

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

## The Study of Ceramic Wares in Southeast Asia

CHENG TE-K'UN

### Contents\*

#### Introduction

- I. Singapore
- II. Malaya
- III. Burma
- IV. Thailand
- V. Indo-China
- VI. The Philippines
- VII. Borneo
- VIII. Indonesia
- IX. China and Japan
- X. America
- XI. Europe

#### Conclusion

#### Bibliography

#### A list of the plates

- A. Prehistoric pottery of Southeast Asia (Pl. 1)
- B. Chinese export wares (Pls. 2-16)
- C. Indo-Chinese wares (Pls. 17-22)
- D. Siamese wares (Pls. 23-28)
- E. Japanese blue-and-white ware (Pl. 28.113)

#### Plates

\* All references in the text are placed in parentheses. The number in bold face refers to the book or article under that number in the Bibliography which follows the text.

## Introduction

The region of Southeast Asia is known to the Chinese as Nan-yang or the South Seas. It covers not only the countries around the South China Sea but also Indonesia to the east and Burma to the west (23). The ancient ceramics here are crude and primitive, and though some of them survived into the historical times, they are usually studied in their respective prehistoric contexts.

It was in 1961 that Dr. Wilhelm G. Solheim II tried to present some of these early wares from various countries as a single tradition (173). It was called Sa-huynh pottery because this type of ceramics was first discovered at Sa-huynh 沙榮 on the east coast of Indo-China in 1909 by the members of the École Française d'Extrême-Orient. After introducing this ware Solheim brought in the prehistoric remains from other sites in Indo-China, Malaya (Pl. 1.1-3), the Philippines (Pl. 1.4) and Borneo for comparison.

There are many differences in surface treatment, decoration and form between the pottery from these four countries but in general the similarity shows clearly that they stemmed from a common origin. The same relationship has also been noticed in the prehistoric wares of the Celebes and Sumatra in Indonesia. Hence Solheim concludes "that these pottery complexes are all part of a single pottery tradition which arrived in their widespread locations not by trade but by the movement of people." He goes further to suggest that "from ethnological sources we know that it is and was the women in this area who make pottery. In other words the movement of the pottery is the movement of women. This could come from a slave traffic in women, exogamy with virilocal residence or migration." (173, 186). To substantiate the latter observation would require more careful excavation and extensive historical research. But it seems reasonable to accept the basic conclusion that these prehistoric wares are fundamentally of a single tradition which prevailed for a long time. It has been found in Late Neolithic sites as well as in early historic levels associated with bronze and iron. "In Indo-China and Malaya it precedes Chinese and Hindu influences. In general this could have been a recognizable and distinct pottery as early as 1,000 B.C." The wide distribution especially in the various islands shows clearly that "these people must have been seafarers and good ones at that." (173, 187) In his later article on the subject the relationship is extended to Thailand and Indonesia and further east into New Guinea and Melanesia (175). In fact parallels may also be drawn from Japan (212), Ruykyu (214) and China (20; 208-209) as well as Burma (213) and Assam (162; 163).

The Sa-huynh pottery, distinct as it is, may also be viewed as a part of the ancient tradition which flourished in the whole of East Asia for a long time. It is a common brown, red, black or grey pottery decorated with stamped or incised designs, mainly cord-marks. Hence it is known as the "corded ware" (208, 81-88). As remains of this simple pottery has been found in Early Neolithic levels it is believed to have been in service as early as 10,000 B.C. The prehistoric wares of Southeast Asia are basically in this tradition. Storage jars and cooking utensils are coarse while eating and drinking vessels fine in texture. In its later phases some sophisticated incised patterns and paintings are applied and specialized forms introduced showing all sorts of variations with local characteristics. But viewing as a whole the relationship is clear. Apart from the numerous decorative patterns many outstanding forms, such as the *fou* 罍 cooking pot, *hu* 壺 vase, *tsun* 尊 jar, *tou* 豆 pedestalled bowl, *fang-lun* 紡輪 spindle whorl and others are common in the Lung-shan 龍山 and Jomon 繩紋 contexts. The Lung-shan Chinese and the Jomon Japanese were both

great seafarers. They moved along the coast and between islands. The prehistoric pottery of Southeast Asia is but an extension of the "corded ware" tradition taken as a whole and it may profitably be studied against such a background.

The situation in Southeast Asia began to change around the beginning of the Christian Era. The Han Chinese, including the Yueh 越 people, began to move south and they were followed by the Hindu influence from the west. From the Han dynasty onward the pottery market in Nan-yang came under the domination of the Chinese wares. They were imported by trade as well as with the movement of people. Records of the trade may be found in Chinese literature and Chinese pottery are common remains in many archaeological sites investigated in recent years.

It was probably during the Sung and Yuan period that some Chinese potters began to arrive in Indo-China and Thailand. They explored the local material and succeeded in establishing some more advanced industries there. Their products, known as the Annamese and Siamese wares respectively, were of sufficiently high quality that they competed favourably with the stonewares imported from South China. So from the fourteenth century onward these three groups of ceramic wares were circulated side by side throughout the length and breadth of Southeast Asia.

The South China Sea has sometimes been described as the Mediterranean of Asia. It was criss-crossed by numerous navigators ever since the Han times. The traffic was particularly busy during the Ming period especially after the organized explorations in the beginning of the fifteenth century led by Admiral Cheng Ho 鄭和. The volume of porcelain trade increased in enormous proportion. It accounts for the numerous pottery remains which have been brought to light from practically all the archaeological sites in Southeast Asia.

The later ceramic wares of Southeast Asia have attracted much attention in recent years. Centres for the study of these materials may now be found in every country in this region and elsewhere in Asia, America and Europe. The present paper will give a brief review of these activities and present a few examples of the three main groups of Chinese, Annamese and Siamese export wares found in Southeast Asia.

## I. Singapore

Geographically Singapore sits in the centre of Southeast Asia. Before independence the main stream of archaeological activities in Malaya was concentrated here at the Raffles Museum. Most of the scholars in the field, notably Ivor Evans (34-36), G. de G. Sieveking (165-169), C. A. Gibson-Hill (45) and others were connected with it and the results of their research were published mainly in the *Museum Bulletin* and the *Journal of the Malayan Branch of Royal Asiatic Society*. Among the Chinese collectors are Han Wai Toon 韓槐準 (62-69) and Tan Yeok Seong 陳育崧 (189-190) who are keenly interested in Chinese export wares. They travelled far and wide in search of the ancient remains and most of their reports appeared in the *Journal of the South Seas Society* 南洋學報 and the *Annual of the China Society* 中國學會年刊. Han's collection was quite comprehensive, ranging from Han to the Ch'ing period. It is interesting to note that while his collection, totalling 276 items, has been presented to the Palace Museum 故宮博物院 in Peking (WW, 63.7.51), a part of the Tan's collection, including some Annamese and Siamese wares may still be seen in the Raffles Museum, now National Museum of Singapore.

The establishment of the Art Museum in the University of Malaya (now University of Singapore) in the early 1950s gives the island another centre for the study of the pottery. The

curator, Dr. Michael Sullivan (183-188), conducted extensive investigations in practically every country in the region and succeeded in setting the study on a sound and broad basis. His research on the *kendi* 軍持 vase (185) covers a much wider field than Southeast Asia itself. (cf. Pls. 10.35; 12.46; 17.63; 21.80-81)

Meanwhile a large number of collectors, including Mr. Malcolm MacDonald, the British High Commissioner, began to collect the Southeast Asian wares with interest. (19) The end of confrontation gave the Indonesian dealers a new market for the archaeological finds which they had assembled from ancient graves scattered all over the archipelago. As a result a considerable number of splendid collections have now been assembled and the collectors formed themselves into the Southeast Asian Ceramic Society, with Mr. William Willets, the present curator of the Art Museum, as its first president.

The inaugural exhibition of the Southeast Asian Ceramic Society held in the summer of 1971 (205) shows that the study of the Southeast Asian ceramics has now come of age. Apart from a small group selected from the collection now in the Art Museum the majority of the 352 exhibits are drawn from the collections of its members. They are exclusively examples made at the kilns of Thailand (cf. Pls. 23-28) and Indo-China (cf. Pls. 17-22) and are classified into five groups, namely, Khmer, Annamese, Sukhotai, Sawankoloke and Sankampaeng and Kalong, ranging in time from the 10th to 16th centuries.

The emphasis on the Siamese and Annamese wares in the exhibition does not mean that the third important group of Southeast Asia, the Chinese export wares, has been neglected by the Singapore collectors and museum experts. In fact many fine examples of Chinese ceramics may be seen in the National and the University Museums as well as in private collections. The newly established Lee Kong Chian Gallery of Asian Culture 李光前文物館 in the Nanyang University has a rather rich collection of Chinese wares consisting mainly of gifts from the local collectors. (cf. Pls. 2-16) Some of these are published in *Wen-wu lei-k'an*, No. 1 (1972).

Singapore is also prominent for the research on the Chinese trade in the South Seas. In this field the works of Hsü Yun-ts'iao 許雲樵 may be noted. As an editor of the *Journal of the South Seas Society* and professor of Southeast Asian history at Nanyang University for a number of years and now the director of the Southeast Asian Centre 東南亞研究所, he has been working and publishing on the history and geography of this area for more than a quarter of a century (89-92). In the University of Malaya (Singapore and Kuala Lumpur) Professor Wang Gungwu 王廣武 (202), Mr. A. Lamb (115-116), Mr. P. Wheatley (203), Su Ying-hui 蘇瑩輝 (217) and many others have also made important contribution. All these researches serve as a useful background for the ceramic study in this area.

## II. Malaya

Most of the early archaeological investigations in Malaya were conducted by the scholars stationed in Singapore. The field work has been followed up by members of the Federal Museums in Kuala Lumpur and Taiping and at the University. Some valuable contributions came from T. Beamish (13), G. de G. Sieveking (165-168; 215), A. Lamb and B. Peacock (149-150). But the most well-known field work was made by J. M. Matthews (129) and W. G. Solheim (172-176) around 1960. The ceramic hoard of Kampong Keburong, Malacca (164) yielded eighty pieces of Chinese and Annamese ceramics, fifty-eight of them intact, while the excavation of the old

foundation wall of Malacca town uncovered some 7,000 sherds, namely blue-and-white with some celadons. They may both be ascribed to pre-Portuguese occupation in date, 15th century. In Johore a portion of the old Malay fort at Johore Lama was found to contain a large number of sherds of Chinese ceramics, also mainly blue-and-white, but of a later date, 16th century. These archaeological finds serve to illustrate two distinctive stages of Chinese export wares in this region (45; 165-168).

Among the private collectors in Malaya Mr. J. N. McHugh (130) is probably the most outstanding. Apart from purchasing in the art market he undertook some underwater explorations himself and succeeded in enriching his collection with a large number of examples recovered from the bottom of a lake on the east coast of the peninsula. After his retirement in Ireland his collection served as the foundation for the exhibition of Chinese ceramics at the Municipal Gallery of Modern Art in Dublin (131). The exhibits, covering Chinese pottery and porcelain from the 10th to 16th centuries, included also some Siamese and Annamese wares. The exhibition was the first of its kind in the Republic of Ireland.

It is interesting to note that Chinese export wares in Malaya were usually highly treasured by their owners. Some of the better pieces are fitted with handsome silver mounts (131, 85-87). The mounting was done usually after the vessel had been damaged, as the repair occurred often at the mouth, the handle or the spout (Pls. 10.38, 17.63). In some cases they are fitted with stoppers (188, Pl. 45). This type of repair work seems to have been practised only in countries where there was no porcelain industry such as Malaya and Indonesia. The same type of repair was also made in the Near East and in Europe. As porcelain wares were rare, expensive and delicate, it was also common in these countries to decorate and protect them with silver or gold mounts before they were used. In porcelain producing countries like China, Indo-China and Thailand such practice would be superfluous.

### III. Burma

Ceramic study does not seem to be popular in Burma. Apart from a brief article on the pottery of Burma by A. P. Morris (138), a valuable contribution was made by M. S. Collis (25-27) who conducted some investigations in Mergui. The district is situated along the border of Thailand and Malaya where a few varieties of Chinese export wares have been found. It is believed that Mergui was on the western end of the Tenasserim route across the Malaya Peninsula which was used for the transportation of Chinese porcelain westward during the Ming period.

### IV. Thailand

Archaeological investigation in Thailand has been quite popular in recent years. In the later historical levels and burials Chinese and Annamese wares are usually found associated with the local stonewares, mainly made in Sukhothai (37) and Sawankoloke (38). A fine collection of these ceramic articles may be found in the National Museum in Bangkok (11) which, under the direction of the Fine Arts Department, serves as the centre of research. The general tendency has been to emphasize the study of the native wares leading to some extensive investigations of the kilnsites (30-31). Among the early students in this field are R. Le May (117-122), Praya Nakon Prah Ram (158), Charles Spinks (178-181) and others who published their works in the *Journal of the Siam Society*.

The most important contribution was made by Dr. Spinks who studies the Siamese wares in their native land as well as in other countries emphasizing the parts they played in Siamese history and trade. In his authoritative work on the ceramic wares of Siam (181) he has ignored the Lopburi wares of the 11th to 14th centuries. Only four groups of Thai ceramics are discussed with their respective kilnsites – the Sukhothai painted wares and building materials were made at Sukhothai; the Chaliang brown monochromes and the Sawankoloke celadons, painted wares and figurines produced near Śri Sajjanālaya; and the later wares from Sankampaeng, Kālong and Pān (cf. Pls. 22-28). He does not indicate how the divisions are based and how the Chaliang monochromes could be ascribed to an earlier date than the Sawankoloke brown wares without any stratigraphical foundation. Moreover, as the Khmer brown pottery falls outside the national boundaries, Dr. Spinks does not try to compare the Siamese wares with those from Cambodia (Pl. 17.62-63). It is quite possible that they followed a common tradition. In the middle of the 15th century, as a result of wars between the kingdoms of Ayudhyā and Lānnāthai the potters of Śri Sajjanālayā migrated north where they produced the later wares at a lower technical level. The industry continued in operation into modern times. It provides a living tradition for scholars like Fourmureau (39), Praya Nakon Prah Ram (158) and Nimmamahaeminda (140) to gain an intimate knowledge of the Thai kiln construction and pottery methods.

It is generally accepted that the Siamese industry was introduced from China. The celadon, painted and monochrome crackled wares were made in considerable quantity and exported. The fine Siamese jars treasured by the Dyaks in Borneo are fine examples. The attempt to imitate the Chinese enamelled porcelain in the 17th and 18th centuries, however, was less successful. Nearly all the later porcelain used in Thailand, including the fine blue, yellow and red glazed tiles used for temple, monastery and palace roofs were Chinese in origin. Enamelled decorations caught the fancy of the Siamese during the Ayudhyā period and porcelain wares with Siamese designs were ordered in large numbers. They consist of coarse white porcelain, mainly made in the Ch'ao-chou 潮州 area in Kwangtung. This type of vessels are usually enamelled in five colours with a black ground and green on the inside. Hence they are known as *Bencharong* or Pentachromatic porcelain. The favourite designs include flame motifs, figures of praying *davatās* and mythological animals such as the man-lion and the bird-warrior (Pls. 11.40, 15.58-59). By the beginning of the 19th century the figure motifs are replaced by diapers and bird and flower designs on a gold ground and the enamel becomes thinner than the older examples.

It remains to be noted that colourful fragments of porcelain were usually collected and used as materials for architectural decoration. Most of the temples in Thailand are covered with mosaics of enamelled ceramic sherds. Many of them may be regarded as a museum of porcelain wares!

## V. Indo-China

Archaeology in Indo-China has a very good start during the French occupation. The work was mainly conducted by the members of the *École Française d'Extrême-Orient* and the *Service Géologique de l'Indo-chine* (128; 148). The former was also a centre for sinology and a large number of research programmes were devoted to historical studies, especially the Chinese activities in Indo-China since the Han times. Among the works on art there are only a few on ceramic wares, notably those by M. Péralle (151) and V. Goloubew (49). A number of these archaeological finds

are deposited in the museums in Hanoi and Saigon. The latter has recently been reorganized and is reputed to be the most modern of its kind in Southeast Asia.

The archaeological activity of the French scholars was partly suspended during the war and it has not been fully resumed because of the unsettled conditions and subsequent changes in the political scene. Since 1954 the École has become a purely French institution directed from Paris with branches in several centres in Indo-China and other countries. The newly independent nations of Vietnam, Laos and Cambodia are in the process of establishing their own national services and research institutions, but the French scholars have continued to do the field work with considerable success (126).

For our purpose we must mention the excavations conducted by O. R. T. Janse from 1934 to 1939 (94-101). The main purpose of the expedition was to study the Chinese civilization in Indo-China and it carried him to practically every part of the country as well as Yunnan and Kwangsi in China, Johore in Malaya and the Philippines and Japan. The report of this extensive investigation consists of four volumes; three of them have already been published.

As a result of Janse's excavations the ceramic wares of Indo-China from the prehistoric to Ming may be divided into six periods, each represented by some pottery and kiln sites in various parts of the country as follows:

1. Prehistoric period – some corded pottery from Neolithic sites at Dá-bút, Sa-huỳnh and Som-rong-sen.
2. Dong-son period – two different types of ceramics from Dong-son: a simple corded ware of the native make and a wheel-turned Chinese pottery, showing the earliest arrival of the Chinese.
3. Han dynasty – common mortuary pottery, some with greenish glaze, supplied by the Chinese kilns in Thanh-hôa, showing earliest Chinese penetration in the south. There are a few specimens of hard brown ware with a brownish glaze, probably imported from China.
4. Six Dynasties and T'ang – common mortuary pottery with thin and brittle greenish or brownish glaze from various regions.
5. Sung dynasty – common mortuary glazed wares from Dong-son area and some high quality pieces from Sung kilns in Tonkin, showing the settlement of Chinese potters in an area where kaolin deposits are known to exist.
6. Ming dynasty – some potsherds from an ancient settlement at Chên-rê in southern Annam.

The ceramic wares of these periods have recently been enriched through the excavations conducted by the members of various museums in Vietnam (161).

The making of porcelain in Indo-China itself seems to have been started in the 15th century. In Tonkin many kilns operated by Sung potters have been investigated by Janse. The industry reached a high level of production during the following period and began to compete with the export wares from the mother country. In the 17th century when the supplies from China decreased many trading countries did not hesitate to use the Annamese wares. The Dutch East India Company trading in Java, for instance, received a junk from Tonkin with a cargo of 10,000

porcelain bowls in 1663. Dr. T. Volker estimates that the company imported some 1,450,000 pieces of Annamese wares to Batavia (Djakarta) between 1663-1682 (199). The volume of trade of the Annamese pottery around the South China Sea cannot be exaggerated indeed.

The Chinese potters in Tonkin were quite familiar with the art of their homeland. Most of the popular types of Ming porcelain were produced (Pls. 17-22). According to what we can gather from various countries there are monochrome wares with white, green or brown glaze; white porcelain with underglaze blue, brown or black; biscuit wares with overglaze enamel in dark tomato-red; and blue-and-white wares with overglaze enamel in red and green. They can be distinguished from the Chinese porcelain by having a rather coarse grey paste with a dry-looking texture. This handicap is usually remedied by using a white slip under the glaze. The colour enamels are all less developed and tend to degenerate and flake off. And finally, a large number of these vessels acquire an artificial brown base (Pls. 18.70, 19.73, 20.79 etc.) which is figuratively described by d'Argené as "chocolate base" (29).

Some native Indo-China ceramic wares may yet be found in Cambodia. The centre of manufacture is located in the vicinity of Angkor, the famous capital of the Khmer dynasty. Hence the product is known as the Khmer pottery. J. Dumarçay (205, 8) of the *École Française d'Extrême-Orient* is of the opinion that the pottery can be classified chronologically into four groups as follows:

1. Kulen – 10th century – with a creamy-white or pale greenish glaze.
2. Baphuon – 11th century – so-called "deux couleurs": light body with dark glaze or vice-versa.
3. Angkor Wat – early 12th century – dark biscuit with a sooty dark-brown glaze.
4. Bayon – late 12th century to early 15th century – coarse body with a dark brown glaze. (Pl. 17.62-63)

Angkor Thom has yielded yet another set of important information. The ruins of the Royal Palace was excavated by B. P. Groslier in 1952-53 (56-58). It was sacked and destroyed by Siamese invaders in 1352. Traces of fire have been found on the site and below the ash is a level containing potsherds, recognizable as Chinese white porcelain, ch'ing-pai and blue-and-white wares of late Sung to Yuan periods. As these are common export wares all over Southeast Asia, they furnish a key for the dating of similar finds in other countries.

## VI. The Philippines

When we come to the Philippines we must bear in mind that Chinese porcelain had long been an important item in the trade between the Philippines and China. During the Spanish occupation Manila was the chief entrepôt of the Spanish trade across the Pacific and porcelain was soon included in the shipment. It is well-known that the Spanish galleons took their cargoes in Manila, crossed the Pacific, and landed in Acapulco in Mexico. From there they travelled by mule caravan and sailed from Veracruz across the Atlantic to Spain. The long journey was not always successful. In 1715, for instance, the famous Spanish Plate Fleet was sunk in a hurricane along the east coast of Florida. Some of the lost treasures have recently been recovered and they include a number of delicate K'ang-hsi blue-and-white porcelain (201).

The study of ceramic wares found in the Philippines began soon after the Americans took



over its rule from the Spanish in 1896. The expedition of the islands conducted by the members of the Field Museum of Natural History, Chicago, in the first decade of the present century resulted in a monograph on the subject by Fay-Cooper Cole (24). It was an ethnological investigation and the author was impressed by the Sung and Ming Chinese pottery, mainly containers and daily vessels which have been found in ancient tombs as well as in the possession of families transmitted as heirlooms through many generations. The discovery is most interesting because it brings to light the busy trade relations between China and the Philippines in those early days. Cole calls attention also to the fact that some of these types of wares were very much sought after by the masters of tea-ceremony in Japan. Two chapters from the *Tōkikō* 陶器考 are appended in his report with detailed notes on the subject.

The Field Museum investigation was followed by the Michigan Philippine Expedition in 1920s (60-61). The ceramic collection was deposited in the University Museum at Ann Arbor. It is so rich in variety that it has continued to be the important source material for study by its curators, notably Kamer Aga-Oglu (3-10) in recent years.

Meanwhile, H. Otley Beyer (15-16) began his archaeological career in the Philippines. He spent all his life there and succeeded in establishing a tradition for excavation in Luzon and its neighbouring islands. Most of the field workers were associated with him in one way or another. The "New data on Chinese and Siamese ceramic wares of the 14th and 15th centuries" by Walter Robb (160), for instance, is based on his field and laboratory notes. Moreover, partly through his inspiration many outstanding collections have been formed, notably those of Dr. Arturo de Santos, Mr. J. M. Addis and Mrs. Leonides S. Virata. The former numbering more than 5,000 pieces is remarkable both in quality and scope while Mr. Addis is a keen advocate of the study (1-2). No wonder the grand old scholar has been honoured by his students as the dean of Philippine archaeology.

Basing on field excavations the ceramic study in the Philippines is in full bloom in recent years. The collections of the National Museum are of marked importance as they represent recoveries from systematic excavations (12; 32-33; 139). Reports published by Robert B. Fox on the Tabon caves (211) and the Calatagon burials (40-42) serve to illustrate two different periods of the activities: the Prehistoric and Ming. The excavations made by Leandro and Cecilia Locsin in Santa Ana (123) furnishes another period, mainly Sung. The two later periods are fully represented by various types of Chinese export wares side by side with those from Indo-China and Thailand.

The climax was reached when the Trade Pottery Seminar (192) was held in Manila in 1968 under the auspices of UNESCO, Freer Gallery of Art and Seattle Art Gallery. There gathered twenty-eight overseas experts together with seven Philippine scholars. The statement of the Seminar gives the purpose of the conference as follows:

It is estimated that some 40,000 whole or restored pottery and porcelain vessels of Chinese origin ranging in date from Sung to the Ch'ing Dynasties are to be found in the Manila collections. In addition there are at least 5,000 pieces from Annam, Cambodia and Siam in Manila. The convenors of this Seminar feel it essential that a thorough examination of this material and a detailed study of the data on the associations of trade potteries obtained from systematic excavations in the Philippines be made by the leading students of Asian ceramic history. Such a study is bound, in the long run, to make a major contribution to our understanding of the history of ceramics in Asia, a history that is still far from complete.

Many of the trade potteries of Chinese origin found in the Manila collections are unlike the wares seen in the great collections of Japan, China, Europe and America, and hence are largely unknown

to ceramic scholars outside of the Philippines and Southeast Asia. Because they differ from the wares belonging to the traditional Chinese classifications and because many of them cannot be classified into the categories provided by the "name sites" described in the Chinese literature, it is presumed that many of these wares originated from South China.

To provide the Seminar with the necessary background a series of introductory notes (127) were prepared by the Research Foundation in Philippine Anthropology and Archaeology, published with a grant from Mr. and Mrs. Locsin, the moving spirit behind the Seminar. They cover nine topics as follows:

1. Some Buddhist motifs as a clue to dating.
2. Shu-fu type wares excavated in the Philippines.
3. Some ch'ing-pai and white wares found in the Philippines.
4. Early blue-and-white excavated in the Philippines.
5. Underglazed red discovered in the Philippines.  
— by J. M. Addis
6. A group of painted wares from Chi-chou and some related wares excavated in the Philippines.
7. A group of white wares from Te-hua.
8. Lead-glazed wares found in the Philippines.  
— by Cecilia Y. Locsin
9. The brown wares.  
— by Consuelo G. Abaya.

The conference agrees in general that the Philippine ceramics are quite similar to those found in Borneo, Indonesia and Malaya with only a few exceptions. The discussion which is devoted mainly to the problems of provenance and dating does not seem to be able to reach any definite conclusions. Apart from the known standard wares in the traditional Chinese context none of the "new" types have been determined precisely. The proposal of a Sung date for the early blue-and-whites has been set aside for lack of "concrete support". Most of the white, blue-and-white, ch'ing-pai and the copper and iron red spotted wares are given loosely a Fukien or Kwangtung provenance. Thus the Seminar ended with a belief that most of the Chinese export wares found in the Philippines are yet to be properly studied by comparing them with the ceramic output of South China.

We are appreciative of the careful and scholarly attitude of the participants of the Seminar but as archaeologists we must remember that by digging up things we are actually digging up man and his culture. Our research must not be fettered by things with established notions. The classification of burials and the association of the objects in them may sometimes be more conclusive than the so-called "concrete support". It is not impossible that some of the open questions left by the Trade Pottery Seminar could be solved by examining the archaeological data more closely.

Despite the inability of the world ceramic authorities to throw much light on the new material it is most heartening to find that the spirited Philippine archaeologists are forging ahead with ever renewing enthusiasm (191). A recent report announces the discovery of four successive levels at Lemery, Batangas. They are:

1. A habitation site and a cemetery with 15th and 16th centuries Chinese porcelain sherds.
2. Iron Age midden and some burials with iron implements, pottery, etc.
3. Neolithic settlement with tiny obsidian flake tools.
4. Palaeolithic site with handaxes, scrapers, core tools and other chopper-chopping tools.

We wish the archaeologists in the field great luck in their steadfast pursuit.

## VII. Borneo

The ceramic research in Borneo, the third largest island in the world, has always been dominated by a central figure, Mr. Tom Harrisson, the Emeritus Curator of the Sarawak Museum. He is an extremely active field worker and for a quarter of a century he has been digging and exploring and building up the Museum collections. He is also a prolific writer (70-81). Apart from those in the Museum journal, numerous articles have been contributed to magazines abroad. As a result the academic world is kept well-informed and many scholars (155; 157; 188) have been able to satisfy themselves by visiting the museum and taking part in the activities out there in person. He is now helping Brunei building up its National Museum. Tom Harrisson is indeed the father of Borneo archaeology.

According to Harrisson archaeology in Borneo may be represented by a sequence of five principal stages. It develops from a Palaeolithic pattern, through Mesolithic and Neolithic into Bronze and Iron Ages, and each of these is quite similar in contents to the corresponding pattern found in other regions of Southeast Asia. For our purpose the ceramic industry of Borneo began in the Neolithic period. It is characterized by a simple pottery of the "corded ware" tradition, the more elaborate examples being decorated with incised and painted designs. By the Bronze Age, the Neolithic type of pottery is usually found associated with early Chinese ceramics. In the Iron Age, the predominant archaeological remains are Chinese export wares, ranging from T'ang and Sung to Ming and Ch'ing.

The richest concentration of Chinese export wares in Borneo has been located at Santubong in Sarawak (21-22). It is the ruins of a Chinese seaport developed in the T'ang and Sung times with an iron-smelting industry. The local kilns could supply the settlers with cooking and storage utensils but the eating and drinking vessels, in the form of bowls and cups, saucers and dishes, pots and vases were all brought in from China. There is also a variety of vessels, especially large and small jars and boxes which were actually containers importing useful provisions, like preserved vegetables and fruits, sauce and wine, spice and tea, and above all, medicine and ointment. Practically all the known Chinese ceramics of the T'ang and Sung periods are represented here. They range from the Ting 定 and Tz'u-chou 磁州 wares of Hopei, Yueh 越 and Lung-ch'uan 龍泉 of Chekiang, ch'ing-pai 青白 from Kiangsi to black and white wares of Fukien and the Chun 鈞 and green-glazed type from Kwangtung. There are a number of other provincial products the origins of which have yet to be identified.

The accumulation of T'ang and Sung ceramic deposit at Santubong provides some concrete evidence for the dating of the site. It is noteworthy that the overwhelming majority of pottery is datable to these two periods, 618-1271. A few examples could be as late as the Yuan dynasty, but there is no trace of any Ming (1368-1644) relics. It is evident that the ancient seaport lasted

for some 600 years and declined during the Yuan dynasty. The cause of the fall of Santubong may be attributed to the military failure to conquer Japan suffered by the Mongol ruler in 1281. It was finally deserted, engulfed by the river mud and reverted to the tropical jungle. Hence, no trace of any Ming relics has been found.

The "Ming gap" in Santubong, however, cannot be applied to the rest of Borneo. Some of the large monochrome jars excavated at Niah may be dated as Ming and Ch'ing periods. In the extreme northwest of Sarawak an ancient cemetery at Miri yielded extended burials with Ming blue-and-white vessels as mortuary furniture. Further north in Brunei a site yielding Chinese, Siamese and Annamese blue-and-white wares of the Ming period has also been excavated. It represents a picture very similar to those of the Philippines described above. The assemblage of ceramic wares in Borneo serves to give more evidence for the trade relations between the countries in Southeast Asia. A collection of the Martabani stoneware has just been published by Eine Moore in *SMJ*, 18(1970). 1-78.

### VIII. Indonesia

Archaeology in Indonesia has a long history. The research into its stone age is most fruitful and well-known. The prehistoric pottery which is mainly in the "corded ware" tradition acquires some characteristic features of its own as reported by R. P. Soejono (171), head of the Bali Branch of Dinas Purbakala. It has recently been studied by Solheim in connection with the Sa-huynh pottery mentioned above.

The chief centre for the study of the later ceramics is to be found in the Djakarta Museum. Here the former curator, Dr. E. E. van Orsoy de Flines has built up a remarkable collection of various types of ceramics found in Indonesia. After years of persistent and intelligent collecting, the assemblage covers practically all the known types of Chinese, Annamese, Cambodian and Siamese export wares, ranging from Han to Ch'ing period (198). Some of these have been excavated in Java and Flores.

Another archaeological foundation of the export wares in Indonesia may be supplied by the excavation at Kampong Pareko and Kampong Patingogang between Takalar and Makassar on the southern coast of Celebes in the 1930 (93). It was an ancient dwelling and burial site yielding thousands of pottery vessels. Some Japanese collectors happened to be there and they witnessed the digging making a substantial collection. The material which is quite similar to those excavated from the Ming burials in the Philippines and Borneo has been classified by Itō and Kamakura into three groups, namely, the Sino-Siamese, Sino-Annamese and Chinese wares, each being represented by many varieties. They are mostly Sung, Yuan and Ming in date.

Indonesia, as elsewhere in Southeast Asia, is not lacking in private collections. There were many Dutch collectors who were keen in their search for fine pieces. They usually took them back to Holland when they retired. The overseas Chinese were usually interested in Chinese examples as were those in the collections of Mr. Lin Wen-ch'ing 林文清 in Djakarta and Mr. Yang Ch'un-mei 楊純美 in Bandung.

Being a non-porcelain producing country, fine vessels were greatly treasured in Indonesia. The practice of fitting ceramic wares with handsome silver mounts was common. This was extended even to small articles like powder boxes (Pl. 10.38) Miniature *kendi* medicine vases (Pl. 17.63).

Nearly all the 17th and 18th centuries porcelain in Indonesia was imported from China. Some of these, like those of the same period in Thailand, were made especially for the Indonesian market with Indonesian designs. Among these the figure of Bhima (Pl. 11.39) and Islamic quotations (Pl. 16.60-61) are quite common. The ancient Bhima cult in Java was popular since the late Majapahit period and it spread widely with the *wayang* shadow play in the countryside. To have pictures of the hero on imported ceramic would certainly attract much attention and increase the sale. On the other hand, being an Islamic country, quotations from Koran and prayers in Arabic or Persian script would also be appropriate as decoration on bowls and cups. This type of decoration includes sometimes a magic square (Pl. 16.60), which was believed to be able to give additional potency when used as a medicine apparatus. The purpose of using these designs on export wares is self-evident, but the pictures are usually crude and the writings poor and full of mistakes because they came from the hand of a common Chinese potter. In some cases the scripts have degenerated into bands of curly motifs while the numerals are merely represented with circles and two roof-shaped elements (Pl. 16.61; 210).

It remains to be noted that Djakarta (formerly Batavia) was the chief entrepôt where the ancient Dutch East India Company conducted its trade in East Asia. Porcelain was a major commodity of trade. By the 17th century Japanese porcelain had succeeded in replacing the Anamese and Siamese wares in competing with the Chinese wares for the market in Southeast Asia as well as in Europe. The Dutch East India Company was also busy with the Japanese trade. Detailed accounts of its dealings in Chinese and Japanese porcelain have been published by Dr. T. Volker in two volumes (199-200). However, ancient Japanese wares did not command a big market in Southeast Asia and they do not attract much attention to students of ceramics in this field. It may be noted that Japanese porcelain became quite common in the last century and some Japanese blue-and-white with *wayang* figures were still quite popular in the Indonesian and Malayan bazaars before the war (Pl. 28.116).

### IX. China and Japan

A review of the study of Southeast Asian ceramics will not be complete without a brief survey of the works done abroad. Much of these have been mentioned above in connection with the activities in Southeast Asia, but a few additional notes will be necessary and valuable. Let us begin with China and Japan.

It is a historical fact that the expansion of Chinese culture from the Huangho basin into the jungles of Yangtse, Hsikiang, Songkoi and Mekong has systematically forced the majority of the peoples in these basins to move southwards pushing the southern Chinese in successive stages further south. In the early Ming period, almost a century prior to the Portuguese sailing into the Indian Ocean around Africa, the Ming court undertook seven great maritime expeditions to the South Seas and the Indian Ocean. These were led by Admiral Cheng Ho mentioned above. The first expedition used an armada of sixty-two ships, each of which was 440 feet long and 180 feet wide with four decks and hundreds of watertight compartments. These were supported by 255 smaller ones consisting of six classes of ships and carrying a total of some 28,000 men. Each expedition took two to three years. They ploughed up and down the ocean for almost thirty years reaching sometimes as far west as the coast of Africa. After these more Chinese began to settle in Southeast Asia. As a result of these movements there are now millions of Chinese in every country in the South Seas. Consequently accounts of this region are voluminous in Chinese

literature. Research on the Chinese trade in this region and the activities of the overseas Chinese has a long tradition which has been admirably followed in Taiwan and Hong Kong. But it was only in recent years that the Palace Museum in Peking began to pay some attention to the ceramics of this area (69).

Japan is probably the first to study the ceramic wares of Southeast Asia. It started in a rather interesting fashion, peculiarly Japanese. It is well-known that tea was the chief agency in the refinement of pottery as well as in the refinement of life and social manners in China. The *Ch'a ching* 茶經 written by Lu Yu 陸羽 (d. 804) in the T'ang times began to evaluate the various types of bowls used in tea drinking. By the Sung times tea-tasting competitions were a fashion throughout the land. During this period tea-plant was introduced into Japan and Chinese tea-bowls, especially the dark and heavy Chien 建 ware, known in Japanese as *temmoku* 天目, became very popular. In the 15th century tea-drinking in Japan was elaborated into a sort of esthetic and religious cult, known as Cha-no-yu 茶の湯. The Japanese tea-masters were great champions of refinement in simplicity and crudity. They turned themselves into maniacs and worshippers of pottery especially the ancient pieces with some history of their own. It was in this frame of mind when they came in contact with the Philippine wares in their trade with the Philippines (147). Immediately they took great fancy in such primitive pots as Runsun chatsubo 呂宋茶壺, Namban kotō 南蠻古陶 and many others which figured prominently in the celebrated *Tōkikō* by Y. Tanaka 田中 in 1854 mentioned above.

Japanese interest in the ceramics of Southeast Asia was extended soon to those of Indo-China, Thailand and Indonesia. They were particularly interested in the local industries. In the first half of the present century explorers began to investigate the ancient kilns and archaeological sites in these countries and comprehensive collections were formed. Celebrated ceramic scholars, notably Giga Tettsuji (46-48), Koyama Fugio (106-113), Kuchi Tekushin (114), Miki Sakae (132-136), Mistoka Tedashige (137), Okuda Seiichi (141-144), Ueda Sosuka (193-195) and many others have all contributed much to the understanding of these wares. Apart from some scholarly works and handsome catalogues hundred of research articles have been published in various journal of art and ceramic studies, such as the *Chawan* 茶碗, *Kogei* 工藝, *Tōji* 陶磁, *Tōki kōza* 陶器講座, *Kokka* 國華, *Chadō zenshū* 茶道全集 and others. The popularity of the subject in the last few decades may be shown by the publication of a special number on South Asian wares in *Tōji* (Vol. 8.4) in 1936 and the inclusion of three chapters on these wares in the famous series the *Sekai tōji zenshū* 世界陶磁全集 (Vol. 12) in 1957.

## X. America

The Southeast Asian ceramic study in America may be noted in two stages. They are closely related to the United States' expansion into this area. The first stage, which is regional in scope, was started with the annexation of the Philippines. The two expeditions of these islands mentioned above are mainly anthropological in nature. They serve partly as a foundation for later research. It was also at this stage that a number of art historians, such as A. K. Coomaraswamy (28), were ready to include Southeast Asian ceramics in their studies.

The second stage was initiated after the United States' involvement in Southeast Asia in the 1950s. A number of research centres supported by various foundations have been established. The main purpose is to understand the current development in various fields including art and archaeology. There have also been some travelling exhibitions to stimulate public interest in this

new area. The one on the art and archaeology of Vietnam (14) sponsored by the National Collections of Fine Arts in 1960 and another on the arts of Thailand (18) organized by the University of Indiana are of remarkable importance, but they include only a few pieces of porcelain and stoneware respectively. It is evident that the effort in the ceramic study has been rather limited.

However, a serious attempt to correlate the study in various countries has been made at the same time by the Symposium on trade porcelain and stone ware in Southeast Asia conducted by Mr. Robert P. Griffing Jr. at the Honolulu Academy of Arts in 1961 (53). Three papers were presented and discussed. They are the "Results of excavations in Malaya" by John Matthews (129), "Trade porcelain and stoneware in Borneo" by Barbara and Tom Harrison and "Ming porcelain in the Philippines" by Dr. Kamer Aga-Oglu (9). Matthews' extensive research in Southeast Asia may be taken to represent the effort made by the Australians along this line. As the Symposium includes also a paper by George H. Kerr on the "Occurrences of trade porcelain and stoneware in the Ryukyus", it has become a tendency to extend the scope to cover the string of islands to the north and the whole Pacific area to the east. Now, with Professors Solheim and Pearson and several others in the Department of Anthropology and the publication of the *Asia Perspectives* undertaken by the Social Science Research Institute at the University of Hawaii, Honolulu may be regarded as the chief centre of the study in the United States. The Journal serves as a comprehensive vehicle to coordinate the works done in Asia as well as the entire area of the Pacific. Its usefulness deserves high recommendation.

Apart from the work of John Matthews mentioned above a number of Australian visitors to Indonesia, the Philippines, Singapore and Hong Kong are acquiring good examples of Chinese export wares resulting in several promising collections being formed in Australia.

The study of Southeast Asian ceramic wares in Canada may also be noted. Recently the Art Gallery of Greater Victoria, British Columbia, has received a substantial gift of Chinese art, including a group of early Chinese export wares from the family collection of Mr. Chen King Foh 陳金福 from Indonesia. In Vancouver an exhibition of some 200 pieces of Chinese export wares to Southeast Asia was arranged by the Society of Asian Art in 1971. It was held in Vancouver Centennial Museum under the title "The Talking Jars" which was inspired by the large Chinese stoneware jars found in this region. These large jars were used principally as containers of fresh water and food stuffs on the sea voyages and highly treasured by the local inhabitants.

## XI. Europe

The study of Southeast Asian ceramics has been also quite popular in Europe. Most of the leading scholars, such as F. Hirth (82-83), T. H. Lyle (124-125), E. Zimmermann (206-207), Sir Harry Garner (43-44), R. L. Hobson (84-86), W. B. Honey (87-88), R. Grousset (59) and Soame Jenyns (102-105) are all familiar with the ceramic wares from this area. They are usually studied as Chinese pottery and porcelain. There are also a number of collectors and retired colonial officers who continue to study their own collections with enthusiasm (17; 150-151; 159). Exhibitions have also been held to stimulate interest of the export wares and studies on the trade relations are also popular (52; 196). The most important contribution lies with the effort given by various museums in building up their collections. As a result of former colonial connections Indonesian wares are mainly concentrated in Holland (145-146; 182), notably in the museums in Leeuwarden (153), Amsterdam and Leiden, and Annamese and Cambodian wares in France, especially in Musée Guimet (39) and Musée Cernuschi in Paris. Britain is a great centre

for oriental ceramic studies, but the museums are rather weak on Southeast Asian wares. Cambridge has a small collection of prehistoric pottery from Malaya and Thailand and I have the privilege to use the Mu-fei 木扉 collection for class instruction. Apart from a number of pieces acquired in London most of the specimens in the latter have been assembled during my several study leaves in the field and in Hong Kong and Japan. Some of these examples will be reproduced here as illustrations in three groups, Chinese (Pls. 2-16), Annamese (Pls. 17-22) and Siamese (Pls. 23-28) wares, ending with a Japanese blue-and-white (Pl. 28.113).

It is quite common now for European archaeologists to take part in excavations out in Southeast Asia. Their co-operation with overseas and local scholars proves quite successful. Important reports, such as those of P. Sorensen (177), H. R. van Heekeren (197), B. P. Groslier (56-58), A. B. Griswold (54-55), etc. have been published and many more are to be expected. Mrs. Janice Stargardt, a member of the Faculty of Archaeology and Anthropology here at Cambridge, has been conducting excavations in peninsular Thailand and Malaysia at sites which have yielded many specimens of indigeneous ceramics. From a series of physical and aesthetic tests she has established a typology of the Red Earthenwares of Kedah, found in association with a variety of imported stonewares of Chinese, Annamese and Thai origin (216). In the province of Songkhla, southern Thailand, she worked on an actual kiln site of prolific production level of local earthenwares during the Srivijayan period. These wares show a most sophisticated sense of form and some knowledge of Chinese styles but a completely different kiln technique. Again, imported wares were readily obtainable in this region during that period but did not prevent the existence of a flourishing local ceramic industry.

### Conclusion

To conclude this brief survey of the study of Southeast Asian ceramics some observations on the material and approach and the scope and problems may be noted:

1. The ceramic wares of Southeast Asia comprise a series of many mixed groups. They range in time from the Neolithic to modern times; in type from primitive earthenwares to the finest porcelain; and in origin from practically every country in East Asia. What have been studied so far are by no means the complete series. Some more new types can be expected in future excavations.

2. Apart from a few local features all the countries in Southeast Asia, from the Philippines to Malaya and from Indonesia to Burma used the similar types of ceramics which appear in roughly the same chronological sequence.

3. The complexity and similarity of the material is undoubtedly the result of the movements of peoples and the activities of the international trade throughout the ages. Hence most of the pottery and porcelain are described as export wares and they are studied historically in connection with the trade between these countries including those on the Asiatic mainland and islands in the Pacific.

4. The study of the ceramic wares of Southeast Asia is based primarily on archaeology. Although some of the pottery and porcelain are of high artistic value the majority are archaeological finds.



5. Historically Southeast Asia is a natural outlet for the overflow of man and culture from the Asiatic continent. Hence the prehistoric pottery is basically in the "corded ware" tradition which dominated the entire Eastern Asia for a long time, and the stonewares and porcelains of the historical period are mainly export wares from China, the mother country of porcelain.

6. According to the origin of manufacture the export wares in Southeast Asia may be classified into three main groups, Chinese, Siamese and Annamese. They are closely related to each other, but the Chinese export porcelains are generally studied together with those found in China while those from Thailand and Indo-China are regarded as two distinctive traditions of their own.

7. Contrary to the general assumption the Chinese export wares in Southeast Asia are not exclusively of the coarse variety. As articles of trade the quality of the merchandise depended naturally on the pocket of the customer. The majority are commercial containers and common vessels for daily use but fine quality wares from T'ang, Sung, Yuan, Ming and Ch'ing periods have also been unearthed. These are usually treated as Chinese pottery and porcelain in art.

8. The Chinese export wares of the later periods are responsible for the introduction of the advanced Chinese ceramic industry into Indo-China and Thailand. The export of the output of these two countries seems to have been limited to the countries in Southeast Asia.

9. The Chinese export porcelain to Southeast Asia is mainly of the same general type that is found not only in Korea and Japan but also in India (52; 214), Iran (156), Turkey (152; 154) and Egypt (88). In the 17th to 19th centuries, some of the porcelain were made specially to meet local tastes and fashions with their respective designs.

Finally, the study of Southeast Asian ceramics has recently become a popular subject pursued by scholars all over the world. The present effort continues to be based on archaeology, and for comparative studies the scope has been extended to cover the neighbouring mainland and the surrounding islands in the Pacific. This is particularly important with the later export wares, because many open questions can only be solved until the results of the archaeological investigations in South China are available. So far more than fifty kilnsites have been investigated in Fukien and Kwangtung. All these materials need to be properly assessed before any serious comparative studies can be done.

## Bibliography

### Abbreviations

- |       |  |
|-------|--|
| AA    | <i>Artibus Asiae</i> , Ascona                                    |
| ACASA | <i>Archives of the Chinese Art Society of America</i> , New York |
| ACS   | <i>Annual of the China Society</i> 中國學會年刊, Singapore             |
| AMG   | <i>Annales du Musée Guimet</i> , Paris                           |
| AP    | <i>Asian Perspectives</i> , Honolulu                             |
| AQ    | <i>Art Quarterly</i> , Detroit                                   |
| BSEI  | <i>Bulletin Société Études Indochine</i> , Paris                 |
| CA    | <i>Current Anthropology</i> , Chicago                            |
| CW    | <i>Chawan</i> 茶碗, Tokyo  |
| FECB  | <i>Far Eastern Ceramic Bulletin</i> , Ann Arbor                  |
| FMJ   | <i>Federal Museums Journal</i> , Kuala Lumpur                    |

- HJAS *Harvard Journal of Asiatic Studies*, Cambridge  
 ILN *Illustrated London News*, London  
 JAI *Journal of Anthropological Institute*, London  
 JCBRAS *Journal of the China Branch of the Royal Asiatic Society*, Shanghai  
 JMBRAS *Journal of the Malayan Branch of the Royal Asiatic Society*, Singapore  
 JRAI *Journal of the Royal Anthropological Institute of Great Britain and Ireland*, London  
 JSAR *Journal of the Southeast Asian Researches* 東南亞研究, Singapore  
 JSS *Journal of the Siam Society*, Bangkok  
 JSSS *Journal of the South Seas Society* 南洋學報, Singapore  
 KK *Kokka* 國華, Tokyo  
 MH *Malaya in History*, Kuala Lumpur  
 MHJ *Malayan Historical Journal*, Singapore  
 OA *Oriental Art*, London  
 PEFEO *Publications de l'École Française d'Extrême-Orient*, Paris  
 PJS *Philippine Journal of Science*, Manila  
 PS *Philippine Studies*, Manila  
 RAA *Revue des Arts Asiatiques*, Paris  
 SMJ *Sarawak Museum Journal*, Kuching  
 TJ *Tōji* 陶磁, Tokyo  
 TK *Tōki kōza* 陶器講座, Tokyo  
 TOCS *Transactions of the Oriental Ceramic Society*, London

Addis, J. M.

1. The dating of Chinese porcelain found in the Philippines, *PS*, 16, 1968.
2. Chinese porcelain found in the Philippines, *TOCS*, 37(1970). 17-35.

Aga-Oglu, K.

3. Ying-ch'ing porcelain found in the Philippines, *AQ*, 9(1946). 315-326.
4. Ming export blue-and-white jars in the University of Michigan collection, *AQ*, 11(1948). 201-217.
5. The relationship between the Ying-ch'ing, Shu-fu and early blue-and-white, *FECB*, 8(1948). 27-33.
6. Early blue-and-white pot excavated in the Philippines, *FECB*, 10(1950). 64-71.
7. Blue-and-white porcelain plates made for Moslem patrons, *FECB*, 15(1951). 12-16.
8. The co-called "Swatow" wares: types and problems of provenance, *FECB*, 30(1955). 1-34.
9. Ming porcelain from sites in the Philippines, *AP*, 5(1961). 243-252.
10. Ming porcelain from sites in the Philippines, *ACASA*, 17(1963). 7-20.

Bangkok National Museum

11. *Exhibition of masterpieces from private collections*, Bangkok, 1968.

Bantug, J. B.

12. Tesoros arqueológicos de Calatagan, *Excelsoir*, 30(1934). No. 991.

Beamish, T.

13. First report on "the Johore Lama hoard", *MHJ*, 2(1955). 1.

Beggs, T. M.

14. *Art and archaeology of Vietnam*, Washington, 1961.

Beyer, H. O.

15. Outline review of Philippine archaeology by islands and provinces, *PJS*, 7(1957). 205-374.
16. *Supplementary illustrations to the "outline review of Philippine archaeology by islands and provinces"*, Manila, 1949.

- Boode, P.  
17. Some remarks on pre-Ming and early fifteenth century blue-and-white Chinese porcelains (with especial reference to pieces found in the Dutch East Indies), *TOCS*, 21(1946). 9-17.
- Bowie, T. (ed.)  
18. *The arts of Thailand*, Indiana, 1960.
- Cheng Te-k'un 鄭德坤  
19. Chinese art and archaeology in Singapore, *JSSS*, 7.21(1951). 7-10.  
20. *Archaeological studies in Szechwan*, Cambridge, 1957.  
21. Archaeological evidence of Chinese activities in ancient Sarawak, *Chung-kuo Tsue-chih* 中國學誌, 4(1967). 73-88.  
22. *Archaeology in Sarawak*, Cambridge, 1969.
- Christie, A.  
23. The sea-locked lands, the diverse traditions of South-east Asia, *The dawn of civilization* (ed. S. Piggott), London, 1961. 277-300.
- Cole, F. C.  
24. *Chinese pottery in the Philippines*, Chicago, 1912.
- Collis, M.  
25. The unsuspected land-route now discovered by which old Chinese porcelain reached the west, *ILN*, 1935. 187.  
26. Fresh light on the route taken by export porcelain from China to the Near East during the Ming period, *TOCS*, 13(1936). 9-29.  
27. *Into hidden Burma*, London, 1953.
- Coomaraswamy, A. K.  
28. *History of Indian and Indonesian art*, New York, 1927.
- D'argence, R. Y. L.  
29. Les Ceramiques a base chocolate, *PEFEO*, 1959. 1-30.
- Diskul Subhadradis, M. C.  
30. *Guide to the old town of Sukhotai*, Bangkok.  
31. *Guide to the old town of Satchanalai*, Bangkok.
- Evangelista, Alfredo E.  
32. Ancient burial customs among Filipinos, *Saturday Parade*, Manila, 1(1960). 9-10.  
33. Philippines, *AP*, 4(1961). 85-88; 5(1962). 76-70; 7(1964). 52-56.
- Evans, I. H. N.  
34. On the persistence of an old type of water vessel, *JMBRAS*, 1(1923). 248-250.  
35. *Ethnology and archaeology of the Malay Peninsula*, Cambridge, 1927.  
36. Bajau pottery, *SMJ*, 5(1955). 298.
- Fine Arts Department, Thailand  
37. *A report of the archaeological seminar on Sukhodaya in B.E. 2503*, Bangkok, 1964.  
38. *The development of museums and archaeological activities in Thailand under the control of the Fine Arts Department*, Bangkok, 1965.
- Fournereau, L.  
39. La céramique du Thais, *AMG*, 31(1908).2. 36-38.
- Fox, Robert B.  
40. The Calatagan excavations, *PS*, 7(1959).2. 325-390.  
41. *Trade potteries as a key to Philippine relations with neighbouring countries during the Pre-Spanish period*. Manila, 1960.  
42. Chinese pottery in the Philippines, *Fookien Times Yearbook*, 1962, 41, 248-258.
- Garner, Sir Harry  
43. *Oriental blue-and-white*, London, 1954.

44. Blue-and-white of the middle Ming period, *TOCS*, 27(1954). 61-71.
- Gibson-Hill, C. A.  
45. Johore Lama and other ancient sites on the Johore river, *JMBRAS*, 28(1955).
- Giga Tetsuji 儀殿徹二  
46. Sunkoroku no koyōseki wo tōsashite, *TJ*, 5(1933). 1-5.  
47. Sunkoroku no shuri, *TJ*, 6(1934). 1-2.  
48. Shamu no tōki, *TK*, 3(1935).
- Goloubew, V.  
49. La province de Thanh-hoa et sa céramique, *RAA*, 7(1931). 112-116.
- Graham, W. A.  
50. Pottery in Siam, *JSS*, 16(1922).  
51. *Siam*, London, 1924.
- Gray, B.  
52. The export of Chinese porcelain to India, *TOCS*, 36(1967). 21-37.
- Griffing, Robert P. Jr.  
53. A report on the symposium: trade porcelain and stoneware of southeast Asia, *AP*, 5(1962). 235-236.
- Griswold, A. B.  
54. Art of Siam, *AA*, 23(1960). 129-131.  
55. *Towards a history of Sukhodaya art*, Bangkok, 1967.
- Groslier, B. P.  
56. *Angkor hommes et pierres*, Paris, 1956.  
57. Les fouilles du Palais Royal d'Angkor Thom, *Proceedings of the 23rd International Congress of Orientalists*, 1957.  
58. *Angkor et le Cambodge au XVI<sup>e</sup> siècle*, Paris, 1957.
- Grousset, R.  
59. *The civilization of the east*, New York, 1931.
- Guthe, C. E.  
60. The University of Michigan Philippine expedition, *American Anthropologist*, 29(1927). 69-76.  
61. Distribution of sites visited by the University of Michigan Philippine expedition, 1922-25, *Papers of the Michigan Academy of Science, Arts and Letters*, 10(1928). 79-89.
- Han Wai Toon 韓槐準  
62. A study on Johore Lama, *JSSS*, 5(1948).1. 17-35.  
63. A research on Kendi, *JSSS*, 6(1951).1. 25-30.  
64. Inscribed Chinese pottery found along the Johore river, *ACS*, 1953. 20-22.  
65. Study on Ming porcelains from the Johore Lama excavation, *JSSS*, 10(1954).2. 17-24.  
66. The olden Chinese pottery in Borneo, *JSSS*, 11(1955).2. 46-57.  
67. Ancient China and trade porcelains in the South Seas, *ACS*, 1955. 33-39.  
68. *Ancient Chinese export ware found in Nanyang* 南洋遺留的中國外銷陶瓷, Singapore, 1960.  
69. Notes on the export wares of the Ming and Ch'ing periods, *Wen-wu* 文物, 1965.9. 57-59.
- Harrison, Tom  
70. Some Borneo ceramic objects, *SMJ*, 17(1950). 270-273.  
71. Some ceramic objects recently acquired for the Sarawak Museum, *SMJ*, 5(1951). 541-552.  
72. Note on Chinese ceramic taste in Borneo, *FECB*, 17(1952). 16-18.  
73. Some ceramics excavated in Borneo, *TOCS*, 28(1955). 11-21.  
74. Sawankholok, Swatow and common sense, *FECB*, 30(1955). 35-38.  
75. Ceramics penetrating central Borneo, *SMJ*, 21(1955). 549-560.  
76. Siamese ceramic sculpture, *FECB*, 35(1956). 16-19.  
77. Song excavations, *SMJ*, 7(1956). 153-165.  
78. Export wares found in West Borneo, *OA*, 5(1959). 42-51.

- Harrison, T. and B.  
 79. Kota Batu in Brunei, *SMJ*, 7(1956).  
 80. The prehistoric cemetery of Tanjong Kubor, *SMJ*, 8(1957).
- Harrison, T. and Wang Gungwu  
 81. Nanhai trade, *AP*, 4(1961). 56-61.
- Hirth, F.  
 82. Ancient Chinese porcelain, *JCBRAS*, 22(1988). 181-183.  
 83. *Ancient porcelain, a study of Chinese medieval industry and trade*, London, 1888.
- Hobson, R. L.  
 84. *The wares of the Ming dynasty*, London, 1925.  
 85. Chinese porcelain at Constantinople, *TOCS*, 1934. 9-34.  
 86. *Handbook of the pottery and porcelain of the Far East*, British Museum, London, 1948.
- Honey, W. B.  
 87. *Guide to the later Chinese porcelain*, London, 1927.  
 88. *The ceramic art of China and other countries of the Far East*, London, 1946.
- Hsü Yun-ts'iao 許雲樵  
 89. *Ku tai Nan-yang shih ti ch'ung k'ao* 古代南洋史地叢考, Shanghai, 1955.  
 90. *Nan-yang shih* 南洋史, Singapore, 1961.  
 91. Chinese sources of historical geography of the southeast Asia, *JSAR*, 1(1965). 93-106.  
 92. The contribution of Chinese sources to the ancient history of southeast Asia, *JSAR*, 3(1967). 9-15.
- Itō, C. 伊東忠太 and Kamakura, Y. 鎌倉芳太郎  
 93. *Nankai kotō kame* 南海古陶瓷, Tokyo, 1937.
- Janse, O. R. T.  
 94. A source of ancient Chinese pottery revealed in Indo-China, *ILN*, 1938. 11.12.  
 95. Rapport préliminaire d'une mission archéologique en Indochine, *RAA*, 9-10(1935-36).  
 96. An archaeological expedition to Indo-China and the Philippines, *HJAS*, 6(1941). 1-21.  
 97. Notes on Chinese influences in the Philippines in Pre-Spanish times, *HJAS*, 8(1944). 36-42.  
 98. Archaeology of the Philippine islands, *Smithsonian Annual Report*, 1946. 345-360.  
 99. *Archaeology of the Philippine islands*, Washington, 1947.  
 100. Breaking new archaeological ground in Indo-China, *ILN*, 5054(1935).  
 101. *Archaeological research in Indo-China*, I and II, Harvard, 1947, 1951; III, Brussels, 1958.
- Jenyns, Soame  
 102. *Later Chinese porcelain*, London, 1951.  
 103. *Ming pottery and porcelain*, London, 1953.  
 104. The wares of the transitional period between the Ming and the Ch'ing, 1620-1683, *ACASA*, 9(1955). 20-34.  
 105. The Chinese porcelains in the Topkapu Sarray, Istanbul, *TOCS*, 36(1967). 43-72.
- Koyama, F. 小山富士夫  
 106. Nagata Yasukichi shi shorai no Annam kotō, *TJ*, 5(1933).4.  
 107. Annam no tōji, *TK*, 21(1937).  
 108. Nampō sakki, *TJ*, 10(1938).3.  
 109. Beni Annam hanagata sara keisetsu, *KK*, 694.  
 110. Annam yaki kokka ban kaisetsu, *KK*, 696.  
 111. Beni Annam chawan kaisetsu, *KK*, 704.  
 112. Ceramics of Annam, *Sekai tōji zenshū* 世界陶瓷全集, Tokyo, 1956, 12.227-234.  
 113. Ceramics of Thailand, *Sekai tōji zenshū*, 12.235-340.
- Kushi, T. 久志卓眞  
 114. Nankai kotō no Shina tōji kenkyū ni ataeta kōseki, *CW*, 134.

- Lamb, A.
115. Miscellaneous papers on early Hindu and Buddhist settlement in northern Malaya and southern Thailand, *FMJ*, 6(1961).
  116. A visit to Siraf, an ancient port on the Persian Gulf, *JMBRAS*, 37(1964). 1-19.
- Le May, R. S.
117. A visit to Sawankalok, *JSS*, 19(1925).2.
  118. A review of H. Otley Beyer's 'a preliminary catalogue of Pre-Spanish ceramic wares found in the Philippines', *JSS*, 25(1932).2.
  119. The ceramic wares of north central Siam, *The Burlington magazine*, 63(1933). 166, 207.
  120. Notes and queries on Thai pottery, *JSS*, 31(1939).1.
  121. The ceramic wares of Siam, *TOCS*, 20(1945). 9-10.
  122. Exhibition of Siamese art, *OA*, 1(1948). 60-62.
- Locsin, Leandro and Cecilia
123. *Oriental ceramics discovered in the Philippines*, Tokyo, 1967.
- Lyle, T. H.
124. Siam: celadon ware, *Man*, 1901, 39, 50.
  125. Notes on ancient pottery kilns at Sawankalok, Siam, *JAI*, 33(1903).
- Malleret, L.
126. *L'Archéologie du delta du Mékong*, Paris, 1959-1960.
- Manila trade pottery Seminar
127. *Introductory notes*, Manila, 1968.
- Mansuy, H.
128. *Contribution a l'Étude de la préhistoire de l'Indochine*, Hanoi, 1922-1925.
- Matthews, J.
129. Results of excavations in Malaya, *AP*, 5(1961).2. 237-242.
- McHugh, J. N.
130. The Dragon of Chini and recent discoveries under the lake, *MH*, 6(1961). 2.
  131. *Chinese ceramics, 10th-17th century*, Dublin, 1967.
- Miki, S. 三木榮
132. *Shamu no chawan Sunkoroku ni tsuite*, *TJ*, 2(1929). 1.
  133. *Shamu no geijutsu*, Tokyo, 1930.
  134. *Sunkoroku tōji monyō shū*, Tokyo, 1931.
  135. *The Sawankalok kiln in Siam*, Tokyo, 1931.
  136. *Fukirippin-tō shutsudo no Sunkoroku*, *TJ*, 4(1932). 5.
- Mitsuoka, T. 滿岡忠成
137. Ceramic tea-ceremony objects from Annam, Thailand and Nambam, *Sekai tōji zenshū*, 12.241-245.
- Morris, A. P.
138. Pottery in Burma, *Journal of the Burma Research Society*, 8(1936).3.
- National Museum
139. *Special exhibition of the Calatagan excavations*, Manila, 1961.
- Nimmanahaeminda, K.
140. *Sankampaeng glazed pottery*, Chiangmai, 1960.
- Okuda, S. 奥田誠一
141. *Gosu-akae zukan* 吳須赤繪圖鑑, Tokyo, 1933.
  142. *Sunkoroku zukan* 宋胡錄圖鑑, Tokyo, 1944.
  143. *Annam tōji zukan* 安南陶磁圖錄, Tokyo, 1954.
  144. *Annam gosu ni tsuite*, *TJ*, 13(1941).1.

Ottema, N.

145. *De Praktijk van het porcelein verzamelem*, Amsterdam, 1933.

146. *Handboek der Chineesche Ceramiek*, Amsterdam, 1943.

Paske-Smith, M. T.

147. The Japanese trade and residence in the Philippines before and during the Spanish occupation, *Transactions of the Asiatic Society of Japan*, 42(1914).2.

Patte, E.

148. *Notes sur le préhistorique Indochinois*, IV, Hanoi, 1925.

Peacock, B. A. V.

149. A short description of Malayan prehistoric pottery, *AP*, 3(1961).2. 121-156.

150. The Kodiang pottery cones; tripod pottery in Malaya and Thailand with a note on the Bukit Tengku Lembu black ware, *FMJ*, 9(1965). 4-18.

Péralle, M.

151. *Industrie de la poterie en Cochinchine - Cay-Mai*, *BSEI*, 1895.

Pope, J. A.

152. Some blue-and-white in Istanbul, *TOCS*, 26(1951). 37-49.

153. Princessehof museum in Leeuwarden, *ACASA*, 5(1951). 23-37.

154. *Fourteenth-century blue-and-white ware: a group of Chinese porcelains in the Topkapa Sarayi Muzesi, Istanbul*, Washington, 1952.

155. Chinese ceramics and Tom Harrisson, *AA*, 19(1956). 66-71.

156. *Chinese porcelains from the Ardelbil Shrine*, Washington, 1956.

157. Chinese characters on Brunei and Sarawak ceramics, *SMJ*, 8(1958). 11.

Praya Nakon Prah Ram

158. Tai potteries, *JSS*, 29(1936). 13-36.

Raphael, O.

159. Notes on Siamese ceramics, *TOCS*, 1931. 24-27.

Robb, W.

160. New data on Chinese and Siamese ceramic wares of 14th and 15th centuries, *Philippine Magazine*, 27(1930). 3-4.

Saurin, E.

161. Regional report: Cambodge, Laos, Vietnam, *AP*, 9(1966). 32-35.

Sharma, T. C.

162. Researches on the prehistoric archaeology of Assam, *Journal of the Assam Science Society*, 9(1966). 1-11.

163. A note on the neolithic pottery of Assam, *Man*, 2.1(1967). 126-128.

Sheppard, H. M.

164. Buried treasure at Keribong, *MH*, 6(1961).2.

Sieveling, G. de G.

165. The fortified city of Johore Lama and the use of archaeological evidence, *JMBRAS*, 28(1955).

166. Recent archaeological discoveries in Malaya, *JMBRAS*, 28(1955).

167. Recent archaeological discoveries, *JMBRAS*, 29(1956).

168. The iron age collections of Malaya, *JMBRAS*, 29(1956).

Sieveling, G. de G. and others

169. Recent archaeological discoveries in Malaya, *JMBRAS*, 27(1954). 232-233.

Silice, A. and Groslier, G.

170. *La céramique dans l'Ancien Cambodge*, *Arts et archéologie Khmèrs*, Paris, 1924-26.

Soejono, R. P.

171. Indonesia, *AP*, 6(1963). 34-43.

## Solheim W. G. II

172. Excavations at Johore Lama, *MH*, 6(1960). 17-23.  
 173. Sa-huỳnh pottery relationships in Southeast Asia, *AP*, 3(1961). 2.97-188.  
 174. Pottery and the Malayo-Polynesians, *CA*, 5(1964), 360, 376-384, 400-403.  
 175. Further relationships of the Sa-huỳnh-Kalanay pottery tradition, *AP*, 8(1964). 196-211.  
 176. Two pottery traditions of late prehistoric times in southeast Asia, *Symposium on historical, archaeological and linguistic studies on southeast Asia and the Hong Kong region*, Hong Kong, 1967. 15-22.

## Sorensen, P.

177. *Archaeological excavations in Thailand: Ban-kaeo*, Copenhagen, 1967.

## Spinks, C. N.

178. Siam and the pottery trade of Asia, *JSS*, 44(1956).  
 179. *Siamese pottery in Indonesia*, Bangkok, 1959.  
 180. A ceramic interlude in Siam, *AA*, 23(1960). 95-110.  
 181. *The ceramic wares of Siam*, Bangkok, 1965.

## Stutterheim, W. F.

182. *Studies in Indonesian archaeology*, The Hague, 1956.

## Sullivan, M.

183. Archaeology in the Philippines, *Antiquity*, 30(1956). 68-79.  
 184. Archaeology in Thailand today, *Archaeology*, 10(1957). 11-17.  
 185. Kendi, *ACASA*, 11(1957). 40-58.  
 186. Kedah, 1957, *JMBRAS*, 1958.  
 187. Chinese export porcelain in Singapore, *OA*, 3(1957). 145-151; 4(1958). 18-21.  
 188. Notes on Chinese export wares in southeast Asia, *TOCS*, 33(1963). 61-77.

## Tan Yeok Seong 陳育崧

189. Report on the discovery of ancient porcelain wares in Celebes, *JSSS*, 12(1956).1. 1-4.  
 190. Notes on a three-colour glazed Ming plate, *JSSS*, 24(1969). 89-91.

## Tenazas, R.

191. *A report on the archaeology of the Locsin/University of San Carlos excavations in Pila, Laguna, Manila*, 1968.

## Tregear, M.

192. Manila trade pottery seminar, *OA*, 14(1968). 327-328.

## Ueda, Sosuke 上田恭輔

193. Annam tōji no kōtō, *Shina tōji zatsudan* 支那陶磁襍談, Osaka, 1930. 321-334.  
 194. Sunkoroku ni sometsuke ariya iya, *TJ*, 3(1930).2.  
 195. Kōchi kama shikō, *CW*, 80.

## van Gelder, H. E.

196. Facts concerning the porcelain trade of the East India Company, *Economick Historich Jaarbuck*, 1924.

## van Heekeren, H. R. and Knuth, E.

197. *Archaeological excavations in Thailand : Sai-Yok*, Copenhagen, 1967.

## van Orsoy de Flines, E. W.

198. *Gids voor de keramische Verzameling*, Batavia, 1949.  
 198a. *Guide to the Ceramic Collection (Foreign Ceramics) of Museum Pusat Djakarta*. English Edition of (198), Djakarta, 1969.

## Volker, T.

199. *Porcelain and the Dutch East India Company*, Leiden, 1954.  
 200. *The Japanese porcelain trade of the Dutch East India Company after 1683*, Leiden, 1959.



Wagner, Kip

201. Drowned galleons yield Spanish gold, *National Geographic Magazine*, 127(1965). 1-37.

Wang Gungwu 王廣武

202. The Nanhai trade, a study of the early history of Chinese trade in the South China Sea, *JMBRAS*, 31(1958).2. 53-112.

Wheatley, P.

203. Geographical notes on some commodities involved in Sung maritime trade, *JMBRAS*, 32(1959).2. 83-85.

White, G.

204. Report on the trade of Siam in 1676, *TOCS*, 13(1936). 22.

Willems, W.

205. *Ceramic art of southeast Asia*, Singapore, 1971.

Zimmermann, E.

206. *Chinesisches porzellan*, Leipzig, 1913.  
207. *Altchinesische porzellane im Alten Serai*, Berlin, 1930.

#### ADDENDA TO BIBLIOGRAPHY

Chang Kwang-chih 張光直

208. *The archaeology of ancient China*, New Haven, 1968.  
209. *Fengpitou, Tapenkeng and the prehistory of Taiwan*, New Haven, 1969.

Cheng Te-k'un

210. Some Chinese Islamic "magic square" porcelain, *Wen-wu lei k'an* 文物彙刊, 1(1972). 146-160.

Fox, R. B.

211. *The Tabon caves*, Manila, 1970.

Groot, G. J.

212. *The prehistory of Japan*, New York, 1951.

Peacock, B. A. V.

213. Regional report - Union of Burma, *AP*, 4(1961). 71-75.

Pearson, R. J.

214. *Archaeology of the Ryukyu Islands*, Honolulu, 1969.

Sieveling, G. de G.

215. Excavations at Gua Cha, Kelantan, 1954, *FMJ*, 1-2(1955). 75-143.

Stargardt, J.

216. The extent and limitations of Indian influences on the protohistoric civilization of the Malay Peninsula, *South Asian Archaeology*, London, 1972.

Su Ying-hui 蘇瑩輝

217. Sinological studies in Malaysia, *Sinological monthly* 華學月報, Taipei, 2(1972). 44-57.

Watt, J. C. Y. 屈志仁

218. South East Asian pottery - Thai, in particular, *Bulletin of the Art Gallery of South Australia*, 32(1971). 4.

## A list of the plates

## A. PREHISTORIC POTTERY OF SOUTHEAST ASIA 東南亞史前陶器

## PLATE 1

1. 馬來亞史前灰陶素桶  
*T'ung* bucket – Tub-shaped with slightly spreading straight sides, flat concave base and two sets of eight suspension holes near the rim. Plain dark grey earthenware, wheel-made and burnished. Height 164 mm. Prehistoric period.  
Excavated by G. de G. Sieveking from Grave 8 in Gua Cha, Malaya. (215, fig. 13.1)
2. 馬來亞史前灰陶繩紋罇  
*Fou* pot – Depressed globular body with a high spreading neck, everted lip and rounded base. Reddish dark grey earthenware, probably wheel-made. Exterior burnished half way to shoulder, lower half decorated with cord-impressions. Interior black slipped and burnished. Diameter, 157 mm. Prehistoric period.  
Excavated by G. de G. Sieveking from Grave 8 in Gua Cha, Malaya. (215, fig. 12.4)
3. 馬來亞史前灰陶刻紋尊  
*Tsun* vase – Semi-globular body with high spreading neck and rounded base. Reddish dark grey earthenware. Decorated with incised and comb-pricked design in bold geometric pattern. Height, 210 mm. Prehistoric period.  
Excavated by G. de G. Sieveking from Grave 3 in Gua Cha, Malaya. (215, fig. 9.2)  
– Courtesy of the Museum of Archaeology and Anthropology, University of Cambridge.
4. 菲律賓史前灰陶刻紋罐  
*Kuan* jar – Biconical body with slightly rounded sides, tall neck, rolled lip and spreading foot. Two horizontal looped handles on the shoulder and two suspension holes at the foot-rim. Red greyish earthenware, handmade. Decorated with incised geometric design on the shoulder and marks of vertical scraping on the neck and lower part of the body. Height, 118 mm. Prehistoric period.  
– A similar example without the foot has been reported from Barrio, Butong in the Philippines. (173, Pl. 4c)

## B. CHINESE EXPORT WARES 中國出口陶磁

## PLATE 2

5. 宋龍泉雙魚洗  
*Hsi* basin – Bowl-shaped with flattened lip, vertical ribs on the outside, high everted foot. Greyish white porcelain, burnt brown at the foot-rim, with opaque green glaze. Decorated on the inside with a pair of fish moulded in relief under the glaze. Diameter, 174 mm. Lung-ch'uan ware. Sung.
6. 宋龍泉浮雕花卉罐  
*Kuan* jar – Globular body with low neck, rolled lip, two cylindrical ears and flat base. Grey stoneware with greenish glaze and a few tiny brown iron spots. Decorated with simple linear scroll on the shoulder, elaborate floral scroll on the upper part and lotus petals on the lower part of the body, all moulded in relief under the glaze. Curdling of

clay visible on the unglazed surface at the foot. Height 95 mm. Lung-ch'uan type. Late Sung.

7. 宋龍泉浮雕花卉罐

*Kuan jar* – Globular body with low neck, rolled lip and concave base. Grey stoneware with greenish grey crackled glaze. Decorated with floral scroll on the upper part and simple linear scroll on the lower part of the body, both moulded in relief under the glaze. Curdling of clay visible on the unglazed surface at the foot. Height, 58 mm. Lung-ch'uan type. Late Sung.

8. 宋麗水青磁刻紋蓮花碟

*Tieh dish* – Saucer-shaped with rounded sides, everted lip and low bevelled foot-rim. Grey stoneware with crackled green glaze. Incised design of lotus and floral scroll. Pools of glaze at the base. Diameter, 161 mm. Li-shui ware. Sung.

PLATE 3

9. 宋哥釉罐

*Kuan jar* – Ovoid body with low neck, everted lip and depressed base. Grey stoneware with greenish grey double crackled glaze with tiny holes. The base is partly glazed. Height, 88 mm. Ko type. Late Sung.

10. 元龍泉瓜形青磁罐

*Kuan jar* – Ovoid body with slightly contracted low neck, vertical ribbed sides, sunken base and bevelled foot. Greyish white porcelain, burnt red at the unglazed foot- and mouth-rims. Height, 100 mm. Lung-ch'uan ware. Yuan.

11. 元龍泉刻花青磁盤

*P'an plate* – Dish-shaped with everted rim and flattened lip, sunken base and low bevelled foot-rim. Greyish white porcelain, burnt red at the foot, with green glaze. Decorated on the inside with an incised lotus medallion in the middle surrounded by a band of vertical grooves. Diameter, 335 mm. Lung-ch'uan ware. Yuan.

12. 元龍泉刻花青磁盤

*P'an plate* – Dish-shaped with rounded sides, low bevelled foot-rim. Greyish white porcelain, burnt red at the unglazed base, with bluish green glaze. Decorated on the inside with an incised peony medallion in the middle surrounded by a band of flower petals. Diameter, 341 mm. Lung-ch'uan ware. Yuan.

PLATE 4

13. 宋廣東青釉雙耳罐

*Kuan jar* – Globular body with low neck, rolled lip, two vertical looped handles and low flat base. Grey stoneware with finely crackled pale green glaze. Decorated with incised lines around the neck and on the body. Height, 138 mm. Kwangtung type. Sung.

14. 宋廣東樓釉四耳罐

*Kuan jar* – Ovoid body with low neck, rolled lip, four horizontal looped handles and slightly concave base. Grey stoneware, burnt red at base, with brown finely crackled glaze. Height, 230 mm. Kwangtung ware. Sung.

## 15. 宋廣東青釉刻花四耳罐

*Kuan jar* – Globular body with low neck, rolled lip, four horizontal looped handles on the shoulder and slightly concave base. Grey stoneware with finely crackled dark brownish green glaze. Decorated with incised leaf design around the neck and floral scroll on the body. Height, 381 mm. Kwangtung type. Sung.

## 16. 宋廣東青釉刻花四耳罐

*Kuan jar* – Globular body with low neck, rolled lip, four horizontal looped handles on the shoulder and slightly concave base. Grey stoneware with "lizard skin" brownish-green glaze which is caused by incomplete firing. Decorated with incised floral scroll on the shoulder and straight and wavy lines on the body. Height, 394 mm. Kwangtung type. Sung.

## PLATE 5

## 17. 明廣東浮花櫻釉盒

*Ho box* – Circular with rounded sides, flat topped cover and slightly concave base. Grey stoneware with brown glaze. Decorated on the unglazed top of the cover with a moulded design consisting of two concentric bands of linear geometric pattern around a disc of floral elements. Diameter, 85 mm. Kwangtung type. Ming.

## 18. 明廣東櫻釉雙耳罐

*Kuan jar* – Depressed globular body with low neck, two looped handles and slightly concave base. Grey stoneware with brown glaze. Height, 53 mm. Kwangtung type. Ming.

## 19. 元磁州刻繪雲鳳罐

*Kuan jar* – Globular body with short contracted neck, rolled lip and sunken base. Grey stoneware. Decorated with incised cloud and phoenix design, glazed black over white ground. Height, 254 mm. Tz'u-chou ware. Yuan.

## 20. 宋刻花青白盒

*Ho box* – Circular with round ribbed sides, domed cover and slightly concave base. White porcelain with bluish green glaze. Decorated on the cover with an incised floral design. Diameter, 129 mm. Ch'ing-pai type. Sung.

## PLATE 6

## 21. 宋鐵點青白罐

*Kuan jar* – Globular body with low neck, rounded lip, two cylindrical ears and slightly concave base. White porcelain with bluish green glaze and groups of brown iron spots. Height 64 mm. Ch'ing-pai type. Sung.

## 22. 元鐵點青白玉壺春瓶

*Yü-hu-ch'un vase* – Pear-shaped body with rounded lip and low rounded foot-rim. White stoneware with bluish white glaze and brown iron spots. Curdling of clay visible at the unglazed base. Height 89 mm. Ch'ing-pai type. Yuan.

## 23. 元印花樞府盤

*P'an dish* – Saucer-shaped with rounded sides, low stem and sunken foot-rim. White porcelain, burnt red at the base, with moulded design under a greyish white glaze.

Decorated with a large medallion of floral scroll surrounded by a band of floral scroll on the inside. Diameter, 178 mm. Shu-fu ware. Yuan.

24. 宋德化桶形白磁罐

*Kuan jar* – Ovoid body with bevelled neck and irregular lip, ribbed sides and slightly concave base. White porcelain with bluish white glaze. Curdling of clay visible on the unglazed surface of the base. Height, 80 mm. Te-hua ware. Sung.

PLATE 7

25. 明德化粉繪白磁盒

*Ho box* – Circular with round ribbed sides, domed cover and flat base. White porcelain with creamy white glaze. Decorated on the cover with slipped floral design under the glaze. Curdling of clay visible on the unglazed base. Diameter, 141 mm. Te-hua ware. Ming.

26. 明德化印花白磁盒

*Ho box* – Circular with round ribbed sides, domed cover and flat base. White porcelain with creamy white glaze. Decorated on the cover with moulded floral design. Diameter, 46 mm. Te-hua ware. Ming.

27. 明德化獅頭雙耳白磁瓶

*P'ing vase* – *Mei-p'ing* 梅瓶 type with low neck, everted lip and spreading foot. Applied flattened lion-heads as handles. White porcelain with creamy white glaze. Height, 119 mm. Te-hua ware. Late Ming.

PLATE 8

28. 明永樂寶相花青花扁壺

*Pien-hu flask* – Flat double-gourd shaped flask with two ribboned handles at the neck and low rounded rectangular foot-rim. White porcelain with transparent bluish-white crackled glaze. Decorated with underglaze blue designs of *pao-hsiang-hua* and other floral patterns. Height, 325 mm. Ching-te-chen ware. Yung-lo period.

29. 明福建鴛鴦青花水注

*Shui-chu* water ewer – Shaped in two mandarin ducks swimming side by side. White porcelain painted in underglaze blue. Slightly concave base with a small collection of sand at the edge. Height, 80 mm. Fukien type. Early Ming.

PLATE 9

30. 明初轉枝番蓮青花墨壺

*Mo-hu* ink bottle – Ovoid body with a conical cover and slightly concave base. White porcelain with underglaze blue floral and linear designs. Height, 80 mm. Ching-te-chen ware. Early Ming.

31. 明福建花鳥青花杯

*Pei cup* – Deep body with everted lip and bevelled foot. White porcelain with underglaze blue birds-on-tree design. Some sand around the foot-rim. Height, 41 mm. Fukien type. Middle Ming.

32. 明花卉青花盤  
*P'an* plate – Dish-shaped with rounded sides, sunken base and low bevelled unglazed foot-rim. White porcelain with underglaze blue painting. Decorated with a large flower medallion surrounded by a band of floral scroll on the inside and another band of floral scroll on the outside. Diameter, 326 mm. Ching-te-chen ware. Early 16th century.
33. 明花卉行螺青花盤  
*P'an* plate – Dish-shaped with rounded sides, sunken base and low bevelled unglazed foot-rim. White porcelain with underglaze blue painting. Decorated with a small medallion of a crawling conch snail over a wavy ground, surrounded by a large band of fine floral scrolls in five concentric rings on the inside and a band of floral scroll on the outside. Diameter, 334 mm. Ching-te-chen ware. 16th century.
34. 明青花蟠龍碟一對  
*Tieh* saucers, a pair – Dish-shaped with rounded sides and low foot. White porcelain with underglaze blue decoration. Geometric design around the rim, a curled dragon in the middle (a) and a simple square “seal” at the base (b). Diameter, 102 mm. Some sand around the foot-rim. Fukien type. 16th century.  
 Ex-collection: Tan Yeok Seong 陳育崧

## PLATE 10

35. 明萬曆梅鶴青花軍持  
*Kendi* ewer – Globular body with tall neck, enlarged mouth and contracted lip, mammary spout and low foot-rim. White porcelain with underglaze blue painting. Decorated with a branch of prunus blossom on the neck, a band of geometric designs on the shoulder, four broad rectangular panels of flying cranes alternating with four panels of geometric lattice work on the body and three sets of geometric design on the spout. Height, 119 mm. Ching-te-chen ware. Wan-li period.
36. 明萬曆花卉立鹿青花盃  
*Wan* bowl – Deep with rounded sides, everted lip and bevelled foot-rim. White porcelain with underglaze painting in blue. The outside is decorated with eight vertical panels each with a standing deer among trees and on the inside a small medallion also of a standing deer among trees, surrounded by eight petal-shaped panels of flower pattern. Diameter, 145 mm. Ching-te-chen ware. Wan-li period.
37. 明福建上品香茶青花罐一對  
*Ch'a-kuan* a pair of tea-caddies – Ovoid body with low neck and bevelled foot-rim, each fitted with a disc-shaped cover. White porcelain with underglaze painting and inscription. Some sand around the foot-rim. A five petalled flower is painted on the cover while the body is decorated with two animals each carrying a vertical label, reading *shang-p'in* on one and *hsiang-ch'a* on the other. Together the inscription means “Superior quality of fragrant tea”. They were definitely tea container for export. Height, 65 mm. Fukien type. Late Ming.
38. 明福建印尼銀飾青花盒  
*Ho* box – Circular with domed cover and low rounded foot-rim. White porcelain with underglaze floral design in blue. Cover fitted with silver ornament with floral and scroll design. Diameter, 60 mm. Ching-te-chen ware. Late Ming.

## PLATE 11

39. 明福建豐興福字印尼燈影人物青花盤  
*P'an* plate – Dish-shaped with rounded sides and low bevelled foot-rim. White porcelain with blue underglaze painting. The centre is decorated with a character *fu* “Good luck” in a two-ringed circle with four flowers on the four sides. This is surrounded with a large composite circle consisting of a bold one between two thin ones. Beyond this are painted five Bhima *wayang* shadow-play figures on the five sides. The rim is bordered again with a bold and a fine circle. The three character mark in the centre of the base (b) reads “Feng-hsing chao” meaning “made by Feng-hsing”. *Feng-hsing* meaning “luxurious and prosperous” has always been a popular name for shops in Fukien. The ware was evidently ordered by a shop of that name. Diameter, 241 mm. Fukien type. Late Ming.
40. 明福建暹羅神像青花罐  
*Kuan* jar – Depressed globular body with low rounded rim and short bevelled foot-rim. White porcelain with underglaze designs in blue. The main pattern is composed of two figures one on each side, showing the top part of the bare body with a crown on the head, a bracelet around the neck and branched scarf fluttering beyond a pair of leaf-shaped shields on the shoulders. This is a common Siamese diety *devatās* (*tayponam*). Height, 51 mm. Fukien type. Late Ming.
41. 明福建花卉赤魚青花碟  
*Tieh* saucer – Circular shaped with rounded sides and sunken base. White porcelain with underglaze painting in blue and some sand adhered around the unglazed foot-rim. Decorated with a medallion inside showing a brown biscuit fish swimming in a pool of flowers. Diameter, 122 mm. Fukien type. Late 16th century.
42. 明福建三彩花卉盤  
*P'an* plate – Saucer-shaped with rounded sides and low bevelled foot-rim. White porcelain with white opaque glaze and red, green and yellow enamels, predominantly red. The design consists of a large medallion of a flower and leaves, surrounded by a band of seven flowers and scrolling branches on the inside and a band of six flowers and scrolling branches on the outside. Diameter, 306 mm. Fukien type. Early 16th century.
43. 明福建三彩花卉盤  
*P'an* plate – Saucer-shaped with rounded sides, sunken base and bevelled foot-rim. White porcelain with white opaque glaze and red, green and yellow enamels. Decorated with a large beaded medallion of flowers and scrolling branches, surrounded by a band of flowers and scrolling branches and a narrow band of criss-cross pattern around the rim on the inside; another band of flowers and scrolling branches on the outside; and a two-ringed circle in the centre of the base. Diameter, 302 mm. Fukien type. Early 16th century.

## PLATE 12

44. 明福建陳文顯三彩飛鳳盤  
*P'an* plate – Saucer-shaped with rounded sides and low bevelled foot-rim. White porcelain with white opaque glaze and red, green and yellow enamels. Decorated with a large medallion of a flying pheonix under a sun and among flowers, clouds and waves with a beaded border, surrounded by a band of flowers in scrolling branches and a narrow band

of alternating scales around the rim on the inside; another band of flowers and scrolling branches on the outside; and a four character mark in a two ring circle at the base (b). The inscription reads "Ch'en Wen-hsien chao", meaning "made by Ch'en Wen-hsien". Diameter, 308 mm. Fukien type. 16th century.

## 45. 明福建三彩紅毛丹盃

*Wan* bowl – Deep bowl with everted lip and high bevelled foot-rim. White porcelain with white glaze and three-coloured overglaze enamel. The decoration consists of a double line and wavy ring in red under the rim, a band of four pairs of red rambutan with green leaves alternating with four criss-crossed medallions in blue, red and green on the body and a band of red vertical strokes above the foot. Rambutan is a common fruit in South-east Asia. Its appearance on Chinese porcelain furnishes another example of how the potter tried to promote the sale of his wares. Diameter, 169 mm. Fukien type. Late 16th century.

## 46. 明潮州花卉三彩軍持

*Kendi* ewer – Globular body with tall neck, rolled lip, mammary spout and low bevelled foot-rim. White porcelain with greenish white glaze and overglaze coloured enamel. Decorated with blue patches on the lip, two strings of vertical green dots and green branches with red flowers on the neck, red circles at the collar, three-coloured flower scroll on the body, and green and red patches on the spout. Height, 122 mm. Ch'ao-chou ware. 17th century.

## 47. 明福建三彩冰梅蓋鍾

*Kai-chung* cup and cover – Bowl-shaped with vertical lip and low bevelled foot-rim; dome-shaped cover with ring handle. White porcelain, burnt red at the base, with white glaze, underglaze black and overglaze red and green. Decorated with a four petalled flower inside the ring and a band of red flowers over a black and green ground on the cover and a band of similar design on the body. There is a character *li* 利 in reverse at the base; it means "profit". Diameter of the cup, 102 mm. Fukien type. Late 16th century.

## PLATE 13

## 48. 明綠釉直紋蓋罐

*Kuan* jar and cover – Ovoid body with short contracted neck, sunken base and domed chrysanthemum-shaped cover with pointed knob. White porcelain with green glaze and yellow knob. Decorated with vertical ribs on the body and flower petals on the cover. Height including the cover, 114 mm. Provincial ware. Late Ming.

## 49. 明三彩如意柿形盃

*Yü* water pot – Depressed persimmon-shaped body with four-lobed sides and sunken base. White porcelain with three-coloured glaze. Decorated with incised four *ju-i* and floral scroll around the mouth-rim, two *ju-i* in yellow and two in aubergine. Diameter, 72 mm. Provincial ware. Late Ming.

## 50. 明三彩鸞鷺水注

*Shui-chu* water ewer – Shaped with a pair of mandarin ducks swimming side by side. White porcelain with green, yellow and aubergine glaze. Height, 73 mm. Provincial ware. Late Ming.



51. 明三彩石榴停鳥壺  
*Hu* ewer – Globular body shaped like a pomegranate with a curve tubular spout, a narrow mouth and a standing bird on top and sunken base. Pinkish grey earthenware with green and yellow glaze and eyes of the bird in black. Height, 116 mm. Provincial ware. Late Ming.
52. 明三彩蓮塘游鴨盤  
*P'an* dish – Saucer-shaped with rounded sides and low bevelled foot-rim. Greyish stoneware with underglaze incised designs and soft three-coloured glaze. Decorated with a medallion of a duck swimming in a lotus pond surrounded by four oval flower panels with criss-crossed ground in between them. The duck and two flowers in aubergine, four flowers in yellow and the rest in green. Diameter, 165 mm. Provincial ware. 17th century.

## PLATE 14

53. 明三彩石榴猴鈕盒  
*Ho* box – Shaped in the form of a pomegranate with a sitting monkey as the handle of the cover and a slightly concave base for the body. White porcelain, monkey in biscuit and pomegranate in green, yellow and lavender glaze. Height, 115 mm. Provincial ware. Late Ming.
54. 明福建青花立鳳盤  
*P'an* plate – Shallow bowl-shaped with rounded sides and low bevelled foot-rim. Grey stoneware with underglaze slip and greyish blue painting and coarse sand at the foot-rim (b). In the centre is a bird standing under a sun in a landscape background and on the sides are a series of eight broad flowered vertical panels alternating with eight narrow panels of geometric pattern. Diameter, 362 mm. "Swatow" type. 17th century.
55. 明福建哥釉盤  
*P'an* plate – Shallow bowl-shaped with rounded sides and low bevelled foot-rim. Grey stoneware with greyish white crackled glaze and some coarse sand on the foot-rim and base. Diameter 355 mm. "Swatow" type. 17th century.
56. 明福建三彩山水方章盤  
*P'an* plate – Shallow bowl-shaped with rounded sides, slanting brim and low bevelled foot-rim. Grey stoneware with underglaze slip, overglaze enamel and some coarse sand at the foot-rim. Decorated with a large medallion in the middle surrounded by four panels with flame motifs and four rectangular "seal" marks. The medallion and panels contain some sketchy landscapes painted in turquoise blue and black while the seals are in iron-red. Diameter, 383 mm. "Swatow" type. 17th century.

## PLATE 15

57. 明福建堆粉花鳥櫻釉碟一對  
*Tieh* dish, a pair – Saucer-shaped, rounded sides and low bevelled foot-rim. Grey porcelain with slip under and over a dark brown glaze. The underglaze slip forms a large spiral medallion in the middle while the overglaze slip painting depicts a bird sitting on a branch of flowering tree and a sun in the sky. Coarse sand at the base and foot-rim (b). Diameter, 155 mm. "Swatow" type. Late 16th Century.

## 58. 清乾隆潮州暹羅神像魚兵五彩盤

*P'an* plate – Large saucer-shaped with rounded sides and low bevelled foot-rim. White porcelain with multi-colour enamelled decoration. The design is composed of four bird warriors, four praying *devatās* each sitting on a lotus flower in a leaf-shaped flame-hallow, and motifs of leaves and branches on a purple ground. Around the rim is a band of *lei-wen* 雷紋 double-spiral elements. The colour ranges from red, blue, green, yellow, purple to gold and black in various shades. On the back are three floral scrolls in red and green on the three sides and at the base a four character mark, reading *Ch'ien-lung nien chih* 乾隆年製 “made in the reign of Ch'ien-lung” in *k'ai-shu* 楷書 standard script. Diameter, 369 mm. Ch'ao-chou ware. Ch'ien-lung.

## 59. 清乾隆潮州暹羅神像人獅五彩盒

*Ho* box – Circular with rounded sides and domed cover. White porcelain with designs in over-glaze enamels, the so-called *Bencharong* porcelain. The pattern includes flame motifs, a pair of praying *devatās* and a pair of man-lion animals on a black ground. Diameter, 82 mm. Ch'ao-chou ware. Ch'ien-lung.

## PLATE 16

## 60. 清乾隆朱墨回經幻方盤

*P'an* dish – Saucer-shaped with rounded sides and low bevelled foot-rim. White porcelain with red floral motifs and black Islamic writings as decoration. As it is composed of five rings of quotations from Koran and an Islamic magic square, such plates were used in the Islamic world as medicine vessel. Diameter, 204 mm. Ching-te-chen ware. 18th century.

## 61. 清福建朱墨回經幻方盤

*P'an* dish – Saucer-shaped with rounded sides and low bevelled foot-rim. White porcelain with overglaze red floral motifs and black Islamic writings as decoration. The arrangement of the designs is similar to that of preceding example, but the inscriptions and the numerals in the square have degenerated beyond recognition. Diameter, 141 mm. Fukien type. 19th century. The significance of these two examples have been discussed in my article on “Some Chinese Islamic ‘magic square’ porcelain” (210).

## C. INDO-CHINESE WARES 安南陶磁

## PLATE 17

## 62. 宋柬埔寨鴞首櫻袖罐

*Kuan* jar – Globular body with the beak, eyes and tail of an owl on the shoulder and everted flat base. Grey stoneware with greenish brown glaze. The body is decorated with six groups of 2 or 3 incised vertical lines radiating from two concentric grooves round the mouth. Height, 61 mm. Khmer ware. 12th century.

## 63. 明柬埔寨櫻袖軍持

*Kendi* ewer – Globular body with tall neck, cup-shaped mouth, mammary spout and everted foot-rim. Decorated with a pair of incised rings at each end of the neck. Brown stoneware with yellowish brown glaze. The lip and the tip of the spout mounted in silver. Height, 104 mm. Khmer ware. 15th century.

64. 元安南青磁鍾  
*Chung beaker* – Tall cylindrical bowl with rounded sides, bevelled off near the base, and low bevelled foot-rim. Greyish white porcelain with yellowish green glaze. A pair of incised lines under the mouth and another pair above the base. Height, 104 mm. Annamese ware. 14th century.
65. 元安南青磁鍾  
*Chung beaker* – Tall cylindrical bowl with rounded sides and low everted foot-rim. Greyish white stoneware burnt red at the base, with crackled greyish green glaze. Five spur-marks on the bottom inside. Decorated with horizontal incised lines and vertical parings under the glaze giving a basket effect. Height, 142 mm. Annamese ware. 14th century.
66. 元安南櫻釉罐  
*Kuan jar* – Globular body with a short neck, rounded lip and everted foot-rim. Grey stoneware with greenish brown glaze. Height, 86 mm. Annamese ware. 13th century.
67. 元安南青磁瓜形罐  
*Kuan jar* – Melon-shaped body divided into six panels with narrow and broad grooves, with circular collar, low neck and low-bevelled foot-rim. White stoneware with green glaze. Height, 62 mm. Annamese ware. 14th century.

## PLATE 18

68. 元安南青磁瓜形罐  
*Kuan jar* – Melon-shaped body divided into six panels with vertical deep grooves, with circular collar, flat lip, low bevelled foot-rim and two flower appliqués on the shoulder. White porcelain with green crackled glaze. Height, 50 mm. Annamese ware. 14th century.
69. 元安南青磁蟹盒  
*Ho box and cover* – In the form of a crab, quite anatomically sculpted, with a flat base. Greyish white stoneware with patchy green glaze. Width, 79 mm. Annamese ware. 14th century.
70. 明安南櫻足青磁鉢  
*Wan bowl* – Cup-shaped with wide mouth, contracted base and enlarged foot-rim. Greyish white stoneware with white slip under the glaze, pale green crackled glaze on the body and base, brown glaze on the foot-rim and greyish white crackled glaze on the inside. Height, 59 mm. Annamese ware. 15th century.
71. 明安南白磁甌  
*Ou bowl* – Ovoid body with contracted lip and flat base. Greyish white stoneware with white slip under a greyish white crackled glaze. Height, 73 mm. Annamese ware. 15th century.
72. 明安南鐵花白磁鍾  
*Chung beaker* – Tall cylindrical bowl with rounded sides, bevelled off near the bottom and low wide foot-rim. Greyish white stoneware with white slip and black calligraphic scroll under a greyish white crackled glaze. Five spur-marks on the bottom inside. Height, 94 mm. Annamese ware. 15th century.



Cheng Te-k'un

## PLATE 19

## 73. 明安南花卉青花盤

*P'an* plate – Circular with rounded sides, bevelled spreading lip and low rounded foot-rim. Greyish white porcelain with white slip and violet blue painting under a greenish white glaze and a brown slipped base (b). Decorated with a band of spirals at the rim, a band of floral scroll on the sides and a large medallion of flowers and leaves surrounded by a band of cloud and flower patterns in the middle and spiralled lotus petals on the outside. Diameter, 358 mm. Annamese ware. 15th century.

## 74. 明安南花卉青花盤

*P'an* plate – Circular with rounded sides, spreading lip, slightly concave base and low bevelled foot-rim. Greyish white porcelain with white slip and dark blue painting under a greenish white glaze. Decorated with a spiralled band around the rim, a band of floral scroll on the sides, a large medallion of flowers and leaves surrounded by a band of large and small petals in the middle and lotus petals around the base. Diameter, 376 mm. Annamese ware. 15th century.

## 75. 明安南花卉青花盤

*P'an* plate – Circular with rounded sides, spreading lip and low rounded foot-rim. Greyish white porcelain with white slip and pale blue painting under a greenish white glaze. Decorated with a spiralled band around the rim, a band of floral scroll on the sides, a large medallion of flower bundle surrounded by a band of clouds and lotus petals on the outside. Diameter, 370 mm. Annamese ware. 15th century.

## PLATE 20

## 76. 明安南如意青花罐

*Kuan* jar – Ovoid melon-shaped body with short neck, vertical grooved sides and low foot-rim. Greyish white stoneware with white slip and blue painting under a greyish white glaze. The panelled decoration is composed of two bands of *ju-i* heart-shaped motifs on the shoulder and another band of the same motifs near the base, connected with vertical lines. Height, 96 mm. Annamese ware. 15th century.

## 77. 明安南花卉四耳青花罐

*Kuan* jar – Ovoid body with low neck, rolled lip, slightly sunken base and four horizontal looped handles. Greyish white porcelain with white slip and blue painting under a greenish white glaze. Decorated with leafy scroll on the neck, flower petals on the shoulder, floral scroll on the body and lotus petals around the base. Height, 194 mm. Annamese ware. 15th century.

## 78. 明安南花卉青花瓶

*P'ing* vase – Depressed globular body with tall neck, slightly contracted mouth and low bevelled foot-rim. Grey porcelain with white slip and blue painting under a greenish white crackled glaze. The decoration consists of floral scrolls at the mouth, on the neck and body and overlapping flower petals on the collar and above the foot. Height, 179 mm. Annamese ware. 15th century.

## 79. 明安南雙龍青花鉢

*P'o* bowl – Globular body with contracted mouth and rolled spreading foot-rim. White

porcelain with underglaze white slip and blue painting, greenish white glaze and "chocolate" foot-rim and base. Decorated with spiral scroll encircling the lip, two flying dragons each after a pearl on the body and six flower petals above the foot. Height, 98 mm. Annamese ware. 15th century.

## PLATE 21

## 80. 明安南花卉青花軍持

*Kendi ewer* – Depressed globular body with tall neck, flanged just under the lip, mammary spout and flat base. White porcelain with white slip and blue painting under a greyish white crackled glaze and slightly brownish slip at the base. The decoration consists of pointed flower petals on the flange, flattened petals and spiral scroll on the collar, a band of floral scroll on the body, pearl and cloud pattern on the spout and lotus petals at the base. Height, 134 mm. Annamese ware. 15th century.

## 81. 明安南花卉青花軍持

*Kendi ewer* – Depressed globular body with tall neck, flanged just under the lip, mammary spout and flat base. Greyish white stoneware with white slip and blue painting under the glaze. The decoration is composed of a six-petalled flower on the flange, zig-zag lattice pattern on the collar and floral scroll on the body. Height, 63 mm. Annamese ware. 15th century.

## 82. 明安南鴛鴦青花水注

*Shui-chu water ewer* – Shaped in a pair of mandarin ducks sitting side by side with a large mouth on the back of the birds, a small hole under the neck of the male, and slightly concave base. Greyish white stoneware with white slip, brownish blue painting under the glaze and the so-called chocolate brown slip on the base. Height, 50 mm. Annamese ware. 15th century.

## 83. 明安南鴛鴦青花水注

*Shui-chu water ewer* – Shaped in two mandarin ducks swimming side by side with globular body, low contracted mouth and slightly sunken base. White porcelain with white slip and blue painting under a greenish white finely crackled glaze. Height, 131 mm. Annamese ware. Late 15th century.

## PLATE 22

## 84. 明安南青花魚形水盂

*Yü water pot* – In the form of a fish, round mouth on its back and flat base. Grey stoneware with the features delineated in underglaze blue. Length, 56 mm. Annamese ware. 15th century.

## 85. 明安南青花飛雁盒

*Ho box and cover* – Depressed globular body, flat top and bevelled foot. Greyish white porcelain with white slip and blue painting under a crackled glaze. The decoration on the cover consists of a flying wild goose over a pond with four patches of water reeds, one with flowers. Diameter, 62 mm. Annamese ware. 15th century.

## 86. 明安南青花山水盒

*Ho box and cover* – Circular with straight sides, flat top and low bevelled foot. Greyish

white porcelain with white slip and blue painting under a crackled glaze. The decoration consists of a circular landscape surrounded by a band of cloud scrolls on the cover, stylized floral scroll around the body and a band of lotus petals above the foot-rim. Diameter, 69 mm. Annamese ware. 15th century.

## 87. 明安南石榴青花盒

*Ho* box – Depressed globular body in the shape of a pomegranate with a carved sunken base. Greyish white porcelain with white slip and blue painting under the glaze. The decoration consists of a flower in full bloom on the cover, a band of petals at the junction between the lid and body and another band of the same element above the base. Diameter, 75 mm. Annamese ware. 16th century.

## 88. 明安南花卉三彩盒

*Ho* box – Depressed globular body with a six lobed flat domed cover and a carved sunken base. Greyish white stoneware with white slip and blue painting under the glaze and green and red enamels over it. The decoration consists of a flower with red and green design petals on the top of the cover and six oval panels on the body also filled with red and green design. Diameter, 74 mm. Annamese ware. 16th century.

## D. SIAMESE WARES 泰國陶磁

## PLATE 23

## 89. 元速古台花卉墨彩盒

*Ho* box – Depressed globular body with a four-lobed, domed cover, a plain knobbed handle and a low foot-rim. Grey stoneware with grey slip and painted floral pattern in black under a dry-looking grey glaze. Brown glaze around the base of the knob. Diameter, 79 mm. Sukhothai ware. 14th century.

## 90. 元速古台花卉墨彩玉壺春瓶

*Yü-hu-ch'un* vase – Pear-shaped bottle with contracted neck, outspreading lip and low foot-rim. Grey stoneware with grey slip and painted black stylized floral patterns under a dry-looking grey glaze. Height, 64 mm. Sukhothai ware. 14th century.

## 91. 元速古台墨繪罐

*Kuan* jar – Globular body with short neck, rolled lip and everted low foot-rim. Grey stoneware with white slip and painted greenish black stylized calligraphic pattern on the shoulder under a finely crackled glaze. Height, 86 mm. Sukhothai ware. 14th century.

## 92. 明宋胡錄鼠耳汝釉罐

*Kuan* jar – Depressed globular body with short neck, two animal-shaped handles and low foot-rim. Grey stoneware, burnt red at the base, with incised floral design on the shoulder and above the base, under a bluish green crackled glaze. The latter recalls the colour of the Chinese Ju ware. Height, 67 mm. Sawankoloke ware. 15th century.

## 93. 明宋胡錄雙耳青磁罐

*Kuan* jar – Ovoid body with tall neck, bevelled lip, two looped handles and flat base. Greyish stoneware, burnt brownish at the base, with thick crackled green glaze collecting into tear-drops above the base. Height, 70 mm. Sawankoloke ware. 15th century.

## PLATE 24

94. 明宋胡錄刻花青磁罐  
*Kuan jar* – Depressed body with short neck, rounded lip and low foot-rim. Greyish stoneware, burnt red at the unglazed base, with a green crackled glaze. Decorated around the shoulder with a band of incised flower petals bordered with concentric rings. Height, 82 mm. Sawankoloke ware. 15th century.
95. 明宋胡錄青磁男俑  
 Figure of a man – The head replaced. In a seated posture holding a cock in his hands and cheek swollen on one side, said to be chewing betel nut. Grey stoneware with crackled green glaze, burnt brown at the unglazed base. Height, 110 mm. Sawankoloke ware. 15th century.
96. 明宋胡錄青磁女俑  
 Figure of a woman – The head replaced. In a seated posture holding a baby to her breast. Grey stoneware with crackled green glaze, burnt brown at the unglaze lower part. Height 99 mm. Sawankoloke ware. 15th century.
97. 明宋胡錄青磁角力士像  
*Chio-li* figurines. Two wrestlers engaged in contest, simply modeled in primitive style. Grey stoneware with greyish green glaze which is much decomposed. Height, 105 mm. Sawankoloke ware. 15th century.

## PLATE 25

98. 明宋胡錄青磁母子鷄像  
 Hen and chick – Chick sitting on hen with a conical pedestal. Greyish stoneware burnt red at the unglazed pedestal, with a much decomposed greyish green glaze. Height, 79 mm. Sawankoloke ware. 15th century.
99. 明宋胡錄青磁龜像  
 Turtle – Turtle with head out of the shell, four legs and a long tail curling under the body. Greyish stoneware burnt red at the bottom, legs and tail, with brownish green glaze. Length 75 mm. Sawankoloke ware. 15th century.
100. 明宋胡錄青磁人物水注  
*Shui-chu* water dropper – In the shape of a seated figure with hunch back, carrying a fan in the right hand and a jar in the left forming the opening of the vessel, and a flat base. Greyish stoneware, burnt reddish brown on the unglazed base, with a yellowish brown glaze. Height, 71 mm. Sawankoloke ware. 15th century.
101. 明宋胡錄櫻袖立象  
 Elephant – Realistically modelled with long legs. Greyish stoneware burnt brown at the unglazed lower part, with brown glaze. Height, 76 mm. Sawankoloke ware. 15th century.
102. 明宋胡錄櫻袖罐  
*Kuan jar* – Globular body with large mouth, short straight foot and sunken base. Grey stoneware with dark brown glaze. Two incised lines encircling the lip. Height, 123 mm. Sawankoloke ware. 15th century.

## PLATE 26

## 103. 明宋胡錄青磁象形罐

*Kuan jar* – Globular body shaped with head and tail of an elephant, with low neck, rounded lip, two large looped handles and four short cylindrical legs. Grey stoneware greenish brown glaze stopping short above the legs. Height, 145 mm. Sawankoloke ware. 15th century.

## 104. 明宋胡錄白磁罐

*Kuan jar* – Globular body with short neck, bulbous mouth, rounded lip, three vertical handles, short straight foot-rim and sunken base. Grey stoneware with pearly white glaze. Height, 181 mm. Sawankoloke ware. 15th century.

## 105. 明宋胡錄白磁罐

*Kuan jar* – Depressed globular body with vertical ribs, low rounded lip, short straight foot-rim and sunken base. Grey stoneware, burnt brown at the base, with pearly white glaze, ending in tear-drops around the foot. Height, 134 mm. Sawankoloke ware. 15th century.

## PLATE 27

## 106. 明宋胡錄刻花櫻白釉盒

*Ho box* – Globular body with a four lobed, domed cover, plain knobbed handle and low foot-rim. Greyish white stoneware with brown and white glaze. Decorated with incised flower design in white on brown ground. Diameter, 65 mm. Sawankoloke ware. 15th century.

## 107. 明宋胡錄墨繪罐

*Kuan jar* – Ovoid body with low neck and everted foot-rim. Grey stoneware burnt red at the unglazed base, with slip and black and brown painting under a greenish grey crackled glaze. Decorated with circular lines and stylized floral motifs. Height, 80 mm. Sawankoloke ware. 15th century.

## 108. 明宋胡錄山竹果盒

*Ho box and cover* – Globular body and cover with four sepals, shaping like a mangosteen and flat base. Grey stoneware burnt brown at the unglazed base, with black and brown floral scrolls and geometric patterns under a greenish glaze, brown on the sepals and brown and black on the inside. Diameter, 55 mm. Sawankoloke ware. 15th century.

## 109. 明宋胡錄彩繪盒

*Ho box and cover* – Depressed globular body with a flat base. Grey stoneware burnt brown at the unglazed base, with white slip and black stylized floral scroll under a greyish glaze. A black painted floral mark at the base. Diameter, 96 mm. Sawankoloke ware. 15th century.

## 110. 明宋胡錄三彩鳥鈕盒

*Ho box and cover* – Depressed globular body with a domed cover, a bird shaped knob and a high everted foot-rim. Grey stoneware with white slip and black painting under a creamy white crackled glaze, the knob and foot-rim in brown. The body and cover are partitioned by six vertical ridges into six panels which are alternately decorated with



geometric patterns and floral scrolls. Height, 121 mm. Sawankoloke ware. 15th century.

PLATE 28

111. 明宋胡錄墨繪白釉龍

Figure of a dragon – With raised head and tail, the body and four legs crouching on a rectangular base. Greyish white stoneware with white slip and iron black painting under a white glaze. Height, 135 mm. Sawankoloke ware. 15th century.

112. 明安波般青磁燈

Lamp – Bowl-shaped body with high everted pedestal, concave base, cylindrical post and looped handle on top. Greyish white stoneware with green crackled glaze. Height, 90 mm. Amphoe Pān ware. 16th century.

E. JAPANESE WARE 日本磁器

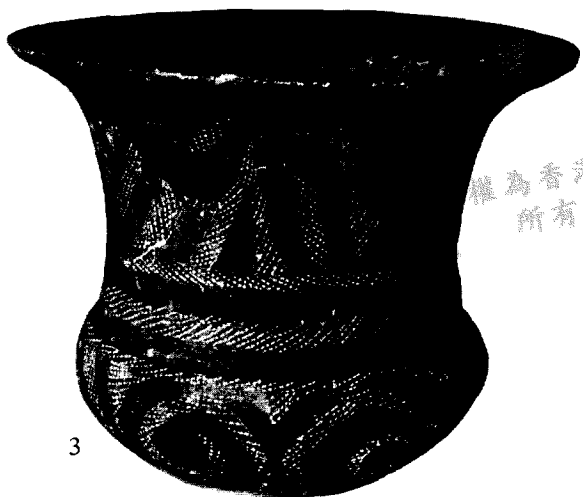
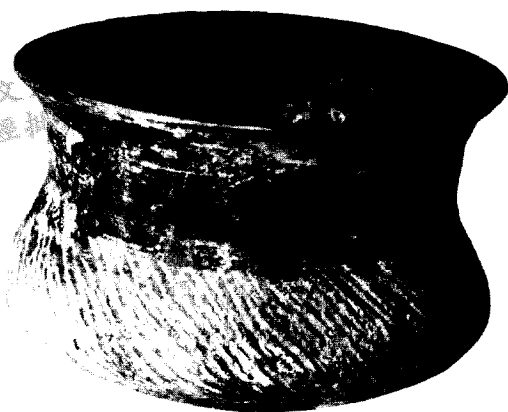
113. 日本大正燈影人物青花盤

*P'an* plate – Dish-shaped with rounded sides and low bevelled foot-rim. White porcelain with underglaze designs in blue. The centre inside is ringed with two double-lined circles and filled with a *wayang* shadow-play figure. The sides are decorated alternately with four *wayang* figures and four branches of flowers. The underglaze blue mark in the centre of the base (b) is probably a signature of the potter. Diameter, 243 mm. Japanese ware. 20th century.

Ex-collection: Tan Yeok Seong

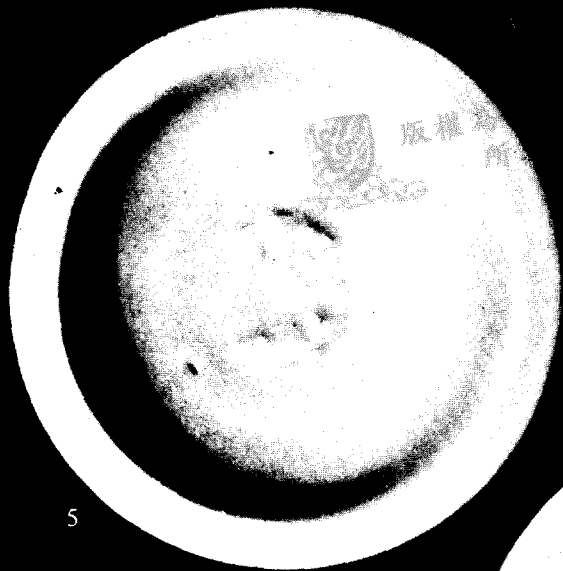
版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 1



版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 2



5



6



8



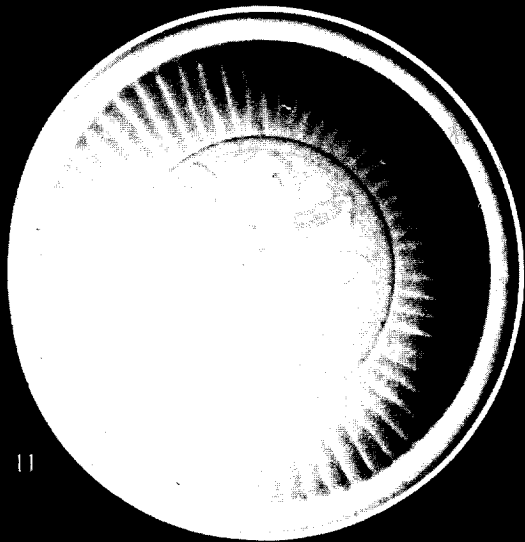
7



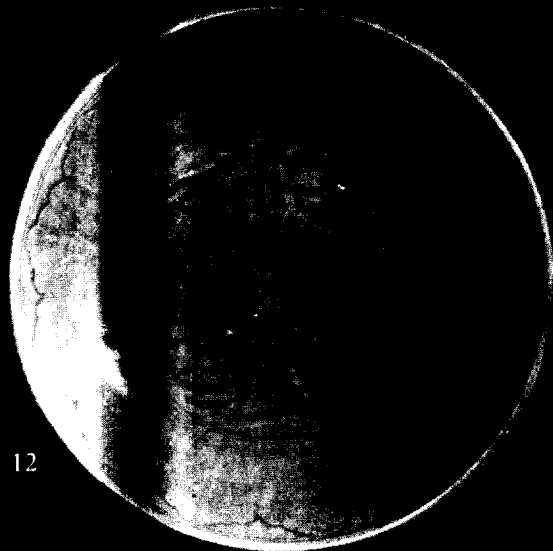
9



10

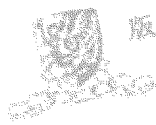


11



12

Plate 4



版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



13



14

版權為香港中  
所有 未

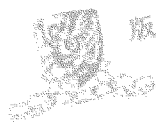


15

港中文大學中國文化研究所  
未經批准 不



16



版權為香港中文大學  
所有 未經批准

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 5



17



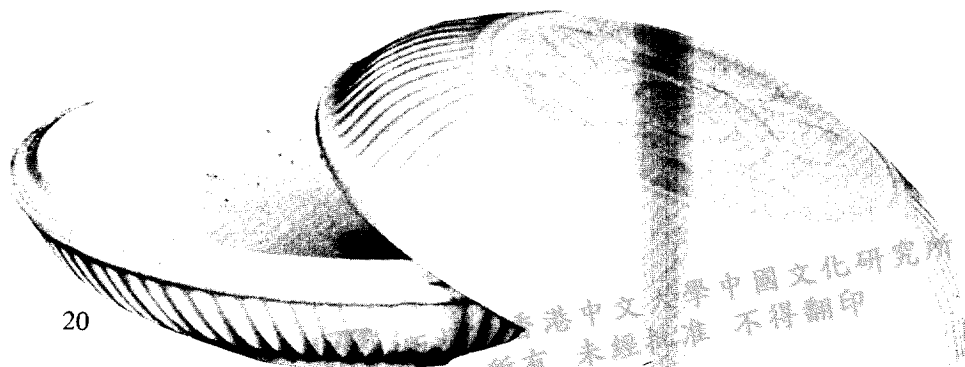
18

版權為香港中文大學  
所有 未經批准



19

國文化研究所  
不得翻印

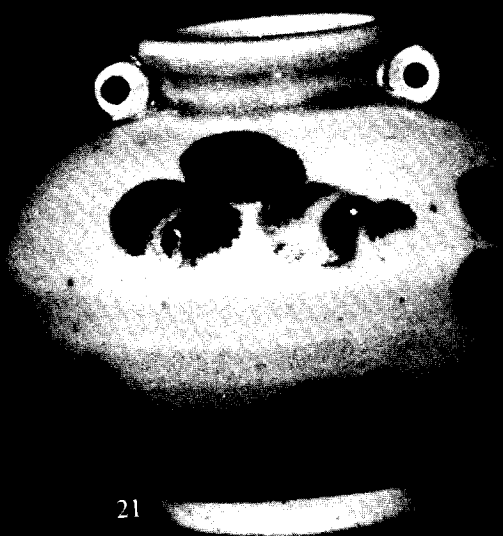


20

港中文大學中國文化研究所  
所有 未經批准 不得翻印

研究所

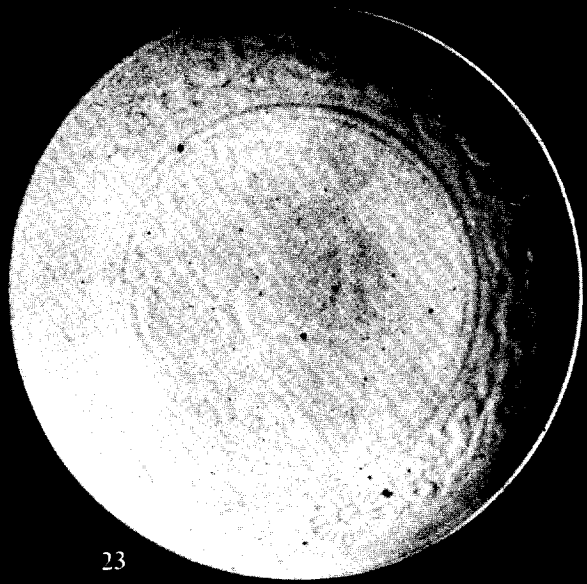
Plate 6



21



22

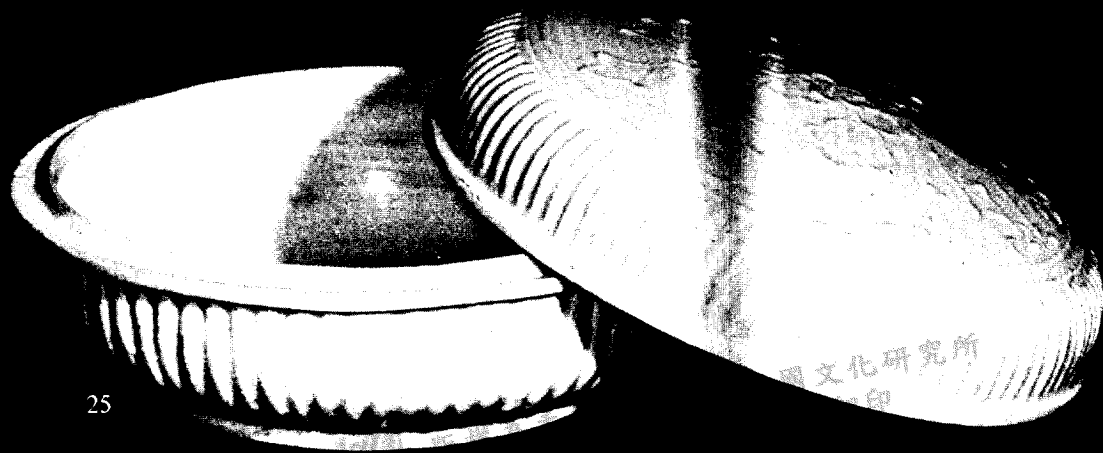


23



24

國文化  
復翻印



25



26



27



Plate 8



28



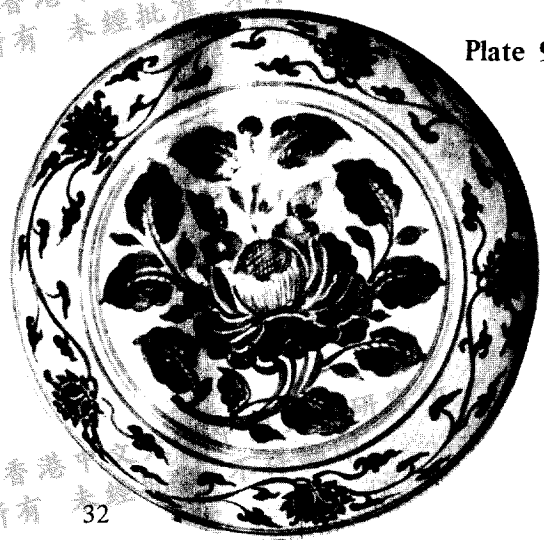
29

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

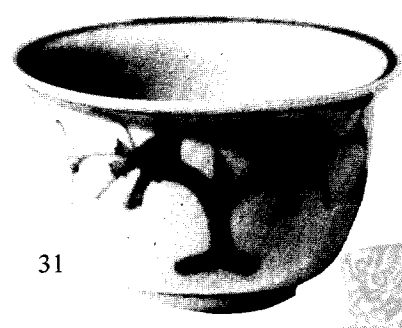
Plate 9



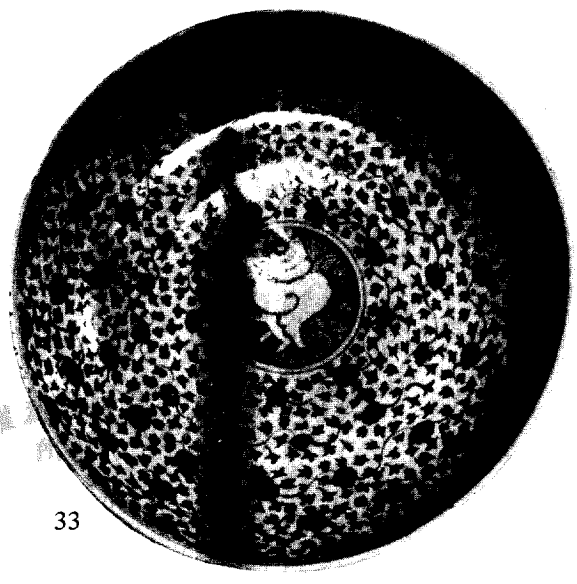
30



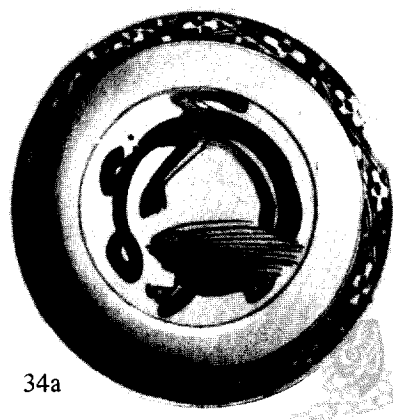
32



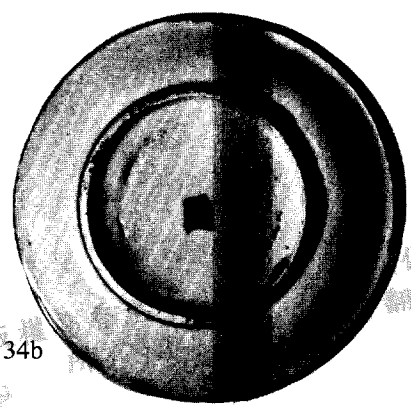
31



33



34a



34b

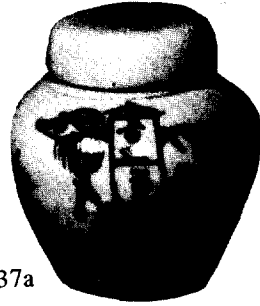
化研究所  
翻印

Plate 10

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



35



37a



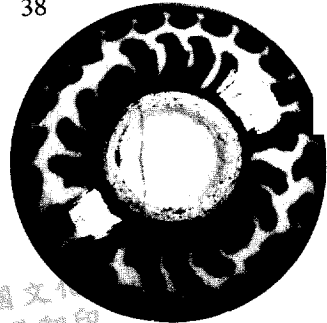
37b



36



38



版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

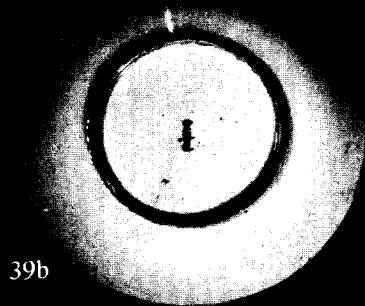


Plate 12



44a



44b



45



46



47



版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 13



48



49

香港中文大學中國文化研究所  
所有 未經批准 不得翻印

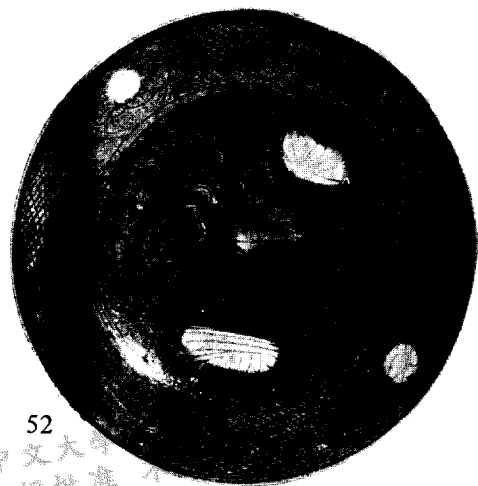


50

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



51



52

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 14

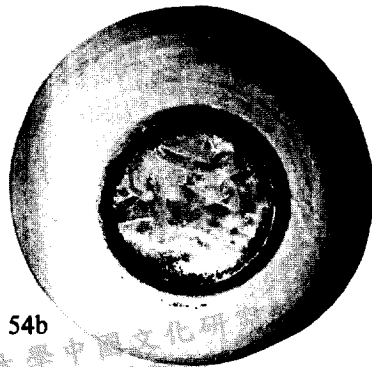
版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



53

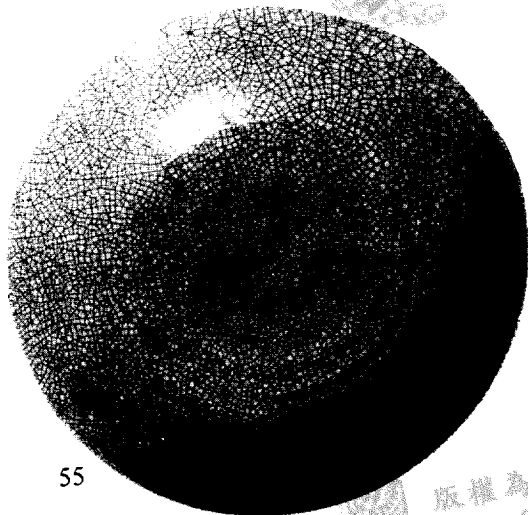


54a



54b

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



55



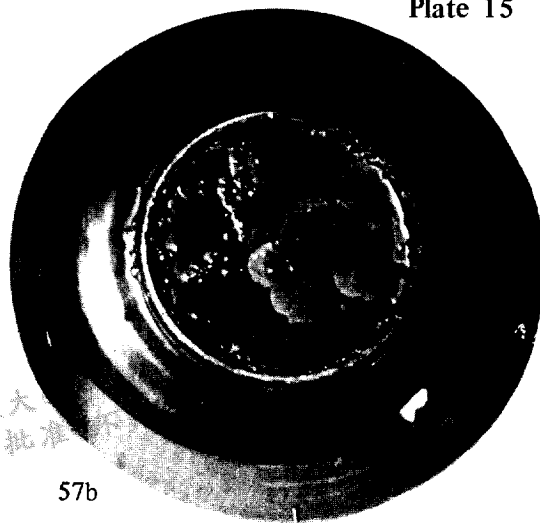
56

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



57a



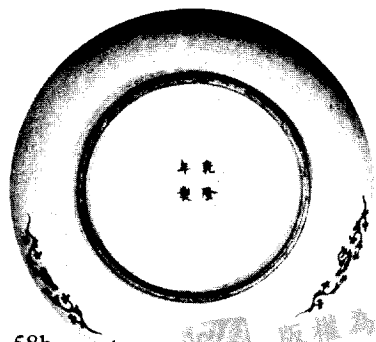
57b



58a



59



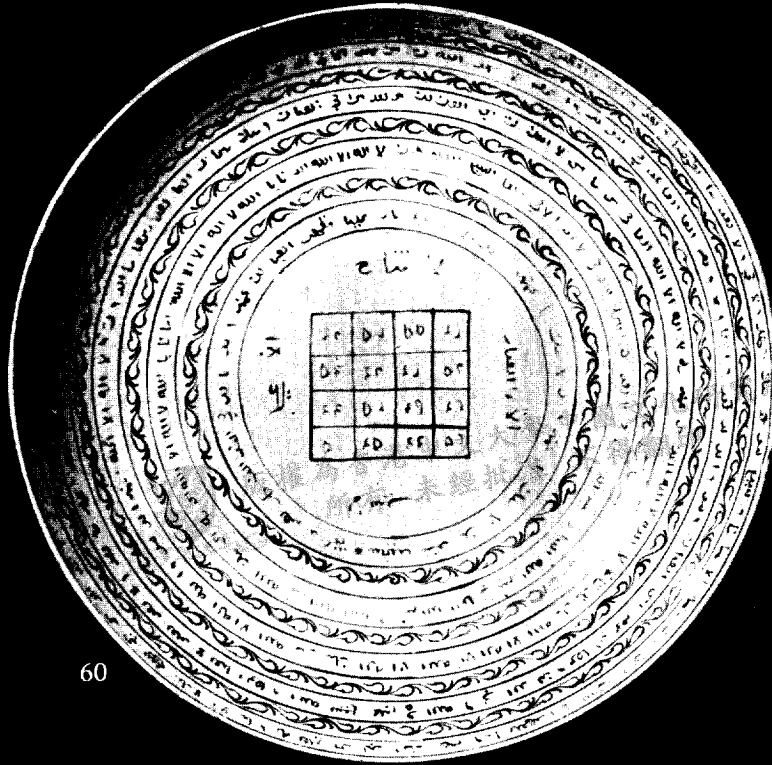
58b



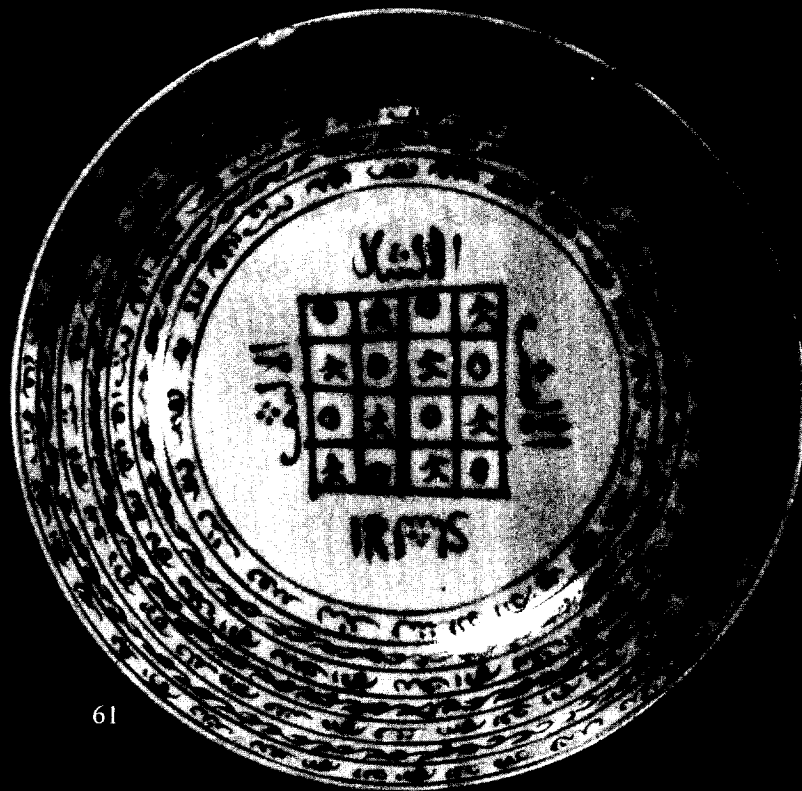
版權為香港中文大學中  
所有 未經批准 不



Plate 16



60



61

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 17



62

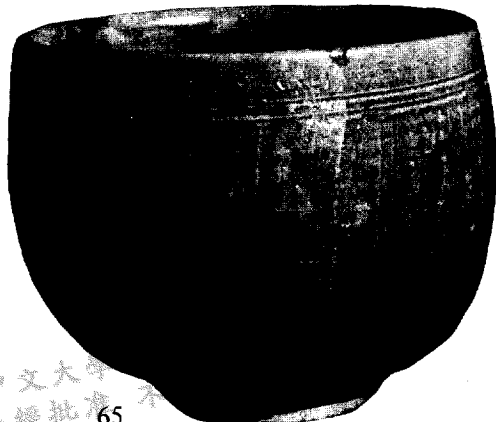


63

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



64



65

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



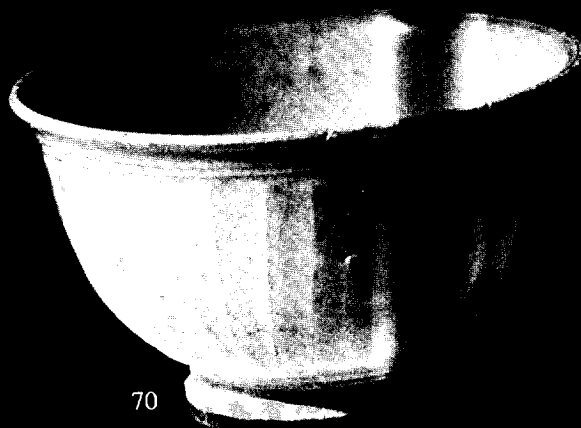
66



67

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 18

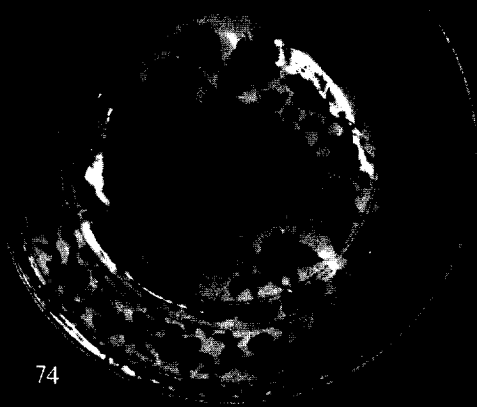




73a



73b



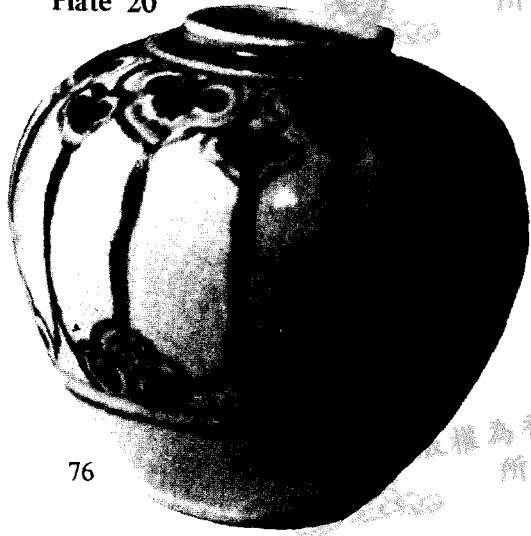
74



75

Plate 20

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

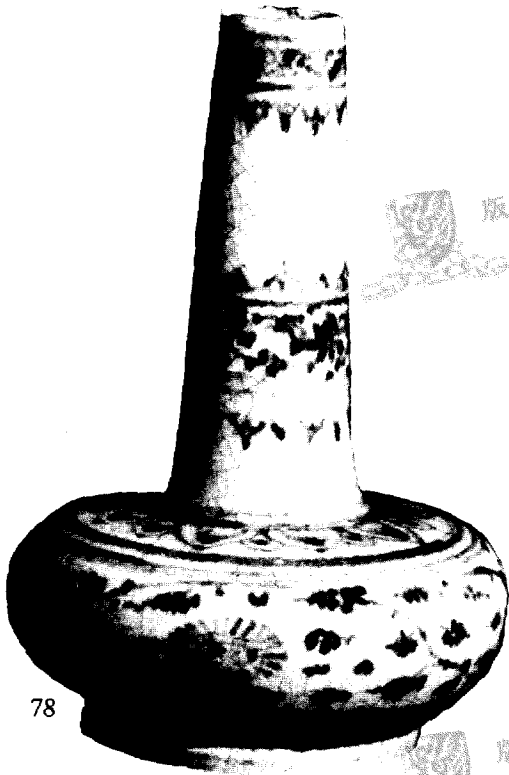


76



77

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



78



版權為香港  
所有 79

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 21



80

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



81



82

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



83

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

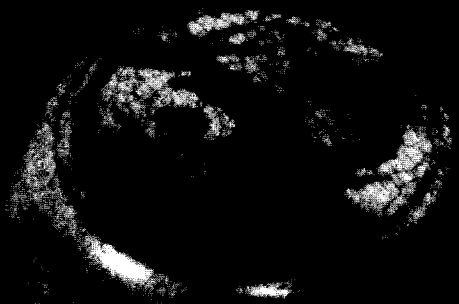
Plate 22



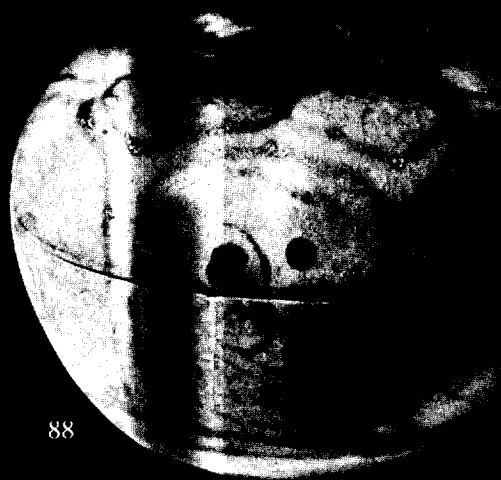
84



86



85



88



87

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

Plate 23



89



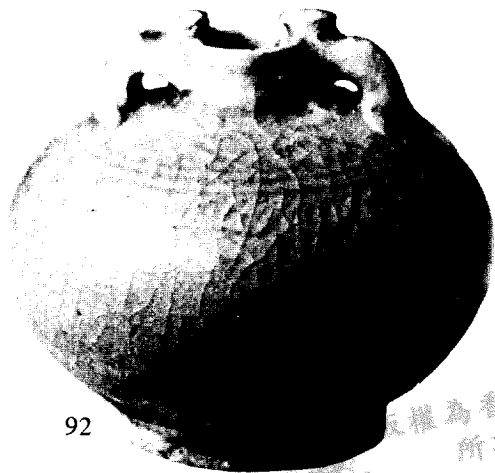
90

版權為香港中文大學中國  
所有 未經批准 不得翻印

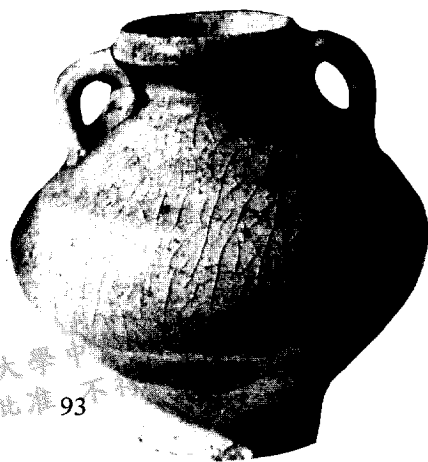


91

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



92



93

版權為香港中文大學中國  
所有 未經批准 不得翻印



Plate 24



94



95



96

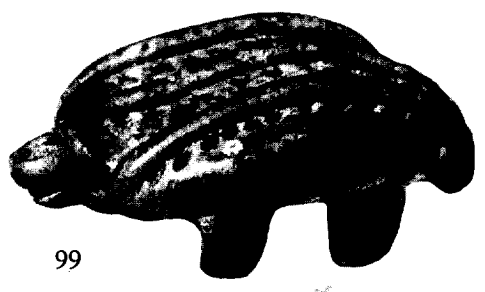


97

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



98



99

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

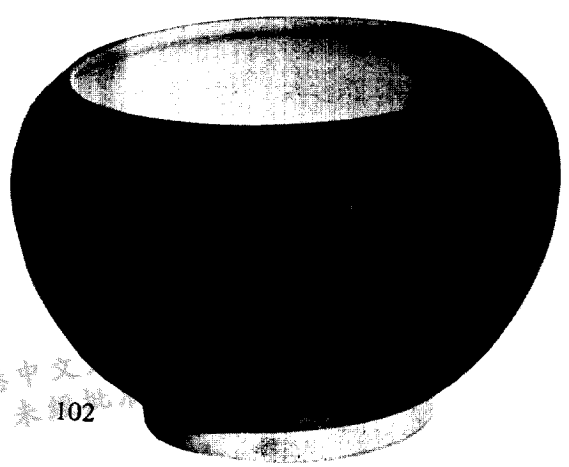


101

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



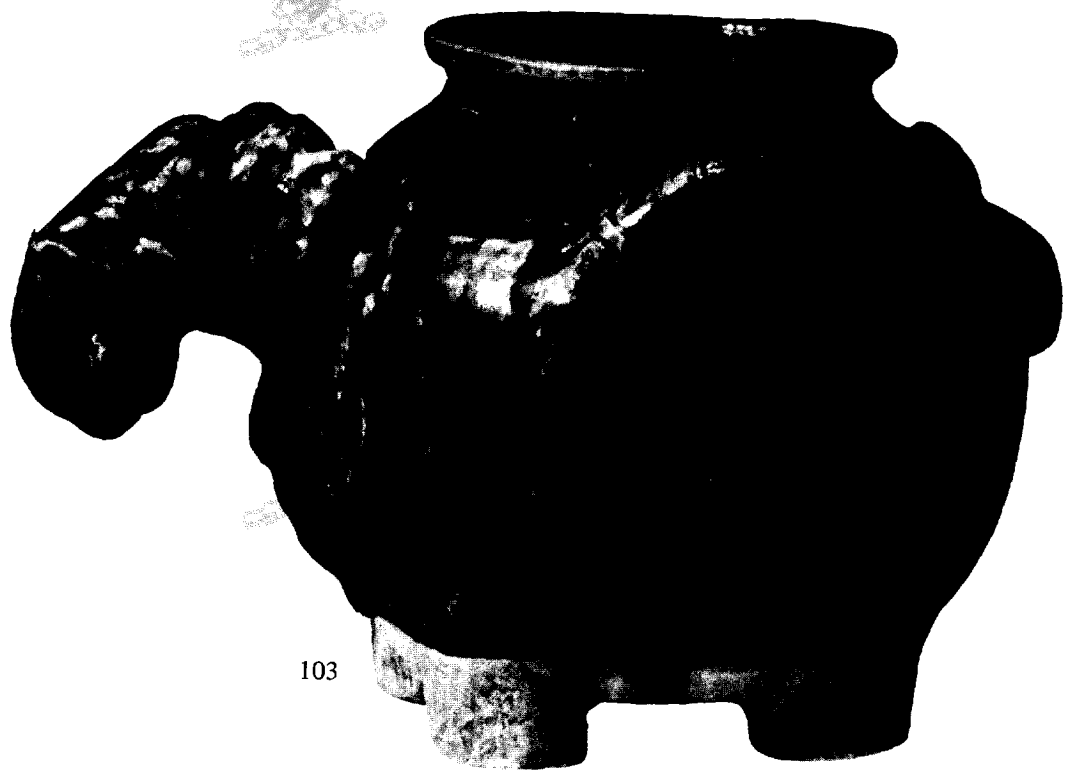
100



102

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

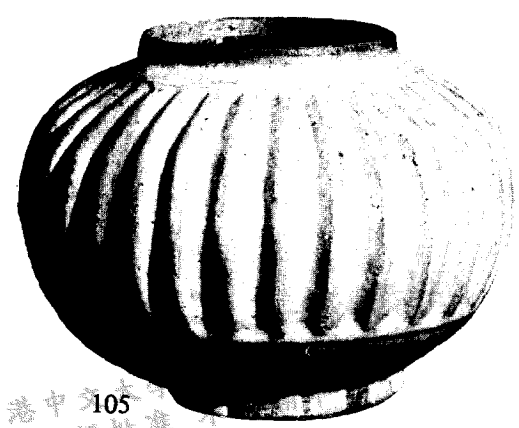


103



104

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印



105

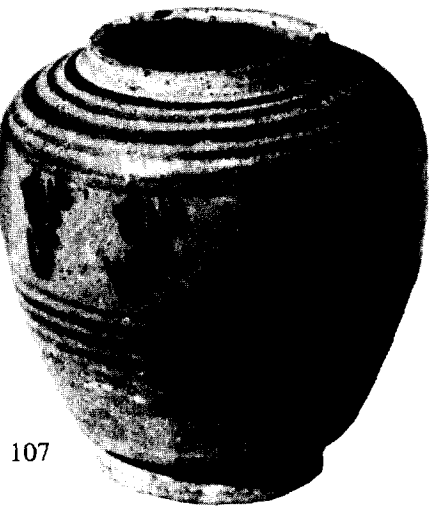
版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

106

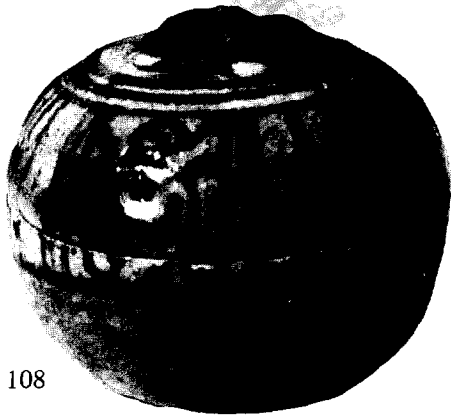


版權為香港中文大學  
所有 未經批准



107

108



版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

109



版權為香港中文大學  
所有 未經批准

110



Plate 28



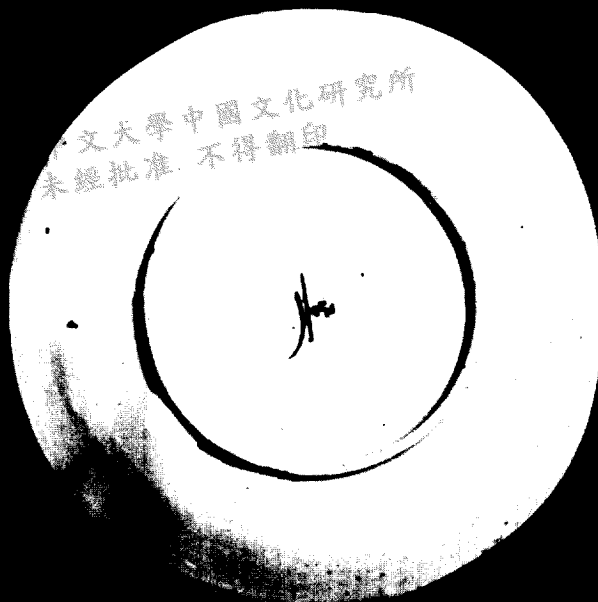
111



112



113a



113b

## 東南亞陶磁的研究

(摘要)

鄭德坤

版權為香港中文大學中國文化研究所  
所有 未經批准 不得翻印

東南亞諸國環繞南中國海，史稱南海，亦名南洋。自漢以來是中華民族向南發展的地區。目前各地華人衆多，出土古物又以中國陶磁爲最豐富。這些都是歷代交通貿易頻繁和不斷移民的結果。

東南亞出土陶磁，形形式式，素爲學術界所注意。新近發掘研究，極一時之盛。本文目的爲介紹各國學者對這問題的研究，並略加評論。全文稱引書文凡二百一十八種。首先敘述東南亞各國，星加坡、馬來亞、緬甸、泰國、安南、菲律賓、婆羅洲及印尼，次及東亞、美洲及歐洲各國研究這問題的近況。各方學者研究，各有專長，惟綜合聯繫却能互相貫串，形成一整體的系統。

東南亞地區，分佈廣闊，各地出土陶磁大同小異，歸納分析，約可分爲三個時期。第一是上古時代——原始陶器以繩紋灰陶爲代表。這類陶器和東亞各地所出無重大的分別，其爲同一系統甚明。第二是中古時代——繩紋陶器之外，還由中國輸入陶磁器皿。漢魏六朝至唐宋器物都有發現，而以唐宋陶磁爲最顯著，足見當時貿易交通之盛。第三是近世時代——華人南殖，元明清各陶窑出品大量輸入。華族陶人又開始利用本地原料在安南及泰國兩地分設陶窑，仿造中國陶磁，成績頗爲可觀。有明一代，中安泰三地出品，競爭東南亞市場，尤爲猛烈。降及清代，安泰兩地陶業衰退，東南亞市場仍爲中國出品所獨霸。

中國是陶磁的祖國。唐宋以下，出品供應全球。世界各國出土中國陶磁，雖因時代之不同而略有出入，而其來源及系統，却始終一致。東南亞出土陶磁，當非例外。其出土陶磁向以中國出口貨爲主，而兼及本地出品。考其體系，約可分爲四類。本文著錄參考資料，凡百一十三件，可依其體系分列如下：

一、原始陶器（1—4） 凡四件

有素陶、繩紋陶、刺紋陶及刻紋陶諸種。這類器皿自史前至近世，繼續使用，未嘗間斷。

二、中國出口陶磁（5—61） 凡五七件

有素磁、櫻釉磁、墨繪磁、青白、樞府、白釉磁、青花、三彩、五彩及回文磁器諸種。這類器皿都是宋、元、明、清進口的貨物。

三、安南陶磁（62—88） 凡二六件

有櫻釉磁、青磁、白釉磁、墨繪磁、青花及五彩諸種。這類陶磁燒製年代是由元至明。

四、泰國陶磁（89—112） 凡二三件

有墨繪磁、青磁、櫻釉磁、白釉磁、二彩、三彩諸種。這類陶磁燒製年代也是由元至明。

五、日本出口磁盤（113） 一件

代表青花一種，是現代出品，輸入東南亞。