Artists’ and ‘The Great Supporter of Artists’ for her benevolence and exemplary dedication to preservation and revitalization of Thai arts and crafts. Her Majesty graciously initiated ‘the Foundation for the Promotion of Supplementary Occupations and Related Techniques (SUPPORT)’ in order to increase rural villagers’ income, maintain, and promote Thai handicrafts from local to national and international levels. In terms of ceramics-a long history of farmhand’s handicrafts, Her Majesty has encouraged potters and artisans to apply new technique to ceramic production and create artistic and high-quality products which would add value to them and have become marketable. Her Majesty’s guidelines on the issue have been applicable and have resulted in sustainable community development and way of living.

In celebration of Her Majesty the Queen Mother’s 90th birthday anniversary coinciding with the 135th anniversary of Thailand-Japan diplomatic relations, the Grand Exhibition entitled ‘The Endless Epic of Japanese -Thai Ceramic Relationship in the World’s Trade and Culture’ is organized by the Fine Arts Department in cooperation with the Saga Prefecture as the representative of Japanese people to pay tribute to Her Majesty’s great benefaction to Thai people and to commemorate the 135th anniversary of Thailand-Japan diplomatic relations.

On behalf of the Royal Thai Government and the people of the Kingdom of Thailand, I would like to take this opportunity to commend the strong bonds of relationship and cooperation between Thailand and Japan that have flourished for many years and continued to develop in many areas. It is an important occasion for people of both countries to celebrate the close, long-standing relations, and the warm friendship.

As regards the mutual relations between people of the two countries, over 600 years ago, a piece of land was allocated by a king of Ayutthaya to a group of the Japanese to be their settlement. At present, more than 80,000 Japanese people live in Thailand, while more than 47,000 Thai people reside in Japan. The people of both countries have worked and communicated with each other; hence, they are regarded as a bridge between the two nations.



'Saga' is the smallest city, located on the southwestern part of the Kyushu Island. Once, it was voted by the Japanese as the 'forgotten city'. After the TV series "Stay Saga... I will miss you" being on Thai television, Saga has become increasingly recognized by Thai visitors and the city is well-known as one of the most popular tourist destinations. Saga is well worth a visit; its main attraction comprises ceramic workshops of a world-class product; i.e., Arita porcelain, hot springs, gourmet seafood restaurants, and various festivities.

Saga has long been famous for handicrafts, particularly, porcelain, which is a showpiece of Saga's craftsmanship and the city's cultural source of income. I am very pleased that Saga Prefecture granted the Fine Arts Department permission to bring ceramics from the Kyushu Ceramics Museum to be showcased, along with Thai ceramics at the Grand Exhibition. The exhibition to celebrate Her Majesty Queen Sirikit The Queen Mother's ninetieth birthday anniversary is also of great significance for the Japanese and Thai co-operating in the mission as a sign of their intimate relationship after the 135 years of diplomacy.

I wish this exhibition a great success and actively promote cultural collaboration as a source of mutual understanding and benefit to the peoples of Thailand and Japan in the future.

A handwritten signature in blue ink, consisting of stylized initials and a surname.

(Mr. Itthiphol Kunplome)
Minister of Culture of the Kingdom of Thailand

MESSAGE FROM
MR. YOSHINORI YAMAGUCHI
THE GOVERNOR OF THE SAGA PREFECTURE
OF JAPAN

THE FUTURE STARTS WITH CULTURAL EXCHANGE

With the discovery of high-quality porcelain stone at Izumiyama in Arita in the western part of Saga Prefecture at the beginning of the 17th century, Arita ware was born as Japan's first porcelain.

Large quantities of painstakingly crafted porcelain objects eventually made their way to Southeast Asia and Europe via the Dutch East India Company, enchanting people worldwide as they spread far and wide.

I'm tremendously happy that more than 400 years after that time, Arita ware has been sent to Thailand again for an exhibition that will bring this art form to a large audience.

By bringing to life the historical flowering of beautiful ceramics in two distant locations separated by an ocean, this exhibition promises to provide an opportunity for Thailand and Saga to forge an even deeper connection.

Exchanges between the Kingdom of Thailand and Saga Prefecture began with the selection of Saga as the setting for numerous works of art like the movie *Timeline: A Letter of Memories*, which attracted attention in your country.

That film inspired many people to visit Yutoku Inari-jinja Shrine, where it is set, and as a result, Thai people have become a familiar presence for the people of Saga, as is suggested by the prevalence of Thai-language signage and paper fortunes at the shrine. Subsequent exchanges have developed in a truly broad range of areas, including tourism, culture, and sports.

Whenever I visit Thailand, I find myself engrossed by "Thai-ness" as symbolized by traditional culture, cuisine, dance, and music, and in the smiling face of the people I see there, I feel a warmth and familiarity that resonates with the people of Saga.



For Saga, exchanges with Thailand signal an opportunity to redouble our commitment to creating a prefecture that values “Saga-ness,” including world-class natural beauty, traditional culture, history, and the warmth of its people.

For Thailand and Saga, it is my hope that the warm exchanges that have been fostered by so many to date will continue indefinitely into the future.

In closing, I'd like to express my sincere gratitude and deep respect to the people of the Fine Arts Department of the Thai Ministry of Culture, which sponsored this exhibition; the National Museum, Bangkok; and everyone whose hard work has made it possible.

山口祥義

(Mr. Yoshinori Yamaguchi)
Governor, Saga Prefecture



the Fine Arts Department's Office of Central Administration. The 82 items (97 pieces) of the Japanese Arita porcelain together with 90 items of Thai ceramics from archaeological sites, modern workshops in Thailand, ceramic works of Inoue Manji who is the Living National Treasure, donated to National Museum, Bangkok by Ms. SHIBATA Yuko, a Thai Bencharong spittoon donated by Mr. Varah Rochanavibhata, collection of Wat Phra Mahathat Woramahawihan of Nakhon Si Thammarat Province and collection of Dr. Thanyakarn Wong-on, Director of Thanombutra School will be exhibited at the Siwamokkhaphiman Throne Hall, the National Museum Bangkok, during 14th September to 14th December 2022.

On behalf of the Fine Arts Department, I would like to express my gratitude to those who are contributors to the book, a supplement to the Grand Exhibition. I sincerely hope that the exhibition and the book will provide new insights into a ceramic art appreciation, archaeology and history of ceramic trade, and the relationship between Thailand and Japan. Furthermore, our intention is to make audiences or readers appreciate a clear vision of Her Majesty Queen Sirikit The Queen Mother for ceramic promotion that leads up to understanding of the deep historical and cultural bonds of people of two countries. This is a way to promote awareness of the importance of following in the footsteps of the monarchs from then on.

A handwritten signature in blue ink, consisting of stylized cursive letters and a long horizontal stroke.

(Mr. Kittiphan Phansuwan)
Director-General
The Fine Arts Department



Blue-and-white kendi

1680s-1710s

Arita, Japanese art

Wat Phra Maha That Woramahawihan, Nakhon Si Thammarat Province

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Lidded container with flower design in overglaze polychrome enamels
Arita, Hizen, Saga Prefecture
The Thanombutra School



CATALOGUE 1

JAPANESE CERAMICS IN COLLECTION
OF KYUSHU CERAMIC MUSEUM, JAPAN





CAT. 1.1

Whisk-shaped bottle with peony design in overglaze polychrome enamels

1650s-1660s

Arita, Hizen, Saga Prefecture

md. 4.5 cm, h. 27.3 cm, fd. 9.8 cm

Collection: Kyushu Ceramic Museum (00717)

Reflecting their shape, which widens from the shoulders to the body, objects like this are known as tea whisk-shaped bottles. The body incorporates a series of ridges. Here, the overglaze painting makes extensive use of red to depict fences and peonies on the body as well as plum blossoms and other elements on the shoulders. The lines demarcating segments are also executed in red. Some of the overglaze polychrome enamelling has disappeared, and parts of black lines not coated with overglaze polychrome enamelling have been lost. The collection of the Wat Phra Mahathat museum in Thailand includes a tea whisk-shaped bottle in overglaze polychrome enamels that has been handed down over the generations. Other examples that are similar to this object can be found in the British Museum collection.



CAT. 1.2

Bottle with flower design in underglaze cobalt blue and iron glaze

1650s-1660s

Arita, Hizen, Saga Prefecture

md. 4 cm, h. 10.1 cm, fd. 4.7 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (02594)

The top part of this small bottle's body features a half-cherry blossom design executed in underglaze cobalt blue, while the bottom half is coated in iron glaze. One object with a similar shape is a small bottle in underglaze cobalt blue that was found at Wat Thao Khot in Nakhon Si Thammarat.



CAT. 1.3

Small bottle with landscape design in overglaze polychrome enamels

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 3.9 cm, w. 8.6 cm (body), h. 10.6 cm, fd. 5 cm

Collection: Kyushu Ceramic Museum (04584)

This small bottle incorporates a simple design consisting of willow trees and a landscape of mountains and water executed in red, blue, and green paint. It was passed down in Indonesia, but a small bottle in underglaze cobalt blue that was found at Wat Thao Khot in Nakhon Si Thammarat resembles it in shape.





CAT. 1.4

Small bottles in cobalt blue glaze

Donated by Professor John Coates

1655-1670s

Arita, Hizen, Saga Prefecture

md. 3.0 cm, h. 7.3 cm, fd. 4 cm

md. 3.4 cm, h. 6.8 cm, fd. 4 cm

Collection: Kyushu Ceramic Museum (12685)

The surfaces of both of these small bottles are entirely covered with cobalt blue glaze. They are said to have been found in Cambodia; small bottles in underglaze cobalt blue of similar shape have been found at Wat Thao Khot in Nakhon Si Thammarat.



CAT. 1.5

Jar with flower design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 7.4 cm, w. 14 cm (body), h. 16.5 cm, fd. 7.5 cm

Collection: Kyushu Ceramic Museum (04578)

The body of this small jar in underglaze cobalt blue incorporates a flower design. It originally had a porcelain lid, although that has been lost. The object was collected in Indonesia.





CAT. 1.6

White porcelain bottle with IC mark design in underglaze cobalt blue

1680s-1700s

Arita, Hizen, Saga Prefecture

md. 3.7 cm, w. 18.3 cm (body), h. 23.7 cm, fd. 11.4 cm

Collection: Kyushu Ceramic Museum (04592)

Although its exterior is white porcelain, a depiction of bay laurel and the letters 'IC' can be seen in underglaze cobalt blue inside its footring. It has a unique double rim and exhibits a bottle shape that was created in response to Dutch requirements. The letters 'IC' are thought to be the initials of a Dutch East India Company governor-general of Batavia, Indonesia, or of someone who served as the head of the Dejima trade house in Nagasaki. This vessel was collected in Indonesia, but bottles of similar shape have been found at the site of the trade house in Ayutthaya (it's unclear whether they incorporated similar letters).



CAT. 1.7

Comprador soy sauce bottle with inscription of JAPANSCHZOYA in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1800s-1840s

Arita, Hizen, Saga Prefecture

md. 1.5 cm, w. 10.4 cm (body), h. 17.1 cm, fd. 7.7 cm

Collection: Kyushu Ceramic Museum (04598)

Known as a 'compra' bottle, this vessel, whose body bears the expression 'Japansch Zoya,' was used by the Dutch merchants to export Japanese soy sauce and other products.



CAT. 1.8

***Kendi* ewer with phoenix and scrolling vine design in underglaze cobalt blue**

1670s-1690s

Arita, Hizen, Saga Prefecture

md. 8 cm, h. 21.4, fd. 9 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (01648)

This Arita ware vessel with a bulbous spout known as a *kendi* was modelled on the original *kendi*, which was used in Thailand and other areas. It incorporates a phoenix and scrolling vine design in underglaze cobalt blue. Similar vessels have been found at the site of the trade house in Ayutthaya, and the collection of the Wat Phra Mahathat museum in Nakhon Si Thammarat includes similar objects.



CAT. 1.9

***Kendi* ewer with sword blade pattern design in celadon glaze**

Donated by Yamaguchi Yukio and Etsuko

1680s-1710s

Arita, Hizen, Saga Prefecture

md. 2.2 cm, w. 10.1 cm (body), h. 15.1 cm, fd. 5.8 cm

Collection: Kyushu Ceramic Museum (04590)

This Arita ware celadon vessel with a bulbous spout known as a *kendi* was modelled on original *kendi*, which was used in Thailand and other areas. This object was collected in Indonesia.



CAT. 1.10

***Kendi* ewer with pavilion and landscape design in underglaze cobalt blue**

Donated by Yamaguchi Yukio and Etsuko

1680s-1710s

Arita, Hizen, Saga Prefecture

md. 2.4 cm, w. 10.2 cm (body), h. 15.7 cm, fd. 6.3 cm

Collection: Kyushu Ceramic Museum (04589)

This Arita ware vessel with a bulbous spout known as a *kendi* was modelled on the original *kendi*, which was used in Thailand and other areas. It incorporates a landscape design in underglaze cobalt blue. It was collected in Indonesia.



CAT. 1.11

***Kendi* ewer with Chinese priest Hotei design in overglaze polychrome enamels**

1660s-1670s

Arita, Hizen, Saga Prefecture

md. 6.9 cm, h. 19.8 cm, fd. 9.3 cm

Collection: Kyushu Ceramic Museum (00033)

This Arita ware vessel with a bulbous spout is known as a *kendi*. Two sides of its body incorporate a relief carving of the Chinese priest Hotei made using a mould and painted blue and red in overglaze polychrome enamels with a scrolling peony design in between. It is likely to have been made for export to Thailand and other areas in Southeast Asia.





CAT. 1.12

Bowl with dragon, cloud, and rough waves design in underglaze cobalt blue

Donated by Kohashi Ichirō

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 14.4 cm, h. 7.4 cm, fd. 5.7 cm

Collection: Kyushu Ceramic Museum (00430)

Clouds and dragons are depicted on its exterior, while its interior central area incorporates a simplified drawing of a wave and fish that is largely indecipherable. Made in Hizen and modelled on Chinese porcelain in underglaze cobalt blue, which was exported to Thailand, Vietnam, and other areas in Southeast Asia, objects such as this have been discovered in large quantities at the Chao Phraya River in Ayutthaya.





CAT. 1.13

Bowl with dragon and chrysanthemum design in overglaze polychrome enamels

1655-1660s

Arita, Hizen, Saga Prefecture

md. 22.1 cm × 20.4 cm, h. 10.5 cm, fd. 8.2 cm

Collection: Kyushu Ceramic Museum (00053)

This bowl is completely covered in a variety of overglaze designs. Its exterior surface incorporates a chrysanthemum flower design in red, blue, and yellow along with branches and leaves executed in green against a blue background. Its interior incorporates a dragon and cloud design with waterfalls and waves on the sides along with a water wheel, birds, plum blossoms, and other motifs.





CAT. 1.14

Bowl with pink and Chinese bellflower design in overglaze polychrome enamels

Donated by Professor John Coates

1655-1670s

Arita, Hizen, Saga Prefecture

md. 22 cm, h. 11.2 cm, fd. 8.5 cm

Collection: Kyushu Ceramic Museum (07399)

This Arita ware bowl is said to have been found in Cambodia. Although most of the underglaze cobalt blue has flaked off, it incorporates a design featuring butterflies and several types of flowers executed in overglaze polychrome enamels. Arita ware bowls of this type, which were produced during the second half of the 17th century, were exported to Southeast Asia.





CAT. 1.15

Kraak style bowl with phoenix design in overglaze polychrome enamels

1660s-1670s

Arita, Hizen, Saga Prefecture

md. 24.2 cm, h. 8.9 cm, fd. 10.4 cm

Collection: Kyushu Ceramic Museum (00146)

The interior central area of this bowl depicts two phoenixes, while the sides of its interior are divided into six sections which alternately depict a treasure design and a flower design. This type of radial design, which is modelled on Chinese porcelain, is known as the Kraak style, and it was frequently used on products exported overseas.





CAT. 1.16

Bowl with flamed picture and landscape design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 20.2 cm, h. 10.8 cm, fd. 7.8 cm

Collection: Kyushu Ceramic Museum (04582)

Its exterior surface incorporates three framed pictures depicting a landscape design, willow design, and other motifs in underglaze cobalt blue. Its interior central area incorporates a treasure design. The object was collected in Indonesia.



CAT. 1.17
Bowl with scrolling peony design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1670s-1690s

Arita, Hizen, Saga Prefecture

md. 21.7 cm, h. 10.5 cm, fd. 9.1 cm

Collection: Kyushu Ceramic Museum (04593)

This bowl features a scrolling peony design on three sides of its body's exterior and on its interior. The exterior surface of its rim also depicts a scrolling peony design executed using cut paper stencils (*katagamizuri*). It was collected in Indonesia.



CAT. 1.18
Large dish with crane and pine design in underglaze cobalt blue
Donated by Yamaguchi Yukio and Etsuko
1655-1660s
Arita, Hizen, Saga Prefecture
md. 32.8 cm, h. 7.4 cm, fd. 16.1 cm
Collection: Kyushu Ceramic Museum (04576)

This large dish in underglaze cobalt blue depicts a pine tree and three cranes. The sides of its interior depict a scrolling peony design. Its exterior also depicts a scrolling flower design, and there is a single *kanji* character inside its footring. It was collected in Indonesia.





CAT. 1.19
Large dish with incised peony design in celadon glaze
Donated by Yamaguchi Yukio and Etsuko
1670s-1690s
Arita, Hizen, Saga Prefecture
md. 38.5 cm, h. 9.8 cm, fd. 14.3 cm
Collection: Kyushu Ceramic Museum (04600)

This large celadon dish incorporates a peony design incised with a spatula. The sides of its interior depict a half chrysanthemum flower design, also incised with a spatula. Its bottom, which incorporates a ring shaped like a snake's eye, is coated with iron rust. This Hizen-Hasami ware vessel was modelled on celadon from the Longquan kilns in China, and it was collected in Indonesia.



CAT. 1.20

Kraak style large dish with flower design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1670s-1690s

Arita, Hizen, Saga Prefecture

md. 31.4 cm, h. 7.4 cm, fd. 13.4 cm

Collection: Kyushu Ceramic Museum (04588)

The sides of the dish's interior are divided radially into eight sections which alternately depict a treasure design and a flower design, with a rock and flower design in the centre. This type of design is known as the Kraak style, and it's modelled on vessels produced at the Jingdezhen kilns in China from the end of the 16th century to the first half of the 17th century. It was collected in Indonesia.



CAT. 1.21

Kraak style large dish with phoenix and VOC mark design in underglaze cobalt blue

1690s-1710s

Arita, Hizen, Saga Prefecture

md. 36.2 cm, h. 5.2 cm, fd. 17.7 cm

Collection: Kyushu Ceramic Museum (00887)

The sides of the interior of this large Kraak-style dish are divided into six segments. In the centre are two phoenixes, along with pomegranates, camellia, and a 'VOC' mark. 'VOC' is the mark of the Dutch East India Company, and in Thailand, similar objects have been found at the site of the trade house in Ayutthaya.



CAT. 1.22

Kraak style dish with flower in a vase design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 28.2 cm, h. 4.5 cm, fd. 14 cm

Collection: Kyushu Ceramic Museum (04575)

This Kraak-style dish depicts cut flowers in a vase in its centre. The sides of its interior, which have been divided into eight sections, alternately depict a treasure design and a flower design. An Arita ware object produced for overseas export, it was collected in Indonesia.



CAT. 1.23

Dish with flowering plants and folding fan design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1680s-1700s

Arita, Hizen, Saga Prefecture

md. 27.8 cm, h. 5 cm, fd. 15 cm

Collection: Kyushu Ceramic Museum (04585)

This dish incorporates a radial design consisting of three fans, with a peony design inside each. Its rim depicts a scrolling vine design. Although the object features a Japanese design, it was collected in Indonesia, and other similar objects have also been collected in the country.



CAT. 1.24

Dish with chrysanthemum flower and drawing paper design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1690s-1730s

Arita, Hizen, Saga Prefecture

md. 27.8 cm, h. 6 cm, fd. 15 cm

Collection: Kyushu Ceramic Museum (04595)

This dish in underglaze cobalt blue depicts part of a square piece of drawing paper on top of a scrolling peony design. The drawing paper incorporates a chrysanthemum. Although the object features a Japanese design, it was collected in Indonesia, and other similar objects are also known to have been collected in the country.



CAT. 1.25

Irregular-shaped dish with bird and bamboo design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1650s-1660s

Arita, Hizen, Saga Prefecture

md. 11.9 cm × 16.4 cm, h. 2.7 cm, fd. 6.7 cm × 10.8 cm

Collection: Kyushu Ceramic Museum (04574)

This irregularly-shaped small dish is slab-formed with clay. It depicts a bird and bamboo. The sides of its exterior feature a plum tree design, and the character *fuku* is shown inside the footring. Although the design was popular domestically in Japan, the object was collected in Indonesia.



CAT. 1.26

Lobed dish with Chinese figure and dog design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1680s-1690s

Arita, Hizen, Saga Prefecture

md. 18.8 cm, h. 2.9 cm, fd. 11.5 cm

Collection: Kyushu Ceramic Museum (04591)

This decagonal dish depicts a human figure and dog underneath pine and plum trees in its centre, and its sides feature a stylised flower design. The sides of its exterior depict a scrolling vine design, and inside the footring is a character resembling *kin* enclosed in double squares. This product was produced for the domestic Japanese market, but there are also examples that were exported overseas. It was collected in Indonesia.



CAT. 1.27

Large dish with combed white slip design in iron glaze and copper glaze

1650s-1690s

Takeo, Hizen, Saga Prefecture

md. 42.2 cm, h. 13.3 cm, fd. 14.8 cm

Collection: Nakashima Hiroshi Collection, Kyushu Ceramic Museum (13446)

This large stoneware dish features a dynamic design executed with the fingers and a comb-shaped tool after application of white slip. Green and iron glaze have been poured over the object in two places. The marks in its centre were created by stacking other vessels on top of it. Produced in Takeo, which is located next to Arita, this Kodakeo dish is a type of stoneware that is completely different from porcelain Arita ware. Similar vessels were also exported to Thailand and other areas in Southeast Asia.



CAT. 1.28

Large dish with combed white slip design in iron glaze and copper glaze

1650s-1690s

Takeo, Hizen, Saga Prefecture

md. 37.1 cm, h. 10 cm, fd. 13.4 cm

Collection: Nakashima Hiroshi Collection, Kyushu Ceramic Museum (13447)

This large dish has a folded rim. After the application of white slip, the craftsman filled the entire interior surface with rhythmical circle lines and a comb design, applied iron glaze and copper green glaze to opposite areas, and then applied a transparent glaze. This product was also made in Takeo, which is located next to Arita.



CAT. 1.29

Large dish with inlaid design

from the fourth quarter of the 17th century to the first quarter of 18th century

Takeo, Hizen, Saga Prefecture

md. 32.5 cm, h. 10.7 cm, fd. 11.8 cm

Collection: Nakashima Hiroshi Collection, Kyushu Ceramic Museum (13484)

This large Kodakeo stoneware dish incorporates several inlaid white slip designs on the sides of its interior. The rim features a comb design. Similar products were exported to Thailand and other areas in Southeast Asia.



CAT. 1.30

Lidded container with crane and plum design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 5.4 cm × 11.0 cm, h. 4.8 cm × h. 2.8 cm, fd. 5.8 cm × 11.4 cm

Collection: Kyushu Ceramic Museum (04583)

The interior of this oval lidded container has been divided into two compartments. The lid incorporates a crane, plum tree, and continuous bird design in underglaze cobalt blue, while the body features a scrolling vine design. It was collected in Indonesia.



CAT. 1.31

Lidded container with peony design in overglaze polychrome enamels

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 8.4 cm, w. 9.5 cm (body), h. 3.3 cm, h. 5.6 cm (lid), fd. 4 cm

Collection: Kyushu Ceramic Museum (04581)

This lidded container in overglaze polychrome enamels has a flower design that is likely to be a peony in the centre of the lid surrounded by a scrolling flower design. This vessel was collected in Indonesia, although similar lidded containers are also known to have been found in Thailand.



CAT. 1.32

Lidded container with incised peony design in white porcelain

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 9.2 cm, w. 10.3 cm (body), h. 3.7 cm, h. 5.9 cm (lid), fd. 4.7 cm

Collection: Kyushu Ceramic Museum (04580)

The lid and sides of the vessel's exterior incorporate an engraved vertical line design, and there's a peony design incised into the centre of the lid. Although the object appears at a glance to be made of white porcelain, three faint red circle lines remain: one underneath the body's rim, and two next to the footring. It was collected in Indonesia.



CAT. 1.33

Lidded container with peony design in underglaze cobalt blue

Donated by Yamaguchi Yukio and Etsuko

1660s-1680s

Arita, Hizen, Saga Prefecture

md. 11.3 cm, w. 12.4 cm (body), h. 4.0 cm, h. 6.6 cm (lid), fd. 6 cm

Collection: Kyushu Ceramic Museum (04579)

This lidded container in underglaze cobalt blue incorporates a peony design in the centre of its lid and a scrolling peony design on the exterior sides of the lid and body. This vessel was collected in Indonesia, although similar lidded containers are also known to have been found in Thailand.



CAT. 1.34

Ewer with phoenix and paulownia design in overglaze polychrome enamels

1730s-1760s

Arita, Hizen, Saga Prefecture

md. 8.5 cm, h. 17.2 cm, fd. 11.2 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (05143)

It's known that imports of ceramics from Japan to Thailand ended during the 18th century. The knob on the lid of this ewer, which dates to the mid 18th century, resembles lids that were attached in Thailand to bottles passed down at Wat Phra Mahathat. It may have been a product of chance.



CAT. 1.35

Large dish with carp ascending a waterfall design in underglaze cobalt blue

1830s-1860s

Arita, Hizen, Saga Prefecture

md. 43.2 cm, h. 6.4 cm, fd. 25.6 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (06524)

This large dish in underglaze cobalt blue incorporates a classic-influenced design depicting a carp ascending a waterfall to become a dragon. The motif was used as a congratulatory design.



CAT. 1.36

Large dish with fish design in underglaze iron and copper glaze

middle of the 17th century

Takeo, Hizen, Saga Prefecture

md. 48.5 cm, h. 16.2 cm, fd. 14.6 cm

Collection: Nakashima Hiroshi Collection, Kyushu Ceramic Museum (13489)

This large dish depicts a fish on its interior, which is coloured with copper green glaze, and contour lines executed in underglaze iron brown. The aquatic plants are drawn using copper green glaze alone. Kodakeo ware depicting fish like this—in this case, likely a sweetfish, which is found in rivers—is rare. Part of the white slip coat has peeled off.



CAT. 1.37

Dish with Chinese figure and pavilion design in underglaze cobalt blue

1610s-1630s

Arita, Hizen, Saga Prefecture

md. 19.8 cm, h. 5.3 cm, fd. 7.2 cm

Collection: Kyushu Ceramic Museum (02240)

This dish with thick glaze is a representative example of early period. The blue colour of the *gosu* in underglaze is deep and dark. A human figure sitting in a pavilion is depicted at the bottom right of the interior. Behind the structure is a pine tree, and there's a line of mountains visible on the left, along with a crescent moon positioned so that it faces the figure. The interior central area includes the inscription '*houka hitsui*', which is a shortened version of '*houkakei hitsui*', an attribution of the style to the brushwork of the Southern Song dynasty painter Xia Gui. Such inscriptions are likely modelled on similar phrases like '*hasshu gafu*' picture book from the Ming dynasty. This design is also a landscape picture adopted from '*hasshu gafu*'. Sherds bearing the inscription '*houhitsui*' have been found at sites including the Tenjinmori kiln site in Arita Town and likely date from the first half of the 17th century.



CAT. 1.38

Large dish with peony design in overglaze polychrome enamels, *Aode* type

Around 1650s

Arita, Hizen, Saga Prefecture

md. 34.8 cm, h. 7.4 cm, fd. 14.6 cm

Collection: Kyushu Ceramic Museum (03263)

Designs in which large portions of the vessel's surface are filled with overglaze polychrome enamels other than red are known as *aode*, and they can be broadly divided into two types. This example, which is distinguished by a footring whose diameter is small compared to the vessel's diameter and a white, unglazed rim without iron rust, belongs to the older type, which dates to the middle of the early period of overglaze polychrome enamel production. The motif on the sides of the exterior may be a scrolling vine design; in any case, it comprises a detailed, continuous pattern. Characteristics of the middle of the period of production include a white area inside the footring and the presence of a *fuku* mark on the exterior bottom of the vessel.



CAT. 1.39

Lobed dish with dragon and tiger design in overglaze polychrome enamels, Kakiemon style

1670s-1690s

Nangawarayama, Arita, Hizen, Saga Prefecture

md. 23.6 cm, h. 4.7 cm, fd. 14.3 cm

Collection: Kyushu Ceramic Museum (00689)

In this design, a dragon intertwined with bamboo faces a leaping tiger. In the centre is a plum design that is often seen in the Kakiemon style. The dragon and tiger are red and gold, a colour scheme that is unusual for the Kakiemon style. The 10-lobed dish has an elegant base of *nigoshide* milky white porcelain. Its mouth is coated with iron glaze. Its back is free of any design, and inside the footring are five small spur marks.



CAT. 1.40

Figurine of boy holding down catfish with gourd in overglaze polychrome enamels

1670s-1700s

Arita, Hizen, Saga Prefecture

w. 25.5 cm × 16.2 cm (diameter), h. 26.4 cm, fd. 13.3 cm × 6.3 cm

Collection: Kyushu Ceramic Museum (00315)

This figurine's depiction of a boy trying to hold down a catfish with a gourd was likely drawn from a story known as '*Hoyotan-namazu*', which provides a metaphor for pointless endeavour. Each part of the figurine, including the catfish and gourd as well as the boy's head, hands, and feet, was formed separately using moulds and then joined together to form a single object.



CAT. 1.41

Abalone-shaped dish with plum, pine, and bamboo design in overglaze polychrome enamels

The first half of the 18th century

Arita, Hizen, Saga Prefecture

md. 26.2 cm × 24.1 cm, h. 6 cm, fd. 14.5 cm

Collection: Kyushu Ceramic Museum (00428)

This abalone-shaped dish was produced using a mould. The material is thick. The fan in the middle of its interior central area indicates that the scene has been cut off at its left edge, and a pine, bamboo, and plum motif is depicted in the centre. Part of a peony can be seen overlapping the fan. A cherry blossom and running water design on a red background runs along the abalone-shaped rim, integrating the fan and abalone shapes. The back of the dish is filled with a scrolling vine design that incorporates wild ginger leaves. Overlapping circle lines can be seen inside the footring, and swirling *fuku* mark can be seen in the centre. Four spur marks remain visible.





CAT. 1.42

Bowl with flowering plants, cloud, and linked diaper pattern design in overglaze polychrome enamels
1690s-1710s

Arita, Hizen, Saga Prefecture

md. 21.1 cm, h. 8.8 cm, fd. 9.1 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (02982)

Three sides of the interior of this vessel incorporate a stylised flower design, with a cloud design filling in the gaps. The exterior surface of this Kinrande-style vessel, which is completely covered by elaborate decorations, features a flower design in a framed picture. Inside the footring is the Chinese era name '*Daimin Banreki Nensei*' ('Great Ming Wanli Dynasty'). The Wanli era, which lasted from 1573 to 1619, pre-dates the object by about 100 years.



CAT. 1.43

Lidded temple bell-shaped water jar with dragon and phoenix design in underglaze cobalt blue

1670s-1690s

Arita, Hizen, Saga Prefecture

md. 9.5 cm, h. 15.6 cm, h. 21 cm (lid), fd. 20.5 cm

Collection: Kyushu Ceramic Museum (03258)

This vessel's entire surface is covered by a design in underglaze cobalt blue executed with elaborate brush strokes. Its shape, which evokes a hanging temple bell, is no less intricate. The base was made separately and attached using glaze, and one spur mark is visible in the centre of the unglazed bottom surface. The knob on the lid incorporates the faces of a beast on both sides, and a phoenix, dragon, and clouds are depicted on the top of the lid. The body is divided into six motif bands depicting scrolling vine; cherry blossom, cloud, and dragon; pine, bamboo, and plum; petals; and scrolling vine designs. The vessel embodies the peak of Edo-period technical skill in both its shape and its execution of painted decoration.





CAT. 1.44

Large dish with Chinese priest Hotei and Chinese boy design in overglaze polychrome enamels

1820s-1860s

Arita, Hizen, Saga Prefecture

md. 34 cm, h. 4.6 cm, fd. 20.4 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (06558)

This large dish in overglaze polychrome enamels depicts the Chinese priest Hotei with a smiling expression and a Chinese boy in the centre, surrounded by at least 20 Chinese boys. The back incorporates a scrolling vine design, and there is a Ming China Chenghua reign mark design inside the footring. The Chenghua era lasted from 1465 to 1487.



CAT. 1.45

Eared tripod flower vase with dragon and phoenix design in overglaze polychrome enamels

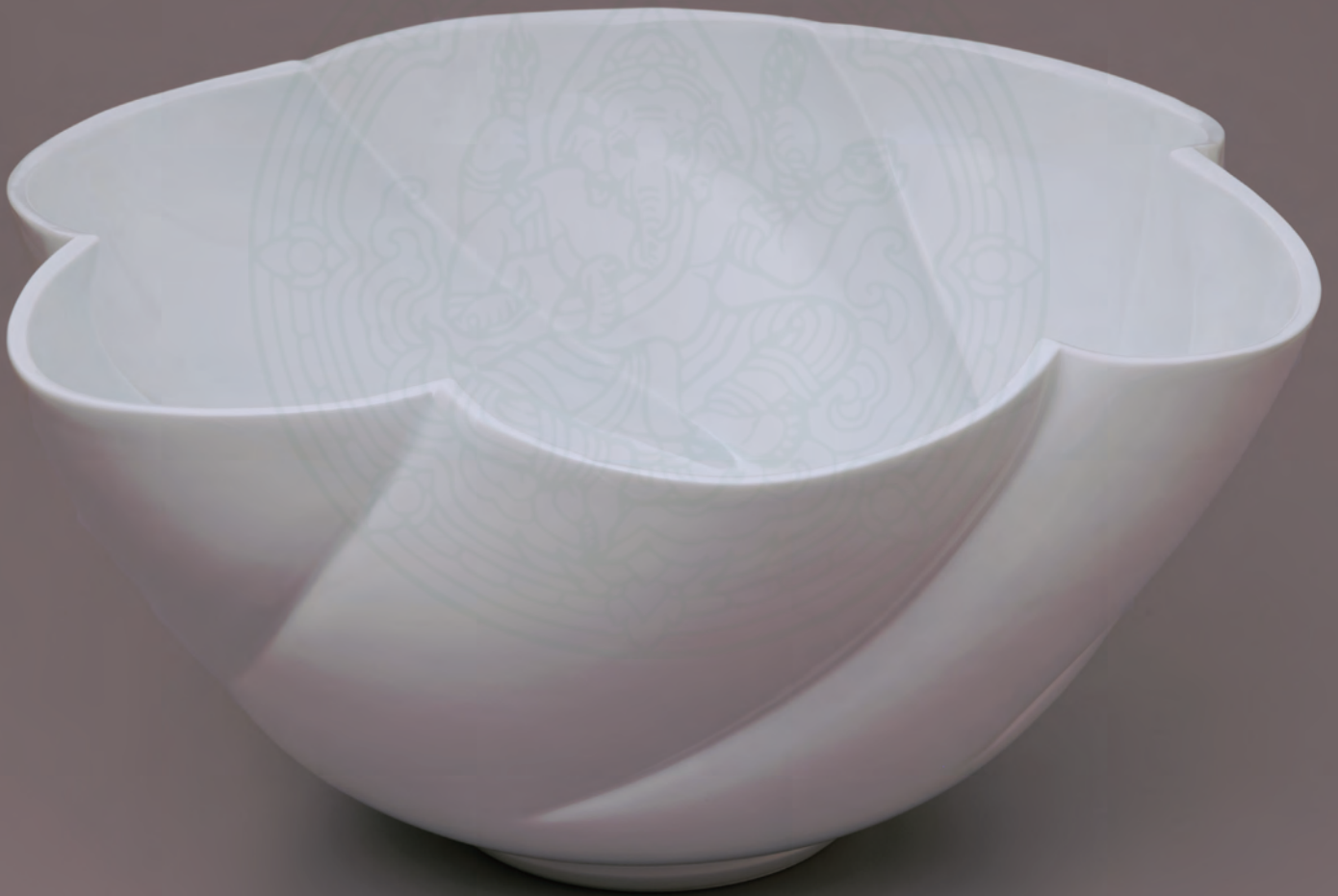
1875-1880s

Korانشa, Arita, Hizen, Saga Prefecture

md. 22.8 cm, h. 29.7 cm, between the legs 11.6 cm

Collection: Kyushu Ceramic Museum (12682)

This tripod flower vase has a large opening and handles. Its gorgeously executed decorations include a dragon design on the body and a stylised flower design on the neck. On the bottom is the mark of the Kōransha company, which was established in 1875.



CAT. 1.46
Flower-shaped flower vase in white porcelain
1998
Inoue Manji, (1929-), Saga Prefecture
md. 44.3cm, h. 21.8 cm, fd. 13.7 cm
Collection: Kyushu Ceramic Museum (04881)

The vessel was made by Inoue Manji (b.1929) of Arita Town, a leading Japanese white porcelain ceramic artist who has been designated a holder of an important intangible cultural property (Living National Treasure). This well-known object was crafted using exceptional wheel-throwing techniques.



CAT. 1.47

Flower vase with snow design in overglaze polychrome enamels, underglaze cobalt blue, and *Sumihajiki* repellent ink

Donated by Imaizumi Imaemon XIV

2004

Imaizumi Imaemon XIV, 1962-, Saga Prefecture

md. 11.2 cm, w. 26 cm (body), h. 24.3 cm, fd. 14.7 cm

Collection: Kyushu Ceramic Museum (06670)

This flower vase was made by the 14th-generation Imaizumi Imaemon (b.1962), a leading Japanese ceramic artist working in overglaze polychrome enamel porcelain who has been designated a holder of an important intangible cultural property (Living National Treasure). It incorporates a snow design executed using the traditional techniques of Nabeshima ware.



CAT. 1.48

Flower vase with hydrangea design in *tenmoku* glaze

Donated by Aoki Kiyotaka

2006

Aoki Ryūzan, (1927-2007), Saga Prefecture

md. 6 cm, h. 24 cm, fd. 11 cm

Collection: Kyushu Ceramic Museum (07538)

This flower vase was made by Aoki Ryūzan (1927 to 2007), a leading Japanese ceramic artist from Arita who was also a member of the Japan Art Academy. It depicts hydrangea in brilliant colour against a background of *tenmoku* glaze.



CAT. 1.49

Flower vase with azalea design on *Nigoshide* milky white ground

Donated by Shibata Yūko

1990

Sakaida Kakiemon XIV, 1934-, Saga Prefecture
md. 11.6 cm, w. 26.9 cm, h. 27.1 cm, fd. 10.4 cm

Collection: Kyushu Ceramic Museum (08403)

The 14th-generation Sakaida Kakiemon (1934 to 2013) was the head of an Arita ware kiln that has operated since the Edo period. In 2001, he was designated a holder of an important intangible cultural property (Living National Treasure). This object features an azalea design executed in vivid colour on a *nigoshide* milky white body.



CAT. 1.50

Kraak style large dish with flower and bird design in underglaze cobalt blue

1655-1670s

Arita, Hizen, Saga Prefecture

md. 38.6 cm, h. 7.9 cm, fd. 17 cm

Collection: Kyushu Ceramic Museum (00472)

This large dish, a prototypical example from the Arita Sarayama porcelain production area, is modelled on Kraak ware from the Jingdezhen kilns dating to late Ming China. Birds and flowers are depicted in the centre of its interior central area. The surrounding area is divided into eight sections that alternately depict a flower design and a treasure design. The back surface, which is also divided into six sections, in the manner of Chinese porcelain, incorporates a simplified design.



CAT. 1.51

Large jar with peony and hydrangea design in overglaze polychrome enamels

1700s-1730s

Arita, Hizen, Saga Prefecture

md. 20.5 cm, w. 38 cm (body), h. 51.5 cm, h. 68.5 cm (lid), fd. 21.5 cm

Collection: Kyushu Ceramic Museum (05224)

This Kinrande-style lidded jar is a prototypical example of the type of objects that were exported to the European market. Its lid incorporates a jewel-shaped knob, while its shoulders and body feature framed pictures and a design consisting of large peonies and hydrangea, respectively.



CAT. 1.52

Large jar with paulownia and chrysanthemum design in overglaze polychrome enamels

1700s-1730s

Arita, Hizen, Saga Prefecture

md. 20.5 cm, w. 43 cm (body), h. 56.5, h. 76 (lid), fd. 22.5 cm

Collection: Kyushu Ceramic Museum (05262)

This large jar was exported to the European market before being brought back to Arita. The craftsperson used overglaze gold to great effect on top of cobalt blue (*gosu*) with a dark, blackish hue. The shoulders incorporate fan-shaped framed pictures inside of which landscape designs are depicted. The body is covered with a band-shaped scrolling chrysanthemum vine design. Chrysanthemums, paulownia, and peony flowers are depicted in brilliant colour across the jar's entire surface.



CAT. 1.53

Large dish with cloud, dragon, peony and lion design in overglaze polychrome enamels

1700s-1750s

Arita, Hizen, Saga Prefecture

md. 53.8 cm, h. 10.5 cm, fd. 25 cm

Collection: Kyushu Ceramic Museum (05235)

This large dish has a diameter of 54 centimetres. Large dishes like this one were produced for the European market. There was demand for large, lidded jars and large dishes for use decorating the castles and palaces of the nobility during the Baroque period. The nobility's preference for large products in Arita's richly decorated Kinrande style for use as status symbols is well known.



CAT. 1.54

Large Jar with pine tree and chrysanthemum design in overglaze polychrome enamels

1690s-1730s

Arita, Hizen, Saga Prefecture

md. 20.8 cm, w. 42.6 cm (body), h. 59.3 cm, h. 82 cm (lid), fd. 21 cm

Collection: Kyushu Ceramic Museum (05255)

This large, lidded jar stands about 80 centimetres tall. At the time, it was an example of the largest porcelain available. The body is divided into framed pictures on four sides in which plants and trees such as pine and chrysanthemum are depicted. Between the framed pictures is a scrolling flower design executed in iron lines along with wisteria flowers executed in overglaze gold on an underglaze cobalt blue background, accentuating the vessel's gorgeous appearance.





CAT. 1.55

Large dish with floral ties, chrysanthemum and peony design in overglaze polychrome enamels

1690s-1730s

Arita, Hizen, Saga Prefecture

md. 45.3 cm, h. 7.8 cm, fd. 24.6 cm

Collection: Kyushu Ceramic Museum (05256)

This large dish incorporates a combination of gorgeous flower designs, including camellia, bush clover, plum, peony, and chrysanthemum. Flowers that bloom in different seasons can be seen blooming together in the dish's design. Many examples of Kinrande-style objects from Arita which were exported to Europe exhibit similar flower motifs. In the centre of the dish is a bouquet of camellia and bush clover held together by a beautifully tasselled rope.

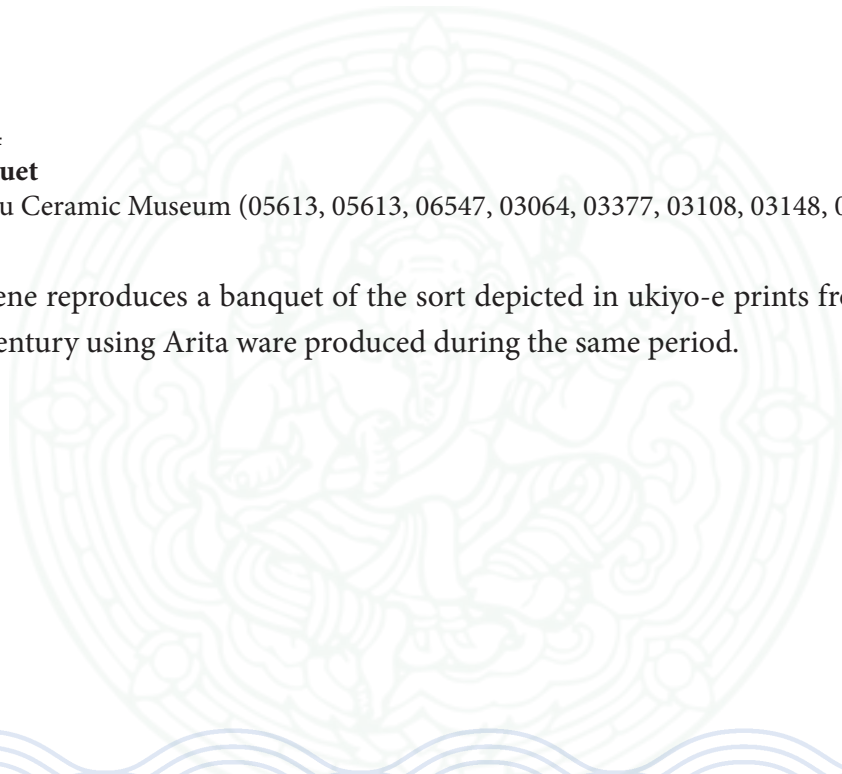


CAT. 1.56 - 1.64

Edo-period banquet

Collection: Kyushu Ceramic Museum (05613, 05613, 06547, 03064, 03377, 03108, 03148, 04827, 06349)

This scene reproduces a banquet of the sort depicted in ukiyo-e prints from around the first half of the 19th century using Arita ware produced during the same period.





CAT. 1.56
Oval dish with landscape design in underglaze cobalt blue
Donated by Nishi Ikuta
1820s-1860s
Arita, Hizen, Saga Prefecture
md. 24.0 cm × 18.5 cm, h. 2.3 cm, fd. 2.3 cm
Collection: Kyushu Ceramic Museum (05613)

Flat dishes like this one enjoyed a high level of popularity during the second half of the Edo period.



CAT. 1.57

Large dish with carp and ocean wave pattern design in underglaze cobalt blue

1820s-1860s

Arita, Hizen, Saga Prefecture

md. 39.4 cm, h. 5.7 cm, fd. 22.1 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (06575)

This large dish in underglaze cobalt blue incorporates a classic-influenced design depicting a carp ascending a waterfall to become a dragon. At banquets, objects like this would hold arrangements of *sashimi* and similar foods, which were then served to guests on smaller dishes.



CAT. 1.58

Chrysanthemum flower-shaped bowl with human figure and chrysanthemum flower design in underglaze cobalt blue and celadon glaze

1810s-1840s

Arita, Hizen, Saga Prefecture

md. 25.1 cm, h. 11.2 cm, fd. 13 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (06547)

This bowl is shaped like a chrysanthemum flower. It was used to hold stewed foods (like stewed beans, vegetables, and seafood) that were then served to guests on smaller dishes.



CAT. 1.59

Small lobed dish with twisted flower and character motif (*ju*) design in underglaze cobalt blue

1780s-1810s

Arita, Hizen, Saga Prefecture

md. 11 cm, h. 2.5 cm, fd. 6.5 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (03064)

Small dishes were used to serve individual portions. Guests served themselves portions of the foods they wished to eat, in such quantities as they desired.



CAT. 1.60

Small octagonal dish with phoenix design in overglaze polychrome enamels

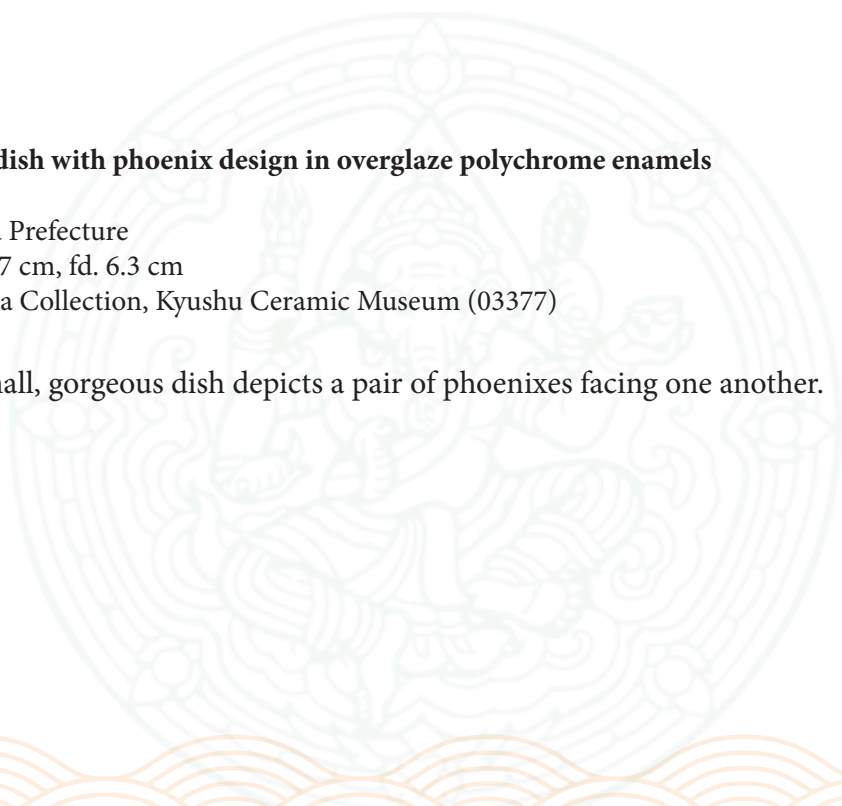
1780s-1830s

Arita, Hizen, Saga Prefecture

md. 10.8 cm, h. 2.7 cm, fd. 6.3 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (03377)

This small, gorgeous dish depicts a pair of phoenixes facing one another.





CAT. 1.61
Sake ewer with circle design in underglaze cobalt blue
1770s-1800s
Arita, Hizen, Saga Prefecture
md. 10.8 cm, h. 19.5 cm, fd. 9.4 cm
Collection: Shibata Collection, Kyushu Ceramic Museum (03108)

This ewer with a handle was used to pour sake (Japanese rice wine) into cups.



CAT. 1.62

Lidded bowl with chrysanthemum design in underglaze cobalt blue

1780s-1810s

Arita, Hizen, Saga Prefecture

md. 10.8 cm, h. 7.2 cm, fd. 4.1cm

Collection: Shibata Collection, Kyushu Ceramic Museum (03148)

Lidded bowls held cuisine such as warm steamed foods.



CAT. 1.63

Lidded bowl with Chinese figure design in overglaze polychrome enamels

1780s-1810s

Arita, Hizen, Saga Prefecture

md. 11.3 cm, h. 8.5 cm, fd. 6.6 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (04827)

The Chinese figure design depicted on this porcelain vessel was popular in Japan. Lidded bowls were used for warm, steamed foods; rice boiled in tea; and other cuisine.



CAT. 1.64

Washing bowl of sake cup with melon design in underglaze cobalt blue

1818-1830s

Arita, Hizen, Saga Prefecture

md. 21 cm, h. 11.2 cm, fd. 11.7 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (06349)

Large bowls were placed at the table so that guests could wash the cups they used to share drinks. These bowls were known as *haisen*. Guests expressed their friendship by rinsing the cup they had used in a water-filled *haisen*, passing it on to another guest, and pouring it full of sake.

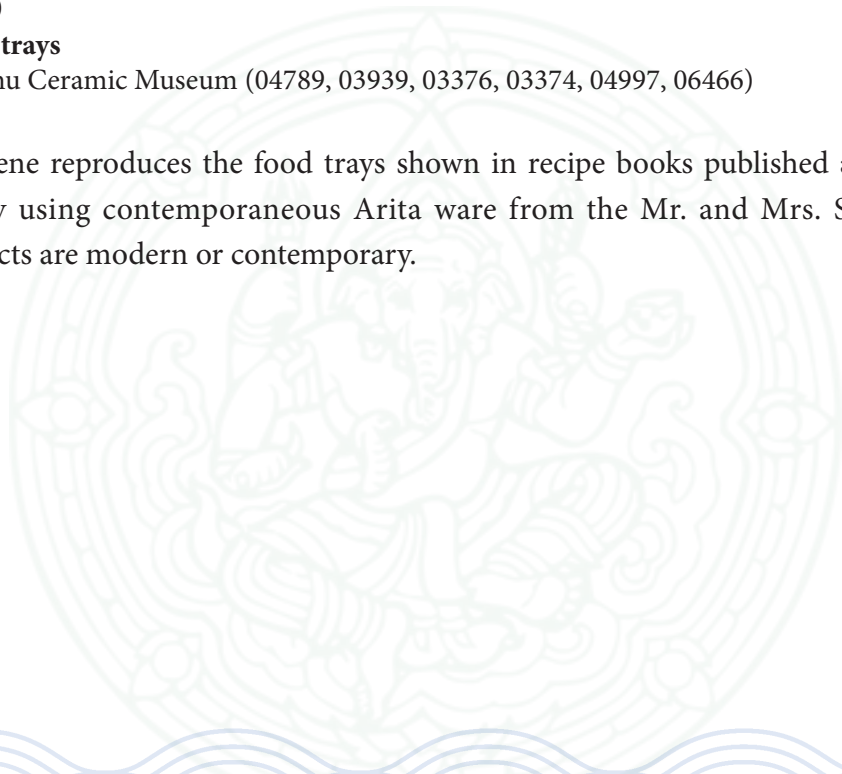


CAT. 1.65 - 1.70

Edo-period food trays

Collection: Kyushu Ceramic Museum (04789, 03939, 03376, 03374, 04997, 06466)

This scene reproduces the food trays shown in recipe books published at the beginning of the 19th century using contemporaneous Arita ware from the Mr. and Mrs. Shibata Collection. (Lacquered objects are modern or contemporary.)





CAT. 1.65

Rectangular dish with scrolling flower and landscape design in overglaze polychrome enamel

1780s-1810s

Arita, Hizen, Saga Prefecture

md. 20 cm × 11.1 cm, h. 3 cm, fd. 14 cm × 5.6 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (04789)

Numerous rectangular dishes were heaped with grilled fish, grilled fowl, and other cuisine.



CAT. 1.66

Small octagonal dish with Chinese figure and landscape design in overglaze polychrome enamels

1790s-1830s

Arita, Hizen, Saga Prefecture

md. 15 cm, h. 5 cm, fd. 8.2 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (03939)

A somewhat deep dish was placed at the far left corner of the tray to hold stewed foods (such as stewed and seasoned seafood).



CAT. 1.67

Small octagonal dish with Chinese figure and landscape design in overglaze polychrome enamels

1780s-1830s

Arita, Hizen, Saga Prefecture

md. 10.7 cm, h. 2.6 cm, fd. 5.8 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (03376)

A small dish was placed in the centre of the tray to hold pickled vegetables or other foods with a strong, salty flavour. These small dishes are sometimes known as teshiozara ('palm-sized salt dishes') because they were originally used to hold salt.



CAT. 1.68

Small octagonal bowl with Chinese figure and landscape design in overglaze polychrome enamels

1780s-1830s

Arita, Hizen, Saga Prefecture

md. 9.9 cm, h. 6.6 cm, fd. 5.3 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (03374)

Small, deep cups like this were used to hold chopped foods dressed with sauce (seasoned dishes).



CAT. 1.69
Lobed dish with landscape design in underglaze cobalt blue
1800s-1840s
Arita, Hizen, Saga Prefecture
md. 18.8 cm, h. 2.9 cm, fd. 9.3 cm
Collection: Shibata Collection, Kyushu Ceramic Museum (04997)

A flat dish was placed at the far right corner of the tray to hold foods like *sashimi*. Similar dishes have been passed down as *sashimi* plates.



CAT. 1.70

Cup with sparrow and bamboo design in overglaze polychrome enamel

1780s-1810s

Arita, Hizen, Saga Prefecture

md. 4.6 cm, h. 5 cm, fd. 3.8 cm

Collection: Shibata Collection, Kyushu Ceramic Museum (06466)

Sashimi was served along with a small, deep vessel like this (known as a *choku*), which was used to hold seasonings for the fish (for example, soy sauce or vinegared miso).



Large Dish with flower design in underglaze cobalt-blue and polychrome enamels
Late 19th - 20th century CE
Arita, Japanese art
Wat Phra Maha That Woramahawihan, Nakhon Si Thammarat Province



CATALOGUE 2

JAPANESE CERAMICS
FOUND IN THAILAND



Blue-and-white lidded jar with flower design
Japanese art
The Thanombutra School



CATALOGUE 2 JAPANESE CERAMICS FOUND IN THAILAND

BY RAKCHANOK KOJARANONT

The Catalogue 2 is designed to give information on Japanese Ceramics which have been found in Thailand and being exhibited or collected in some National Museums under the jurisdiction management by the Fine Arts Department which include the National Museum Bangkok, the Chantharakasem National Museum, and the Nakhon Si Thammarat National Museum. These pieces were taken from those museums to be shown in the Grand Exhibition to represent the Japanese import porcelain to Thailand that highlight an important story of the relationship between the two countries. The Japanese pieces which have been chosen to feature typically meaningful Japanese wares that are comparable to those wares originally produced in Saga Prefecture, Japan, particularly Japanese porcelains displayed in the Grand Exhibition 2022 and presented here in the Catalogue 1, CATALOGUE: JAPANESE CERAMICS from the Kyushu Ceramic Museum.

The present author of the CATALOGUE: Japanese Ceramics found in THAILAND is particularly grateful to Mr. Suzuta Yukio, Director of Kyushu Ceramic Museum for his advice on how to identify the Japanese porcelains in our collection. Furthermore, the research of Japanese scholars such as Mr. Koji Ohashi, Mr. Yukio Suzuta, Ms. Yoko Ozaki, Ms. Ayako Yamamoto, and Mr. Sakaida Kakiemon XIV provide a rich source of information on the issue. The names of their books or papers are given in the References at the end of the Catalogue 2.





CAT. 2.1

Blue-and-white jar with landscape design

1670s - 1690s

Gift of Mr. Thongyai, head of Ban Pom Village, Phra Nakhon Si Ayutthaya Province

Japanese art, Arita blue-and-white jar decorated with underglaze cobalt blue

h. 20.5 cm, diam. 9.5 cm

Collection: The Chantharakasem National Museum, Phra Nakhon Si Ayutthaya Province

This blue-and-white jar is porcelain decorated with underglaze cobalt-blue depicting landscape within cartouches. Three cartouches were divided by artificial-flower design. The shoulder and short neck was decorated with bands of scroll, horizontal line, vertical line, and zigzag patterns, respectively. It was possibly produced in a kiln of the cluster of kilns at Arita, from which a large number of porcelain wares were made of kaolin from Izumiyama mountain in Arita, Saga Prefecture, Kyushu Island, Japan.

The jar which was found in the ancient city of Ayutthaya is comparable to two jars which are exhibited in the Kyushu Ceramic Museum, the first jar is in the Shibata collection of (No. 04054; h. 21.9 cm, rim diam. 10.9 cm, foot diam. 10.0 cm), dated to 1670s - 1690s, and the second one was found in Indonesia (No. 4578; h. 16.5 cm, rim diam. 7.4 cm, foot diam. 7.5 cm), dated to 1660s - 1680s. The blue-and-white jars such as these were exported to Thailand during the late Ayutthaya era and early Rattanakosin era (Bangkok period) and other countries.

[Rakchanok Kojaranont]





CAT. 2.2

Blue-and-white bowl with flower and grasses design

17th century CE

Discovered from the Chao Phraya River, near Wat Phananchong, Phra Nakhon Si Ayutthaya, 1957

Japanese art, Hizen porcelain; bowl decorated with underglaze cobalt-blue motif

h. 4.7 cm, rim diam. 11 cm

Collection: The Chantharakasem National Museum, Phra Nakhon Si Ayutthaya Province

This blue and white porcelain bowl with underglaze cobalt-blue design of flower and grasses was possibly produced in a kiln at Hizen area in Kyushu Island of Japan. However, the design is comparable to the Chinese blue-and-white porcelains. It is conjectured that it was one of the exported goods being transported from the production site to Ayutthaya by a junk of traders who had been licensed to undertake trade with Japanese and Ayutthaya at that time. It was probably ordered by Japanese who had been settled at the 'Japanese Village' (Japanese Community in Ayutthaya) of the Ayutthaya Kingdom, located 1.26 km from the place where the bowl was found.

[Rakchanok Kojaranont]





CAT. 2.3

Blue-and-white bottle with landscape design

17th century CE

Unearthed from Wat Wiang, Chaiya District, Surat Thani Province, September 1970

Japanese art, Arita porcelain decorated with underglaze cobalt-blue motif

h. 8.9 cm, rim diam. 2.8 cm

Collection: The National Museum, Nakhon Si Thammarat, Nakhon Si Thammarat Province

This small blue-and-white bottle is identified as Arita porcelain. It was decorated with underglaze cobalt-blue motif depicting a rough landscape; i.e., a house on the hill. The motif and/or shape of the bottle resembles to those of blue-and-white Arita porcelain exhibited in the Kyushu Ceramic Museum collection. These are exemplified by: a large dish from Yanbeta kiln, 1630s - 1640s; a small bottle exhibited in the Shibata Collection (No. 0594; h. 10.1 cm, rim diam. 4.0 cm, foot diam. 4.7 cm), dated to 1650s - 1660s; a small bottle, probably discovered from Cambodia, dated to 1650s - 1670s, (No. 12685; h. 7.3/6.8 cm, rim diam. 3.0/3.4 cm, foot diam. 4.0/4.0 cm); and a small bottle with landscape design, dated to 1660s - 1680s, collected in Indonesia (No. 4584; h. 10.6 cm, rim diam. 3.9/8.6 cm, foot diam. 5.0 cm).

The Japanese bottle has been found in the province of Nakhon Si Thammarat. According to historical accounts, Yamada Nagamasa, Head of the Japanese Village (the Japanese community in Ayutthaya) and leader of the Japanese mercenary troops, was appointed as Governor of Nakhon Si Thammarat by King Prasatthong of Ayutthaya in 1629 CE. At that time Nakhon Si Thammarat was the town-port of the southern region of the Ayutthaya Kingdom. The Arita porcelain probably an item in association with other goods from Japan was imported to the town. The trading licence to import the Japanese goods would be favourably given by the Japanese governor who had sovereignty over the town-port.

[Rakchanok Kojaranont]





CAT. 2.4

Polychrome covered bowl

18th century CE

Japanese art, Arita porcelain with underglaze cobalt-blue and polychrome enamels

h. 23 cm, diam. 26.5 cm

Collection: The National Museum, Bangkok

This covered porcelain bowl with foot ring and lotus bud knob was decorated with underglaze cobalt-blue and polychrome enamels. It was painted in the style of Japanese Arita ware. The bowl features the bold design of plain deep blue broad bands alternate with motif bands filled with red, and green on white background. They are floral with cross pattern band, and lotus petal filled with red; and casual spiral pattern band filled with green and red. There is red flower blossom painted on the knob. This ware would be a rice-bowl, a table ware.

[Rakchanok Kojaranont]



CAT. 2.5

Four sets of covered bowls and saucers with floral design

1840s - 1870s

Japanese art, Arita porcelain with underglaze cobalt-blue and overglaze polychrome and gold enamels designs

Bowls:

h. 12.0/13.0/12.2/12.2 cm, diam. 17.4/17.4/17.4/17.4 cm

Saucers:

h. 4.7/4.3/4.4/4.7 cm, diam. 21.2/21.2/21.0/21.5 cm

Collection: The National Museum, Bangkok

These four sets of covered bowls and saucers are underglazed cobalt-blue porcelains with coloured enamels. The exterior of the bowls and saucers each was decorated with two barbed cartouches enclosing floral motifs and diaper patterns alternate with flower with leaves patterns, and scroll line filling white back ground. It was overglaze painted with red, orange, blue, and green in various shades and gilding enhanced the details. On the top of each knob was painted with an orange petalled blossom. Six Chinese characters in two columns on bottom of each saucer written with red pigment on transparent glaze renders a trademark. Although the mark has certain similarities with Chinese character, it is a Japanese word, reading 'Zoshuntei Sanpo Zo' meaning 'made by Zoshuntei'. It was a fictitious trade name of Hisatomi Yojibee, which was granted an export permit in 1841 by the Lord of the Arita, Lord Nabeshima Naomasa (1814 - 1871); so that it was allowed to put a signature on pieces exported from Arita. He began trading with the Netherlands, led to the development of products for the western style. Zoshuntei Sanpo was the first brand of Arita wares that produced a good quality in large scale for Japanese export wares in mid - 19th century CE, with Imari style decoration. The Zoshuntei brand wares were collected at many places outside Japan including the British Museum (England), Groninger Museum (The Netherlands), Keramiekmuseum prinseshof (The Netherlands), Rijksmuseum Volkenkunde (The Netherlands), National Gallery in Prague (Czech Republic), The Naprstek Museum in Prague (Czech Republic), Hkuboka Nad Vitavou Castle (Czech Republic), Beylerbeyi Sarayi (Turkey), National Palace Museum (Taiwan), Freer Gallery of Art (USA), The Metropolitan Museum of Art (USA) and The National Museum Bangkok (Thailand) (Yoko Ozaki, 2018)

[Rakchanok Kojaranont]





CAT. 2.6

Covered bowl with bird on a tree design

1840s - 1870s

Japanese art, Arita porcelain with underglaze cobalt-blue and polychrome enamel design

h. 11.3 cm, diam. 21.7 cm

Collection: The National Museum, Bangkok

This covered bowl is underglaze and polychrome enamel porcelain comprising red, blue, brown, pale green, and dark green. The cover design depicts a bird holding on the cherry blossom tree. A band of lotus-petal was painted with cobalt-blue around the exterior bottom of the bowl. The body was enameled with the red cherry blossom.

Two columns on bottom of bowl written with red pigment (enamels) overglaze bears a trade name 'Zoshuntei Sanpo Zo'. This company had a license to export the Japanese goods to Europe, exemplified by the huge size of Arita vases and a large Arita plates, exhibited in the Kyushu Ceramic Museum, Arita, Saga Prefecture. These two pieces have born the 'Zoshuntei' trade mark.

[Rakchanok Kojaranont]





CAT. 2.7

Covered bowl with bird on a blossom tree design

1870s – 1880s

Japanese art, Arita porcelain with underglaze cobalt-blue and polychrome enamel design

h. 19.5 cm, diam. 25.7 cm

Collection: The National Museum, Bangkok

This covered bowl porcelain is underglazed cobalt-blue and polychrome enamel comprising red, blue, orange, purple, brown, black, and green. Both cover and bowl are the same pattern. Each was decorated with two large dragon cartouches alternate with two small ovoid pictures. Two large dragon cartouches contain a scene depicting a bird surrounded by trees and flowers. Each ovoid picture depicts a boy in different manner: one holding a flower, other a fan. The white background was filled with orange motifs. The cobalt-blue shared different parts of decoration. The comb-scratched motif was decorated the rim. The foot ring was decorated with a blue band of zigzag pattern. A blue lotus-petal band was painted in blue around the lower part of the body as well as around the knob of the cover. The cover has a dark blue lotus-bud knob decorated with gilded petalled blossom. Two columns on bottom of bowl written with red pigment overglaze render a trade name 'Chosan Inshi Sanpo'.

[Rakchanok Kojaranont]



CAT. 2.8

Covered bowls and saucer decorated with bird and tree design

1840s – 1870s

Japanese art, Arita porcelain with underglaze cobalt-blue and polychrome enamel design

Bowls: h. 6.4/6.4 cm, diam. 13.0/12.6 cm

Covers: h. 3.6/3.8 cm, diam. 11.9/11.9 cm

Saucers: h. 3.1/3.0 cm, diam. 15.7/15.6 cm

Collection: The National Museum, Bangkok

Two covered bowls with saucers are underglaze cobalt-blue and polychrome enamel porcelain in red, orange, purple, black, and green. The gilding embellished some details and rim. Bowls and saucers were decorated with the same design. There are four panels. Two panels were decorated with floral patterns. Other two contains geometric motifs and a bird. Cover, each was decorated with design of chrysanthemum, Iris and plum blossom. There is a band of wave pattern on the rim which was emphasized by gilding on the rim of covers and bowls. On exterior cover, at the centre, a square-like Chinese character was written with cobalt-blue pigment under transparent glaze. The overglaze red four characters rendered a 'trade-mark' of the ware reading 'Nippon Sanho'.

[Rakchanok Kojaranont]





CAT. 2.9

Covered bowls and saucer with design of bird on a tree

1840s – 1870s

Japanese art, Arita porcelain with underglaze cobalt-blue and polychrome enamel design

Bowls: h. 6.3 cm, diam. 12.5 cm

Covers: h. 3.5 cm, diam. 11.8 cm

Saucers: h. 3.0 cm, diam. 15.6 cm

Collection: The National Museum, Bangkok

The covered bowl with saucer was decorated with underglaze cobalt-blue and polychrome and gold enamels. On exterior of the cover was decorated with blue chrysanthemum, Iris and plum blossom, and wave pattern on the ring-holder of cover. The same pattern, which is seen on the saucer, the body of the bowl, and the lower part of cover, comprises a motif of iris and a bird holding on a branch of cherry blossom. Gold enamel was applied on the rim of the cover and body. On exterior cover, at the centre, a square-like Chinese character was written with cobalt-blue pigment under transparent glaze. The overglaze red four characters rendered a 'trade-mark' of the ware reading 'Nippon Sanho'.

[Rakchanok Kojaranont]



CAT. 2.10

Two covered bowl and saucer

1840s – 1870s

Japanese art, Arita porcelain with underglaze cobalt-blue, overglaze polychrome and gold enamels

Covered bowl

h. 13.8 cm, diam. 16.7 cm

Saucer

h. 4.2 cm, diam. 23.1 cm

Collection: The National Museum, Bangkok

These covered porcelain bowl and saucer were decorated with underglaze blue with overglaze red and gold enamels depicting alternating bands between red and white enclosing floral designs. The alternate tiered bands were accentuated by blue closely-set lines. The decoration as such was applied on exterior. On the interior at the center of the bowl and saucer were painted with green flower blossom with black outline. Six Chinese characters in two columns on bottom of a saucer written with red pigment on transparent glaze render a trademark reading 'Zoshuntei Sanpo Zo' meaning 'made by Zoshuntei'.

[Rakchanok Kojaranont]





CAT. 2.11

Large polychrome bowl

19th century CE

Japanese art, Kutani ware, Ishikawa prefecture; porcelain bowl decorated with polychrome enamel

h. 10.3 cm, rim diam. 24.9 cm

Collection: The National Museum, Bangkok

This bowl is polychrome enamel porcelain. It was embellished with six figures in different manners on the white background and framed with six sets of floral motifs and red enamel filled the outer space. The exterior body was decorated with three barbed cartouches containing pastoral scenery. The lotus-petal band was painted with green above base and red closely set lines. The trademark enameled in red characters renders 'Kutani' which is seen at the bottom. The commonly marks at the bottom of Kutani wares are often hand-painted.

Kutani's porcelains were produced at Hokuriku district, Ishikawa prefecture of Honshu, the Japanese main island, for export. On the whole Kutani porcelains are characterized by their elaborate picture decorations in red, blue, and other colors. All embellished with gilded details.

[Rakchanok Kojaranont]





CAT. 2.12

Bottle

19th century CE

Japanese art, porcelain with polychrome enamel and gold enamel

h. 15.7 cm, rim diam. 3.4 cm

Collection: The National Museum, Bangkok

The richly decorated bottle is polychrome overglaze porcelain. It was decorated with red-brown-grey-black-coloured enamel and gold enamel. The decoration composed of red painted background overall body which was divided into three parts by gold rings enamel. The upper and lower part were filled with gold enamel depicting seven-petalled blossom and floral scroll on red ground. The middle part was filled with polychrome enamel (brown, grey, black, red) and emphasized by gold enamel depicting vertically wavy panels of alternating geometric motifs. The lower part enclosed by gold line-ring enamel above foot ring. The overglaze painted with red background and gold enamel such as this was one of decoration ware of Zoshutei style holding the Zoshutei brand (1850s - 1870s).

[Rakchanok Kojaranont]





CAT. 2.13

Teapot

19th century CE

Japanese art, porcelain with polychrome enamel and gold enamel

h. 11.5 cm, diam. 9.2 cm

Collection: The National Museum, Bangkok

The porcelain tea pot was decorated with overglaze polychrome enamel and gold enamel, painted with the design of Japanese fans on the body and the lid of teapot. The shape of lopped knob and handles are obviously derived from that of the part of bamboo's stem. Judging from gilding on the rim and overglaze painted figures, it is likely identified with the 'Hichoan Shinpo' ware.

[Rakchanok Kojaranont]



CAT. 2.14

Two drum-Like shaped stools (?)

19th century CE

Japanese art, porcelain with underglaze cobalt-blue design

h. 17.6 cm, w. 22.7 cm

h. 18.0 cm, w. 20.0 cm

Collection: The National Museum, Bangkok

Two drum-like shaped stools were decorated with underglaze cobalt-blue. The upper part large cartouche with bracketed outline shows applied faced-like lion motif on four sides. The same motif is seen on the body of each stool framed by white pearl bands. Decoration on the top depicts composite floral form accentuated with six holes. The hollow bottoms have no decoration.

[Rakchanok Kojaranont]



CAT. 2.15

A pair of blue-and-white covered bowls and saucers

Second half of 19th century CE

Japanese art, Seto porcelain, Aichi Prefecture, with underglaze cobalt-blue design

Bowls: h. 5.2/5.0 cm, rim diam. 10.7/10.8 cm

Covers: h. 3.0/2.7 cm, rim diam. 10.0/9.8 cm

Saucers: h. 2.6/2.7 cm, rim diam. 15.2/15.4 cm

Collection: The National Museum, Bangkok

These transparent glaze covered bowls and saucers are porcelains decorated with underglaze cobalt-blue depicting three flying phoenixes alternated with three floral sets (probably cherry blossom, plum blossom or peony). Six characters in two columns are seen in the centre of the cover and on the bottom of the bowls.

The characters have been known as a trademark belonging to Kato Gosuke IV (1839 - 1905 CE), one of the most popular potters of Seto, in the Meiji period. In 1874, he succeeded in establishing an overseas export of ceramics through the Kyoto Mitsui Group, and intended to expand the overseas route of export the item. The fabric of Seto wares comprises the high-quality kaolin and high grade silica. This white clay would be tuned to white after burning or firing in a kiln. The high grade silica was introduced to be the main material for glazing. In this way, the good quality of porcelain with clear glaze was obtained. The clear glaze porcelain, the unique characteristic, has been renowned as Setomono (Seto ware).

[Rakchanok Kojaranont]





CAT. 2.16

Two blue-and-white covered bowls

19th century CE

Japanese art, probably Arita porcelain with underglaze cobalt-blue design

h. 3.0 cm, diam. 10.0 cm

Collection: The National Museum, Bangkok

The covered bowls are porcelains decorated with underglaze cobalt-blue with floral designs. On the interior in the centre the blue basket of fruits is depicted. The five sections with floral patterns having rows of dot as a background were painted on cavetto. Transparent glaze applied on the white exterior body unto the base as well as the cover. The pattern of flower blossom that embellishes the interior cover and the base is the same. Overglaze gold enamel was applied at the rim of the bowl and the edge of the cover.

[Rakchanok Kojaranont]





CAT. 2.17

Blue-and-white lidded four-tiered box

19th century CE

Found at Phra Nakhon Si Ayutthaya Province

Gift of Ven. Phra Samran Pabhassalo, abbot of Bang Sai Temple, Tambon Bang Sai, Bang Sai District, Phra Nakhon Si Ayutthaya Province, May 4, 1998

Japanese art, Arita porcelain: underglaze cobalt-blue design on cylindrical box

h. 21.5 cm, rim diam. 16.7 cm

Collection: The Chao Sam Phraya National Museum,
Phra Nakhon Si Ayutthaya Province

This cylindrical box with cover comprises four small boxes. The four-tiered box is identified with blue-and-white Arita porcelain. It was decorated with underglaze cobalt-blue and accentuates pattern of flower blossom on the pine needles background. The pattern of vertical line band enclosed by horizontal line wraps the bottom of the lowest box. This geometric pattern resembles that of two cups which have exhibited in the Shibata collection, the Kyushu Ceramic Museum (Collection No. 05813 and No. 05814), dated to 1820s- 1860s. However, the floral design on the body of this tiered box resembles the blue-and-white three-tiered box in the Shibata collection, the Kyushu Ceramic Museum (Collection No. 05068) which was produced between 1800s and 1840s.

It is likely container for food or storing food. The later function is known in Singapore as ‘Tengkat’ box. In traditional Thai way of life, the cylindrical tiered box has been used for offering food to monk (s) at a temple. The tiered box has been long known as ‘Pin-to’ in Thai word which is said to be a Japanese loanword ‘Ben-to’.

[Rakchanok Kojaranont]





CAT. 2.18

Large bowl with persons and phoenix

Late 19th century CE, Meiji period

Japanese art, Kutani ware, Ishikawa prefecture; Porcelain with overglaze polychrome and gold enamels

h. 7.7 cm, rim diam. 19.0 cm

Collection: The National Museum, Bangkok

On interior, in center of this red and gold enamel porcelain bowl depicts four persons and a phoenix spreading out the wings above them, enclosed by line ring. These persons probably are identified to three philosophers and a disciple. In cavetto, flowers and rock in four bracketed cartouches were painted. On exterior, the depiction appears on upper body and lotus-petal band on lower one. The 'Kutani' mark is seen at the bottom with gold line on the red background suggests that the production workshop is 'Kutani' in Ishikawa Prefecture.

[Rakchanok Kojaranont]





CAT. 2.19

Polychrome bowl with crane and phoenix in overglaze and gold enamels

Late 19th century CE, Meiji period

Japanese art, Kutani ware, Ishikawa prefecture; Porcelain with overglaze and gold enamels

h. 8.0 cm, rim diam. 21.0 cm

Collection: The National Museum, Bangkok

This polychrome enamel bowl depicts a crane spreading wings on interior, in center, painted with gold on red background, two bracketed cartouches on cavetto, one enclosing three flying cranes, another a phoenix, alternating with red opaque oval. Interior, below mouth rim red cloud motif was painted. The depictions set in dense floral petal. On exterior, depiction of four similar scenes of a teacher and his follower in landscape of bamboo and plum blossom garden is clearly seen. Lotus-panel band above foot enclosed by red multiple-line ring, separating the depiction on the upper body and lower one and bottom was painted with black petal alternating with dense red one. The 'Kutani' mark is seen at the bottom with hand-painted in black line on the red background.

[Rakchanok Kojaranont]





CAT. 2.20

Bowl with flamed picture and 'shippo' pattern

Late 19th century CE, Meiji period

Japanese art, Kutani ware, Ishikawa prefecture; Porcelain with overglaze and gold enamels

h. 7.5 cm, rim diam. 18 cm

Collection: The National Museum, Bangkok

The bowl with red overglaze and gold enamels is depiction of four lobbed cartouches framing peony, alternating with men in different gestures, probably identified as sages. On interior, it filled with red floral motif and the Japanese 'Shippo' pattern. The 'shippo' means 'Seven Tresures', taken from the Buddhist Sūtra describing the beauty of seven kinds of treasure. The Seven Treasures generally include gold, silver, lapis lazuli, glass, coral, agate and pearl, or sometime, a scaly giant clam shell. The Shippo pattern usually placed in the so-called 'an endless circle' implies harmony and solidarity. The bottom of the bowl is marked with a red trade mark of 'dai nippon Kutani ?'.

[Rakchanok Kojaranont]





CAT. 2.21

Two square-shape vases in overglaze enamel

Late 19th century CE, Meiji period

Japanese art, Seto ware, Kawamoto Hansuke VI, Aichi prefecture; Porcelain with polychrome enamel

h. 30.0 cm, rim diam. 8.0 cm, foot-ring diam. 8.8 cm

Collection: The National Museum, Bangkok

These blue square-shape vases in overglaze polychrome enamels project the taste of Japanese traditional art of the period. The body of each was decorated with relief diaper-like shape, embellished with bird, butterflies and chrysanthemum motifs. Motifs of red or black ball painted on ground filled with blue enamel; white bird alternate with black one appear on the red band at upper edge. On foot, black and white Genji car ornamented on red ground. The trade mark of 'Kawamoto Hansuke' was signed below in blue and red colors.

[Rakchanok Kojaranont]





CAT. 2.22

Two striped vases with birds and peony

Late 19th century CE, Meiji period

Japanese art, Seto ware (Painted in Nagoya), Aichi prefecture; Porcelain with polychrome and gold enamels

h. 30.3/30.3 cm, rim diam. 11.5/11.5 cm, fd. 11.5/11.5 cm

Collection: The National Museum, Bangkok

On interior, the striped vases were a bird perching on a branch of peony tree and a flying bird, filled with two shades of red, purple, green, yellow, blue, black, pink, brown, and gold enamel over transparent glaze. Gold scrolling foliage was embellished on red ground below mouth rim and on foot-ring. At the center of bottom, trade mark with two black rows reads 'Dai Nippon Kisshū zō' (大日本吉州造).

[Rakchanok Kojaranont]





CAT. 2.23

High neck vase with a flying bird and blossom peony

Late 19th century CE, Meiji period

Japanese art, Seto ware, Matsumura, Aichi prefecture; Porcelain with polychrome and gold overglaze enamels

h. 25.0 cm, rim diam. 5.5 cm, fd. 7.2 cm

Collection: The National Museum, Bangkok

The tall neck vase was embellished with a flying bird and blossom peony and tree, filled with red, purple, green, yellow, blue, black, pink, brown, and gold over transparent glaze. Gold scrolling foliage was embellished on red ground below mouth rim and on foot-ring. The trade mark with four red Kanji characters reads 'Nippon Matsumura'.

[Rakchanok Kojaranont]





CAT. 2.24

Short basket-Like shape vase with four legs

Late 19th century CE, Meiji period

Japanese art, Seto ware (probably Painted in Nagoya); Porcelain with overglaze polychrome enamels

h. 15.0/15.2/15.0 cm, rim diam. 7.0/7.1/7.3 cm

Collection: The National Museum, Bangkok

These two vessels, each with four legs are thought to be short vases. The shape likely imitated that of rattan basket or of 'Shiitake' mushroom. The motifs filled with red, purple, green, yellow, blue, black, pink, and brown over transparent glaze depict a flying bird and peony design on one side and peony design on other three sides. Overall relief handles, holder-like shape, and legs were painted with red enamel.

[Rakchanok Kojaranont]





CAT. 2.25

European style of a tea set with Japanese motifs

1856-1890s, Edo-Meiji periods

Japanese art, Arita ware, Tashiro Monzaemon; Polychrome enamel

Tray: h. 3.6 cm, w. 22.9 x 23.2 cm

Teapot: h. 8.0 cm, rim diam. 7.9 cm

Milk jug: h. 9.1 cm

Sugar box: h. 8.0 cm, rim diam. 7.9 cm

Cups: h. 5.0/5.0 cm, rim diam. 6.5/6.5 cm

Saucers: h. 0.8 cm, rim diam. 10.5 cm

Collection: The National Museum, Bangkok

The European style of a tea set consists of a square tray, a teapot, a milk jug, a sugar box, and two cups with saucers. The overglaze polychrome enamel porcelains feature Japanese motifs comprising several circular cartouches enclosing assortment of flowers, cranes and pine on a red-gold mosaic-like ground. The covers of teapot and sugar box, each has a mushroom-like shape knob. The trade mark reading 'Hichoizan Shinpo tsukuru' (肥碟山信甫造) on the bottom of saucers suggests that the tea set were produced by Tashiro company.

[Rakchanok Kojaranont]





CAT 2.26

Geisha wig lidded container with polychrome enamel

Late 19th century CE, Edo-Meiji periods

Japanese art, Arita ware; Porcelain with polychrome enamel

Lid: h. 6.8 cm, rim diam. 16.9 cm

Body: h. 7.3 cm, rim diam. 16.9 cm

Collection: The National Museum, Bangkok

The lid features a scene of Geisha, identified by two seated women in kimono being in service along with seated men and food on table, and two standing women with a tray of food in landscape beneath cherry blossom tree. The scene of body-box depicts five women wearing kimono in different gestures; i.e. holding a fan or a sword, walking in garden. A small hole is at the bottom of the box. The rim of body and lid pierced gilt-metallic mounts accentuated the high value of the piece.

[Rakchanok Kojaranont]





CAT. 2.27

Cylindrical vase with butterflies and flower

Late 19th century CE, Meiji period

Japanese art; Porcelain with overglaze red enamel

h. 24.0 cm, rim diam. 6.8 cm, foot-ring diam. 7.3 cm

Collection: The National Museum, Bangkok

The cylindrical vase depicting butterflies and flowers design was painted with two shades of red enamel over transparent glaze. Red enamel densely covered mouth rim to neck, shoulder, and foot-ring. A mathematic symbol of infinity was painted with red enamel at a side on base.

[Rakchanok Kojaranont]





CAT. 2.28

Bowl with peony and landscape design

19th century CE

Japanese art, Arita ware; Porcelain with underglaze cobalt-blue and overglaze polychrome enamel

h. 7.5 cm, rim diam. 18.5 cm

Collection: The National Museum, Bangkok

On exterior, the depiction of mountainous-watery landscape in panorama was outlined, detailed with cobalt-blue pigment, and filled with cobalt-blue wash under transparent glaze; mountain and boat outlined with gold enamel. On interior, in center, polychrome and gold enamels were applied to yellow peony blossom and green leaves, in cavetto, division of decorations into panels with certain color (red, orange, green, or yellow) for certain geometric pattern of typically Japanese style were embellished. The rim and bottom show gilt-metallic mounts. Trace of a supporter-mark is shown on base.

[Rakchanok Kojaranont]





CAT. 2.29

Large dish with Lion, peony, quail and reed

Late 19th -20th century CE

Japanese art, Arita ware; Porcelain with underglaze cobalt-blue and overglaze polychrome enamel

h. 5.9 cm, rim diam. 45 cm

Collection: The National Museum, Bangkok

This large dish is painted in underglaze cobalt-blue on exterior with three pieces of stylized floral motif. On interior, in center, red and yellow flower and dark blue leaves, and in cavetto, six fan-like shape cartouches, each framing different blossom flowery and rocky landscapes, were filled with the overglaze polychrome enamel.

[Rakchanok Kojaranont]





CAT. 2.30

Eared tripod; hexagonal incense burner with Chinese priest

Late 19th century CE, Meiji period

Japanese art, Satsuma ware, Kagoshima prefecture; Porcelain with overglaze polychrome and gold enamels

h. 39 cm, rim diam. 10.8 cm

Collection: The National Museum, Bangkok

This hexagonal eared tripod is incense burner. It was decorated with various designs painted in polychrome and gold enamels. The designs comprise cloud motifs on body, 'shippo' (meaning 'Seven Treasures') pattern on two ears, various family crests (Kamon) on shoulder, neck and lid. The knob in the form of two playing lions is a decent-sized handle for lifting the lid up and putting it back. The holes in the lid of burner were perforated later to led incense smoke out, and the resulting damage of depiction is considerable. The bottom of the incense burner depicts three phoenixes spreading wings.

[Rakchanok Kojaranont]



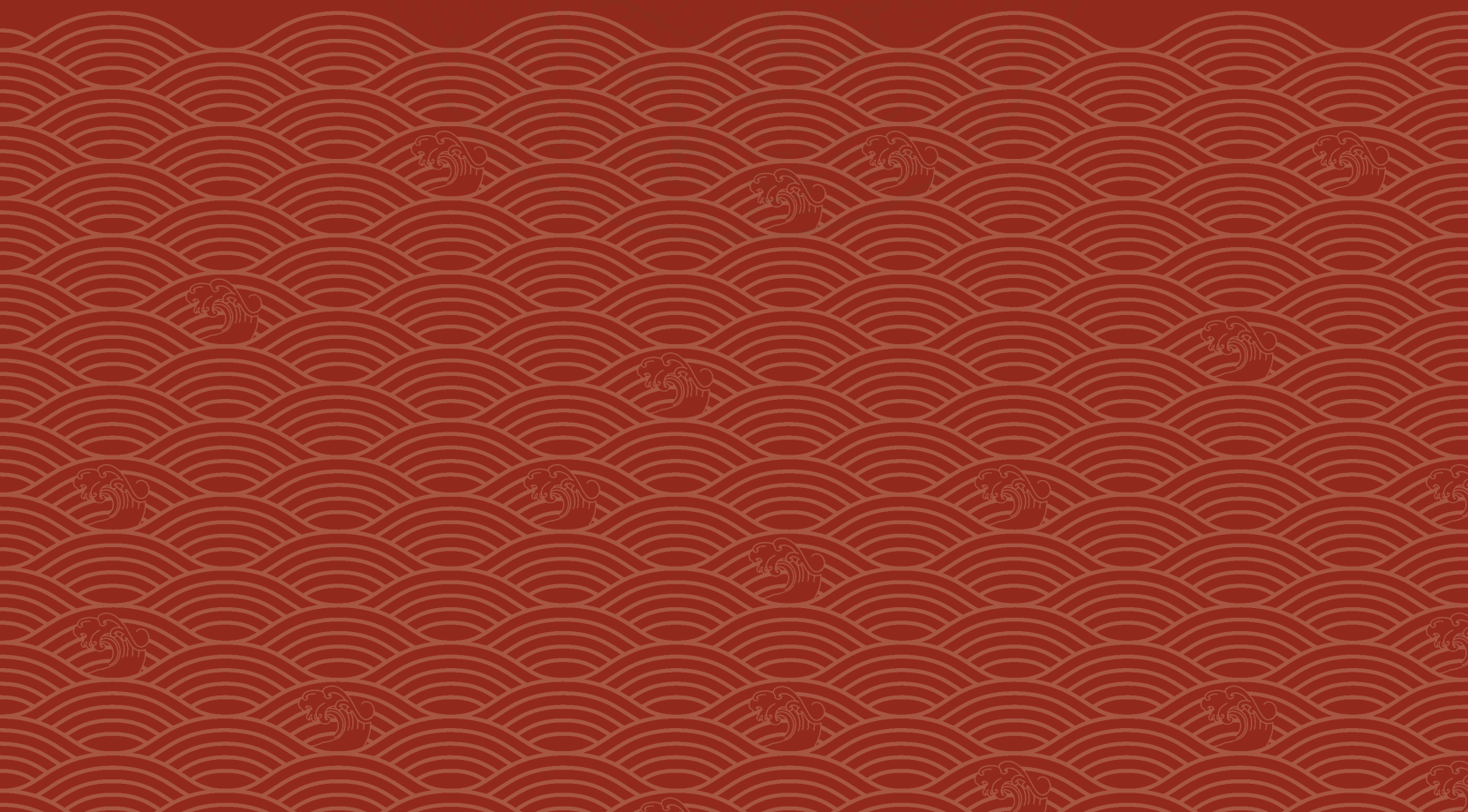
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CATALOGUE 3

THAI CERAMICS IN COLLECTIONS
OF THE FINE ART DEPARTMENT, THAILAND





CAT. 3.1

Covered Jar with portrait of Their Majesties

2004 CE

Product of The Ban Kut Na Kham Arts And Crafts Centre, Charoen Sin District, Sakon Nakhon Province

Porcelain decorated with purple glaze and underglaze painting of His Majesty King Bhumibol Adulyadej

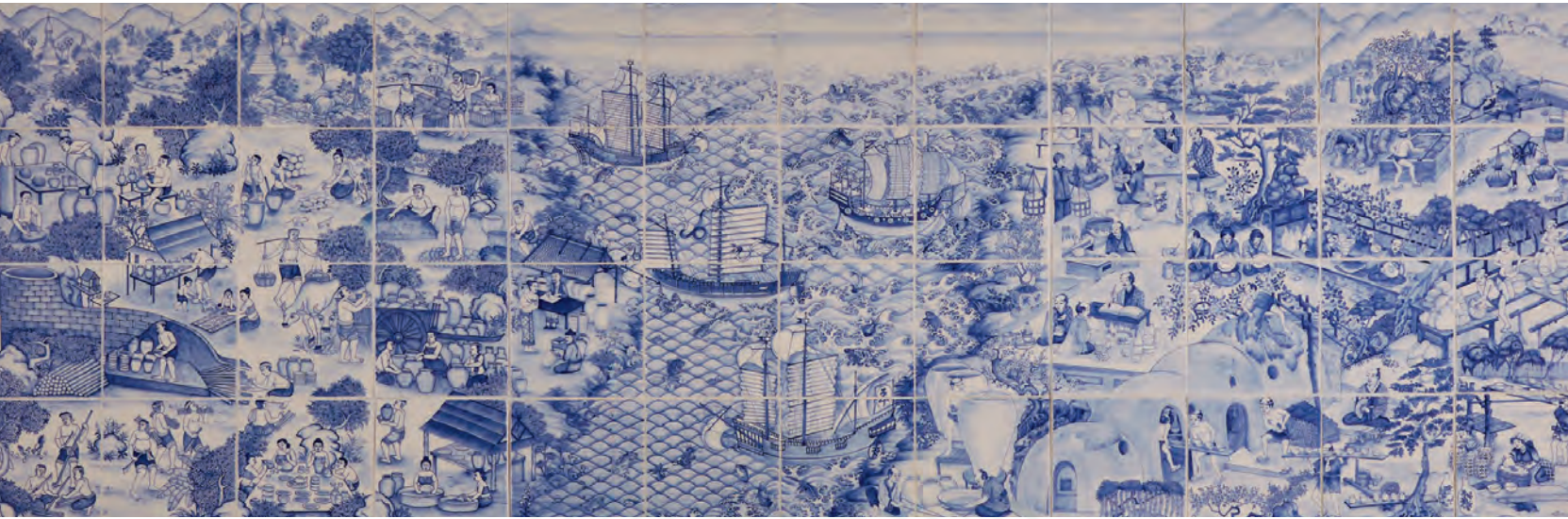
The Great and Her Majesty Queen *Sirikit the Queen Mother*

h. 53 cm, w. 33 cm, rim diam. 17 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The unique porcelain is a covered jar. Its form, decoration, and glazing are perfectly finished. There is not one fault to this piece. An exquisite bright reddish purple with the lustrous transparent glaze applied overall the piece was used to enhance the black and white photographic image-like painting at the centre of the piece. The painting depicts a portrait of His Majesty King Bhumibol Adulyadej The Great and Her Majesty Queen Sirikit, The Queen Mother. Their Majesties are portrayed as a newly married couple. A heart shape-line framed the painting which was modeled on the original photo of their majesties taken in 1950 CE. The skillful artisan chose the gilding knob, the violet tone and blue and gilt-framed one that added to the sophisticated and warm impression of the masterpiece. The superb piece of craftsmanship was made by a potter jointly with an artisan; both have been working for 'The Ban Kut Na Kham Arts And Crafts Centre' which is a branch of 'The Foundation for the Promotion of Supplementary Occupations and Related Techniques' (SUPPORT). It was established at the initiative of Her Majesty the Queen in 1980 CE. The SUPPORT has provided rural villagers with training in making handicrafts according to their interests and ability, introducing their products to domestic and global markets. Two distinguished handicraft production are textiles and ceramics. The piece is noteworthy both for its historical value and its exquisite craftsmanship. The featuring ceramic piece is appropriately displayed in the 2022 Grand Exhibition as a mark of respect and appreciation.

[Amara Srisuchat]



CAT. 3.2

Blue-and-white tiles depicting Thai - Japanese ceramic traditions and trades

Specially created to be exhibited in the Grand Exhibition

“The Endless Epic of Japanese-Thai Ceramic Relationship in the World’s Trade and Culture”, August 2022

Designers: Weeraya Juntradee, Patcharee Pattanajan, and Cheerasak Songprasom

Artists: Patcharee Pattanajan, Pakorn Preechawna, Kriengkamon Nakbangkaew, and Rapee Preamsorn

Porcelain casting technique, decorated with blue and white underglaze painting and transparent glazed

w. 1.20 m, l. 3.60 m

Collection: The Office of Traditional Arts,
The Fine Arts Department, Nakhon Pathom Province

The ceramic panels comprising 48 pieces of porcelain tiles depict the scenes of Thai and Japanese ceramic productions and trades of the items between the two countries.

The designs on better quality pieces were neatly drawn and painted in blue of various shades on the white porcelain. The blue-and-white porcelain under transparent glaze was fired at 1,200 degrees Celsius. Though the Chinese blue-and-white porcelain had been imported to Thailand since the 14th century CE, no Chinese technique of making porcelain was adopted by Thai potters or any workshop until the late 20th century CE that the royal and local ceramic workshops have been produced the blue-and-white porcelain for markets under the ‘SUPPORT’ established by Her Majesty Queen Sirikit the Queen Mother. At almost the same time, designers and artists of the Fine Arts Department established a ceramic workshop; nevertheless, a small number of blue-and-white porcelains were artistically created. The tile panels are likely regarded as the biggest production of the typically Thai blue-and-white porcelain by the Thai official designers and artists.

The 48 pieces are divided into 3 parts serving for 3 different scenes; that is to say, the left part of the panel shows a series of scenes focusing on Sangkhalok production by Thai potters. The process begins by collecting raw material like clay from the bank of a river, follows by mixing of clay and sand, forming the pot shape, underglaze or overglaze painting decoration, and firing them in a large cross-drought kiln, and ends with transporting the finished products to a riverside and load them on boats for export. In the background one can see a mountain range and a view of Buddhist temples which suggest that the activity's site is the Sukhothai ceramic workshop at Tao Thuriang kiln complex, located outside the ancient town of Suthothai to the North. It was the main production of Sangkhalok wares, particularly, the fish-bowls, for local use and export.

The middle part of the panel acts as a bridge between the left part and the right one illustrating a scene of overseas trade junks in which ceramics and other goods are going to be loaded and unloaded for import and export. The scene is supported to be the shore of Thailand on one side and that of the Japan on the other side, separated by a wavy sea.

The right part of the panel depicts a series of imaginative scenes in Arita town of Japan; from the time when kaolin clay was discovered and dug out from the Izumiyama Mountain and was used by the Japanese potters for making Arita wares. The process of production of long traditional porcelain is depicted; i.e., clay preparation, forming pottery shape by hands and/or a wood wheel throwing, underglaze or overglaze painting decoration, and firing them in a large cross-drought, climbing kiln with multi-chambers, known as 'Noborikama'.

Details of distinctive landscapes, atmospheres, and featuring characters of Thai and Japanese potters and their way of life in the periods of time can be seen on the whole blue-and-white panel. The research on the details was explored by the present-designers, based on the archaeological discoveries in Thailand and the Japanese masterpieces porcelains; i.e., the blue-and-white ware depicting production of Arita porcelain. A draft design of the scenes had been approved by experts of Thailand and Japan before painting them on the porcelain tiles.

The varying tones of the hand-painted tiles of the present-artists will also have made them ideal informative decorations of the Grand Exhibition.

[Weeraya Juntradee]



CAT. 3.3 A

Dvāravatī Kendi

7th - 8th centuries CE

Excavated (1985-1986 CE) at Sa Morakot site,
Si Mahosot District, Prachin Buri Province

Earthenware with a straight spout with a ring at
the tip; decorated with red painting: horizontal bands

h. 24.5 cm, w. 11.4 cm

Collection: The National Museum, Prachin Buri,
Prachin Buri Province



CAT. 3.3 B

Pa-O Kendi

Late 11th - 12th centuries CE

Excavated (1972 CE) at Khok Mo, Pa-O kiln site,
Singhanakhon District, Songkhla Province

White plastic clay earthenware vessel with
an s-shaped spout and a cogwheel-like shaped ring
at the tip and flaring mouth with tiered rim

h. 25 cm, w. 20 cm

Collection: The National Museum, Songkhla,
Songkhla Province



CAT. 3.3 C

Nakhon Si Thammarat Kendi

Late 12th - 13th centuries CE

Excavated (1967 CE) at Mueang Phra Wiang,
Mueang Nakhon Si Thammarat District,
Nakhon Si Thammarat Province

White plastic clay earthenware on pedestal
with a conical spout and flaring mouth with
tiered rim

h. 30 cm, w. 25 cm

Collection: The National Museum,
Nakhon Si Thammarat,
Nakhon Si Thammarat Province



CAT. 3.3 D

Mae Nam Noi Kendi

1330 CE

Underwater Excavated (1980 CE) at the
Rangkwian shipwreck site, west of the coast
of Ban Bang Sa-re, Bang Sa-re Sub-district,
Sattahip District, Chon Buri Province

Stoneware vessel with a conical spout
and flaring mouth rim; likely a product
from the Mae Nam Noi Kiln

in Sing Buri Province

h. 19.2 cm, w. 17 cm

Collection: The National Maritime Museum,
Chanthaburi Province



CAT. 3.3 E

Sangkhalok Kendi

14th - 15th centuries CE

Found in the ancient town of Sukhothai,
Mueang Sukhothai District, Sukhothai Province

Earthenware vessel with a conical spout,
decorated with red and brown painting:
horizontal bands and a floral scroll

h. 18 cm, w. 25 cm

Collection: The Sawanvoranayok
National Museum, Sukhothai Province



CAT. 3.3 F

Sangkhalok Kendi

15th - 16th centuries CE

Found in the ancient town of Si Satchanalai,
Si Satchanalai District, Sukhothai Province

Underglaze painted vessel with a bulbous spout
and flaring mouth; decorated with a floral scroll
h. 25 cm, w. 23 cm

Collection: The Sawanvoranayok
National Museum, Sukhothai Province



CAT. 3.3 G

Sangkhalok Kendi

15th - 16th centuries CE

Excavated (1973 CE) at Wat Mahathat, the main temple in the ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province
Stoneware with a conical spout; brown- and-white glaze, decorated with a floral scroll and a flying bird; inlaid technique

h. 18 cm, rim diam. 2 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province



CAT. 3.3 H

Sangkhalok Kendi

15th - 16th centuries CE

Excavated (1960 CE) at Ban Pa Yang kiln, Si Satchanalai District, Sukhothai Province
Creamy glaze vessel with four spouts in the form of 'Thepphanom'

h. 22.5 cm, w. 7.5 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province



Eight water vessels in the (CAT. 3.3 A-H) all are long known by archaeologists and ceramic art historians as 'kendi'. They were produced from various sites/ kilns in Thailand. The Malaysian word 'kendi' is derived from a Sanskrit word 'kundikā', literally meaning 'a pitcher, a spouted vessel', suggesting that the kendi was probably first introduced from India. A kendi characterized by a rounded body, a straight neck and a spout set at an angle on the shoulder of the body, is a ubiquitous shape found at many early sites in Southeast Asia. It was most likely used during important ceremonies, made for use in temples or communal ceremony. Its tiny rim of spout controls the small amount of water dropped onto a religious image or to be used as a drinking vessel in religious rituals in both Buddhism and Hinduism. Although water containers of the 'kendi' type have been commonly used by indigenous people in Thailand since the first period of the Dvāravatī culture, dating back to the 7th - 8th centuries CE, the Dvāravatī kendi shown here, a magnificent example of the creamy earthenware with red painted horizontal bands, is considered to be used as a sacred water dropper (CAT. 3.3 A). The type of Dvāravatī kendi was made for supplying the domestic consumption, no evidence of overseas trade of this ware from the Dvāravatī kingdom.

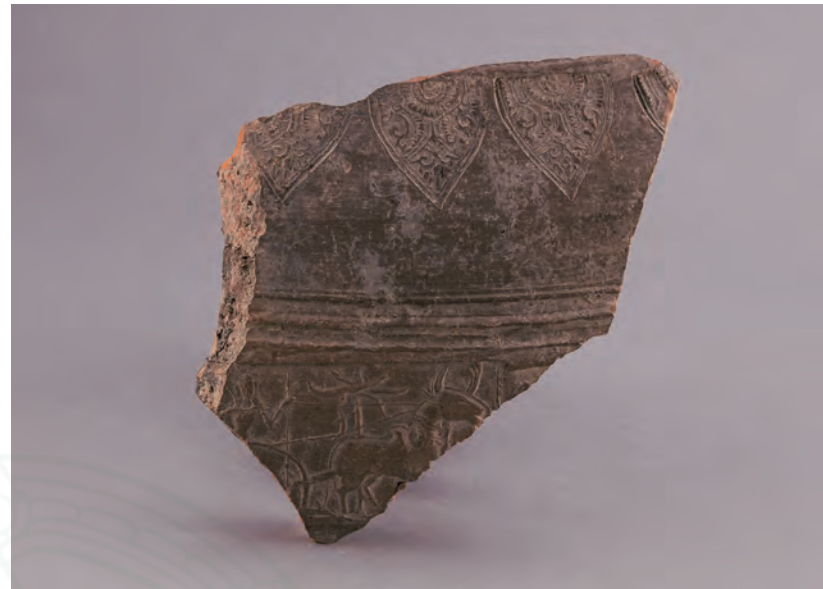
The second kendi is the natural ivory-white clay vessel having a rounded body and its spout being shaped like the English letter 's' with a cogwheel-like shaped ring at the tip (CAT. 3.3 B). This is a rare piece from the Pa-O kilns site, a production of water pots for domestic consumption and export in the late 11th to 12th centuries CE. The Nakhon Si Thammarat's kendi were produced, model on the Pa-O's kendi in the same century and later (CAT. 3.3 C). Some of them have been found at different sites overseas, such as in the Philippines, the Kota China in Indonesia, Polonnaruva in Sri Lanka.

Several kendi from the Mae Nam Noi kilns and from Sangkhalok kilns have been found at shipwreck sites suggesting the overseas export of kendi in the 14th century CE onwards (CAT. 3.3 D).

Two Sangkhalok kendi show a development in a shape of the spout in the 14th - 15th centuries CE; i.e., from a painted conical spout to a bulbous one with underglaze painted (CAT. 3.3 E, 3.3 F). A Sangkhalok kendi with a mammiform spout was decorated with brown-and-white glaze depicting a floral scroll motif and a flying bird (CAT. 3.3 G). This intricate design by inlaid technique was found in situ at the main temple of the ancient town of Sukhothai; therefore, the archaeological excavations have provided confirmation of significant using the object at the temple site.

The last one is a glaze kendi, considered as a Sangkhalok type, and produced in a cross-drought kiln at Ban Pa Yang (CAT. 3.3 H). It was decorated with four figures of 'Thepphanom', the Thai term for the celestial being in the gesture of adoration. Each is holding a small water pot and pouring water. The potters created the special shape to give great emphasis to the use of kendi type for the spiritual activities.

[Tharapong Srisuchat]



CAT. 3.4

Ban Bang Pun potsherds

1140 CE or 1260 CE

Ban Bang Pun Kiln, Phihan Daeng Sub-district, Mueang Suphan Buri District, Suphan Buri Province

Gray Stoneware, design applied by incising and stamping technique

l. 9.5 - 18 cm, w. 10 - 16 cm, t. 1.5 - 2.4 cm

Collection: The National Museum, Suphan Buri, Suphan Buri Province

The 13 potsherds were found from the 1987 and 1999 excavations at the Ban Bang Pun kiln site by archaeologists of The Fine Arts Department. Some specimens from the excavations yielded the C-14 dating analysis, and the result obtained here provides two dates: 750 ± 60 and 760 ± 60 BP. Thus, the calibrated date of production at the Ban Bang Pun kiln is 1140 CE or 1260 CE. The potsherds depict a band of figure(s) divided by a square frame. The figure(s) are as follows: a man holding a weapon, a man and animal; i.e., a man and elephant, a cavalryman wearing headgear, a soldier holding a spear and a shield, and a man with a cow in ploughing. Some potsherds depict a stylized lotus or a Bodhi tree leaf, some lotus or Bodhi tree leaf containing a figure of flying devatā (a celestial being).

The decorations are made by impressing and incising techniques, particularly on the shoulder and neck of a pottery. The similar potsherds, reported to be at several sites in Japan, such as Okinawa, the Hakata site in Fukuoka Prefecture, and Osawa Beach in Ishikawa Prefecture, were objects to confirm the overseas import of the wares. The complete jar with impression of a band of elephant and Bodhi tree leaf has been found at Kagoshima-jingy shrine in Kagoshima Prefecture. In the mid-19th century CE, the Satsuma feudal lord Shimazu Nariakira issued an order to make a replica of this Thai pot and it is in the custody of Kagoshima-jingy shrine (Ito Yoshiaki, 2011: 295,324).

[Kamalat Pengcha-oum]



CAT. 3.5

Ban Bang Pun jar

1210 CE or 1330 CE

Underwater excavated (1978-1981 CE) at the Rangkwian shipwreck site, west of the coast of Ban Bang Sa-re, Bang Sa-re Sub-district, Sattahip District, Chon Buri Province

Stoneware jar with applied handles, decorated with incised motif

h. 30.6 cm, w. 16.5 cm

Collection: The National Museum, Suphan Buri, Suphan Buri Province

The jar has a flat base, broad shoulder, short neck, and a round protruding mouth rim. The jar was decorated with horizontal bands and applied handles at the upper shoulder. Its shape is comparable to those of the Khmer jars dating back to the 13th century CE (Rooney, 2010: 144-145). The complete jar of this type is in the Francisco Capelo collection, published in Don F. Rooney 2013 Catalogue No. 130 page 174 (see References). The distinctive feature of the Khmer jar is a thick multiple-tiered base which resembles to a foot of an elephant. That is why the Thai call it 'hai thao chang' (hai = jar, thao = foot, chang = elephant). The base such as this was not adopted by potters of the Ban Bang Pun kilns.

[Kamalat Pengcha-oum]



CAT. 3.6

Ban Bang Pun jar

1210 CE or 1330 CE

Underwater excavated (1978-1981 CE) at the Rangkwian shipwreck site, west of the coast of Ban Bang Sa-re, Bang Sa-re Sub-district, Sattahip District, Chon Buri Province

Stoneware jar with applied handles, decorated with lotus petals stamp pattern

h. 77.8 cm, w. 33 cm

Collection: The National Museum, Suphan Buri, Suphan Buri Province

The pear-shaped jar with short neck and flaring mouth rim and narrow base was decorated with applied handles at the shoulder. It was decorated with a panel of stylized lotus motif by impressing technique, framed by horizontal bands around the neck and shoulder. This jar was found in association with a large number of ceramics for export in the Rangkwian wreck site, with the C-14 dating: 1270±70 BP, equivalent to 1210 CE or 1330 CE. Judging from its complete condition, the jar would be loaded on board as an export item as well.

[Kamalat Pengcha-oum]



CAT. 3.7

Ban Bang Pun jar

1330 CE or 1430 CE

Underwater excavated (1978-1981 CE) at the Khram Shipwreck site, southwest of Khram island, Sattahip District, Chon Buri Province

Stoneware jar with applied handles, decorated with Bodhi tree leaf stamp pattern

h. 41 cm, w. 29 cm

Collection: Storage of the Office of Underwater Archaeology Division, Chanthaburi Province

The stoneware jar has a bulbous body and long neck with flaring mouth rim. It was decorated with applied handles at the shoulder. Decoration of a panel of Bodhi tree leaf motif, framed by horizontal bands was impressed on the shoulder. It is hard to find a perfect jar from excavations at the site, for the finished products would be taken on the market or overseas export. This piece was distorted and was considered as a waster, caused by overheating in the firing process. The piece was found in the cargo of the Khram shipwreck dating back to 1380±50 BP, equivalent to 1330 CE or 1430 CE; therefore, this waster could be taken to be simply used as a container/storage of dry goods or food for crews on board.

[Kamalat Pengcha-oum]



CAT. 3.8 A

1210 CE or 1330 CE

Underwater excavated (1975-1977 CE)
at the Rangkwian shipwreck site, west of the coast
of Ban Bang Sa-re, Bang Sa-re Sub-district,
Sattahip District, Chon Buri Province
Earthenware decorated with stamping
and cord mark.

h. 18 cm, w. 27.4 cm, rim diam. 16 cm

Collection: The National Maritime Museum,
Chanthaburi Province



CAT. 3.8 B

1330 CE or 1430 CE

Underwater excavated (1975-1977 CE)
at the Khram shipwreck site, southwest of Khram
island, Sattahip District, Chon Buri Province
Earthenware decorated with stamped pattern
and cord mark.

h. 15.5 cm, w. 20 cm, rim diam. 14 cm

Collection: The National Maritime Museum,
Chanthaburi Province



CAT. 3.8 C

14th - 17th centuries CE

Excavated (1989 CE) at the ancient royal palace of Ayutthaya, Phra Nakhon Si Ayutthaya Province

Earthenware decorated with stamped pattern

h. 14 cm, w. 20.5 cm, rim diam. 13.8 cm

Collection: The Chao Sam Phraya National Museum, Phra Nakhon Si Ayutthaya Province



CAT. 3.8 D

14th - 17th centuries CE

Excavated (1989 CE) at the ancient royal palace of Ayutthaya, Phra Nakhon Si Ayutthaya Province

Earthenware decorated with stamped pattern

h. 12 cm, w. 15.7 cm, rim diam. 10 cm

Collection: The Chao Sam Phraya National Museum, Phra Nakhon Si Ayutthaya Province

The four earthenware pots were taken from the local kilns of the ancient town of Ayutthaya, the capital city of Thailand (the Siamese Kingdom, 1350-1767 CE). The known production sites, namely Khlong Sa Bua, Wat Nang Loeng, had been conducted surveys and excavations and a number of archaeological findings were stored and exhibited in several National Museums of Thailand. Some have been found at several shipwrecks in the Gulf of Thailand. These pots are examples of creativity and skill of the Ayutthaya potters. They feature the pale yellow to reddish-brown colors, decorated with stamping. These pots share the same shape; i.e., the flattened globular pot with short-neck and a narrow mouth with a roll rim. They often were decorated with incised, and/or stamped, and/or cord-mark patterns on the shoulder, body, and bottom. No decorative motif were used on the body of some pots; i.e., the plain pots.

In this catalogue, the biggest pot (CAT. 3.8 A) was decorated with alternating panels of oblique line and vertical meander/spiral pattern on the neck running to the shoulder; the horizontal cord-marking covers the shoulder running to bottom. The second pot (CAT. 3.8 B) was decorated with alternating panels of vertical three-line and three-meander motif running from the neck to shoulder; cord-marking covers the body running to bottom. The third pot (CAT. 3.8 C) was decorated with a band of diagonal helix on the shoulder; the pattern of interlaced vertical-horizontal lines on the body running to the bottom. The last pot (CAT. 3.8 D) was decorated with alternating panels of oblique line and diagonal helix overall body.

The forms and decoration of the Ayutthaya pots were probably modeled on those of the prehistoric and/or the early historic pottery. It is indisputable that the knowledge of making pots handed down to the Thai potters of the Ayutthaya Kingdom. The ovoid shaped pot that resembles a woman's womb is likely associated with a feminine feature and motherhood. In this connection, the Thai word 'mo' is the meaning of 'pot' in general, and it is a slang word meaning 'vagina' in the figurative sense of the word. The decoration of a helix pattern is probably associated with fertility, and the meanders as well as the spirals probably represent current or river, the natural geographical feature which is closely connected to the way of life in the riverine moated city like Ayutthaya.

These pots undoubtedly were used for cooking or storing food in everyday life. These pots have been found in several sites of the Ayutthaya period both underground and underwater; i.e., shipwreck sites. The maritime trade relation between Thailand and Japan in the 15th - 17th centuries CE is supported by the findings of the pots in Japan. Potsherds from pots such as these were also found in some archaeological sites in Japan, such as Tagashima's house site of Nagasaki Prefecture, Hakata Toshi site of Fukuoka Prefecture, and Asakura site of Fukui Prefecture suggesting that the pots were carried on board by crews for cooking; some of them were items for the overseas markets (Srisuchat, 2011: 150). They were likely regarded as an exotic item for the Japanese. It is reported that they were called 'mizusashi' in the Japanese tea ceremony during the Edo period of Shogun Tokugawa Ieyasu (1543-1616 CE) (Sprinks, 1978: 143 - 144). The Ayutthaya earthenware vessels for daily household use have been also known as 'Hannera ware' or 'Hannera ware' by the Japanese. Furthermore, in the 17th century CE the local Japanese potters at Dobira kiln in Kagoshima Prefecture created the so-called 'Satsuma ware' which was modelled on the Ayutthaya pots (Akashi Yoshihiko, 2011: 296). The pots in the round shape with stamped decoration such as these have been applied by the present local potters in Thailand and they are still required to be served as cooking containers for some Thai food that make them gourmet dishes.

[Wilaiwan Yoothongjui]



CAT. 3.9

Potsherds

1500-1600 CE

Excavated (2018 CE) at Wat Nang Loeng kiln, Ban Wat Tum in Wat Tum Sub-district, Phra Nakhon Si Ayutthaya District, Phra Nakhon Si Ayutthaya Province

Potsherds, decorated with stamped geometric motifs

t. 1-2 cm

Collection: The 3rd Regional Office of Fine Arts Department, Phra Nakhon Si Ayutthaya, Phra Nakhon Si Ayutthaya Province

The examples of potsherds were found from the 2018 excavation at Wat Nang Loeng kilns and the date of it is likely between 1500 and 1600 CE according to the specimens analyzed by the thermoluminescence, 1563-1597 CE and AMS 1500-1590 CE. It is thought that these kilns were earthenware pottery production site of the local potters to serve the citizens of the Ayutthaya Kingdom. The potsherds shown here are yellow to orange earthenware. Decoration was applied by stamping, such as a herring-bone pattern, a curve pattern, an interlaced enclosed by helix and line, and lozenges enclosed by half ring and line. These geometric patterns resemble the so-called 'Hannera ware', the Japanese term used for the Ayutthaya cooking pots found at archaeological site in Japan, such as Hakata site in Fukuoka Prefecture dating back to the 14th - 15th centuries CE (Akashi Yoshihiko, 2011: 296). They were found at Tagashima's house (the merchant in the Edo period) site in Nagasaki city, Nagasaki Prefecture, dating back to 1543-1616 CE (Srisuchat, 2011: 150).

[Wilaiwan Yoothongjui]



CAT. 3.10

Wat Nang Loeng stove

1500 – 1600 CE

Excavated (2018 CE) at Wat Nang Loeng kiln, Ban Wat Tum in Wat Tum Sub-district, Phra Nakhon Si Ayutthaya District, Phra Nakhon Si Ayutthaya Province

The form of stove was made for cooking.

w. 31.5 cm, l. 41 cm, t 1.5 cm, base diam. 23 cm

Collection: The 3rd Regional Office of Fine Arts Department, Phra Nakhon Si Ayutthaya, Phra Nakhon Si Ayutthaya Province

The pale orange cooking stove has the base or the stove floor in the front like a tray for placing firewood; two holes at the two opposite sides is thought to have admitted air to facilitate firing. The three cones projected from the upper part forms a triangular space as a support of a cooking pot. The barbed rim is clearly seen on the upper part of the item. The piece has been found in situ as a product in the Wat Nang Loeng kiln. It should be dated to 1500 – 1600 CE based on the Thermoluminescence dating of a specimen of a brick wall of the kiln: 1563 – 1597 CE, comparable to the result of AMS radiocarbon dating of charcoal at the kiln: 498-360 BP, equivalent to 1500-1590 CE.

[Wilaiwan Yoothongjui]



CAT. 3.11 A

Sangkhalok dish, decorated with a fish

1330 CE or 1430 CE

Underwater excavated (1975-1977 CE)

at the Khrum shipwreck site,

southwest of Khrum island,

Sattahip District, Chon Buri Province

Underglaze painted stoneware,

decorated with a fish

h. 8 cm, rim diam. 26 cm

Collection: The Sawanvoranayok

National Museum, Sukhothai Province



CAT. 3.11 B

**Sangkhalok Bowl,
decorated with fish and alphabet**

The mid-14th - 15th centuries CE

Gift of Pol. Col. Monchai Pankhongchuen

Glaze stoneware, decoration with fish and

Sukhothai script 'Mae Pla Ka'

h. 7.5 cm, rim diam. 14 cm

Collection: The National Museum, Bangkok

The three dishes are examples of 'Sangkhalok' wares. Two dishes were made of dark grey clay with black and white spots. The creamy white slip had been brushed onto the entire vessel except for the base and a design was painted in iron-oxide on it. They are in the category of the so-called 'Sukhothai Sangkhalok' which was the ceramic products from the cluster of Tao Thuriang kilns of the ancient town of Sukhothai. The kilns date 1340-1400 CE and 1350-1390 CE (AMS calibrated age) for the first period of production and 1424-1460 CE for the second period of production. In this way, they were made for local consumption and for overseas export between the 14th and the late 15th centuries CE, due to the fact that some of them have been found in the shipwreck sites. The first piece (CAT. 3.11 A) was found at the Khram wreck site yielded the radiocarbon dating 1380±50 BP which is equivalent to 1330 CE or 1430 CE. The Sangkhalok underglaze painted with a central motif of fish is a distinctive feature of the Sukhothai Sangkhalok. The incomplete bowl (CAT. 3.11 B) was decorated by coating white slip and iron glaze painted design which was the typical feature of products of the cluster of Tao Thuriang kilns. Different from the aforementioned two vessels, the third piece is considered to be a 'Si Satchanalai Sangkhalok' ware, for it was a piece taken from a kiln of the cluster of Ban Ko Noi kilns near the ancient town of Si Satchanalai. According to the radiocarbon date of the kiln no. 61, one of the cluster of the kilns; i.e., 1478-1555 CE, the Si Satchanalai Sangkhalok bowl with four fish dated back to the 15th -16th centuries CE.

Details of each vessel are as follows:

The first piece (CAT. 3.11 A): On interior of the dish four fish are depicted, in center was decorated with a fish in profile, enclosed by double-line ring. The black painted fish against the white background is presumably a symbol of the ocean. In cavetto, was painted with designs of four large bold oval figures, divided by four lines, which likely interpreted as four continents according to the Buddhist cosmology. In this connection, a row of black scalene triangle-like shaped pattern on the rim symbolizes of clouds. Therefore, the overall significant meaning of this painting is the world comprising sky (cloud), earth (four continents), and water (ocean and fish).

The second piece (CAT. 3.11 B): On interior of the bowl was painted with a single fish in profile with Sukhothai alphabet below its head, enclosed by double-line ring. The Thai Sukhothai word 'Mae Pla Ka' literally means 'a large black fish'. The word 'Pla Ka' (blackfish) in this sense is known to Thais as 'Pla Taphian Dam' (*Epalzeorhynchus chrysophekadion*). The large fish of this kind is associated with fertility and bounty.

The ancient potters of Sukhothai and Si Satchanalai preferred to make a Sangkhalok ware with fish and water plants, for it is associated with their life, i.e., water and fish in plenty. It is in harmony with the ancient Sukhothai people, who were fortunate to be growing up in a time of peace and plenty, as confirmed by the first Sukhothai Inscription (1292 CE), which states that in the time of King Ram Khamhaeng the Great the land of Sukhothai is thriving. There is fish in the water and rice in the fields (Na Nagara & Griswold, 1992: 267).

[Nutcharee Phongsaisree]



CAT. 3.12 A

Lan Na dish, decorated with a pair of fish

14th century CE

Found at Mae On Tai Sub-district, San Kamphaeng District, Chiang Mai Province

Gift of Mr. Krisri Nimmanhemin, 1972 CE

Stoneware, decorated with painting of a pair of fish

h. 5.5 cm, rim dim. 24.8 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province



CAT. 3.12 B

Lan Na dish, decorated with a pair of fish

14th century CE

Gift of Mr. Sin Thidrangsiwong, 1989 CE

Yellowish brown stoneware, decorated with impressed two fish and incised lines

h. 4.5 cm, rim diam. 21.5 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

The first dish is a type of ware produced in a kiln of the cluster of San Kamphaeng, the early ceramic production site of the Lan Na ceramics (ceramics of Upper Northern Kingdom of Thailand). It was painted with a pair of black fish enclosed by double-line ring. In cavetto, floral scroll motif, enclosed by double-line ring was painted. The dish with a pair of fish such as this have been seen in the Francisco Capelo collection, published in Don F. Rooney 2013, Catalogue No. 241, No.242, No. 244, No. 247, and No. 248 page 300, 301, 303, 306, and 307, respectively (see References).

The second one has an impressed two fish motif; in cavetto, a band of shape vertical lines were incised around the central figure. It was produced in a kiln of the cluster of Wiang Bua kilns in Mae Ka Sub-district, Mueang Phayao District, Phayao Province. The cluster of the kilns is categorized into the Lan Na ceramic production sites. According to the result of thermoluminescence testing carried out by Oxford Authentication, England on a Jar taken from the Phayao kiln to the Francisco Capelo collection and be the Catalogue No. 230 page 292, 336 in Don F. Rooney's book (2013), the attribute date of the Phayao wares is 13th - 14th centuries CE (see References).

Both dishes feature a pair of fish design in the manner which is well comparable to those found in the Chinese Yuan celadon which is in association with the Chinese symbolic circle of 'Yin and Yang', the Two halves of the 'Tao' . The Yin and the Yang together constitute the 'Tao' meaning the eternal principle of heaven and earth and the origin of all things, human, and divine. (Willams, 2000: 458-462).

[Nutcharee Phongsaisree]



CAT. 3.13 A

Tubular support

1340-1390 CE or 1350-1400 CE

Excavated (2017 CE) at TP.2, Tao Thuriang Kiln,

The ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province

Dark brown stoneware tubular support with the Thai characters 'thon du'

l. 26.2 cm, diam. 10.6 cm

Collection: The Storage of the Office of Sukhothai Historical Park, Sukhothai Province

CAT. 3.13 B

Tubular support

1340-1390 CE or 1350-1400 CE

Excavated (2017 CE) at TP.2, Tao Thuriang kiln,

The ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province

Dark brown stoneware tubular support with the Thai characters 'thon...'

l. 13 cm, diam. 11.4 cm

Collection: The Storage of the Office of Sukhothai Historical Park, Sukhothai Province



Fig. 3.1 Tubular supports were excavated at Si Satchsnalai kiln and The ancient town of Sukhothai, exhibited in the Ramkhamhaeng National Museum, Sukhothai Province.

Tubular supports were commonly used to support the Sangkhalok wares in the kilns. The unglazed scars on the exterior bottom of finished products from this method are a distinctive characteristic of Sangkhalok ware from the cross-drought kilns of both Sukhothai and Si Satchanalai. The two dark brown stoneware tub-like support were inscribed with the Thai Sukhothai alphabets; the first one reading ‘thon du’ (CAT. 3.13 A), the second one ‘thon...’ (CAT. 3.13 B). It is plausible that it was a person’s name. The word (s) probably a shorten form of the three words ‘thon na du’ meaning ‘very sturdy’. It is conjectured that a potter(s) who inscribed the alphabets on the supports as a magical media to empower the strength of them. According to Thai epigraphists, the alphabets share the similarity with the inscriptions in the reign of King Mahadharajadhiraja the First (King Li-Thai, reigned 1347-1368 CE) (Na Nagara & Griswold, 1992: 425- 570). Thus, it is consistent with the result of the C-14 dating of the Thuriang kiln (1340-1390 CE or 1350-1400 CE) in which the tubular supports were found.

[Thongchai Sako]



CAT. 3.14

Dark brown-glaze Sangkhalok bottle with two strap handles

1350 CE

Underwater excavated (1982 CE), at the Si Chang 2 shipwreck, west of Si Chang Island,
Ko Si Chang District, Chon Buri Province

Dark brown glaze stoneware bottle with two looped handles, decorated with multiple-line ring
around shoulder

h. 15 cm, rim diam. 3.4 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The shape of the small dark brown-glaze Sangkhalok bottle with two looped handles, decorated with multiple-line ring around shoulder shares characteristics with the small 'green-glaze Sangkhalok bottle with two strap handles' (CAT. 3.15). The bottles were produced in a kiln/kilns of the cluster of Ban Ko Noi kilns, the ancient town of Si Satchanalai. A very large number of both have been found in several shipwreck sites of different dates according to the carbon-14 dating of specimens from some shipwrecks. That is to say, this sample was one of a number of small dark-brown glaze bottles, along with a number of small green-glaze Sangkhalok bottles that were placed side-by-side in the cargo of the Si Chang 2 shipwreck dating back to 1350 CE (C-14 dating 1290±60 BP) and that of the Klang Ao shipwreck dating back to the 1302 CE or 1420 CE. The presence of both in the cargo of the Ko Kradat shipwreck dating back to mid- 16th century CE suggests that the two types of small bottles were continuously produced at least two centuries for overseas export. Other shipwreck sites from which the two types of bottles were underwater-excavated are as follows: Ko Rin, Chon Buri Province, dated to 16th century CE, Samaesarn, Chon Buri Province, dated to 16th century CE, Don Hai or Tonhai, Prachuap Khirikhan Province, dated to 16th century CE. (Prishanchit, 1990: 31; Ploymukda, 2019: 255). It is reported that they were found at Turiang shipwreck, east of the Singapore Straits, dated to late 14th century CE, Phu Quoc shipwreck near Vietnam, dated to 1500s CE, and Singtai shipwreck site, 12 km from Pulau Redang of Trengganu coast of Malaysia dating back to 1550 CE (Brown, 2002: 74-91; Kwa Chong Guan, 2012: 31-51)

Fragments of small dark brown-glaze bottle such as this were reported to be found from excavations at Hakata Toshi No. 60 site dating back to the 16th to the mid-17th centuries CE and at Amari Island, north of Okinawa (Srisuchat, 2011: 151).

The typical bottle was probably used as a container of liquid like perfume, herb, medicine powder, beeswax, etc. Its cork would be probably made of wood or a small piece of cloth. In this picture one can see the remnant of Gorgonian sea fan sticking into the bottle which denotes that it had been submerged under the sea for a long time before took it to be exhibited in the museum.

[Thaninthorn Nithiarchakul]



CAT. 3.15

Green-glaze Sangkhalok bottle with two strap handles

1302 CE or 1420 CE

Underwater salvage mission (2001 CE) at Klang Ao shipwreck site, Sattahip District, Chon Buri Province
[The Royal Thai Navy seized the object along with a large number of ceramics from the Australian Tide Ship the illegal transporting cultural property in the sea of the Thai exclusive economic zone in 1992 CE, all objects was given to the Fine Arts Department.]

Green-glaze ovoid shaped bottle with two looped handles, decorated with five-line ring on the shoulder
h. 12.5 cm, rim diam. 3.3 cm

Collection: The National Museum of Maritime, Chantaburi Province

The small green glaze bottle in the shape of oval with two looped handles is a good quality of the Sangkhalok ware which have been found in a very large number at several sites in the ancient towns of Sukhothai and Si Satchanalai as well as at several shipwreck sites, such as the Klang Ao (1302 CE or 1420 CE), the Samui (early 16th century CE), and the Brunai (late 15th or 16th centuries CE). There was a huge demand for the small type of Sangkhalok bottles, the containers of goods in the overseas markets. It was probably used as a container of liquid like perfume, herb, medicine powder, beeswax, etc. After containing the export goods, a small bottle could be closed by an organic soft substance, such as a cork. These commodities were favorably available in the Southeast Asian countries. It was one of the most popular makes of Sangkhalok wares taken from the cluster of Ban Ko Noi kilns on the overseas market.

[Montakarn Inthong]



CAT. 3.16

Sangkhalok white glazed cover Box

1302 CE or 1420 CE

Underwater salvage mission (2001 CE) at Klang Ao shipwreck site, Sattahip District, Chon Buri Province

h. 7.8 cm, rim diam. 13.6 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The round body and a cover with a lotus bud-shaped knob is a white glazed Sangkhalok box. It was a product from the cluster of Ban Pa Yang kilns of the ancient town of Si Satchanalai. A number of the covered boxes have been found in several shipwreck sites. They were produced for local use as well as for export.

[Thaninthorn Nithiarchakul]



CAT. 3.17

Sangkhalok celadon box with cover

1302 CE or 1420 CE

Underwater salvage mission (2001 CE) at Klang Ao shipwreck site, Sattahip District, Chon Buri Province

Green Glaze box and cover with lotus bud knob, decorated with incised geometric pattern

h. 17.1 cm, rim diam. 12.7 cm

Collection: The National Museum of Maritime, Chantaburi Province

The cover of the box was decorated with double-line ring surrounded the base of the handle with a lotus bud-like shaped knob and incised with a trelliswork pattern. Decoration of the body is also a trelliswork pattern enclosed by three-line ring. The glaze color of the piece can be categorized as a Sangkhalok celadon. It was a product from a kiln of the cluster of Ban Pa Yang noi kilns, the ancient town of Si Satchanalai. It was likely used as a container of aromatic powder, tea leaves, or spices, which were commercial goods in demand along the overseas trades at that time.

[Montakarn Inthong]



CAT. 3.18

Blue-green glaze Sangkhalok bowl with floral design

1330 CE or 1430 CE

Underwater excavated (1974 CE) at the Khram shipwreck site,

Chon Buri Province by The Fine Arts Department and The Royal Thai Navy, 26th October 1974

Blue-green glaze bowl, decorated with incised chrysanthemum flower and carved petalled flower on exterior.

h. 7 cm, rim diam. 13 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province



CAT. 3.19

Green glazed Sangkhalok bowl with floral design

1330 CE or 1430 CE

Underwater excavated (1974 CE) at the Khram shipwreck site,

Chon Buri Province by The Fine Arts Department and The Royal Thai Navy, November 1st, 1974

Green glaze bowl, decorated with incised lotus flower and carved petalled flower on exterior

h. 8 cm, rim diam. 15 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The two bowls depict different blue-green shades of glaze and floral motifs are considered to be Sangkhalok products from the cluster of Ban Ko Noi kilns, the ancient town of Si Satchanalai. They were decorated with incised and carved designs before glazing. The first bluish green bowl features chrysanthemum blossom, and the other green glaze one lotus blossom. Below the double-line ring on the mouth rim the petalled flower carved on the exterior of the lotus-like shaped bowl is probably identified as a petalled lotus. Chrysanthemum flower represents the beauty and sustainability, while lotus flower represents the purity and enlightenment. The demand of Sangkhalok ware of this type in the overseas markets in the 14th - 17th centuries CE was confirmed by a large number of them being found in several shipwrecks sites.

[Montakarn Inthong]



CAT. 3.20

Sangkhalok dish with lotus motifs

1330 CE or 1430 CE

Underwater excavated (1974 CE) at the Khram shipwreck site,

Chon Buri Province by The Fine Arts Department and The Royal Thai Navy, 14th November 1974

Celadon glaze dish, decorated with carved lotus flowers and foliated rim, carved petalled lotus on exterior

h. 8.5 cm, rim diam. 29.5 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province



Sangkhalok celadon dish with lotus motifs

This is a thick and strong green glaze dish, decorated with carving and incising of the blooming lotus flowers and the barbed rim. It is a Sangkhalok ware, produced in a kiln of the cluster of Ban Ko Noi kilns or a kiln at Ban Ko Noi (the village of Ko Noi), near the northern wall of the ancient town of Si Satchanalai. The ceramic products from the kilns have been known as 'Sawankhalok', and the green glaze pieces are also called 'Sawankhalok celadon' by foreign art historian and ancient ceramic researchers. The colloquial word 'Sangkhalok', derived from 'Sawankhalok', has been long used by the indigenous inhabitants of Si Satchanalai or Sawankhalok to address to the town and ceramic products from the kilns of the ancient town of Si Satchanalai in the Sukhothai era or the town of Sawankhalok in the Ayutthaya era. At present, they are two districts (ambhoe) of the province of Sukhothai: Ambhoe Si Satchanalai and Ambhoe Sawankhalok.

The Sangkhalok celadon dish is regarded as the pinnacle of achievement of the ceramic products at the brick cross-drought kiln of Si Satchanalai. This piece is one of the perfect products of local potters and their creative efforts. Decoration of the dish was created by impressed designs in the clay before glazing. It features, on interior, in center, the floral form composite the large lotus blossom, surrounded by three lotus blossoms, framed by four-line ring. The relief molding on the barbed rim is probably the petals of lotus. The patterns are arranged in a manner that seems inspired by the Chinese Sung celadon dish dating back to the 11th to 12th centuries CE. The lotus in full bloom is a symbol of natural purity at its glorious zenith. In this connection, three lotuses represent three jewels of the Buddhism; i.e., the Buddha, the Dhamma and the Sangha). The four-line circle probably represents the 'Four Noble Truth', taught by the Buddha. According to the Buddhist philosophy, the lotus plant grows up from the muddy water representing ignorance. When the bud of it emerges up at the surface of the water its flower in bloom represents the purity and enlightenment. The Sangkhalok green glaze bowls of the same or almost similar pattern have been found in several shipwrecks sites; therefore, it indicated the popularity of the typical celadon ware in the overseas markets.

[Montakarn Inthong]



CAT. 3.21

Blue-green glaze stem dish

14th - 15th centuries CE

Gift of Venerable Phra Sawanvoranayok, the former abbot of Sawankharam temple

Blue-green glaze stem dish, decorated with carved lotus blossom on interior and petalled lotus on exterior

h. 9.2 cm, rim diam. 15.5 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

This stem dish has a large flaring body and a trumpet-like shaped stand. It was decorated with carved lotus blossom, framed with three-line ring on the interior. On the exterior of the vessel the carved petalled-lotus blossom is depicted. The lotus is a Buddhist symbol; it represents purity and enlightenment. In this sense, it was probably used as a container of offerings like flowers, candles or food for monk or the image of Buddha according to Thai Buddhist tradition. The rare Sangkhalok piece was a product in a kiln at Ban Ko Noi (the cluster of Ban Ko Noi kilns) near the ancient town of Si Satchanalai.

[Montakarn Inthong]



CAT. 3.22

Disc supports

1424 CE or 1530 CE

Excavated (2017 CE) at TP.2, Tao Thuriang Kiln,

The ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province

Two unglaze stoneware disc supports; the first one decorated with lotus bud, the second one four-petalled lotus

Each: h. 0.6 cm, diam. 6 cm

Collection: The Storage of the Office of Sukhothai Historical Park, Sukhothai Province

The stoneware disc shaped supports with usually five short spurs were used to stack the Sangkhalok discs or bowls in the kiln in the course of firing procedure, and the unglazed scars from this method are clearly seen on the bottom of the discs or bowls. These two extraordinary pieces, found from the 2017 excavations at Tao Thuriang kiln dating to 1424 CE or 1530 CE according to the radiocarbon dating AMS, depict two patterns of lotus on the exterior bottoms of them. The first disc shaped support was decorated with an impressed lotus bud, the second one an incised four-petalled lotus. In the Buddhist views, lotus is the highest flower for worship, for the lotus symbolizes purity and the human's endeavor to attain the enlightenment. In this connection, the lotuses bloomed at the feet of the newborn Prince Siddhāttha, the Buddha-to-be, and images of the Buddha are frequently seated on the lotus throne. The muddy waters from which the lotus plant grows is a symbol of ignorance and suffering, while its stem lifting above the water symbolizes the mind, by the human potential, will develop into the highest level unto the enlightenment (nibbāna/nirvāna) like the radiant lotus opens at dawn. The number four of the four-petalled lotus which forms a square shape represents earth and four directions suggesting the worldly sense of a potter whose job is related to soil (clay and sand) in association with other elements from three directions; i.e., water, fire, air to produce ceramics. In the spiritual sense, particularly to the Buddhists, four is the number of 'the Truth' known as 'The Four Noble Truths', taught by the Buddha. A Thai potter, as a Buddhist follower, made the two lotus patterns on the disc shaped supports, was obviously inspired by the Buddha's teachings on the matter.

[Thongchai Sako]



CAT. 3.23

Disc shaped support

1424 CE or 1530 CE

Excavated at Kiln No. 53 (2019 CE), Tao Thuriang kiln,
The ancient town of Sukhothai,

Mueang Sukhothai District, Sukhothai Province

Unglaze stoneware disc shaped support incised with bird
and fish on each side

h. 1 cm, diam. 11 cm

Collection: Storage of the Office of Sukhothai Historical Park, Sukhothai Province



The greyish brown stoneware is a disc shaped support with five short spurs. It depicts an incised figure in the shape of bird on the upward side and that of a fish on the downward one. Each figure is formed by a single line. However, the rare piece was probably used as a symbolical ritual item of a potter before the beginning of firing Sangkhalok ware in the kiln, and the support was used for the job.

The figure of bird can be identified with a quail or a parrot. The quail bird is associated with fire or being as a fire protector according to the Buddhist treatise and Thai traditional belief. In this connection, there is a 'Jātaka' tale (a story of the past life of the Buddha) telling about a young quail survived the forest fire intact owing to its good deeds. The Thais call the bird 'khum' meaning 'protector/ to protect' and they have thought that their houses would not be burnt if they have a figure of the bird in their houses.

The outline figure of fish resembles the shape of 'Ichthys' or 'Ichthus' an ancient amulet, which is the Greek and Christian sign of the fish signifying fertility (Wilkinson, 2008: 176, 195). Generally, fish is one of aquatic creatures, which is related to water, while bird is in association with air. When water, fire, and air are commonly elements that were used in producing pottery, the Sangkhalok potter likely used this disc shaped support decorated with fish and bird as an item for praying for getting good products before placing it to be functioned as usual in a kiln.

[Thongchai Sako]



CAT. 3.24

Sangkhalok Bottle with Thai Alphabets

15th - 16th centuries CE

Tao Thuriang kiln, the ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province

Pear shaped bottle with floral scroll design and the Thai Sukhothai alphabets on the mouth

h. 23.5 cm, diam. 12 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The pear shaped bottle has a flaring mouth rim with a rolled lip on which the Thai characters were painted. It was decorated with creamy white thick slip inlaid, painted iron (black) and clear glaze. The freely brushed floral scroll within the horizontal line borders was painted on the upper part of the body, and the band of vertical leaves on the long neck. The bottle would have been used to store liquid. This is an example of Sangkhalok in the form of pear shaped bottle that was produced in Sukhothai. However, the Sangkhalok vessels with alphabets or inscriptions are rare. The Thai Sukhothai alphabet reading “dop chao khai ra lae phao di” means “The bottle of Chao Khai is well done in glazing and firing.” For the words ‘dop’, derived from the Khmer word, means ‘bottle or vase’; ‘Chao Khai’ is a male name ‘Khai’; ‘ra lae phao’ means ‘is done in glazing and firing’; and ‘di’ means ‘good, well done’.

[Thongchai Sako]



CAT. 3.25

Sangkhalok Bowl, decorated with bullet wood flowers

14th - 16th centuries CE

Excavated (1973 CE) at Wat Mahathat in the Ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province
Glaze stoneware, decorated with iron black pattern

h. 7.9 cm, rim diam. 15.6 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The bowl is glaze stoneware, produced in a kiln of the cluster of 'Tao Thuriang' kilns at the ancient town of Sukhothai. It was overall painted with flower of bullet wood tree, known in Thai as 'dok phikun'. In center of the interior bowl a bold ring, enclosed by a series of the 'dok phikun' was painted. The flaring body and rim, both interior and exterior, are filled with a series of 'dok phikun' as well. According to Wat Burapharam inscription dating back to 1413 CE, the pale yellow colour of 'dok phikun' is well compared to that of one of the holy relics of the Buddha (Silacharuek, 2005:411-426). Furthermore, the bullet wood tree, which was regarded as an auspicious plant, was favorably planted in several important temples of the ancient town of Sukhothai. This tradition has been handed down to modern Thai people; therefore, the tree and its flower have been seen in many temples throughout the country.

[Nutcharee Phongsaisree]



CAT. 3.26

Sangkhalok bowl, decorated with human faced antelope

14th - 16th centuries CE

Excavated (1973 CE) at Wat Mahathat, the main temple of the ancient town of Sukhothai, Mueang Sukhothai District, Sukhothai Province

Glaze stoneware, decorated with iron black motif

h. 7.9 cm, rim diam. 15.6 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The bowl is a production in a kiln of the cluster of ‘Tao Thuriang kilns’ of the ancient town of Sukhothai. In the interior of the bowl, a design of a modified lotus with flames was painted in the center, enclosed by double-line ring and surrounded by alternating panels of twelve flower and short striped pattern. Each flower has six or seven petals in a clockwise direction. The inner rim was painted with alternating panels of bullet wood flower and short striped pattern. On the exterior body, a forest scene shown by three peacocks spewing forth the flower, and a half-man half-antelope was significantly painted. A large bullet wood flower connected with four lines is added at the base of the bowl.

[Nutcharee Phongsaissree]



CAT. 3.27

Sangkhalok Covered Bowl

14th – 16th centuries CE

Excavated, at Wat Tra Pang Pan, the ancient town of Sukhothai, Mueang Kao Sub-district, Mueang Sukhothai District, Sukhothai Province

Stoneware with underglaze iron-black design on white slip; and cover with a lotus bud-shaped knob

h. 19 cm, w. 17.5 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The underglaze painted covered box has a white lotus-bud shaped knob was decorated with alternating panels of four-petalled flower and triple-line frame enclosing a row of hook. The panels enclosed by a line ring and band of hook shape on the lower part of the box. Each flower within the square frame is the same design of diamond shape called diaper pattern. This pattern was commonly applied in the Chinese and Japanese ceramic decoration. The application of the white slip which had been brushed onto the vessel except for the base and decoration with iron-black motifs echoes the simple elegance of Sukhothai Sangkhalok ware, produced in a kiln of the cluster of ‘Tao Thuriang kilns’ of the ancient town of Sukhothai. Due to its size and intricate pattern decoration, it was likely a sophisticated ware used as a special container for important thing.

[Amara Srisuchat]



CAT. 3.28 A

Sangkhalok covered Box

Mid-16th century CE

Underwater excavated (1978-1979 CE)
at Ko Kradat shipwreck site, Ban Ko Kradat,
Tambon Ko Mak, Laem Ngop District,
Trat Province,

Stoneware with underglaze iron black decoration
and applied mangosteen fruit stalk knob
h. 5.5 cm, w. 6 cm

Collection: The Storage of the Office of
National Museum, Pathum Thani Province



CAT. 3.28 B

Sangkhalok Covered Box

15th - 16th centuries CE

Gift of Ven. Sawanvoranayok, former abbot of
Sawanvorananok Temple, Sukhothai Province,
July 4th, 1981 CE

Stoneware with underglaze iron-black decoration
and applied mangosteen fruit stalk knob
h. 5 cm, w. 6.5 cm

Collection: The Sawanvoranayok
National Museum, Sukhothai Province



CAT. 3.28 C

Sangkhalok Covered Box

15th - 16th centuries CE

Purchased from Khun Ying Nakhon Phraram
Stoneware with underglaze iron-brown
decoration and applied mangosteen fruit
stalk knob

h. 5.5 cm, w. 6 cm

Collection: The Sawanvoranayok
National Museum, Sukhothai Province



CAT. 3.28 D

Sangkhalok Covered Box

15th-16th centuries CE

Gift of Phra Ratchaprasitthiskhun,
former abbot of Wat Ratchathani temple,
Sukhothai Province, 1954 CE

Stoneware with underglaze iron-black
decoration and applied fruit stalk knob

h. 8 cm, w. 10 cm

Collection: The Sawanvoranayok
National Museum, Sukhothai Province



The four similar covered boxes of squat form with a fruit stalk-like knob or the so-called 'mangosteen-like shaped box' (Thai: talap-mangkhut). Three of them approximately the same size, were decorated with alternating panels of geometric and floral motifs (cross hatched and vine trails design) and framed by multiple-line ring (CAT. 3.28 A, B, C). The fourth box, the biggest one, has different motif (CAT. 3.28 D). It was decorated with a band of vertical silhouette line framed by multiple-line ring; its cover was topped by a simple fruit stalk knob. A transparent glaze had been applied and then fired.

It is confirmed that the typical mangosteen-like shaped box or other similar pieces were produced in a kiln /kilns of the cluster of Ban Pa Yang kilns, which is one of the two main Sangkhalok ceramic production of the ancient town of Si Satchanalai in the 15th to 16th centuries CE according to the date of the shipwrecks in the Gulf of Thailand that the type of Sangkhalok have been found. It is thought that the kilns likely lasted to the 17th century CE. The ceramic products had been taken for overseas export by the kingdoms of Sukhothai and the Ayutthaya via the Gulf of Thailand and the Gulf of Martaban in Myanmar. Like many of them, they were found along with Chinese and Vietnamese ceramics from several shipwreck sites in the Gulf of Thailand by underwater excavations. Furthermore, some of them have been found at sites in the Philippines and Indonesia dating back to the late 14th to the early 16th centuries CE.

Various forms of the Sangkhalok covered box were found in Japan, such as at Nakijin castle site in the Island of Okinawa dating back to the early 14th to 15th centuries CE, Sakai Kango Toshi No. 60, Sakai City in the island of Honshu dating back to the early 16th the mid-17th centuries CE (Srisuchat, 2011: 150-51).

These boxes are among fruit-like boxes was known to Japanese collectors as 'Kajitsu-gata', which usually resembles the persimmon, or perhaps, more appropriately, the mangosteen. Note that the eastern Thailand and the southern Thai-Malay Peninsula have abounded with mangosteen trees. As 'durian' has been regarded by the tropically favorite fruit-eaters as the 'King' of fruits, 'mangosteen' the 'Queen' of them.

According to manual of Japanese ceramics or 'Te Kagami' written in 1624 – 1643 CE, the Japanese Tea Masters used the Sangkhalok covered box that resembled the shape of that fruit 'kaki-no-te' and 'kaki-no-kogo' as additional materials in Japanese tea ceremony (Spinks, 1978: 134,143,167).

[Amara Srisuchat]



CAT. 3.29

Sangkhalok Covered Box

15th - 16th centuries CE

Excavated, at the ancient town of Si Satchanalai, Si Satchanalai District, Sukhothai Province

Stoneware with brown-and-white glaze, decorated with three designs; inlaid technique

h. 10 cm, w. 11 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The cover box was decorated with three designs; i.e., elaborate floral scroll on the body, panel of four-petalled flower on the rim of cover, and six-petalled lotus blossom around a lotus bud knob. The inlaid technique of the decoration overall piece reflects the intricate craftsmanship of a skillful artisan of a Sangkhalok workshop at the cluster of Ban Pa Yang kilns, the ancient town of Si Satchanalai. With its elegant designed, the cover box likely had functioned as containers for cosmetics such as facial powder, herbal incense, or for precious jewellery.

[Amara Srisuchat]



CAT. 3.30

Sangkalok Jarlet with a trumpet-like shaped mouth rim

14th - 16th centuries CE

Gift of Khunying Na Khon Phra Ram

Dark grown glaze stoneware, truncated oval body with a trumpet-like shaped mouth rim

h. 26 cm, rim diam. 16.2 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The middle sized stoneware is a jarlet without handle. This form, a truncated oval with a long trumpet-like shaped mouth rim, was executed in brown monochrome. The high-fired glaze jarlet is a fine example of the rich dark brown, iron oxide glaze, which is thickly applied on the upper body to the broad mouth rim of the jarlet, and the third-half of the body to base is unglazed. The Sangkhalok jarlet of the shape was a rare piece, produced in the cluster of Ban Ko Noi kilns, the ancient town of Si Satchanalai.

[Thaninthorn Nithiarchakul]



CAT. 3.31

Pear-like shaped Sangkhalok bottle

14th - 16th centuries CE

Gift of Ven. Sawanvoranayok, former abbot of Sukhothai Province, July 4th, 1981

Dark brown glaze bottle with pear shape and trumpet-like mouth rim

h. 17 cm, rim diam. 5.2 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

Bottles of this type, with pear-like shaped bodies and a trumpet-like shaped mouth rim are comparable to the bottle with star fruit-like shape body and a trumpet-like shaped mouth rim of the present CATALOGUE (CAT. 3.32). The distinguishing features of this bottle are its thick ring at the base of the neck and unglazed lower part unto bottom with foot ring. Furthermore, the glazing on this bottle which well-fused iron glaze renders it a bright dark brown. It was properly used as a liquid container and was a product from the cluster of Ban Ko Noi kilns of the ancient town of Si Satchanalai.

[Thaninthorn Nithiarchakul]



CAT. 3.32

Star fruit-like shaped Sangkhalok bottle

15th - 16th centuries CE

Gift of Her Serene Highness Vibhavadi Rangsit

Pale yellowish white glazed stoneware,

star apple-like shaped body with flared mouth

h. 20.2 cm, rim diam. 5.5 cm

Collection: The Ramkhamhaeng National Museum,
Sukhothai Province



The body of the bottle is the twelve-lobed shaped fruit which resembles a Thai fruit known as ‘ma-fueang’. The name of the domestic fruit is equivalent to ‘star fruit’ or ‘carambola fruit’ (*Averrhoa carambola* Linn.). The fruit is called as such because it resembles a star in cross section. Naturally, the fruit, slightly green to light yellow skin, is an oval shape which has five, six, or seven prominent longitudinal ridges. It has been cultivated over centuries and the original range of the star fruit is tropical Southeast Asia. It is known as ‘khế’ in Vietnam, ‘belimbing’ in Indonesia and Malaysia, ‘balimbing’ in the Philippines, ‘kamaranga’ in India and ‘ma fen’ in China. In the past, Thai people named it ‘ma-fueang’ that in English is rendered as ‘cogwheels-like shaped fruit’ or ‘lope-like shaped fruit’ (‘ma’ in Thai literally means ‘fruit’; ‘fueang’ means cogwheels or lope). Learning from the natural characteristic of ‘ma fueang’, a Thai potter created the piece based on the shape of unripe star fruit; i.e., the pale yellowish white glaze was applied on the bottle. The star fruit shaped body joining with a tubular neck which supports a large flaring mouth rim or a trumpet-like shape or an upward bell shape. In a spiritual sense, the bell shape reminds one to a bell shaped stūpa, favorably built in the Sukhothai Kingdom, and the twelve-lobed shaped fruit is associated with ‘The Twelfold Dependent Origination’ (paticcsamuppāda) the core of the Buddha’s teaching. It is conjectured that the potter who made the special bottle by combining the Buddhist elements with the perception of the natural fruit. The most skillfully modeled glaze Sangkhalok bottle shown here was produced in a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns) near the ancient town of Si Satchanalai. This rare piece represents the finest handicraft that would be particularly used as a container for sacred water.

[Thaninthorn Nithiarchakul]



CAT. 3.33
Sangkhalok gourd shaped bottle
with two looped handle

15th - 16th centuries CE

Excavated (1973 CE) at the palace of the ancient town of Si Satchanalai, Si Satchanalai District, Sukhothai Province

Gourd shaped gray glaze stoneware bottle with two looped handles

h. 15 cm, rim diam. 1.6 cm

Collection: The Sawanvoranayok

National Museum, Sukhothai Province

The gourd-shaped bottle has a round body, flat base, and a narrow neck with two small looped handles. It was decorated with incised multiple-line ring on the shoulder. The gray glaze piece is finely worked rendition of a natural gourd, a local plant. This bottle is a good sample of a natural form produced by forming shape before glazing and firing at a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns) close to the ancient town of Si Satchanalai. The bottles such as this have been found at the Samui shipwreck site dating back to the 15th -16th centuries CE.

According to Tai-ethnic myth, the ancestors of the Tais (Laos and Thais) emerged from a gigantic gourd fallen down from heaven. In China, the naturally dried gourd has been used as a liquid vessel and the gourd shape bottles were produced since the Chinese Tang dynasty (6th to 11th centuries CE), and with strong symbolic meaning fertility and immortality of the Chinese culture (Wilkinson, 2008: 99; Bartholomew, 2006: 171). Inspired by the Chinese gourd shaped ceramic bottle, the Thai potter made this ware to be used as a container of food or medicines, water, or liquid for magical purposes.

[Montakarn Inthong]



CAT. 3.34

Blue-green glaze jarlet with two looped handles

14th - 16th centuries CE

Gift of Venerable Phra Sawanvoranayok, the former abbot of Sawankharam temple
Flatted globular jarlet with two looped handles, decorated with underglaze cobalt-blue,
incised band of lotus blossom, framed with four-line ring

h. 15 cm, rim diam. 5.5 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The celadon jarlet with a small short neck and two looped handles was decorated with a panel of incised lotus blossom around the shoulder, enclosed by four-line ring around the shoulder and neck. From the top view, it can be seen as a lotus blooming with seedpod. The lotus and the number four or eight is in association with the Buddha's teaching about 'The Four Noble Truths' and 'The Noble Eight Fold Path'. In the view of Thai Buddhists, it represents the glory and fertility. The celadon jarlet was one of ceramic products taken from the cluster of Ban Ko Noi kilns, the ancient town of Si Satchanalai. A number of jarlets such as this have been found from several shipwreck sites suggesting the type of Sangkhalok ware were used as a container of a high value thing or a commodity itself. A number of Sangkhalok jarlet such as this have been found at some shipwreck sites, such as the Khram shipwreck dating back to 1330 CE or 1430 CE, the Samui shipwreck dating back to 15th -16th centuries CE.

[Montakarn Inthong]



CAT. 3.35

Sangkhalok Urn

15th - 16th centuries CE

Gift of Her Serene Highness Vibhavadi Rangsit

Stoneware with white glaze; urn shape with conical cover and lotus bud shaped top

h. 18.5 cm, rim diam. 3.7 cm

Collection: The Sawanvoranayok

National Museum, Sukhothai Province

The slender shaped ware with cover is normally considered to be an urn. Its flaring foot stands with five tiered rings. The application of feldspathic glaze with smooth thickness that renders white thorough body and cover with a lotus bud-like shaped knob is symbolically associated with purity and holiness. Urns of this common variety would have been used for containing ashes and/or relics after cremation. Sometime it was interred near the base of stūpa, or vihāra (assembly hall), or uposatha (ordination hall) of a temple. However, some sophisticated urns (with ashes and relics) would be designated as sacred item, and put on an altar of a house or temple for worship. The piece was made by a potter of Ban Pa Yang (the cluster of Ban Pa Yang kilns) near the ancient town of Si Satchanalai.

[Thaninthorn Nithiarchakul]



CAT. 3.36

Sangkhalok pot in the form of eight-elephant

15th - 16th centuries CE

Found in the ancient town of Si Satchanalai, Si Satchanalai District, Sukhothai Province

Creamy white glaze Sangkhalok ware

h. 10.5 cm, w. 19 cm

collection: The Ramkhamhaeng National Museum, Sukhothai Province

The distinctive creamy white glazed Sangkhalok piece was made by joining eight figures of elephant by the appliqué technique with small wooden fixings; consequently, a round pot was formed in the centre and a small hole left on the interior of each elephant head. On the other hand, the potter intentionally pierced a small hole in each solid head of the eight elephants to facilitate the transmission of heat into the body of the ware during firing in a kiln. Whatever technique the potter was applied, this handsome short pot features eight standing male elephants. It combines a concept of elephants surrounded the base of stūpa according to the Buddhist tradition with Thai legend of the eight auspicious clans of elephant, protectors of the righteous kings and Buddhism. In this sense, the special pot was probably used as a container of ashes or relics. Therefore, its cover would be a fixed knob which is missing. The form of this ware is comparable to those of a stone base for a miniature stūpa or the Buddha image, created by the Lan Na's sculptors in the upper northern Thailand dating back to the 16th century CE. The piece was made by a potter of a kiln in the cluster of Ban Pa Yang kilns of the ancient town of Si Satchanalai. The interaction between people of the Lan Na Kingdom and those of Si Satchanalai were recorded in historical accounts, the existence of the piece is one of findings to confirm their cultural relation.

[Thaninthorn Nithiarchakul]



CAT. 3.37

Sangkhalok Unglazed Jar

1478 - 1536 CE

Excavated (1983 CE) at the kiln No. 61 at Ban Ko Noi,
Si Satchanalai District, Sukhothai Province

Unglazed grey stoneware, decorated with
appliqué technique

h. 42 cm, diam. 30 cm

Collection: The Centre of Study and
Conservation Sangkhalok Kiln Site No. 61,
The Si Satchanalai Historical Park,
Si Satchanalai District, Sukhothai Province

The unglazed jar yielded the date 1478-1536 CE, which is the calibrate age of 443 ± 29 BP of the specimens from the wall of kiln No. 61 at Ban Ko Noi, the ancient town of Si Satchanalai. It has a bulbous body, a broad neck and a flaring mouth and a flat flaring base. There are four applied three-tiered handle appendages on the shouldered. Stamped pattern of alternating panels of triangle crescent and multiple-line ring encircles shoulder and body. The neck was decorated with two-inward spiral with joined-line motif appendages. The similar pattern is repeated on the base. Between shoulder and body four motif appendages form the shape of four directions are depicted. The motif appendages resemble the shape of the Bodhi tree leaf. The Bodhi tree is regarded as sacred in Buddhism. Therefore, the rare piece was likely used as a container of holy water or liquid for ritual or religious activities. Two-inward spiral with joined-line motif such as this has appeared on pottery and sculptures found in other sites in Thailand. They are: the San Ta Pha Daeng shrine in the ancient town of Sukhothai, Sukhothai Province (13th century CE), the Ban Bang Pun kiln in Suphan Buri Province (dated to 1140 CE or 1260 CE), and the Ta Pa Khao Hai kilns in Phitsanulok Province, 85 km from Ban Ko Noi kilns site. The technique of stamping of these pieces is similar to that of the Buri Ram jars produced in the cluster of Buri Ram kilns in the northeastern Thailand and the Post-Angkor period jars found in Cambodia dating back to the 13th century CE. This is likely additional evidence supporting a cultural relation between the people of early Thai states and those of the Khmer Kingdom.

[Penphat Srisuwittanon]



CAT. 3.38

Sangkhalok pot with four small pot appendages

1478 CE or 1536 CE

Excavated (1983 CE) at kiln No. 61, Ban Ko Noi Village,
Nong-Or Sub-district, Si Satchanalai District,
Sukhothai Province

Unglazed stoneware with four small pot appendages

h. 32 cm, diam. 30 cm

Collection: The Centre of Study and Conservation
Sangkhalok kiln site No. 61, of Si Satchanalai Historical
Park, Sukhothai Province

The Sangkhalok pot with small pot appendages and applied handles is regarded as peculiar shaped stoneware. It is called 'mo-mi-luk' by Thai archaeologists of Si Satchanalai kiln site when it was found in situ during the 1983 excavation at kiln No. 61. The colloquial Thai term for the vessel 'mo-mi-luk', means 'pot with small children'. In this sense, the main body (mo) of the vessel is mother and five small pots at the shoulder are her children (luk). It resembles a pottery or container which small cups or pots attached to its upper body. These vessels have been reported to be found in India, Korea, and Japan. They were unglazed stoneware. A good example, which was made within Silla kingdom (late 5th century CE) on the Korean peninsula, is exhibited in the Freer and Sackler Galleries, Smithsonian Institution, Washington DC, U.S.A. It is identified as a lamp. According to Louise Allison Cort, curator for ceramics of the museum (Cort, 2012: 160), the vessel with five cups and wicks placed in the cups which would have drawn vegetable oil from the ring-shaped container to which the cup are attached by opening in their stems. Judging from the aforesaid information, the main body (mother) of 'mo-mi-luk' vessel would be functioned as oil container, and the small pots (children) would be containers of wicks. Though the overseas sites where the similar types of vessel were produced for centuries before production of the Thai potters, there is no firm evidence available on how the Sangkhalok piece modeled on these foreign pot-like shaped lamps. This unique piece was produced in 1478 CE or 1536 CE (The calibrated age 443 ± 29 BP, based on the result obtained by means of the thermoluminescence dating of specimens of the wall of kiln No. 61). This pot-like shaped lamp is closely related to an example shown in the same collection (CAT. 3.39), but this piece has not been found from excavation.

[Amara Srisuchat]



CAT. 3.39

**Sangkhalok pot-shaped lamp with
elephant appendages**

15th - 16th centuries CE

The ancient town of Si Satchanalai

Unglazed stoneware with four tubular stems for cups
and eight elephant figure appendages on the shoulder
h. 25.5 cm, diam. 20 cm

Collection: The Centre of Study and Conservation
Sangkhalok kiln site No. 61, the Si Satchanalai
Historical Park, Sukhothai Province

This unique Sangkhalok vessel, unfortunately, was no record to be known of its precise provenance. It is said that it was found somewhere in the ancient town of Si Satchanalai or its surrounding area. The clay temper is similar to typical unglazed stoneware found at kiln No. 61. This pottery is now identified as an oil-lamp and it is associated with in-ground slab kiln in which unglazed stoneware pottery were produced according to local needs. A good example of kilns is kiln no. 61 in which the sole pot 'mo-mi-luk' has been found in situ (CAT. 3.38). In this way, the pot-like shaped oil-lamp with eight figures of elephant appendages between the neck and four long tubular stems for wick-cups was likely made somewhere in Ban Ko Noi's pottery village of the ancient town of Si Satchanalai and it can be plausibly dated between the late 15th and early 16th centuries CE, based on the dating result of the kiln No. 61. The extraordinary piece was made by the process of wheel-thrown, hand-made, and appliqué technique; it was time consuming to complete it. Therefore, it was specifically made to order for the temple.

[Amara Srisuchat]



CAT. 3.40 A, CAT. 3.40 B, CAT. 3.40 C

Dark Brownish Glaze Jar

1302 CE or 1420 CE

Underwater salvage mission (2001 CE) at Klang Ao shipwreck site, Sattahip District, Chon Buri Province

Dark brownish glaze stoneware jar with four lug handles

A) h. 32 cm, w. 18.9 cm, rim diam. 12.3 cm, bottom diam. 11.2 cm

B) h. 43.3 cm, w. 37.6 cm, rim diam. 16.9 cm, bottom diam. 18 cm

C) h. 62 cm, w. 49.2 cm, rim diam. 21.9 cm, bottom diam. 29.2 cm

Collection: The National Maritime Museum, Chon Buri Province



CAT. 3.40 D

Mae Nam Noi jar with four lug handles

1480 CE or 1660 CE

Underwater excavated (1982 CE), shipwreck site: Si Chang No. 1, Ban Ko Si Chang, Ko Si Chang Sub-district, Ko Si Chang District, Chon Buri Province, 1983

Brownish glaze stoneware jar with four lugs

h. 47 cm, w. 19 cm.

Collection: The Storage of the Office of National Museums, Pathum Thani Province

Four stoneware jars, each features an ovoid body, shoulder curves up into neck with no sharp and thickened rim with four thick lug handles. They were produced in kilns, situated at the bank of the Mae Nam Noi River in Bang Rachan District, Sing Buri Province. Therefore, the kilns were known as 'Tao Mae Nam Noi'. The Thai word 'Tao' literally means 'Kiln'. The 1988-1989 excavations and 1992-1993 excavations by Thai archaeologists, a wide variety of brownish glaze stoneware have been found. The typical products are the heavy duty jars, known as 'Mae Nam Noi jars', dating back to the 15th to early 18th centuries CE. It is surprising that the cluster of the kilns at the site had been production of the stoneware type for several centuries and large quantities heavily potted storage jar, which would have originated from these kilns, have been retrieved from several archaeological sites, particularly ancient ports and trade routes throughout the country.

By the mid-to late Ayutthaya period, large quantities continued to be mass produced and potting technique remained fairly rudimentary, for they were used to be containers for transporting local and export goods, such as sugar, oil, fermented fish, salt, rice, camphor, and saltpeter, etc. Note that a number of jar with four lugs found in Japan were used as containers of saltpeter (potassium nitrate). Major uses of potassium nitrate are in fertilizers, rocket propellants and firework. It is one of the major constituents of gun-power (black power). In the Ayutthaya period, Thai people traditionally collected bat guano which was accumulated in caves; extraction saltpeter from the bat guano would be done by immersing the guano in water for a day, filtering, and harvesting the crystals in the filter water. The saltpeter would be put in the Mae Nam Noi heavy duty jars and loaded on board the junk for export. It is reported that they were found at the town of Sakai (at a merchant house who sold weapons and accessories such as gun powder) in Honshu Island and at Hakata Toshi No. 60 site in Fukuoka, Kyushu Island of Japan (Morimura, 1989: 134-151).

Apart from the aforementioned sites of Japan, they were found in neighboring countries like Indonesia, Brunei, and Malaysia as well as at Sychelles Island in Arabian Sea (Srisuchat, 2011: 75-76, 199). The Mae Nam Noi jars were also found at many shipwreck sites in the Gulf of Thailand and the C-14 dating of specimens or datable finds from the sites confirm the long duration of making them and the demand of the containers for export goods. The names of wreck sites and dates of them are provided as follows: the Khram (1330 CE or 1430 CE), the Bangkachai (the Chinese inscription on an ivory scale, 1610 CE), the Klang Ao (1302 CE or 1420 CE), the Si Chang 3 (1440 CE or 1500 CE) the Si Chang 1 (1480 CE or 1660 CE), the Ko Kradat (mid-16th century CE). The shipwrecked sites outside Thai territory from where the Mae Nam Noi jars were retrieved are as follows: the Sao Joao (1552 CE) and the Sao Bento (1556 CE) in Natal, Santiago (1558 CE) in Mozambique, Africa, the Witt Leew (1613 CE) at St. Helena, Atlantic Ocean, the Vergulde Draek (1656 CE) in Western Australia, the Risdam (1727 CE) in Malaysia, and the Batavia (1729 CE) in Western Australia (Ploymukda, 2019: 255; Sayan Praichanjit, 1988: 67 - 70). The remnants of organic matters that were reported to be found inside the Mae Nam Noi jars comprising fish bones, egg-shell, and dammar gum. It is conjectured that they were used as containers for export goods as well as used for containing food and staff by trading crews on board.

[Amara Srisuchat & Jetkamol Wongtaw]



CAT. 3.41

San Kamphaeng glaze jarlet

1337 CE or 1368 CE

Excavated (2019 CE) at Pa Tueng kiln,
On Tai Sub-district, San Kamphaeng District,
Chiang Mai Province

Monochrome green jarlet with two small looped
handles

h. 8.6 cm, rim diam. 6.4 cm

Collection: The 7th Regional Office of the Fine Arts
Department, Chiang Mai, Chiang Mai Province

San Kamphaeng is a district of Chiang Mai Province where a numbers of Lan Na kilns (Lan Na was the kingdom of northern Thailand) have been found. Therefore, the cluster of San Kamphaeng kilns was named after the district. Various types of ceramics produced in the kilns, were sold throughout the kingdom and the neighboring towns, such as Tak and Sukhothai in the kingdom of Sukhothai. The Pa Tueng kiln was conducted excavation and it was named after the village, Ban Pa Tueng. It is considered to be one of the San Kamphaeng kilns. The glazed and unglazed produced in the kiln comprise bowls, dishes, jars, and jarlets. The piece is a rare jarlet, for it was found in situ in almost complete one. The small stoneware covered with ash glaze renders transparent and lustrous green colour. There are two thick looped handles on the shoulder (one is missing). The carbon-14 dating of the specimen from the 2019 excavation at the kiln yields the calibrated dating: 601 ± 12 BP which is equivalent to 1337 CE or 1368 CE. The associated finds, exemplified by the jarlet bottle (CAT. 3.41) and the glaze bowl (CAT. 3.42) of the CATALOGUE, were also produced in the same period (Nongchanai Taruksa, 2020). According to the Lan Na historical accounts, the period was between the reigns of King Phayu and King Kueana. These two kings were in contemporary to King Maha Dharmarajadhiraja Lithai, the patron of the Sangkhalok ceramic workshops in the kingdom of Sukhothai.

[Nongchanai Tarugsa]



CAT. 3.42

San Kamphaeng glaze bowl

1337 CE or 1368 CE

Excavated (2019 CE) at Pa Tueng kiln, On Tai Sub-district, San Kamphaeng District, Chiang Mai Province

Creamy slipped stoneware bowl, under the pale green transparent glaze

h. 8.6 cm, rim diam. 6.4 cm

Collection: The 7th regional Of Fine Arts Department Chiang Mai, Chiang Mai Province

The non-porous and hard bowl with ash glaze is of the same quality as the jarlet (CAT. 3.41). It was unearthed in the course of the 2019 excavation at the Pa Tueng kiln. The two small pieces were placed side-by-side and obviously produced in the same time. The thin and smooth of its body consisting of fine grained, creamy white clay and transparent glaze reflects a good combination of using the high quality of material and the superb skill of workmanship. A number of potsherds of small wares that were unearthed at the kiln suggested that the kiln likely was specifically designed to be used for making small green glaze items. Judging from the radiocarbon dating of specimens of the kiln; i.e., 1337 CE or 1368 CE, this rare example is regarded as one of the earliest green glaze bowl of the cluster of San Kamphaeng kilns.

[Nongchanai Tarugsa]



CAT. 3.43

San Kamphaeng glaze dish

15th - 17th centuries CE

Excavated (1971 CE) at San Kamphaeng kiln, On Tai Sub-district, San Kamphaeng District, Chiang Mai Province

Green glaze stoneware dish, decorated with incised lines

h. 5 cm, rim 16.2 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

This green glaze dish is an example of the largest group of the San Kamphaeng ceramics. The wheel-thrown dish was decorated with a band of incised vertical lines encircles the interior cavetto that the remaining space in the centre as a circle; consequently, it is seen like the shining sun pattern. The porous dots spread to the surface of the glaze due to shrinkage of glaze and clay during firing, due to the poor quality of glaze. No specimen available for analysis by the radiocarbon dating at that time. The wide range of dating the the San Kamphaeng ceramics was proposed by applying the relative dating of the type of ceramic found at some archaeological sites dating back to the 15th -17th centuries CE.

[Nongchanai Tarugsa]



CAT. 3.44

Phan lime pot with cover

Late 15th - 16th centuries CE

Unknown Provenance; reported to be produced in a Phan kiln

Stoneware pot, decorated with incised lines and green glaze

h. 9 cm, rim diam. 4 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

The so-called 'Phan lime pot' is typical ceramic product of a kiln in Phan District, Chiang Rai Province. A number of kilns have been found and the cluster of Phan kilns was named as well as Phan wares which have been considered to be a type of the Lan Na ceramics. This green ash glaze pot with multiple-tiered cover was used as a lime pot. The stoneware is the wheel-made of well-fire with fine pale gray clay. The green glaze in the category of celadon was applied over the incised decoration which is similar to those produced in the cluster of Ban Ko Noi kilns, to be known as Si Satchanalai Sangkhalok. It is plausible that a number of Si Satchanalai potters and other local artisans accompanied Prince Yuthitthira, son of the last king of Sukhothai, to Lan Na, and later he was appointed governor of the town of Phayao (1473 - 1478 CE) by King Tilokkarat of Lan Na. At that time, the area of Phan was the part of the Lan Na Kingdom. The town of Phayao is approximately 60 km south-east of Phan kilns site. According to the result of thermoluminescence testing of two dishes taken from the Phan kiln reported by Don F. Rooney (2013: 306, 308, 336-337), the date of the Phan wares is the 15th-16th centuries CE.

[Nongchanai Tarugsa]



CAT. 3.45

Phan spouted vessel in the form of a hamsa

Late 15th - 17th centuries CE

Unknown provenance reported to be produced in a Phan kiln

Green glaze vessel in the form of hamsa, decorated with incised and carved design

h. 9.9 cm, rim diam. 4.2 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

This exceptional and rare piece is a green glazed spouted vessel in the form of a hamsa (swan or goose). Engraved dots filled with dark green glaze adorn overall bulbous body of the hamsa or in fact the body containing water with a long neck and a flaring mouth. The elegant head with large crest and scrolled tail of the hamsa figure gives this zoomorphic pot an individualistic character. In China, wild goose represents the instinctive knowledge of the times and seasons (Williams, 2000:216-217) In Hindu concept it is a symbol of sovereign freedom through stainless spirituality (Stutley, 1985: 108).

[Nongchanai Tarugsa]



CAT. 3.46

Wiang Ka Long Jarlet

15th - 18th centuries CE

Gift of the Chiang Mai Religion Practice Center, December 15th, 1971 CE

Jarlet from Wiang Ka Long kiln, decorated with incised, strap handles antefix and pale green glaze

h. 10.2 cm, rim diam 2.4 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

The cluster of Wiang Ka Long kilns is located in the small valley on the route from Chiang Mai, the capital city of Lan Na Kingdom, to the main towns; i.e., Chiang Rai, Phayao, and Lamphang. The globular jarlet has a broad shoulder, a narrow cylindrical neck and rim, decorated with a band of carved multiple-vertical line enclosed by two-line ring on the shoulder. The neck delineated by two looped handles. The application of high quality materials like white plastic clay, high quality of ash glaze for producing high-fired and skill potters combined to produce a typical Wiang Ka Long glaze ware which is recognized for its thinness, smooth texture and soft colour of transparent glaze. These have enhanced the aesthetic value of the Wiang Ka Long products which are acknowledged to be the best ceramics of the Lan Na Kingdom. According to the Thermoluminescence Dating of brick specimens from several Wiang Ka Long kilns in Lamphang Province and that of Wieng Ka long wares in a foreign private collection, the Wiang Ka long kilns likely used for producing ceramics over a span of 300 years or from the mid-to late periods of the Lan Na Kingdom; i.e., 15th -18th centuries CE (Nontharat Nimsuwan. 2008: 51-55; Rooney, 2013:310-324, 337).

[Nongchanai Tarugsa]



CAT. 3.47

Wiang Ka Long dish with iron painting

15th - 18th centuries CE

Reported to be found at Om Koi District, Chiang Mai Province, Gift of Osot Sapha company Ltd., March 7th, 1991

Stoneware dish, underglaze iron painted

h. 4.5 cm, diam. 19.2 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

This is an example of a specific decoration of the ceramic products in the cluster of Wiang Ka Long kilns. The dish was decorated with underglaze iron brush painted in the form of four silhouette figures. Some scholars identified them as black birds like crows ('ka' in Thai). It is obviously seen on the interior a flying black bird in profile in the centre and surrounded by three silhouette figures likely being three crows on the cavetto. A large number of dishes with this pattern were taken from the cluster of the kilns and have been found in and several sites, particularly, the main monasteries of towns in the Lan Na Kingdom. The black crows are found in China in large number as well as in Thailand. The crow is used as a symbol as the Sun, on the other hand, is an omen of evil, by the Chinese. The Chinese proverb says: 'this bird's voice is bad, but its heart is good' (Williams, 2000: 102-103). The black figure probably is identified with 'bat' or 'fú' in Chinese which symbolizes 'fú' blessings and 'fú' rich in China, for the word 'fú' (bat) has the same sound as the words for blessings and riches. There are samples of Chinese porcelain decorated with red bat or 'hóng fú' flying in the sky meaning 'May your blessings be as vast as the sky.' (Bartholomew, 2006: 22-23). According to the Chinese accounts, the Chinese royal court had long relation with the Lan Na Kingdom since the reign of King Mang Rai of Lan Na at least 1262 CE and it was known to the Chinese as 'Babaísífù' or 'Babaídàdiàn' that paid tribute to the Chinese court (The Commission for the Study of Chinese Records on Thai History, 1996: 159-235). One of the tribute-objects was the Lan Na local products including ceramics. The idea of the Chinese ware decorated with crow or bat motif might be adopted by the Wiang Ka Long potters and created the peculiar pattern on the ware.

[Nongchanai Tarugsa]



CAT. 3.48

San Kamphaeng dish with floral pattern

16th - 17th centuries CE

Found at On Tai Sub-district, San Kamphaeng District, Chiang Mai Province.

Brown painted with flower pattern under the green transparent glaze

h. 4.7 cm, diam. 26 cm

Collection: The National Museum, Chiang Mai, Chiang Mai Province

The stoneware dish was painted with brown colour under the green transparent glaze. On the interior, the floral pattern including blossom tree with flowers, leaves and stems enclosed by three-line ring was decorated in the center. On the cavetto a band of floral scroll enclosed by two-line ring was painted. This was not the ubiquitous technique of the San Kamphaeng ceramics; it was a typical technique of potters of the Wiang Ka Long kilns. The San Kamphaeng products such as this likely modeled on the Wiang Ka Long products.

[Nongchanai Tarugsa]



CAT. 3.49

Kneeling Boy

16th - 18th centuries CE

Found in Phra Nakhon Si Ayutthaya Province

Pale brown of a kneeling naked boy figure with a bud finial hat

h. 7 cm, w. 3 cm

Collection: The Chao Sam Phraya National Museum, Phra Nakhon Si Ayutthaya Province

This is a small figure of a kneeling naked boy with a bud finial hat and wearing bracelets which were a sign of a nobleman. In some cultures, kneeling and facing down emphasizes respectfulness to the higher one. Although the function of this figure is ambiguous, one idea is that a local man was used this figure as a representative of a servant to the god of the spirit house. The product was probably produced in a kiln (the cluster of Klong Sra Bua kilns), the ancient town of Ayutthaya. It was a production site for earthenware and terracotta figures.

[Penphat Srisuwittanon]



CAT. 3.50

Pestle in the shape of a human

16th - 18th centuries CE

Found in Phra Nakhon Si Ayutthaya Province

The yellow-orange terracotta pestle is in the shape of a human torso on a spherical base, decorated with a line set of dots

h. 10.5 cm, diam. 9 cm

Collection: The Chao Sam Phraya National Museum, Phra Nakhon Si Ayutthaya Province

The terracotta pestle is in the shape of a human torso. The spherical body is decorated with a dot forming the V-shaped lines. The handle and knob of it is a human head with a lotus bud-like knot hair. It was specifically made by a local potter as an individual tool to be used for shaping pottery. Judging from material and style, the piece was made in a kiln (the cluster of Khlong Sa Bua kilns). It was a production site of earthenware of the ancient town of Ayutthaya.

[Penphat Srisuwittanon]



CAT. 3.51

Man carrying a container on his head

15th - 16th centuries CE

Excavated (1973 CE) at Si Satchanalai Palace,

The ancient town of Si Satchanalai, Si Satchanalai District, Sukhothai Province

The brownish green glaze figure, lifted small pottery above the head

h. 11.5 cm, w. 8 cm

Collection: The Sawanworranyok National Museum, Sukhothai Province

On the head of this man, a vessel with a barbed rim is identified as a container of perfumed powder, or incense, or ink. The figure features a large belly and seated in a relaxed posture representing wealth and fertility; therefore, it is more likely to be ritually used than commonly used. Judging from the material and style of the figure, it is likely taken from a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns), near the ancient town of Si Satchanalai.

[Penphat Srisuwittanon]



CAT. 3.52

Boy on Buffalo

15th - 16th centuries CE

Gift of Phra Sawanvoranayok, former abbot of Sawankharam temple,
Sukhothai Province Governor, July 11th, 1982 CE

The brown glaze boy on buffalo figure

h. 20 cm, w. 19.5 cm

Collection: The Sawanworrnanayok National Museum, Sukhothai Province



Fig.3.2 The Chinese porcelain depicting Lǎozī (Lao Tzu) on an ox, found at Wat Sri Phichit Kirati Kalayaram, the ancient town of Sukhothai, Sukhothai District, Sukhothai Province, (h. 8 cm, w. 12 cm), dated to 1404 CE, exhibited in The Ram Khamhaeng National Museum, Sukhothai Province

The boy wearing four topknots and raising his left hand mounts a buffalo. This terracotta figure was roughly hand-made piece. It was probably made for a child as a plaything or a toy. As likely as not, it was used as an offering to God of fertility and agriculture. The rough glaze piece is considered to be a type of Sangkhalok, likely produced in a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns). Cattle have been a crucial domestic animal for agriculture relating to a ritual of fertility, commonly acknowledged by Thai people; therefore, figurines of cattle; i.e., buffalo, ox, cow, bull, which were made of Sangkhalok, have been found at different sites in the ancient towns of Si Satchanalai and Sukhothai. Interestingly, there is small Chinese porcelain depicting a significant figure of an old man being seated on a humped ox (Fig. 3.2) It has been found at Wat Sri Phichit Kirati Kalayaram, a temple of the ancient town of Sukhothai dating back to 1404 CE (Silacharuek, 2005:465-468). The old man is identified with Lǎozī (Lao Tzu), the reputed founder of Taoism, in the royal court of the Chinese Chou dynasty in 6th century BCE. The Lǎozī and ox are portrayed as his last journey to the west, a significant symbol of Taoism (Williams, 2000: 251-252). This figure reflects the insight of Sukhothai people into the Chinese tradition.

[Penphat and Sikarin Srisuwittanon]



CAT. 3.53
Mahout on elephant figure
15th - 16th centuries CE
Gift of Khun Aksornsarakij
The dark brown glaze figure of
a mahout riding on an elephant
h. 39 cm w. 39 cm
Collection: The Phra Buddha Jinaraja
National Museum, Phitsanulok Province

This rare figure originally had two men on an elephant; i.e., a mahout and a man seated on a howdah; this man is missing, left only the base of a howdah. The mahout wearing headgear is holding a hook in his right hand. The elephant with tusks is identified as a male elephant.

An elephant is a gigantic creature, clever, and tolerant, whereas it is a sign of strength and wisdom. The figure shows the way of life of the ancient Thai people. In the past, elephants were trained to manual labour as well as to be vehicles in the battle. An elephant is considered a sacred animal in Hinduism and Buddhism. They appear in the religious myths and literature. In iconography, figure/figures of elephant is/are architectural element, such as sculptures of elephant surrounded the base of stūpa in the ancient towns of Sukhothai, Ayutthaya, and Lan Na. This figure is recalled to a ceramic vessel with figures of eight elephant (CAT. 3.36) of the CATALOGUE. The two noticeable pieces were taken from a kiln at Pa Yang (the cluster of Ban Pa Yang kilns).

[Penphat Srisuwittanon]



CAT. 3.54 A

Woman and a children figure

14th - 16th centuries CE

Excavated (1973 CE) at Si Satchanalai Palace, Si Satchanalai District, Sukhothai Province

Brownish green glaze Sangkhalok

h. 15.5 cm, w. 8 cm

Collection: The Sawanworranyok National Museum, Sukhothai Province



CAT. 3.54 B

Woman and a child figure

14th - 16th centuries CE

Gift of Phra Ratchaprasitthikhun, former
abbot of Wat Ratchathani temple,
Sukhothai Province

Creamy glaze Sangkhalok

h. 8.5 cm, w. 5.5 cm

Collection: The Ramkhamhaeng National
Museum, Sukhothai Province



CAT. 3.54 C

Woman and a child figure

14th - 16th centuries CE

Excavated (1960 CE) at a kiln at Ban Ko Noi,
Si Satchanalai District, Sukhothai Province

Pale green glaze Sangkhalok

h. 7 cm, w. 4.7 cm

Collection: The Ramkhamhaeng
National Museum, Sukhothai Province



CAT. 3.54 D

Family figure

14th - 16th centuries CE

Gift of Phra Ratchaprasitthikhun,
former abbot of Wat Ratchathani temple,
Sukhothai Province

Pale green glaze Sangkhalok

h. 8 cm, w. 8 cm

Collection: The Ramkhamhaeng
National Museum, Sukhothai Province

These glaze Sangkhalok figurines (CAT. 3.54 A-D) can be grouped to be called in Thai 'tukkata-sia-kaban' meaning 'headless figurines'. The selected pieces depict one or two adult(s) carrying a child or children and/or offspring (s). The ideal concept of protecting a kid spread all over the globe. In Southeast Asia, Hārītī, an Indian goddess of childbirth and fertility, which is one of the twenty-four protector deities of Mahāyāna Buddhism, had been widely adopted (Amara Srisuchat 2018: 65). She has been known as 'Guizimūshén' in China and 'Kishimojin' in Japan. Furthermore, the Mahāyāna's Bodhisattva Kasitigarbha, a child-protector, has been broadly known as 'Jizo' to the Japanese. Thai people have believed that 'Mae Sue' is a female spirit playing a role as a child protector (Srisuchat, 2014: 4-5). Not only the above said super beings but fathers and mothers are also guardians of their children. Since a mother has a high risk of both her life and her newborn child during labour and another cause of death, these figures of male and female had been ordered to be made as votive offerings by the people of the Sukhothai Kingdom. They performed a magically ritual by cutting or breaking the neck of the ceramic figure/figures and sacrificing it/them to an evil spirit.

[Penphat Srisuwittanon]



CAT. 3.55

Devoted lovers as a sacrificial offering

14th - 16th centuries CE

An offering by anonymous donor to Wat Phra Buddha Jinaraja temple, Phitsanulok Province
Sangkhalok depicting headless couple, decorated with underglaze iron black

h. 12 cm, w. 11 cm

Collection: The Phra Buddha Jinaraja National Museum, Phitsanulok Province

This is a rare piece of Sangkhalok figurine. The headless couple figure is seated. The man holds a woman reclining on his lap and the woman's arm tightly clings to his back. Judging from their manner, the hidden story behind the figure likely implied the great feeling of love of the couple on the edge of despair; i.e., after knowing the deadly sickness of the woman, he tendered loving care of her. The original couple figure was ordered to be made and heads of both were cut together by him in order to be an offering to a spirit as if he had solemn wish that if the spirit would take her life, his life would be taken to accompany her to the world beyond. This headless figure has been a witness of the endless love and devotion of the couple.

[Amara Srisuchat]



CAT. 3.56

Wrestling figure

15th - 16th centuries CE

Gift of Princess Vibhavadi Rangsit

Celadon (deep green glaze) stoneware

h. 9.7 cm, w. 9.5 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The ancient Thai potters were captivated by some leisure activities of their community reflecting the local wisdom and their sense of humour. The figurine depicting 'wrestling' is one of the samples showing Thai leisure activities. The hand-made shaping figure decorated with deep green glaze is in the category of Sangkhalok celadon. The rare piece depicts two wrestlers strapped to a headband and wearing a loincloth. Wrestling had been a physical exercise for young men, widespread in several countries of Asia, particularly, China, Korea, and Japan. They used this game to practice their fighting skill in a peaceful time. It was produced in a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns) near the ancient town of Si Satchanalai.

[Penphat Srisuwittanon]



CAT. 3.57 A

Cricket's cage

15th - 16th centuries CE

Gift of Princess Vibhavadi Rangsit

Reddish brown and pale brown stoneware

h. 20 cm, w. 12 cm

Collection: The Ramkhamhaeng National Museum,
Sukhothai Province



CAT. 3.57 B

Cricket's cage

15th - 16th centuries CE

Gift of Mr. Maris Thongsriphong, March 9, 1980

Reddish brown and pale brown stoneware

h. 19 cm, w. 8 cm

Collection: The Sawanworranyok National Museum,
Sukhothai Province

These two pieces are probably cricket's cages. Each of them has a broaden body with an entryway of cricket which would be covered with an impermanent material. The other side of it was perforated in the shape of rectangular and circle for ventilation. In China, the common cricket is caught and sold in the markets for fighting in gambling. Combats between crickets are contested with Great Spirit; therefore, cricket also is the emblem of courage and the symbol of summer (Williams, 2000: 102). Cricket was called 'maeng kha' by the ancient Sukhothai people according to 'Nai Siyotha Ok Buat' Inscription of the Sukhothai Kingdom dating back to 1528 CE (Silacharuek, 2005: 344-351).

[Penphat Srisuwittanon]



CAT. 3.58

Chess

15th - 16th centuries CE

Purchased from Mr. Decha Suthanyawinij

Products of Pa-Yang kiln, Sukhothai Province

Brown glaze stoneware

Khun: h. 4.5 cm, w. 3.1 cm

Met: h. 3.5 cm, w. 2.8 cm

Ruea: h. 2.4 cm, w. 3.7 cm

Ma: h. 4.5 cm, w. 3.3 cm

Khon: h. 4 cm, w. 3.2 cm

Collection: The National Museum, Bangkok

In Thailand, chess known as 'mak-ruk' is a board game, played between two players. A set of the Thai standard style of chess pieces comprising a sole 'khun' representing a king or leader, one 'met' (one counselor), two 'rua' (two ships or navies), two 'ma' (two horses or cavalries/ knights), two 'khon' (two infantry), and eight 'bia' (eight privates). It is believed that the Thai adopted Indian chess (dating to the 6th century CE). It has been known as 'caturanga' literally meaning 'having four limbs or parts' referring to four divisions of the army; i.e., elephantry, chariotry, cavalry, and infantry, which is the battle formation. The term 'caturanga' has been found in the Nakorn Chum Inscription, dating back to 1357 CE, in which it is said that it's necessary to have a skill in playing the 'sakā caturanga' (literally, a chessboard game called caturanga) as well as how to catch a wild elephant, for it is a strategic step to know how to rule the kingdom and subjects of the king of Sukhothai (Silacharuek, 2005: 56-70). The chess set was produced in a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns) near the ancient town of Si Satchanalai.

[Penphat Srisuwittanon]



CAT. 3.59 A

Quail Figure

14th - 16th centuries CE

Gift of Phra Ratchaprasitthikhun,
former abbot of Wat Ratchathani temple,
Sukhothai Province

Sangkhalok, pale green glaze stoneware
h. 7.5 cm, w. 4 cm

Collection: The Ramkhamhaeng
National Museum, Sukhothai Province



CAT. 3.59 B

Kaloula Figure

14th - 16th centuries CE

Excavated (1973 CE) at Si Satchanalai Palace,
Si Satchanalai District, Sukhothai Province

Green glaze stoneware
h. 5 cm, w. 6.5 cm, l. 8 cm

Collection: The Sawanworranyok
National Museum, Sukhothai Province



CAT. 3.59 C

Ox or humped bull figure

14th - 16th centuries CE

Excavated (1960 CE) at a kiln at Ban Ko Noi,
Si Satchanalai District, Sukhothai Province

Green glaze terra cotta

h. 10 cm, l. 12 cm

Collection: The Ramkhamhaeng
National Museum, Sukhothai Province



CAT. 3.59 D

Tortoise figure

16th - 18th centuries CE

Terracotta, pale brown colour

Turtle features shrinking head and
decorated crested line on the shell

h. 11 cm, w. 5 cm

Collection: The Chao Sam Phraya
National Museum, Phra Nakhon
Si Ayutthaya Province



CAT. 3.59 E

Couching cat Figure

16th - 18th centuries CE

Terracotta, dark gray colour

h. 3 cm, w. 3.1 cm, l. 5.3 cm

Collection: The Chao Sam Phraya National Museum, Phra Nakhon Si Ayutthaya Province



CAT. 3.59 F

Dog Figure

16th - 18th centuries CE

Terracotta, pale orange colour

h. 14.5 cm, w. 7 cm, l. 12 cm

Collection: The Chao Sam Phraya National
Museum, Phra Nakhon Si Ayutthaya Province



CAT. 3.59 G

Monkey figure

16th - 18th centuries CE

Terracotta

h. 11 cm, w. 5 cm

Collection: The Chao Sam Phraya National Museum,
Phra Nakhon Si Ayutthaya Province

The samples of seven small figurines consisting of a quail, a kaloula, a cow, a tortoise, a cat, a dog, and a monkey, (**CAT. 3.59 A, B, C, D, E, F, and G, respectively**) from three sites; the quail (**CAT. 3.59 A**) was produced in a kiln at Ban Pa Yang, the kaloula and ox (**CAT. 3.59. B and C**) in a kiln at Ban Ko Noi, both are near the ancient towns of Si Satchanalai, dating back to the 14th - 16th centuries CE. The tortoise, cat, and dog (**CAT. 3.59 D, E, F, and G**) were likely taken from a kiln at Khlong Sa Bua, the ancient town of Ayutthaya dating back to the 16th to the 18th centuries CE. These animals have been recognized as local animals in Thailand; nevertheless, the functions of these zoomorphic figurines are unknown. One suggestion is that they were probably produced to be used as a toy. Some scholars have an idea that they were votive offerings to appease a spirit at a shrine or a spirit house that have been commonly practiced even the present time. These intricate and realistic pieces reflect the high skill of the ancient potters. As the lively figures were served the needs of the native inhabitants, the significant meaning of them should be noted down as follows:

A quail is an emblem of courage and protection according to the Thai Buddhist cult. Thus, it is called 'nok khum' meaning 'the bird of protection, a protector'. In China, it is believed that an ox, a monkey, a cat, or a dog, each has the power to repress evil spirits. Furthermore, an ox, a dog, and a monkey are symbolical animals in the 'Twelve Terrestrial Branches', the Chinese ordering system (Williams, 2000: 58, 124, 277, 302, 411-412). The above-said animals are also regarded as auspicious and sacred animals in association with god and goddess; e.g., a cat is considered as the vehicle of the goddess Shashti of fertility cult; a divine bull 'Nandi' serves god Śiva (Majupuria, 2000: 87,150). Kaloula and tortoise are amphibians; For the indigenous Southeast Asians, they are a sign of water and fertility. Besides, a tortoise is also a sign of endurance, longevity, and strength (Williams, 2000:403-406).

[Penphat Srisuwittanon]



CAT. 3.60

Lion with human face

15th - 16th centuries CE

Gift of Princess Vibhavadi Rangsit

Celadon figure of a half man-half lion in a kneeling pose

h. 5 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

In Hindu mythology, a creature which is the upper part of the body being a lion, the lower, a man, is recognized as 'Nara-simha', an avatāra of god Visnu, the lord of protection. The form of this mythic creature was adopted by the Buddhists. For example, the creature of a lion with human face has been known as 'Manus-siha' (literally meaning a Lion Man; manus = man, siha= lion) by the Mon Buddhists. The sculptures of 'Manus-siha' are seen at the base of several stūpas in Myanmar as protectors of the Buddhist temples (Meiji Soe 2014: 21-22). It is plausible that the idea was known to Sukhothai people due to the contact with the Mon according to historical accounts. This small item was probably made by a local as a guardian of the Buddha image in his/her house. Its technique was likely produced in a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns) near the ancient town of Si Satchanalai.

[Sikarin Srisuwittanon]



CAT. 3.61

Hunchback in the form of a water dropper or incense holder

15th - 16th centuries CE

Gift of Princess Vibhavadi Rangsit

The Hunchback holding a spout and a fan decorated with creamy white and dark brown glaze

h. 7.7 cm, w. 5.5 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The human figure in a form of a water dropper or incense holder features a figure sits in a hunched posture (a hunchback kneeling) and holds a fan in the right hand and a cup-like spout in the left one. The sculptures of hunchback have been found around the base of a Buddhist architecture of Dvāravatī culture (the early state of the country) dating back to the 8th - 10th centuries CE. They have been comparable to an Atlantes or Atlas of the Greek and Roman myth (Srisamang, 2009:217; Mollett, 1883: 27). The fan and water vessel are likely comparable to those of the magical emblems of some of the Taoism's Eight Immortals, the legendary saints (Williams, 2000: 151-156). In this way, the Chinese belief and the Buddhist belief of the ancient state handed down to the ancient people of Sukhothai. In this sense, the hunchback with the auspicious items is a symbol of plenty or abundance. This type of Sangkhalok water dropper or an ink container might be used for ritualistic purposes. Judging from the material, glazing and decoration, it was produced in a kiln at Ban Pa Yang near the ancient town of Si Satchanalai.

[Sikarin Srisuwittanon]



CAT. 3.62

Large-belly Buddha

15th - 16th centuries CE

Gifted of Phra Ratchapararasitdhikhun, former abbot of Wat Ratchathani tempke, Sukhothai Province

Pale green glaze Sangkhalok

h. 15 cm, w. 16 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province



Fig. 3.3 The bronze statuette of Kaccāyana, the belly monk-disciple of the Buddha, found from excavation at the stūpa in the Ramkhamhaeng National Museum, Sukhothai Province, dated to the 13th - 14th centuries CE (h. 5.8 cm, w. 4.5 cm)

The hand-made celadon sculpture features a smiling and obese man sits in the ‘maharaja-līlāsana’ pose wearing a Chinese style robe and holding a bag in his right hand. His posture suggests that he is a respectful person, known in China as ‘Pù-Tai’ (or Pù-Tai Ló-Hàn, meaning Pù-Tai, the Arhant), believed to be one of the incarnations of the future Buddha-to-be (Maitreya; Chinese: Mí Lè-Fó) to teach the Chinese people in the late 8th century CE to the early 9th century CE. According to the Chinese Buddhist iconography, the attitude of ‘Pù-Tai’ in standing or sitting with his smiling or laughing face and big stomach is a symbol of prosperity and wealth (. This sculpture was made on the basis of the concept of the Chinese Mahāyāna Buddhism, which is different from that of the Thai-Sukhothai Theravāda Buddhism. More or less, the concept of the Chinese ‘Large-belly Buddha’ or ‘Large-belly monk’ has been in harmony with the Thai belief in a ‘Large-belly monk’; i.e., Kaccāyana, one of ‘the Great Disciples’ of Lord Buddha. He is an ‘Arahant’ (equivalent to the Chinese ‘Ló- Hàn’ meaning one who attained the summum bonum, the Nibbāna or Nirvāna. This interpretation is based on the evidence provided by a bronze figure of ‘Kaccāyana’ found from the excavation at a stupa in the Ramkhamhaeng National Museum (Fig. 3.3). The discovery of the Sangkhalok item in the form of the Chinese ‘Pù-Tai’ and that of the bronze statuette of the Thai style ‘Kaccāyana’ at the ancient town of Sukhothai is convincing the evidence of a link between the two major sects of Buddhism; i.e., Mahāyāna and Theravāda (Amara Srisuchat, 2020: 62-63). Also the Thai and Chinese ideas intermingled in the ancient town of Sukhothai at that time. The figure was a product taken from a kiln at Ban Pa Yang (the cluster of Ban Pa Yang kilns) close to the ancient town of Si Satchanalai.

[Sikarin Srisuwittanon]



CAT. 3.63 A
Four-faced Brahmā

14th century CE

Excavated (1965 CE) at Wat Phra Phai Luang,
the Ancient Town of Sukhothai, Sukhothai District, Sukhothai Province
Crowned Four-faced Brahmā on the lotus pedestal decorated with white glaze
h. 42.2 cm, w. 14 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province



CAT. 3.63 B
Head of Brahmā

15th - 16th centuries CE

Excavated (1973 CE) at Wat Noi Cham Pi,
the Ancient Town of Si Satchanalai,
Si Satchanalai District, Sukhothai Province

Crowned Four-faced Brahmā sculpture decorated
with creamy white and dark brown glaze

h. 12.5 cm, w. 7 cm

Collection: Sawanvoranayok National Museum,
Sukhothai Province



*Fig. 3.4
Four-faced Brahmā stucco found
at Wat Phra Phai Luang,
the ancient town of Sukhothai,
13th - 14th centuries CE*

In the past, Thai potters shaped clay to form a number of figures by hands. Among these, figures of figurines of ‘Super beings’ were created. ‘Four-faced Brahmā’ was one of the significant items.

The evidence of Hinduism in the kingdom of Sukhothai is shown as two high-quality ceramic sculptures of Brahmā, found at the twin towns of the kingdom, i.e., Sukhothai and Si Satchanalai. At Wat Phra Phai Luang, a temple complex of great significance many Hindu icons were found here, such as the stucco of the four-faced Brahmā (Fig. 3.4). The first ceramic piece of Brahmā’s head was found at the Wat Phra Phai Luang temple (CAT. 3.63 A), while the other one was found at Wat Noi Cham Pi in the area of the ancient town of Si Satchanalai. Wat Noi Champi is a unique temple featuring the vihāra with a Sangkhalok ceramic pavement which has the pale glaze as being applied on the Brahmā head figurine. It is known that Brahmā is one of the Hindu Trinity Gods. He is regarded as the creator. Hindu shrine was firstly established in Thailand approximately the fifteenth century CE. The concept of the trinity gods handed down to the local people in the towns of Sukhothai Kingdom. The one which found at Wat Noi Cham Pi has an ‘unnā/ūrñā’ (unalom in Thai) literally meaning a circle of hair between the eye-brows, which has been recognized as a mark of the Thai images of Buddha. Thus, it indicates that the belief in Brahmā was adopted by the Thai Buddhists as a protector of the Buddha according to the Buddhist canon. In this connection, a four-faced Brahmā was replaced by a four-faced Avalokiteśvara, which is exemplified by a stucco of it, topped on the gate of Wat Phra Si Ratana Mahathat Chaliang of the ancient town of Si Satchanalai. Therefore, Brahmā as a god (or devata) of protector is consistent with the faith of the Hindu and the Buddhist followers. According to the Hindu myth Brahmā is red; this is why the artisans painted the head of Brahmā with reddish brown colour (CAT. 3.63 B). His four-faced head denotes many aspects of Hinduism, for example, the four Vedas (Hindus’ religious texts), the four varnas (the caste system), and the four yugas (the divisions of times) (Stutley, 1985: 48-51). The local craftsman realized that the feature of the Brahmā is an extraordinary head that recalls the divine power to protect worshipers. The reddish brown coloured head of Brahmā was produced in a kiln at Ban Pa Yang, near the ancient town of Si Satchanalai. The creamy glazed head of Brahmā was taken from a kiln of the cluster of Tao Thuriang kiln near the ancient town of Sukhothai.

[Sikarin Srisuwittanon]



CAT. 3.64 A

Sangkhalok Lantern with openwork decoration

15th - 16th centuries CE

Excavated (1973 CE) at the palace of the ancient town of Si Satchanalai, Si Satchanalai District,
Sukhothai Province

Pale green glaze lantern with open-cut work body, decorated with floral scroll and foliage pattern

h. 24.5 cm, diam. 28.6 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province



CAT. 3.64 B



CAT. 3.64 C



CAT. 3.64 D

CAT. 3.64 B

Lantern

15th - 16th centuries CE

Found at the ancient town of Si Satchanalai, Si Satchanalai District, Sukhothai Province

Part of pale green glaze lantern with open-cut work body, decorated with floral designs and carved lotus petal and lotus-bud finial

h. 28 cm, w. 26 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

CAT. 3.64 C

Upper part of Lantern

15th - 16th centuries CE

Excavated at a temple site of the ancient town of Sukhothai, Sukhothai Province

Pale green glaze stoneware with two rows of lotus petals and open-cut work body, decorated with foliage pattern

h. 33 cm, w. 33 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

CAT. 3.64 D

Lower part of Lantern

15th - 16th centuries CE

Excavated at a temple site in the ancient town of Sukhothai, Sukhothai Province

Pale green glaze stoneware with open-cut work body decorated with foliage pattern

h. 27 cm, w. 30 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province



CAT. 3.64 E

Reproduction of Sangkhalok Lantern

Gift of Ven. Mrs. Sanong and Mr. Suthep Prompech, potters of ceramic workshop, Mueang Kao Sub-district, Mueang Sukhothai District, Sukhothai Province, July 4th 2001

Glaze stoneware lantern with openwork body decorated with floral and leaves designs and carved lotus-bud finial, modeled on Sangkhalok lanterns of the ancient towns of Sukhothai and Si Satchanalai

h. 73.3 cm, w. 44.0 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The pale green glaze oil lamp with a globular shaped body decorated with open-cut work and a broad straight mouth comprises three parts; i.e., the upper part features floral scroll, five cartouches containing blooming flowers, divided by five sections ornament the middle part, and incised line-ring appears on the plain surface of the lower part and foot ring (CAT. 3.64 A). It likely worked by burning natural oil from a small censer or putting a candle inside. After being lit, the lantern's body should be fixed by a cover or a lid. Some lanterns were designed to be a single piece, i.e., their highest part as a lantern's top cannot be separated (CAT. 3.64 B, CAT. 3.64 D). The fragments of lanterns show the upper parts of them with two rows of lotus petals and a lotus bud finial and a distinctive pattern of open-cut work; i.e., there are cartouches containing eight-petalled flower, separated by large and small sections with rows of small holes; and stylized four-petalled flower and Bodhi's leaf motifs are added (CAT. 3.64 C, D). However, all lanterns would be resplendent when lit. Apart from providing an elaborate design, the flower like lotus, the stylized leaf of Bodhi tree in a sense becomes a hidden meaning of the Buddha-Dharma. The reproduction of lantern was modeled on the findings to show what the original form of Sangkhalok lantern was created and how useful the functional design of the lantern was (CAT. 3.64 E).

The lanterns with open-cut work display fine workmanship of Sangkhalok potters who produced them in a kiln at the ancient town of Si Satchanalai. A number of the lantern's fragments have been found from excavations at the palaces of the twin capital towns; i.e., Si Satchanalai and Sukhothai. It is conjectured that these intricate feats of lanterns were likely a monarch order to be employed in the palaces or to be produced to be used for royal making offerings to a temple. No matter what the lanterns were made for lighting a palace or a temple, their specific forms and designs suggest that they were objects that linked the spiritual and secular realms.

[Payoong Vongnoi]



CAT. 3.65

Sangkhalok pedestal oil lamp

14th - 16th centuries CE

Acquired from the National Cultural Council

Brown glaze stoneware showing two tiered bowl with a hooked finial cone on flaring base

h. 14 cm, w. 11.4 cm

Collection: The National Museum, Bangkok

This rare oil lamp was produced in a kiln of the cluster of Ban Ko Noi kilns, located on the bank of the Yom River, between 0.2 km and 5 km outside the northern gate of the ancient town of Si Satchanalai. The oil lamp is brown glaze stoneware. It was fuelled with slow-burning, and oil into which cotton wick was dipped. The burning of oil lamp was a traditional way of making offerings in Thai Buddhist communities. This two-tier bowl with a hooked finial cone in the centre for hanging was probably used in a temple.

[Payoong Vongnoi]



CAT. 3.66

Sangkhalok plumb bobs

15th - 16th centuries CE

A) Excavated (1973 CE) at the palace of ancient town of Si Satchanalai, Sukhothai Province;

B) Gift of Ven. Phra Sawanvoranayok, former abbot of Wat Sawankharam, Sawankhalok District, Sukhothai Province, July 11th, 1981

White glaze globular-like shaped plumb bob with a hole at an end

A) h. 11.0 cm, w. 6.0 cm

B) h. 9.5 cm, w. 4.0 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The plumb bobs that have been found at some archaeological sites in the twin capital cities; i.e., Sukhothai and Si Satchanalai of the Sukhothai Kingdom suggested that the ancient Thai architects and engineers who planned and consecrated buildings, particularly, palaces and temples, had long known how to use a piece of string with a weight or a plumb bob fixed to the end to test if the building such as wall which is vertical is exactly straight. It is reported that clay or terracotta plumb bobs have been found in several archaeological sites near the ancient temples before the Sukhothai era. These glaze plumb bobs suggested that after the Sukhothai and Si Satchanalai potters had a good skill in the art of making Sangkhalok ware with glaze and harden it in the high fire temperature, the white glaze stoneware plumb bobs were likely ordered by a builder or an engineer to facilitate his job. The white glaze denotes the use of feldspar as the main material rendered the white colour.

[Payoong Vongnoi]



CAT. 3.67

Guardian figure

15th - 16th centuries CE

Excavated (1971 CE) at the ancient town of Si Satchanalai, Si Satchanalai District, Sukhothai Province

White glaze stoneware

h. 54 cm, w. 34 cm

Collection: The Sawanvoranayok National Museum, Sukhothai Province

The Sangkhalok white glaze stoneware depicts a figure of a standing 'yaksa' holding a club. The semi-divine creatures: yaksas, appear in both Hindu and Buddhist texts. They are known to be an attendant of Kubera, god of wealth and the divine protector of the northern direction. Since the Hinduism and Buddhism have been adopted and practiced by Thai people, the concept of 'yaksas' as guardians of the Buddhist temple handed down to the people of the Sukhothai Kingdom. In iconography, a yaksa is in the form of a gigantic figure like ogre. Following the foot step of their master (Kubera), they have been assigned to be guard or protect the doors to a shrine or a building of temple, and to be called 'dvārpāla' literally meaning 'guardian of door'. He is being depicted as large guardian figure. Here a small figure of yaksa with a club would be likely standing at the front part of a Buddhist building as an architectural ornament rather than the real 'dvārapāla'. The archaeological findings from excavations at a kiln at Ban Pa Yang (the cluster of Ban Pa Payang kilns), 200 metres from the northern gate of the ancient town of Si Satchanalai, suggested that the figure was produced in one of the kilns, known to the locals as 'tao Yaksa-tao Tukkata', meaning 'kilns for yaksa figures and toy-like figurines'. The felspathic glaze which was applied thorough the figure rendered the thick white.

[Payoong Vongnoi]



CAT. 3.68

Sangkhalok Makara figure

15th - 16th centuries CE

Sangkhalok stoneware,
decorated with brown and white glaze

h. 87 cm, w. 25 cm

Collection: The National Museum,
Bangkok

Glaze Sangkhalok figures for architectural buildings of Buddhist temples, produced in kilns at Ban Pa Yang (the cluster of Ban Pa Yang kilns) near the ancient town of Si Satchanalai, are mainly mythical beings or animals. A remarkable example is a finial or a fixture at the end of a handrail in the shape of the so-called 'makara', the Indian mythical sea-creature. Here the Thai makara figure features something differently. It combines a characteristic of Indian 'makara' and that of the Chinese 'lóng'(dragon); that is to say, the forelegs of an antelope and the body of crocodile like an Indian makara but it also portrayed as horned, a barbed and flamed head as a Chinese dragon. The figure reflects two influences from the overseas countries, particularly, India and China, over the Thai artisans (Sisuchat 2022: 2-15). The depictions of the Thai makara figures as such are incredible for their large size and ceramic workmanship.

[Payoong Vongnoi]



CAT. 3.69 A

Gable end/ Architectural finial (roof)

15th - 16th centuries CE

Gift of Ven. Phra Ratchaprasitthikhun, former abbot of Wat Ratchathani Temple, Sukhothai Province, January 25th, 1964

Brown and white glaze stoneware, decorated with an applied 'theppanom' figure

h. 90 cm, w. 42 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province



CAT. 3.69 B

Gable end/ Architectural finial (roof)

15th - 16th centuries CE

Gift of Ven. Phra Ratchaprasitthikhun,
Excavated at monuments of the ancient town
of Sukhothai, Sukhothai Province

Glaze stoneware, decorated with a twist tails of Nāga
h. 66 cm, w. 26 cm

Collection: The Ramkhamhaeng
National Museum, Sukhothai Province

The architectural ornaments in these pictures including two gable ends and a finial are brown and white glaze Sangkhalok, produced in a kiln /kilns of the cluster of Ban Pa Yang kilns near the ancient town of Si Satchanalai. They were produced to be used for the religious and traditional needs of the Buddhist Thai in the Sukhothai Kingdom, so that they were parts of buildings in a temple like vihāra (the assembly hall) or uposatha (the ordination hall). However, the sculptures were used as architectural fixtures, the depictions on which embellished the temples' buildings and they represented significant meanings in accordance with Thai beliefs. A remarkable example in this picture is a gable end or a finial decorated with a 'thepphanom'; the Thai term, derived from the Pali or Sanskrit compound 'deva-nama' means 'a celestial being (deva/ thep) in the worshipping gesture (nama/ phanom)' (CAT. 3.69 A). The second example of this mythical creature is a gable end depicting two twisted Nāgas (CAT. 3.69 B). Nāgas mainly form part of the Hindu pantheon; however, some are a part of the Buddhism. For example, the Buddha in meditation sheltered by nāga 'Muccalindra' and his multiple hoods protected the Buddha from sunlight and rain. The nāga figure fixing on the roof would be used to invoke rainfall which is the essential for the agricultural communities of the Sukhothai Kingdom.

[Payoong Vongnoi]



CAT. 3.70

Sangkhalok roofing decorations

15th - 16th centuries CE

Excavated (1953 CE) at temple sites of the ancient town of Sukhothai, Sukhothai Province

Creamy white glaze stoneware, decorated with floral motif

A) h. 23.0 cm, w. 16.5 cm

B) h. 25.0 cm, w. 15.0 cm

C) h. 21.0 cm, w. 17.0 cm

D) h. 23.5 cm, w. 22.5 cm

E) h. 15.5 cm, w. 12.0 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The architectural elements are made of high-fired stoneware using a press-mould technique; examples are included in this collection of Sangkhalok ceramics. They are characteristically square shaped, and depict flowers in bas-relief at the centre of the pieces. These creamy white glaze elements were used for protecting the end of roofing member (CAT. 3.70 A, B), rafters (CAT. 3.70 C, E) or purlin (CAT. 3.70 D) from weathering. Different shapes of flowers were not only an adornment of the pieces but also used as a mark to indicate the different position that it would be fitted. The flowers which were depicted functioned as a decorative device or as a spiritual symbol. They are likely identified as a lotus in full bloom (CAT. 3.70 D), a lotus bud (CAT. 3.70 C), a jasmine flower (CAT. 3.70 B), a bullet flower (CAT. 3.70 E), and a flower of mangosteen tree (CAT. 3.70 A). These flowers are regarded as auspicious symbols by Thai Buddhists and in association with the Buddha and the Buddhist tradition. For example, lotus symbolizes the life-giving force, the worship; the pale yellow colour of bullet flower is compared to that of the Buddha Relics (Silacharuk, 2005: 525). For Thai people, jasmine like white rose is linked to purity.

[Payoong Vongnoi]



CAT. 3.71

Sangkhalok eave finial

15th - 16th centuries CE

Found at the ancient town of Si Satchanalai,
Si Satchanalai District, Sukhothai Province

White glaze eave finial decorated with floral motif
h. 15.3 cm, w. 11.5 cm

Collection: The Ramkhamhaeng
National Museum, Sukhothai Province

Glaze Sangkhalok ceramics were used as components and architectural decorations in typically Thai buildings of the Sukhothai Kingdom. Examples have been found from excavations in the ancient towns of Sukhothai and Si Satchanalai, particularly, at the temple sites. This trapezoid shaped eave finial was decorated with floral motif. It is a white glaze high-fired stoneware-made using a press-mould technique. We do not find the Sangkhalok architectural elements being produced for overseas export, for they functioned as architectural decoration for the domestic needs of the local people including monks and elites.

[Payoong Vongnoi]



CAT. 3.72

Sangkhalok roofing decoration: 'brali'

15th - 16th centuries CE

Excavated (1953 CE and 1962 CE) at temple sites of the ancient town of Sukhothai, Sukhothai Province

White glaze stoneware, oval shaped body with multi-tiered spire and lotus bud finial

A) h. 39.0 cm, w. 13.5 cm

B) h. 28.9 cm, w. 14.0 cm

C) h. 32.0 cm, w. 15.0 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

The samples of roofing decorations are called 'brali' by Thai peoples at least from the 15th century CE onwards according to the Ayutthaya literature. It is conjectured that the word comes from the Sanskrit word 'prā-li' literally meaning 'alignment', owing to the architectural elements being fixed in a row along the roof ridge of the temple's building or on the ridge of miniature gables. A brali is an oval shaped with multi-tiered spire and a conical base. The shape of it as such is in association with those of Thai stūpa in the bell shaped body with multi-tiered spire, modeled on a Sri Lanka's stūpa. The Sangkhalok brali were made by moulding technique. The thick feldspar glaze on each piece covers the entire brali renders the thick white colour.

[Payoong Vongnoi]



CAT. 3.73 A

Sangkhalok Vertical post for railing

15th - 16th centuries CE

Gift of Mr. Chaiwat Thongsak, March 12th, 1998

White glaze stoneware

h. 30.5 cm, w. 10 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

CAT. 3.73 B

Sangkhalok Vertical post for railing

15th - 16th centuries CE

Excavated at the ancient town of Sukhothai, Sukhothai Province

White glaze stoneware

h. 28.5 cm, w. 10.5 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province

CAT. 3.73 C

Sangkhalok Finial of a Vertical post for railing

15th - 16th centuries CE

Excavated at the ancient town of Sukhothai, Sukhothai Province

White glaze stoneware

h. 35 cm, w. 17 cm

Collection: The Ramkhamhaeng National Museum, Sukhothai Province



CAT. 3.73 D

Sangkhalok Horizontal tubular for balustrade

15th - 16th century CE

Excavated at a monument (Wat Mahathat temple) of the ancient town of Sukhothai, Sukhothai Province, acquired from Phraya Wichian Prakan (1927)

White glaze stoneware balustrade and railing

h. 57.5 cm, w. 61.8 cm

Collection: The National Museum, Bangkok



Fig. 3.5 Wat Mangkon temple with the ruined Sangkhalok fence, located outside the western wall of the ancient town of Sukhothai (Photo Courtesy of Mr. Chanchai Srikanya, Assistant Archaeologist of the Sukhothai Historical Park, The Fine Arts Department)

The vertical posts and horizontal tubular Sangkhalok pieces are the remnants of a balustrade or railing. They would be used together for forming a fence (CAT. 3.73 A, B). In case of forming a balustrade or banister, they fixed to window opening or at the side of stairs and no pointed finials would be fixed to the vertical posts. The finial of each vertical post appears as though a bell-shaped stūpa with tiered spire (CAT. 3.73 C). The vertical posts with finial that were used together with horizontally tubular railing for forming a fence, exemplified by the fence of Wat Mangkon temple, outside the western wall of the ancient town of Sukhothai (CAT. 3.73 D and Fig. 3.5). It is an outstanding feature of the temple. The Sukhothai potters made the pieces by moulding technique and the white feldspar glaze are smoothly applied.

[Payoong Vongnoi]



CAT. 3.74

Roof Tiles

16th - 18th centuries CE

Phaniat site, on the bank of Khlong Khuat canal, Mueang Phra Nakhon Si Ayutthaya District,
Phra Nakhon Si Ayutthaya Province

Terracotta

A) h. 25 cm, w. 12.5 cm

B) h. 23 cm, w. 18 cm

Collection: The Chao Sam Phraya National Museum,
Phra Nakhon Si Ayutthaya Province

Two roof tiles are examples of high-fired earthenware. They are modeled in molded with curve shaped body and a purlin hook. These interlocking tiles for houses and temples were hung on roofing lath by means of a ridge or lug located on the upper part of the underside of each tile. The local craftsmen on the bank of Khong Khuat canal (near pottery workshops on the bank of Khlong Sa Bua canal) in the ancient city of Ayutthaya produced the roof tiles which is confirmed by the 1991 excavations at Phaniat kiln site where a large number of roof tiles were placed in situ at pottery yard. The roof tiles such as these have been unearthed at several temples and residences in the ancient city of Ayutthaya and its suburbs.

[Sirin Yuanyaidee]



CAT. 3.75

End pieces of roofing tiles

16th - 18th centuries CE

Khlong Sa Bua Site, Mueang Phra Nakhon Si Ayutthaya District, Phra Nakhon Si Ayutthaya Province

Terracotta with moulding figure

A) h. 16 cm, w. 13.5 cm

B) h. 18.5 cm, w. 14 cm

C) h. 17 cm, w. 12.7 cm

Collection: The Chao Sam Phraya National Museum, Phra Nakhon Si Ayutthaya Province

The samples of the end piece of roofing tile were decorated with various patterns. They exemplify the beauty of molded patterns of tiles. The captivating patterns on the items comprise two stylized lotus flowers and marvelous figures; i.e., 'thepphanom' literally meaning 'a celestial being with the hand gesture in adoration', and 'garuda holding nāga'. Garuda is a mythical creature in the form of a gigantic bird according to the Hindu and Buddhist myths. He is holding two 'nāgas' (cobras) with two hands. The depictions of thepphanom and garuda motifs have been found in a principal pediment or lintel of important temples in the ancient city of Ayutthaya and important towns of the kingdom. Several researches on the prevalence of these patterns on roof tiles in Thailand during the Ayutthaya era have been reported by Thai archaeologists. The motifs have been broadly adopted by Thai artisans and reproductions with different materials have been made.

[Sirin Yuanyaidee]



CAT. 3.76 A



CAT. 3.76 B



CAT. 3.76 C



CAT. 3.76 D

CAT. 3.76

Mythical Figurines

Khlong Sa Bua Site,
Mueang Phra Nakhon Si Ayutthaya District,
Phra Nakhon Si Ayutthaya Province
16th - 18th centuries CE

Terracotta

A) h. 35 cm, w. 20 cm

B) h. 28 cm, w. 20 cm

C) h. 06 cm, w. 5.5 cm

D) h. 11 cm, w. 08 cm

Collection: The Chao Sam Phraya
National Museum,
Phra Nakhon Si Ayutthaya Province

The unglazed figurines of mythical beings were produced for the domestic needs. Each of them served as an architectural decoration. Three sculptures of 'yaksa' comprise a standing figure holding a club, two heads of yaksha showing big round bulging eyes and protruding fangs. Yaksa (male) and yaksī (female) is a class of a semi-divine beings described in Hindu and Buddhist texts and represented in Indian iconography. They are guardian spirits, attendant on Kubera, the god of wealth and of the south guardian. An important yaksī is Hārītī, consort of Kubera, and also a Buddhist mother goddess. Here is a standing yaksa holding a club, therefore, it is regarded as a guardian. The figures of Garuda, the mythical king of birds, have been used as an architectural decoration to represent the sky which is the realm of birds.

[Sirin Yuanyaidee]



CAT. 3.77

A Set of 'Bencharong' Covered Bowls

The late 18th - 19th centuries CE

Belonging to Prince of the Front Palace

Porcelains with overglaze polychrome enamels and gold enamel

A) h. 30 cm, diam. 12.5 cm

B) h. 20.3 cm, diam. 17 cm

C) h. 14.5 cm, diam. 17.5 cm

D) h. 14.5 cm, diam. 17.5 cm

E) h. 22.5 cm, diam. 17.5 cm

F) h. 13 cm, diam. 17 cm

Collection: The National Museum, Bangkok



This is a set of typically Thai porcelains with overglaze polychrome enamels called 'Bencharong'. The word 'Bencharong' comes from the Sanskrit 'Pañcaranga' literally meaning 'five colours'. Generally, a ware should have colours of white, red, yellow, green, and dark blue. The five-coloured porcelains or Bencharong were important import goods from China. Thai royal artists had designed forms and colours of the wares and then sent the designs to be produced in Jingdezhen, China, since the late 18th century CE. The commission of Bencharong porcelain from China continued into the Bangkok Period from the 1782 to 1900s CE. Apart from the National Museums' collections, a large number of common Bencharong wares have been found in several collections, while a premium quality of Bencharong or the polychrome enamel ware with applied liquid gold has been known in Thai as 'Lai-nam-thong' literally meaning 'the motifs that painted with liquid gold'. They have been found not as much as the common ones, for the Lai-nam-thong items were made-to-order wares for the Siamese royal court. The 'Lai-nam-thong' wares have been long known amongst the Thais, it turned out that the Japanese potters have known them well. The ware has been referred to as 'Nishikide', literally meaning the gold patterned ware.

In these pictures, the bowls demonstrate the combination of common 'Bencharong' and 'Lai-nam-thong'; i.e., on the rim of the outer bowl and lid are painted with flowers and leaf designs on a gold background. Regarding this technique, gold in the form of liquid was applied to be overglaze painted. This set comprises six cover bowls as containers of Thai desserts. It was a set of table ware, normally served to a family of the high-class consumer.

The highest bowl at the centre has a tiered cover with a stylized lotus-bud knob. Other lidded bowls for dishes, each has a broad ring-handle. The decorations included both Chinese and Thai motifs. On the exterior, it is decorated with four cartouches reserved on the multi-coloured Thai-styled floral motif background. Two cartouches contain a 'qilin' (a variant spelling 'kylin'; Thai: 'kilen'), tiger-like mythical creature, against a background of red colour. The other two have cartouches with a face of 'kāla' against a background of black colour. The outer and inner bottom is decorated with a floral design. The central motif is surrounded by an elaborate border of red florets on the rim. The bowl painted with brown colour is filled with the flame-like motif, known in Thai as 'kanaka'.

Qilin is regarded as auspicious in China, while the 'face of kāla' (a variant term 'kirtimukha') is regarded as auspicious in India. Both have been adopted by the indigenous in Thai soil.

[Suppawan Nongnut]



CAT. 3.78

Bencharong cylindrical container

19th - 20th centuries CE

Gift of Phra Phromvajirachediya, abbot of Wat Phra Si Rattana Mahathat Phitsanulok, Phitsanulok Province

Porcelain with overglaze polychrome enamels, quart-foil open-cut work

h. 27.5 cm, diam. 12 cm

Collection: The Phra Buddha Jinaraja National Museum, Phitsanulok Province



Fig. 3.6 The Siamese and Chinese altar showing ceramic containers of offerings for ancestral spirits and housed guardian spirits, prevalent in the early Rattanakosin period (1810s - 1850s CE); the demonstration in the picture, arranged by Mr. Thanaphan Khajornphan, at the Phutthaisawan chapel, The National Museum, Bangkok, 2020 CE

The porcelain container, decorated with overglaze polychrome enamels, is a Bencharong type. Like other types of Bencharong, this piece was ordered by a Thai court to be made in China. The similar shape of ware (without open-cut work) has been recognized to be used as an incense burner at the Chinese altar. However, this cylindrical shaped ware with quart-foil open-cut work suggested that it was used as container of joss sticks, as confirmed by some examples of joss stick porcelain container placed on the Sino-Siamese styled altar available in several houses or residences of the Siamese elites. It used to be the fashion in the early Rattanakosin period (1810s - 1850s CE). The cylindrical shape with a flat mouth and a flat foot was decorated with figures of mythical creatures such as half man-half antler and thepphanom (celestial being in the gesture of adoration) and flame-like motif. The thepphanom motif is ubiquitous in the Thai decorative art. The details of motifs were filled with red, yellow, green colour enamels and ground filled with black on the black. On foot and rim, red band of white trefoil and green band of trellis and quart-foil border, framed by plain band were decorated above and below. The joss stick container shows a good combination between Thai and Chinese styles. The piece likely was in a set of offerings that an elite family presented it to the Phra Buddha Jinaraja, the principle image of Buddha at Wat Mahathat Woramahawihan temple in Phitsanulok Province.

[Suppawan Nongnut]



CAT. 3.79

**Thai polychrome spittoon with
a scene from the Ramakian**

1880 CE

Produced in a ceramic kiln at the Front
Palace Overglaze polychrome with gilded
enamels porcelain

h. 7 cm, rim diam. 9.5 cm

Collection: Mr. Varah Rochanavibhata

The small wide-mouthed spittoon decorated with polychrome enamels is known as 'Bencharong' ware, typical Thai polychrome (five-coloured) porcelain. On exterior of the body, a large scale of a figure of half-woman and half-fish like mermaid picking up lotus in water is depicted on one side and a figure of half-monkey and half-fish on another side. It is likely a scene from the Ramakian, the Thai version of the Indian Epic, the Rāmāyana, in which Suvarnamaccha (literally meaning gold fish), the half-woman and half-fish, came into the scene to lead her followers; i.e., fishes, to destroy the stone bridge for Rāma's troops marching to Lanka island, the land governed by her father, Rāvana, the foe of Rāma. Her plan was interrupted by Hanuman, a white monkey-like man, head of Rama's troops; consequently, Suvarnamaccha became Hanuman's wife and gave birth to his son, Macchanu, who took the form of a half-monkey and half-fish. As their name suggested, the gold enamel was added to accentuate some significant parts of the two figures as well as bands of diamond and floral interlocked pattern enclosing the scene on rim and base. The thick plain band of gold enamel features the base of the spittoon. Consequently, the spittoon was to be known in Thai as 'Bencharong Lai-nam-thong' literally meaning 'the five-colored enamels and gold enamel porcelain'.

In the late 19th century CE at the behest of Prince Bowon Wichaichan or Prince of the Front Palace, a ceramic workshop including a kiln was set up to produce a number of Thai Bencharong and Lai-nam-thong porcelains, instead of imported made-to-order polychrome porcelains from China. A number of the domestic products taken from the kiln had been distributed to several royal and elite families. Later, some were collected as heirlooms. This rare piece and preserved well is one of them; it is in good condition.

[Suppawan Nongnut]



CAT. 3.80

A set of Thai 'Bencharong Lai-nam-thong' covered bowl with scenes from the Phra Abhaimani

Late 19th century CE

Collection of Prince Krom Phra Kamphaeng Phet and heirloom of Prince Prem Burachattra and Mom Ngamchitra Burachattra

Gift of Mom Ngamchitra Burachattra, September 3rd, 1984

Porcelain with overglaze polychrome enamels and gold enamel

A) h. 14.2 cm, rim diam. 22 cm,

B) h. 13 cm, rim diam. 19.7 cm

C) h. 10 cm, rim diam. 16.5 cm

D) h. 9.5 cm, rim diam. 13.7 cm

E) h. 9 cm, rim diam. 12.5 cm

Collection: The National Museum, Bangkok

These five covered bowls, each has a flaring mouth, a short foot and lid with a ring-handle. They are in the category of Thai 'Bencharong Lai-nam-thong' wares. The term 'Bencharong Lai-nam-thong' was coined in the 1800s to refer to the typically Thai style polychrome enamels with gold enamel. The five Bencharong Lai-nam-thong covered bowls were domestically produced in a kiln, ordered to be built at the Front Palace by Prince Bowon Wichaichan or Prince of the Front Palace (1838 -1885 CE). Therefore, the Thai ceramics made with a technique developed during the late 19th century CE that used a white glaze as the ground for decoration. They were painted in translucent enamels (red, yellow, green, and dark blue), where the gold enamel was added to embellish the painting against the white background. The exterior of each bowl was brightly painted in Thai style with several scenes from the Phra Aphaimani, the famous Thai fiction, written by Sunthon Phu in 1821-1845 CE. The bowls were made in fairly consistent size and forms with delicately depictions, allowing the decorators to display their fine enamel-painting skill. The covered bowls were used, as a table ware, for serving special food, known as 'khueng-ton' to the royal family, or used during a special occasion. However, the unusual and finely painted designs on the enamel wares more likely to have been reserved for being a decorative thing in a parlour, and would be keep as royal family heirlooms. They are high quality pieces. This set of bowl epitomizes the Thai 'Bencharong Lai-nam-thong' of the nineteenth century CE and was precedent for other Thai Bencharong produced in the twentieth century CE.

[Suppawan Nongnut]



CAT. 3.81

Polychrome covered bowl with scenes from the Chinese 'Romance of the Western Chamber'

19th century CE

Prince Bowon Wichaichan's Collection

Porcelain with overglaze polychrome enamels and gold enamel

h. 12.2 cm, rim diam. 19.2 cm

Collection: The National Museum, Bangkok

The covered bowl has a flaring mouth, a short foot, and a lid with a ring-handle. The finely painted design, and decorated interior and exterior is regarded as one of the highest quality of enamel porcelain. It is a rare example of the overglaze polychrome ware. The intensity of painting juxtaposes the delicacy of the gilding. On exterior was decorated with Thai floral trelliswork on red ground, enclosed with two lines of floral interlocked and interlaced pattern on a dark blue ground running to the rim and bottom. In interior highlights the depictions of scenes from the famous Chinese literature, known in English as 'The Romance of the Western Chamber', were placed within white cartouches on a green ground decorated with an upside-down ruyi interlaced pattern filled with gold enamel. The Romance of the Western chamber is the love story of a lady, Cui Yingying, and a scholar, Zhang Sheng. However, the story was less known in Thai communities at that time. Therefore, the depiction on the piece as such is considered to be unusual one. On interior, in the centre of the cover and bowl portrays the significant depiction that corresponds with each other; i.e., the cover depicts the 'Four Gentlemen' figures, the bowl the 'Four Friends of Flowers' design comprising swallow, oriole, bee, and butterfly. Both are associated with the 'Four Seasons' the four periods of the year, according to the Chinese symbolism (Bartholomew, 2006: 66, 176-177)

This design is finely painted in the Canton or Cantonese styled porcelain which is the typical style of ceramic produced in Guangzhou, the capital of Guangdong and the sole legal port (prior to 1842 CE) of Chinese goods to Europe and the rest of the world. As such, it was one of the major forms of export ware produced in China in the eighteenth and twentieth centuries CE. It has three types of decorations; the first group called the 'Rose Canton' is decorated only flowers, birds and insects without human figures, the second group called the 'Rose Mandarin' which mainly portrays human figures that introduced in the late eighteenth century CE, and the last group is the 'Rose Medallion' which has different panels that may be of different subjects and first presented in the nineteenth century CE. Although, this covered bowl looks similar to the third type of the Cantonese styled porcelain, the finely painted design with the combination of the Chinese and Thai motifs and decoration indicates that this was probably a specially commissioned piece.

[Suppawan Nongnut]



CAT. 3.82

Bencharong porcelain in the shape of lidded three-tiered box

2009 CE

Produced by Pinsuwan Bencharong Factory,
Samut Songkhram Province

Porcelain with polychrome enamels

h. 21 cm, diam. 17 cm

Collection: Pinsuwan Bencharong Shop,
Bang Chang Sub-district, Amphawa District,
Samut Songkhram Province

The fine-grained with polychrome enamel porcelain is a lidded three-tiered box. It is used for containing food. Following the Thai traditional way of 'five-coloured Bencharong', the primary colors; i.e., red, yellow, blue, white, and black, were applied to be painted on the piece. The secondary colours including green, purple, and pink are added. Applying the polychrome colours combines with modern technique the porcelain ware renders the bright shades of colours. Depictions on the cover are the red bullet button flowers on the yellow background surrounded by a blue thick band, a red thick band of white trefoil, respectively. Three cartouches contain a red flower in bloom alternating with three oval shapes of yellow and blue lotuses in bloom. The two alternate patterns are on black, yellow, and white background, decorated with chrysanthemum, lotus buds, and leaves. There is a red thick band of white trefoil and a blue thick band with stylized four-petalled flower and branch on the rim.

The embellishment of the box, modeled on the patterns of its cover, is shown in vertical view. The three-tiered box is comparable to those of China and Japan. It is called 'bento' in Japanese and 'tengkat' in Chinese. Usually, it is used for storing food. It is exemplified by a tengkat with polychrome enamels, probably Tongzhi period (1862-1874 CE), in the collection of Dr and Mrs Mariette, Singapore (Tahir and Ho, 2008: 170).

The floral motifs painted on the cover and body resembles Thai style patterns of Bencharong ware which were used in the Royal court of Siam (the former name of Thailand) during the late eighteenth century CE to the nineteenth century CE. However, its cylindrical shape suggests that the ceramic designer was inspired by the Japanese four-tiered 'bento'. This is exemplified by the Japanese blue-and-white 'bento' of Arita porcelain, found in Thailand dating back to the 19th centuries CE (CAT. 2.17).

In Thai cult, the bullet flower is regarded as an auspicious flower for the pale yellow color of it resembles that of the Buddha's Relics. In Chinese cult the chrysanthemum is a medical plant. The presence of these two flowers in design reflects a combination of Thai and Chinese cults.

[Duangjai Pichitnarongchai]



CAT. 3.83

Bencharong porcelain in the shape of drum

Early 20th century CE

Porcelain with polychrome enamel, produced by Pinsuwan Bencharong Shop, Samut Songkhram Province

h. 38 cm, w. 22 cm

Collection: Pinsuwan Bencharong Shop, Bang Chang Sub-district, Amphawa District, Samut Songkhram Province



*Fig. 3.7 Lantern with Polychrome Enamels,
Collection of Pinsuwan Bencharong Shop,
Bang Chang Sub-district, Amphawa District,
Samut Songkhram Province*

The Bencharong porcelain is in the shape of a Thai traditional drum. It was decorated with polychrome enamels of Thai style known as ‘lai-nam-thong’. The typical drum is called ‘Thon Mahori’ in Thai, which normally functions as percussion and controller of rhythm in a Thai classical music band. The porcelain drum has a tympanum made by Boa snake leather. Generally, the tympanum was drummed by one hand of a musician and incorporated by another hand to produce different tone. Some pieces of the Bencharong drums have been applied to be a household decoration, for example a stand of lantern, shown in this picture (Fig. 3.7).

The drum consists of two parts, the tympanum part is in the shape of a round plinth and it is joined by a long tubular-like stem shape. Depiction on the body features bands of series of wavy-lines with five-petalled flower and four-petalled flower motifs and diaper motifs, and panel of pendent leafy floral design, respectively. The colors of the motifs are red, blue, black, and white. The gold colour is added to emphasized the motifs.

[Duangjai Pichitnarongchai]



CAT. 3.84

Bencharong porcelain-made pillow

21st century CE

Produced by Pinsuwan Bencharong Factory

Porcelain, in the shape of triangular pillow with polychrome enamels

h. 27 cm, w. 29 cm, l. 42 cm

Collection: Pinsuwan Bencharong Shop, Bang Chang Subdistrict, Amphawa District, Samut Songkhram Province

This is a distinctive piece of porcelain with polychrome enamels, designed by Mr. Tin Pinsuwan, Mr. Wirat Pinsuwan's grandson, the 3rd generation of Pinsuwan Bencharong Factory. It was made when he was a university student of King Mongkut's Institute of Technology Ladkrabang. The piece has been used for home decorations.

The pillow is in the shape of the upward-pointing equilateral triangle. Originally, the pillow shape as such was created by the northeastern weaver and a large number of them have been textile-made pillow. The textile-made pillow with a typical weaving technique and design is called 'mon-khit' in the northeastern dialect. Therefore, the shape and design of the porcelain-made pillow was modeled on the 'mon-khit' and combined it with the motif of 'lai-nam-thong' porcelain.

[Duangjai Pichitnarongchai]



CAT. 3.85

Thai porcelain plate depicting two boys with 'hobby-horse'

2004 CE

SUPPORT at Bangsai Center, Phra Nakhon Si Ayutthaya Province

Porcelain with overglaze polychrome enamels and gilded enamel

h. 3 cm, rim diam. 26.5 cm

Collection: The Ram Khamhaeng National Museum, Sukhothai Province

The modern Bencharong Lai-nam-thong plate was produced by the Ceramic Section of the Bangsai Centre of 'The Foundation for the Promotion of Supplementary Occupations and Related Techniques' (SUPPORT) which was established at the initiative of Her Majesty the Queen in 1980 CE. This plate shows a type of decoration that involves the application of primary and secondary colours of various shades in enamels. This delicately painted scene enclosed by gilded trelliswork circle the cavetto on red ground. Based on the Thai way of life, the plate has the figures of two kids with 'hobby-horse' on the ground between the wooden fences of a garden and the blue lotus pond. This 'hobby-horse' is called 'ma-kan-kluai' in Thai literally meaning 'horse that made of the stiff spine of the banana leaves'. The banana is grown throughout the tropical country like Thailand, where just about every part of the plant has its used, culinary and non- culinary. It was known locally as 'kluai'. In non-culinary uses, the ancient Thai parents in rural area often taught their children the way of making playthings out of the banana plant. This was one of them that were practiced and prevalent among Thai kids in the past. Modern toys have rendered the simple one obsolete, no kids knows it. As the present potter attempted to show a subject of folk paintings on the piece, the decoration exemplified the revival in Thai traditional art.

[Amara Srisuchat]



CAT. 3.86

A pair of Thai-Japanese Vase: Kā-Koi Vase

2021 CE

Specially created to be exhibited in the Grand Exhibition “The Endless Epic of Japanese-Thai Ceramic Relationship in the World’s Trade and Culture”, August 2022, by three designers, namely, Weeraya Juntradee, Cheerasak Songprasom, and Parinda Pongkonglad, and two artists: Cheerasak Songprasom and Parinda Pongkonglad from The Office of Traditional Arts, The Fine Arts Department of Thailand Porcelain vases made by casting technique and decorated with underglaze painting and transparent glaze
h. 50 cm, diam. 30 cm

Collection: The Office of Traditional Arts, The Fine Arts Department, Nakhon Pathom Province

A pair of porcelain vases, produced from a mould, was decorated with underglaze painting and transparent glaze. The pear-like shaped body of each vase with a concave neck to a straight mouth and a concave base depicts various motifs outlined with mainly blue on the white background. Running around the neck and the mouth rim are two border lines and striped bands in which lotus blossom flowers and cotton rose flowers ('Phuttan' in Thai) with leaves are depicted. The decoration with the blue floral scroll pattern, modeled on the Sangkhalok floral motifs is on a shoulder to fill the space between body and neck. Both lotus and cotton rose flowers are auspicious in Thailand. The two flowers are favorably depicted on the Sangkhalok wares which were the major ceramic item of export to Japan and other overseas countries. Two large fish swim amongst water weeds. The first fish is mainly filled with light blue; remaining parts were filled with two shades yellow and red to accentuate the figure of Thai fish called 'Kā', equivalent to 'Labeo chrysophekadon'. The second one is a Japanese fish call 'Koi', equivalent to 'Carp'. Its body is in reddish orange with dark blue fins and tail. The fresh water 'Kā' fish have been found in the rivers around Sukhothai and Si Satchanalai, the twin capital towns of the Sukhothai Kingdom. The two towns were the main productions of the Sangkhalok wares. The Thai ceramics, i.e., Sangkhalok, have been known to the Japanese as 'Sunkoroku'. One of the most well-known Sangkhalok wares is the so-called 'fish-bowl'. A single fish, especially 'Kā', painted in profile, appears on Sangkhalok bowls and dishes. The fish likely symbolizes wealth and happiness. Inspired by the typical fish, the present-designers and artists created the blue-fish motif on the vase. The Japanese 'Koi' or carp symbolizes brave and endurance because it swims against a river's flow. The qualities are associated with the Japanese who are indomitable to hardship and have business acumen. Therefore, the golden fish like 'Koi' was painted in blue, ruby red, and bright yellow on one side of the vase.

Furthermore, a pair of fish, surrounded by the Japanese style of rocks, bonsai trees, and sakura flowers, represents Thai-Japanese friendship that have blossomed from the harmony of their reciprocity. The band of waves which is a combination of Thai and Japanese pattern is around the base of the vase. The light blue waves represent the maritime route connection between Thailand and Japan.

Thus the creative idea of using 'a pair of fish' to be the logo of the 2022 Grand Exhibition, proposed by the Project manager of the Thai side, Mrs Rakchanok Kojaranont, has been adopted and developed by the present-designers and artists. The symbol is implemented by the Fine Arts Department to promote the Grand Exhibition.

Overall, the twin vases represent the outstanding features of Japan and Thailand through the artistic designs reflecting the endless relationship between the two countries.

[Weeraya Juntradee]



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