

ART IN THAILAND A BRIEF HISTORY

Professor M.C. Subhadradis Diskul



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Front Cover : Mural painting in the *ubosoth*
of Wat Phumin, Nan, northern Thailand

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FOREWORD

'Art in Thailand : a Brief History' is an English version of the Thai text published originally by Thammasat University in 1963, based on my series of lectures given there. This text has been used widely, not only by Thammasat students but also by students of Chulalongkorn and Silpakorn Universities and the Mahamakut Rajavidyalai.

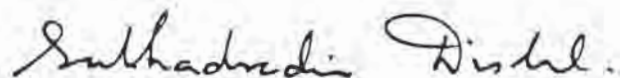
When the first edition went out of print, the Faculty of Archaeology, Silpakorn University, reprinted it in 1969, with an English translation which became the first volume of the English-Language Series. This was accomplished with the generous financial assistance of the Asia Foundation in Bangkok.

In preparing the original text, I used as references many books and articles written by H.R.H. Prince Damrong Rajanubhab, Professor Luang Boribal Buribhand, Professors George Coedès, Pierre Dupont and Jean Boisselier. Some additions were also made due to new discoveries in the field.

The study of archaeology and art history is, to my mind, a never-ending process, since a large amount of evidence is still buried underground, waiting to be unearthed, studied and classified by scholars. Should a newly discovered piece of evidence at any time prove to be different from an earlier one and appear to be more reliable, which often happens, the former record will be changed. This text is not, therefore, to be regarded as unalterable.

Already those who have the former edition of this text will notice certain changes in the present one. Since the sixth English edition is out of print, I consider it an opportune time to make some revision before having it reprinted and the result is what appears before you now.

I heartily thank the Asia Foundation for its kind and generous grant for our first publication and the Thai Fine Arts Department for its assistance in the photographing of ancient objects in the Bangkok National Museum. Gratitude should be accorded to Mr. Pibul Supakitvilekajarn, Mr. Pairot Chirapong and Mr. Kamol Chayavadhana who helped with photography; to Mr. D.W. Johnson, -a former Peace Corps Volunteer attached to the Faculty of Archaeology, and Dr. Hiram W. Woodward Jr. who kindly improved the English text; and finally to Mrs. Sirirat Thong-Yai who helped in revising the second and third editions. Mr. and Mrs. Barry M. Broman of the American Embassy in Bangkok kindly read through and corrected the English of the fourth edition. Dr. Santi Leksukhum and Mr. Charles S. Rice have also helped throughout the publication of the fifth edition.



(Professor M.C. Subhadradis Diskul)

July 1991

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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 sub-divided into five groups : 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

One of the most important discoveries is probably a Roman bronze lamp, found at Pong Tuk, Kanchanaburi. The cover over the cavity to pour in oil is carved with the face of Silenus, a Greco-Roman god, and the handle is formed of a palm-leaf motif flanked by two convergent dolphins (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. Now some scholars tried to prove that it was later than that period.

Some early Indian Buddha images were also discovered in Thailand, for instance at Nakhon Rachasima (Korat) 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 southeastern India or in Ceylon (Sri Lanka) between the 2nd and 5th century A.D. Characteristics of these small standing bronze Buddha images are a pleated monastic robe worn over the body covering the left shoulder and leaving the right one bare as well as a thick billow of folds that rises up from the lower right side of the body, passing over the left wrist and then falling down in a straight line. The right hand is in the attitude (*mudra*) of dispelling fear (*abhaya mudra*) or preaching (*vitarka mudra*) while the left hand holds the end of the monastic dress. The end of the robe passes once over the left shoulder and falls down on the back nearly to the ankles. It is surmised that those discovered in Thailand do not antedate the 4th-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 influences from the Indian Amaravati style (fig. 3). Since some of these figurines are in terracotta, or stucco with pieces of brick attached to the back they were probably made *in situ* to decorate the architecture and were not imported. Professor Boisselier therefore put forward the theory that the Menam (Chao Praya) basin in the central part of Thailand might have been the 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 to about the 6th 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, however, accepted the theory that at the end of the Funan period, the Funanese capital was transferred to a spot near the Mekong river in southeastern Cambodia. This hypothesis was however contested by some scholars who said that the land around the town of U-tong was too narrow to be the centre of a vast and powerful empire such as the kingdom of Funan. Also, potsherds that were discovered at U-tong did not resemble those that were unearthed at neighbouring sites such as at the town of Chansen, in the province of Nakhon Sawan, north-central Thailand.

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 carved sandstone image in the attitude of benediction (*vara mudra*), 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). Originally this Buddha image was believed to belong to the Indian Amaravati style because the monastic dress was pleated. Now according to the late French scholar, Professor Pierre Dupont, it is attributed to the Indian post-Gupta period as the part of the monastic robe that falls from the left wrist comes down in a straight line and on the back of the Buddha the rest of the robe after it has passed over the left shoulder, instead of falling down to the ankles following the Amaravati fashion, comes to wind around the left arm of the Buddha according to the northern Indian style. As for the pleats of the robe, some Indian Post-Gupta images still wear this type of monastic dress.

For Pala Buddha images, which flourished in northeastern India between the 8th-11th century A.D., one can cite as an example the Buddha image displaying eight miracles found in the crypt of the main *prang* (a monument in imitation of a Khmer tower) at Wat Ratburana, Ayudhya (fig. 6). This small image might have been imported into Thailand in ancient times or in the early 15th century, around the date of the construction of that *prang*.

These examples show that artistic styles in India cast their influences upon the various countries of Southeast Asia.

DVARAVATI STYLE (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 Srikshetra (Burma). The Chinese name of this kingdom was surmised to be equivalent to the Sanskrit "Dvaravati" which later became part of the official names of two Thai capitals, Ayudhya and Bangkok. Subsequently four silver coins were unearthed at Nakhon Pathom, U-tong, Supanburi Province and at Inburi in Singburi, all 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 was probably at the town of Nakhon Pathom, with Chedi Chula Paton at the centre and Pra Pathom Chedi to the west outside the town. Quite a number of Dvaravati antiquities, including a copper plate inscription in the southern 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 city state before the capital was moved to Nakhon Pathom. The majority of the Dvaravati population were probably of Mon origin or at least spoke the Mon language, as a few ancient Mon stone inscriptions have been discovered. It has now been proposed that the Dvaravati style or art should have been changed into that of Mon style. The author is rather reluctant about this suggestion as to use the ethnic term as the name of an art style might create some misunderstanding. The Dvaravati art also appears in northeastern Thailand where most of the population were probably Khmer. It should also have existed at every place where the ancient Mon people used to live, such as in lower Burma.

The Dvaravati Buddha images clearly display influences of the Gupta and post-Gupta styles which flourished in central and western India between the 4th-8th century mixed with the lingering influence of the Indian Amaravati art such as the loose crossed-leg seated posture and, as the Dvaravati kingdom lasted a long time, its art was also influenced by the Pala style, which flourished in northeastern India from the 8th to the 11th century. Most of the Dvaravati Buddha images were carved in stone. Usually small ones were cast in bronze (fig. 7) but recently a large Dvaravati bronze Buddha image of 1.09 m. high was discovered at Muang Fai, Amphoe Lamplaimat in the province of Buriram, northeastern Thailand, and is now kept in the Bangkok National Museum (fig. 8). The early Dvaravati Buddha images, for instance a Buddha image in the attitude of benediction found at Wat Raw, Ayudhya (fig. 9), greatly resemble those of the Indian Gupta and post-Gupta prototypes. The Buddha images of this type usually stand in the *tribhanga* (triple flexion) posture. The right hand performs the attitude (*mudra*) and the left hand

holds the end of the robe. There is no end of the robe on the left shoulder. They might date back to the 7th century A.D. The one found at Wat Raw, however, has a native face, so its date might be early 8th century. The later ones from about the 8th to the 10th century have stronger indigenous features : large hair-curls, a flat face, curved and connected eyebrows, prominent eyes, a flat nose and thick lips (fig. 10). The Buddha under Naga which was found also at Muang Fai (fig. 11) is probably the oldest Dvaravati Buddha image of this type discovered in Thailand whereas a Buddha under Naga from Prachinburi Province which already shows an Indian Pala influence in the monastic dress, is an example of the late type, about the 9th or 10th century (fig.12). As for standing Buddha images, the later figures stand erect and usually perform the gesture of *vitarka* (instruction) with both hands. This attitude in Dvaravati art is called "descending from Tavatimsa Heaven" in Thai (fig. 10). During the Dvaravati period it might have been difficult to find a thick block of limestone. So the protruding hands were usually carved separately and then fixed to the body with tenons. In the latest type of Dvaravati Buddha images, dating from about the 11th century, Khmer or Lopburi influences are present (fig. 13). These are typified by a square face, a long end of the robe terminating in a straight line over the left shoulder and a folded-leg seated posture.

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 by some Thai archaeologists "Panasbati" (Lord of the Jungle) (fig. 14). The standing figure sometimes represents the Buddha descending from Tavatimsa Heaven with a parasol above the head of the Master who is flanked by Indra and Brahma, the former holding the handle of the parasol and the latter a fly-whisk, according to Theravada (Hinayana) Buddhist description. Without the parasol the statue might concern Mahayana Buddhism with Buddha standing in the middle, flanked by Avalokitesvara Bodhisattva and Maitreya. Quite a number of these images have been found. Panasbati seems to have the beak of a *garuda* (the king of birds), the ears and horns of a bull, and the 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 with two angels also flying to listen to the preaching, seems to support this assumption (fig. 15). These figures of the Buddha seated or standing upon Panasbati might have originally been fixed on the hub of the stone Wheels of the Law discussed later or according to some authorities architectural decorations.

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, and two others probably portraying the First Sermon at Pra Pathom Chedi, Nakhon Pathom. The most interesting is a large slab depicting the Great Miracle at Sravasti in the low register and the sermon to the mother of the Buddha in Tavatimsa Heaven on the upper part, now installed behind the base of the large Sukhothai bronze Buddha image in the *vihara* (a hall of worship) of Wat Sutat, Bangkok (fig. 16).

Quite a number of stone Wheels of the Law and figures of deer have been found in Dvaravati art (fig. 17). They no doubt symbolize the first preaching of the Buddha at the Deer Park near Benares in India. They were made according to concepts prevalent 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 late 3rd century B.C. It is also stated in the Mahavamsa, the Singhalese chronicle, that King Asoka sent two Buddhist missionaries, Sona and Uttara, to propagate Buddhism in the land of Suvarnabhumi, which is believed to be Southeast 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. 18). If we remove the *prang* on top we will see that the lower part very much resembles the *stupa* (a solid monument usually enshrining the relics of the Buddha) at Sanchi in India erected a little later than the time of Asoka. However, the decorations on the rims of the stone Wheels of the Law found in Thailand have affinities to the Gupta style in India (4th-6th century A.D.), and therefore might have been carved by 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 Nakhom Pathom was the capital of the kingdom of Suvarnabhumi before it became Dvaravati still remains uncertain, owing to the lack of concrete evidence. Recently in his book "The Heritage of Thai Sculpture" published in 1975, Professor Boisselier states that the only example of a free-standing Wheel of the Law of about the same date with the Dvaravati period seemed to be the one discovered some twenty years ago at Lingarajupalem, east of the Godavari Delta in southern India and since it was not as ornamented as the Dvaravati one, it might have been the latter's prototype.

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, with four figures of the stone deer on the four corners of the abacus looking back towards the Wheel of the Law. 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 (fig. 19). Recently a Wheel of the Law, a pedestal and the shaft of an octagonal column, all in stone, were unearthed in front of the remains of a *stupa* at U-tong, Supanburi. These discoveries again support this theory.

In 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. 20), are of superb workmanship. Many stucco pieces were also used to decorate bases of Dvaravati *ubosoth* (an ordination hall), *vihara* and *stupa*. They were moulded into many forms: Buddha images, other divinities, dwarfs, demons, animals and various motifs.

In 1961 the Thai Fine Arts Department excavated many Dvaravati ruins at Ku Bua, Ratburi. A number of beautiful terracotta figurines were unearthed which have added tremendously to our archaeological knowledge. Some reveal that Mahayana Buddhism also flourished in the Dvaravati kingdom evidenced by the figure of Avalokitesvara Bodhisattva (fig. 21). As for ceramics, some terracotta pieces have been found at Pong Tuk, Kanchanaburi, and also at Ku Bua. The University of Pennsylvania and the Thai Fine Arts Department jointly excavated an old site at Chansen, Nakhon Sawan in north-central Thailand, in 1968 and discovered, apart from a very beautiful ivory comb dating to about the 7th-8th century A.D., many pieces of pottery belonging to the Dvaravati period. Some of them, however, might even be dated earlier to the Funan period. The Faculty of Archaeology, Silpakorn University, has also excavated some Dvaravati sites at Inburi in the province of Singburi, central Thailand.

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 (Lumbini in Nepal), enlightenment (Bodhi Gaya in India), first preaching (Sarnath near Benares in India) and death (Kusinara in India). Later on they were moulded as icons for poor Buddhists who could not afford to order stone or bronze statues. According to an early Singhalese text, since the Dvaravati

period votive tablets were made to inspire a return to Buddhism which the text predicted would disappear after 5,000 years. Ancient Buddhist votive tablets usually have the Buddhist credo "ye dhamma" in Pali 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 *stupa*. Dvaravati votive tables were mostly made in terracotta. Some of them still show strong Indian Gupta influence, but others that reveal Indian Pala influence have been discovered in one of the large *stupa* of Wat Pra Si Sanpet, Ayudhya, and might belong to the Dvaravati period or else were produced during the Ayudhya epoch in imitation of the Dvaravati type (fig. 22). 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.

Dvaravati art flourished in the central part of Thailand, especially at Nakhon Pathom, U-tong in the province of Supanburi, and Ratburi, and in the northeast at Muang Fa Daed Sung Yang in the province of Kalasin (fig. 23). Some Dvaravati Buddha images and stone Wheels of the Law have been also discovered in the south.

The Dvaravati culture probably spread from the central part of Thailand to other areas through peaceful means rather than by force of arms. About the middle of the 7th century A.D. inhabitants of the town of Lavo (Lopburi) migrated northwards and founded another kingdom, that of Haripunjaya (Lampun). Dvaravati art flourished in this kingdom until it was conquered by the Thai in the late 13th century. From the 11th century Haripunjaya art was strongly influenced by Indian Pala, probably via Burma, and Khmer styles.

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. The base of Chedi Chula Paton was constructed three times, one on top of the other. The stucco bas-reliefs of the second period, representing various scenes from the *jataka* (previous lives of the Buddha) after a Sanskrit text are very interesting. Many of them are now displayed at the Nakhon Pathom National Museum (fig. 24). One example of Dvaravati architecture still in rather good condition is the *stupa* at Wat Kukut or Chamdevi, Lampun (fig. 25). This monument dates from around the early thirteenth century and one can classify it as late Dvaravati. Its form is somewhat similar to that of the Sat Mahal Pasada in Polonnaruwa in Sri Lanka.

Various forms of *stupa* exist in Dvaravati art : one has a square base, with the central part in a hemispheric shape and a pointed finial (fig. 26) probably derived from an Indian Pala type; another type, also with a square base, has its central part in the form of an inverted alms-bowl and its final part divided into many superimposed flat rings terminating in a bulb (fig. 27). The latter might belong to Mahayana Buddhism. The archaeological excavations at U-tong, Supanburi, revealed a *stupa* with an octagonal base (fig. 28) and an 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 a result of the propagation of Mahayana Buddhism rather than by political expansion.

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 reasoned 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

crumbled because of the invasion of King Aniruddha's forces. This supposition however, has been challenged by foreign scholars who believe that the Dvaravati kingdom disintegrated following the attack of the Khmer army under King Suryavarman I from Cambodia in the 11th century.

One should mention here another Buddhist *stupa* which is much venerated in north-eastern Thailand and whose date cannot be accurately ascertained. This important monument is Pra That Panom in the province of Nakhon Panom (fig. 29). It must be contemporary with Dvaravati. Professor Boisselier suggests that judging from brick-carvings on the monument, it might be attributed to the 9th century A.D. (fig. 30). This sacred monument unfortunately collapsed in August 1975 following a heavy rain. The heavy finial which was added in 1940 hastened the effects of time. After the excavation it was found there had been an earlier Khmer structure inside which might date from the 9th century and was originally probably a Hindu shrine. It was presumably turned into a Buddhist monument in the early 13th century and the tall finial was added in the late 17th, contemporary with the Ayudhya period. The monument has now been reconstructed after its old form before its collapse.

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

A number of ancient Hindu images has been discovered in Thailand. They have mostly been found at the same site as the Dvaravati antiquities so some scholars have classified them as a Hindu aspect of the Dvaravati art. As very few of them have the native facial features of the Dvaravati style, the author has grouped them apart as Ancient Hindu Images in Thailand. Most of them closely resemble sculptures of the Indian post-Gupta style, *i.e.* those of the Pallava dynasty in southeastern India from 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 or a lump of earth, 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 presumably the image of Vishnu, 69 cm. high, which was found at Chaiya, Suratthani, in the south and dates from about the 4th-5th century A.D. (fig. 31), displaying an affinity with the late Indian Mathura or Amaravati styles. According to Professor Stanley J'O' Connor, Jr., this image is also the earliest Hindu image found in Southeast Asia.

The Hindu statues wearing long robes dating from the 7th century can be divided into three groups: the first with a cloth scarf draped diagonally across the thigh (fig. 32); the second with the same scarf-decoration tied horizontally (fig. 33) and the third without any cloth scarf but with only a small belt and showing a strong muscular body (fig. 34). 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 have been found in the second category which most likely lasted for a long period, displaying a certain evolution such as the contamination between the lower rim of a cylindrical hat and a curved hair-line on the forehead. The statues of the first group were mostly found in southern Thailand, whereas the majority of the second group were discovered in the south as well as at Dong Si Maha Pot, Prachinburi, in the east. The third group was only found in the south and attributed by Professor Stanley J.O' Connor, Jr. in his remarkable book "Hindu Gods of Peninsular Siam" to the period between 650 and 800.

At the town of Si Tep in the province of Petchabun, in north-central Thailand, Hindu images that differ from those mentioned above have been discovered, and their dates are presumably a little earlier or about the same time. Most of them represent Vishnu wearing an octagonal hat and a short dress (like a *sampot*). Some of them represent Krishna, an incarnation of Vishnu, and Surya, the sun-god (fig. 35). 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 Bodhisattva, which indicate that they probably belong to Mahayana Buddhism. In 1976 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. The head of Vishnu is now affixed to its body which had been discovered earlier at Si Tep. It shows Vishnu wearing a cylindrical hat and a short dress. It is currently displayed at the Bangkok National Museum.

At Ubon Rachathani, northeastern 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. 36). At Dong Si Maha Pot, Prachinburi, many large Sivalinga (phallic emblem of Siva) have been unearthed and recently a large stone image of Ganesa, the elephant-headed god, was discovered (fig. 37). It may also be seen at the Bangkok National Museum. In southern Thailand Sivalinga have also been found.

SRIVIJAYA STYLE (8th-13th century A.D.)

Between the late 7th-13th century there arose a powerful kingdom in the Malay archipelago, to the south of Thailand. This kingdom at one time controlled the island of Sumatra, Malaysia and southern Thailand. Scholars have named this kingdom "Srivijaya" after inscriptions and think that its capital city might have been near the modern town of Palembang on the island of Sumatra. The art that developed in southern Thailand during this period has thus been termed "Srivijayan Art".

Srivijayan art received, respectively, influences from the Indian Gupta, post-Gupta and Pala-Sena styles. Most of the objects of this period, either in stone or bronze, that have been discovered in southern Thailand are so similar to those found in central Java (7th or 8th-early 10th century A.D.) that sometimes it is very difficult to distinguish between them. Most of them are Mahayana Buddhist. Since most of these objects resemble the antiquities found in central Java much more than those found in Sumatra, one Indonesian scholar has proposed that the term Srivijayan art in Thailand should be replaced by that of the Sailendra style. The Srivijayan art of southern Thailand presumably lasted until the 13th century when this land was amalgamated into the Sukhothai kingdom. The early antiquities of this period are so varied according to their prototypes that some scholars suggest that they should be called the art of southern Thailand rather than the Srivijayan art.

The stone figure of Avalokitesvara Bodhisattva found at Chaiya (fig. 38) seems to antedate many other art objects of the same period and displays strong Gupta and post-Gupta influences. Two other figures of the same Bodhisattva in bronze, also found at Chaiya are dated later and already show artistic influences from the post-Gupta and Pala-Sena styles. The first of these (fig. 39) is regarded as one of the masterpieces of the Bangkok National Museum. Though the Amitabha figurine on top of the head has been broken, the Bodhisattva is still wearing an antelope skin, the head of which can be seen on his left shoulder, which identifies him as Avalokitesvara Bodhisattva.

Some Srivijayan art objects were found far afield. For instance the Mahayana figure of Maitreya Bodhisattva or the preaching Buddha (fig. 40) was found in the northeastern part of Thailand at Mahasarakham. It was probably imported from the south. The Buddha under Naga, found at Wat Wieng at Chaiya (fig. 41) 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 rather rare. Some scholars believe that the Buddha and the Naga were not cast at the same time. This belief is difficult to maintain as the Buddha and the Naga fit in so well together. On the base of the Naga is inscribed a date equivalent to 1183 A.D. or, according to recent research, about a century later. This image shows some Khmer (or Lopburi) influence from the long faces of the *naga*, the square face of the Buddha, the folded-leg seated posture and the Khmer language used in the inscription and can be regarded as a late Srivijayan sculpture. The late Srivijayan character-

istics can be seen from the plain cranial protuberance without any hair-curls on top but with a halo in the form of a Bodhi leaf-shape affixed in front as well as a pleated end of the robe over the left shoulder. These characteristics remained at Chaiya until the Ayudhya period.

At Sating Pra in the province of Sonkhla (Singora), many small Srivijayan bronze images have also been unearthed. Some of them, for instance a figurine of Siva, belong to Hinduism but that of Kubera, the god of wealth or Jambhala (fig. 42) probably belongs to Mahayana Buddhism because of the Sanskrit inscription "*ye dharma*" on the back. Terracotta receptacles have also been discovered, and at Punpin in Suratthani, bronze images have also been 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 concept. 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. 43) in order to present merit to the dead. As the ashes of the dead had already been baked, these clay votive tablets were not put to fire again.

Srivijayan architecture was well represented at Chaiya, Suratthani, which was without doubt a very important site during the Srivijaya period. Most of the objects discussed above were discovered there. Some scholars even think that Chaiya might have been the capital of the Srivijaya kingdom instead of Palembang where very few antiquities have been discovered. One can cite Pra Borom That Chaiya (fig. 44) at Chaiya as the best example of important Srivijayan structures. It resembles some small *candi* in Java about the 8th century and was largely restored in the reign of King Chulalongkorn in 1901. There is another important monument at Chaiya, a sanctuary at Wat Kaew, which is very similar to Cham structures of the 9th century A.D. but also with central Javanese influence as can be seen from the three rooms on the three directions, apart from the east. Recently a red sandstone seated Buddha image in the attitude of subduing Mara and showing Cham influence about the 10th century was discovered in a niche in front of this sanctuary. The original Pra Borom That at Nakhon Si Thammarat, which is now encased inside the round one, probably originally had the same form as that of Pra Borom That at Chaiya but the date might be later.

LOPBURI STYLE OR KHMER ART IN THAILAND (7th-14th century A.D.)

In the central, eastern and northeastern parts of Thailand is found a style of art that has affinities both in sculpture and architecture 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 late 12th century. At the present time the term "Lopburi Art" is also used to include Khmer antiquities discovered in Thailand and the date has been moved up from the original 11th century back to the 7th century A.D. Some scholars have disagreed with this new chronology by saying that from the 7th down to the 11th centuries Lopburi was a Dvaravati town as Dvaravati antiquities and ancient Mon stone inscriptions have been there found. The author agrees with this point and has suggested that the word "Khmer art in Thailand" might be used in order to show that there are still some differences from Khmer art in Cambodia. One scholar has used the term "Pre-Lopburi Art" for the Khmer art found in Thailand prior to the 11th century A.D.

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, such as the stone torso of Uma found at Aranya Pratet, Prachinburi, quite near the Cambodian frontier (fig. 45), might date back to the first half of the 7th century A.D. This piece is now preserved in the Suan Pakkad Palace collection. Many beautiful bronze Mahayana Buddhist Bodhisattva, dated later from about the late 7th to the 8th century A.D., have been found in the Buriram Province, northeastern Thailand. Most of them have been smuggled abroad and now only two of this style, found at different site, at Muang Fai in the same province are in the Bangkok National Museum collection (fig. 46). Most of the objects and monuments of the Lopburi period, however, date only from the 11th century onwards. The Lopburi sculpture are carved from stone or cast in bronze. Most of the Buddhist objects belong to the Mahayana school. The bronze objects may have been of Thai workmanship; they continued to be made down to the early Ayudhya period (14th-15th century A.D.)

Some Lopburi-period Buddha under Naga images can be compared to the Khmer Baphuon style of the 11th century (fig. 47), showing the characteristic low curved upper border of the undergarment on the abdomen. Other Lopburi Buddha images belong to the Khmer Angkor Vat style (fig. 48) but some might display some characteristics peculiar to the Lopburi style such as an additional register in the middle of the diadem (fig. 49). The Buddha under Naga motif was very popular, and some are typical of the Bayon style (fig. 50). The face is usually square with a small band dividing the hair from the forehead. Hair-curls exist on the head but the cranial protuberance is generally modified into three superimposing rows of lotus petals,

topped by a halo in the form of a lotus bud or a gem. The eyebrows form more or less a straight line. If the expression is rather austere one might date the image to the 12th century and if it shows a gentle smile the image might be attributed to the 13th-14th century. The end of the robe on the left shoulder extends down to the navel and terminates in a straight line. The seated posture is always in a folded-leg fashion. Sometimes the pedestal is decorated in a lotus-petal motif (fig. 51). These large Buddha statues are carved from sandstone. At the same time there are many small bronze Lopburi Buddha images. Most were cast at the beginning of the late 12th century and represent the single Buddha or a group of Buddha on the same pedestal (fig. 52). The three Buddha images on the same pedestal might suggest the three forms (*trikaya*) of the Buddha in Mahayana Buddhism : the form that can be changed (*nirmanakaya*), the law (*dharmakaya*) and the form that cannot be changed after the Enlightenment (*sambhogakaya*). 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. 53). Quite often these last two figures are separately represented. Hindu images also occur, for instance images of Siva, Vishnu and Visvakarma, the god of craftsmen (fig. 54). Buddhist votive tablets were fabricated both in terracotta and metal. Those depicting the Buddha or Hevajra, a Mahayana Buddhist saint, were quite popular. It is to be noted that architecture began to appear on various votive tablets during this period from the 12th century. Some are found representing the Buddha or any other Buddhist saint seated within a *prang* or a Khmer tower. Theravada (Hinayana) Buddhist sculptures have also been found, but probably few in number.

In Lopburi art, portraits have also been found; one good example is the stone portrait of King Jayavarman VII, the last great monarch of the Khmer empire, discovered at the Pimai Temple, Nakhon Rachasima (fig. 55). Bronzes that were used as household articles abound, such as offering-trays, decorations of wooden chariots (fig. 56) and palanquins. Most of them are of superb workmanship and might have been cast by Thai artists as mentioned above.

Brown glazed ceramics from this period are also known. They probably date from the 11th century. They are usually called "Khmer jars" in Thai. These ceramics were sometimes produced in the form of human beings or of animals (fig. 57). They may have been fabricated in Thailand and then exported to Cambodia. Recently some ruins of kilns from this period were discovered at Ban Kruat in Buriram Province, northeastern Thailand. These kilns produced ceramics covered with greenish-blue and brown glazes.

There are many brick and stone Buddhist and Hindu shrines from this period. Some Lopburi temples date as far back as the 7th, 8th or the 10th century. The oldest stone pediments that can be compared to the Khmer Thala Borivat style lintels (early 7th century A.D.) were found in the province of Chantaburi, eastern Thailand (fig. 58). Another stone lintel is now in Wat Supatnaram in the town of Ubon Rachathani, northeastern Thailand. It displays the linking characteristics between the Khmer Thala Borivat and Sambor Prei Kuk styles (fig. 59). Lintels from the second half of the 7th century can be seen at Prasat Phumpon in the province of Surin, northeastern Thailand (fig. 60) and at Prasat Ban Noi, Amphoe Vathana Nakhon, Prachinburi in the east. As for those of the 10th century, examples can be seen at Prasat Muang Khaek and at Prasat Non Ku in the province of Nakhon Rachasima, northeastern Thailand, as well as the Hindu shrine in the centre of the town of Lopburi. The latter differs in many points from the Khmer tower both in form and decoration and can be regarded as original in the central part of Thailand. Temples of the late 10th and 11th century abound in the northeast. The most famous ones are

Prasat Muang Tam and Prasat Panom Rung, both in the province of Buriram. The latter was probably constructed successively from the middle of the 10th century down to the early 13th as it is situated on a hill along the ancient highway from Angkor, the capital of Cambodia during that period, to the town of Pimai in northeastern Thailand. Those built not long before the Angkor Vat Temple in Cambodia are the Pimai Temple (fig. 61) and Prasat Ban Ra-Ngaeng, Surin. The Three Towers (Pra Prang Sam Yot) in the town of Lopburi itself (fig. 62) was constructed at about the same time as the Bayon, *i.e.* late 12th-early 13th century. Temples of this period abound all over Thailand for instance at Ratburi and Petburi in the south, Kanchanaburi in the west and at Sukhothai in the north. Some of them might have been built as the rest-houses (*dharmasala*) or house of fire of King Jayavarman VII, the last great monarch of Cambodia, in his empire during that epoch.

CHIENGAEN OR NORTHERN THAI STYLE (circa 11th-18th century A.D.)

Now we come to real Thai art. Theravada Buddha images of the Chiengsaen style (Lanna or northern Thai art), a great number of which have been found in northern Thailand, are divided into two groups. The first group strongly resembles the Pala art of India (fig. 63) as can be seen from the halo in the form of a lotus bud which might mean a gem, a round face with arched eyebrows and a prominent chin, a stout body with a developed chest, the short end of a monastic dress terminating in a notched design on the left shoulder, the attitude of subduing Mara, the crossed-leg seated posture (*vajrasana*) and the base decorated with two rows of lotus petals and stamens. It is generally believed that the Buddha statue of this style was created when Thai people settled down and formed small independent principalities in the extreme north of Thailand around the 11th century. During this period the old town of Chiengsaen might have been an important town. Some beautiful images in this style were discovered at the present town of Chiengsaen. That is 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. Now some scholars have indicated that the Indian Pala Buddha image in the attitude of subduing Mara always places his right hand at the middle of the right leg whereas the Chiengsaen Buddha image would usually place it on the right knee. They think that this attitude as well as the Buddha image of early Chiengsaen style probably derived from the eastern Indian art rather than the Pala school. Anyhow these two postures of the right hand of the Buddha were already mixed in Burmese Buddhist votive tablets in Pagan. They might have already been mingled in Burma before propagating to northern Thailand. The date of the early Chiengsaen Buddha images have also been fixed by some scholars to the early or middle of the 13th century. Influences might also have come from the Haripunjaya (Lampun) school in northern Thailand.

Buddha images of the second group, sometimes called the late Chiengsaen or Chiangmai style, show Sukhothai artistic influences as can be witnessed from the halo in the form of a flame-like motif, an oval face, a rather slender body sometimes with the long end of the robe over the left shoulder and the folded-leg seated posture (*virasana*) on a plain base. Therefore their probable date is not earlier than the middle of the 14th century (fig. 64).

In 1957 an American scholar, 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. 65). He therefore proposed the theory that the early and late (second group) Chiengsaen Buddha images are contemporary, dating only from the reign of King Tiloka of Chiangmai (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 doubtful, as inscribed Buddha images of early Chiengsaen iconography (fig. 65) when compared with uninscribed images of

the same iconography (fig. 63), appear to be of greatly inferior workmanship. Excavation at the town of Chiengsaen or ancient sites in northern Thailand might clarify this problem. The Pala influence in northern Thailand probably came *via* the town of Pagan in Burma and was already there, during the time of the Haripunjaya (Lampun) kingdom (see page 7). Another theory, that the early Chiengsaen style was influenced by the Srivijayan art in the south, seems to be rather uncertain as the distance is too great and neither archaeological nor artistic evidence has yet been discovered.

According to Professor Boisselier, as the right hand of the early Chiengsaen Buddha image is not placed on the middle of the right leg like the Pala Buddha image but is reposed on the right knee, one should also think of Indian Buddha images at Sirpur in Madhya Pradesh and in works of the 8th or 9th century from Virat Cuttack in Orissa as its prototype.

In the late Chiengsaen or Chiangmai style there are also crowned Buddha images. They probably represent the future Buddha, Maitreya, or the Buddha himself disguised as an emperor when he was converting Praya Maha Chompu, a heretic king (fig. 66). In this period many Buddha statues were also carved from crystal and semi-precious stones. The Emerald Buddha (in reality jade), the most venerated Buddha image in present-day Thailand, might have been carved in the northern part of Thailand during the late Chiengsaen period, or else, as some scholars have suggested, the image might be of Singhalese or south Indian 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 image was then taken to Lampang, Chiangmai, and then to Laos. King Rama I of Bangkok, when still a general, captured Vientiane in 1780 and brought the effigy back to Thailand where the image was installed first at Thonburi and since then at Bangkok. The late Chiengsaen style also spread its influence up north and to the towns of Luang Prabang, Vientiane and Champasak (Bassak) in Laos, but the workmanship of images from these places cannot equal that found in Thailand. Chiengsaen Buddhist votive tablets also exist. Most of them were cast in metal. Images of deities or portraits of laymen (fig. 67) were sometimes produced.

During the late Chiengsaen period, around the 15th-17th century, a school of art that specialized in carving Buddha images or Buddhist scenes in red sandstone flourished at Payao, not far from Chiengrai. The workmanship is quite interesting (fig. 68), and most of the works represent the Buddha seated on a highly decorated pedestal.

As for ceramics, the Sangkalok ware of Sukhothai was fabricated in the northern part of Thailand during the late Chiengsaen or Chiangmai period at Wieng Kalong kiln in the district of Wieng Pa Pao, Chiengrai and at San Kampaeng, Chiangmai etc. According to the evidence of Thai chronicles, during the wars between the kingdoms of Chiangmai 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. From a recent research, however, some kilns at San Kampaeng, Chiangmai, might have antedated the Sukhothai period. Now there is also a new theory that the Tzu-chou ware influence from China might have come at the same time about the late 13th century to Sukhothai, Lan Na and Payao, the latter two being in northern Thailand.

Chiengsaen style architecture dates primarily from the founding of Chiangmai in 1297 by King Mangrai. Examples include the Chedi Si Liem outside the town of Chiangmai (fig. 69), which strongly resembles the late Dvaravati *stupa* at Wat Kukut, Lampun (fig. 25), and the round *stupa* of Singhalese origin with the redented high base displaying the form developed

from Sukhothai *chedi* (a Thai equivalent for *stupa*) as at Pra That Lampang Luang, Lampang (fig. 70) and at numerous other sites in the north. Srivijayan architecture also spread its influence north *via* Sukhothai as can be seen from the *chedi* of Wat Pa Sak at Chiengsaen, erected by command of King Saen Phu in the early 14th century. It is a combination of Srivijayan, Dvaravati, Burmese and Sukhothai styles. There is one greatly disputed Chiengsaen style monument, Wat Chet Yot at Chiangmai (fig. 71). 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 and was restored in the 15th century. Now some scholars think that this *vihara* was only constructed in the reign of King Tiloka of Chiangmai, around 1455, in order to celebrate the 2000th anniversary of Buddhism and this action brought the Pala Buddha image influence into northern Thailand.

The existing *ubosoth* or *vihara* of Chiengsaen style mostly date from the late period, and as a great part of northern Thailand was more or less 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 open *vihara* of the late Chiengsaen or Chiangmai style is one superb structural type of the later period.

SUKHOTHAI STYLE (late 13th-early 15th century A.D.)

Sukhothai art commenced when King Si Inratit founded the Sukhothai kingdom as a country independent from the Khmer around 1240. Sukhothai art is regarded as the most beautiful and the most original Thai artistic expression, especially as regards Buddha images. During this period the Sukhothai kingdom received Theravada Buddhism from Sri Lanka; Singhalese artistic influence also appeared at Sukhothai, more prominent in architecture than in sculpture. The bronze walking Buddha in the round is regarded as an innovation of Sukhothai artists. Before, one could see the walking Buddha in only high or bas-relief. The walking Buddha of Sukhothai represents the apex of plastic Buddhist art in Southeast Asia. These images are comparable to the finest statuary of other civilizations throughout time (fig. 72).

Sukhothai Buddha images can be divided into four main categories :

1. *General Group*, to which most of the Sukhothai Buddha images belong. The Buddha has a tall flame-like motif on the head, small hair-curls, an oval face, arched eyebrows, a hooked nose (after the Indian conception of a great hero's characteristics) and a smiling expression. The shoulders are large but the waist is small. The hanging flap of the cloth on the left shoulder is quite long down to the navel and terminates in a notched design. The Buddha is usually seated in a folded-leg fashion and is in the attitude of subduing Mara. The base is always plain (fig. 73).

2. *Kampaengpet School*, characterized by a broad forehead and a pointed chin (fig. 74). Very few Buddha images of this school have been found.

3. *Pra Puttha Chinarat Group*, featuring a rather round face, a corpulent body and four equal fingers (fig. 75). 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 Trakuan Group*. In this group are Sukhothai Buddha images that display strong Chiengsaen influences. Some of them have the short end of the robe over the left nipple or a narrow forehead that show Chiengsaen characteristics; the body and pedestal are usually in Sukhothai style. This category is called the Wat Trakuan Group as these Buddha images were discovered first at Wat Trakuan in the old town of Sukhothai. Some of them might be early Sukhothai Buddha images if one believes the theory that the early Chiengsaen style antedates that of Sukhothai. Stucco Buddha images found at Wat Pra Pai Luang, one of the most ancient Buddhist monasteries outside the town of Sukhothai on the north, all seem to belong to this category (fig. 76).

Those Sukhothai Buddha images that display some Singhalese influence are also classified in the Wat Trakuan Group, and some of them 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, located today in the Bangkok National Museum Chapel (fig. 77). According to a chronicle, this Buddha image was obtained from Sri Lanka 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 from one town to another, it might have been changed into Thai style, or the original could have been lost and the present one recast during the Sukhothai period. A certain group of scholars believes that this image was cast during the Sukhothai period and the chronicle was written to explain that the effigy came from Sri Lanka in order to make the statue more sacred. Since Pra Puttha Sihing has been moved several times, now there are three Buddha images that claim to be the original one from Sri Lanka : the one in the Bangkok National Museum, the one in Wat Pra Sing at Chiangmai and the last one at Nakhon Si Thammarat (fig. 98). The last two however resemble the Indian Pala school from northeastern India by the lotus-bud halo, the round face, the short end of the robe on the left shoulder, the attitude of subduing Mara and the crossed-leg seated posture. Only the one in the Bangkok National Museum resembles most the Singhalese type from the attitude of meditation which has not been popular among Thai artists and the folded-leg seated posture.

During the Sukhothai epoch, Buddha images appeared in four postures : seated, reclining, standing and walking. Stone Sukhothai Buddha statues also exist. Many stucco bas-reliefs were used to decorate religious architecture. The most beautiful, representing the Buddha descending from Tavatimsa Heaven, is at Wat Trapang Tong Lang east of the old town of Sukhothai (fig. 78) and is very similar to a mural painting in the Northern Temple of Polonnaruwa, Sri Lanka, 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 or the Burmese art in Pagan, later becoming the prototype of the bronze Sukhothai walking Buddha in the round (fig. 72). Sukhothai Buddhist votive tablets were moulded in both terracotta and metal. The most remarkable depicts the walking Buddha under a frame protected by two parasols; it is usually called "Pra Kampaeng Khayeng" in Thai (Kampaeng probably derives from the name of the town of Kampaengpet as many Buddhist votive tablets have been found there; *khayeng* means walking by lifting one's foot). This type of Buddhist votive tablet was however mostly found in the crypts of early Ayudhyan monuments (14th-15th century A.D.)

During this period depiction of the Buddha's footprint was also very fashionable. This was done both in stone and bronze. The most important example is the bronze footprint or the bronze cover of the footprint from Wat Sadet, Kampaengpet, now preserved in the Bangkok National Museum. According to the Sukhothai stone inscriptions, King Lithai (*circa* 1347-1368) sent artists to measure the Buddha's Footprint on Adam's Peak in Sri Lanka and reproduced many of them in his kingdom.

Only a few of the Sukhothai period mural paintings remain, but engravings on stone slabs representing various *jataka* on the ceiling of the tunnel in the *mandapa* (a square structure) of Wat Si Chum, Sukhothai (fig. 79), point to the high skill of the Thai artists in stone-engraving during this period. They again probably were influenced by religious art from Sri Lanka.

Many bronze Hindu images were cast during this epoch, especially images of Siva, Vishnu, Harihara (Siva and Vishnu combined together, fig. 80), and Brahma. Their faces resemble those of the bronze Buddha images in the General Group. The only difference lies in the dress and ornaments, the evolution of which helps to fix the successive dates of these

bronze Hindu statues. Though the Thai during the Sukhothai period were fervent Buddhist one should not be surprised to find also some Hindu images being cast during this period as Buddhism does not concern itself with the administration of the country, whereas, Hinduism does. In the old days the king had Brahmins as his legal advisers and the book of law, the Dharmasastra, was kept by Hindu priests. Even today many royal ceremonies in Thailand are still performed by Hindu priests.

During this period ceramics were fabricated in glazed stoneware; this is the "Sangkalok" ware, called "Sawankhalok" by foreigners (fig. 81). Thai potters probably learned their technique from Chinese and Khmer masters and their products were exported far and wide : to Japan, the Philippines, Indonesia and Borneo. Recently many sunken ships loaded with ceramic cargoes have been found along the eastern coast of Thailand. The ceramic was probably fabricated until the middle of the 15th century if one believes in the Thai chronicles about the wars between the kingdom of Ayudhya and that of Chiengmai but according to a new research to the middle of the 16th century owing to the wars between the Thai and the Burmese. In addition to vessels, human and animal images. Sukhothai potters also produced Buddhist decoration 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 (see page 13).

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

1. The original Sukhothai *stupa* has superimposed square 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. 82). Such a *stupa* exists at Wat Mahathat in the centre of the old town of Sukhothai and at Wat Chedi Chet Thaew, Sisatchanalai as well as in other important towns in the Sukhothai kingdom.

2. The round *stupa* probably derived from Singhalese art at the same time as Singhalese Theravada Buddhism appeared in Thailand during the late 13th century (fig. 83). The round *chedi* surrounded by elephant-caryatids also belongs in this category.

3. The Srivijayan *stupa* characterized by a tall square body is sometimes decorated by niches with Buddha images, crowned with a round *stupa* of Singhalese style, surrounded at the four corners by smaller *stupa* of more or less the same form. The *mandapa* of Wat Khao Yai and monuments at Wat Chedi Chet Thaew, Sisatchanalai (fig. 84) are examples. The Srivijayan influence might have come to Sukhothai when King Ram Khamhaeng spread his power down into the southern part of present-day Thailand as referred to in his inscription.

The *stupa* called Chedi Sung, located east of the town of Sukhothai, shows a mixture of Singhalese style (a round *stupa*) with the Srivijayan type (a high square redented base but without any decorating niche) (fig. 85). This *chedi* might be the prototype of the *stupa* at Wat Pra Kaew, Sanburi, Chainat in central Thailand, which was probably erected during the early Ayudhya period about the early 15th century (fig. 86).

Sukhothai religious architecture replicates Lopburi style in the form of a more elevated tower such as that of Wat Si Sawai, Sukhothai. The lower part in laterite of the three *prang* of this *wat* was probably constructed by the Khmer but the upper part in brick was added by the Thai as well as the superstructure decoration. This sanctuary had presumably been at first dedicated to Hinduism but later on was changed to a Buddhist monastery during the Sukhothai period. The big *prang* at Wat Pra Si Ratana Mahathat Chalieng, Sisatchanalai, was probably erected during the Ayudhya period about the middle 15th century and then repaired again in the early 18th century.

Some of the *vihara* of the Sukhothai period exhibit characteristics derived from Polonnaruva in Sri Lanka (11th-12th century); an example is the remains of the *vihara* of Pra Attharot (a huge standing Buddha image 18 cubits high). Such *vihara* were quite popular during the Sukhothai period. Usually the Sukhothai *vihara* is larger than the *ubosoth*, and the walls are pierced by small rectangular cavities instead of large windows. The *mandapa* of Wat Si Chum, Sukhothai, is extraordinary as it is constructed of a double wall and has a small tunnel leading to the roof inside which one can enter *via* steps by the back of the main Buddha image (fig. 87). This peculiarity of construction might also have derived from Polonnaruva, Sri Lanka, where a narrow passage is found inside the double wall of some *vihara* so that people can walk around the main Buddha image during worship, or according to some scholars from Burmese *vihara* at Pagan. This technique was modified by the Thai architects at Wat Si Chum. The Thai legend of a talking Buddha image might have derived from this *wat* because if one hides oneself behind the Buddha statue one can make the Buddha speak quite easily especially if the *mandapa* was still covered with a roof which was probably of wood and terracotta tiles. The stone-carving in imitation of wood-work at Wat Chetupon, Sukhothai, and at Wat Pra Si Ratana Mahathat Chalieng, Sisatchanalai, might also have been derived from Polonnaruva.

U-TONG STYLE (circa 12th-15th century A.D.)

While Chiengsaen art was flourishing in the extreme north of Thailand and the Sukhothai style was prospering 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 was later occupied by the Khmer. The U-tong art that flourished in this central part of Thailand is therefore a composite art; the artists were probably Thai. Since we still do not know very much about the history of central Thailand during this period, some scholars have suggested that the name U-tong style should be changed into that of Ayodhya by the belief that there was an important town of Ayodhya on the eastern side of the river opposite the present town of Ayudhya. The town of Ayodhya, however, is still not certain from the archaeological point of view so the author has still stuck to the original name of U-tong though the ancient town of U-tong in the province of Supanburi, western Thailand, has no connection with this art. Some scholars have also suggested the name of Supanburi-Sankhaburi for this artistic style but this nomenclature has also to wait for further research.

U-tong Buddha images may 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 between 12th-13th century (fig. 88). Examples of this style are few. The halo usually appears in the form of a lotus bud or a gem. Although the face is square and the forehead bordered with a small band in imitation of Lopburi art, the facial features still retain some Dvaravati characteristics such as curved and connected eyebrows as well as thick lips. The monastic dress still follows the Dvaravati mode of drapery especially on the standing statues and the technique of sculpturing stone is still the same by carving the protruding hands separately and affixing them to the body later on by tenons.

2. The second group shows more prominent Lopburi influence (fig. 89). The halo on the skull protuberance has changed from a lotus bud or a gem 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 passed 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. 90); quite a number 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. Hence some scholars have suggested that this third group should be included into the early Ayudhyan style but the U-tong characteristics are still there.

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, an example is Pra Mahathat of Chainat (fig. 91), which suggests a mixture of Sukhothai and Srivijayan styles. The former is illustrated by a round *stupa* and the latter by a redented square base with four niches and small *stupa* used as decorative elements. Another good example is the main *prang* of Wat Pra Si Ratana Mahathat, Lopburi, dated by Professor Boisselier to the late 13th century (fig. 92). This structure is quite different from the Khmer prototype as it is much more redented at the corners and the stucco decoration on the base of the wall is rather high, almost approaching the level of the lintel of the projecting eastern porch on the front. Professor Boisselier also suggests that this monument is probably the prototype of the Thai *prang* during the Ayudhya period.

AYUDHYA STYLE

(middle 14th-middle 18th century A.D.)

Ayudhyan art technically 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.

Ayudhyan Buddha images can be divided into 4 sub-periods.

1. At the beginning, the second and third U-tong styles of Buddha image (figs. 89-90) 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 Cherng, Ayudhya, which is from the second period of the U-tong style, was created 26 years before the foundation of the city. U-tong Buddha images of the second and third styles continued to be fashionable until the reign of the Ayudhyan King Borom Trailokanath (1448-1486) 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. 90). In 1458 King Borom Trailokanath had a set of bronze images cast, representing five hundred previous lives of the Buddha. Some of them have been found in Wat Pra Si Sanpet, erected by the same king (fig. 93); they exemplify the transition from the U-tong style into that of typical Ayudhyan. One can, therefore, say that the real Ayudhyan style began about the middle of the 15th century.

2. When King Borom Trailokanath went to rule at Pisanulok in 1463, Sukhothai influences became more popular at Ayudhya. There then developed a typical Ayudhyan style that endured from the reign of King Borom Trailokanath's son, King Rama Thibodi II (1491-1529) to 1767. These typical Ayudhyan Buddha statues were influenced by the Sukhothai style, but occasionally U-tong characteristics prevailed. Most cannot be compared qualitatively to Sukhothai images. The facial expression here is usually lifeless, although the pedestal is much more decorated (fig. 94).

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. 95). Some sandstone Buddha images did exist in Ayudhya before these two reigns, but when Cambodia became once more a vassal of Thailand in the reign of King Prasat Tong and Thai artists tried to imitate the Khmer works of art these images became more popular. Many can be seen in the town of Lopburi which became the second capital in the reign of King Narai. During the reigns of these two kings red sandstone Buddha images were also carved in central and southern Thailand, for instance at the town of Chaiya. The most important characteristics of these sandstone images are double lips or a faint moustache over the mouth and sometimes a double line around the eyes.

4. Crowned Buddha images were very popular during the late Ayudhya period. They are either profusely decorated (Song Khrueng Yai, fig. 96) or else wear only a diadem and earrings (Song Khrueng Noi, fig. 97). In the latter type, lateral protrusions of the diadem above the ears are characteristic, even from 1510 (fig. 99). During this period the standing Buddha in the attitude of dispelling fear with both hands is called calming the ocean; with the right hand only is termed pacifying the relatives from quarrelling about water to irrigate their rice-fields and with the left hand alone to forbid the sandal wood Buddha image from leaving his seat.

Apart from these images, there exists another Buddha image type called the Nakhon Si Thammarat school. Images of this school are cast in imitation of the Pra Puttha Sihing at Nakhon Si Thammarat in southern Thailand (fig. 98). They are similar to those of the early Chiengsaen style, but the face is rounder, the short robe end above the left nipple is more fanciful and the body more corpulent. 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 inspiration from Java. The date of the latter might be around the 16th-18th century.

Buddhist votive tablets in the Ayudhya epoch were moulded as in other periods. They usually depict many small seated Buddha, generally 500 in number, on the same plaque. During the later part of the period, the crowned Buddha image standing under a frame was popular.

Among the many Bodhisattva, only Maitreya was depicted 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 Khmer Bayon style as can be seen for instance from the square face, a short dress or *sampot* and short pendants hanging under the necklace and the belt of the bronze image of Siva cast at the town of Kampaengpet in 1510 (fig. 99).

Few examples of Ayudhyan painting still remain although Thai religious painting had existed since the Sukhothai period. Some traces of painting still exist at the town of Sukhothai, but they might actually date only from the Ayudhya period. The oldest, probably is found at Wat Chetupon, south of Sukhothai and at Wat Chedi Chet Thaew in the town of Sisatchanalai. They both might belong to the Sukhothai epoch.

The first period of Ayudhyan painting (1350-1488) shows Khmer, Singhalese and Sukhothai influences. 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 Rachathirat II in 1424 (Fig. 100). 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 painting, probably executed in the reign of King Rama Thibodi II (1491-1529), is now preserved in the store room of the Bangkok National Museum. The Sukhothai influence is more prominent.

The second period of Ayudhyan pictorial art may be studied from illustrations on manuscripts. These religious documents were probably produced in the 16th or 17th century, and most of them deal with Buddhist cosmology including the Buddha's life story (fig. 101). They show the gradual development of Sukhothai influence in Ayudhyan painting and the popularity of using many colours.

Late Ayudhyan painting is represented by a style typically Thai. Many colours were used as well as gold on figures and ornamental designs. The representation of trees, mountains and water shows Chinese influence (fig. 102).

In minor religious arts, Ayudhya bested all the other periods; fortunately many examples still remain. There are many beautiful wooden objects: carved doors, book-cabinets and boxes for palm-leaf manuscripts. These wooden works have curved bases in a manner similar to the base and roof of the late Ayudhya period architecture. Of the book-cabinets decorated with painting in gold on black lacquer, the one known as "the Master of Wat Serng Wai" is probably the best (fig. 103). The boxes for palm-leaf manuscripts were originally made as household articles to keep cloth. With their contents they were dedicated to Buddhist monasteries after the owners' death by their descendants in order to present merit to the dead. The cloth was generally used as binding for the manuscripts to be kept in the boxes. Rather remarkable mother-of-pearl inlaid work also dates from the Ayudhya period; for example, the temple door-panels which were largely executed during the reign of King Borom Kot (1732-1758). One pair came from Wat Borom Puttharam, Ayudhya. They were later cut and made into a book-cabinet (fig. 104), 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. Important religious objects included eight superimposed *stupa* enshrining the auspicious relics of the Buddha (fig. 105), discovered by the Fine Arts Department in the large eastern *chedi* of Wat Pra Si Sanpet in Ayudhya 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 Korom Rachathirat III (1488-1491), was erected. Another important reliquary was found in 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 as well as many valuable objects dedicated to the Buddha and the deceased. These include gold Buddha images, Buddhist votive tablets, and precious ornaments. The most important and valuable treasures ever found at Ayudhya were the bronze Buddha images and numerous gold objects discovered in the crypt of the main *prang* of Wat Ratburana in 1957. This important monastery was founded by King Borom Rachathirat II on the cremation site 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. 106).

At the end of the Ayudhya period, pentachromatic ceramic ware (called in Thai *bencharong*) was imported from China, decorated with Thai designs executed expressly for the Siam trade (fig. 107).

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 style, but taller with the corn-shaped superstructure and having a long projecting porch on the east. Examples are Wat Putthaisawan (fig. 108), Wat Pra Ram, Wat Pra Si Ratana Mahathat and Wat Ratburana, all at Ayudhya, and Wat Pra Si Ratana Mahathat at Pisnulok.

2. After King Borom Trailokanath went to rule at the town of Pisnulok in north-central Thailand in 1463, the influence of Sukhothai architecture reached Ayudhya. The principal monuments of Buddhist monasteries during this period were fashioned with 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. 109) and the main *stupa* of Wat Yai Chaimongkhon, also at Ayudhya. The most outstanding change from the Sukhothai period lies in the addition of a group of short

pillars supporting the tall ringed finial. Some of the round *stupa* already existed at Ayudhya before the reign of King Borom Trailokanath; for instance, the main *stupa*, of Wat Maheyong, Ayudhya, was built by King Borom Rachathirat II, King Borom Trailokanath's father.

3. The *prang* and Khmer architecture in general regained popularity at Ayudhya in the second quarter of the 17th century, following the subjugation of Cambodia by King Prasat Tong, who built the main *prang* at Wat Chaiwathanaram (fig. 110) and Pra Nakhon Luang. During this period redented *chedi* also began to appear; the most beautiful are the two at Wat Chumpon Nikayaram, Bang Pa-in, in Ayudhya Province (fig. 111).

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. A beautiful example is the large *chedi* at Wat Phukhao Tong (fig. 112) restored by King Borom Kot on the ruins of a Burmese *stupa* erected by the Burmese king who conquered Ayudhya in 1596. Now there is a new theory, however, that the large redented *chedi* like the Chedi Si Suriyothai and the Chedi Phukhao Tong at Ayudhya were constructed about the middle of the 16th century before those at Wat Chumpon Nikayaram as their important decorative elements resemble more those of the round *stupa* built in the 15th and 16th centuries.

The *ubosoth* and *vihara* of the late Ayudhya period usually have curved bases and roofs (fig. 113). They also used brick columns either round or octagonal, and their capitals are in the form of lotus buds, probably a derivative from the Sukhothai style. Some of the late Ayudhya capitals, however, are in the form of a stylized blooming lotus that was popular during the Bangkok period to follow. The piercing of brick walls by narrow rectangular cavities instead of large windows also figures in the Ayudhyan style. The eaves of Ayudhyan buildings 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 constructed 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), who employed many Europeans in his service, residences began to be constructed in brick. Formerly, brick or stone had been reserved for religious architecture. The Ayudhyan tow-gate with a wooden house on top can still be seen at the western town-gate of Nakhon Rachasima (Khorat) in northeastern Thailand, built in the reign of King Narai.

Buddhist art during the brief 15 year Thonburi period, more or less continued the Ayudhyan tradition. Thonburi art is usually classified as late Ayudhyan in style.

BANGKOK STYLE **(late 18th - early 20th century A.D.)**

The Bangkok style started with the founding of Bangkok by King Rama I in 1782 and continues to the present day.

Regarding Buddha images in the reign of King Rama I (1782-1809), the king had few Buddha statues made. Instead, he commanded that about 1200 bronze Buddha images from war-devastated area in central and northern Thailand be brought to Bangkok. These images were then restored and distributed to many Buddhist monasteries in and around Bangkok; some became principal Buddha images in the *ubosoth* and *vihara* and some were installed in galleries. Most of them belong to the Sukhothai, U-tong and Ayudhyan styles and the most important of them are now in the galleries of Wat Po or Wat Pra Chetupon, south of the Grand Palace, Bangkok. It is interesting to note that when they were installed in the galleries of various Buddhist monasteries in Bangkok and Thonburi, most were covered with stucco and changed into the comparatively lifeless Bangkok style. It was only about 35 years ago that the stucco began to flake off and it was realised for the first time that priceless bronze Buddha images existed inside. Most have by now been re-lacquered and re-gilt, and restored to their original beauty.

The Buddha statues created in the reign of King Rama I, for instance the main Buddha images in the *ubosoth* and *vihara* of Wat Mahathat, Bangkok (fig. 114), are in stucco with a brick core. They are similar to those of the Ayudhyan style with U-tong characteristics, but the facial expression is more lifeless. One bronze Buddha image was cast by command of King Rama I for the ploughing ceremony. This seated image wears a monastic dress adapted from Chinese fashion and is in the attitude of calling down the rain. Though the given name is "Gandhara", the image has nothing to do with Indian Gandharan art. The name might have derived from the legend relating to the province of Gandhara in northwestern India concerning a *naga* king who could produce rain to fertilize the land (fig. 115).

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. Crowned Buddha images were popular during these two reigns with the artists usually paying more attention to decoration than to the facial expression of the Master. Examples are 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. King Rama III asked H.R.H. Prince Paramanuchit Chinorot, who had retired to the monkhood, to devise new attitudes for Buddha images; the king then had small Buddha images cast representing both traditional and newly-created attitudes. These statuettes, displaying 40 different attitudes, are now preserved in the two small buildings behind the *ubosoth* containing the Emerald Buddha. They are dedicated to the former kings of Ayudhya, Thonburi and the past kings of the present dynasty.

King Mongkut or Rama IV (1851-1868) had a new type of Buddha image created. The Buddha, as a result, became more human in appearance without a skull protuberance and wearing a monastic robe covered with folds. In the images called Pra Sumputhapanni or Pra Nirantarai (fig. 116), he is seated in the crossed-leg posture and is in the attitude of meditation. But this type of Buddha image was not popular. In the reign of King Chulalongkorn or Rama V (1868-1910), the grandfather of the present king, Thai artists returned to the old forms with the skull protuberance, the transparent robe and the folded-leg posture. During this period many contacts were made with foreign countries and the artists tried to humanize the Buddha image as much as possible by trying to follow the Gandharan 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. 117), and the reclining Buddha at Wat Rachathiwat. 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. 75). 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 earlobes and the monastic dress. The best example can be observed at the Bangkok National Museum in the large standing Buddha image created in 1957 to celebrate the 2500th anniversary of Buddhism (fig. 118).

During the Bangkok period, statues of Pra Malai, a Buddhist disciple who went down to preach to suffering creatures in Hell, continued to be made. He usually has floral designs on his monastic robe. A few Hindu images were also cast.

Painting in the Bangkok period continued in the Ayudhyan style. At the beginning of the period Chinese influences began to disappear. Mural paintings on the lateral walls of the *ubosoth* of Buddhist monasteries executed between the reigns of King Rama I and 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. The lower register, which is on the same level as the windows, shows scenes from the Buddha's life or from his previous incarnations. Behind the main Buddha image is a representation of Buddhist cosmology and in front, the episode of the enlightenment of the Buddha is depicted. These paintings are executed in many colours and are always applied with gold leaf. Important mural paintings of the first reign may be seen in the Putthaisawan Chapel of the Bangkok National Museum and at Wat Rakhang, Wat Suwannaram and Wat Dusidaram; all three are in Thonburi. The last two were restored in the third reign. 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. 119). In this reign Chinese influences again reappeared, and in the reign of King Mongkut (Rama IV) western cultural impact grew in Thailand and western painting had their effect on Thai artists. Examples can be seen in the mural painting in the *ubosoth* of Wat Mahapritharam, executed in this reign (fig. 120), and in the Rachakaramanusorn Pavilion behind the *ubosoth* containing the Emerald Buddha, as well as in the *ubosoth* of Wat Bowornniwet where there are figures of Europeans as well as western perspective and technique. The most famous painter in this reign was Khroa In Khong, a Buddhist monk.

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 show the Buddha standing in the centre, flanked by two disciples. Scenes from the life of the Buddha or of his last ten previous lives may also be found.

Minor religious arts during the Bangkok period follow the style of Ayudhya. Book-cabinets and boxes were either carved or decorated with painting in gold on black lacquer, or

sometimes with mother-of-pearl. The workmanship that rivalled that of Ayudhya remained only during the first three reigns of the Bangkok period; afterwards it gradually declined, perhaps because of western influences.

In the reign of King Rama II, Thai classical dancing reached its zenith; many theatrical objects, such as dance masks, remain from this period.

Five-coloured ceramics similar to those of the late Ayudhya epoch as well as the other type bearing coloured designs on a gold background, were ordered from China. Many beautiful ones were imported in the second reign. During the later periods, owing to growing connections with the West, ceramics were imported from Europe.

Bangkok religious architecture can be characterized as follows: the *prang* and redented *chedi* were quite popular during the first three reigns (1782-1851). Important examples are the *prang* at Wat Rakhang, Thonburi (fig. 121) and the first large redented *chedi* at Wat Pra Chetupon or Wat Po, Bangkok, constructed by command of King Rama I to contain the remnants of a famous large standing Buddha image made of bronze and covered with gold originally at Ayudhya, called Pra Si Sanpet. 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 King also had other two large redented *chedi* erected in Wat Pra Chetupon or Wat Po near the first one just mentioned, dedicated to his father, King Rama II, and himself.

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, made a pilgrimage to northern Thailand. He was interested in Sukhothai art and brought to Bangkok the idea of the Sukhothai round *stupa*. It was presumably erected first at Wat Bowornniwet, when King Mongkut resided there during his many years in the monkhood. During the reign of King Mongkut, Ayudhyan 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. 122).

The early Bangkok period *ubosoth* and *vihara* continued the late Ayudhyan style; the *ubosoth* of the Temple of the Emerald Buddha for example, with its curved base, followed the Ayudhyan 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 of Ayudhya. The *mandapa* (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 *mandapa* (used as a library) in the Temple of the Emerald Buddha.

During the reign of King Rama III Chinese art was cherished and some Buddhist monasteries were constructed during this reign in imitation of Chinese buildings without Thai-style roof decorations; the *ubosoth* and *vihara* of Wat Racha Orot and Theptida are examples. The pillar is square and without any capital (fig. 123). King Rama III was a pious king who built many monasteries. Only a few were erected in the reigns of King Mongkut and of King Chulalongkorn. For the latter period one can mention Wat Ratbopit which returned to the old concept of grouping all the structures around the *stupa* at the centre of the Wat. Wat Nivet Thamprawat at Bang Pa-in was built in the fifth reign in Gothic style. Wat Benchamabopit (the Marble Temple), constructed early in the 20th century (fig. 124), was a happier blend of Eastern and Western cultures; the white marble used in the construction was ordered from the town of Carrara in Italy. 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, imitated its style.

As for secular buildings during the Bangkok period, old-style Thai wooden houses usually persisted. From the third reign onward, brick structures began to appear, some built in Thai style and some in Chinese. During the reign of King Mongkut houses 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 (fig. 125). During the reign of King Chulalongkorn, western-style 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 the minority of King Chulalongkorn, requested that the roof be changed into Thai style. One mansion in the Bang Pa-in Summer Palace, the Wehat Chamrun, is quite peculiar in that it resembles 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. The Thai pavilion in the middle of the pond-the Aisawan Tipaya-at-is also another gem of Thai classical architecture.

Happily, Thai wooden houses in the old style have become very popular again and many may be seen in the compounds of Thai who have returned to traditional architecture for their homes.

LIST OF PLATES

*All objects are preserved in the Bangkok National Museum, unless otherwise indicated.
The given dates are mostly tentative.*

1. Roman lamp. Bronze. Ht. 27 cm. Found at Pong Tuk, Kanchanaburi. Before the beginning of the Christian era (?).
2. Buddha preaching. Bronze. Ht. 29.5 cm. Found at Nakhon Rachasima. Indian Amaravati style or Singhalese early Anuradhapura style. 4th-5th century A.D.
3. Buddhist monks holding alms-bowls. Terracotta. Ht. 16.56 cm. Found at U-tong, Supanburi. National Museum of U-tong, Supanburi. Funanese art (?). 3rd-4th century A.D. (?).
4. Buddha giving benediction. Red sandstone. Ht. 16 cm. Found at Wieng Sa, Suratthani. Indian Gupta style. 4th-6th century A.D.
5. Buddha preaching. Bronze. Ht. 20.5 cm. Found at Pong Tuk, Kanchanaburi. Indian Post-Gupta style. 6th-8th century A.D.
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. 8th-9th century A.D.
7. Buddha in meditation. Bronze. Ht. 10.5 cm. Found at Wang Palad, Buriram. Dvaravati style. 8th-10th century A.D.
8. Buddha descending from Tavatimsa Heaven (performing *vitarka mudra* with both hands). Bronze. Ht. 1.09 m. Found at Muang Fai, Amphoe Lamplaimat, Buriram. Dvaravati style. Early 8th century A.D.
9. Buddha giving benediction. Stone. Ht. 1.47 m. Found at Wat Raw, Ayudhya. Dvaravati style. Early 8th century A.D.
10. Buddha descending from Tavatimsa Heaven. Stone. Ht. 81 cm. From Wat Khao Samoa Khon, Lopburi. Dvaravati style. 8th-10th century A.D.
11. Buddha under Naga. Stone. Ht. 1.05 m. Found at Muang Fai, Amphoe Lamplaimat, Buriram. Wat Utaimaggaram, Amphoe Huai Thalaeng, Nakhon Rachasima. Early Dvaravati style. 7th century A.D.
12. Buddha under Naga. Stone. Ht. 75 cm. Found at Prachinburi. Dvaravati style. 9th-10th century A.D.
13. Buddha subduing Mara. Stone. Ht. 1.39 m. Found at Wat Pra Si Ratana Mahathat, Lopburi. Lopburi National Museum. Late Dvaravati style. 11th century A.D.
14. Buddha seated on Panasbati. Stone. Ht. 67 cm. Transferred from Pissulok Museum. Dvaravati style. 8th-10th century A.D.
15. Rubbing of a stone bas-relief representing the Buddha preaching to Hindu gods. Ht. of the Buddha about 1.20 m. Bodhisattva Cave, Tambon Tab Kwang, Amphoe Kaeng Khoi, Saraburi. Dvaravati style. 8th-9th century A.D.
16. Bas-relief representing the Double Miracle and the sermon of the Buddha to his

- mother in Tavatimsa Heaven. Gilt stone. Ht. without frame 2.40 m. Found at Nakhon Pathom (?). In the *vihara* of Wat Sutat, Bangkok. Dvaravati style. 8th-10th century A.D.
17. Wheel of the Law and a crouching deer. Stone. Ht. of the Wheel 2.21 m. Found at Pra Pathom Chedi, Nakhon Pathom. Dvaravati style. 8th-9th century A.D.
 18. Model of the original Pra Pathom Chedi. South of the present *stupa*, Nakhon Pathom. 19th century A.D.
 19. Bas-relief representing the Buddha in meditation flanked by the model of a *stupa* and the Wheel of the Law on a column. Stone. 7.2 x 10.2 cm. Found at Khu Bua, Ratburi. Dvaravati style. 8th-10th century A.D.
 20. Buddha head. Terracotta. Ht. 20 cm. Found at Wat Pra Ngam, Nakhon Pathom. Early Dvaravati style. 7th century A.D.
 21. A divinity and Avalokitesvara Bodhisattva. Terracotta. Ht. 85 cm. Found at Khu Bua, Ratburi. Early Dvaravati style. 7th century A.D.
 22. 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 (?). 9th-10th century A.D. (?)
 23. A stone slab representing the life of the Buddha when he returned to his native town, Kapilavastu, after his enlightenment. On his left his former wife, Bimba, was so grieved that she spread her hair to wash his feet. The young boy, held by a nurse, pointing to the Buddha is probably Rahula, their son. On the right are seated the Buddha's father and a relative. In this scene one can also perceive a wooden pavilion and a wooden gate. Found at Muang Fa Daed Sung Yang, Kalasin. Khonkaen National Museum. Dvaravati style. 9th-10th century A.D.
 24. Stucco scene representing a seated lion under which was found a man riding on horseback. Found at Chedi Chula Paton, Nakhon Pathom. Nakhon Pathom National Museum. Dvaravati style. 8th-9th century A.D.
 25. Stupa at Wat Kukut or Chamdevi, Lampun. Late Dvaravati style. Early 13th century A.D.
 26. Model of a *stupa*. Stone. Ht. 48 cm. Found at Wat Chantararam, Saraburi. Dvaravati style. 8th-10th century A.D.
 27. Stupa. Stone. Found at Nakhon Pathom. Dvaravati style. 8th-10th century A.D.
 28. Base of an octagonal *stupa*. Brick. U-tong, Supanburi. Dvaravati style. 8th-10th century A.D.
 29. Pra That Panom, Nakhon Panom, 9th century A.D.
 30. Carving on the brick wall of Pra That Panom. Nakhon Panom. 9th century A.D.
 31. Vishnu. Stone. Ht. 69 cm. Found at Chaiya, Suratthani. Early Hindu image style. 4th-5th century A.D.
 32. Vishnu. Stone. Ht. 1.69 m. Found at Srivijai Hill, Suratthani. Early Hindu image style. 7th-8th century A.D.
 33. Vishnu. Stone. Ht. 1.72 m. Found at Prachinburi. Early Hindu image style. 8th-9th century A.D.
 34. Vishnu. Stone. Ht. 1.85 m. Found at Takuapa, Pang-naga. Early Hindu image style. 8th-9th century A.D.
 35. Surya (the sun-god). Stone. Ht. 92 cm. Found at Sitep, Petchabun. Early Hindu image style. 7th-8th century A.D.
 36. Ardhanarisvara. Stone. Ht. 71 cm. Found at Ubon Rachathani. Ubon Rachathani

- National Museum. Early Hindu image style. 8th-9th century A.D.
37. Ganesa. Stone. Ht. 1.70 m. Found at Muang Pra Roth, Dong Si Mahapot, Prachinburi. Early Hindu image style. 7th-8th century A.D.
 38. Avalokitesvara Bodhisattva. Stone. Ht. 1.15 m. Found at Wat Sala Tung, Chaiya, Suratthani. Early Srivijayan style. 7th-8th century A.D.
 39. Avalokitesvara Bodhisattva. Bronze. Ht. 65 cm. Found at Wat Pra Mahathat, Chaiya, Suratthani. Srivijayan style. 8th-9th century A.D.
 40. Maitreya Bodhisattva, flanked on the left by Tarabharikuti and on the right by Tarakurukula or preaching Buddha (?). Bronze. Ht. 33 cm. Found at Kosumpisai, Mahasarakham. Srivijayan style. 9th-10th century A.D.
 41. Buddha under Naga subduing Mara. Bronze. Ht. 1.65 m. Found at Wat Wieng, Chaiya, Suratthani. Srivijayan style. 1183 A.D. (?).
 42. Kubera or Jambhala. Bronze. Ht. 16 cm. Found at Sating Pra, Songkhla (Singora). Museum of Wat Matchimawat, Songkhla. Srivijayan style. 10th-11th century A.D.
 43. Buddhist votive tablet representing a Bodhisattva. clay. Ht. 6.5 cm. Srivijayan style. 9th-10th century A.D.
 44. Pra Borom That Chaiya, Wat Pra Mahathat, Chaiya, Suratthani. Srivijayan style. 8th-9th century A.D.
 45. Uma. Stone. Ht. 1.10 m. Found at Aranya Pratet, Prachinburi. Suan Pakkad Palace Museum, Bangkok. Early Lopburi style. Early 7th century A.D.
 46. Maitreya Bodhisattva. Bronze. Ht. 47 cm. Found at Muang Fai, Amphoe Lamplaimat, Buriram. Early Lopburi style. 8th century A.D.
 47. Buddha under Naga. Stone. Ht. 1.13 m. Found at Wat Mahathat, Ayudhya. Lopburi style. 11th century A.D.
 48. Crowned Buddha under Naga. Stone. Ht. 1.84 m. Found at Wat Na Pra Men, Ayudhya. Lopburi style. Early 12th century A.D.
 49. Head of a crowned Buddha or a divinity. Stone. Ht. 21 cm. Found at Wat Chantaram, Chaibadarn, Lopburi. Lopburi style. Early 12th century A.D.
 50. Buddha under Naga (the heads of the Naga being broken). Stone. Ht. 1.13 m. Found at Pimai Temple, Nakhon Rachasima, Lopburi style. Late 12th-early 13th century A.D.
 51. Buddha in meditation. Stone. Ht. 1 m. Found at Wat Pra Si Ratana Mahathat, Lopburi. Lopburi style. 13th-14th century A.D.
 52. Three Buddha. Bronze. Ht. 35 cm. Found at Don Khwang, Utai Thani, Lopburi style. 13th-14th century A.D.
 53. Buddhist votive tablet representing the Mahayana three Gems. Bronze. Ht. 9.8 cm. Lopburi style. 13th-14th century A.D.
 54. Visvakarma. Bronze. Ht. 30.5 cm. Transferred from Ayudhya Museum. Lopburi style. 13th-14th century A.D.
 55. Jayavarman VII (?) Stone. Ht. 1.34 m. Found at Pimai Temple, Nakhon Rachasima. Lopburi style. Late 12th-early 13th century A.D.
 56. Garuda holding *naga*, decoration of a wooden chariot. Bronze. Ht. 49.5 cm. Lopburi style. 13th-14th century A.D.
 57. Jar in the form of an elephant. Terracotta under brown glaze. Ht. 21 cm. From Wat Sutthachinda, Nakhon Rachasima. Lopburi style. 11th-12th century A.D.
 58. Pediment. Stone. 61 x 85 cm. Found at Wat Tongtua, Chantaburi. Early Lopburi style. Late 6th century A.D.

59. Lintel. Stone. 1.67 x 12 x 48 m. Wat Supatnaram, Ubon Rachathani. Early Lopburi style. Early 7th century A.D.
60. Lintel. Stone. 1.64 x 41 m. Found at Prasat Phumpon, Sangkha, Surin. Early Lopburi style. Late 7th century A.D.
61. Pimai Temple, Nakhon Rachasima. Lopburi style. Early 12th century A.D.
62. Pra Prang Sam Yot, Lopburi. Lopburi style. Late 12th-early 13th century A.D.
63. Buddha subduing Mara. Bronze. Ht. 73 cm. Early Chiengsaen style. 11th-13th century A.D. (?).
64. Buddha marking his footprint. Bronze. Ht. 47 cm. Late Chiengsaen or Chiangmai style. 1482 A.D.
65. Buddha subduing Mara. Bronze. Ht. 64 cm. Chiengsaen style. 1486 A.D.
66. Crowned Buddha subduing Mara. Bronze. Ht. 62 cm. Late Chiengsaen or Chiangmai style. 15th-16th century A.D.
67. Kneeling prince (?) holding a (lost) conch-shell (?). Bronze. Ht. 31.5 cm. Late Chiengsaen or Chiangmai style. 15th-16th century A.D.
68. Base of a Buddha image. Stone. Ht 70 cm. Found at Payao. Late Chiengsaen or Chiangmai style. 15th-17th century A.D.
69. Chedi Si Liem, near the town of Chiangmai. Late Chiengsaen or Chiangmai style. Late 13th century A.D.
70. Pra That Lampang Luang, Lampang. Late Chiengsaen or Chiangmai style. 15th-16th century A.D.
71. Wat Chet Yot, Chiangmai. Chiengsaen style.
72. Walking Buddha. Bronze. Ht. 1.16 m. Cloister of Wat Benchamabopit (the Marble Temple), Bangkok. Sukhothai style. 14th century A.D.
73. Buddha subduing Mara. Bronze. Ht. 1 m. Sukhothai style. 14th century A.D.
74. Buddha head. Bronze. Ht. 70 cm. Sukhothai style. Kampaengpet school. 14th-15th century A.D.
75. Pra Puttha Chinarat. Bronze. Wat Pra Si Ratana Mahathat, Pisnulok. Sukhothai style. Late 14th-15th century A.D.
76. Buddha. Painted stucco. Ht. 83 cm. From Wat Pra Pai Luang, Sukhothai. Ram Khamhaeng National Museum, Sukhothai. Sukhothai style, Wat Trakuan school (early period?). 13th century A.D. (?).
77. Pra Puttha Sihing. Gilt bronze. Ht. 73 cm. Sukhothai style (?). 14th-15th century A.D. (?).
78. Buddha descending from Tavatimsa Heaven. Stucco. Wat Trapang Tong Lang, Sukhothai. Sukhothai style. 14th century A.D.
79. Gojaniya Jataka engraved on a stone slab forming one part of the ceiling of the tunnel inside the *mandapa* of Wat Si Chum, Sukhothai. 28 x 48 cm. Sukhothai style. 14th century A.D.
80. Harihara. Bronze. Ht. 75 cm. Formerly in James H.W. Thompson Collection, Bangkok. Sukhothai style. 14th century A.D.
81. Sangkalok ware. Glazed stoneware. Ht. of the elephant 20.7 cm. Sukhothai style. 14th-16th century A.D.
82. The central *stupa* at Wat Chedi Chet Thaew, Sisatchanalai. Sukhothai style. 14th century A.D.
83. The *stupa* on top of Suwankhiri Hill, Sisatchanalai. Sukhothai style. 14th century A.D.

84. One of the *stupa* in Wat Chedi Chet Thaew, Sisatchanalai. Sukhothai style. 14th century A.D.
85. Chedi Sung. Brick. Outside the town of Sukhothai on the east. Sukhothai style. 14th-15th century A.D.
86. Stupa. Brick. Wat Pra Kaew, Sanburi, Chainat. Early Ayudhya style (?). Early 15th century A.D. (?).
87. Mandapa of Wat Si Chum, Sukhotai. Sukhothai style. Late 14th-15th century A.D.
88. Standing Buddha. Stone. Ht. 1.48 m. From Wat Kuti, Prachinburi. First period of U-tong style. 12th-13th century A.D.
89. Buddha subduing Mara. Bronze. Ht. 53 cm. Second period of U-tong style. 13th-14th century A.D.
90. 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. 14th-15th century A.D.
91. Pra Mahathat, Wat Pra Borom That, Chainat. U-tong style. 13th-14th century A.D.
92. The central *prang* in Wat Pra Si Ratana Mahathat, Lopburi. U-tong style. Late 13th century A.D.
93. The Bodhisattva in one of his lives as a hermit. Bronze. Ht. 64 cm. Found in Wat Pra Si Sanpet, Ayudhya. Ayudhyan style. Middle 15th century A.D.
94. The Buddha in the attitude of subduing Mara. On the base are figured the Earth Goddess and Mara with his army. Bronze. Ht. 54.5 cm. Early Ayudhyan style. 15th-16th century A.D.
95. Buddha head. Sandstone. Ht. 56 cm. Found at Wat Nakhon Kosa, Lopburi. Ayudhyan style. 17th century A.D.
96. Crowned Buddha calming the ocean. Bronze. Ht. 1 m. Late Ayudhyan style. Early 18th century A.D.
97. Crowned Buddha pacifying the relatives. Gilt bronze. Ht. 73 cm. Late Ayudhyan style. Early 18th century A.D.
98. Pra Puttha Sihing. Bronze. Ht. 42 cm. Pra Puttha Sihing Pavilion, Nakhon Si Thammarat. Ayudhyan style, Nakhon Si Thammarat school. 16th century A.D. (?)
99. Siva, Bronze. Ht. 2.80 m. Found at Siva shrine, Kampaengpet. Kampaengpet National Museum. Ayudhyan style. 1510 A.D.
100. Mural painting in the crypt of the *prang* of Wat Ratburana, Ayudhya. Ayudhyan style. Early 15th century A.D.
101. Painting in a manuscript on Buddhist cosmology. 40 x 54 cm. National Library, Bangkok. Ayudhyan style. 17th century A.D.
102. Mural painting in a building of Pra Putthakhosacharn at Wat Putthaisawan, Ayudhya, representing Maha Janaka Jataka. Late Ayudhyan style. Late 17th century A.D.
103. Book-cabinet with painting in gold on black lacquer. "Master of Wat Serng Wai" workmanship. Late Ayudhyan style. 17th century A.D.
104. Book-cabinet made from mother-of-pearl inlaid door-panels of Wat Borom Puttharam, Ayudhya. Late Ayudhyan style. Early 18th century A.D.
105. Eight *stupa*, inserted one inside the other, protecting the relics of the Buddha (one has already crumbled). The height of the smallest one in crystal is 6 cm. Found in the large eastern *stupa* of Wat Pra Si Sanpet, Ayudhya. Ayudhyan style. 15th-16th century A.D.
106. Headgear in gold decorated with precious stones. Ht. 14 cm. Found in the crypt

- of the main *prang* of Wat Ratburana, Ayudhya. Chao Sam Praya National Museum, Ayudhya. Ayudhyan style. Early 15th century A.D.
107. Bencharong (five-coloured) bowls. Glazed terracotta. Late Ayudhyan style. 17th-18th century A.D.
 108. Wat Putthaisawan, Ayudhya. Early Ayudhyan style. 14th-15th century A.D.
 109. The three large *stupa* in Wat Pra Si Sanpet, Ayudhya. Middle Ayudhyan style. 15th-16th century A.D.
 110. Wat Chaiwathanaram, Ayudhya. Late Ayudhyan style. Early 17th century A.D.
 111. Redented *stupa*. Brick with lime mortar. Wat Chumpon Nikayaram, Bang Pa-in, Ayudhya. Late Ayudhyan style. Early 17th century A.D.
 112. The large redented *stupa* at Wat Phukhao Tong, Ayudhya. Ayudhya style. Early 18th century A.D. (?)
 113. Model of a late Ayudhyan edifice. 62.5 x 72 cm. 17th-18th century A.D.
 114. Buddha subduing Mara. Gilt stucco. Ubosoth of Wat Mahathat, Bangkok. Bangkok Style of the first reign. Late 18th century A.D.
 115. Buddha calling down the rain. Gilt bronze. Ht. of the Buddha 65 cm. Pra Khanthararat Pavilion in the precinct of the Temple of the Emerald Buddha, Bangkok. Bangkok style of the first reign. Late 18th century A.D.
 116. Pra Nirantarai (Without Danger). Gold with gilt bronze base. Ht. of the Buddha 27.8 cm. Royal Private Chapel, Grand Palace, Bangkok. Bangkok style of the fourth reign (King Mongkut). Middle 19th century A.D.
 117. Buddha calling down the rain. Brass. Ht. 86 cm. Bangkok style of the fifth reign (King Chulalongkorn). Late 19th century A.D.
 118. Walking Buddha. Stucco. Ht. 2.30 m. Made by Professor Silpa Birasri in 1957 A.D.
 119. Mural painting in the *vihara* of Wat Sutat, Bangkok. Bangkok style of the third reign. Early 19th century A.D.
 120. Mural painting in the *ubosoth* of Wat Mahapritharam, Bangkok. Bangkok style of the fourth reign. Middle 19th century A.D.
 121. The *Prang* of Wat Rakhang, Thonburi. Bangkok style of the first reign. Late 18th century A.D.
 122. Pra Pathom Chedi. Nakhon Pathom. Bangkok style of the fourth reign. Middle 19th century A.D.
 123. Wat Racha-orot. Thonburi. Bangkok style of the third reign. Early 19th century A.D.
 124. The *ubosoth* of Wat Bencharabopit, Bangkok. Bangkok style of the fifth reign. Early 20th century A.D.
 125. The Aphonpimok Pavilion in the Grand Palace, Bangkok. Bangkok style of the fourth reign. Middle 19th century A.D.

LIST OF THAI KINGS

Sukhothai Dynasty

- | | | |
|----|---|--------------------------|
| 1. | King Si Inratit | <i>circa</i> 1235 A.D. - |
| 2. | King Ban Muang (son) | - <i>circa</i> 1279 |
| 3. | King Ram Khamhaeng (brother) | 1279 -1299 |
| 4. | King Loe Thai (son) | |
| 5. | King Ngoa Nam Thom (brother?) | -1347 |
| 6. | King Li Thai or Mahathammaracha I (son of no. 4) | 1347 - <i>circa</i> 1368 |
| 7. | King Mahathammaracha II (son) | 1368 - <i>circa</i> 1399 |
| 8. | King Sai Lu Thai or Mahathammaracha III (nephew of no. 6) | 1399-1419 |
| 9. | King Borom Pan or Mahathammaracha IV (son) | 1419 - <i>circa</i> 1438 |
- The Sukhothai Kingdom was ruled by an Ayudhya prince in 1438.

Ayudhya Dynasties

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| 1. | King Rama Thibodi I or U-tong | 1350-1369 |
| 2. | King Ramesuan (son) | 1369-1370 |
| 3. | King Borom Rachathirat I (brother-in-law of no. 1) | 1370-1388 |
| 4. | King Tong Lan (son) | 1388 |
| | King Ramesuan (the same as no. 2) | 1388-1395 |
| 5. | King Ram Racha (son) | 1395-1409 |
| 6. | King Nakhon In (nephew of no. 3) | 1409-1424 |
| 7. | King Borom Rachathirat II (Chao Sam Praya, son) | 1424-1448 |
| 8. | King Borom Trailokanath (son) | 1448-1488 |
| 9. | King Borom Rachathirat III (son) | 1488-1491 |
| 10. | King Rama Thibodi II (brother) | 1491-1529 |
| 11. | King Borom Rachathirat IV (son) | 1529-1533 |
| 12. | King Rashadhathirat (son) | 1533-1534 |
| 13. | King Chai Racha (brother of no. 11) | 1534-1546 |
| 14. | King Yod Fa (son) | 1546-1548 |
| 15. | King Mahachakrapat (brother of no. 13) | 1548-1568 |
| 16. | King Mahin (son) | 1568-1569 |
- Ayudhya was lost to the Burmese in 1569.
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|-----|--|-----------|
| 17. | King Mahathammaracha (new dynasty, perhaps related to that of Sukhothai) | 1569-1590 |
| 18. | King Naresuan (son) | 1590-1605 |
| 19. | King Ekathosaroth (brother) | 1605-1610 |

20.	King Si Sauvaphak (son)	1610
21.	King Song Tham (elder brother?)	1610-1628
22.	King Chetthathirat (son)	1628-1629
23.	King Atitayavong (brother)	1629
24.	King Prasat Tong (new dynasty)	1629-1656
25.	King Chai (son)	1656
26.	King Si Sutham (brother of no. 24)	1656
27.	King Narai (son of no. 24)	1656-1688
28.	King Petracha (new dynasty)	1688-1702
29.	King Sue (son?)	1702-1708
30.	King Tai Sa (son)	1708-1732
31.	King Borom Kot (brother)	1732-1758
32.	King Utumporn (son)	1758
33.	King Ekatat (elder brother)	1758-1767

Ayudhya was lost the Burmese for the second time in 1767.

Thonburi Dynasty

1.	King Tak Sin	1767-1782
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Bangkok (Chakri) Dynasty

1.	King Rama I	1782-1809
2.	King Rama II (son)	1809-1824
3.	King Rama III (son)	1824-1851
4.	King Mongkut or Rama IV (brother)	1851-1868
5.	King Chulalongkorn or Rama V (son)	1868-1910
6.	King Vajiravudh or Rama VI (son)	1910-1925
7.	King Prajadhipok or Rama VII (brother)	1925-1934
	Siam was changed into a constitutional monarchy country in 1932.	
8.	King Ananda (nephew)	1934-1946
	The name "Siam" was changed into "Thailand" during the Second World War.	
9.	King Bhumibol (brother)	1946-

GLOSSARY

abhaya mudra The gesture of dispelling fear (or usually called in Thailand giving protection) when the right hand (or sometimes both hands) is raised, the palm outward and the fingers pointing up. The Buddha usually stands when performing this gesture.

Amaravati a site in southeastern India where a Buddhist school of art developed from about the 2nd to the 4th century A.D.

Ancient Indian Art A Buddhist art in India from about the 3rd century B.C. to the 1st century A.D.

Angkor Vat The most famous Khmer monument in Cambodia built by King Suryavarman II and dedicated to Vishnu in the first half of the 12th century A.D.

Anuradhapura The first capital of Sri Lanka or Ceylon from about the 3rd century B.C. to the 10th century A.D.

Ardhanarisvara A composite image of Siva, one of the greatest Hindu gods, with his consort, Uma or Parvati, the right side being that of the god and the left his consort.

Asoka The great Indian emperor, a great patron of Buddhism (268-232 B.C.)

Ayudhya The capital of Siam or Thailand from 1350k to 1767.

Avalokitesvara A compassionate male deity in Mahayana Buddhism, the saviour of the Mahayana Buddhists during the present age. He can be recognised by the figurine of the Dhyanī Buddha named Amitabha in the attitude of meditation on his headgear or chignon. His attributes are usually a lotus and a water-flask or if he has four arms : a rosary, a book, a lotus and a water-flask.

Bangkok or Ratanakosin, the present capital of Thailand from 1782.

Baphuon The name of a Khmer temple which has also been used as the name of a Khmer school of art in the 11th century A.D.

Bayon The name of a Khmer temple built by King Jayavarman VII in the centre of the town of Angkor Thom. It is also used as the name of a Khmer school of art during the late 12th to the early 13th century A.D.

bencharong A pentachromatic or five-coloured ware ordered from China after Thai designs, very popular during the 18th-19th century.

Bodhisattva Saints in Mahayana Buddhism who are the saviour of the Mahayanists. In Theravada Buddhism this name means the future Buddha, usually in his previous incarnations.

Brahma One of the greatest Hindu gods. He has four faces and his mount is a *hamsa* (wild goose). He is reckoned as the creator of the world. His attributes are normally a book (the Veda), a rosary and a spoon.

Brahmin A Hindu priest.

Buddha The Enlightened one. In Mahayana Buddhism there are many levels of Buddhahood but in Theravada Buddhism there is only one historical Buddha, Srisakyamuni or Gautama.

Buddha under Naga One episode of the life of the Buddha when after his enlightenment the Buddha went to sit down and meditate. During that time a storm was beginning so the Naga

Muchalinda came up from a pond and tried to protect the Buddha from the rain. This iconography originated in the Amaravati art in the southeastern part of India. It might be that the people there had worshipped the snake so after they adopted Buddhism this iconography was invented in order to mingle the two faiths together. In Khmer art this type of iconography was very popular as the *naga* was also considered as the protector of the Khmer empire. In Mahayana Buddhism such as in the Chinese Tripitaka (Buddhist holy manuscripts), the Buddha would attain supreme enlightenment only after he has passed the "bad weather" week when the Naga Muchalinda would come up from the pond to protect him. That might be the reason why in some Mahayanist Buddha images which are protected by the Naga, the Buddha can perform the attitude of subduing Mara instead of meditation.

Buddhist cosmology The three worlds of Buddhism : *kamadhatu* (the world of desire), *rupadhatu* (the world of form) and the *arupadhatu* (the world of non-existence). In art, usually only the first two stages are represented : hell, earth and heaven.

candi A word usually preceding the name of a monument in Indonesia. According to some scholars this word has the same meaning as *chedi* but according to some it derives from the word *caṇḍī*, the goddess of death, another name of Uma, the consort of Siva, one of the greatest Hindu gods. The monument is so called because it is believed to contain the ashes of the dead. This last theory is now however again contradicted.

Central Java The name of a school of art found in the central part of Java from about the 7th or 8th to early 10th century A.D.

Cham An Indonesian race that founded an Indianized kingdom of Champa in the centre of the present-day Vietnam. A few still live in southern Vietnam today.

Chedi From Sanskrit *caitya* or Pali *cetiya*. In Thailand it is used to signify a solid monument built to enshrine the relics of the Buddha or those of his disciples and also to contain the ashes of the dead. The same meaning as *stupa*.

Dharmasastra The book of law in Hinduism.

Double Miracle see **Great Miracle at Sravasti**

Eight miracles of the Buddha Represented in sculptures, these scenes are carved around the seated main effigy of the Master. The iconography from the bottom right of the image to the bottom left consists of the nativity, the double miracle, the descent from Tavatimsa Heaven, entering *nirvana* (on top), taming the elephant Nalagiri, the first sermon, receiving a bowl from the monkey and enlightenment (the central image). This iconography was very popular during the Indian Pala period (8th-11th century A.D.).

Enlightenment of the Buddha The scene depicted is usually the Buddha seated in the attitude of subduing Mara or the evil spirits with the earth-goddess underneath the throne and the Bodhi tree on top. The Buddha is surrounded by the army of Mara on both sides, normally threatening on the left and already converted on the right. The earth-goddess is there to drown the host of all the evil spirits by water of merit from her hair that the Buddha has accumulated in his previous lives. It is surmised that this scene is an allegory to depict the fighting between worldly pleasure and the desire for enlightenment in the mind of the Buddha until at last he decides to continue contemplation until his absolute enlightenment.

Forbidding the sandal wood Buddha image, attitude of The Buddha is standing and lifting his left hand in the attitude of dispelling fear to forbid the sandal wood effigy of himself to leave the seat for him after he came down from Tavatimsa Heaven. This legend was written later on in order to advance the origin of the Buddha image into the Buddha's life time.

Funan According to Chinese chronicles, the first known kingdom on mainland Southeast Asia, from about the 1st to the 6th century A.D.

Ganesa The elephant-headed god. He is the second son of Siva and Uma and is the god of literature and success as well as the head of all the ghosts.

garuda The king of birds and mount of Vishnu, one of the greatest Hindu gods. The motif of a *garuda* holding a *naga* (the king of serpents) is believed to have the power of chasing away evil spirits.

Great Miracle at Sravasti The miracle that the Buddha performed in front of a mango tree at the town of Sravasti or Savatthi in order to subdue the arrogant heretics. Originally in iconography, the Master emitted fire and water from his body. Hence sometimes it is called the Double Miracle. Later on the iconography changed into the Buddha performing the Miracle by radiating his double images in various attitudes such as standing, walking, seated and reclining.

Gupta The name of a powerful dynasty in northern India (320-about 470 A.D.). The name is also used for the most eminent school of art in India from about the 4th to the 6th century A.D.

hamsa A wild goose, mount of Brahma.

Harihara Siva and Vishnu mixed together into a single image. The right side is Siva and the left Vishnu.

Hevajra A demoniacal god in Mahayana Buddhism, having many heads and arms, usually represented in a dancing attitude. He is regarded as the terrible manifestation of Akshobhya, the Dhyani Buddha of the east.

Hinduism A religion in India that developed from Brahmanism. In Hinduism, there are three chief gods (Trimurti) : Brahma, Siva and Vishnu.

Indra Originally the chief god of war and thunder during the Vedic period. In Hinduism and Buddhism he is the chief god of the Tavatimsa Heaven (the heaven of the thirty-three gods) on top of the Sumeru mountain. His weapon is a thunderbolt and his mount is the three-headed elephant, Airavata or Erawan. In Thailand his complexion is green.

Jambhala The god of wealth in Mahayana Buddhism, counterpart of Kubera or Kuvera, the god of wealth in Hinduism.

jataka Previous lives of the Buddha, usually 550 in number, but the most important are the last ten.

Khmer An ancient race in Cambodia, probably the ancestor of the present-day Cambodians. They created the ancient Khmer empire.

Krishna One of the incarnations of Vishnu. In statuary he is usually represented as standing and holding up Mount Govardhana with his left arm to protect the cows and cowherds from the devastating rain caused by Indra.

Ku A small pavilion usually in gilt stucco placed inside an open *vihara* in northern Thailand to house Buddha images or holy relics.

Kuvera The god of wealth in Hinduism and also the guardian of the north.

Lopburi An important town in central Thailand from the Dvaravati period (7th-11th century A.D.) down to present day. Its other name is Lavo or Lavapura.

Mahavamsa The Pali chronicle of Sri Lanka or Ceylon tracing Buddhism in that country from the beginning (3rd century B.C.) down to the early 4th century A.D.

Mahayana Buddhism "Greater Vehicle" or "Greater Means of Progression", Buddhism that incorporates many aspects of Brahmanism (ancient Hinduism). In Mahayana Buddhism there are many Buddha and Bodhisattva. Supposed to have begun in northern India at about the 1st century A.D. In late Mahayana Buddhism, there are the Adi Buddha, the creator of the World, the five Dhyani Buddha in heavens, one in the centre and the other four in each direction as well as many Human Buddha and Bodhisattva.

Maitreya The Bodhisattva that will be reborn as the future Buddha, both in Theravada and Mahayana Buddhism.

mandapa A square structure with a pointed roof.

Mon A race in southern Burma. They probably used to live in the central part of Thailand during the Dvaravati period (7th-11th century A.D.). Their language seems to be in the same group as Khmer.

mudra Gesture of the hands.

naga King of serpents, enemy of *garuda* (king of birds).

Nalagiri The name of an elephant that Devadatta, a jealous cousin of the Buddha, let loose to harm the Master when he went out begging for food in the morning. The animal was however pacified by the Buddha.

Pala A Buddhist dynasty of northeastern India (8th-11th century A.D.).

Paliyaka The name of the jungle where the Buddha went out to live alone from Kausambi because of his discontent with the disciples and where an elephant offered him a bowl of water and a monkey a beehive.

Pallava A Hindu dynasty of southeastern India (*circa* 6th to 8th century A.D.) usually classified into the post-Gupta period (6th to 8th century A.D.)

Panasbati literally Lord of the Jungle. Often calling a "*kala*" (monster face) in Thailand or a monster beneath the Buddha during the Dvaravati period.

Ploughing Ceremony The First Labour performed by the king or his representative at the beginning of the rainy season. This ceremony in Thailand was probably derived from India or China.

Polonnaruva The second capital of Ceylon or Sri Lanka after Anuradhapura, 11th -12th century A.D.

Post-Gupta The name of a historical period or a school of art in India from about the 6th to the 8th century A.D.

Pra Attharot A huge standing Buddha image usually of 18 cubits high.

Pra Malai A Buddhist disciple who went down to preach to sufferers in hell and also up to the Tavatimsa Heaven to preach to divinities. The story probably originated in Ceylon.

Prajnaparamita A goddess of wisdom in Mahayana Buddhism. Her attributes are a book and a lotus. If she has four arms, the two lower ones will be in the attitude of turning the Wheel of the Law (*dharmacakra mudra*). She is a personification of a Mahayanist *sutra* (holy text).

prang A structure in Thailand in imitation of a Khmer tower.

Praya Maha Chompu A heretic king converted by the Buddha who disguised himself as an emperor.

Sailendra A Mahayana Buddhist dynasty that ruled central Java from the end of the 8th to the middle of the 9th century A.D. and then shifted their power to Sumatra where they ruled the kingdom of Srivijaya to the end of the 13th century.

Sambor Prei Kuk style An early Khmer art style during the first half of the 7th century A.D.

sampot A lower garment made of a large rectangular cloth. The front part is rolled together to pass between the legs and then tucked behind the body.

Sanchi A place in northern India where many Buddhist ruins exist, the most important of which are three large *stupa* built during the Ancient Indian Art period (3rd century B.C. - 1st century A.D.)

sangkalok A glazed stoneware, an imitation of Chinese ceramic, especially the celadon type, fabricated in Thailand during the Sukhothai period and later, probably from the 14th to 15th or 16th century A.D. Usually called by foreigners "sawankhalok" after the name of a town where the ware was produced.

sarong A lower garment made of a large rectangular cloth, draped around the body, with or without a vertical fold in front.

Sena A Hindu dynasty of the 12th century A.D. in northeastern India after the Pala.

Silenus A Greco-Roman god of fountains and rivers.

Siva One of the greatest Hindu gods. He is a great hermit and therefore is dressed in a tiger skin, at least in his early iconography. His attribute is a trident and his mount is a bull, Nandin.

Sivalinga A phallic emblem representing Siva, much worshipped in India and ancient South-east Asia.

Srivijaya A kingdom in the south of Southeast Asia from about the late 7th to the end of the 13th century A.D. Its capital might have been near the modern town of Palembang on the island of Sumatra. At one time it controlled the island of Sumatra, Malaysia and the southern part of Thailand. Chaiya in southern Thailand was probably one of its most important towns if not its capital during a certain period.

stupa A solid monument originally built to enshrine the relics of the Buddha, of his disciples or to mark an important site in Buddhism. It now has the same meaning as the word *chedi* in Thai (see *chedi*).

Surya The sun-god in Hinduism, borrowed from Iran or Persia.

Tavatimsa Heaven Heaven of the thirty-three gods on top of the Sumeru Mountain, where Indra is the chief.

Thala Borivat style An early Khmer art style in the beginning of the 7th century A.D., known only from stone lintels.

Theravada Buddhism "Doctrine of the Elders", representing the traditional Pali heritage of early Buddhism; the Pali Canon is considered by the Theravada sects to be the authentic doctrine. Sometimes it is called Hinayana (Small Vehicle) which is a pejorative name used by the Mahayanist (see Mahayana Buddhism).

Tzu-chou A district in the province of Chih-li to the south of Peking, China, where a certain kind of ware decorated with yellow glaze over strong brush-strokes was fabricated.

ubosoth An edifice surrounded by eight sacred boundary stones inside a Buddhist monastery and within which a Buddhist ordination and ritual can be performed.

Uma Consort of Siva.

undergarment of the Buddha Called in Pali "uttarasangha", a rectangular piece of cloth draped in the same way as a sarong.

uppergarment of the Buddha Called in Pali "*civara*" and "*sanghati*." The first piece can be worn covering both shoulders or leaving the right should bare. The second piece is worn on top when the weather is cold or else folded and placed on the left shoulder.

vajrasana A crossed-leg seated posture when the two soles of the feet can be seen or the seat on which the Buddha attained his enlightenment at Bodh Gaya in India.

vara mudra The gesture of giving blessing when the right hand is pointing down to the ground, the palm facing outward. The Buddha can be either seated or standing. For the former posture the left hand is usually placed on the lap while for the latter posture the hand holds the end of the monastic dress.

Veda The texts of the Vedic Religion of the Aryans. There had originally been three texts : Rig-veda, Yajur-veda and Sama-veda. But later on another text, Atharva-veda was added.

vihara An edifice enshrining an image or images of the Buddha inside a Buddhist monastery where merit making ceremonies are performed. Originally this word was used for the residence of Buddhist monks.

virasana A folded-leg seated posture when only the sole of the right foot can be seen. Very popular among Thai artists except during the Early Chiengsaen (Early Northern Thai) period.

Vishnu One of the greatest Hindu gods. He has four arms and his attributes are a disc, a conch, a lotus (representing earth) and a club. His mount is the *garuda*.

Visvakarma The craftsman-divinity of the gods.

vitarka mudra The gesture of preaching or argumentation when the thumb and the index of the right hand touch to form a circle symbolizing the Wheel of the Law. The Buddha can be either seated or standing. For the former posture the left hand is usually placed on the lap or holds the end of the monastic dress. For the latter the end of the monastic dress is always held in the left hand. In Dvaravati art, both hands of the Buddha usually perform the *vitarka mudra*.

Wheel of the Law A symbol representing the law or *dharma* of Buddhism. The First Preaching attitude of the Buddha is also called the Turning of the Wheel of the Law gesture (*dharmacakra mudra*).

ye dhamma etc. The Buddhist credo expressed by a Buddhist disciple to a layman. It can be translated as "Of all the phenomena which originate in a cause, the Tathagata (another name of the Buddha) explained that cause and its extinction. Thus spoke the great mendicant".

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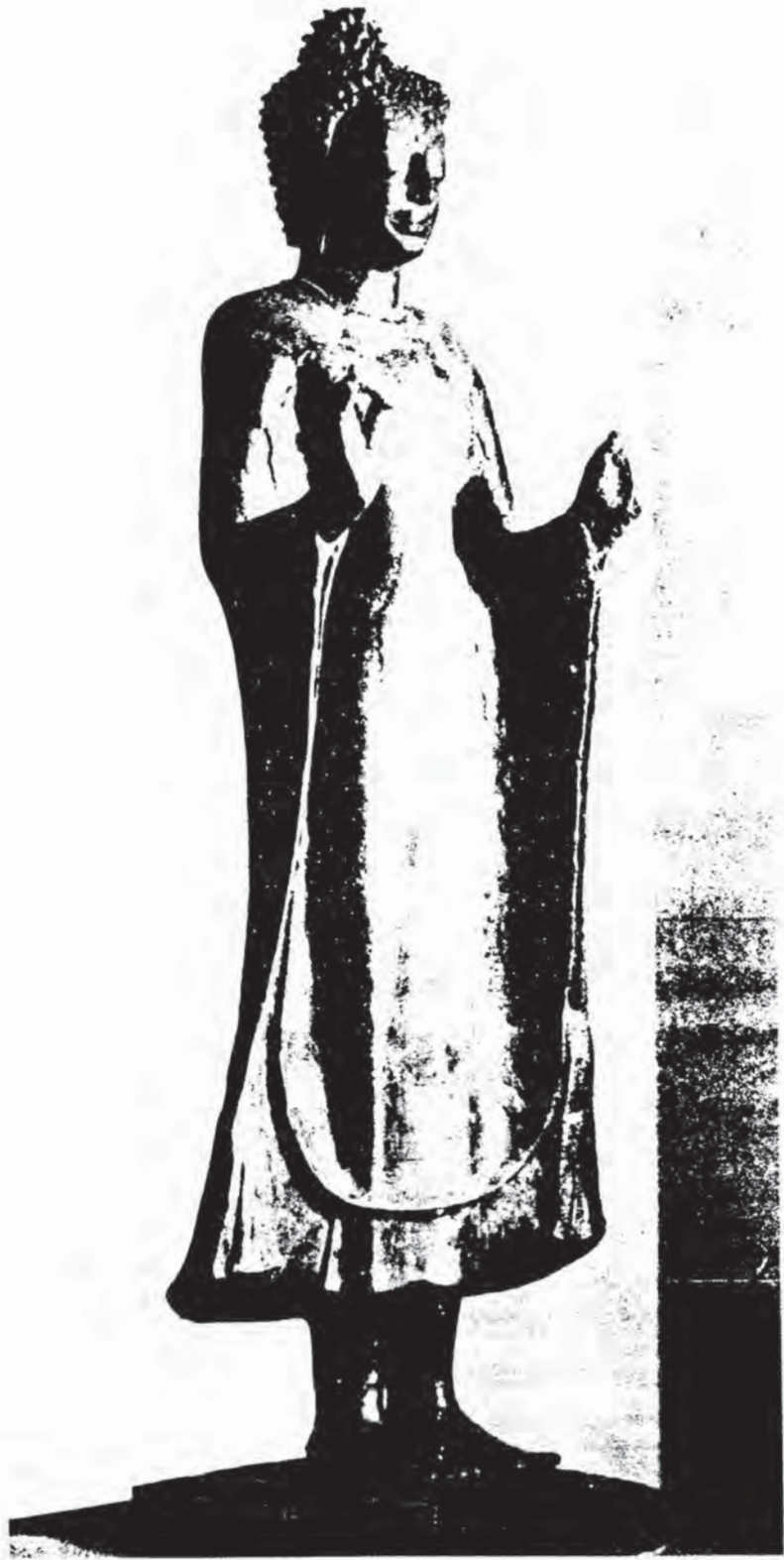














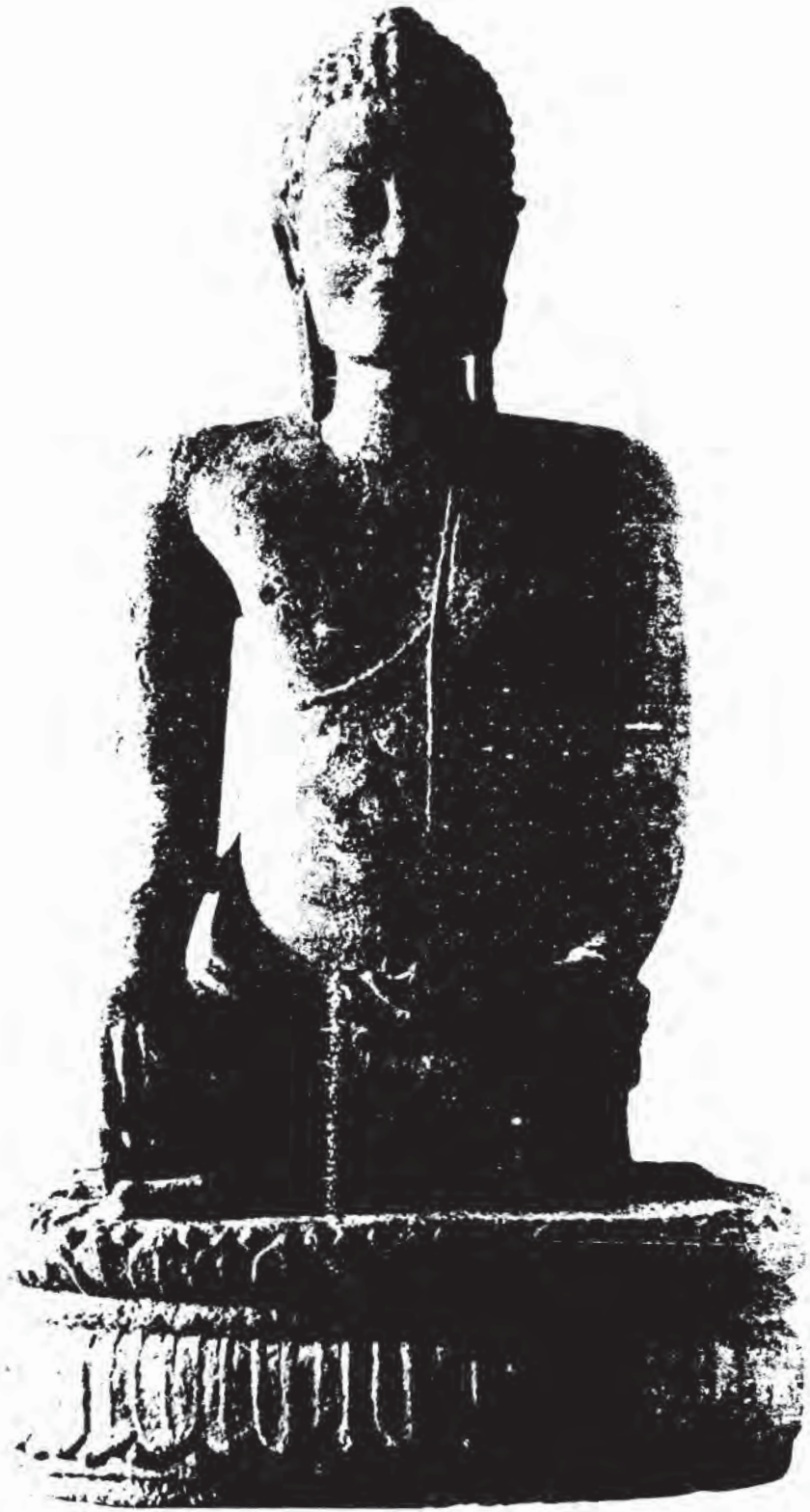




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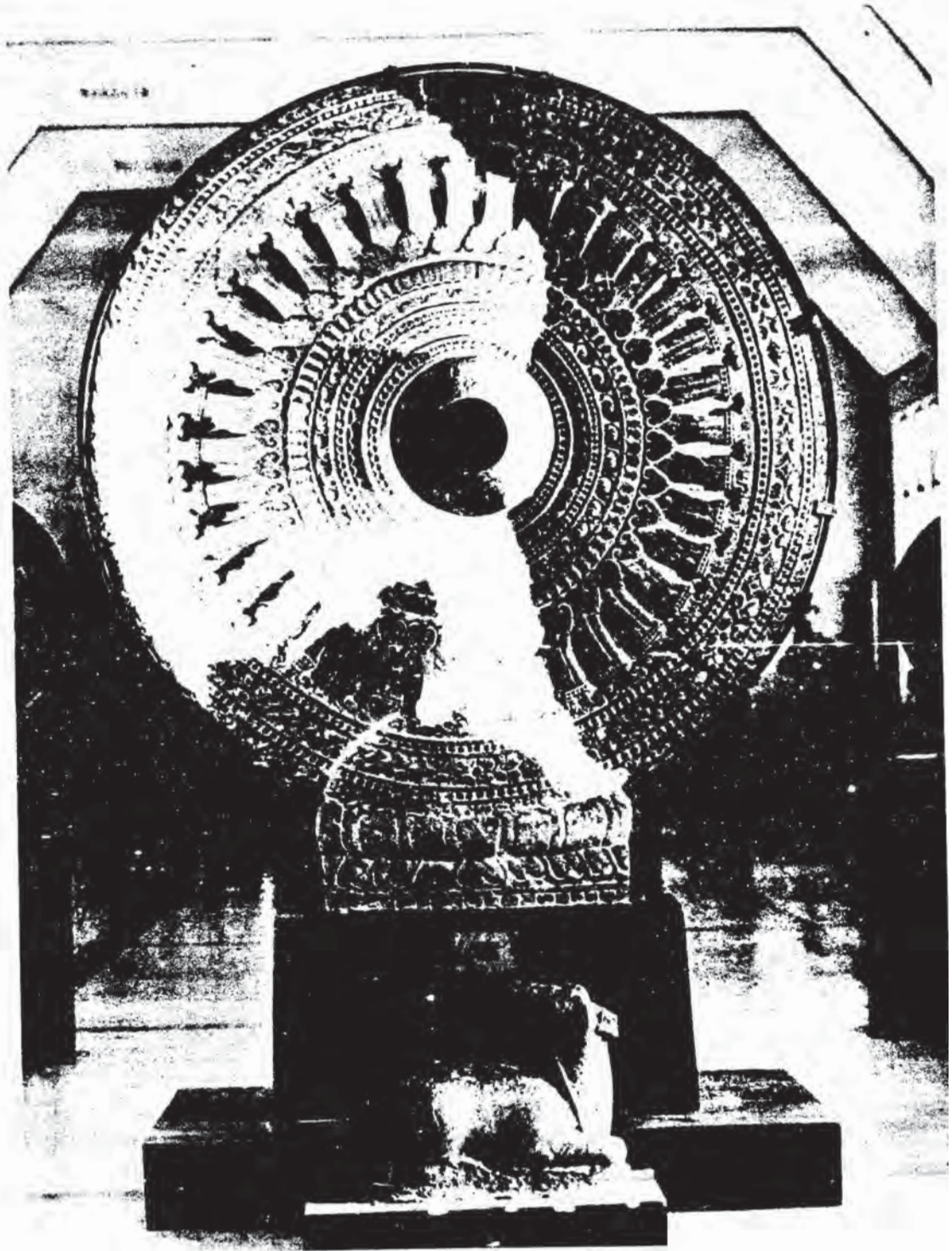
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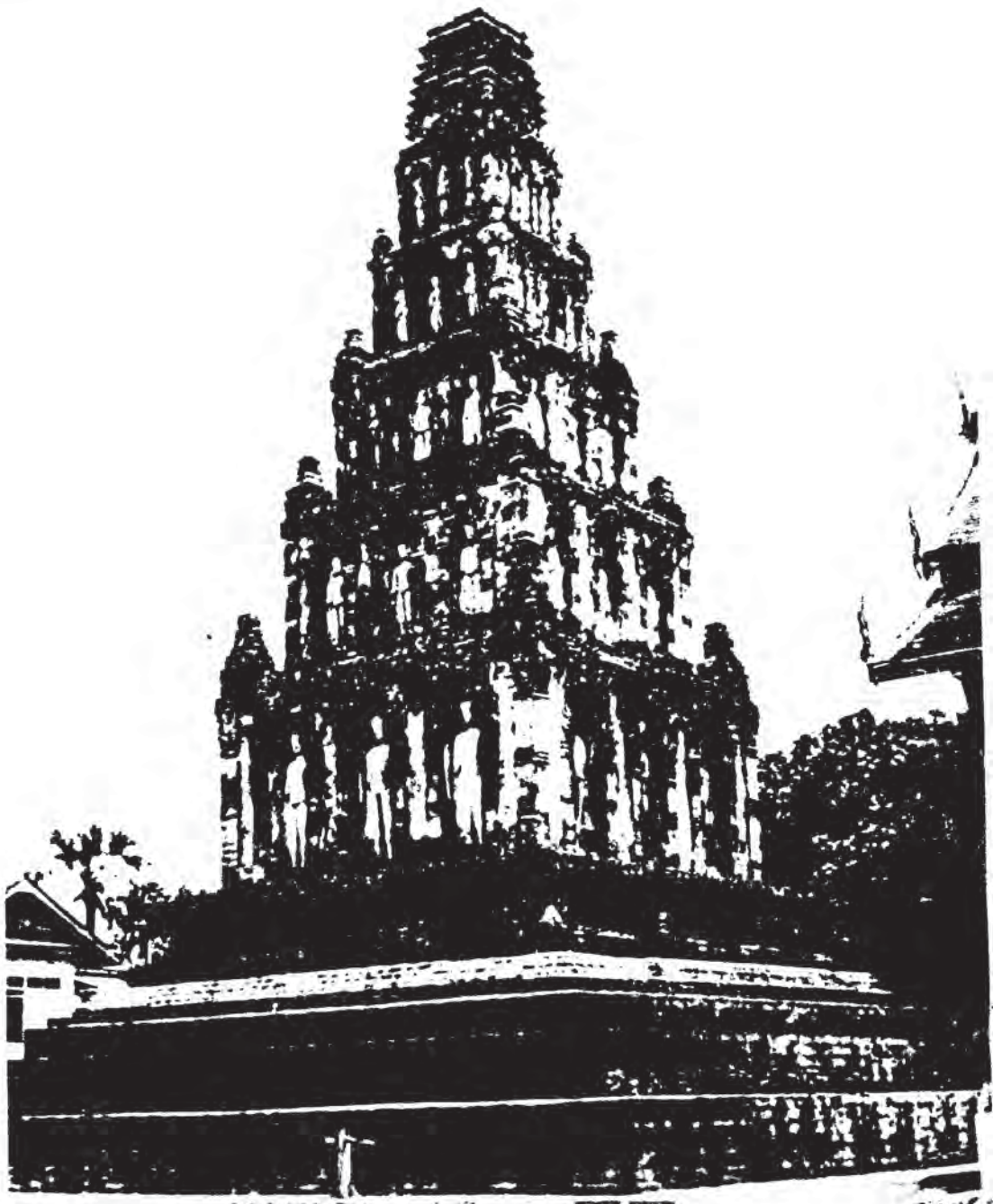




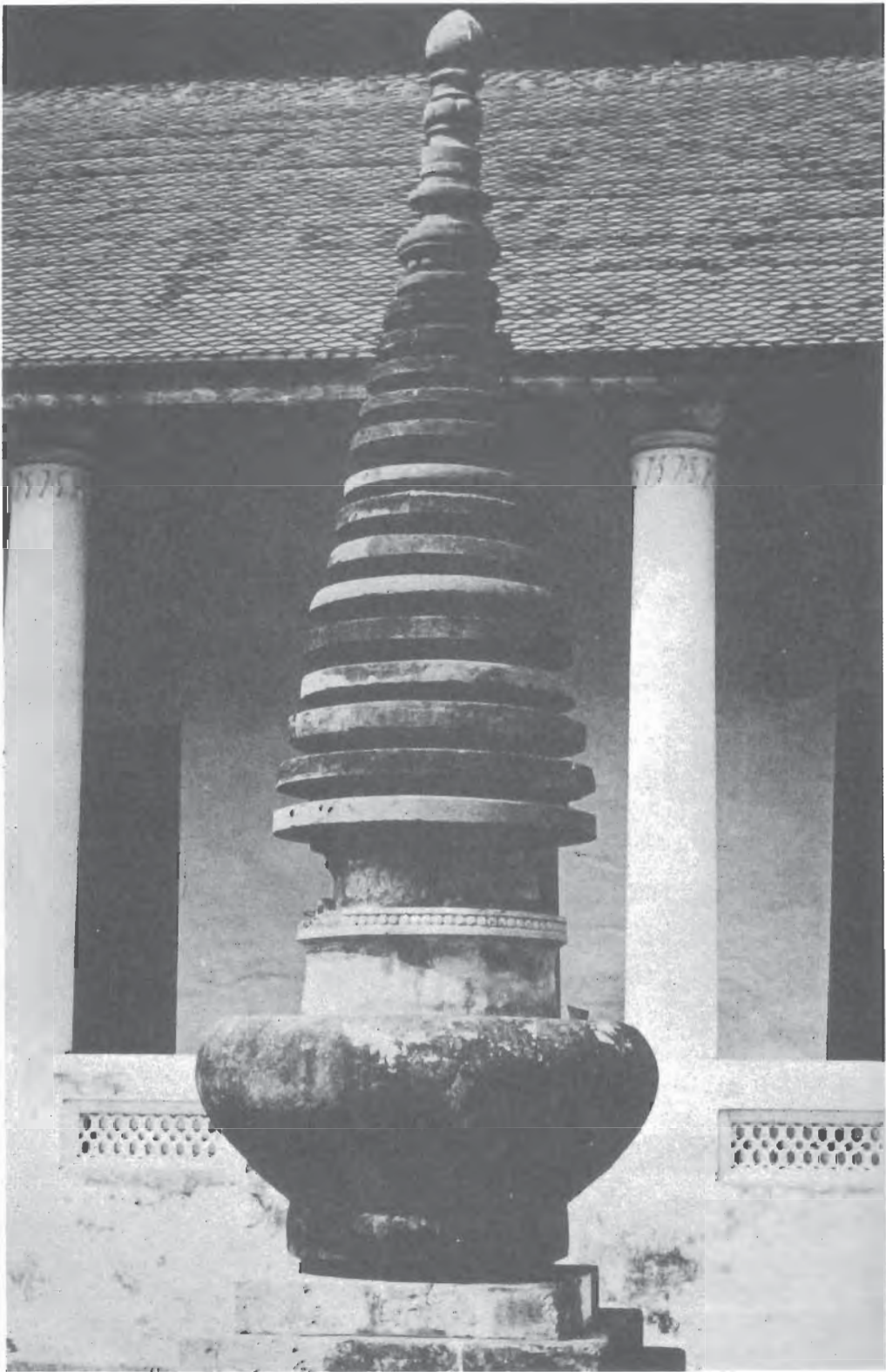


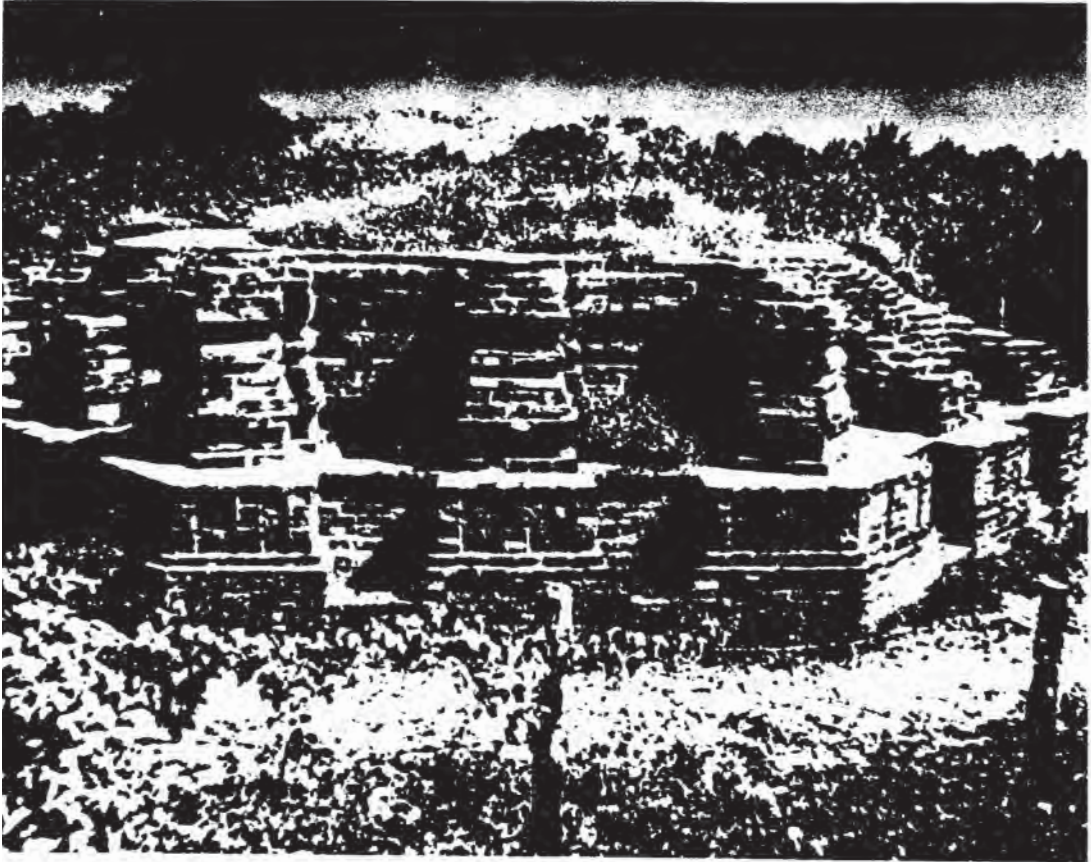


















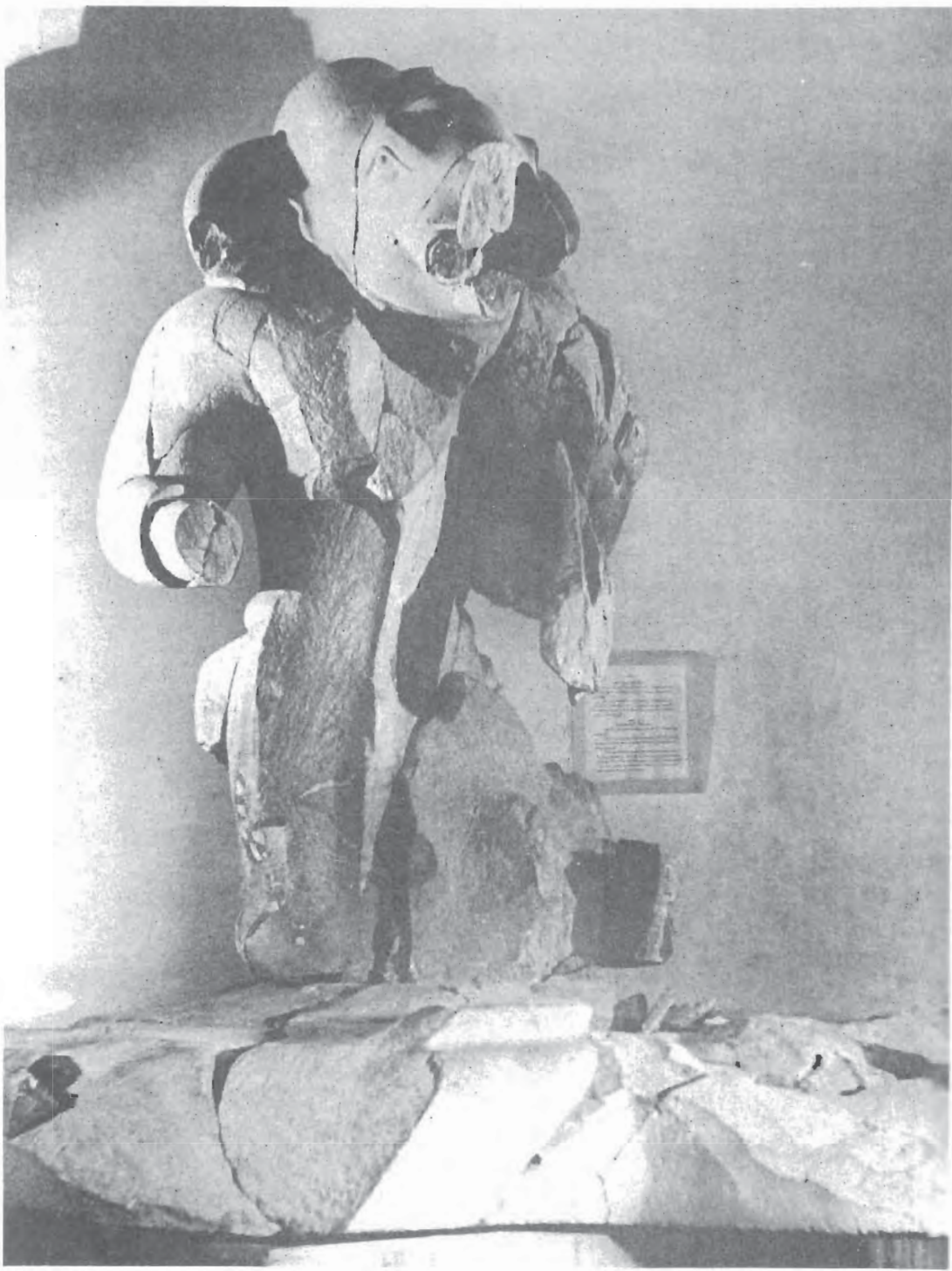


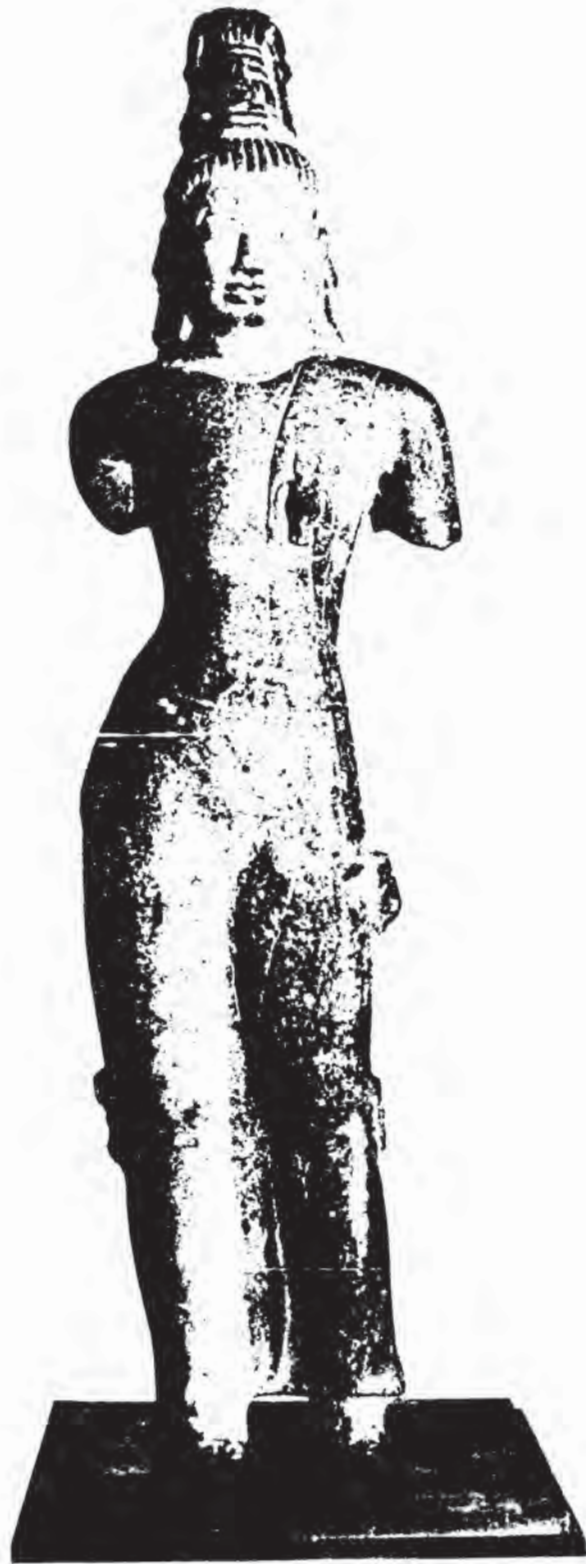






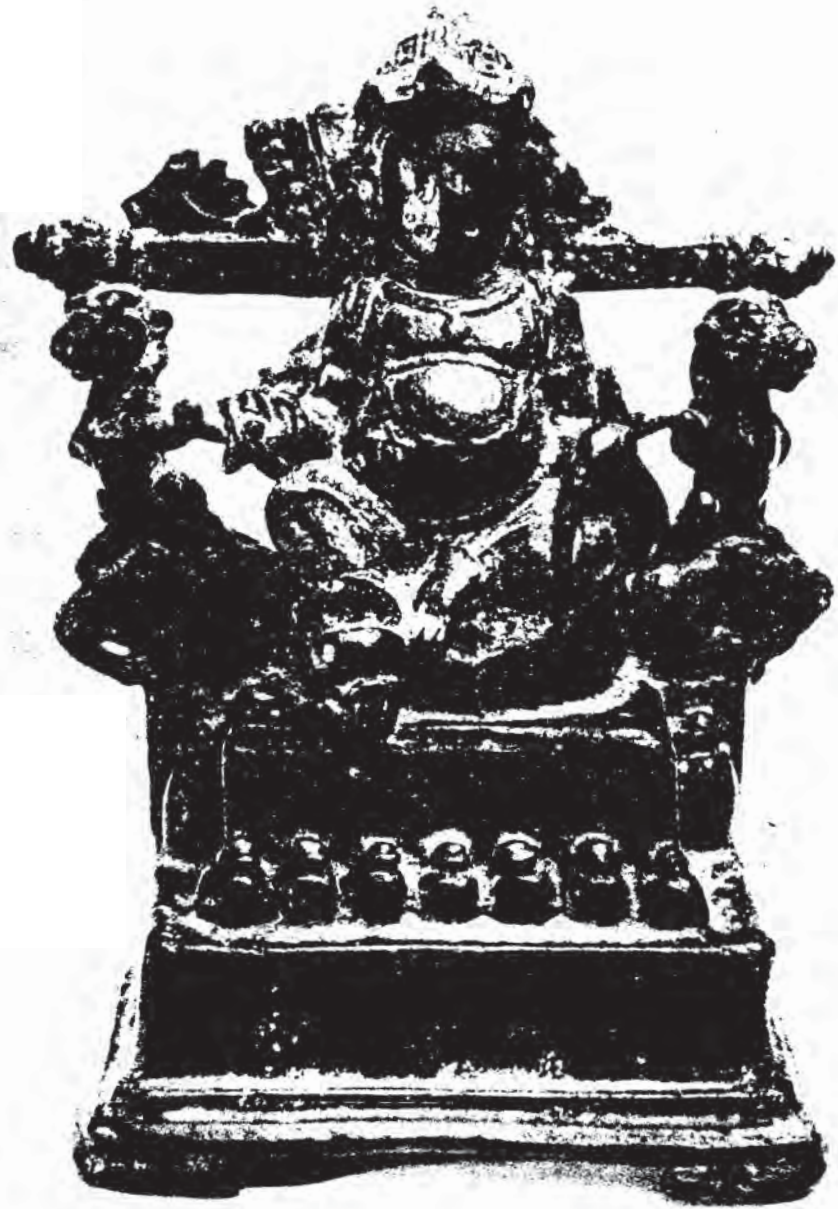












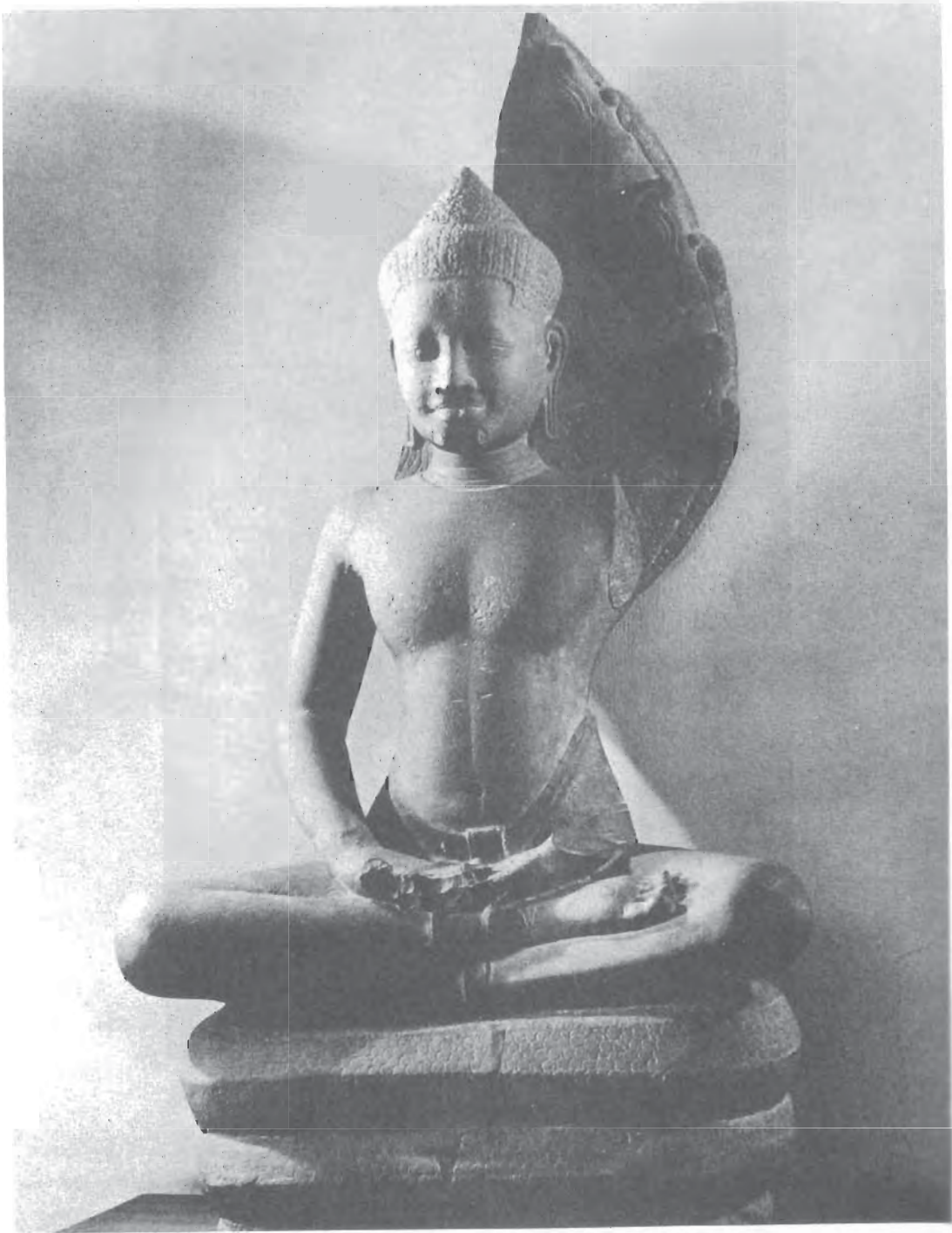
















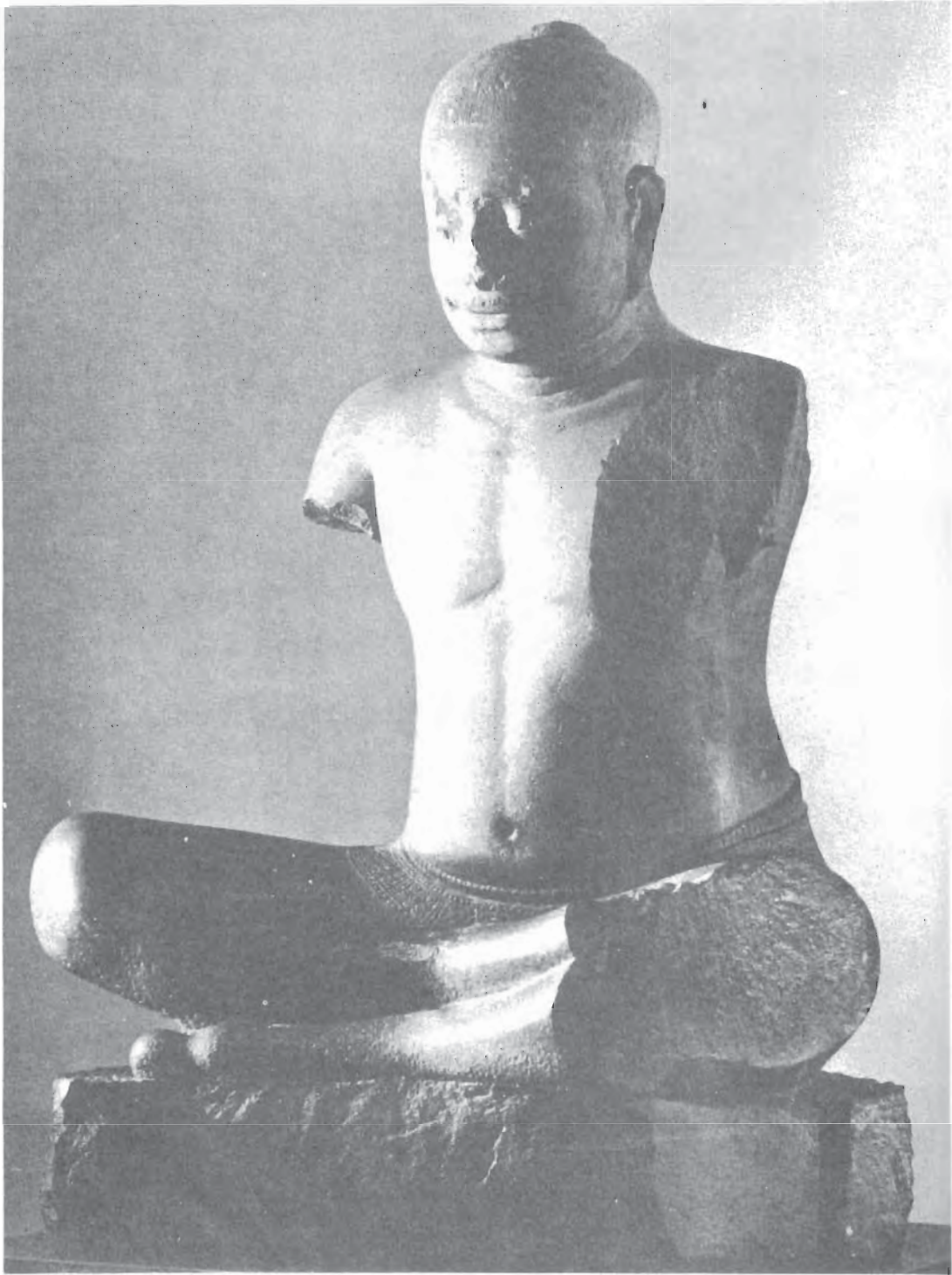




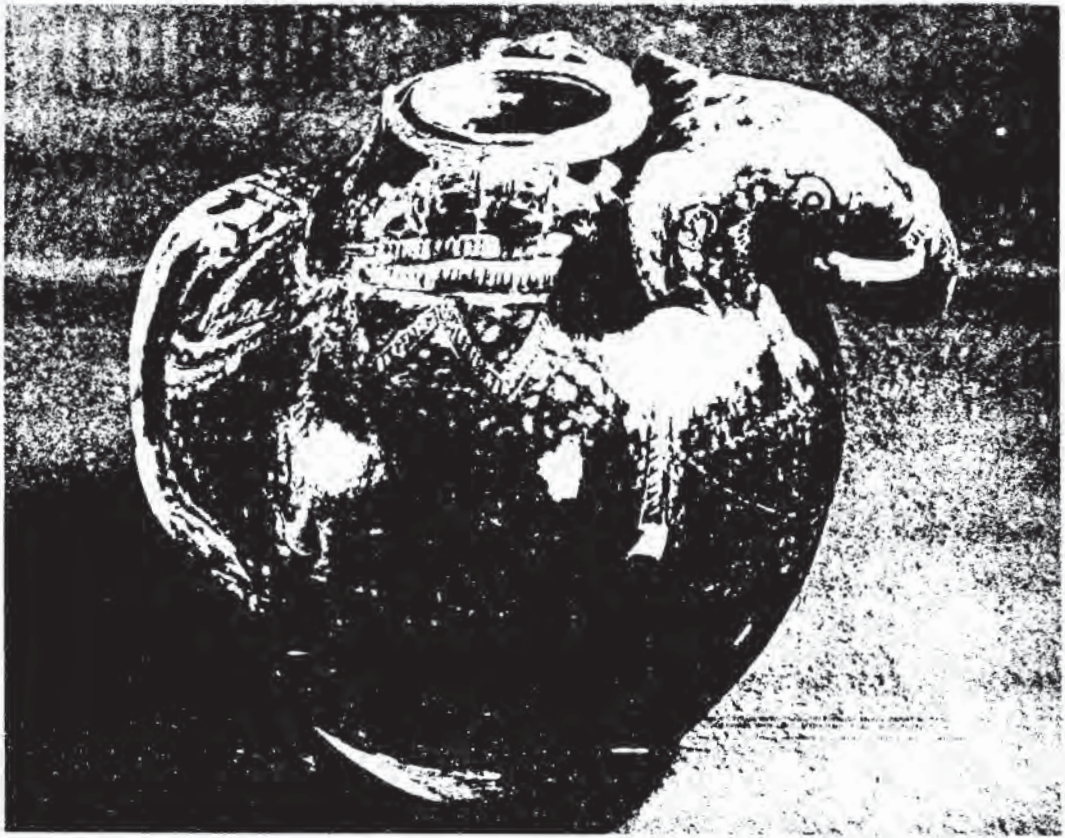




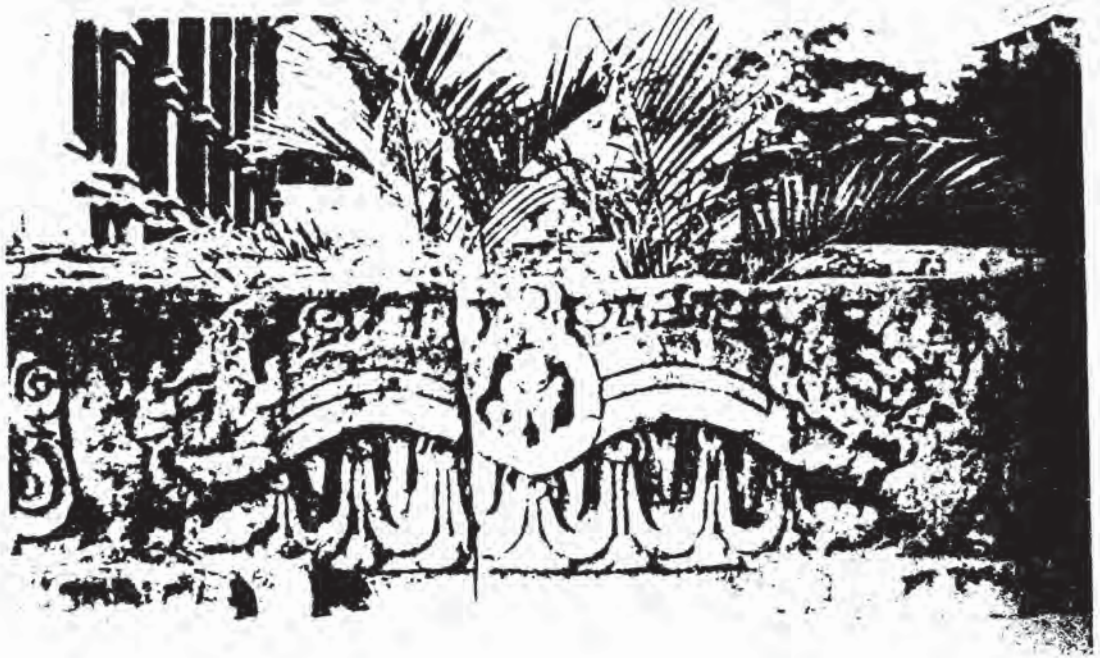




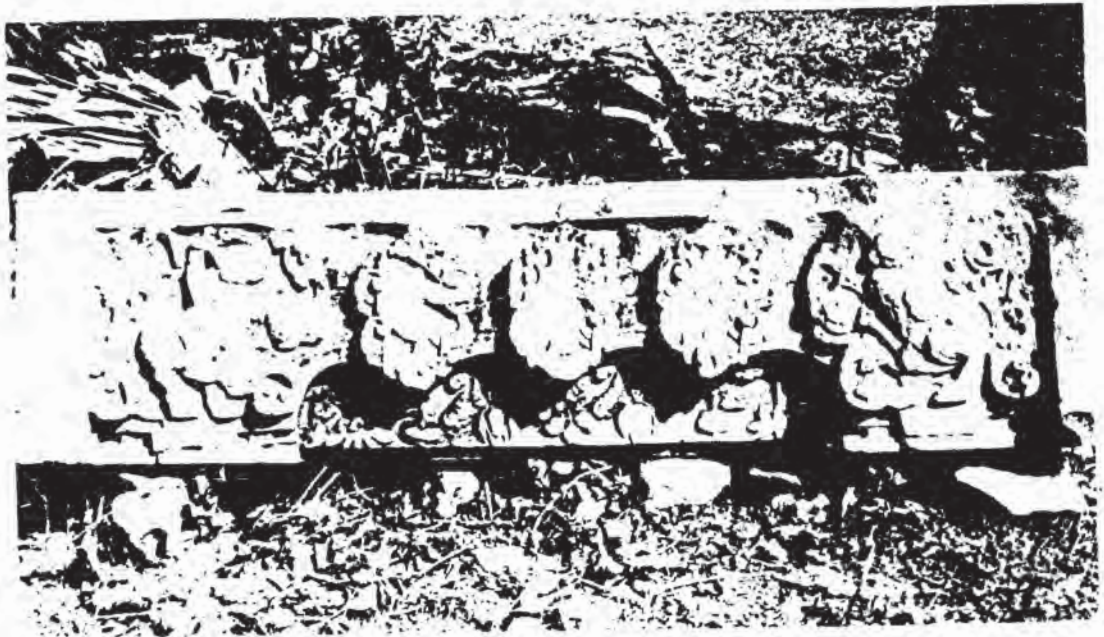








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