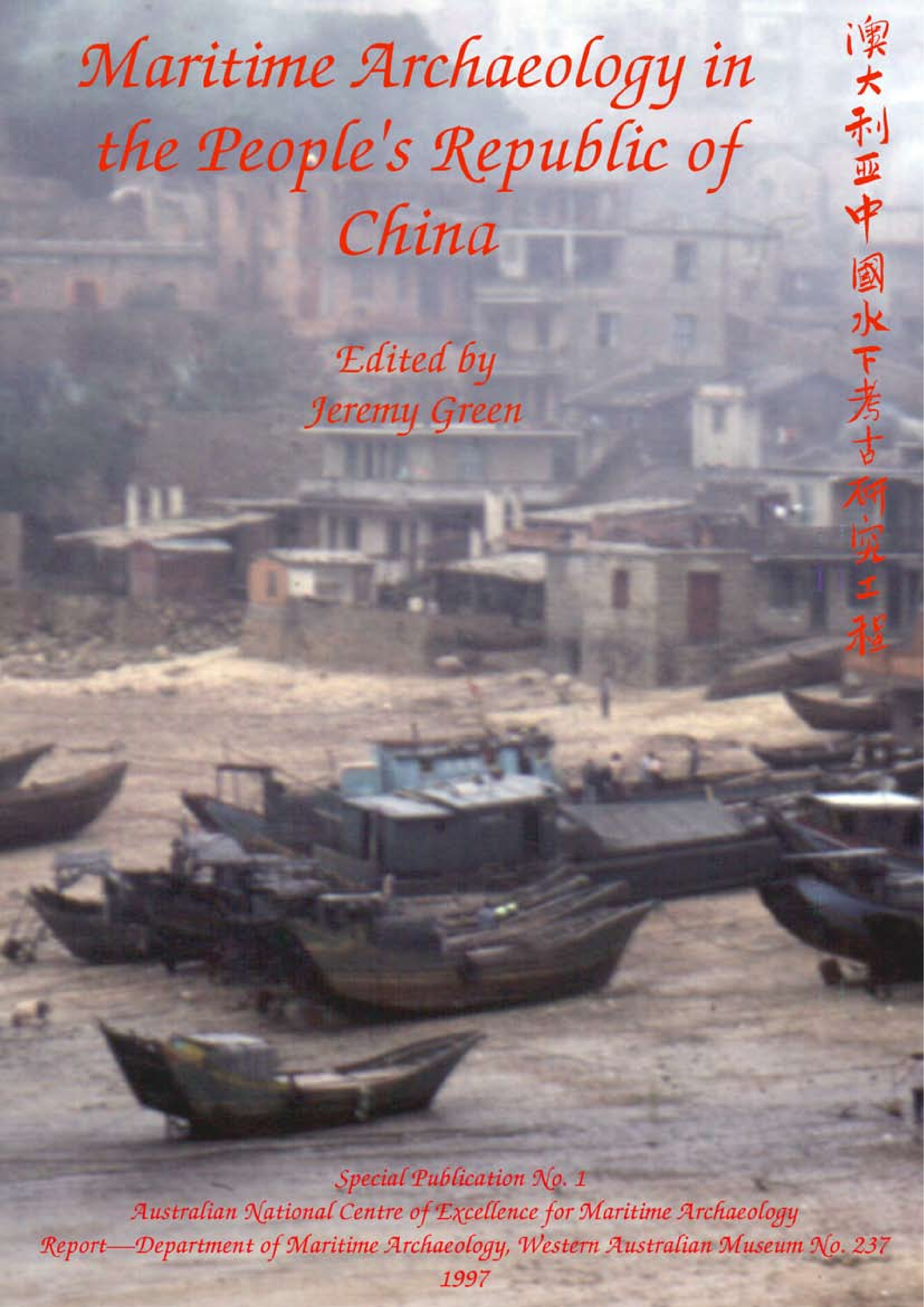

Maritime Archaeology in the People's Republic of China

澳大利亚中國水下考古研究工程

Edited by
Jeremy Green

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1997

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Interim Report for the Western Australian Department of Resources Development

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Introduction
Jeremy Green

This report is an attempt to gather together a series of studies on shipwreck archaeology that has been conducted by various Australian teams in China over the last fifteen years. The projects concern three main maritime archaeological aspects: the Song Dynasty Shipwreck in Quanzhou, the training of Chinese archaeology students in maritime archaeology and the investigation of the Bia Jao site in Ding Hai. Various organziations have supported this work including the Western Australian Department of Resources Development, the Australian International Cultural Foundation, the Australian Research Council, the Australia–China Council and the Australian Academy for the Humanities. In China we have been supported by the Museum of Chinese History, the Fujian Museum, the Museum of Overseas Communication History and the University of Ximen. I would like to acknowledge Dr Peter Burns of the Department of History at Adelaide University who was responsible for getting many of these projects underway.

The Song dynasty ship dating from about 1277 and known as the Quanzhou Ship is an extremely important archaeological find. It represents the earliest example of an almost complete Chinese ship and has important implications in the understanding the development of Asian shipbuilding. The ship was discovered in 1973 whilst dredging a canal at Houzhou, about 10 km from Quanzhou. The find was carefully studied and an excavation took place between 7 June and 31 August 1974. The ship was dismantled and transported to Quanzhou, where it was rebuilt under a temporary shelter in the grounds of the Museum adjacent to the Kaiyuanxi Temple. Between 1977 and 1979 a building was constructed within the grounds of the temple which included the ship, a display area and administrative quarters. In 1988 a new Museum was constructed in the outskirts of the city which housed the administration of the Museum, however at the time of our last visit (1995) the ship rests in the old museum site and there are long term plans to eventually relocate the vessel in the new museum.

The excavation of the Quanzhou ship has been reported previously, initially in a series of four reports in the Chinese archaeological journal *Wen Wu* (Song Shipwreck, 1975 a, b, c & d). These reports have also been reviewed by Salmon & Lombard (1979), translated into English by Merwin (1977) and reported briefly by Keith & Buys (1981). A more detailed report of the ship and its history was published by the Museum for Overseas Chinese History (1985). In January 1983, one of the authors (Green), at the invitation of the Overseas Communications Museum, and sponsored by the Australia-China Council, inspected the Song Dynasty shipwreck at Quanzhou. During this visit a number of photographs of the hull were taken and discussions were held with the technical committee responsible for the study of the ship (Green, 1983a). A second visit was made in August 1887 when, with the assistance of Museum staff, measurements were made of the hull. A third visit was made in July 1993 with Paul Clark of the Museums and Art Galleries of the Northern Territories and Karen Millar of the Department of Maritime Archaeology of the Western Australian Museum when further information was obtained about the vessel (Green, *et al*, 1993). In September 1994 a visit was planned by Green with Paul Clark and Nick Burningham of the Department of Maritime Archaeology of the Western Australian Museum, but due to personal problems only Clark and Burningham visited Quanzhou. During this visit measurements were made of the internal structure of the vessel using a remote measuring system and the team were allowed to enter the vessel and inspect the interior. Subsequently, Burningham and Green compiled a technical report on this work. In addition translation of the Museum of Overseas Chinese Communication History (1985) report has been undertaken. Since the last visit, Burningham and Green have been working on the plans and preparing this report.

The first part of this report describes the initial discovery of the site and the excavation as determined from the archaeological reports and from discussions with staff at the Museum of Overseas Communication History. In addition the work of the four study trips is described in detail, together with a review of the current information available on Chinese and Asian shipbuilding. The report concludes with a description of the Quanzhou ship as it now exists reconstructed in the Museum and a discussion of some aspects of the hull construction. The report is based on the Chinese reports, the authors examination of the ship, the results of the analysis by Burningham and on discussions by the various authors with the director of the Museum, Mr Zhuang Bing Zang, Mr Wang Zeng Yu who was responsible for the reconstruction and members of staff of the Overseas Chinese History Museum. It should be noted that some difficulty was experienced with the discussions in China, since the Chinese interpreters were often not familiar with shipbuilding terms. In addition many of the terms have no simple English equivalent, so this is not a criticism of the competence of the translator rather an indication of the complexity of the problem of dealing with technology in a culture that is unfamiliar to a writer. The authors took great care to confirm that the information was correct, but acknowledge that errors have almost certainly crept into this report and since it was not possible to verify all the facts, the report should be treated with some caution.

Following this is a report on the first season of excavation on the Bai Jao site at Ding Hai and a report on the ceramics from the area by Paul Clark (unavailable at present), followed by a report by Sarah Kenderdine on the second excavation season on Bai Jao.

Part 1.
The Song Dynast Shipwreck at Quanzhou

Jeremy Green & Nick Burningham

Chapter 1. Chinese shipbuilding in a historical context

Jeremy Green

Figure 1. Museum of Overseas Communication History, Quanzhou, Fujian, the building housing the Quanzhou Ship seen from the West Pagoda of the The Kaiyuan Temple.

Figure 2. The Quanzhou ship in the Museum.

The origins of the Chinese 'junk' are still today not well understood. Hornell (1934) suggested that the concept for these vessels originated from bamboo rafts which can still be found today in parts of South China, Vietnam and Taiwan. Other authors have suggested that concept of building originated from a concept of replicating the septa of the bamboo: others disagree. This lack of understanding is largely due to the fact that East Asian vessels have never been systematically studied; partially because, in Asia, there is a lack of both written evidence and archaeological information. While many authors have described the 'junk' of the modern period (Audemard, 1957; Waters 1938, 1939, 1940, 1946 & 1947; Worcester, 1971, for example), such studies have lacked the breadth of comparable European works such as the studies of the Viking boats, the Medieval cog, Mediterranean Roman and Greek vessels and Post-medieval shipwrecks. The European studies have relied on extensive archaeological exacvation work and, where appropriate, thorough archival and iconographical studies. It is interesting to note that many hundreds of examples of archaeologiacl ship exacvations exist within the European context, whereas there are few examples of proper archaeological excavations of sites within the Asian region.

Chinese vessels fall into a number of categories: the large flat-bottomed vessels of the North China Seas or the inland waterways of China; the keeled vessels with a distinct V-shape from the Southern part of China; the 'dragon' boats belonging to the South and Southeast China Seas region; the sewn vessels of Hainan and parts of Vietnam; bamboo raft-type vessels of South China and Southeast Asia; and basket boats. In Korea there is a different tradition of boatbuilding with possibly connections with North China and Japan. Japan has a distinct tradition with vessels which resemble those of China, but it is unclear if the connections are with North China, or the Ruykuy Islands and hence Taiwan and Southeast Asia. In Southeast Asia, one can find vessels bearing no relationship to the Chinese shipbuilding traditions, and others with a mixture of Southeast Asian and Chinese traditions.

Much of the problem in resolving the origins of these vessels is that there is very little surviving information about shipbuilding, either in Chinese or Southeast Asian literature. Our first evidence occurs sporadically from the Tang dynasty in Chinese literature and paintings. The arrival of foreigners in China does little to clarify the picture, they either wrote little, and the Europeans in particular misunderstood much of what they saw and often dismissed it as inferior. Marco Polo stands out as one of the best, early chroniclers of Chinese ships and what he says about ships—as with other things—can often be confirmed.

Today, with an emerging archaeological studies in East and Southeast Asia, it is possible to overview the current and past thinking of the origins and development of Chinese 'junks'. Needham's encyclopedic work: *Science and Civilisation of China* (Needham, 1971) is a monumental study of great importance and significance and can be used a starting point for the analysis of Chinese shipbuilding. While some authors have written about Chinese ships, few have dealt with the issue in such a broad context. Although there are some authors who criticise Needham for his Sinocentric bias, the study is of great scholarly importance. Within the specific areas of shipbuilding Needham suffered from a lack of archaeological information, which at the time that he wrote was just beginning to emerge. Had this information been available his conclusions may have been different.

Needham (1971) was doubtless correct when he noted that it was regrettable that:

> Chinese naval architecture never found…its systemising scholar! At any rate one would not be far wrong in believing that the shipwrights of the Ming were probably the most accomplished artisans of any age in civilisation who were at the same time illiterate and unable to record their skill.

However, he seems to be confused on two issues: firstly, the significance of ocean-going vessels in China and secondly,

Figure 3. Map of East and Southeast Asia, showing main sites referred to in the text.

and more obviously, the question of the existence in China of ships with a keel in the traditional European sense.

Needham (1971) used the flat-bottomed Jiangsu or Pechili freighter as an example of a typical Chinese 'junk'. He qualified this generalisation by stating that 'Geographical factors have had considerable influence in differentiating the craft found along the coasts of China'. Some Chinese writers had noted the differences between the vessels of north and south China. A scholar of the 17th and 18th century Xie Zhan-Ren commenting on a passage in the *Ri Zhi Lu* (Daily Additions of Knowledge) of Gen Yan-Wu, itself finished in +1673, wrote as follows:

> The sea-going vessels of the Jiang-nan are named 'sand-ships' (*sha chuan*) for as their bottoms are flat and broad they can sail over shoals and moor near sandbanks, frequenting sandy (or muddy) creeks and havens without getting stuck…But the sea-going vessels of Fujian and Guangdong have round bottoms and high decks. At the base of their hulls there are large beams of wood in three sections called 'dragon-spines' (*long gu*). If (these ships) should encounter shallow sandy (water) the dragon spine may get stuck in the sand, and if the wind and tide are not favourable there may be danger in pulling it out. But sailing to the South Seas (Nan-Yang) where there are many islands and rocks in the water, ships with dragon-spines can turn more easily to avoid them.

Here Needham suggests that this is:

> … a reference to the better sailing qualities of ships with deep hulls and centreboards. With this passage in mind we may look again at Fig. 939 [Needham], where the *long gu* is the central strengthening member of the hull of the Fujian and Guangdong sea-going junk, with round bottom and high decks. Such timber is called a *long gu* by Chinese shipwrights, *but it should not be regarded as a keel in the European sense* [our italics]…for it is not the main longitudinal component of the vessel, this function devolving rather on the three or more enormous hardwood wales which are built into the hull at or below the waterline.

It is unclear from this passage if Needham has confused the strengthening wales with the true keel. He attributes *long gu* of flat bottomed vessels (which are a type of wale or chine wale), with the true keel of deep hulled vessels. The passage in the *Ri Zhi Lu* clearly indicated this error, since it refers to the *long gu* getting stuck in the sand—obviously wales cannot get stuck in the sand. Later, Needham (1971: 430) states: 'But Chinese ships, as we have said, were not always flat-bottomed; though lacking any true keel…' Needham quotes Xu Jing who states in the *Gao Li Tu Jing* (Illustrated Record of an Embassy to Korea) dated to 1124, that 'the upper parts of the vessel are bottom of the ship (deck) is level and horizontal, while the lower parts sheer obliquely like the blade of a knife…for since the bottom of the vessel is not flat.' Needham infers that this shape could be found in modern times in certain types of fishing vessels and smaller naval junks of the Qing dynasty and all sea-going junks of the south of China.

Needham (1971: 409) also refers to the *Tien Gong Wu* (Exploitation of the Works of Nature) by Song Ying Xing in 1637. Here a description of a canal grain-carrying vessel is given and then his description of the shipyards:

> The construction of the boat begins with the bottom. The strakes of the hull are built up on both sides from the bottom to a height (equivalent to that of the future) deck. Bulkheads are set at intervals to divide the vessel (into separate compartments), [we may interpret this statement as an indication that the vessels were built shell-first] and (the holds have) sheer vertical sides which are called *qiang*…The horizontal bars (*heng mu*) which grasp the mast's foot below this are called 'ground dragons' (*di long*), and these are connected by components called 'lion-tamers' (*fu shi*), while underneath them lies another called a 'lion-grasper' (*na shi*). Under the 'lion-tamers' are the 'closure pieces' (*feng tou mu*) otherwise known as triple tie-bars (*lian san fang*)…

Song Ying Xing mentions that the ocean-going vessels from Fujian and Guangdong have bulwarks of half bamboo for protection against the waves, examples of this can be seen in the illustrations of the Mongol invasion of Japan (see below).

Wang Gungwu (1958) suggests that there were no large Chinese-built vessels involved in the Nanhai trade in the Tang, although it is known that large Chinese vessels sailed to Korea and Japan. However, Wang Gungwu states that:

> 'On all these routes [from Guangdong south and then east] sailed Chinese and K'un-lun [Vietnamese or Southeast Asian] as well as Arab, Persian, Ceylonese and Indian ships. Only past the Nicobars, and especially past Malabar it is doubtful whether Chinese and K'un-lun were ever found at this time [800 AD].

However, by the 15th century according to Ch'oe Pu:

> From Su-chou, Hang-chou, Fukien, Kwangtung, and other places in our country, sea-going smugglers go to Champa and the Islamic countries to buy red sandlewood, black pepper and foreign perfumes (Meskill, 1965).

The illustrations of Chinese vessels are limited in number. One of the earliest illustrations of Chinese ships is on a stele in the Wan Fu Su temple at Chengdu dating to the Liu Chao Period (Six Dynasties 3rd to 6th centuries AD, Fig. 6). Slightly later are some ships shown on the frescos in the Dunhuang cave

Figure 4. Map of Fujian Province showing main sites.

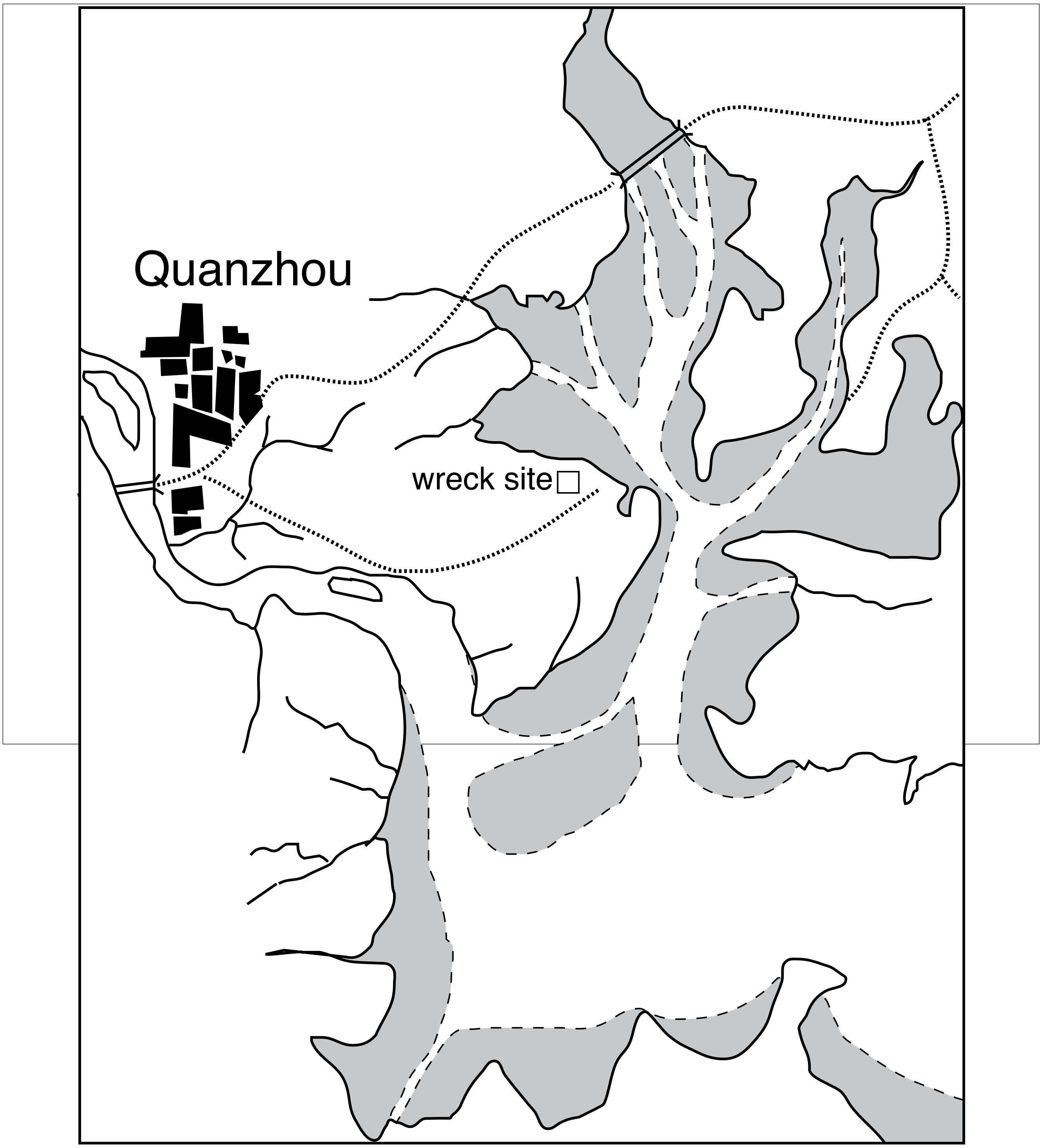

Figure 5. Map of Quanzhou showing site of Quanzhou and Fa Shu sites.

temples in Gansu Province, dating to the 7th century (Fig. 7). Both are mentioned and illustrated by Needham (1971: 646) who suggests that these vessels have steering oars rather than axial rudders. While the illustrations are rather unclear, the largest ship in the Dunhuang cave-temple frescos has square ends, a square sail and what looks like poles or oars at both ends of the vessel. Audemard (1957) illustrates a large range of vessels with axial rudders and strange steering sweeps set at the stern in pairs or singly projecting from the transom above the rudder (Fig. 8). These are different from the sweeps, possibly *yulo* (*yuloh*) that are set at the side of the vessels. Audemard's illustrations come from an 18th century description of warships entitled *Tu Shu Ji Cheng* (Imperially Commissioned Compendium of Literature and Illustrations, Ancient and Modern). It is, therefore, possible that the Dunhuang illustration, like the Audemard illustrations, show a combination of stern sweeps and an axial rudder.

The Wan Fu Su Temple stele has a well defined square sail, a large stern structure and a square bow, in this illustration it is uncertain if a rudder depicted. Needham suggested that these

Figure 6. Carving of a ship on a 3–6 century AD stone stele in the Wan Fu Su Temple, Chendu (from Needham 1971).

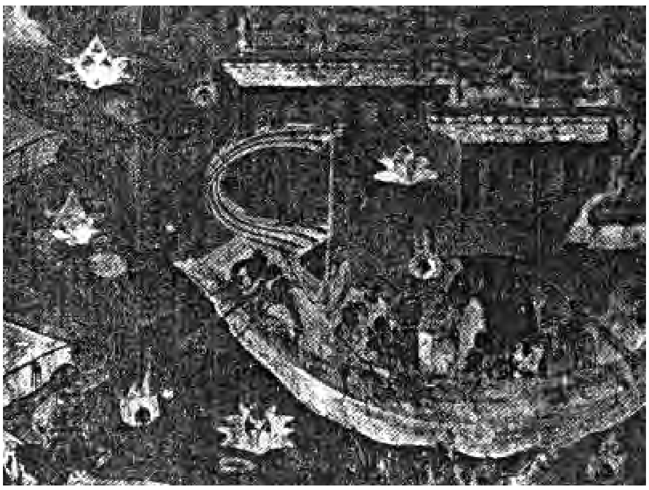

Figure 7. Frescos from the Dunhuang cave temples in Gansu Province, dating to the 7th century (from Needham 1971).

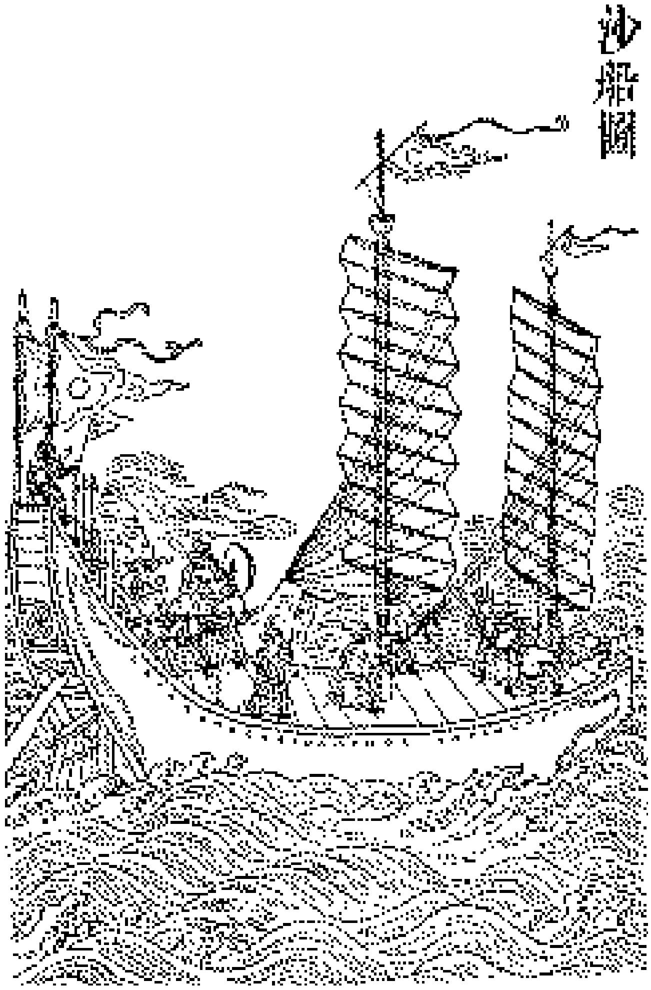

Figure 8. Illustration of fighting vessel showing axial rudder and 'steering' oar (from Audemard 1957: fig. 23)

Figure 9. Vessel carved on the Bayon at Ankor Thom, Kampuchia dated to about 1185 (from Needham 1971).

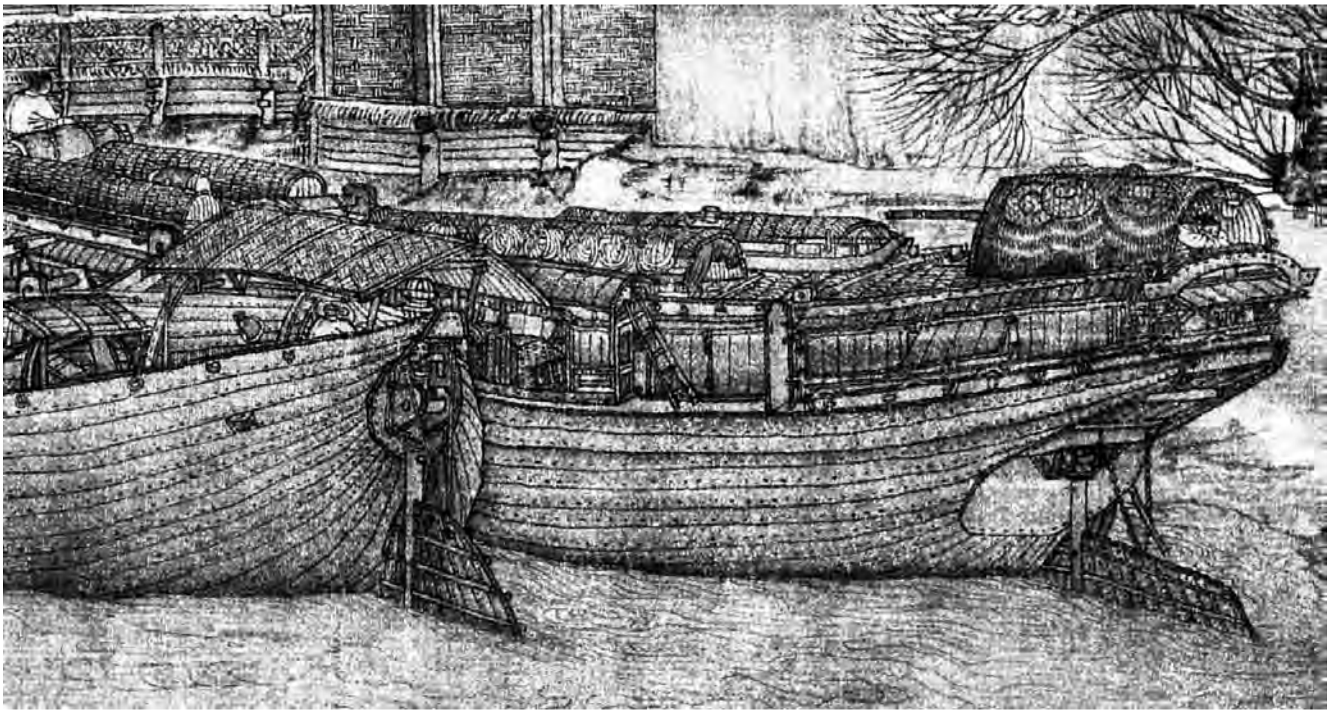

Figure 10. Two ships from the Song Dynasty scroll by Zhang Zeduan entitled *Qing Ming Shang Ho Tu* (Going up the river the capital (Kaifeng) at the Spring Festival), showing *fluit*-like stern (left) and overhanging transom.

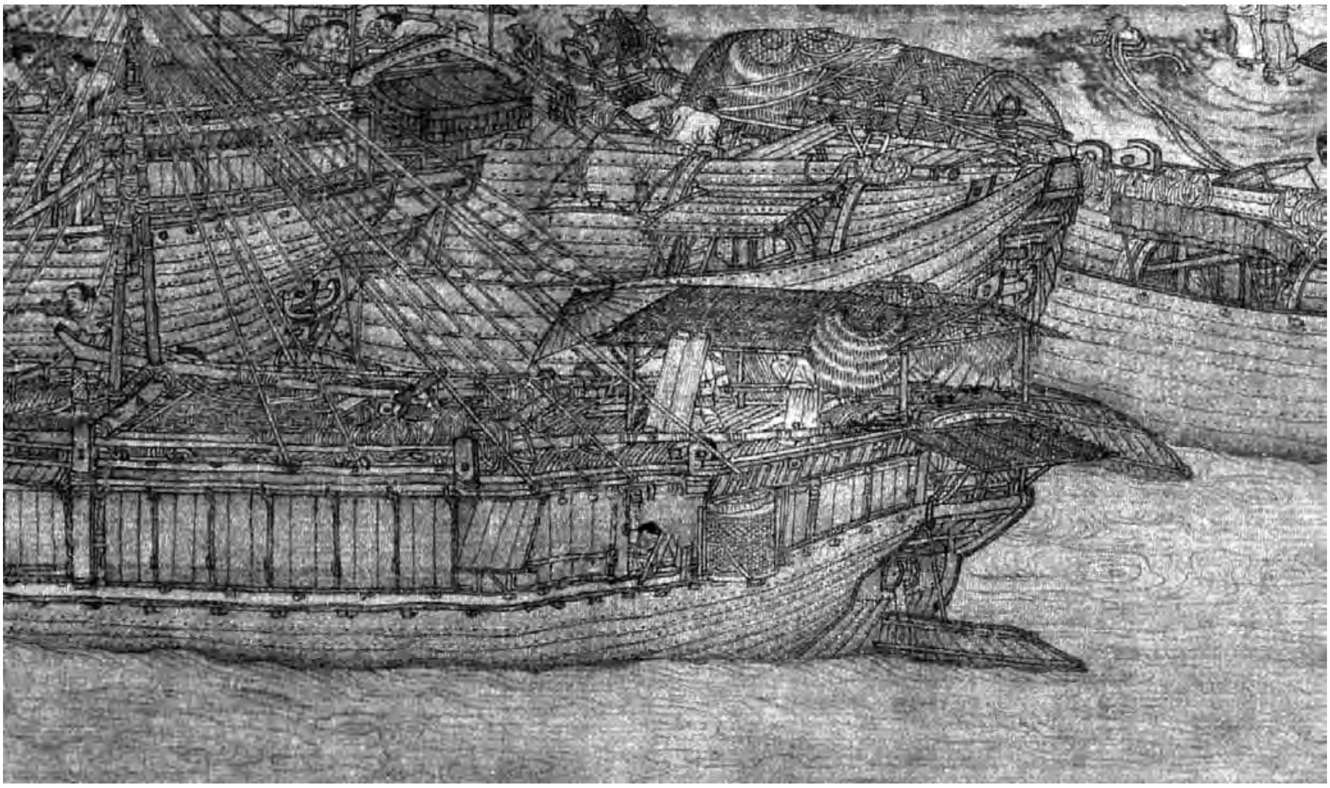

Figure 11. The stern of a passenger-carrying vessel showing the chine and overhanging transom, from the Song Dynasty scroll.

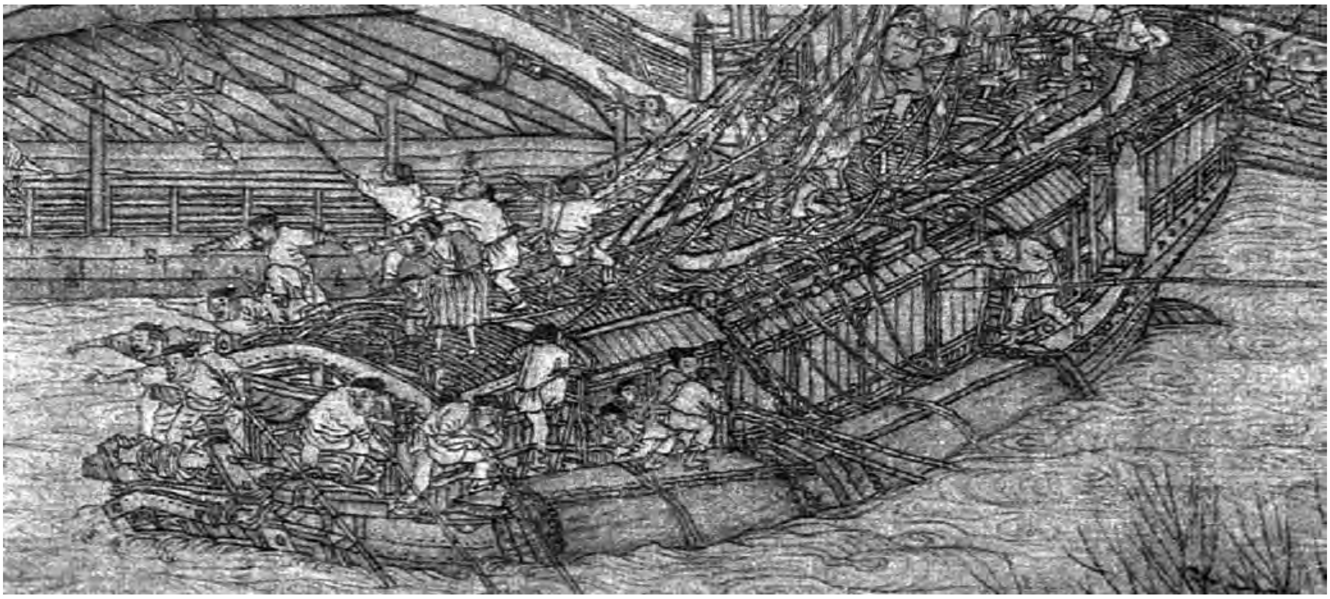

Figure 12. A detail from the Song Dynasty scroll showing a vessel negotiating a bridge, with detail of the bow arrangement..

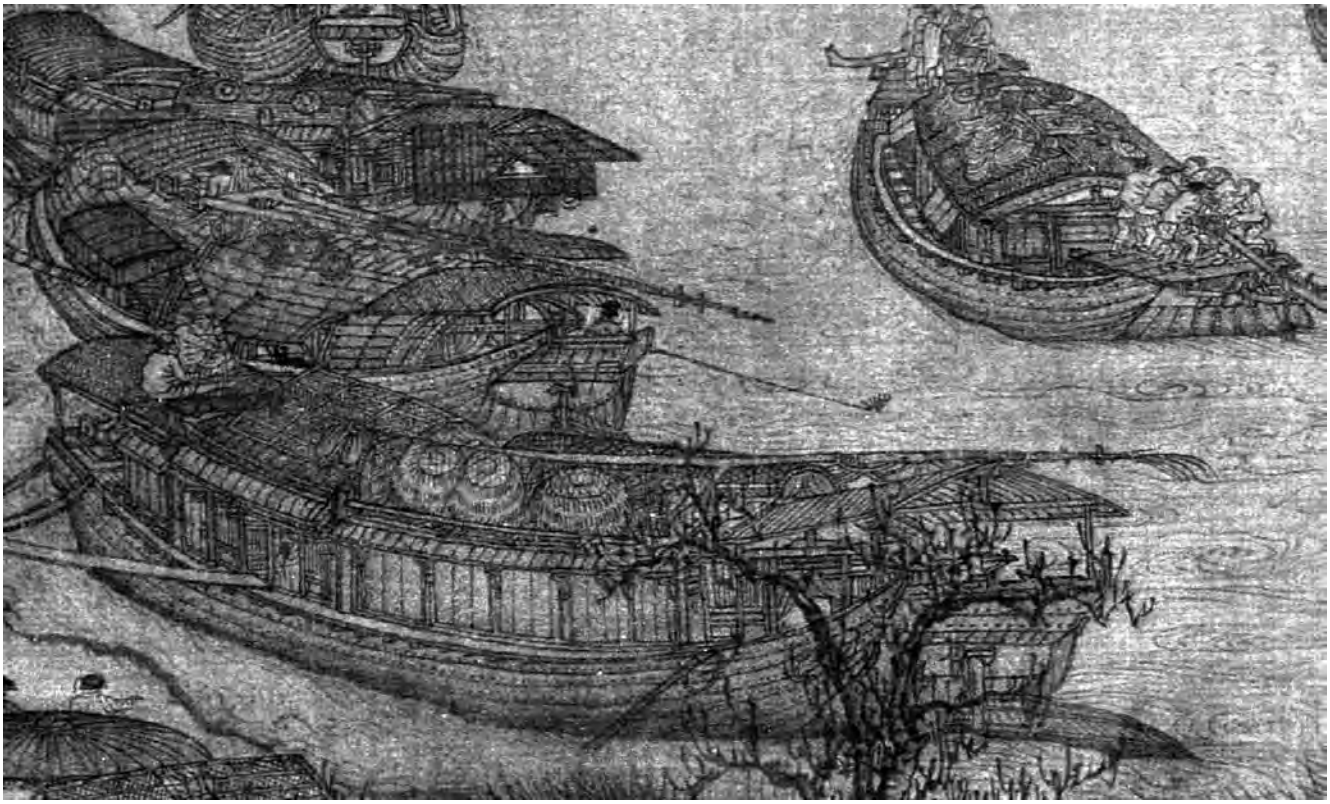

Figure 13. Four vessels from the Song Dynasty scroll showing the stern arrangement.

illustrations of vessels may be of Indian rather than Chinese, particularly because of their Buddhist origins.

The carving on the Bayon temple at Angkor Thom, Cambodia, dated to 1185 shows, among other vessels, a large two-masted ship with forestays, mat and batten sails, multiple sheets and no mast shrouds (Fig. 9). The vessel is thought to be Chinese since it has many characteristics typical of a Chinese ship, and is relatively untypical within the illustration where other, obvious Southeast Asian vessels appear. There appears to be two flag poles with forestays: a jack staff (at the bow) and an ensign staff or at the stern. The jack staff flag has multiple points (typically Chinese). At the top of the fore and main masts there seems to be a small square mat sail (?), flag or crows-nest. The ensign flag pole has a mattting flag. At the bow a sailor is operating the anchor windlass and lifting a crown stocked anchor. Sitting on the deck in pairs are six people apparently not engaged in any nautical activity (possibly merchants). Aft of them are two sailors working the fore and main sheets. Aft again are three people standing apparently looking forward and involved in the activity of sailing. The

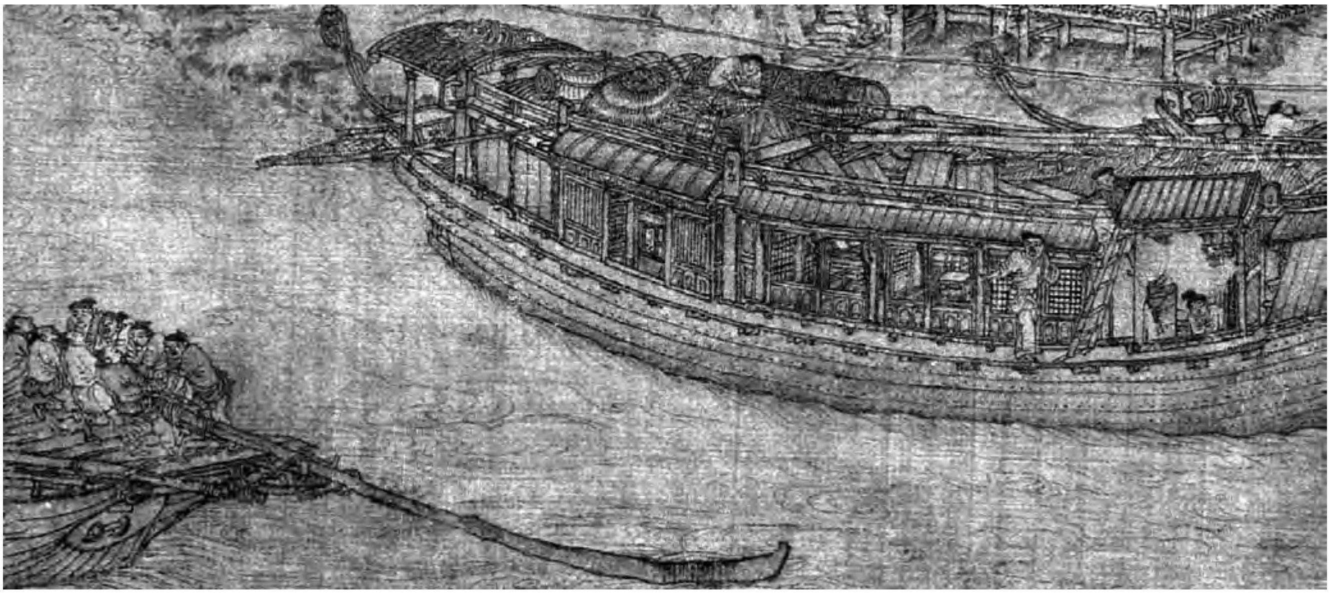

Figure 14. Detail of the steering arrangement on a vessel with rudder unshipped, from the Song Dynasty scroll.

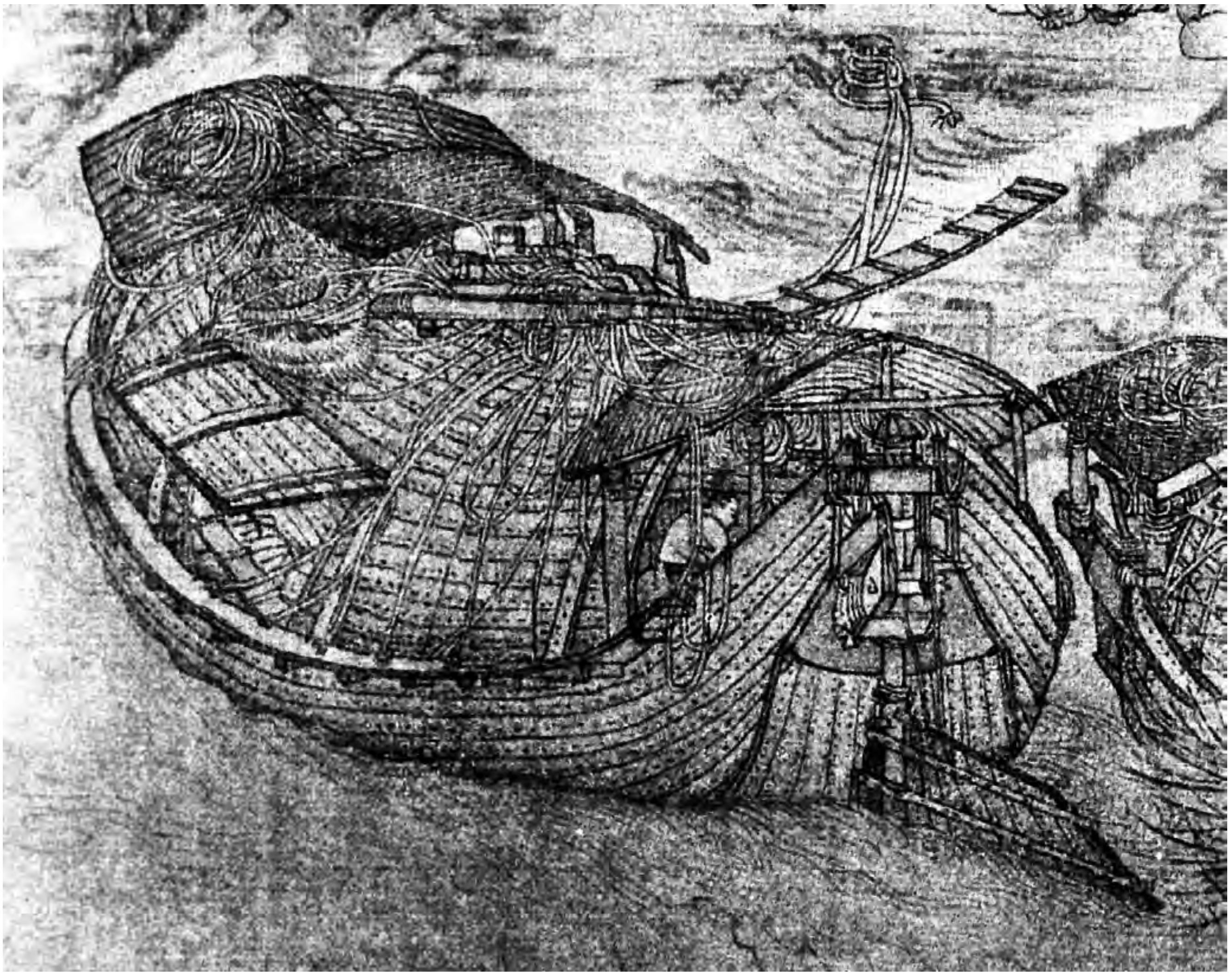

Figure 15. Details of stern arrangement of a vessel with a hard chine from the Song Dynasty scroll.

Figure 16. The *Moko Shurai Ekotoba* or Illustrations and Narrative of the Mongol Invasion of Japan, produced in 1292 showing a Mongol vessel under attack by a small Japanese vessel.

Figure 17. Large Mongol vessel (foreground) retreating two Mongol vessles advancing, from the *Moko Shurai Ekotoba* .

head of one person shows just above the gunnel at the line of the stern post and is presumably the helmsman. The stem post is slightly concave and thicker at the top. There seem to be eight strakes, the stern top three strakes extend to form a counter over the sternpost. The sternpost is much narrower than the stem extending from the counter down two strakes where it combines into an extended rudder which projects below the keel. The carving is unclear and some writers have suggested that it represents a quarter rudder rather than an axial rudder but this is unconvincing. Possibly the confusion is the result of the stone mason unfamiliarity with ships below the waterline.

Large river vessels of the Song Dynasty are illustrated in the famous scroll by Zhang Zeduan entitled *Qing Ming Shang Ho Tu* (Going up the river the capital (Kaifeng) at the Spring Festival) and painted with meticulous care sometime around 1126 (Figs 10–15). It shows three separate groups of vessels, the down-stream group has six vessels, the middle group shows a large vessel, bows-on, negotiating, with difficulty, the passage under a bridge and the upstream group shows two vessels tied up to the river bank. The largest vessel is about 15 metres long. The vessels all have no noticeable sternpost and the axial, semi-balanced rudders appear to be fixed on a hinge system on the transom with chains so that they can be raised and lowered. There are three different types of vessels:

1. Vessels with the hull planking sweeping up, in a uniform manner, to a small, high, vertical transom, reminiscent of the Dutch *fluits* of the early 17th century (Fig. 10 left).
2. Vessels with a small counter overhanging a small low transom and with a noticeable chine indicating a flat bottomed vessel (Figs 11 & 14).
3. Vessels with a large low transom and a considerable over-

Vessel No	Direction	Features
C1 (large) Fig. 16	L	Viewed three quarters bow-on. Windlass on bows with crooked support struts, c 9 oar holes, oars shipped, wicker wash boards with 4 square ‘windows’ (note as described by Song Ying Xing, above), raised decking, level with top of wash boards, running from stem area back to about midships, aft a ladder (?) down to the deck below, indication of deck, raised deck in aft quarter. Flag pole midships. Stern stepped with one small step and one larger step, with what looks like tiles. Axial rudder in a slot. The vessel appears to have a hard chine
C2 (large) Fig. 17	L	Viewed three quarters stern-on. Similar, but smaller than C1, strong sheer. Windlass on bows with crooked support struts, 4 oars in operation, 3 rowers facing forward, oars have small handle at end indication that they were sculling (yuloa) oars, wicker wash boards with no ‘windows’, the raised decking, level with top of wash boards runs whole length of vessel (unlike C1). No flag pole. Stern stepped with one small step and one larger step. No step forward but ‘flanges’ on gunnel. Axial rudder set in slot at stern, hard chine, indication that the flat bottom runs upwards past rudder slot to false stern transom. At least 3 drums or gongs being used (sounding alert?). Square shield at stern.
C3 (medium) Fig. 17	R near	Strong sheer. Vessel appears to be approaching and attacking the Japanese on board Vessel C1. This vessel has a crooked support structure with the windlass unshipped possibly to allow archers to operate in the bow section. This vessel seems to have two large masts the aft leaning back towards the stern the forward leaning towards the bow. The illustration is unusual as it cuts off the lower part of both C3 and C4 with the background of C2. This may be an artistic convention or a repair to the scroll. On the stern of the vessel a steersman (?) is seated on the single step. Little can be seen of the interior of the vessel because of the screening of C2. Evidence of wash screens on far side of vessel. Square shields at bow.
C4 (medium) Fig. 17	R far	Similar to and behind C3 (obscured and fragmentary). No evidence of crooked structure, largely obscured by C3. Square shields at bow.
C5 (small) Fig. 18	R far	Small, very crowded vessel with slight sheer flattening at bow. Bow lateral section is slightly concave (downwards). Ring on front with small bow transom. Wash strake of some sort, uncertain stern. Vessel appears to be round bottomed. Evidence of oars or yuloa. Occupants with padded ‘armour’, numerous shields with swastika and lotus-form tops. Numerous incoming arrows.
C6 (small) Fig. 18	R near frag.	This vessel has similar ring in bow, round bottomed. Otherwise quite different with wicker wash boards, a steep bow with section at the top flattening to the front with a small flag pole. Numerous incoming arrows.
C7 (?) Fig. 19	R frag.	Section of crowded vessel with steep bow, and smooth sheer with no recurve at bow, round bottomed. Bow ring and small flag pole on bow. Decorated wash board and small mast without sail. Shields are lotus-form with square section in centre, possibly a peep hole.
C8 Fig. 20	L near frag.	Vessel moving away from the action, largely occupied with non-combatant personnel. Rowed with 2 oars visible (far side, near side obscured). Axial rudder. Square flat 'tiled' area on poop with upward-sweeping poop. Wicker shields. Pole mast. Curved and decorated square stem with 2 projecting horizontal beams as part of continuation of sheer.
C9 Fig. 20	L mid frag.	Vessel, lower part obscured, stern upward-rising with upward projecting beams continuing sheer line. Part of rugger slot in stern, but rudder not visible. Wicker shields and wicker washboards running along mid body of ship. Pole mast and fore mast. Stem with two slightly upward projecting beams with suspended anchor.
C10 Fig. 20	L far frag.	Two oars visible (far side, near side obscured). Flat stern as C8 with 'tiles'. Decorated sheer. Main and aft mast. Bow section with series of 'steps' up to flat area with ornate ironwork (?) two horizontal projecting beams
J1 Fig. 21	L near	Small crowded vessel with axial rudder, hard chine being rowed with 6 sets of yuola (oars have clear right angled stub which the oarsmen are grasping. Oarsmen, facing aft crouch on an external framework. The rudder has a rope for lifting or tilting. There is a small stocked anchor which seems to have a stone(?) stock at right angles to the two shafts. See Fig. 21.
J2 Fig. 21	L far	As J1 but 4 rowers
J3, 4 & 5 not illustrated		Three small rowed vessels with oarsmen facing forward. Axial rudder in a transom thwart beam with slot for shaft of rudder.

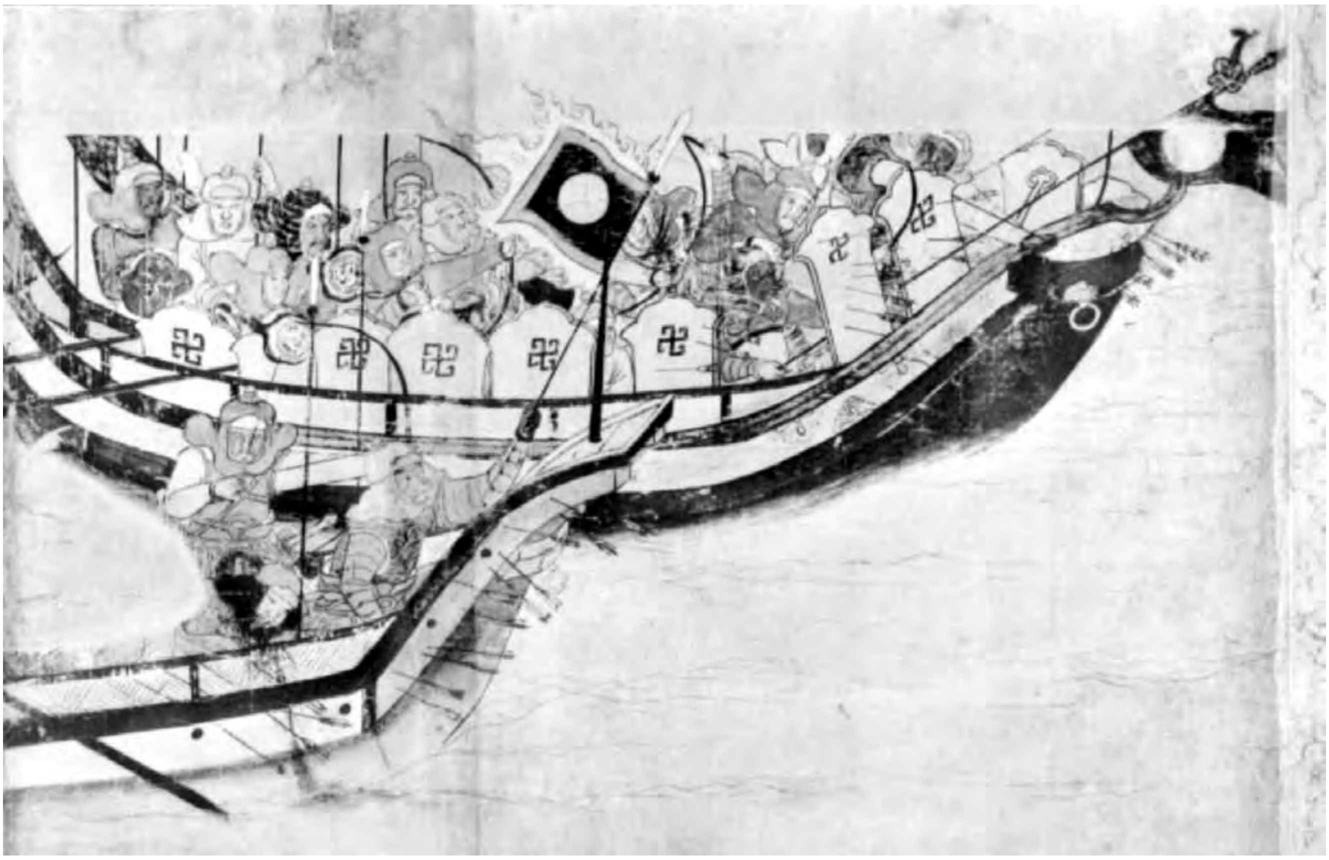

Figure 18. Two medium sized Mongol vessels under attack, from the *Moko Shurai Ekotoba* .

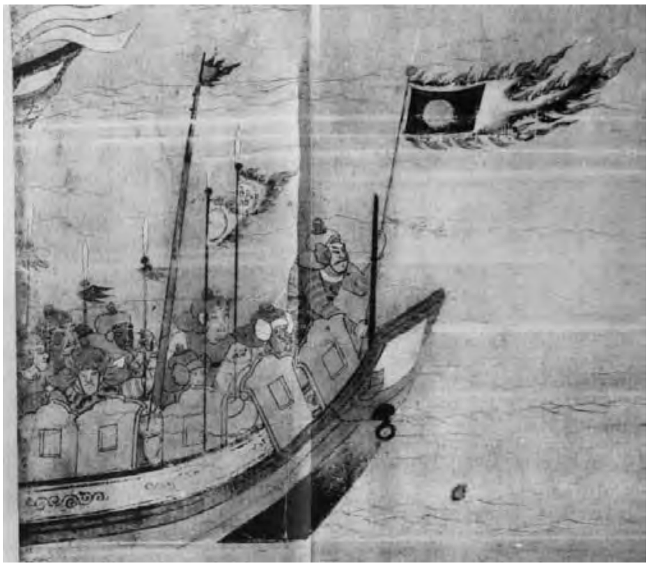

Figure 19. A fragment from the *Moko Shurai Ekotoba* showing medium sized Mongol vessel.

hanging counter. The planking is uniform with no chine (Fig. 10 right).

The vessels all show very clearly the nail pattern on the lower part of each strake, except where the vessel has a flat bottom (type 2) where the nailing is on both sides of the strake. It is uncertain if the vessels are clinker- or carvel-built, but at the transom there is no evidence of clinker, suggesting carvel construction with skew nails. The masts which are used to attach the tracking lines are bipod. While these vessels are obviously river-craft, their construction is of great interest because of the detail of the illustration.

The *Moko Shurai Ekotoba* or Illustrations and Narrative of the Mongol Invasion of Japan, produced in 1292 and preserved in the Imperial Household Museum illustrates the Second Mongolian invasion of Japan in 1281 (the first was in 1274) (Figs 16–20). The scroll illustrates the adventures of the nobleman Takezaki Suenaga and it has been suggested that he was responsible for illustrating part of the scroll. The central part of the maritime scenes from the scroll show two large Chinese or Mongolian vessels retreating to the left. From the right (in the direction of reading and chronology) come the Japanese in small vessels to attack the Chinese fleet (Fig. 16). At the left come some vessels to counter this attack and some in retreat. The scroll has been damaged and possibly repaired, but it is lively, and suggests an active engagement between a small lightly armed Japanese force against a larger and more unwieldy Chinese force. The two large Chinese vessels have several interesting features. Because of the complexity of these illustrations and their significance, their features are

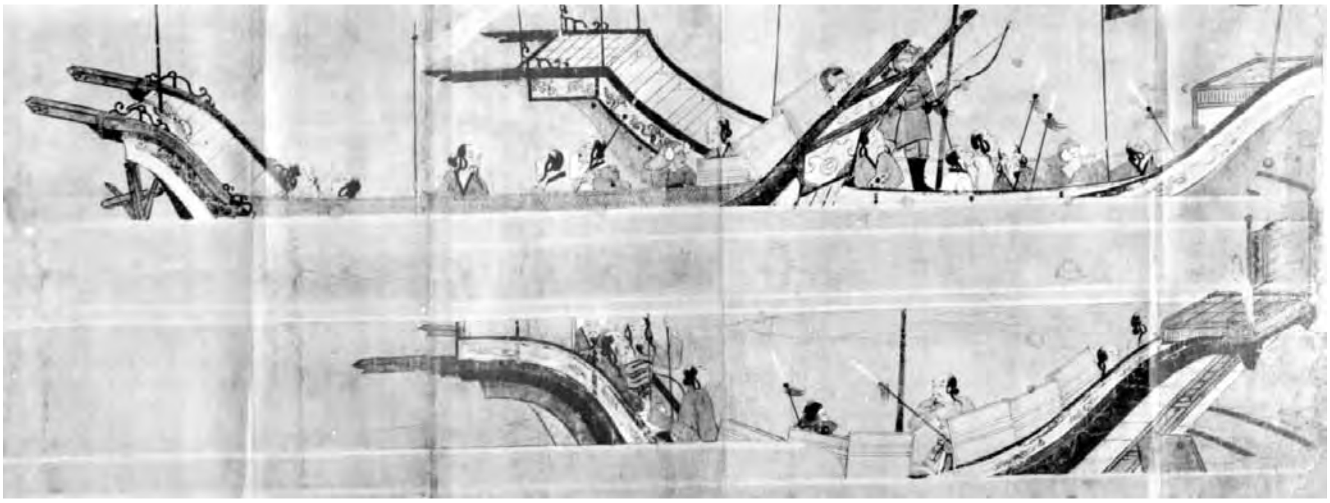

Figure 20. Fragments from the *Moko Shurai Ekotoba* of three vessels.

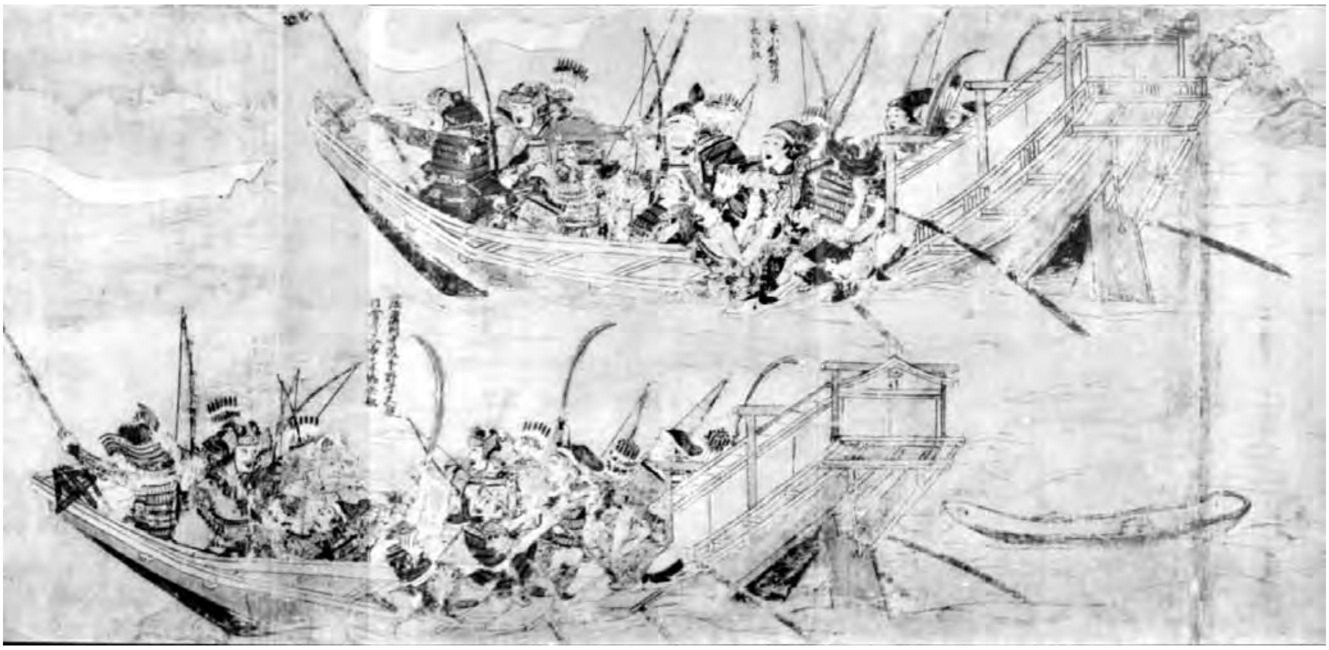

Figure 21. Two medium sized Japanese vessels advancing on Mongol fleet, from the *Moko Shurai Ekotoba* .

tabulated in Table 1.

Most invading vessels and some shields on these vessels carry a device with light circle (Moon?). Vessels C1–4 have three types of people on board: rowers, dressed in tunics with shaved heads; warriors with head dress which seems to have winged effect at side of face, mostly bearded and some dark skinned; and others, possibly important people, wearing boots and either being slaughtered by Japanese or sitting in area furthest away from direction of attack. Soldiers in C 5–7 are distinctly different from C1–4, with padded dress and beardless and in some cases dark skinned. Shields are distinctive with recurving swastika and lotus-form tops. No evidence of other types of people. This illustration is particularly important because the vessels are contemporary with the Quanzhou ship and are clearly illustrated. It is known that there were vessels from South China and Korea involved in this invasion. This work merits a more thorough study to analyse the details and significance of the vessels and their occupants.

Another important source from the period of the Quanzhou ship is Marco Polo who resided in China between 1275 and 1292. He wrote on Chinese river shipping and also on sea-going vessels of Guangdong and Fujian. As with all translations one needs to approach the works with caution. For example, there are interesting variations in the translation of *The Travels of Marco Polo*. The version translated by Latham (1958) gives the following account at the beginning of Chapter Six: From China to India:

> To begin with, we shall tell you first of the ships in which merchants trading with India make their voyages.
> This then I would have you know, is how they are made. They are built of a wood called spruce or fir. They have one deck; and above this deck, in most ships, are at least sixty cabins, each of

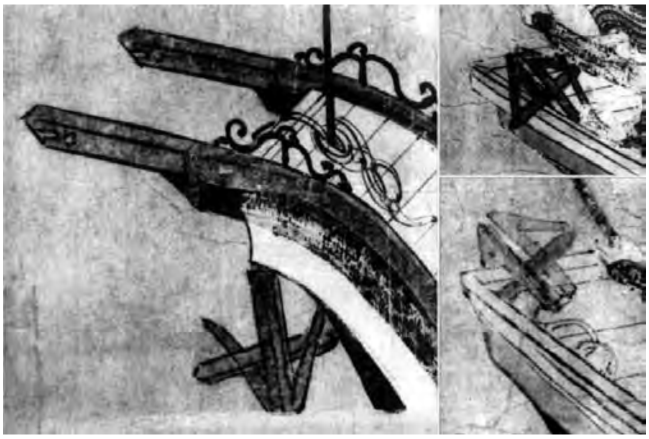

Figure 22. Anchors from Mongol (left) and Japanese vessels (right) in the *Moko Shurai Ekotoba*.

which can comfortably accommodate one merchant. They have one steering oar and four masts.

Needham (1971) gives an alternative and unreferenced translation which will be quoted here in full. Note the differences between the two versions:

We shall begin first of all to tell about the great ships in which the merchants go and come into India through the Indian Sea. Now you may know that those ships are made in such a way as I shall describe unto you.

I tell you that are mostly built of the wood which is called fir or pine.

They have one floor, which with us is called a deck, one for each, and on this deck there are commonly in all the greater number quite 60 little rooms or cabins, and in some, more, and in some, fewer, according as the ships are larger or smaller, where, in each, a merchant can stay comfortably.

They have one good sweep or helm, which in the vulgar tongue is called a rudder [the earliest recording of the word rudder seems to be around the early 14th century, this may imply that Marco Polo was unfamiliar with the term rudder and an axial rudder in particular, since at that time quarter rudders in the Mediterranean were the norm].

And four masts and four sails and they often add to them two masts more, which are raised and put away every time they wish, with two sails, according to the state of the weather.

Some ships, namely those which are larger, have besides quite 13 holds, that is, divisions, on the inside, made with strong planks fitted together, so that if by accident that the ship is staved in any place, namely that it either strikes on a rock, or a whale-fish striking against it in search of food staves it in. And then the water entering through the hole runs to the bilge, which never remains occupied with things. And then the sailors find out where the ship is staved and then the hold which answers to the break is emptied into the others, for the water cannot pass from one hold to another, so strongly are they shut in; and they repair the ship there and put back the goods which were taken out.

They are indeed nailed in such a way; for they are all lined, that is, that they have two boards above the other.

And the boards of the ship, inside and outside, are thus fitted together, that is, they are in the common speech of our sailors, caulked both outside and inside, and they are all well nailed inside and outside with iron pins. They are not pitched with pitch, because they have none of it in those regions, but they oil them in such a way as I shall tell you, because they have another thing that seems better than pitch. For I tell you that they take lime and hemp chopped up small and they pound it all together, I tell you that becomes sticky and holds like birdlime. And with this thing they smear their ships and this is worth quite as much as pitch. Moreover I tell you again that when the great ships wish to be decorated [?], that is to be repaired, and it has made a great voyage or has sailed a whole year or more and needs repair, they repair it in such a way. For they nail yet another board over the aforesaid original two all round the ship without removing the former at all, and then there are three of them over the whole ship everywhere, one nailed above the other, and then when it is nailed they also caulk and oil it with the aforesaid mixture and this is the repair which they do. And at the end of the second year at the second repair they nail yet another board leaving the other boards so that there are four. And this way they go each year from repair to repair until the number of six boards, the one nailed on the other. And when they have six boards the one upon the other nailed then the ship is condemned and they sail no more in her on too high seas but in near journeys and good weather and they do not overload them until it seems to them that they are of no more value and that can make no more use of them. Then they are dismantled and broken up.

Much of what Marco Polo says here can be related to the Quanzhou ship, however, the statements about the watertight bulkheads are of considerable interest and presents an apparent conflict with the archaeological record. Marco Polo is the origin of the theory that Chinese ships had bulkhead compartments that were completely watertight. Later writers, up to and including Needham followed this suggestion. However, every Asian vessel with bulkheads that has been excavated by archaeologists, shows evidence that the bulkheads, although sealed with luting, had limbers to allow water to flow between the compartments. Additionally, in alll the wrecksites there has been no evidence of stoppers or bungs in the limbers, indicating at the time of sinking the limbers were open. This issue is discussed in more detail below. The statement about the multiple planking is also of great interest, since it provides historical evidence for a technique that would be hard to understand from the archaeological evidence alone.

Ibn Battutah, who was in China in 1347, was a less detailed observer than Marco Polo. He noted that:

We stopped in the port of Cálicút, in which there were at the time thirteen Chinese vessels, and disembarked…On the Sea of China travelling is done in Chinese ships only, so we shall describe their arrangements.

The Chinese vessels are of three kinds; large ships called *chunks* [in other translations*jonouq,* in Needham *chuan*], middle sized ones called *zaws* (dhows) [elsewhere *zaw*, *cao* or *sao*] and the the small ones *kakams*. The large ships have anything from twelve down to three sails, which are made of bamboo rods plaited into mats. They are never lowered, but turned according to the directiopn of the wind; at anchor they are left floating in the wind. A ship carries a complement of a thousand men, six hundred of whom are sailors and four hundred men-at-arms, including archers, men with shields and arbalists, who throw naphtha. Each large vessel is accompanied by three smaller ones, the "half", the "third" and the "quarter".These vessels are

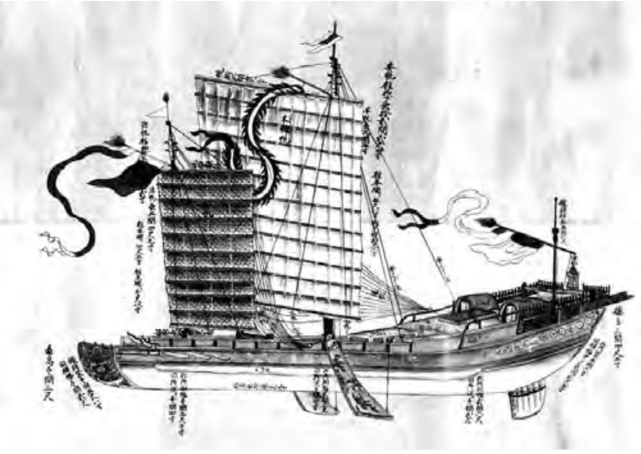

Figure 23. Nanjing ship from Japanese scroll.

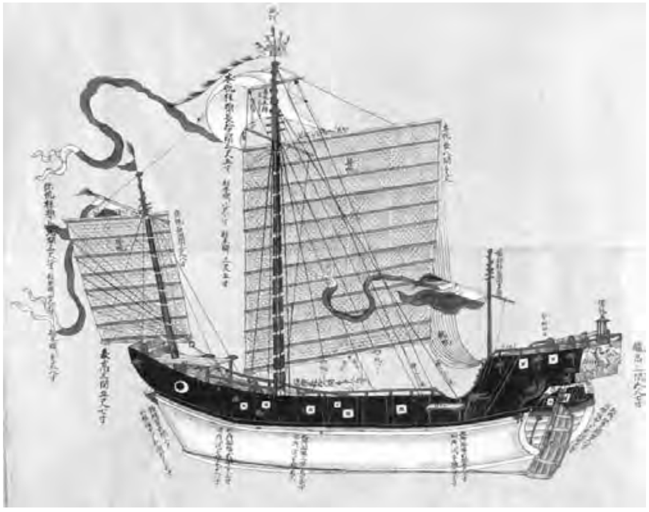

Figure 24. Ningbo ship from Japanese scroll.

Figure 25. Ningbo ship at anchor from Japanese scroll.

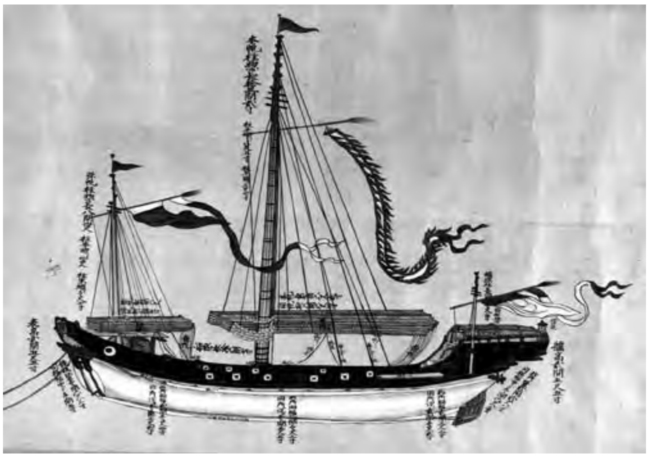

Figure 26. FFuzhou built ship (Nanjing sent) at anchor from Japanese scroll.

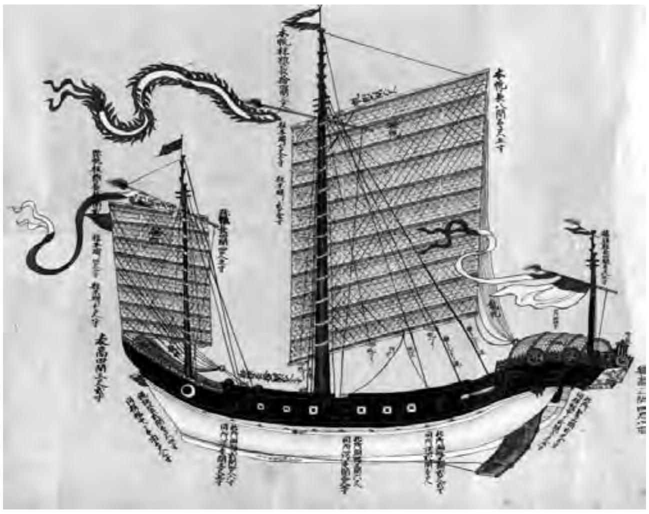

Figure 27. Taiwan ship from Japanese scroll.

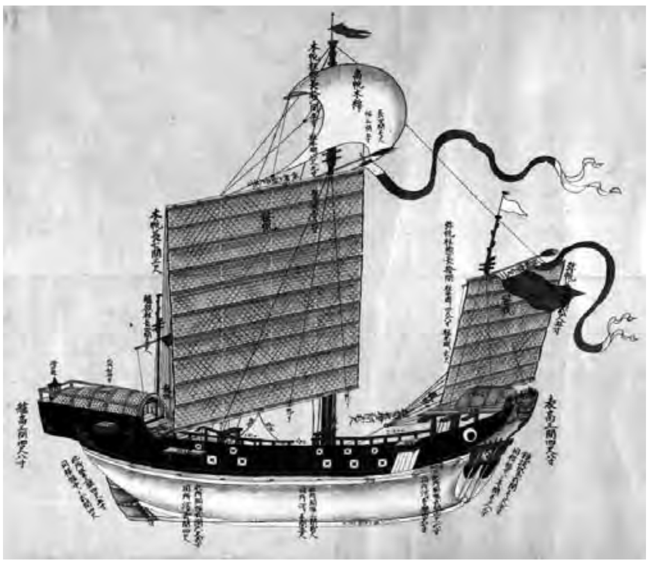

Figure 28. Guangdong ship from Japanese scroll.

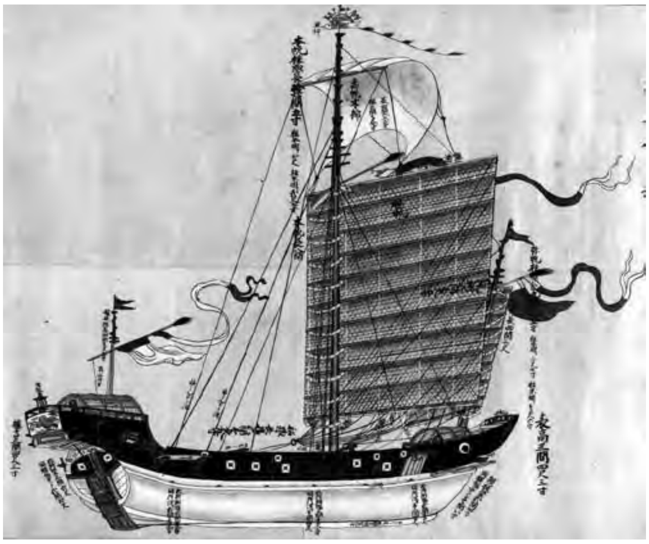

Figure 29. Fuzhou built ship (Guangdong sent) from Japanese scroll.

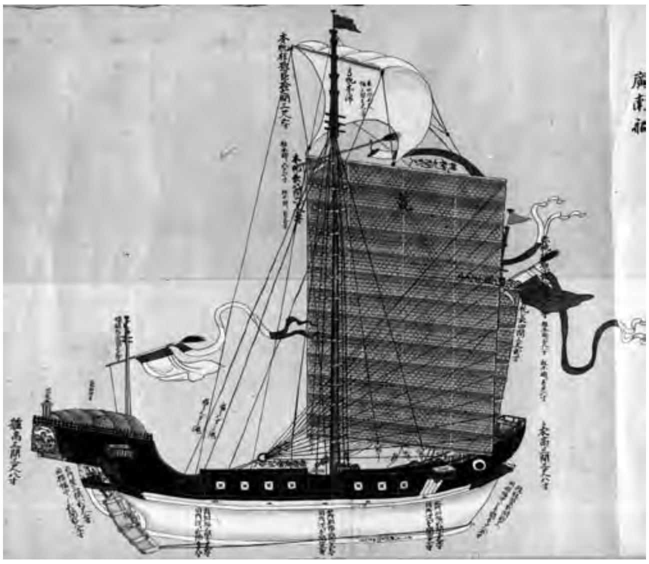

Figure 30. Guangnan ship from Japanese scroll.

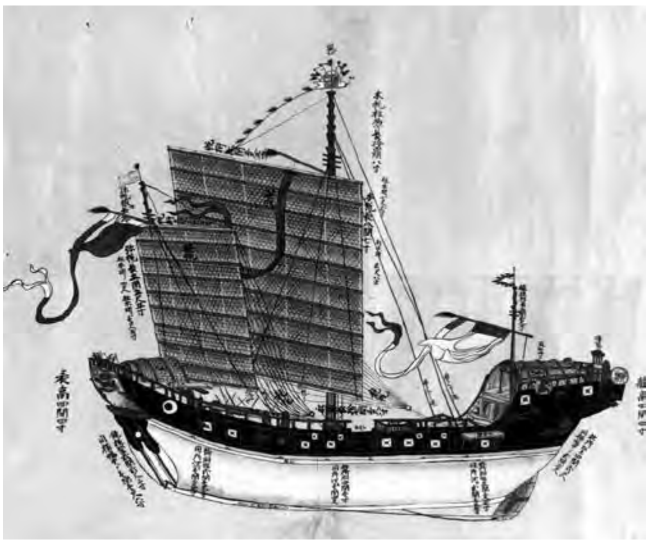

Figure 31. Amoy ship from Japanese scroll.

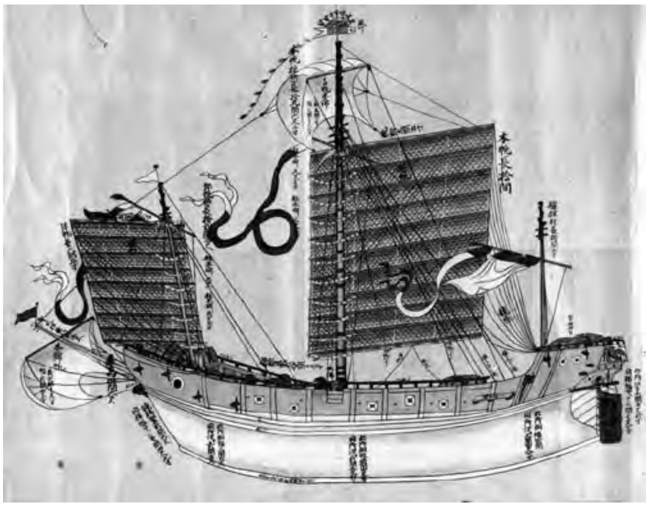

Figure 32. Siam ship from Japanese scroll.

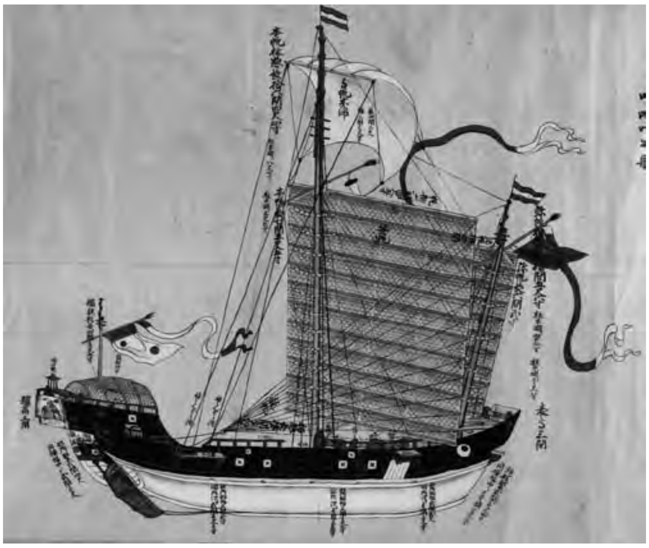

Figure 33. Batavia sent ship from Japanese scroll.

Figure 34. European vessel

Dimension	Nanjing	Ningbo 1	Ningbo 2	Guanghan	Amoy	Fuzhou Guangdong	Batavia	Siam	Guangdong	Taiwan	Fuzhou--Nanjing
OAL	24.57	29.19	31.05	29.7	31.74	29.37	30.9	41.97	29.4	29.43	29.01
BowH	2.7	7.11	7.8	6.54	7.32	6.69	5.4	9	6.84	8.16	5.25
BowTvert	3.54		4.5	4.2	4.29	3.72	4.02	5.4	4.05	4.02	3.69
BowTwidth	2.4		2.46	2.25	2.28	2.04	3.99	3.27	2.19	2.19	1.95
Fhullwidth	3.33	4.59	4.29	3.09	2.97	3	2.85	5.1	3.21	2.85	2.76
Fhulldepth	1.92		4.14	4.65	5.91	3.9	4.2	6	4.98	4.98	4.02
Mhullwidth	4.5	6.06	6.51	3	3	3	2.85	4.5	3.3	2.85	2.85
Mhulldepth	1.92	2.16	4.2	6.66	7.23	5.79	5.85	8.4	6	7.2	5.79
Ahullwidth	5.4	5.19	6.03	3.9	5.85	3.9	3.93	6.81	4.8	3.9	3.96
Ahulldepth	2.4	3.69	5.46	5.76	6.36	4.8	5.46	7.2	5.46	6.06	4.59
SternH	6.75	7.11	7.8	6.54	7.32	6.69	5.4	9	6.84	6.84	5.25
SternTvert	10.8	6.84	8.16	6.09	7.8	6	4.8	6.96	6.75	6.03	3.84
SternTwidth	4.35	4.35	3.6	4.47	5.1	4.2	3.9	5.91	4.8	4.05	3.69
FmastL		17.34	19.32				19.68	22.5	18	18.6	15.6
Fmastcbase	1.35	1.26	1.32	1.14	1.2	1.11	1.38	1.8	1.38	1.29	1.2
Fmastctop	0.54	0.54	0.51	0.48	0.45	0.48	0.54	0.75	0.6	0.54	0.51
FsailL	10.47	8.34		8.16	10.65	8.1	10.86	10.95		8.67	9
Fsailboom	2.7									5.79	5.55
MmastL	22.32	24.45	25.95	31.68	25.44	30.75	30.12	36.09	28.95	26.1	27.6
Mmastbasec	1.74	2.58	2.25	2.01		2.1	2.61	2.73	2.67	2.13	2.55
Mmastctop	0.78	1.05	0.87	0.81		0.87	0.96	0.9		0.87	1.11
MsailL	16.35	14.7	15	16.35	14.61	14.4	14.25	18	13.5	14.85	14.46
Msailboom	12.09	13.05	14.25	13.2	12.45		12.15	16.35	12.45	12.6	12.72

> built in the towns of Zaytún and Sín-Kalán. The vessel has four decks and contains rooms, cabins, and saloons for merchants; a cabin has chambers and a lavatory, and can be locked by its occupant…This is the manner after which they are made; two (parallel) walls of very thick wooden (planking) are raised and across the space between them are placed very thick planks (the bulkheads) secured longitudinally and transversely by means of large nails, each three ells in length. When these walls have thus been built the lower deck is fitted in and the ship is launched before the upper works are finished (Ibn Battúta, 1929).

Both Marco Polo and Ibn Battutah refer to the large size of the vessels and the large crews. However, the interesting issue is the reference by Marco Polo to a number of features of Chinese ships that can be related to both the Quanzhou Ship and other Asian built vessels.

A Japanese scroll of the early Qing shows eleven Chinese ships and one Dutch ship (**FIGS**). The scroll (*Tosen no zu*) and its associated scroll showing foreign ships' tools (*Gaikoku Sengu Zukan*) is housed in the Matsuura Historical Museum with a copy belonging to the National Gallery of Victoria. It has been approximately dated by Oba (1974) to between 1718 and 1727. These illustrations are well drawn, given a scale, most of the major dimensions of the vessels and a description of their features. Oba suggests that the scroll was produced to help the customs officials identify foreign vessels and assist in the control of smuggling. The authors are grateful to Professor Zae Geun Kim who translated the text. From this it has been possible to tabulate the major dimensions of the eleven Chinese vessels (see Table 2 below).

The most striking aspect of these vessels is their relative uniformity, with the exception of the flat bottomed Nanjing ship and the ship from Siam, which is larger and has a flat transom.

Nanjing	A flat bottomed vessel unlike any of the others. Highly ornemented and painted, large counter at wide stern, with axial rudder in slot, leeboards. Matting foresail and cotton main.
Ningbo	Matting sails, small canvas topsail, backstays on main and fore
Ningbo at anchor	
Gunagnan	
Amoy	
Fuzhou built Gunangdong sent	
Batavia sent	
Siamese	
Gunagdong	
Taiwan	
Fuzhou built Nanjing sent	

Figure 35. Tomb of Zheng He outside the city of Quanzhou.

Chapter 2. Archaeological evidence East Asian vessels
Jeremy Green

Over the last 25 years a number of excavations have been carried out in the Asian and Southeast Asian region on vessels that have relevance to the discussion of the Quanzhou Ship. The vessels are: (Chinese) Dongmenkou, Fa Shi, Shandong, Shinan, Ko Si Chang Two; (Southeast Asian) Pattaya, Ko Si Chang One and Three, Ko Khram, Rang Kwien, Phu Quoc, Con Dao and Bukit Jakas.

The Fa Shi Ship

The Fa Shi ship which was discovered in 1982 near Quanzhou is not well documented. This vessel was partially excavated, the remains were located partially under a building. It is generally described as Song Dynasty. The excavation is briefly reported in Xu Yingfan (1985) and shows bulkheads and wooden pegs similar to the Shinan Ship (**FIG**).

The Ningbo Ship, Dongmenkou

Figure 36. Fa Shi excavation showing the bulkhead with the diagonal stiffeners.

Figure 37. Fa Shi site showing the bulkhead and the watyerway.

The archaeological excavation of the Song ship at Dongmenkou, Ningbo has been described by Shimin *et al*. (1991). The site consisted of the fore part of the vessel, including seven bulkheads (the stern-part was missing) (**FIGS**). The keel was made up of of at least three parts and attached to it was a stem (?) angled at about 35° to the horizontal (the term stem will be used here but it could be described as a foreward keel extension or a strongly raked stem).

When it was uncovered the ship was approximately horizontal in position, the timbers were greyish yellow in colour and its shape and components could be clearly seen. Unfortunately after being exposed to the sun, the timbers shrank and the components of the ship were distorted out of shape and broke making it impossible to preserve them.

The remaining part of the ship was 9.30 m long and 1.14 m high. Taking the keel as the central line, half of ship's breadth is 2.16 m, the upper structure having rotted away. The remaining stem, bilge, planking, garboard and keel was well preserved. The marks of the bulkhead and an inlaid repair consisting of a round wooden plug on a plank were very clear. The steps of the fore and main masts were carefully made. A supporting timber was installed behind the bulkhead under the main mast step to strengthen the planking and the mast. The remains of part of the rudder was found at the stern of the ship. This ship was probably a three masted sea-going vessel with a sharp bow, 'V'-shaped bottom and a square stern.

The remaining part of the pine wood keel was 7.34 m long, 0.26 m wide and 0.18 m thick, the aft part being broken. Judging from the joints the keel, it is made up of three parts

Figure 38. Ningbo site showing the shipwreck site in relation to the dockyard.

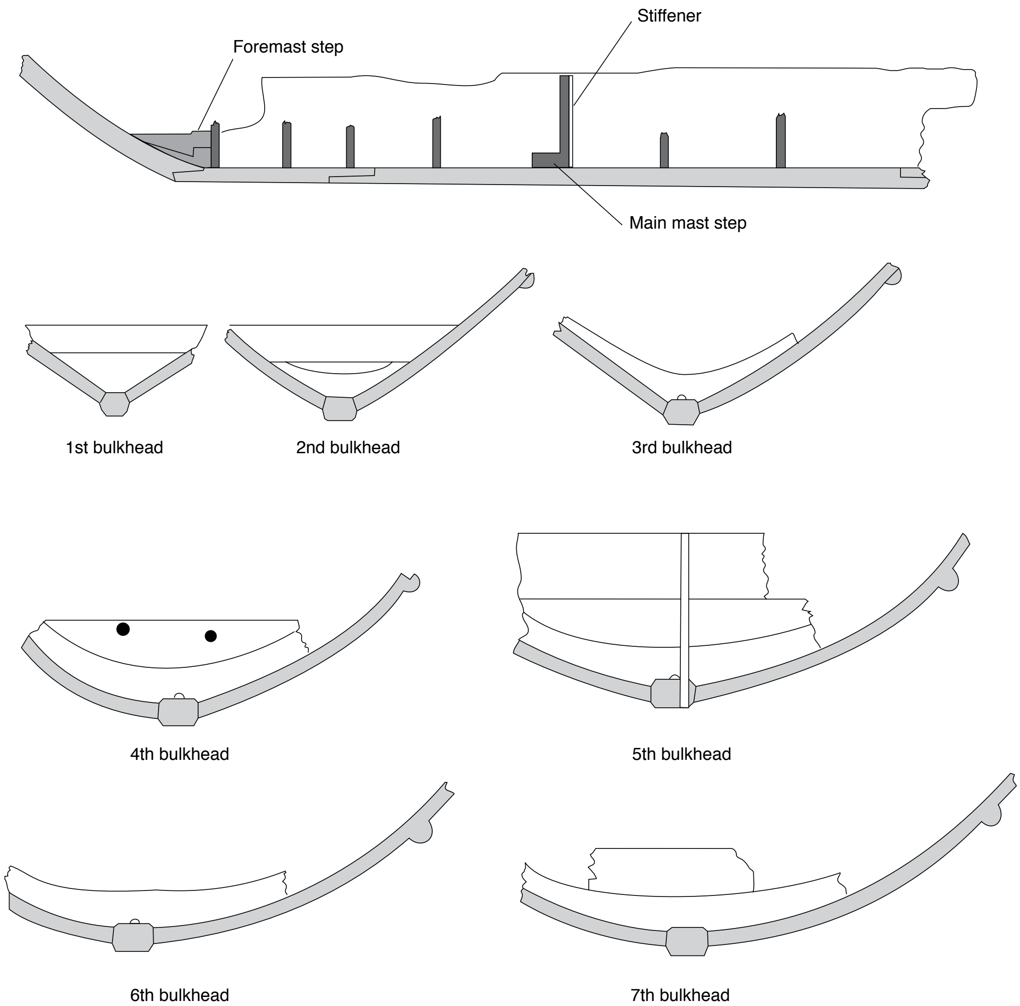

Figure 39. Cross sections of the Ningbo site showing the bulkheads and the longitudinal profile.

with the third one turning slightly upwards. The length of the first part is 1.98 m (not including the mortice and tenon joint at the stem post), the second part is 5.10 m long and the mortice and tenon joint with the first part is 45 cm; the remaining third part is about 3.45 m according to these, the total length of the main keel would be over 10.5 m.

The stem was made of China fir, triangular in cross-section with the widest place 18 cm, the thickness 20 cm, the remaining length 1.55 m and there was evidence that the planking was rabbeted to the stem. In the scarf joint between the keel and the stem were two small rectangular holes, 3 cm long, 2.5 cm wide and 4 cm deep separated by 3 cm containing six coins in each hole. These holes are called Holes of Longevity (*baosongkong*). The 12 coins are of the early Northern Song and are Hing De Yuan Bao, Tian Sheng Yuan Bao, Huang Song Tong Bao. The scarf was jointed with a mortice and tenon to the keel and was fastened by nails of 1–1.5 cm in diameter, 15–17 cm in length, which were arranged in plum flower pattern.

The planks were made of China fir, pine or camphor. The planks were 6–8 cm thick, the widest was 42 cm, the narrowest 21 cm. The remaining large planks were 3–8 m long. The planks were joined scarf jointed with the oblique side up to 1.55 m long and the scarf usually spans one or two frames (Fig. 6.1). Tongue and groove joints were used when butt joining the planks. The tongue was 2–4 cm high and nailed up with rectangular iron nails. The planking was skew nailed with rectangular iron nails, 1.5 x 1 cm in cross-section, 12–20 cm long. The interval between two nails was 10–25 cm, but at the bow, the interval is closer, only 10 cm. The seams were filled with mixture of tung oil, lime and hemp.

All the frames were made of camphor wood in regular shape and generally 16–25 cm wide, 7–10 cm thick (at bottom) becoming narrow at the top. At the bottom of the ship, each frame has a 3 x 4 cm semi-circular limber hole level with the keel.

The remaining ship has six compartments, of which the fifth is the largest, being 2.05 m long and having a maximum half beam 2.16 m. The smallest is the second compartment, 0.62 m long, the smallest half beam 1.64 m. The fourth one 1.16 m long, largest half beam 1.64 m; the sixth 1.14 m long, largest half beam 2 m. Most of the bulkheads are made of pine, some are of cypress. The bulkhead aft of the main mast at the fourth hold is 7–10 cm thick, 70 cm high. Only one bulkhead of 7–10 cm thick, 28–30 cm high remained. The bulkheads were nailed to the frames which were in turn nailed to the hull.

The bulkhead at the middle of the rear of the 4th compartment which had the mid-mast fixed to it, had a concave mortice of 4–5 cm wide, 0.5 cm deep, in which square supporting timber or stiffener was fixed. This timber was fixed into the mortice on the keel to strengthen the bulkhead and support the mast.

At the stem before the first bulkhead there is the mast step for the foremast, 84 cm long, 21 cm wide and 14 cm thick. Two holes for the tabernacle of the mast were 14 x 7 cm in size, 5 cm in depth with 13 cm interval were opened in the middle of the step. The step is made out of a complete piece of camphor wood.

The mid-mast had a relatively large mast step at the back part of the fourth compartment from the fore part of the ship. This was made out of several kinds of wood, the step was 105 cm long, 25 cm wide and 18 cm thick. There were two holes for mast tabernacle which were 15 x 8 cm in size, 5 cm in depth were opened in the middle of the step. Because the stern of the ship was broken, there was no evidence for the existance an aft mast step, however, given the proportions of the vessel and the location of the mast steps it is likely that there was at least one other mast, possibly stepped on the deck.

No complete components of the rudder were found. A remaining piece of timber, found at stern of the ship, was 186 cm long, 42 cm wide and 18 cm thick with a hole of 26 cm in diameter in the middle and is thought to be part of the rudder.

At the outer side of the joint between the seventh and eighth strakes, a semi-circular protecting strake or whale was attached, 710 cm long, 14 cm wide and 9 cm thick. Both ends were broken, the whale tapered towards the bow (10 x 4 cm). The whale was made of cypress wood and was nailed to the hull by two rows nails with 4–50 cm intervals.

The Jinan Ship, Shandong

This vessel was discovered in 1956 in the province of Shandong and is now preserved in the Shandong Provincial Museum at Jinan (Fig. 00). A very brief report in English has been published by Needham *et al*. (1971). The vessel is about 20 m long by 3.5 m wide, transom-ended with 13 compartments. The vessel is flat bottomed and has a sharp chine, thus typical of the river and North China Seas design. The ship dates from the 14th century: an anchor was dated 1372 and a bronze gun 1377. It is thought to have been a government river patrol boat.

The Shinan Ship

The Shinan ship has been widely described, mainly for its exotic cargo of Chinese and Korean ceramics (**FIGS**). Relatively little has been published about the hull structure which is both interesting and important to the understanding of Chinese-built vessels (see Kim 1980, Green (1983), Green & Kim (1989), Hoffmann et al (1991), Mokpo Conservation and Restoration Centre (1985)). The vessel has been dated to about 1323 from artefacts and coins. The remains of the ship include the keel, about 14 strakes of the starboard side and six strakes of the port side of the ship, part of the transom bow and a small section of the stern transom.

The hull of the ship is rabbeted clinker construction with evidence of sheathing. In the fore part of the vessel the rabbeted clinker changes to rabbeted carvel allowing a flush joint on the transom bow. The strakes are butt-jointed. In most cases the butt-joint is a lap joint, but on the garboard strake and on at least one other place the joint is a tongue and groove joint. On the internal face of the butt-joints there are butt plates which sit over the top of the joints and clamp them together. In some cases these butt plates are set under a frame, indicating that the frames were put in place after the completion of the planking. The strakes are rabbeted clinker construction, with the rabbet cut out of the uppermost plank, on the lower inside edge.

Figure 40. The Jinan ship showing the bow from the port side.

Figure 41. The Jinan ship showing the bow from the starboard side.

The seven bulkheads are supported by frames and stiffeners. Bulkheads forward of the mast step are supported on the aft side with frames and on the forward side by stiffeners—aft of the mast step the reverse is true. The stiffeners, which are pointed wooden pegs, penetrate each strake from the outside of the hull planking through the middle of the plank and are not rebated into the bulkhead. Thus the stiffeners locate the opposite side of the bulkhead to the frames and are attached to the face of the bulkhead.

There is a fore and a main mast step, a structure that is possibly part of the decking of the ship and evidence for a water tank of some sort forward of the main mast. A research model has been built by the Mokpo Conservation and Restoration Centre at a scale of 1:5 based on measurements made of the hull timbers. This model raises a number of complex and interesting problems, however, the model has some limitations. Firstly, because of the poor visibility on the wreck site, it was not always possible to establish the exact orientation of the pieces, thus in some cases their relationship is uncertain. Additionally, the plans of the timbers were made from individual measurements made on the timbers, but not

Figure 42. View of the model of the Shinan Ship showing the bulkhead arrangenments.

Figure 43. View of the model of the Shinan Ship showing the details of the stiffeners.

Figure 44. Shinan Ship photograph of a bulkhead/frame section form the keel area showing the waterway.

Figure 45. Shinan Ship view of keel during raising process.

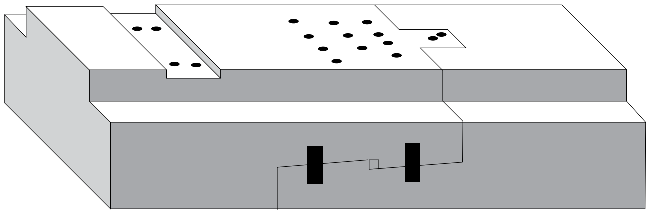

Figure 46. Shinan Ship keel scarf joint.

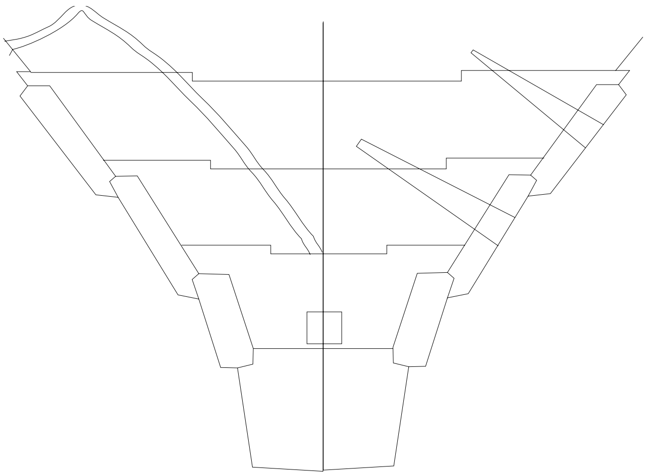

Figure 47. Shinan Ship detail of transverse cross-section of keel showing stiffeners, waterway, frames and planking.

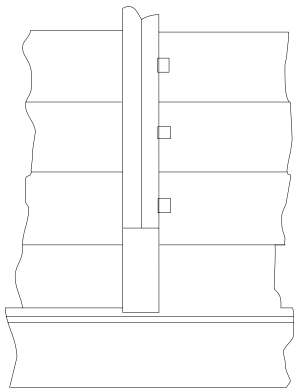

Figure 48. Shinan Ship longitudinal cross-section of bulkhead.

Figure 49. Shinan Ship cross-section of the Shinan Ship.

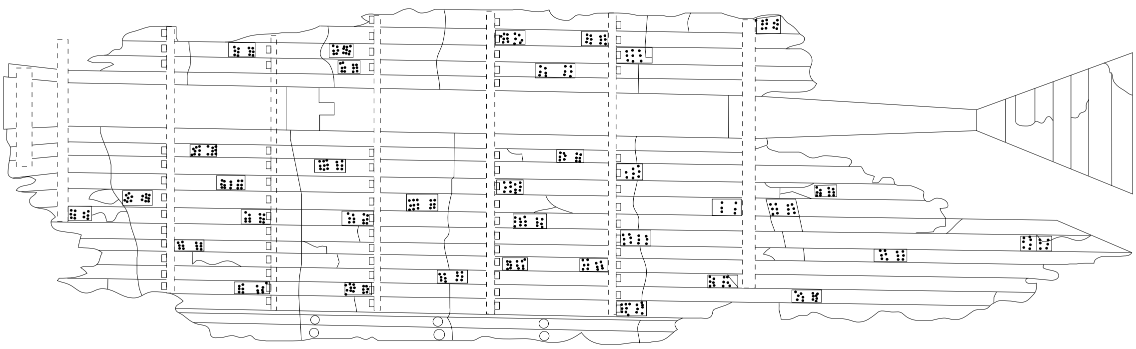

Figure 50. Shinan Ship plan of the Shinan Ship showing the butt-plate positions.

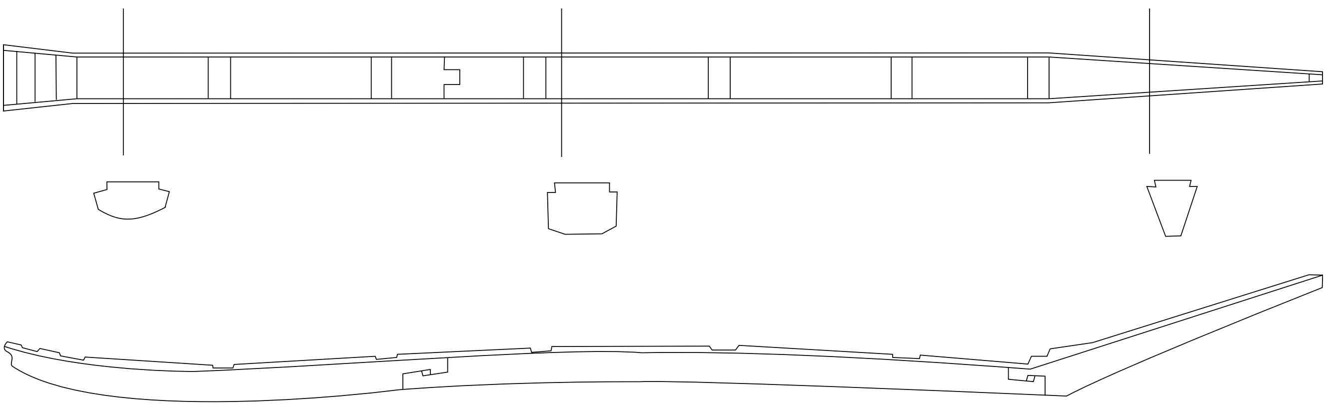

Figure 51. Shinan keel cross-section.

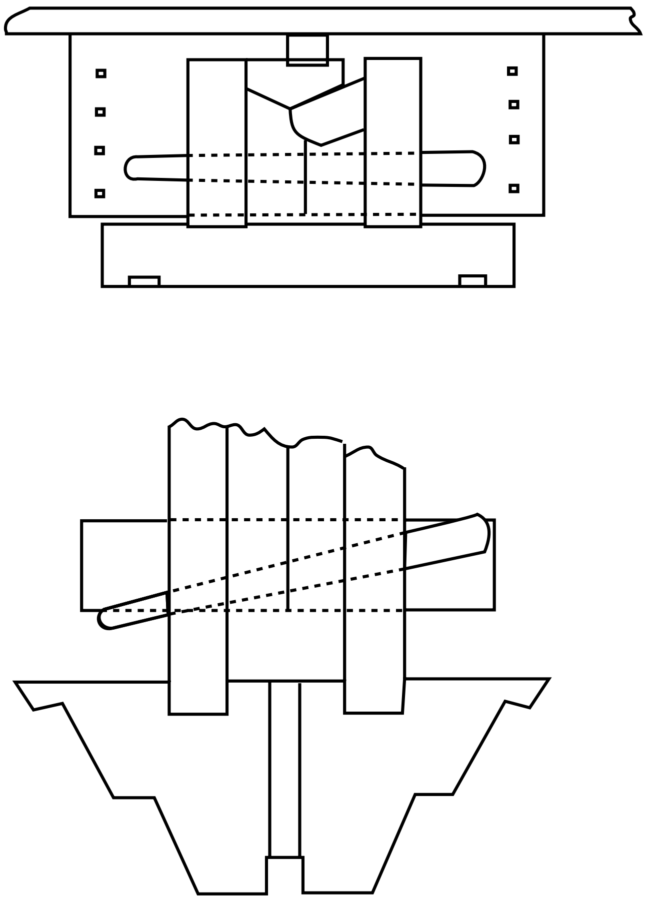

Figure 52. Shinan Ship mast step arrangement, plan (above) and end view (below).

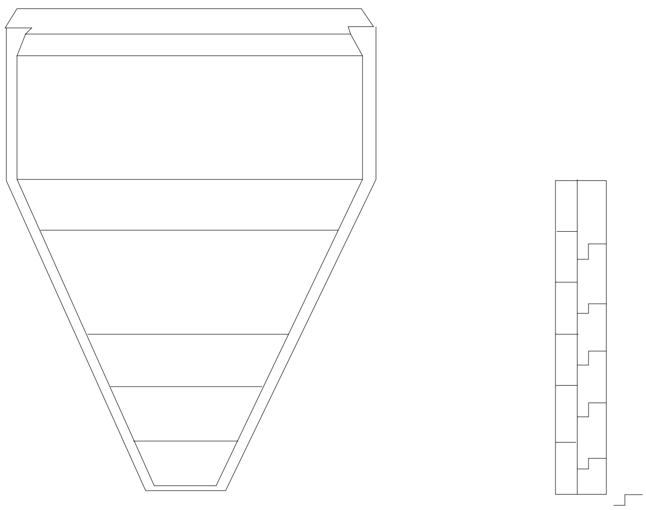

Figure 53. Shinan Ship bow plan showing arrangement of planking.

direct 1:1 tracings. In spite of these drawbacks, the model is of great interest, and of course is just one step in the development of a complete understanding of the structure.

One of the major problems that has not yet been resolved is that the keel has a distinct hog, the centre is 220 mm higher than the fore and aft ends, over the length of the keel. It is not certain at present if this is a feature that was incorporated in the construction of the ship, or is a result of forces on the hull structure after the sinking. It is expected that further work on the research model will resolve this problem. The scarf joints in the keel have a similar arrangement to the Quanzhou ship (Green 1983a) but with coins and a mirror placed on the sloping horizontal face of the joint rather than the vertical faces, as in the Quanzhou ship.

The arrangement of the mast step and the composite three part mast is unusual. It is possible that the orientation of the mast in the plan is wrong. It will be noticed that the main mast does not make contact with the bulkhead. The foremast, however, is arranged to lie against the bulkhead and the bulkhead, it seems, has been especially angled so that is aligned with the rake of the mast. There is also a pin to fix the base of the masts.

The way that the transom bow is attached to the keel is not absolutely certain. However, it is double planked. A single cant frame was recovered. It is unusual because it has a series of semi-circular holes cut from the upper surface through to the side face of the frame. The purpose of these holes are unclear.

The arrangement of the upper part of the side of the ship is also uncertain. It is thought that the structure that projects into the body of the ship is a deck of sorts. However, it has also been suggested that this may have been a coaming. Thus, it is not certain if the timbers that are associated with this were separated from the main part of the hull or not. The bulwark associated with this has circular holes 150 mm cut in them. It is not clear what these holes were for. They may have been scuppers or possibly holes for oars. Until the position of the bulwark on the section of the hull is known more precisely, the function of the holes is uncertain.

Chapter 3. Archaeological evidence Southeast Asian vessels

Figure 54. Plan of the Pattaya site showing cross-section and plan of the site.

Pattaya

The Pattaya wreck site was investigated in 1982 (Green & Harper 1983, Green & Intakosi, 1983) (**FIGS**). This was one of the first sites in the Gulf of Thailand to be excavated where substantial hull structure was uncovered. Only the bow-half of the site was excavated.

The ship had triple planking, the inner layer 70 mm and the outer two 40 mm thick. At least one strake had a trapezoidal cross-section, it may well have been the garboard, the sharp angles resulting from the hollow deadrise adjacent to the keel (FIG). There were at least six bulkheads between the mast step and the forward part of the vessel. Bulkheads varied in separation, ranging from 1.40 to 1.60 m. The bulkheads were supported by frames on the side facing the centre of the vessel. Both the bulkheads and the bulkhead frames had two large limbers cut into their base. There was luting covering the joints and face between the bulkhead and bulkhead frame. This was a hard resinous putty. The modern Thai fishing vessels use material almost identical in consistancy and smell, called *cham*.

The keel had a block sitting on top of it 3.6 m long 200 mm wide by 150 mm thick running from bulkhead 1 through to bulkhead 4 where it was rebated into the bulkhead and bulkhead frame. It is thought that this was a type of clamp covering and supporting the scarf joint in the keel.

One of the aspects of this excavation not appreciated at the time was evidence as to how the cargo was arranged on the ship. Between bulkheads 3 and 5 on the starboard side of the vessel was a very large concretion which was confined to a line 300 mm off the centre line of the vessel. There was also evidence of bamboo dunnage protruding from the concretion. It is likely therefore that the concretion was confined by a partition to the starboard side of the vessel and that because the iron cargo remained largely confined by this after the vessel sank, it reflects the internal arrangement that otherwise would not be seen. This may explain the problem concerning the function of the watertight bulkheads and the limbers. It is unclear why one would go to such lengths to seal the bulkheads while having large limbers on the bilge. Marco Polo's statement that the compartments were watertight has been taken in the past to mean that the compartments were sealed. However, every vessel with bulkheads has been found

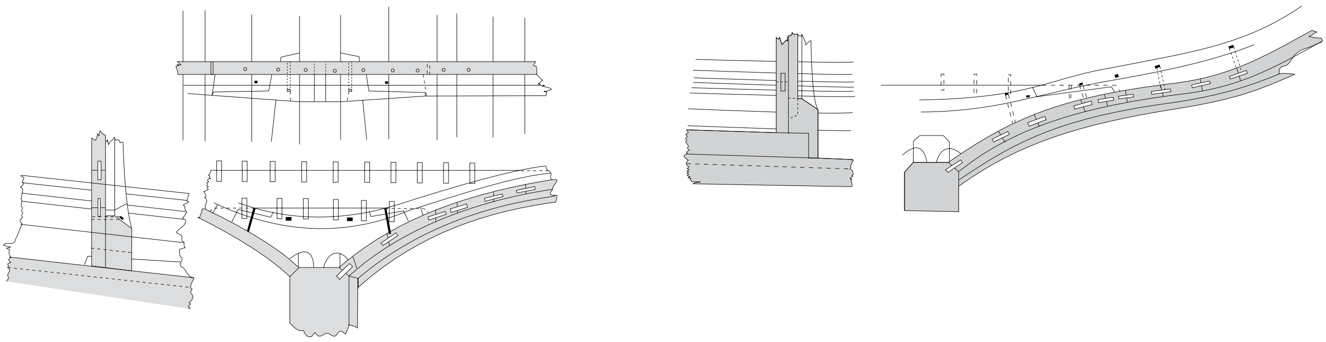

Figure 55. Bulkhead from the Pattaya Site showing two waterways, the luting and the rebates on upper surface of bulkhead for the next plank.

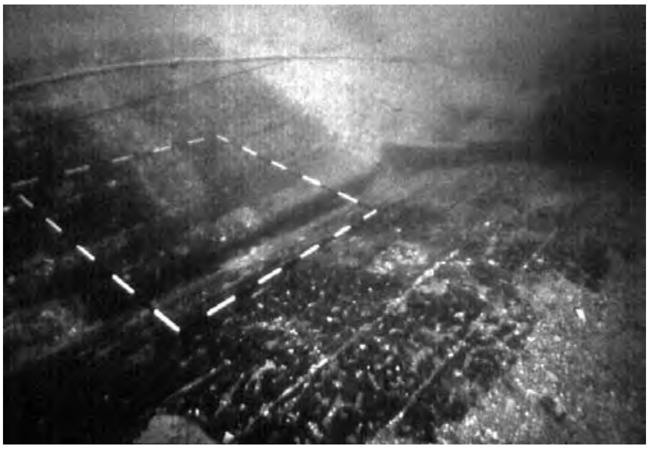

Figure 56. View of the Pattaya Site showing the 'V'-shaped cross-section.

Figure 57. Pattaya Site showing half-frame lying across the keel.

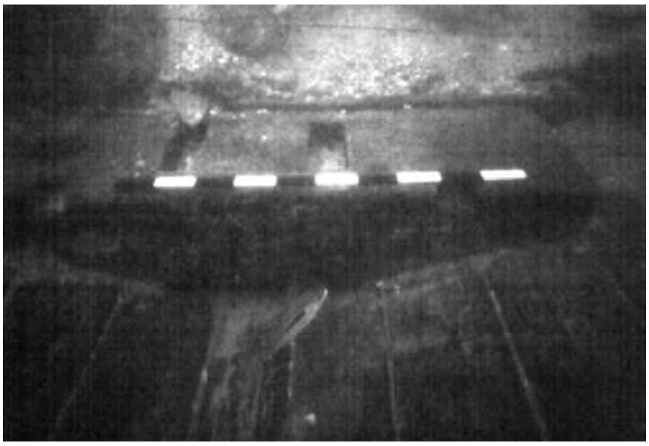

Figure 58. Pattaya Site mast step.

to have limbers. How then do these work, if cargo filled the compartment? It now seems possible, from the evidence of the Pattaya shipwreck, that in some cases there was a space in the centre of the compartment, about 600 mm wide which was kept clear. Presumably there was some form of longitudinal partition to confine the cargo space. This would then provide a narrow, but clear access to the limbers at the bottom of the bulkheads and thus explain the anomaly of the watertight luting of the internal seams of the bulkhead and the presence of limbers, which in all wreck sites have never been found blocked up with bungs. The possibility is, therefore, that in the event of the vessel springing a serious leak, the crew would gain access to the limbers and block them so that the leak could be confined to the hold affected. In normal circumstances, the limbers were free to allow the movement of bilge water to the lowest point where it could be bailed or pumped out. If there were no limbers then the bilge water would collect in each compartment, necessitating a bilge pump to be located or used in each compartment.

Ko Si Chang One

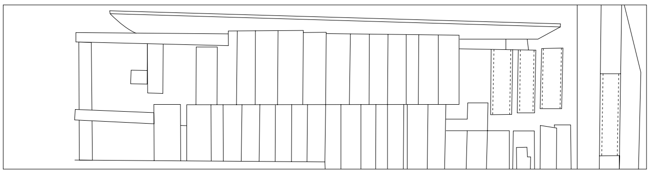

Figure 59. Ko Si Chang 1, plan of ceiling or dunnage boards.

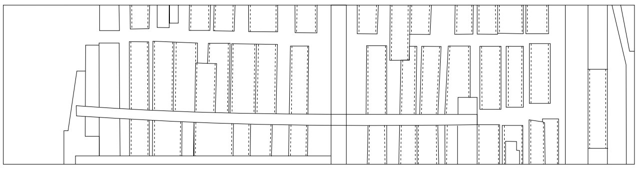

Figure 60. Ko Si Chang 1 cover boards on planking.

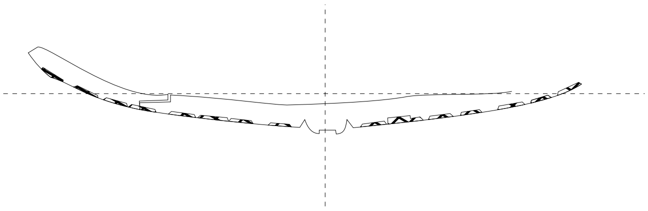

Figure 61. Ko Si Chang 1 cross-section of hull reconstructed.

This excavation (Green 1981, Green *et al*. 1985) uncovered part of the hull of a Southeast Asian-type vessel. A single compartment flanked by two bulkheads was uncovered (**FIGS**). The construction of the vessel was very difficult to interpret, partially because of the limited extent of the excavation, but also because the site was deep and the visibility was very poor. The inner planking was 45 mm thick, edge-joined with dowels at 190 mm intervals. There was evidence of several stiffeners or pegs protruding through the planking and these were thought to support the frames (although this may be a misinterpretation and could have supported the bulkheads). There was evidence for more than one layer of planking. On top of the planking in a rather irregular manner were a series of 'cover boards' made of a pale wood, softer than the hull planking. These boards were attached to the inner planking, and were about 25 mm thick with a 25 mm bevel on the sides. It is possible that these boards were intended either to protect the inner planking from wear from the cargo or to seal the joints. In addition to the bevelled boards, there were some boards that were unbevelled and placed over the bevelled ones. These boards were rebated in the frames, which is rather unusual. It appears that there was a series of light frames 125 mm thick, three of which were identified in the excavation trench. These frames consisted of a floor, scarfed at each end to fit the next futtock. The frames lay slightly asymmetrically across the keel. The frame was rebated on one side of the keel to allow an unbevelled board set on top of the cover boards to pass under the frame. On the other side a bevelled cover board that was set on top of the 'normal' cover boards has a short 20 mm rebate into the body of the frame. Both rebates were set symmetrically on either side of the keel, but their function and significance is not clear. The bulkhead arrangement is

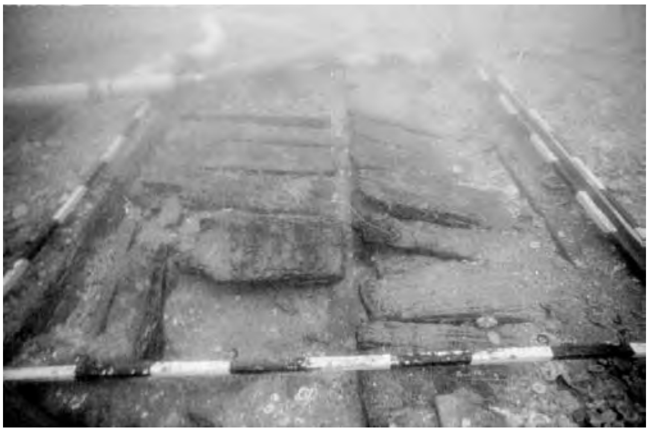

Figure 62. Partially excavated trench showing the 2m grid square and the sceiling or dunnage boards reting on the frames.

also complex, since the bottom of the bulkhead appears to be floor and the bulkhead plank butts against the first futtocks, but utilises the thickness of the floor for the bottom of the bulkhead. The poor visibility on the site made the interpretation of these features very difficult. In addition to the cover boards there were a series of dunnage boards that were set on top of the frames and clearly were a method of keeping the particular cargo in the particular compartment that was excavated off the planking. Why there was a need for both cover boards and dunnage planks is uncertain. The site is dated to 1570±90.

The Ko Si Chang 2 Ship

It is interesting that this is one of the only sites in the Gulf of Thailand that is likely of non-Southeast Asian construction (**FIG**). The vessel has planking that is skew nailed from the inside, with traces of *cham* putty in the heads of the nail holes. The skew nailing suggests a Chinese or East Asian origin, although skew nailing from the inside has not be recorded to date. It is double planked (plank thicknesses 120 mm and 40 mm) but there is little surviving detail of the bulkheads and keel since the hull structure was extensively damaged. There is evidence that there was a keel and the remains of two bulkheads, and traces of at least six. The planks have short hooked, diagonal scarfs located under the bulkheads. This site is dated to 1290±60.

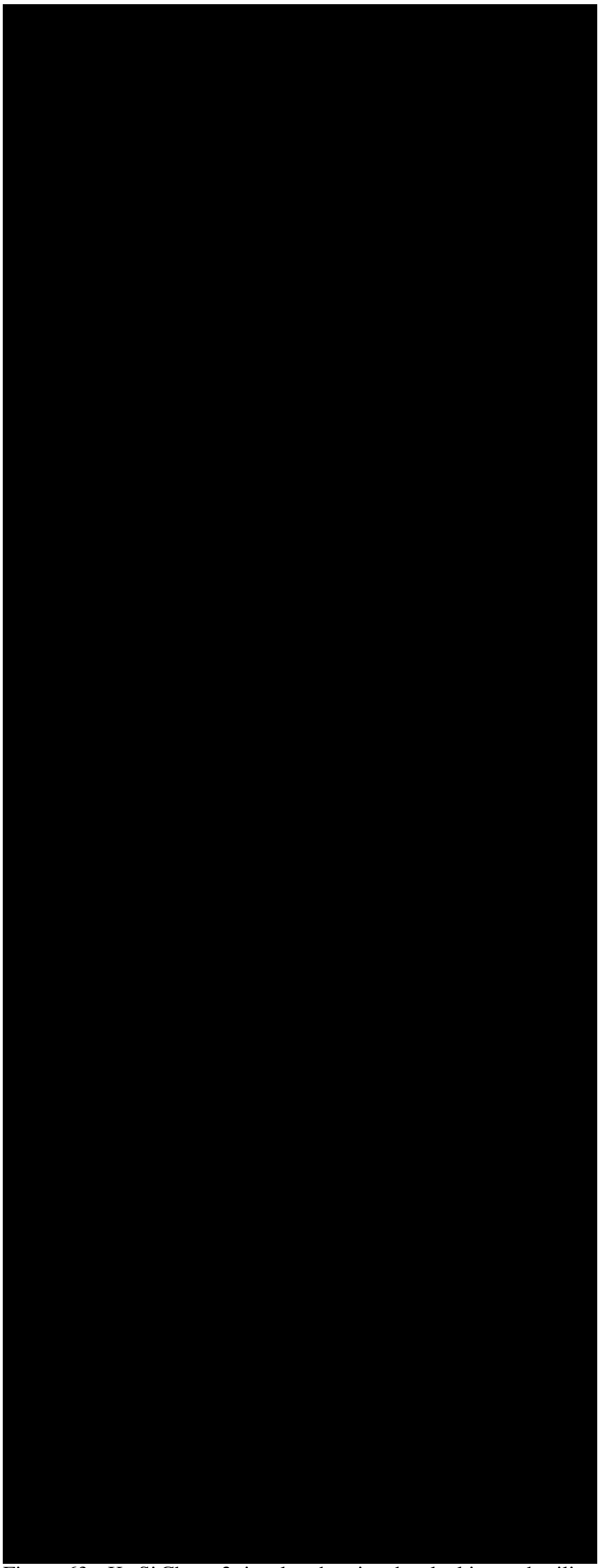

Figure 63. Ko Si Chang 2 site plan showing the planking and nailing arrangement.

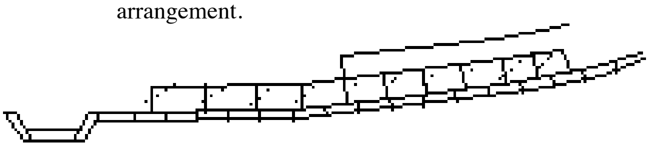

Figure 64. Ko Si Chang 2 cross section showing nailing arrangement.

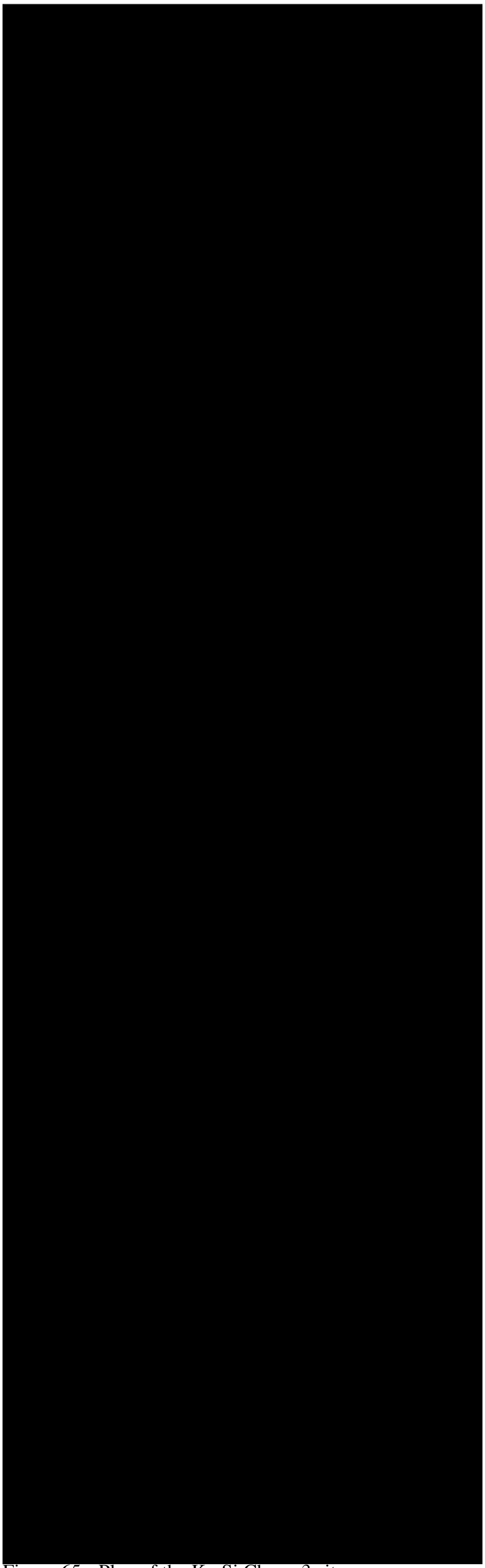

Figure 65. Plan of the Ko Si Chang 3 site.

Ko Si Chang Three

This site which was completely excavated in 1986 was carefully documented, although the hull structure was not dismantled (**FIGS**). The planks, 80 mm thick, were edge-joined with dowels at intervals of 75 to 85 mm. There was a second, outer layer of planking 30 mm thick. The planks were joined with scarfs that were distributed with almost no discernible pattern. In most cases the scarfs lay under the bulkheads. It was suggested that the vessel may have been old as there was evidence that some of the strakes had been repaired. The vessel had at least 10, possibly a total of 16 bulkheads which were arranged in a rather unusual manner. Assuming that the mast step was set on the side of the bulkhead facing the fore part of the vessel, with the frame on the aft side. Then the bulkheads aft of this all had the frames on the forward side of the bulkhead. At the bulkhead foreward the mast step this situation was the same. Foreward of this the frames were on the aft side of the bulkhead. There is evidence for some form of longitudinal bracing between the bulkhead frames both fore and aft of the mast step. This is arrangement and may be related to some form of complex bracing of the mast step and the fact that the side of the bulkhead that the frames are set are not symmetrical about the mast step. In order to brace the mast step and the frame on the other side of the mast step bulkhead, the frames fore and aft must face the mast step bulkhead. Hence the arrangement described above.

The keel had three blocks (similar to the block on the Pattaya ship) the two larger are thought to be clamps covering scarfs on the keel. Interestingly, the evidence of an iron cargo in one compartment with storage jars placed on top of this cargo, suggests that this vessel, unlike Pattaya, did not have a clear access to the keel area. The site is dated 1440±60 and 1540—120.

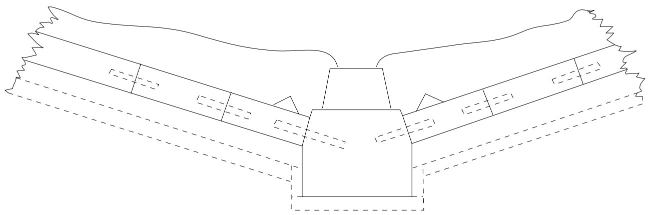

Figure 66. Ko Si Chang 3 cross-section.

The Ko Khram Ship

The Ko Khram site was found near the island of Ko Khram near Sattahib, on the SE coast of the Gulf of Thailand; it was inspected and a limited excavation then took place between 1975 and 1977 (Brown 1975, Howitz 1977, Green 1981; Green & Harper, 1983a). Despite attracting considerable interest because of the quantities of Thai ceramics on board, very little has been published on the hull structure. The little evidence extant on this site indicates a V-shaped lower hull, edge-joined with dowels. The ship is variously dated 1520±140, 1680±270 and 1380±50.

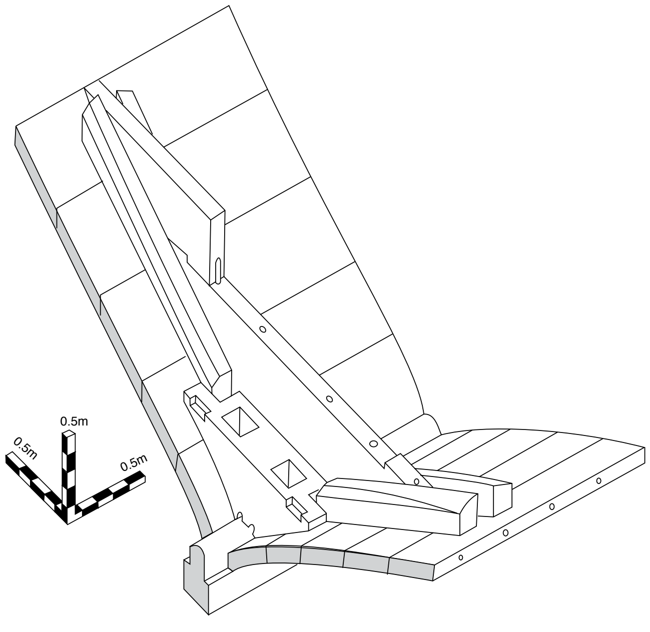

Figure 67. Cross-section of Bukit Jakas site showing the fore mast step and bulkhead frames.

Bukit Jakas

Manguin (1983a) and Manguin and Nurhadi (1987) discussed a Southeast Asian vessel found in the Riau Archipelago at Bukit Jakas, Pulau Bintan, Indonesia (**FIG**). This vessel was edge joined with dowels (250 mm intervals) and had a keel length of about 25 m, planks are about 100 mm thick with a maximum width of 370 mm. The vessel had 17 bulkheads and the remains of (possibly) a fore mast step. The step had two rectangular holes for the tabernacles (100 x 150 mm by 100 mm deep). The seperation of the holes was about 250 mm. The site is tentatively dated to 1445±80 (Manguin, 1983a).

Phu Quoc Ship

Blake & Flecker (1994) describe a site near Phu Quoc Island (**FIGS**). The vessel is clearly of Southeast Asian construction, about 25 m long, with 15 bulkheads. At either end of the vessel there was a single, more substantial frame without bulkheads. The bulkheads are constructed from planks edge joined with dowels. The bulkhead timber *Pterocarpus* sp. is Southeast Asian in origin and in the case of *Pterocarpus macrocarpus* highly regarded as a boat-building timber (*P. macrocarpus* (*chengal*) is the favourite boat-building timber on the East coast of Malaysia). The bulkheads had two limbers on either side of the keel and single limber hole level with the frame. The function of the latter is obscure since there is no indication of ceiling planking it is unusual since it is triangular or five sided (pointed at top). The bulkheads are located with frames on one side and stiffeners (similar to Shinan and Fa Shi) on the other, but the arrangement is reversed with the stiffeners on the midships-facing side. The planking has three layers (inner 80–90 mm, 48 mm middle and 32 mm outer), the main (inner) layer is edge-dowelled with a regular spacing of 180 mm. The middle and inner layer are teak (*Tectona grandis*). The planks are joined with short stepped scarfs located under bulkheads in all cases. In the two compartments excavated (between bulkheads 2–3 and 12–13), the former has evidence

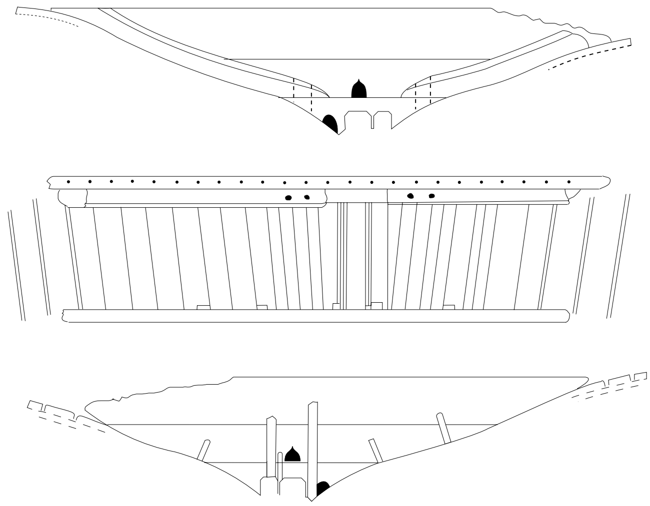

Figure 68. Cross-section of bulkheads 2 and 3 and compartment plan (after Blake and Flecker. 1994).

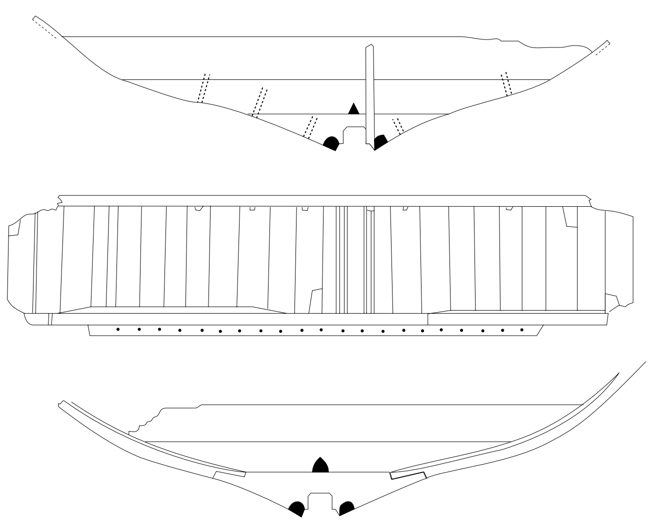

Figure 69. Cross -section of bulkheads 12 and 13 and compartment plan (after Blake and Flecker. 1994).

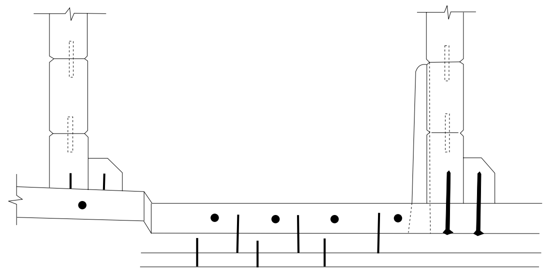

Figure 70. Schematic section of a typical hull compartment (after Blake and Flecker. 1994).

on bulkhead 2 (side towards centre) of 5 stiffeners (40 x 60 mm section) penetrating the inner planking and rebated into the face of the bulkhead. The Blake and Flecker (1994) conclude that this vessel closely resembles the Pattaya wreck both in construction and dating. The site is not accurately dated, but is thought to be 14th century.

Con Dao

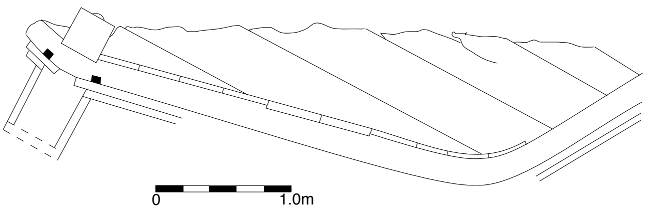

Figure 71. Section of the Con Dao bulkhead 2 including the frame just aft of the bulkhead (after Flecker, 1992).vpxcn`v

Flecker (1992) described the excavation of a late 17th century Asiatic vessel at Con Dao, Vietnam (**FIGS**). The vessel had seven compartments of varying dimensions made up of two wide, one narrow, two wide, one narrow and two wide (minimum width 1.34 m maximum 2.52 m). The bulkhead planking was skew nailed and had small rectangular limbers. Between each bulkhead there were two, three or four frames which consist of first futtock, scarfed and clamped at the keelson, then the second futtock, which is not laterally fastened to the first futtock, and the same with the third futtock. The hull planking is double (inside 60 mm outer 40 mm) and the inner is edge-joined with skew nails. The outer seems to be nailed directly onto the inner. There is ceiling planking and a keelson. Flecker concludes that the vessel was a lorcha (a vessel with both Asian and Europeean componments), dated to about 1690 and possibly Chinese owned. Flecker notes that there are longitudinal bulkheads between bulkheads 2 and 3 and 5 and 6 (both narrow compartments). The main cargo of floor tiles was located in large compartments 4–5, 6–7, and 7–8 and while the site plan is unclear, the details suggests that at least compartment 6–7 had a clear space in the central part of the hold thus providing access to the bilge. Since the vessel broke along the garboard strake, it is uncertain if each compartment had this arrangement since the tiles have spilled out across the site. The mast-step, just forward of bulkhead 6, had a very heavy and complex support and bracing structure, although no measurements of the tabernacles or their separation is available.

Rang Kwien

This vessel is about 15 m long and was excavated by the Fine Arts Department (Intakosai, 1983) and discussed in Green *et al.* (1989) (**FIG**). The vessel is unusual as it has a keel with a hollowed out section on the top. There is evidence for stiffeners, bulkheads and frames. The 1983 excavation report is brief and it is unclear if the vessel is edge-joined with dowels, the 1989 inspection by Green also does not mention the presence of dowels.

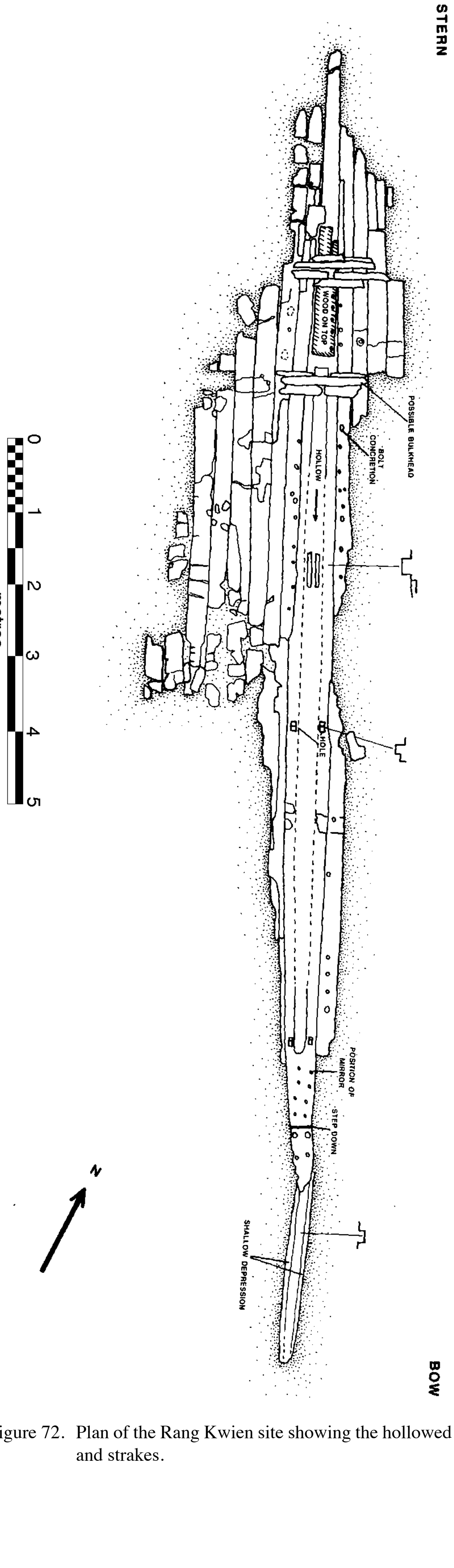

Figure 72. Plan of the Rang Kwien site showing the hollowed keel and strakes.

Chapter 4. Description of the Quanzhou Ship

Nick Burningham and Jeremy Green

Figure 73. Photograph of the Quanzhou ship during excavation phase.

The Initial discovery

Hull Form and Structure

The surviving portion of the hull is approximately 24 m in length and 9 m wide. The midsection of the hull shows considerable deadrise and there is distinct hollow in the deadrise close to the keel. The turn of the bilge is gentle: only the lower part of the turn of the bilge survives and the exact sectional shape at this point cannot be determined since it is not confirmed by the remains of any bulkheads, but the appearance as that the full beam of the hull must have been substantially greater than the 9 m of the surviving portion. There is only a slight increase in deadrise, and no increase in the hollow, towards the stern. Towards the bow, both deadrise and hollow increase markedly. The hollow is greatest in the vicinity of the junction of the keel and forward keel extension. This is an unusual characteristic, it would give the hull greater lateral resistance forward than aft and suggests that a large and deep rudder was used to counter the 'grip' of the bow.

The sheer plan of the hull shows the bow-buttock lines with very gentle curves both forward and aft. This is, in part, because only the lower portion of the hull survives but also reflects the construction method discussed below. The bow-buttock lines in the bow actually rise less steeply than the keel extension: this is one of the features that suggest the use of a transom in the bow.

The lines of the extant hull were drawn from offsets measured to the plank seams of the outer planking at stations one metre apart. When first plotted the lines showed significant irregularity, particularly when the run of the plank seams and clinker steps were plotted. This must have been partly due to the degraded condition of the timber—the ragged edges of the planks—and perhaps some distortion and irregular shrinkage that had occurred during the dismantling, transport, re-assembly and air-drying of the timber. When the external sections of the hull were compared with the internal sections (measured with EDM in 1994) it became apparent that some misaligning of the outer sheathing planking had occurred during reassembly. This had resulted in the planking being three layers thick, instead of two, where unintended overlap had occurred immediately above the clinker steps of the inner planking (fig) and had caused some distortion of the hull form. It was found that in places the outer planking was not flush with the inner planking, but hung away by 30 mm or more. (This is hardly surprising and no discredit to the team who undertook the reassembly

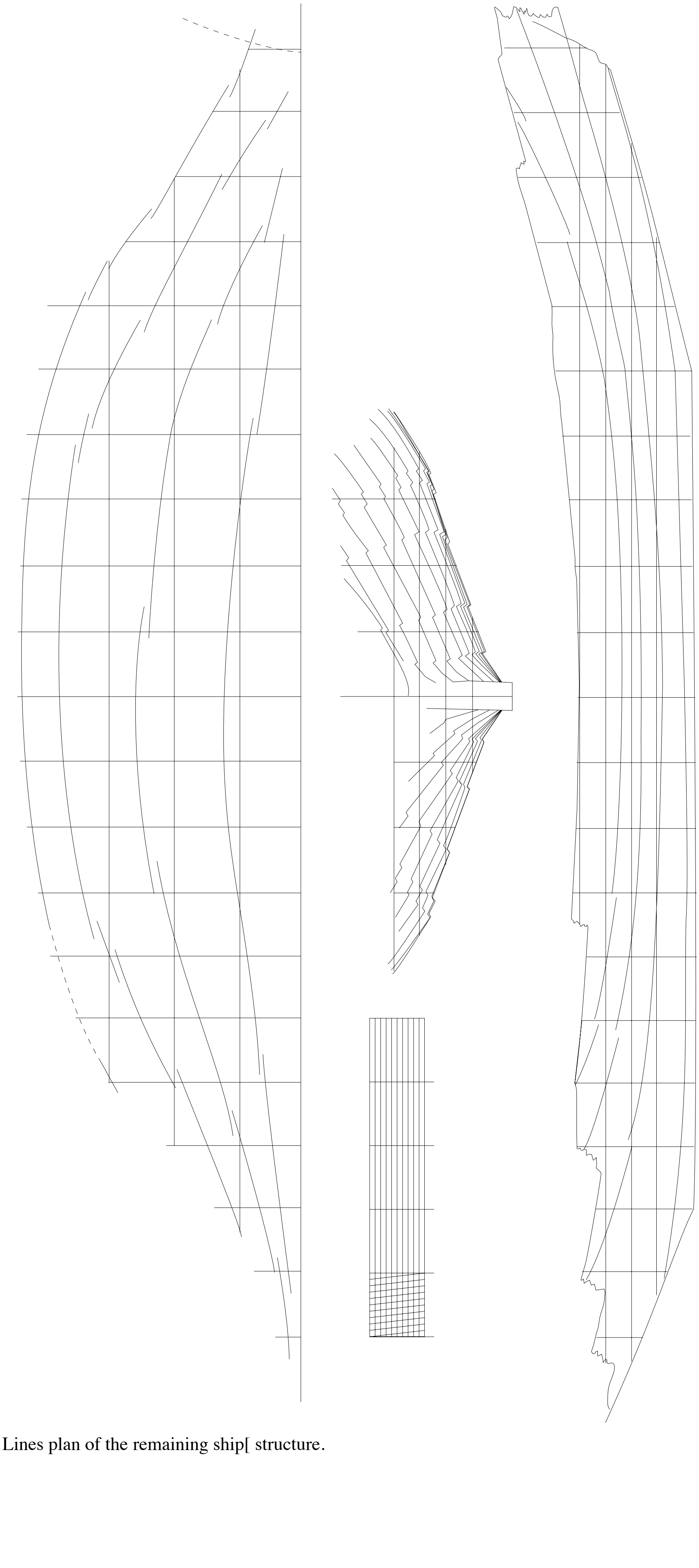

Figure 74. Lines plan of the remaining ship[structure.

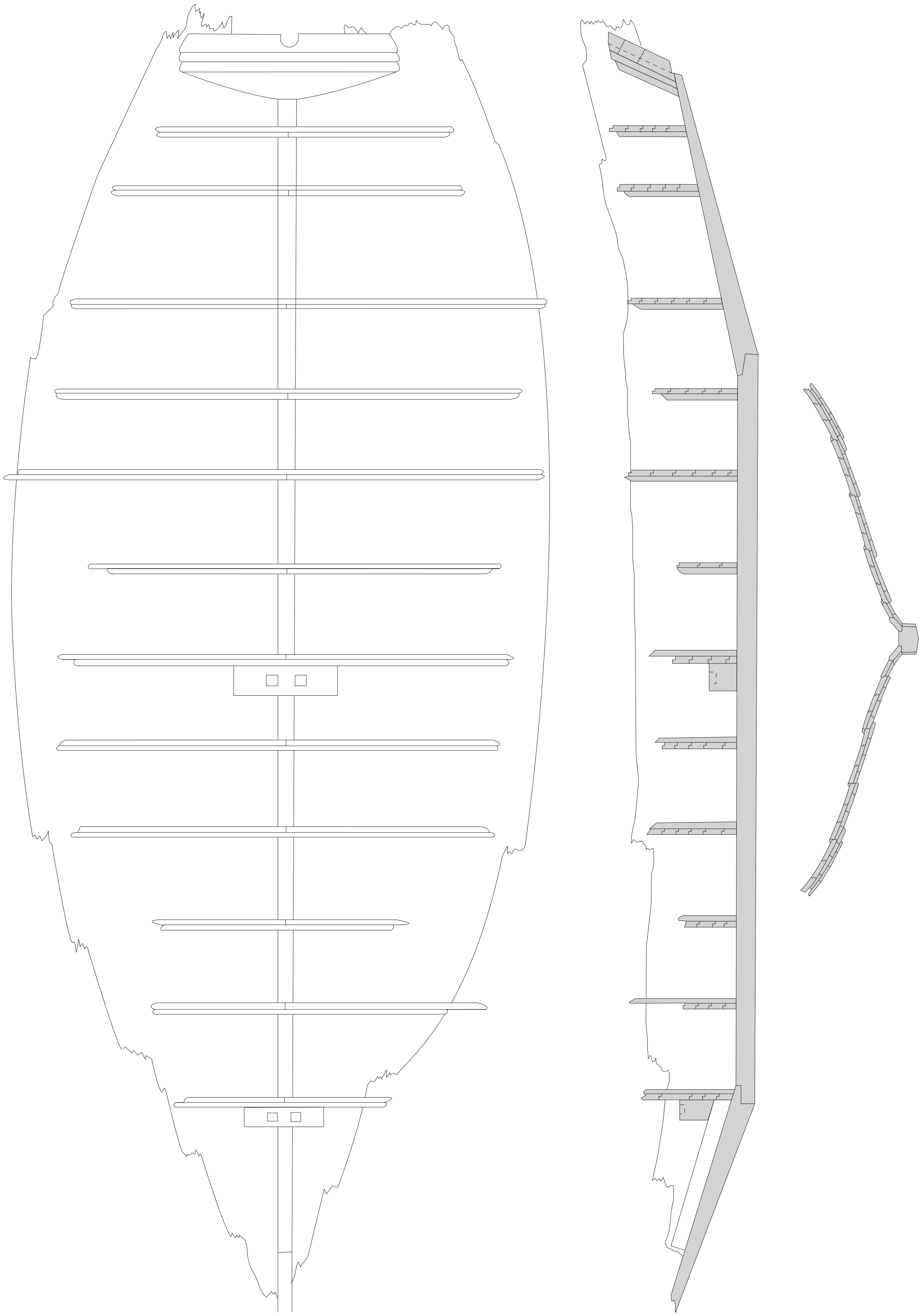

Figure 75. Plan, lateral and longitudinal cross-section of the vessel.

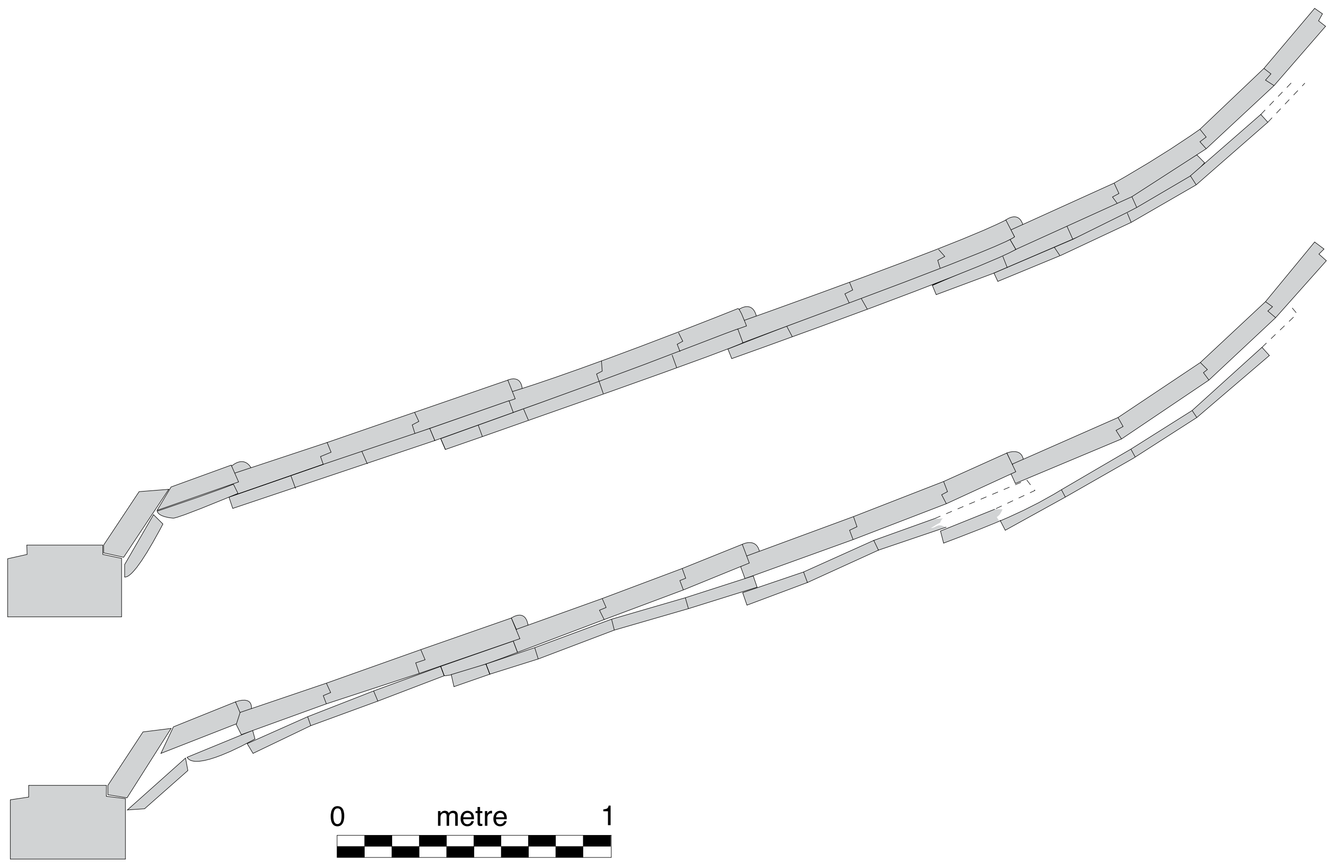

Figure 76. Existing cross-section (below) showing plank anomalies and theoretical reconstructed cross-section (above).

Figure 77. Photograph of keel scarf at the time of excavation showing the *baosongkong*.

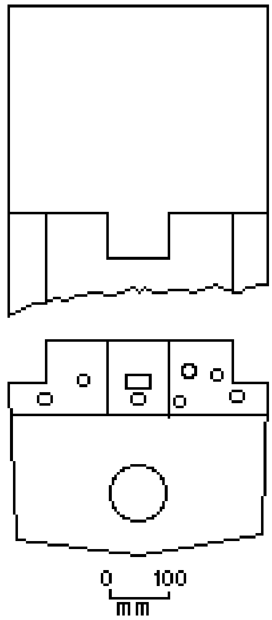

Figure 78. Plan of keel scarf joint.

Figure 79. The fore mast step at the time of excavation.

Figure 80. The main mast step at time of excavation, note longitudinal braces.

of this ancient and fairly massive hull.) The lines have been redrawn with the misalignment corrected and some fairing of other irregularities.

The keel

The keel is constructed in three parts, the forward and aft portions are made of pine, the central portion is made of camphor wood. The forward and aft keel portions are scarfed to the central portion. The central keel portion is 12.57 m long by 420 mm wide and 270 mm deep. The aft portion slopes upwards 27˚ and the garboard strake runs parallel to this aft extension of the keel all the way aft to the transom. In the bow, the extension of the keel slopes upwards 35˚. The forward extension, 4.5 m long could be regarded as a strongly raked stem since the lower planking does not run parallel to it, but terminates in the rabbet. There is reason to suspect that the extension was surmounted by a transom, so it is described here as a forward keel extension (if there was a transom, then whether it is correct to call this part a forward keel extension instead of a stem is unclear and not readily answered by looking at traditional Western usage).

The mast steps

The scarf joints and good-luck *baosongkong*

The forward and aft portions of the keel were scarfed to the central portion with a complex joint 340 mm long. In the vertical upper face of the forward scarf, seven iron coins with traces of leaf decoration were found recessed into holes (25 mm diameter and 28 mm deep). In the lower forward face, recessed in a hole (110 mm diameter and 20 mm deep) a copper alloy mirror was found (102 mm diameter, 17 mm thick and weighing 79 grams). In the aft scarf there were 13 copper coins and a copper mirror (100 mm diameter 17 mm thick and weighing 31.5 grams). The coins are known as Ba*osongkong* or symbols for good-luck or longevity. In the forward scarf they were set in such a way as to represent the constellation of *Ursa Major*, the mirror is thought to represent the Moon. It is not known what the 13 stars in the stern section represent. It was reported that the square holes in the centre of all of the coins was fill with an unidentified substance. This could possibly be the remains of iron nails used to hold the coins in place or another substance, perhaps related to an unknown symbolic function (for example, in Indonesia rice or other food stuff is often put in the keel scarf to ensure prosperity). The symbols have Daoist significance, bringing either good luck and fair winds, or representing the Seven Star Ocean where there are many dangerous rocks, the mirror is there to reflect light and ensure a safe journey. This tradition is apparently continued today in traditional shipbuilding, the stars represented by nails and the Moon by a silver coin. The scarf joint is shown in figure ?.

There are knees reinforcing the short scarf joins of the extensions to the keel. These knees are fairly light, sawn from small pieces of timber and left half-round in section. They are fastened to the keel with a few nails which are driven through off-centre. They would appear to have been used to position the keel extensions during assembly rather than as an important part of the ship's main longitudinal structure.

Plank Structure

The hull is double planked up to the beginning of the turn of the bilge, where it becomes triple planked. The planking is made of cedar, constructed in a complex manner, in a mixture of carvel and clinker design. In order to describe this structure adequately, some liberties have been taken with conventional Western shipbuilding terms. The terms that have been used relating to the hull are defined here purely for the sake of convenience.

Inner or inside refers to the surface or side facing the interior of the hull; conversely, outer or outside refers to the side facing the water. Upper refers to the part (edge or strake) away from the keel, lower refers to the part towards the keel.

Carvel seam: (as in the conventional definition), the edge-to-edge seam between two adjacent strakes is a flat seam made at right angles to the surface of the strakes, and producing a smooth (carvel) surface on the inside and outside of the hull.

Rabbeted carvel seam: (unconventional definition), the edge-joint between two adjacent strakes is rabbeted along the whole of the seam by a type of step-joint.

Clinker seam: (as in the conventional definition), the strakes overlap one another, so that (in this case) the upper strake

Figure 81. Photograph of the main mast step after reconstruction.

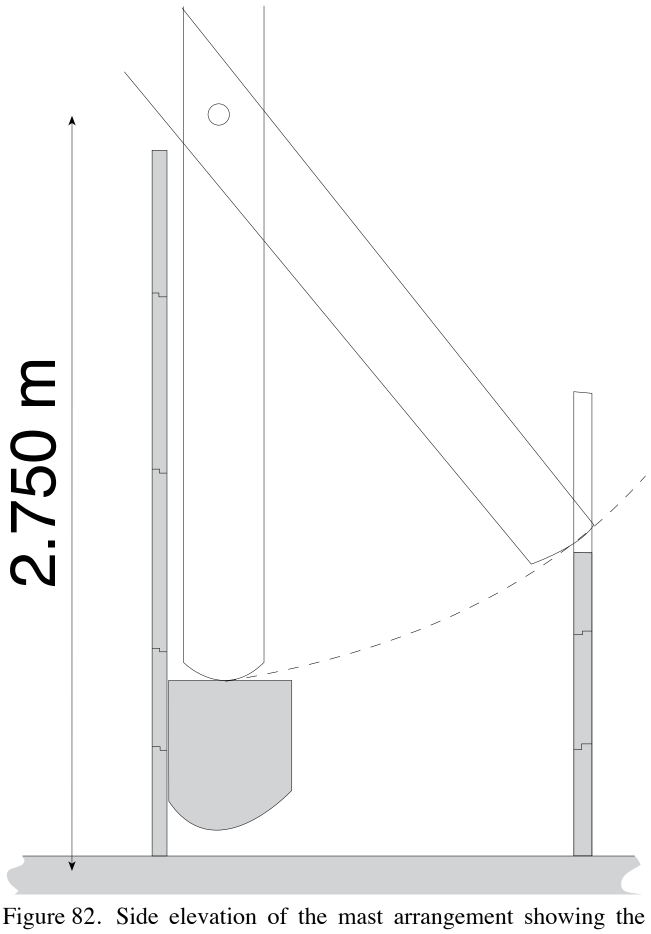

Figure 82. Side elevation of the mast arrangement showing the projected arrangement for lowering the mast.

overlaps the lower strake on its outer surface, the jointing surface is between the outer and inner faces of the strakes. This type of joint produces a discontinuity or step in both the inside and outside surfaces of the hull.

Rabbeted clinker seam: (unconventional definition) in this case a rabbet is cut into the inside of the lower edge of the upper strake; the upper (unrabbeted) edge of the lower strake is set in this rabbet, giving an external appearance of a clinker overlap, but the thickness of the step between the strakes at the surface is reduced by the depth of the rabbet (Fig. 4). This type of seam has been found on both the Quanzhou and Shinan ships (Green, 1983).

The inner planking of the Quanzhou ship is 80 mm thick. The garboard strakes are fairly massive planks and rise near vertically from the keel through the midbody of the hull, so that, together with the keel they form a narrow, channel-sectioned structure, on to which the plank shell of the hull is built. It is possible to see this structure as a development from a vestigial dugout canoe/keel. The keel is rabbeted so that the lower edge of the garboard strake lies against the horizontal surface of the keel rabbet and a short part of the vertical face of the keel. The second and third strakes are joined with a rabbeted clinker seam. A system of two rabbeted carvel seams and one rabbeted clinker seam continues up to the 12th strake, above this there appear to be no more clinker seams. Each rabbeted clinker seam on the inner surface of the hull has a strip or lath of wood set over the top of the joint to fair it and prevent water and grot from accumulating in the step.

The outer planking is 50 mm thick and is carvel joined, the

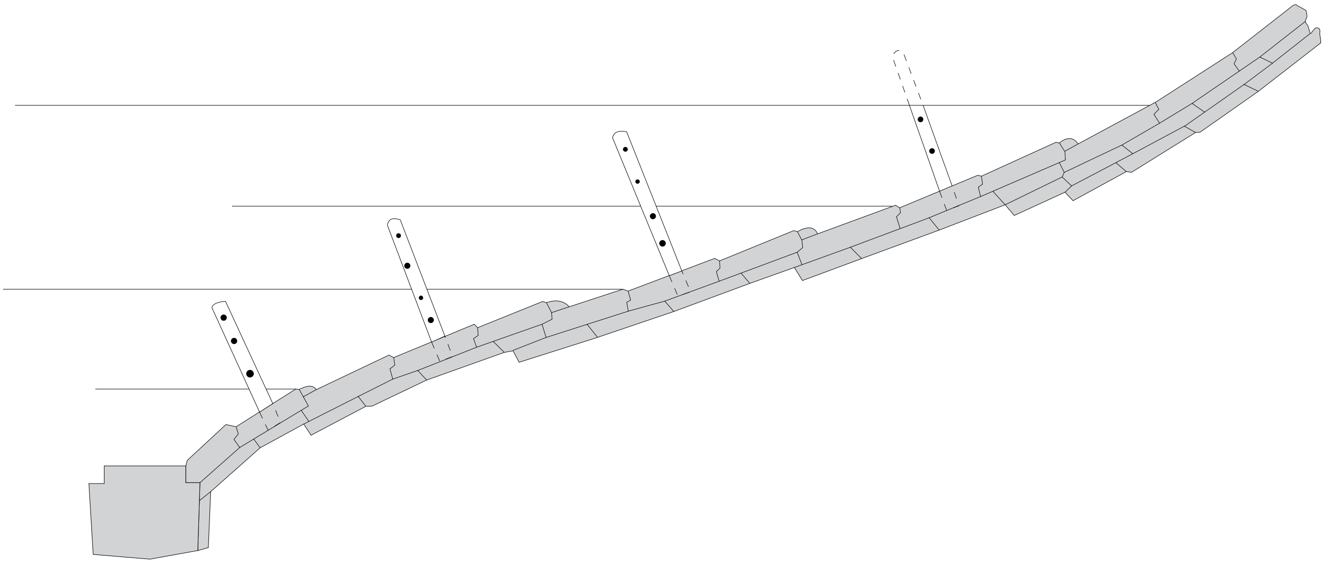

Figure 83. Cross-section at bulkhead 7.

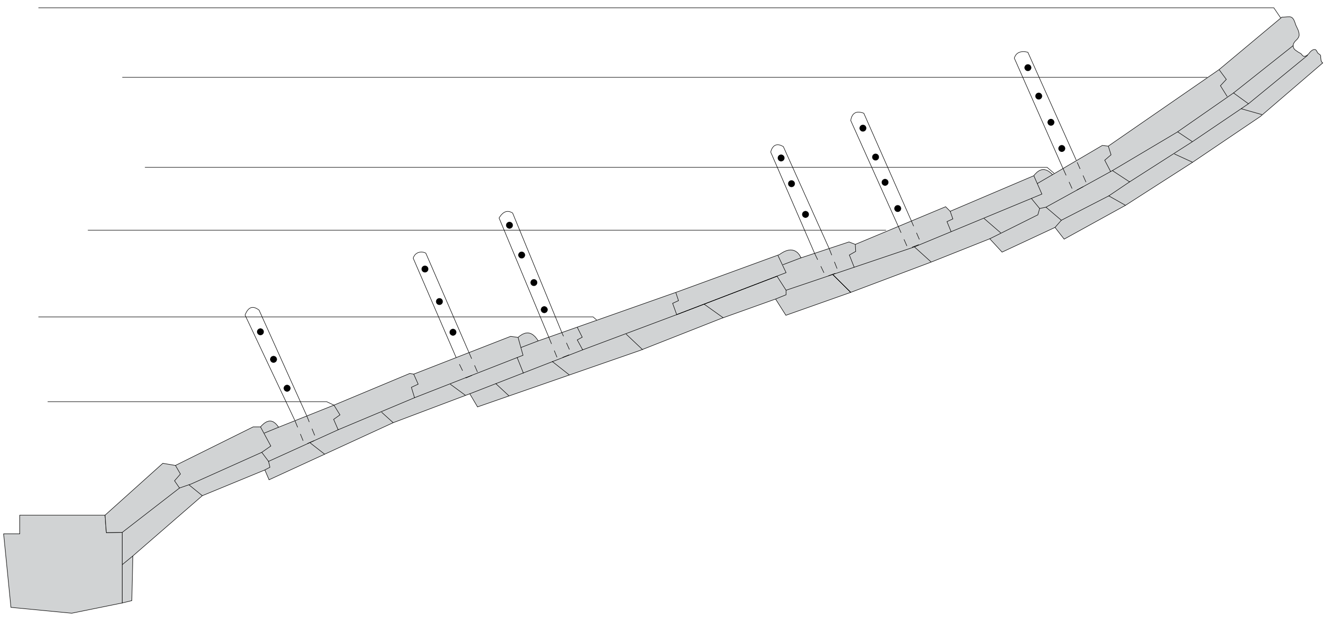

Figure 84. Cross-section at bulkhead 8.

Figure 85. Photograph showing the bulkheads 4 to 9 (right to left) just aft of the mast step with the stiffeners (note to the right, the bulkhead with the frame on the aft side).

Figure 86.

Figure 87. Bulkheads 7 to 10 (right to left).

Figure 88. Photograph at the time of excavation showing the various layers of planking.

Figure 90. View looking aft.

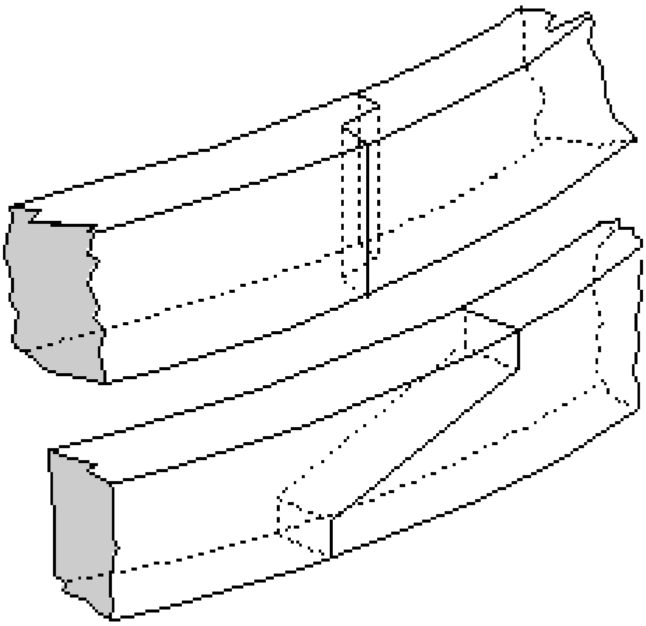

Figure 89. Sketch of two types of plank joints.

planking being irregularly nailed with light nails to the inner planking. The garboard strake of the outer planking covers the seam between inner planking garboard and the keel, with an additional plank attached to the vertical surface of the keel as a sheathing.

The rabbeted clinker seams on the inner planking are cut so that the thickness of the projection of the strake on the outside is 50 mm. This allows the plank edge of the 50mm thick outer planking to fit neatly into the clinker step and form a smooth carvel-like joint. The next strake of the outer planking is then attached with a clinker lap, the arrangement is shown in Fig.

From inspection of the grain, the planks appear to have been whole sawn from logs that were not very much greater in diameter than the width of the planks. In some cases it is possible to judge that the face of the plank which shows timber from closest to the centre of the original tree is used on the outside face of the planking, but it is not certain that this was a general rule. There is no sign of charring on the inner surfaces of the planking, so, it is unlikely that heat was used to pre-bend the planks to shape (this technique is less successful with conifers than with hard woods in any case). If the planks were simply forced into shape, the rabbeted plank edges would be important for holding the edges of the planks in alignment during assembly. The very gentle curves of the bow-buttock lines reflect smooth and gentle curves in the planking which are consistent with the planking bent into place to form a plank shell in a plank-first constructed hull. There would be some initial difficulty in forming the required bend at the end of each midship plank, but the rabbet of the subsequent strake and the later fastening of that strake by iron brackets to the adjacent bulkhead would clamp the plank butts into the required smooth curve. The positioning of brackets in strakes immediately above and below plank butts is obvious a deliberate part of the design The details and significance of this are discussed below.

At the fourth clinker joint on the outer planking, at the turn of the bilge, a third layer of planking is applied to the hull. This planking is 25 mm thick and is carvel joined, continuing for five strakes to the edge of the hull remains. The authors' impression was that the second layer of planking was reduced to the same thickness so that the two layers were together the same thickness as the outer layer on the lower hull, however this has not been confirmed by measurement.

The rabbeted clinker seams taper into rabbeted carvel seams towards the bow, presumably to facilitate their entry into the rabbet on the stem or fore keel. Aft they are carried right through to the transom. The seam between the garboard strake and second strake is not rabbeted through the midbody of the hull, because the angle at which the two strakes meet in the midbody is too great for a rabbetted seam to be effectively employed. The bottom edge of the second strake appears to be fitted to the outside surface of the garboard, but as the sectional shape changes towards the bow and stern the two strake come more into alignment and a rabbetted clinker seam develops. However, the condition of the two strakes is poor and it was not possible to be sure exactly how they fitted together in the apparent transition to a clinker joint.

It has previously been assumed that the clinker steps in the inner planking are fairly close to the steps in the outer planking, but this is not so. In some places the steps in the two layers are separated by more than a plank width. The outer layer does function as a continuous sheathing layer.

Nailing

The planks of the main planking are skew nailed together through the seams. The skew nails have been driven down from the upper plank to the lower from the outside of the hull; during this process the rabbeted seams would help hold the planks in alignment. There are only three places where the external face of the inner planking is exposed allowing measurement of the distance between the skew nails, the longest of these exposed portions is two metres. It was found that the skew nails were very regularly spaced at exactly 200 mm! The nail heads are set into small chiselled recesses in the planking about 90 mm above the plank seam. The nails used were approximately 200 mm in length (pers. comm. Prof Li Guo Qing). The garboards were skew nailed to the keel with nails about 160 mm apart, the strong fastening of the garboards to the keel seemingly reflects the importance of the garboards in reinforcing the relatively weak scarfs of the keel structure in this tradition of construction.

Alignment of butts

All plank butts (see fig) in the main planking are positioned under bulkheads. This makes it impossible to detect any butts except by close inspection, and even then the majority remain hidden. Assuming that the construction was plank-first then the positions of the bulkheads must have been predetermined. The butts in the main planking are short half lap joins (fig) or possibly tongue and groove joins. The lap joins forward of midships 'look' forward, while those aft of midships look aft. This suggests that the long midships planks were fitted first in the assembly of each strake, then the strakes were extended towards the bow and stern. No strake consists of more than three planks as far as we could tell. The *Wen Wu* article translated by Merwin (1977) gives the length of planks as ranging between a minimum of 9.21 m (presumably the is the minimum length of planks that remain complete) and maximum 13.5 m which confirms that all extant strakes are composed of either two or three planks. The uppermost remaining strake, strake 16 on the starboard side, has only one butt, which is positioned at bulkhead 6; however, no other butts were identified at the midships bulkheads 6,7 & 8.

The plank pattern of the main planking is completely symmetrical port and starboard—if strake seven has a butt at bulkhead ten on the port side, then there is also one there in strake seven on the starboard side. The one exception to this is a long tapered scarf running almost the full distance between bulkheads ten and eleven in strake nine: on the starboard side this a genuine scarf between the long midbody plank and a very broad plank that extends aft from it. But on the port side, there is a butt under bulkhead ten and aft of it a short triangular piece extends the midships plank to form the (false) scarf with the broad after plank—this appears to be a device to accommodate, or disguise, a mistake made when a butt was cut at the end of the port side midships plank.

The positions of all the plank butts that could be detected are shown if figure X. In the five strakes where both ends of the midbody planks could be seen (strakes 7, 8, 9, 10 & 13) the

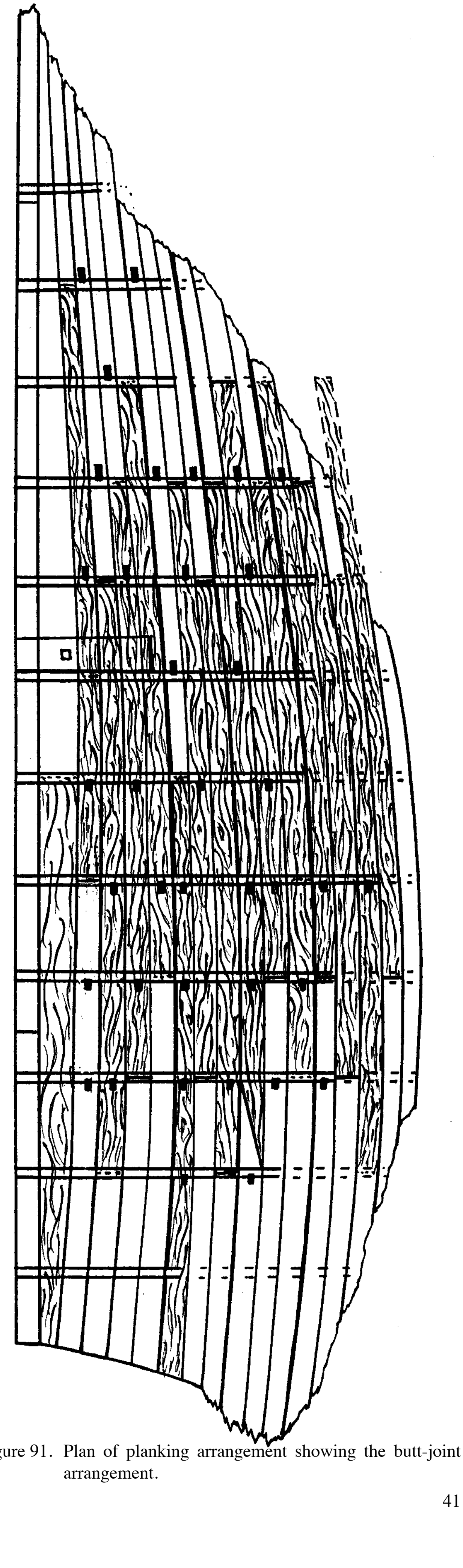

Figure 91. Plan of planking arrangement showing the butt-joint arrangement.

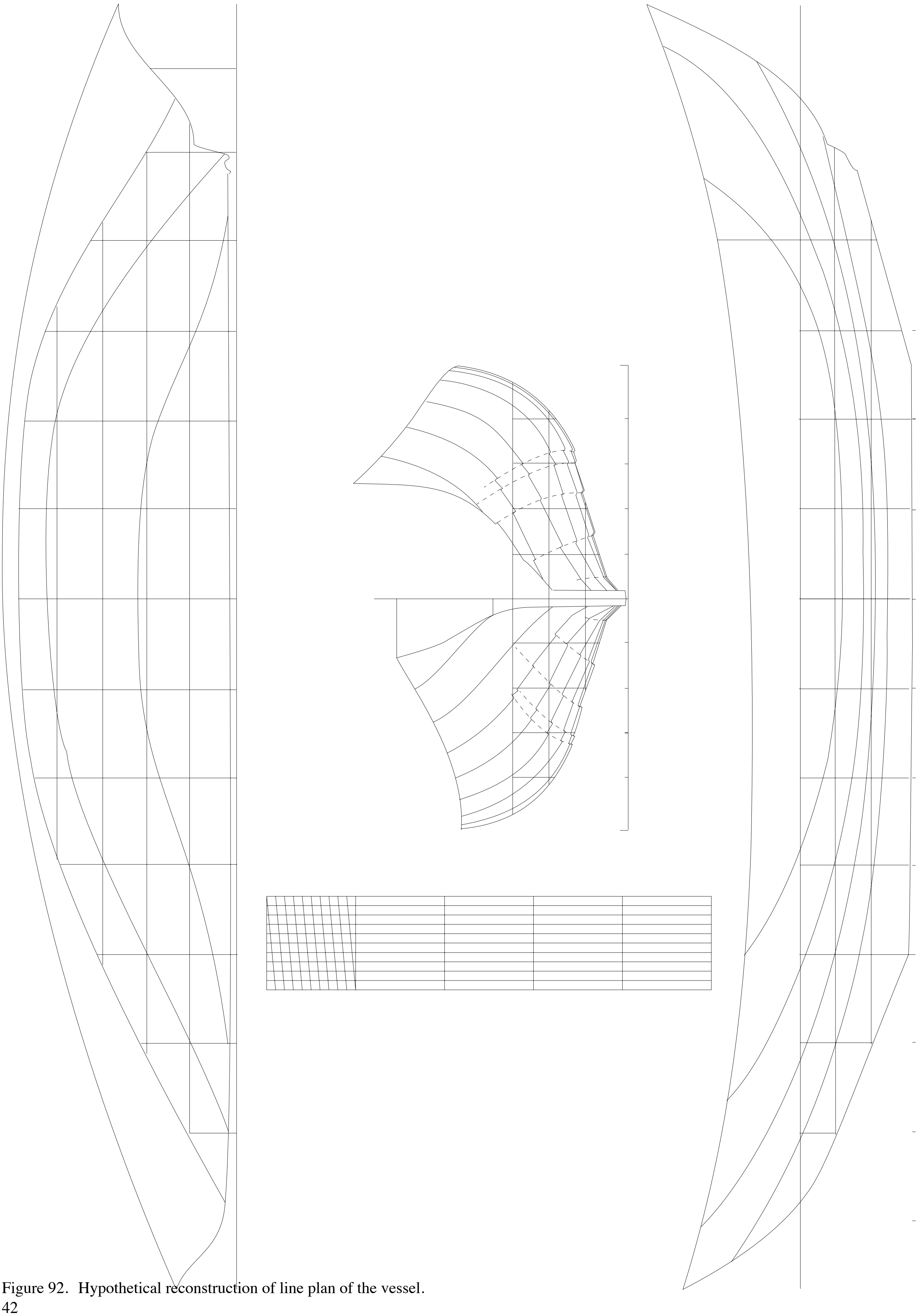

Figure 92. Hypothetical reconstruction of line plan of the vessel.

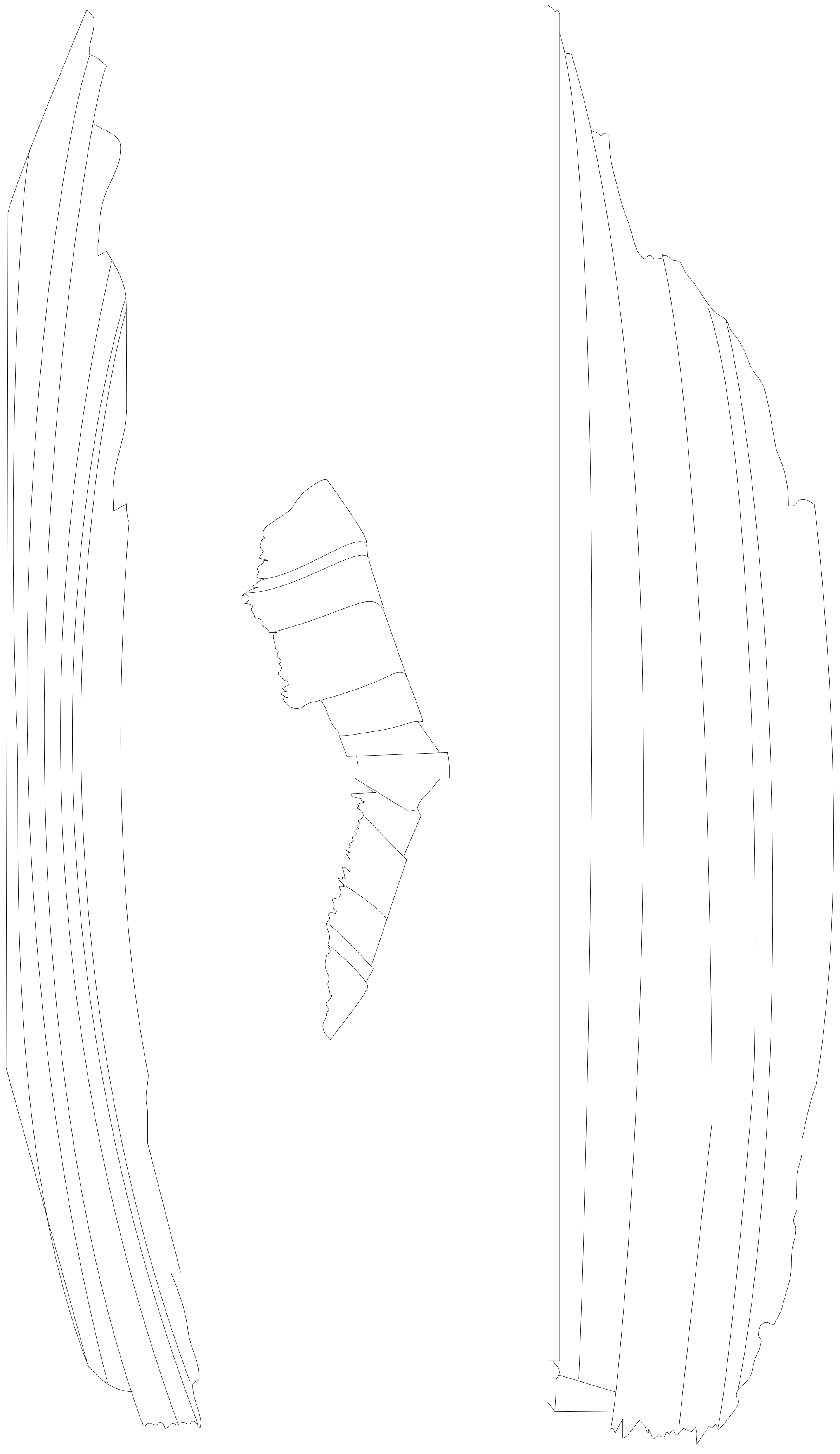

Figure 93. Lands of the external hull structure.

ends of the planks were seven bulkheads apart; in other words the length of the planks was equal to six hull compartments, but those compartments are not of a standard length. Only one plank butt was discovered in each of the strakes 3, 4, 6, 12, 15 & 16. If it is assumed that the midbody planks in those strakes were also six compartments in length a near complete plank pattern can be drawn. That pattern conforms with an hypothesised rule that the brackets that secure the bulkheads to the plank shell (described below) are never positioned at a butt, but usually lie in the planks on either side (above and below) of a butt. This rule can be used to reconstruct a probable plank pattern for the strakes where no butts were detected. It seems likely that the butt in the garboard strake would be near midships to keep it away from the joins in the keel structure. As noted above, the scarfs in the keel structure are rather short and the knees that reinforce them are light and lightly fastened, but the heavy garboards, skew nailed into the rabbets in the keel with nails at 160 mm centres would greatly strengthen the structure.

Ju-nails or *Gua-ju* (iron cramps)

The main planking is fastened to the bulkheads by L-shaped metal brackets *gua-ju* or *ju*-nails (Xu Yingfan, 1985 and Li Guo-Qing, 1989). The brackets are recessed into the bulkheads, and the feet of the brackets are recessed into the outer face of the main planking according to Museum of Overseas Communication History, (1987: 20). The brackets vary in length from about 400 mm to 550 mm and they are all about 60 mm wide. They seem to have been not more than about 7 mm thickness, but given the entirely oxidised condition of the remains of the brackets this can only be determined from the width of the slits where they passed through the planking. Most brackets are aligned within about 7–8˚ of normal (90˚) to the plank that they fasten, when viewed in transverse section; but a few are as much as 10˚ from normal. This suggests that the ends were bent over *in situ*, since if they were pre-bent all brackets could be expected to be bent at the same angle (about 90˚) and to lie more or less precisely normal. Like the pattern of plank butts, the positioning of the brackets is symmetrical port and starboard (except for an extra bracket in strake ten at bulkhead eight on the starboard side). The positioning of the brackets is tabulated in figure Y. The strakes immediately below the clinker steps (strakes 5, 8 & 11) have only one or two brackets connecting them to the bulkheads throughout their length. Whereas the strakes immediately above the steps (strakes 6 & 9: too little remains of strake 12 and the bulkheads at the height of strake 12 to constitute a useful sample) have the greatest number of brackets—thus these strakes clamp in place those immediately below them.

The slits where the brackets pass through the planking show that the brackets were only about 5–7 mm in thickness, but in a few cases they were recessed as much as 12 mm into the bulkhead because the slits were not always perfectly positioned in relation to the face of the bulkhead with which they were required to align. This suggests possibilities about the construction sequence. The slits could have been cut before the bulkheads were fitted since the bulkhead positions were predetermined to align with the plank butts. The less likely alternative is that the slits were cut from the outside estimating the position of the face of the bulkhead that was already in place. But the slits are very cleanly cut when seen from the inside; any attempt to chisel through from the outside would produce a ragged hole on the inside. Most likely the slits would be made by first boring small holes through to mark either end of the slit, then it could be chiselled from inside and outside to avoid producing ragged edges. This could only be done before the bulkheads were installed.

Distribution of brackets.

The brackets which secure the planks to the bulkheads are curiously distributed. They are never positioned at butts in the planking, but are often in the plank above or below a butt and also at the bulkhead immediately forward or aft of a butt in the same strake, thus they do serve to secure the planking around the butts. There are four structurally significant positions around a butt at which a bracket can be sited: stake above, strake below, adjacent bulkhead towards midships, and adjacent bulkhead away from midships. There are, therefore, sixteen (4 x 4) permutations, including no brackets, for bracket distribution around butts. Coincidentally, there are sixteen butts of known of theorised position with intact bulkheads around them that allow us to check which permutation of bracket positioning is actually used.

Over sixteen brackets, twelve permutations are used. The four not used are: no brackets, bracket in same strake away from midships only, brackets in same strake away from and towards midships, and brackets away from midships and above the butt. The repeated permutations are: brackets away, towards and above; and brackets in all four positions—these are used twice—brackets above, below and towards midships is used three times. There is a clear bias towards three or four brackets around a butt; in fact one of the two butts in every strake has three or four brackets around it, though in some cases the other butt in the strake has only one bracket sited close to it. The exception to this is strake eight in which both butts have two brackets in proximity. Permutations that are used forward of midships are not repeated aft of midships, with one exception (above, below, towards) that appears in strake five, bulkhead nine; and strake seven, bulkhead four.

It may be that three or four bracket permutations are the ideal but another rule or constraint does not allow that in all cases, however, that rule or constraint has not been identified. The standard shift of butts of only one bulkhead helps to implement the ideal because it allows many brackets to be proximate to two or three butts. It appears that there is a preference against brackets piercing planks where there is a seam in the bulkhead structure, but it is certainly not a rigorously applied rule. Only two examples exist of brackets piercing adjacent strakes at the same bulkhead. Strakes five and eight, which lie below the clinker seams have least brackets (one and two respectively) while strake six has seven brackets and strake nine has four and may have had two more in bulkheads two and three.

There is the possibility that the master builder applied an arcane theory of numerology along with more practical considerations in distributing the brackets.

Fairing strips

There are fairing strips on the inside of the hull at each clinker

Figure 94. View of the aft section opf vessel.

step, presumably to prevent water and grunge from lying in the step. Initially it was thought that these fairing strips run under the bulkheads. In 1994, however, during the inspection of the inside of the hull, the fairing strips were discovered to be short lengths cut to fit between bulkheads. They appear to have been lightly fastened with only one or two nails on each length. It is not clear whether they went under the frame timbers which lie against each of the bulkheads on the side facing midships.

Bulkheads and Frames

The bulkheads are constructed from planks about 80 mm thick, skew nailed together. The skew nails were driven downwards and were inserted from both forward and aft faces of the bulkheads. Unlike the plank shell skew nails, they are very irregularly spaced (<100 mm–400 mm). The few scarfs in the planks that make up the bulkheads are complex and carefully made. The planks have been planed, or smoothed in some other way, but in some cases this has been done in a rather cursory way and marks remain showing that the planks were sawn.

On the side of each bulkhead closest to midships there are half frames. The half frames are on the aft side of bulkheads 1–6 and the forward side of bulkheads 7–11. There are no half frames at bulkhead 12. The brackets that secure the bulkheads to the planking are on the opposite side of each bulkhead: there are no brackets on bulkhead 12. It may be that bulkhead 12 is not correctly fitted, it does not conform with the sectional shape of the hull on the starboard side.

Limbers are cut in the bulkheads to allow passage of bilge water along the keel, they are about 250 mm high and 90 mm wide. Limbers cut through the ends of the half frames where they meet at the keel are the same width but not quite as high. The presence of these large limbers make it clear that neither the bulkheads nor the frames could have been strongly fastened to the keel, indeed there is no evidence that they are fastened to the keel at all, therefore it is highly unlikely that they were set up before the plank shell was assembled.

There are no bulkheads forward of the junction of the keel with its forward extension. This suggests that the complete hull did not extend a great deal forward of the forward extremity of the currently extant hull, which contributes to the argument for a transom in the bow. Forward of the first bulkhead, there is a kind of apron or deadwood which lies on top of the keel extension. It is made up two large timbers and smaller filler pieces. The forward mast step lies on top of the aft end of this apron.

Reassembly of the hull has been done with new metal fastenings driven into old fastening holes. The new metal fastenings have now almost completely corroded and are being replaced with bamboo spikes that are made to replicate the square-sectioned, spike shape of the original fastenings—a clever and appropriate conservation strategy devised by conservation head Prof. Li Guo Qing. Because the bulkheads are not all aligned exactly as they were originally were—they do not align precisely with the slits for the brackets— it is not possible to be certain whether the planks were originally fastened (nailed) to the bulkheads or to the frames. There are not enough nail holes for the planks to have been regularly fastened to both the bulkheads and the frames. On the very limited evidence where fastening holes and adjacent bracket holes are exposed, it seems that the planks were nailed to the frames rather than the bulkheads, although this principle has not been followed in the reassembly, probably because the frames are far more degraded than other parts of the hull. The frames are nailed to the bulkheads. It seems that the frames were fitted to prevent any fore and aft movement of the bulkheads which might loosen the brackets that secure the bulkheads to the plank shell.

The stern transom

The stern transom appears to be composed of baulks of timber in three layers plus a layer of thin sheathing on the outside. The timber is fairly degraded and it may be that the inner layer has split neatly in two, in which case there are only two layers plus the sheathing. The inner layer(s) are fitted inside the main planking; presumably the ends of the strakes are fastened to this inner transom. The outer layer is aft of the end of the main planking but inside the outer planking layer. The outer planking layer is extended aft of the transom to form a kind of false counter. The outer layer of the transom has a slot cut in it for the rudder stock and is made of baulks of timber only slightly thicker than the diameter of the rudder slot, thus the slot almost cuts them in half and the strength of the transom relies on the inner layer(s). The uppermost of the extant outer transom baulks appears to have its ends cut square, so it did not extend right out to the sheathing planking at its upper face. This suggests that the outer transom did not continue above this height though there would need to have been baulks forming brackets to hold the rudder stock higher in the transom, as there are on traditional vessels of the region today (fig).

Lime putty, wash or plaster

Everywhere on the hull, inside and out, there is the remains of a layer of lime. The use of this lime is discussed in some detail by Li Guo-Qing (1989). It is in all the seams, behind the brackets, between the layers of planking, and it plugs the tops of holes for fastenings. It is only the lime plugs that show the position of nails used to fasten timbers such as the half frames and the knees at the scarfs in the keel; and it is possible to trace the original outline of the degraded half frames because of the thick line of lime that collected between the upper face of the frame and the face of the bulkhead. Probably the lime in the seams and in the fastening holes, and perhaps that between the layers of planking, was applied as a lime putty, as it is today in the traditional boat and shipbuilding of the region. The oil used to make the putty is tung (*t'ung*) oil extracted from the nut of the t'ung oil tree (*Aleurites fordii* [Li Guo-Qing 1989: 279]) In the Song Dynasty, Quanzhou was known as *Ci Tong* or 'Tung Harbour' because of the many tung oil trees in the region (Pers, com. Wu Chunming).

Li Guo-Qing (1989) analysed the lime putty from the seams and found that it contained very fine jute fibres (*Corchorus capsularis)* evenly dispersed throughout the putty indicating that the jute and putty had been thoroughly pounded together. Under this paying of putty he found that the seams had been caulked with ramie (*Boehmeria nivea*). Putty without addition

Figure 95. View of stern of vessel showing axial rudder slot.

of fibre was used to fill and coat the surface of the planking. This is somewhat different from the caulking and paying now used in the region. Today tung oil and lime putty is pounded together with fine bamboo shavings and this is hammered into the seams as caulking.

A small sample of the lime from the external layer has been analysed for organic remains by Dr Ian Godfrey (Western Australian Museums, Conservation Department); the lipid content was so low (0.00113 mg per gram) as to suggest that the lime may have been applied as an aqueous slurry rather than an oil based putty. (A very fine lime slurry is sometimes used to seal woven basket boats in northern Vietnam, Burningham 1994.)

Song Dynasty Salvage?

Some of the brackets in the uppermost remaining planking seem to have been removed by roughly chiselling them out of the hull planking. There is a hole in the main planking, hacked out with an axe or similar implement, in strakes 11 and 12, between bulkheads 2 and 3 on the port side. It might be that the upper hull was deliberately removed in a partial salvage operation. This idea is reinforced by the excellent condition of nearly all of the surviving planking of the hull and the bulkheads: if the upperworks had been lost by natural degradation while the lower hull was preserved in the virtually anaerobic silt, the remains could be expected to show a gradual transition from good preservation below the mud through degrees of degradation to complete absence, but the uppermost planks are in excellent condition. Generally wooden shipwrecks once buried are preserved, it is surprising that the cut off between aerobic and anaerobic is so sharp and generally only just below surface in this case. Possibly the remaining portion was already largely buried in mud when the upper works were removed. The lowest planks on the hull are actually more degraded than the uppermost remaining planks: presumably this reflects degradation during the vessels working life with water lying in the bilge and the lower planking rarely, if ever, properly dried and coated with lime anti-fouling.

A Reconstruction of the Original Lines and Appearance of the Quanzhou Ship

The extraordinary beam to length ratio of the remains of the ship present a problem for any attempt at reconstruction. To what extent should the reconstruction be slanted to 'rectify' the unexpectedly great beam relative to length presented by the remains? The transom stern prevents any reconstructed extension of the hull further aft, although gallery structures or a kind of false counter are quite likely to have extended the deck and superstructure further aft. The gentle turn of the bilge suggests that the reconstructed midsection should fill out to have considerably greater beam than the extant hull, but the reconstruction published in Wen Wu (1975: fig 1) has hardened the turn of the bilge to minimise the beam.

In the bow, the forward extension of the stem can be extended forward to create a long bow and thus give a more normal beam to length ratio. This has the effect of moving the maximum beam, or midsection, well aft of the mid-point of the vessel's length, and this is a regular feature of Chinese tradition of recent times. However, there are problems with extending the bow too far forward; the sharp sectional shape in the bow gives a hull form that would float significantly down by the bow if the hull was extended forward—the 'gripe' at the junction of the keel and its forward extension would be very much the deepest part of the hull unless cargo or ballast were stowed well aft.

The forward mast step is positioned at the junction of the keel and its forward extension, thus, if the hull is extended considerably forward, the resultant long foredeck forward of the mast invites the placing of another small mast further forward in the bow. The limited iconographic data on sea-going Chinese ships from the Song, Yuan and early Ming Dynasties show that this is a possibility.

Transom bows are very much a standard feature of vessels of the region, they appear in all the iconography that we are aware of, and the Shinan ship had a transom bow; so it would be difficult to argue for a reconstruction of the Quanzhou ship that lacked a bow transom. The Shinan ship's transom was narrow, V-shaped when seen from ahead, and raked and curved upwards when seen in profile. This is the design of transom seen on many traditional Fujian vessels today and it conveniently extends the bow forward without using too long an extension of the forward keel extension.

A Light Vessel with a Light Rig

The mast steps indicate the diameter of the masts which seem very slight for the size of the vessel. This in turn implies that the bulk and displacement of the original vessel were probably rather light relative to the length and beam of the hull. The mortices in the main maststep show that the tabernacle uprights were about 375mm apart, this must have been the diameter of the heel of the mast; the uprights of the foremast are the same distance apart. It is a small diameter mast for a vessel of 10 m beam, particularly for a Chinese vessel. Standing rigging is not usually an important part of the rigging of Chinese vessels, indeed it is entirely absent in the northern Chinese tradition and stays cannot be permanently set-up with the square-headed battened lugsail that is shown in all the iconographic representation of medieval Chinese shipping. (The battened lug rigged vessels of Southern China and neighbouring Southeast Asia, that employ standing rigging in this century, carry very high-peaked sails so that the top spar does not swing thwartships and foul the stays when the sheets are eased.) Without standing rigging, or with only a small number of relatively light stays, masts have usual been massive on traditional Chinese vessels of the recent past. Iconographic evidence suggests that the Chinese did make some use of standing rigging in the medieval period. The drawing by Ma Hezhi detailed above, dated 1170, showing large river craft does appear to show multiple stays supporting a bipod mast, but the mast was probably used to attach a tow line rather than set a sail. The stays appear very thin by comparison with the representation of standing rigging on late-medieval European craft.

Any standing rigging that supported the masts of the Quanzhou ship would have been natural fibre rope or rattan rope. Rattan rope is strong and much less elastic than most natural material ropes, however it is obviously not as strong or inelastic as steel cable which is now used to stay masts in the region. Therefore the masts of the Quanzhou ship would theoretically need to be of similar diameter, at the lower end, to those of similar sized European vessels before the introduction of steel cable rigging. In fact, the Chinese rig only allows the standing rigging to be attached to the top of the mast which suggests that greater diameter would be necessary to prevent the mast from bowing in the middle.

Various formulae have been used to calculate the appropriate diameter for masts, usually as a function of the mast's total length or otherwise a function of the vessel's beam (which is the main determinant of stability and therefore of strain on the rig). The length of the Quanzhou ship's mainmast is not known, although a likely minimum length can be proposed. The beam is known to be about 10 m. If the traditional formula seven-eights of an inch mast diameter for every foot of beam (Leather 1970:17) is applied (diameter = beam x 0.0729166), a mast diameter of 0.729 m is indicated, and this is almost double the actual diameter or four times the cross-sectional area.

The traditional rule for mast diameter relative to mast length in the days of natural-fibre rigging was one-inch for every yard (Anderson 1955; Underhill, 1970) ie diameter = length x 0.02777. Many Chinese vessels have a mainmast nearly equal in length to the hull. Applying this to the Quanzhou ship, on the basis of an overall hull length of 28 m, produces a mast diameter of 0.73888 m, almost exactly the same as the above calculation. Using a low factor of 0.75 hull length to calculate mast length, the mast would be 21 m long and ought to have a diameter of 0.58333m, still significantly greater than the actual mast diameter indicated by the mast tabernacle step. Applying the formulae to the actual mast diameter of 375 mm, the Quanzhou ship would have a mainmast only 13.5 m tall, less than half of the hull's overall length and not enough to lift the sail out of the lee of the high stern of some proposed reconstructions. With a battened lug sail rig, a mast 13.5 m in length would not provide anything like adequate sail area to allow the vessel to sail except on a downwind course. A rather taller mast is necessary. Since this mast would not be very strong, the Quanzhou ship would need to be a fairly light and easily driven vessel with rather limited deadweight capacity—this suggests that the hull did not have much depth in the hold.

The Pattaya ship and the Shinan ship have somewhat thicker masts relative to their hull dimensions, but they also are lightly sparred by comparison with European tradition and recent Chinese tradition.

There is some other evidence that the Quanzhou ship was built with little depth in the hold. A gap in the bulkhead forward of the main mast step appears to be intended to allow the heel of the mainmast to swing forward when the mast was lowered. The position of this gap relative to that of the mast step allows us to calculate by triangulation the approximate maximum height of the pivot or fulcrum pin in the tabernacle: it is only about 2.750m above the keel. It seems unlikely that the mast would pivot much below deck level (if it did, a long aperture in the deck would be needed to allow the mast to be lowered and this would be an inconvenient feature and a structural weakness) so depth in the hold would not have been more than about 2.750m. Thus the Quanzhou ship was a rather broad-beamed, but shallow drafted ship; seemingly designed to carry a relatively light cargo and to sail lightly over the water rather than drag a deep and capacious hull through the water.

Chapter 5. The excavated artefacts from the compartments

Museum of Overseas Communications History, Quanzhou

There were a large number of artefacts recovered from the compartments, including scented woods, medicine, wooden tablets, copper coins, earthenware, porcelain, bamboo and rattan goods. The former two items comprised the majority.

Scented wood and medicine

This material included, scented wood, pepper, areca nuts, frankincense, dragon's spittle, cinnabar, quicksilver, tortoise shell, etc. Scented wood was of different lengths (0.2 to 1.68 m) and thicknesses (5 to 50 mm diameter) and was found in each compartment, mainly in the 2nd and 5th compartments. The total weight was about 4700 katis??? The woods were identified as lak wood, sandal wood, aloes and other varieties. About 5 pints?? of pepper came from the bases of the cabins.

Wooden tablets

There were 96 pieces recovered from the compartments, 33 tablets and 63 slips. The shapes are square, pentagonal and rhomboid clipped in the centre (resembling two diamond shapes). A total of 88 tablets had writing in ink on them. Some of the tablets had string attached and are thought to be labels for the cargo.

Copper money

A total of 504 copper coins were recovered. Of these, 33 are Tang Dynasty, 358 Northern Song, 70 southern Song and 43 uncertain. The coins were found in most of the compartments, only the 3rd compartment had 39 coins on a string. There were 44 types (excluding the Tang Dynasty coins) of which there were 40 reign date types.

Ceramics

A total of 56 pieces were recovered, mostly from the bow and stern. The porcelain is yellow, green, black, white and brown and the shapes include, bowls, containers, alms bowl, phial, cauldron and cover box.

Bamboo and rattan goods

A bamboo ruler was found in the 13th cabin, broken in three parts. The remaining length is 207 mm and 23 mm wide. The surface of the ruler has five divisions of 26 mm.

There are 12 items from compartments 2, 3, 5, 6, 7 and 9. Others are pentagonal or have a bamboo pattern. There are also jute and leaf made goods. There was also a wooden hammer head 325 mm long. A scraper 400 mm long, a small wooden container and 4 pieces of the walls of a wooden pail, wooden hairpins, 4 wooden pegs, 6 wedges of wood, 82 round wooden box covers, one with the surname 'Nan' written on it. There were 7 rattan hats from the 6th and 10th compartments. Various ropes and strings of jute, rattan and bamboo were found.

Miscellaneous

Copper and iron wares included priest's alms bowl, copper spoon, 3 copper buttons, copper hook, copper lock, iron axe, a long iron hook and iron nails.

There were 20 wooden chess men found in the 3rd, 10th and 13th compartments. There was a red piece with the word horse carved on it. Ten others had the words general (red), officer (red), scholar (red and black), vehicle (2 black), elephant (black), cannon (black) and soldier (2 black) on them, the rest were unclear.

A broken writing board was found with writing on it, possibly a poem. Also a coral bead in the 7th compartment (3 mm diameter with a 1 mm hole) and a glass bead in the 12th compartment (5.5 mm diameter 3.5 mm high with a hole of 1.5 mm).

Over 2000 shells were found mostly from the 9th and 13th compartments with some from the 3rd and 5th compartments.

Organic material included 14 coconut shells, 55 peach seeds, 2 plum seeds, 5 strawberry seeds, an apricot seed, 8 olive seeds, 10 lychee skins were found. There were also 76 animal bones 19 pig, 8 goat 2 dog, 38 rat and 9 fish and bird bones.

The main cargo of the ship consisted of 2300 kg of fragrant, wood thought to come from Indonesia or Southeast Asia, together with pepper, betel nut, cowries, tortoise shell, cinnabar and ambergris (identified from the analysis of 18 sources, to be from Somalia).

Provisions included: nuts (coconut, olives, peach, plum and lychee); bones (rat, bird, fish, dog, goat, pig and cow). Other items, possibly ship's supplies, included: a wooden ruler, an axe, a lock, a bronze ladle, celadon bowls and plates, a narrow stoneware wine jar, Chinese chessmen, a rattan hat, bamboo matting, linen and glass beads. A total of 540 brass cash coins were found on the site. These provide the main dating evidence, the last coin dating from the reign of Duzong (1265–74). Further dating evidence was said to come from the geological data of the sediments that the ship was found in, the ceramics, the type of ship construction and the charcoal (it is not clear if this has been carbon dated). All the evidence indicates a date of about 1277 almost at the end of the Southern Song Dynasty.

Chapter 6. The maritime activities of Quanzhou in the Song and Yuan Dynasties

Wu Chunming

Quanzhou in the southeast of Fujian Province has a long history and a significant place in the cultural development of the region. Quanzhou was a very important seaport for overseas transportation in Medieval China, it played a major role in the development of maritime trade and the development of economic and cultural relations with foreign nations. During the Song and Yuan it was known as *Ci Tong* Harbour: *Ci Tong* is one of the species of tree in the genus *Paulownia*, known as "pheonix" or "tung" and used for oil production. Large numbers of the trees were cultivated in the region of Quanzhou during the Song and Yuan.

Earlier, in the Zhou and Qin dynasties (1000 — 220 BCE) indigenous people of Yue nationality lived in Quanzhou. At the end of the Han dynasty (220 BCE — 220 AD), and in the succeeding "six-dynasties" (220 — 581 AD) the population was greatly increased by Han nationality refugees from the wars that ravaged the Zhong Yuan region of northern China. In the peaceful environment of Quanzhou they developed the economic basis of the area, principally agriculture and the ceramics industry. With this economic foundation, the government policy of open trade allowed Quanzhou to develop and to become one of the great harbours for overseas trade through the Tang and Song dynasties (618 — 1271 AD), and to reach pre-eminence as the greatest Chinese port, and thus one of the greatest ports of the World, in the Yuan dynasty (1271 —1368 AD).

The Economic Background of Quanzhou during the Song and Yuan Dynasties.

At the beginning of the Song, Quanzhou region was already one of the most productive in China. During the Yuan Feng years (1078 — 1085) Quanzhou was recorded in the "Record of Nine Regions in the Yuan Feng Years (*Yuan Feng Jiu You Zhi* compiled by Wah Qin) as one of the six largest cities of China and with a population of 200 000. Much of the population were immigrants from the north of China who brought advanced science and technology and this was the reason for the rapid economic advancement. This economic development led, in turn, to considerable increase in the population.

The main agricultural exports of the region were rice, the famous *Wo long* (Black Dragon) tea, plus silk, ramie and jute for textile production. The ceramics industry was of major importance. There are now more than 110 Song or Yuan kiln sites known and investigated in the vicinity of Quanzhou, mainly in the counties of Dehua, Anxi, Nan An and Jin Jiang. Most of the ceramic production was destined for export.

A third important industry was shipbuilding. The type of ship built at Quanzhou was designated the *Fu Chuan* (Fujian ship). It was one of the four main types of the time; the others were the *Sa Chuan* (sand ship) of north China, *Nioa Chuan* (bird ship), and *Guan Chuan* (Guanzhou or Guan Dong ship).

The Geographic Range and Navigation Routes from Quanzhou in the Song and Yuan Dynasties

The pre-eminent port of Quanzhou was taken as the starting point for calculating voyages to Southeast Asia, India, Arabia and North Africa in the three known books of sailing direction from the late-Song and the Yuan. ("Records of some Foreign Nations", *Zhu Fan Zi* by Zhou Ru Kuo; "Records of some Foreign Island States", *Doa Yi Zhi Iue* by Wang Da Yuan; "Records of Foreign Regions", *Yi Yu Zhi* by Zhou Zhi Zhong.)

The main trade and navigation routes from Quanzhou, sailed by Chinese or foreign shipping were:

1 From Quanzhou across the South China Sea to Zhang Cheng (southern Vietnam).
2 Via Zhang Cheng to San Fu Oi (northeast Sumatera), Zhe Bo (Cirebon, north Java), Bo Ni (northern Borneo), and other destinations in island Southeast Asia.
3 To Southeast Asia, through the Straits of Malacca to Guling on the southeast coast of India and on to the Persian Gulf and states of southern and southwest Asia.
4 Via the Persian Gulf to Bi Pa Luo (Somalia) and Cheng Ba (Tanzania) on the east coast of Africa.
5 Via Taiwan to Ma Yi and San Yu in the Philippines.
6 To Korea and Japan.

The Organisation and Volume of Overseas Trade

Historical documents such as the Yuan dynasty *Wen Xian Tong Kao* ("The General Study of Historical Records") by Ma Rui Lin, and the Song dynasty *Song Hiu Yao Ji Gao* ("Collection of Various Important Documents of the Song", editor unknown) reflect a division of trade into two distinct sectors: the government sector and the private sector. The records show that the volume of government trade was greater, but the private traders were much greater in number and their voyages were conducted with greater frequency.

The government trade was organised in two ways. Firstly the government accepted tribute sent from foreign states and presented gifts in exchange, thus avoiding its own customs levies on trade. Secondly, the *Shi Bo Si* ("Department of Maritime Trade", the equivalent of modern customs and excise) purchased all or part of cargoes imported by merchants. Private merchants had to be approved and licensed by the *Shi Bo Si*; they were only permitted to deal in specified goods. Some commodities were a state monopoly (eg tortoise-shell, shell beads, rhinocerus horn, ivory) and could only be sold through the *Shi Bo Si*, others could be traded privately but an agreed proportion depending of the type of goods had to be sold to the *Shi Bo Si*.

In the Yuan there was some reform to trade policy and the government set up a corporation to assist the private traders. The government provided ships and capital for foreign trade to approved merchants who undertook the voyaging and trading. The government took 70% of the profits from each voyage.

Volume and Variety of Trade

From archival research, more than 330 types of goods are known to have been imported into Quanzhou during the Song and Yuan. Some of the more valuable commodities were frankincense, eaglewood (*Aquilaria agallocha*), cloves, musk, sandalwood, shell-beads, hawksbill turtle shell, rhinoceros horn, ivory, agate and coloured glass. As an example of the volume of trade, during the year 1130 (fourth year of the southern Ming, in the Jiang Yuan) the *Shi Bo Si* of Quanzhou purchased 86 780 *jin* (approximately 40 000 kg) of frakincense, and in the year 1155 the goods imported from Zhang Cheng (southern Vietnam) included 63 334 *jin* of aromatics and perfumes such as the highly valuable eaglewood. Marco Polo recorded that the volume of pepper imported into Quanzhou was one-hundred times that sent from Alexandria to the whole of Europe.

More than sixty types of goods were exported. These included lacquerware, silk, tea, lychees (dried?), wine, sugar, a range of manufactured goods made from bronze, iron, gold, silver, tin and lead. Ceramics identified as having come from Song or Yuan kilns in the region have been found in the Philippines, Japan, Indonesia, Sri Lanka and even Egypt.

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Part 2.
The Bai Jiao Excavations

by Sarah Kenderdine

Bai Jiao 1. The excavation of a shipwreck in the Dinghai area, Fujian Province, 1995

Acknowledgments

Perhaps the greatest achievement of the Bai Jiao 1 wreck site excavation has been the opportunity for collaboration between two cultures. The sharing of expertise and methodology, the generosity and learning that both the Australian and Chinese teams contributed, made this excavation especially rewarding.

The 1995 team wish to thank those who worked previously in 1990 and initiated the Bai Jiao 1 project . The members of the Australian team in Dinghai, Peter Burns, Paul Clark, Jeremy Green, Bob Richards and Bill Jeffery left a legacy of goodwill that was everywhere apparent. To Karen Atkinson-Millar whose wonderful organisation skills got the 1995 team to China and through Customs (accompanied by some 250 kg of baggage), despite the bureaucratic hoops and twists that were entwined in the process.

The Chinese archaeological team that partook in the excavation (both in 1990 and 1995) offered leadership and expertise in the history and archaeology of the Fujian Province. It was under their guidance that interpretation and analysis of the material was able to take place.

The work in China is only made possible through the initiatives laid down by the National Museum of Chinese History, Mr Zhang Wei; and the National Cultural Relics Bureau. The overarching body that is responsible for underwater archaeology is the National Underwater Archaeology Organisation and it is their foresight that makes such cooperative work possible. Other support for the project is primarily provided by the Cultural Relics Bureau of Fujian Province, Cultural Relics Bureau of Fuzhou City, the Fujian Provincial Museum, The Cultural Relics Bureau of Lianjiang County, the government of Lianjiang County, the Dinghai town committee, and town of Xiao Chen.

From within Australia funding for the project was provided by the Department of Resources and Development, Western Australia China Economic and Technical Research Fund (Chunnar Fund). The author also wishes to thank Jon Carpenter for his superb underwater camera work and video footage and for allowing me the opportunity to take on the project.

The 1995 team appreciate all the people of Xiao Chen who treated us with such warmth and generosity, and the families of the hotel who welcomed us into their lives.

This report is dedicated to the auspicious Mazhu for her benevolence and sea-calming powers.

Sarah Kenderdine
July 1995

Introduction

Figure 96. South-East China location map.

This report is the result of a joint China-Australia maritime archaeological investigation of the shipwreck known as Bai Jiao 1, located adjacent to the village of Dinghai, Fujian Province, south east of China (Figure 1). The expedition, which took place between May and July 1995 expanded upon preliminary work conducted at the site in 1990. The following document describes the 1995 excavation and gives an analysis of the cultural material recovered.

The report is organised into three sections. The first section will provide a background of maritime history for south eastern China and the Dinghai area against which the Song Dynasty shipwreck can be interpreted. The current knowledge and scholarship about Chinese trade patterns (especially in ceramics) for the period and boat building techniques will also be briefly examined.

The second section of the report is primarily concerned with the excavation of the wreck site and the analysis of the artefact material (predominantly ceramics) that has been examined and recovered from it. Section 3 deals with the possible future work on the Bai Jiao 1 wreck site, and other avenues for investigation relevant to the study of maritime archaeology in China. Appendix 1 contains the excavation dive log. Appendix 2 contains the wood sample identification analysis.

All the original documentary material including dive record sheets and photographs reside with the National Museum of Chinese History, Beijing. The artefacts recovered from the site are currently undergoing conservation treatment at the Fujian Provincial Museum, Fuzhou.

Unless otherwise indicated the artefact drawings were prepared by Zhou Rong Di of the Fuzhou City Museum, China and the photographs taken by Jon Carpenter of the Western Australian Maritime Museum (WAMM). All site plans, tables and other figures are the product of the author. The maps were drawn by Jeremy Green, and have been adapted from Clark, 1995. Jon Carpenter contributed the conservation assessment of the wreck site. Ian Godfrey, curator of the Materials Conservation Department at WAMM provided the timber analysis contained in Appendix 2. The report was designed and set by the author.

Chinese dynastic chronology

The main dynastic periods that are referred to in the text are:

Han	206 BC - 220 AD
Tang	618–907 AD
Five Dynasties and Ten Kingdoms	907–979 AD
Five Dynasties	907–960 AD
Song	960–1279 AD
Northern Song	960–1127 AD
Southern Song	1127–1279 AD
Yuan	1271–1368 AD
Ming	1368–1644 AD
Qing	1644–1911 AD

Ceramic types and glaze terminology

CELADON
Glaze coloured green by the introduction of iron oxide, fired in a reducing atmosphere onto stoneware or porcelain. Term coined in Europe (Guy, 1980: glossary).

GREENWARE
Broad generic term used to describe celadon (*longquan* and *qing chi*). Technically defined as having a high fired (minimum 1200˚C) glaze which is felspathic and contains the elements of iron that cause the green colour in the glaze. Tonality varies with the iron content and firing conditions.

PORCELAIN (CI TZ'U)
High fired pottery, fired at a temperature between 1300–1350˚C, composed mainly of kaolin (*gaolingtu*) and petuntse (*baidunzi*). It is entirely vitrified, white, extremely hard, resonant when struck, and transparent when thin. Generally covered with felspathic glaze.

STONEWARE
Pottery fired at about 1200–1280˚C, at which temperature it melts, vitrifies and becomes impermeable. The body is heavy, solid, close grained and not translucent.

TUHAO ZHAN
'rabbit's hair', 'hares fur' or 'hare's hair' glazed bowl

YING QING
light green celadon glazed bowl

GLAZES

Bai chi	white glaze
Ying Qing chi	misty blue glaze
He You chi	black glaze
Qing chi	celadon glaze
Jiang chi	dark reddish brown glaze

CAVETTO
Curved inner wall of a dish or bowl (Guy, 1980: glossary).

REDUCTION FIRING
With little oxygen entering the furnace, the combustion is smoky. The kiln fills with carbon monoxide, which turns to carbon dioxide by taking oxygen from the ferric oxide in the clay. The iron oxide becomes ferrous oxide and colours the body gray. If the clay has no traces of iron oxide, it remains white whatever the type of firing (*ibid*.).

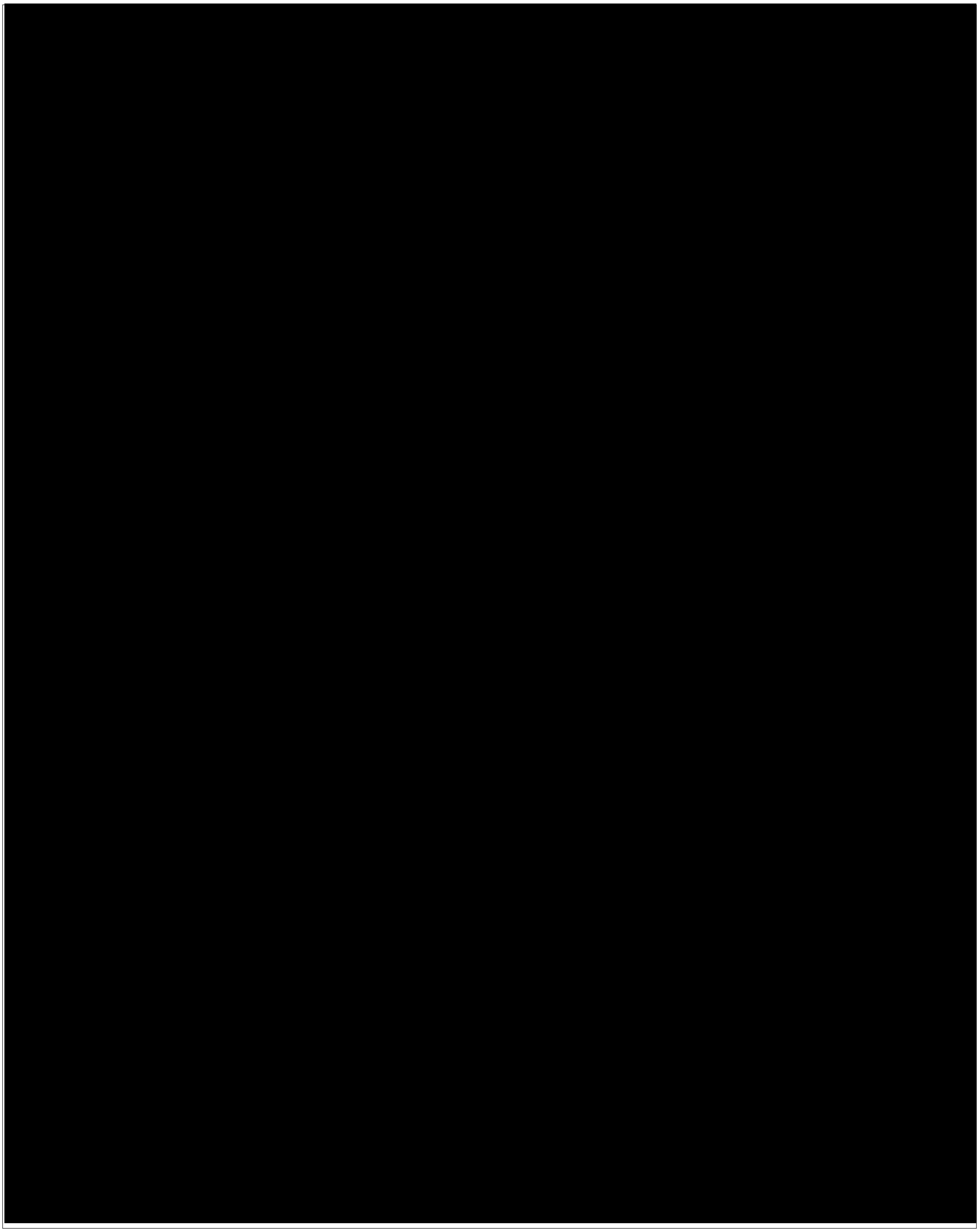


Figure 97. China and South-East Asia principal trade routes (from Guy, 1980:10).

Section 1. Historical maritime trade and development in the Fujian Province

Before the Song Dynasty, the main trade route for Chinese export trading was the Silk Road, which had began in the Han Dynasty (206 BC - 220 AD) and continued through to the Ming Dynasty (1368–1644 AD). The route travelled from the northern Mongolian-Xinjiiang Plateau down through to the central Asian plains. The prosperity of the trade network was loosely linked to the politics of the period, and although very prosperous for the Chinese during the Tang Dynasty it was never safe from attack by both internal and external forces (Benan Lui, 1995:7).

In the 8th century the nomadic Mongolian tribes in the north became strong, and the Qidan Mongols caused the cessation of the Tang (618–907 AD) rule and the disintegration of the empire into various kingdoms by 907. The end of the subsequent political fragmentation during the 'Chaos of An Shi', the 'Isolation of States' and the 'Five Dynasty and Ten State' periods (097–979 AD) started with the formation of the Song Dynasty (960–1127 AD). This empire, however, faced continual invasion from the north and its frontiers were continually pushed further south from the Great Wall to the Yellow River, and then down to the Yangtze River.

Although maritime trade was reported west of Malaysia as early as the 4th century and by the 9th century Chinese ceramics appeared as far abroad as Siraf in the Middle East, these were probably transhipped by Arab merchantmen in Java, Sumatara and Malaysia (Van Tilburg, 1994:7). There was, however, throughout this long land-oriented trade history one period of maritime expansion. Between the Song Dynasty and the early part of the Ming Dynasty China maintained a predominant maritime presence in the western Pacific and South-East Asia. Export trade ceramics had spread as far as the Philippines, Indonesia and Thailand (Van Tilburg, 1994:7).

China's porcelain was a major export item during the Song Dynasty. To prevent a money drain the Song government in 1219 prohibited the use of gold, silver and bronze coins for use in foreign trade. Silk fabrics and ceramics were used in the barter for foreign goods instead. This regulation placed porcelain in a dominant position in the foreign trade (Li Zhiyan & Cheng Wen, 1989:102).

The Song porcelain exports followed the Silk Road in the north of China, but in the south the route was by sea. The Administrative Statutes of the period, lists the following countries as recipients of Chinese porcelain to include: Tajiks, Kra, Java, Champa, Brunei, Sriwidjaja, Pandurainga, Dharmaraja, Malabar and the ancient kingdom that later became known as Zanzibar in eastern Africa (Li Zhiyan & Cheng Wen, 1989:102). A number of archaeological sites throughout the south-east Asian region have revealed a large quantity of Chinese ceramics that testify to the range and extent of this trade. The reader is referred to Muhammed, 1994; Green & Harper, 1987; Green *et al.,* 1987; Green & Zae Guen Kim, 1989.

The main coastal trade patterns (Figure 2) for the maritime shipping throughout South-East Asia by the Song Dynasty has been established from the archaeological and archival records. The distribution of ceramic material on archaeological sites and shipwrecks has been useful in reconstructing trade networks and patterns of exchange. For example, *longquan* or celadon, black-glazed porcelain and white porcelain of the Jun and Jizhou kilns were salvaged in 1977 from the sunken Chinese ship of the Yuan Dynasty discovered in the south-west of South Korea. The cargo was obviously bound for Korea or Japan.

The south-east of Fujian province was one of the few areas with a stable political and social situation that could permit conditions for economic development. During the middle ages the formation of Fuzhou economic zone meant the Huanqi Peninsula's economy flourished. In the 10th century the Song government began to encourage overseas merchant trade through fiscal incentives. The important position of the superintendent of maritime trade was established in 971 AD. At this time Hangzhou was chosen as the capital, and the period became known as the Southern Song (Benan Lui, 1995:7).

Early travellers from the West reported on the ancient port cities. Zaiton (nowadays Quanzhou) was described by Marco Polo as one of the greatest centres in the world for the export of Chinese silks, satins, sugar and spices.

> ...a great resort of ships and merchandise...for one spice ship that goes to Alexandria or elsewhere to pick up pepper for export to Christendom, Zaiton is visited by a hundred. For you must know that it is one of the two ports in the world with the biggest flow of merchandise...(Buckley *et al.,* 1994:417).

Other great ports included Ningbo and Fuzhou. Fuzhou is a long time historical harbour city, and originally in the Han Dynasty (2 000 BP). It was called Dong Ye, a most important seaport in the south-east coastal region.

Guangzhou was also considered important. The Moroccan traveller Ibn Abdullah recorded ceramics as a principal trade item in his travel notes during the later 14th century.

> No big cities elsewhere in the world can match this one in the splendour of the markets. But the biggest of the markets is the ceramics shops. Merchants ship porcelain from the city to different provinces in China as well as to India and Yemen...The Chinese ship porcelain ware to India and other countries and to my homeland Morocco. These ceramics are indeed the best in the world (cited in Li Zhiyan & Cheng Wen, 1989:103).

Tariffs levied on this trade added to the imperial treasury. Regulations on ports of call and cargo manifests record much of the merchandise. Great quantities of silk and tea are noted to have been sent from China as peace offerings to the Jin Tartar who controlled the Silk Route. It was during this time that other countries such as Persian Empire and later Sicily and Italy, France, West Asia and Africa began producing silk and China no longer had a monopoly (Benan Lui, 1995:7). It is impossible to estimate the trade in these perishable items given the few maritime archaeological investigations that have yielded this fragile material. The ceramic was the one commodity that China had an obvious export monopoly over, that can be identified in archaeological assemblages. An excellent example is the excavation of the Bai Jiao 1 shipwreck and the abundance of ceramic material that was recovered from it.

The importance of Dinghai in the Fujian Province

The coastal region of Fujian Province has had and continues to have many well established trading ports. For centuries it enjoyed contact with the outside world. From early on its seaports developed a booming trade which transformed the region from a frontier to one of the principal trade centres of the Chinese world. The port cities of the region came to support large foreign communities. Visible today are the remains of ancient mosques and tombs that testifying to the large Arab population.

The emperor of the Ming Dynasty, Wan Shengzi, actively urged the development of foreign trade through an open door policy. He appointed Zhang Mu as the minister in duty to deal with commerce of Fuzhou. The Fujian people regarded Wan Shenzi's foreign trade as the greatest of achievements in his career and built a monument in memory of this. The inscription reads:

> ...There are many rivers in the Fujian Province connecting to the sea which are suitable for navigation. There are many sail boat in seaport named Huanqi. The seaport is with a strange rock and storming sea, making ship upside down usually and dangerous to sailing. He offered a sacrifice to the gods...after that the dangers were moved by thunder with the help of gods the next morning...He encouraged and rewarded the foreign traders and granted this area of sea the name as Gangtan seaport...(cited in Wu Chunming, 1990a:3).

There are differing opinions on the location of the Gangtan seaport in the Ming state period. Zheng Yidan has taken the area between Mazhu Islands and Huanqi Peninsula near to Dinghai as the original Gangtan of the Middle Ages (Zheng Yidan, 1988, cited in Wu Chunming, 1990a:3).

Dinghai was considered the first line of defence and a gateway to the city of Fuzhou. Dinghai kept the gate location to the Fuzhou harbour in the northern port of Minjiang River. The harbour was the first transfer station and docking location of the port of the Minjiang River.

Some Chinese academics are of the opinion that the Gangtan harbour built by the empire of the Ming state under Wan Shengzhi during the Five Dynasties period (907–960 AD) was located at Dinghai (Yu Wei Chao *et al.,* 1992).

> ...Dinghai in the north and Meihua in the south, standing facing each other, guarding against the invasion through the seaway, had been the zone of defence of capital Fuzhou. The position of Dinghai is still more important than that of Meihua, for the later one is nearer to the inner port, and the former is [the] only one which stretches out directly into the big sea. It is the most important position of defence of capital, regarded as the location of throat...(Anon, 1922 quoted in Wu Chunming, 1990a:4).

A religious stone tablet of the ancient Persian dynasty was discovered in Dinghai, indicating the flourishing situation of the overseas trade development during the Yuan Dynasty (1271–1368 AD). Many of the cultural relics that come from the sea-bed around Dinghai (brought to the surface through the activities of shell dredgers) are also evidence of the quantity of material derived from this commercial enterprise.

The hinterlands of the great seaports of the Fujian Province were developed to meet the needs of the export trade. During the peak of maritime trade the ceramic was the most important product to be exported to Japan, South-East Asia, south of Asia and west of Asia and to the east of Africa. The kiln sites dating to the Song, Yuan and Ming dynasties have been the subject of ongoing archaeological investigation in China in recent years. The relationship between the Bai Jiao 1 wreck site and the export of ceramic material from these Fujian kilns is discussed in Section 2.

In 1368 Nanjing was made the capital for the Ming Dynasty. Mongol invasion from the north and the raids and piracy by Japanese merchants lead to increasing unrest in the southern coastal regions. The situation continued in the Qing Dynasty. A defensive policy was taken during this period through the closing of the seaports and the prohibition of seagoing.

> In the period of Hong Wu (1370's)...people living in the coastal areas were forbidden the sail out by themselves...(Zhuan Jinhui, 1989 quoted in Wu Chunming, 1990a:4).

The emperor also removed all the customs at Guanzhou, Quanzhou and Mingzhou.

The region had a strong military presence and a number of castles (eleven) were also built to resist the aggression by pirates. Dinghai was one of the critical locations along the Fujian coastline.

> In Hongwu 21st of the Ming Dynasty (1388 AD) five command departments of the army were set up along the Fujian coastline... and twelve Qianhu troops (with 1000 family in each) were commanded under these departments, they were Dajin, Dinghai, Meihua (Ming Shi *et al* quoted in Yu Wei Chao *et al.,* 1992).

The Dinghai castle was built in the Ming Dynasty and still remains today. It continued to be a strategic military post in the Ming and Qing dynasties, and maritime trading remained important.

Also, the graveyard site of Japanese merchants dating to the Ming Dynasty was discovered in Dinghai showing the maritime transportation and the trading vessels to Fuzhou docked first in Dinghai (Yu Wei Chao *et al.*, 1992).

Chinese ocean-going boat building technology

A wide variety of vessel types are recorded to have traded throughout the South China Sea from as early as the 1st century AD. However, it appears widely accepted that the Chinese empire did not possess large ocean going vessels before the 8th or 9th century (Manguin, 1984:199). As noted above it was only after the Song Dynasty came to power that an ocean-going navy was established and overseas trade encouraged. Before this period the shippers along the prosperous trans-Asiatic trade route that called at ports in southern China were from other countries, many from South-East Asia. Between the 3rd and 8th century maritime trade flourished in South-East Asia and it is from this period that Chinese historical sources describe vessels of considerable size belonging to the 'South Seas' people (Manguin, 1984:200).

Historical evidence and ethnographic records from South-East Asia tend to recognise two clearly defined shipbuilding traditions. One is that of the Chinese junk, as described since the European arrived in the area (and well documented in Needham, (1971); Worcester, (1959, 1971) and, Waters, (1938, 1939)). Evidence of the junk is also found in the early 18th century Japanese scrolls Tōsen No Zu and Gaikoku Sengu Zukan which provides eleven iconographic examples of Chinese ships (Figure 3), and ships' tools (Oba, 1974:351–362). Five technical parameters were selected by Manguin (1984:197) to describe various shipbuilding traditions and included the general shape

Figure 98. Part of 18th century Japanese scroll Tõsen No Zu depicting a Fuzhou built, Guandong sent ship.

of the hull, the type of stem and stern, the method of fastening the planking and frames, the presence or absence of water tight bulkheads and the type of sailing gear. The surviving traditional designs included the flat bottom hull form and a single layer of carvel planking strengthened by bulkheads and frame timbers and, an approximation to a rectangular cross section. The characteristics described in historical ethnographic accounts however only referred to those vessels found in the waters north of the Fujian Province.

The other major design tradition was South-East Asian in origin. In its purest form the vessel displayed characteristics including the V-shaped hulls with a keel; pointed more or less symmetrical stems and sterns; strakes and frames joined exclusively by wooden dowels; no bulkheads, or bulkheads with waterways and; double and quarter rudders (Manguin, 1984:198).

The vessels found in south east China, in Guandong, Hainan and in northern Vietnam shared the characteristics of strakes and frames fastened with iron nails or clamps; structurally essential bulkheads dividing the hull into watertight components and single axial rudders.

Maritime archaeological finds from the South-East Asian region tend to indicate a wide variety of vessel types. It is interesting to note that many of the shipwrecks investigated display design characteristic that are different from any of the historical ethnographic designs proposed for traditional ships in southern China (Burningham & Green, in preparation:12). Green & Harper (1983, 1987) were the first to suggest that there was a growing body of archaeological evidence in favour of a reappraisal of shipbuilding classifications in South-East Asia based on their observations of the Quanzhou shipwreck in China and, the excavation of a number of wreck sites in Thailand and the Shinan shipwreck in Korea.

The analysis of these shipwrecks prompted Mauguin to suggest a hybrid shipbuilding tradition sharing the characteristics of both the Chinese and the South-East Asian types. He says of the dozen or so sites excavated (at that time) seven revealed hull structure belonging to a previously unheard of shipbuilding tradition. He also noted that no large trading ships built with either pure South-East Asian or northern Chinese techniques have been reported as wreck sites (Manguin, 1984:198). Green and Harper (1986) and Burningham and Green (in preparation) both give annotated lists of wreck sites and provide comparisons between a number of roughly contemporaneous vessels found in the

Figure 99. The excavated Quanzhou ship, Museum of Overseas Transport and Communications, Quanzhou (CHI.10).

archaeological record.

Both the Quanzhou (Figure 4) and Shinan ships are considered to belong to the hybrid South China Sea tradition. Similarities include the marked (and often hollow) deadrise in the sectional shape of the hull, the use of bulkheads with adjacent frames, the positioning and shape of the main mast step and the use of multi layered planking. Vessels discovered in the Gulf of Thailand display some similar characteristics to the Quanzhou ship. For example, the Ko Khram shipwreck shows evidence for twelve bulkheads with the main mast step on the forward side of the sixth bulkhead. The Pattaya ship had three layers of planking, and certainly multiple planking has been described at other sites and it is often described in historical literature. Outer planks are simply butt joined, the scarfs are all positioned under the bulkheads and frames and, frames are nailed to the bulkheads and to the hull planking (Burningham & Green, in preparation:16).

Green and Burningham conclude that :

> In a number of important respects the South China Sea tradition, as reflected in the vessels discovered by maritime archaeology in the Gulf of Thailand, is different from the tradition of the builders of the Quanzhou and Shinan ships. The South China Sea vessels are constructed with the (main) plank shell edge-dowelled together rather than skew nailed. There is no use of iron brackets or wedge-shaped fasteners to hold the plank shell to the bulkheads. In general, iron fastenings are used sparingly or are entirely absent. There is no use of rabbited plank seams or clinker alignment of planks except in the Quanzhou and Shinan ships. It may be that the construction principle employed in the construction of these two vessels is different from that of the other South China Sea examples (Burningham & Green, in preparation:16).

As noted above, the rise of the anti-maritime party in the reign of Hongxi (1425) and Xuande (1426–1435) culminated in the Confucian based 'Ming Ban'. From this time on the Chinese navy was drastically reduced. It is possible that these events were responsible for the disappearance of the traditional vessels of the South China Sea tradition that is characterised by the Quanzhou ship and other shipwreck sites.

Further examples of what can be considered end of the range of design that constitute the South China Sea tradition are obviously needed before a full definition of the parameters is possible. It was hoped that in the investigation of the Bai Jiao 1 shipwreck that some more details on ship construction would be revealed. However, only one timber was found and although it could be interpreted as a section of keel, it offers little in the further analysis of ship construction techniques.

Section 2. Excavation of Bai Jiao 1 wreck site, 1995

> The ships that sail the Southern Sea and south of it are like houses. When their sails are spread they are like great clouds in the sky...The big ship with its heavy cargo has naught to fear of the great waves, but in shallow water it comes to grief (cited in Guy, 1992:18).

Project structure

The two month excavation of the Bai Jiao 1 wreck site was a joint China-Australia expedition undertaken between personnel from the National Museum of Chinese History and the Western Australian Maritime Museum (WAMM). The 1995 project was the second joint cooperative work following that completed in 1989 and 1990. Under the agreement for 1995 both parties came together to focus on the completion of underwater work started at the site in 1990 (Clark & Zheng Wei, 1990; Yu Wei Chao *et al*., 1992). Subsidiary projects were the survey of nearby sites and documentation and research of the ceramics collected by the Lianjiang County Museum.

As part of the agreement between the Chinese and Australian sides the 1995 work involved a core team of eight personnel including the principal archaeologists. It was intended that further training would be provided by the Australian side for the Chinese maritime archaeologists. The Australian side was also to bring specialist equipment for the excavation. The Western Australian Maritime Museum provided a full diving compressor unit and hookah system for four divers plus spares, a water dredge set up including pump and a global positioning system (GPS). This equipment now remains in China for use in future maritime archaeological work. All other equipment including underwater cameras and video were also provided during the work. The Chinese side arranged the accommodation and hired a local fishing boat for the duration of the excavation. Costs for the project were split between the two parties. The Australian team was financed from the Chunnar Fund, WA China Economic and Technical Fund, Department of Resources Development.

Project team

The project team was staggered over the duration of the excavation due to the availability of personnel. The team included:

CHINESE TEAM

Li Jian An: Director of Ancient Ceramics Research Society of China, Vice Director of Archaeology Department, Fujian Province Museum.
Lin Guo: Vice Director Fuzhou Municipal Department of Cultural Relics and Archaeology, Fuzhou City Museum.
Wu Chunming: archaeologist, Xiamen University.
Lou Jian Rong: archaeologist, Fujian Province Museum.
Zhu Bin: photographer, Fuzhou City Museum.
Luo Ming Yng: Director, Cultural Relics Bureau and of Lianjiang County Museum.
Chen En: retired director, Cultural Relics Bureau Lianjiang County.
Zhou Rong Di: archaeological drawer, Fuzhou City Museum.

AUSTRALIAN TEAM

Jeremy Green: Head, Maritime Archaeology Department, WAMM.
Sarah Kenderdine: curator, Maritime Archaeology Department, WAMM.
Jon Carpenter: conservator and photographer, WAMM.
Penny Brown: general assistant.

Team Structure

HEADS OF EXCAVATION
Li Jian An and Jeremy Green
EXCAVATION AND TEAM COORDINATORS
Sarah Kenderdine and Lin Guo

Dive team

The diving team was small but efficient, and this meant that those involved were utilised to full potential. The members of the dive team were Li Jian An, Lin Guo, Wu Chunming, Sarah Kenderdine, Jeremy Green and Jon Carpenter. The dive log for the excavation period is contained in Appendix I. Diving was generally arranged to coincide with a morning and afternoon session as closely linked to the high and low tides as possible.

Xiao Chen accommodation

Accommodation was arranged at the town of Xiao Chen (refer to Figure 6), south from Dinghai. This major fishing village had certain logistical advantages over that of the smaller Dinghai, in terms of purchase and excavation needs. The expedition team had four rooms on the second floor of a waterfront hotel, with storage facilities in the basement.

Previous underwater archaeological work in China

In September 1989, the National Museum of Chinese History, the Western Australian Maritime Museum and the Research Centre for South-East Asian Ceramics at the University of Adelaide, began a training course in maritime archaeology

Figure 100. Bai Jiao 1 survey plan for 1990 (Yu Wei Chao *et al*., 1992:249).

for archaeological students at Qingdao, Shangdong Province. Through this program a number of students were trained and are now able to provide the infrastructure for the underwater archaeological program in China. This was established in 1987 by the National Museum of Chinese History. Since its instigation the unit has been involved in three survey and excavation projects on shipwreck sites dating to the Song and Yuan dynasties (13th-14th centuries). These include the survey of the South Sea shipwreck site found in the Guandong Province in 1989; the Dinghai shipwreck site that is the subject of this report; and the Suizhong shipwreck site found in Suizhong County, Liaoning Province in 1991. On-going work is being carried out on the Suizhong site and it is in its fourth year of a proposed ten year excavation plan (Benan Lui, 1995:1).

The Dinghai shipwreck sites

Dinghai village is on the south of Huanqi Peninsula and north of the Minjiang and Aojiang (river) mouths in the Fujian Province. The Minjiang is the biggest river of the Province and the Aojiang is the biggest in Lianjiang county (Figure 1). The Dinghai coast is bound to the north by the East China Sea, and to the south by the South China Sea. The waters adjacent to the coast form part of the Formosa Strait that extends eastwards to Taiwan. The body of water known as Mazhu Bay is separated from the outer ocean by Mazhu Island. This bay is the main seaway from Minjiang and Aojiang rivers to the outer ocean and between the South China and East China seas (Wu Chunming, 1990a:1). The region has many small islands and exposed reefs and these have acted not only as markers for navigation but also as obstacles to nautical activity. There are known to be several shipwreck sites located near by these islands.

During the late 1970s fishermen at Dinghai began dredging the shell sea-bed (in some places 3 to 5 metres thick) for lime (*pa ke*) to be used in the building industry of Zhejiang and Jiangsu Province. The shell is now commercially collected using bucket dredges. Ceramic material is often brought to the surface by these dredges. Although most is dated to the Song, Yuan, Ming and Qing dynasties (Clark & Zhang Wei, 1990:239), some ceramic material is considered to come from earlier in the Tang, and Five Dynasties. A Song Dynasty candle stick was recovered from the dredger operators during the 1995 expedition.

Most of the artefacts from the sea around Dinghai are ceramic although bronze, iron, tin and wooden, together with carbonised olives and jujube have also been found. The examples of ceramics are mainly bowls, jars, pots, large dishes and small bowls with glazes that include white (*bai chi*), misty blue (*ying qing* chi), black (*he you* chi,) celadon (*qing chi*) and dark reddish brown (*jiang you chi*). Many of the relics previously recovered from possible wreck sites in the area can be found in the local school at Dinghai, where they have been collected. A catalogue of the material from the school has been has been produced (Clark *et al*., 1995).

In November 1989, a maritime archaeological survey was undertaken to identify a shipwreck site that could be used for the China-Australian training programme. The site of the Bai Jiao 1 was located with the help of local fishermen. In March-May 1990, site positioning, pre-disturbance survey, surface collection and test excavation were undertaken.

The majority of artefacts recovered were of the 'black glaze' or the *tuhao zhan* ('rabbit's fur' glaze) bowl type. In order to

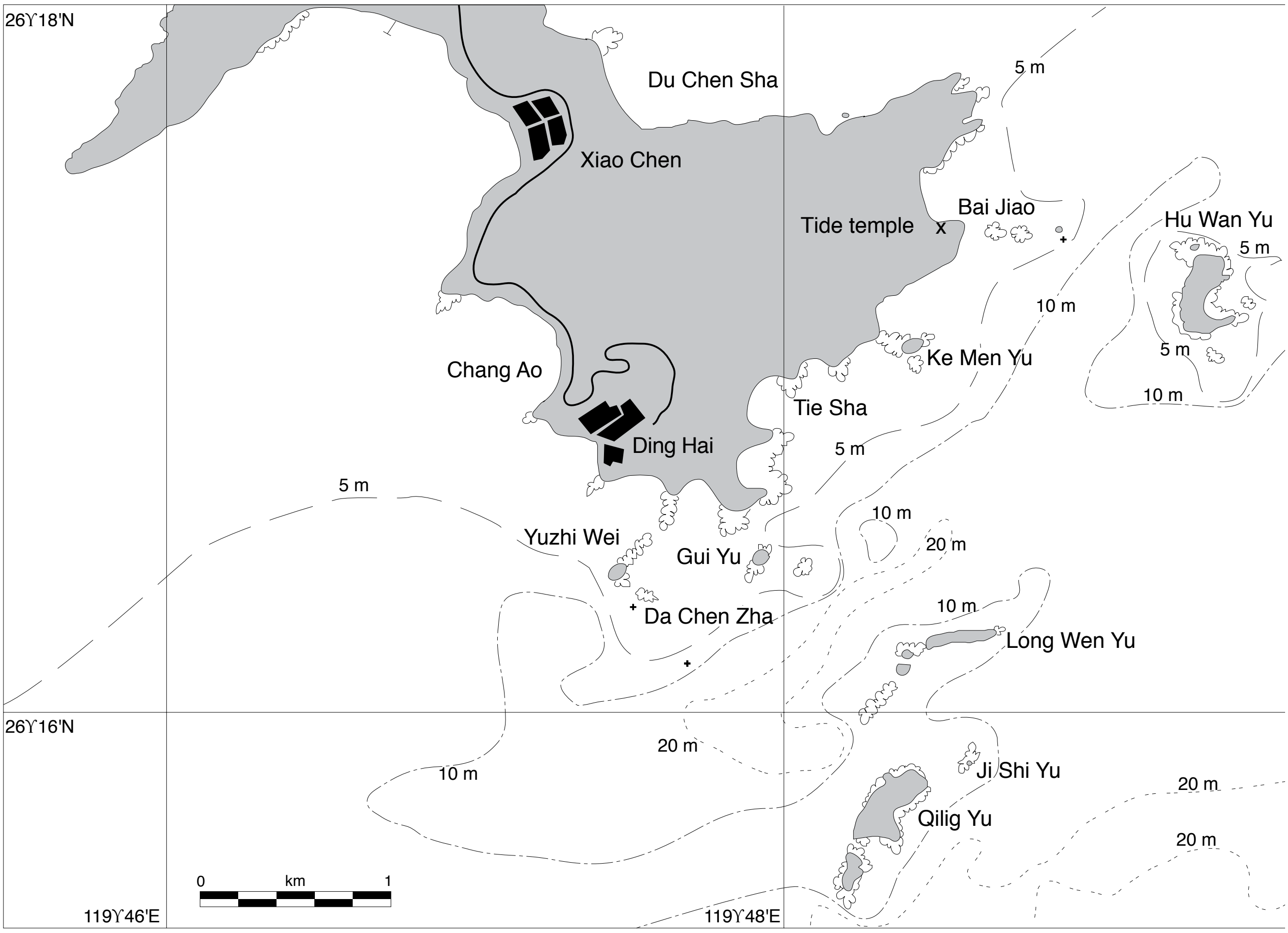


Figure 101. Dinghai and Bai Jiao location map.

protect the site the village government has prevented shell dredging in the area since 1989. Ceramic material from Bai Jiao 1 removed prior to 1995 is stored at the Dinghai school and the Lianjiang County Museum.

Figure 5 shows the overall survey plan of the work conducted in 1990. A total of 475 of ceramic items were recovered during the surface collection and tests excavation covering a total area of 48 square metres made up of twelve 2x2 metre grids. Of the material 69% of the ceramics were black glazed bowls. Of the 243 items of ceramic collected during the survey from the surface of the site; only 29 were complete. They included 169 pieces of black glazed bowls, 65 *ying qing* porcelains (light green celadon), 4 white porcelains, 3 celadon and 2 blue and white shards.

Overall 232 pieces were recovered from the test excavation including 173 pieces of black bowl and 59 pieces of *ying qing* ceramic; 119 of these were complete (Benan Lui, 1995:3). Excavation (using a water dredge) in grid square T1 revealed a timber extending west from a large concretion located at the edge of the zero datum. It was obvious that the site required further investigation and this was the proposed objective of the 1995 excavation.

1995 archaeological investigation & site location

Bai Jiao (White Reef) is located 3.5 kilometres north east of Dinghai village (Figure 6). The reef is 600 metres away from the coast. It is adjacent to the Haichao Shi (Tide Temple) on the mainland, which is famous throughout the Lianjiang County and with the Taiwanese. Hu Wan Yu is located to the east of Bai Jiao, a small uninhabited island that had been occupied previously by the army. The distance between the two is approximately 1000 metres.

The principal rock of Bai Jiao is orientated along a north south axis and is approximately 50 metres long. The Bai Jiao 1 site is adjacent to a series of small exposed rocks and a submerged reef, 40 metres long, north of the principal rock (Figure 7). These rocks are partially exposed at low tide and they form part of a reef system lying to the north-east of Dinghai village varying up to 800 metres offshore.

There are numerous small islands and reef in the vicinity of Dinghai. Many of these are only visible when the tide is in ebb. They are considered hazards to navigation in the area. The larger ones include Yuzhi Wei, Gui Yu, Qinling Yu, Long Wen Yu, Ke Men Yu, Bai Jiao, Ji Shi Yu.

The GPS position for the site in 1995 was:

Longitude: 26˚17.47N

Longitude: 119˚48.88E

The GPS used was a Magellan Pro 1000. Datum was set with the Hong Kong (1963) reference.

Figure 102. Bai Jiao. The wreck site is located at the base of the reef in the foreground (CHI/95/144).

The site was visited each day from the expedition base at Xiao Chen using a local fishing boat that acted as the dive platform. It was a 30 to 40 minute journey each way.

Site description

Weather and sea conditions

The Dinghai area is usually affected by the typhoon in summer, that is July and August. The monsoon from the north-east comes in winter and spring, and the wind and waves are weakest at this time. The southerly wind usually comes in summer bringing with it often violent waves.

The direction and velocity of the current is changeable and affected by the tide. Generally, the speed is 1 metre per second. The average temperature of the surface water is approximately 20°C. The lowest is in February, between 8˚C and 9˚C, and highest is in summer (August) generally between 27˚C and 28˚C. The visibility is generally better in summer and worst in spring.

Winds on the site were predominantly from the south or north-east during the season of excavation. Occasionally the southerly would bring rain and conditions that made diving difficult. Northerlies were generally warmer. The weather was very variable, ranging from warm and humid through to wet and cool. Quite strong winds developed from the mid to the latter part of June. These winds created sloppy sea conditions which sometimes prevented work on the wreck site.

Tidal change often affected the visibility and it was particularly difficult to work just before slack water. A large tidal range (7 metres) created a reasonably strong current along the site. The current could be used to advantage to carry away sediment during hand fanning and excavation. Turbulence was created when water came over the reef to the north of the site as the tide approached its highest level, periodically affecting visibility. Visibility ranged from 0.5 metres to 3 metres. Neap and spring tides were also influential in working on the site, further increasing the tidal range. Low tide tended to give the best visibility, probably aided by increased light from the surface. Visibility was also affected by sand dredging in the area. On occasion the excavation team arrived at Bai Jiao 1 to discover dredger slurry had flowed right across the site in a cloud, reducing visibility to zero. A mooring buoy for the work boat was attached to the large concretion in grid square OG4 (refer to Figure 9).

Sea-bed composition

The wreck site is situated at the base of a steeply sloping reef of jagged igneous rock. At the interface with the sea-bed the rock is fractured into regular shapes. The sea-bed comprises sand, shell grit and easily disturbed fine sediments. This composition of materials overlies a substrate of viscous grey/green clay-like mud. The viscous and clay-like condition of the mud suggests the subsurface environment is anaerobic. An exception to this is likely to occur where the passages of marine worms carry oxygenated water and this may effect artefact materials encountered during burrowing. The overlying sand is likely to be an aerobic environment.

General observations

The work site for 1995 extended along the base of a steeply sloping block reef wall which runs along the north part of the site. The site covers a 30 metre by 6 metre area (if the 1990 survey and excavation is taken into account), although there is a concentration of remains toward the middle of the artefact spread.

The site itself is located in a depth of water that varies between 6 and 13 metres depending on the tide. Initial inspection of the site discovered a large concentration of artefact material was located east of the concretion identified in the work undertaken in 1990.

The wreck remains are dominated by these two iron concretions (approximately 1.5 metres square by 1 metre high). They lie some 2 metres apart and are joined by a single baulk of timber. A number of ceramic bowls are partly encapsulated in the concretions. Separate small concretions also engulf ceramic bowls. The remainder of the site comprised concentrations of bowls many of which remain stacked together. There are isolated scattered bowls among the rocks and down the sand slope which forms the boundary of the site.

Initial survey and methodology

The initial location of the site in 1995 was hampered by the lack of transits photographs or the availability of accurate GPS location. Low visibility also complicated the circular survey conducted in the approximate site vicinity. However, after several attempts the large identifying concretion (2x2x1 metres) from 1990 was located. Surface survey showed that the 1990 area of work was relatively sterile. The general area of survey extended in an easterly direction 18 metres and in a north-south direction over 6 metres.

Figure 8 shows the previous 1990 site work and grid system, together with the intended area of excavation, drawn after initial inspection in 1995. The decision was made to continue using a 2x2 metre grid system started in 1990 and extend this along to the eastern part of the site. The large concretion with a timber extending from it which had been used as the zero datum in the 1990 work was again used for the 1995 excavation work.

A 2x2 metre grid frame was constructed and a baseline laid that continued the 245˚ east-west orientation of the previous baseline from 1990. A second baseline was then laid 2 metres to the north of this to aid the accurate placement of the moveable grid frame. The recording method followed a simple numbering system identifying parallel and perpendicular reference to the primary baseline. The letter 'G' was imposed as representing

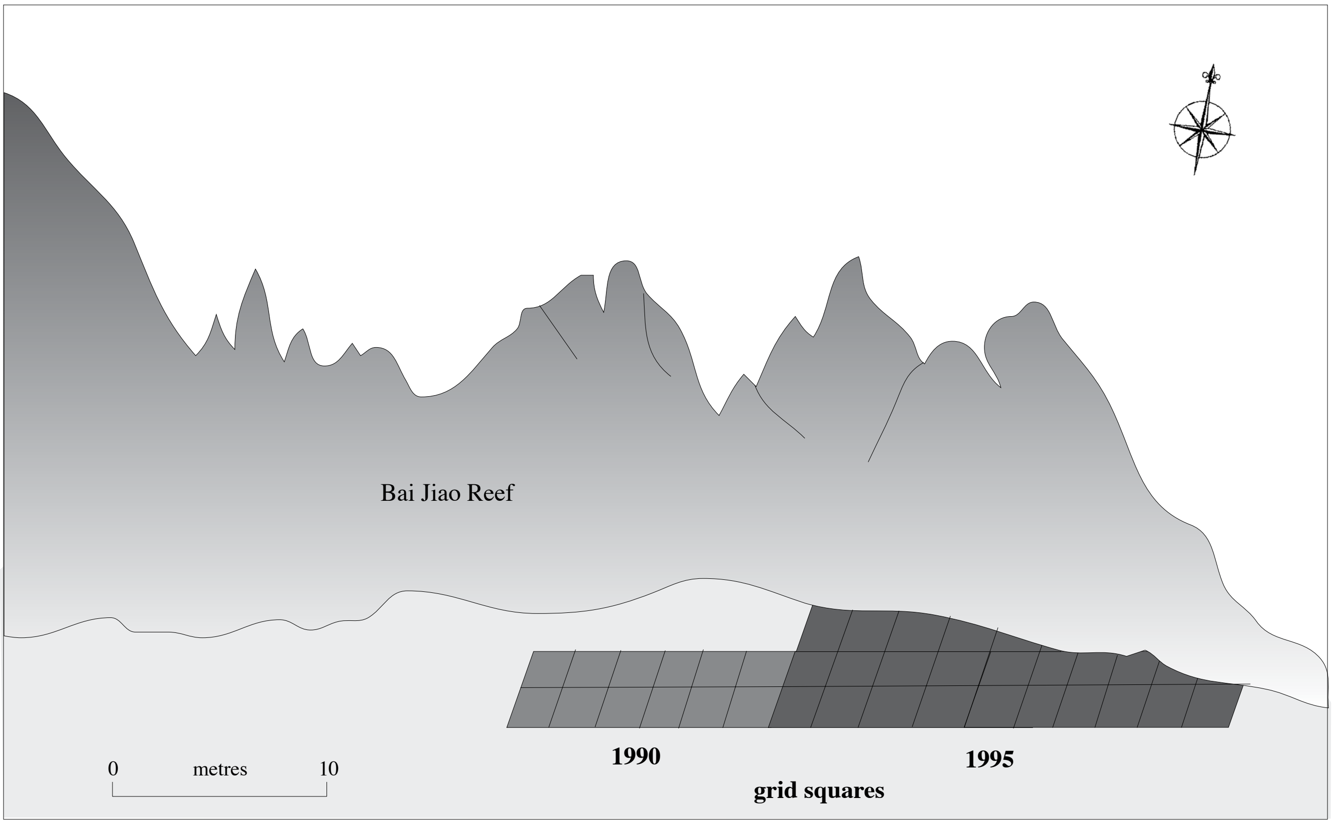


Figure 103. Combined 1990 and 1995 survey area at the Bai Jiao 1 wreck site.

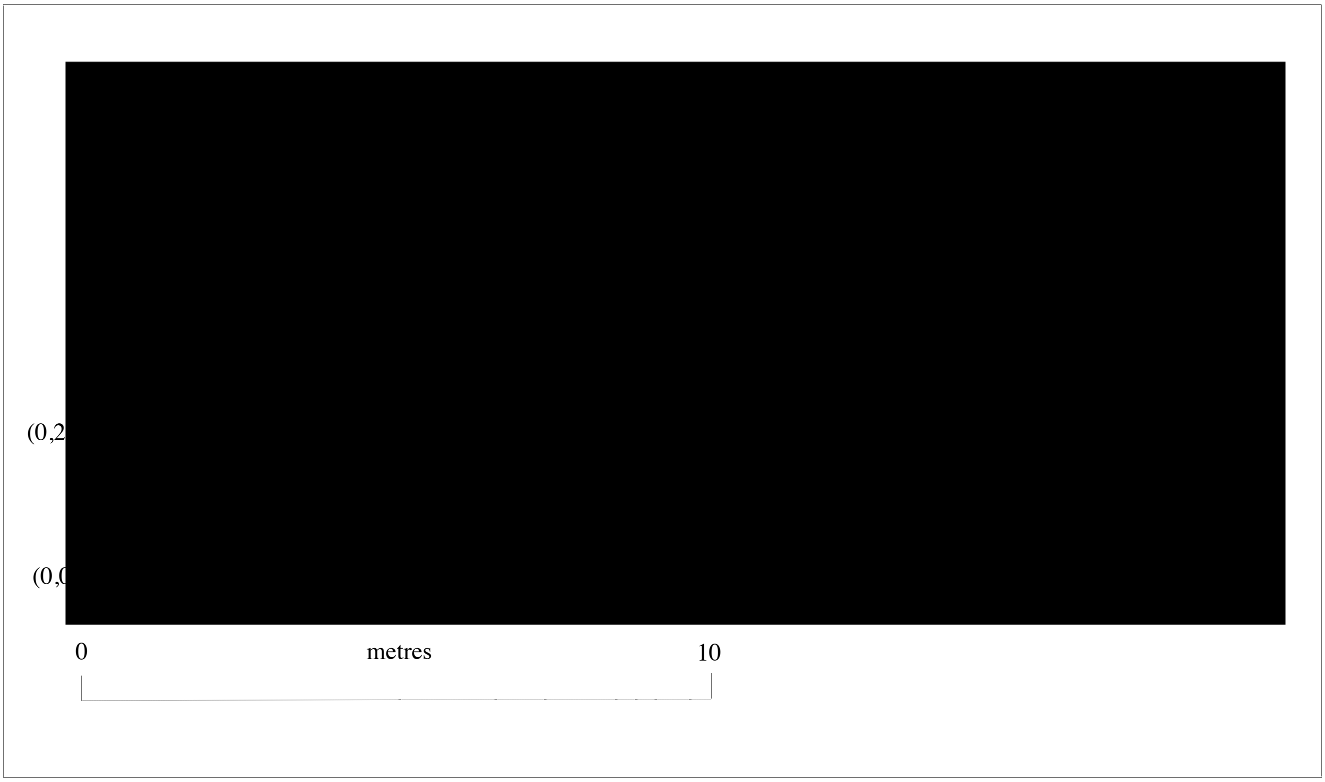


Figure 104. 1995 pre-disturbance survey plan of the Bai Jiao 1 wreck site.

Figure 105. Raising artefacts from gird square +2G6.

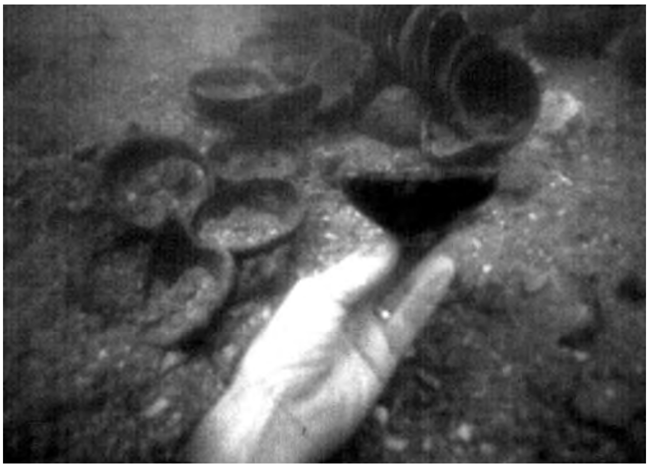


Figure 107. Artefacts in situ, prior to excavation, Bai Jiao 1 wreck site (CHI/BJI/129).

Figure 108. Artefacts in situ, prior to excavation, Bai Jiao 1 wreck site (CHI/BJI/115).

Figure 106. 1995 site excavation plan.

each grid square. The grid frame was placed at sequential intervals along the baselines.

The information from each grid square surveyed was transcribed onto a series of underwater recording sheets prior to the excavation of overburden material. This pre-disturbance survey is shown in Figure 9. This initial survey plan shows the reef along the northern perimeter of the site and the location of the two major concretions. Underwater photographs were also taken with a scale, covering as large an area as possible. Given the limited visibility on the site it was not possible to cover one square at a time and a photomosaic of the site was impractical. When conditions permitted video was also taken of all material before and during excavation. As is often the case with video the visibility appears better than that experienced by the diver.

Surface collection

After the initial survey plan was made on a grid by grid basis, the artefacts were raised. The types and distribution of artefacts raised from the surface are discussed below. Figure 10 shows raising of surface collected artefacts from +2G6.

Excavation

After ascertaining the extent of the site, excavation was undertaken in a grid by grid basis. Excavation was conducted using a water dredge and hand fanning, and given the light sediment overburden on the site this was easily accomplished. In many places only hand fanning was needed to expose the artefacts. The dredge was most useful in excavating underneath the concretions. Thicker mud was encountered several centimetres below the sand and sandwiched between the bowls *in situ*.

All artefacts were recorded *in situ* before they were raised. Video and underwater photography also recorded all features of the site. The five grid squares excavated were 0G2, 0G6, +2G6, +2G12 and +2G14. The site plan (Figure 11) of the excavated material shows the two concretions and the concentrations of bowls, the location of the major timber and other features of the site. Figures 12 and 13 show artefacts *in situ* in +2G6. The timber and two concretions were not removed from the site, while ceramic and other loose material was excavated.

The timber had an iron nail through the upper side, and there was a small concretion attached to the surface. The section of timber located in 0G2 was 280 mm wide x 300 mm depth and the length of exposed section was 1.4 metres. Figure 14 shows the location of the surface concretion on the exposed surface of the timber. The timber appeared to lie under the two concretions and extended from the grid T1 of the 1990 excavation. It was hoped that excavation in +2G4 would uncover it again. Unfortunately this was not the case. A small sample of the timber with the treenail was removed from the site for analysis. Some bamboo rope was also recovered.

The loose rocks on the site are generally thought to be from the reef although the more rounded rocks, as distinct from the geometric oblong and square granite of the reef, may be part of some ballast.

There were several types of material found on the wreck site the most predominant of which was the black bowl. The majority of those from the excavation were either caked in

Figure 109. Timber, concretion and celadon bowls *in situ*, Bai Jiao 1 wreck site, grid square OG2 (CHI/BJ1/39).

grey mud, or firmly wedged in sand. The bowls were often found stacked, one bowl inside the next. These stacks had fallen on the sides in a random fashion, perhaps as wreck site formation processes began. Those that were buried were relatively free of marine growth. Others that protruded from the sea-bed or were part of concretions had some bivalve, barnacle and sponge attached.

As the excavation neared completion the decision was made not to remove any more of the artefacts (i.e. black bowls) at the eastern end of the site, but to leave these *in situ*. The limited facilities for adequate care and conservation of the large number of ceramics uncovered during the excavation were part of the reason for this decision. Also, the Chinese maritime archaeological team intend to return to the site in 1966 and possibly raise the concretions. It may be appropriate to remove the remaining bowls at this time.

The artefacts removed from the excavated grid squares are more fully described below. While excavation was not carried out in squares other than those shown in the excavation plan, hand fanning in other areas suggested that they were in fact

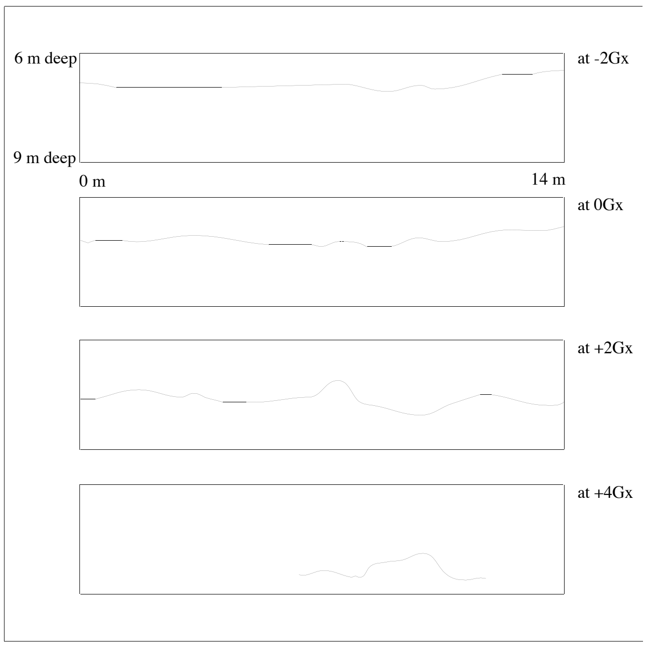


Figure 110. Profiles of the BJ1 site along the longitudinal axis.

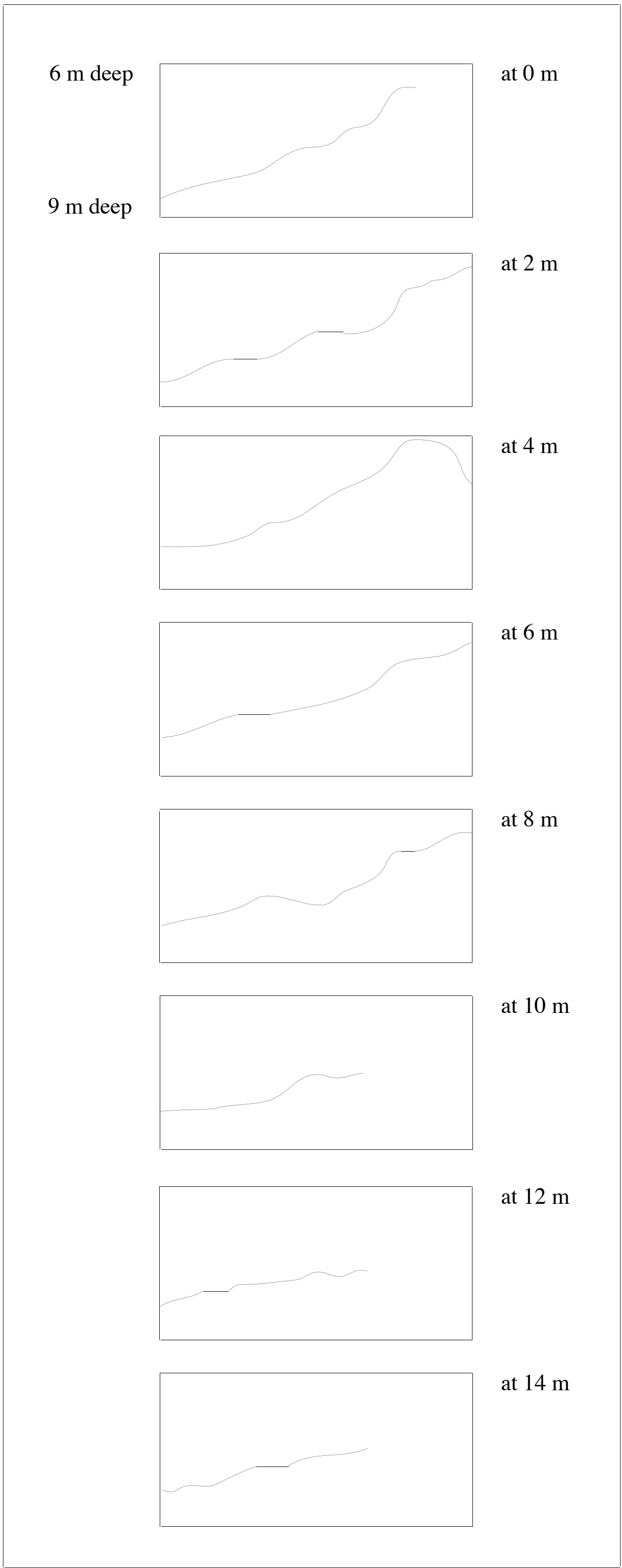


Figure 111. Profiles of the BJ1 site along the latitudinal axis.

relatively sterile. It is possible that further excavation on the site in 1996 may reveal ceramic and other material.

After the excavation, the timber left *in situ* was covered with rocks and sand to help protect it.

Site profiles

Figures 15 and 16 show the profile and dimensions of the site. These profiles were obtained in a transverse and latitudinal direction using an underwater depth measuring gauge. Ten transverse and four longitude sections were obtained. The tide was mid-way between high tide and low tide at the time of survey. These profiles have been used to create a topographical contour for the surface of the site.

Conservation assessment

Flora and fauna assemblages

The rocks, the two large concretions and the exposed surfaces of some ceramic bowls exhibited sessile marine life, such as barnacles (Figure 17), sponges and algal forms. Anchored in the sand, fan shells were seen frequently. Mobile creatures, sea urchins and starfish were also present. Very few fish were seen and only one octopus. The single baulk of ships timber appeared to be quite sound. Evidence of attack by marine borers (teredo) was minimal and appeared to be limited to smaller parts of the wood which were almost detached. The passages and tunnels created by marine worms were evident in the clay-like mud. None were seen until bristle worms were occasionally found in the layer of mud sandwiched between the stacks of ceramics.

Degree of site exposure

The exposed material averages 500 mm above the sea-bed. The range includes the low lying, partly buried ceramic material and the two large iron concretions which extended 1 metre above the sea-bed. For the period of site investigation artefacts, other than those exposed by excavation, remained exposed to the same degree. There was no indication that burial or exposure had occurred in recent times. Most of the excavated bowls were free of marine encrustation and where broken exhibited clean sharp breaks. The presence of tide induced currents did not appear to disturb the sea-bed sufficiently to expose or cause abrasion of artefacts. Some ceramic bowls were scattered about the sandy slope off the main site suggesting previous water disturbance and/or the consequences of the vessel breaking up. These did have marine encrustations. The baulk of timber was exposed during excavation by the water dredge working through the viscous mud found beneath the sand.

Evidence of seasonal exposure

It is anticipated that the site would be most vulnerable to disturbance during the typhoon season and, wind and wave activity.

Evidence of human activity

The Bai Jiao 1 site was discovered during shell dredging operations. It is impossible to ascertain what effect this has had on the site, how extensive the encroachment was or how much artefact material was damaged or removed. A single depression in the sea bed close to the site appeared to be the result of the work of a grab bucket. The presence of the rock reef and potential risk of it damaging the dredging vessel may have discouraged further work.

Pieces of hawse wire found on the site may have come from dredging activity. The remains of octopus pots and a stone weight attributed to fishing use indicate further activities on and around the site. A group of hookah divers were observed in 1995 collecting sea urchins around Bai Jiao.

A dynamite fisherman was seen to be working alongside the rocks very close to the site. The shock waves that result from this activity fracture stone and ceramic material. Direct evidence of this was not discovered but this activity may have contributed to the general destruction of the site over more recent years.

Exposed artefacts

Iron concretions

The concretions are coherent masses believed to have originally comprised of iron billets (approximately 300 mm long each). A sample of the concretion revealed a dense grey formation with an external layer approximately 20 mm thick which adjoined the iron oxide stained interior. An electrochemical examination of the concretions would ascertain whether or not any iron remains and if raising the concretion may be considered worthwhile.

A small concretion with a number of bowls attached was recovered from the site. This should be x-radiographed to determine the shape of the original iron object and to ascertain if residual metal is present.

Ships timber

The baulk of timber appears to be in sound condition although degraded and softened by immersion. Teredo worm damage was limited to some outer fragmentary pieces which were probably exposed to the sand sediments overlying the viscous mud in which the remainder of the timber was buried. No active teredo was seen. A sample of the wood was collected for species identification. On separation into smaller pieces a 5 mm rectangular hole was discovered apparently a nail hole. A formation of crystals found within the hole will be analysed. The presence of an iron concretion on the upper surface of the timber may indicate the presence of an iron fastening. It was impossible to re-bury the baulk of timber in the viscous mud after excavation (it was buried in rocks and sand) so it is likely that it will deteriorate quickly.

Wood fragments

A sample of thin wood or cane which appeared to be twisted to form the strands of a heavy rope was collected for species identification. It is usually difficult to identify pieces of a plant which are part of the new or juvenile growth.

Ceramics

The ceramic material is very well preserved, many bowls remaining intact. In some instances the glazes appear to have lost some of the original lustre. Some crazing of the glaze was noticed and this may have been a consequence of the original firing or attributed to immersion factors and/or dynamite fishing. Sherds of the bowls were sampled for analysis and porosity tests. The only jar discovered on the site was cracked on one side. It possessed no original contents only grey mud, shell grit and three pieces of fragmented bowls.

Interpretation and site formation processes

The site can be described as disturbed although there are several features that give some cohesion to the remains. Certainly, the shell dredging operations in the area have impacted on the remains in the recent past. The 1990 expedition to the site reported large holes on the surface of the site, as a result of dredging work.

Figure 112. A black bowls showing growth of barnacles (CHI/BJ1/O/54).

The concretions and timber, and bamboo rope confirm that this site is indeed the wreck of a ship. The position of the site below the reef indicates that the cause of wrecking was probably having struck the reef. As the 1990 excavation report concludes:

> There is not any natural defence in the southern sea of Dinghai to protect navigation from violent wind. The monsoon from the south-east gets to Dinghai in the summer and autumn. Then there are usually violent wind and wave and the boats in Dinghai should be changed to Huanqi Bay and other harbours to take shelter from the winds. If the typhoon is coming, the wind and wave could be much more violent and there are so many small island and reef around Dinghai, causing the navigation in the area to be very dangerous.
>
> So we can infer that the No. 1 shipwreck of Bai Jiao should have been shifted by violent wind and struck the Bai Jiao reefs when it docked and transported goods in Dinghai without any antiwind measures in time, or struck the reef suddenly on encountering the wind and wave on the navigation (Yu Wei Chao *et al*., 1992).

The discovery in 1990 of the Bai Jiao 2 wreck site (tentatively dated to the Ming Dynasty period) on the northern side of Bai Jiao suggests that the reef was an eventful location for shipwrecks in historical times.

The distribution of the artefacts on the site is of interest because it not only provides information as to the trade in ceramics and the loading of the ship but also suggests how the vessel was broken up and disintegrated.

The distinct shape and location of the concretions together with the stacks of bowls found in different sections of the wreck site could suggest compartments or holds for specific cargo items. The exact nature of the iron objects that formed the concretions was not ascertained, although it was suggested that these could have iron bars or ingots. Ceramic material was found protruding from the surface and undersides of these. It would seem likely that the bowls settled into this position after the shipwreck during the wreck formation process, moving from adjacent compartments.

Grid square 0G2 contained the majority of celadon glazed bowls while the other end of the site had much larger stacks of black bowls. As already mentioned the ship must have maintained a degree of cohesiveness for the ceramic material to settle and to form concentrated groups or to become encapsulated by the ferrous material and remain there.

The density of ceramic material across the site (black bowls and celadon, whole pieces only) is shown in Figures 18 (black bowls) and Figure 19 (celadon).

Historical references to the storage and lading procedure are easily found in the overseas merchant accounts during the period. Zhu Yu of the Song period noted mercantile ships anchored at Guangzhou.

> ...The ships were several hundred feet long, and wide. Merchants divided space in the ships for stowing goods, each getting several square feet of floor space, while they slept above. Most of the goods were ceramic vessels, one placed within another according to size with little space between... (quoted in Li Zhiyan & Cheng Wen, 1989:102).

Certain hypothetical scenarios can be proposed for the site formation. These include:

- that the site was previously buried to a depth greater than at present, thus accounting for the integrity of remains. Dredging activity in recent times may well have uncovered portions of the site. Holes in the sea-bed were reported in the 1990 excavation report, and a hole was recorded in 0G2 in 1995;
- that the vessel structure maintained its integrity long enough to trap the bowls in place;
- that the predominance of black bowls on the site as opposed to other types of ceramic material, or cargo could indicate that they were the primary cargo and/or were not considered worthy of a salvage attempt;
- more valuable items may have been removed.

Artefact analysis

The following material was recorded and then retrieved from the site:

- Timber sample (with treenail and iron nail hole inclusion);
- Bamboo rope;
- Ceramics (black bowls, celadon dishes, stoneware and blue and white);
- Stone weight (?) (with ferrous wire rope remains in groove);
- Small pieces of concretion with bowls attached;
- Extraneous material including octopus pots, wire rope and several unidentified pieces of iron tube.

Timber sample

A 0.5 metre piece of timber originally located in 0G2 was removed from the site. It was suggested that it could be either *shan* (China fir) or *songshu* (pine).

Modern shipbuilding yards (visited during the 1995 expedition) are using either pine or camphor wood. Historical records have suggested that one of the reasons why the south-east of China was a centre of shipbuilding was that timbers were available. Winterburn offers a description of the timbers.

> ...hardwood of a specific gravity of about 9 is employed for frames, beams and planking; camphor for natural crooks; and Oregan pine for large spars. Junks are seldom copper sheathed... (Winterburn, 1901:6).

It was obvious that the samples removed from the 1995 excavation were soft woods. Laboratory analysis in Australia identified the timber samples as pitch pine or yew. Appendix 2 contains the full wood identification analysis.

The timbers identified from the Ningbo shipwreck (which could be considered contemporaneous to Bai Jiao 1) include a stern post made of China fir, planks made from China fir, pine or camphor, frames of camphor and bulkheads of pine and cypress (Burningham & Green, in preparation:14).

In the Quanzhou shipwreck the keel is constructed in three parts, the central and aft sections are made of pine and the forward section is made of camphor wood. The planking is made of cedar (Burningham & Green, 1995:4).

A radiocarbon date from a timber sample was obtained as part of the post-1990 excavation analysis and gave a date of 1000 BP. This gives an approximate age of the timber used in the construction of the vessel to be at the turn of the millennium. Certainly, such a date is consistent with the types of ceramic material found. It should be noted that the reliability of the C_{14} date is questionable given possible contamination of the sample and the degraded condition of the wood. The sample removed in 1995 had a hole of rectangular cross section with the crystals of an iron inclusion showing the former presence of an iron nail.

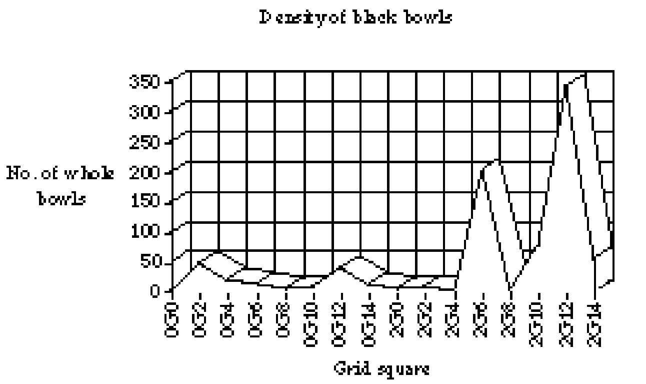


Figure 113. Combined surface collection and excavation density of black bowls in each grid square.

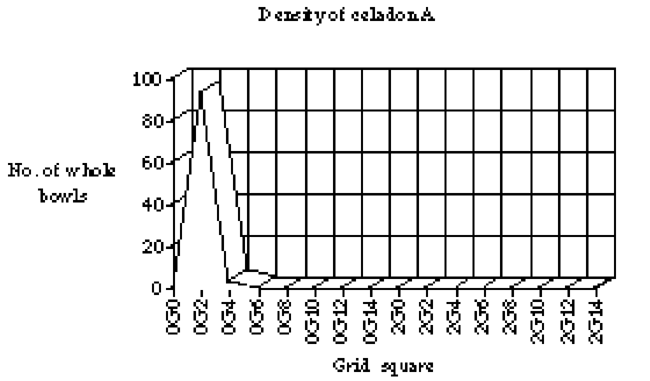


Figure 114. Combined surface collection and excavation density of celadon A bowls in each grid square.

Bamboo rope

Rope was found in conjunction with the timber piece. It was very waterlogged and fragile, but it was possible to discern that the fibres were plaited to produce a thick cord. A sample of this was recovered and is undergoing analysis at the Fujian Provisional Museum.

Ceramics

The numbers and types of ceramic material collected from the site are shown in Figure 20. Of the total number of whole ceramic pieces recovered from the site 87.68% were black bowls, 12.20 % were celadon bowls and 0.1% represents the one complete stoneware jar.

BLACK BOWLS

As indicated the predominant artefact type from Bai Jiao 1 is the *tuhao zhan* or 'rabbit's fur' glazed medium fired stoneware (the Chinese archaeologists tend to refer to these ceramics as porcelain) bowls. To simply provide a single description for the type of black glazed bowls that were found on the wreck site denies the subtle variations found among them. However, a general description would include the following features: small stoneware bowls, with a two stepped curved cavetto with brown/black glaze on the rim area and a deeper black green or black yellow cavetto: generally, 4–5 cm high and 10–11 cm wide. The glazes vary in thickness, but are mostly thin glaze, and part of the clay matrix is often revealed on the upper lip. The base was unglazed (Figure 21). The 'rabbit's fur' glaze (Figure 22) effect produced by iron oxides in the glaze base occurs on many examples. Examples where the glaze has crazed or not adhered to the body are shown in Figure 23. This is perhaps a function of air circulation in the step kiln, and the temperatures reached. Glaze colours are however quite considerable in variation from greens through to speckled browns, reds and yellows. The rough paste used for these bowls has, in some cases caused the glaze to exhibit an orange peel effect. All of the bowls have a low ring foot which originated from the cake-shape foot. The potter has scrapped the central part of the cake-shape foot when the paste was still wet. The carved trace, with a small circular protruding eye in the centre of the outside bottom, still remains.

The majority of the bowls recovered had a clay matrix that was grey or light brown in colour. The more iron that is included in the mud or clay results in the highly prized bowl with a black clay matrix underneath the glaze. This type is attributed to be the product of the Jian kiln. However, none of the bowls found on the site were of the fine quality that is expected from this kiln site. They are possibly from the Jiang River kiln system perhaps the Fuqing kiln, or Nanyu or, Nanping kiln sites (refer to later discussion on the chemical analysis of the ceramics and the kiln systems of southeastern China). This type of bowl is dated to the Southern Song (1128-1179) and Yuan (1180-1368) dynasties.

There is two schools of thought as to the whether there are one or two glazes used on each bowl. The lighter brown colour found to underlie the much thicker black glaze is shown in Figure 21. The author considers that one glaze has been used and the lighter glazed sections observed are due to the absorption of the glaze into the porous clay body. Where the glaze is thick enough this absorption does not occur.

The 1990 excavation suggested a typology for the black bowl that corresponds with the finds from 1995. This typology was established through a visual reference of the ceramic material (i.e. 'eyeballed') rather than measurement of each of the bowls. This is the methodology employed by Chinese archaeologists where large numbers of artefacts of a similar type are excavated. The excavation report for 1990 concludes:

> The pattern of the black glazed zhan are divided into three:
>
> Type 1: the rim turned outwards, with curved belly and vertical neck, unglazed bottom, some with hare's hair streak [(Figure 24)];
>
> Type 2: the rim and the neck are vertical and not an obvious curve line between neck and belly with an unglazed bottom, some with hare's hair streak [(Figure 25)];
>
> Type 3: the rim is turned outwards a little bit, and there is not an obvious curved line between the neck and the curve of the belly, the bottom is unglazed [(Figure 26)] (Yu Wei Chao *et al.*, 1992).

STATISTICAL ANALYSIS

Over 500 black bowls were measured for major dimensions to ascertain the range of size, types and a correspondence to location on the wreck site. This information could be used to reveal further the nature of the cargo and the method of loading the vessel. The dimensions included maximum width of the mouth, width of the base, overall height of the bowl, thickness of the base including the bulb and, height and thickness of the foot. Figure 27 shows the variation in maximum diameter or width of mouth for the black bowls, and Figure 28 shows a similar analysis for the celadon A bowls (further discussed below).

POTTERS MARK

One bowl which was recovered from grid square 2G10 had a potters mark inscribed or incised on the base (Figure 29). The Chinese characters mean *wang*. A direct translation of this word into English means 'king'. The single character is repeated three times and applied to the base inside the foot and to the underside unglazed surface of the piece. The glaze inside the bowl was black and had not properly adhered to the body of the ceramic.

The Chinese translate the term 'mark' as *kuan* which can be described as a seal, and in the case of large factories or workshops this was pencilled on by a special writer. On very fine pieces or at some of the smaller kiln sites the mark may have been added by the same artists that applied the decoration or turned the ceramic (Davidson, 1987:7). Two quite different forms of script were historically used for the *kuan*. The Kaishu script of the written Chinese language, and the more angular seal script known as Zhuasan.

Apart from the types of script used, marks often vary in the number of characters and colours used. The majority of marks were either four or six characters long. Common colours were either blue applied before glazing (underglaze) or red enamel applied over the glaze. Black, gold and blue were also used over the glaze. However, as the Bai Jiao 1 example indicates:

> Marks on pottery were sometimes incised into the body or in the case of certain specific porcelain wares, such as 'tea dust' or 'robin's egg' glazed monochromes, either impressed in raised or recessed form (Davidson, 1987:8).

Surface Collection Bai Jiao 1 1995										
Grid Square	black bowls		cel A		cel B		blue & white		jar	
	whole	frags	whole	frags	whole	frags	whole	frags	whole	frags
0G0										
0G2	10	4		7		2				
0G4	20	6	15	1						
0G6	5			3				1		
0G8	5	27		2						5
0G10	8	20	6	1						5
0G12	42	10		2						1
0G14	12	3								2
0G16		2								
0G18										
2G0	5	1	1	1						
2G2	9	4								
2G4	3	1								
2G6	23	5								
2G8	2	2								1
2G10	80	11		4						1
2G12		138	6							1
2G14										
2G16										
2G18										
SUM	224	234	28	21		2		1		16
EXCAVATION										
0G2	28	7	79	47						4
0G6	8	23	4	7		1		1		1
2G6	179	186		17					1	14
2G12	344	25		6						3
2G14	57	143		0						5
SUM	616	25	83			1		1	1	27

Figure 115. Spreadsheet of the number and type of ceramics removed from BJ1.

Marks on Chinese ceramics started to appear during the Han Dynasty (206 BC - 220 AD) and became increasingly common on the pottery of the Tang and Song dynasties. The types of marks included those indicating the reign of particular emperors, the place at which the pottery was produced, a dedication or good wish, a mark of commendation, a potter's signature or, a symbol of good fortune drawn from Chinese mythology.

Potters finishing

Many of the bowls recovered showed evidence of the potters finish on the clay body. Smoothing off of the clay using a straight edged implement is obvious in Figure 30. Beating or paddling, that is, repeated striking of the clay with or without the use of opposing pressure, is undertaken on roughly preformed ceramic vessels to modify its shape, size, surface characteristics and to compact the paste. Trimming or fettling is generally associated with wheel-thrown or mould made pottery, and refers to the process of cutting away excess clay (Rice, 1987:137).

Figure 116. 'Rabbit's fur' glazing on a black bowl (CHI/BJ1/O/126).

Chemical composition

The 1990 expedition did a chemical analysis of the ceramics from Bai Jiao 1 in comparison to some of the ceramic samples from different kiln sites in the region. The resulting comparison showed that the black glazed bowls from Bai Jiao 1 did not contain significant traces of titanium oxide (TiO_2), but that all those from the different kiln sites showed a titanium oxide component with a density of 0.33%–1.04%. The molecular formula of the Bai Jiao 1 ceramics paste was analysed as: 0.543–0.613 $RxOy.Al_2O_3$.5.63–5.73SiO2.

The kiln sites (refer to Figure 37) used for the comparison were:

Gu Wan Yao Shan kiln of Minghou County;
Qiao Xia kiln in Hongwei village of Minghou County;
Guan Tan Hai Tong kiln in the suburb of Fuzhou;
Shikong kiln of Fuqing County;
Fei Luan kiln of Nanping County.

The composition of the lead oxide (PbO) of the ceramics from each of these kiln sites was generally found to be more than that of Dinghai. So it has been concluded that the black glazed bowls from Bai Jiao 1 are not from any of these kiln sites. The paste to make these bowls would generally have been collected in the region of the kiln site. Further regional studies may reveal a match betweeen the Bai Jiao 1 ceramics and a production centre.

Figure 117. Black bowls showing unglazed rim and foot (CHI/BJ1/O/33).

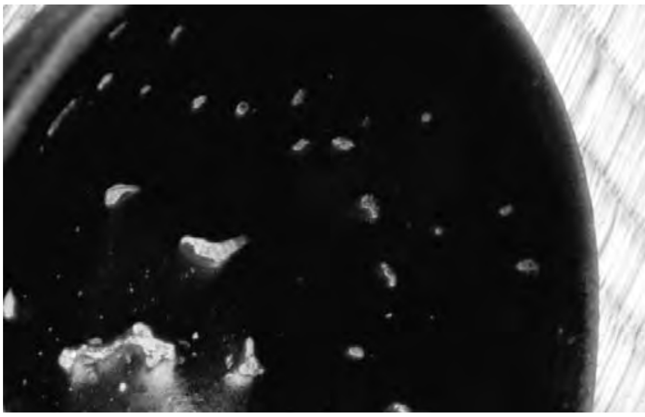


Figure 118. Black bowl interior view showing that glaze has not adhered indicating the inferior quality of the ceramic (CHI/BJ1/O/188).

Celadon dishes: Celadon A

The shallow dish has a light grey body with light green glaze (*ying qing chi*). The glaze is generally very thin. There is a band of unglazed ceramic in the interior of each bowl where they have been stacked for firing. Each has an unglazed foot and base. The 1990 report concludes:

> The pattern of the bowl is simple with a shallow belly. The white-grey paste is rough with a white celadon glaze. The glaze is so light that some of the artefacts are nearly unglazed. The artefacts were fired piled into the kiln, so the inner bottom of the bowl had been scrapped off a circle of glaze called an obscure circle. The outer bottom is unglazed, and the ring foot is low and the outer circle of the foot had been scrapped by the potter. They are divided into two patterns:
>
> Type 1: plain rim, shallow inclined belly, low and curved ring foot [Figure 31];
>
> Type 2: the rim turns outwards and the shallow belly is a little curved [Figure 32] (Yu Wei Chao *et al*., 1992).

Celadon B

These shards appear to be from an medium sized stoneware bowl with *qing chi* glassy glaze (pale grey) with fine crazing. A single ring line approximately 15 mm from the rim runs around the inside of the bowl. Below this the lines of a semi-circular raked pattern or combing (Figure 33) are seen. The

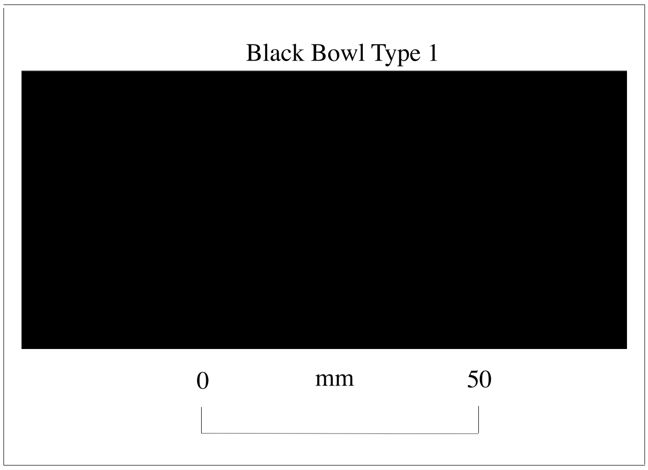


Figure 119. Black bowl Type 1 (from Yu Wei Chao *et al*., 1992:254).

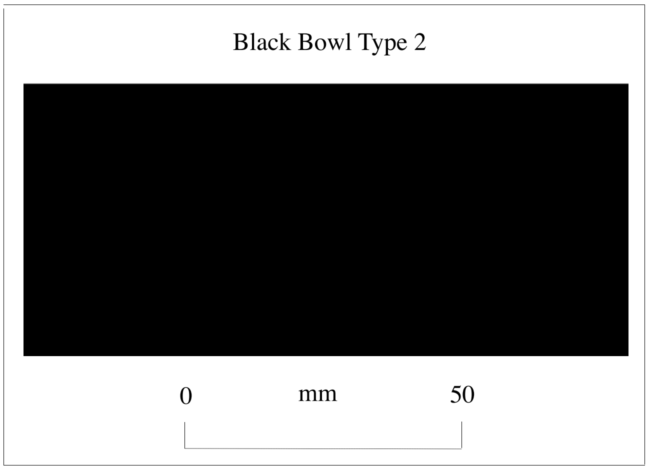


Figure 120. Black bowl Type 2 (from Yu Wei Chao *et al*., 1992:254).

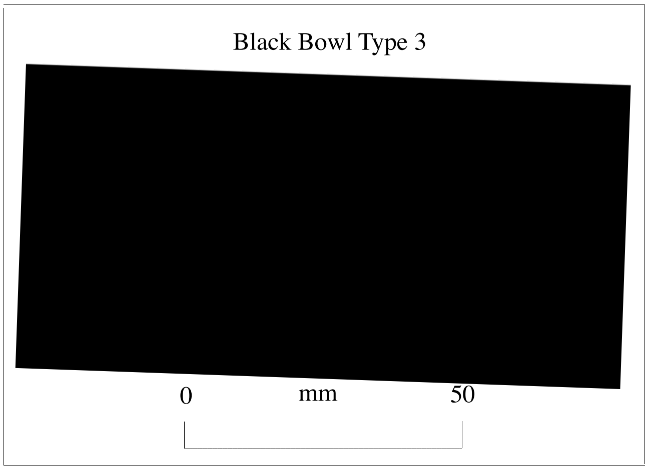
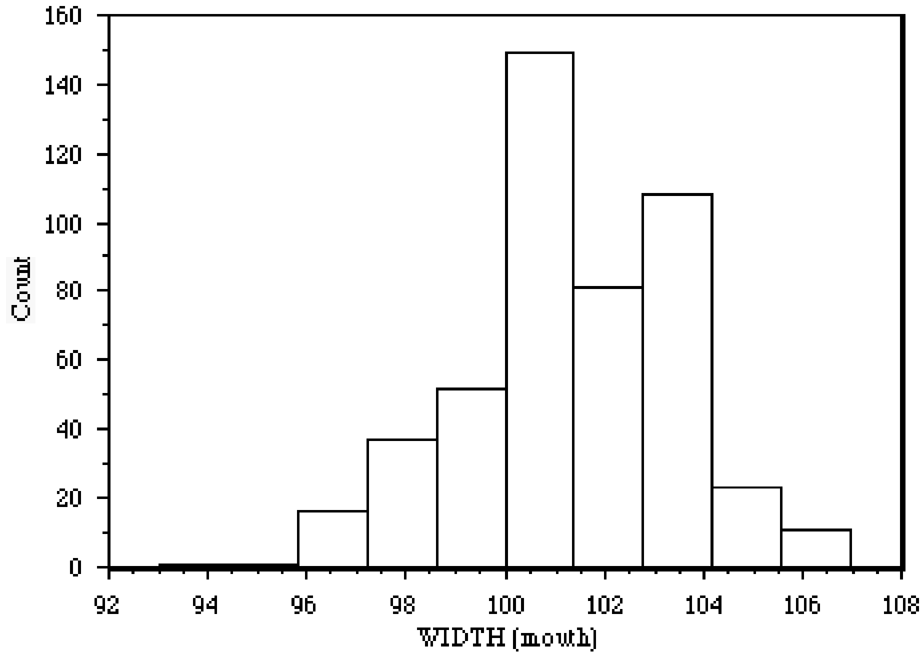


Figure 121. Black bowl Type 3 (from Yu Wei Chao *et al*., 1992:254).



Percentiles

	WIDTH (mouth)
10	98.000
25	100.000
50	101.000
75	103.000
90	104.000

One Sample t-test
Hypothesized Mean = 0

	Mean	DF	t-Value	P-Value
WIDTH (mouth)	101.257	478	983.003	<.0001

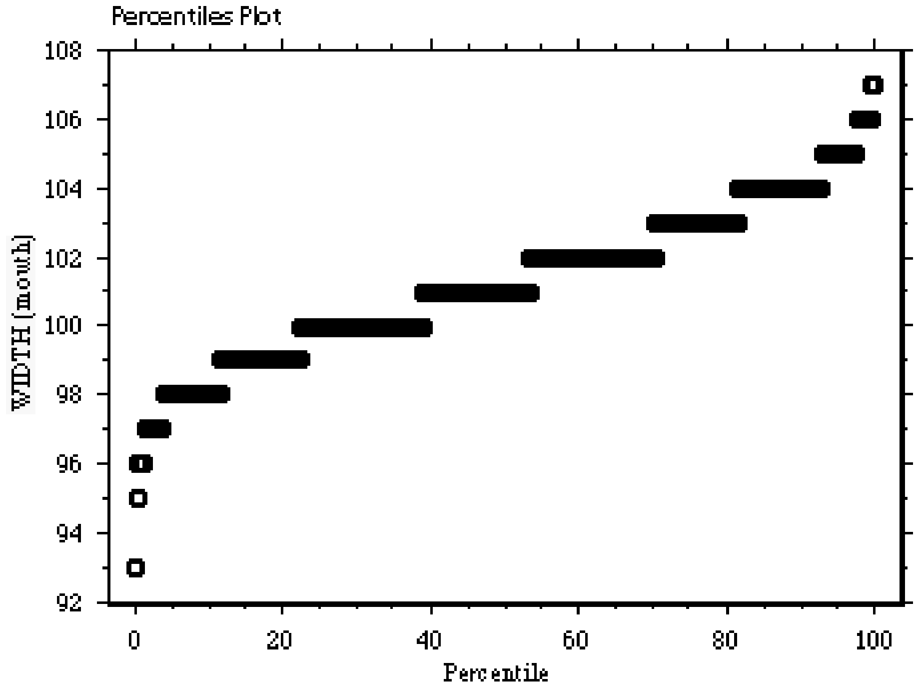
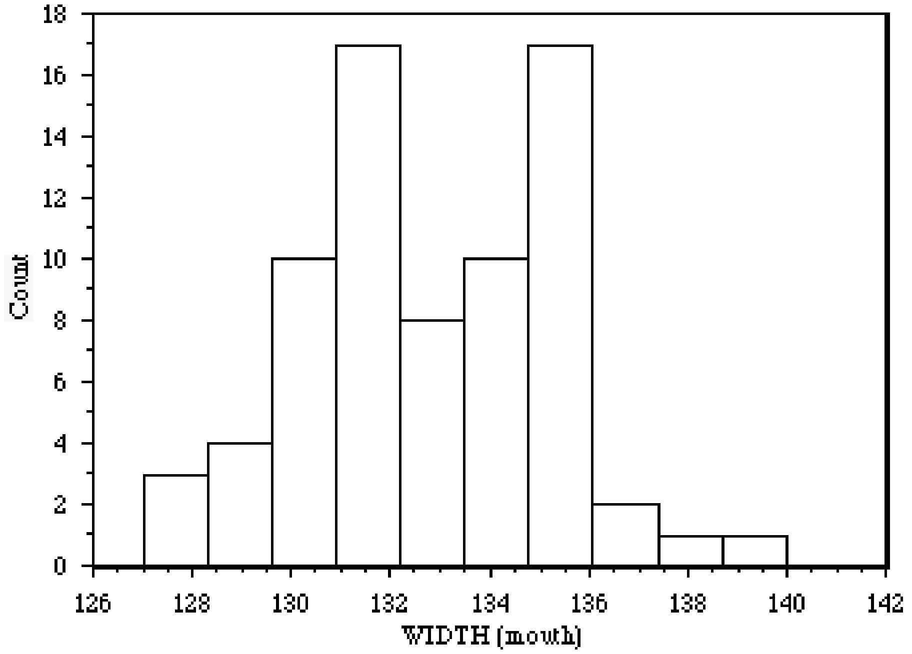


Figure 122. Variation in diameter of the mouth from a sample of black bowls.



Percentiles

	WIDTH (mouth)
10	129.800
25	131.000
50	133.000
75	135.000
90	136.000

One Sample t-test
Hypothesized Mean = 0

	Mean	DF	t-Value	P-Value
WIDTH (mouth)	132.753	72	426.359	< .0001

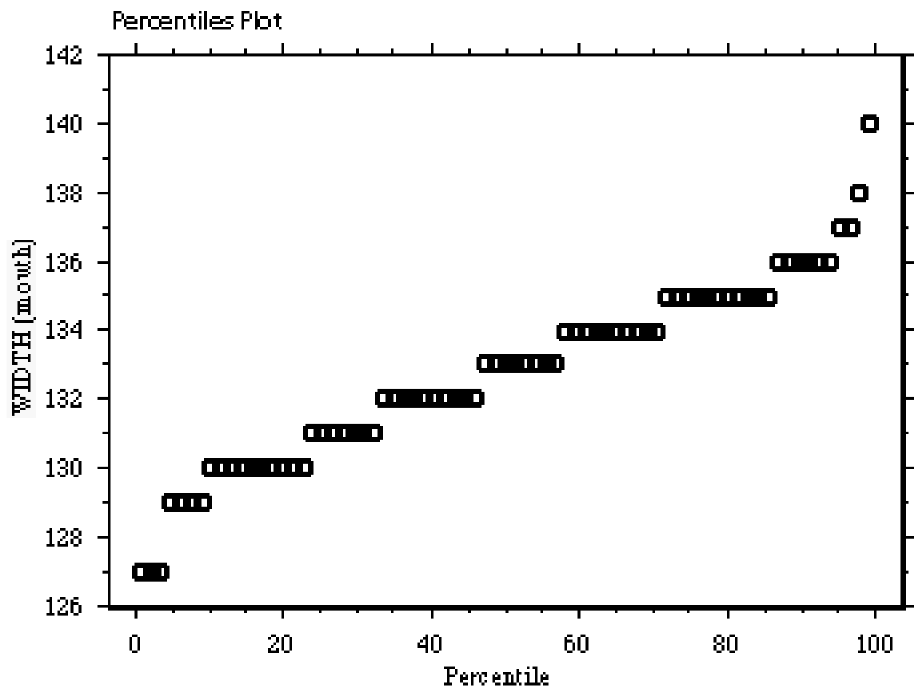


Figure 123. Variation in diameter of the mouth from a sample of celadon A bowls.

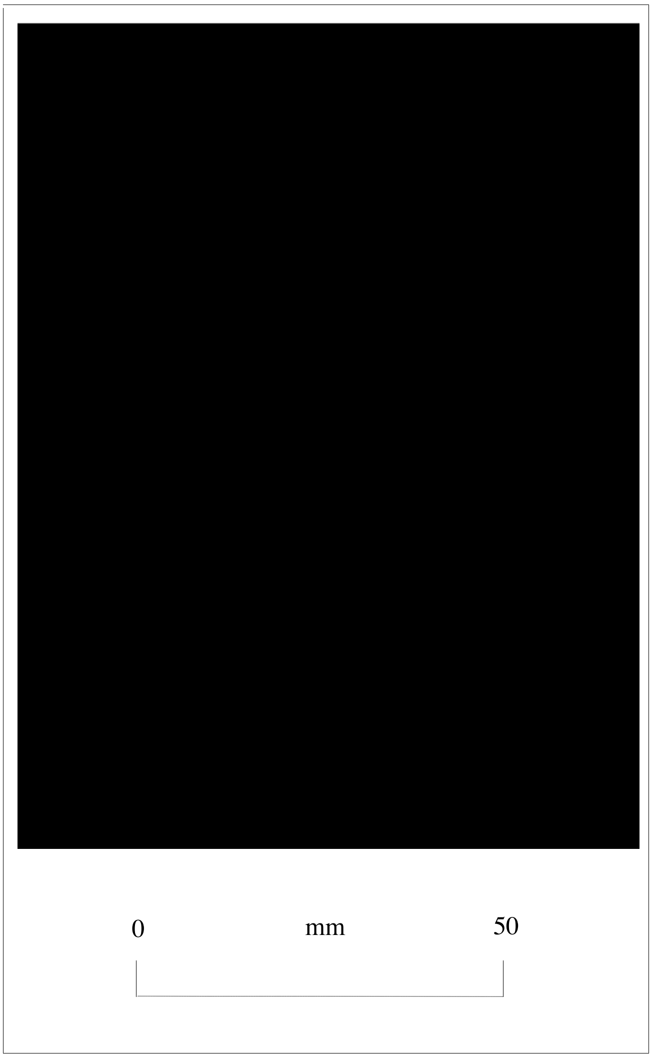


Figure 124. Potters mark on a black bowl. Characters represent wang meaning 'king' in English translation.

Figure 125. Evidence of potters finishing on a black bowl (CHI/BJ1/O/104).

clay body is a white/grey colour. They are probably from kilns in Fujian province and belong to the period of the Southern Song (1127-1279).

CELADON C

This celadon piece could be considered the same in glaze and construction as the celadon A type although it was obviously substantially bigger in overall diameter. Only one fragment of this dish type was found.

STONEWARE

A quantity of fragments and one complete stoneware jar (Figures 34 & 35 &36) were recovered from the site. The shards would appear to be from storage vessels. The thickness of the body varies considerably from 3 mm to 8 mm. The clay matrix was generally red brick with white fleck inclusions. Most pieces evidenced potters turning ridges both on the external and internal body pieces. Several of these shards were rim pieces, and one had the remains of lugs attached.

The dimensions of the whole jar were as follows:

Rim thickness	6.7 mm
Rim diameter	61 mm
Widest point of the bodyat the shoulder	168 mm
Neck diameter	57 mm
Neck height	12 mm
Body thickness	8 mm
Base diameter	86 mm
Base thickness	14 mm

BLUE AND WHITE

One small piece of blue and white ceramic was recovered. It had part of pattern that was not easy to decipher. It is generally thought that this piece is extraneous to the wreck proper and could well have come from the neighbouring Bai Jiao 2 wreck site located to the north, on the other side of the reef. Surface collection at Bai Jaio 2 has yielded abundant blue and white ceramic material (refer to Figure 44) dating to Ming Dynasty.

Conservation

After removal from the seabed the ceramic material was placed in water filled tubs before being cleaned by scrubbing with a soft bristle brush. All the mud and marine conglomerate growth was subsequently removed, and only barnacles that were particularly problematic were left. The artefacts were bagged with tags corresponding to their appropriate grid square with sufficient water to prevent them from dehydrating. They were then stored in large tubs, packed with bubble wrap and transported for storage and long-term conservation treatment at the Department of Conservation, Fujian Provincial Museum. The material will be slowly desalinated, and appropriate treatments taken to remove remaining marine growth that in on the surface. The ceramics are fairly robust and their treatment should take no longer than one year. They displayed no signs of salt leaching and impregnation to the extent that would affect the glaze on drying.

Interpretation

HISTORY AND TRADE IN CHINESE CERAMICS

A major innovation in the trading patterns from the 10th century

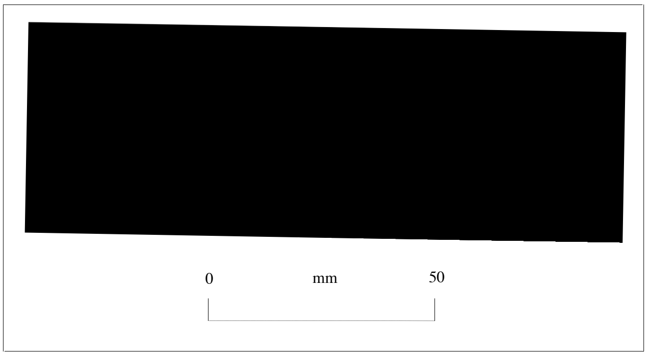


Figure 126. Celadon A Type 1.

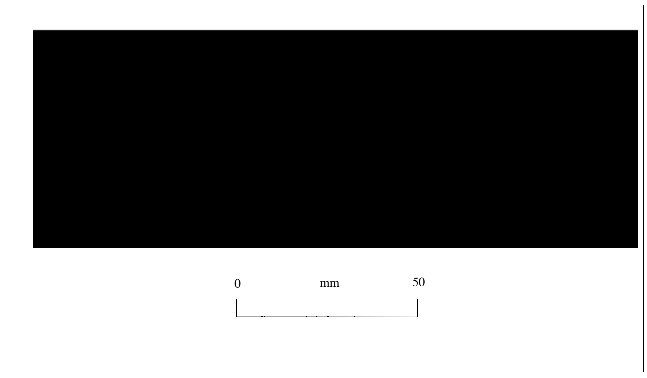


Figure 127. Celadon A Type 2.

on was the direct participation of the Chinese in the maritime trade in the South China Sea and beyond. With this there began to appear ceramics in substantial quantities in insular South-East Asia (Guy: 1980:14). Before this period Chinese ceramics found overseas were more a result of expatriate and intermittent traders rather than established trading networks.

One aspect of the China trade was the tribute system from South-East Asian countries to the Chinese emperors. Handsome rewards were given to tribute bearers in return for their cooperation. Each of the South-East Asian powers offered this formal recognition in return for the privilege to trade and the local political advantage that accrued from being an ally of China. However:

> Ceramics do not appear as gifts to friendly governments at this time (circa 987 AD) and were not sufficiently highly regarded to warrant mention as a significant component of the trade (Guy, 1980:14).

During the Song Dynasty a serious trade deficit developed as a result of the vast demand for goods from the Middle East and South-East Asia. Concerned at the outflow of copper coins the settlement of trade debts using this medium of exchange was banned and alternatives encourage. There was considerable stimulus for ceramic production in the coastal regions of southern China

Also, it was the Song government that introduced the system of hiring craft people, and abolished the old system of using unpaid labourers to produce ceramics in the government workshops. Control over the personal liberty of the craft people was eased and this helped in the development of ceramic production and that of other trades and professions.

Professional handicraft centres were established and even towns developed specifically to produce ceramic material. Cities prospered and tea drinking and tea-tasting contests became popular filtering down from the upper strata of the ruling class. The demand for pottery and porcelain vessels greatly increased.

Song merchants traded in porcelain vessels on a much larger scale than the merchants of the Tang, or Five dynasties. Stone monuments were erected near quite a number of Song porcelain kilns and inscriptions record the activities of merchants engaged in transporting the ceramics to distant regions for sale. They were known as 'porcelain merchants'. To advertise their ware certain workshops stamped their porcelain vessels with exclusive inscriptions. As noted an example of a bowl with a potters mark was recovered from Bai Jiao 1 (refer to Figure 29).

Chau ju-kua in his Records on the Foreigners (circa 1225 AD) contains reference to both rough and fine porcelains and supports the thesis that ceramics of varying grades of quality were traded to the South-East Asian region. Their distribution reflects established trading patterns based on the taste and wealth of consumer markets (Guy, 1980:19).

In the Song Dynasty porcelain production was spread through out different parts of the county. Various schools and distinctive styles appeared in different places depending on the characteristics of the raw materials and fuels, traditions in workmanship and the customs and habits of the region. It is considered that Chinese porcelain art had reached its zenith (Li Zhiyan & Cheng Wen, 1989:53–4).

The effects of the Ming Ban and the rise of the Confucian anti-maritime party and the later interregnum (1435–1465 AD) lead to the temporary cessation of the Chinese export of ceramics. While the Ming Ban was having serious effects on the overseas trade, the interregnum resulted in the closure of the imperial kilns at Jingdezhen causing a dramatic reduction in the production of ceramic material. The shortage created is suggested to have been a stimulus the export of Thai ceramic material in South-East Asia (Green & Harper, 1987:5).

Information on the volume of trade in ceramics in the Song period is based more on the distribution in South-East Asia than on Chinese textual references. The vast quantities of green glazed utility wares produced in the 'dragon' kilns may suggest that the system of tribute already in operation opened up the path for private traders. An analysis of Chinese ceramic material from wreck sites in South-East Asia that can be used to determine the extent and nature of this trade is beyond the scope of this report and the reader is referred to Green & Harper (1987), & Guy (1980).

Black glazed bowls

The black glazed bowls are the predominant artefact of the Bai Jiao 1 site. The black glazed bowls are representative of the black bowls of Jian kilns of the Fujian Province although they are not of the same quality as those usually attributed to this kiln site. Examples that have direct provenance to the Jian kiln sites were highly valued in historic times and also have archaeological value today. Jian ware has been described:

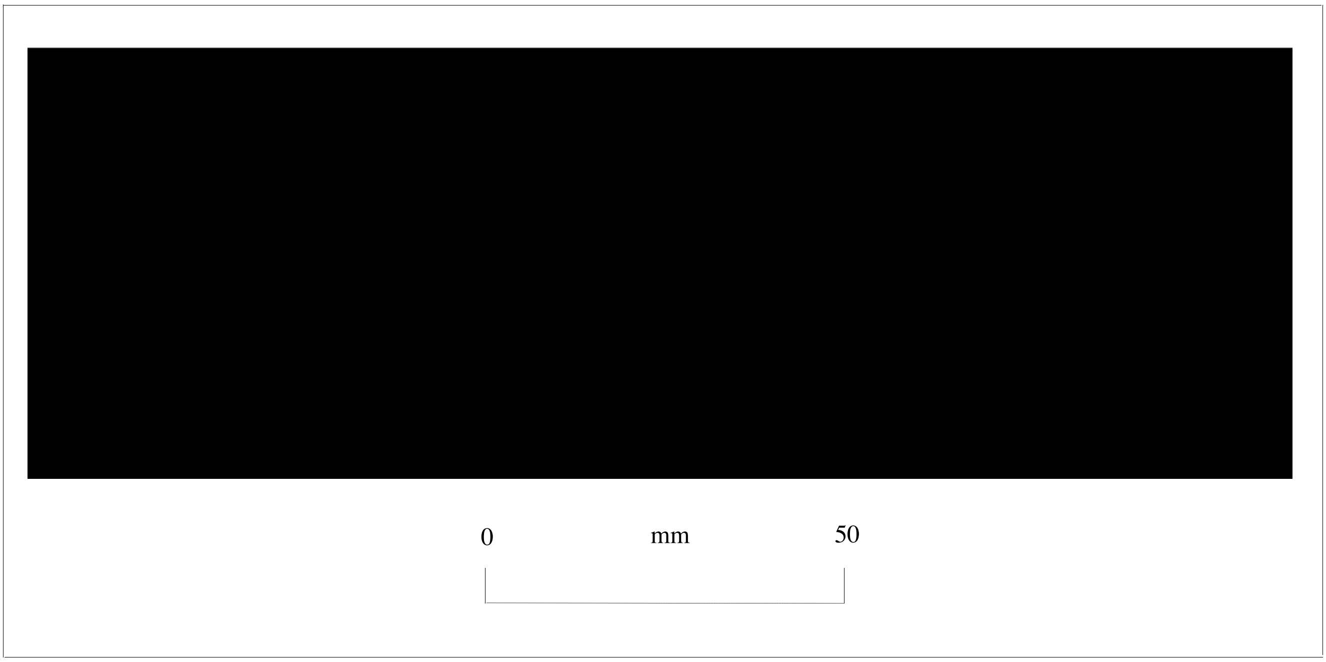


Figure 128. Combing pattern on Celadon B ceramic shard.

Figure 129. Stoneware jar in situ in grid square 2G6, prior to excavation (CHI/BJ1/92).

Figure 130. Stoneware jar before cleaning (CHI/BJ1/O/69).

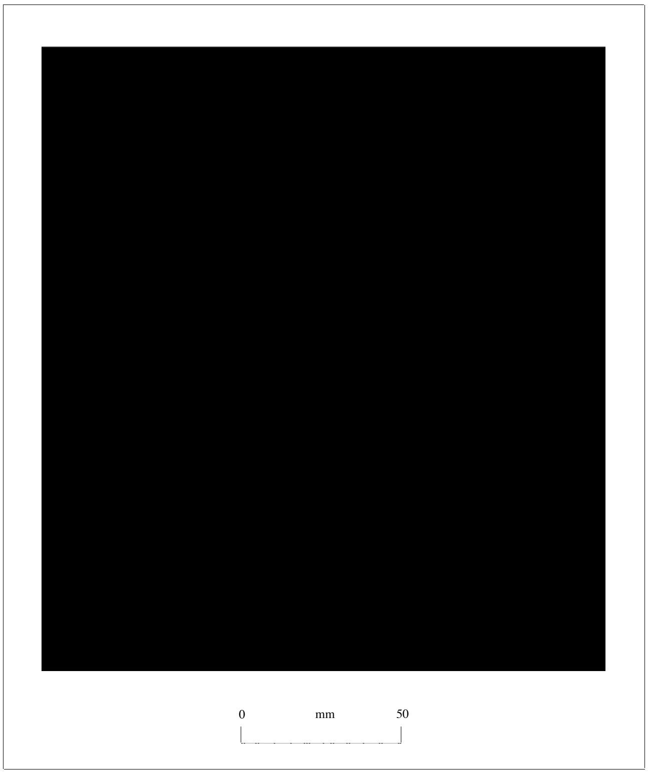


Figure 131. Illustration of stoneware jar.

Also known as Wuni (black earth) ware, it was first produced at Shui-jizhen in the Jianou County, Fujian Province and later in Jianyang and other places. The black porcelain of Jian ware had a purplish black paste and thick glaze looked like rabbit's hare, partridge feathers, or oil mottles (Li Zhiyan & Cheng Wen, 1989:67).

In order to meet local demand and the trading on the 'maritime silk road', many villages kilns were built to copy the Jian kiln's black glazed ceramics (Figure 37 shows a variety of kiln sites in the Fujian province mentioned in the text). The examples from the Bai Jiao 1 site are considered to be copies of these Jian kiln ceramics.

The black glazed bowls were used as tea bowls during the Song and Yuan dynasties. It was during the Song Dynasty that tea drinking became a fashionable pastime. People drank a kind of tea dust, and often partook in the Dou Cha (tea competition) tea party. The quality of the tea, the method of making the tea, the manner of drinking the tea and of course the quality of the tea bowl were all important. The aesthetic of the day was the black glaze of the tea bowl off-set with the green foam of the tea. The small 'rabbit hair' cups were the most popular items of Jian ware. They were preferred for the tea tasting contests prevalent in the Song period. Jizhou kilns excelled in crystallising ferrous oxide for the 'rabbit's hair' glaze, controlling the changes of the silicic acid in the glaze, the firing temperature and cooling time. Jizhou kilns made a good glaze resembling the mottled, brown and yellow pattern of a tortoise shell by spraying glaze outside in large splashes, while the colour inside was fairly fine and thin (Li Zhiyan & Cheng Wen, 1989:68).

The Japanese also loved the black glazed tea bowl. In Japanese they are called *tenmmoku*. The same word in Chinese is *tian mu*, the name of a mountain in the north east of Zhejiang Province. The Buddhist temple in this mountain range was visited by the Japanese monks in the Tang and Song dynasties. The Japanese believe that it was here that the monks first obtained the tea bowls. A Buddhist monk who studied in China presented himself before Emperor Shen Zong in 1072. When asked what should be exported to Japan the monk suggested the luxurious silks and, the tea bowl.

In the 16th year of the Jiading reign of the Southern Song Kato Shiro and Saemon Kagemasa of Yamashiro of Japan came with the monk Dogen to Fujian to learn the art of manufacturing black porcelain. They returned and set up factories in Iwari and Seto, thereby establishing Japan's pottery and porcelain craft (Li Zhiyan & Cheng Wen, 1989:67). Even today black bowls are considered objects of great beauty and have been part of a major travelling exhibition of Chinese ceramics to be displayed there.

The kilns

The primary kilns that produced the tea bowls have been located in the northern Fujian Province, in a system of kilns known as the Jian kiln system (refer to Figure 37). A number of small kilns of the region adjacent to where the Bai Jiao shipwreck is located are known to have made the shallow *yingqing* dish in the Song and Yuan dynasties. One of them, the Pukou kiln is located just 20 kilometres away. A visit to this site in 1995 witnessed mounds of waste ceramic several metres high. This confirmed the huge quantity of dishes being manufactured there in the past.

It is difficult to identify the exact kiln from which the black glazed bowls came from. The composition analysis (above) has failed to establish a link between a specific kiln site and the Bai Jiao 1 ceramics. The artefacts from Dinghai were probably the products of kilns in Fujian Province. Besides the famous Jian kilns (ie Shui Ji kiln) there are the Baima Qian kiln in Jian Yang County; Xiao Shong kiln in Jian On County; Cha Yung kiln in Nanping City; Yu Ling Ting kiln in Chong An County; Mo Dian kiln in Guanzhe County; Hui Chang kiln in Shong Xi County, Ban Lu kiln in Pu Cheng County; Lian Keng kiln in the Shun Chang County and others that have produced and copied the Jian bowl. One export route for the black glazed ceramic product of outward trading was along the Jian Xi River and Futun Xi River down the eastern side of the Minjiang (river) and overseas from the port of Fuzhou. Some of the artefacts from the Bai Jiao 1 site have similar characteristics to those from the Cha Yang kiln in Nanping City, such as the Pattern V bowl from the Cha Yang and the Type II black bowl from Bai Jiao 1.

It would be reasonable and economical for the outward bound ceramics to sailed from the port of Fuzhou, but the chemical composition of the black glazed bowls from the kilns near to Fuzhou City are different from those analysed at Dinghai, especially in the levels of titanium dioxide. The levels tend to suggest that it is much more likely that the Bai Jiao 1 ceramics were products of the northern Fujian kilns (Yu Wei Chao *et al*., 1992).

We have not determined the kiln that the celadon and misty blue ceramics came from. There are kiln sites near to Dinghai that are characterised by these types, including the Pukou kiln and the Kui Qi kiln of the Lianjiang County. Neither of these kilns have yet yielded evidence of the black glazed bowls. The 1992, Chinese report considers that if the celadon ceramics are a local product then the black glazed could be local as well (Yu Wei Chao *et al*., 1992).

Manufacture

The 9th and 10th centuries saw major developments in glazed ceramics, with green wares the predominant type. Lead glazed wares, the hallmark of the Tang Dynasty continued to be produced beyond that period. Kilns in the south of China are believed to have been producing lead glazed wares as late as the 14th century. With the focus of cultural life, economic and political development, elements of the northern manufacture were transmitted south, emulated and developed.

The types of kilns that were used to fire ceramics during the Song period are known as they 'stepped', 'tunnel', 'bank', or 'climbing' kiln or, the 'dragon spring' type kiln. They operated on either updraft or downdraft principles. Climbing kilns consist of a long tunnel-like chamber or a series of linked chambers built on a slope. The gradient provides the draft for combustion. Firing takes place at the bottom of the slope. Technical advances in the multi-chambered kilns allowed for huge quantities of ceramics to be produced in a single firing. Figure 38 shows the plan of a typical kiln that dates from the Song Dynasty. It was recently excavated and is located in the Fujian Province (Xiang Hai Tang, 1995:94).

Fuel was the most expensive of the potters raw materials. In China the staggering rate of consumption of firewood led to a

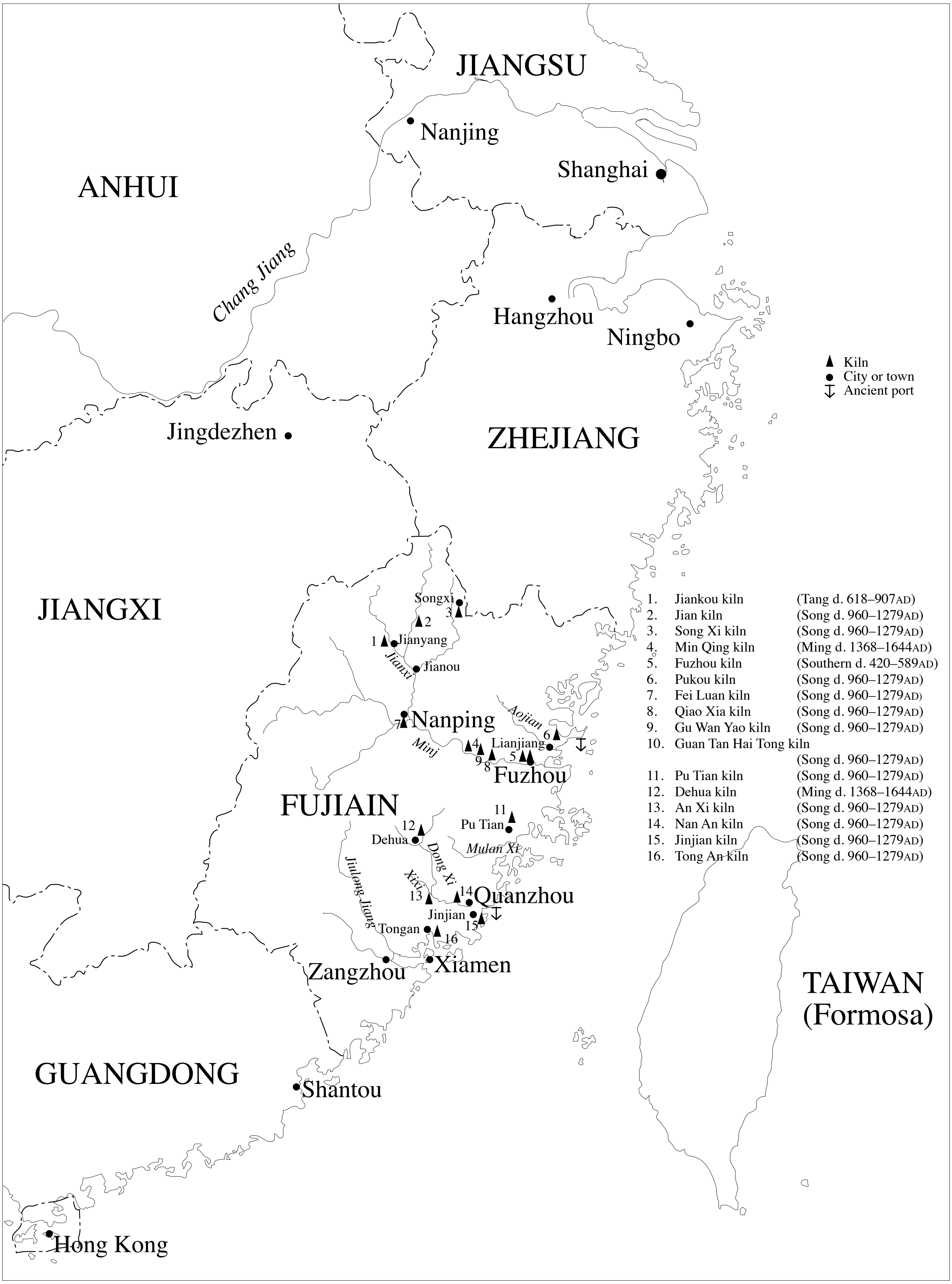


Figure 132. Kilns sites of the Fujian Province location map.

scarcity around Jindezhen, forcing porcelain manufacturers to go 300 miles for wood by the 18th century (Rice, 1987:163). Coal mining was well developed in the Song Dynasty, though mainly in the northern part of China. Coal had the advantage of rapid ignition and a high lasting temperature, properties that allowed the clay, glaze and pigments to fully react chemically and resulted in better quality. Both fuels are used in Fujian Province today.

Fireclay saggars (or saggers) were built as protective containers for firing. These were boxes of refactory clay in which one or more ceramic items were placed during firing, to shelter the pieces from direct flames or ash. In reduction firing, the saggar should be airtight and in oxidising firing air should be allowed to enter. These saggars absorbed substantial amounts of heat and different stacking methods were employed for ceramics inside according to the type of ceramic. The wares were either stacked upside down on unfired stepped rings with their mouth-rims unglazed to avoid fusing or in a saggar that required only the foot rim to be unglazed. Stacking of the bowls in the kiln can be established from the rims and unglazed portions of the bowls excavated from Bai Jiao 1. The black glazed bowl was fired in separate saggar firing moulds (Figure 39), while the celadon were stacked one bowl inside the other (Figure 40). For glost firings the glazed wares may have been carefully separated by small tripods called stilts or props so that they did not touch each other and mare the glaze.

Stone weight (?)

One stone weight was a recovered from Bai Jiao 1 and another was collected during a survey for new wrecks site. Identification of the use of these stone objects could not be confirmed, although net weights or perhaps sounding weights are a possible interpretation (Figure 41).

Concretions

Several small concretions were removed from the site, some embedded with ceramic material. Initial inspection what ferrous material formed the conglomerate although x-ray analysis will be undertaken in China.

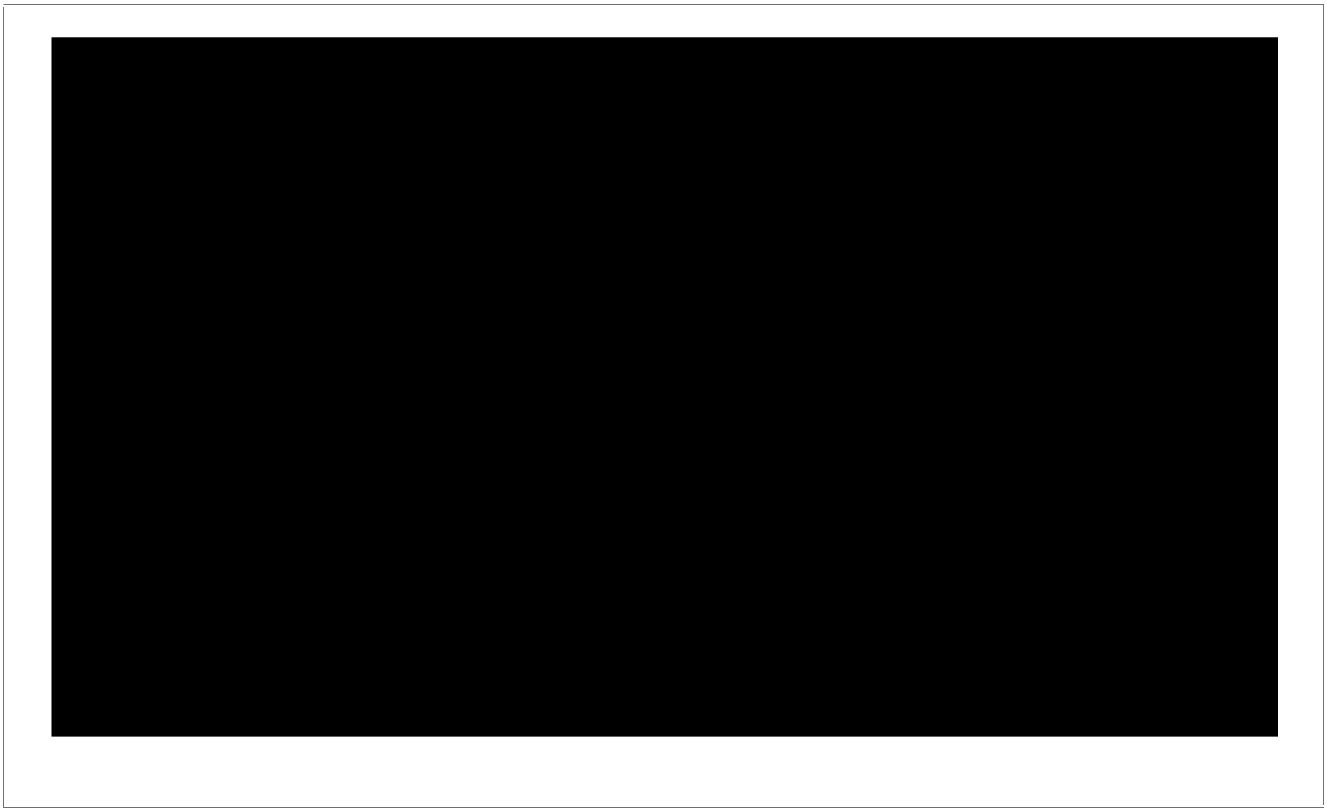


Figure 133. Illustration of a Song Dynasty kiln made from excavation of the site (redrawn from Xiang Hai Tang, 1995:94, Fig 3.6.2).

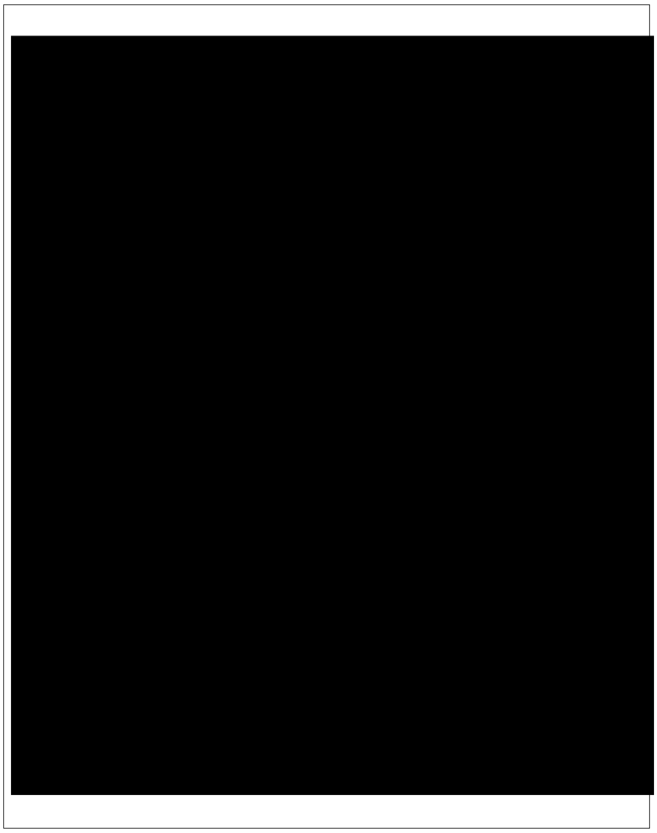


Figure 134. Saggar for a black bowl (redrawn from Xiang Hai Tang, 1995).

Figure 135. Saggar for a celadon bowl (redrawn from Xiang Hai Tang, 1995).

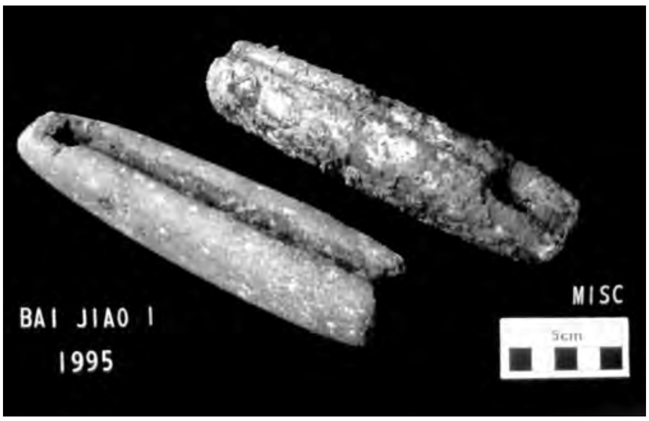


Figure 136. Stone weights (?) recovered from BJ1 and wreck survey, 1995 (CHI/BJ1/O/73).

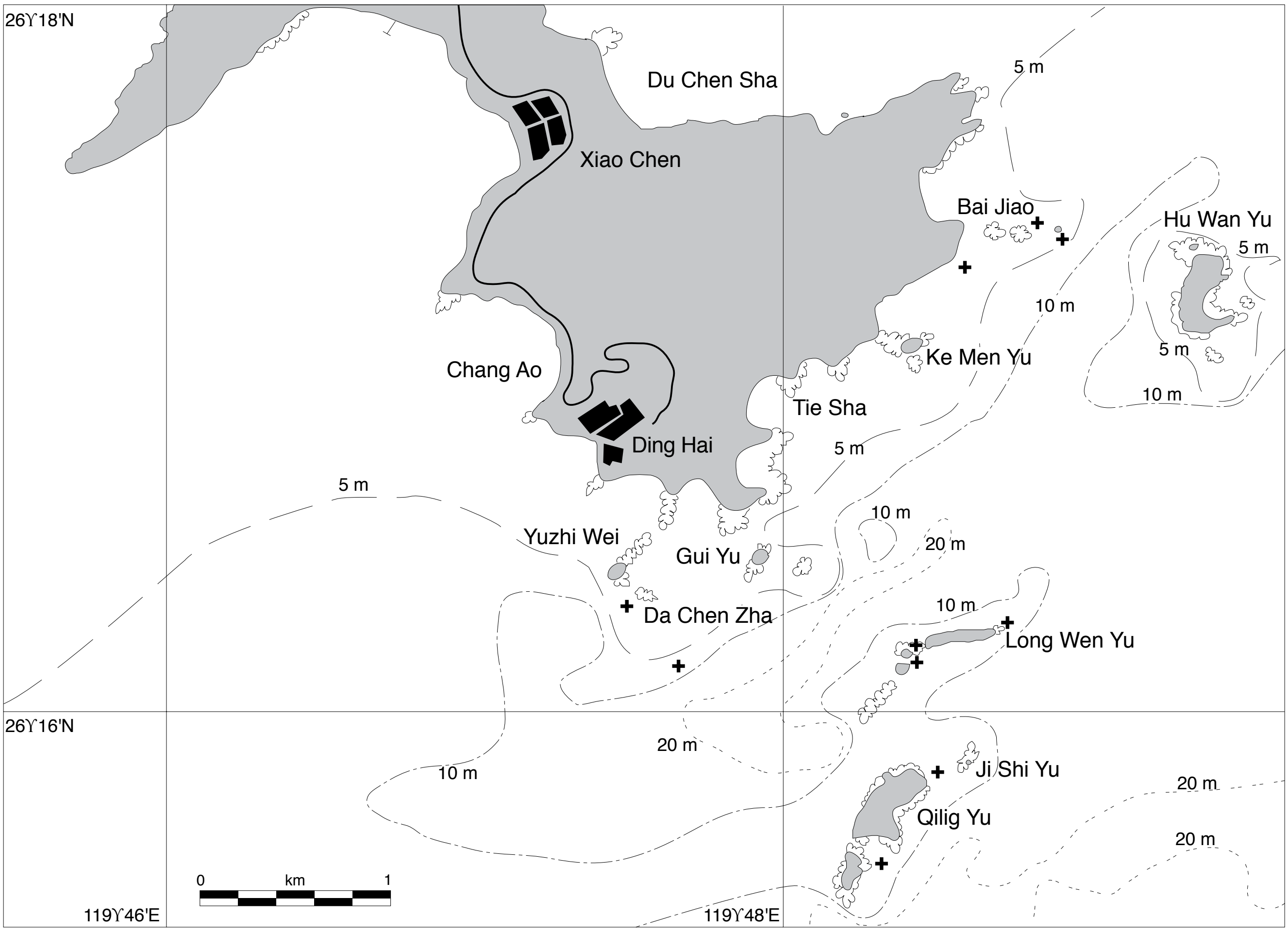


Figure 137. Map of other wreck sites location in the Dinghai and Xiao Chen area.

Section 3. Recommendations for future work

Further work on Bai Jiao 1

All visible ceramic material has been removed from the wreck site, while the concretions and timber remain *in situ*. The site has been back filled. A extensive survey has taken place around the perimeter of the excavation site and this has proved the area to be sterile. The Australian archaeological team suggest that the remaining material, that is the concretions and timber should be left *in situ*. They offer limited information for the interpretation of the site. The costs of conservation involved in preserving large iron concretions are enormous, and almost certainly outweigh the potential information that their excavation and analysis could provide. It is, however, the intention of the Chinese team to raise the concretion in 1996. Further structure may be uncovered in this process, although excavation (during 1995) below the concretion indicated only fragmentary wooden remains. Additional ceramic material could be raised if the resources for conservation and long term care can be found.

Other wreck sites in the area

A systematic survey and investigation of the other sites previously recorded (through interviews) in the area is one of the recommendations of this report. Locating these sites will require cooperation of the local fishermen and salvagers in the area.

Figure 42 shows the approximate location of some of the other ceramic and artefact sites in the area of Dinghai. The information was collected in 1990 from the leaders of Dinghai village Chen Yanxun and Hun Bin and reported by Wu Chunming (1990b). Salvagers in the area have been questioned as to the sources of the ceramics that they have retrieved in certain areas.

In 1995, two attempts were made to locate further shipwrecks sites. Several fishermen from the surrounding area were employed to identify possible search areas. Of the two swim line surveys conducted in these areas no evidence of shipwreck material was encountered. The difficulties of searching in low visibility, and without the aid of perhaps magnetometer or side-scan sonar and sub-bottom profiler means that the chances of finding a site is remote. It is obvious that searches will have to be more systematic, using available remote sensing technology in conjunction with information provided by dredge operators and fishermen.

Several dredgers were visited during 1995 and ceramic material and timbers were acquired from these (Figure 43). This material offers just a small sample of the types of artefact that are found in the region. Most of it dates to the Song period. Establishing a precise provenance for this material is impossible.

Including Bai Jiao 1 there are thirteen different sites reported in the Dinghai area. They include:

BAI JIAO 2

This site was most recently dived and inspected in the 1995 excavation season. The site appears very disturbed and spread out across the sea bottom. The predominant ceramic material retrieved during the inspection included coarse blue and white ceramic fragments (Figure 44). and several earthenware jar rims and fragments. There was no shipwreck structure evidenced during this survey.

SOUTH BAI JIAO

In 1995 the expedition went to a site near Bai Jiao, just slightly south of it and adjacent to the mainland and conducted swim searches in about 5 metres of water. A stone fishing weight was bought up but no other material was encountered.

LONG WEN YU 1 & 2

Long Wen Yu (dragon old man shape island) is a long reef lying to the south-east of Dinghai peninsula, and Guiyu (tortoise shaped island) is the name given to a small island to the north-west of it. One site is located 100 metres to the north of Long Wen Yu and the other is between the two islands. From site 1 the following material has been recovered: 4 Japanese bombs; a black glazed ceramic bowl (*tuhao zhan*) and; some pieces of timber. From site 2: *tuhao zhan*; one piece of armament on which three Chinese characters have been stamped (*Guo Xing Fu*, meaning 'mansion of state family name') dating to the Ming Dynasty and some pieces of timber. The latter is about 18 metres deep at high tide and 12 metres deep at low tide. The bottom is a mixture of shell and mud.

QING YU 1 & 2

Qing Yu means blue island and the former site is located to the south of the island from which a large iron box has been reported although not recovered. The other site is located to the north of the island from which a lot of white glazed ceramics have been collected.

DA CHENG ZHA 1 & 2

Da Cheng Zha is an underwater reef lying to the south of Dinghai peninsula and Yuzhi Wei island lies to the north west of this. There are two sites the first of which is located 200 metres south east to Yuzhi Wei and south to Da Chen Zha. The other is located 700 metres south-east of Yuzhi Wei. From site 1 many white glazed ceramic bowls have been salvaged. The site is 10 metres deep at low tide and 16 metres deep at high tide. The sea bottom is shell and mud. From the other site a section of keel was salvaged in 1985. It was approximately 8 to 9 metres long. Black glazed bowls were also collected here.

SITE TO THE SOUTH OF THE KELP GROWING BEDS

A large bag of Chinese olives were collected from the vicinity although salvagers would not reveal the whereabouts of this site.

GUON ZHOA ISLAND

On the eastern side of this island the 1995 expedition went to search for a shipwreck that had yielded timbers, a site from which a cannon had come, and another which had black bowls. Various swim searches and a tow search revealed nothing. The depth was about 5–7 metres and the visibility was very low.

LEAD INGOT

An ingot of about 150 kilograms was recovered but subsequently melted down. It was described as being a semi-ball shape and empty inside. Provenance is unknown.

Ethnography of boat building in Fujian province

In the traditional history of China there has not been much attention paid to the seafaring aspects (although there is an increasing focus as evidenced by the UNESCO conference on China's Maritime Silk Route). What recording has been done has been the work of the northern Chinese. Most of the

Figure 138. Artefacts recovered from a dredger, 1995 (CHI/DH/O/22).

Figure 139. Ceramic material recovered from a surface collection of the Bai Jiao 2 wreck site (CHI/DH/O/40).

vessels recorded by Europeans after contact are representative of northern styles, and not the southern seafaring designs (Van Tilburg, 1994:7). The technical information from archaeological sites is limited to a few examples of Song Dynasty shipwreck sites (the most substantial of these is the Quanzhou shipwreck site). However, current boat building techniques can reveal aspects of ancient shipbuilding given that technology tends to change slowly overtime. Modern vessels can be a clue to the designs of vessels used in the past. This could be considered especially true of the everyday merchant, trading and fishing vessels, rather than those designed especially for the imperial army.

Changes in techniques and methods of construction can occur as a result of a combination of events. Such events include a major innovation or discovery within the society, a cultural contact and exchange from outside, a naturally occurring change as a response to changing needs, or when the introduction of technological change occurs. Shipbuilding techniques and methods of construction generally change very slowly from generation to generation. However, from time to time major changes do occur. For example, in recent times, the introduction of the diesel engine has had a tremendous effect on traditional boat design.

Previous projects by the Western Australian Maritime Museum over the last few years have involved a number of boat ethnographic recording operations, including Chong Wu, Da Zhi and Shen Hu, in Jin Jian County near Quanzhou and Long Jian and Zhang Zhou, near Xiamen.

The aim should be continue the documentation of wooden shipbuilding in China and to compare this with the Asian and Indian Ocean region and then to attempt to extrapolate back using archaeological and historical information.

Historical research and translation of works

There are a number of texts written by early European visitors to Asia that commented and recorded information on Chinese shipbuilding. Further work should be done to collate this material and stimulate ongoing research with Chinese scholars. Extensive historical-archaeological analysis has been conducted at Xiamen University has resulted in a series of papers that would have great interest for researchers if they were to be translated. They include the Quanzhou shipwreck pattern and structure, the ancient maritime trading activities, ancient buildins and stone tablets related to maritime cultures, exported ceramics and kilns.

Ethnography of Chinese south-eastern shoreline traditions

Ethnography of the traditions and folklore related to the seafaring communities are a vital component in the understanding of the ethnography of maritime cultures. Examples of this are the traditions related to Mazhu, the goddess of the sea and protector of the seamen. Temples dedicated to this deity have flourished in recent years.

Ethnography of the traditions and folklore related to the seafaring communities are a vital component of understanding the ethnography of maritime cultures. One example is tradition related to Mazhu, the goddess of the sea and protector of the seamen. Temples dedicated to this deity have flourished in recent years.

Appendix 1. The following table records the dive times for the team members

DATE	JEREMY GREEN	SARAH KENDERDINE	WU CHUN MING	LI JIANAN	LIN GUO	JOHN CARPENTER
19/05/95			10.10–10.30	10.40–10.50	10.00–10.30	
20/05/95					8.30–8.50	
22/05/95	10.30–11.00	09.30–10.00	10.30–11.00	09.30–10.00		
23/05/95	10.50–12.10	12.23–13.10	10.50–12.10	12.23–13.10		
24/05/95	10.15–10.30	12.55–13.20	11.00–12.25		12.30–13.15	
	11.00–12.25				13.30–13.40	
	12.30–12.50					
25/05/95	09.45–10.18	10.30–11.00	11.20–12.22	11.20–12.22	10.30–11.00	
27/05/95	10.30–.10.40		09.00–9.15	10.40–10.50	09.00–9.15	
	10.40–10.50		9.20–10.000		09.20–10.00	
28/05/95	08.10–08.15	13.30–14.30		08.10–08.15		
	08.30–09.00			08.30–09.00		
	09.05–10.05			09.05–10.05		
	13.30–14.30	14.45–15.15		14.45–15.15		
	14.45–15.15					
29/05/95	08.00–08.55	08.00–08.55	09.50–09.50	09.00–09.50		
	16.20–16.40	15.20–16.10	16.20–16.40	15.20–16.10		
30/05/95	09.10–09.25		09.10–09.25			
	09.45–10.40		09.45–10.40			
31/05/95				11.30–12.35	11.30–12.35	
06/06/95		09.00–10.00				09.00–10.00
07/06/95		09.40–10.50		08.10–09.20	08.10–09.20	09.40–10.50
11/06/95		09.00–09.40		09.45–11.20		09.00–11.20
12/06/95		12.30–14.00		12.30–14.00		12.30–14.00
13/06/95		08.45–10.00		10.10–11.30	10.10□–11.30	10.10–11.30
				13.00–14.30		13.00–14.30
14/06/95				15.15–16.15		15.15–16.15
15/06/95		10.10–11.00	10.10–11.00		10.10–11.00	10.10–11.00
			11.20–11.50			11.20–11.50

Appendix 2. Wood identification

Three samples of wood, one excavated from a wreck site in China (Bai Jiao 1) and two obtained from dredge operators, were examined to determine their wood type. Of the samples recovered by dredging the thinner of the two samples is solid and in very good condition whilst the other sample is soft and appears to be quite degraded. Sample Bai Jiao 1 is encrusted with concretion and also appears to be quite degraded. A small piece was removed from each sample and the transverse section polished to a 1200 grit finish prior to low power microscopic examination. Where possible, radial and tangential longitudinal surfaces were sectioned (microtome) and slides prepared for high power microscopic examination. The results of these examinations are described below.

Dredge Timbers

TRANSVERSE SURFACE

Samples A and B possessed identical features resin canals were present, with the majority in the more dense late wood bands. The bands of late wood had approximately the same dimensions as those of the early wood and there was a very clear demarcation between the late and the early wood. The greater degree of degradation of Sample B was demonstrated by the substantial collapse and distortion (sideways collapse) of the early wood sections. Thin epithelial cells surround the resin canals.

RADIAL LONGITUDINAL SURFACE

Despite its apparently good condition a suitable slide could not be made of Sample A. A slide of Sample B showed the presence of smooth-walled ray tracheids and large window-like simple pits in the ray parenchyma. A polished section of Sample B confirmed the presence of similar pits in the ray parenchyma of this sample but the nature of the walls of the ray tracheids could not be determined owing to the lack of definition produced by polishing.

The size of the resin canals and the thin nature of the epithelial cells indicate that the sample is a pine rather than a larch, spruce or Douglas fir. The size and demarcation of the late wood bears most resemblance to that of the pitch pines. The features observed in the radial section however are typical of soft pines of the yellow pine type. On the basis of the microscopic anatomical features this sample is more likely to be a yellow rather than a pitch pine. Pines of the yellow pine type include *Pinus strobus L.* (yellow pine), *P. lambertiana Dougl.* (sugar pine), P. *monticola Dougl.* (western white pine), *P. cembra L.v. sibirica Loud.* and *P. koraiensis Sieb. et Zucc.* (Siberian yellow pine, Siberian pine, Korean pine, Manchurian pine). The latter group of pines are native to Siberia and eastern Asia. Yellow pine is low in strength and works easily but is not resistant to decay.

Bai Jiao 1

TRANSVERSE SURFACE

The sample is a highly degraded softwood. Although areas of degradation on the transverse surface resembled resin canals none could be positively identified. There is an abrupt transition between the early wood and the late wood with a much greater abundance of the early wood. Rays are clearly visible.

TANGENTIAL LONGITUDINAL SURFACE

Predominantly uniseriate rays observed, ranging in height from 6 to 25 cells high.

RADIAL LONGITUDINAL SURFACE

Evidence of spiral thickening in the axial tracheids. Cupressoid cross-field pits were observed in the ray parenchyma.

The features identified above are found in yews (*Taxus sp*). Thus although the sample is highly degraded it is likely to be of this timber type. Yew occurs commonly in western and central Europe and less commonly in western Asia and North Africa. It is a strong, durable and resilient wood that is resistant to splitting.