

There are many variations of the interior base, which is here painted with foliage and a bird that may be a type of pheasant. The artist has outlined his subjects, then filled in the blue, often overlapping the lines and apparently intentionally varying the saturation from one section to another to give a sense of shading. The exterior of the plate is covered in a grayish-white glaze that does not cover the entire base, and has a single line around the rim. One characteristic of

the Zhangzhou wares is the kiln grit adhering to the bottom that suggests a lack of concern for perfection on the part of the potter.

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<http://maritime-explorations.com/binh/20thuan.html>, 1, and Michael Flecker, "A Cargo of Zhangzhou Porcelain off Binh Thuan Province, Vietnam," *Oriental Art Magazine* 48, no. 5 (2002–3): 62–63. Check Christie's auction catalogue, Australia, March 2004.

birds, landscapes, beautiful young women on a pavilion, a half-naked boy with a flower, a horse and rider, an archer, an old fisherman, and others. Meanwhile, European motifs and decorative patterns are copied alone or side-by-side with Chinese ones. Figures of emperors and queens holding royal scepters and kneeling men decorate cup lids. Seventeenth-century Dutch houses with peaked roofs appear on pots and jarlets. The style of painting motifs in ten panels (a feature of Kraak porcelain) or within hexagonal shapes or checkered bands (a seventeenth-century Dutch textile design) are found on many polychrome plates.

On the Hon Cau wreck were some white ceramics (fig. 2) from the Dehua kiln (Fujian), including tableware and figurines depicting unicorns, crabs, rabbits, and notably, the Buddhist bodhisattva of compassion Avalokiteshvara (Guanyin) holding a child in one arm, and a gourd-shaped bottle with sacred water in the other. In addition, one can find some porcelain of lesser quality and stoneware brought directly from popular kilns in southern China.

Ceramics of the Hon Cau wreck, with characteristic motifs such as the Eight Treasures, swastika, *lingzhi* sacred fungus, and Wanli and Kangxi coins, have been dated to the reign of the Qing emperor Kangxi (1622–1722). In particular, a burned ink stick has two Chinese characters for 1690, which dates the cargo.

On the Ca Mau shipwreck

The cargo of the Ca Mau wreck includes porcelains produced at the kilns of Jingdezhen (Jangxi) and Dehua (Fujian), and ceramics from Guangzhou and Guangdong with different forms and decorations.

Guangdong ceramics have some special forms; for example, a brown and white teapot in the shape of a squatting monkey, and several brown and white statuettes of unicorn, deer, and water buffalo. Many types of tea wares, lidded jarlets, and pen pots with underglaze brown, overglaze white, or overglaze polychrome also may have been produced in Guangdong, rather than at the Guangzhou kiln.