



Visitors' Guide

Four
Thousand
Years of
Southeast
Asian Art



HONOLULU
ACADEMY
OF ARTS

For centuries, Southeast Asia was seen as a passive cultural zone that followed the trends set by India and China. The region is still commonly called “Indochina,” suggesting the belief that Southeast Asian culture is a derivative reflection of the genius of its larger neighbors.

However, important archeological discoveries in the 1960s revealed a previously unknown Bronze Age civilization in northeastern Thailand that was independent from its closest equivalents in China. This civilization is now known as the Ban Chiang culture, after the modern village of the same name where an extensive array of Bronze Age artifacts was unearthed. The discoveries at Ban Chiang and related sites laid the foundation for a reevaluation of Southeast Asian

culture from all periods of history. It is now known that Southeast Asia was home to many unique and dynamic cultures dating back to Neolithic times.

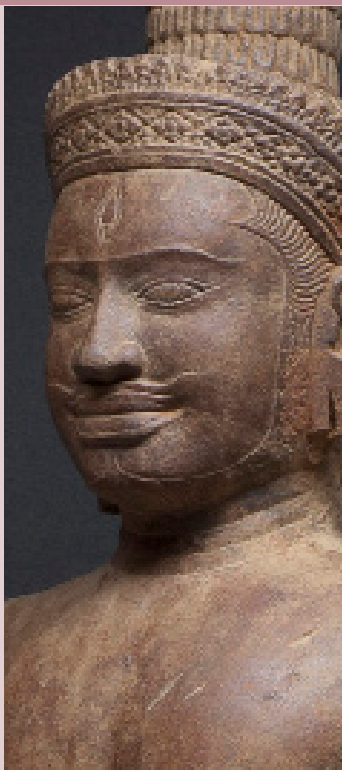
Four Thousand Years of Southeast Asian Art presents more than 150 works of art from Cambodia and Thailand, ranging in date from the 2nd millennium BC to the 16th century AD. Many of these works have never before been on display at the museum.

The Honolulu Academy of Arts is one of the few museums in the United States to have several galleries dedicated to the arts of mainland and island Southeast Asia. This guide highlights thirteen of the Academy’s Southeast Asian treasures.

Ban Chiang Culture
2100 BC – AD 200



Angkor Kingdom
802 - 1432



Sukhothai Kingdom
13th - 15th c AD



Ban Chiang Culture 2100 BC – AD 200

PAIR OF BRACELETS
(ONE PICTURED)
THAILAND, BAN CHIANG
CULTURE, LATE PERIOD,
CA. 300 BC-CA. AD 200
BRONZE
GIFT OF JOHN YOUNG, 1991
(6730.1-2)

Bronze is a mixture of copper and tin—minerals that were plentiful in the Ban Chiang area.

Ban Chiang bronze objects were made using the lost-wax or two-piece-mold method. A craftsman first created a model of the object in wax or lead. He added incised lines or small bits of lead or wax to the surface for decoration. The object then was covered with clay to make a mold. Once the clay mold dried, applied heat melted away the wax or lead model, leaving an open space that was filled with molten bronze. When it was cool, the clay mold was broken away, and the bronze surface was cleaned and finished.

Look for other kinds of objects the Ban Chiang people made from bronze.

Find other materials that were used for personal adornment by the Ban Chiang people.



Tarnished adornments from the past

Scientific tests have provided evidence that the artifacts unearthed from Ban Chiang and related sites reveal a previously unknown Bronze Age culture dating back approximately 4,000 years. These objects indicate the presence of a sophisticated culture with the skill and technology to cast metal. In this culture, metal was not reserved for the upper class or to make weapons—as with every other known Bronze Age culture. Bronze objects were found in graves of all classes and ages of people, especially children. Bronze is harder than iron and also easier to produce, as it has a lower melting point. Around 500 BC, iron replaced bronze as the favored metal for tools and weapons, while bronze, with its golden color, was still popular for jewelry.

Once a shimmering golden color, these bangles tarnished or oxidized for four millennia into a beautiful aqua patina. While early Ban Chiang bracelets were solid, during the late period, metalworkers manufactured hollow bracelets that were lighter to wear, such as the bangle pictured here. While small bells adorn some late Ban Chiang bracelets (see the examples on display nearby), this pair of bracelets has tiny, loose metal particles caught inside their hollow bodies that would have pleasantly jangled as the owner moved. The bracelets' design of graceful spirals was a common motif on late Ban Chiang bronzes and ceramics.

Ban Chiang Culture 2100 BC – AD 200

VESSEL
THAILAND, BAN CHIANG
CULTURE, EARLY PERIOD,
CA. 2100 BC-CA. 900 BC
EARTHENWARE
GIFT OF JOHN YOUNG, 1991
(6752.1)

Clay is a fine-grained earth deposit found near streambeds. When early Ban Chiang vessels were formed and dried, they were burned in a pit fire. The lack of oxygen during the firing process resulted in a dark grey or black vessel; if oxygen was present, the clay body took on a buff color.

Earthenware is a clay vessel, fired below 1000°F.

Look for an anvil that might have been used to make a clay container.

Discuss how these simple containers might have been used in everyday life and compare them to what you use today.



Out of the earth

In the 1960s, a University of Hawai'i-led team of archeologists excavated Thai historical sites that were scheduled to be flooded by dams built along the Mekong River. Unexpectedly, they uncovered the first evidence of Stone and early Bronze Ages civilizations in Southeast Asia. The discovery radically changed our understanding of world pre-history. The most extensive findings from the Bronze Age were not bronze items (although these were numerous), but in fact ceramics. Whole or broken fragments of ceramic vessels are important to archeologists, since they help to determine the age of a site and the chronology of multiple sites as a culture developed over time.

For more than 2,000 years, the potters of Ban Chiang crafted simple utilitarian vessels from clay. Many vessels were used for everyday needs, and larger containers were sometimes used for burial, to hold the deceased. Broken vessels or shards also are found below and above some gravesites.

Ritual vessels from the early period of Ban Chiang culture are dark gray with incised markings. Potters formed soft clay into coils or slabs, shaping the walls between a cord-wrapped paddle and a solid mushroom-shaped anvil. They pressed the surface with a small, curved-edge tool to create a textural sawtooth pattern. The varied color of the clay body on this vessel is a result of uneven oxygen during the firing process.

Ban Chiang Culture
2100 BC – AD 200

PEDESTALED VESSEL
THAILAND, BAN CHIANG
CULTURE, LATE PERIOD,
CA. 300 BC-CA. AD 200
PAINTED EARTHENWARE
GIFT OF JOHN YOUNG, 1991
(6788.1)

Clay slip is naturally colorful clay thinned with water and used to paint designs on clay vessels before firing.

Look for incised or freely painted designs among the vessels in this exhibition.

Compare the vessels pictured on these two pages. How do the designs enhance the shape or function of the vessel?



For special occasions

Ban Chiang ceramic techniques evolved over more than 2,000 years. Ritual vessels from the early period were dark gray, with incised or stamped designs, as seen on the left. Buff colored clay vessels like the one pictured on this page, with a spherical body, and a flared mouth and foot, were common in the late period. The buff clay body indicates the presence of oxygen in the kiln, possibly due to improved firing skills. A new method of decoration covered these lighter clay vessels. At first during the middle period, an outline was incised with a sharp tool into the body when it was leather-hard; then the incised areas were filled with clay slip colored with red pigment. By the late period when this vessel was made, fluid, energetic designs were painted freehand without first incising borders; these bold curvilinear patterns often covered most of the surface.

Ban Chiang culture probably did not use these painted vessels for everyday ware. The complex shapes, with pedestal feet, flaring rims, and intricately painted designs, suggest a formal or ritual use. Some buried vessels hold remains of rice, fish, and animal bones that indicate they contained offerings of food to the deceased.

Embracing serpents to build a nation

This figure is the Buddha who was born Prince Siddhartha Gautama in what is now Nepal in ca. 563 BC. The prince left his luxurious palace to search for the meaning of life and understand human suffering. After meditating and reaching enlightenment under the Bodhi Tree, a tremendous rainstorm engulfed the area. The *naga* Muchilinda, a seven-headed serpent who lived nearby, encircled the ground beneath the prince, lifted him above the flood waters, and spread out his seven heads to provide shelter from the rain. Rescued from the storm, the prince, now called the Buddha, was able to complete his meditation.

While the story of Muchilinda is Indian in origin, this Angkor figure differs from traditional Indian sculpture in several ways. First, the broad forehead, oval face, full mouth, and horizontal eyebrows attempt to depict Cambodian facial features. The crown is a wide Angkor-style, bejeweled diadem. The special emphasis given to the *naga* in this sculpture also is distinctively Cambodian.

Naga play a key role in Angkor's origin myths. A legend speaks of an Indian Brahmin who came to Angkor and married the daughter of a *naga* king. The *naga* swallowed the area's floodwaters so that the land could be used for agriculture, and the Brahmin became king. Subsequent Angkor kings continued to honor the *naga* who protected the land and controlled the sources of water.

As merchants traveled from India to Southeast Asia, they brought with them Buddhism, which in time was adapted to local customs. Depictions of the Buddha protected by Muchilinda were popular. It was believed that the divine powers of the *naga* and the Buddha controlled the flooding waters of the Mekong River during the monsoon season, allowing Angkor rulers to build massive temples and organize enormous armies.



Angkor Kingdom
802 - 1432

MUCHILINDA BUDDHA
CAMBODIA, ANGKOR
KINGDOM (802-1432), BAYON
STYLE, 12TH CENTURY
SANDSTONE WITH TRACES
OF PIGMENT AND GOLD
GIFT OF DRS. EDMUND AND
JULIE LEWIS, 2003
(12839.1)

Naga is a serpent deity who protects and controls the treasures of the earth, particularly water, safeguarding the prosperity of the kingdom.

Look for naga throughout the exhibition. Then visit Gallery 24 to see a large seven-headed naga carved in stone.

Compare this Angkor Buddha with an Indian Buddha in Gallery 19.

Angkor Kingdom 802 - 1432

SHIVA
CAMBODIA, ANGKOR
KINGDOM (802-1432), BAKHENG
STYLE, 10TH CENTURY
SANDSTONE
PURCHASE, 2005
(13365.1)



Paul Lavy

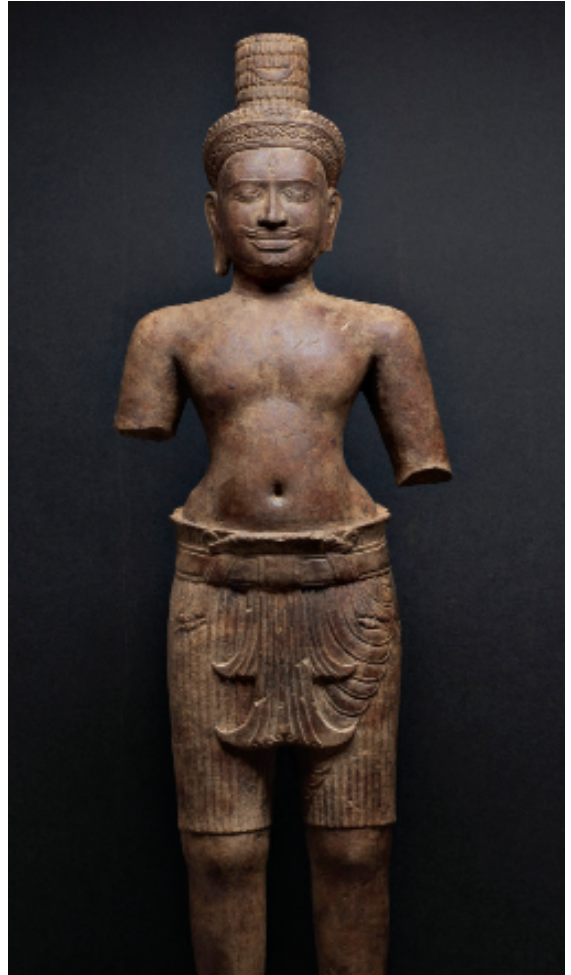
The best-known Angkor Hindu temple is the 12th-century Angkor Wat, dedicated to Vishnu, the Hindu god of preservation. The 200-acre temple complex represents the cosmos, depicted as a set of five massive mountains surrounded by water and over two miles of walls; the tallest mountain is Mount Meru, the home of the gods. The five towers soar over 200 feet high, and inside, relief sculptures cover the walls. It is the largest religious structure in the world.

Explore the changing fashion of the Cambodian sampot in the sculptures from different periods in this exhibition.

Look for other images of Shiva, recognized by his third eye, crescent moon and trident.

A pillar of divine power

Along with Buddhism, the Angkor people also adapted Hindu beliefs. Many Angkorian kings identified themselves with the Hindu god Shiva, a deity who embodies the cycle of creation and destruction, or Vishnu, the god of preservation of the universe, providing a religious foundation for their royal authority. The cult of the *devaraja* followed the belief that the king was a divine universal ruler, a manifestation of the Hindu god Shiva or Vishnu, whose essence was represented as sculpture in a special “mountain temple.” Unlike heavily decorated and sensual Indian images, Angkorian Shiva or Vishnu sculptures often were stern and rigid, presenting a cold, powerful vision of the Angkor king.



The vertical third eye in the forehead, and the braided topknot with a crescent moon, indicate that this is a sculpture of Shiva. Shiva’s third eye of inward sight was believed to release streams of destructive fire, and the crescent moon symbolized the deity’s control over time. Had the sculpture’s arms remained intact, one would see Shiva’s trident, a staff with three prongs, symbolizing his absolute power over the creation, preservation and destruction of the universe. The face is Cambodian in its features, with a broad forehead, oval face, full mouth, horizontal eyebrows, and a trim beard. Shiva wears the traditional Cambodian *sampot*, a woven, pleated cloth wrapped around the waist and belted. The artist carved the loose tie ends of the *sampot* into a stylized fishtail shape.

LOKESHVARA
CAMBODIA, ANGKOR
KINGDOM (802-1432), PRE
RUP STYLE, 10TH CENTURY
SANDSTONE
PURCHASE, 2003
(12477.1)

A benevolent being

The people of Angkor embraced two different branches of Buddhism. Theravada Buddhism, preserves the oldest teachings of Buddhism. It recognizes only one Buddha in each world age. Followers must take the difficult path of personal introspection and critical analysis to end suffering. The second school, Mahayana Buddhism, has a rich pantheon of divine beings, in particular those known as Bodhisattvas. Bodhisattvas are worshipped and expected to answer the prayers of those in need.

The most popular Bodhisattva is Lokeshvara, Lord of the World, who has infinite compassion for all beings. He is easily recognized by a small image of a Buddha seated in his crown. Although not seen in this image, Lokshevara often has multiple arms holding many tools—including a conch shell, *chakra* or disk, prayer beads and a lotus—that he uses to help people in need. Following the Angkor sculptural style, the figure takes a rigid, vertical stance with a recognizable Cambodian face. The sculptor's skill is evident in the exquisite details of the *sampot*, hair and crown.



Find the Radiating Lokshevara, who is so compassionate that a Buddha seeps from every pore of his skin.

Imagine your very own Ankorian diadem or crown, how would it be decorated?

Imagine the colors and patterns of the sampot.

Angkor Kingdom 802 - 1432

APSORA HEAD
CAMBODIA, ANGKOR KINGDOM
(802-1432), BAYON STYLE,
12TH CENTURY SANDSTONE
GIFT OF MRS. PHILIP E. SPALDING,
1935 (4279)

Apsara is a dancing
celestial being.



A beguiling beauty

Relief images of celestial maidens known as *apsara* grace many of Angkor's temple walls. More than 1,800 life-size images are found along the corridors at Angkor Wat alone. *Apsara* epitomize the essence of beauty, grace, and fashion, transcending all ideals of human perfection. Originally water nymphs, they emerged from the ocean and became renowned for their seductive celestial dancing for the gods and kings. Bejeweled with crowns, earrings, necklaces, bracelets and anklets, these *apsara* depicted in stone strike dramatic dance poses.

Although only the face is preserved here, one can imagine the nearly life-size figure dancing with hundreds of her troupe, dressed in exquisite jewels and costumes, to animate an Angkorian temple. Today Cambodian women still perform these dances that were captured in stone thousands of years ago.

Discuss why so many dancers would be represented within a temple complex.

Describe the Angkorian concepts of feminine beauty.

Discuss the modern ideals of beauty—are they the same or different from those of the Angkor period?

A vehicle fit for a god

The mythical being Garuda has a golden body of a man, enormous red wings, and an eagle's beak. In the Indian epic Mahabharata, *naga* serpents held Garuda's mother hostage and demanded the elixir of immortality in exchange for her freedom. Instead, the clever Garuda rescued his mother, stole and then returned the elixir of the gods, and was granted immortality. As thanks for preserving the elixir, the Hindu god Vishnu chose Garuda to be his vehicle. In sculpture, Garuda often holds a *naga* in each hand, representing his victory over the serpents. Together Garuda and *naga* symbolize the balance between sky and earth, or the necessary light and water to sustain life.

By the 12th century, Angkor artists achieved new levels of technical refinement in their bronze casting. This bronze fitting once decorated a palanquin—a royal vehicle, or litter, carried on the shoulders of bearers. The flurry of bird feathers and a delicate beaked face demonstrate the technical skill of the time.



FINIAL WITH GARUDA
AND NAGA
CAMBODIA, ANGKOR
KINGDOM (802-1432), BAYON
STYLE, 12TH CENTURY
BRONZE
GIFT OF JOHN YOUNG, 1992
(7086.1)

Garuda is a half-man,
half-bird mythical being.

Look for other
palanquin fittings in
the exhibition and
consider where
they were placed
on the palanquin.

Look for images
of Vishnu, the god
of preservation,
riding Garuda. You
will recognize the
four-armed Vishnu
holding a globe, a
conch shell, a disc,
and a ritual club.

Angkor Kingdom
802 - 1432

BIRD-SHAPED LIME POT
CAMBODIA OR THAILAND,
ANGKOR KINGDOM (802-1432),
12TH-13TH CENTURY
GLAZED STONEWARE
GIFT OF JOHN YOUNG, 1991
6717.1

Stoneware is a high-fired clay vessel that is impermeable and vitreous when fired at more than 1000°F.

Explore the varied shapes and functions of Angkor ceramics in the exhibition and consider the vessel shapes we use today.

A trustworthy bird

Possibly dating back to Neolithic times is the popular social custom of chewing betel leaves and areca nuts—a tradition that continues today throughout Asia and the Pacific. Betel nut leaves and areca nuts are mild stimulants, and chewing them is a daily habit akin to drinking coffee. To prepare the chew, the nut is cut, sprinkled with lime powder and wrapped in the betel leaf. Special utensils and vessels hold the leaf, powder, and nuts. This lidded jar was probably used to store lime powder.

A popular shape for lime pots was the *ak*, a bird associated with fidelity. Legend held that the *ak*, loyal to the end, would fly full force into a tree to kill itself after its mate died. To transform the small-lidded vessel into an *ak*, a clay beak and eyes were added to the front and a tail-shaped handle to the opposite side. The vertical markings, with an uneven brown glaze, suggest feathers and emphasize the plump shape of the bird.

Angkor ceramics were mostly for the domestic market. Made from a more refined clay and fired at higher temperatures, they have a hard body known as “stoneware,” and demonstrate advances in technology beyond the earthenware vessels made by Ban Chiang culture a few centuries earlier. The precise circular grooves on the lid, the lip, and inner surfaces of the vessel indicate the pot and lid were expertly turned on a potter’s wheel rather than the paddle-and-anvil method common for Ban Chiang vessels. The potter’s wheel increased productivity and allowed for more sophisticated shapes; there are more than 50 documented shapes of Angkor ceramics.

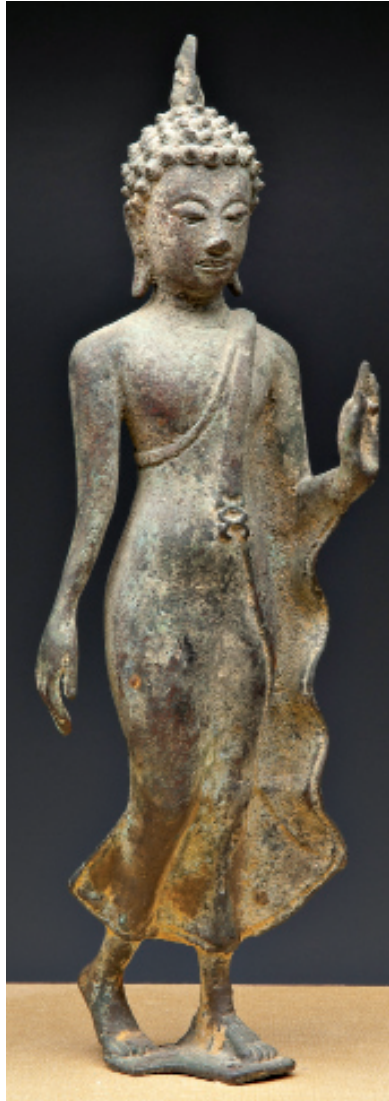


Embodying spirituality

The Sukhothai (“Dawn of Happiness”) Kingdom, which became independent from the Angkor kingdom in the 13th century, is considered to be the first distinctively Thai state, and the predecessor of modern Thailand. Although the late Angkor kingdom primarily supported the Mahayana school of Buddhism, as seen in the images of Bodhisattvas in this exhibition, the state religion of Thailand was Theravada Buddhism, introduced to Thailand from Sri Lanka. Thus, while Sukhothai art is abundant with images of the historical Buddha, absent are the Bodhisattvas popular in Mahayana.

Traditionally, the historical Buddha is dressed in a simple monk’s robe, and sits cross-legged in the lotus position. His left hand rests on his lap in meditation, while the right hand points to the earth, in a gesture or *mudra* that “calls the earth to witness” his enlightenment. The *urna*, a mark between the eyes denoting insight, and *ushnisha*, a cranial protrusion symbolizing exceptional wisdom, help identify the Buddha.

Details of the Buddha’s physique are interpretations of *lakshana*, descriptive metaphors from ancient Buddhist texts. Sukhothai artists interpreted these metaphors in ways that differed from the rigidity of Angkorian art, resulting in an elegant, slender body expressing spiritual serenity. Above an ovoid face with delicate features rises the *ushnisha*. Depicted as a bump in earlier Indian and Angkorian sculpture, here it is an undulating flame. Another unique development in Sukhothai Buddhist art is the “Walking Buddha” image, of which this statue is a typical example. Among the *lakshana* described in Buddhist scriptures are markings on the Buddha’s foot, which resulted in an artistic tradition of depicting his footprints. In Sukhothai, this was elaborated to show the Buddha walking, with footprints trailing behind him. In this case, the base for the sculpture, which probably showed footprints being left behind as the Buddha walked, has been lost.



Sukhothai Kingdom
13th - 15th c AD

WALKING BUDDHA
THAILAND, SUKHOThAI KINGDOM
(13TH-15TH CENTURY),
15TH CENTURY
BRONZE
BEQUEST OF MRS. GEORGE
FREDERICK KLINE, 1994
(7757.1)

Lakshana liken the body of the Buddha to different objects in nature:

- legs like a deer
- thighs like a banyan tree
- shoulders massive as an elephant’s head
- arms round like an elephant’s trunk
- hands like lotuses about to bloom
- fingertips turned back like petals
- head like an egg
- hair curled like snails
- chin like a mango stone
- nose like a parrot’s beak
- eyelashes like a cow’s
- eyebrows like a drawn bow

Look for large and small seated golden Sukhothai Buddhas with the “calling the earth to witness” mudra or hand gesture.

Describe your body using metaphors.

Sukhothai Kingdom 13th - 15th c AD

PAIR OF NAGA FINIALS
(ONE PICTURED)
THAILAND, SUKHOTHAI KINGDOM
(13TH-15TH CENTURY),
14TH CENTURY
SUKHOTHAI WARE; GLAZED
STONEWARE WITH UNDERGLAZE
IRON DECORATION
GIFT OF JOHN YOUNG, 1991
(6736.1, 6737.1)



Paul Lavy

Wat Chedi Chet Tao in Si Satchanalai was built in the 15th century. Sukhothai Buddhist temples, or “wat,” were built as “temple mountains” following the Angkor style, except they were brick, decorated with stucco or ceramic elements. Included in the temple grounds were *chedi*, or bell-shaped stupas influenced by architecture in Sri Lanka and Burma.

Look for other architectural elements nearby.

Think of what guardian you would like to protect your roof top.



Temple protectors

Sukhothai potters produced ceramics with a grey clay body covered with a white clay slip, decorated with painted iron oxide designs. Because these ceramics resemble those produced at the Cizhou kilns in northern China, some believe that Chinese potters went to Sukhothai to start a ceramics industry. Cizhou ware often has intricately painted linear designs, while decoration on Sukhothai wares tends to be more informal and spontaneous, made for domestic use and for export throughout Southeast Asia.

Sukhothai followed the Angkorian tradition of covering Buddhist temples with sculptural elements, such as guardians, *naga*, and celestial beings. A noticeable difference is that on Angkorian temples the figures were carved

of stone, while in the Sukhothai kingdom, they often were ceramic. This Sukhothai *naga* was intended as architectural decoration, probably for a temple in or near the capital.

This single-headed *naga* finial, one of a pair, appears as a fierce guardian with a horned nose, open mouth, fangs, and clawed front feet. Over the white clay-slip-covered body, the details of hair, scales and whiskers are described with loose, hand-painted brown lines. The surface is covered with a clear glaze, typical of Sukhothai ware. This serpent once stood guard, either at the stairs to the entrance of a temple, or surmounting the roof, with its dramatic, energetic protruding head accentuating the architecture.

Indian legends tell of a giant *naga* who swallowed all the water of the earth and then slithered up to Mount Meru, the home of the gods, to hibernate. The king of the gods, Indra, speared the *naga*, allowing the water to flow back to the earth in great rivers. Since Buddhist temples in Southeast Asia symbolize the central mountain of the cosmos where the gods dwell, *naga*, symbolizing the cosmic river of life, were an appropriate temple guardian.

PLATE
THAILAND, SUKHOTHAI
KINGDOM (13TH-15TH CEN-
TURY), 15TH CENTURY
SI SATCHANALAI WARE;
GLAZED STONEWARE
PURCHASE, 1953
(1757.1)



It's magical!

Southeast Asians prized celadon—green-glazed ceramics from the Longquan kilns in China. Thai history states that in the 14th century, the Sukhothai king Ramkhamhaeng imported more than 300 potters from the Chinese Longquan kilns to establish celadon production at the Si Satchanalai kilns in Thailand.

Although the shape of this plate and the glaze color imitates Chinese celadon, the foliated, casual floral decorations, are uniquely Sukhothai. Potters created the decoration by carving incised designs into the leather-hard clay; when fired at a high temperature, the glaze pooled into the indentations, creating a deeper green color.

In Indonesia and the Philippines, where the technologies of stoneware and vitreous glazes were unknown, legends about celadon's magical qualities evolved. Many believed that celadons had healing properties and wanted the special celadon bowls to mix medicine. Celadon vessels were sometimes ground into powder to mix into elixirs. It was thought that some particularly powerful celadons could cry out or ring to protect their owners from danger, and that celadons would crack if touched with poisonous or harmful foods. In recent times in Thailand, farmers who found old celadon vessels in their fields would break them to protect themselves from any spirits who inhabited the vessels.

Find out the origin of the name celadon by reading some of the labels.

Visit Galleries 17 and 15 to compare Chinese and Korean celadons with those of the Sukhothai.

Sukhothai Kingdom
13th - 15th c AD

KILN WASTER
THAILAND, SUKHOTHAI KINGDOM
(13TH-15TH CENTURY),
15TH CENTURY
SUKHOTHAI WARE; GLAZED
STONEWARE WITH UNDERGLAZE
IRON DECORATION
GIFT OF COBEY BLACK, 2000
(9426.1)



Changing technology for success

Beginning in the 15th century, Sukhothai potters started utilizing above-ground rather than in-ground kilns, to increase the kiln size as well as production. Evidence indicates that this technological change was not without pitfalls.

This warped fishplate, fused to other ceramic bowls, is called a “kiln waster,” or a discarded irregular piece resulting from a kiln accident. In large kilns, glazed wares could be stacked to maximize production, rather than being placed individually on a shelf. To prevent the pieces from sticking together as the glaze melted, a five-pointed unglazed clay spur was placed between each plate. In a successful firing, once cooled, the stacks of plates were easily separated, and the unglazed spur points broken off, leaving only five small marks on the glassy surface. In this case, an unstable stack collapsed, and the bowls were forever fused together. Discarded intact in a rubbish heap, kiln wasters like this provide insight into the technical challenges potters faced.

By stacking ceramics during firing, Sukhothai craftsmen increased productivity to compete with the more expensive Chinese wares exported across Southeast Asia. Evidence indicates that the kilns in the Sukhothai kingdom were very productive—a single 14th-century shipwreck, found off the coast of Malaysia, carried about 10,000 ceramics produced in this kingdom.

Fish designs painted with iron oxide were a common type of Sukhothai ware produced for export. Fish plates were popular as symbols of abundance, since the Chinese words for “fish” and “extra” share the same pronunciation. The fish design is painted in a casual freehand style, typical of Sukhothai wares.

Look for evidence of stacking spurs on other ceramics in the exhibition.

Discover other popular shapes and decorative motifs on Sukhothai ceramics.

Public Lecture Series

Public lectures by University of Hawai'i professors Miriam Stark and Paul Lavy will illuminate the works on view in the exhibition. Lectures will be held on Thursdays throughout October at 4 p.m. in the Doris Duke Theatre. Admission is free.

Oct. 7: *From Stone to Bronze and Village to City: Southeast Asia's Buried Past*

Miriam T. Stark, PhD; Professor, Department of Anthropology, University of Hawai'i at Manoa

Oct. 14: *Vishnu's Heavenly Realm: Angkor Wat and Ancient Khmer Architecture*

Paul Lavy, PhD; Assistant Professor of South and Southeast Asian Art History, Department of Art and Art History, University of Hawai'i at Manoa

Oct. 21: *Cultivating the Image of Compassion: Power, Propaganda and the Statuary of Ancient Angkor*, Paul Lavy

Oct. 28: *Walking with the Buddha: The Art of Sukhothai*, Paul Lavy

Teacher Workshop

September 25, 2010, in the Museum Learning Center Lecture Hall

Visit www.honoluluacademy.org to register for the free teacher workshop.



Hawai'i University of Manoa

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