

# Sino - Thai Ceramics

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*Bencharong* (Fig. 1) and *Lai Nam Thong* (Fig. 2) are the two main divisions of Sino-Thai ceramics, which are wares made in China to Thai specifications. The earliest *Bencharong* dates from the late Ming period corresponding to the Ayutthaya period of Thailand, but most of it was made in the 18th and 19th centuries of the Qing period — the Bangkok or Ratanakosin period of Thailand. All *Lai Nam Thong* is 18th and 19th century.

The word *Bencharong* comes from the Sanskrit *panch*, meaning five, and *rong*, meaning color. It is a type of *wucaï*, or five-color overglaze-enameled ware, although colors on *Bencharong* often number more or fewer than five. At first *Bencharong* was made only for Thai royalty, but as time went on, it became available to others, usually nobles or those of the upper classes.

Overglaze enamels were painted on previously fired glazed porcelains or stonewares, then fired again in a low-temperature muffle kiln in an oxidizing atmosphere. The enamels contained lead, which melted at a low temperature and fused them to the glaze.<sup>1</sup>

*Lai Nam Thong* means gold-washed patterns. On these wares, gold may appear as a background, as outlines, or as accents on the motifs. Only the Thai put gold-decorated pieces into a separate classification, perhaps because they were always royal wares,<sup>2</sup> and perhaps because gold leaf is used as a votive offering in Thai temples. Gold-decorated wares were fired in a muffle kiln in an oxidizing atmosphere. In the Qing dynasty, gold dust was mixed with iron-red enamel and gum arabic and fired at about 800°C. The gold was added last, after the glaze and enamels had been fired, and fired once more.<sup>3</sup> Therefore glazed porcelain with both enamel and gold decorations required at least three firings. This made them too expensive for the common people.

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1. R.L. Hobson, *Chinese Pottery and Porcelain* (New York: Dover Publications, 1976; reprinted from Cassell and Company, UK, 1915), Vol. II, pp. 100-101.
  2. Chira Chongkol, *Bencharong and Lai Nam Thong* (Bangkok: Department of Fine Arts, 1977), First page of text.
  3. Bernard Leach, *A Potter's Book* (London: Faber & Faber, 1976), p. 246. Also *Encyclopedia Britannica* (Chicago: William Benton, 1959), Vol. 18, "Pottery and Porcelain," p. 340.

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There is also a third, and much smaller, group of Sino-Thai ceramics which is neither Bencharong nor Lai Nam Thong. These usually have predominately Chinese characteristics, but in addition have designs or shapes which modify them for the Thai trade. They are decorated in overglaze enamels and occasionally in underglaze blue (Fig. 52). A covered bowl (Fig. 3) combines Chinese sea and landscape elements and asymmetrical Chinese decoration with a Thai Jataka story of the rescue of the incarnated Buddha-to-be from the sea. A covered jar (Fig. 4) has a Thai shape but is enameled with Chinese asymmetrical landscapes.

The first question concerning Sino-Thai wares is:- Did they suddenly appear, or did they evolve from earlier wares? Let us go back in time and look for precedents.

In the Sukhothai period of Thai history, which began around 1220, relationships were established with China, and gifts were exchanged. China regarded these as tributary and claimed suzerainty over Thailand, but without ever exerting any political control. The Thai never considered that they were vassal to China and regarded the gifts merely as a means to secure friendship and trading privileges. Nonetheless, there were Thai tributary missions to China and exchanges of gifts which assured trade for the Thai in China. The missions continued until 1863 when Tongzhi reigned in China.<sup>4</sup>

In the 14th to 15th century corresponding to the Ming period in China, kilns established at Sukhothai and Sawankhalok in Northern Thailand produced and exported stonewares showing Chinese influence, although it is not known whether the potters actually came from China. One kind of ware made at the Sawankhalok kilns was a depressed globular jar of Chinese origin but manufactured in enough quantity in the Thai kilns that it could be considered a preferred Thai shape. The Sawankhalok jar is shaped like the early Ming 15th century Chinese jar of Fig. 5, which was found in Thailand. This globular shape often occurs in the later Sino-Thai ceramics (Fig. 6).

A blue-and-white stem plate with a Jiajing mark, 1522-1566, was excavated from the foundation of a wat in Northern Thailand (Fig. 7). This type of stem plate with a low pedestal, shallow cavetto, and foliated rim is the most prevalent shape of Sino-Thai stem plates (Fig. 8) -- another example of an early Chinese import to Thai preference which reappeared as a Sino-Thai shape.

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4. H.R.H. Prince Chula Chakrabongse, *Lords of Life* (London : Alvin Redman, 1967), pp. 24-25; 100 ; 202-203.

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Many covered boxes of Indian reliquary urn shape were produced at the Sawankhalok kilns (Fig. 9). While earth was being removed for a dam in Central Thailand, an underglaze-blue and over-glaze-enamel box with a reliquary urn shape and a Xuande mark, 1426-1435, was discovered (Fig. 10), but it more probably dates from Shunzhi, 1644-1661. This shape occurs more frequently in Sawankhalok than in Chinese wares. The Chinese piece could be one made in China to Thai taste. The shape appears again in 18th to 19th century Qing dynasty Bencharong (Fig. 11).

Export of wares for the Thai market continued in the early Qing dynasty corresponding to the late Ayutthaya period. A Kangxi covered jar, 1662-1722, illustrated in *Arts of Asia* (July-August, 1976, p. 87) again has a depressed globular shape. Its pattern is not Chinese, as on the previous Chinese imports, but Thai, in underglaze-blue.

It is therefore evident that some blue-and-white ceramics with shapes appealing to the Thai were imported from the 15th century, and Thai shapes in blue-and-white with enamels from the 17th century, and that Thai patterns in underglaze-blue were made in China by the 17th to 18th century. However, it is not at all clear when wholly enameled wares with Thai designs were first imported. Prince Damrong Rajanubhab, Thailand's first art historian, believed that Bencharong importation began in the reign of King Boromrachathirat I, 1370-1388.<sup>5</sup> This date is too early because wucai enameling started in the reign of Chenghua, 1465-1487.<sup>6</sup> Sakae Miki, a Japanese ceramist, suggests that the first Bencharong arrived between the reigns of Jiajing and Wanli, which is probable.<sup>7</sup> (See Chart A.)

The earliest Bencharong yet discovered is a bowl with a Wanli mark, 1573-1620 (Fig. 12). There seems no reason to doubt the authenticity of the mark, because it is on an export bowl with a Thai design little thought of by the Chinese, and would therefore not have been made with intent to deceive. The colors -- tomato-red, yellow, green, dark and light aubergine, and turquoise -- conform to the Wanli *wucai* palette.

Perhaps the bowl was not an order from a Thai king, conceivably Naresuan the Great, but a gift to him from Emperor Wanli. The reign mark, infrequently found on Sino-Thai wares, might indicate such a possibility. Between 1371 and 1652, there were 61 missions between Thailand and China and exchanges of gifts; ceramics

5. Sakae Miki, *The Sawankhaloke Kiln in Siam* (Tokyo : 1931), pp. 30-32.

6. Margaret Medley, *The Chinese Potter* (Oxford : Phaidon, 1976), p. 204.

7. Miki, *op. cit.*, pp. 30-32.

were included in the Chinese gifts to the Thai kings.<sup>8</sup>

Virtually all Bencharong and Lai Nam Thong are utilitarian and consist principally of tablewares, dressing table jars, and spittoons. Shapes of Sino-Thai ceramics evidence influences from both the Chinese and Indian civilizations.

Chinese shapes are so well known that they need no explanation. The Chinese rice bowl forms a large group of Sino-Thai wares. While the covered rice bowl is certainly a Chinese shape, in these times it was exported more than it was used in China,<sup>9</sup> and is the most prevalent form of Sino-Thai ceramics (Figs. 1, 2, 3).

Two kinds of *toh*; or water, jars are Chinese. One has a close-fitting cover topped by a hollow ring-knop (Fig. 13). A jar with tall, rather straight sides and a flat knob is what Prince Damrong calls the lotus-blossom *toh* jar because of its similarity to the opening lotus flower (Figs. 14 and 60). Antecedents of the lotus-blossom *toh* jar can be found in Chinese storage jars of the Han dynasty (see Medley, *The Chinese Potter*, Fig. 33, p. 56), Cambodian 9th century covered jars (see *Khmer Ceramics*, #1, p. 71), and Vietnamese 10th to 12th century storage jars (see Brown, *Ceramics of South-East Asia*, Plate 2, #2). The Khmer and Vietnamese pieces were probably Chinese influenced. *Toh* jars were used for soups and sauces as well as for water.

Other Chinese shapes are teapots, spoons, and plates (Figs. 15, 16, 17).

Indian influences could have come to Thailand by both sea and land routes. The Indianization process, which affected most of Southeast Asia, took place slowly over the centuries, starting around the beginning of the Christian era. It brought with it the Hindu religion and Buddhism, which began as a reformation of Hinduism and incorporated many of the ancient Dravidian and Vedic gods of India as well as later Hindu deities. The concept of the god king, the *devaraja*, was Indian. On a more mundane level, the shape of spittoons used in Thailand for betel nut chewing perhaps came from India. In Thailand, art of all kinds reflected India but was modified by Chinese influence and local customs and transformed into *lai Thai*, or Thai design. Indian shapes among Sino-Thai wares are several kinds of *toh* jars, stem plates, and spittoons.

Indian-influenced *toh* jars may be derived from three Indian sources:-

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8. Bhujjong Chandavij, "Chinese Ceramics in Thailand," *National Museum Bulletin*, May-June, 1979 (Taiwan : National Museum), p. 6.
  9. H.R.H. Prince Damrong Rajanubhab, *A History of Chinese Porcelain*, translated by Siwarn Pochanyon (Bangkok : Funeral of Prince Prida Commemorative Volume, 1917), p. 41.

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1. The ancient Indian reliquary urn used for ashes and bones of the dead; 2. The *kalasa*, a Hindu-Buddhist vessel thought to hold *amrita*, the elixir of life; and 3. Hindu-Javanese pots used for holding lime needed for the preparation of betel nuts.

A very old but undated turned-stone Indian reliquary urn (Fig. 18) has a lotus-bud finial and an ovoid body with a close-fitting cover. A near resemblance to the ancient urn is found in the 15th century Sawankhalok box of Fig. 9 and the Bencharong toh jar of Fig. 11. Bencharong toh jars were never used for funerary purposes. Modern blue-and-white boxes made in Thailand carry the ancient Indian reliquary urn shape into the 20th century as in expensive knick-knacks (Fig. 19).

A second type of stone Indian reliquary urn dated 2nd to 3rd century has an ovoid body and a stupa-form cover (Fig. 20). A stupa is a reliquary edifice, often tiered. Jars with stupa-form covers are carved on 8th to 9th century Borobudur temple in Indianized Java. Indian influences from Java are thought to have gone to Cambodia,<sup>10</sup> or Indian influences could have reached Cambodia directly. In Fig. 21, a 10th to 11th century Cambodian stupa-form jar is compared with an 18th to 19th century Bencharong toh jar. Also, the lotus-petal pattern of the Indian urn of Fig. 20 is frequently found on Sino-Thai wares (Figs. 1, 14, and 66).

An unusual Bencharong toh jar with a cover formed of an entire stupa (Fig. 22) is perhaps derived from a kind of Indian reliquary urn with a complete stupa on the cover; the one in Fig. 23 is a plaster copy of a 4th century B.C. urn. The Bencharong jar may also show influence from Indian gourd-shaped kalasas such as those on the 7th to 8th century Shore Temple at Mamallapuram, South India (Fig. 24).

The toh jar with stupa-form cover and splayed pedestaled foot, which the Thai call *toh song koth* (Fig. 25), might also originate from Indian kalasas such as those of Fig. 24.

Other stupa-form covers are found on Hindu-Javanese metal lime jars, which were also made in Thailand (Fig. 26). In the 15th century, these metal jars were copied in China in blue-and-white (see Refuge, *Swankalok*, p. 141), and similar lime jars were also made at the Sawankhalok kilns (Fig. 27). Lai Nam Thong *toh prik*, or dressing table, jars (Fig. 28) resembling these date from the 19th century.

Composite toh prik jars have Chinese globular bodies and the stupa-form covers of some Indian reliquary urns (Fig. 29).

The Sino-Thai stem plate (Fig. 8) probably originated in Indian offering

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10. Dean F. Frasc e, *Southeast Asian Ceramics* (New York City : The Asia Society, 1976), p. 27.

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trays. Indian-style metal votive dishes with a shallow cavetto, foliated rim, and short pedestal have been in use through the years in much of Southeast Asia.<sup>11</sup> Just as they did with the reliquary urn and the lime pot, the Chinese could have acquired the stem plate shape in the Indianized countries of Southeast Asia, copied it in porcelain (Fig. 7), and shipped it as trade ware back to Southeast Asia. The Sino-Thai stem plate was used both as table ware and as a religious offering tray.

A common interior design on the stem plate is an open lotus (Fig. 8), the petals containing branching floral motifs, a pattern almost identical with that of antique Indian metal plates (see Bussabarger and Robins, *The Everyday Art of India*, p. 72).

The spittoon was a necessary accoutrement for those addicted to the custom of chewing betel nut. Perhaps some Bencharong spittoons (Fig. 30) relate to the Indian *purna kalasa*, or vase brimming with water (Fig. 31). A more probable source might be from forms such as that of the 11th century Cambodian pot from a kiln in Northeast Thailand shown in Fig. 32, a shape to which some 14th century Sukhothai pieces show similarities (see *Legend and Reality*, #120a), as well as Sino-Thai spittoons (Fig. 33).

Decorations on Sino-Thai wares also reflect the mixed Chinese and Indian cultural heritage of the Thai people. Chinese design (Fig. 34) is very often asymmetrical with large areas of negative space separating rather naturalistic motifs, but Thai design is in the Indian tradition with symmetrical, repetitive, profuse, stylized designs covering the surfaces — sometimes all surfaces (Fig. 35). I shall not dwell on familiar Chinese motifs but go on to the more unfamiliar Indian-derived designs, which are unique to Sino-Thai ceramics.

The most distinctive type of Sino-Thai porcelain is known as *Thepanom* ware. It was made throughout the period of Sino-Thai production and in all shapes. It was always royal ware because its motifs referred to the divinity of the king — the *devaraja* concept. The Thai kings of the Bangkok period are Rama, a human incar-

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11. See the following for photographs of Indian stem plates with shapes similar to the Sino-Thai stem plate:-

Benjamin Rowland, *The Art and Architecture of India* (Middlesex, UK : Penguin Books, Ltd., 1970), #276, p. 345, shows a painting of an Indian stem plate dated c. 1550.

*Encyclopedia Britannica*, Vol. 20, "Silversmiths' and Goldsmiths' Work", Plate II, #10, shows a gold stem plate, 18th C., from the Temple of the Tooth, Kandy.

Mubin Sheppard, *Taman Indera* (Kuala Lumpur : Oxford University Press, 1972), p. 151, shows a silver Malay pedestal dish over 100 years old.

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nation of Vishnu, hero of the epic *Ramayana* (*Ramakien* in Thailand). Vishnu is a Hindu god absorbed by Buddhism.

Thepanom (Fig. 36, right motif) from which the ware takes its name, is the Thai word for the Indian *deva*, or minor god personifying a natural force. In the Indian Vedic period, the *deva* was a male figure. Female forms appeared later, reflecting the influence of indigenous mother-goddess cults. On almost all Bencharong, Thepanom adhere to the Indian Vedic tradition and are male. They have no feet, possibly because in ancient India, the feet of a *deva* were not supposed to touch the ground.<sup>12</sup> In the Buddhist cosmology of Thailand, a Thepanom is a lesser deity who lives in one of the six lower heavens. Thepanom are depicted in praying posture and wear crowns, necklaces, and petal skirts.

On Ayutthaya and early Bangkok period Thepanom wares, *Norasinghs* (Fig. 36, left) usually alternate with the Thepanom. In Thai Buddhism, *Norasinghs* live in the Himaphan forest, which lies below the many Buddhist heavens. The *Norasingh* is a Thai adaptation of the Indian *Narasingh*, a creature with a lion's head and a human body -- another incarnation of Vishnu. The Thai form has a human head, a lion's body, and on ceramics, the feet of a deer. However, some statues of the figure have lion's feet. During the Ayutthaya period, effigies of *Norasinghs* were wheeled through the streets in the processions for the royal tonsure and cremation ceremonies.<sup>13</sup> These practices stopped in the Bangkok period. *Norasinghs* disappeared from Thepanom ware after the reign of King Rama I (1782-1809) not to appear again until the reign of King Rama V (1868-1910), when earlier wares were copied, but with greatly enlarged motifs.

Other motifs alternating with Thepanom in later periods are *Garudas*, *rajasinghs*, demons, and ogival medallions.

The Garuda (Fig. 37) is the steed of Vishnu and therefore relates to the Thai king.

The *rajasingh*, or royal lion (Fig. 38), comes from the Sanskrit *simha*, or lion. In India the lion symbolized sovereignty, and the king's throne was the *simhasana*. The thrones of Vishnu and Buddha are also called *simhasana*.<sup>14</sup> In

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12. Margaret and James Stutley, *A Dictionary of Hinduism -- Its Mythology, Folklore and Development, 1500 B.C.-A.D. 1500* (London : Routledge & Kegan Paul, Ltd., 1977), p. 71.

13. Clare S. Rosenfield, "The Mythical Animal Statues at the Prasat Phrathepphabidon", *In Memoriam Phya Anuman Rajadhon* (Bangkok : The Siam Society, 1970), p. 281.

14. Stutley, *op. cit.*, p. 277.

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Thailand, also, the lion signifies royalty.

Demons brandishing swords, or *yakshas*, go back to India's earliest history in the Dravidian period. Later, in the Vedic period, they became guardians of Kubera, the god of wealth. They were incorporated into Buddhism and stand as guardians armed with swords<sup>15</sup> on structures as diverse in time as the Bharhut stupa of India's Sunga dynasty, 2nd century B.C. (Fig. 39) and Wat Pra Keo, Bangkok, of the Rama I reign. On Thepanom ware, they may act as guardians of the king (Fig. 40).

An ogee arch is a double-curved arch formed by the union of concave and convex curves. In ancient India, ogee arches were supposedly copied from the shapes of thatched roofs and became the typical arch of early Buddhist sanctuaries called *chaitya* halls,<sup>16</sup> illustrated in the 6th to 7th century hall at Ajanta of Fig. 41. Ogival decorations spread through Southeast Asia. The arch occurs on Bencharong as a background for Thepanom (Fig. 36). Ogival arches set at right angles form a medallion, often placed between Thepanom (Figs. 42 and 60).

Indian-derived patterns also occur on wares other than Thepanom. The five-flowers-of-the-Himaphan-forest design, seen on the petals of the bowls of Figs. 1 and 66, probably stems from the Indian *purna ghata* (Fig. 43), or vase of plenty. On some Bencharong (Fig. 14), the design may not always have five flowers.

In Thai Buddhism, *Kinnari* are female half-human, half-bird denizens of the Himaphan forest. They may have originated in the Dravidian period of India as horse-masks and eventually, in the Vedic period, made an astonishing transformation into the celestial choir of Kubera.<sup>17</sup> The cup of Fig. 44 is a fine example of the type of Sino-Thai wares decorated principally in Chinese style but with some Thai motifs -- Kinnaris, in this case.

The *simhamukha*, or lion's face, of India is the source of the *singhakala*, or lion's face of Bencharong (Fig. 45). *Singha* is the word for lion in Thailand, and the face over the entrance of Javanese, Cambodian, and Thai temples is called *kala*.<sup>18</sup> The *kala* and *singhakala* have bulging eyes, bulbous noses and wide mouths often

15. *Ibid.*, pp. 345-346. Also Curt Maury, *Folk Origins of Indian Art* (New York and London : Columbia University Press, 1969), pp. 27-29; John Garrett, *A Classical Dictionary of India* (Delhi : Oriental Publishers, 1975), p. 745.

16. Rowland, *op. cit.*, p. 65.

17. Stutley, *op. cit.*, p. 148.

18. *Ibid.*, p. 148. Also Dorothy Fickle, *A Glossary Used in the Arts of Thailand* (Bangkok : National Museum Volunteers, 1974), p. 24 and p. 27.



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lacking lower jaws. The singhakala motif is sometimes hidden in a vine design (Figs. 33, 35, 62). 18

The trellis-and-rice-ball pattern, *lai kan kod yang pum kao bin* (Figs. 15, 28, 46, 54) probably had its origin in Indian textile patterns (Fig. 47).

The twisting-vine, *lai kan kod*, possibly is a Middle Eastern pattern. I have seen it on an Egyptian sarcophagus in the Metropolitan Museum, NYC. The motif migrated both to the West and to the East. The vine of Fig. 48 is on Roman ruins of the 1st century B.C. at Nimes, France. Similar motifs are common on Indian, Cambodian, and Thai temples. On Sino-Thai ceramics it can be used as the principal motif (Fig. 49) or as background filler (Fig. 50).

The sugar-cane-eye, *lai krajang ta oi*, is a Thai pattern, a stylized representation of the incipient sprouts at the nodes of sugar canes. It is an important motif in Thai temple architecture (Fig. 51) and as a Bencharong border design (Figs. 35, 36, 38, 45).

European influences are apparent on some wares. A blue-and-white toh jar has a European floral swag (Fig. 52). Pink rose-buds taken from German Meissen are on a few pieces.

A Thai adaptation of the Chinese fire motif forms the background filler-design on much of the Ayutthaya and Bangkok period Thepanom ware (Figs. 6, 11, 29, 36). A few pieces have the butterflies-and-flowers pattern of many Chinese exports to Europe and America<sup>19</sup> (Fig. 53). A rare Lai Nam Thong covered bowl has a Thai exterior (Fig. 54) and the Rose Canton Chinese export pattern on the interior<sup>20</sup> (Fig. 55).

Having briefly examined classifications, precedents, influences and motifs of Sino-Thai wares, let us now turn to their manufacture, distribution, and dating.

Because Sino-Thai ceramics are sometimes called Jiangxi wares in Thailand,<sup>21</sup> and the great porcelain center, Jingdezhen, is in Jiangxi, I assume that most of the porcelains among the wares were made in Jingdezhen. Mr. Bai Qun, Director of the Jingdezhen Museum, with whom I talked while in China, agreed. He also agreed that many of the wares could have been painted at Guangzhou and that the coarser stoneware pieces (Figs. 14, 21 right, and 60) were probably made at provincial kilns.

19. Carl L. Crossman, *Chinese Export Porcelain* (Salem, Mass. : The Peabody Museum, 1969), p. 43.

20. *Ibid.*, p. 33.

21. Rajanubhab, *op. cit.*, p. 40.

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Sherds have not been found yet at provincial kilns, but ceramist Cheng Te-k'un has suggested the Chaozhou kiln in Guangdong province.<sup>22</sup> Also, the catalogue of a 1979 exhibition of Shiwan wares shows a depressed globular jar with a trellis-and-rice-ball enameled design and Thai borders dated middle Qing.<sup>23</sup> If the Shiwan piece, owned by the Guangdong Provincial Museum, is Bencharong, as is strongly suggested by its shape and pattern, it could establish the provenance of some provincial Bencharong.

Distribution was principally to Thailand. At first, all were specially ordered Bencharong tablewares with designs pertaining to the divinity of the king. Naturally, these would have been sent only to Thailand.

The French archeologists Silice and Groslier picture drawings of a probably Bencharong covered bowl and a stem plate found in Cambodia.<sup>24</sup> I suspect there may be pieces in Laos, too, because both Cambodia and Laos were suzerain to Thailand in the 19th century. Bencharong can be found also in the Northern provinces of Malaysia, once part of Thailand, and a very few pieces have been found in Indonesia.<sup>25</sup>

Lai Nam Thong was always a royal ware, most of it ordered by Somdet Pra Sri Suriyendra, Queen of King Rama II.<sup>26</sup> I have never seen any of these very ornate ceramics outside of Thailand.

The one shape with wide distribution is the stem plate -- but without royal motifs. Enameled and underglaze-blue stem plates with Chinese or Thai patterns were exported to Southeast Asia and beyond -- I have even seen one purchased in Zanzibar. Its domestic and religious uses assured it a ready market.

Some of the coarser stonewares, probably from provincial kilns, occasionally turn up outside Thailand. The 18th - 19th Century limepot of Fig. 56, with a degraded Himaphan-forest-flowers pattern was bought in Brunei. I have never seen Sino-Thai limepots of this shape in Thailand.

22. Cheng Te-k'un, "The Study of Ceramic Wares in Southeast Asia", *The Journal of the Institute of Chinese Studies*, Vol. II, No. 2 (Hong Kong : 1972), p. 33, #58-#59, shows two Bencharong pieces with Qianlong reign marks attributed to the Chaozhou kilns.

23. *Shiwan Wares* (Hong Kong : University of Hong Kong, Fung Ping Shan Museum, 1979), #71, p. 47.

24. A. Silice and G. Groslier, "La Ceramique dans L'Ancien Cambodge (Essai D'Inventaire General)" *Arts et Archeologie Khmers*, Vol. 2 (Paris : 1924-1926), p. 38.

25. Adhyatman, Sumarah, *Antique Ceramics Found in Indonesia* (Jakarta : The Ceramic Society of Indonesia, 1981), p. 168.

26. Rajanubhab, *op. cit.*, p. 47.

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Dating is very difficult. There are no records of importations and very few reign or shop marks. One way of dating is to compare the wares with other enameled ceramics produced in China. Since the reigns of the Thai kings of the early Chakri dynasty over-lapped two, and in one case three, reigns of Chinese emperors (Chart B), in some cases it is impossible to date a piece to a Thai reign. The following tentative dating by reign is mine, and I welcome corrections. I have worked within a framework of century dates provided by the National Museum, Bangkok.

The earliest known piece with a Ming dynasty-Ayutthaya period Wanli mark has been mentioned. Ayutthaya period wares are few.

Recently, in a private collection, I have seen an indubitably Kangxi (Ayutthaya period) Thepanom ware covered jar of a shape found in the Kangxi reign, and with an empty double ring of underglaze blue on the base -- one of the Kangxi marks. Blue enamel forms part of its decoration (Fig. 57), and it is a rare piece. Overglaze blue enamel was experimentally employed in the Wanli period, became part of the Kangxi *famille verte* palette, and increased in use thereafter.<sup>27</sup> On Bencharong, this is the earliest use of blue enamel I have found.

The National Museum, Bangkok, has two pieces it dates 17th to 18th century Ayutthaya period (Figs. 36 and 40). These also would be from the Kangxi reign, 1662-1722. They have black backgrounds; red footrims; green interiors; Thepanom on red triangular, ogival backgrounds with demons or Norasinghs between; and fire patterns of iron-red. The enamels are *famille verte* -- green, black, iron-red, dark and light yellow. There is no blue. The black is greenish -- one of five overglaze, rather than on-the-biscuit, blacks used in the Qing dynasty and described by Hobson. It is made by washing a transparent green over a brown-black derived from manganese.<sup>28</sup>

Ayutthaya period borders are simple. The open-lotus motif of the green interior is composed of the water-lettuce-leaf, *lai dok chok*, surrounded by borders (Fig. 58).

The Bangkok Museum has seven pieces it dates 18th century Ayutthaya period. Five are almost exact copies of Thepanom ware with Norasinghs and could be from either the Kangxi or Yongzheng period. The others, with white backgrounds, red footrims, green interiors, and with rajasingshs on ogival medallions (Fig. 38) are probably Yongzheng, 1723-1735. These have blue in the pattern. Their thick, opaque,

27. Hobson, *op. cit.*, Vol. II, pp. 160-161.

28. *Ibid.*, pp. 229-230.

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white enamel backgrounds also point to the Yongzheng period when a mat, arsenical white was much in use.<sup>29</sup>

After Ayutthaya fell in 1767, General Taksin seized power, and the capital was moved South to Thonburi. Taksin became mentally deranged. He was killed and the capital re-established across the river at Bangkok. Rama I became the first king of the Chakri dynasty in 1782.

The Transitional period, from King Taksin through King Rama I, 1767-1809, corresponded to the reigns of Qianlong, 1736-1795, and Jiaqing, 1796-1820, in China. Ayutthaya-type Thepanom wares were the principal imports to replace tablewares lost at Ayutthaya. On these, fire patterns change from iron-red to *famille rose* pinks, and black backgrounds lose their greenish color and are possibly a *famille rose* black made by mixing manganese-black and copper-green together.<sup>30</sup>

On some Transitional Thepanom wares, rhombs replace Norasinghs or demons, and on other ceramics become the sole motif (Fig. 59). A few pieces have turquoise interiors. Opaque turquoise interiors were popular in the Qianlong period and continued in the Jiaqing.<sup>31</sup> There are a few blue backgrounds and a few green footrims. The green footrims are probably the weak, runny European green introduced in the Qianlong reign and continued in the Jiaqing.<sup>32</sup>

Many coarsely decorated pieces, some stoneware rather than porcelain, were made -- probably in provincial kilns (Figs. 14, 21 right, 30, and 60). The lotus-blossom toh jar of Fig. 60 has Chinese style Thepanom, possibly because during a period of so many more pressing demands, Thai supervisors may not have been sent to the kilns with the orders. Wares of these types were not made after the reign of King Rama I.

In the reign of King Rama I, 1782-1809, green interiors vanished, and a new kind of Thepanom ware appeared (Fig. 61). This has a white-glazed interior. Colors besides black, white, or blue are used as backgrounds. Thepanom are on double-pointed rather than triangular ogival medallions, often of colors other than red. Twisting stems usually replace Chinese fire patterns, which when used are often of colors besides red and pink.

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29. Michel Beurdeley, *Chinese Trade Porcelain* (Rutland, Vt. & Tokyo : Charles E. Tuttle Co., 1969), p. 31.

30. Hobson, *op. cit.*, Vol. II, p. 230.

31. *Ibid.*, p. 238 and p. 262.

32. Soame Jenyns, *Later Chinese Porcelain* (London : Faber & Faber, 1971), p. 67.

## Sino - Thai Ceramics

Garudas and Thepanom on pointed medallions between freely drawn twisting-stems, particularly when this combination is on an iron-red background, may indicate the early Rama I reign coincident with the Qianlong period. Iron-red is a common background color of the Qianlong reign,<sup>33</sup> and this combination of motifs on iron-red backgrounds appears only on wares dated 18th-19th century by the Museum.

Meticulously drawn twisting stems (Figs. 17 and 62) may perhaps indicate ceramics from the latter part of the Rama I reign corresponding to the Jiaqing (1796-1820) period, which was noted for symmetrical, carefully drawn designs.

Rama I center-lotus motifs usually have no borders and are called lotus-star, *lai dao klip bua* (Fig. 63). Rama I borders are more varied than Ayutthaya and Transitional period borders.

The biggest importation of Sino-Thai wares was in the reign of Rama II, 1809-1824. His rule coincided with those of Jiaqing and Daoguang, 1821-1850. In Thailand, Rama II wares are considered to be the best. They employ more colors than before, these from the *famille rose* palette. On Thepanom wares, Thepanom are the sole motif or are separated by rhombs (Fig. 64). The lotus-blossom toh jar has disappeared, also the Norasingh.

One kind of Lai Nam Thong with a Chinese flowers-and-birds pattern and a turquoise interior is called Thonburi or Taksin ware (Fig. 65). Since a number of these bear a Jiaqing mark, they must have appeared after King Taksin, probably in the reign of King Rama II when most of the Lai Nam Thong was imported.

New motifs to designate royal ceramics are figures from the Ramayana and dancing fairies (Fig. 33). There are many Chinese motifs, some on Bencharong but many more on Lai Nam Thong (Fig. 2).

Footrims have multicolor floral patterns. Center-lotus designs are either very elaborate lotus-stars or extremely simple phikul flowers (Fig. 66). Another new design, the lotus-seed-pod occurs in interiors and also on the tiers of toh jars (Fig. 67).

King Rama III, 1824-1851, and Daoguang, 1821-1850, ruled almost simultaneously. During the Daoguang reign, the quality of many porcelains deteriorated in biscuit, enamels, and decoration, probably caused by lack of supervision in the kilns when Daoguang reduced imperial orders as an economy.<sup>34</sup> Imports of

33. Hobson, *op. cit.*, Vol. II, p. 244.

34. H.A. Van Oort *Chinese Porcelain of the 19th and 20th Centuries*, (The Netherlands : Uitgeversmaatschappij de Tijdstroom, B.V., Lochem, 1977), p. 18.

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Sino-Thai wares decreased in Thailand after the number of kilns at Jingdezhen shrank to a mere 500, resulting in a loss of half the population of the porcelain city.<sup>35</sup> Increased importation of European wares by Thailand also resulted in smaller orders of Sino-Thai wares.

Bencharong, too, deteriorated in the Rama III period. Many patterns lack colored enamel backgrounds, as does the Thepanom ware covered bowl with a Daoguang mark of Fig. 68.

The Bangkok Museum has a stoneware Lai Nam Thong covered bowl with a Chinese-influenced iron-red floral design outlined in gold on the white glaze (Fig. 69). This piece has a Daoguang mark. With this as a precedent, I have put numerous other pieces with iron-red patterns outlined in gold on white glaze backgrounds into the Daoguang-Rama III period.

The Taiping Rebellion brought about the destruction of the kilns at Jingdezhen during the reign of Rama IV, 1851-1868, and Bencharong and Lai Nam Thong were discontinued. Blue-and-white ceramics with Thai patterns were imported, probably from provincial Chinese kilns. Since Bencharong and Lai Nam Thong were not available, Chinese blue-and-white was overpainted, or clobbered, with Thai patterns in Thailand (Fig. 70).

Overpainting continued in the reign of Rama V, 1868-1910, as an avocation for noblemen. Blank forms (Fig. 71) were also imported from China and Germany and painted in Thailand.

Kaolin and petuntse deposits had been found in Thailand,<sup>36</sup> and it was therefore possible for the Thai to make porcelain. The little stem plate of Fig. 72 is thought to have been made, painted, and fired in the Palace of the Second King, now the National Museum.

Copies of Bencharong (especially stem plates) of heavy glazed or painted pottery were also made in Thailand in the Northeast provinces in this reign.<sup>37</sup> King Rama V, who toured Europe, had teasetts of Bencharong style made in France, and ordered other teasetts from China -- the famed Chakri teasetts.

The reign of King Rama V overlapped those of Tongzhi, 1862-1874,

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35. *Ibid.*, p. 23. Also Homer Eaton Keyes, "Centres of Manufacture and a Classification": "reprinted from *Antiques Magazine*, Nov. 1928, *Chinese Export Porcelain, an Historical Survey*, edited by Elinor Gordon (New York: Universe Books, 1977), p. 23.

36. Rajanubhab, *op. cit.*, p. 61.

37. *Ibid.*, p. 61.

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Guangxu, 1875–1908, and Xuantong, 1909–1911. The kilns at Jingdezhen had been rebuilt under Tongzhi. Porcelain-making revived in the reign of Guangxu, and copies of earlier wares were made, including reproductions of Kangxi *famille noire*. King Rama V sent orders for Bencharong and Lai Nam Thong, including those with *famille noire* backgrounds.

Rama V Thepanom wares have very large Thepanom and rajasingshs (Fig. 73). Norasingshs reappear — but very large ones. Some designs are European. Toh jars are huge — about 36 cm. high. Many cups have handles — another European influence. Soft, weak enamel colors characteristic of Guangxu wares decorate other pieces.

Importation of Sino-Thai wares came to an end shortly after the death of King Rama V in 1910 and the fall of the Qing dynasty in 1911. Without imperial patronage, manufacture of Chinese porcelain declined, and the export trade diminished. By this time, European porcelain trade had eclipsed that of the Chinese.

Indian-derived shapes and patterns may be considered Thailand's contribution to Chinese export ceramics. These are unique and little known. The eclectic Sino-Thai wares, with the various influences they evidence, provide a lively study and give a fascinating synopsis of the history of Thailand. There are still many questions to be answered, and I hope that in time this will happen. I also hope that those with an Asian rather than a Western point of view will correct and augment what I offer here.

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**Chart A****CHINA****THAILAND****Ming Period**-- 1368 - 1644 **Ayutthaya Period**

-- 1350 - 1767

**Chinese Emperors****Thai Kings**

Hongwu	1368 - 1398	Ramathibodi I	1350 - 1369
		Ramesuan	1369 - 1370
		Boromachathirat I	1370 - 1388
		Thong Lan	1388
		Ramesuan (2nd Reign)	1388 - 1395
Jianwen	1399 - 1402	Ramachathirat	1395 - 1409
Hongwu	1402		
Yongle	1403 - 1424	Nakhon Inthrathirat	1409 - 1424
Hongxi	1425	Boromrachathirat II	1424 - 1448
Xuande	1426 - 1435		
Zhengtong	1436 - 1449		
Jingtai	1450 - 1456	Boromtrailokanat	1448 - 1488
Tianshun	1457 - 1464		
Chenghua	Wucaï 1465 - 1487		
Hongzhi	1488 - 1505	Boromrachathirat III	1488 - 1491
Zhengde	1506 - 1521	Ramathibodi II	1491 - 1529
Jiajing	1522 - 1566	Boromrachathirat IV	1529 - 1533
		Ratsadathirat Kuman	1533 - 1534
		Chai Rachathirat	1534 - 1546
		Kao Fa (Yodfa)	1546 - 1548
		Mahachakraphat	1548 - 1568
Longqing	1567 - 1572	Mahinthrathirat	1568 - 1569
Wanli	1573 - 1620	Mahathamaracha	1569 - 1590
		Naresuan the Great	1590 - 1605
		Ekathosarot	1605 - 1620
Taichang	1620	Chao-Fa Sisaowaphak	1620
Tianqi	1621 - 1627	Song Tham	1620 - 1628
Chongzhen	1628 - 1644	Chetthathirat	1628 - 1630
<b>Quing Period</b>	<b>1644 - 1911</b>	Athitayawong	1630
Shunzhi	1644 - 1661	Prasat Thong	1630 - 1655
		Chao-Fa Chai	1655
		Si Suthamaracha	1656

## ILLUSTRATIONS

Tentative dating of all Sino-Thai wares by Natalie V. Robinson



Fig. 1. Bencharong covered bowls, H 1-r:- 14.1 cm.; 12.2 cm.; 8.6 cm. Rama I, 1782-1809. National Museum, Bangkok; Dinorah Kranker (photographer).



Fig. 2. Lai Nam Thong covered bowl, H 16.4 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 3. Sino-Thai covered bowl with Jataka motifs, H 9 cm. Probably Rama III, 1824-1851. Jim Thompson House, Bangkok. Denis Robinson.



Fig. 4. Sino-Thai toh jar with Chinese pattern, H 20.2 cm. Probably Rama III, 1824-1851. Zimmermann Collection, Washington, D.C. Dinorah Kranker.



Fig. 5. Chinese blue-and-white depressed globular jar, H 19.5 cm. 15th C. Early Ming dynasty. Found in Thailand. National Museum, Bangkok. Dinorah Kranker.

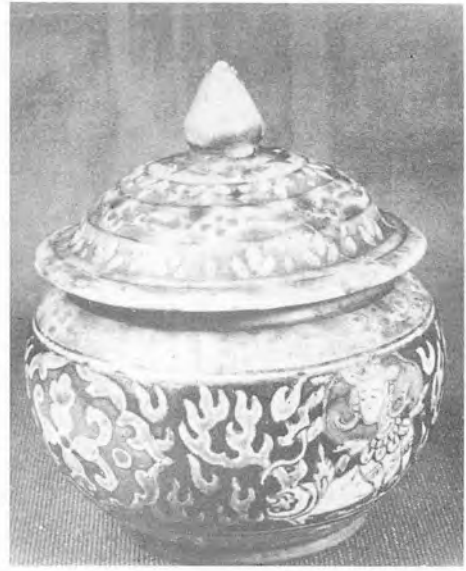


Fig. 6. Bencharong Thepanom were toh prik jar H 7.8 cm. Transitional period, 1767-1809. National Museum, Bangkok. Dinorah Kranker.

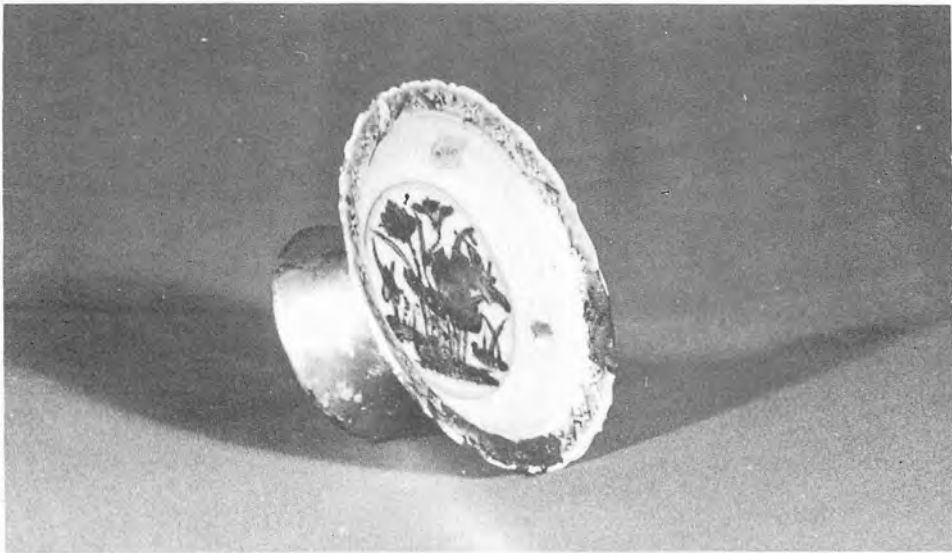


Fig. 7. Chinese blue-and-white stem plate with Chinese decoration and Thai shape, and with Jiajing reign mark, 1522-1566, H c. 5 cm. Ming dynasty, 16th C. National Museum, Bangkok. Found in foundation of a Thai wat. Bhujjong Chandavij.



Fig. 8. Bencharong stem plate, H 12.6 cm.; W 28 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 9. Sawankhalok covered box of Indian reliquary urn shape, H 12.2 cm. 15th C. Private Collection. Denis Robinson.



Fig. 10. Chinese underglaze-blue and overglaze-enameled box of Indian reliquary urn shape and with a Xuande reign mark, 1426–1435, H c. 13 cm., but more probably Shunzhi, 1644–1661. National Museum, Bangkok. Found at dam site in Thailand. Bhujjong Chandavij.



Fig. 11. Bencharong Thepanom ware toh jar of Indian reliquary urn shape, H 12.1 cm. Transitional period, 1767–1809. National Museum, Bangkok. Dinorah Kranker.



Fig. 12. Bencharong Thepanom ware bowl with Wanli reign mark, 1573–1619, H 9.5 cm. Ming dynasty, 16th–17th C. Pangkongchuen Collection, Bangkok. Bhujjong Chandavij.



Fig. 13. Bencharong toh jar of Chinese shape, H 17.8 cm. Rama I, 1782-1809. National Museum, Bangkok. Dinorah Kranker.



Fig. 14. Bencharong toh jar of lotus-blossom shape, H c. 15 cm. Transitional period, 1767-1809. Chantara Kasem Palace Museum, Ayutthaya, Thailand, Denis Robinson.



Fig. 15. Lai Nam Thong teapot with Chinese shape, H 8.2 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



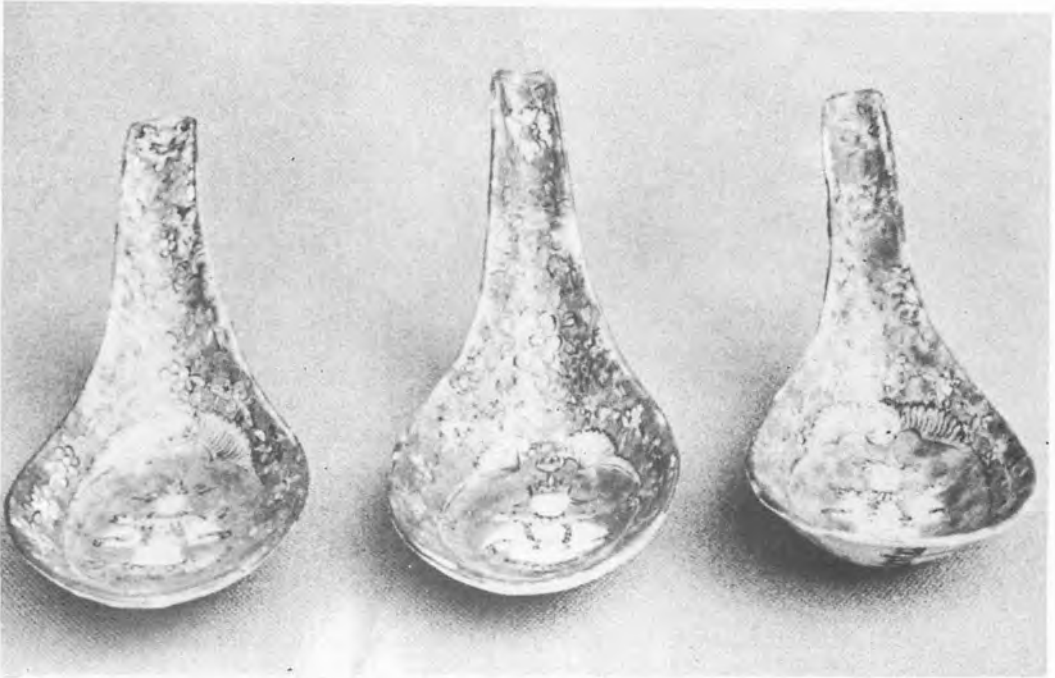


Fig. 16. Bencharong Thepanom ware spoons of Chinese shape. L c. 14 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.

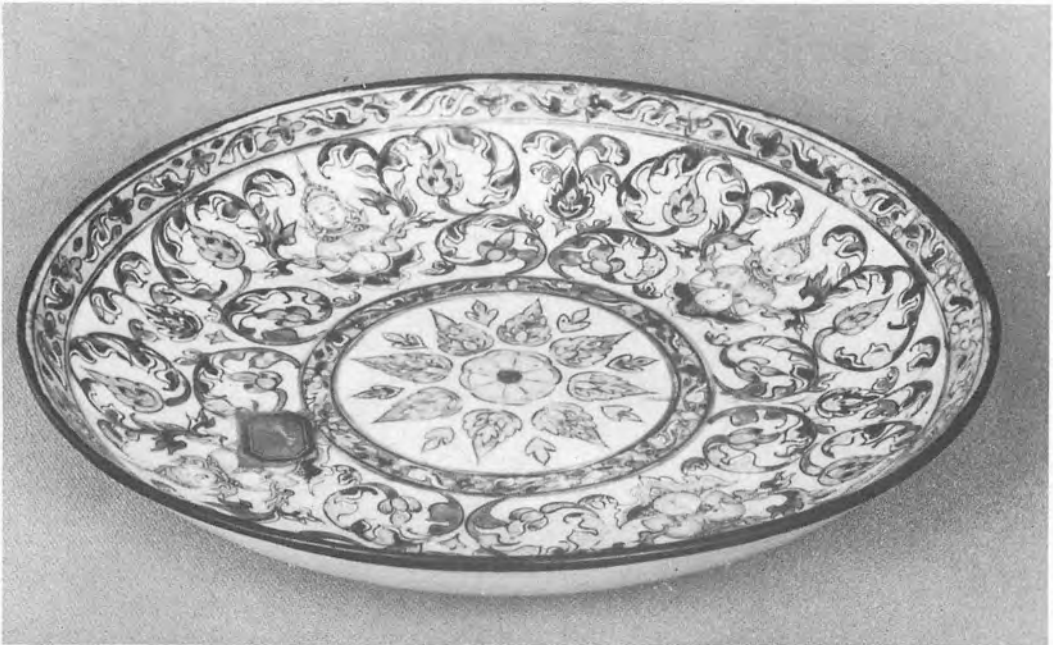


Fig. 17. Bencharong Thepanom ware plate, W 18.6 cm. Rama II, 1809-1824 (perhaps Jiaqing, 1796-1820). National Museum, Bangkok. Dinorah Kranker.



Fig. 18. Turned stone Indian reliquary urn, H 11.5 cm., n.d. National Museum, Peshawar, Pakistan.



Fig. 20. Carved stone Indian reliquary urn with stupa-form cover, H 10 cm. 2nd-3rd C. National Museum, Peshawar, Pakistan.



Fig. 19. Thai blue-and-white covered box of Indian reliquary urn shape, H 8 cm. Modern. Private Collection. Denis Robinson.



Fig. 21. Left:- Cambodian Kulen-type urn with stupa-form cover, H 16.2 cm., 10th-11th C. Friis Collection, Singapore. Right:- Bencharong toh jar with stupa-form cover, H 13.3 cm. Transitional period, 1767-1809. Private Collection. Denis Robinson.



Fig. 22. Bencharong toh jar with stupa on cover, H 28.2 cm. Late Rama II, 1809-1824, or Rama III, 1824-1851. National Museum, Bangkok. Monica Lange.



Fig. 23. Plaster copy of a 4th C. B.C. Indian reliquary urn with stupa on cover. H 16.5 cm. National Museum, Peshawar, Pakistan.



Fig. 24. Kalasas on Shore Temple, 7th-8th C. Mamallapuram, S. India. Denis Robinson.



Fig. 25. Bencharong Thepanom ware toh jar, H 19.9 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 26. Two Thai metal limepots, H 8.5 cm.; 12.5 cm., Possibly Ayutthaya period, 1350-1767. Friis Collection, Singapore. Denis Robinson.



Fig. 27. Sawankhalok limepot, H 5 cm. 15th C. Private Collection. Denis Robinson.



Fig. 29. Bencharong Thepanom ware toh prik jar with Chinese depressed globular body and Indian stupa-form cover, H 10.8 cm. Transitional period, 1767-1809. National Museum, Bangkok. Dinorah Kranker.



Fig. 28. Lai Nam Thong toh prik jars, H 1-r:- 10.6 cm.; 10.3 cm.; 10.1 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 30. Bencharong Thepanom ware spittoon, H c. 10 cm. Transitional period, 1767–1809. Chantara Kasem Palace Museum, Ayutthaya, Thailand. Denis Robinson.

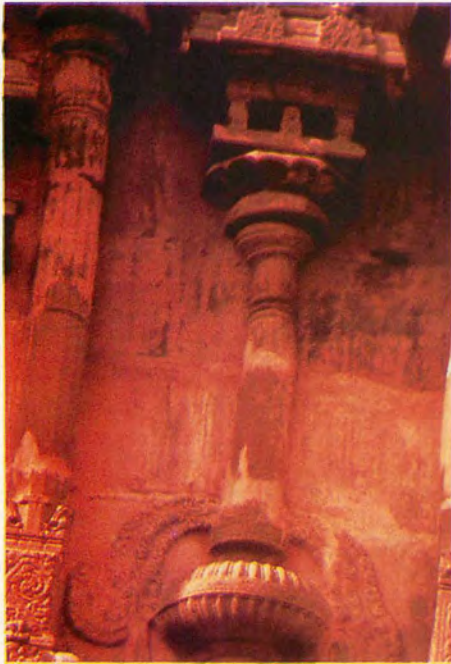


Fig. 31. Purna kalasa at the base of a column on a 16th C. gateway, Ekambaranatha Temple, Conjeeveram, S. India. Denis Robinson.



Fig. 32. Cambodian pot, H 5.4 cm. 11th C. From Ban Kruat, Buriram Province, Thailand. Private Collection. Denis Robinson.



Fig. 33. Bencharong spittoon with dancing fairies and singhakalas, H 13.7 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.

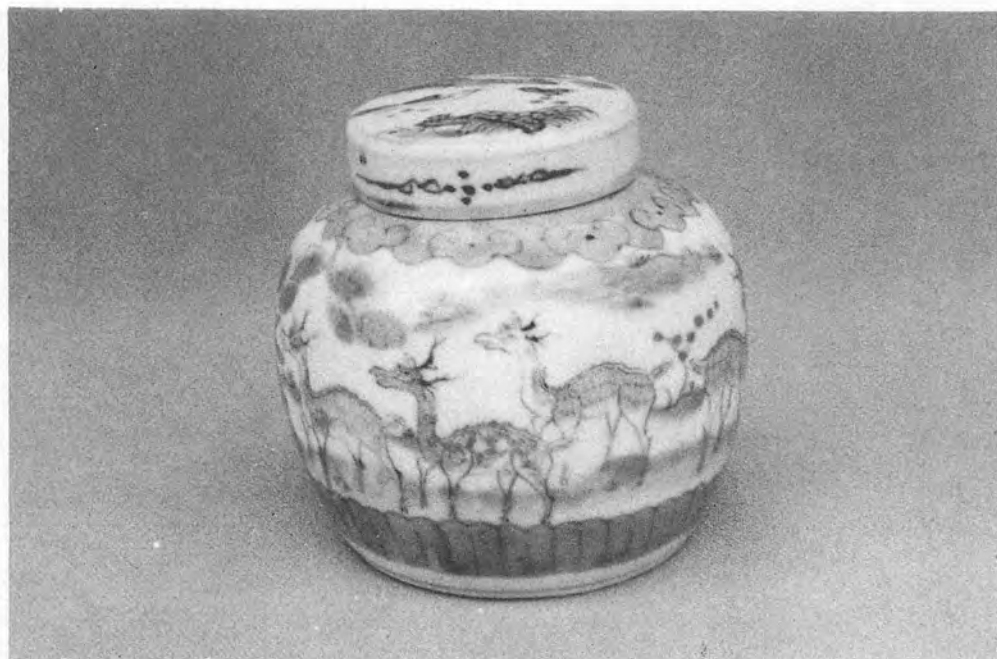


Fig. 34. Chinese blue-and-white covered jar, H not recorded. Probably late Ming. National Museum, Bangkok. Dinorah Kranker.



Fig. 35. Bencharong bowl with singhakalas, H 12.6 cm. Rama II, 1809–1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 36. Bencharong Thepanom ware bowl, H 9.1 cm. 17th–18th C. Ayutthaya period (Kangxi, 1662–1722). National Museum, Bangkok. Dinorah Kranker.





Fig. 37. Garuda on Lai Nam Thong jar. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 38. Bencharong bowl with rajasingsh, H 5.8 cm. 18th C. Ayutthaya period (possibly Yongzhen, 1723-1735). National Museum, Bangkok. Dinorah Kranker.



Fig. 39. Yaksha on Bharhut stupa railing, Sunga dynasty, 2nd C. B.C. Calcutta Museum, India. Denis Robinson.



Fig. 40. Bencharong Thepanom ware bowl with demons, H 8.3 cm. 17th-18th C. Ayutthaya period. (Kangxi, 1662-1722). National Museum, Bangkok. Dinorah Kranker.



Fig. 41. Chaitya hall, Cave #26, 6th-7th C. Ajanta, India. Denis Robinson.



Fig. 42. Bencharong Thepanom ware toh prik jars with ogival medallions. H 1-r:- 10.8 cm.; 7.8 cm. National Museum, Bangkok. Monica Lange.



Fig. 43. Purna ghata on Bharhut stupa railing, Sunga dynasty, 2nd C. B.C. Calcutta Museum, India. Denis Robinson.



Fig. 44. Sino-Thai covered cup with Kinnaris, H 7.4 cm. Perhaps Rama I, 1782-1809. National Museum, Bangkok. Dinorah Kranker.



Fig. 45. Bencharong bowl with singhakalas, H 9.2 cm. Transitional period, 1767–1809. National Museum, Bangkok. Dinorah Kranker.



Fig. 46. Trellis-and-rice ball motif on Lai Nam Thong jar. H 22.5 cm. Rama V, 1868–1910. National Museum, Bangkok. Dinorah Kranker.

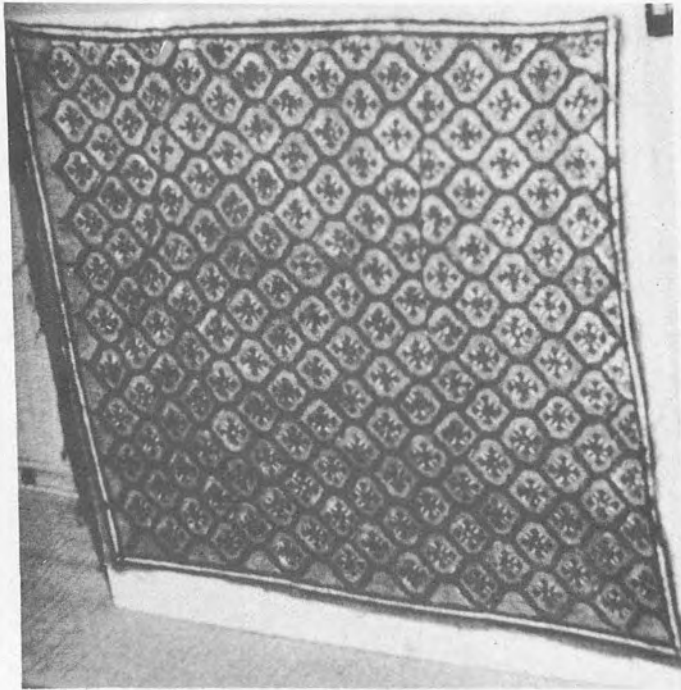


Fig. 47. Trellis design on 17th–18th C. textile. Jaipur Museum, India. Natalie V. Robinson.



Fig. 48. Twisting-vine on 1st C. B.C. Roman Maison Carree, Nimes, France. Denis Robinson.



Fig. 49. Lai Nam Thong octagonal Bowl, H 6.4 cm. Rama II, 1809–1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 50. Bencharong Thepanom ware covered bowl with twisting-stem motifs, H 9.9 cm. Rama II, 1809–1824. National Museum, Bangkok. Dinorah Kranker.

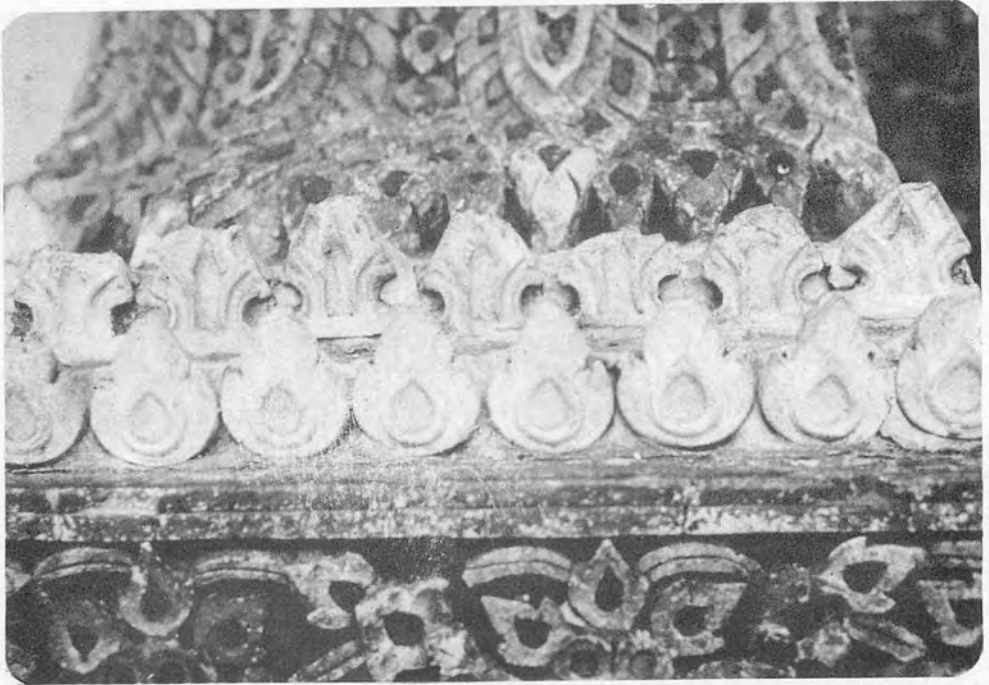


Fig. 51. Sugar-cane-eyes on Buddhaisawan Temple, Bangkok. Rama I, 1782-1809. Denis Robinson.



Fig. 52. Sino-Thai blue-and-white toh jar with European influence. H 18.3 cm. Rama IV, 1851-1868, or Rama V, 1868-1910. Zimmermann Collection, Washington, D.C. Dinorah Kranker.





Fig. 53. Sino-Thai toh jars with butterflies-and-flowers pattern, a Chinese export pattern for the West, H 17 cm. Rama II, 1809-1824, or Rama III, 1824-1851. Zimmermann Collection, Washington, D.C. Dinorah Kranker.



Fig. 54. Lai Nam Thong covered bowl with Thai trellis-and-rice-ball design on exterior, Chinese Rose Canton design on interior, H 12.8 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 55. Interior of Fig. 54. Dinorah Kranker.



Fig. 56. Stoneware limepot with degraded Himaphan-forest-flowers decoration of Bencharong style found in Brunei, H 8.8 cm. 18th-19th C. Private Collection. Denis Robinson.



Fig. 57. Porcelain Thepanom ware covered jar with blue enamel in the decoration. H 15.5 cm. Ayutthaya period (Kangxi, 1662-1722). Collection of His Excellency Sanan Plang-prayoon, former Thai Ambassador to Singapore. Denis Robinson.



Fig. 58. Interiors of Ayutthaya period bowls. National Museum, Bangkok. Monica Lange.



Fig. 59. Bencharong bowl with rhomb pattern, H 7.4 cm. Transitional period, 1767-1809. National Museum, Bangkok. Dinorah Kranker.



Fig. 60. Bencharong Thepanom ware toh jar, H c. 18 cm. Transitional period, 1767-1809. Chantara Kasem Palace Museum, Ayutthaya, Thailand. Denis Robinson.



Fig. 61. Red Bencharong Thepanom ware bowl, H 8.8 cm. Rama I, 1782-1809 (possibly Qianlong, 1736-1795). National Museum, Bangkok. Dinorah Kranker.



Fig. 62. Bencharong covered bowl with meticulously drawn twisting stem motif, H 10.2 cm. Rama I, 1782-1809 (possibly Jiaqing, 1796-1820). National Museum, Bangkok. Dinorah Kranker.

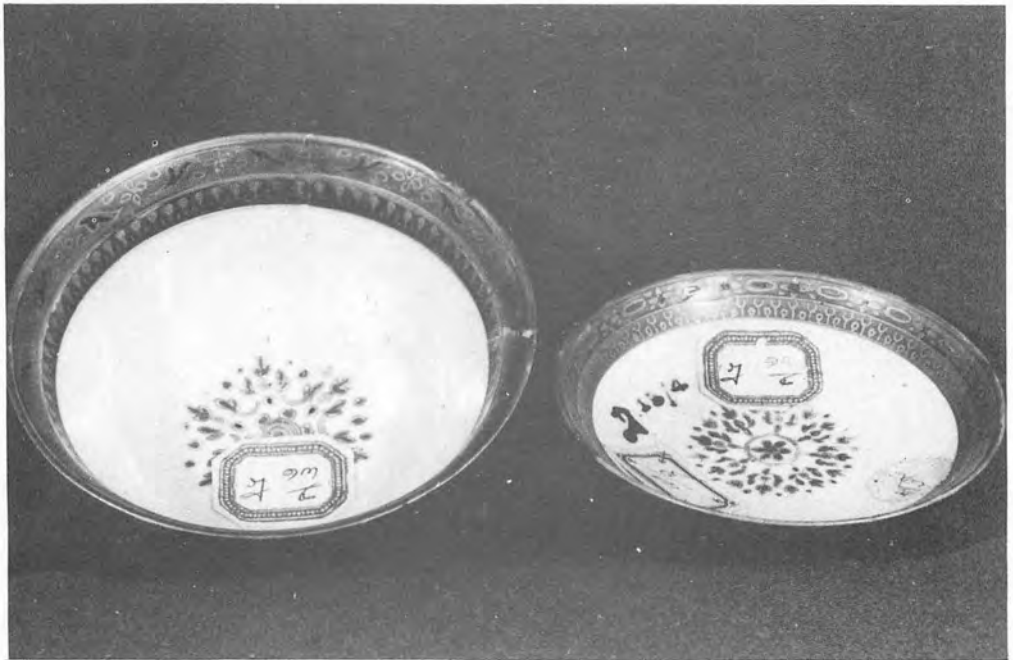


Fig. 63. Lotus-star pattern in Rama I bowl. National Museum, Bangkok. Dinorah Kranker.

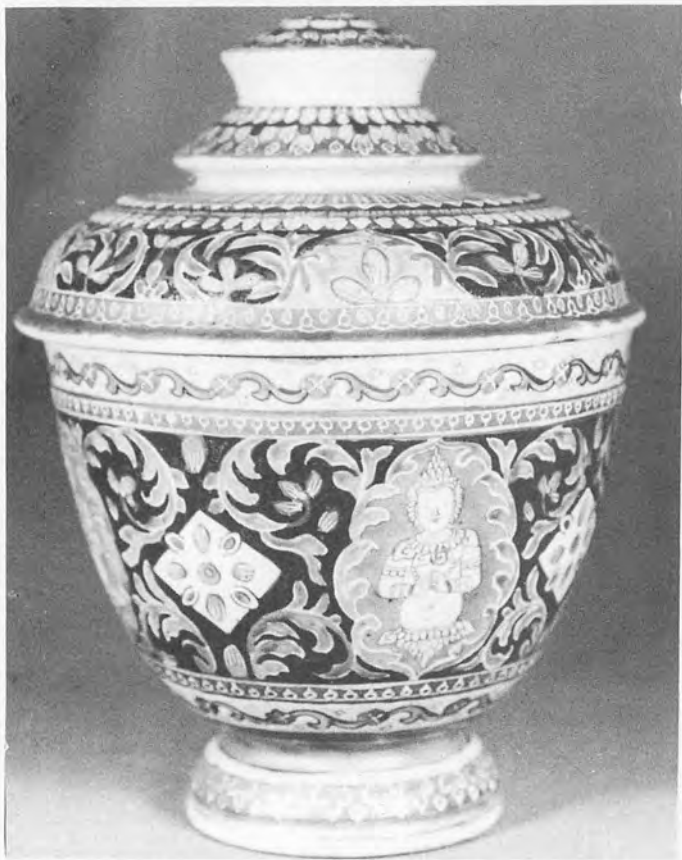


Fig. 64. Bencharong Thepanom ware toh jar, H 23.3 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.



Fig. 65. Lai Nam Thong covered bowl with Jiaqing mark, 1796-1820, H 11.7 cm. Rama II, 1809-1824. National Museum, Bangkok. Dinorah Kranker.

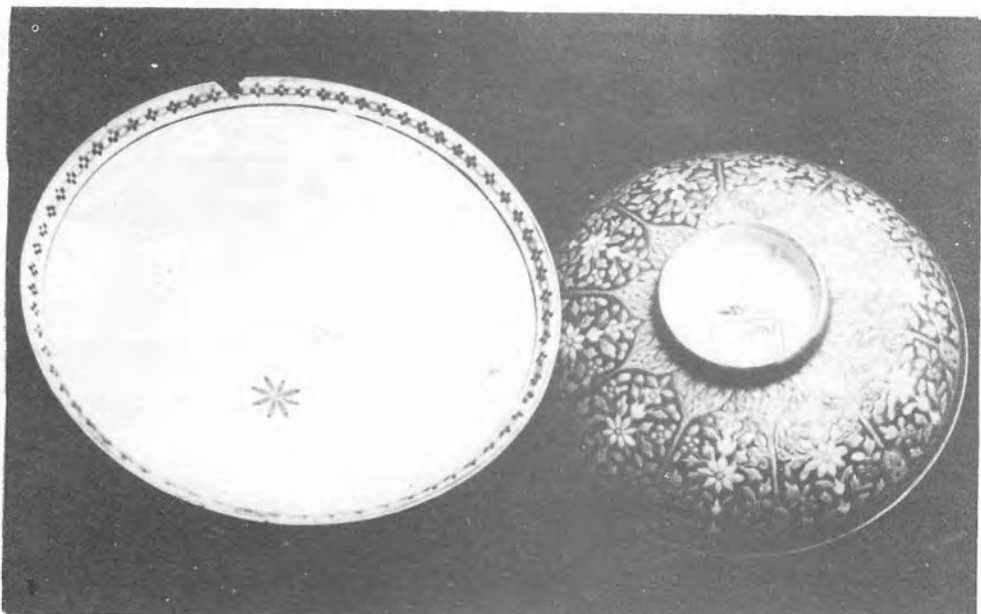


Fig. 66. Phikul flower in center of Rama II bowl. National Museum, Bangkok. Monica Lange.

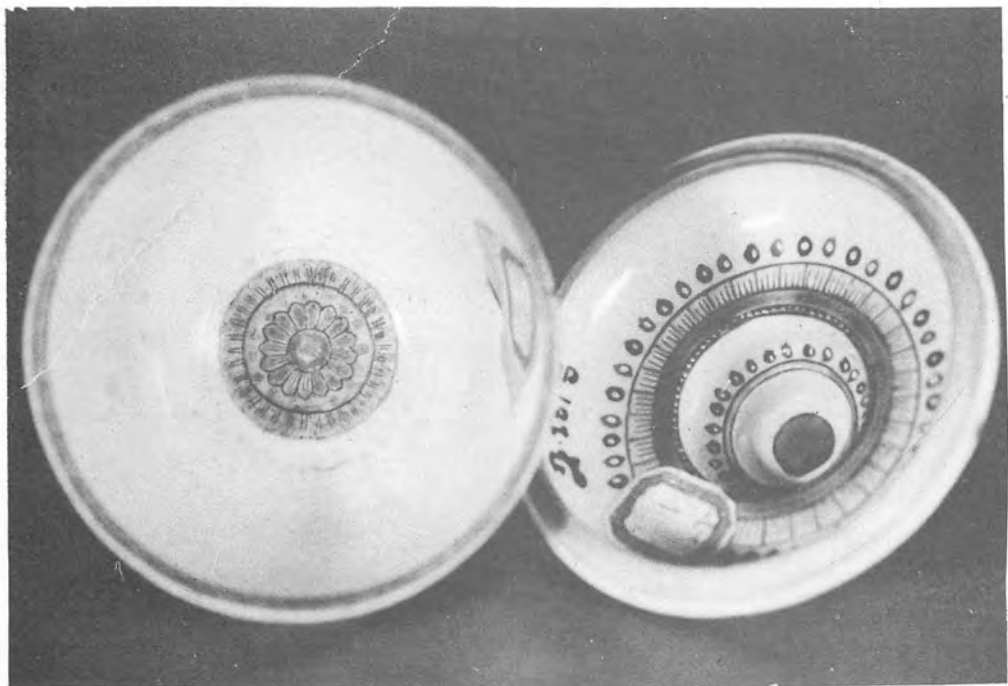


Fig. 67. Lotus-seed-pod motif in interior of Rama II toh jar. National Museum, Bangkok. Dinorah Kranker.



Fig. 68. Bencharong Thepanom ware covered bowl with designs painted on white glaze and with Daoguang reign mark, 1821–1850, H 14.2 cm. Rama III, 1824–1851. National Museum, Bangkok. Dinorah Kranker.



Fig. 69. Lai Nam Thong covered bowl with designs in iron-red and gold painted on white glaze and Daoguang reign mark, 1821–1850, H 12.9 cm. Rama III, 1824–1851. National Museum, Bangkok. Dinorah Kranker.





Fig. 70. On the footrim of this jar, a design in underglaze blue shows through the enamel overpainting. National Museum, Bangkok. Dinorah Kranker.



Fig. 71. Unpainted (blank) toh jar, probably Chinese, with metal mountings added in Thailand. H 20.6 cm. Rama V, 1868-1910. Zimmermann Collection, Washington, D.C. Dinorah Kranker.



Fig. 72. Lai Nam Thong stem plate thought to have been made in the Palace of the Second King, Bangkok. H 3.6 cm.; W 9.4 cm. Rama V, 1868-1910. National Museum, Bangkok. Dinorah Kranker.



Fig. 73. Bëncharong Thepanom ware toh jar, H 35.5 cm. Rama V, 1868-1910. Private Collection. Dinorah Kranker.

## Sino - Thai Ceramics

**Chart B****CHINA**

<b>Qing Period</b>	<b>1644 - 1911</b>
<b>Emperors</b>	
Kangxi	1662 - 1722
Yongzheng	1723 - 1735
Qianlong	1736 - 1795
Jiaqing	1796 - 1820
Daoguang	1821 - 1850
Xianfeng	1851 - 1861
Tongzhi	1862 - 1874
Guangxu	1875 - 1908
Xuantong	1909 - 1911

**THAILAND**

<b>Ayutthaya Period</b>	<b>1350 - 1767</b>
<b>Kings</b>	
Narai the Great	1656 - 1688
Phra Phetaracha	1688 - 1702
Phra Chao Sua	1702 - 1709
Thai Sa	1709 - 1732
Boromakot	1732 - 1758
Uthumphon	1758
Suriyat Amarin	1758 - 1767
<b>Fall of Ayutthaya to Burmese</b>	1767
<b>Transitional Period</b>	
Taksin	1767 - 1782
Thonburi Capital	
<b>Bangkok or Ratanakosin Period</b>	
Bangkok Capital	
<b>Chakri Period</b>	<b>1782 - Present</b>
Rama I	1782 - 1809
Rama II	1809 - 1824
Rama III	1824 - 1851
Rama IV (Mongkut)	1851 - 1868
Rama V (Chulalongkorn)	1868 - 1910