

## **PORTRAYING OUR PAST THRU CERAMICS**

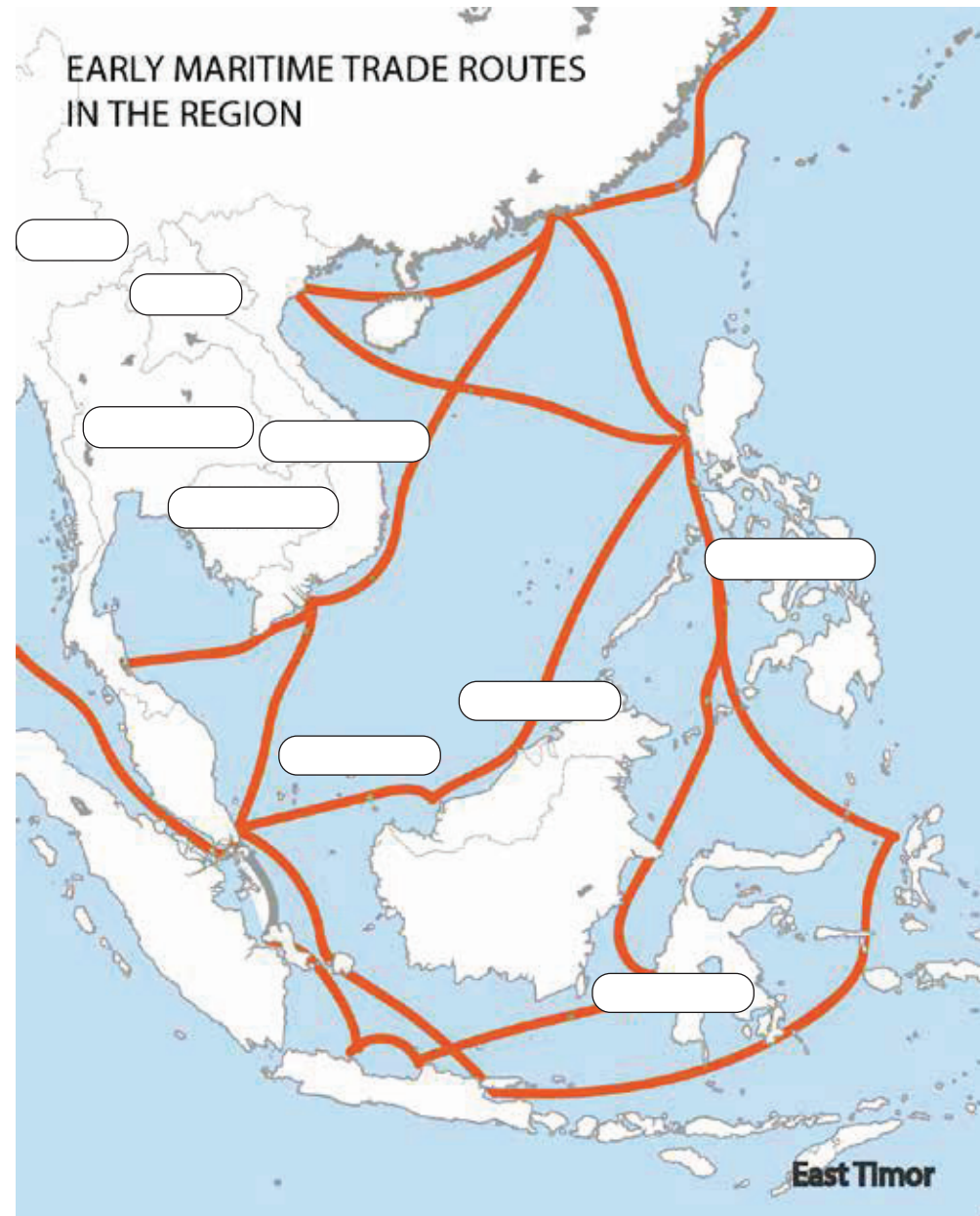
The Roberto T. Villanueva Foundation Collection is one of the most comprehensive collections of Chinese and Southeast Asian tradeware found in the Philippines dating from the ninth to 19th century.

The large number of archaeological ceramics retrieved from land and underwater sites is a clear indicator of the huge volume of trade materials moving around the Philippines, China, and Southeast Asia. Many land sites with tradeware ceramics are associated with pre-colonial Philippine burial practices of sending valuable possessions to usher the dead to a comfortable afterlife. Ceramics found in shipwrecks are also very interesting as they present a clearer chronology of when the materials were produced and traded, as they were all deposited simultaneously with the sinking of the trading vessel.

When the capital was moved to Hangzhou the Southern Song Dynasty (1127 -1279 AD), many kiln sites and port cities in South China, particularly from Fujian and Guangdong Provinces, expanded their export of ceramics to Southeast Asia.

In 1371 AD however, the prohibition of maritime trade by the Ming court encouraged other nations such as Vietnam and Thailand to increase their production and participate in the ceramics trade.

## ***IDENTIFY THE COUNTRIES!***



# SOUTH CHINA

**WHAT?** Wares from southern China show the greatest variety—white ware, celadon, brown, black, lead glazed wares, and even blue-and-white ware

**WHERE?** Fujian, Guangdong, and Jiangxi Provinces, China

**WHEN?** 11th to 19th century

**WHAT MAKES IT SPECIAL?** After the Song court fled to the south, Quanzhou in Fujian became the busiest port in the 12th-14th century, leading to the growth of many provincial kilns in Southern China that exported ceramics.

Dehua is the most famous kiln in Fujian province. The white and finely glazed ewer is a great example of the evolution of forms from the Song to Yuan dynasty—a shortening of the trumpet-shaped mouth, prominent, angular shoulders, and criss-crossed ribbings on the body.



**Ewer in white glaze with criss-cross design**  
Dehua kiln, Fujian  
Ca. 11th-13th century  
Roberto T. Villanueva Foundation Collection



**Yu-hu-chun (pear-shaped vase) with sgraffito design**  
13th-14th century  
Cizao, Fujian  
Roberto T. Villanueva Foundation Collection

## What is sgraffito?

Can you see the light colored parts of the vase? That is the color of the clay body underneath the glaze, which in this case is dark brown. *Sgraffito* means that deep carvings were made in the glaze layer to show the clay underneath.



**Globular jar with moulded petal design**  
11th-12th century  
Xicun or Chao-an, Guangdong  
Roberto T. Villanueva Foundation Collection



**Polychrome dish with phoenix design in overglaze enamel**  
16th-17th century  
Zhangzhou, Fujian  
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# THAI AND VIETNAMESE WARES



**WHAT?** These two countries both produced varieties of celadon, brown ware, and ware with underglazed designs. Their decorative styles and vessel shapes are noticeably different however in execution—even compared to Chinese ware with similar glazes.

**WHEN?** Both Thailand and Vietnam have a long history of ceramic production, but it was during the 14th–15th century that these countries increased their production of export tradeware to fill the demand of the Island Southeast Asian market. The Ming court temporarily banned Chinese participation in maritime trade—this would become known as the interregnum period.



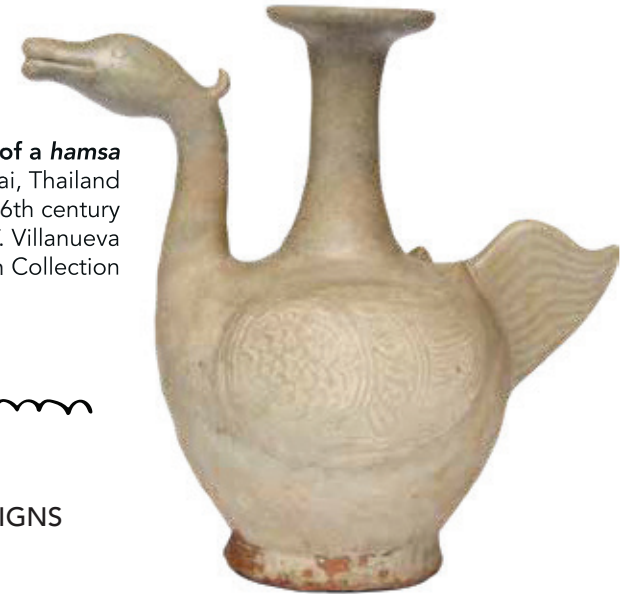
**Elephant pourer with underglaze cobalt and overglaze enamels**  
Thang Long Kiln,  
Hai Duong Province, North Vietnam  
Ca. 15th century  
Roberto T. Villanueva Foundation Collection



**Brown and white covered boxes with triangles on lid and floral scrolls on body**  
Si Satchanalai, Thailand  
Ca. 14th–16th century  
Roberto T. Villanueva Foundation Collection

The *kendi* is a Southeast Asian water vessel used for personal and ritual purposes. This *kendi* takes the shape of a *hamsa* or sacred goose, associated with purity and enlightenment in Buddhist beliefs.

**Celadon *kendi* in the form of a *hamsa***  
Si Satchanalai, Thailand  
Ca. 14th–16th century  
Roberto T. Villanueva Foundation Collection



**Celadon dish with incised lotus design**  
Si Satchanalai, Thailand  
Ca. 15th–16th century  
Roberto T. Villanueva Foundation Collection

## CONSIDER THIS!

LOOK CAREFULLY AT THE SHAPES AND DESIGNS OF THE CERAMICS. SOME OF THE ANIMALS DEPICTED ARE REAL, OTHERS COME FROM MYTHS. CAN YOU TELL WHICH ARE THE MYTHICAL ANIMALS?

**COMPLETE THE HALF OF THE CERAMIC!**

