

Wolf Ladejinsky

(1899–1975)

Admirers and collectors of Asian arts, notably Ceramics, will be grieved to learn of the death on July 3, 1975, of Wolf Ladejinsky, whose world renowned collection of Thai and other Southeast Asian wares included many fine examples of the famous wares of the Sukhōthai and Sawankhalōk kilns of north-central Thailand produced at the time of King Rāma Kamhaeng in the late 13th century. Many of the ceramic pieces which the undersigned used in his book, *The Ceramic Wares of Siam* (published by the Siam Society in 1965 and republished in a 2nd and revised edition in 1973), as well as in various articles I wrote on Thai wares, were examples of pieces in the famous Ladejinsky Collection.

Wolf Ladejinsky was even more widely admired, however, for his heroic efforts on behalf of viable systems of Land Reform in Japan, Vietnam and India to which he devoted many years of his life.

Obituary notices of Ladejinsky's passing appeared in many American newspapers. No mention has been made, however, of the disposition of his fabulous ceramic collection. The undersigned once heard, however, but cannot presently confirm, that Ladejinsky had planned to will his art collections to a museum in Israel. At present, however, I cannot confirm this point, but his passing leaves a deep void in my own life.

Attached are three examples of some of the Sawankhalōk wares in the Ladejinsky Collection:

1. A brown-glazed elephant figurine with a reliquary urn on its back for holding lustral water. (Height 7 cms.);

2. A Sawankhalōk celadon-glazed figurine of a woman holding her newly-born child. In her mouth she has a *lūk om* amulet. This is one of the so-called "maternity" figurines, designed for ready decapita-

tion, with the head being only lightly attached to the body, in a ceremony intended to transfer to the ceramic effigy all the dangers attending childbirth. (Height 11 cms.);

3. An unusual Sawankhalōk globular jar in brown glaze with an interesting fish design in appliqué work on its side. Photographed at the Freer Gallery of Art in Washington, D.C. for the writer. (The piece is $16\frac{1}{2}$ cms. in height and in diameter).

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