

# philippine studies

Ateneo de Manila University • Loyola Heights, Quezon City • 1108 Philippines

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## The Kerubong Hoard

J. Matthews

*Philippine Studies* vol. 10, no. 3 (1962): 386—433

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Fri June 30 13:30:20 2008

# The Kerubong Hoard

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J. MATTHEWS

**Acknowledgements:** Grateful acknowledgement is made to the following, who so kindly assisted the preparation of this paper: His Excellency Dr. R. H. van Gulik, Mrs. John M. Allison, Mr. H. H. Beamish, Han Wai Toon, and Mr. J. McHugh.

**A** BURIED hoard of porcelain and stoneware was discovered at Kampong Kerubong, a Malay village near Malacca, in October 1960. Kerubong is a small Kampong a quarter of a mile from the Malacca River and seven miles north, as the crow flies, of Malacca itself. The writer did not learn of the discovery until the first week of November, a month or so later, and the exact circumstances of the find have been elusive. It appears that a party of Malay workmen, digging a drainage ditch at the edge of wet rice fields which lie between the village and the Malacca River<sup>1</sup> came upon pottery buried in the ground. The workmen did not appreciate the importance of the discovery that they had made, but some of the villagers were sufficiently interested to go to the place, and, digging further into the bank of the ditch, unearthed a total of eighty three vessels.

Abdul Ghani bin Mohamed Zain, an attendant at the National Museum at Kuala Lumpur, happened to be on leave at the time, visiting his father who lives near Kerubong. He heard of the find and, telling the villagers of its importance, reported the matter to the National Museum authorities. The

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(<sup>1</sup>) See photo of Kerubong Ditch.

writer visited Kerubong immediately. The place where the find had been made was quite clear; a cavity, made by the villagers' excavation in the side of the ditch, had been roughly filled.<sup>2</sup> The top was some two feet below the surface of the ground. By that time the ditch contained water, but it had been dry when the hoard was first discovered. The hoard had been buried in a fine sandy loam. No sign of disturbance could be seen in the soil above the cavity which had contained the hoard; a close examination of the clean cut side of the ditch did not reveal any stratification. Several fragments of broken vessels were found in the cavity and on the banks of the ditch. It is probable that all of the hoard had been recovered, though some of the pieces are broken and not complete.

#### THE HOARD

Appendix I is a detailed list of the items in the hoard. Porcelain and stoneware pieces were found: the porcelain is polychrome, monochrome, and with blue and white decoration; the stoneware is both glazed and unglazed. In the hoard were eight large plates, eight small plates, thirty two bowls, sixteen small bowls, two jars, four jarlets, seven covered boxes, one water-sprinkler, one bottle, one sandstone grindingstone and a cylindrical grinder, one stopper, and fragments of the rim of another bowl. Appendix II describes the pieces in detail.

The villagers say that the large stoneware jar<sup>3</sup> had been inverted over the plates and many of the bowls; other pieces, for which there was no room under the jar, had been placed next to it. All were between two and three feet below the present surface of the ground.

#### Blue and white ware

In the hoard were six large plates, seven small plates, twenty five bowls, five small bowls, one jarlet, six round cov-

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(<sup>2</sup>) See photo of cavity in ditch.

(<sup>3</sup>) Appendix II, No. 79.

ered boxes and one scribe's water-sprinkler, all with underglaze blue decoration<sup>4</sup>.

Four of the large plates are unbroken. Three of them<sup>5</sup> are very similar in profile, glaze, decoration and paste. Two<sup>6</sup>, with cavetto decoration of six flowers with leaf scrolls between and with four flowers with leaf scrolls between surrounded by three circles in the centre, differ only in size. A third<sup>7</sup> has the same cavetto decoration, but the central design is a *ch'i-lin*. The fourth unbroken plate is of a different character; the flat everted rim, hole-bottom base, dull glaze, the more careful drawing of the central floral design and the continuous lotus scroll on the reverse, set it apart from the other three complete large plates.

The four smaller plates can be paired, two and two. One pair,<sup>8</sup> with plain rim and bevelled foot ring, is similar in profile to three of the larger plates; although their central decoration is rather more carefully drawn, it is in the same idiom. The second pair of small plates<sup>9</sup> is set rather apart from the others by hole-bottomed bases and brief decoration.

The complete bowls fall into a set, with one exception<sup>10</sup>. This exception, with convex sides and inverted lip, with outside decoration of two continuous floral scroll-bands boldly drawn in a strong blue underglaze, with a fine white paste, is not only unlike the other bowls, but also unlike any of the other pieces in the hoard. Although the paste is badly pitted and with several large faults, this bowl is of a better quality than any of the other pieces. The other complete bowls<sup>11</sup> are all very similar in profile, glaze and paste, even though the rims may be more or less flattened, the foot rings may be rather high and steep or lower and bevelled, and the paste

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(<sup>4</sup>) See Appendix I.

(<sup>5</sup>) Appendix II, Nos. 1, 2, 3.

(<sup>6</sup>) Appendix II, Nos. 2, 3.

(<sup>7</sup>) Appendix II, No. 1.

(<sup>8</sup>) Appendix II, Nos. 7, 8.

(<sup>9</sup>) Appendix II, Nos. 9, 10.

(<sup>10</sup>) Appendix II, No. 50.

(<sup>11</sup>) Appendix II, Nos. 14, 17-20, 22, 23, 26-28, 31-33, 51.

of some of the pieces is finer than that of the others. The decoration is various, and only two pieces<sup>12</sup> have similar designs.

The quality of the glaze, the paste and the underglaze blue decoration of the five small bowls<sup>13</sup> is not as good as that of the large bowls—one or two have been very roughly finished. The jarlet<sup>14</sup>, with clear, almost unblemished glaze, and decorated with concise although rather hasty drawing, is as well finished as the best of the larger plates. The covered boxes<sup>15</sup> are neat although the drawing of the decoration on some of them is rather careless. The water-sprinkler<sup>16</sup>, for moistening an ink slab, is in the shape of a tortoise and the headless neck forms the spout. The glaze is smooth, the paste fine, and the drawing of the decoration is robust.

### The white wares

One white plate was included in the hoard but it has been broken and only fragments survive<sup>17</sup>. Enough remains to show the profile of the dish. The glaze is badly crazed and the cracks are discoloured. This is the only piece of its kind in the hoard. One of the small bowls<sup>18</sup> is a delicate piece with a gently everted foliate rim. The other small white bowls are heavier pieces; four<sup>19</sup> have the same profile. The large bowl<sup>20</sup> closely resembles the blue and white bowls in shape and general character.

### The polychrome wares

The small bowl<sup>21</sup> has the same profile as the small, coarse, blue and white bowls. The overglaze decoration is in red and

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(12) Appendix II, Nos. 22, 23.

(13) Appendix II, 37-41.

(14) Appendix II, No. 42.

(15) Appendix II, Nos. 43-48.

(16) Appendix II, No. 49.

(17) Appendix II, No. 63.

(18) Appendix II, No. 59.

(19) Appendix II, Nos. 43-56.

(20) Appendix II, No. 52.

(21) Appendix II, No. 64.

green; the red is matt, the green glossy, both applied over a dull, greenish-white underglaze. The other small bowl<sup>22</sup> is not such a heavy piece, but the glazes are the same, as they are on the circular covered box<sup>23</sup>. The jar<sup>24</sup>, with body faceted into four large and four small flat panels, has the same red and green glazes over a very different flat, flake-white glaze.

### The monochrome wares

Only one celadon dish<sup>25</sup> was in the hoard. This has been smashed and only fragments remain. The paste is a very fine, hard porcelain, the glaze thick, and there is a ring under the foot which has not been covered with the celadon glaze but with a thin, toffee-coloured glaze.

### The stonewares

One bowl<sup>26</sup> has a stamped design in the centre, a swastika in a lotus petal medallion; on the reverse, a roughly incised decoration appears to represent a band of petals. The other bowl<sup>27</sup> has no stamped or incised decoration. One stoneware basin<sup>28</sup> has the upper half of the body glazed inside and out; another<sup>29</sup>, which has been reconstructed from fragments, has a design of two fish stamped in the centre. Fragments of two flat-bottomed bowls survive<sup>30</sup>, one with an incised comb decoration on the inside. A bottle<sup>31</sup> has a very pleasing mottled green glaze and the paste is a soft red stoneware.

### Miscellaneous objects

Fragments of the foliate rim of a dish or bowl survive<sup>32</sup>; originally this piece had an underglaze blue decoration, but

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(22) Appendix II, No. 67.

(23) Appendix II, No. 65.

(24) Appendix II, No. 66.

(25) Appendix II, No. 68.

(26) Appendix II, No. 69.

(27) Appendix II, No. 70.

(28) Appendix II, No. 71.

(29) Appendix II, No. 72.

(30) Appendix II, Nos. 73, 76.

(31) Appendix II, No. 75.

(32) Appendix II, No. 83.

the glaze has devitrified and has become opaque. A small white stopper<sup>33</sup> and a pedunculated sandstone grinding-slab<sup>34</sup> with a cylindrical grinding-stone<sup>35</sup> complete the hoard.

#### A DESCRIPTION OF THE WARES

##### Paste

Only the celadon fragments<sup>36</sup> and the squat blue and white bowl<sup>37</sup> are true porcelains. For the rest, the pastes range from fine porcelaneous, through hard granular, to fine soft stonewares. In many cases the paste contains faults and blemishes and is variously pitted. These are all rough provincial wares, none approaching the first quality of Chinese porcelain. On most of the pieces exposed patches which are not covered by the glaze have burnt red in firing.

##### Glaze

The glaze of the blue and white pieces has a strong blue or green tint; the squat bowl<sup>38</sup> is an exception. The glaze within the foot-rim of many of these pieces is not that of the body. It is usually whiter, in some cases an opaque milk-white, and usually thinner. The glazes are rarely smooth, sometimes crazed, and invariably pitted, often very badly. There is a tendency for the glaze to be heaped above the foot where it may be cracked and faulted. In some cases<sup>39</sup> the glaze has become devitrified<sup>40</sup> and opaque. On one plate the underglaze blue has spread, almost destroying the pattern<sup>41</sup>. The glossy green everglaze has worn badly on all the polychrome pieces.

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(<sup>33</sup>) Appendix II, No. 80.

(<sup>34</sup>) Appendix II, No. 81.

(<sup>35</sup>) Appendix II, No. 82.

(<sup>36</sup>) Appendix II, No. 68.

(<sup>37</sup>) Appendix II, No. 50.

(<sup>38</sup>) Appendix II, No. 50.

(<sup>39</sup>) Appendix II, Nos. 5, 34, 35.

(<sup>40</sup>) Devitrification; under certain conditions there is a tendency for one or other of the ingredients of a glaze which has been fired at a high temperature to crystallize. When this happens, the glaze becomes opaque.

(<sup>41</sup>) Appendix II, No. 5.

### Bases

Four of the pieces<sup>42</sup> have hole-bottom bases; these have no true foot-ring but a circular depression in the centre of the base. The plates, with the exception of one, hole-bottomed, have bevelled foot-rings and show chatter-marks. The larger bowls have either steep undercut or bevelled foot-rings which may or may not be glazed inside. The jarlets and the covered boxes have flat, slightly concave, bases. Many of the pieces have granular adhesions on their foot-rings.

### Marks of commendation

One of the small, rather coarse blue and white bowls<sup>43</sup> bears a central character — *Fu*, happiness. The four other small bowls appear to have vestigial marks of the same character<sup>44</sup>. Three other pieces have the same mark, the small white bowl with foliate rim<sup>45</sup>, a small white bowl with plain rim<sup>46</sup>, and a small polychrome bowl<sup>47</sup>.

#### A COMPARISON OF THE KERUBONG HOARD WITH PORCELAIN AND STONEWARE FROM THE PHILIPPINES

The Calatagan Peninsula, in the Province of Batangas, lies some 150 miles to the south of Manila. In 1934 several cemetery sites were reported from Calatagan and in 1940 Professor Olov R. T. Janse excavated at three of these sites and has published accounts of his excavations<sup>48</sup>. Other sites were excavated by Wilhelm G. Solheim II at the end of 1952 and the beginning of 1953. A comprehensive publication <sup>49</sup> des-

(<sup>42</sup>) Appendix II, Nos. 4, 9, 10, 35.

(<sup>43</sup>) Appendix II, No. 37.

(<sup>44</sup>) Appendix II, Nos. 38-41.

(<sup>45</sup>) Appendix II, No. 59.

(<sup>46</sup>) Appendix II, No. 61.

(<sup>47</sup>) Appendix II, No. 67.

(<sup>48</sup>) Olov R. T. Janse; *An Archaeological Expedition to Indo-China and the Philippines*, Harvard Journal of Asiatic Studies, Vol. 6, No. 2, June 1941; and *Notes on Chinese Influences in the Philippines in Pre-Spanish Times*, Harvard Journal of Asiatic Studies, Vol. 8, No. 1, March 1944.

(<sup>49</sup>) R. B. Fox, *The Calatagan Excavations*, Philippine Studies, Vol. 7, No. 3, August 1959.



cribes excavations conducted by Dr. R. B. Fox at Calatagan from the 1st of February until 20th of May 1958.

Large numbers of porcelain, stoneware and earthenware vessels have been recovered from the Calatagan burial sites. Very nearly a thousand vessels were found in 1934<sup>50</sup> but most of these were destroyed during the Second World War. The 1958 excavations produced 521 vessels from graves. Casual digging and plowing revealed other vessels and a total of some 1200 were collected from the Calatagan sites<sup>51</sup>.

Professor H. Otley Beyer has dated all of the Chinese porcelain from the Calatagan sites between the period of late Yuan Dynasty (1280-1368) and the end of the fifteenth century<sup>52</sup>. Fox states that no sixteenth century pieces have been discovered<sup>53</sup>. Of the two large sites which Fox has excavated, one, Pulung Bakow, produced a total of 213 vessels not made in the Philippines; and another, Kay Tomas, produced a total of 307. These are classified by Fox as 180 Chinese, 28 Siamese and 4 Annamese from Pulung Bakow; and as 231 Chinese, 68 Siamese and 5 Annamese from Kay Tomas. Most of these pieces were bowls and dishes but cups, cover bowls, bottles, Kendi, pitchers, jars and jarlets were also found.

Several of the pieces in the Kerubong hoard are clearly the same as pieces illustrated by Fox and Janse. Some appear to be so similar that a comparison leads to the conclusion that pieces from Calatagan and from Kerubong must have been made at the same kilns at about the same time. The large Kerubong plate<sup>54</sup> with plain rim has a central design of a *ch'i-lin*<sup>55</sup> looking back over its left shoulder, drawn with brisk, bold strokes of a full brush; so has a dish with plain rim illustrated by Fox<sup>56</sup>, although the design on the Calatagan piece has been drawn with a lighter touch and the cavetto

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(<sup>50</sup>) Fox, *op.cit.*, p. 335.

(<sup>51</sup>) Fox, *op.cit.*, p. 326.

(<sup>52</sup>) Fox, *op.cit.*, p. 326.

(<sup>53</sup>) Fox, *op.cit.*, p. 334.

(<sup>54</sup>) Appendix II, No. 1

(<sup>55</sup>) *Ch'i-lin*: a fabulous animal of Chinese mythology.

(<sup>56</sup>) Fox, *op.cit.*, plate 29.

is plain. The Kerubong piece has a cavetto design of six flowers with floral scrolls between. Another Calatagan *ch'i-lin* plate, illustrated by Janse<sup>57</sup> has a *ch'i-lin* drawn in the same manner, but has a rim and cavetto decoration that differs from those of the Kerubong plate. The two Kerubong plates<sup>58</sup> with plain rim, flowers, perhaps chrysanthemums, and leaf scrolls on cavetto and centre appear to be almost precisely similar to the two plates illustrated by Janse<sup>59</sup>; the Kerubong plates may be of a slightly better quality.

Fox illustrates a small, plain white bowl with plain rim and slight foot-rim; this is precisely the same as three of the small white bowls from Kerubong, but lacks the underglaze blue mark of the Kerubong pieces. Professor Beyer attributes the Calatagan bowl to the Yung Lo period<sup>60</sup>. The small white bowl, or cup, from Kerubong<sup>61</sup> with foliate rim is almost precisely duplicated by one from Calatagan; the Philippine bowl appears to have slightly heavier foot-rim and has no underglaze blue mark. Professor Beyer also dates this piece to the Yung Lo period<sup>62</sup>. A small Calatagan jarlet<sup>63</sup> with underglaze blue design on the shoulder of floral elements filling cloud collars<sup>64</sup> with beaded tassels between can be compared directly to a jarlet from Kerubong with the same design. The Kerubong example appears to be a rather more carefully finished piece. The small polychrome bowl<sup>65</sup> from Kerubong is the exact twin of a bowl<sup>66</sup> illustrated by Fox; in fact, it is not really

(<sup>57</sup>) Janse, 1944, *op.cit.*, plate 5.

(<sup>58</sup>) Appendix II, Nos. 2, 3.

(<sup>59</sup>) Janse, 1941, *op.cit.*, plate 32; Janse, 1944, *op.cit.*, plate 6.

(<sup>60</sup>) Fox, *op.cit.*, p. 384.

(<sup>61</sup>) Appendix II, No. 59.

(<sup>62</sup>) Fox, *op.cit.*, p. 384.

(<sup>63</sup>) Fox, *op.cit.*, plate 66.

(<sup>64</sup>) This device, usually used as a frame for other motifs, has been called the 'lambrequin' or 'ju-i pattern' or 'ju-i lappet' or 'ogival panel'. Pope has pointed out (John Alexander Pope, *Fourteenth Century Blue and White: A Group of Chinese Porcelains in the Topkapu Sarayı Müzesi, Istanbul*, Washington 1952. p. 45) that this design is more appropriately called a 'cloud collar'.

(<sup>65</sup>) Appendix II, No. 64.

(<sup>66</sup>) Fox, *op.cit.*, plate 70.

possible to distinguish them by their photographs. Both of the pieces clearly resemble the other polychrome bowl from Kerubong<sup>67</sup>; this has an underglaze blue mark, as has the Calatagan bowl.

A small blue and white plate from Kerubong<sup>68</sup> with everted lip, plain cavetto and a central design of a lion with streamers is almost exactly the same as a small plate from Calatagan<sup>69</sup>. Another Kerubong plate<sup>70</sup> has a lion with streamers, but this is not so well drawn as the other example; four small plates from Calatagan have the same decoration drawn in precisely the same spirit<sup>71</sup>. Two small broken blue and white bowls from Kerubong<sup>72</sup> have an internal and external decoration of crudely drawn flowers on a background of large dots; a plate from Calatagan<sup>73</sup> has exactly the same background pattern.

There are many general similarities between the Kerubong and Calatagan pieces; similarities of paste, glaze, form and profile. The similarities are particularly noticeable between the blue and white wares. Fox says<sup>74</sup> that the pastes of the Calatagan pieces vary from a true porcelain to a soft stoneware, almost earthenware; the crude, coarsely decorated pieces with dull and pitted glazes are rarely true porcelains. The description is equally apt for the Kerubong wares.

Fox describes<sup>75</sup> the characteristic glaze of the Calatagan blue and white pieces as relatively thick, bubbly, and green or blue tinted. Many of the plates have an opaque, milky-white glaze within the foot-rim and body glaze with various tints of green or blue. The presence of many small bubbles in the typical glaze renders the underglaze patterns misty, unlike the crisp designs of sixteenth century wares. Many of the coarser

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(<sup>67</sup>) Appendix II, No. 67.

(<sup>68</sup>) Appendix II, No. 12.

(<sup>69</sup>) Fox, *op.cit.*, plate 32.

(<sup>70</sup>) Appendix II, No. 13.

(<sup>71</sup>) Janse, 1941, *op.cit.*, plate 30; Janse, 1944, *op.cit.*, plates 5 and 10.

(<sup>72</sup>) Appendix II, Nos. 29, 30.

(<sup>73</sup>) Fox, *op. cit.*, plate 37.

(<sup>74</sup>) Fox *op.cit.*, p. 366.

(<sup>75</sup>) Fox, *op.cit.*, p. 367.

pieces, particularly the bowls have a whitish glaze which, being rather opaque, tends to obscure the underglaze designs. On many pieces, the glaze is heaped above the foot-rim and tear-drops may occur. Crazing is common; but crackling is rare. These descriptions apply equally well to the Kerubong wares.

Thirty one small dishes from Calatagan have hole-bottom bases<sup>76</sup>; four of the Kerubong pieces have this base. Another characteristic Calatagan base is glazed or unglazed with a narrow, sharp, foot-rim, bevelled on the outside. These foot-rims frequently have particles of sand adhering, and unglazed bases tend to be burnt red. Such bases are common on the Kerubong pieces.

No reign marks were found at Calatagan<sup>77</sup>; some blue and white pieces had marks of commendation and potters' marks were common on white plates and small blue and white bowls. Again, here are similarities with the Kerubong pieces.

The designs on the Calatagan pieces are limited to a relatively small number<sup>78</sup>. Fox points out that this, and other evidence, suggests a kind of mass production which copies master patterns and subdues individual expression. In general, Fox continues, the drawing of the Calatagan decoration was made with bold, swift strokes without preliminary outlining, although outline and wash drawing does appear on some of the pieces. Comparisons have already been drawn between designs from Calatagan and Kerubong and many similarities noted. One design, a man sitting under a tree in the centre and a horseman under the lip, was confined to bowls with everted lips; such a bowl from Kerubong bears such a design. Floral scrolls are common on the Calatagan pieces, as they are on those from Kerubong.

There can be no doubt that many of the Kerubong pieces can be compared directly to pieces from Calatagan. There appears to be little to suggest that the pieces in the Kerubong

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(<sup>76</sup>) Fox, *op.cit.*, p. 365.

(<sup>77</sup>) Fox, *op.cit.*, p. 366.

(<sup>78</sup>) Fox, *op.cit.*, p. 368.

hoard are not contemporary; thus they may all have been made at about the same time. The dating of these Kerubong pieces therefore has application to those from Calatagan.

#### FURTHER COMPARISON OF KERUBONG PIECES

There is a large collection of small jars and boxes in the Victoria and Albert Museum<sup>79</sup>. They were presented to the Museum by Lt.-Col. K. Dingwall who acquired them from a Chinese collector from the Celebes. W. B. Honey has illustrated five<sup>80</sup>. One of these is a small jar with cloud collars on the shoulder which have beaded tassels between them. This must be compared with the jarlets from Kerubong<sup>81</sup> and from Calatagan<sup>82</sup>, for there is a direct resemblance. Honey describes this class, which includes covered boxes, as being of coarse porcelain, often burnt red where the paste is exposed. The glaze is thick and full of imperfections on the older pieces, and is bluish or greyish white. The boxes are flat-topped or faceted. Honey suggests that most of these jars and boxes are Annamese, dating from the fifteenth century. It would seem entirely legitimate to include the jarlet and the blue and white covered boxes from Kerubong in Honey's Annamese class. The Kerubong pieces have a fairly light blue underglaze and the glaze is not opaque; they appear to be of a slightly better quality.

Honey suggests that pieces of this kind with a brighter blue and a more watery glaze are perhaps later, sixteenth or even seventeenth century. But it is never legitimate to compare similar pieces and to suggest that if one is of an inferior quality then it must date from an earlier period than the other. Quality by itself is not necessarily a satisfactory dating device, and this must be remembered particularly in a study of export wares. Two small faceted jars from the Victoria and Albert Museum collection illustrated by Honey<sup>83</sup> have an

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(<sup>79</sup>) W.B. Honey, *The Ceramic Art of China, and other countries of the Far East*, London, 1945, p. 165.

(<sup>80</sup>) Honey, *op.cit.*, plate 147.

(<sup>81</sup>) Appendix II, No. 66.

(<sup>82</sup>) Fox, *op.cit.*, plate 137.

(<sup>83</sup>) Honey, *op.cit.*, plate 147.

underglaze blue decoration; these jars are directly comparable in form and general style of decoration to the small faceted polychrome jar from Kerubong<sup>84</sup>. Honey mentions that among the jars from the Celebes is one with spots of overglaze green enamel and another with patches where such spots have flaked away. Honey suggests that these represent an attempt by a Chinese immigrant to introduce overglaze painting into Annam. The small faceted polychrome jar from Kerubong may therefore also be included in Honey's class of Annamese jars and covered boxes.

Honey mentions<sup>85</sup> another blue and white group: bowls, small jars and covers. These have a 'fat' opaque bluish-white glaze, full of imperfections over a body burnt red where exposed; and a sketchy linear decoration of figures, arabesque foliage, Buddhist emblems, and springy coils and volutes. Many of the Kerubong bowls have springy coils and volutes as elements in their decoration. Honey mentions that borders of spiky leaves, key-fret, and rough wavy lines and dots are characteristic of the group he describes. A decoration of lobed and pointed 'pendants' on the shoulders, filled with a curly scribble, seems to be common on these pieces; it is also characteristic of the Kerubong blue and white. Honey states that the group he describes resembles in general character those wares believed to have been made in Annam or elsewhere in Indo-China and exported to Indonesia, Malaya and the Philippines. The small jar from the Celebes, Honey concludes, is obviously of the same origin; this jar has already been compared with similar jars from Calatagan and Kerubong.

A number of monochrome bowls were found in excavations in the region of Than Hoa, an old capital of Annam<sup>86</sup>. Two are illustrated by Honey<sup>87</sup>; these are brownish celadons, buff in body colour, with fluting and moulded decoration, and appear very similar to two of the bowls from Kerubong<sup>88</sup>. Honey

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(<sup>84</sup>) Appendix II, No. 66.

(<sup>85</sup>) Honey, *op.cit.*, p. 110.

(<sup>86</sup>) Honey, *op.cit.*, p. 164.

(<sup>87</sup>) Honey, *op.cit.*, plate 147.

(<sup>88</sup>) Appendix II, Nos. 69, 70.

suggests that the bowls in the Victoria and Albert Museum from Than Hoa date from the thirteenth or fourteenth century.

John Alexander Pope illustrates<sup>89</sup> a small plate with a *ch'i-lin* design which he relates to the similar plates from Calatagan illustrated by Janse. The plate was given to Pope by Langdon Warner who acquired several in Annam<sup>90</sup>. Pope's plate has a brown rim and the body is a typical greyish-buff Annamese stoneware, glazed under the base. Pope mentions that Professor James Marshall Plumer remembers having seen the design on vessels in Fukien, and Pope suggests that his plate may have a southern origin. Pope illustrates a plate from the Ardebil Shrine collection<sup>91</sup> which he describes as being decorated with the same bold, free painting. This has a group of banana leaves on the cavetto, drawn in precisely the same manner as the banana leaves in the cavetto of the large, hole-bottomed plate from Kerubong<sup>92</sup>. Pope puts the two plates which he describes into a group characterised by decoration painted with great assurance with broad strokes of solid colour. This group, he says, has not been precisely identified and is usually attributed simply to the fifteenth century. He also mentions that other pieces of this group include a *kuan* vase and a tripod shown on plate 13 of Jenyn's *Ming Pottery and Porcelain*; a *kuei*-shaped vessel which was number 109 in the Detroit Exhibition entitled 'The Arts of the Ming Dynasty'; and a *mei-p'ing* which was number 123 in the Oriental Ceramic Society's exhibition of 1953-1954, but which was not illustrated in the catalogue.

#### THE EXPORT OF CERAMICS FROM ANNAM

Swatow wares are a well known group of export wares found commonly throughout south-east Asia. The name is unfortunate as it is unlikely that any pottery was shipped

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(<sup>89</sup>) John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, plate 137c.

(<sup>90</sup>) Pope, *op.cit.*, p. 119.

(<sup>91</sup>) Pope, *op.cit.*, plate 74.

(<sup>92</sup>) Appendix II, No. 4.

from the port of Swatow before the beginning of the nineteenth century but the name has been so generally accepted that it could not be easily changed. 'Annamese' is more appropriate as a name for a group of wares; for it is very probable that many wares did come from Annam, and were at least exported from that region if not actually made in Annamese kilns; Annam is here used to refer to the region centred on Hanoi, and thus includes Tonkin.

The Master of Posts at Bagdad, Ibn Khordadbeh, writing in about 846 AD<sup>93</sup>, describes several Chinese ports<sup>94</sup>. These were 'Lukin', probably Lung-pien near Hanoi in Tonkin; 'Khanfu', probably Kuang-fu, Canton; 'Jangu' or 'Gangu', believed to have been Ch'uan Chou, opposite Formosa. It is remarkable that Ibn Khordadbeh only mentions the export of porcelain from 'Lukin', though pottery from Yang Chou ('Jankguh' or 'Yang-ju') was mentioned a century later by al-Biruni (b.973, d.1048)<sup>95</sup>. Honey considers<sup>96</sup> that porcelain may have been shipped from 'Lukin' to south-east Asia.

Honey also mentions<sup>97</sup> that the many examples of distinctive stoneware and porcelain found in Annam and Tonkin suggests a considerable Annamese industry dating from the thirteenth century. Kiln sites have been reported from Annam<sup>98</sup> but none seem to have been excavated. De Pouvoirville described<sup>99</sup> kilns in two districts—at Vanninh and Haininh, near the northern borders of Annam, and in Tonkin near to the west of the delta of the Songchai River, but these appear to be kilns which were in use at the end of the nineteenth century. De Pouvoirville says<sup>100</sup> that coarse porcelain

(<sup>93</sup>) Honey, *op.cit.*, p. 60.

(<sup>94</sup>) P. Kahle, *Islamische Quellen zum chinesischen Morgenandische Gesellschaft*, Vol. 13 (1934), p. 10: and *Chinese Porcelain in the lands of Islam*, Transactions Oriental Ceramic Society, 1940-41, p. 27.

(<sup>95</sup>) Kahle, *op.cit.*, p. 18.

(<sup>96</sup>) Honey, *op.cit.*, p. 166.

(<sup>97</sup>) Honey, *op.cit.*, p. 164.

(<sup>98</sup>) A. H. Broderick, *Little China*; A. D. Brankston, *Early Ming Wares of Ching-te Chen*, Pekin, 1938.

(<sup>99</sup>) A. de Pouvoirville, *L'art Indo-Chinois*, 1894.

(<sup>100</sup>) Honey, *op.cit.*, p. 164.



painted in blue was made and that enamelled decoration was done on rare occasions by immigrant artisans. Honey also mentions that Gourdon<sup>101</sup> refers to ceramic traditions going back to Han times, but does not mention any examples.

In the Seraglio Museum at Istanbul there is a large blue and white vase or bottle which was pointed out by Hobson<sup>102</sup> and which has an inscription. This says that the piece was painted in Nan Ts'e-chou in the eighth year of Ta Ho<sup>103</sup>. Nan Ts'e-chou is in Annam, and the date corresponds to 1450. The vase is rather coarse porcelain, painted in a strong blue with a band of lotuses and bands of lotus panels<sup>104</sup>. Garner points out that it has certain clearly defined characteristics, such as the linear style of drawing in the border. It is a piece of good quality, more similar to the classical Chinese wares than the provincial export pieces. Garner illustrates a squat globular jar<sup>105</sup> and a fine oviform jar<sup>106</sup> which is said to have come from the Yemen, both strongly resembling the Istanbul pieces. Garner suggests that there is a direct connection between these pieces and the small jars and boxes pointed out by Honey and which have already been mentioned.

Jenyns has also referred to the Istanbul bottle<sup>107</sup> and illustrates another that he bought in Bangkok<sup>108</sup> which is very similar and which was supposed to be of Sung date and to have come from a *wat* at Sokhothai. Jenyns mentions that many rough export wares from Annam found their way to Japan<sup>109</sup>.

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(<sup>101</sup>) Henri Gourdon, *L'Art de l'Annam*, Paris, 1933; *Bulletin des Musees Royaux d'art et d'Histoire*. Bruxelles, 1941, No. 4; 1942, Nos. 1 & 3.

(<sup>102</sup>) Transactions of the Oriental Ceramic Society, 1933-34, plate 4, p. 13.

(<sup>103</sup>) Garner, *op.cit.*, p. 54.

(<sup>104</sup>) Garner, *op.cit.*, plate 84a; Jenyns, *op.cit.*, plate 38B.

(<sup>105</sup>) Garner, *op.cit.*, plate 84b.

(<sup>106</sup>) Garner, *op.cit.*, plate 85.

(<sup>107</sup>) Jenyns, *op.cit.*, p. 61.

(<sup>108</sup>) Jenyns, *op.cit.*, plate 38a

(<sup>109</sup>) cf. Saito, *Oriental Ceramics*, Vol. viii, No. 4, 1936.

Pope, referring to the documentary piece at Istanbul, says<sup>110</sup> that although at least one attempt was made to discredit the inscription<sup>111</sup> enough supporting evidence has since come forward, particularly from collections made in south-east Asia, for the inscribed bottle and the associated pieces to be recognized as a distinct family. The largest of these collections, Pope continues, is in the Musée du Cinquenaire in Brussels, where some 2,900 pieces apparently illustrate the whole ceramic history of Annam. It contains two particularly interesting groups of blue and white wares, most of fifteenth century style; one was recovered from Phu-Tinh-Gia in Thanh-hoa and the other from Lam Lien, Ha-dong, in Tonkin; these were cachettes, and not kiln sites. Pope mentions that the only classification of the Annamese wares that has been possible has involved comparison with the dated Istanbul piece; pieces which compare in material, quality and style may be considered to belong to a mid-fifteenth century group. Further dating and identification, Pope concludes, will not be easy, for little is known of the relations between the potters of Kiangsi and those of Annam.

Volker, in his monograph on the ceramic trade of the Dutch East India Company in the sixteenth century, describes<sup>112</sup> how the Company made use of very large numbers of Annamese wares, particularly when it was difficult to get supplies from China. The kilns of the time, which Volker suggests were at Ba-Chang, must have had a considerable output. These wares began to arrive in Batavia in 1663, when a junk from Tonkin arrived with 10,000 coarse porcelain bowls<sup>113</sup>. Volker continues<sup>114</sup> that the Annamese wares which are found in Indonesia might seem to have been imported before the seventeenth century. But he considers that there has been a tendency to overestimate the antiquity of the Annamese wares. These were decidedly provincial against the Ching-te-

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(<sup>110</sup>) Pope, *op.cit.*, p. 104.

(<sup>111</sup>) Reitlinger and Button, *Early Ming Blue and White*.

(<sup>112</sup>) Volker, *op.cit.*, p. 184.

(<sup>113</sup>) Volker, *op.cit.*, p. 206.

(<sup>114</sup>) Volker, *op.cit.*, p. 220.

chen or first quality Fukien wares and the Annamese kilns would have been very slow in following the changing fashions in the Chinese metropolis and would have been very conservative. Also, Volken says, it is an undeniable fact that coarse porcelains look older than contemporary fine ones, and the later Annamese pieces look deceptively archaic. This is certainly so, but it also implies the antiquity of the earlier Annamese pieces; for if the deceptively archaic later pieces have decoration reminiscent of the Chinese styles of the fifteenth century, as they undoubtedly do, then they must demonstrate an unbroken and conservative tradition dating back to that time.

De Flines, in his *Gids voor de keramische verzameling van het Koninklijk Bataviaasch Genootschap*, describes in detail a group which includes many of the Annamese wares, but by no means all of them. De Flines describes the wares in detail, and Volker has summarised his description<sup>115</sup>.

For many beholders the first impression is that of blue and white and red-green Chinese porcelain. It needs experience to observe that the glaze in general and some of the shapes are un-Chinese. The feet of vases and jars are without exception carefully finished, the stand-rings are neatly and squarely cut on the small objects, where they are rather high, as well as on the large ones, where they are frequently low and broad. The dishes are always with thick stand-rings, often ground round. The bottom is seldom uncovered. Sometimes it is covered with a thin, colourless glaze, more often, however, covered with a brown or violet-brown pigment. On dishes the glaze never (?) covers the rim. Dishes are thick-walled and heavy. Inside bowls one often finds a broad, unglazed ring.

The underglaze blue varies widely. In the oldest pieces it is greyish or blackish blue. This is also the case with the coarse pieces. The fine specimens, however, show a violet blue, either pale or lively and dark. Enamel decoration is always very thin. When the pieces have been buried it is frequently gone altogether leaving only the outlines.

On dishes the enamel is often combined with underglaze blue, and a few times with gilt. Nearly always the glaze is rather thin, either crackled or not. It does not form a whole with the body and bald spots occur where the glaze has fallen off, especially on the rim of dishes and small objects.

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(115) Volker, *op.cit.*, p. 185, foot note.

The decoration is largely floral, consisting of trailing tendrils with lily, lotus, peony and chrysanthemum. Animals also occur, especially birds, but lions too, and hares, deer and fish. The phoenix is frequent, the dragon rare, *kilin* absent. Human figures occur only at the end of the sixteenth century. The majority dates from the fourteenth, fifteenth and early sixteenth centuries. There is hardly any change in motifs and style of decoration during these centuries; hence the later pieces look deceptively archaic. It is all in the style of the Chinese ware of a little after 1400. The outside rim of the dishes is nearly without exception decorated with the brocade pattern, the so-called 'gadroon'. The drawing itself differs. In the oldest pieces it is fluent and artistic, in the middle period it is more delicate, sometimes nearly wholly linear and shows a stiffness and rigidity which is monotonous. The later pieces again are painted more freely but are also less neat, even sloppy and careless.

Dishes, bowls, vases (flower vases, sometimes hexagonal, with pierced panels in an outer wall with flower and animal decoration), melon-shaped vases, conical and oviform jars, pilgrim-bottles, large and small covered boxes or various shapes and small pots occur, as also objects in part or wholly in animal form, *gorgelet*-shaped jars in the shape of elephants, dragons, phoenix, fowl, crabs, and tortoises, etc., the smallest evidently water sprinklers for the writing table.

Volker suggests that as de Flines says that the only decorative style is that of a little after 1400, he probably meant to say that the wares date from the fifteenth to the seventeenth centuries, rather than the fourteenth to sixteenth centuries.

Volker states that a very conservative estimate would calculate a total of some 12 million ceramic pieces imported to Batavia between 1602 and 1682, of which about 1,450,000 were Annamese, arriving after 1663<sup>116</sup>. Volker remarks that the Annamese kilns must have had a remarkable capacity for the mass production of coarse, cheap wares.<sup>117</sup>

#### SUMMARY

There is a mass of circumstantial evidence, mainly in collections from South-East Asia, which supports the suggestion that ceramics were made in Annam and exported from there for a long time. It would appear that few of these wares

(<sup>116</sup>) Volker, *op.cit.*, p. 218.

(<sup>117</sup>) Volker, *op.cit.*, p. 200.

reached the West. The dated Istanbul piece establishes that well made porcelain was produced in Annam in 1450 and must have been made for some time before that date. Great quantities of rather coarse Annamese wares arrived in Batavia from 1663 until the end of the seventeenth century, at least. De Flines has described in detail Annamese wares which have been found in Indonesia. The suggestion that there is a large ceramic family that was made in Annam and which was widely exported to south-east Asia is supported by these facts. The Annamese wares are still rather ill-defined as a group and they will have to be the objects of considerable study before the various wares can be arranged chronologically. It seems to be reasonably clear that many of the pieces in the Kerubong hoard belong to this ceramic family.

## APPENDIX I

The hoard contained:

A. Blue and white	
Plates, large	6
Plates, small	7
Bowls	25
Small bowls	5
Jarlet	1
Covered boxes	6
Water sprinkler	1
B. White	
Plate	1
Bowl	1
Small bowls	9
Jarlet	1
C. Polychrome	
Small bowls	2
Jar	1
Covered box	1
D. Celadon	
Plate, large	1
E. Stoneware	
Plate, large	1
Bowls, flat bottom	2
Bowls	4

Jar, large	1
Jars	2
Bottle	1
<b>F. Miscellaneous</b>	
Stopper	1
Grinding slab	1
Grinding stone	1
Rim, fragments	1

## APPENDIX II

**Note:** with the exception of nos. 50 and 68, none of the pieces is a true porcelain. Some of the pastes have been described as porcelains as there is no concise term which is more suitable.

**Abbreviations:—**

H : height in centimetres

D : diameter (largest) in centimetres

FR: internal diameter of footrim in centimeters, or largest diameter of flat base.

## 1. Dish, plain rim.

D 25.5 H 5 FR 15.3

Underglaze blue decoration.

Cavetto : six flowers (chrysanthemums) with leaves between.

Centre : Double circle encloses a Ch'i-lin looking back over its left shoulder.

Reverse : seven flowers in a floral scroll-band.

Foot rim: thin white opaque glaze in centre, stained brown in places. Paste pitted and fractured with radial chatter-marks. Foot rim bevelled, undercut.

Glaze: Blue, bright, but almost black in places where heaped. Overglaze slightly opaque with many small bubbles, and of a blue tinge. Glaze crazed. Large concentrations of paste in glaze. Glaze not smooth, but with an orange skin texture.

Paste: buff granular porcelain.

## 2. Dish, plain rim.

D 24.3 H 4.4 FR 14.5

Underglaze blue decoration.

Cavetto : six flowers (chrysanthemums) with leaves between.

Centre : Three circles enclose four flowers with leaves between.

Reverse : seven flowers with leaves between.

Foot rim: centre glazed as body of plate. Glaze pitted. Foot rim bevelled.

Glaze: light blue under a bluish glaze with many small bubbles making it slightly opaque. Glaze not smooth, but with an

orange-skin texture. Glaze pitted slightly, with a large concretion of paste in one place.

Paste: buff granular porcelain, red in places where exposed.

**3. Dish, plain rim.**

D 30.3 H 5.8 FR 18.2

Underglaze blue decoration.

Cavetto : six flowers with leaves between.

Centre : three circles enclose five flowers with leaves between.

Reverse : six flowers with leaves between.

Foot rim: centre glazed, although not completely covered. Radial chatter marks. Paste pitted. Foot rim bevelled.

Glaze: Bright blue under a bluish glaze made slightly opaque by many small bubbles. Several pits and faults in the glaze, and large concretion of paste in the centre. The drawing has been very hasty and the underglaze blue has spread in places.

Paste: fine greyish porcelain, red in places where exposed.

**4. Dish, flat everted rim.**

D 31.8 H 6.1 FR 16.6

Underglaze blue decoration.

On rim : band of alternately sloping lines between two circles.

Cavetto : four plantain leaf sprays.

Centre : three circles enclose a large central flower on a stem, surrounded by grouped pointed leaves.

Reverse : four circles under rim. Lotus scroll with five flowers. Two circles above base.

Foot ring: A hole-bottom foot ring, glazed in centre.

Glaze: A blue/black glaze under a dull, slightly opaque white glaze. Glaze crazed, and flaking away from inside foot-ring. Badly pitted in places, particularly under angle of rim.

Paste: fine white porcelain.

**5. Dish, plain rim (11 fragments)**

D 25 H 3.3 FR 16.5

Underglaze blue decoration.

Cavetto : floral sprays (?).

Centre : floral decoration, flowers and pointed leaves (?).

Reverse : flowers and pointed leaves (?).

Foot-ring: low, bevelled, not under-cut.

Centre, glazed, deep radial chatter marks.

Glaze: a dark blue glaze is obscured by a streaked white opaque glaze. Glaze pitted, and with concretions of paste.

Paste: Granular white porcelain.

## 6. Plate, plain rim (2 fragments).

D (approx.) 28 H 4.5 FR (approx.) 14

Underglaze blue decoration.

Cavetto, and centre: flowers in oval medallions on a diaper back ground.

Reverse : floral scroll-band

Foot-ring: bevelled, undercut, centre glazed.

Glaze: dark blue under a glaze with a green tinge made opaque by many small bubbles and surface pitting. Some concretions of paste.

Paste: granular greyish porcelain, red where exposed.

## 7. Small dish, flaring rim.

D 14 H 2.5 FR 8.4

Underglaze blue decoration:

Cavetto : four floral groups with leaves.

Centre : two circles enclose three flowers on stems, surrounded by leaves:

Reverse : scroll band, four flowers connected by leaves.

Foot-ring: shallow, bevelled. Glaze as body.

Glaze: dark underglaze blue, black were heaped, under a bluish glaze made slightly opaque by many small bubbles.

Paste: fine white porcelain.

## 8. Small dish, flaring rim.

D 14 H 2.8 FR 8

Underglaze blue decoration:

Cavetto : four floral sprays with leaves.

Centre : two circles enclose three flowers on stem, leaves surrounding.

Reverse : floral scroll band with four flowers.

Foot-ring: bevelled, showing radial chatter.

Glazed internally.

Glaze: Dark blue glaze under a bluish glaze made slightly opaque by many small bubbles. Glaze crazed. Inside foot-ring, a whiter glaze also crazed. Some faults and pits in glaze.

Paste: fine, greyish porcelain.

## 9. Dish, plain rim.

D 10 H 2 FR 5.7

Underglaze blue decoration:

Centre : two circles surround three flowers (?) (spirals) with leaves.

Reverse : plain.

Foot-ring: hole-bottomed base, unglazed.

Glaze: Dark blue underglaze, black where heaped, under a glaze with greenish tint, made slightly opaque by many small bubbles. Glaze crazed.



Paste: granular grey porcelain.

10. Dish, plain rim.

D 9 H 2.1 FR 5.

Underglaze blue decoration:

Centre : two circles surround three flower (?) (represented by spirals).

Reverse : plain.

Foot-ring: hole bottomed base, unglazed.

Glaze: dark blue underglaze, black where heaped, under glaze with greenish tinge made slightly opaque by many small bubbles. Glaze crazed.

Paste: granular grey porcelain.

11. Dish, flared rim (4 fragments)

D (approx.) 22 H 3 FR (approx.) 14.

Underglaze blue decoration:

Cavetto : plain. Two circles surround a central floral design (?)

Reverse : floral scroll-band.

Foot-ring: bevelled, centre glazed.

Glaze: bright blue, dark where heaped, under a glaze with a blue tinge made slightly opaque by many small bubbles.

Paste: granular white porcelain.

12. Dish, flaring rim. (4 fragments)

D 16.8 H 3.4 FR 9.3.

Underglaze blue decoration:

Cavetto : plain.

Centre : two circles surround a lion with streamers.

Reverse : floral scroll-band.

Foot-ring: low, bevelled, centre glazed.

Glaze: light blue, dark where heaped, under a glaze with a bluish tinge. Pitted.

Paste: Granular white porcelain.

13. Dish, flaring rim.

D 14.2 H 3 FR 9.3

Underglaze blue decoration:

In centre: Lion and brocaded ball.

Reverse: floral decoration (?)

Foot-ring: low, bevelled. Granular adhesions.

Glaze: blue under a greenish glaze made opaque by many small bubbles.

Paste: Fine white porcelain.

14. Bowl, flaring Lip.

D 14.5 H 5.9 FR 5.5

Underglaze blue decoration.

Inside: four bunches of grapes (?) 'Sword point' cross in centre.

Reverse: floral decoration (?)

Foot-ring: steep, undercut, bevelled. Granular adhesions. Centre glazed.

Glaze: inside bowl—dark greenish black glaze under a blue tinged glaze.

Outside bowl—bright blue glaze under a blue tinged glaze.

Glaze crazed, many small bubbles making it slightly opaque. Glaze pitted and heaped above foot-ring.

Paste: grey granular porcelaneous stoneware.

15. Bowl flared rim (2 fragments)

D 16 H 6 FR 5.5

Underglaze blue decoration:

Inside: two circles surround 'Sword point' cross.

Reverse: Fish (?) and other emblems with floral scrolls between.

Foot-ring: steep, undercut, centre not glazed.

Glaze: bright blue, dark where heaped, under a glaze made slightly opaque by many small bubbles. Glaze pitted, crazed.

Paste: gray granular porcelain.

16. Bowl, flaring lip. (4 fragments)

D 14 H 6 FR 5.3

Underglaze blue decoration:

Inside: two rings surround 'sword point' cross.

Reverse: a scrawling floral (?) design.

Foot-ring: steep, undercut, centre not glazed.

Glaze: bright blue under a glaze with a green tinge which has become mottled brown, particularly inside.

Paste: granular grey porcelain.

17. Bowl, flaring rim.

D 15 H 5.7 FR 5.2

Underglaze blue decoration:

Inside: two circles surround a central floral spray.

Reverse: two circles under lip; four peonies in a scroll-band connected by spiked leaves. Two circles on foot-ring.

Foot-ring: steep, bevelled, not undercut, glazed in centre.

Glaze: bright blue under a glaze with a blue tinge. Glaze is smooth, though many small bubbles make it slightly opaque. Glaze crazed.

Paste: granular white porcelain.

18. Bowl, flaring lip.

D 15 H 6 FR 5.5

Underglaze blue decoration:

Inside: two circles surround a central floral spray.

Reverse: two circles under lip. Four peonies (?) in a scroll-

band connected by spiked leaves.

Foot-ring: steep, undercut, glazed in centre.

Glaze: dark blue, black where heaped, under a glaze with a bluish tinge. Inside foot-ring—an opaque white glaze. Many small bubbles make the glaze slightly opaque. Glaze crazed and pitted.

Paste: white granular porcelain.

19. Bowl, flaring lip.

D 16.7 H 6.2 FR 5.5

Underglaze blue decoration:

Inside : two circles surround a central design of a fourteen pointed star.

Outside : four peonies in a scroll-band connected by pointed leaves.

Foot-ring: steep, undercut, glazed in centre.

Glaze: pale but dark blue under a glaze with greenish tinge. Overglaze dull, more than slightly opaque. Glaze crazed, pitted, heaped above foot-ring.

Paste: white granular porcelain.

20. Bowl, flaring rim.

D 12.2 H 5.7 FR 3.7

Underglaze blue decoration:

Inside : two circles enclose a leaf-spray, four pointed leaves on a stem.

Reverse : two floral band-scrolls, flower and pointed leaves.

Foot-ring: steep, bevelled, not undercut, centre glazed.

Glaze: bright underglaze blue under a glaze with a blue tinge. Glaze crazed, cracks discoloured. Glaze in centre of foot-ring clear and thin.

Paste: greyish porcelain.

21. Bowl, slightly flaring lip (3 fragments)

D 16.7 H 6.5 FR 5

Underglaze blue decoration:

Inside : two circles surround a tree with three fruits, leaves (?) drawn in outline filled with wash.

Reverse : scroll band, flowers connected by pointed leaves.

Foot-ring: steep, undercut, centre glazed.

Glaze: light blue, dark where heaped, under a crazed glaze with a green tinge. In centre of foot ring, a white opaque glaze.

Paste: grey granular porcelain.

22. Bowl, flaring lip.

D 14.2 H 6.3 FR 5.7

Underglaze blue decoration:

Inside : on lip, a series of three strokes between the circles.

Then six cloud-collar designs around a double circle which surrounds a central floral design (?)

Outside : under lip, band of strokes, groups sloping in alternate directions, Body of bowl covered with scrawling floral designs (?). Band of fern points (?) above foot-ring.

Foot-ring: steep, bevelled, not undercut, centre glazed. Granular adhesions.

Glaze: dark blue, black where heaped under a glaze with a green tinge. Glaze slightly crazed with pitting particularly within the foot-ring.

Paste: white granular porcelain.

23. Bowl, flaring lip.

D 14.7 H 6.7 FR 5.7

Underglaze blue decoration:

Inside: on rim, two circles contain a series of three strokes.

Then six cloud-collar points above a double circle which surrounds a central floral (?) design.

Reverse: a band of strokes under lip.

Body covered with a scrawling floral (?) design. Band of fern (?) points above foot-ring.

Foot-ring: steep, undercut, centre glazed, granular adhesions.

Glaze: dark blue, black where heaped, under a glaze with green tinge. Glaze crazed and pitted.

Paste: white granular porcelain.

24. Bowl, flaring rim (6 fragments).

D 15 H 6.8 FR 5.2

Underglaze blue decoration:

Inside: on rim, series of three strokes between two circles. Then six cloud collar points round a central floral decoration.

Outside: scrawling floral (?) designs.

Foot-ring: steep, centre glazed, granular adhesions.

Glaze: light blue under a glaze with a green tinge. Glaze crazed, cracks discoloured.

Paste: grey granular porcelain.

25. Bowl, flared rim (6 fragments)

D 16 H 6.2 FR 5.3

Underglaze blue decoration:

Inside: series of three strokes between two circles. Then four cloud collar points (?), and circle round central flower.

Reverse: scrawling floral decoration.

Foot-ring: undercut, steep, eccentric, centre not glazed, radial chatter marks.

Glaze: light blue dark where heaped, under a glaze with a green tinge. Glaze crazed, cracks discoloured.

Paste: granular grey porcelain.

26. Bowl, everted lip.

D 14.8 H 6.5 FR 5.7

Underglaze blue decoration:

Inside: two circles surround a central flower (?) design.

Reverse: four flowers on body.

Foot-ring: steep, bevelled, not undercut, glazed in centre. Granular adhesions.

Glaze: bright blue under a glaze with a greenish tinge. Many small bubbles make the glaze slightly opaque. Glaze crazed, pitted, granular adhesions.

Paste: grey, granular porcelain.

27. Bowl, flaring lip.

D 16.2 H 5.9 FR 5.2

Underglaze blue decoration:

Inside: two circles surround a central design of three lines with dots.

Reverse: under lip, two circles contain pattern of lines and dots. Then alternate floral sprays.

Foot-ring: steep, undercut, centre not glazed.

Glaze: a light blue, dark where heaped, under a glaze with a blue tinge. Glaze crazed and pitted.

Paste: grey granular porcelaneous stoneware.

28. Bowl, flat everted rim.

D 14.7 H 6.7 FR 6.1

Underglaze blue decoration:

Inside: two circles surround a central figure sitting under a tree.

Reverse: Mountains, a figure on a horse, figures in a boat.

Foot-ring: steep, not undercut, centre glazed. Granular adhesions.

Glaze: light blue under a glaze with a green tinge.

Glaze crazed, cracks discoloured.

Paste: grey granular porcelain.

29. Bowl, flared rim (2 fragments)

D 15 H 5.8 FR 5.

Underglaze blue decoration.

Inside: flowers (?) on a background of dots.

Reverse: floral scroll on a background of dots. Fern point (?) band above foot-ring.

Foot-ring: steep, undercut, centre glazed.

Glaze: bright blue, dark where heaped, under a glaze with a bluish tinge.

Paste: greyish granular porcelain.

30. Bowl, flared rim (5 fragments).

D (approx.) 15 H 6 FR (approx.) 6

Underglaze blue decoration:

Inside: flowers against a background of dots.

Reverse: floral scroll on a background of dots. Fern point (?) band above foot-ring.

Foot-ring: steep, undercut, glazed within.

Glaze: bright blue under a glaze with a blue tinge. Glaze crazed, cracks discoloured.

Paste: greyish granular porcelain.

31. Bowl, flaring rim.

D 9.8 H 5 FR 4.1

Underglaze blue decoration:

Inside: five flowers, then a leaf (?) band around a central floral (?) design.

Reverse: flowers and ferns (?).

Foot-ring: steep, unglazed, not undercut.

Glaze: light blue under a glaze with a marked blue tinge. Glaze slightly crazed, many small bubbles make it rather opaque.

Paste: buff, granular porcelain.

32. Bowl, plain rim.

D 12.2 H 5.4 FR 4

Underglaze blue decoration:

Inside: two circles surround a central character.

Reverse: two circles enclose a band of strokes; then three characters.

Foot-ring: step, bevelled, undercut. No glaze in centre.

Glaze: light blue, dark where heaped, under a glaze with marked blue tinge. Many small bubbles make glaze rather opaque. Pitted.

Paste: granular grey porcelain.

Note: foot-ring seems to have been mended after the bowl was fired.

33. Bowl, flaring lip.

D 9.5 H 4.7 FR 4.2

Underglaze blue decoration:

Inside: three groups of six spirals in a pyramid beaded tassels between. Two circles surround a central flower.

Reverse: a honey-comb pattern—each shape contains seven dots.

Foot-ring: steep, undercut, centre not glazed.

Glaze: on one side of bowl—greenish black glaze. on the other side, a dark blue glaze; both under a glaze with a grey tinge. Many bubbles make the glaze slightly opaque. Glaze heaped and pitted above foot-ring.

Paste: grey granular porcelain.

34. Bowl, flaring rim.

D 13 H 5.4 FR 5.2

Decoration: underglaze blue obscured by opaque white glaze.  
Foot-ring: steep, slightly undercut, glazed.  
Paste: granular white porcelain.

35. Bowl, plane rim.

D 12.5 H 3.3 FR 4

Inside centre—floral spray.

Outside—figures.

Foot-ring: hole bottom, glazed.

Glaze: blue almost obscured under an opaque white glaze.

Paste: granular greyish porcelain.

36. Base of bowl.

FR 4.8

In centre: two circles surround a peach? with leaves;

Outside: outline floral decoration.

Foot-ring: steep, undercut.

Glaze: bright blue under a greenish glaze.

Paste: fine white porcelain.

37. Bowl, flaring rim.

D 8.7 H 4.5 FR 3.5

Underglaze blue decoration:

Inside: two circles surround a central character.

Reverse: three floral sprays.

Foot-ring: steep, undercut, unglazed.

Glaze: light blue glaze, dark where heaped, under a glaze with a marked blue tinge. Glaze crazed.

Paste: grey granular porcelain.

38. Bowl, flaring rim.

D 8.2 H 3.9 FR 3

Underglaze blue decoration.

Inside: a circle surrounds a central character.

Reverse: floral sprays.

Foot-ring: wide, bevelled, centre not glazed.

Glaze: bright blue, dark where heaped, under a glaze with a blue tinge. Glaze dull, many small bubbles make it opaque.

Paste: buff granular porcelaneous stoneware.

39. Bowl, flaring lip.

D 8.4 H 4 FR 2.9

Underglaze blue decoration.

Inside: a circle surrounds a central character.

Reverse: floral sprays.

Foot-ring: steep, wide, bevelled, centre not glazed.

Glaze: light blue under a dull opaque glaze with a blue tinge.

Glaze heaped and badly pitted, particularly above foot-ring.

Paste: rough grey porcelaneous stoneware, red where exposed.

## 40. Bowl, flaring lip.

D 8.7 H 4 FR 2.8

Underglaze blue decoration:

Inside: circle surrounds central character.

Reverse: three floral sprays.

Foot-ring: wide, bevelled, centre not glazed.

Glaze: dark blue under a clear glaze which has pink tinge from paste beneath. Glaze heaped and pitted above foot-ring.

Paste: buff granular porcelaneous stoneware.

## 41. Bowl, flaring lip.

D 8.3 H 4.9 FR 2.8

Underglaze blue decoration:

Inside: circle surrounds central character.

Reverse: floral sprays.

Foot-ring: wide, bevelled, centre not glazed.

Glazed: light blue under glaze with blue tinge, which has discoloured to an opaque white on one side. Glaze rough, heaped and pitted, especially above foot-ring.

Paste: granular porcelaneous stoneware.

## 42. Jar.

D 6 H 5.1 FR 3.2

Underglaze blue decoration:

Two circles on neck. Then a hoop band. Cloud collar points, lotus within, with beaded tassels between on body.

Inside: glazed.

Base: flat, slightly concave, unglazed.

Glaze: bright blue under a glaze with a slight blue tinge. Many small bubbles make the glass slightly opaque.

Paste: grey porcelain.

## 43. Box with lid.

Lid: D 5.6 H 0.9

Box: D 5.6 H 2.7 FR 3

Underglaze blue decoration:

Lid: cloud collar points (?) filled with spirals in double circle.

Five spiral marks, round edge. Underneath: flat part glazed.

Box: flange unglazed. Four floral (?) sprays on body. Trace of glaze inside.

Base: flat, unglazed, slightly concave.

Glaze: dark blue under a glaze with bluish tinge. Glaze crazed and made rather opaque by many small bubbles. Some brown discolouration.

Paste: grey granular porcelain.

## 44. Box with lid.

Lid: D 5 H 1



Box: D 5 H 2.5 FR 2.8

Underglaze blue decoration:

Lid: four cloud collar points filled with spirals, contained in a circle. Five spiral elements round edge.

Underneath: flat part glazed.

Box: flange unglazed. Floral sprays on body. Glaze inside.

Base: flat, unglazed, slightly concave.

Glaze: lid: bright blue under a glaze with a blue tinge made slightly opaque by many small bubbles. Box: Dull opaque white glaze with some brown discolouration obscures blue underneath. Some pitting. Glazed inside.

Paste: burnt red with purple flecks, porcelain.

45. Box with lid.

Lid: D 3 H 1

Box: D 3.8 H 2 FR 2.1

Underglaze blue decoration:

Lid: cloud collar points filled with spirals. Underneath flat part glazed.

Box: flange unglazed. Four vertical lines enclose panels on body. Glazed inside.

Base: flat.

Glaze: bright blue under a glaze with a bluish tinge made slightly opaque by many small bubbles.

Paste: white porcelain.

46. Box with lid.

Lid: D 3 H 1

Box: D 3.8 H 2.4 FR 2.1

Underglaze blue decoration:

Lid: four cloud collar points (?) spiral filled.

Inside: glaze on flat part.

Box: flange unglazed, glaze inside.

Base: flat

Glaze: darkish blue under a glaze with blue tinges made slightly opaque with many small bubbles.

Paste: grey porcelain burnt red in places.

47. Box with lid.

Lid: D 3.5 H 0.7

Box: D 3.6 H 1.8 FR 2.2

Underglaze blue decoration:

Lid: floral design (?) Underneath flat part glazed.

Box: two vertical lines divide panels with flowers (?) Glaze inside.

Base: flat, unglazed.

Glaze: dark blue under glaze with bluish tinge. Glaze crazed.

Paste: buff granular porcelain, burnt red in places.

48. Lidded box.  
Lid: D 3.5 H 0.7  
Box: D 3.5 H 2 FR 2.  
Underglaze blue decoration:  
Lid: floral spray. Inside: flat part glazed.  
Box: some glaze inside.  
Base: flat.  
Glaze: light blue under a glaze with blue tinge, made opaque by many small bubbles. Glaze crazed, some brown discolouration.  
Paste: buff porcelain, reddish in places.
49. Flat water sprinkler (?) turtle shaped.  
D 7 H 2.5 FR 3.4  
Underglaze blue decoration:  
Round top hole: seven pentagons with dots inside.  
Base: flat slightly concave.  
Glaze: dark blue under a glaze with a bluish tinge.  
Paste: fine white porcelain, burnt red in places.  
Note: modelled feet and tail: neck is spout.
50. Bowl with slightly restricted rim.  
D 17 H 5.5 FR 8.5  
Underglaze blue decoration:  
Outside: Two floral scroll bands, one above the other, flowers connected by spiked leaves.  
Foot-ring: very low, square. Not glazed in centre.  
Glaze: brilliant dark blue under a slightly opaque white glaze.  
Bowl glazed inside. Some pitting.  
Paste: fine chalk-white porcelain with several faults.
51. Bowl, everted lip.  
D 13.2 H 5.5 FR 5.  
No decoration.  
Foot-ring: bevelled, undercut slightly, centre glazed, eccentric.  
Granular adhesions.  
Glaze: inside and inside foot-ring—light blue. outside: dark blue with black specks. Bad faults in glaze.  
Paste: fine white porcelain, red where exposed.
52. Bowl, everted lip.  
D 15.6 H 8 FR 6.2  
No decoration.  
Foot-ring: steep, undercut, centre glazed.  
Glaze: greyish white, smooth, thick. Slight pitting.  
Paste: fine white porcelain.
53. Bowl, flaring rim.  
D 7.7 H 5.1 FR 2.6  
No decoration.

Foot-ring: steep, undercut, glazed in centre.

Glaze: a greyish white glaze, crazed and slightly pitted. Brown discolouration in places.

Paste: grey granular porcelain, translucent.

54. Bowl, flaring rim.

D 7.5 H 4 FR 2.5

No decoration.

Foot-ring: steep, undercut, centre glazed.

Glaze: greyish white, slight pitting. Some brown discolouration.

Paste: white granular porcelain, translucent.

55. Bowl, flaring rim.

D 7.4 H 3.5 FR 3

No decoration.

Foot-ring: steep, undercut, glazed in centre.

Glaze: greyish white, crazed, some pitting. Some brown discolouration.

Paste: white granular porcelain, translucent.

56. Bowl, flared lip.

D 6.8 H 3.7 FR 2.1

No decoration.

Glaze: greyish white, crazed. Some pitting and brown discolouration.

Paste: white granular porcelain, red where exposed.

57. Bowl, plain rim.

D 6.8 H 3.7 FR 2

Underglaze blue mark, inside foot-ring.

Foot-ring: undercut, bevelled, glazed in centre.

Glaze: greyish white, light pitting and brown discolouration, translucent.

58. Bowl, slightly flared lip.

D 7.9 H 5.1 FR 2.4

Inside: central ring unglazed.

Underglaze blue mark in foot-ring.

Foot-ring: slight, bevelled, glaze in centre.

Glaze: white, some brown discolouration, translucent.

Paste: white porcelain.

59. Bowl, flared foliate rim.

D 7 H 3.8 FR 2.5

Underglaze blue mark in foot-ring.

Central unglazed ring inside.

Foot-ring: steep, glazed inside.

Glaze: white, translucent.

Paste: white porcelain.

60. Dish, plain rim.

D 7 H 1.8 FR 2.2

No decoration: Central ring unglazed inside.

Foot-ring: broken, but very heavy, concave with central conical lump.

Glaze: greyish white, thick, heaped, pitted.

Paste: fine white.

61. Bowl, plain rim.

D 6 H 3.5 FR 2.1

No decoration.

Foot-ring: slight. Underglaze blue mark in centre.

Glaze: greyish white, clear ring inside centre.

Paste: fine white porcelain.

Note: translucent.

62. Jar.

D 5 H 5.3 FR 1.9

No decoration.

Foot-ring: slight, square. Centre not glazed.

Glaze: greyish white, crazed some brown discolouration.

Paste: buff granular porcelain.

63. Dish, everted lip. (6 fragments)

D 22 H 4 FR 11

No decoration.

Foot-ring: steep, glazed.

Glaze: white, crazed; cracks discoloured.

Paste: granular white porcelain.

64. Bowl, flaring lip.

D 7.6 H 5.1 FR 2.5

Overglaze red and green decoration:

Inside: two circles round rim. A floral (?) design in centre.

Reverse: Two circles round rim, then a band of lotus flowers between leaves.

Foot-ring: steep, undercut, glazed in centre.

Glaze: matt brick red and green with shine over a dull greenish white opaque glaze. Glaze crazed, and heaped, especially on foot-ring where it is badly fractured.

Paste: granular greyish porcelain.

65. Box with lid.

Lid: D 5.9 H 1

Box: D 6 H 3.5 FR 3.1

Overglaze red and green decoration:

Lid: in centre, two circles enclose a flower.

Box: two floral scrolls between two circles.

Base: flat, slightly concave.

Glaze: matt dark red and green with shine over a greyish white glaze. Glaze on flat part of lid underneath and inside box. Slight brown discolouration.

Paste: grey porcelain, burnt red in places where exposed.

66. Jar.

D 7.5 H 7 FR 5

Overglaze red and green decoration:

Two circles round neck, then a lotus point band. Three circles, then four large panels with floral sprays between four smaller panels.

Foot-ring: square, low. Not glazed in centre.

Glaze: matt red glaze, very worn and green glaze with shine, over a flat white glaze. Glazed inside. Slight pitting.

Paste: granular white porcelain.

Note: body of jar faceted with four large and four small flat panels.

67. Bowl, plane rim.

D 6.5 H 3.5 FR 2.8

In centre: overglaze dull red, glossy green, flower?

Outside: lotus flowers and leaves, overglaze dull red, glossy green.

Inside foot-ring: underglaze blue mark.

Foot-ring: slight.

Glaze: white and crazed.

Paste: grey granular stoneware.

68. Dish, foliate rim.

(A large dish)

No decoration.

Foot-ring: wide, low rounded.

Glaze: thick olive green celadon. A central ring inside the foot-ring with a thin toffee brown glaze.

Paste: fine greyish porcelain.

69. Bowl, plain rim.

D 13.5 H 6.5 FR 4.2

Incised and impressed decoration:

Inside: central swastika in lotus petal medallion (impressed with a stamp ?)

Reverse: incised ribs.

Foot-ring: heavy, bevelled, centre not glazed.

Glaze: clear, olive green, darker where thick, crazed. Concretions of paste inside. Body not entirely covered.

Paste: grey granular stoneware.

70. Bowl, plain rim.

D 11.4 H 7 FR 4.2

No decoration:

Foot-ring: tall thick, square, not glazed in centre, carbonaceous concretion inside.

Glaze: clear, yellow/green where thick, crazed.

Paste: grey granular porcelaneous stoneware, reddish in places.

71. Bowl, rim with flattened rim.

D 16.2 H 7.1 FR 6.9

No decoration:

Foot-ring: very shallow, square.

Glaze: thin, chocolate brown, covering top half of bowl, inside and out.

Paste: granular grey stoneware.

72. Bowl with flattened rim (32 fragments)

D 22.5 H 6 FR 13.3

Decoration: two stamped fishes in centre inside.

Base: flat, unglazed.

Glaze: chocolate brown, worn away in places, traces only inside centre.

Paste: soft buff stoneware.

73. Bowl, flattened rim (9 fragments)

D 22 H 9 FR 12

No decoration.

Base: flat, unglazed.

Glaze: dark brown, inside only.

Paste: coarse grey stoneware.

74. Base of jar (?) (2 fragments)

FR 9.5

No decoration.

Base: flat, concave, unglazed.

Glaze: chocolate brown.

Paste: grey granular stoneware.

75. Bottle (8 fragments)

D 16 H 18 FR 4.8

No decoration.

Foot-ring: heavy, rounded. Some glaze inside.

Glaze: mottled green, ranging from dark blue/green to light green. Crazed.

Paste: granular red stoneware.

Note: body made in two halves.

76. Bowl, flattened rim (8 fragments)

H 18.5

Decoration: inside, vertical lines incised with a comb.

Base apparently flat.



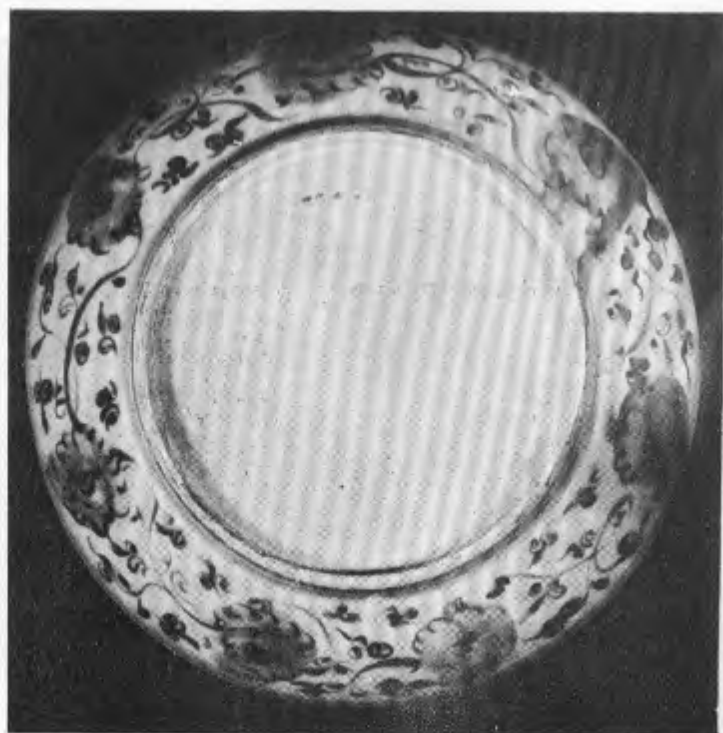
Cavity in Ditch

Kerubong Ditch

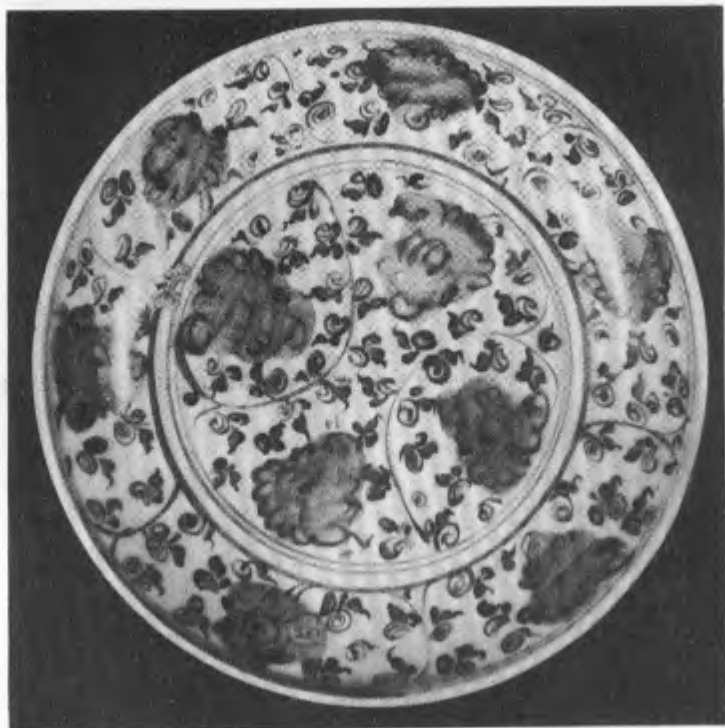




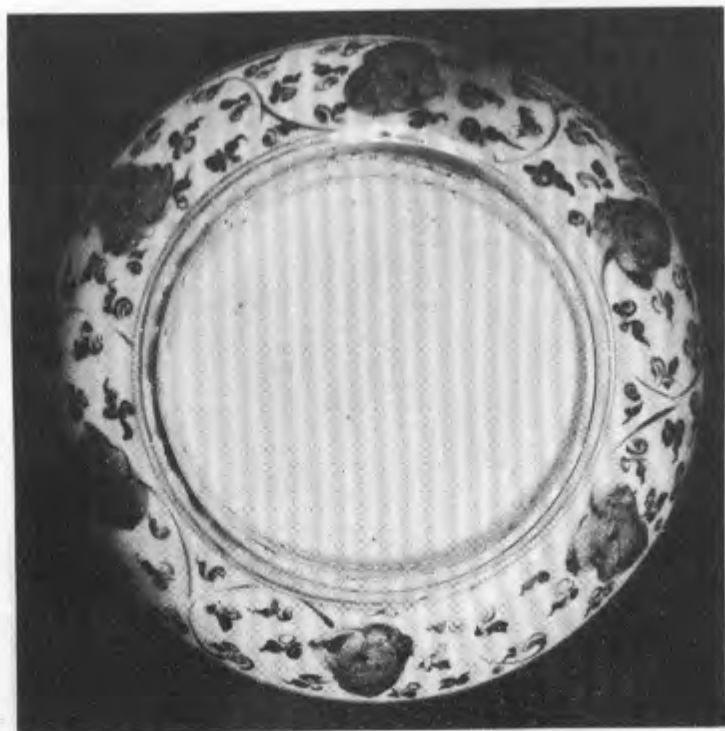
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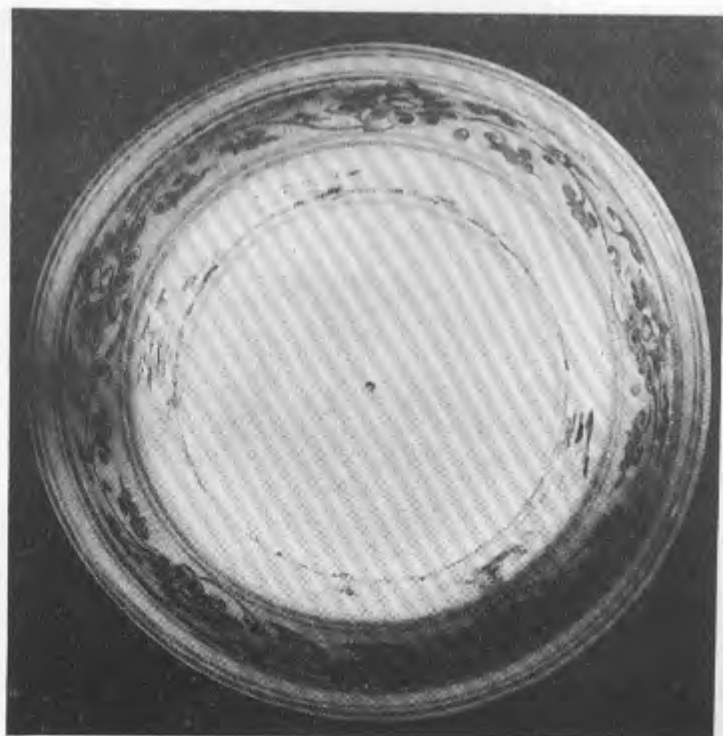


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No. 7



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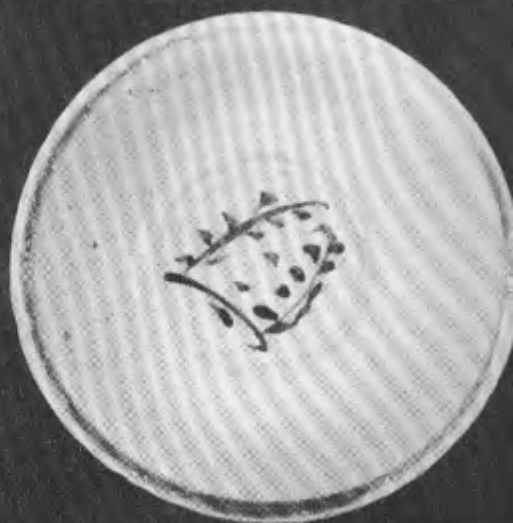
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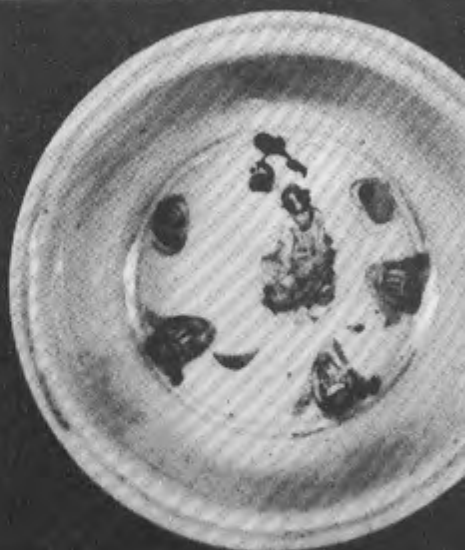
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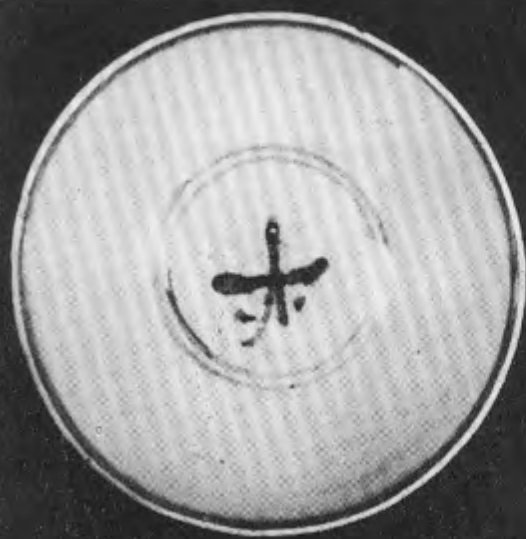
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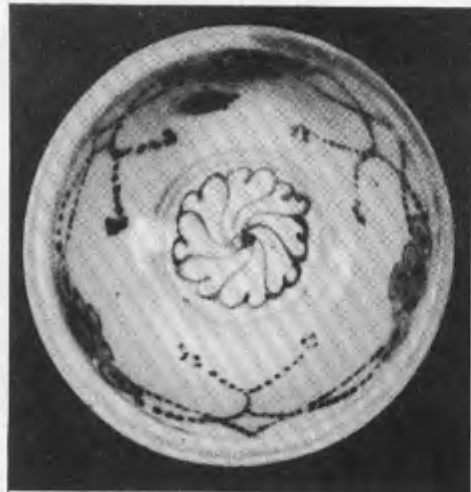


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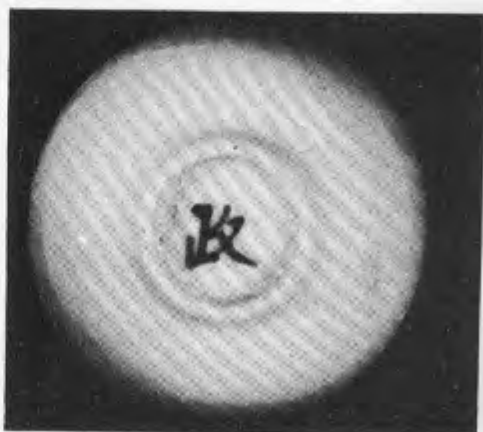
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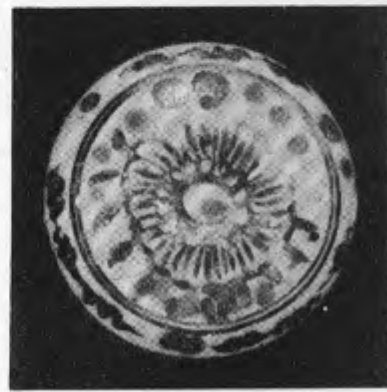
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No. 64



No. 65



No. 66



No. 69



No. 78



No glaze.

Paste: coarse grey granular stoneware.

77. Dish with flat everted rim (7 fragments)

D 31.5 H 7.7 FR 15.

No decoration.

Foot-ring: low, rounded, centre not glazed, two incised circles with central dot in centre.

Glaze: matt green/grey, crazed.

Paste: granular grey earthenware.

78. Jar.

D 10 H 11.2 FR 7

No decoration:

Glaze: clear, honey-brown, crazed, mostly flaked off. Jar glazed inside.

Base: flat, slightly concave.

Paste: granular buff stoneware.

79. Jar everted lip.

D 41 H 27.5 FR 21

Impressed decoration:

Four point comb impression above shoulder; three circles on shoulder; four point comb wave-band below shoulder.

Base: flat, concave.

Paste: coarse stoneware: grey outside, red inside.

80. Stopper.

D 4 H 1.9 FR 2.1

No decoration.

Glaze on top: flange unglazed.

Glaze: white with a bluish tinge.

Paste: fine white porcelain.

81. Grinding slab.

Width Top	19
Bottom	9
Length Top	32
Bottom	16
Height	10.5

82. Grinding stone.

Cylindrical.

Length	18
D	5.5

83. Foliate rim of bowl (14 fragments).

No decoration.

Glaze: dull, speckled green/grey glaze.

Paste: granular grey porcelain.