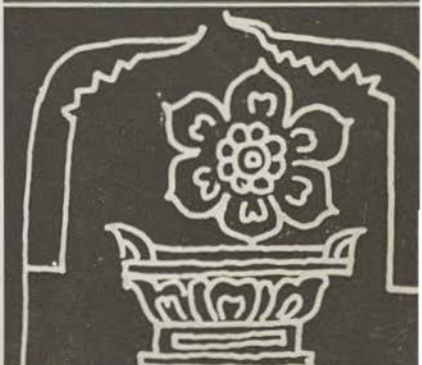
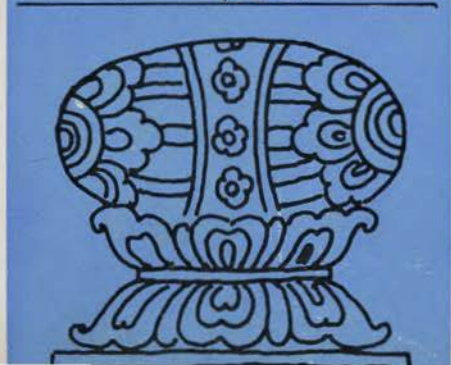
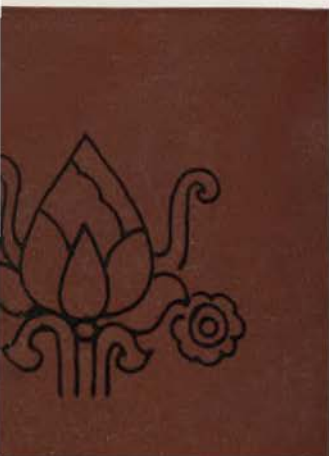


ART IN THAILAND

A Brief History

by

PROFESSOR M.C. SUBHADRADIS DISKUL



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FOREWORD

This book, "Art in Thailand: A Brief History", was first written when I was invited to give lectures on this subject to students of Thammasat University in 1963.

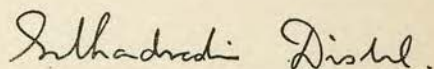
In writing this book, I have used as references many books and articles by H R.H. Prince Damrong Rajanubhab, Professor Luang Boribai Buribhand, Professors George Coedès, Pierre Dupont and Jean Boisselier. Some parts were newly added because of recent discoveries.

I would like to mention here that the study of archaeology or history of art is a never-ending process, for a large amount of evidence is still buried in the ground, waiting to be unearthed, studied and classified by scholars. If the new evidence is more reliable than the former, then one should turn to it and abandon old theories. Therefore some parts of the text in this book might be altered in the future after the results of new research are known.

After its publication in 1963 this book was used as a text by students of the Thammasat, Chulalongkorn and Silpakorn Universities as well as by students of Mahamakut Rajavidyalai. It went out of print during the present year and is now reprinted as a second edition with generous financial aid from the Asia Foundation in Bangkok. The Thai text has already been published and this English translation will become the first volume of the English-language series produced by the Faculty of Archaeology, Silpakorn University.

I heartily thank the Asia Foundation for its kind and generous grant and the Thai Fine Arts Department for facilities used in photographing ancient objects in the Bangkok National Museum and for giving its kind permission to print them. Gratitude should also be accorded to Nai Pibul Subhakichvilekhakarn who photographed most of the ancient objects reproduced and helped in preparing the list of the objects, Nai Suchit Wongtet, a student in the Faculty of Archaeology, who assisted in publishing the book, Mr. D.W. Johnson, a Peace Corps Volunteer attached to the Faculty of Archaeology, and Mr. Hiram W. Woodward Jr., who kindly improved the English text.

I sincerely hope that this book might be a short guide to those who are interested in Thai art and archaeology.



(Professor M.C. Subhadradis Diskul)
Dean of the Faculty of Archaeology
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May 1970

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ART IN THAILAND : A BRIEF HISTORY

Art in Thailand in historical times is for the most part religious art. It can be largely divided into two periods: before the Thai political domination of the country and after that epoch. The first period is subdivided into five styles: early objects discovered in Thailand, Dvaravati, ancient Hindu images, Srivijaya and Lopburi. The second period is also classified into five artistic styles: those of Chiengsaen, Sukhothai, U-tong, Ayudhya and Bangkok.

EARLY OBJECTS DISCOVERED IN THAILAND

The most important discovery is probably a Roman bronze lamp, found at Pong Tuk, Kanchanaburi (fig. 1). This district in the western part of Thailand was presumably situated on an Indian trade-route. Many ancient objects have been found there. Professor Charles Picard, a French scholar, surmised that this lamp was probably cast at Alexandria in Egypt during the Roman empire, before the beginning of the Christian era. It was probably imported into Thailand by an Indian merchant.

Some early Indian Buddha images were also discovered in Thailand, for instance at Nakhon Rachasima in the north-east (fig. 2) and at Su-ngai Kolok, Narathiwat, in the south. They belong to the Amaravati, or early Singhalese (Anuradhapura) style which flourished in south-eastern India or in Ceylon between the 2nd and 5th century A.D.

Recently another French scholar, Professor Jean Boisselier, proposed a new theory concerning the district of U-tong, Supanburi, in the central part of Thailand. He discovered at that site a number of small sculptures displaying artistic influence from the Indian Amaravati style (fig. 3). Since some of these figurines are in terracotta, they were probably made *in situ* and were not imported. Professor Boisselier therefore put forward the theory that the Menam (Chao Pya) basin in the central part of Thailand might have been the original cradle of Funan, the earliest kingdom known in the Indochinese peninsula. According to Chinese chronicles, the kingdom of Funan flourished from the beginning of the Christian era down to about the 5th century A.D., about the same time as the Indian Amaravati kingdom. After the fall of the Funan empire, the Dvaravati kingdom, formerly a vassal state of Funan, emerged in the Menam basin as an independent country. Professor Boisselier, how-

ever, accepted the theory that at the end of the Funan period, the Funanese capital was probably transferred to a spot near the mouth of the Mekong in southern Cambodia.

Indian Gupta Buddha images (4th-6th century A.D.) have also been discovered in Thailand. The standing bronze Buddha image 10.5 cm. high found at Pra Pathom Chedi and the image carved from red sandstone in the attitude of benediction, unearthed at Wieng Sa, Suratthani in the south (fig. 4) are rather small and could have been imported by Indian merchants. Post-Gupta (6th-8th century A.D.) and Pala Buddha statuettes have also been found, for instance the post-Gupta image discovered at the same site as the Roman bronze lamp (fig. 5). As for Pala Buddha images, which flourished in north-eastern India from the 8th-12th century A.D., one can cite as an example the Buddha image displaying eight miracles found in the crypt of the *prang* at Wat Ratburana, Ayudhya (fig. 6). All of these examples show that artistic styles in India cast their influence upon the various countries of South-east Asia.

DVARAVATI PERIOD

(6TH or 7TH-11th CENTURY A.D.)

A Chinese pilgrim, Hiuan Tsang, who went to study Buddhism in India in the middle of the 7th century, recorded in his chronicle that there existed a kingdom called "T'o-lo-po-ti" to the west of Isanapura (Cambodia) and east of Srikashetra (Burma). The Chinese name of this kingdom was surmised to be equivalent to the Sanskrit "Dvaravati" which later on figured in the official names of two Thai capitals, Ayudhya and Bangkok. Recently two silver coins were unearthed at Nakhon Pathom, in central Thailand, bearing a Sanskrit inscription which might be translated as "the merit of the king of Dvaravati." This evidence supports the older identification of "T'o-lo-po-ti". As many Theravada Buddhist objects and monuments have been discovered in the central part of Thailand and attributed to the 7th century or thereabouts, this style of art is called "Dvaravati". The capital of the Dvaravati kingdom, however, is still unknown. It might have been at the town of Nakhon Pathom, at an ancient site at Ku Bua, Ratburi, or at U-tong, Supanburi. Quite a number of Dvaravati antiquities, including a copper plate in-

scription in Indian script of the 7th century that mentions a previously unknown King Harshavarman were discovered at U-tong. Professor Boisselier therefore concluded that the town of U-tong might have been the first capital of the Dvaravati kingdom and King Harshavarman the first known king of that empire. The majority of the Dvaravati population were probably of Mon origin or at least users of that language, as a few ancient Mon stone inscriptions have been discovered.

The Dvaravati Buddha images clearly display influences from those of the Gupta and post-Gupta styles which flourished in central and western India in the 4th-8th century and, as the Dvaravati kingdom lasted a long time, its art was also influenced by the Pala style, which flourished in north-eastern India from the 8th to the 11th century. Most of the Dvaravati Buddha images were carved in stone. Only small ones were cast in bronze (fig. 7). The early Dvaravati Buddha images, for instance a Buddha image in the attitude of benediction found at Wat Raw, Ayudha (fig. 8), greatly resemble those of the Indian Gupta and post-Gupta prototypes. The later ones have stronger indigenous features: large hair-curls, a flat face, curved and connected eyebrows, prominent eyes, a flat nose and thick lips. A Buddha under Naga from Prachinburi is an example of this type (fig. 9). As for standing Buddha images, the later figures stand erect and perform the gesture of *vitarka* (preaching) with both hands. This attitude in Dvaravati art is called "descending from Tavatimsa Heaven" in Thai (fig. 10). In the latest type of Dvaravati Buddha images Khmer or Lopburi influences are present (fig. 11).

There is a group of Dvaravati Buddha images whose significance cannot be known for certain. They represent the Buddha standing or seated on the head of a curious beast called in Thai "Panasbati" (fig. 12). The standing figure probably represents the Buddha descending from Tavatimsa Heaven. Quite a number of them have been found. Panasbati seems to have a beak of a *garuda* (the king of birds), ears and horns of a bull, and wings of a *hamsa* (wild goose). These three animals are mounts of the three great Hindu gods, respectively Vishnu, Siva and Brahma. This placement of the Buddha upon Panasbati might be an attempt to indicate a belief that Buddhism was stronger than Hinduism. Such an iconography does not exist in India. A bas-relief in Dvaravati style recently discovered on a cave-wall in Saraburi, which depicts Vishnu and Siva or Brahma attending the sermon of the Buddha, seems to support this assumption. These figures of the Bud-

dha seated or standing upon Panasbati might have originally been fixed on the hub of the stone Wheels of the Law discussed later.

Stone Dvaravati Buddha images might have been painted originally because red paint still adheres to some of them. Apart from producing these sculptures in the round, the Dvaravati artists also carved bas-reliefs depicting the life of the Buddha, for instance the one representing the Great Miracle at Sravasti found at Wat Chin, Ayudhya.

Quite a number of stone Wheels of the Law and figures of deer have been found in Dvaravati art (fig. 13). They no doubt symbolize the first preaching of the Buddha at the Deer Park near Benares in India. They were made according to the ancient Indian conception that prevailed in India during the ancient Indian Art (3rd century B.C -1st century A.D.) and early Amaravati (2nd-3rd century A.D.) periods before the anthropomorphized Buddha image was created. Therefore some scholars have surmised that Buddhism might have come into Thailand as far back as the reign of King Asoka the Great of India, in the middle of the 3rd century B.C. It is also stated in the *Mahavamsa*, the Singhaiese chronicle, that King Asoka sent two Buddhist missionaries, Sona and Uttara, to propagate Buddhism in the land of Suvarnabhumi, which is believed to be South-east Asia. Another piece of evidence to support this theory is the original Pra Pathom Chedi, a model of which now stands on the southern side of the present one (fig. 14). If we remove the *prang* on top we will see that the lower part very much resembles the *stupa* at Sanchi in India erected a little later than the time of Asoka. However, the decorations on these stone Wheels of the Law in Thailand have affinities to the Gupta style in India (4th-6th century A.D.), and therefore these stone objects might have been carved by the Dvaravati artists in imitation of those brought by King Asoka's Buddhist missionaries, the originals of which have been lost. The supposition that the town of Nakhon Pathom was the capital of the kingdom of Suvarnabhumi before it became Dvaravati still rests uncertain, owing to the lack of concrete evidence.

These stone Wheels of the Law are carved on both sides. Some of them might have functioned as capitals on stone columns in the open air, like those of King Asoka. The discovery of a small stone tablet at Ku Bua, Ratburi, representing the Buddha seated in meditation at the centre, flanked by a model of a Dvaravati *stupa* on the left and a Wheel of the Law on a column on the right seems to support this idea. Recently a Wheel of the Law, a pedestal and the shaft of a column, all

in stone, were unearthed in front of the remains of a *stupa* at U-tong, Supanburi. These discoveries again support this theory.

At the town of Nakhon Pathom many terracotta sculptures have been found. Some of them, for instance the Buddha head found at Wat Pra Ngam (fig. 15) are of superb workmanship. Many stucco pieces were also used to decorate bases of Dvaravati *ubosoth*, *vihara* and *stupa*. They were moulded into many forms: Buddha images, dwarfs and divinities. In 1961 the Thai Fine Arts Department excavated many Dvaravati ruins at Ku Bua, Ratburi. A number of beautiful terracotta and stucco figurines were unearthed which add tremendously to our archaeological knowledge. Some reveal that Mahayana Buddhism also flourished in the Dvaravati kingdom (fig. 16). As for ceramics, some terracotta pieces have been found at Pong Tuk, Kanchanaburi, and also at Ku Bua.

Buddhist votive tablets were originally fabricated in India as souvenirs for pilgrims who flocked to the four Buddhist holy sites: the places of the Buddha's birth, enlightenment, first preaching and death. Later on they were moulded as icons by poor Buddhists who could not afford to order stone or bronze statues. In Thailand, since the Dvaravati period, they have been made to renew Buddhism in the event of its disappearance after 5,000 years. Ancient Buddhist votive tablets usually have the Buddhist credo "ye dhamma" inscribed on their backs in order to encourage the people who find them to convert back to Buddhism. They were made from moulds in large numbers and placed underneath the *stupa*. Dvaravati votive tablets were mostly made in terracotta. Some of them still show strong Indian Gupta influence, but some that reveal Pala influence from India, discovered in one of the large *stupa* of Wat Pra Sisanpet, Ayudhya, might belong to the Dvaravati period or else have been produced during the Ayudhya epoch in imitation of the Dvaravati type (fig. 17). One of the Dvaravati types of Buddhist votive tablet represents the Buddha seated in the jungle of Palileyaka, flanked by an elephant on one side and by a monkey on the other.

H.R.H. Prince Damrong Rajanubhab surmised that in the middle of the 11th century King Aniruddha of Burma probably attacked the town of Nakhon Pathom, thought to have been the capital of Dvaravati, instead of the town of Thaton as mentioned in the Burmese chronicle. The prince explained that at Nakhon Pathom ruins of Buddhist antiquities abound, whereas only a few remain at Thaton. Ananda Chedi, which was built at Pagan after the reign of King Aniruddha, also closely

resembles Wat Pra Men at Nakhon Pathom. The difference lies only in that the four large Buddha images at the Ananda Temple are standing whereas at Wat Pra Men they are seated in European fashion. Prince Damrong thought that the Dvaravati kingdom lost all its power because of the invasion of King Aniruddha. This assumption, however has been opposed by some scholars who believe that the Dvaravati kingdom disintegrated following the attack of the Khmer army from Cambodia.

Dvaravati art flourished in the central part of Thailand, for instance at Nakhon Pathom, U-tong in the province of Supanburi, and Ratburi, and in the north-eastern part of the country such as at Muang Fa Daed Sung Yang in the province of Kalasin. Some Dvaravati Buddha images were also discovered in the south. Early Buddha statues in Cambodia also belong to the same style of early Dvaravati. About the middle of the 7th century A.D. the inhabitants of the town of Lavo (Lopburi) migrated to found another kingdom in the north, that of Haripunjaya (Lampun). Dvaravati art flourished in this kingdom until it was conquered by the Thai in the late 13th century.

Some examples of Dvaravati architecture have been excavated, for instance Wat Pra Men and Chedi Chula Paton at Nakhon Pathom. They are large brick monuments, sometimes redented at the corners and provided with staircases. By comparison one can say that they resemble those of Anuradhapura in Ceylon (3rd century B.C.-11th century A.D.), the pre-Angkorian structures in Cambodia (*circa* 7th-9th century A.D.) and the Cham art of the 10th century. One of the examples of Dvaravati architecture still in a rather good condition is the *stupa* at Wat Kukut or Chamdevi, Lampun (fig. 18). Though the date of this monument is still uncertain, one can classify it as late Dvaravati. Its form is very similar to that of the Sat Mahal Pasada in Polonnaruwa on the island of Ceylon.

Various forms of *stupa* exist in Dvaravati art; there is one with a square base, with the central part in a hemispheric shape and a pointed finial (fig. 19); another type, also with a square base, has a central part in the form of an inverted alms-bowl and a final part divided into many superimposed flat rings terminated by a bulb (fig. 20). The latter might belong to Mahayana Buddhism. The archaeological excavations at U-tong, Supanburi, revealed a *stupa* with an octagonal base (fig. 21) which might be the result of artistic influence from the Srivijaya kingdom in the southern part of Thailand. This influence seems to have spread to the central

and eastern parts of Thailand in the 8th century A.D., and was probably caused by the propagation of Mahayana Buddhism rather than by a political expansion.

One should here mention another *stupa* which is much venerated in north-eastern Thailand and whose date cannot be ascertained for sure. This important monument is Pra That Panom in the province of Nakhon Panom (fig. 22). It might be contemporary with Dvaravati. Professor Boisselier suggests from brick-carvings on the monument that it might be attributed to the 10th century A.D.

ANCIENT HINDU IMAGES (7th-9th CENTURY A.D.)

A group of ancient Hindu images has been discovered in Thailand. They closely resemble sculptures of the Indian post-Gupta style, *i.e.* those of the Palava dynasty in south-eastern India around the 7th century. These stone Hindu statues usually represent standing Vishnu with four arms holding a conch, a disc, a club and a lotus, the last one symbolizing earth. The god is wearing a cylindrical hat and a long robe (like a *sarong*) descending to the ankles. Most of these images were discovered in the southern and eastern parts of Thailand. The oldest one is probably the image of Vishnu 69 cm. high, which was found at Chaiya, Suratthani, in the south and dates before the 7th century. These Hindu statues wearing long robes can be divided into two groups: the first one with a scarf draped diagonally across the thigh (fig. 23) and another group with the same scarf-decoration tied horizontally (fig. 24). The first group presumably antedates the second as it is more similar to Hindu images in India and was popular only for a short while. Many images can be placed in the second category, and they lasted for a long period, displaying a certain evolution. The statues in the first group were mostly found in southern Thailand, whereas the majority of the second group were discovered at Dong Si Maha Pot, Prachinburi, in the east.

At the town of Si Tep in the province of Petchabun, northern central Thailand, Hindu images that differ from those above-mentioned have been discovered, and their dates are presumably a little earlier or about the same. Most of them represent Vishnu wearing an octagonal hat and a short dress (like a *sampot*). Some of them represent Krishna and Surya, the sun-god (fig. 25). At Si Tep, Buddhism and Hinduism flourished side by side. In a cave in Thamorat Hill, not very far from Si

Tep, Dvaravati Buddha images were found carved on the wall flanked by figures of Bodhisattvas, which indicate that they probably belong to Mahayana Buddhism. Three years ago (in 1967) students of the Faculty of Archaeology, Silpakorn University, discovered in the town of Si Tep a stone head of Vishnu wearing a cylindrical hat like those found in southern Thailand and a broken stone Dvaravati Buddha image with the Buddhist credo "ye dhamma" in Pali inscribed on the base.

At Ubon Rachathani, north-eastern Thailand, a curious stone Hindu image was discovered displaying the figure of Ardhanarisvara, a combination of Siva and his consort, Uma, into a single image (fig. 26). At Dong Si Maha Pot, Prachinburi, many large *sivalinga* have also been unearthed.

SRIVIJAYA PERIOD (8th-13th CENTURY A.D.)

There arose a powerful kingdom between the 8th and 13th centuries in the southern part of Thailand. This kingdom ruled over the island of Sumatra, Malaysia and southern Thailand. Scholars have named this kingdom "Srivijaya" and the art that developed in southern Thailand during this period has been termed "Srivijaya art."

Srivijaya art received, respectively, influences from the Indian Gupta, post-Gupta and Pala-Sena styles. Objects of this period, either in stone or bronze, that have been discovered in southern Thailand are so similar to those found in Java or Sumatra that sometimes it is very difficult to distinguish them. Most of them are Mahayana Buddhist. The Srivijaya art of southern Thailand presumably lasted until the late 13th century when this land was amalgamated into the Sukhothai kingdom.

The stone figure of Avalokitesvara Bodhisattva found at Chaiya (fig. 27) seems to antedate many other art objects of the same period and displays strong Gupta influence. The other two figures of the same Bodhisattva in bronze, also found at Chaiya, are later and already show artistic influences from the post-Gupta and Pala-Sena styles. The first of these (fig. 28) is regarded as one of the masterpieces of the Bangkok National Museum.

Some Srivijaya art objects were found far afield, for instance the

Mahayana figure of Maitreya Bodhisattva (fig. 29) found in the north-eastern part of Thailand. It was probably imported from the south. The Buddha under Naga, found at Wat Wieng also at Chaiya (fig. 30) is an interesting piece as the Buddha was not cast in the usual attitude of meditation but in the attitude of subduing Mara, which is very rare. Some scholars believe that the Buddha and the Naga were not cast at the same time. On the base of the Naga is inscribed a date equivalent to 1183 A.D. At Sating Pra in the province of Songkhla (Singora), many Srivijaya bronze images have also been unearthed. Some of them, for instance figurines of Siva and Kubera (fig. 31), belong to Hinduism. Terracotta receptacles have also been discovered, and at Punpin in the province of Suratthani, bronze images were brought to light.

Buddhist votive tablets that have been found are made of clay. They are easily breakable and were probably not fabricated to prolong the life of Buddhism as were those in terracotta or metal. It is believed that they were produced according to a Mahayana conception. After the remains of dead monks or laymen had been cremated, the ashes would be mixed with clay and then moulded into votive tablets bearing figures of the Buddha or Bodhisattva (fig. 32) in order to present merit to the dead. As the ashes of the dead had already been cremated, these clay votive tablets were not put to fire again.

Most Srivijaya architecture was situated at Chaiya, Suratthani, which was without doubt a very important site during the Srivijaya period. Most of the objects discussed above were discovered there. One can cite as the best example of important Srivijaya structures Pra Borom That Chaiya (fig. 33), which resembles some small Candi in Java. This Pra Borom That was restored in the reign of King Chulalongkorn (1868-1910). There is another important monument at Chaiya, a sanctuary at Wat Keo, which is very similar to Cham structures of the 10th century A.D. The original Pra Borom That at Nakhon Si Thammarat, which is now encased inside the round one, probably had the same form as that of Pra Borom That at Chaiya.

LOPBURI PERIOD

(11th-13th CENTURY A.D.)

In the central, eastern and north-eastern parts of Thailand is found a style of art, both in sculpture and architecture, that has affinities with the Khmer art of Cambodia. This style is called "Lopburi Art", in Thailand, as it is believed that the town of Lavo or Lopburi was an important stronghold ruled by a Khmer viceroy in the 12th century.

The chronology of this style of art is based on the periods of the similar Khmer art in Cambodia; for instance the Angkor Vat style (*circa* 1110-1175 A.D.) or the Bayon style (*circa* 1177-1230 A.D.). Some of the Lopburi antiquities found in Thailand are, however, much older than these two periods. Some of them might date back to the 7th century, but most of the objects and monuments date only from the 11th century onwards. The Lopburi objects are carved from stone or cast in bronze. Most of the Buddhist objects belong to the Mahayana. The bronze objects may have been of Thai workmanship, and they continued to be made down to the Ayudhya period.

Some Lopburi Buddha images belong to the Khmer Angkor Vat style (fig. 34). The Buddha under Naga was very popular, and some of them are typical of the Bayon style (fig. 35). These large Buddha statues are carved from sandstone, but at the same time there are many small bronze Lopburi Buddha images. Most of them were cast from the 13th century onwards and represent the single Buddha or a group of Buddhas on the same pedestal (fig. 36). Sometimes the Mahayana Triratna (Three Gems) is shown personified by the Buddha under Naga in the middle, flanked by the Bodhisattva Avalokitesvara on the right and the Prajnaparamita on the left (fig. 37). Quite often these last two figures are separately represented. Hindu images also occur, for instance images of Siva, Vishnu and Visvakarma (fig. 38). Buddhist votive tablets were fabricated both in terracotta and metal. Those with the Buddha or with Hevajra, a Mahayana Buddhist saint, were quite popular. Buddhist votive tablets of the Lopburi period are usually adorned by the representation of a *prang* or Khmer tower.

In Lopburi art portraits have also been found; one example is the stone portrait of King Jayavarman VII, the last great monarch of Cambodia, discovered at the Pimai Temple, Nakhon Rachasima (fig. 39). Bronzes that were used as household articles abound in offering-trays, decorations of wooden chariots (fig. 40), and

palanquins. Most of them are of superb workmanship. Belonging to this period brown glazed ceramics are also known. They are usually called "Khmer jars" in Thai. These ceramics were sometimes produced in the form of human beings or of animals (fig. 41). They may have been fabricated in Thailand and then exported to Cambodia.

There are many stone or brick Buddhist and Hindu shrines. Those that were built not long before the Angkor Vat Temple in Cambodia are the Pimai Temple (fig. 42) and Prasat Ban Ra-ngaeng, Surin. Some Lopburi temples date as far back as the 7th or the 10th century. But the Three Towers (Pra Prang Sam Yod) in the town of Lopburi itself (fig. 43) was constructed at about the same time as the Bayon, *i.e.* in the beginning of the 13th century.

CHIENGAEN PERIOD (CIRCA 11th-18th CENTURY A.D.)

Now we come to real Thai art. Theravada Buddha images in the Chiengsaen style, a great number of which have been found in northern Thailand, are divided into two groups. The first strongly resembles the Pala art of India (fig. 44), and it is generally believed that the Buddha statues of this group were created when the Thai people settled down and formed independent principalities in the extreme north of Thailand around the 11th century. Some beautiful images in this style were discovered at the town of Chiengsaen, and during this period Chiengsaen might have been an important town. That is the reason why this style of art has been labelled "Chiengsaen art". The influence of Pala art in northern Thailand can be seen from a Pala stone image representing the Buddha taming the elephant Nalagiri, now preserved at Wat Chiengman, Chiangmai. The Buddha images in the second group, sometimes called the late Chiengsaen or Chiangmai style, show Sukhothai artistic influence and therefore their probable date is not earlier than the middle of the 14th century (fig. 45).

About fifteen years ago an American scholar named Mr. A.B. Griswold discovered certain Buddha images with early Chiengsaen (first group) iconography bearing inscriptions on the base with dates approximately equivalent to 1450 A.D.

and after (fig. 46). He therefore proposed the theory that the early and late (second group) Chiengsaen Buddha images are contemporary and date only from the reign of King Tiloka of Chiengmai (1442-1488), that they are probably later than the Buddha images of Sukhothai, and that before the Sukhothai period (*circa* 1250-1400) Buddhism was not very popular among the Thai people. This hypothesis is a doubtful one, as inscribed Buddha images of early Chiengsaen iconography (fig. 46) when compared with uninscribed images of the same iconography (fig. 44), will show that the former are of greatly inferior workmanship than the latter, which exist in a limited number. Those that are inscribed might be late copies of those that are not. Excavation at the town of Chiengsaen or at ancient sites in northern Thailand might clarify this problem.

In the late Chiengsaen or Chiengmai style there are also crowned Buddha images. They probably represent the future Buddha or the Master in disguise as an emperor when he was converting Praya Maha Chompu, a heretic king (fig. 47). In this period, many Buddha statues were also carved from crystal and semi-precious stones. The Emerald Buddha (in reality jade or jasper), the most venerated Buddha image in Thailand, might have been carved in the northern part of Thailand during this late Chiengsaen period or else, as some scholars have suggested, it might be of Singhalese workmanship. According to a reliable chronicle this precious Buddha statue was found in a *stupa* in the town of Chiengrai, northern Thailand, in 1434. The late Chiengsaen style spread to the towns of Luang Prabang, Vientiane and Champasak (Bassak) in Laos, but the workmanship of images in these places cannot equal that in Thailand. Chiengsaen Buddhist votive tablets also exist. Most of them were cast in metal. Images of deities (fig. 48) or portraits of laymen were sometimes produced.

At the end of the late Chiengsaen period, around the 17th-18th century, a school of art that specialized in carving Buddha images or Buddhist scenes in sandstone was prosperous at Payao, in the province of Chiengrai. Their workmanship is quite interesting (fig. 49).

As for ceramics, the Sangkalok ware of Sukhothai was fabricated in the northern part of Thailand during the late Chiengsaen or Chiengmai period at Wieng Kalong kiln in the district of Wieng Pa Pao, Chiengrai and at San Kampaeng, Chiengmai. Their workmanship cannot equal those of Sukhothai Sangkalok ware. According to the evidence of Thai chronicles, during the wars between the kingdoms of

Chiengmai and Ayudhya in the late 15th century, the inhabitants of the town of Sawankhalok (formerly Sisatchanalai), who were potters, migrated to the northern part of Thailand, and there they continued their profession. The Wieng Kalong kiln also produced Buddha images in the late Chiengsaen style with Sukhothai influence. The characteristics of these Buddha images have helped scholars to fix the exact date of the Wieng Kalong ceramics.

Most Chiengsaen style architecture belongs to the time after King Mangrai founded the town of Chiengmai in 1297. Examples are the Chedi Si Liem outside the town of Chiengmai (fig. 50), which strongly resembles the late Dvaravati *stupa* at Wat Kukut, Lampun, and the round *stupa* of Singhalese origin with the redented high base displaying the form developed from Sukhothai *chedi*, as found at Pra That Lampang Luang, Lampang (fig. 51) and at numerous other sites in the north. Srivijaya architecture also spread its influence north as can be seen from the *chedi* of Wat Pa Sak at Chiengsaen, erected by command of King Saen Phu in 1319. It is a combination of the Srivijaya, Dvaravati, and Sukhothai styles. There is one greatly disputed Chengsaen style monument, Wat Chet Yot at Chiengmai (fig. 52). This shrine was built in imitation of the Maha Vihara at Bodh Gaya in India. Originally it was believed that it dated from the time of King Aniruddha of Burma, or the middle of the 11th century. Now it is thought that this *vihara* was only constructed in the reign of King Tiloka of Chiengmai, around 1455, in order to celebrate the 2000th anniversary of Buddhism. The existing *ubosoth* or *vihara* of Chiengsaen style mostly date from the late period, and as a great part of northern Thailand was under Burmese rule from the middle of the 16th down to the 18th century, Burmese artistic influence gave its touch to these structures. The *ku* or shrine housing a Buddha image inside the *vihara* of the late Chiengsaen or Chiengmai style is one superb type of structure of the later period.

SUKHOTHAI PERIOD (13th-14th CENTURY A.D.)

Sukhothai art commenced when King Si Inratit founded the Sukhothai kingdom as a country independent from the Khmer around 1250. Sukhothai art is regarded as the most beautiful and the most original Thai artistic expression, especially in the field of Buddha images. During this period the Sukhothai kingdom received Theravada Buddhism from Ceylon and Singhalese artistic influence also appeared at Sukhothai, but it was more prominent in architecture than in sculpture. The bronze walking Buddha of the Sukhothai period (fig. 53) can compete with any masterpiece in the world. Sukhothai Buddha images can be divided into four general categories:

1. General Group, to which most of the Sukhothai Buddha images belong (fig. 54).

2. Kampaengpet School, characterized by a broad forehead and a pointed chin (fig. 55).

3. Pra Putth Chinarat Group, featuring a rather round face, a corpulent body and four equal fingers (fig. 56). This group is thought to date from the reign of King Lithai (the sixth king of the Sukhothai dynasty, *circa* 1347-1368) or later.

4. Wat Takuan Group. In this group are Sukhothai Buddha images that display strong Chiengsaen influence. Some of them have the short end of the robe over the left nipple or a narrow forehead that shows Chiengsaen characteristics, but the body and pedestal are usually in Sukhothai style. This category is called the Wat Takuan Group as these Buddha images were discovered first at Wat Takuan in the old town of Sukhothai. Some of them might be early Sukhothai Buddha images if one believes the theory that the Chiengsaen style antedates that of Sukhothai. Stucco Buddha images in the niches of the eastern *chedi* of Wat Pra Pai Luang, one of the most ancient Buddhist monasteries around the town of Sukhothai, all seem to belong to this category (fig. 57).

Those Sukhothai Buddha images that display some Singhalese influence are also classified in the Wat Takuan Group, and they might well be older than the images of the General Group. Here one should mention one of the most venerated Buddha images in Thailand, Pra Puttha Sihing, now in the Bangkok National Museum Chapel (fig. 58). According to a chronicle, this Buddha image was obtained from Ceylon either in the reign of King Si Inratit, the founder of the Sukhothai dynasty,

or in that of his great son, King Ram Khamhaeng, in the second half of the 13th century. However the workmanship of this image is Thai, with some Singhalese characteristics. As the image has been moved many times, it might have been changed into Thai style, or the original could be lost and the present one recast during the Sukhothai period.

During the Sukhothai epoch, Buddha images in four postures, seated, reclining, standing and walking were very popular. Stone Sukhothai Buddha statues also exist. Many stucco bas-reliefs were used to ornate religious architecture. The most beautiful, which represents the Buddha descending from Tavatimsa Heaven, is at Wat Trapang Tong Lang outside the old town of Sukhothai (fig. 59) and is very similar to a mural painting in the Northern Temple of Polonnaruwa, Ceylon, which was painted in the middle of the 12th century. The stucco Buddha descending from Tavatimsa Heaven in Sukhothai style might have been influenced by the Singhalese mural and then have become the prototype of the bronze Sukhothai walking Buddha in the round (fig. 53). Sukhothai Buddhist votive tablets were moulded in both terracotta and metal. The most remarkable is the walking Buddha under a frame, which is usually called "Pra Kampaeng Khayeng" in Thai.

During this period the Buddha's footprint was also very fashionable. It was created both in stone and bronze. The most important one is the bronze footprint from Wat Sadet, Kampaengpet, now preserved in the Bangkok National Museum. Only a few of the Sukhothai mural paintings remain, but engravings on stone slabs representing various *jataka* (previous lives of the Buddha) forming the ceiling of the tunnel in the *vihara* of Wat Si Chum, Sukhothai (fig. 60), point to the high skill of the Thai artists in stone-engraving during this period. They again probably received influence from Ceylon.

Many bronze Hindu images were cast during this epoch, for instance those of Siva, Uma, Vishnu, Harihara (Siva and Vishnu mixed together, fig. 61) and Brahma. Their faces resemble those of the bronze Buddha images in the General Group. The difference only lies in the dress and ornaments. The evolution of this dress and ornament has helped to fix the successive dates of these bronze Hindu statues.

During this period ceramics were also fabricated in glazed stoneware, which is called in Thai "Sangkalok" (fig. 62). The Thai potters probably learned the technique from China and their fabrications were exported far and wide: to Japan, the Philippines, Indonesia and Borneo. Not only receptacles and dolls were made,



but also Buddhist objects such as heads of *naga*, door-guardians which were used to adorn religious architecture. Later on Sangkalok ware was produced in northern Thailand, as mentioned in the section on Chiengsaen.

As for Sukhothai *chedi*, they are divided into three styles:

1. The original Sukhothai *stupa* which has three superimposed rectangular pedestals supporting a small and redented central part (in imitation of a Khmer tower?), above which is a finial in the form of a lotus bud (fig. 63). Such *stupa* exist at Wat Mahathat in the centre of the old town of Sukhothai and at Wat Chedi Chet Thaew, Sisatchanalai.

2. The round *stupa* probably derived from Ceylon at the same time as Singhalese Theravada Buddhism (fig. 64). The round *chedi* surrounded by elephant-caryatids is also classified into this category.

3. The Srivijaya *stupa* characterized by a tall rectangular base sometimes decorated by niches with Buddha images, terminated by a round *stupa* of Singhalese style. The *mondop* of Wat Khao Yai and monuments at Wat Chedi Chet Thaew, Sisatchanalai (fig. 65) are examples.

Religious architecture of Sukhothai style that imitates Lopburi art also exists in the form of a more elevated Khmer tower such as at Wat Si Sawai, Sukhothai. The big *prang* at Wat Pra Si Ratana Mahathat Chalieng, Sisatchanalai, was probably restored during the Ayudhya period.

Some of the *vihara* of Sukhothai period show influence from Polonnaruwa in Ceylon (11th-12th century); an example is the remains of the *vihara* of Pra Attharot (a huge standing Buddha image) at Wat Pra Si Ratana Mahathat, Pisanulok. Usually the *vihara* of the Sukhothai period is larger than the *ubosoth*, and the walls are pierced by small rectangular cavities instead of large windows. The *vihara* of Wat Si Chum, Sukhothai, is extraordinary as it is constructed of a double wall and has a small tunnel inside which one can walk up steps around the back of the main large Buddha image to the roof (fig. 66). This peculiarity of construction might have derived from Polonnaruwa, Ceylon, where a narrow passage is found inside the double wall of some *vihara* so that people could walk around the main Buddha image in the act of worship. This technique was modified by the Thai architect at Wat Si Chum. The stone-carving in imitation of woodwork at Wat Chetupon, Sukhothai, and at Wat Pra Si Ratana Mahathat Chalieng, Sisatchanalai, might also have a prototype at Polonnaruwa.

U-TONG PERIOD (CIRCA 12th-15 CENTURY A.D.)

While the Chiengsaen art was flourishing in the extreme north of Thailand and the Sukhothai style in the north, there developed in the central part of the country another style of art, the U-tong school. As has been mentioned, central Thailand was originally the site of the Dvaravati kingdom and then was occupied by the Khmer. The U-tong art that flourished in this central part of Thailand is therefore a composite art, but the artists were probably Thai.

U-tong Buddha images can be divided into three styles:

1. The first group is the result of the mixture of Dvaravati with Khmer or Lopburi art. This category is probably the earliest of the three and dates from the 12th-13th century (fig. 67).

2. The second group shows more prominent Khmer or Lopburi influence (fig. 68). The halo on the skull-protuberance has changed from a lotus bud into a flame-like motif. This innovation might have occurred first in the Buddha images of the second group of the U-tong style before it was handed on to the Sukhothai Buddhist statues. This second group is probably later than the first category and dates from the 13th-14th century.

3. There is strong Sukhothai influence in the third group. This last category probably existed in the 14th-15th century (fig. 69), and quite a number of them were discovered in the crypt of the main *prang* of Wat Ratburana, Ayudhya, erected by command of King Borom Rachathirat II of Ayudhya in 1424.

The constant characteristics of U-tong Buddha images are a small band dividing the hair from the forehead, a long robe falling from the left shoulder and terminating in a straight line, a folded-leg posture, the attitude of subduing Mara and a pedestal concave in outline.

As for U-tong religious architecture, one can include Pra Mahathat of Chainat (fig. 70), which displays a mixture of Sukhothai and Srivijaya styles. There is also the main *prang* of Wat Pra Si Ratana Mahathat, Lopburi, attributed by Professor Boisselier to the late 13th century (fig. 71).

AYUDHYA PERIOD (14th-18th CENTURY A.D.)

Ayudhya art began when King Rama Thibodi I (King U-tong) founded the capital city of Ayudhya in 1350 and lasted until Ayudhya was destroyed by the Burmese in 1767.

Ayudhya Buddha images can be divided into 4 sub-periods:

1. During the first period, the second and third U-tong styles of Buddha image (figs. 68,69) were popular at Ayudhya. The Buddha images of the second U-tong period had flourished around Ayudhya even before King U-tong chose this favourable site for his capital. According to a reliable chronicle the large seated Buddha image at Wat Panan Cherg, Ayudhya, which is in the second period of the U-tong style, was created 26 years before the foundation of the city. These U-tong Buddha images of the second and third styles continued to be fashionable until the reign of King Borom Trailokanath (1448-1488) as can be seen from the Buddha statues found in the crypt of the main *prang* of Wat Ratburana, erected by command of King Borom Trailokanath's father, King Borom Rachathirat II (1424-1448). Most of them belong to the third period of the U-tong style (fig. 69). In 1458 King Borom Trailokanath had a set of bronze images cast, representing various previous lives of the Buddha. Some of them have been found in Wat Pra Si Sanpet, erected by the same king (fig. 72), and they exemplify the transition from the U-tong style into that of typical Ayudhya. One can therefore say that the real Ayudhya style began about the middle of the 15th century.

2. When King Borom Trailokanath went to rule at Pisnulok in 1463, Sukhothai art became more popular at Ayudhya. There developed then the typical Ayudhya images that lasted from the reign of King Borom Trailokanath's son, King Rama Thibodi II (1491-1529) to 1767. These typical Ayudhya Buddha statues were influenced by the Sukhothai style, but occasionally the U-tong characteristics still prevailed. Most of them cannot be compared to Sukhothai images: the facial expression is usually lifeless, though the pedestal is much more decorated (fig. 73).

3. In the reign of King Prasat Tong (1629-1656) and that of his famous son, King Narai (1656-1688), sandstone Buddha images became fashionable (fig. 74), for in the reign of King Prasat Tong, Cambodia became once more a vassal state of Thailand. Thai artists then tried to imitate the Khmer works of art. Actually,

some sandstone Buddha images did exist at Ayudhya before these two reigns. During the period of these two kings red sandstone Buddha images were also made in the middle and southern parts of Thailand, for instance at the town of Chaiya.

4. Crowned Buddha images were very popular during the late Ayudhya period. They are either profusely decorated (Song Khrueng Yai, fig. 75) or else wear only a diadem and ear-rings (Song Khrueng Noi, fig. 76). In the latter type, lateral protrusions of the diadem above the ears are characteristic.

Apart from these images, there exists another Buddha type called the Nakhon Si Thammarat school. Buddha images in this school are cast in imitation of the Pra Puttha Sihing at Nakhon Si Thammarat in southern Thailand. They are similar to those of the early Chiengsaen style, but the face is rounder, the robe-end above the left nipple is more fanciful and the body more corpulent (fig. 77). Both the early Chiengsaen and Nakhon Si Thammarat schools might have been recipients of Pala influence from India, but the Nakhon Si Thammarat style might have received it through Java.

Buddhist votive tablets were moulded as in other periods. They usually represent the crowned Buddha image standing under a frame or sometimes many small seated Buddhas, generally in the number of 500, on the same plaque.

Only Maitreya Bodhisattva is figured during this period. Stucco and terracotta sculptures abound. The Buddha's footprint was very beautifully carved, and figures of Buddhist disciples were also created.

Quite a few Hindu images were made. They still show the strong influence of the Bayon style (fig. 78).

Few examples of Ayudhya painting still remain. Thai painting, for religious purposes, had existed since the Sukhothai period. Some traces of painting still exist at the town of Sukhothai, but they might have been added during the Ayudhya period.

The first period of Ayudhya painting (1350-1488) shows strong Khmer influence. The figures are rather stiff and heavy, and the colour is in black, white and red with only a few spots covered in gold. The best example of this style is the mural painting in the crypt of the main *prang* of Wat Ratburana, built in the reign of King Borom Rajathirat II in 1424 (fig. 79). Later, a painting was executed on lead in the crypt of the large eastern *stupa* of Wat Pra Si Sanpet; it shows a row of standing Buddhist disciples holding lotuses in their joined hands. This second paint-

ing, probably executed in the reign of King Rama Thibodi II (1491-1529), is now preserved in the Bangkok National Museum.

The second period of Ayudhya pictorial art may be studied from illustrations on some palm-leaf manuscripts. These religious documents were probably produced in the 16th or 17th century, and most of them deal with Buddhist cosmology (fig. 80). They show the gradual development of Sukhothai influence in Ayudhya painting and the popularity of using many colours.

Late Ayudhya painting is represented by a style typically Thai. Many colours were used as well as gold applied on figures and ornamental designs. The representation of trees, mountains and water shows some Chinese tendencies (fig. 81).

In minor religious arts, the Ayudhya style excelled all the other periods, and many examples still exist. There are many beautiful wooden objects: for instance, carved doors, pulpits, book-cabinets and boxes for palm-leaf manuscripts. These wooden works have curved bases like the base and roof of the architecture of the late Ayudhya period. Of the book-cabinets decorated by painting in gold on black lacquer, the one labelled "the Master of Serng Wai" is probably the best (fig. 82). The boxes for palm-leaf manuscripts were originally made as household articles to keep cloth, but after the owner's death, they were dedicated to Buddhist monasteries by the descendants in order to present merit to the dead. The boxes were used to keep Buddhist texts and cloth for binding. Also remarkable is the mother-of-pearl inlaid work of the Ayudhya period, for example, the temple door-panels which were mostly executed in the reign of King Borom Kot (1732-1758). One pair came from Wat Borom Puttharam, Ayudhya. They are now cut and made into a book-cabinet (fig. 83), which is at present preserved in the Bangkok National Museum.

The small objects found in crypts of various *stupa* and *prang* in the Ayudhya period can also be classified with these minor arts. The important religious ones are eight superimposed *stupa* enshrining the auspicious relics of the Buddha (fig. 84), discovered by the Fine Arts Department in the large eastern *chedi* of Wat Pra Si Sanpet in 1932. This large *chedi* was probably erected by King Rama Thibodi II in 1492 to enshrine the ashes of King Borom Trailokanath, his father; at the same time another large *stupa* to install the ashes of his elder brother, King Borom Rachathirat III (1488-1491), was erected. There is as well another important reliquary from the main *prang* of Wat Pra Si Ratana Mahathat, Ayudhya. This

sanctuary was probably constructed by King Borom Rachathirat I in 1374. With these reliquaries, ashes were discovered and many other valuable objects dedicated to the Buddha and the deceased, for instance gold Buddha images, Buddhist votive tablets and precious ornaments. The most important and valuable treasure ever found at Ayudhya is composed of the bronze Buddha images and numerous gold objects discovered in the crypt of the main *prang* of Wat Ratburana, Ayudhya. This important monastery was founded by King Borom Rachathirat II on the cremation site of the remains of his two elder brothers, Chao Ai and Chao Yi Praya in 1424. The gold ornaments discovered probably belonged to the two deceased princes (fig. 85).

At the end of the Ayudhya period, polychromatic ware (called in Thai *bencharong*) was ordered from China, but decorated by Thai designs that had been sent at the same time as the order (fig. 86).

Religious structures during the Ayudhya period, can be classified into four sub-periods:

1. From the time King U-tong founded the city of Ayudhya in 1350 down to the end of King Borom Trailokanath's reign in 1488, the Lopburi or U-tong style of architecture was very fashionable. The central monuments of various Buddhist monasteries founded during this period were constructed in the form of the *prang* following the Lopburi or U-tong styles. Examples are Wat Putthaisawan (fig. 87), Wat Pra Ram, Wat Pra Si Ratana Mahathat and Wat Ratburana, all at Ayudhya, and Wat Pra Si Ratana Mahathat at Pissulok.

2. After King Borom Trailokanath went to rule at the town of Pissulok in northern Thailand in 1463, the stronger influence of the Sukhothai artistic style reached Ayudhya. The principal monuments of Buddhist monasteries during this period became the round *stupa* of the Singhalese type which had prevailed at Sukhothai; such is the case with the three large *chedi* in Wat Pra Si Sanpet (fig. 88) and the main *stupa* of Wat Yai Chaimongkhon, also at Ayudhya. Actually, however, some of the round *stupa* had already existed at Ayudhya before the reign of King Borom Trailokanath: the main *stupa*, for instance, of Wat Maheyong, Ayudhya, founded by King Borom Rachathirat II, King Borom Trailokanath's father.

3. The *prang* and Khmer architecture began to be popular again at Ayudhya in the second quarter of the 17th century, following the subjugation of the Khmer by King Prasat Tong, who founded the main *prang* at Wat Chaiwathanaram (fig. 89) and Pra Nakhon Luang. During this period redented *chedi* also began to

appear. The most beautiful ones are the two at Wat Chumpon Nikayaram, Bang Pa-in.

4. From the start of King Borom Kot's reign in 1732 to the loss of Ayudhya in 1767, many ancient Buddhist monasteries were restored, especially in the reign of King Borom Kot (1732-1758). The redented *stupa* became more popular as can be seen from the large *chedi* at Wat Phukhao Tong (fig. 90), restored by King Borom Kot on the ruins of a Burmese *stupa* erected by the Burmese king who conquered Ayudhya in 1569.

The *ubosoth* and *vihara* of the late Ayudhya period usually have curved bases and roofs (fig. 91). They also use brick columns, and their capitals are in the form of lotus buds that are probably derived from the Sukhothai style. Some of the Ayudhya capitals, however, are in the form of a stylized blooming lotus that points toward the Bangkok style. The piercing of brick walls by narrow rectangular cavities instead of large windows also figures in the Ayudhya style. The gables of the Ayudhya period are usually shorter than those of Bangkok. These religious structures were probably at first roofed by plain terracotta tiles. Glazed tiles presumably commenced in the reign of King Petracha (1688-1702). When this king founded Wat Borom Puttharam at his former residence site, he had the *ubosoth* covered by glazed tiles, hence its popular name Wat Krabuang Khluab (the Glazed-Tile Monastery).

During the reign of King Narai (1656-1688), under whom served many Europeans, residences in brick started to be constructed. Formerly brick or stone had been reserved for religious architecture.

As for Buddhist art during the Thonburi period, as this town was the capital of Thailand for only 15 years and as its art more or less continued the Ayudhya trend, Thonburi art is usually classified as late Ayudhya style.

BANGKOK PERIOD

(LATE 18th-EARLY 20th CENTURY A.D.)

The Bangkok style started when King Rama I founded Bangkok as his capital in 1782 and continues to the present day.

As for Buddha images in the reign of King Rama I (1782-1809), the king hardly had any new Buddha statues made. Instead, he commanded that about 1200 bronze Buddha images that had been left in the devastated area in northern Thailand because of the wars between the Thai and the Burmese should be brought to Bangkok. These images were then restored and distributed to many Buddhist monasteries in and around Bangkok; some of them became principal Buddha images, and some were installed in galleries. Most of them belong to the Sukhothai, U-tong and Ayudhya styles. The Buddha statues created in this reign, for instance the main Buddha images in the *ubosoth* and *vihara* of Wat Mahathat, Bangkok (fig. 92), are in stucco with a brick core. They are similar to those of the Ayudhya style with U-tong characteristics, but the facial expression is even more lifeless. Buddha images that were produced in the reigns of King Rama II (1809-1824) and King Rama III (1824-1851) are more or less the same; the artists paid more attention to the decorations than to the facial expression of the Master. Examples may be cited from the two large crowned standing Buddha images in the *ubosoth* of the Temple of the Emerald Buddha, dedicated to King Rama I and II by King Rama III. Also in the reign of King Rama III, the king asked H.R.H. Prince Paramanuchit Chinorot, who had retired into the monkhood, to invent new attitudes for Buddha images, and the king then had small Buddha images cast representing these forty traditional and newly-invented attitudes. These statuettes are now preserved in the two small buildings behind the *ubosoth* containing the Emerald Buddha, and they are the origin of Bangkok Buddha images displaying 40 different attitudes. In the reign of King Mongkut or Rama IV (1851-1868), the king had a new type of Buddha image created. The Buddha as a result became more human, without a skull-protuberance and wearing a monastic robe covered with folds. In the images called Pra Samputthapanni or Pra Nirantarai (fig. 93), he is seated in the crossed-leg posture. But this type of Buddha image was not popular. In the reign of King Chulalongkorn (1868-1910), the grandfather of the present king, the Thai artists returned to the old form with the skull-protuberance, the transparent robe and the folded-leg posture. During this period many contacts were made with for-

eign countries and the artists tried to humanize the Buddha image as much as possible by trying to follow the Gandhara Buddha image in India. Examples can be seen in the Buddha calling down the rain, an image cast in the reign of King Chulalongkorn (fig. 94), and the reclining Buddha at Wat Rachathiwat. But sometimes a famous old Buddha image was also copied; the main Buddha image of Wat Benchamabopit (the Marble Temple), for example, is a copy of the Pra Puttha Chinarat at Pissulok (fig. 56). From this period onward Buddha images have been more and more humanized though they still keep some important characteristics such as the flame-like halo, the skull-protuberance, the hair-curls, the long ear-lobes and the monastic dress. The best example can be observed in the large standing Buddha image created in 1957 to celebrate the 2500 anniversary of Buddhism (fig. 95).

During the Bangkok period, statues of Pra Malai, a Buddhist disciple who went down to preach to suffering creatures in Hell, were also made. A few Hindu images were also cast.

Painting in the Bangkok period continued in the late Ayudhya style. At the beginning of this period Chinese influence seemed to disappear. Mural paintings on the lateral walls of the *ubosoth* of Buddhist monasteries from the reign of King Rama I to that of King Rama III were divided into two registers. The upper section represents the assembly of celestial beings who come to worship the main image of the Buddha, whereas in the lower register, which is on the same level with the windows, are scenes from the Buddha's life or those of his previous incarnations. Behind the main Buddha image is usually a representation of Buddhist cosmology and at the front, the episode of the enlightenment of the Buddha. These paintings are executed in many colours and are always applied with gold. Important mural paintings of the first reign are in the Putthaisawan Chapel of the Bangkok National Museum and at Wat Rakhang, Wat Suwannaram and Wat Dusidaram, all three in Thonburi. Bangkok mural paintings probably reached their zenith in the reign of King Rama III, as can be seen from those in the *ubosoth* and *vihara* of Wat Sutat (fig. 96). In this reign Chinese influences again reappeared, but in the reign of King Mongkut western cultures began to come in and western painting had its effect on Thai artists. Examples can be seen in the mural painting in the *ubosoth* of Wat Mahapritharam, executed in this reign (fig. 97), and in the Rachakaramanusorn Pavilion behind the *ubosoth* containing the Emerald Buddha, where there are figures of Europeans as well as western perspective and technique.

Most of the existing religious paintings on cloth date from the reign of King Rama III; only a few of them could have been executed during the Ayudhya period. The majority represent the Buddha standing in the centre, flanked by two disciples. Those with scenes from the life of the Buddha or of his last ten previous lives are also known.

Minor religious arts during the Bangkok period follow the style of Ayudhya— book-cabinets and boxes decorated with painting in gold on black lacquer, with mother-of-pearl, or carved. The workmanship that could equal that of Ayudhya remained only in the first three reigns of the Bangkok period, and after that it gradually declined, perhaps because of western intrusion.

In the reign of King Rama II Thai classical dancing developed to its highest point and many theatrical objects, such as dance masks, remain from this period.

Ceramics similar to those of the late Ayudhya epoch were still ordered from China. Many beautiful ones were imported in the second reign. During the later periods, owing to connections with the West, the order was changed to Europe.

Bangkok religious architecture can be explained as follows. The *prang* and the redented *chedi* were quite popular during the first three reigns (1782-1851). Important examples are the *prang* at Wat Rakhang, Thonburi (fig. 98) and the first large redented *chedi* at Wat Pra Chetupon or Wat Po, Bangkok, constructed by command of King Rama I. King Rama II began the construction of the famous *prang* at Wat Arun or the Temple of Dawn, but it was completed in the reign of King Rama III. The round *stupa* of Singhalese origin began to be popular in the reign of King Rama III when King Mongkut, who was still a monk, took a pilgrimage to northern Thailand. He was interested in Sukhothai art and brought to Bangkok the form of the Sukhothai round *stupa*. It was presumably erected first at Wat Bowornniwet, when King Mongkut resided there for a long time in monkhood. During the reign of King Mongkut, Ayudhya religious structures were sometimes copied; for instance the fourth large redented *chedi* at Wat Pra Chetupon was modelled on Pra Chedi Si Suriyothai at Ayudhya and Pra Si Ratana Chedi in the Temple of the Emerald Buddha was an imitation of the three large *chedi* at Wat Pra Si Sanpet. The new *stupa* encasing the original Pra Pathom Chedi at Nakhon Pathom was also constructed in the fourth reign (fig. 99).

The early Bangkok period *ubosoth* and *vihara* continued the late

Ayudhya style; for instance the *ubosoth* of the Temple of the Emerald Buddha, with its curved base, followed the Ayudhya formula. This curved line later on disappeared from Thai architecture. During this period the religious library was constructed in the middle of a pond, following the tradition at Ayudhya. The *mondop* (square structure with a tapering roof) enshrining the Buddha's Footprint at Saraburi, which was built by King Rama I as a replacement for the old structure, also resembles the *mondop* (used as a library) in the Temple of the Emerald Buddha. During the reign of King Rama III Chinese art was much cherished, and some Buddhist monasteries constructed during this reign were built in imitation of Chinese buildings, without Thai roof-decorations; the *ubosoth* and *vihara* of Wat Racha Orot and Theptida are examples. King Rama III was a pious king who built many monasteries. Only a few were erected in the reign of King Chulalongkorn, such as Wat Ratbopit which returned to the old conception by grouping all the structures around the *stupa* which was the centre of the Wat. Wat Niwet Thamprawat at Bang Pa-in was built in this reign in Gothic style, and Wat Benchamabopit (the Marble Temple), constructed in the early 20th century (fig. 100), was a happier blend between Eastern and Western cultures. This monastery was designed by H.R.H. Prince Naris, one of the most famous Thai artists. It was so fine that even a monastery built during the Democratic Period, Wat Pra Si Mahathat at Bangkok, had to imitate its style.

As for secular buildings during the Bangkok period, old Thai wooden houses usually persisted. From the third reign onward brick structures began to appear, some built in Thai style and some in Chinese form. During the reign of King Mongkut they tended to be constructed in western style. In this reign one of the most beautiful examples of Thai architecture was erected in the Grand Palace: the Aphonpimok Pavilion. During the reign of King Chulalongkorn western buildings were very popular. The Chakri Mansion in the Grand Palace was originally scheduled for construction in a typical western style, but before it was completed Somdet Chao Praya Borommahasisuriyawong, the Regent during that epoch, requested that the roof be changed into Thai style. One mansion in the Bang Pa-in Summer Palace is quite peculiar: the Wehat Chamrun which is like a typical Chinese royal structure. It is said that every piece of the building was made in Peking, imported, reassembled and presented to King Chulalongkorn by Chinese officials during his reign. The Bang Pa-in Summer Palace itself was constructed in imitation of the Palace of Versailles in France, but the Thai pavilion in the middle of the pond, the Aisawan Tipaya-at, is again another gem of Thai classical architecture.

Nowadays Thai wooden houses in the old style have become very popular as can be seen from many private homes.







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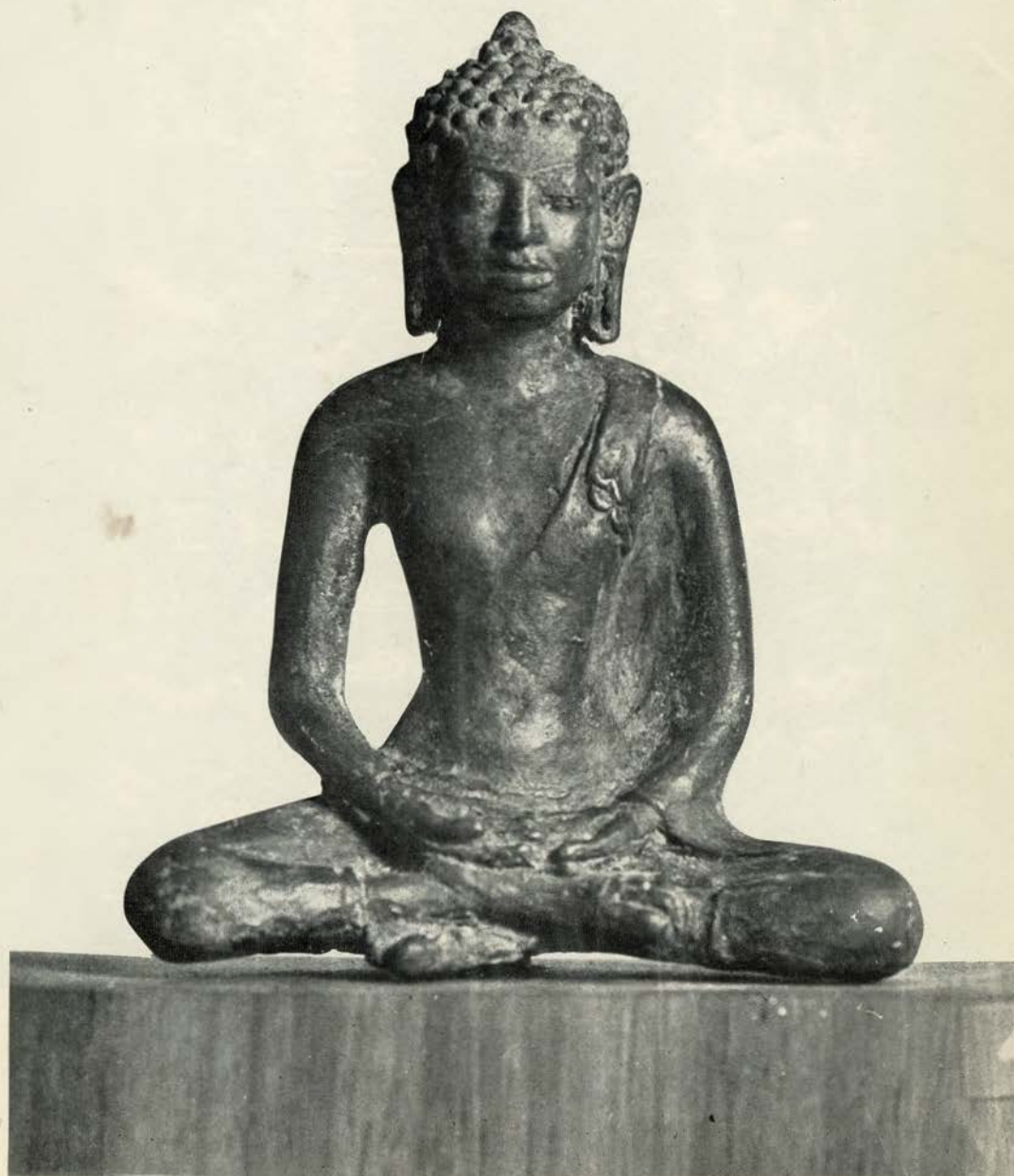
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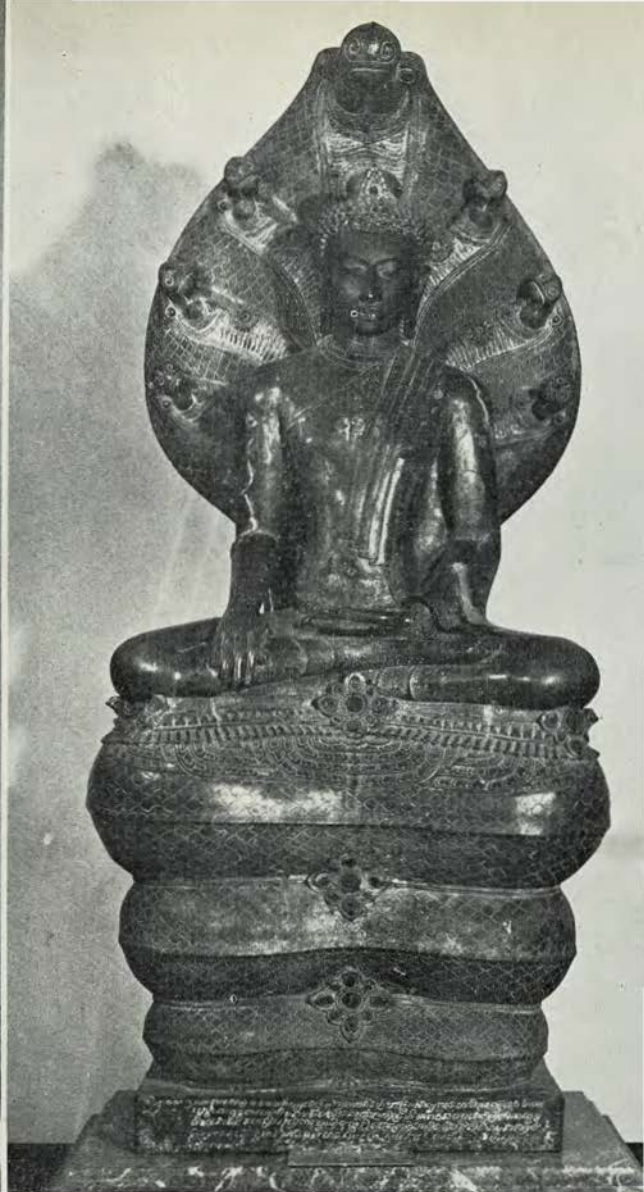






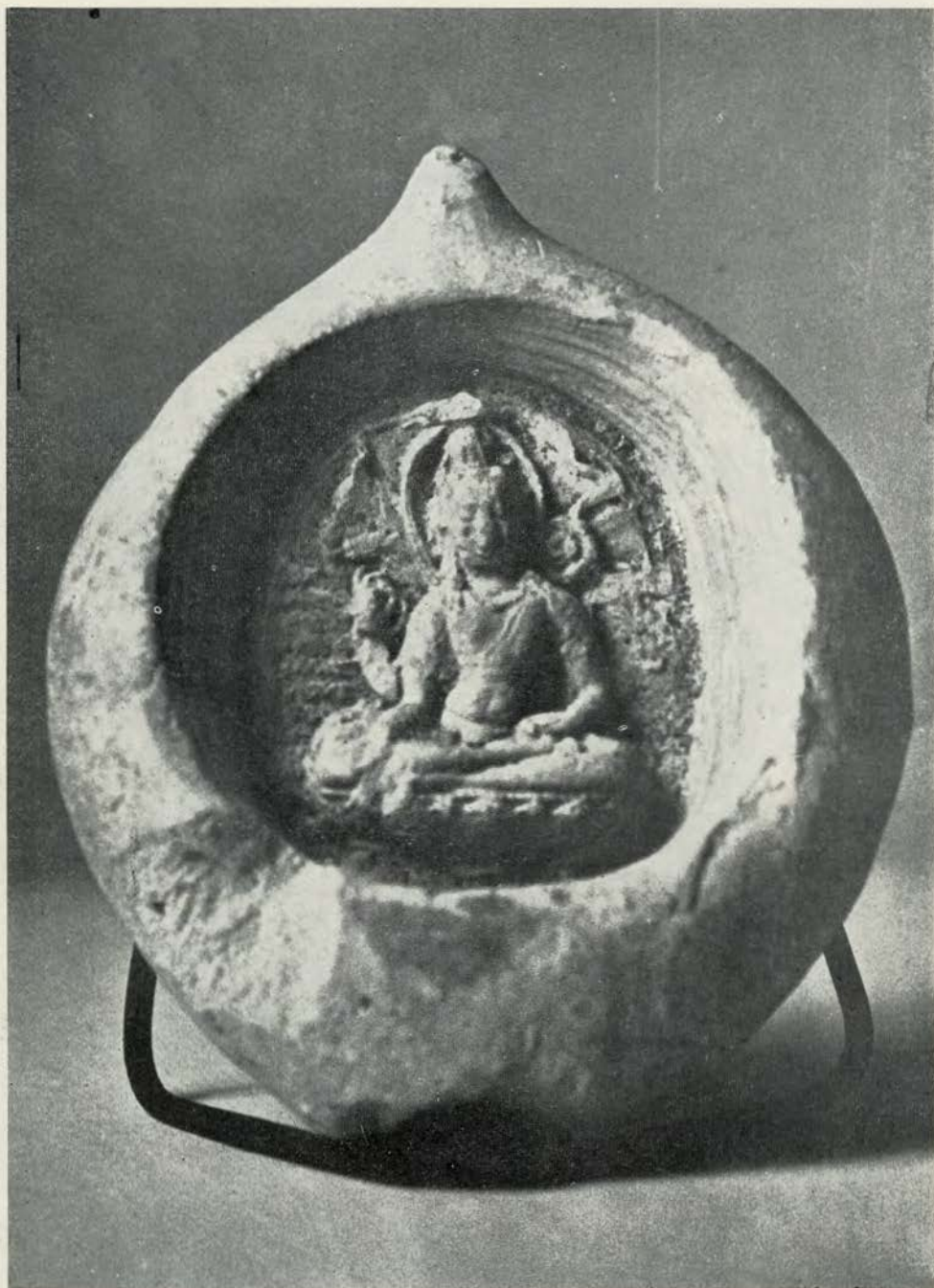


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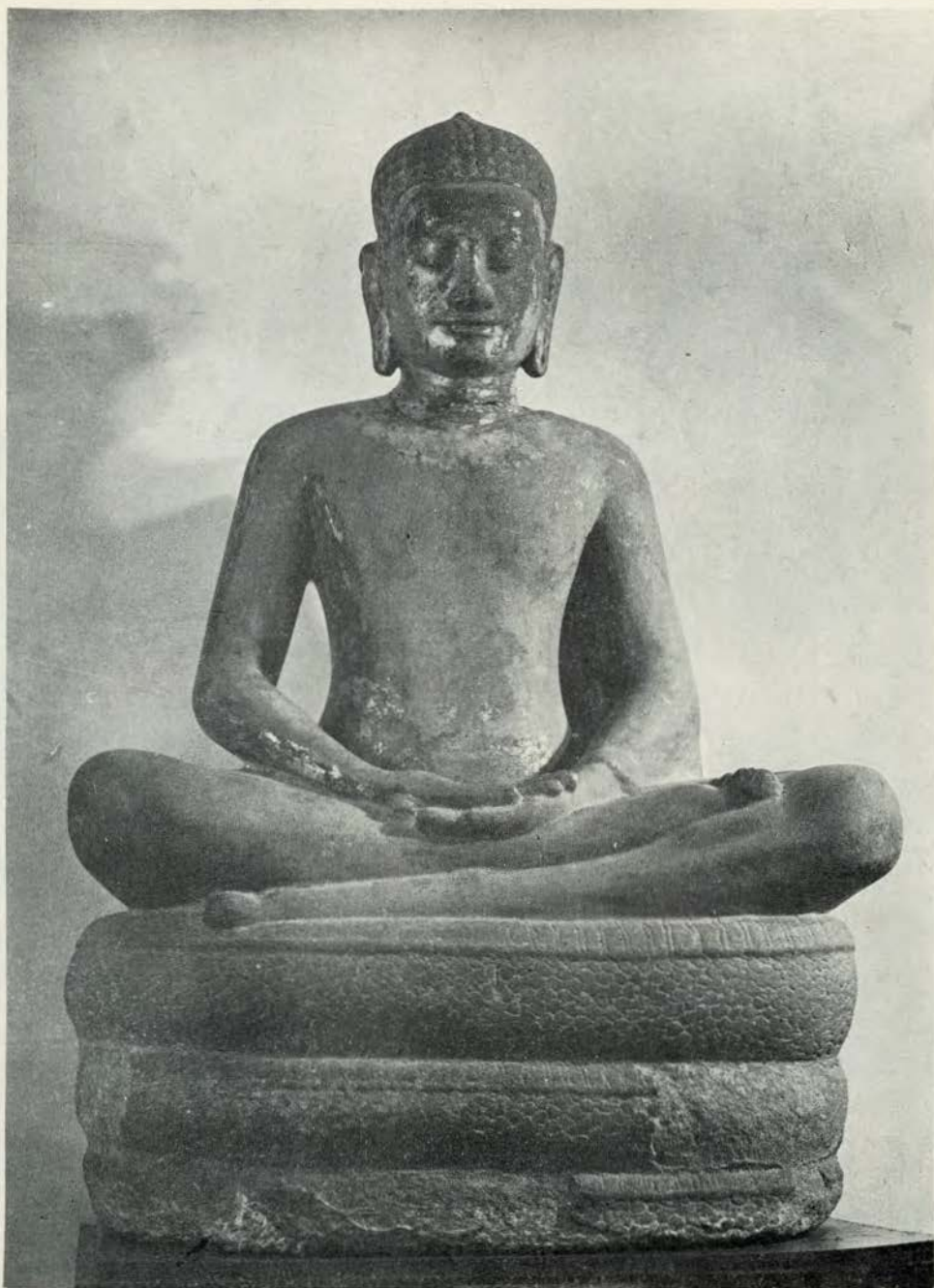
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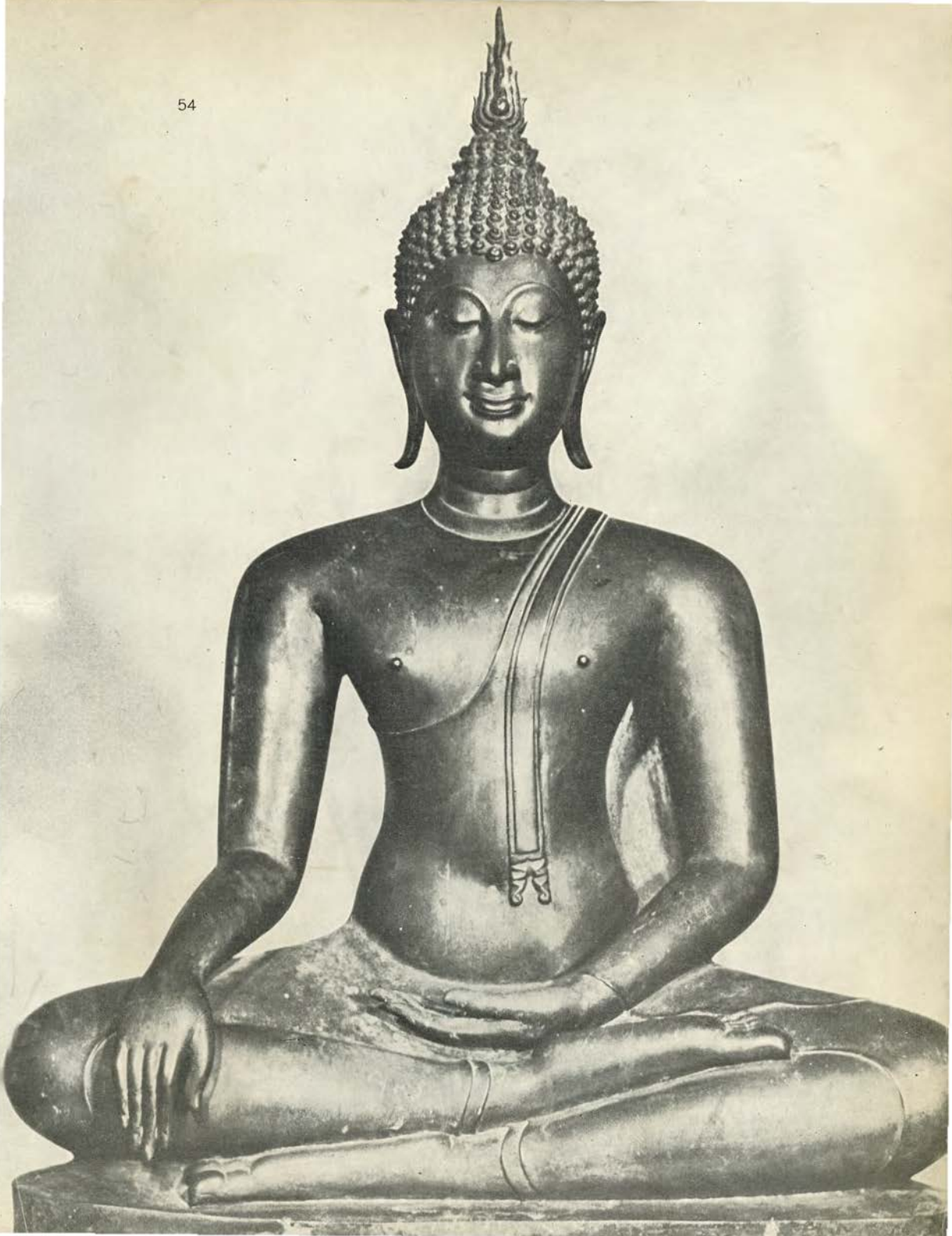
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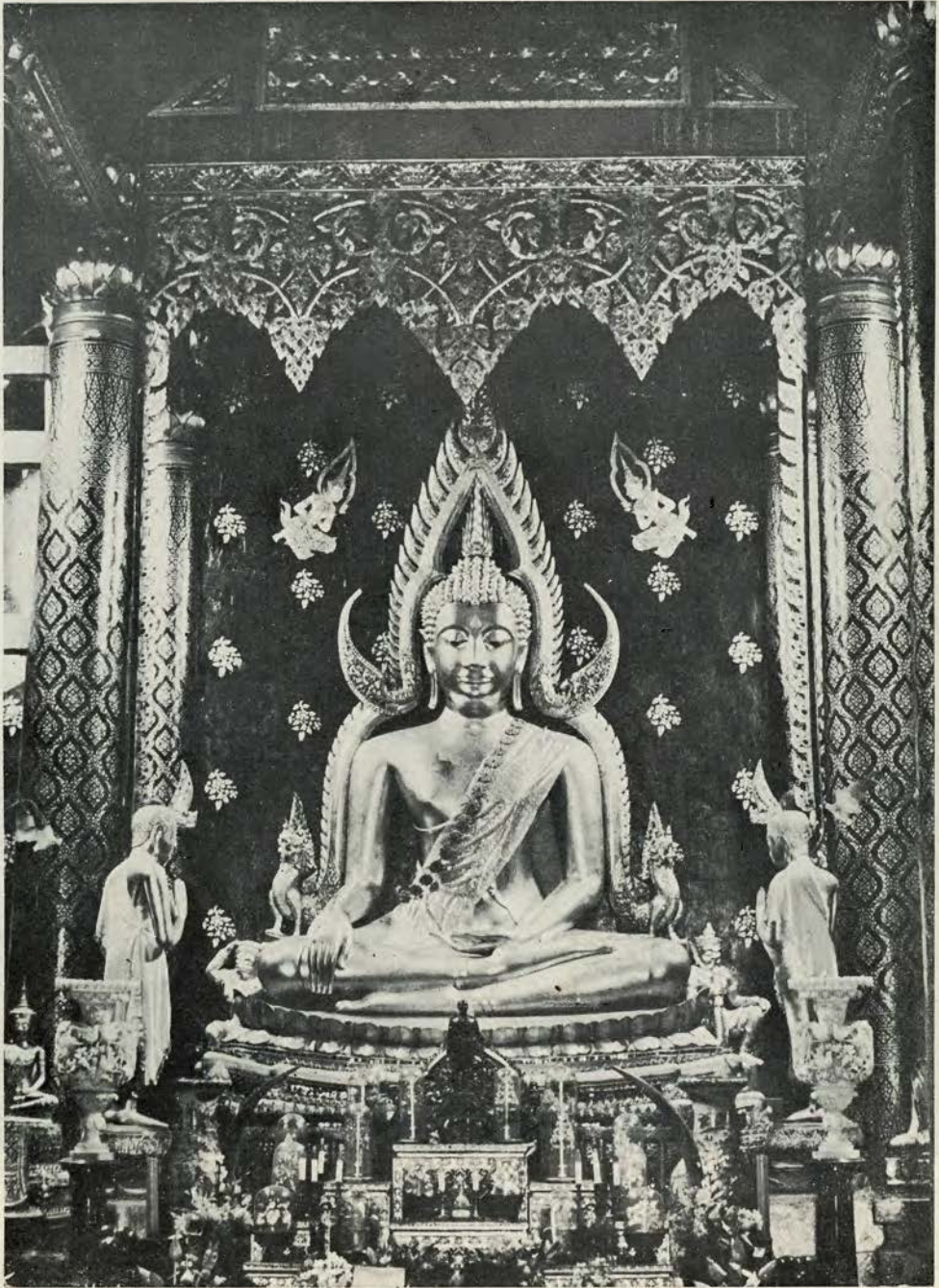






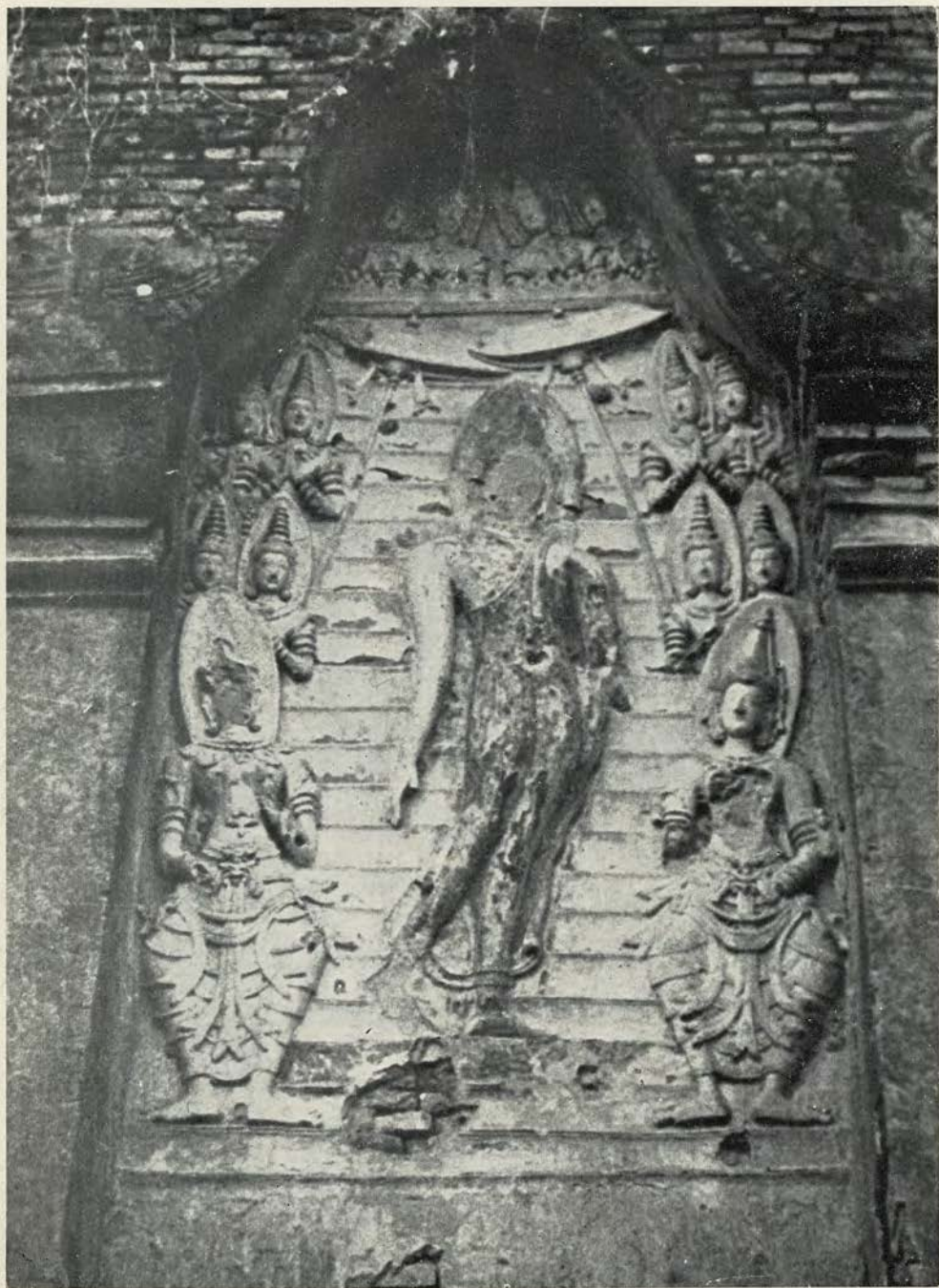














ព្រះពុទ្ធជាមួយនឹងព្រះគុណសិវ័យ
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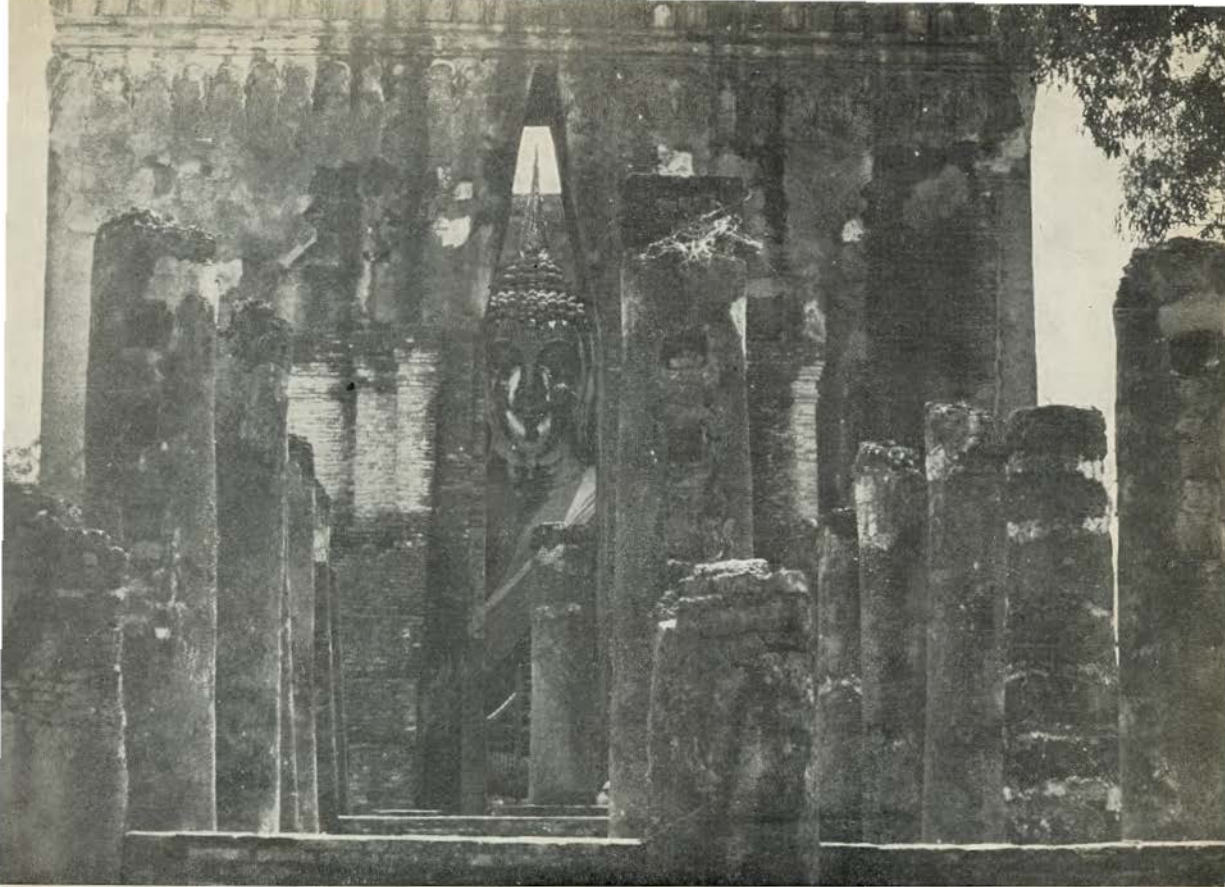
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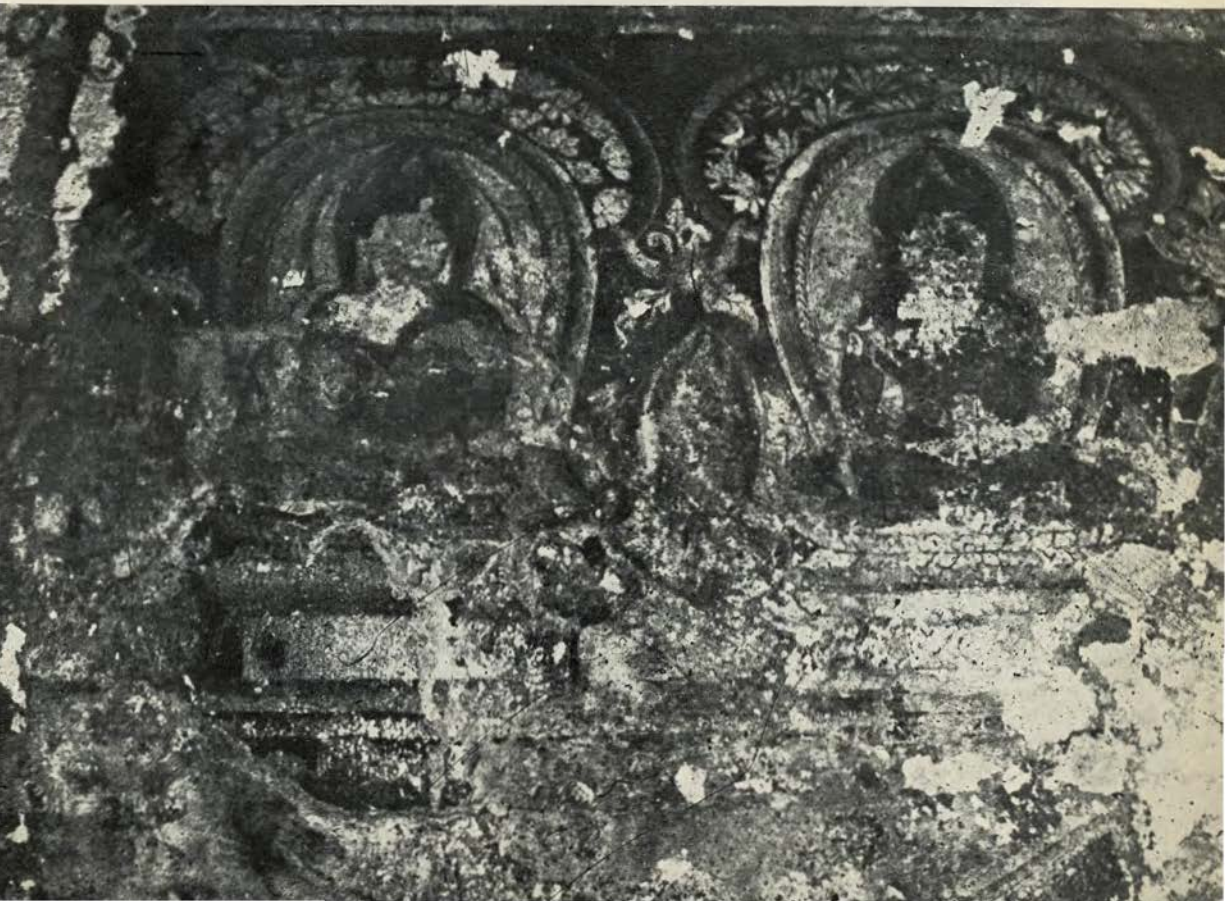


























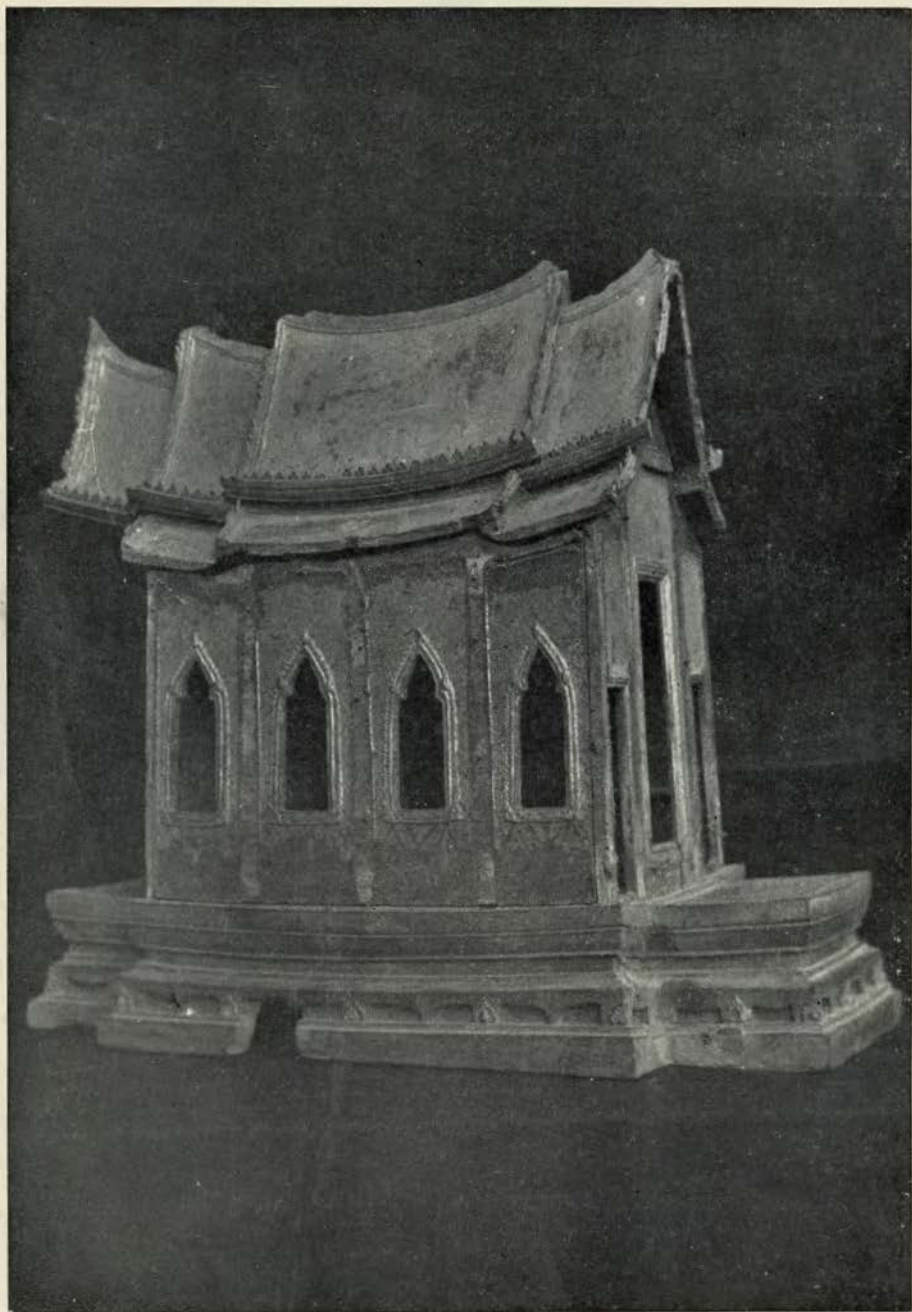










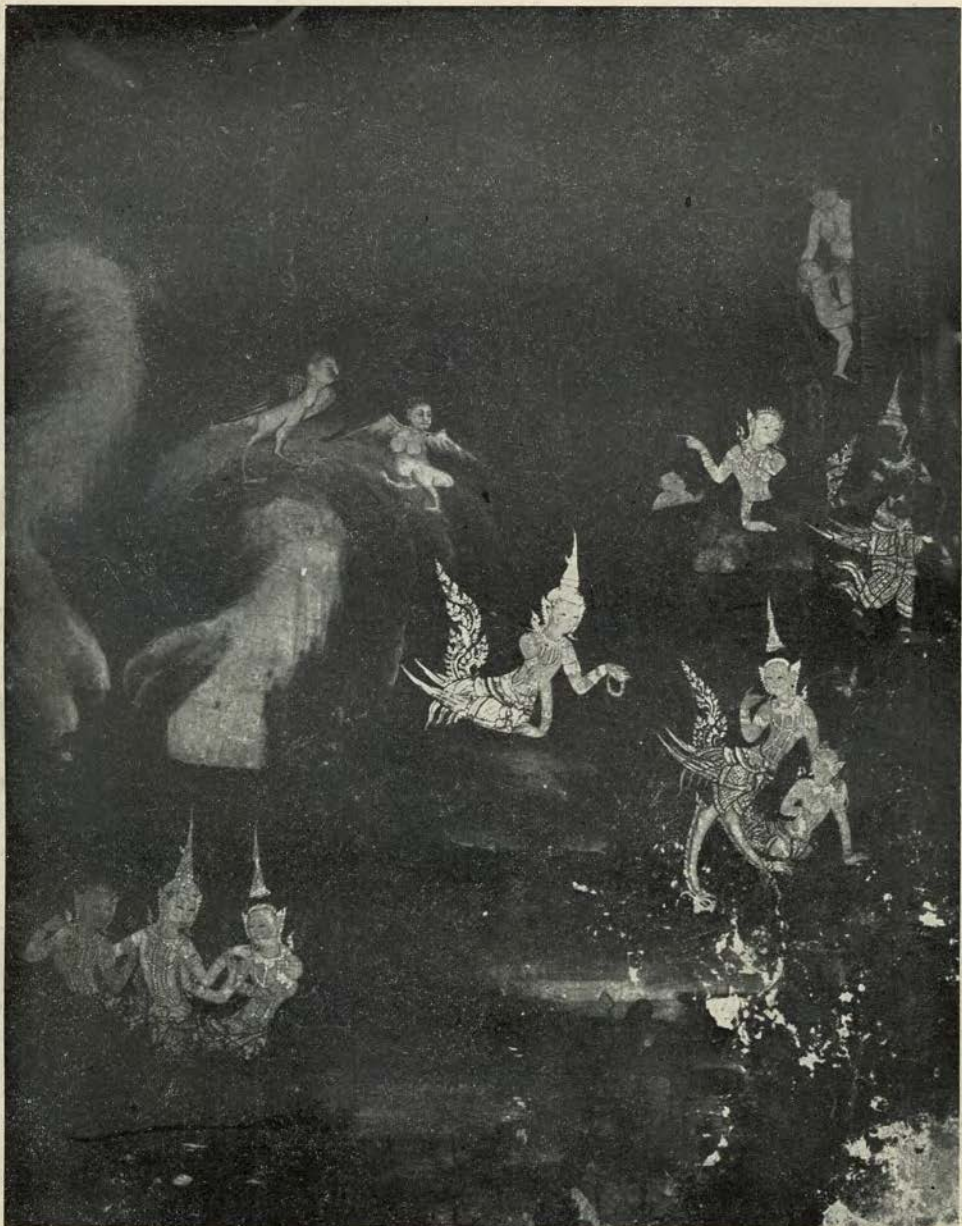


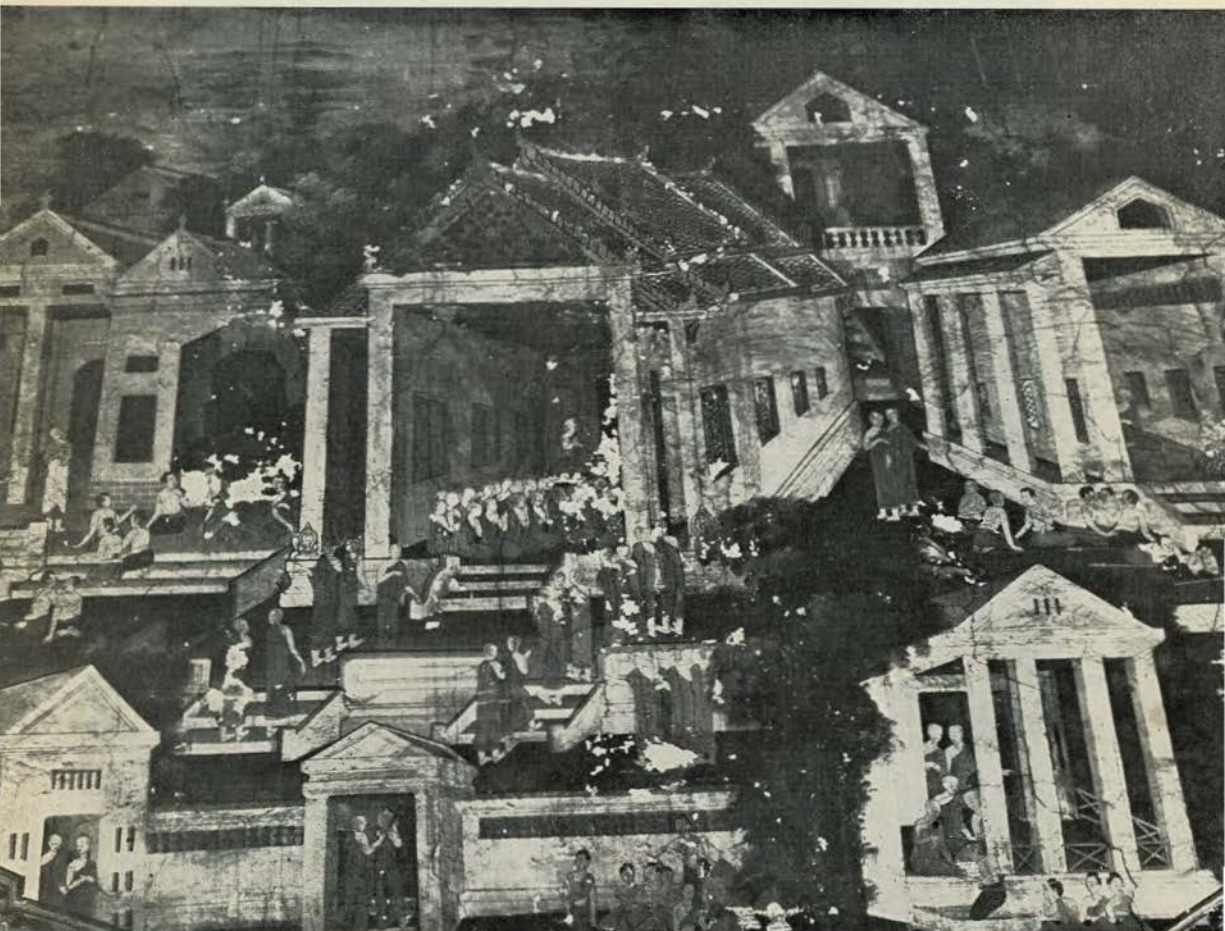




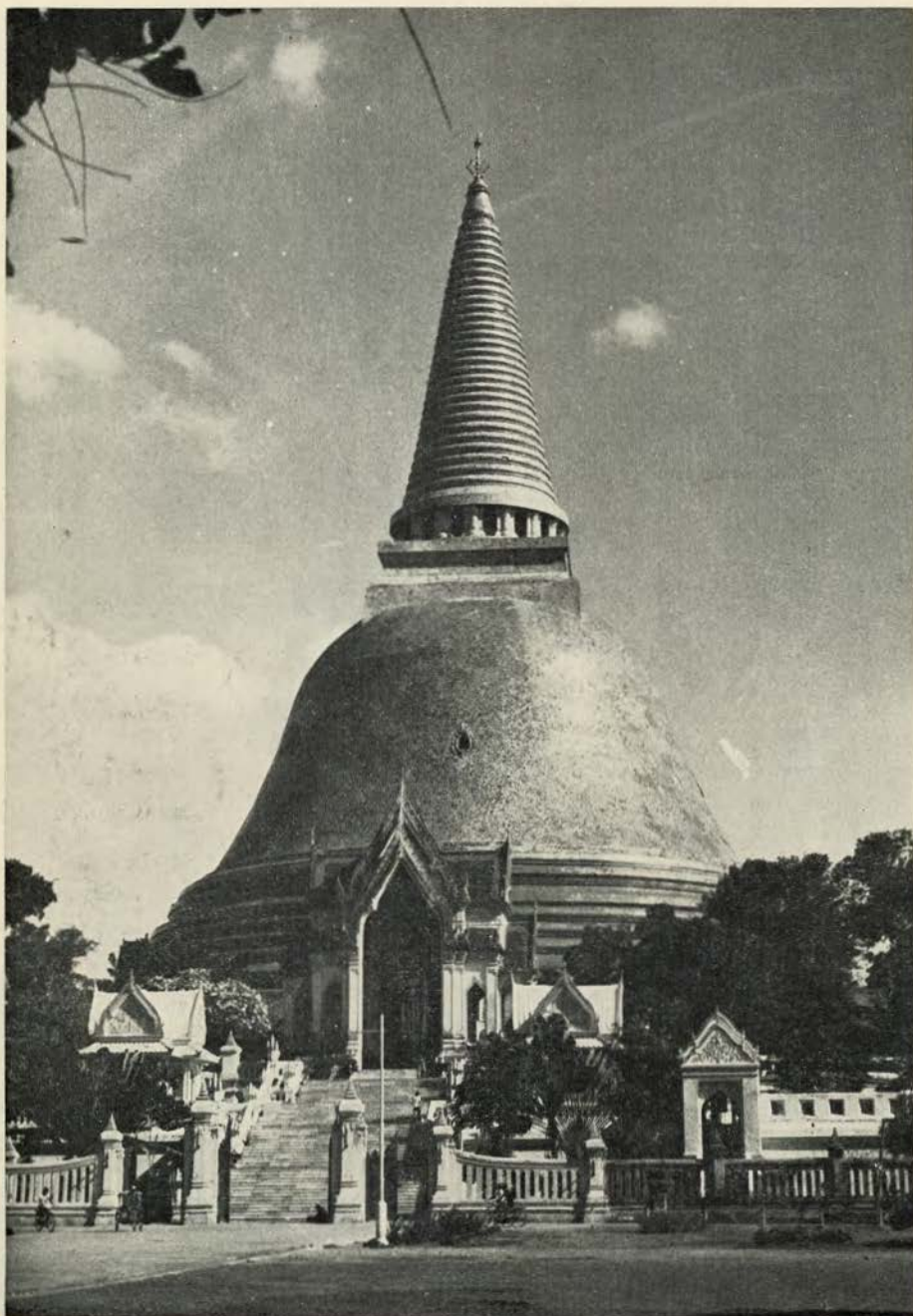














LIST OF PLATES

All objects are preserved in the Bangkok National Museum, unless otherwise indicated.

1. Roman lamp. Bronze. Ht. 24 cm. Found at Pong Tuk, Kanchanaburi.
2. Buddha preaching. Bronze. Ht. 29.5 cm. Found at Nakhon Rachasima. Indian Amaravati style or Singhalese early Anuradhapura style.
3. Buddhist monks holding alms-bowls. Terracotta. Ht. 16.56 cm. Found at U-tong, Supanburi. Funanese art (?). In the National Museum of U-tong, Supanburi.
4. Buddha giving benediction. Red sandstone. Ht. 16 cm. Found at Wieng Sa, Suratthani. Indian Gupta style.
5. Buddha preaching. Bronze. Ht. 20.5 cm. Found at Pong Tuk, Kanchanaburi. Indian post-Gupta style.
6. Eight Miracles of the Buddha. Gilt stone. Ht. 15.5 cm. Found in the crypt of the main *prang* of Wat Ratburana, Ayudhya. Indian Pala style.
7. Buddha in meditation. Bronze. Ht. 10.5 cm. Found at Wang Palad, Buriram. Dvaravati style.
8. Buddha giving benediction. Stone. Ht. 1.47 m. Found at Wat Raw, Ayudhya. Early Dvaravati style.
9. Buddha under Naga. Stone. Ht. 75 cm. Found at Prachinburi. Dvaravati style.
10. Buddha descending from Tavatimsa Heaven. Stone. Ht. 1.09 m. Found at Mueng Fa Daed Sung Yang, Kalasin. Dvaravati style.
11. Buddha under Naga subduing Mara. Bronze. Ht. 19 cm. In the private collection of Nai Dhada Vanichsombat. Late Dvaravati style.
12. Buddha seated on Panasbati. Stone. Ht. 67 cm. Transferred from Pissulok Museum. Dvaravati style.
13. Wheel of the Law and a crouching deer. Stone. Ht. of the Wheel 2.25 m. Found at Pra Pathom Chedi, Nakhon Pathom. Dvaravati style.
14. Model of the original Pra Pathom Chedi. South of the present *stupa*, Nakhon Pathom.

15. Buddha head. Terracotta. Ht. 20 cm. Found at Wat Pra Ngam, Nakhon Pathom. Dvaravati style.

16. Avalokitesvara Bodhisattva and a divinity. Terracotta. The left image is 94 cm. high and the right one 88 cm. Found at Ku Bua, Ratburi. Dvaravati style.

17. Votive tablet representing the Buddha subduing Mara under the shrine at Bodh Gaya. Lead. Ht. 20 cm. Found in the large eastern *stupa* of Wat Pra Si Sanpet, Ayudhya. Dvaravati style (?).

18. Stupa at Wat Kukut or Chamdevi, Lampun. Late Dvaravati style.

19. Model of a *stupa*. Stone. Ht. 48 cm. Found at Wat Chandram, Saraburi. Dvaravati style.

20. Stupa. Stone. Found at Nakhon Pathom. Dvaravati style.

21. Base of an octagonal *stupa*. Brick. U-tong, Supanburi. Dvaravati style.

22. Pra That Panom, Nakhon Panom.

23. Vishnu. Stone. Ht. 1.69 m. Found at Srivijai Hill, Suratthani. Early Hindu image style.

24. Vishnu. Stone. Ht. 1.72 m. Found at Prachinburi. Early Hindu image style.

25. Surya (the sun-god). Stone. Ht. 92 cm. Found at Sitep, Petchabun. Early Hindu image style.

26. Ardhanarisvara. Stone. Ht. 71 cm. Found at Ubon Rachathani. Early Hindu image style.

27. Avalokitesvara Bodhisattva. Stone. Ht. 1.15 m. Found at Wat Sala Tung, Chaiya, Suratthani. Srivijaya style.

28. Avalokitesvara Bodhisattva. Bronze. Ht. 65 cm. Found at Wat Pra Mahathat, Chaiya, Suratthani. Srivijaya style.

29. Maitreya Bodhisattva, flanked on the left by Tarabharikuti and on the right by Tarakurukula. Bronze. Ht. 33 cm. Found at Kosumpisai, Mahasarakham. Srivijaya style.

30. Buddha under Naga subduing Mara. Bronze. Ht. 1.65 m. Found at Wat Wieng, Chaiya, Suratthani. Srivijaya style. 1183 A.D.

31. Kubera. Bronze. Ht. 16 cm. Found at Sating Pra, Songkhla (Singora). In the Museum of Wat Matchimawat, Songkhla. Srivijaya style.

32. Buddhist votive tablet representing a Bodhisattva. Clay. Ht. 10 cm. Found at Trang. Srivijaya style.
33. Pra Boromthat Chaiya, Wat Pra Mahathat, Chaiya, Suratthani. Srivijaya style.
34. Crowned Buddha under Naga. Stone. Ht. 1.84 m. Found at Wat Na Pra Men, Ayudhya. Lopburi style.
35. Buddha under Naga (the heads of the Naga being broken). Stone. Ht. 1.13 m. Found at Pimai Temple, Nakhon Rachasima. Lopburi style.
36. Three Buddhas. Bronze. Ht. 35 cm. Found at Don Khwang, Utai Thani. Lopburi style.
37. Buddhist votive tablet representing the Mahayana Three Gems. Lead. Ht. 9.8 cm. Lopburi style.
38. Visvakarma. Bronze. Ht. 30.5 cm. Transferred from Ayudhya Museum. Lopburi style.
39. Jayavarman VII (?). Stone. Ht. 1.34 m. Found at Pimai Temple, Nakhon Rachasima. Lopburi style.
40. Garuda holding *naga*, decoration of a wooden chariot. Bronze. Ht. 49.5 cm. Lopburi style.
41. Jar in the form of an elephant. Terracotta under brown glaze. Ht. 21 cm. From Wat Sutthachinda, Nakhon Rachasima. Lopburi style.
42. Pimai Temple, Nakhon Rachasima, before and after restoration. Lopburi style.
43. Pra Prang Sam Yod, Lopburi. Lopburi style.
44. Buddha subduing Mara. Bronze. Ht. 73 cm. Early Chiengsaen style.
45. Buddha marking his footprint. Bronze. Ht. 47 cm. Late Chiengsaen or Chiengmai style. 1482 A.D.
46. Buddha subduing Mara. Bronze. Ht. 64 cm. Chiengsaen style. 1486 A.D.
47. Crowned Buddha subduing Mara. Bronze. Ht. 62 cm. Late Chiengsaen or Chiengmai style.
48. Angel in salutation. Bronze. Ht. 73 cm. Late Chiengsaen or Chiengmai style.
49. Base of a Buddha image. Stone. Ht. 70 cm. Found at Payao, Chiengrai. Late Chiengsaen or Chiengmai style.

50. Chedi Si Liem, near the town of Chiangmai. Late Chiengsaen or Chiangmai style.
51. Pra That Lampang Luang, Lampang. Late Chiengsaen or Chiangmai style.
52. Wat Chet Yod, Chiangmai. Chiengsaen style.
53. Walking Buddha. Bronze. Ht. 1.66 m. In the cloister of Wat Benchamabopit, Bangkok. Sukhothai style.
54. Buddha subduing Mara. Bronze. Ht. 92 cm. In the private collection of H.R.H. Prince Chalermpol Dighamvara. Sukhothai style.
55. Buddha head. Bronze. Ht. 70 cm. Sukhothai style, Kampaengpet school.
56. Pra Puttha Chinarat. Bronze. Wat Pra Si Ratana Mahathat, Pisnulok. Sukhothai style.
57. Buddha. Painted stucco. Ht. 83 cm. From the eastern *stupa* of Wat Pra Pai Luang, Sukhothai. In the Ram Khamhaeng National Museum, Sukhothai. Sukhothai style, Wat Takuan school (early period?).
58. Pra Puttha Sihing. Gilt bronze. Ht. 83 cm.
59. Buddha descending from Tavatimsa Heaven. Stucco. Wat Trapang Tong Lang, Sukhothai. Sukhothai style.
60. Gojaniya Jataka engraved on a stone slab forming one part of the ceiling of the tunnel inside the *vihara* of Wat Si Chum, Sukhothai. 28×48 cm. Sukhothai style.
61. Harihara. Bronze. Ht. 1.20 m. Sukhothai style.
62. Sangkalok ware. Glazed stoneware. Sukhothai style.
1. Vase. Ht. 34 cm. In the private collection of Nai Lek Viriyapan.
 2. Box. Ht. 8 cm. In the private collection of Praya Buranasiripong
 3. War elephant Ht. 41 cm. In the private collection of Nai Prapot Paorohit.
63. The central *stupa* at Wat Chedi Chet Thaew, Sisatchanalai. Sukhothai style.
64. The *stupa* on top of Suvankhiri Hill, Sisatchanalai. Sukhothai style.
65. One of the *stupa* in Wat Chedi Chet Thaew, Sisatchanalai. Sukhothai style.
66. Vihara of Wat Si Chum, Sukhothai. Sukhothai style.

67. Buddha subduing Mara. Bronze. Ht. 49 cm. Found at Sanburi, Chainat. First period of U-tong style.
68. Buddha subduing Mara. Bronze. Ht. 72 cm. From Wat Sao Thong Tong, Lopburi. Second period of U-tong style.
69. Buddha subduing Mara. Bronze. Ht. 55 cm. Found in the crypt of the main *prang* of Wat Ratburana, Ayudhya. Third period of U-tong style.
70. Pra Mahathat, Wat Pra Boromthat, Chainat. U-tong style.
71. The central *prang* in Wat Pra Si Ratana Mahathat, Lopburi. U-tong style (?).
72. The Bodhisattva in one of his lives as a hermit. Bronze. Ht. 64 cm. Found in Wat Pra Si Sanpet, Ayudhya. Ayudhya style.
73. Buddha subduing Mara, flanked by two disciples. Bronze. Ht. 19 cm. Found at Wat Pra Si Sanpet, Ayudhya. Ayudhya style.
74. Buddha head. Sandstone. Ht. 56 cm. Found at Wat Nakhon Kosa, Lopburi. Ayudhya style.
75. Crowned Buddha calming the ocean. Bronze. Ht. 1 m. Late Ayudhya style.
76. Crowned Buddha pacifying the relatives. Bronze. Ht. 72 cm. Late Ayudhya style.
77. Buddha subduing Mara. Bronze. In the private collection of M.C. Prasertsak Jayangkul. Ayudhya style, Nakhon Si Thammarat group.
78. Siva. Bronze. Ht. 2.80 m. Found at Siva shrine, Kampaengpet. Ayudhya style. 1510 A.D.
79. Mural painting in the crypt of the *prang* of Wat Ratburana, Ayudhya. Ayudhya style. About 1424-1430 A.D.
80. Painting in a manuscript on Buddhist cosmology. Ayudhya style. 17th-18th century A.D.
81. Mural painting in a building at Wat Putthaisawan, Ayudhya, representing Maha Janaka Jataka. Late Ayudhya style.
82. Book-cabinet with painting in gold on black lacquer. "Master of Wat Serng Wai" workmanship. Ayudhya style.
83. Book-cabinet made from mother-of-pearl inlaid door-panels of Wat Borom Puttharam, Ayudhya. Late Ayudhya style.
84. Eight *stupa*, inserted one inside the other, protecting the relics of

the Buddha. The height of the smallest one in crystal is 6 cm. Found in the large eastern *stupa* of Wat Pra Si Sanpet, Ayudhya. Ayudhya style.

85. Headgear in gold decorated with precious stones. Ht. 14 cm. Found in the crypt of the main *prang* of Wat Ratburana, Ayudhya. The Sam Praya National Museum, Ayudhya. Ayudhya style.

86. Bencharong (five-coloured) bowl. Glazed terracotta. W. of mouth 17 cm. Late Ayudhya style.

87. Wat Putthaisawan, Ayudhya. Early Ayudhya style.

88. The three large *stupa* in Wat Pra Si Sanpet, Ayudhya. Middle Ayudhya style.

89. Wat Chaiwatthanaram, Ayudhya. Late Ayudhya style.

90. The large redented *stupa* at Wat Phukhao Tong, Ayudhya. Late Ayudhya style. Before and after the restoration in 1957.

91. Model of a late Ayudhya edifice.

92. Buddha subduing Mara. Stucco. In the *ubosoth* of Wat Mahathat, Bangkok. Bangkok style of the first reign.

93. Pra Nirantarai (Without Danger). Gold with gilt bronze base. Ht. of the Buddha 27.8 cm. In the Royal Private Chapel, Grand Palace, Bangkok. Bangkok style of the fourth reign (King Mongkut).

94. Buddha calling down the rain. Brass. Ht. 86 cm. Bangkok style of the fifth reign (King Chulalongkorn).

95. Walking Buddha. Stucco. Ht. 2.30 m. Made by Professor Silpa Birasri in 1957 A.D.

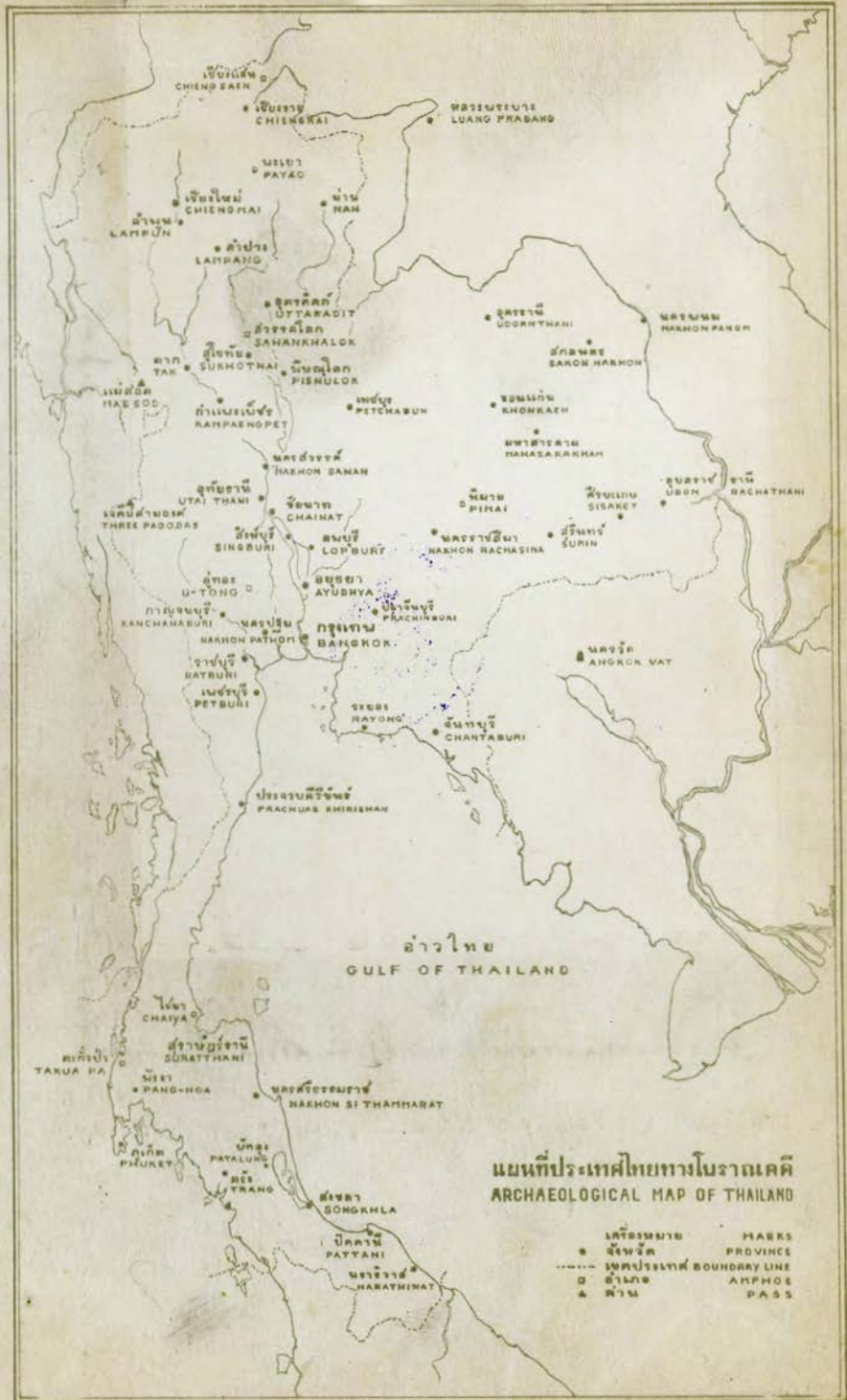
96. Mural painting in the *vihara* of Wat Sutat, Bangkok. Bangkok style of the third reign.

97. Mural painting in the *ubosoth* of Wat Mahapritharam, Bangkok. Bangkok style of the fourth reign.

98. The *prang* of Wat Rakhang, Thonburi. Bangkok style of the first reign.

99. Pra Pathom Chedi, Nakhon Pathom. Bangkok style of the fourth reign.

100. The *ubosoth* of Wat Benchamabopit, Bangkok. Bangkok style of the fifth reign.



อ่าวไทย
GULF OF THAILAND

แผนที่ประเทศไทยทางโบราณคดี
ARCHAEOLOGICAL MAP OF THAILAND

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| | เขตจังหวัด | PROVINCE |
| ----- | แนวพรมแดน | BOUNDARY LINE |
| □ | อำเภอ | AMPHOE |
| ▲ | ด่าน | PASS |



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