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SPAFA OBJECTIVES

The objectives of SPAFA are:

- To promote awareness and appreciation of the cultural heritage of the Southeast Asian countries through the preservation of archaeological and historical artifacts as well as the traditional arts;

- To help enrich cultural activities in the region;

- To strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis;

- To promote better understanding among the countries of Southeast Asia through joint programmes in archaeology and fine arts.

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The Cover :
Underglazed painted plate from kiln 42
excavation, Ban Ko Noi.

The Architecture of Srivijaya : A Review

by R. Soekmono

THE BACKGROUND

It is the general assumption, and even the belief, that Srivijaya was an extremely powerful kingdom that played a decisive role in the political forum in early Southeast Asia and the maritime trade around the Malay Peninsula for many centuries. It is supposed to arise in the last quarter of the 7th century, and decline and fall towards the end of the 14th century. Needless to say that the long seven centuries of Srivijaya's history were not all victory, success and prosperity. On the contrary, the obvious scantiness of archaeological remains and authentic historical sources suggest a doubt rather than a support towards the image of a greatness as may be expected from such a highly estimated power.

As a matter of fact, the history of Srivijaya is characterized by only a handful of loose and heterogeneous data, alternated and many a time even dominated - by gaps due to the total lack of evidence. If, therefore, the picture so far gained seems to be that of a more or less well-ordered structure, the fact is that it is only with the help of hypotheses that blank areas could be bridged over. However, one thing has to be kept in mind, that being just hypotheses these are constantly being subjected to the necessity of revisions every time a new finding is made which appears contradicting them.

With regard to the many hypotheses that have been put forward by historians, archaeologists, philologists, epigraphists, geologists, geographers, and other specialized scholars, it is striking that some proposals for revisions of the existing hypotheses do not, in all cases replace the earlier hypotheses. We are happy when a revision is able to supplement an old hypotheses with fresh views, or when it implies an improvement of existing theories leading us a step further to the most acceptable probability. Con-

sequently we could then look forward to a brighter prospect of jointly solving the many irritating problems confronting us today.

An obvious example illustrating the confusion in the reconstruction of the history of Srivijaya is the diversity of opinions with regard to the location of the centre(s) of activities or the capital cities of the kingdom. There are many places and regions that could lay claim to be the site we are looking for, each with its advantages and shortcomings, but until today the experts have not yet been provided with absolute proof.

Closely related to - maybe even inseparable from - the dispute on the site(s) of the headquarters of Srivijaya, is the problem of the territory and the extent of the realm. In general it could be said that Srivijaya was sovereign in Sumatra and the Malay Peninsula. On the other hand it could not be said, however, that the kingdom extended from Java in the South to Thailand in the North. Although the administrative and the political structures in Srivijaya's time still remain obscure, the present state of affairs suggests that the kingdom rather was a confederation of smaller states headed by local chieftains. This view seems to fit in with the acceptable probability of the shifts of the capital cities of Srivijaya in connection with the shifts of power and hegemony. Moreover, such a picture is compatible with the uneven distribution of the monuments with respect to territory as well as to period. It is, therefore, only appropriate that when dealing with the Srivijaya architecture we follow the sequence of the shifts mentioned. As it turns out, this seemingly simple idea could not possibly be realized, for the simple reason that the chronology of the roles played by the different places and regions in Srivijaya's history has not yet been settled.

THE ARCHAEOLOGICAL REMAINS IN THE PALEMBANG AREA

The favorite among the sites considered for the headquarters of Srivijaya is the present Palembang area. But even if we accepted this, the almost total absence of archaeological remains has created a mystery for which no solution was as yet forthcoming.

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This article was originally presented at the SPAFA Consultative Workshop on Archaeological and Environmental Studies on Srivijaya held in Indonesia on September 17-30, 1985.

It is quite plausible that the absence of any trace of building activity is owing to the ignorance of the local people who were only happy to come across building material they need which is ready for use. Even today such robbery still takes place, though perhaps because of different motives, at many archaeological sites.

As far as the Palembang area was concerned, I remember very well how on an inspection tour in 1957 I was surprised to see that every single tree on the slopes of the Bukit Seguntang was labelled with a person's name. This peculiarity would not have drawn my special attention, if I had not been informed that the labelling indicated who had the right to own the plot of ground around the tree in question. At many places diggings were carried out in order to get and sell the earth which in those days was very much in demand for the filling up of low lying sites and swamps suitable for construction. I was also shown a number of crooked stone blocks, carelessly left behind. Only a superficial examination told me that I was looking at the last remains of what had once been a stupa. It was irritating that nobody would tell me the exact spot where the stones had been quarried.

The above illustration could throw some light on the problem concerning the lack of architectural remains in Palembang and its surroundings. It is, indeed, hard to believe that a series of exceptional records in stone and a number of unique stone statues are the only remains of the great empire we believe existed.

However, in order to avoid any involvement in hypothetical matters, and to take care not to get trapped in the labyrinth of historical reconstructions, I think it wise to confine myself to the architectural remains. Consequently Palembang will not be reviewed in this article.

THE ARCHITECTURAL EVIDENCE IN THE JAMBI REGION

In the Jambi region we are on firmer ground in dealing with the architectural art of Srivijaya. The two huge makaras from Solok Sipin, at the western outskirts of the present city of Jambi, now kept in the National Museum in Jakarta, are the biggest gargoyles ever found in Indonesia and their size suggests the enormous dimensions of the edifice to which the makaras once belonged. The date (equivalent to 1064 A.D.) which is inscribed at one of the two makaras undoubtedly points to a building activity in the 11th century. It is a pity that excavations at the probable site could only reveal a small part of a brick building as further activities were prevented since it was not possible to pull down several houses in the densely populated area for the sake of archaeological investigations.

More details have been gathered through surveys and preliminary excavations at Muara Jambi which is some 20 kilometers downstream on the Batanghari River from Jambi. Up to now no less than eight compounds of buildings

have either been unearthed or identified, whereas two edifices have been rebuilt.

Rebuilding implies that all the components of the monument that have fallen to ruins have been reconstructed through matching of the fragments and through scale drawings. Subsequently we expect - at least - to gain the necessary information in order to get a fair idea of how the monument originally looked. This is, however, not the case. The partially rebuilt Chandi Tinggi has created problems rather than clarifications, while the rebuilding of Chandi Gumpung could not be completed because of the diversity of opinions with regard to the reconstruction of the upper parts. In fact, the restoration of Chandi Gumpung was at the first stage aimed at reinforcing the lower parts which were for the most part still intact.

It is necessary to conduct a thorough study of all thinkable aspects of a monument before starting to rebuild. It was at Muara Jambi that we were confronted with a classic example of rebuilding without prior research; which resulted in quite another type of monument than we had been accustomed to in Java. If Chandi Gumpung - because of the uncertainties emerging from the present rebuilding efforts - is not sufficiently convincing because it differs from the conventional design of a chandi - another monument not too far away from it provides the necessary proof. This is Chandi Kedaton. This evidence leads us to the conclusion that this monument was not meant to house the statue of a deity. Its inner space was entirely filled up with gravel, intentionally transported to the site from the mountains in the Upper Jambi region, several hundred kilometres away. From the available clues it was evident that the monument was designed to be a platform, possibly to be constructed in terraces. Such was the kind of monument that should have been Chandi Gumpung, and supporting information comes from the fact that the main cella was fully built up with bricks.

Without doubt, we are dealing with a specific type of architecture at Muara Jambi. It is a great pity that we are not able to find out whether this peculiarity was true only for Chandi Kedaton and Chandi Gumpung or also for the eight compounds that have been brought to light.

In spite of the uncertainties, one thing becomes clear with respect to Chandi Gumpung. The find of a headless (beheaded?) Prajnaparamita seated statue - probably once enthroned on the uppermost platform - is an indisputable proof of the Mahayana Buddhist character of the monument. The find of gold foils as part of the temple deposit, inscribed with the names of the deities of the pantheon, supports the above conclusion in a most convincing way. With regard to dating, however, the data suggests different periods. The statue shows close affinities with the Singhasari art of the second half of the 13th century, whereas the script on the gold foils is - according to Mr. Buchari - palaeographically dated to the 9th century. Nevertheless, this discrepancy does not for certain detract from the possible association of the Muara Jambi monuments with Srivijaya.

THE MAHLIGAI STUPA AT MUARA TAKUS

One archaeological site in Mid Sumatra, which finds strong support in I-Tsing's record with respect to its location at the equator, is Muara Takus. It is a compound situated at a bend of the Kampar River which consists of 4 edifices of which only one is still erect; the three others have been reduced to shapeless mounds of bricks and rubble. The compound was arranged asymmetrically in a courtyard which was enclosed by a wall measuring 74×74 metres. An earthen dike along the bend of the river, a short distance from the compound, was apparently meant to be an embankment against floods.

The one edifice still erect is called Chandi Mahligai. Here again, we encounter another kind of structure. It was a tower, erected on a platform and crowned by a stupa. The cylindrical body of the tower was supported by a 28-sided base and a lotus cushion. The top was surmounted by a 26-sided section which served as the base of the stupa.

Chandi Mahligai was reconstructed only a few years ago. It had been slanting alarmingly and was overgrown with shrubs and other vegetation. A good deal was covered with rubble (especially the lower part), and the structure threatened to split due to a vertical crack. The restoration, therefore, was meant to save this unique edifice from total loss. It is, however, to be regretted that the dismantling and its subsequent rebuilding was not well recorded, so that one very significant evidence could no longer be traced back: this concerns the stages of construction. Before the

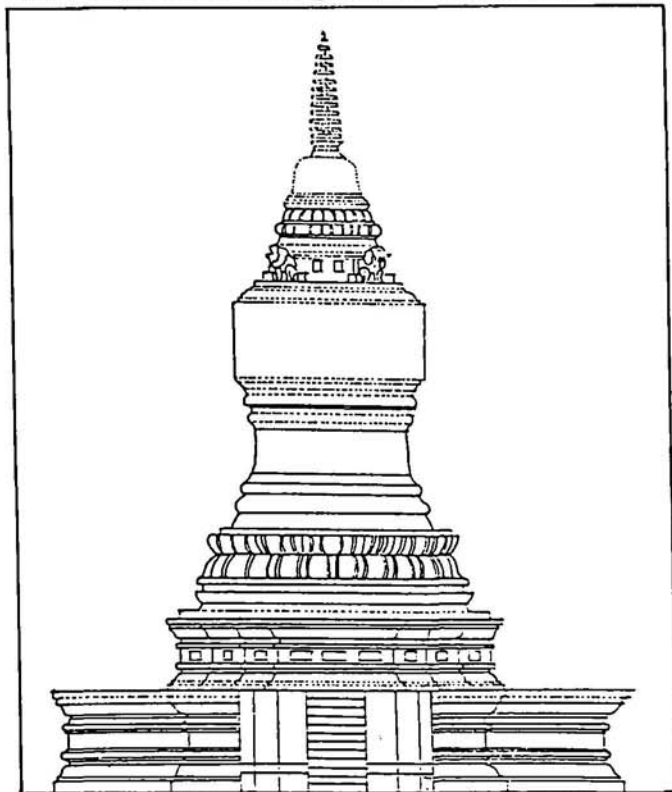


Figure 1. Chandi Mahligai (north part) Reconstructional Drawing.

restoration two structures had been discernible; one structure was enclosed by another hence the general acceptance of two different datings of the compound. The inner structure was ascribed to the 8th or 9th century while the outer one was dated to the 11th or 12th century. It would have been of great importance to have gained an idea of how the older structure looked and to what extent the younger edifice represented a modification of the former design. It is in this respect that the loss of this unique opportunity is a great shame.

Concerning the other buildings of the Muara Takus compound, it could only be noted that not the slightest evidence could be obtained with regard to their construction except that Chandi Tua, which is in fact the biggest edifice, shows an apparent additional construction. It is, however, very difficult to ascertain whether this extension was indeed meant as an additional building or as a second construction of one and the same shrine, either as an enlargement or a replacement. Additionally both constructions used different building materials, viz. stone and brick, without any indication, as to which material could be ascribed to the older and which to the younger building.

The Chandi Mahligai being a stupa was indisputably a Buddhist shrine. Scarcity of stupa-like remains among the rubble however indicate that it having met the same fate as the other archaeological remains. Scattered finds, belonging apparently to the sacred deposit of the temple, and consisting among others of gold foils inscribed with mystical syllables in pre-nagari characters and carved with mystical symbols like vajra, clearly show their close relationship with the Sailendra art in Central Java and at the same time provide us with the proof that Mahayana Buddhism was the prevailing religion at the time. All this provides strong support for the antiquity of the Muara Takus compound. The younger overlay on the other hand finds support in the striking similarities of the present shape of Chandi Mahligai with the so-called stambhas of Padang Lawas which are dealt with below.

THE BIAROS OF PADANG LAWAS

Padang Lawas, meaning literally the vast plain, is a barren area of around 1500 square kilometres covered with a brownish carpet of alang-alang grass (*Imperata Cylindrica*) alternated with trees here and there. The presumption is that in ancient times this area was not as dry as it is nowadays, and may be even fertile enough for a settlement, since it is otherwise inconceivable that our forefathers would have chosen this plain as their central place of worship. As a matter of fact, the remains of at least sixteen temple compounds are accumulated in this area, scattered along the banks of the upper course of the Barumun River and its northern tributary, the Panai River. Moreover, the name Panai - probably of a state - had appeared as early as 1030 A.D. in the Tanjore inscription of the South Indian Chola King Rajendra I who commemorated

his attack of Srivijaya by sea a few years before. The inscription further mentions that after the attack on Srivijaya in Kadaram, Panai was singled out for the next expedition. Srivijaya was indeed overrun, by the Chola King, but seemingly there was no permanent occupation of Srivijaya as a whole or even in part. As for Panai, the few inscriptions found on the Padang Lawas site indicate a temple building activity in the period between the 11th and 14th centuries.

The temple buildings at Padang Lawas are called 'biaro' by the local people, though they are not functioning as monasteries. Out of the many biaros built in the past only a few are still standing today. Not a single one, however, is intact : they are all in a deplorable condition, being built of brick and having been overgrown by wild vegetation for a considerable time. They apparently were all designed along the same model ; supported by a terraced platform of two successive stages the cubical temple body rising on a series of mouldings which ends in a more complicated series of cornices, which in their turn support an obviously elongated stupa as the top of the edifice. Of course deviations and variations are to be found here and there. Biaro Si Pamutung, for instance, should have a superstructure - according to a reconstructional drawing - of two stories the first of which was adorned by 16 stupas and the second by 12, with the structure being further surmounted by a big stupa topped by a series of umbrellas.

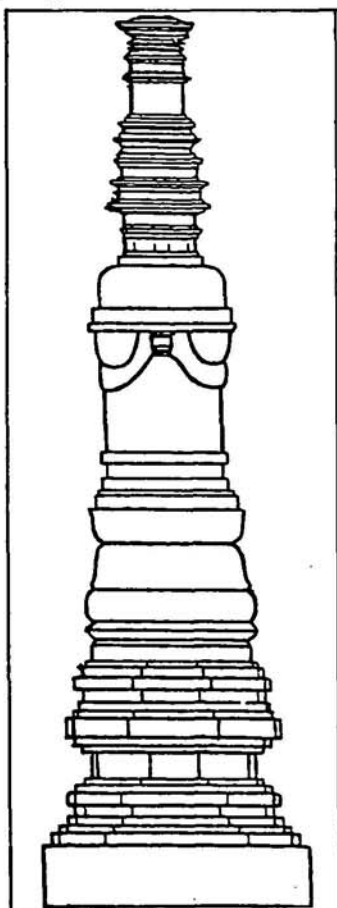


Figure 2. Padang Lawas, North Sumatra.

Another common feature of biaros is that they are all grouped in compounds, consisting of a main building surrounded several subtemples (including terraces, platforms and stupas) and occupying a considerably extensive courtyard (46 × 61 metres at Si Pamutung, and 49 × 57 metres at Biaro Bahal I). A surrounding wall of brick encloses the courtyard, leaving an access gate at the East side. It is also to the East that practically all the sanctuaries are oriented.

The best preserved biaros, in the sense that a fair idea could still be gained from the architectural details, are Bahal I, II and III (which are roughly estimated at 2 kilometres away from each other), and Si Pamutung which is situated some kilometres East of Bahal III. One of these, i.e. Biaro Bahal I, has just undergone a thorough restoration, after which the entire *alang-alang* field and the shrubs covering the courtyard were cleared away.

It is to be regretted that the restoration has not been able to clarify one matter which is as frustrating as it is important. The completely ruined top of Biaro Bahal I very much suggests an elongated stupa-body starting with a cylindrical base supported by a circular lotus cushion. This impression is further made evident by the hanging garlands all over the surface of the cylindrical structure. The big question that arises is what kind of construction could most probably be expected above the ribbon to which the garlands are attached : a bell-shaped stupa or an oppressed flattened dome. The find of several *sambhas* - broken to pieces but some reconstructible - enables us to get acquainted with a special type of stupa which resembles a tower rather than a dome. The term 'tower stupa' does not sound too funny (I think), though the height may only be less than two metres.

I think it is not too bold to surmise a two-fold significance in the tower-stupa in miniature. Its close affinity with the Chandi Mahligai of Muara Takus, where a bell-shaped stupa is surmounting a cylindrical tower, leads to the obvious assumption of a more or less linear development in the Buddhistic architecture tradition in the northern part of Sumatra. The presence of this features among the biaros has easily led to the supposition that the uppermost structure of Biaro Bahal I might have had its inspiration from the mini tower-stupa prototype. It is understandable, therefore, that in drawing up reconstruction drawing of Biaro Bahal I the restorers decided to follow the mini tower-stupa prototype in spite of their awareness that such an addition as conjectural.

Quite another type of sanctuary - as far as could be judged from its lay-out and ground plan - is Biaro Si Topayan situated a fair distance upstream the Panai River from the Bahal group. It is a great pity that this biaro is practically forever lost today, after the site was developed into a hamlet. According to the records published in the *Oudheidkundig Verslag* (Archaeological Report) of 1930, however, Si Topayan was layed out as a square platform of about two metres height with a *pendopo* terrace in front of it. Hollow stone blocks, obviously serving as support for wooden poles,

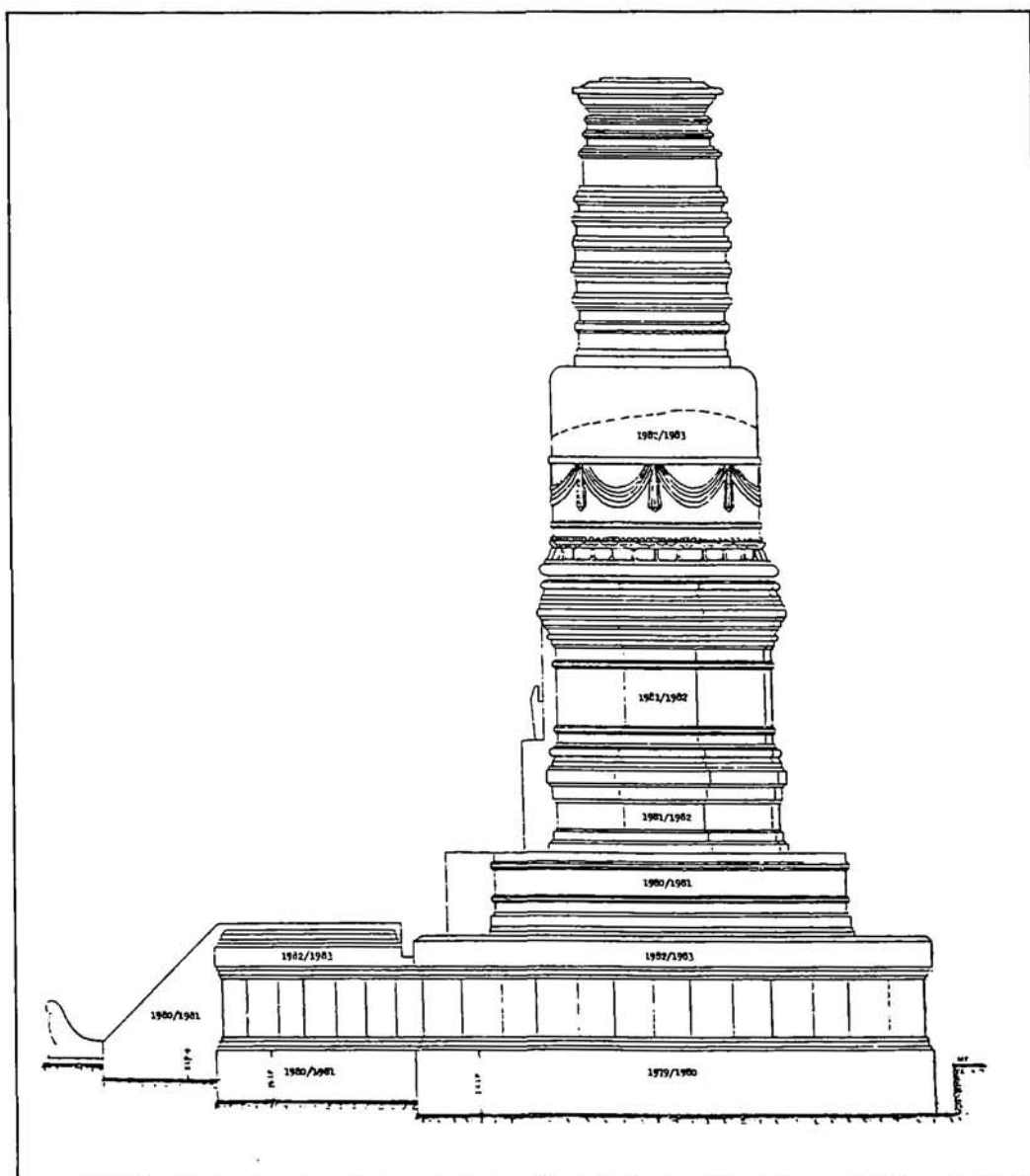


Figure 5. Biaro Bahal I (north side). *Reconstructional Drawing.*

were neatly arranged along the sides and the central parts of the squares. The platform was built of brick, and a flight of stairs - terminated by big makaras and flanked by raksasa-statues-furnished the access to it when coming from the pendopo.

The greatest importance of Si Topayan is in its similarity in lay-out and construction to Chandi Bukit Batu Pahat in Kedah, Western Malaysia.

A LOOK ACROSS THE STRAIT OF MALACCA

The similarities between Si Topayan and Chandi Bukit Batu Pahat may to a great extent, justify the denomination 'twin monuments'. It is in complete agreement with the assumption of a 'twin kingdom' comprising Kedah and Srivijaya as could be drawn from the well-known Tanjore inscription.

Malaysia could not boast of a rich endowment in archaeological monuments, but its northernmost state at the Strait of Malacca near the Thai border is remarkably strewn with more than 50 chandi buildings of relatively small size. All these sanctuaries are clustered in a limited area along the lower course of the rivers Bujang, Batu Pahat, Muda and Merbok. Except for Chandi Bukit Batu Pahat which had been thoroughly excavated and reconstructed along the method of anastylosis, all the other shrines have been only superficially surveyed. Nevertheless, most of their ground plans are of special significance owing to their close affinities with their counterparts in North Sumatra.

Regarding the period of construction, the Kedah sanctuaries are partly dated in the period between the 10th and the 12th centuries, and for partly between the 12th and the 15th centuries. Consequently it is not premature to classify the

monuments on both sides of the Strait of Malacca as being monuments of the same type and of the same period, and hence as the architecture peculiar to the later Srivijaya era.

Quite different is the case with the monuments not too far away northwards from Kedah. These southern Thai monuments were until recently identified as belonging to the 'Srivijaya art style'. They do not, however, show affinities with the Kedah-Padang Lawas architectural art. And if comparisons were to be made with contemporaneous achievements in other regions, our attention would be drawn to Central Java. This peculiarity might be connected with the fact that it is in the so-called Ligor inscription of 775 A.D. that "Sailendravamca" appears for the first time outside Java. As a matter of fact, the big brick building called Wat Kaew near Chaiya shows several common elements with the Central Javanese chandi, especially its square ground plan with protruding parts at the four sides. More Javanese is the very small but very beautiful Phra Borom That at Wat Phra Borom That compound in Chaiya.

If generally speaking we are justified in classifying the Kedah monuments as representing a later Srivijaya architecture, the sanctuaries in the Chaiya area might be considered as the earlier achievements of the Srivijaya art. It does not mean, however, that in Peninsular Thailand building activities were limited to the 8th century or stopped in the 9th century. Religious buildings, all of them Buddhist, were apparently constructed in the succeeding centuries, so that the Thai architectural art also witnessed a later development of the Srivijaya art style. Wat Si Yang at Sathing Phra, a ruinous brick structure that seemingly was the base of a stupa building, the Wat Sathing Phra stupa itself, and the ruins of Kao Noi Chedi near the city of Songkhla, would be examples of this later Srivijaya architectural style.

CONCLUDING REMARKS

Having reviewed the architectural achievements that could be ascribed to the Srivijayan art style, while avoiding as much as possible any involvement in the most confusing theories regarding the headquarters and the extent of the maritime empire of Srivijaya, a few points seem to draw special attention.

In the first place it becomes evident that the seven centuries of the history of Srivijaya could not be considered and treated as one unit, in terms of time as well as in space. In terms of time, the review has shown that there was an earlier and a later period in the architectural history. This distinction was not only based on style and technique - which to a large extent could not be classified as to be exact - but was in many cases confirmed by dated epigraphical evidence.

This distinction becomes significant, when it is related to the so-called "Sailendra" and "Non-Sailendra" periods. The word 'Sailendra' appears for the first time in the inscription of Kalasan of 778 A.D., and later on in several other Central Javanese charters before the year 850 A.D.. Interesting to

note is that 'Sailendra' was also found in inscriptions outside Java: the so-called side B of the Ligor inscription, not dated but presumably not later than the middle of the 9th century, the Nalanda charter of around 860 A.D. referring to King Balaputra in Sumatra, and the Leiden copper plates of the middle of the 11th century referring once again to Sumatra. It means that the denomination 'Sailendra' ceased to be used in Central Java after the middle of the 9th century but was continued in Sumatra until the second half of the 11th century. The obvious assumption was that the earlier Srivijaya architecture that flourished from the middle of the 8th century until the middle of the 11th century was in some way connected with the reign of the Sailendras.

Central Java being the cradle of the Sailendra art - architectural as well as sculptural - inevitably left its hallmark in the earlier Srivijaya art. No wonder that we often come across close stylistical affinities in the arts of the Palembang-Jambi region and the surroundings of Chaiya with the achievements in Central Java. On the other hand we are also struck by the strong resemblances in lay-out between the biaros in North Sumatra and the monuments in Kedah as representatives of the later period of the Srivijaya art history.

The above statement does not exclude, however, the possibility of having a mixture of earlier and later elements in one monument. The discrepancy in the dating of the script and the statue of Chandi Gumpung at Muara Jambi is a good example and a good proof. Moreover the same is the case with the Mahligai stupa at Muara Takus, which shows an encasement of the older building.

Finally we have to admit that in dealing with the achievements in the field of art it is not always possible to make a clear-cut distinction between earlier and later styles. Similarly it is not possible to draw solid lines to define art style areas. Transition periods and marginal areas are again things to be taken into account, while local traditions and local developments could not be overlooked.

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Inscriptions from South Thailand

by Kongkaew Veerapajak

This article presents a brief survey of the inscriptions from South Thailand, which have provided us with important cultural and religious data ranging from the early historical period till ca. 13th century A.D..

The pattern of the cultural heritage of South Thailand appears to be fairly complex. Archaeological remains testify to the existence and co-existence of many types of cultures in that area during the past centuries. It is generally agreed that certain parts of South Thailand, for a certain period of time, was part of the great cultural complex of Srivijaya, but the Thai-Malay Peninsula, provided with important sea-ports and trading stations, have always been susceptible to many streams of cultural impact from India as well as from the mainland of Southeast Asia and elsewhere. Inscriptions from South Thailand give us a glimpse of the cultural and religious situations in this area.

The earliest inscriptions from South Thailand represent, at the same time, the oldest inscriptions so far known in present Thailand. They were engraved upon stone and metal seals, discovered at many archaeological sites in South Thailand. The majority of these inscriptions on seals are palaeographically related to those found upon similar types of objects and finger rings from Oc-eo in the delta of the Mekong River, and upon a few seals from Malaysia. Many of the specimens from South Thailand belong to the same period as the earliest epigraphical records from Malaysia and Indonesia. All were engraved, in reversed characters,

which is a feature typical of inscriptions found on seals. My reading of these - based on the photographs made by Mr. and Mrs. Srisuchart of the Archaeological Survey of Thailand - may not be absolutely correct, while the real and profound meanings of the inscribed texts may have eluded me. I will be most grateful for comments, suggestions and corrections.

Inscription no. 1 is carved upon an oval stone seal found at Khuan Lukpat site in the district of Khlong Thom, Krabi province. In my opinion, this is the oldest inscription so far known in Thailand. It is written in the Brahmi script common for North India, of the type which may be assigned to ca. 1st - 3rd centuries A.D. using Prakrit language, or archaic Sanskrit. The inscribed word reads "rūjjo", which possibly means "destroy".

Inscription no. 2 is carved upon a square carnelian seal, discovered at Khuan Lukpat site, Khlong Thom district, in Krabi province. The script can be recognised as closely related to the Pallava script used in the inscriptions of Sivaskandavarman of ca. 5th - 6th centuries A.D. The language is Sanskrit and the inscribed word reads "dātavyam" which may be translated as "suitable to give".

Inscription no. 3 is found upon a rectangular seal made of green stone. The script is similar to that used in inscription no. 2, viz. related to the Pallava script of ca. 5th - 6th centuries A.D. The language is again Sanskrit. The inscribed text reads "apralasanasya", which may be translated as "not to be moved", or "belonging to (a person called) Apralasa".

Inscription no. 4 is carved upon a rectangular seal, also made of green stone, found at the same site, viz. Khuan Lukpat, Khlong Thom district, Krabi province. The script is again related to the Pallava script of ca. 5th - 6th centuries A.D. The language is again Sanskrit. The text reads "vi-

Miss Kongkaew Veerapajak is an epigraphist of the National Library of Thailand, Bangkok.

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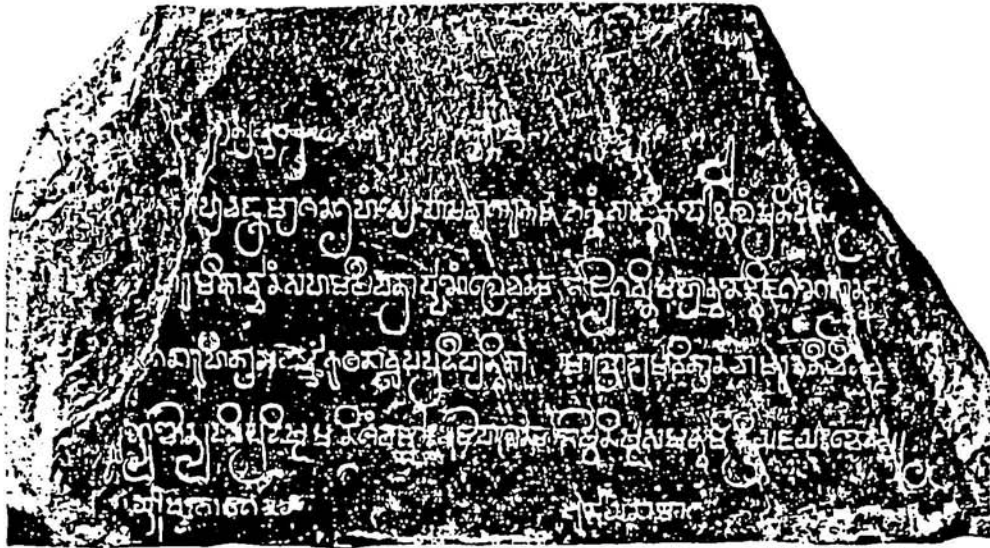
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SULEIMAN, S. c.s. 1983 *Laporan survei peninggalan-peninggalan purbakala di Sumatra Utara dalam rangka penyusunan Masterplan* (Report on survey on archaeological remains in North Sumatra in the framework of setting up a masterplan). Jakarta.

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WOLTERS, O.W. 1979 "Studying Srivijaya," *JMBRAS*, vol. LII/2.



INSCRIPTION NO. 8 Inscription from Wat Maheyong, Nakhon Si Thammarat.

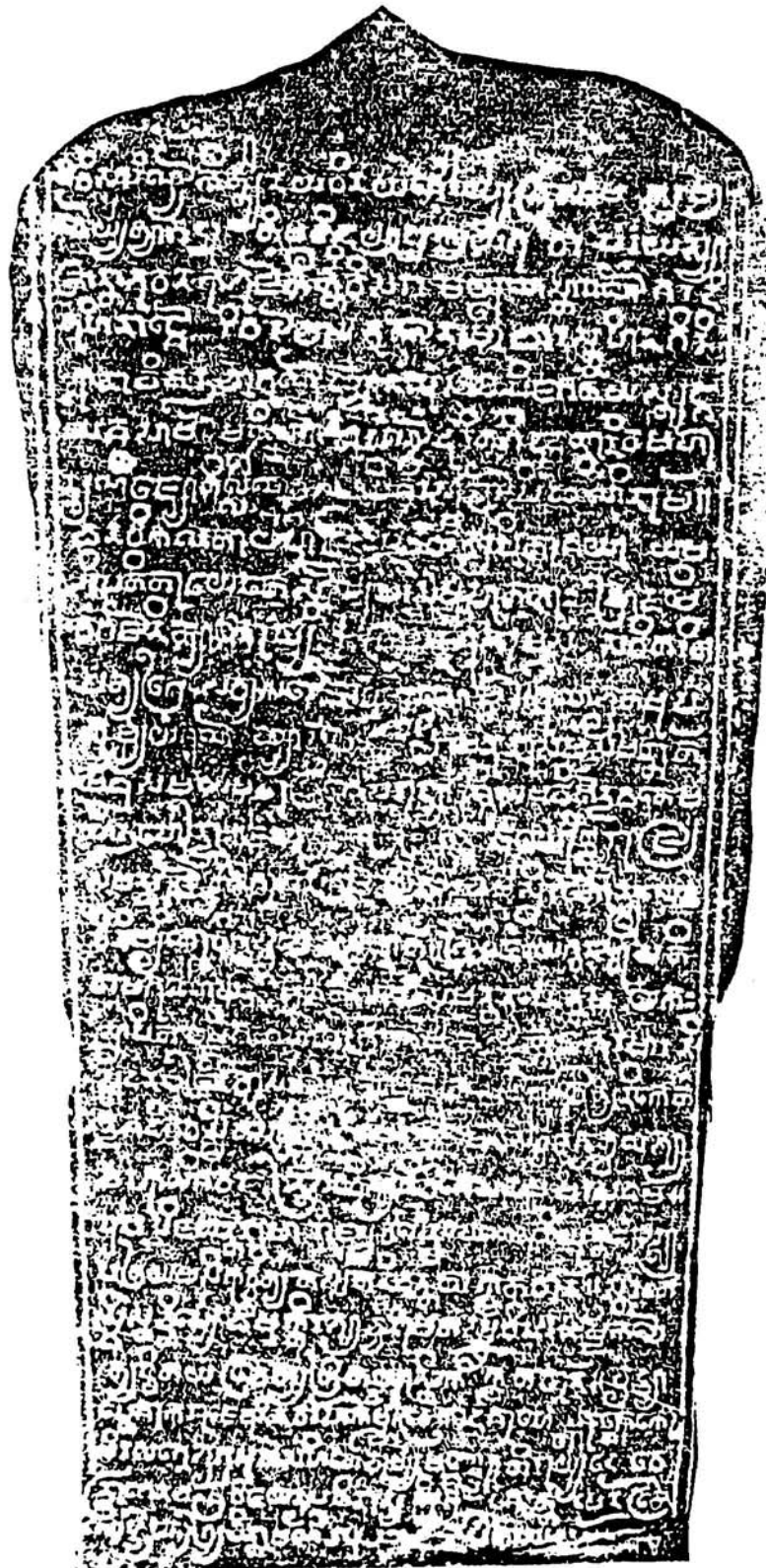
the donation of food and gifts to the Sangha (community of monks or ascetics) and also to the Brahmin community of Agastya. The text also contains a reference to an uposa thagara (ordination hall) and possibly refers to the worship of Paramita (supreme wisdom).

Inscription no. 9 on our list is an inscription from Chong

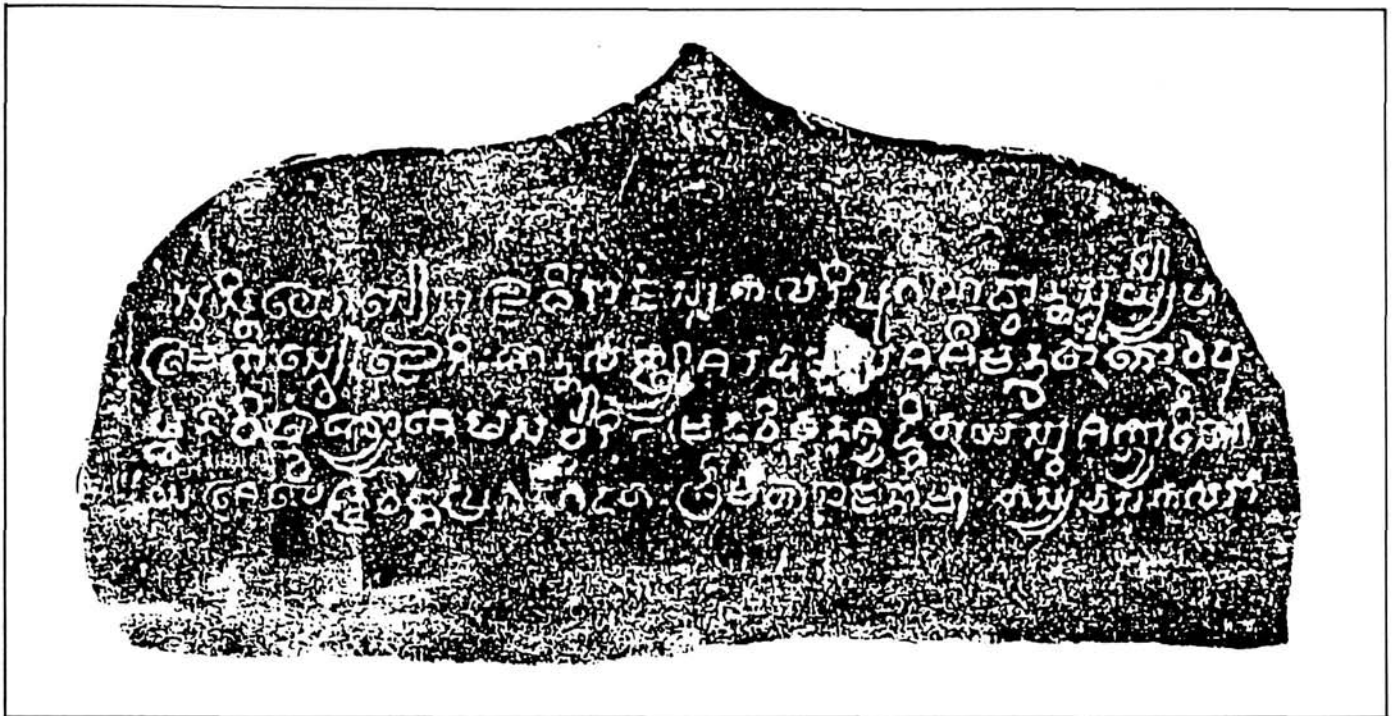
Khoi Valley, Nakhon Si Thammarat province, written in the Pallava type of script of ca. 7th century A.D. while the language is Sanskrit. The text begins with a reference to "Sri Vidyadhikara", believed to be an epithet of Siva, followed by invocations to the Lord of the Forest and the Lord of the Devas, and an utterance of blessings upon

Pallava Script		Dewa-Nagari Script	
part 1	శ్రీవిద్యాధికార్య	श्रीविद्याधिकारस्य	
part 2	Line 1	నమోస్తు తస్మై పతయే వనానాం	
	Line 2	నమోస్తు తస్మై పతయే సురాణామ్ ।	
	Line 3	ప్రయోజనాచ్ఛవనభా గతాస్తే	
	Line 4	దాతవ్యమిత్యన్త్ర భవద్ధిరేభవః ।	
part 3	Line 1	యేషాన్తలయదేశేషు తిష్ఠన్తి మనుజావహః ।	
	Line 2	యది తేషాం ప్రసాదాన్త్ర కార్యన్తేషాం భవిష్యతి ॥	

TRANSCRIPTION OF INSCRIPTION NO.9. Inscription From Chong-Khoi Valley, Nakhon Si Thammarat.



INSCRIPTION NO. 12 Inscription from Wat Semamuang, Nakhon Si Thammarat = Ligor Inscription = Wiang Sa Inscription. Face I



INSCRIPTION NO. 12 Face 2

text commemorates the excavation and donation of a tank near a place called Nangura.

Inscription no. 11 on our list is an inscription from Wat Mahāthāt, Nakhon Si Thammarat province. It was also published by Coedes in his Collections of Inscriptions, vol. 2, together with a tentative reading. Many attempts

have been made to decipher and read this inscription and my own reading probably would not be the last. In my opinion the language is Old Mon, while the script is related to the Pallava type of ca. 7th century A.D. The text reads "bha // tamayalan gesvarah" which may be translated as "replica (or image) of Mr. Māyā of the rural town,

၁၁ဝံဟံလှာဏိတိယဝိယဇေါယျဇြနဓမ ဣဗ္ဗ
 ဇေယျတ္တဂဒ္ဓါ တိမတိယတ္တဣယရတ ပံယဗျာ
 ဣန္ဒာဂုဏ်ရုဏ်ကိတိဝိမာ မဇ္ဈာနာဂါလာဇိ
 ဧဟိသန္တေ ဝိဝဇာ ၁၁ဂုလောသဗာဗျဟိသိဝိ
 ဣဇာသိဣဇာဂုလောဗျာသံပုဗ္ဗမပိဇကိယဗျာ
 ယဓဗမိ မလိသံဂျာလံ သုတိသိသုသိဝဗျာ

A CLOSER LOOK OF INSCRIPTION NO. 12 Face 1

[illegible]

၍ငိုစယ် ဇေဗြိကယာနိကေ ဣတဓာန်။ ဝုဒ္ဓါ
 ဖ္ဓေဇာကဂဗ္ဗေမုဒ္ဓိဝါသကေဗ္ဗိဇ္ဇာတကဗောဓိဇ္ဇာတက
 လိာလဂ္ဓေဇာကဗ္ဗေမုဒ္ဓိဝါသကေဗ္ဗိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက

A CLOSER LOOK Face 2

နန္ဒိယောဓိကဗ္ဗေမုဒ္ဓိဝါသကေဗ္ဗိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက
 ဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတကဗောဓိဇ္ဇာတက

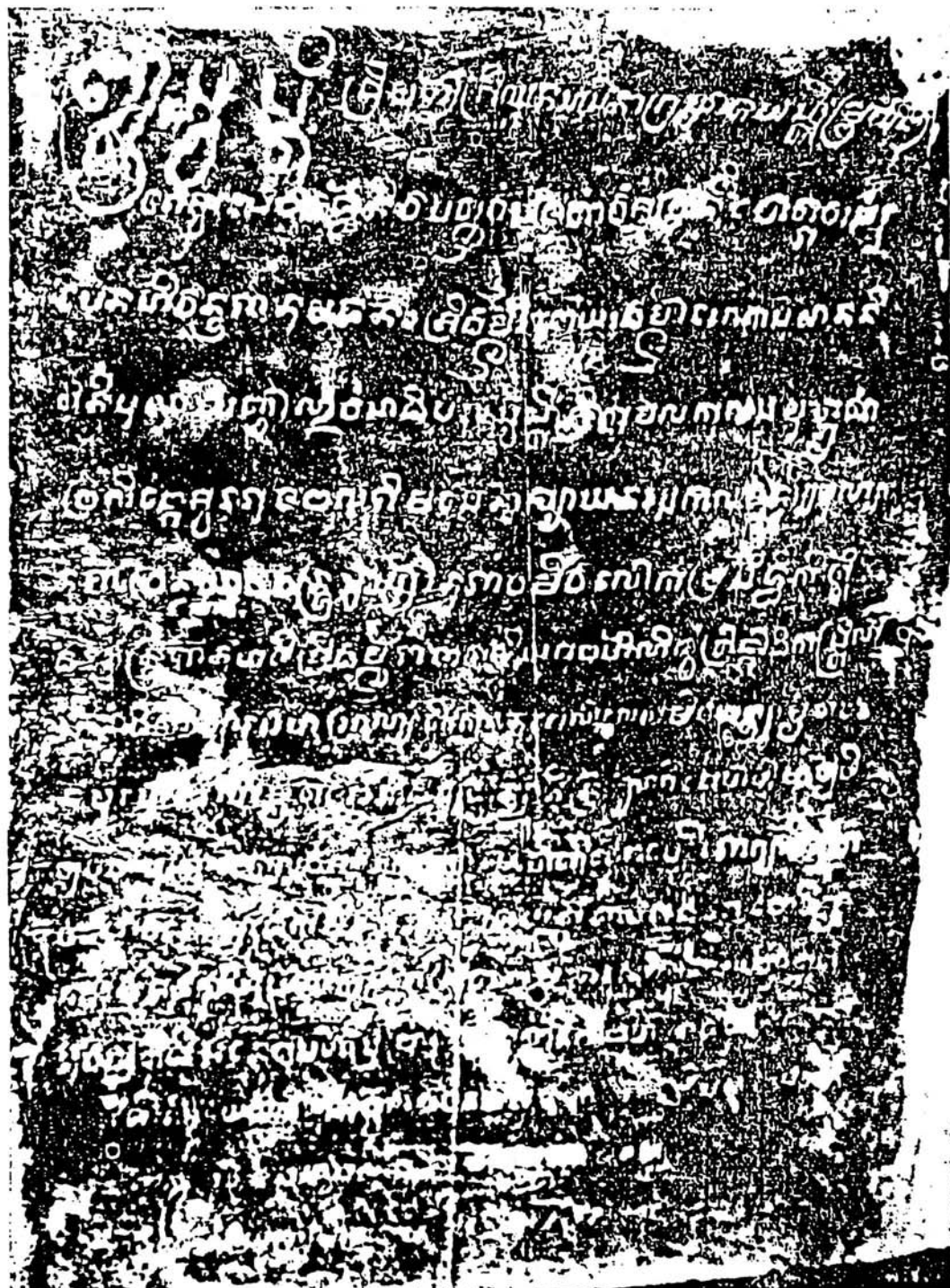
who is as bright and beautiful as a brilliant lump of coal."

Inscription no. 12 is the famous inscription from Wat Semāmuang in Nakhon Si Thammarat, also known as 'Ligor' or 'Vieng Sa' inscription. Coedes published it in his collections of Inscriptions, vol. 2. The script is clearly based on the Pallava prototype, but shows many locally developed features while the language is Sanskrit. The text on side A begins with praises to the king of Srivijaya who founded three brick sanctuaries for the Bodhisattva Padmapāni, the Buddha, and the Bodhisattva Vajrapāni, and bears a date of 775 A.D. Side B is unfinished, containing a praise to a Sailendra king.

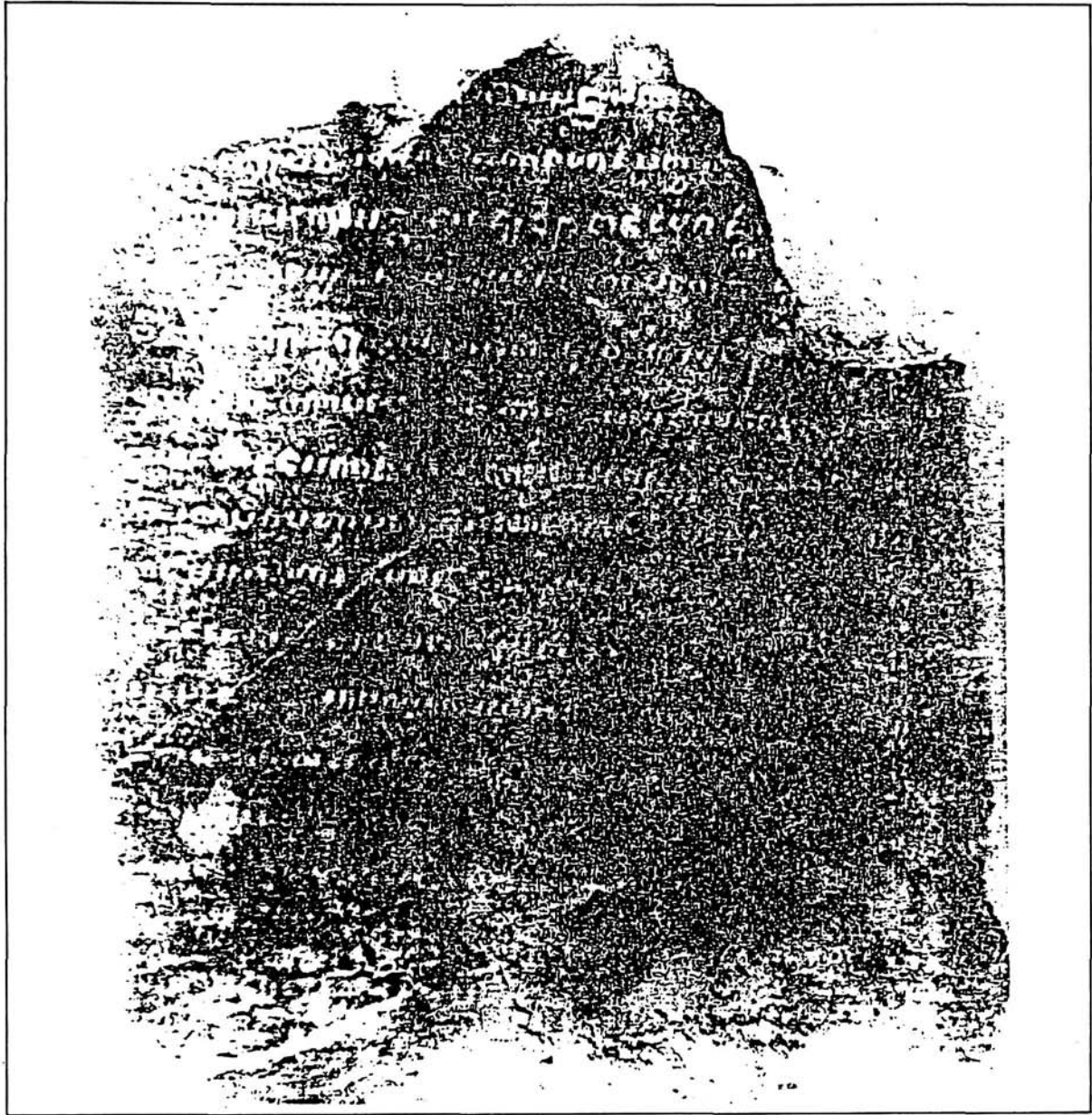
Inscription no. 13 is found on the base of the large

bronze image of the Buddha on Nāga from Wat Wieng, Chaiya district, Surat Thani province. The inscription was published by Coedes in his Collections of Inscriptions, vol. 2. According to Coedes, the inscription is dated in the year 1183 A.D.. It is written in old Khmer script and language. The characters, however, bear many features which recall those of the script used in Haripuñjaya inscriptions of the same period. The text commemorates the foundation of the image in 1183 A.D., by the Governor of Krabi at the command of King Srimat Trailokyārāja Maulibhūsanavarmadeva.

Inscription no. 14 is the one labelled 24 and ST 4 from the same monastery of Wat Wieng in Chaiya district, Surat



INSCRIPTION NO. 14 Inscription from Wat Wieng, Surat Thani.



INSCRIPTION NO. 15 Another Inscription from Wat Wieng, Surat Thani.

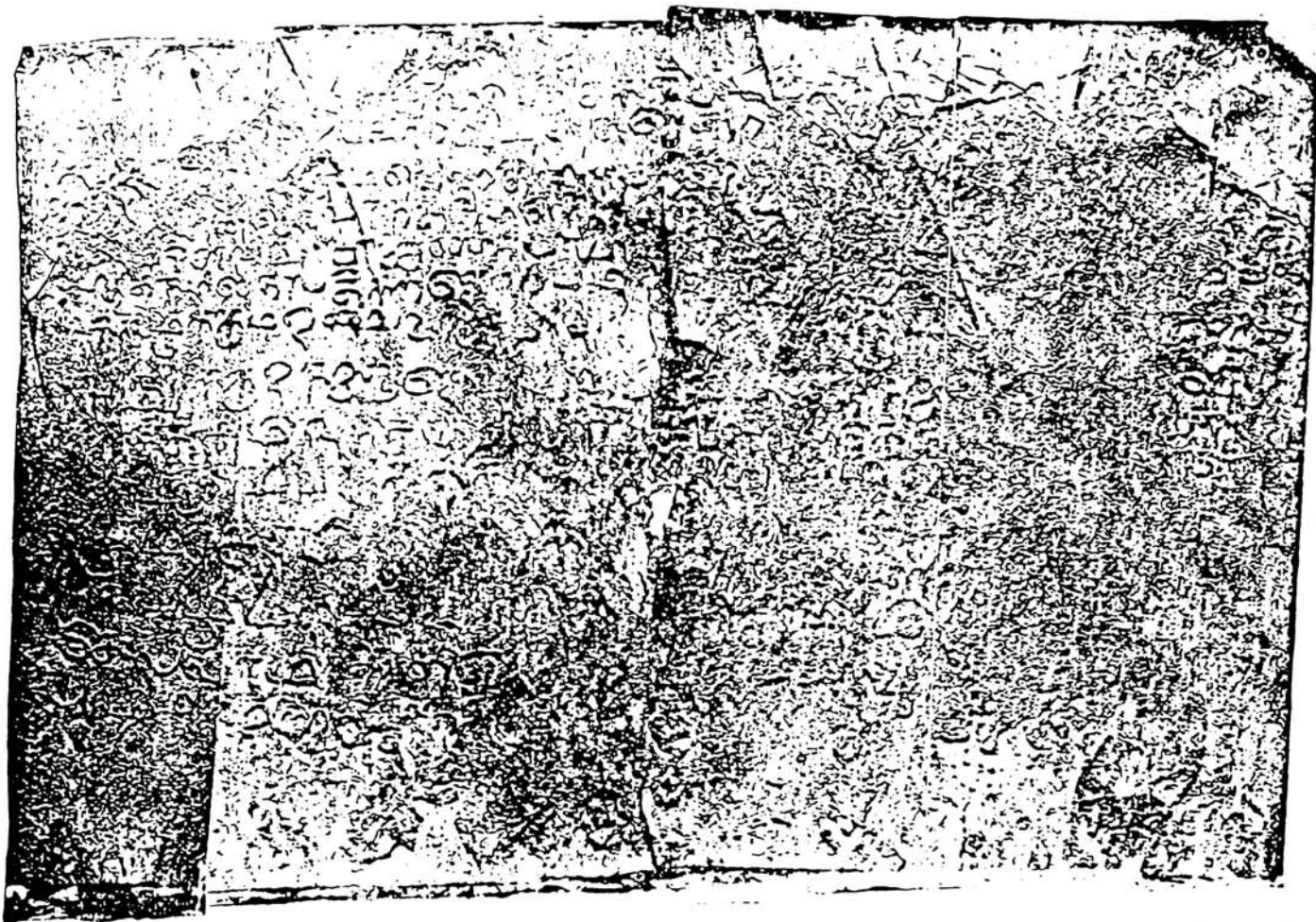
Thani province. The script is Old Khmer but showing again features similar to those of the script used in Haripunjaya inscriptions. The language, however, is Sanskrit. It bears a date of 1230 A.D. and contains praises to Candrabhānu of the Padmavamsa, also called Sri Dharmarāja, the king of Tāmbraliṅga, who was a great patron of Buddhism.

Inscription no. 15 came from the same monastery. It is now labelled 24A and ST 3. The script is Old Khmer bearing features recalling those of the script used in the Haripunjaya inscriptions of North Thailand, but the language is Pāli. It contains no date but the form of the script is similar to that used in no. 14, and may be assigned to the same period. The writing is much damaged and only a few words can be read here and there, telling us of some

worshippers of the Buddha, possessing wisdom and piety, being desirous to make merits and glorify the Master.

Inscription no. 16 came from Wat Mahāthāt, Nakhon Si Thammarat. It is partly written in Tamil and partly in Old Khmer, using Tamil and Sanskrit languages. The scripts are assignable to ca. 13th century. The Tamil part, using the Tamil script, mentions a certain Dharmasenāpati and a prohibition for taking lives. The Old Khmer part, using Sanskrit, is not yet satisfactorily deciphered. The text, however, contains a reference to Tāmbraliṅga.

Inscription no. 17, the last on our list, came from Viharn Pho Lankā in Wat Mahāthāt, Nakhon Si Thammarat. The script is Old Mon of the type which was obviously derived from the script used in Haripunjaya inscriptions,



INSCRIPTION NO. 16 *Inscription from Wat Mahāthāt, Nakhon Si Thammarat Tamil Script*

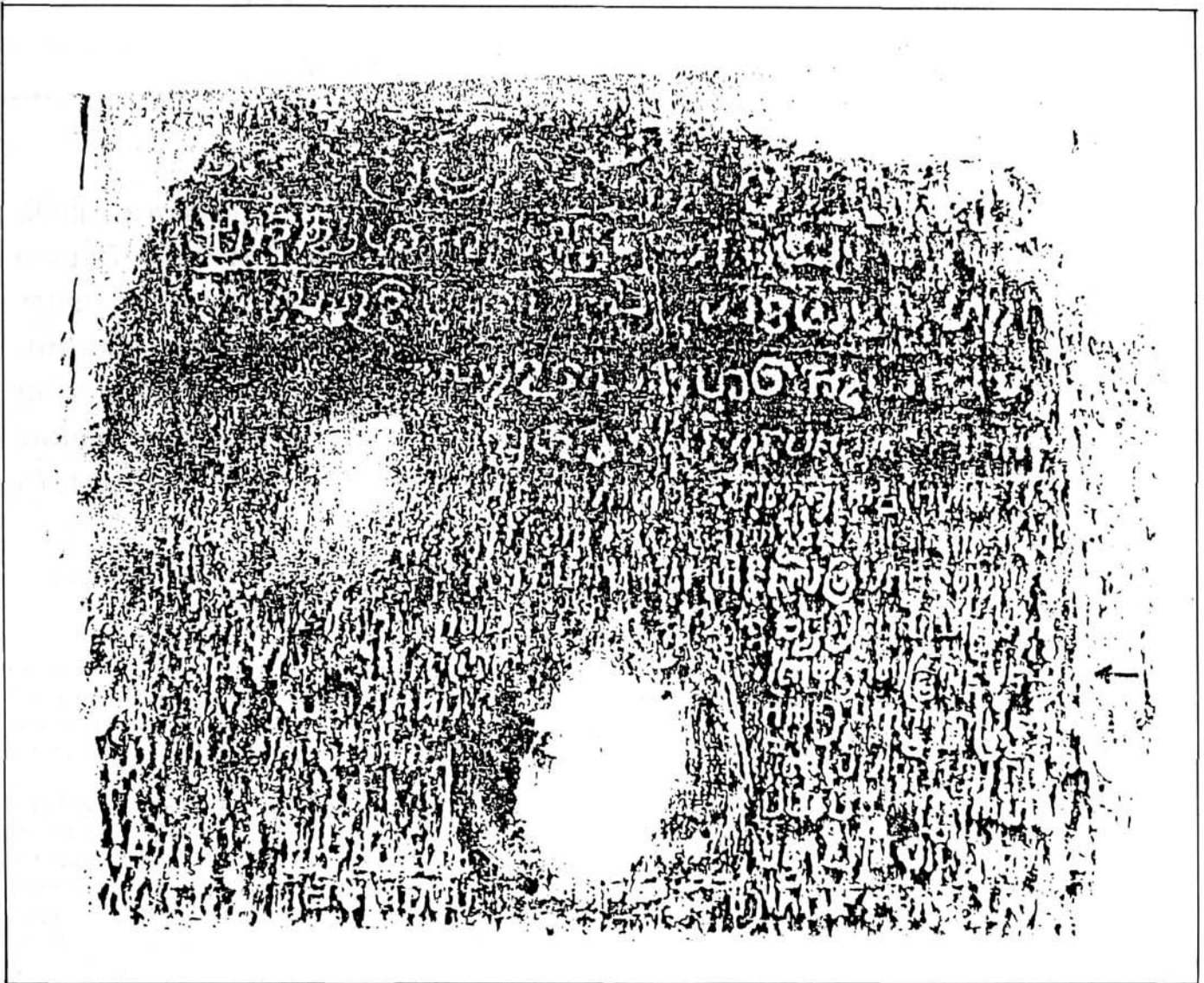
but showing at the same time features similar to those of Pagan inscriptions of Burma of ca. 13th century. We may assign this inscription to the 13th century on palaeographic grounds. The language is Old Mon and the text contains a praise to two excellent nāgas who are perpetual worshippers of the sun.

These inscriptions, besides being interesting palaeographically, also provide us with informations on the cultural and religious spheres. The data which can be drawn from those inscriptions on seals nos. 1-7 in our list are admittedly quite vague. The inscribed words or texts are too short to tell us about the lives, thoughts and religious inclinations of the makers of these seals. They are datable palaeographically, and we can trace the Indian sources of the scripts which are used, but we have no way of knowing when and how these inscribed seals were brought to South Thailand. Being portable objects, we may argue that they could have been brought to that area by trade, and thus do not necessarily represent direct cultural links between South Thailand and the country of their origin. They have been found at the

archaeological sites which have yielded abundant evidence of overseas trading but these objects were presumably personal seals, used by Indian merchants to seal their documents or merchandise and may be cited at least as evidence to indicate the presence of Indian merchants in South Thailand.

The earliest inscription (no. 1 in our list) is written in the Brāhmi script, typical of North India during ca. 1st - 3rd centuries A.D. It can not be regarded as evidence of an early cultural contact between Thailand and that part of India, since we do not know how and when it arrived at the present finding spot. However, the inscription itself is most interesting, since it is one of the earliest - if not the earliest - inscriptions found in Southeast Asia including Indonesia. The Brāhmi script, moreover, has never been found in the inscription of maritime Southeast Asia.

The majority of the inscriptions on seals from South Thailand (nos. 2-7) are written in the script which is closely related to that used by the Pallava dynasty of Southeast India during ca 5th - 7th centuries A.D. Though we have no way of knowing when these seals were brought to Thailand,



INSCRIPTION NO. 16 Old Khmer Script.

it seems possible that there was already a cultural contact between South Thailand and South India during that time, since the Pallava type of script was evidently used in locally inscribed stone inscriptions in Malaysia and Indonesia as early as in the 5th century A.D. Sanskrit - which is constantly used in these inscriptions on seals - was presumably understood by a number of people living in South Thailand at that time. It is not possible to learn from these short inscriptions about the prevalent religious systems. A number of uninscribed seals found in the same area bear symbols, such as a śrīvatsa and śaṅkha, which could have been used by the Buddhists and Hindu alike. Sculptural remains from South Thailand, which are assignable to this period of ca. 5th - 7th centuries A.D., also consist of Buddhist as well as Hindu figures.

The 7th century lithic inscriptions of South Thailand (nos. 8-11) testifies to the popular use of the Pallava type

of script during that time. The fact that these inscriptions were undoubtedly locally made tells us that South Thailand must have had a close cultural contact with South India already at that time. Sanskrit was probably a sacral language which is widely used and well-understood during this century as is attested by the fairly long Sanskrit inscriptions of Wat Maheyong and Chong-Khoi Valley (nos. 8 and 9). The use of the Tamil language in Khao Phra Nārāi inscription (no. 10), and Old Mon in the Wat Mahāthāt inscription (no. 11), however, indicates that there must have been some Tamil and Mon communities in this part of Thailand at that time. We possess no evidence of the usage of the Malay language, such as found in the contemporaneous Srivijaya inscriptions from Indonesia, in these 7th century records from South Thailand. The religious sphere of the time, according to the reading of these epigraphical records seems to have been predominantly Hindu, though there

Modern Mon	Modern Thai	Thai Translation
<p> ၇၁ကံဝါဒီ တေကံတါ ကွံသဝါယေ ကွံဝိရုဒ္ဓိရုဇ္ဇာ ကိဇ္ဇောဘရဉ္စ ဝါကံလဉ္စရုဝု ချေကပျာသမ္ပာ နုဝိသ္မယတိရုဇ္ဇာ </p>	<p> นากบานิ เตกตา ภวสวาเย กววิทรนเน กเตลาภรณ ปาหิอุเนวณ เขยกปยาสมยา เนาสวยติเน </p>	<p> พระยานาค 2 ตน ชูเศียรเล็กพองพาน มีเกล็ด สีสแดงดังเปลวเพลิง เคลื่อนไหวไปมาดุจพัดใบตาล ที่กำลังโบกสะพัดด้วยอากาศปฏิกิริยาอันสง่างามและ กล้าหาญ มองดูเหมือนกับพระยานาคทั้งสองนั้น กำลังเปล่งเสียงร้องคำรามก้องป่า พร้อม ๆ กับ การเคลื่อนไหวไปอย่างเข้มข้ม เป็นภาพที่แสดง ความเคารพนบถต่อพระอาทิตย์ตลอดกาลชั่ว กัปแห่งพระยานาค เบื้องซ้ายนั้นเป็นภาพบ้านเมืองของพวกเขา </p>

may be allusions to Buddhist practice in the Wat Maheyong inscription. The reference to Agastya in the same inscription reminds us of the popular worship of that great ascetic which once prevailed in South India and Indonesia. Sculptural finds which are assignable to this century are preponderantly Hindu, and show artistic influences from the Pallava region of South India. The possible relationship with the Mon Kingdom of Dvāravati in Central Thailand is suggested by the use of Old Mon in the Wat Mahāthāt inscription (no. 11), and also by the sculptural style of some Buddhist antiquities found in South Thailand.

SRIVIJAYA AND SOUTH THAILAND

Side A of the Wat Semāmuang inscription (no. 12) tells us of the involvement of Srivijaya with South Thailand while Side B of the same stele gives reference to the Sailendra dynasty which we know from many 8th - 9th centuries inscriptions from Central Java. Sanskrit probably remained a sacral language in South Thailand during this time, and the script which was widely used in the area maintained its association with the Pallava script. In relation to Srivijaya and the Sailendras, we should mark that Side A of the Wat Semāmuang inscription contains the only lengthy Srivijaya inscription which uses Sanskrit instead of Old Malay, and Side B of the same bears the only known Sailendra inscription (besides that of Sojomerto in Java), written in the South Indian type of script instead of in the North Indian Nāgari script. The predominant religion in South Thailand at that time was probably Mahāyāna Buddhism, the main religion of Srivijaya and of the Sailendras. The

fact that sculptural finds from South Thailand during this period are predominantly Buddhist gives support to this supposition. The sculptural style appears to be closely related to that of Sumatra and Java of the same period.

We possess no epigraphical record of the 10th and 11th centuries. The inscription on the Mucalinda Buddha from Wat Wieng (no. 13) reveals a high degree of Khmer influence in South Thailand. This region may still have had some political and cultural relations with Sumatra, but the impact of the cultures of the main land apparently began to predominate. The Old Khmer script and language are used in this inscription, while some elements of the culture of Haripūnjaya of North Thailand are detectable in the form of the script.

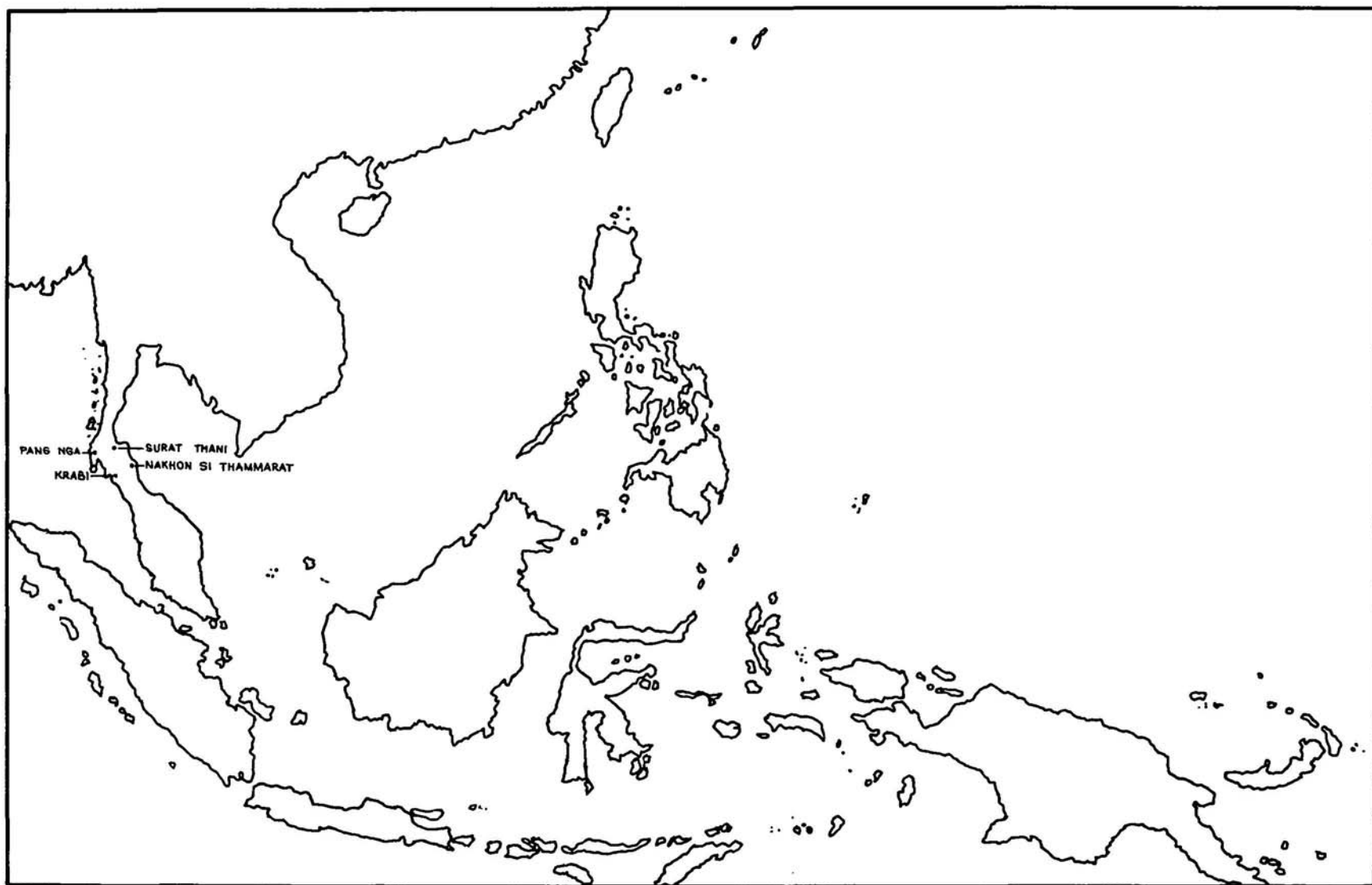
Khmer influences remained strong in South Thailand during the 13th century, as is attested by the use of Old Khmer script in the 2 inscriptions from Wat Wieng (nos. 14 - 15) and in that of Wat Mahāthāt (no. 16). The use of Pāli in one of the Wat Wieng inscriptions (no. 15) suggests cultural and religious influences either from Sri Lanka or Pagan, while the occurrence of the Tamil script and language in the Wat Mahāthāt inscription (no. 16), points to the continuing contact with South India. The use of Old Mon script and language in the Viharn Pho Lankā inscription (no. 17) may have been due to the lingering influences of Haripūnjaya, or the contact with Burma during the Pagan period. Sanskrit still appeared in two inscriptions (nos. 14 and 16), but its significance as sacred language apparently decreased. Inscription no. 15 tells us that Theravāda Buddhism, using Pāli as its sacred language, was already

THE INVENTORY OF INSCRIPTIONS OF SOUTH THAILAND

No.	Inscription	Provenance	Script	Language	Chronology (Cent. A.D.)	Content
1.	Inscription on oval seal	Krabi	Brahmi	Prakrit or archaic Sanskrit	1st-3rd	"rujjo" = 'destroy'
2.	Inscription on square seal	Krabi	Pallava	Sanskrit	5th-6th	"datavyam" = 'suitable to give'
3.	Inscription on rectangular seal	Krabi	Pallava	Sanskrit	5th-6th	"apralasanasya" = 'not to be moved', or 'belonging to Apralasa'
4.	Inscription on rectangular seal	Krabi	Pallava	Sanskrit	5th-6th	"Virabendhutrasya" = 'those who are valient may proceed', or 'belonging to Virabendhutra'
5.	Inscription on rectangular seal	Surat Thani	Pallava	Sanskrit	6th-7th	"vrisamudrabodhi" = 'enlightenment is the sign of annihilation of impurities or ignorance' or 'impressed to be known' or 'sealed down to mark'
6.	Inscription on circular gold seal	Krabi	Pallava	Sanskrit	6th-7th	"sarudharmasya" = 'belonging to the good Law', or 'belonging to the delicate or transcendental Law' or 'belong to Sarudharma'
7.	Inscription on oval seal	Krabi	Pallava	Sanskrit	6th-7th	"Śrāmmamo" = 'happiness' or 'joy' or 'protection' or 'refuge'
8.	Wat Maheyong Inscription	Nakhon Si Thammarat	Pallava	Sanskrit	7th	Record of pious donations and Instruction in the theory and practice of Dharma
9.	Chong-Khoi Valley Inscription	Nakhon Si Thammarat	Pallava	Sanskrit	7th	Invocation to Śiva, and blessings bestowed on Śaiva worshippers
10.	Khao Phra Narai Inscription	Phangnga	Pallava	Tamil	7th	Excavation and donation of a tank called Śrī Avānirānam
11.	Wat Mahathat Inscription	Nakhon Si Thammarat	Pallava	Old Mon	7th	Reference to the image of a male person called Maya
12.	Wat Semamuang Inscription	Nakhon Si Thammarat	Modified Pallava	Sanskrit	8th-9th	Side A: reference to the foundation and donation of the King of Śrivi- jaya to a Mahayana Buddhist Trinity. Side B: reference to a Śailendra king
13.	Inscription on Mucalinda Buddha from Wat Wieng	Surat Thani	Old Khmer	Old Khmer	1183	The Governor of Grahī erected this Buddha image at the command of King Śrīmat Trailokyaraja Maulibhusanavarmadeva in 1183 A.D.
14.	Wat Wieng Inscription (No. 24, ST4)	Surat Thani	Old Khmer	Sanskrit	13th	Praises to Candrabhānu of the Padmavamsa, King of Tāmbralinga and a great patron of Buddhism
15.	Wat Wieng Inscription (No. 24A, ST3)	Surat Thani	Old Khmer	Pali	13th	Some worshippers of Jina (Buddha) express their desire to make merits and to glorify him
16.	Wat Mahathat Inscription	Nakhon Si Thammarat	Tamil and Old Khmer	Tamil and Sanskrit	13th	The Tamil part mentions a Dharmasena- pati and forbids the taking of lives. The Old Khmer/Sanskrit part is now being deciphered; its text contains a reference to Tāmbralinga
17.	Wat Mahathat Inscription (Viharn Pho Lanka)	Nakhon Si Thammarat	Old Mon	Old Mon	13th	Praise to 2 excellent Nagas who worship the sun

established in South Thailand during the 13th century. This tallies well with the information given by the famous inscription of King Rāmkamhaeng of Sukhodaya that the king invited 'learned teachers and preceptors, well-versed in the Three Pitakas from Nakhon Si Thammarat'. Tāmbralinga, mentioned in two of these 13th century in-

scriptions (nos. 14 and 16) was probably an important cultural and political culture at that time. In the inscription no. 14 from Wat Wieng, Candrabhānu, King of Tāmbralinga, bears the title of Śrī Dharmarāja which connects him and his dominion with Nakhon Si Thammarat or Nagara Śrī Dharmarāja referred to in Rāmkamhaeng's inscription.



THE MAP OF SOUTHEAST ASIA

An Alternative View on the Origins of Ceramic Production at Si Satchanalai and Sukhothai, Central Northern Thailand

by Don Hein, Peter Burns and Dick Richards.

Abstract

"The prevailing opinion concerning the origins of ceramic production in Central Northern Thailand is that in the late thirteenth century Chinese potters established kilns at Sukhothai and later moved to Si Satchanalai. On the contrary this article suggests that production of glazed stoneware began at Ban Ko Noi near Si Satchanalai about 1000 years ago and continued in the region for more than five hundred years in an unbroken chain of technical and artistic development which predominantly came from within the industry, and that a high level of quality was reached".

EARLY KILNS AND WARES AT BAN KO NOI

There is a strongly entrenched view that the historic ceramic industry at Si Satchanalai and Sukhothai was established in the thirteenth century with the arrival of Chinese potters. Although some authors have argued whether they were brought back by King Ramkamhaeng or an envoy, or came via Vietnam, there is a general consensus that the industry was introduced suddenly, first at Sukhothai and later, due to the presence of better clays, at Si Satchanalai. An important variation is given by Phra Ram¹ and Spinks² in suggesting the existence of earlier kilns at Chaliang, although the opinion on where Chaliang was, varies greatly. Usually it is placed in the area of Wat Phra Si Rattana Mahathat (Phra Prang) within the big bend of the Yom River about three kilometres south of

the old city of Si Satchanalai. However there is little evidence to support that location as Chaliang and recent finds³ of very old structures below Wat Chang Lom within the city of Si Satchanalai, suggest that Chaliang may well be an earlier name of that place. In any event there are no kilns of any date known to exist at the first location and only later kilns exist at the second. Nor are there any kilns of an early date known to exist at Sukhothai. The only place where early kilns have been found is at the village of Ban Ko Noi, located on the banks of the Yom River six kilometres north of the old city.

At Ban Ko Noi the presence of more than two hundred kilns has been confirmed and the existence of between six and eight hundred is conservatively estimated. About half of the kilns were dug into the ground as bank or slab kilns and these are scattered for more than three kilometres along both banks of the river, with many extending several hundred metres inland of the actual embankment. One isolated group is more than a kilometre away from the river. The various forms of these in-ground kilns indicate a long period of development. The earliest are three or four metres long and are true bank kilns, having been dug into the terrace slope. Most of the shards found in association with these kilns are unglazed or flyash glazed jars of various forms and sizes, the most common being flared mouth and wide mouth jars.

The authors are from the Thai Ceramics Archaeological Project (TCAP), a joint Thai-Australia project set up in 1980 as one of the research projects of the Research Centre for Southeast Asian Ceramics, managed by the University of Adelaide and Art Gallery of South Australia. TCAP is supported financially by the Australian Research Grants Scheme, the South Australian Government and the parent Organizations.

This article was originally presented at the SPAFA Technical Workshop on Ceramics held in Bangkok and Chiang Mai, Thailand in December 1-12, 1985.



Fig. 1 Regional map of Central Northern Thailand.

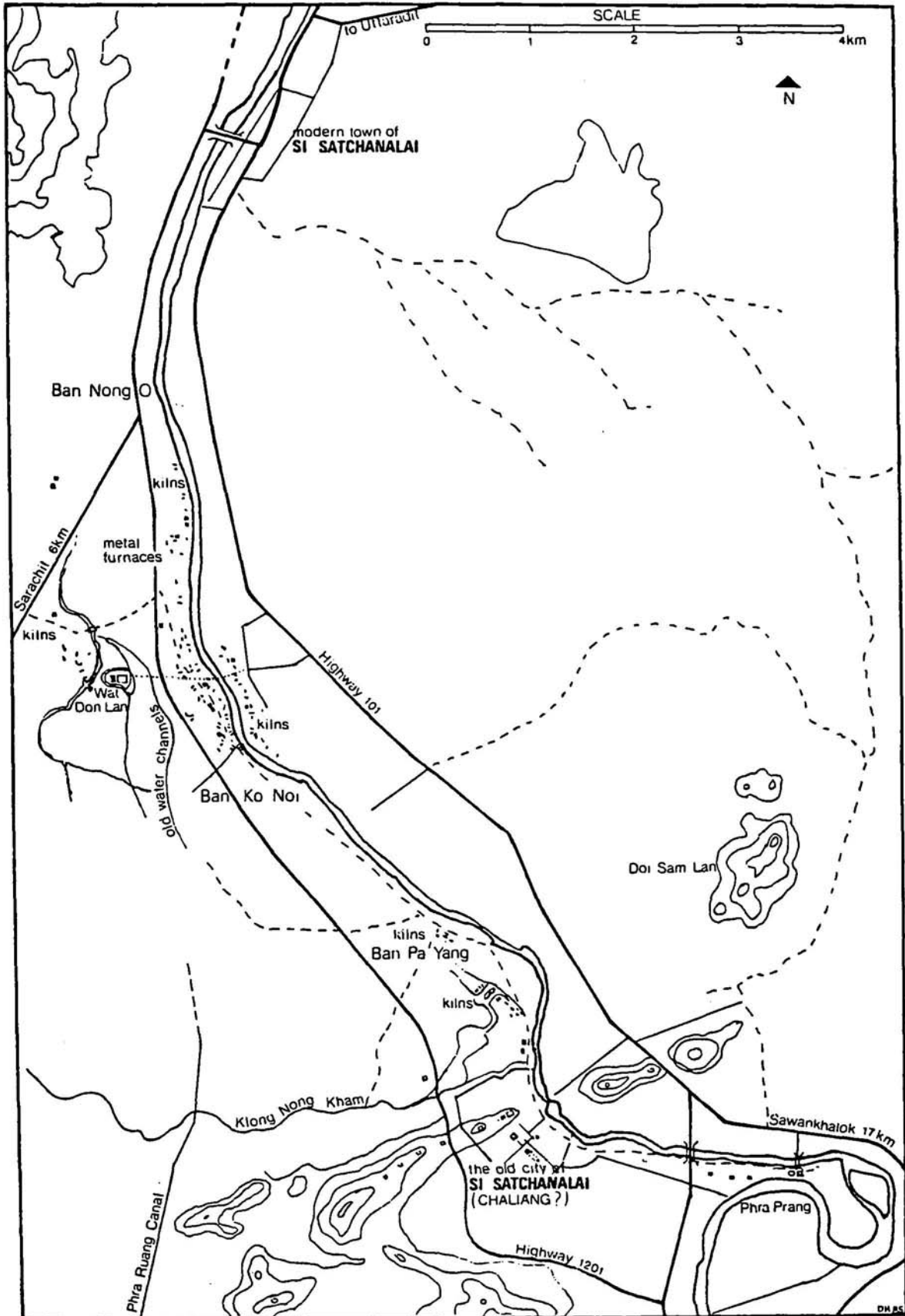


Fig. 2 Map of Si Satchanalai and Ban Ko Noi.

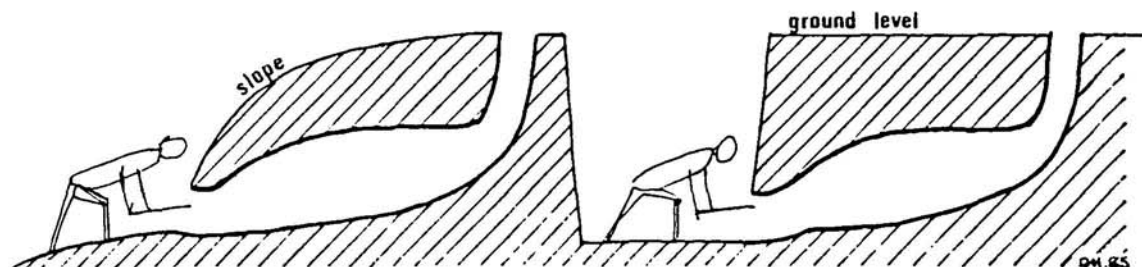


Fig. 3 Comparison of slope and pit type bank kilns.

The same jars are also found with opaque black and dark green glazes. These appear to be the earliest glazed ceramics. Dating⁴ has yet to be completed on these kilns but it is thought they are earlier than the next type of kiln which have been dated to the tenth century. These are in-ground kilns which have an offset firebox, the development of which appears to have occurred at the site. An example of this type is kiln KN110 which is the lowest kiln in a seven-metre stratigraphic sequence of eleven kilns at Ban Ko Noi⁵. These kilns are more numerous than the true bank kilns and they produced the wares usually referred to as "MON" by local people and many authors. While it is quite possible an oral history has survived, evidence of the ethnic identity of the potters is limited to an early Thai-like script on some pots, cremation burials within the kiln site and habitation sites containing ceramic, bronze, iron and stone artefacts of local kind. In view of its wide currency, the term MON is used by TCAP, but to mean "Most Original Node" (with no ethnicity implied) and should be understood to mean early Thai.

MON wares have been inadequately described as plain bowls of poor quality, glazed only on the inside and stacked base-to-base, rim-to-rim for firing. In fact the typological

variety of MON wares is great, with most of the forms being present which were to be produced in later periods. The range includes the flat bottomed bowls with a trimmed base already mentioned, bowls with an "S" shaped wall, trimmed foot and glazed inside and outside, bowls with an outward angled rim with the rim often cut decoratively in various ways, lidded bowls of many kinds, pedestal bowls, small dishes, bowls with an inward curved rim, globular jars of various sizes with both a trimmed and untrimmed foot and with or without lugs (ears), large jars with raised neck or flared mouth rim with or without 3 or 4 lugs, wide mouth jars, mortars, tall narrow jars with two opposite vertical lugs, animal figurines, model boats with wheels, roof tiles, lamps, votifs etc. The most common glaze on the MON wares is dark green but a large range of green glazes were used, some very light and difficult to discern from celadon glazes of later periods. Commonly a white slip was used under the green glazes and geometric, parallel, crosshatched or wavy line designs were drawn into the wet slip to reveal the dark body underneath. A glassy glaze was then applied. This sgraffito technique was well developed with some pots being extensively decorated in this way. No figurative designs are known in MON.

Fig. 4 Excavation of MON kiln, 1985 (left). MON shards (right)



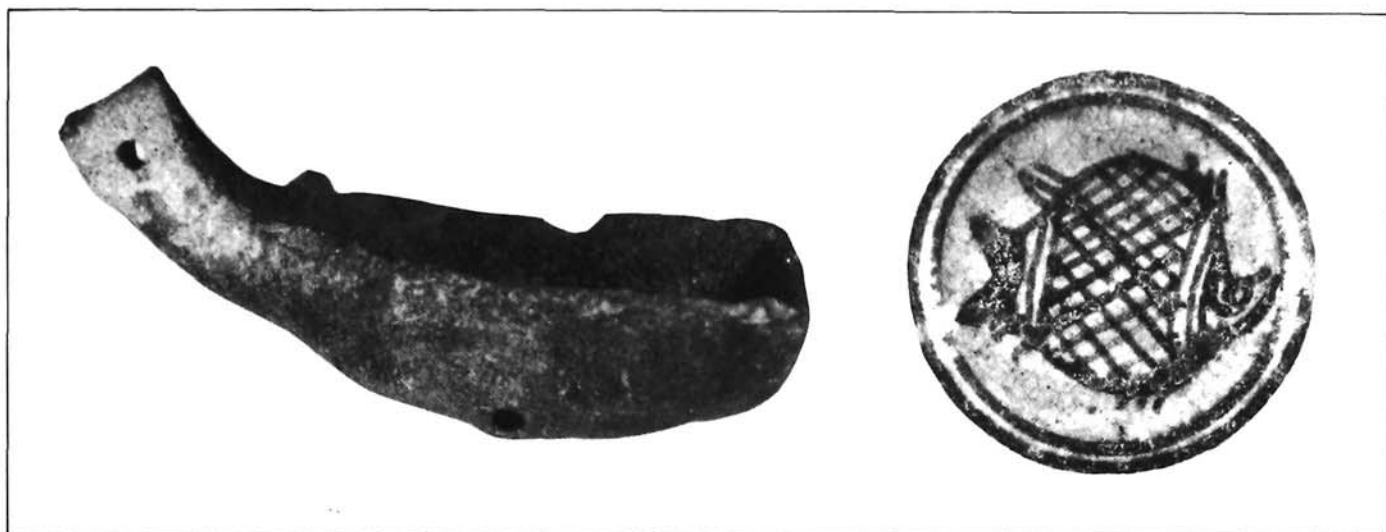


Fig. 5 MON toy boat (note axle hole) (left). Ko Noi fish design (right).

Brown and black glazes were also used but mostly on jars and only rarely used with a slip. Multiple colour glazes were also on some pots. Applique decoration appears on MON wares as buttons or coils, which are similar in character to the well known coiled applique designs on grey unglazed jars of later periods. Incised designs appear in MON and there is a gradual development from designs drawn through wet slip, to designs incised into the body of the pot. Finally some examples of underglaze painted designs have been found on MON jars, these being similar to the sgraffito patterns.

Various clay qualities were used, all containing a high percentage of iron (up to 8%) and bloating and slumping were common firing faults. However the potting and form quality of the best of the wares was extremely high, with glaze and design being excellent⁶.

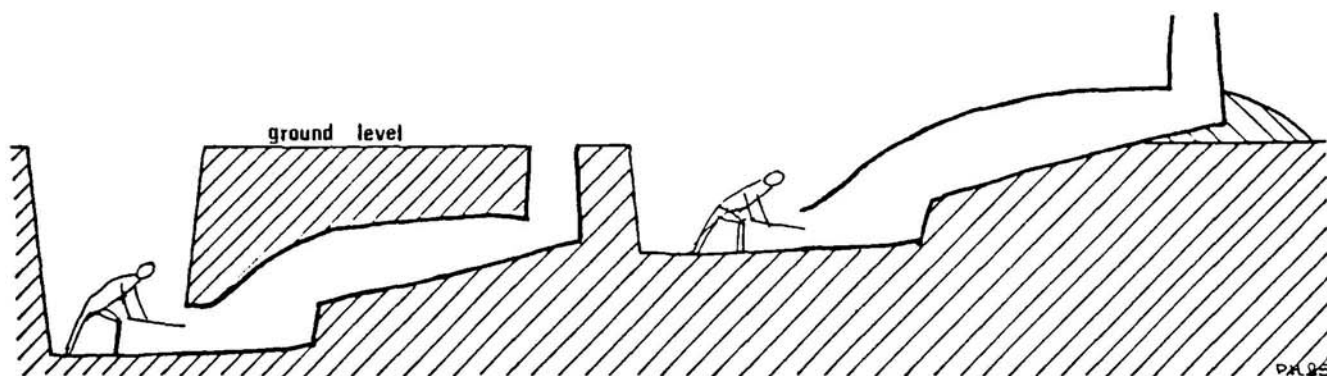
A TRANSITION TO LATER STONEWARE

About two hundred years after the beginning, a near-white clay was used for the first time and pots of the new clay were made identical in form to the bowls and small jars already being produced as MON. These near-white bodied wares

with a particular celadon glaze, are identifiable and in TCAP they are known as MON ASSOCIATED STONEWARE (MASW), because they were first found fused to MON wares and always in association with MON. The appearance of MASW wares comes at about the time when kilns were being built on the ground surface rather than being dug into the ground. Some explanation is necessary.

At first, around the tenth century, kilns were small holes a few metres long dug into the terrace bank. Later larger kilns of the same type were dug into the flat ground away from the actual bank and a pit was used to fire the kiln. In the next development stages, offset fireboxes and walls of slab clay were introduced, then some kilns were built with slab walls and a brick chimney. It is believed some of these kilns were not burrowed out, but that a large pit was excavated, the kiln constructed in it, then the earth replaced. All of these kilns are generally called in-ground crossdraft kilns. There are no confirmed in-ground kilns completely made of brick, but some that have been reported are yet to be excavated. The first surface (above-ground) kilns which appear about the twelfth century were built partly below ground

Fig. 6 Comparison of late in-ground and early surface kilns.



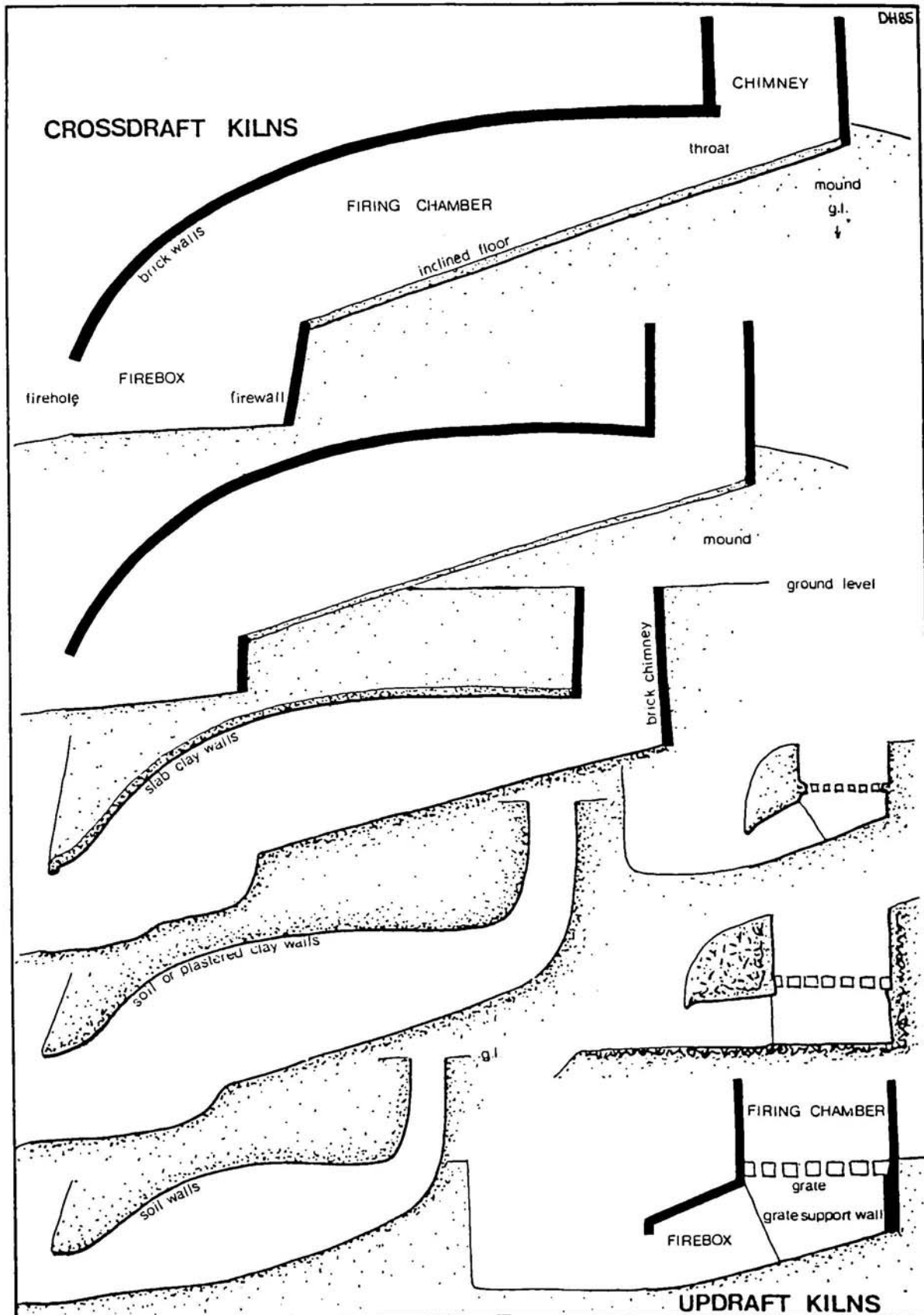


Fig. 7 Kilns of Ban Ko Noi shown in sectional profile.

level, that is, the firebox and part of the firing chamber were dug into the ground. Kilns of part slab, part brick construction and kilns entirely of brick are found placed in this position⁷.

It is not certain if MON or MASW ceramics were ever made in above-ground kilns, but it is very likely. Underglaze painted wares are found in association with the first of these above-ground kilns although it is believed underpainted wares were produced in in-ground kilns of perhaps an earlier date. Similarly the first figurative designs can at present, only be positively related to the above-ground kilns, but it is believed figurative designs were also made, that is, perhaps first fired, in in-ground kilns.

Early figurative underpainted designs are of flowers and fish although further study of this matter is being undertaken. At the moment it is known that rather crude, realistic pictorial designs of fish, birds and some animals, date to this time but it is uncertain if they are prototypes of the more advanced fish and floral designs. Figurative incised designs are different in subject to the underpainted ones and are thought to have come at a slightly later period and generally to have been made in different kilns.

A degree of specialisation is evident at Ban Ko Noi with some kilns being used mainly to fire jars, and these have a firehole big enough to admit the largest of the jars. Others are mostly associated with underpainted wares, white or brown glazes, incised wares etc., but it is known that at times various kinds of wares were fired together. Generally kilns firing glazed wares would also include unglazed jars to help fill the kiln and contain smaller pots.

KILNS AT BAN PA YANG

Between 1200 and 1300 AD a new kilnsite was established at Ban Pa Yang just north of the old city of Si Satchanalai

which by this time was of some size and importance. The location and specialisation of these kilns in producing domestic and architectural material suggests that they may have been set up especially to serve the city and about a century later, to produce material for the export trade, which began in the fourteenth century at the latest⁸. It is important to note that the kilns, ceramic forms, glazes and characteristics of early Pa Yang ceramics are identical to those of Ko Noi five kilometres to the north. It is most probable that some of these kilns produced a wide variety of wares including lidded containers (boxes) mostly with underglaze painted designs, which are not common at Ban Ko Noi.

The kilns of Ban Ko Noi are thought to have ceased production by the middle of the fifteenth century. There appear to have been a number of contributing factors. Firstly the location had become isolated because of the growth of the city and commercial management from the city would have been difficult. While the variation of size and placement of early kilns suggest an individual or family based system, later production appears to have been organised on a broader level. Secondly it is known that at that time the river was cutting into the west terrace bank⁹ such that some kilns were undermined and fell into the river. There might well have been the fear that the whole site was to be eroded. Therefore it may be significant that the new Pa Yang kilns were not built on the terrace bank of the Yom river but on the banks of an old stream (Klong Nong Kham) and later on the elongated mounds of an artificial quay, which linked to the upper end of the man-made Phra Ruang Canal¹⁰. Furthermore the best clays appear to have come from pits close to Ban Pa Yang and as the transportation of clay was difficult this may have encouraged the move. Finally, while the overland trade to the west continued for some time, the opening of the southern routes and especially of the export trade through Ayutthaya might have obliged a reorganisation of the industry



Fig. 8 Burial site excavation, 1985 (left). Kiln 61 jars in situ. (right)



Fig. 9 Jars from river Yom, 1985 (left and right)

to meet that demand.

SUKHOTHAI KILNS AND WARES

There are fifty-one kilns¹¹ recorded at Sukhothai of which only eleven are of a crossdraft type. Most are updraft kilns. All are brick built. Existing evidence indicates a limited stratigraphy, suggesting a shorter term than Si Satchanalai. To judge by the wares and kiln types, production of glazed stoneware commenced at Sukhothai about 1200 AD or later, that is several hundred years after ceramic production had begun at Si Satchanalai. As with Ban Pa Yang initial production seems to have been concerned with domestic wares and architectural fittings of many kinds and purposes.

Nearly all of the wares of Sukhothai have a parallel variety at Si Satchanalai and the kilns and potting techniques are very similar to those of the early above-ground kilns at Si Satchanalai. There are fewer variations of potting style and mannerism evident at Sukhothai, which is consistent with the small number of potters and the fewer kilns. The forms and glazes on present knowledge appear to have undergone very little change. Furthermore, in general, the kilns are nearly identical to those of the thirteenth century at Si Satchanalai in design, construction method, size and operation. However they are slightly narrower, which is a curious, unexplained difference. While the updraft kilns of Si Satchanalai were used to make earthenware roof tiles, the updraft kilns of Sukhothai, again of a slightly different design, are surrounded with glazed wasters and so may have been used to fire glazed wares.

At Sukhothai there appears to have been little or no developmental period and that a rather complete system was introduced. In fact the complete order of ceramic production at the beginning of Sukhothai could have been, and probably was, drawn from Si Satchanalai. All of the designs and forms were being produced at Si Satchanalai at that time. The potting methods were the same, as were the firing techniques. Even the kind of tubular supports and spurred disc supports used at early Sukhothai kilns are identical to those of Ban Ko Noi, as were the stacking methods. Descriptions of the two sites using different methods in this respect are wrong. Use of white slip and underpainted designs of fish, floral motifs and the chakra were common at Ban Ko Noi at the time and indeed some pieces from both sites of this period are difficult to tell apart, especially as the range of forms including the trimming of the footrim, are identical.

ORIGINS

The fundamental question of sources of technology and expertise has previously been resolved by concluding that Chinese potters set up the kilns. If Sukhothai is taken as the starting point, it is plausible to assume foreign potters were responsible for starting the industry, but if the hundreds of years of pre-Sukhothai production at Si Satchanalai is taken into consideration, the dominant presence of foreign potters becomes unnecessary and in fact very unlikely. The matter of kiln development leading to those of Sukhothai has already been described, so let us illustrate this point of sources and development with the example of supports.

Unglazed wares can be stacked on each other and no sup-

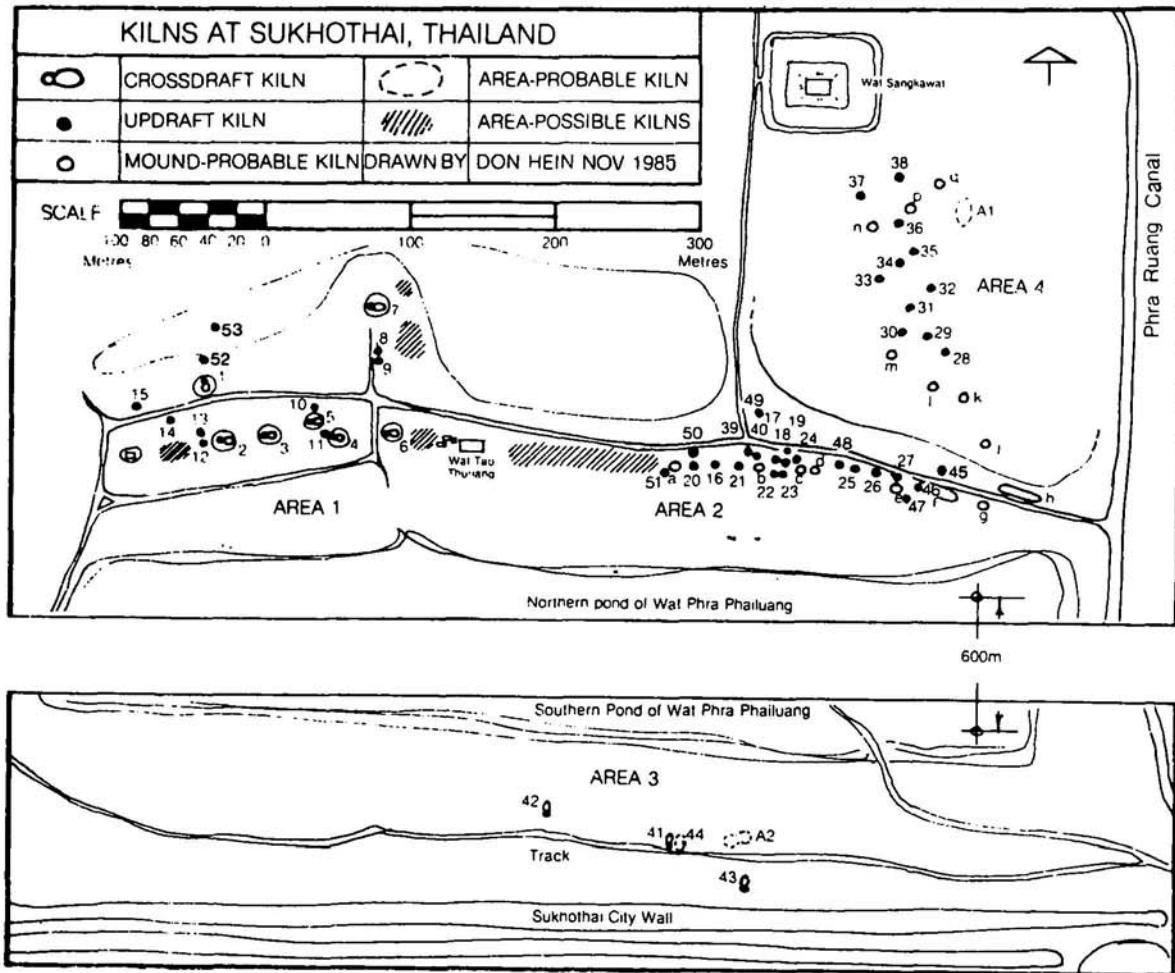


Fig. 10 Map of Sukhothai kilns

ports are needed. Glazed wares can also be placed inside unglazed jars and so no supports need be used. But the apparent demand for glazed wares obliged their being stacked and separating supports were therefore required. Apart from pieces of brick and shard being used to level jars, the first disc supports at Ban Ko Noi were flat pieces of clay grooved on one side. These were then followed by handbuilt flat discs with three to six spurs¹². These spurs sometimes tipped with a silica powder, rested on the glazed centre of one bowl to support another above. The resulting scar was either admitted or camouflaged by the design. Tubular supports also show a line of progression and appear to have

developed from ordinary bowls being used as a support, to short, relatively thin walled tubes made especially for the purpose. The types of support used with the underpainted fish and foral plates at Ban Ko Noi, are identical to those used at Sukhothai, although later at Sukhothai, thicker and stonger disc supports were made in press moulds, a feature not found at Si Satchanalai. With the concentration on quality glazed wares at Si Satchanalai being fired in bigger kilns, taller, thicker walled tubular supports were developed which do not appear at Sukhothai. There are ten different types of support found at Si Satchanalai, which matched to chronology, form a logical development from the earliest

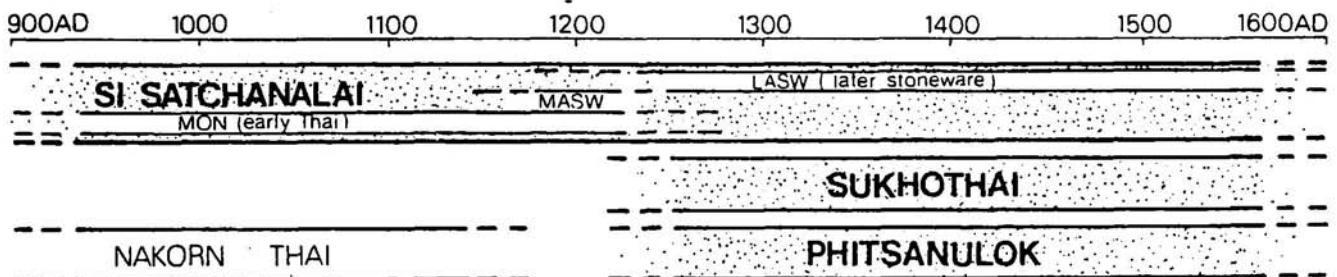


Fig. 11 Periods of ceramic production in Central Northern Thailand



Fig. 12 MON jar with vertical extended Lugs (left). MON tubular support (right)

production to the latest. Such development is inconsistent if a major transference of technology occurred at the mid point of production.

Further to this argument, the MON glazes are identical to some of those found on later stonewares and the Mon Associated Stonewares (MASW) provide the link from MON to Later Stonewares (LASW). In summary of this point, the continuum of kiln design and use, ceramic forms, glazes and designs, is too intact to allow more than minor participation by anyone other than the indigenous potters. All available evidence suggests whoever the potters were at the beginning, they ethnically were the potters at all other points of production, in all of the known production centres in Central Northern Thailand. In general the foundation of technical knowledge and artistic skill on which later Si Satchanalai and Sukhothai production was based, is clearly demonstrated in the several hundred years of ceramic activity prior to the thirteenth century.

A reasonable interpretation of the existing evidence is that early settlers of the Yom valley set up a rural community and the making of pottery was a seasonal activity of those people. They probably brought the basic knowledge of potting with them and the raw materials of clay, water and wood abounded in the area. To judge by the finds in the region and to the west, trade in ceramics became an important element in the viability of the society, which would explain

the large scale of production and the rapid improvement in it. While evidence of extensive early production has been observed by us at the kiln sites for some years, a concomitant use of products could not be illustrated until the finds of tens of thousands of pots from these kilns, was made along the Thai-Burma border last year. The early MON, MASW, and early Later Stoneware had not been found in Southeast Asian export locations and reasonable doubt existed as to the significance of such production. All of these wares have now been found in quite large numbers in the Tak Province burial sites. It can now be proved that early production was concerned with a sizable inland trade, which may even have had some export facet through Martaban.

The siting of the Ban Ko Noi kilns is often wondered at. As previously implied it was not selected as a ceramic centre at all, but as a farming location with the capacity to use the river to travel north, hence the siting above the rapids at Kaeng Luang. Certainly the presence of clay was not a deciding factor, as clay of the same poor quality as that used for several hundred years, is to be found almost anywhere in the Yom valley¹³. So the theory so often put forward that the kilns at Si Satchanalai were located to take advantage of superior clays is utterly wrong. The seasonal capacity of the in-ground Ban Ko Noi kilns further indicates that ceramic production there is best seen initially not as a commercial industry, but as adjunctive to an agricultural economy.

INFLUENCES

At present there is little to suggest any major influence from Cambodia. While some zoomorphic shapes are common to both areas, the majority of early forms are different, and different production techniques were used. The Khmer kilns of Ban Kruat and Ban Ba Ra Net, appear to be of a later date than the MON period. Little is yet known of Vietnamese kilns. Some Sukhothai wares are very similar to some Vietnamese bowls and a few shards of Vietnamese ceramics have been found at Sukhothai. However it is with China that the closest parallels can be drawn. In this a common error arises. Repeatedly in publications in describing the obvious copying of Chinese designs by Thai potters, a Thai example is illustrated with a Chinese piece of a later date. The early twelfth and thirteenth century date of many designs appearing on Thai ceramics is an embarrassment to the Thai-follower China theorists because the earlier Chinese examples necessary to prove the argument, are very much harder to find.

While it must be reasonably allowed that Thai potters did adopt some Chinese designs it is equally reasonable that Chinese copied Thai designs, if only for the purpose of making their wares more attractive as trade goods in Thailand. It is also possible that Chinese artists or decorators rather than potters were actually present at Si Satchanalai or Sukhothai, which would help explain the effervescence of pictorial underglaze painted designs that appear in the twelfth and thirteenth centuries. This could explain why incised designs commonly done by the potter as an extension of the trimming process, are different from the painted designs involving artistic skill, which might better be done by artists, as a separate process. However it should be recalled that no evidence of foreign workers has been found, when it could reasonably be expected, especially in regard to potters' marks. It is therefore our current view that no foreign potters were involved in production either at Si Satchanalai or Sukhothai.

Potters' marks are only infrequently found on MON wares but are commonly used on Later Stoneware (LASW), generally as painted marks on painted wares and incised marks on incised wares. A large number of different marks have been found and as yet the purpose of these is not fully understood. For example the same mark is found at different kilns so some apparently are not an individual potters' mark. Others appear to be unique, only one of that kind or all of that kind being found in a particular area. Figurative marks sometimes reflect the design being used and sometimes are quite different. Letters of an early Thai-like script are also found, but have not been positively identified. Recently we have found inscriptions in a similar script, one incised on the neck of a jar and another painted on an upward facing edge of a pot stand, but again these have not yet been studied. Of the hundreds of potters' marks we have found, not one appears to be Chinese. Virtually no Chinese shards have been found in our excavation of the kilns at Si Satchanalai, except in the upper levels. Many are to be seen on the ground surface at habitation sites and in the environs of the old city. Most of these appear to be middle to late Ming period or after. A few shards of northern kiln sites such as Haripunchai and San Kamphaeng have been found in excavations and burial sites. After consideration of all of these possible influences, the balance weighs in favour of a predominantly indigenous industry.

QUALITY AND RECOGNITION

The quality of the late Pa Yang wares is extremely high and at best might be judged to be as good technically and aesthetically as any others anywhere in the world of the same type and of the same period. Only recently with the finds along the Thai Burma border and finds at the kiln sites, can the full range and quality of wares be realised, but other factors are relevant to what we see as the unfortunate general depreciation of Thai ceramics. Unfairly, an inferior status



Fig. 13 Underglaze painted plates from kiln 42 excavation Ban Ko Noi



Fig. 14 Burial jars in situ. (left). Script on Ban Pa Yang base (right)

is often accorded to Thai ceramics as imitative, unoriginal and predominantly dependant on outside sources for their creation and existence. We hold that view to be a misjudgement of the true value and achievement of Thai ceramics.

Some cause can be attributed to the preoccupation with the study of Chinese ceramics. The impact of Chinese ceramics on the western world from the sixteenth century during the colonial period, resulted in a great deal of research and appreciation of them as pre-eminent. At that time Thai ceramics were virtually unknown, as production had either ceased or was in advance decline. Even in later study Thai wares were often (and sometimes still are) given a Chinese or Vietnamese attribution. Furthermore only recently have major collections been established which allow a full appraisal and most of these are not publicly available.

CONCLUSION

The historical study of this major area of Thai ceramics has been inhibited by a serious shortcoming, in that, only the second half of the production period, that is, that part concerned with the southern trade, was in focus. Now that we are aware of a much broader historical context, involving about three hundred years of pre-export activity, and at least five production sites¹⁴ in the region, a more valid consideration can be given to the historical questions. The basic questions are; "Who were the potters?", "Where did the technology come from?", "What were the stages of development?", "What is the complete typology and the full chronology?" and "What were the processes of trade?" These questions and the thesis of this paper, imply the need for a closer examination of prehistoric pottery and northern Thai ceramics. The roots of the early historic ceramic production are quite likely vested in earlier indigenous sources. There is no reason to believe the long ceramic tradition so wonderfully represented by the thousands of years of Ban Chiang, disappeared with that culture. It is more reasonable to think that the knowledge and skills of it, and other cultures like it, survived and led to Si Satchanalai.

In a recent paper¹⁵ Khun Pisit Charoenwongsa, writing

on a related subject said, "we know much less now than we thought we did thirty years ago". In echoing that sentiment I think we have to reassess our position on Thai ceramics, both in regard to the credit for their existence and in our aesthetic judgment of them.

NOTES

1. Prah Ram, Phaya Nakon, 'Thai Pottery', *JSS*, XXIX, 2 (August ; 1936). In This paper Ram expressed very perceptive insight into the origins of Thai ceramics.
2. Spinks, Charles Nelson, *The Ceramic Wares of Siam*, The Siam Society, 1981.
3. Excavations were conducted by the Fine Arts Department in early 1985.
4. A number of dating techniques are used by TCAP. Thermo-luminescence (TL) dating and research is undertaken by Prof. John Prescott and Dr. Gillian Robertson, Physics Department, University of Adelaide. Radiocarbon (C14) and Palaeomagnetic (PM) research dating is done by Dr. Mike Barbetti, MacIntosh Centre for Quaternary Dating, University of Sydney.
5. Excavated by TCAP in 1984; report in preparation.
6. A full statement and typology on MON will be published by TCAP in early 1985.
7. A brief description of some kilns at Ban Ko Noi is given by Don Hein in, "Sawankhalok Kilns-A recent Discovery". Vol. 38, 1980, pp. 10-17, and by Hein, Burns and Richards in, "Sawankhalok Kilns-Further Discoveries". Vol. 39, 1981-82, pp. 37-47, Bulletin of the Art Gallery of South Australia.
8. Abu Ridho, "The Meaning of Ceramics Found in the Sea of Tuban East Java, For Tracing the Route in the Archipelago". *SPAFA Consultative Workshop*, Indonesia, November 20-27, 1984 p. 11. Anthony Reid, "Trade Goods and Trade Routes in Southeast Asia" c 1300-1700, *SPAFA Workshop*, November 20-27, 1984 p. 13.
9. The structure of the Yom River has been studied by Dr. Paul Bishop and reported in an unpublished paper titled, "The Geomorphology and Stratigraphy of the Ban Ko Noi Kilnfields, Thailand", Department of Geography, University of Sydney, 1985.
10. Thiva Supanjaya, *Data About Phra Ruang Road*, University of Chulalongkorn, Bangkok, 1984 (in Thai).
11. Don Hein estimates that there are about 100 kilns at Sukhothai.
12. The variation of spurred disc supports found at Ban Ko Noi is large. Most are circular though some are square. Three distinct types are defined by outward curved spurs, spurs on the circumference and spurs that are set back from the disc edge. Some four and five spurred supports have centre spurs.

Chinese Ceramics from Mae Klong River

by Malinee Gumperayarnont

Originating from Ta Nao Si Mountain Range in the western border of Thailand, The Kwai Noi and Kwai Yai Rivers, flowing southeasterly for about 200 km, join together in Kanchanaburi to become the so-called Mae Klong River. Then, the Mae Klong River takes either southeastern or southern course draining and fertilizing Ratchaburi and Samut Songkhram Provinces before merging into the Gulf of Thailand.

Historical survey along the flood plain of the Mae Klong River has led to the discovery of at least six ancient settlements and cities of different duration of time. Starting from the upstream of the River, the ancient cities are pronounced as Muang Singh of Lop Buri period (11th-14th centuries A.D.); Ban Pong Tuk of Dvaravati period (6th-11th centuries A.D.); Muang Kosinarai of Lop Buri period; Muang Old Ratchaburi of Lop Buri, Ayutthaya and Rattanakosin periods; and finally Muang Ku Bua of Dvaravati period.

Nowadays, the Mae Klong River still maintain its importance as a watery communication and the fertile settlement area. Along both banks of the River from Ratchaburi down to Samut Songkhram Provinces are densely populated by both Thai and Chinese communities.

The archaeological report on ceramic treasures from shipwreck in Thailand is not new but now and then strikes public interest. Around five years ago, a vast amount of Chinese ceramics and some of Thai, Khmer and Vietnamese wares had been brought to light from the riverbed of the

Mae Klong River in front of Muang District, Ratchaburi Province. Among the ceramics are a bronze cannon, more than ten pieces of Chinese inscriptions made of baked clay which text concerned with the beliefs on Avalokitesvara Boddhisattva, thousands of Chinese coins of different periods, bronze mirrors and gold ornaments. As news spreaded, the treasure hunters and divers either local or from other places came to Ratchaburi Province in order to search for the treasures. Up till now the salvages still continue. The significant underwater sites are located from upstream to downstream as follows: Ban Song, Tha Khwang, Wat Tha Khlong, Wat Tan, Wat Koh, Rong Klun Lao (Whisky Distilled Factory) of Ratchaburi Province and Ban Bang Noi of Samut Songkhram Province (see figure. 1). In addition, the local hunters / divers report on more than ten wooden planks, large wooden stern about 12 metres long and an anchor of about 2 metres or a little bit longer have also been found. It is locally believed that at least four ships of different periods had been sunken.

The ceramics salvaged from the riverbed of the Mae Klong River are not systematically surveyed and excavated, while the sites had unfortunately been disturbed by men and nature which definitely affected the ceramics lying underneath the sand. The condition mentioned above automatically caused considerable problem for the academic study. What should be done here is to locate sites where large amount of specimens had been salvaged and to conduct comparative studies on stylistic and typology in order to provide a very useful information on its provenance and dating.

A large amount of Chinese ceramics from Mae Klong River are supposed to have come from the kiln sites along the southeastern coast of Jiangsu, Zhejiang, Fujian, Jiangxi and Guangdong Provinces. Those kilns are positively grown up according to the flourishing of the maritime trade during the Sung, Yuan and Ming Dynasties, during which ceramic commodities were in great demand.

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Continued from page 33

13. The clay used in most MON wares is inferior to that used at Sukhothai.
14. In addition to Ban Ko Noi, Ban Pa Yang and Sukhothai there are kiln sites at Phitsanulok and Nakorn Thai. See Don Hein and Prachote Sangkhanukit "Preliminary Report on the Excavations at Ban Tao Hai,

Phitsanulok, Northern Thailand", Research Centre for Southeast Asian Ceramics, University of Adelaide, 1985.

15. Pisit Charoenwongsa, "A Confusing Picture of Srivijaya History", p. 7.

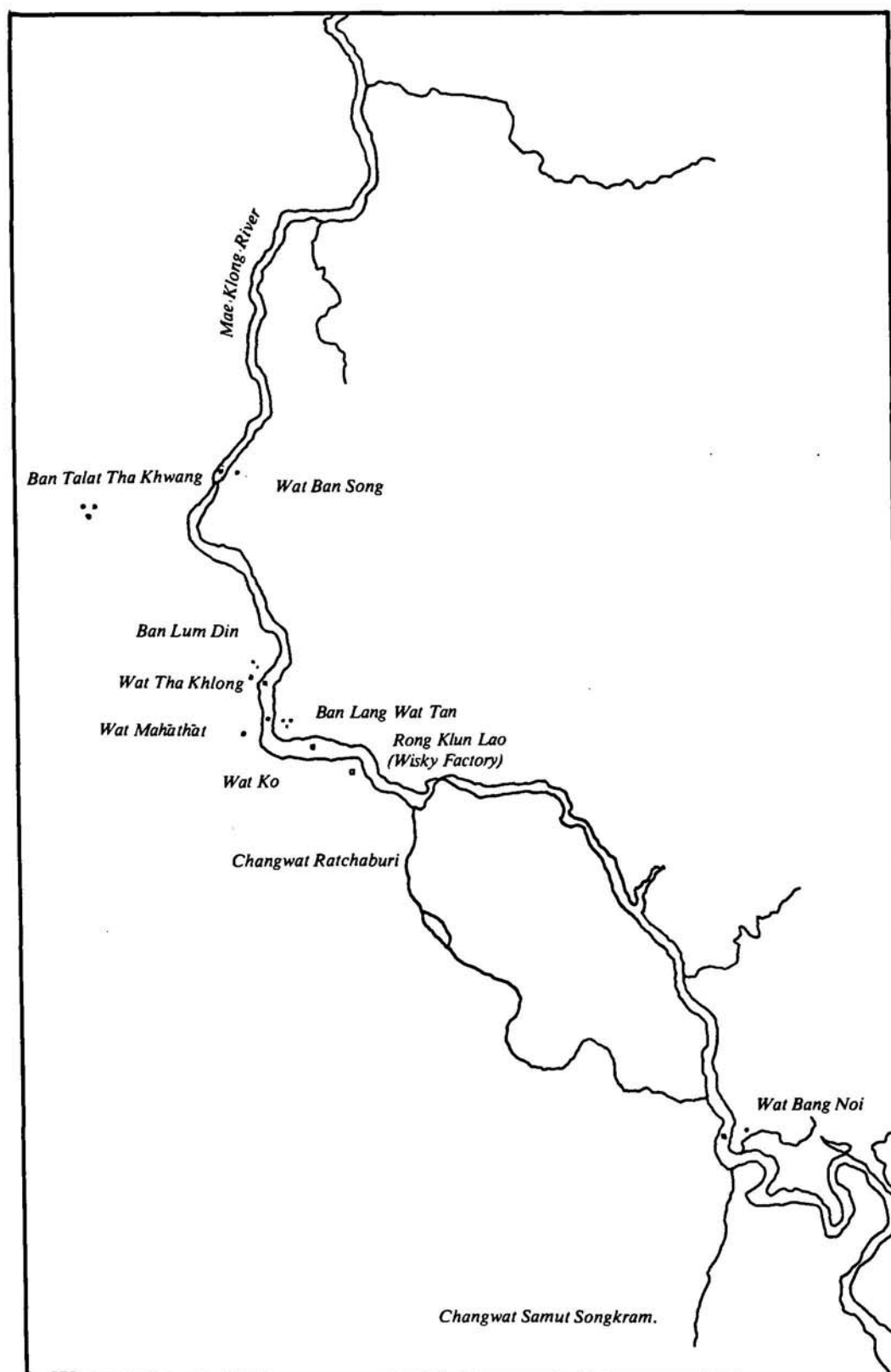


Figure 1. The locations of the underwater sites from Mae Klong River.

Table of the Findings and Provenances from Mae Klong River.

Findings											Provenances
Miscellaneous			Blue & White Wares.			Lead Glazed Wares	Brown Wares	Green Wares	White Wares	Shipwreck.	
coins	inscriptions	bronze Mirrors	Yüan dynasty	Ming dynasty	Qing dynasty						
											Ban Song
											Tha Khwang
											Wat Tha Khlong
											Wat Tan
											Wat Ko
											Rong Klun Lao (Whisky Distilled Factory)
											Ban Bang Noi

The specimens which had been viewed can be categorized as follows :

Group I : White wares in various shapes with glaze ranging from light green/blue to pale greyish qingbai glaze, some of it almost white, came from Fujian and Guangdong Provinces. This kind of white wares were found in large

amount at the sites of Wat Tan, Wat Koh and the Whisky Distilled Factory. Their shapes can be categorized into :

1.1 Small bottle vases from Wat Tan and Rong Klun Lao sites with ribbed neck and sprayed mouth, probably from Guangdong Province ; Northern Sung Dynasty (late 10th-12th centuries A.D.) See

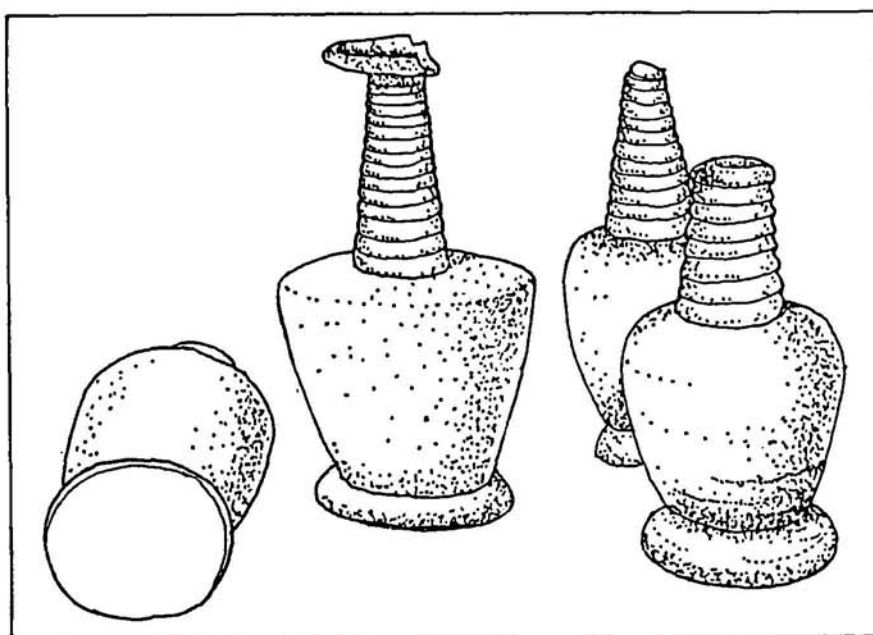


FIGURE 2 :Small bottle vases with ribbed neck and sprayed mouth. Height 12, 11, 10 cms.

figure 2.

1.2 Covered boxes of various shapes were found in large amount from different sites, consisting of :

1.2.1 Covered boxes with straight side of melon shape, from Guangdong Province (10th-12th centuries A.D.). See figure 3.

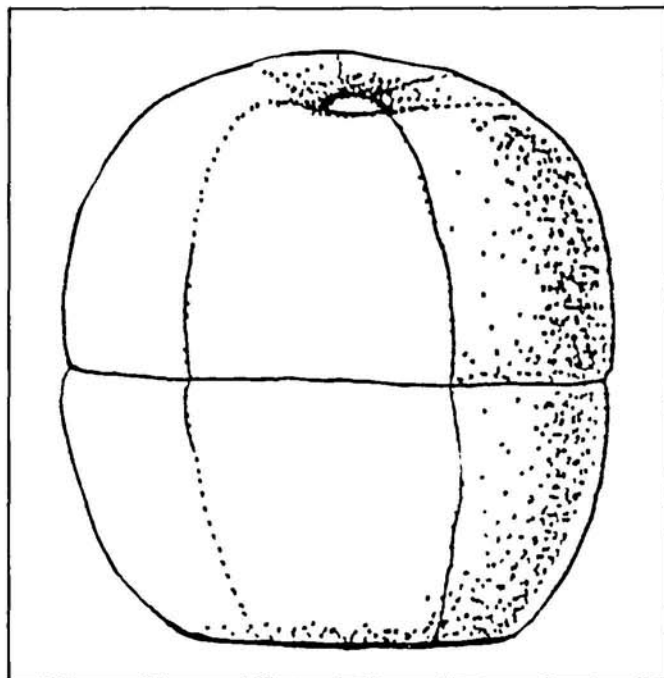


FIGURE 3 : Covered bowl of melon shape with straight side. Height 8.5 cm. Base 5.5 cm.

1.2.2 Small covered box with straight side, flat top, from Guangdong Province (10th-12th centuries A.D.). See figure 4.

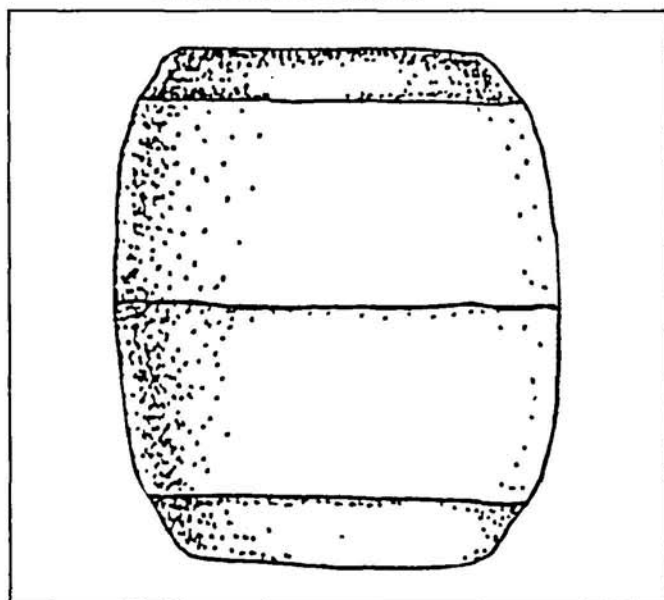


FIGURE 4 : Small Covered bowl with straight side. Height 6 cm. Base 3.7 cm.

1.2.3 Moulded covered box with glaze stop short of the foot : concave base, with Chrysanthemum scroll decoration appeared on the lid and leaf scroll on the body, probably from Dehua kilns, Fujian Province (around 12th-14th centuries A.D.). See figures 5a, 5b.

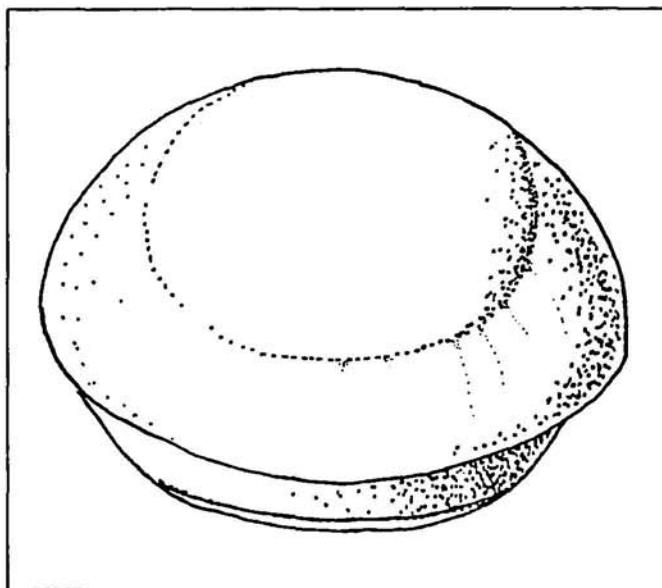


FIGURE 5a : Moulded covered bowl with floral design on the lid and leaf scroll on the body. Height 6 cm. Base 8.5 cm.

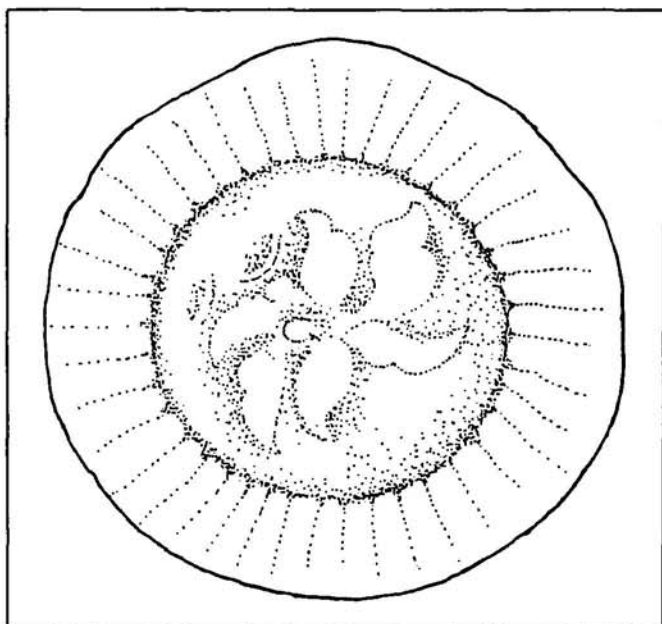


FIGURE 5b : On top of the covered bowl with moulded chrysanthemum design.

1.2.4 Cosmetic box with inside containing immovable floral scrolls and three small cups which only one left half broken. This type of box was found in large numbers from Wat Ko site. (Sung Dynasty).

- 1.2.5 Kendi shaped vessel, probably from Dehua kilns Fujian Province ; Yuan Dynasty. See figure 6.

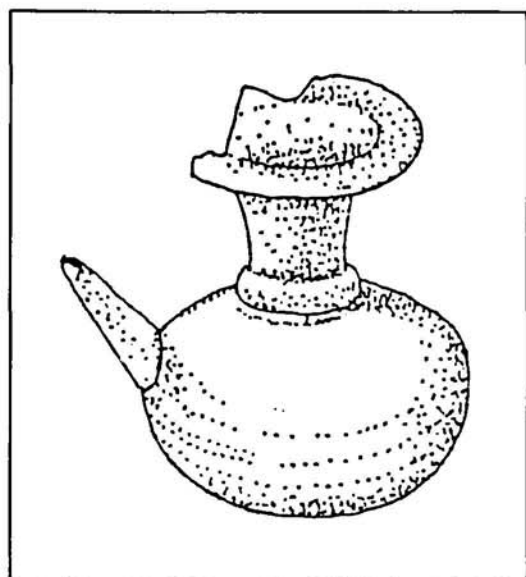


FIGURE 6 : White ware of kendi shaped vessel, sprayed mouth.

Group II : Green wares from Zhejiang, Fujian and Guangdong Provinces were found in large quantities at Wat Koh. The green wares from Zhejiang Province can be categorized into :

- 2.1 Yue type ware was found in a form of squat jar, grey stoneware with pale matt, olive green glaze. It is dated around 10th-12th centuries A.D., probably from Zhejiang Province. There was a local report that a large amount of Yue type wares had been found but only a few were in perfect condition.
- 2.2 Longquan wares were found in a large number of various shapes and patterns of decorations. All from Longquan kilns, Zhejiang Province, consisting of :
 - 2.2.1 Jarlet of a compressed globular form with a narrow mouth and two ring handles on the shoulder ; decorated with a moulded pattern of floral scroll, with the unglazed base ; probably from the Yuan Dynasty.
 - 2.2.2 Bowl with moulded two fishes in the middle from 13th-14th centuries A.D.
 - 2.2.3 Bowl with carved lotus petal outside, from the Sung Dynasty.
 - 2.2.4 Incense burner with moulded decoration in Pa Kua design (Eight Trigram) found in a large number at Wat Koh site, probably from the Yuan Dynasty.
 - 2.2.5 Bowl with carved design of leaf scroll on the inside wall ; and outside with floral decoration within a panel, with thick and unglazed base ; probably from the Yuan Dynasty.
 - 2.2.6 Large barbed saucer dish which shallow sides

and fluted cavetto inside and outside. The characteristic of Yuan dynasty is seen on the moulded floral scroll in the centre, while the base is partly unglazed.

- 2.3 Green wares from Fujian and Guangdong Provinces could be categorized into :

- 2.3.1 Bowl with incised design of lotus on the inside and vertical lines on the outside under a yellowish green glaze, unglazed base, probably from Fujian Province (12th-13th centuries A.D.).
- 2.3.2 Jarlet with pale green glaze with crackled, three brown spots applied above the vertical foot, sandy base of Northern Sung Dynasty, probably from Guangdong Province. See figure 7.

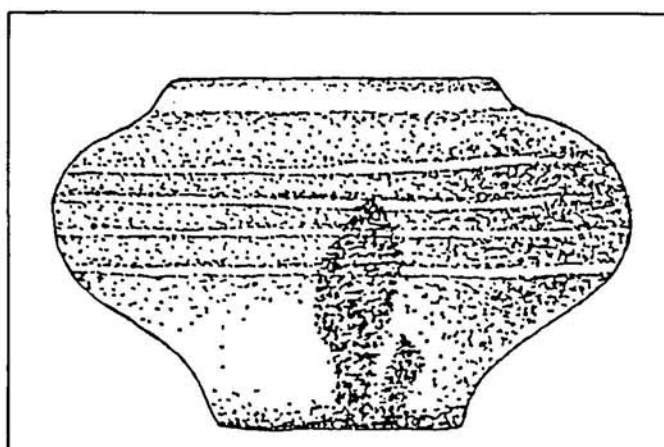


FIGURE 7 : A green jarlet with brown spots round the foot. Height 5 cm. Base 4 cm.

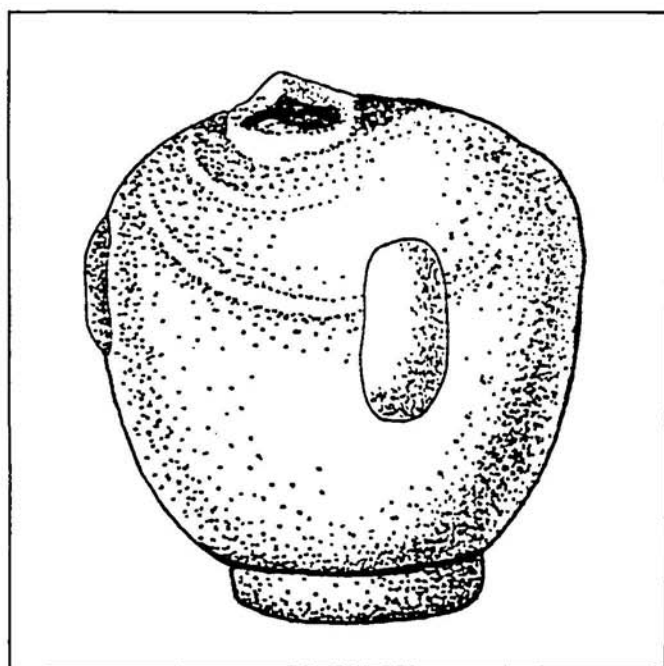


FIGURE 8 : A small bottle with monthrim missing. The olive green glaze is dabbed with three brown spots round the shoulder. Glaze falls short of the foot.

2.3.3 Small bottle with mouthrim missing. The body is covered with olive green glaze with three brown spots round the shoulder. Glaze falls short of the foot of Northern Sung Dynasty, probably from Guangdong Province. See figure 8.

2.3.4 Ewer with double strap handle and two small lug handles on the shoulder flat base. The olive green glaze falls short of the foot. Some have the bodies decorated with bands of vertical lines, tall neck and wide mouth. This kind of green ware was locally reported found in larger amount in front of the Whisky Distilled Factory, but only a few pieces were in a perfect condition : Northern Sung Dynasty, probably from Guangdong Province, (11th-12th centuries A.D.)

Group III : Brown wares were found in large quantities in front of Whisky Distilled Factory site. Thorough investigation revealed that the provenances of the brown wares are from Jiangsu, Fujian and Guangdong Provinces, dated back to the 12th-14th centuries A.D. The brown wares could be categorized into :

1.3 Small-mouth bottle or Mei-ping vase found in large quantity. It is believed that this kind of bottle was used as container for wine or liquid. The body is coarse, grey paste and unglazed except round a small mouth which was glazed in brown ; probably from Quanzhou kiln, Fujian Province (12th-14th centuries A.D.) See figure 9.

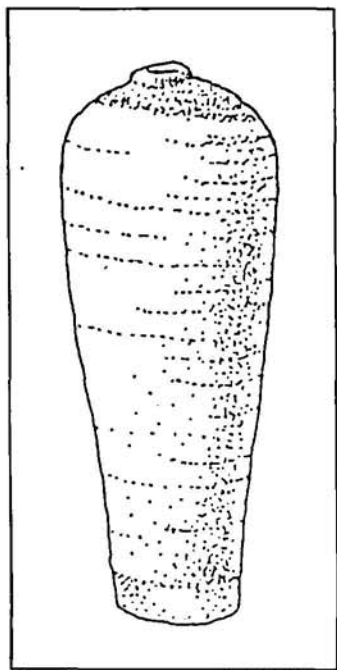


FIGURE 9 : Small-mouth bottle or Mei-ping vase ; the body is unglazed except round a small mouth with brown glaze. Height 22.5 cm. Base 5.5 cm.

3.2 Small storage jar with a broad folded back mouthrim and four small vertical handles. The dark grey oval body is covered with dark brown glaze, some of which have the glaze peeled off, probably from Yixing kilns, Jiangsu Province (12th-14th centuries A.D.) See figure 10.

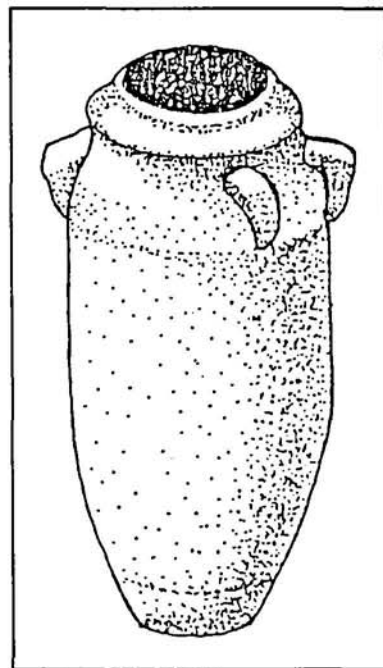


FIGURE 10 : Small storage jar with dark brown glaze.

3.3 An olive-brown glazed jar with six vertical handles and two moulded dragons on the shoulder ; probably from Quanzhou kiln, Fujian Province (12th-14th centuries A.D.) See figure 11.

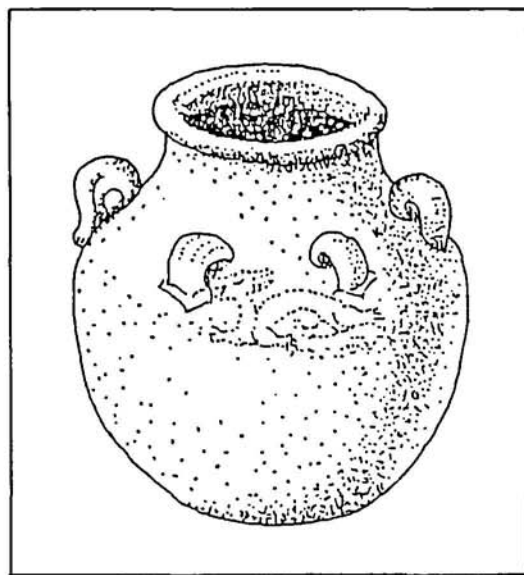


FIGURE 11 : An olive-brown glazed jar with six vertical handles and two moulded dragons on the shoulder.

- 3.4 A brown storage jar with ovoid body, narrow, rounded mouth. The coarse greyish buff stoneware covered with brown glaze ; probably from Guangdong Province, Sung/Yuan Dynasties. See figure 12.

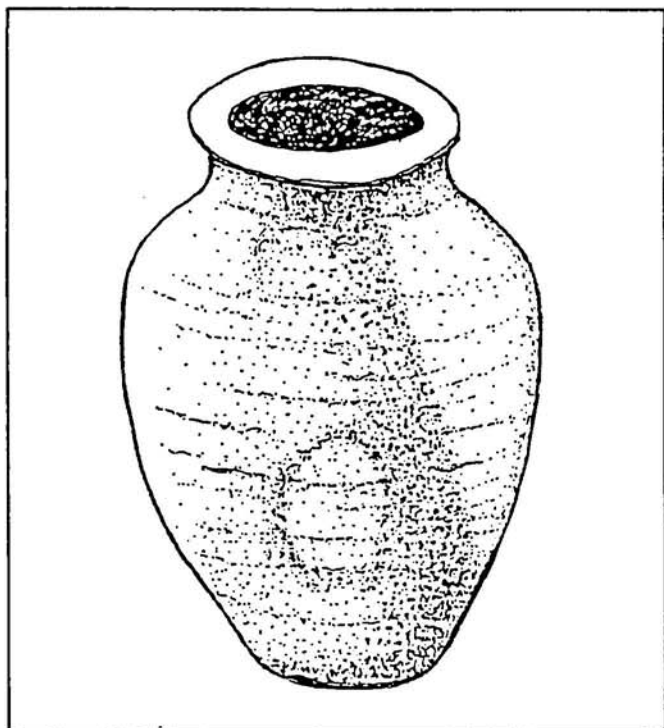


FIGURE 12 : A Brown storage jar with ovoid body, narrow rounded mouth. The coarse greyish buff stoneware covered with brown glaze. Height 19 cm. Base 6 cm.

- 3.5 Brown kendi with globular body, flared mouth and moulded dragon rounded the shoulder and neck with a spout jutting from the dragon's mouth. The paste is whitish grey covered with brown glaze which is almost peeled off ; probably from the Quanzhou kilns, Fujian Province (12th-14th centuries A.D.) See figure 13.

- 3.6 Brown tea bowl of "temmoku" type. This type of brown wares had been found in a larger amount from the Wat Koh site. The body was covered with dark/brown russet glaze with small unglazed base ;

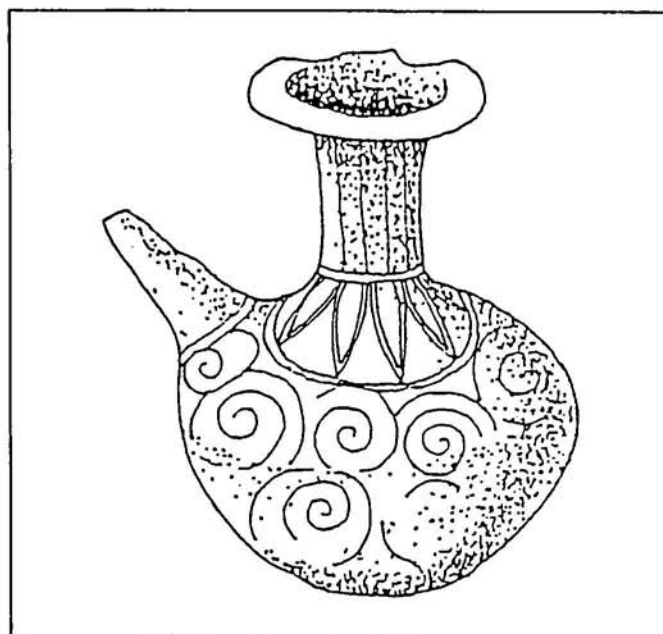


FIGURE 14a : Brown lead glazed ware of kendi shaped vessel with deep carved design.

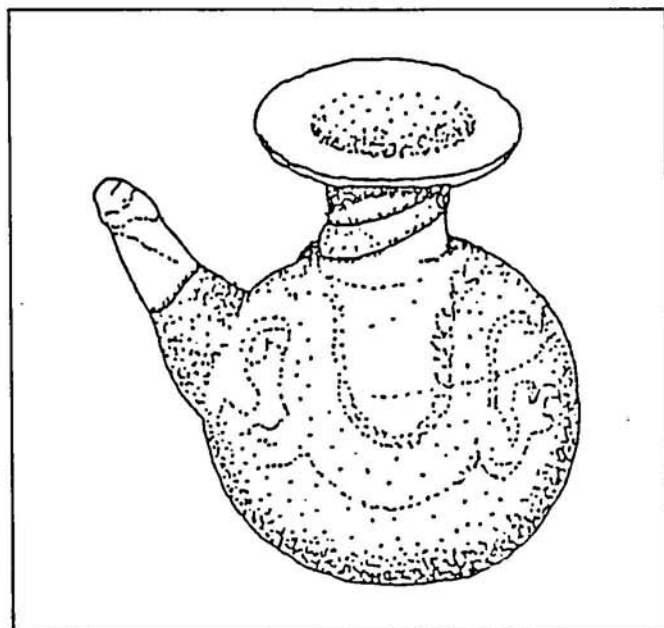


FIGURE 13 : Brown kendi with globular body, flared mouth and moulded dragon rounded the shoulder and neck. A spout jutting from dragon's mouth.

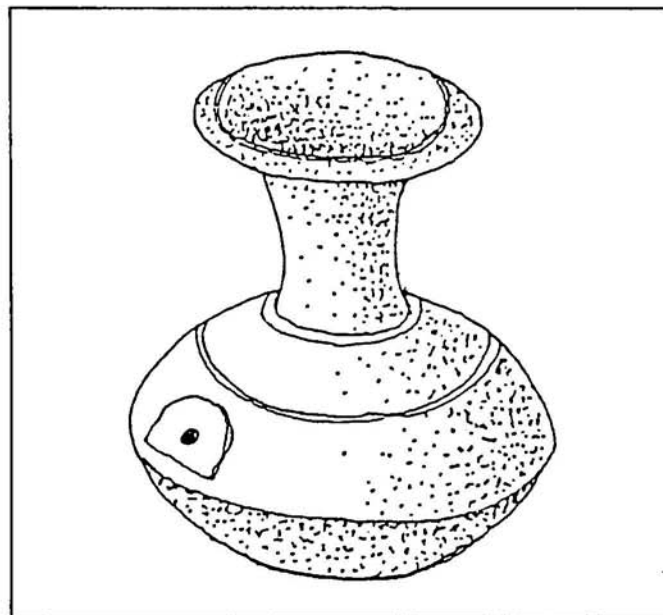


FIGURE 14b : Green lead glaze of kendi shaped vessel. Spout broken.

probably from the Guangdong Province, Sung Dynasty.

Group IV : Lead glazed wares were found in large amount from the Whisky Distilled Factory site. The shapes are mainly kendi with green or brown lead glaze ; probably from the Yuan Dynasty. Large storage jars are covered with green and yellow lead glaze. Its provenance is unknown. See figures 14a, 14b, 14c.

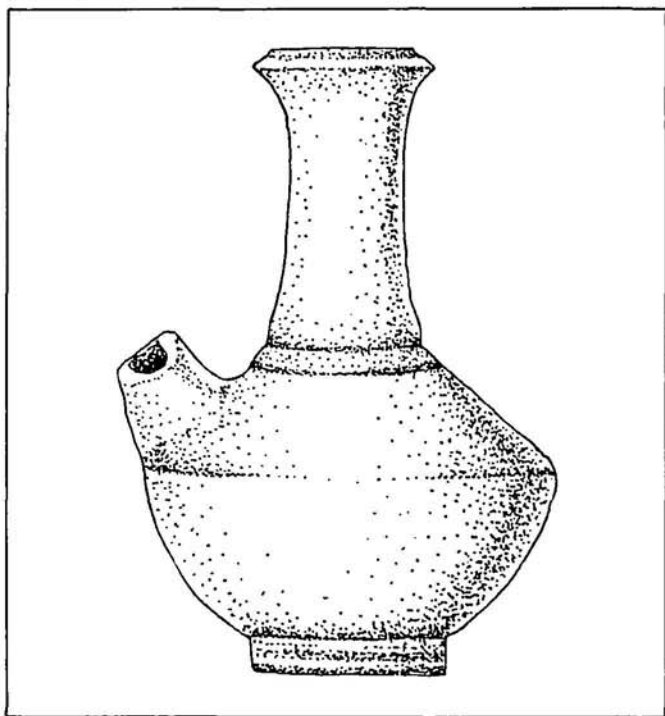


FIGURE 14c : Green lead glaze of kendi shaped vessel. Part of spout can be seen. Glaze partly flaked off. Height 17 cm. Base 5.5 cm.

Group V : Blue and white wares were found scattered among many sites. The blue and white wares of the Yuan Dynasty were found mainly from Wat Tha Khlong site while a few were from Ban Song site. The blue and white wares of 19th-20th centuries A.D. were found mainly from Ban Bang Noi site, Samut Songkhram Province. Examples of the blue and white wares from Mae Klong River are as follows :

- 5.1 A blue and white bowl with the characteristics of the 14th century A.D. decorated with painting of a couple of mandarin ducks leisurely swimming in the lotus pond. The base is thick and unglazed.
- 5.2 A large bowl with superb condition, with the inside decorated with peony scrolls and a small band of classic scrolls, while the outside was decorated with Buddhist emblems among the lotus scroll with a band of lotus flower heads or in another term "Fungus" or "Ling Chi" around the foot. The base is glazed with wide, low unglazed foot-ring ; probably from the Jigdezhen kilns, Jiangsi Province and is dated back to the 14th-early 15th centuries A.D. It is noted that only one piece of this type was found in front of Wat Tha Khlong.

5.3 Saucer with recessed base or hole bottom. The central medallion inside is filled with double vajra and the chrysanthemum scrolls on the cavetto, the outside being painted with lotus scroll ; probably from the Ming Dynasty (late 15th-16th centuries A.D.)

5.4 Bowl painted in dark purplish blue ground with four medallions of cranes in flight among cloud scrolls. The central medallion inside repeated the design outside. The glazed base written in four characters reads Chang Ming Fu Kui meaning - Long life, rich and royal ; probably from the Ming Dynasty during the reign of Emperor Jia Jing (1522-1566 A.D.)

5.5 A number of Ch'ing kitchen wares for everyday use were found in dish bowl, storage jar etc., probably from Fujian Province (19th-20th centuries A.D.)

In conclusion, the salvages of Chinese ceramics and other items from underwater are undoubtedly beneficial to an archaeological and historical studies. As evidence provides, though some are rather limited, the following assumptions on the findings of Chinese ceramics in the Mae Klong River can be drawn. Firstly, the Mae Klong River may be regarded as one of the water trade routes as far back as the 12th century A.D., possibly even a few centuries earlier. Secondly, it was possibly a place where Chinese ceramics had been embarked in order to be transported to the ancient settlements which situated further inland. Thirdly, the flourishing and expansion of the maritime trade as well as the fertility of Ratchaburi soil encouraged the Chinese to settle down along the river banks. Fourthly, the multicultural society in which art, customs and beliefs of both the new comers and the indigenous group of people existed in the Mae Klong River area.

RECOMMENDATION

— More research work should be carried out on ceramics in the Mae Klong River basin including scientific test on pieces of shipwreck found in order to search for the exact date.

— Systematic studies should be done on sherds of Chinese ceramics found in the ancient settlements situated along the Mae Klong River or further inland in order to associate them with the items found underwater.

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Ceramic Excavation Sites in Southeast Asia

by John S. Guy

The study of trade ceramics in Southeast Asia has, over recent decades, advanced to a point where most countries in the region are now embarked on a systematic programme of controlled excavations of historic sites. They are engaged in a campaign to reconstruct their local and regional histories and to define more precisely the nature of their region's relations with cultural spheres both East and West. Trade ceramics provide one of the more tangible forms of historical evidence for these studies. Glazed ceramics, by their nature extremely durable, occur with such frequency and in such concentrations within the Southeast Asian region that an historical perspective can often be obtained of the nature, scale and duration of the economic relations of a locality through an analysis of the ceramics retrieved. This can be invaluable for such areas of study as cultural contact, the search for "lost kingdoms", the shifting nature of habitation sites and early urban centres, and the nature and pattern of maritime trade routes. It was the latter which provided Southeast Asia with some sense of regional identity and which in turn linked the region to the international trade routes serving China, South Asia, the Middle East and finally, Europe.

The gazetter of trade ceramics excavated from sites in Southeast Asia, recently published by the Research Centre for Southeast Asian Ceramics, Adelaide,¹ is presented as a first statement in what it is hoped will be an on-going dialogue and exchange between those interested in the reconstruction of the region's history and aspects of its material culture.

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Omissions have undoubtedly occurred in its compilation and continuing archaeological work will render it even less comprehensive. Whilst many more sites are known to me and others in this field of study it was felt preferable to only include those sites which, to date, have been the subject of some form of documentation or reliable reporting. In compiling a working file of such sites over the last five years all sites subjected to controlled excavation which came to my attention were listed, together with those which at least had been reliably reported even if this post-dated clandestine excavation by ceramic dealers or their agents. In many instances the illicit excavators removed only the most marketable examples leaving lesser pieces and most notably fragments which can contribute to some archaeological understanding of a site. The information gleaned from site associations, stratification and placement is however lost in these instances, greatly reducing the significance of such sites to the archaeology of the region.

The gazetter chronicles nearly 100 sites which, in the majority of cases, provide recorded assemblages of ceramics for particular phases of a site or region. The entries are summary distillations of the published reports cited in the bibliography. Users of this gazetter may treat it as a guide to examining the ceramic evidence for a specific locality or for looking at the regional distribution over a given period. It is hoped that through a series of periodization maps the shifting patterns of site distribution may be discernible and that useful regional comparisons may be suggested, both within and between periods.

Known groups of ceramics can be invaluable as a reference tool for dating new sites, often providing a useful starting point for defining the historical parameters of a site. Conversely, a datable archaeological context, such as a documented

Continued from page 41

Japan.

LEANDEO and CECILIA Locsin, 1970. *Oriental Ceramics Discovered in the Philippines*, Tokyo, Japan.
THE SOUTHEAST ASIAN CERAMIC SOCIETY,
1985 *A Ceramic Legacy of Asia's Maritime Trade*, Kuala Lumpur, 1985.

VALLIBHOTAMA, S. 1983. "Along the bank of Mae Klong River Before 20th Century B.E."; *Muang Boran Journal*, Vol. 4, No. 1, Bangkok.

WILLIAM SORSEBY Ltd. Ed., 1974 *Southeast Asian and Early Chinese Export Ceramics*, London.

YEO, S. T. and Jean MARTIN, 1978. *Chinese Blue and White Ceramics*, Singapore.

tomb, or a structure the construction (or destruction) of which is recorded, can throw light on hitherto undatable ceramics. Such was the case with the Sinan shipwreck sank off the coast of southern Korea soon after 1323 with a cargo containing an extraordinarily comprehensive selection of Yuan ceramics². Many of the ceramic types were known from excavations in Southeast Asia, most notably Luzon. The Sinan excavation was thus able to provide a secure 14th century context for the parallel samples found in the Luzon excavations and elsewhere. Similarly, the discovery of fragments of Chinese glazed stoneware jars beneath the paving stones of the Great Mosque at Sīrāf in the Persian Gulf, erected in circa 820³, provides a dated reference for identifying such jars when found in Southeast Asia, as has been the case in central Java, and in China itself.

This parallel study of contemporary ceramics from distant sites can reveal much about the process of production, distribution and consumption in traditional Asian trade. It is now possible, for example, to follow the 9th century Chinese wares of Changsha from kiln to consumer. Kiln site investigations have localized their production to the district of Tongguan in Hunan Province⁴. Excavations at Ningbo have revealed that the products of these kilns were exported through this city, one of the key ports for Tang China's international trade. An iron-decorated bowl of the Tongguan type has been discovered bearing the date "third year of Kaiching", equivalent to 838 AD, securing their production in the 9th century⁵. Bowls of this type have been identified along the length of the international sea route, from Java to the Persian Gulf.

A date from any point in the production-consumption process can thus bring light to bear on the other links in the trade chain. The parallel excavation programmes being conducted at the kiln sites in Sukhothai Province, central Thailand and in the Gulf of Thailand are assembling evidence on the production and distribution aspects of the Thai ceramic trade. To date the maritime excavations have done much to establish the contemporaneous production of kilns previously assumed to be sequential, and to extend the known production periods of particular ceramics types. In turn, kiln excavations have begun to identify hitherto unattributed wares retrieved from shipwreck sites. The exchange of information of this kind will progressively fill in many of the gaps in our understanding of ceramic production and trade in Southeast Asia.

The establishing of chronologies for classes of ceramics does not of itself establish absolute chronology, that is, secure dates. Ceramics dated by inscription are rare before the widespread use of the Chinese reign marks on better quality porcelains of the mid 15th century onwards. No dated Thai ceramics have yet been identified and the Vietnamese bottle with a dedicatory colophon dated 1450 is unique in 15th century Vietnamese ceramics⁶. The internal history of ceramic types and their stylistic development is however becoming clearer, most notably as a result of the identification of the kiln sites which can provide stratigraphies chronicling ceramic

evolution. The work being conducted in the People's Republic of China over recent decades has been particularly impressive in this regard, and more recent excavations in central Thailand and northern Vietnam are beginning to yield valuable information. Technical innovations and responses to market demand can now be more securely defined in terms of provenience and period. A few examples illustrate the Chinese case in the introduction of moulded and luted forms and decoration in Yuan ceramics, the contemporaneous experimentation with underglaze colourants and the emergence of cobalt blue as the most successful medium, the ready adoption of underglaze painted skills to new forms and decorative schemes demanded by Islamic taste and social customs. In Thailand the kilns of Sukhothai Province are revealing sequences of trade and pre-trade stonewares and identifying previously unattributed wares to localized kiln groups, such as the Thai Ceramics Archaeological Project has revealed at Phitsanulok⁷.

In assigning habitation dates to a site from trade ceramic evidence one must be aware of a number of pitfalls. Firstly, by dating provincial kiln products by reference to metropolitan styles one may be ignoring the propensity of provincial kilns to continue popular styles, particularly for the export market, long after they have ceased to be fashionable at the centre. The bias, long practised in oriental ceramic studies, of being disdainful of provincial products as unworthy of serious study has now been largely discarded, particularly in China itself where provincial southern kilns have been the subject of intensive research in recent years. With these investigations the provincial styles are being assessed in their own terms, establishing direct reference points of comparison for Chinese trade ceramics in Southeast Asia.

Secondly, the contemporaneity of a site and its contents must be assessed. This may be aided by an understanding of the often specifically localized social function of the ceramics. Glazed ceramics, being highly valued in Southeast Asian societies for their exotic character and sometimes presumed supernatural attributes, may be expected to have a lengthy life before being discarded through wastage or being committed to a grave site. This may be characterized as the heirloom problem⁸. In some Iban societies, for example, "martaban" jars were on occasions seen to be imbued with souls, given names and preserved amongst a family's most prized possessions. Conversely, many of the ceramics excavated from grave sites in Sulawesi and the Philippines appear in pristine condition, and can be assumed to have been purchased expressly for funerary purposes. Such ceramics could have gone from kiln to grave site with minimal delay.

Thirdly, ceramics are highly portable and isolated finds must be treated cautiously. Similarly the problem of sample reliability is acute in sites which have been disturbed. Illicit diggers remove those wares in good condition or which can be restored to a marketable state. The reliability of the remaining sample is uncertain and most probably has been skewed by selective looting. The number of undisturbed sites being excavated by the regional authorities in Southeast

SPAFA AFFAIRS

SPAFA HELD ITS TECHNICAL WORKSHOP ON CERAMIC

SPAFA conducted on December 2-12, 1985 a Technical Workshop on Ceramics. The objectives of the workshop were to get experienced scholars to study the technology involved in the production of ceramics through time with special reference to early Thai export ceramics and to examine finds excavated from certain sites in order to find correlation among those, both within and outside the region of Southeast Asia.

Fifty six participants attended the workshop, consisting of 11 official participants from Indonesia, Philippines and Thailand, 19 experts from Australia, Indonesia, Japan, Thailand, 34 observers and 2 from SPAFA Co-ordinating Unit.

The workshop which took place in Bangkok, Sukhothai, Si Satchanalai, and Chiang Mai, Thailand was jointly organized by the SPAFA Co-ordinating Unit, the SPAFA Thai-Sub Centre and Chiang Mai University.



SPAFA Technical Workshop on Ceramics in session at Chiang Mai University.

Continued from page 43

Asia is expanding however, as the site gazetter indicates, and with it reliable data which can be subjected to historical interpretation. The Ko Si Chang shipwreck sites in the Gulf of Thailand offshore from Si Racha are providing undisturbed evidence of late 16th and early 17th century ships and their cargoes.

As more sites of this kind are located so they can be added to the ceramic map of Southeast Asia. The site gazetter brings together the contributions of archaeologists and art historians working in Southeast Asia over the last thirty years. It is hoped that it will stimulate the contribution of information on new sites from those currently engaged in this field of ceramic study. For those working on broader historical and cultural issues pertaining to the region I hope it will make more accessible much of the archaeological information so far to hand.

NOTES

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In his speech, during the opening ceremony of the workshop on December 2, 1985 at the National Library Auditorium, Bangkok, Mr. Samarn Sangmahli, Permanent Secretary for Education, Ministry of Education, Thailand, stated that the past had always fascinated men into a long and enduring quest, and even have tempted many of those into becoming historians and archaeologists. He said that old bits and pieces, how tiny they were, represented not merely exotic fragments, but the clues to lighten the understanding of ourselves, what we were and have been. Concluding his speech he stated: "Kiln site, pattern and textures of ceramics which scattered all over the mainland and pave the seabed of Southeast Asia unite all nations in this region together in common activities relating to the development of technology, production, trade, navigation, ritual, and way of life. Through this complex-structured society that we lived and have lived, it has always been a sharing experience". The papers presented by participants as well as consultants and experts disclosed

results of their respective researches many of which also discussed re-interpretation of data resulting from the previous research.

Country reports from Thailand were presented separately by **Asst. Prof. Malinee Gumperayarnnont**, lecturer of Dept. of Art History, Faculty of Archaeology, Silpakorn University; **Mrs Nathapatra Chandavij**, Curator, National Museum, Fine Art Department, **Mr. Sayan Praincharnchit** and **Mr. Staporn Kwanyuen**, both Archaeologists from Archaeology Division. The Indonesia Country Reports were presented by **Miss Naniek Harkantiningsih**, **Dr. Hasan Muarif Ambary** and **Mrs Satyawati Suleiman**, all from the National Research Centre of Archaeology. The Philippines Country Reports were presented by **Dr. Alfredo E. Evangelista**, Asst. Director and Officer-in-Charge, National Museum of Manila, **Dr. Jesus T. Peralta**, Curator of Anthropology Division, National Museum, Manila and **Dr. Florante G. Henson**, also from National Museum, Manila.

SPAFA CONCLUDED ITS TRAINING COURSE IN UNDERWATER ARCHAEOLOGY



The trainees were briefed before diving

A three-month Training Course in Underwater Archaeology was conducted by the SPAFA Thai Sub-Centre in Thai-



The trainees during their preparation for diving.

land. The Training Course that was started on January 6, 1986 and lasted until April 4, 1986 was the fifth in the series

of training along this line carried out by SPAFA. Apart from trainees from the 3 SPAFA participating member countries, the training course was also attended by three trainees from Malaysia: **Mr. Ibrahim Bin Kalali, Mr. Peter Koon and Mr. Peter Molijol**. The trainees from SPAFA member countries were: **Mr. Harry Widiyanto, Mr. Santoso Pribadi and Mr. Soeroso M.P.** from Indonesia, **Mr. Jose G. Santiago, Mr. Larry A. Alba and Mr. Mahatika A. Guevas** from the Philippines, Chief Petty Officer **Yok Nuangpaeng**, Chief Petty Officer **Kamanit Direksil** and **Mr. Thongchai Rachasomboon** from Thailand.

The activities covered both theory and practical training. The theoretical phase comprised: (1).-History of ancient sea-faring; (2).-History of sea-faring in Southeast Asia: trade routes, ancient sea ports, majority of goods; (3).-Pottery of East and Southeast Asia: (a). Pottery of Southeast Asia in general. (b). Pottery of Thailand: Characteristics and techniques of production, import and export of Thai pottery, and (c). Pottery of China: Characteristics and techniques of production, import and export of Chinese pottery. The Practical Training phase comprised: (1).-Techniques of underwater survey and excavation, (2).-Underwater photography, and (3).-Preliminary treatment of object retrieved

from sea.

The activities of the training took place at the Office of the Underwater Archaeology Project (for the theory), as well as at Kham Yai Island near Si Chang, off the coast of Chonburi where wrecksite was found 10 km northwest of Si Chang Island at the depth of 27 metres (for the practical training).

In his speech delivered during the ceremony of the presentation of the certificates at the National Library Auditorium on April 3, 1986, **Mr. Prapat Saengwanit**, Deputy Director General of the Fine Arts Department, Thailand stated that in a time when hunger in developing countries was in the headlines, our concern here was unfortunately often taken to represent an "old-fashioned" classic scholarship. One striking fact we probably realized, he continued, was that our region was being confronted with the risk of losing its identity. Concluding his speech he stated that much of the problem virtually revolved around culture, which brought people close together, not, of course, that of economy which he was afraid to say, tended to make people competitive rather than cooperative, just for the better well-being of their own groups and countries.

SPAFA CO—ORDINATOR PARTICIPATED IN TRAINING WORKSHOP HELD IN NEW DELHI, INDIA

Upon the invitation of the Centre for Cultural Resources and Training, India, Miss Suchitra Vathisathira, the SPAFA Co-ordinator left Bangkok on March 30, 1986 for New Delhi to attend a 7-day Training Workshop in Documentation and Dissemination of Performing Arts of Asia as a resource person. The workshop was jointly organized by the Indian National Commission for Cooperation with Unesco and the Centre for Cultural Resources and Training, India, and was aiming at solving the problems of a methodology for research and documentation suitable for the Region; formulating a framework for the process of documentation of the Performing Arts of the Region;

providing guidelines on production of programmes for disseminating information about the artists and cultural heritage using the collected materials during documentation and evolving methodology for cataloguing and indexing the documented materials that had been collected.

The Workshop was held at the India International Centre, New Delhi from March 31 to April 5, 1986 and was attended by participants from Bangladesh, Bhutan, India, Japan, Malaysia, Nepal, Pakistan and Thailand. UNESCO, ROEAP, Asian Cultural Centre for UNESCO (ACCU) and SPAFA were also represented.

UNESCO—SPAFA HELD A WORKSHOP

Under the sponsorship of UNESCO, the SPAFA Co-ordinating Unit organised a Consultative Workshop to Develop Training Modules for Cultural Administrators from March 17-21, 1986 in Pattaya, Thailand. The workshop was attended by experts from India (Miss Premalata Puri), Indonesia (Mr. Bastomi Ervan), Japan (Mr. Tetsuhiko Yasui), Malaysia (Mr. Abdullah bin Nawi), Philippines (Prof. Virginia F. Agbayani), Thailand (Mr. Taveesak Senanarong, Dr. Ruang Chareonchai, and Mr. Vira Rojpojanarat) and representatives from both UNESCO and SPAFA Co-ordinating Unit (Mr. Muhammad Ishtiaq Khan and Miss Suchitra Vuthisathira respectively).

The Workshop aimed at developing modules for the training of cultural administrators at different levels and in all sectors to affect a better understanding of their roles in cultural affairs and, thereby, the efficient dissemination of cultural information; and working out a list of institutions that could form a network of agencies for the implementation of the training modules that are hoped to be developed.

In her welcoming speech, Miss Suchitra Vuthisathira, the SPAFA Co-ordinator, hoped that the objectives of the Workshop could be achieved through regional co-operation for the benefit of the whole of Asia and the Pacific. Meanwhile in his opening remarks, Mr. Taveesak Senanarong, Director General of the Fine Art Department, stressed the need for true understanding of cultural needs, clear policy, and a true perspective and flexible execution of policies to ensure effective cultural programmes and activities including the training of cultural personnel at different levels. He then hoped that this belief would be shared by all of the participants and also that after the immediate goal was achieved it could be followed up and developed further so that higher goals might be attained for the greatest benefits of the greatest number of people in this region.

In his remark, Mr. Muhammad Ishtiaq Khan, Regional Adviser for Culture in Asia and Pacific UNESCO, ROEAP, made clear that all UNESCO sponsored inter-governmental

regional conferences on cultural policies had underlined the need for specialised personnel to implement cultural policies. He also reminded the Meeting that UNESCO's purpose was not to educate an individual but rather to make him realise that all cultures, however individualistic, national or regional they might be, could be compatible in many ways with the modern world. Therefore, a cultural administrator should have roots not only in his own culture but at the same time should be fully aware of the needs of the modern world. The present workshop offered the opportunity of exchanging views and giving concrete shape to training modules which might concentrate on the ways and means to equip him well in his job. He stated that the guideline laid down by SPAFA provided a sound frame work and expressed confidence in the recommendations of the workshops.

During the workshop four modules proposed by the Philippines, India, Japan, and Thailand were presented and discussed: **The Training of High-Level Cultural Administrators: Programmes and Implementation (Philippines)**, was presented by Prof. Virginia F. Agbayani, Director, Philippine High School for the Arts, National Art Centre, the Philippines; **The Inter-disciplinary and Multi-sectoral Approach for Training of Middle and Junior Level Cultural Administrators (India)**, was presented by Miss Premalata Puri, Director, Centre for Cultural Resources and Training, India; **The Training Module of Middle Level Administrators in Culture and Information (Japan)**, was presented by Mr. Tetsuhiko Yasui, Director, Cultural Affairs Division, Asian Cultural Centre for UNESCO, Japan; and **The Training of Middle-Level Personnel in the Preservation and Conservation of Historic/Ancient Cities (Thailand)**, was presented by Mr. Vira Rojpojanarat, Project Architect of Archaeology Division, Thailand. In addition to concrete recommendations for future planning, the Meeting adopted five sample modules for Trainings of Cultural Administrators.

ASSISTANCE TO SPAFA FOR 1986 FROM THE GOVERNMENT OF FRANCE

For the year 1986 the French Ministry of External Relations confirmed through the French Consultant to the Southeast Asian Ministers of Education Secretariat and Supervisor for Scientific Regional Cooperation, its assistance programmes to SPAFA in the following forms:

1. Support for the operation of the SPAFA Coordinating Unit in the amount of US\$5,000.-
2. Two three-month scholarships for study/training in the Preservation of Historic/Living Monuments

in France.

3. A 35-day consultancy mission of Mr. Guy Dauphin in the field of Underwater Archaeology.

Meanwhile, on the occasion of her visit to the SPAFA Co-ordinating Unit on April 17, 1986 Miss Fabienne Mansencal, the French Consultant to SEAMES handed over eighteen publications of EFEO, sent by Dr. Pierre-Yves Manguin, to Miss Suchitra Vathisathira, the SPAFA Co-ordinator for the SPAFA Library and Documentation Centre.

THE COUNCIL APPROVED ENABLING INSTRUMENT OF THE SEAMEO REGIONAL CENTRE FOR ARCHAEOLOGY AND FINE ARTS (SPAFA)

During the 21th Conference of SEAMEO Council held in Brunei Darussalam from 23 to 25 January 1986, the SEAMES Director presented three working papers pertaining to the reconstitution of SPAFA into a Regional Centre, namely the Progress Report on the Reconstitution of SPAFA into a Regional Centre, the Draft Memorandum of Understanding between the Government of Thailand and SEAMEO concerning the Regional Centre for Archaeology and Fine Arts and the Draft Enabling Instrument for the SEAMEO Regional Centre for Archaeology and Fine Arts.

After minor amendments of the proposed Enabling In-

strument, the Council adopted the following resolutions:

- 1). The Council notes the progress report on the reconstitution of SPAFA into a Regional Centre.
- 2). The Council approves the Memorandum of Understanding between the Government of Thailand and the Southeast Asian Ministers of Education Organization concerning the SEAMEO Regional Centre for Archaeology and Fine Arts.
- 3). The Council Approves the Enabling Instrument of the SEAMEO Regional Centre for Archaeology and Fine Arts.

