

## Sections covered in the Thailand National Museum in Bangkok Tour

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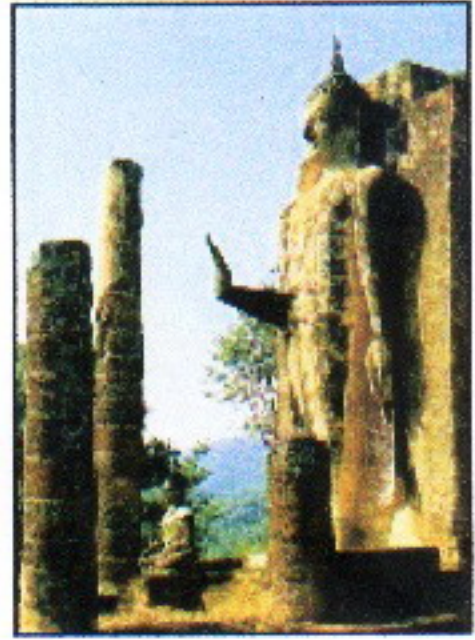


## Sukhothai Period

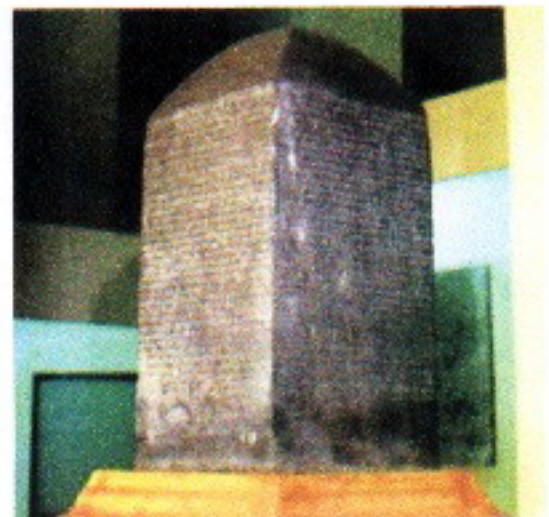
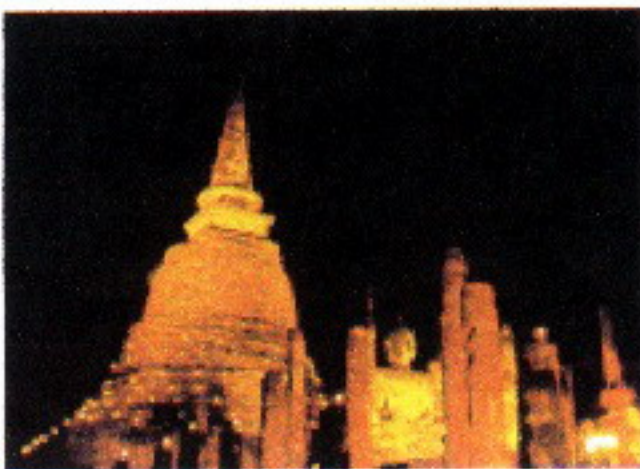
Sukhothai was the first Thai kingdom. It was founded in 1238 by two Thai governors, Khun Bang Klang Thao (Si Inthrahit) and Khun Pha Muang who rebelled against the Khmers; and gave independence to the region. Sukhothai period was the most flourishing period of Thailand. It gained independence in 1238 and quickly expanded its boundary of influence. Sukhothai period was considered to be a golden age of Thai culture. During that time in the history, everybody could say that "There are fish in the water and rice in the fields". The boundary of Sukhothai stretched from Lampang in the north to Vientiane, in present day Laos and the south to the Malay Peninsula.

During this time Thai had strong friendship with neighboring countries. It absorbed elements of various civilizations which they came into contact. Thai maintained and advanced their culture with China. The potters entered Thai artistry and extensive trade was established with Cambodia and India.

After the death of Khun Pha Muang in 1279, Ramkhamhaeng King, the third son of Si Inthrahit, ascended to the throne. Under the Ramkhamhaeng King, Sukhothai had strong friendship with neighboring China. Ramkhamhaeng King organized a writing system which became the basis for writing and eventually developed to be the modern Thai alphabet.



## Sukhothai Period



## Sukhothai Art (N.7-N.8)



In the early 13th century the Thais declared Sukhothai independent from the Khmers. The Sukhothai kingdom rapidly expanded and became prosperous. Buddhism of the Sri Lanka sect was established in Sukhothai. In sculpture the Thai craftsman was inspired to create successfully a new style with a spiritual ideal in human form. Sukhothai ceramics are known as "Sangkhalok ware" or "Sawankhalok ware". There are two types monochromes in brown, white, and celadon and painted wares. Sukhothai ceramics were extremely popular in Southeast Asia and were exported widely to Indonesia and the Philippines from the 15th to the 16th



## Ayutthaya Period

Ayutthaya, the capital of the Thai Kingdom was found by U-Thong King in 1350. Ayutthaya as an island is formed by the gathering of three rivers, the Chao Phraya, the Pasak, and the Loburi and surrounded by rice terraces. It is easy to see why the Ayutthaya area was settled prior to this date since the site offered a variety of geographical and economic advantages. The Thai kings of Ayutthaya became powerful in the 14th and 15th centuries, taking over U-Thong, Lopburi, and Ayutthaya.

King U-Thong and his immediate successors expanded Ayutthaya's territory, especially northward towards Sukhothai and eastward towards the Khmer capital of Angkor. The greater size of government could not remain the same as during the days of King Ramkhamhaeng. The society during the Ayutthaya period was strictly hierarchical. There were, roughly, three classes of people king at the top of scale. At the bottom of social scale were commoners and the slaves.

In the early 16th century, the European visited Ayutthaya, and a Portuguese embassy was established in 1511. Portugal's powerful neighbor Spain was the next European nation to arrive in Ayutthaya forward the end of the 16th century. In the early 17th century they saw the arrival of two northern European, the Dutch and the British, and France in 1662.

In the mid-16th century, Ayutthaya and the independent kingdom in Chiang Mai was put under

the control of the Burmese, but Thais could regain both of the capitals by the end of the century.

The Burmese invaded Ayutthaya again in 1765. This time Burmese caused much fear to Thais. Burmese soldiers destroyed everything, including temples, manuscripts, and religious sculpture. Ayutthaya was burned down and destroyed. Thousands of people were killed or moved away as slaves. Only 10,000 people were left in the city after the catastrophe.

### **Ayutthaya Art (N.9-N.10)**



Early Thai art in central Thailand reveals the influence of the Mon and the Khmer, the pre-Thai styles. Ayutthaya was established as a capital of Siam in 1350. The Buddha images of the early period reflect varying degrees of Dvaravate and Khmer characteristics. Later, from the middle of the 15th century A.D., Ayutthaya art developed to the National style. Towards the end of the period many crowned and highly ornamented Buddha images were produced.

# Ayuthaya Period







After more than 400 years of power, in 1767, the Kingdom of Ayutthaya was brought down by invading Burmese armies, its capital burned, and the territory split. General Taksin managed to reunite the Thai kingdom from his new capital of Thonburi and declared himself king in 1769 before Ayutthaya fell in 1767, Taksin cut his way out of the city at the head of a small army. This action was never adequately explained as the Royal compound and Ayutthaya proper was located on an island; how Taksin and his followers fought their way out of the Burmese encirclement remains a mystery

After the destruction of Ayutthaya and the death of the Thai king, the country was split into six parts, with Taksin controlling the east coast. Together with Tong-Duang, now General Chao Phraya Chakri, he managed to drive back the Burmese, defeat his rivals and reunify the country. On December 28, 1767, he was crowned king of Siam in the new capital at Thonburi.

King Taksin had to fight almost constantly for most of his reign to maintain the independence of his country. Thai historians indicate that the strain on him took its toll and the king started to become a religious fanatic. In 1781 Taksin showed increasing signs of madness. He believed himself to be a future Buddha, and he flogged monks who refused to worship him as such. Several historians have suggested that this tale may have been created as an excuse for his overthrow.



After that General Chakri succeeded him in 1782 as Rama I, the first king of the Chakri dynasty. In the same year he founded the new capital city at Bangkok, across the Chao Phraya river from Thonburi, Taksin's capital.



Buddha Yodfa Chulaloke or Phutthayotfa, posthumously titled Rama I the Great, was King of Siam. He was given the name Buddha Yodfa Chulaloke posthumously by king Rama III, Nangklao.

King Rama I continued Taksin's task of saving the newly reunited country from attack by Burma, and repulsed several Burmese invasions. Culturally, Rama I also reestablished the traditions of the country by salvaging Buddhist texts lost in the chaos after the sacking of Ayutthaya by the Burmese in 1767. In his palace, the Wat Phra Kaew, to house the Emerald Buddha, and created a new code of laws, the Book of three seals. He appointed the first Supreme Patriarch of Thai Buddhism. As literature was his passion, he also wrote a Thai version of the Ramayana epos called Ramakian. On his death, he was succeeded by his son prince isarasundom, who assumed the throne name of King Buddha Loetla Nabhalai (now posthumously titled Rama II).

During Rama III's reign, Siam became a military power. It repulsed Vietnamese invasions, and it was during his reign where Burma was defeated by the British several times. He also made inroads into Cambodia - and the country was partitioned between Vietnam and Siam. Rama III also overran Laos and ordered the destruction of Vientiane in 1827-1828.



Not only that the trade between Siam and China became very prosperous. His royal argosies constantly set sail for China and became very profitable. King Nangklao was famous for faithfully following Buddhism. More than 50 temples were built and repaired in his reign, including the first Chinese style temple at Rajaorasa, the highest stupa at Wat Arun, the Golden Mountain at Wat Sraket, the metal temple at Wat Ratchanadda, and Chetupol Temple or Wat Pho. Wat Pho is the



King Chulalongkorn modernized the government by introducing a cabinet system, and the semi-feudal provincial administration was changed into a modern administration with provinces (changwat) and districts (amphoe) as it still is today. He declared amnesty for all political prisoners, and also gradually abolished slavery. Thailand's first railroad was opened in his reign in 1896 from Bangkok to Ayutthaya. It was during his reign that the western calendar replaced the traditional lunar calendar, and he introduced the modern system of banknotes. He also declared religious freedom, allowing Christianity and Islam to be practiced in the Buddhist country.

The date of his death, October 23, 1910, is commemorated as a national holiday. And Chulalongkorn University, founded in 1917 as the first university in Thailand, was named in his honor.

Vajiravudh also known as Rama VI, reigning title Phra Mongkut Klao Chaoyuhua. When Vajiravudh was only 11 years old, he was sent to study at Sandhurst Military Academy, and then Christ Church College, University of Oxford, to study history and law. He continued the modernizations introduced by his father. Among King Vajiravudh's most notable accomplishments were the reform of the country's administration, the growth of public education, the surname system as used in western countries, and the modern flag.

In addition, King Vajiravudh had believed that education was a crucial factor in the country's modernization. Upon his accession to the throne, he founded Royal Pages School in 1910, instead of a Buddhist temple that had traditionally been practiced at the beginning of each reign. King Vajiravudh realized that there had already been enough temples in those days and high quality education for young men would be more essential for the future development of the country. After his death in 1925, the school was renamed Vajiravudh College in his honor. Today, the school carries its traditions and legacies as an all-boy boarding school. Besides, Vajiravudh also established Chulalongkorn University in 1917. The University, which was named in honour of his father, was the first western-style university in the country. These showed his great vision of the educational reform.

site of the first university in Thailand. After a 26 year reign, King Nangklao was succeeded by his brother Prince Mongkut.

King Mongkut succeeded to the throne in 1851. He took the name Phra Chom Klao. His awareness of the threat from the British and French imperial powers, led him to many innovative activities. He ordered the nobility to wear shirts while attending his court; this was to show that Siam was no longer barbaric from the Western point of view. King Mongkut periodically hired foreign instructors to teach his sons and daughters English. Among teachers in the list were a missionary named Dan Beach Bradley, who was credited for introducing Western medicine to the country and printing the first non-government run newspaper; and an English woman named Anna Leonowens, whose influence was later the subject of great Thai controversy.

As king, Mongkut worked to establish the Thammayut Nikaya, an order of Buddhist monks that he believed would conform more closely to the orthodoxy of the Theravada school. One of King Mongkut's last official duties came in 1868, when he invited the British consuls from Singapore to watch the solar eclipse, which Mongkut had predicted two years earlier, at Wakor district in Prachuap Khiri Khan province. This became perilous when Mongkut and Prince Chula were infected with malaria. The king died several days later, and was succeeded by his son, who survived the malaria.



King Chulalongkorn the Great or Rama V Chulalongkorn succeeded his father on October 1, 1868, but the chief minister Chao Praya Si Suriyawongse served as regent for four years, as Chulalongkorn was still too young to rule. On November 16, 1873, he was crowned for the second time. During his travels he had learned about many reforms needed to modernize his country. He managed to keep his country independent even though both France and Britain were colonizing most of Southeast Asia.



King Vajiravudh was one of Thailand's highly renowned artists, writing modern novels, short stories, plays and even journals. Among his works were translations of three Shakespeare plays - *The Merchant of Venice*, *As You Like It* and *Romeo and Juliet* and many other writing pieces to promote the ideology of Thai nationalism.

Rama VII *Phra Pokklao Chaoyuhua*, He was the last absolute monarch and the first constitutional monarch of Siam. The first act of Prajadipok as king entailed an institutional innovation intended to restore confidence in the monarchy and government, the creation of the Supreme Council of the State. With the help of this council, the King managed to restore stability to the economy, although at a price of making a significant amount of the civil servants redundant and cutting the salary of those that remained. This was obviously unpopular among the officials, and was one of the trigger events for the coup of 1932. King Prajadhipok then turned his attention to the question of future politics in Siam. Inspired by the British example, the King wanted to allow the common people to have a say in the country's affair by the creation of a parliament. A proposed constitution was ordered to be drafted, but the King's wishes were rejected by his advisers, who felt that the population was not yet ready for democracy.

A comparatively small group of soldiers and civil servants, however, felt that the time for a change had come. This led to an almost bloodless "revolution" in the early morning of June 24, 1932 by the so-called People's Party while the king was at his summer retreat in Hua Hin. The People's Party demanded that Prajadhipok agree to become a constitutional monarch and grant the Thai people a constitution. The King readily agreed and the first "permanent" constitution was granted on December 10, 1932. Things did not go well between the monarch and those who had rebelled against him. There were several conflicts between the King and the government. The King, a democratic idealist, had felt let down by what had effectively become a military-dominated one party dictatorship. Instead, the absolute monarchy had simply been replaced by an oligarchy. On March 2, 1935, while undergoing treatment for cataract in England, King Prajadhipok finally abdicated. King Prajadhipok died from heart failure on May 30, 1941.

King **Ananda Mahidol** or **Rama VIII** as the new King was still a child and was then studying in Switzerland. At age 13, he visited Thailand for the first time as monarch, accompanied by his mother and his younger brother **Bhumibol Adulyadej**. A second visit in December 1945, with a degree in Law. Despite his youth and inexperience, he quickly won the hearts of the Thai people, who had continued to revere the monarchy through the upheavals of the 1930s and 1940s. One of his well-remembered activities was a highly successful visit to Bangkok's China Town, which was calculated to defuse the post-war tensions that lingered between the ethnic Chinese and the Thais. On June 9, 1946, the King was found shot dead in his bedroom in the Grand Palace, only four days before he was scheduled to return to Switzerland to finish his doctoral degree in Law at the University of Lausanne. His brother **Bhumibol Adulyadej** succeeded him. **Ananda Mahidol** was never crowned as king, but his brother posthumously gave him the full royal title of the nine-fold umbrella.



**Bhumibol Adulyadej** although is a constitutional monarch, he has several times made decisive interventions in Thai politics, including the political crisis of 2005-2006. **Bhumibol** is widely credited with facilitating Thailand's transition to democracy in the 1990s, although in earlier periods of his reign he supported military regimes. **Bhumibol** also uses his great wealth to fund numerous development projects, particularly in rural areas. **Bhumibol** is immensely popular in Thailand, and is revered as a semi-divine figure by many Thais.

In the early years of his reign, during the government of military dictator **Plaek Pibulsonggram**, **Bhumibol** had no real power and was little more than a ceremonial front for the military regime. There had many think happen such as 14 October in 1978 or in 1992 and lately 2005-2006 **Taksin Crisis**. Despite Thailand's continuous transition to a mature parliamentary democracy, **Bhumibol** retains enormous powers, partly because of his immense popularity and partly because his powers - although clearly defined in the Thai Constitution. **Bhumibol** has been involved in many social and economic development projects, although the nature of his involvement has varied by political

regime. For example the military regime of Plaek Pibulsonggram (1951-1957) suppressed the monarchy; however, during that period Bhumibol managed to initiate a few projects using his own personal funds. These projects included the Royal Film and Radio Broadcasting Projects.

In the military regime of Sarit Dhanarajata and his successors (1958-1980), Bhumibol was reportrayed as the "Development King," and appropriated to the economic and political goals of the regime. Royally-initiated projects were implemented under the financial and political support of the government, including projects in rural areas and communities under the influence of the Communist Party of Thailand. Bhumibol's visits to these projects were heavily promoted by the Sarit government and broadcast on the state-controlled media.

During the civilian governments of General Prem Tinsulanond (1981-1987), the relationship between the Thai state and the monarch was at its closest. Prem, later to become President of Bhumibol's Privy Council, officially allocated government budgets and manpower to support royal projects. Most activities in this period involved the development of large scale irrigation projects.

During the modern period (post-1988), the structured development of the Royal Projects reached its apex. Bhumibol's Chaipattana Foundation was established, promoting what he called the self-sufficient economy, an alternative to the export-oriented policies adopted by the period's elected governments.

Bhumibol is also an accomplished musician, artist, and sailor. He is one of the wealthiest people in the world and has received many honors.



## **THE RED HOUSE**

King Rama I built the RED HOUSE behind Dusit Maha Prasat Hall in the Grand Palace compound , for sister princess Sri Sudarak , to live with her daughter , who was later Queen Srisuriyenthramatra of King Rama II and mother of King Mongkut or King Rama IV and King Pinklao.

King Rama III commanded that the Red House be removed and rebuilt at the old Palace,Thonburi for Queen Srisuriyenthramatra and his younger son,Prince Chuthamane. In 1851,after Prince Chuthamane was nominated to be King Pinklao and moved to live at the Palace to the front or Wang Na, he commanded that the Red House be moved from the old Palace,Thonburi at which he had once stayed when he was young with mother and rebuilt in the compound of Wang Na.

The Red House was neglected until 1927,when her Majesty Queen Sri Savarindira,the Queen Grand Mother visited the museum and donated her own money for its restoration of the Red House was started in 1963,and at the same time it was moved to its present location.



# **THE RED HOUSE**

This wooden house was originally one of the private living quarter of princess SRI SUDARAK , of KING RAMA II. When one of her son became the second King of RAMA IV, is PIN KLAO, he moved the house which he has once occupied to his palace in the present museum compound.

Today the red house is furnished in the early Bangkok period style with some of the objects that once belonged to Queen SRI SURIYEN.

## **The architectural importance of the RED HOUSE**

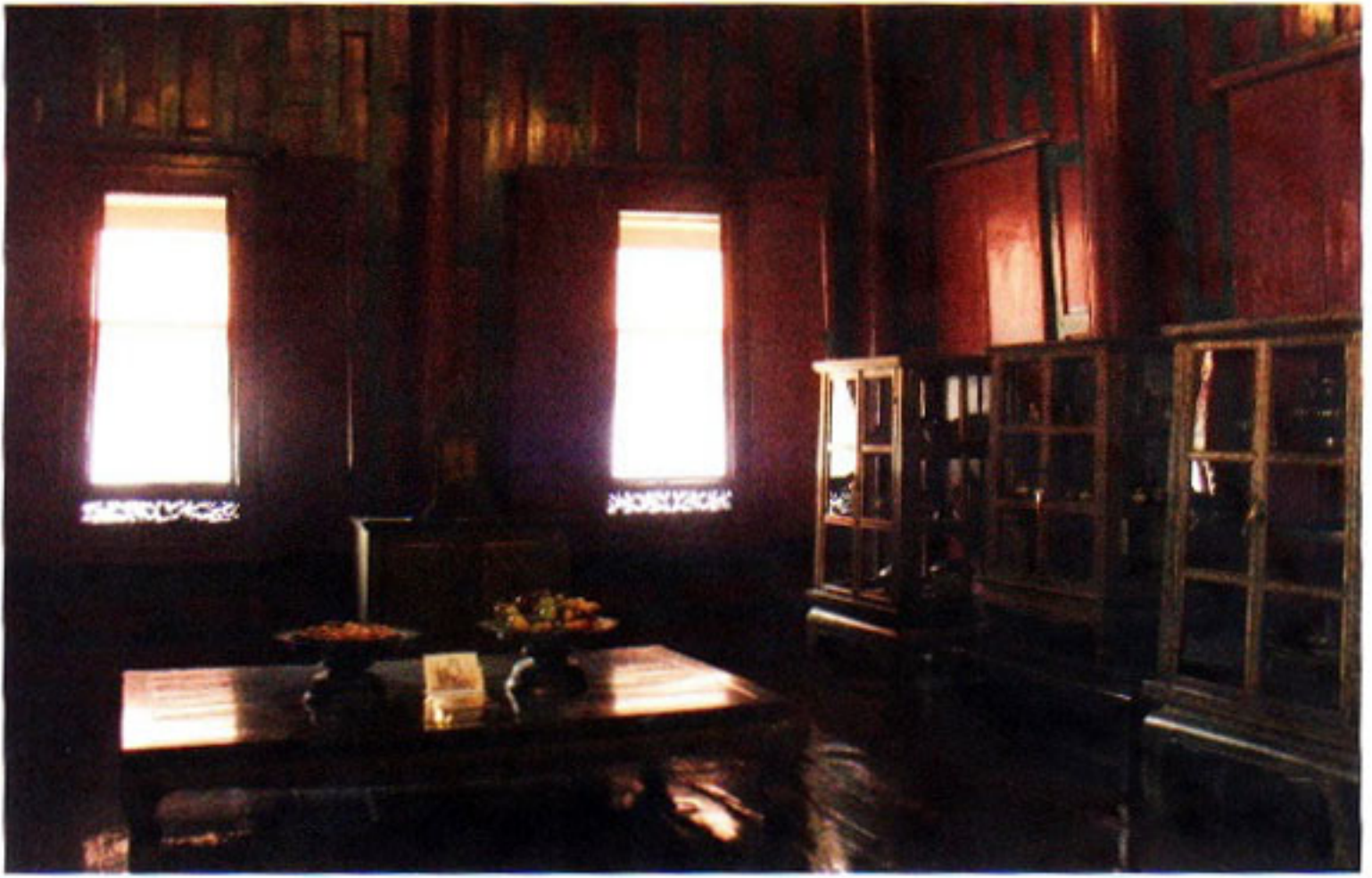
The RED HOUSE is the traditional thai house in Ayutthaya style which is constructed of rare golden teakwood. The architectural features are especially of residence of Aristocrats royal residence which can be described as follow :

1. It's multitiered roof structure , decorated with cho fa finals , bairaka leaf froms, hang hong finals shaped like the tale of a swan.
2. It's large size while the common house is smaller
3. It's has pillars rasins through to the roof supporting the eaves.
4. The windows are decorated wood carving with singha motif at the base and floral motif at the bottom part of the windows frames.
5. There are toilet and bathroom inside which usually does not appear in the common house.

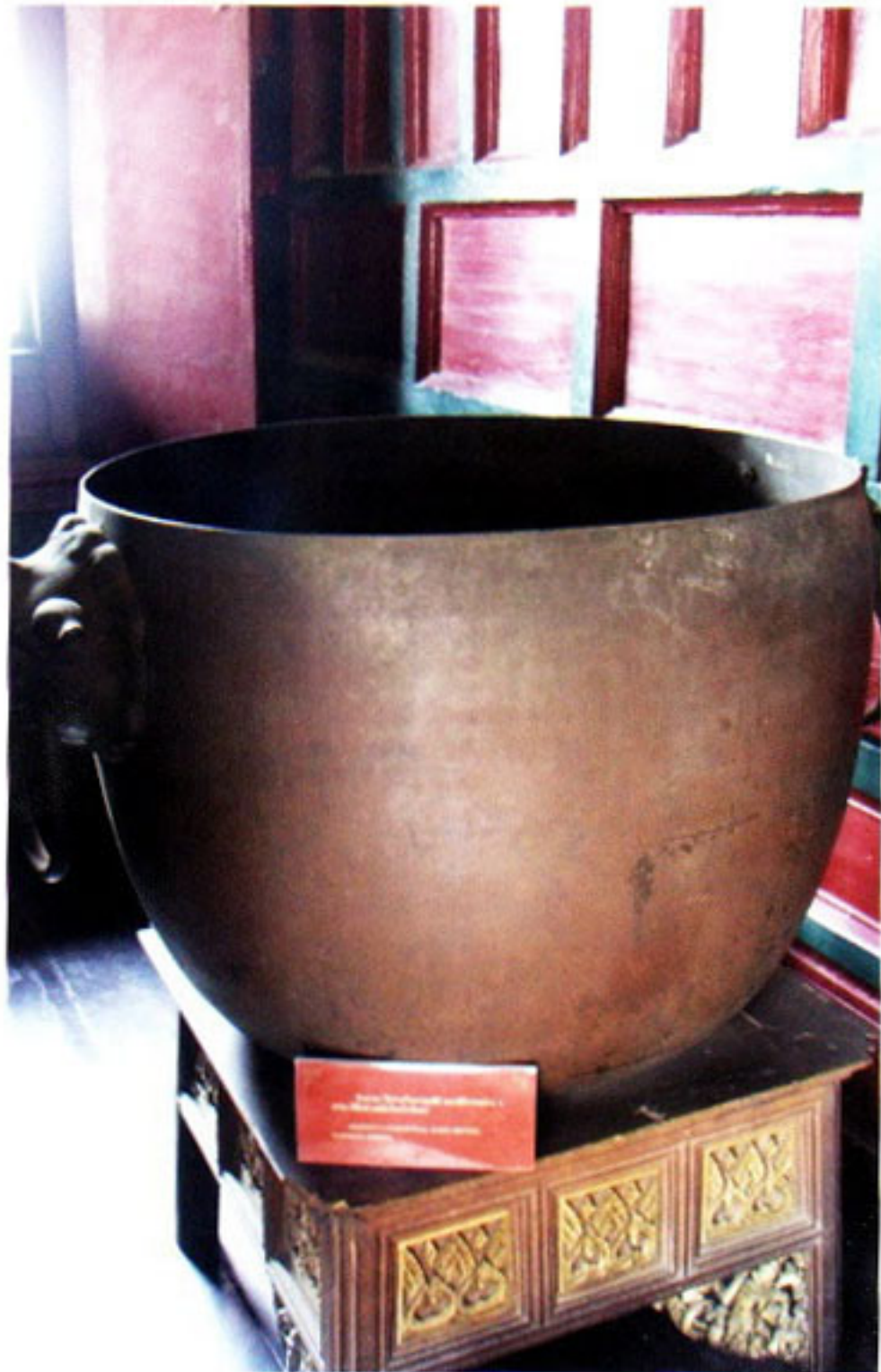
# The Red House



"A HALL"



"Religious  
ceremonial  
Basin Bronze  
Bangkok Period."



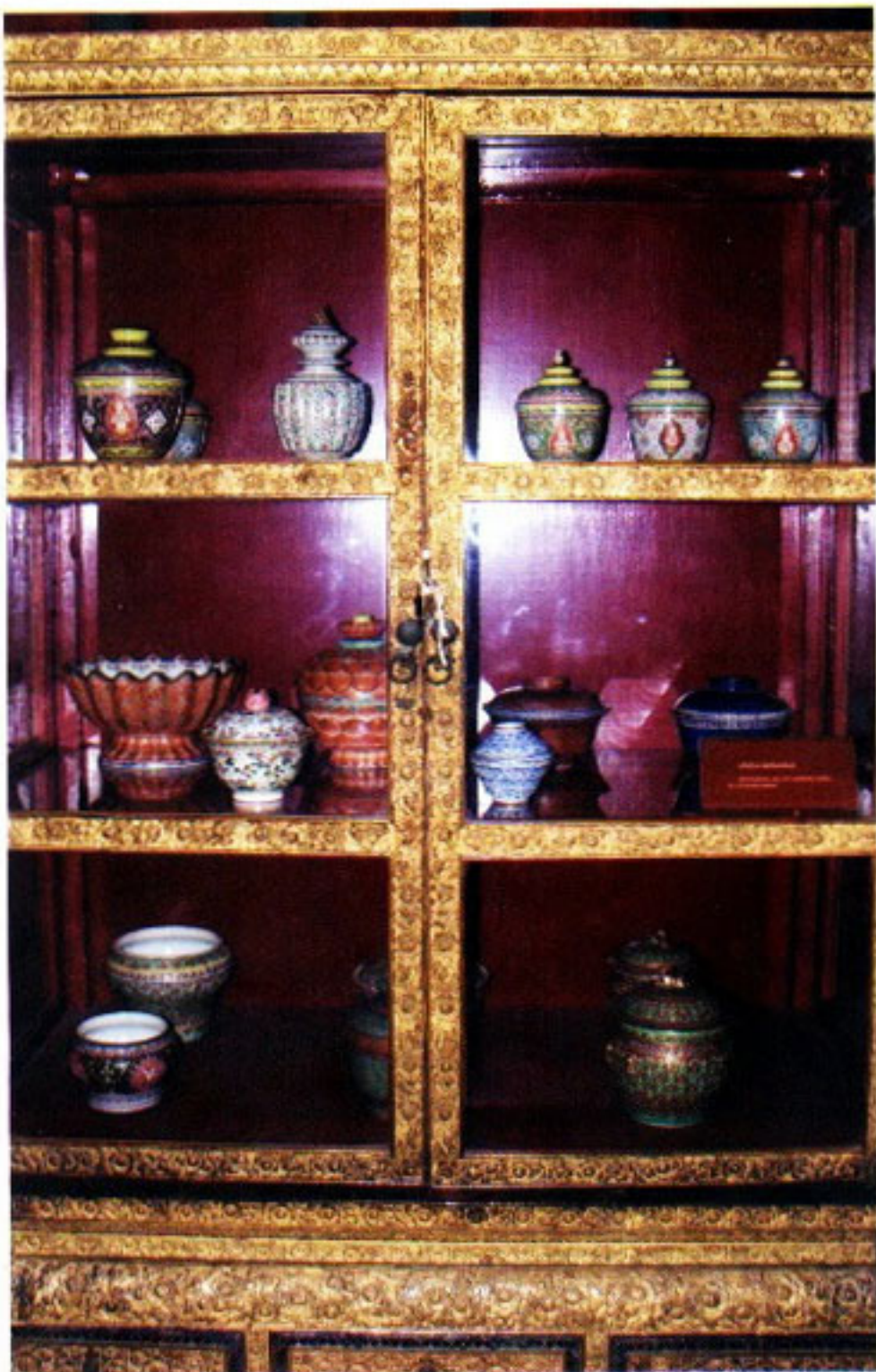
"The Bed of Queen Sri Suriyenthra with posts for mosquito netting."



A mirror is made of polished metal decorated with wood carving frame & small bench.



"The shoes of Queen Sri Suriyenthrā"



"Bencharong wares 18<sup>th</sup> - 19<sup>th</sup>  
Ayutthaya Period."

"Bathroom"



Hi !!! everybody , I'm Plern. Today, I would like to talk about pavilion in National Museum. It's THE MANGKHLABHISEK PAVILION , THE PATIHAN TASANAĪ PAVILION , THE SAMRAN MUKHAMAT PAVILION and THE SALA LONGSONG PAVILION.

### **THE MANGKHLABHISEK PAVILION**

This pavilion was built during the reign of King Rama II. The Prince Successor of King Rama V used the pavilion for ceremonial occasions. Its appearance is a high base. In this pavilion , the painting wall is flowers drop.

### **THE PATIHAN TASANAĪ PAVILION**

This pavilion was built by the command of King Vajiravuch Rama VI after he saw a miracles of Phra Phatom Chedi in 1914. It was originally on the top of platform between Phrateenang Piman Pratom and Phrateenang Watchareerommaya that located at Sanarmchandra in Nakorn Phatom province and then it was moved to National Museum Bangkok in 1927.

### **THE SAMRAN MUKHAMAT PAVILION**

This pavilion was built in the reign of King Rama V and decorated by Jaofah Kom Phaya Narishsara Nuwattiwong. It was originally belonged to the Dusit Palace and named Phrateenang Ratcharudee. Then this pavilion was changed the name into Samran Mukhamat Pavilion in the reign of King Rama VI and moved to National Museum during the time of King Rama VII.

### **THE SALA LONGSONG PAVILION**

The information about this pavilion is rarely found .However, this pavilion also once belonged to the Palace of King Vajiravudh, Rama VI, in Nakhon Pathom.

### **THE CHAO PHRAYA YOMMARAT MEMORIAL BUILDING**

First, I would like to introduce about biography of Chao Phraya Yommarat (Keaw Singhaseni) . He was the son of Chao Phraya Bodindecha or Sing Singhaseni

and Than Pruying Pueng (Lady Pueng). He was born in 1804. During the reign of His Majesty King Rama II , he was brought his father to serve as an official in the royal household , and given the title of "Nine Sud Jin Da (Chamberian) , Jamuan Samuha Phi Mann."

In the reign of His Majesty King Rama III , he received the title of "Phaya Sriharaj De Cho , Phraya Kamphang Song Kram," the High Commissioner for Nakornrajchasrima , and, later "Chao Phraya Yommarat (Keaw Singhaseni)" . He died in 1871 at his home near Wat Hoau Lam Pong, at the age of 68 , during the reign of King Rama V.

The Chao Phraya Yommarat Memorial Building was built by Chao Phraya Yommarat (Keaw Singhaseni) as his resident near Wat Houa Lam Pong, after King Rama V gave him the title "Chao Phraya Yommarat" . After it was abandoned , it was given by Khun Ying Nakornrajchaseni (Jyue Singhaseni) for reconstruction in the National Museum Bangkok. It was opened on 28 March 1988. This building has two stories. The upper is a wide open hall with 28 folding doors featuring carving of scene from "Sam-Kok" or "The Three Warring States" of Chinese literature on three sides.

## **THE CHINESE HOUSE, NUKITRATBORIHAN**

This Chinese style building was built in the reign of King Pin Klao, the second King of King Rama IV. The mural paintings inside show scenes from the Chinese literary work, "Hong Sin" that has the painting of three side walls.



THE MANGKHLABHISEK PAVILION  
(outside)



(inside)



THE SAMRAN MUKHAMAT PAVILION



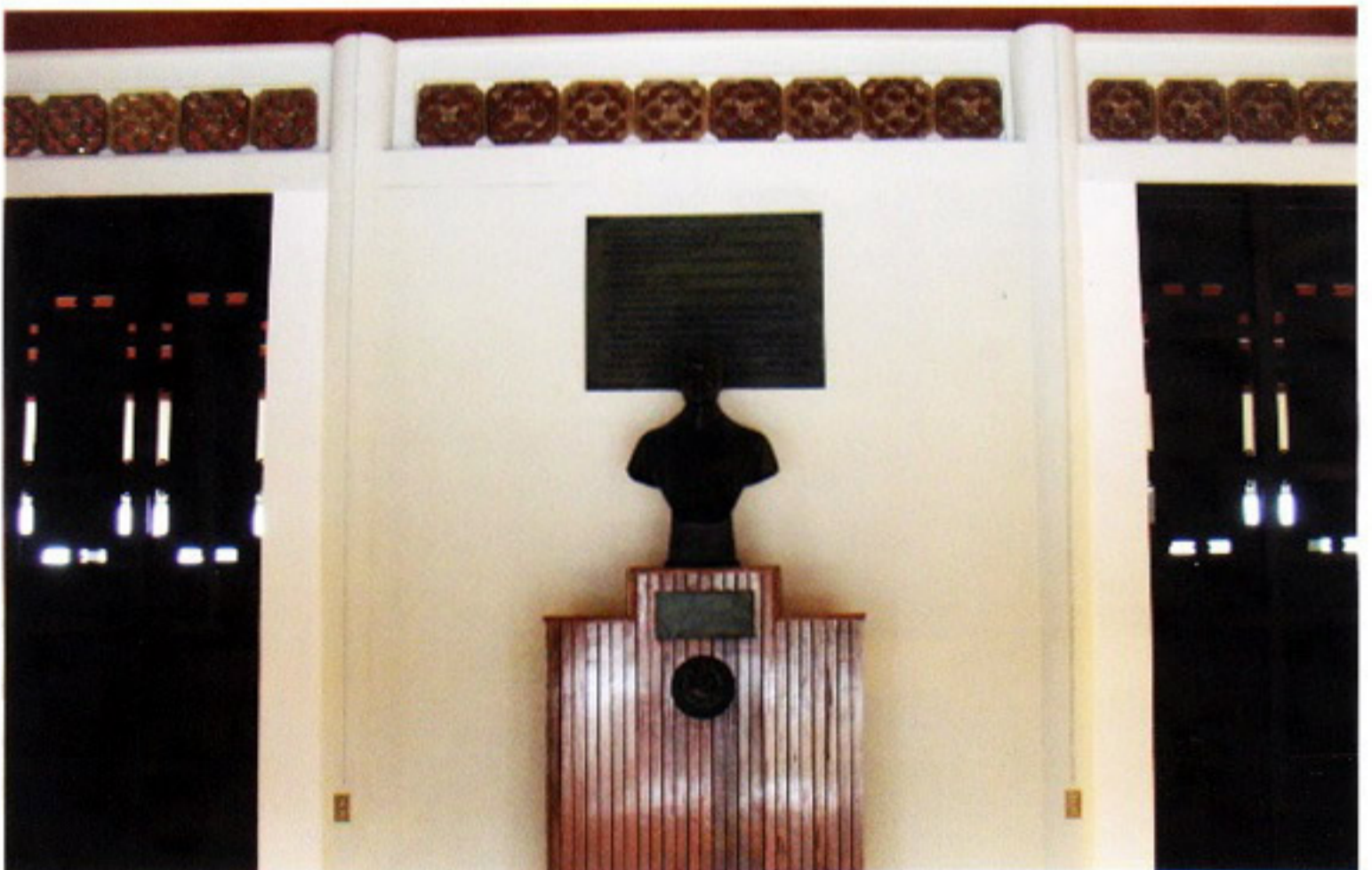
THE PATIHANTASANA PAVILION



THE SALA LONGSONG PAVILION



THE CHAO PHRAYA YOMMARAT MEMORIAL BUILDING



THE STATUS OF THE CHAO PHRAYA YOMMARAT



DOORS FEATURING CARVING OF SCENE FROM

"SAM - KOK"

THE CHINESE HOUSE, NUKITRATBORIHAN



INSIDE THE CHINESE HOUSE



The Buddhaisawan Chapel stands in the front part of the National museum. It was one of the throne hall in reign of King Rama I. This chapel houses the important Buddha image, Phra Buddha Sihing.

Although, the original constructor of Buddhaisawan chapel was initiated during the reign of King Rama I, at present the architecture is in Rama III style. That's because of the reconstruction at that time. The building raised on a high platform at the base platform has lotus decorations. The main structure is surrounded by a veranda which has pillars on every side to support the edges of the roof. There are stairs leading to the entrance of the chapel was located in both of the front veranda. The roof has a high central ridge. All the elements of the roof is decorated with "Chofa", "bairaka" and "hanghong" - which made from wood. The pediment is decorated with figures of Brahma are carved in their celestial palace building. There are also eight Brahma in the gesture of adoration along the bottom of Pediment.

Phra Buddha Sihing is made from bronze then covered with gold sheets. The image is in the attitude of Meditation and in the posture of folded legs that seat on a double row of upright lotus. Moreover, there are two standing Buddha images in front of the Phra - Buddha Sihing on both side. They are in attitude of calming the ocean.

The chapel contain three cabinets decorated with black lacquer and gilt. They depict episodes from Ramakien (Ramayana). These scene stands behind the manuscript cabinets opposite the rear door. Furthermore, there are mural paintings which are believed to be the oldest and the most beautiful during the Rattanakosin period. The murals are divided into two main parts, upper and lower. The Celestial Assembly is in the upper part in registers. The registers are divided by narrow strips in flora and vegetal style to represent the different levels of Heaven. The lowest depicts gods, giants and mythical animals. This part is

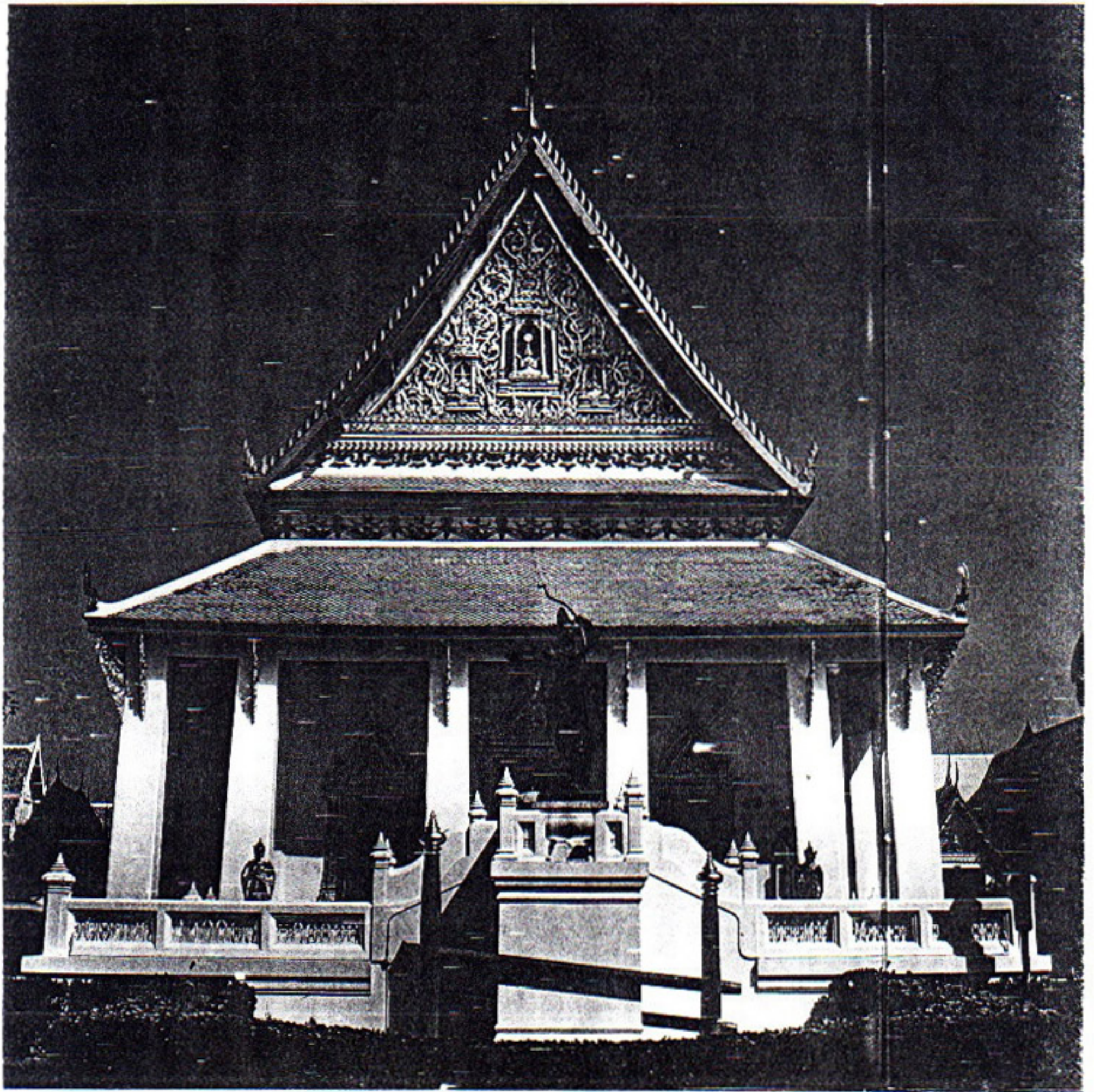
the lowest level of the heaven. The low part of the murals depict scenes from the life story of the Lord Buddha, from Phathom Somphothikhata by the Thais. The story starts with the marriage of Prince Siddhodana. This first episode is painted on the bay of the wall between the main door and the door to north at the back of the hall. The last episode depicted in the bay is the cremation of the Lord Buddha and the distribution of the relics among the eight kings. There are 32 mural bays in the chapel.

The paintings in this chapel are classics of Thai mural art. Because of the technique which are the highest quality of the murals at the time of king Rama I. Colour is the most important role in Thai traditional mural paintings, and the linear depiction of human figures, architecture and landscape is a decisive factor in making them outstanding when combine with the colour.

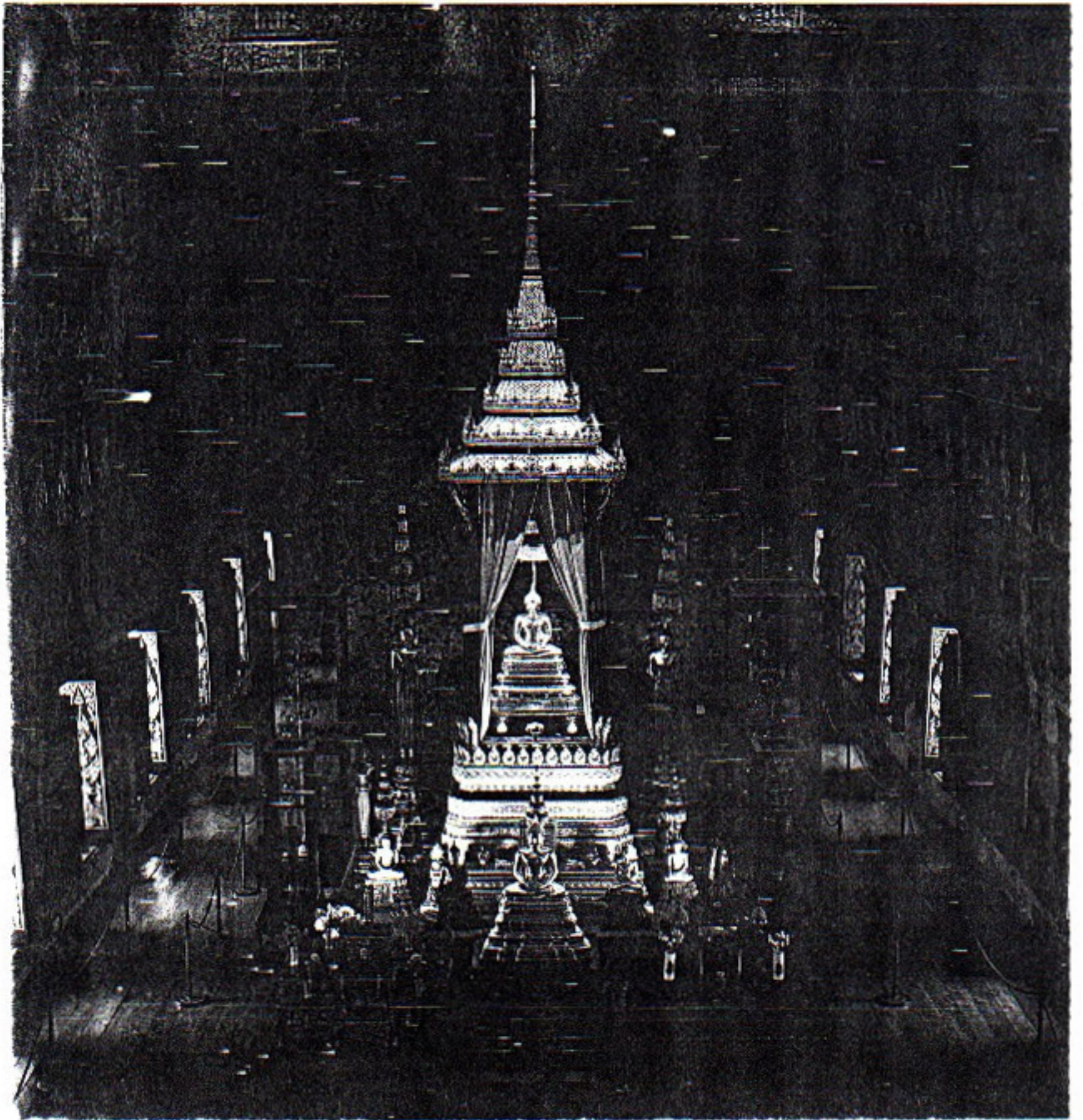
Artist use Zig-Zag line, Sintoow, to divide two or more episodes in one bay. The most important scene has red background, the secondary scene is painted background in green.

Example of the mural painting from bay 7<sup>th</sup>. The scene depicts the assault of Mara and his army who come to delay the Lord Buddha's enlightenment. These enemies of the Buddha are subdued by his accumulated merits and finally are scattered in the flood produced by The Earth Goddess Dharani. The Buddha is seated on a throne decorated with jewels, placed under a Bodhi tree.

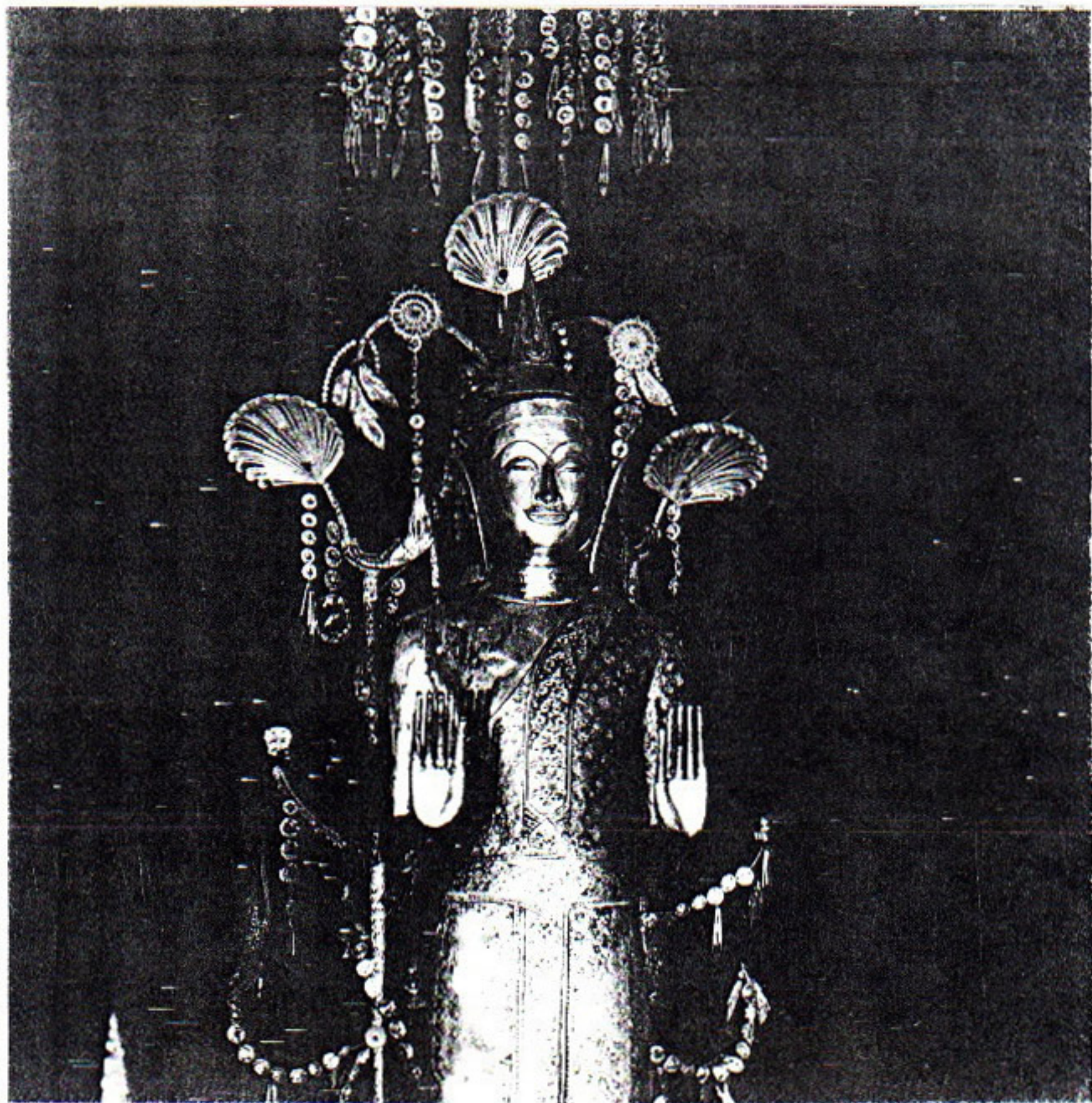




Buddhaisawan chapel



Phra Buddha Sihing Image.



standing Buddha Image.

## The Gallery of Gold Treasure

In formal day, high value art objects in Thailand were created in gold or silver. They were decorated with diamonds, rubies, and other precious stones for use as Buddhist or divine offering royal regalia or insignia as well as jewels. The ancient gold treasures which are exhibited in this gallery dated from the early Dvaravati period (6<sup>th</sup> - 7<sup>th</sup> century A.D.) until the Bangkok period in A.D. 1907, the most interesting group is the gold treasure of the Ayutthaya period in 15<sup>th</sup> century. They were found in the Niche of the prang of Wat Raja Buma and the stupa of the Wat Srisanphet in Ayutthaya. Also a group of small budda images covered the gold or silver sheets were covered from Wat Boromsathansutavai in early Bangkok period.

The development in each period of Thai traditional gold objects can be studied and classified by their high quality and the variety of techniques and such as castings, hammering, twining, embossing in Wat casing and gilding. The art style of the oldest ones is simple but comes more complicated and is uniquely Thai in the early 19<sup>th</sup> century A.D. during the reign of King Rama V's the gold objects particularly the royal insignia and jewels reflect more European influence in their style.



"Gunangan Fan"

Indonesia art, Bangkok period

Presented by the Prime Minister, Mr. Anan Phunyarachun  
The original from the Vice President of the Republic of  
Indonesia, Mr. Sudharmono S.H.

(for the occasional visited the Republic of Indonesia  
during May 24 - 25, 1991)



"Malay Dagger"

Malasian style

Presented by the Prime Minister, Mr. Anan  
Phunyarachun

The original



"Kris"

Presented by the Prime Minister, Mr Anan  
Phunyarachun

The original present from the President of Indonesia  
Mr. Soeharto (during his visited on May 24 - 25, 1991)



17 "Van Decorate with Mother of Pearl Inlay"

Vietnamese Art, Bangkok period

Presented by the Prime Minister of the Social Republic of Vietnam (for the occasion of visited the social republic of Vietnam during January 15 - 16, 1992)

27 "Wood Carving"

Foreign style, Bangkok period

Presented by the Prime Minister, Mr. Anan Phunyarachun

The original from the Prime Minister of Mozambique (during on February 12, 1992)

37 "Replica of Bomb"

Foreign by the Prime Minister, Mr. Anan Phunyarachun





17 Guide to the National Museum "Prehistory of Denmark"

27 "Replica The Sun Chariot"

From Trundholm Bed in Odsherred, Denmark

ca. 1400 BC

The original on display at the National Museum Denmark



17 "Buddhist Offering Objects"

Early Bangkok period, 19<sup>th</sup> century found at  
Provornasathansuttavat

27 "Golden Buddhist Offering Objects"

Found from Ratchaburana temple, Ayutthaya  
Ayutthaya art, 15<sup>th</sup> century



"Royal Ornaments"  
Ayutthaya period, 20 - 21 BC



"Fine Art" in early Bangkok period 19<sup>th</sup> century, A.D.



"Gold and Silver Manuscripts"



"A Doll House"

Belongs to Chao Chom Learn, A Wife  
of King Chulalongkorn



"Cart" Acquired from Battambang in Cambodia by



"A Doll House"



"Bodhisattva"

Vietnamese art presented by Mr. Phan Van Dong



"Malay Dagger"



"Tray with Local Design"





"The Laotian Typewriter"  
From American Missionary

This hall was once used as a residence of the Prince Successor of King Rama III. Today it houses a collection of Theatre Arts including puppets and masks used in "Khon", classical dance-drama performances of the Ramakien, the Thai version of the Indian Ramayana tale of the triumph of good over evil. The masks are made of papier-mâché. Above the doors are shadow play figures made from water buffalo hide. In the cases under the window are games such as the Thai version chess, chequers, mah-jong and dominoes, the porcelain chips with Chinese characters were used in gambling houses in Bangkok.

Nang Yai, or great shadow play, is a dying classical Thai art. But hopefully not for good, for efforts are being made to revive this fantastic performing art form. A Nang Yai performance involves manipulating puppets made of cowhide in front of a backlit white screen with musical and narrative accompaniment. The performance is so beautiful that during the reign of King Rama II of the early Rattanakosin Period, it is said that the play shook the whole city. This prompted master craftsmen of the Royal Court to create a set of Nang Yai puppets which they called Phra Nakhon Wai, or Shaking the City. Made 180 years ago, the puppets were used for royal functions and special occasions.

Nang Yai performances were suspended in 1960 after a fire at the National Theater damaged some of the puppets. The great shadow play lost its popularity as time went by, and the remaining puppets were left unattended at Bangkok's National Museum.



Theatre Arts

To honor His Majesty King Bhumibol Adulyadej on the occasion of the 50th anniversary of his accession to the Throne in 1996, various government agencies and the private sector have joined forces in launching a project to restore the Phra Nakhon Wai set of Nang Yai puppets. A total of 28 master craftsmen and artists of the Fine Arts Department's Traditional Arts Division are participating in this restoration project. Before starting the restoration work, a ceremony was held to pay respect to teachers and worship deities in accordance with Brahman tradition. The ceremony was also meant to boost the morale of the Nang Yai artists and craftsmen.

Materials and tools used to create Nang Yai puppets include cowhide, rattan, chisels of different sizes, a whetstone, scissors, a hammer, a large wooden chopping block, wooden and stone mortars and pestles, fresh Momordica leaves, soot, pencils, various colors such as red, blue, green and white, Chinese ink, paintbrushes, glutinous rice flour, brushes, a napkin a bucket, molds, acetate plastic, and ink.

To create a Nang Yai puppet, acetate plastic is used to make a mold. The Nang Yai Conservation Project involves restoring 352 puppets and making another 100 to illustrate the war between Sattasul and Wirunchambang, adapted from an episode of the Ramakian, the Thai version of the Indian classic Ramayana. The project began in December 1994 and will continue until May 1996, in time for the Golden Jubilee celebrations which will run through December 1996. The Nang Yai Conservation Project will not only contribute to the revival and conservation of the Thai shadow play, but it will also promote craftsmanship in making the puppets needed for this ancient performing art. Both are Thai national heritage that must be passed on to the next generations.

Another Theater Arts displayed in the hall is **Khon**. In earlier times there were no theatres for public entertainment in Siam. Kings, princes, noblemen and high-ranking officials maintained their own troupes of classical dancers and musicians, many of them trained at the palace. Performances were given for occasions such as birthdays, important visitors, cremations, or simply the wish of the patron. Theatre programmes weren't necessary because almost all those who were invited to attend already knew the story always portions of the Ramakian. Ordinary people found their entertainment at temples, cremations or other special celebrations. As recently as 1935 there were troupes of court dancers. Many of the costumes, although very beautiful, are heavy and uncomfortable--especially the female head-dresses and the masks of the male characters. Since many roles of the Khon demand extremely boisterous performances, the costumes are often fitted and sewn on the dancer prior to the performance. The different positions demanded of each character must be posed while the fitting and sewing are being done. This not only assures the proper drapes and folds, but helps to avoid an embarrassing rip of a seam during the action. The most popular characters of males are Totsakan (the Demon King), Rama (the Righteous King), the Hanuman (the Monkey Warrior). Students are often selected to train for specific roles because of their size or build. The formalized movements of Khon performances make the acting and dancing inseparable. Each step has a meaning, emphasized by the appropriate music, narration and song. Each is practiced over and over again until it is mastered. Mom Rajawongse Kukrit Pramoj once called the Khon training "inhuman". In many of the dances, the head cover identifies the character being performed. The jeweled crown head-dresses (chada) that are worn are all much the same, but for the Khon, the mask is the character. Masks were not worn by Khon performers before the Ayutthaya period (1350-1767). Instead the faces of the characters were painted on the dancers. Mask making evolved from the wish to have a more permanent means of identifying the characters; one which would retain the basic characteristics and features, and be easily recognized. During the Ayutthaya period, Khon performances were held in palace halls or courtyards lighted by torches. Complete

performances of the Ramakian could continue for days. Often those who watched would leave for a while and then return to pick up the story, since it was already familiar to them. While each part of a Khon costume has its own significance, the mask is the single most important piece. Contrary to popular belief, masks for each character can vary from troupe to troupe yet all maintain the necessary identifying characteristics. Each mask maker has a certain artistic leeway in his interpretation, however there are certain fundamentals of the character masks which remain constant. Blunt, curved tusks on a demon mask signify old age; straight, blunt tusks that point upward indicate that even though he is a demon, he has mellowed and become kind-hearted in old age; curved, sharp tusks are those of a middle-aged demon and sharp pointed tusks which point downward are those of a youthful demon. There are other decorative details which are used in differentiating between the masks. Eyes of the demons are not the same as the eyes of other characters. Demon eyes are of two types--"crocodile eyes" with half eyelids, and bulging "fish eyes". Tusks were formerly made of ivory, but today it's both scarce and expensive so other materials are used in most cases. All Khon masks are revered and considered sacred. This is even more stringent for the Khon masks made especially for the Wai Kru ceremony. Their facial expressions are different from others, and some of these masks are entirely gilded. Many years ago, an artisan who was commissioned to make a Master mask was required to be dressed all in white on the day he began work, and the work was usually begun on a Thursday. When a Master mask was completed the mask maker prayed to the sacred spirits to enter the mask.

The last highlight of Theatre Arts is **The royal puppet** which also known as "The Great Puppet" or "Hun. Yai", was first called by national artist Montri in his book on Thai traditional entertainments in 1952. Historical and literary evidence, which dates to the late Ayutthaya period or the reign of King Narai (1656-1688), suggests that royal puppet represents the earliest type of puppet performance and had been continued until the reign of King Chulalongkorn or Rama V (1868-1910)

A great puppet is about 100 cm tall, adorned with costumes similar to those used in theater art performance and mask dance. It can be said that the royal puppet is an imitation of figures in the performing of theater art and mask dance. A puppet is made of hard, light wood and is consisted of different parts tied together by 16 strings.

To perform the show, there must be a number of puppeteers; each one of the puppeteers is responsible for a puppet. The puppeteer moves the strings to perform different actions of different body parts.

The royal puppet performance was in decline popularity during the reign of King Rama VII and eventually was out of sight after A.D. 1932. To date, there are only 6 puppets left on display in the Bangkok National Museum. They were in bad condition when found but later underwent careful restoration by Mr. Chakkrabhand Posayakrit, another well-known national artist.

## ***Transportation Gallery in the National Museum, Bangkok***

Phra Thinang Pi Mook Mon Tien is one of the eleven Phra Vihara which was built by H.R.H. Prince Bovornrajao Surasinghanath. It was used for seeing the nobleman. It could pass to the lateral porches in both side; Phra Tinang Burapaphimook and Phra Tinang Thaksinaphimook. Now this room is used for royal vehicle demonstration of the King, the Queen and the nobleman in the past.



### **Phra Tinang Phuttan**

Phra Tinang Phuttan is royal throne and used as palanquin for His Majesty the King in royal processions around the capital.



### **Phra Tinang Rachentharyan**

Phra Tinang Rachentharyan is a royal palanquin carried by fifty-six men, used in the coronation ceremony of King Rama VII and the funeral ceremony of the Queens of King Rama VII



### Throne

This throne belonged to H.R.H. Prince Wichaichan, the Prince successor of King Rama V. It was used for royal ceremony.

Bangkok period, the reign of King Rama V  
Wood carving with gold gilt and decorated with glass  
Length 137 cm.



### The Sawetra Chatra throne of the palace to the front

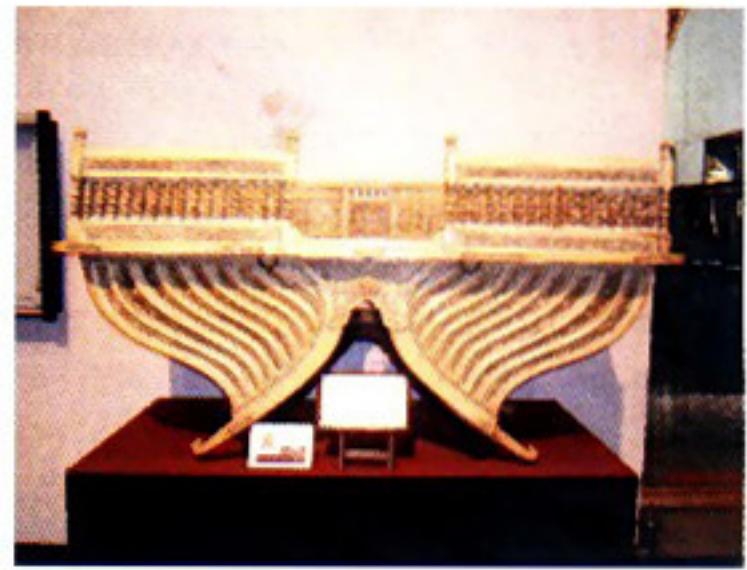
This carved throne was made by the order of the King Pinklao - the second king in the reign of King Rama IV for his coronation the throne was also used for other royal ceremonies. The carvings include the figure of garuda, a thepanom (Deva) and the emblem of King Pinklao. Its design is said to have been the same as the throne used in the palace of the front in the reign of King Rama II (Krom Phra Rajawangboworn Mahasenanurak) which had been kept in the Buddhaisawan chapel until its condition deteriorated beyond use.

Bangkok period, formally belonged to the palace of the front.



### **Palanquin or Saliang**

The transportation for the King or the nobleman. It was carried by two or six or eight attendants



### **Ivory Howdah**

Ivory Howdah carved in tradition Kranok (frame pattern) and floral designs was presented to King Rama V by the Prince of Chiangmai early in the 20<sup>th</sup> century. A seat used for travelling on elephant.



### **Howdah**

Howdah is an elephant seat with a roof – a roofed howdah called a Koob – used by the Queen for travelling and in royal ceremonies.

### **Carried Hammock**

The Carried Hammock, which was manned by two attendants, used by low ranking officers,( Phra and Luang) until the reign of King Rama V.



# Musical Instruments

## 1. The Burmese Pi-Phat ensemble ( วงปี่พาทย์พม่า )

The Burmese musical instruments are very melodious. The music has a long history since the beginning of the Christian era having passed from generation to generation, as has most music from South-East Asia. It is learned and played not from written notation but by heart.

*Burmese music can be classified into three main groups :*

1. Folk music
2. Classical music
3. Modern music

## 2. The Phi-Phat Java ( วงปี่พาทย์ชวา )

The Pi-Phat Java ensemble has many pieces of instruments, ranging from 13-75. Most of them are percussion instruments such as the "Ching" and the "Mong", which are similar to the Pi-Phat of Thai ensemble. But as they are made of different material.

The first contact between Thai and Javanese musical traditions happened in Ayuthaya period, when King Boromakot's daughter created a stage play "I-Nhow".

## 3. Pi-Phat Mon ( วงปี่พาทย์มอญ )

During the Ayuthaya period. The Mon people ( of lower Burma ) developed their own form musical ensemble now known as The Phi-Phat Mon in Thailand. Which the Mon immigrants brought with them to Thailand in the beginning of the Bangkok period. In funeral ceremony of King Rama VI Pi-Phat Mon was first played on an official occasion, under the direction of Luang Praditphairor ( Som Silapabanleng ).

## 4. The double stringed instruments ensemble ( วงเครื่องสายเครื่องคู่ )

The Krueng Sai ensemble is a Thai musical ensemble in which the string instruments lead and accompanied by the winds and percussions. The Krueng Sai ensemble has two forms : Single stringed and Double stringed.



## 5. The grand Pi-Phat ensemble ( วงปี่พาทย์เครื่องใหญ่ )

Pi-Phat ensemble is a Thai musical ensemble which consists of percussion instruments – Khawng, Glawng and wind instruments, in former times it was often used during performances of shadow puppets and classical Thai dance.

## 6. Mahori ( วงมโหรีเครื่องใหญ่ )

Mahori is a Thai classical music ensemble which composes of strings and winds. There are three types of Mahori ensembles : Mahori Wong Lek or mini ensemble, Mahori Krueng Khu or double ensemble and Mahori Krueng Yai or grand ensemble.

## 7. Chinese musical instruments ( เครื่องดนตรีจีน )

Chinese musical instruments derive from one of the earliest recorded music culture of the world. They have undergone various stages of modification.

# The Burmese Phi-Phat ensemble



## • The instruments consist of :

- |                |             |                 |
|----------------|-------------|-----------------|
| 1. Gong circle | 4. Drum     | 7. Alto cymbals |
| 2. Drum circle | 5. Drum set | 8. Cymbals      |
| 3. Gong set    | 6. Oboe     | 9. Drum         |

# The Phi-Phat Java



## • The examples of the instruments are :

- |                      |                  |
|----------------------|------------------|
| 1. Ranat             | 3. Hurao         |
| 2. Ranat-Gra-Bok-Yao | 4. Third Khawngs |

# Phi - Phat Mon



• The instruments consist of :

1. Khawng Mon
2. Ranat - Ek
3. Perng Mang Khawk
4. Ta Phon Mon
5. Krab

## The double stringed instruments ensemble



Double Saw - Duang

# The Grand Phi-Phat ensemble



• The examples of the instruments are :

1. Ranat - Ayke

3. Pi - Nai

2. Ranat - Thum

4. Pi - Nawk.

## Mahori



Dha - Khay

# Chinese musical instruments



• The instruments consist of :

1. Horns

2. Flute

3. Sheng

4. Pi-pa

5. Moon guitar



(1)

(2)



(7)



(8)



(3)



(4)



Costumes and Textiles



(9)



(10)



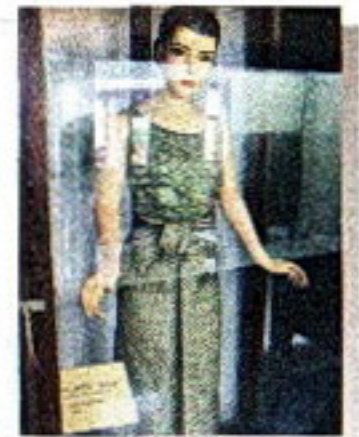
(5)



(6)



(12)



(11)

## *Costumes and Textiles*

The textiles gallery at the national museum Bangkok displays a fine collection of court textiles dating from the beginning of the Rathanakosin period. In the courts of central Thailand. Textiles were imported from India and China. And many were produced according to Thai designs. These lavish textiles enhanced the dignity of the court. And were mark of rank among the king's subject. In the regional courts, costumes were woven locally in the traditional patterns of the area, with rank indicated by the amount of silver and gold thread used in patterns.

Many of the pieces displayed in the gallery were received from the royal cloth collection and others were donated by members of the royal family and private individuals. The display was held twenty years ago. And had not been renovated since then.

There are some of costumes and textiles, which have been shown in the gallery.

On the picture number 1, shows the gold lacework the lady in the court used for wrapping over typical dress.

On the picture number2, shows the embroidery fabrics used for spreading or wrapping the royal regales [Bangkok period].

On the picture number3, shows the silk with checkered design or "ikat" presented to the court from Northeast and Kampuchea in the former day, the Thai kings gave to the corals as the annual pension.

On the picture number 4 shows the brocades with silk and gold or silver thread.

On the picture number 5, shows the royal costumes and articles belonged to King Rama IV [Mongrut].

On the picture number 6, shows the royal costumes and articles belonged to H.R.N. Prince Krom Phraya Damrongrajanubhab [King Rama IV's son]

On the picture number 7 shows the woman's [style 3] in the reign of King Rama V in 1870 A.D.

On the picture number 8 shows the informal Thai woman's dress [style 3] in the reign of King Rama VII in 1926 A.D.

On the picture number 9 shows the woman's dress in the reign of King Chulalongkorn [King Rama V] in 1887-1897 A.D.

On the picture number 10 shows the Chakapad Thai costume in the reign of King Bhumibol [Bangkok period].

On the picture number 11 shows the Dusit Thai costumes in Bangkok period.

On the last picture, shows the informal Thai women's dress in the reign of King Rama VII in 1926 A.D



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On the seventh picture shows, the woman's dress [style 3] King Rama V 1870 A.D.

On the eighth picture shows, the informal Thai women's dress [style 8] Bangkok period, King Rama VII, In 1926 A.D.

On the ninth picture shows, the woman's dress, King Chulalongkorn 1887-1897 A.D.

On the tenth picture shows, "Chakapad" Thai women's dress, Bangkok period, King Bhumibol.

On the eleventh picture shows, "Dusit" Thai costume, Bangkok period.

On the twelveth picture shows, the informal Thai women's dress, Bangkok period, King Rama VII, 1926 A.D.

## The Decorative Arts and Ethnological Collection

which is displayed in the old central palace buildings. This collection contains a variety of artistic, cultural and ethnographic exhibits

### THE WESTERNMUKDET HALL (Wood Carving Collection)

On show in this gallery is a fine collection of woodcarvings. The pair of door panels from Wat Suthat were placed here as a part of our cultural heritage. Many wooden sculptures, mythological figures and ornamental carvings are also displayed. Other interesting exhibits are the monastery pulpits from the Ayutthaya period.





### *Pulpit*

Pulpit, used by 4 priests for chanting the cremation. It was modeled from the architecture in the late Ayuttaya style. Late Ayuttaya period, originally received Wat Yai petchburi province.



### *Bussabok - Relic Shrine*

Bangkok art, reign from King of RAMA III – RAMA V. Guilt- lacquered wood carving decorated with multichrome glass. 93cm \* 93 cm \* 236cm

Bussabok or shrine was build to enshrine the relic Maha Senanurak, the Prince Successor of King Rama II. Bussabok with the " Prasad " roof was carved with the floral motif and decorated with multichrome glasses. Yukanthorn, son of Maha Senanurak , may have been given the commission to build it some time during the reigns of King Rama III and of King V.



### Jawed

Jawed an image of household God and image of household God put up in the toy house. Bangkok period ,purchased from the price Piyaphakdinat in 1936

### Hasdayu

Hasdayu ,the mythical bird glided and inlaid with coloured glass

**PROMMET THADA HALL**(Buddhist Religious Articles Collection) (No. 14B Upstair) Articles used in different Buddhist ceremonies are installed in the upstairs section of this hall. Fans presented to monks on special occasions and articles used by monks are included.

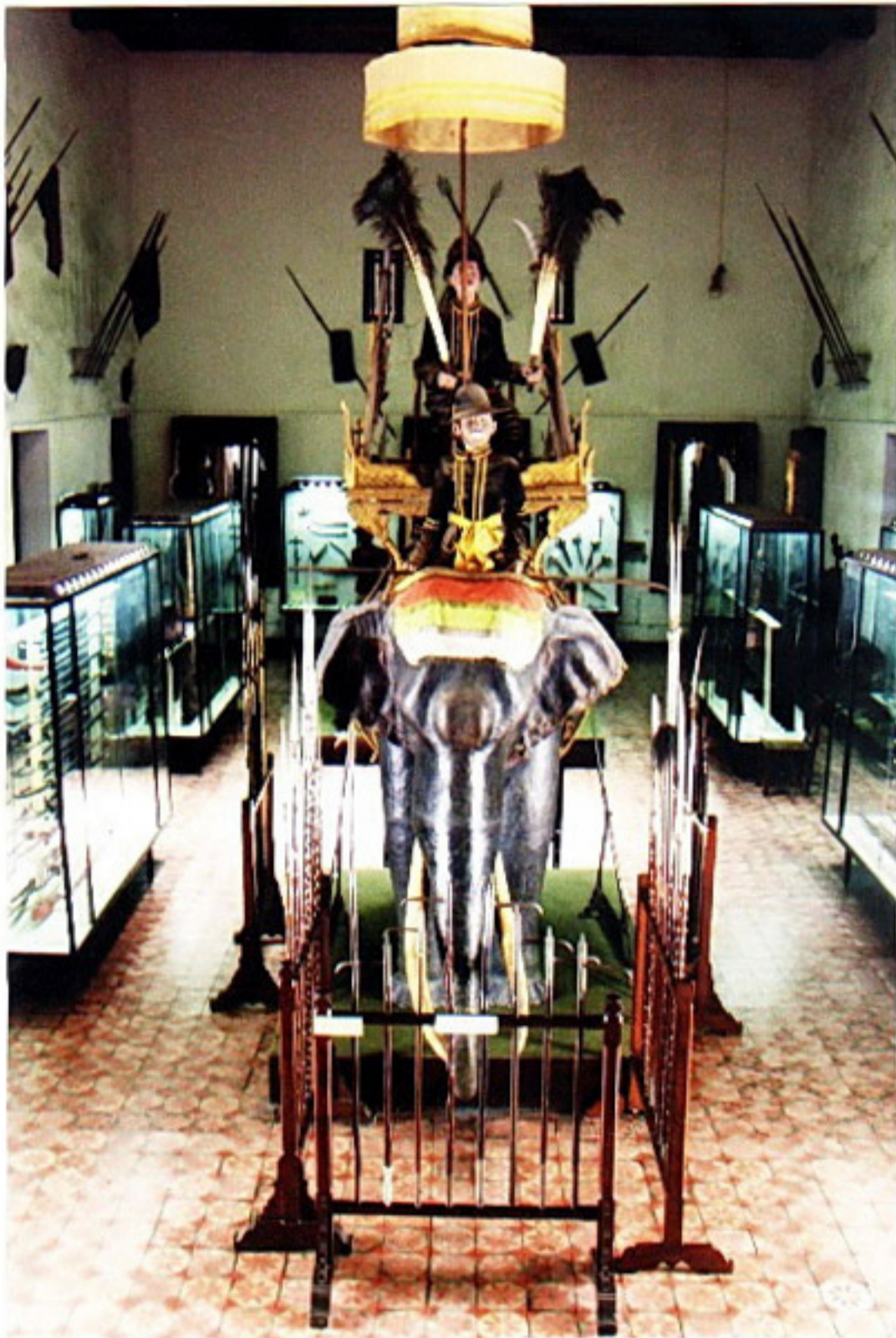


Royal monk's fan for offering to honour monk on the occasion of the celebration of opening the "Chakri maha prasat" pavilion in 1882. Royal monk's fan presented to honour monk on the occasion to King RAMA V's coronation.

Royal monk's fan for presented to honour monk on the Occasion of opening the "Vehas Chamrun pavilion of the celebration.



## Old weapons room at national museum.



The early weapons were made of natural material such as, stone, wood, and animal bones. Later, metal was used to make swords, lances, spears. In the past, wars had mostly been for the defense of the country from invasion and colonization, as well as to annex new land. In this room, there are many kinds of weapons which used it in the past, during Ayutthaya and Bangkok periods. The ancient weapons room is dominated by a life-size model of a war elephant. The king or commanding officer was seated on the elephant's neck and give order to the signaler seated in the howdah, who used peacock feathers to transmit the orders behind sat the mahout or elephant trainer.

## The old weapons

1. This is **long hooks** used by a mahout for controlling an elephant. ( picture 1 )

### 2. Stabbing Weapons

Stabbing weapons were used in hand-to-hand combat and differed in form and materials according to the status and position of the owner.

- Sword ( picture 2 )

The Thai sword had become intricately decorated and streamlined for powerful use. It comprised three parts - blade, hilt, and handle.

- Spear ( picture 3 )

There were two types of spear, with or without hilt. The length was 2 meters and up. A commonly used spear was the short spear, used for throwing.

- Lance ( picture 3 )

This was a long spear used by the cavalry. There was no hilt but a tassel was usually tied to the lance to provide decoration. One with a hook at the end was used for controlling elephants.

### 3. Guns and cannons ( picture 4 )

This is cannon on the elephant's back late Ayutthaya to early Bangkok period.

**Khean chang** is the weapon use on elephant.

### 4. The Model of soldier in old military uniforms ( picture 5 )

### 5. Drums : Suk drum used to call the guards for daylight watch in war. ( picture 6 )



Picture 1



Picture 2



Picture 3



Picture 3



Picture 4



Picture 4



Picture 4



Picture 5



## Stone inscription room at national museum



The stone inscriptions are a kind of document that be the cultural heritage. It memorizes history each country. The stone inscriptions were met in several areas and made from stone that was written the letter on it. There are different periods. They are significant as archaeological and historical evidence. In this room, there are a lot of stone inscriptions in Ayutthaya and Bangkok periods.

- This is stone Inscription, The Kingdom of Sukhothai. The third King of Sukhothai, *Phorkhun Ramkhamhaeng*, regarded by Thais as the father of the nation and creator of the Thai alphabet, records on his 1292 inscription the abundant prosperity and religious piety of the people. The stone inscription has 4-sided, 109 cm high of the 13<sup>th</sup> century. This obelisk was found at Sukhothai in 1833 by the then prince-monk who was to become *KingMongkut (King Rama IV)*. ( picture 1 )

- Sanskrit inscription in ancient Khmer ( picture 2 )

- The other stone inscriptions were founded at many temples, for example *wat Kama, wat Hua Muang Chaiya* etc.

Picture 1



Picture 2





The stone inscription was founded in wat Kema



## **The Art of Mother - of – Pearl Inlay**

Glossy white and pink mother - of – pearl set into a black laquer background sparking with a shine similar to that of fire opals. It is used to adorn small every objects as well as large doors and window panels. Its workmanship requires infinite and meticulous attention to details its.

The art of decorating with inlaid mother - of – pearl dates back to Thailand ‘ s history. The technique of inlay work may have begun in the kingdom of Ayuddhaya in the middle of the fourteenth century. It would seem , however , that the use of shells of decoration has a long tradition stucco pieces decorated with shell have been found at architectural monuments dated to dvaravati period of the sixth to eleventh century .

In the past , most objects decorated with mother - of – pearl were used of the monks , such as the manuscript cabinets found in monasteries. Mother - of – pearl was frequently employed as decoration on doors and windows panel of temple buildings and some of the finest inlay work to be today can be found with in the temple compounds.

The own monastery doors are those at Wat Mahadhatu in Pitsanulok, created the reign of king of Ayuddhaya in the mid-eighteenth century. Other well-known Mother-of-pearl doors are those from Wat Baroma Bhuddharam in Ayuddhaya, which are now at the Temple of the Emerald Buddha compound are reset in a book cabinet reserved in the Nation Museum, BKK.

The best known pieces of the Rattanakosin period are the doors of the panel of the Emerald Buddha and the doors on the Mondop with on the Temple of the Emerald Buddha compound, ad well as the doors on the Mondop at Saraburi. These doors were all made during the reign of King Rama I. Then, too , there are the doors of the ordination Hall at Wat Po made during the reign of King Rama III and those at Wat Rajabopit to the second half of the nineteenth century during King Chulalongkorn’s reign. All of these doors decorated with religiously inspired motives

## **Technique for Mother-of-pearl inlay work**

The present technique Technique for Mother-of-pearl inlay wares is rather different from that of the past. Some of the old metal different to obtain and the old procedures are seen as being time consuming prefers more readily available materials and quicker techniques but there are some craftsmen still do the old technique for making Mother-of-pearl inlay work

According to The present method for Mother-of-pearl inlay objects can be described as follows:

1. The outer surface of the shell is removed with a special cutter
2. And the shell cut into pieces
3. The shell is cut to the desired shape by a special curved bow saw.
4. The cut edges of the shell are carefully smoothed with a hand file
5. The object which are made from wood are ready prepared for decorated with Mother-of-pearl inlay.
6. Each shell piece is pasted with latex glue in its proper place on to the object
7. A mixture of black tempera and filler is then used to fill in the ridged between the base material of the object and the shell forming the design
8. The surface is smoothed with the fingers and left to dry
9. The object is polished until the surface is smooth and clear
10. A clear vanish is applied to the object
11. Taium decorated with Mother-of-pearl inlay



The special vessels are decorated with Mother - of - Pearl Inlay, they can be divided into a categories:

1. Receptacles or “Phan”, come in many forms and usually used to carry aims and articles that are presented to the monks. However, they are some sepicial unique receptacles in the old Thai tradition such as Talum, Tieb
2. Covered boxes : in the Thai tradition there are many forms of covered boxes and given various named by the function which form will be used. The various forms are called Lung, Jiad
3. Trays are known as “Kaba”, “Tad”. There are many forms of these Thai Trays and known by the function which trays will be used such as Kaba Buja, Kaba Maak
4. The vessel of the Buddhist monks: almost of the vessels are decorated with Mother - of - Pearl Inlay in the Thai design. They are called “Fa Batra”, Buddhist manuscript box and Buddhist manuscript case
5. Other vessels: Musical Instruments, covered jug and manuscript box. In present day, they are still used the technique of decorated with Mother - of - Pearl Inlay to decorate the vessels and utensils. It’s show that the technique and the art of Mother - of - Pearl Inlay is still up to date



**TIEB , Food container**

Bangkok period , 20 century A.D.

Presented by his royal highness Prince Paribatra Sukhumbandhu , Prince of Nakhorn Svarage



**Lung , Food container**

Bangkok period , 20 century A.D.

Presented by his royal highness Prince Paribatra Sukhumbandhu , Prince of Nakhorn Svarage



### **Drum for a Thai Orchestra**

Bangkok period , 20 century A.D.

Presented by his royal highness Prince Paribatra Sukhumbandhu , Prince of Nakhorn Svarage



### **Pulpit**

Bangkok period , 20 century A.D.

Presented by relatives of Phraya Vichavichit in 1960



### **Pedestal For a Monk's Bowl**

Bangkok period , 20 century A.D.

Presented by his royal highness Prince Paribatra Sukhumbandhu , Prince of Nakhorn Svarage



### **TALUM , Bowl with Pedestal**

Bangkok period , 20 century A.D.

Presented by his royal highness Prince Paribatra Sukhumbandhu , Prince of Nakhorn Svarage





**Utensil wares and objects decorated with technique of Mother – Of –Pearl Inlay in present day**

## (N) CERAMICS

In the past, Thailand is considered to be the territory that there were variety highly of cultured tribes, cities and kingdom for over 2,000 years ago. The evidences that support this hypothesis are those ceramics that was found in different areas of monuments in Thailand. Some were utensils used in daily life while some were burial artifacts. The potters which are categorized and dated by archaeological methods are: prehistoric pottery; Dvaravati pottery; pottery of the south or Srivijaya pottery; Lopburi ceramic; Sangkhalok ware; pottery of the north or Lanna pottery; Bencharong wares; Lai Nam Thong ware; Chinese ceramic and Annamese ceramic. Although, the latter two are not made on Thai soil but many of them had been found in different ancient sites. Therefore, they could be useful for the dating procedure of those sites.

### CERAMICS IN THAILAND

In Thailand, Making the potteries is considered to important things for living in ancient times. The potters made potteries professionally since prehistoric times. Moreover, some of them are being displayed in this hall. Making wares in Thailand, in ancient times, we always make in type of pottery. However, we changed making from pottery to glazed ceramics afterwards because of Chinese people who started to settle down in Thailand in that period. There are many types of pottery and glazed ceramics that were found in different areas in Thailand such as; in Dvaravati period, jar with stamped designs, smooth pots and pouring vessels or in Lopburi period, the brown glazed jar. The production of ceramics that are well known is Sukhothai ceramics in Sukhothai period because there are many ceramics which are exported to many countries such as; Philippines and Indonesia. Whereas the productions of Bencharong are exported to China and we had got influence "Bencharong" from China too. Anyway, some of potters are trying to revive their ancestor's techniques. Among the exhibition in this Hall (N) ceramics, most of ceramics are imported from China and Vietnam.

### BENCHARONG AND LAI NAM THONG

Among the Chinese export wares are painted on porcelains including blue and white porcelains, Bencharong and Lai Nam Thong wares.

Bencharong wares were produced exclusively for the Thai market during the Ayutthaya period and throughout the nineteenth century. These wares made according to Thai designs and specifications and was produced under the supervision of thai craftman. The Lai Nam Thong wares were introduced after the fall of Ayutthaya and became popular during the reign of the King Rama II of the Chakri Dynasty. The type of porcelain used in the execution of these wares as well as their shapes decorative patterns and used closely relates them to the Bencharong wares.

The best of Bencharong and Lai Nam Thong pieces were made for the Thai Royal Household and high ranking members of the nobility while all of the Lai Nam Thong was reserved for royalty.



Bencharong and Lai Nam Thong

## CHINESE CERAMICS

Chinese ceramics have always been found in many archaeological sites of Thailand. Sometimes, other artifacts were also discovered such as; jade earrings, bronze mirrors in the northeast area, kuanyin votive tablets and a green jar in Songkhla which could be traced back to Han and Tang dynasty. However, these artifacts cannot be made real archaeological evidences because they were not found from an excavation. Therefore, the exact layers are not yet know. Nevertheless, at lease, these discovered artifacts could prove that Thailand has had a relationship with China Sinco no later than the Han and Tang dynasty. Chinese ceramics which were commonly found in different sites could be categorized by each period as follow:

A: Dvaravadi archaeological sites: Ching-Pai ceramics of the northern sung dynasty;

B: Srivijaya archaeological sites or sites in the south: Ching-Pai ceramics, celadon wares long Quan, Yue wares and ceramics of Yuan dynasty, blue and white of Ming dynasty only in the continuously flourished sites

C: Lopburi archaeological sites: Ching-Pai wares, Long Quan and Kien-Yang or Tien-Mu ceramics found at the same time as life wares and glazed ceramics of Lopburi period.

D: Lanna and Sukhothai Archaeological and Historical sites: Ceramics of Yuan dynasty, blue and white ceramics and five colored enamels. These artifacts were found on the ground and in many important crypts such as; in Chiengmai and in Tak, ceramics found in this area were evidently the offering that Lanna people given to the Buddha, proving by the traditional way of covering each ceramic by the lacquer and gilt.



Chinese ceramics



Painted Enamel covers jar  
Chinese art: Ching dynasty 1644-1912 A.D.



Glazed Monochrome jar: Chinese art



Metal Vase: Chinese art



Chinese blue and white fragments: Ming dynasty: 15<sup>th</sup>-17<sup>th</sup> Century A.D.



1. Fragment of stupa, Sangalok: Ban Pa Yang kilnsite, Srisachanalai district Sukhothai, Sukhothai period, 13<sup>th</sup>-15<sup>th</sup> Century A.D.
2. Fragment of Guardian



Sepulchral figures: Chinese, Tang dynasty 618-907 A.D.

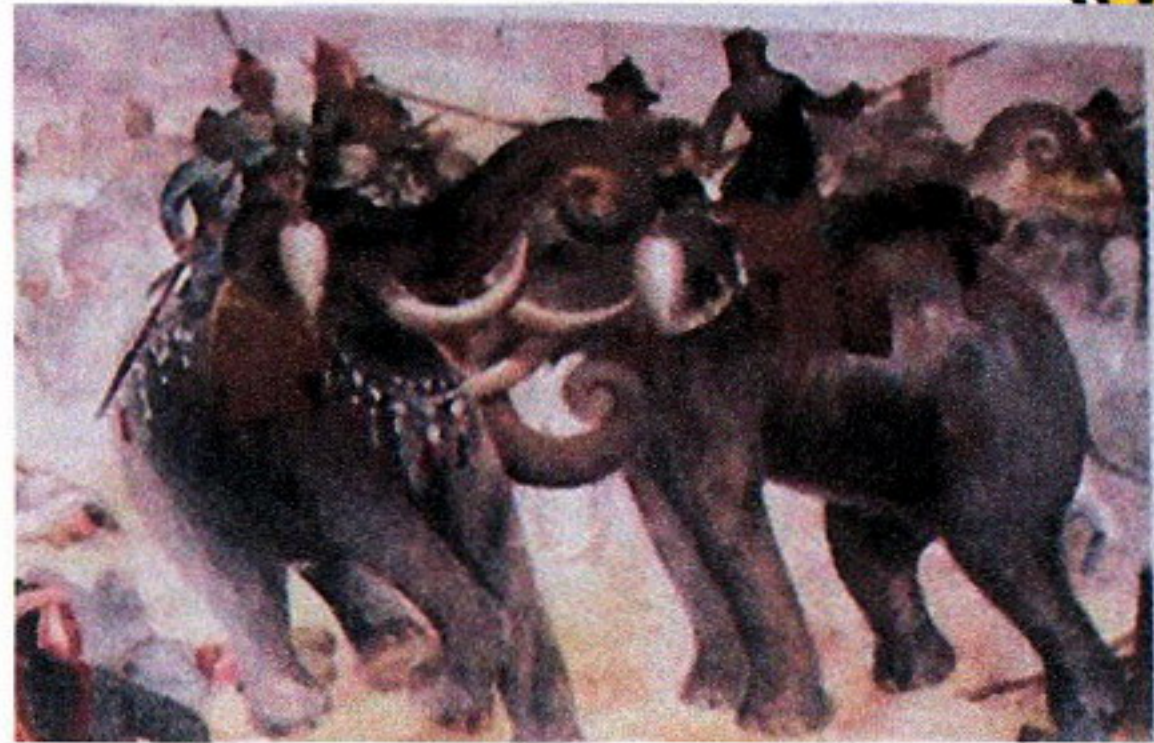


Unglazed Earthenware reddish body: central Thailand kilnsite, Ayutthaya period

# Importance of elephants

## Symbol of a Nation

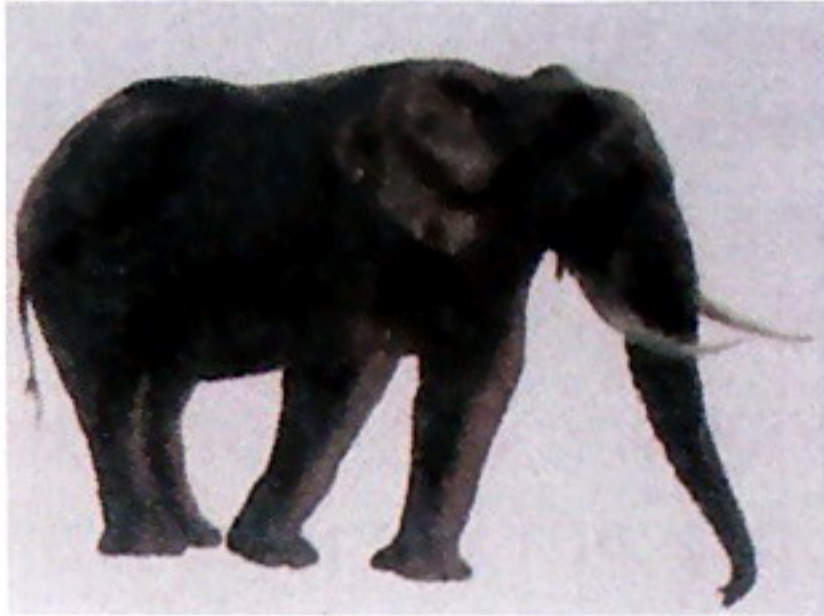
Elephants have been revered in Thailand for many centuries. Famous as the strongest beasts of burden, in Thailand they were important in battle, with kings mounted on Elephants fighting the Burmese to defend Thailand on many occasions.



They have also been noted for their intelligence, memory and pleasant nature. A Thai legend has it that a marriage is like an elephant-- the husband is the front legs, that choose the direction, the wife the back legs, providing the power.



main species of elephant in the world.

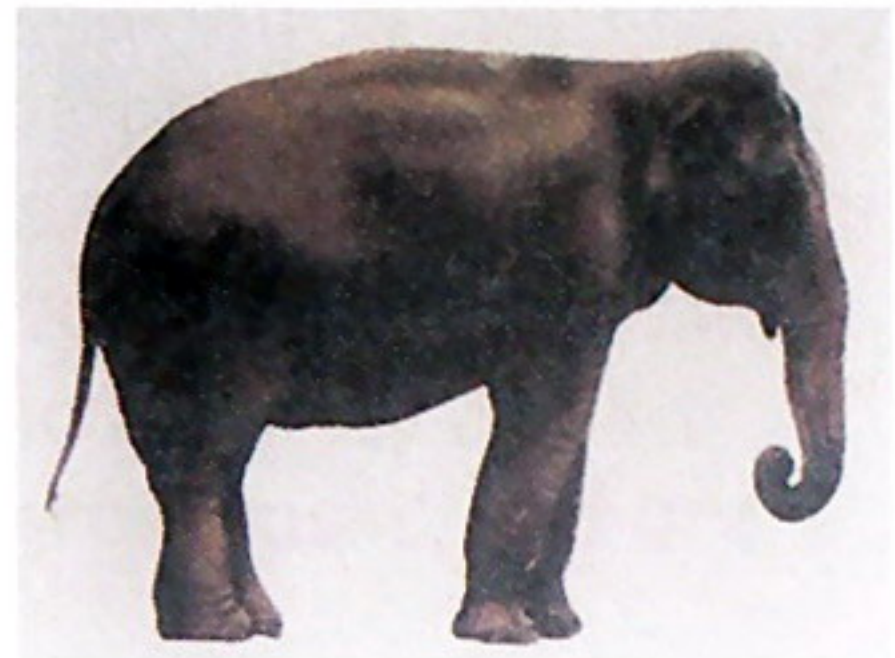


### Africa species

in Kenya, Tanzania,  
Uganda, etc.

### Asia species

in India, Nepal, Laos,  
Cambodia, Thailand, etc.







There are two main species of elephant in the world. The African Elephant -- *Loxodonta*, which is larger with bigger ears and a less docile nature. The ears help the animal to lose heat on the sunny open country it inhabits in Africa. The Indian elephant-- *Elephas*, is a native of thick forest, so is smaller, with much smaller ears. There have also been reports of pygmy elephants in South East Asia, only 1.5 metres tall, but these are probably extinct. The Indian elephant is 3 metres from the ground to the highest point of the shoulders (males 50 cm bigger). They weigh about four tons, and need 250 kgs of food a day, and 60 gallons of water. They are vegetarians, eating a wide variety of plants. In Thailand, their favourite food is tamarind, but as anyone who has been to an elephant camp knows, they seem to love bananas and sugar cane. Both sexes have tusks, although they are far larger in the male. Some males do not grow tusks, and are supposed to be better workers.



# White elephant ivories

A white elephant is even included in the flag of the Royal Thai navy, and the "order of the white elephant" is one of the highest honours bestowed by the king. White elephants.



in fact, are very rarely completely white. The skin has to be very pale in certain areas to qualify as a "white elephant"

## **GOLD TREASURES IN THE NATIONAL MUSEUM**

SOME OF THE GOLD TREASURES WHICH ARE EXHIBITED IN THE NATIONAL MUSEUM, HAVE BEEN FOUND IN THE NICHE OF A STUPA OF WAT MAHADHATU, AND WAT RATCHABURANA AYUTTHAYA. THEY CONSIST OF BUDDHA IMAGES, VOTIVE TABLETS, RITUAL OBJECTS, ARE THE ANIMAL PLAQUES, DEPICTING ELEPHANTS, HORSE AND TURTLES, AS WELL AS ORNAMENTS SUCH AS BANGLES, NECKLACES AND BRACELETS. IT IS BELIEVED THESE GOLD TREASURES WERE PLACED BY A KING OF AYUTTHAYA, IN A NICHE OF A STUPA WHICH HE HAD ERECTED TO GAIN MERIT FOR HIMSELF AND HIS ANCESTORS.

SOME OF THE INSCRIBED PLAQUES WHICH WERE DISCOVERED IN THE STUPA ARE SHOWN HERE. THEY TELL OF THE CONSTRUCTION AND RENOVATION OF THE STUPA. SIMILAR FACTS ARE ALSO LEARNED FROM PLAQUES FOUND IN THE SANCTUARY OF WAT PHRA SRI RATANA MAHADHATU AND IN THE OLD STUPA OF WAT PRA RUB, SUPHANBURI PROVINCE.

THE GOLD BUDDHA IMAGES OF THE EARLY BANGKOK PERIOD, ESPECIALLY THOSE OF THE REIGN OF KING RAMA II WERE ERECTED ON VARIOUS OCCASIONS TO GAIN MERIT MOST OF THEM PORTRAY THE BUDDHA IN THE POSITION OF SUBDUING MARA. A SMALL GROUP OF THEM REPRESENTED THE BUDDHA IN MEDITATION POSITION AND SOME SHOW HIM IN THE DISPELLING FEAR POSITION.

SOME OF THE GOLD ORNAMENTS IN THE EXHIBITION CASE, EXCEPT FOR THE ROYAL OBJECTS FOUND IN THE SANCTUARY OF WAT MAHADHATU, AND WAT RATCHABURANA AYUTTHAYA, WERE PRESENTED BY THE THAI PEOPLE TO THE GOVERNMENT IN 1939 TO SUPPORT ITS EFFORTS IN RECLAIMING LAND IN INDO-CHINA FROM FRANCE. OTHER PIECES WERE PRESENTED TO THE NATIONAL MUSEUM ON THE PRESERVATION OF THE THAI HERITAGE DAY IN 1985.

THESE GOLD TREASURES ARE OF GREAT VALUE WHEN STUDYING TO ARCHAEOLOGY, HISTORY AND ART HISTORY OF THAILAND. THEY REPRESENT

THE HIGH AESTHETIC QUALITY OF THAI CRAFTSMANSHIP IN THE PAST WHICH CONTINUES UP TO THE PRESENT DAY.

## **REGALIA**

THE REGALIA IS THE VESSELS OR THE UTENSILS WHICH ARE IDENTIFIED AS BELONGING TO THE KING. USUALLY, THEY ARE MADE OF A VALUABLE MATERIAL SUCH AS GOLD AND DECORATED WITH JEWELS, BY ROYAL TRADITION, ONLY THE COURT OFFICIALS HAVE THE RIGHT TO CARRY THEM.

FOLLOWING THE PALACE LAW OF THE THAI COURT, THE REGALIA CONSISTS OF THE CROWN, EARRINGS, A NECKLACE, A BRACELET, A GOLD SASH ETC. , WHILE THE LATER DOCUMENTS EXPLAIN THE REGALIA AS CONSISTING OF AN IMAGE OF THE PHRA CHAI (BUDDHA OF VICTORY), A HOROSCOPE, A KENDI, A KALASA (WATER POT) A CONCH SHELL, A WEAPON, AND A SPITTOON.

IN A LATER PERIOD, THE MEANING OF THE WORD REGALIA CHANGES AND IS USED MAINLY FOR THE BETELNUT SET.

## **BUDDHA IMAGES AND VOTIVE TABLETS**

BUDDHA IMAGES AND VOTIVE TABLETS WERE MADE BY BUDDHISTS IN REVERENCE OF THE LORD BUDDHA. IN THAILAND EVIDENCE HAS SHOWN THAT BUDDHA IMAGAGES WERE CRAFTED IN GOLD DURING THE DVARAVATI PERIOD (6<sup>th</sup> -11<sup>th</sup> CENTURY A.D.) UP TO THE PRESENT BANGKOK PERIOD ALSO USED GOLD IN ABUNDANCE. THE TECHNIQUES BECAME INCRESINGLY REFINED AND INCLUDED GOLD PLATING, GILDING BY ATTACHING GOLD LEAF, LINING, REPOUSEE WORK, CASTING AND MERCURY GILDING.

## **ROYAL PAVILION OF THREE CONNECTED ROOFS**

CREATED IN THE REING OF KING RAMA I OR KING RAMA II . IT USED TO PLACE OVER THE RELICS OF THREE PRINCES OF THE PALACE TO THE FRONT

OF THE PRINCE SUCCESSORS. NOW THEIR RELICS WAS TAKEN TO PLACE AT WAT PRASRI RATTANASASDRAM (WAT PHRA KAEW) THE ORNAMENT IS CARVED, CILDED, AND EMBELLISHED WITH CHIPS OF COLOURED GLASS.

### **GOLD PLATE INSCRIPTIONS**

INSCRIPTIONS THAT WERE WRITTEN BY USE OF A STEEL STYLUS ON A THIN HAMMERED OUT SHEET OF GOLD USUALLY CONCERNED ANNOUNCEMENTS CONCERNING RELIGION, THE MONARCH OR HIS FAMILY. RELIGIOUS EDIFICES OR RECORDED A CONFERRING OF HIGHER ECCLESIASTICAL RANK. ANNOUNCEMENTS CONCERNING THE ROYAL FAMILY RECORDED A MONARCH 'S NAME AFTER HE WAS DULY CROWNED OR THE NAMES OF MEMBERS THE ROYAL FAMILY WHO HAS BEEN CONFERED WITH HIGHER STYLES AND TITES.

COPPER PLATE INSCRIPTIONS HAVE BEEN DATES TO THE DVARAVATI PERIOD (6<sup>th</sup> - 11<sup>th</sup> CENTURY A.D.) WHILE GOLD PLATE INSCRIPTIONS HAVE NOT YET BEEN DATED. EVIDENCE HAS SHOWN HOWEVER THAT GOLD PLATE INSCRIPTIONS WERE ABUNDANTLY USED THROUGHOUT THE AYUTTHAYA PERIOD (15<sup>th</sup> -18<sup>th</sup> CENTURY A.D.) UP TO THE PRESENT BANGKOK PERIOD.

### **ROYAL UMBRELLAS**

- FIVE TIRED UMBRELLAS WAS USED FOR THE PRINCES.
- SEVEN TIRED UMBRELLAS WAS USED FOR THE QUEEN.
- THE *CHUMSAI* IS AN UMBRELLA AND IS PART OF ROYAL REGALIA. IT WAS USED FOR KING AND QUEEN.



GOLD TREASURES IN THE NATIONAL MUSEUM



REGALIA



BUDDHA IMAGES AND VOTIVE TABLETS





ROYAL PAVILION OF THREE CONNECTED ROOFS



GOLD PLATE INSCRIPTIONS



## ROYAL UMBRELLAS

- FIVE TIRED UMBRELLAS FOR THE PRINCES
- SEVEN TIRED UMBRELLAS FOR THE QUEEN



## CHUMSAI

- CHUMSAI IS AN UMBRELLA FOR KING & QUEEN

# The Royal Funeral chariots

The Royal chariot is built in honor of the King. It is specified as part of the royal coronation ceremony that the chief of the military will present the royal chariot named 'Pra Maha Pichai Ratcharot' to the new King. The shelter housing the Pra Maha Pichai Ratcharot was originally located on the grounds of royal grand palace. Evidence in the form of old documents containing a map of Ayutdhaya shows the existence of the shelter for the Maha Pichai Ratcharot the remains of the foundation can still be seen today. Although there is no evidence showing the location of the shelter during the beginning of the Bangkok period. It's guessed that it was located near the Rajvaradit Pier, west of the royal grand palace. In 1887 during the time of King Chulalongkorn the little prince of palace to the front or prince of Wang na, was abolished and the Wang na palace was abandoned. This palace today is part of the national museum Bangkok. In 1897, a structure was built to house the Maha Pichai Ratcharot on the ground of Wang na, and it can be assumed that the chariot was moved from the grand palace to Wang na at that time.

## I. Pra Maha Pichai Ratcharot (The royal 'Great Victory' chariot)

Built in 1795 during the reign of King Rama I (1782-1809) to carry the King's father's royal cinerary urn to the royal crematorium (Phra Merumas) at Phra Meru Ground, or Sanam Luang as it is known today in 1776. This chariot was used for every King's funeral. It was most recently used for the royal cremation of Her Royal Highness the Princess mother at Sanam Luang in 1996.

## **II. Pra Vechayant Ratcharot**

Built in 1799 four years after the construction of Pra Maha Pichai Ratcharot, for carrying the royal urn of Prince of Srisudarak, elder sister of King Ramal. It was originally named 'Vechaiyant Ratcharot' then renamed 'Vechayant Ratcharot' when used in the royal funeral of Princess of Sri Ratana Kosindra in 1923. The Vechayant Ratcharot was traditionally planned for the royal funeral of the prince or princess of the 'Som Det Chaofa' rank. However, it was used for royal funeral of King Rama VI, and took the name 'Maha Pichai Ratcharot', because the original chariot of name was the in need of repair, and not available for royal service. Since then it was used for the royal funeral by that name many times, most recently for the late Queen Rambhai Barni of King Rama VII in 1985.

## **III. Ratcharot Noi** (3 Lesser Royal chariot)

Simultaneously built with Phra Maha Pichai Ratcharot for royal funeral of King Ramal's father in 1796. The leading chariot carried a venerated senior monk who read Abhidharm scripture. The second one carried King Ramal who held a white cord attached to the urn of his late father. The third chariot carried the King's younger brother, Maha Uparaja Surasinghanad, who threw flowers while proceeding to the crematorium.

## **IV. The Royal urn**

The Royal urn is composed of two interlocking parts; the inner part is made of plain metal while the outer part made of richly decorated wood.

## **V. The sandalwood Urn of Her Royal Highness the Princess Mother**

The Royal Urn is made of sandalwood connoting its royal status. It took the Fine Arts Department 3 months to complete the construction.

## **VI. Model of Royal Crematorium of King RamaVI**

This is a model of the crematorium designed by Prince Narit specially constructed for the royal funeral of King RamaVI in 1925. It was commissioned by Rear Admiral Somphob Piromya R.N., The Director General of Fine Arts Department.

### **'Pictures'**

#### **I. Pra Maha Pichai Ratcharot**



#### **II. Pra Vechayant Ratcharot**



### III. Ratcharot Noi



### IV. The Royal Urn





## V. The sandalwood Urn of Her Royal Highness the Princess Mother



## VI. Model of Royal Crematorium of King Rama VI



## **ISSARESACHANUSORN HALL** **HISTORIC RESIDENCE OF KING PIN KLAO**

The Issaresrachanusorn Hall was originally the residence of King Pin Klao, the second King of King Rama IV (1851-1868). It was a two storey building constructed during the reign of King Rama IV in European style. The stairs to the second floor were built on the outside of the building because it was thought it would bring bad luck to place them inside. While King Pin Klao was in residence in the house, he lived in the second floor which comprised a library, living room, dining room, pantry, bedroom, dressing room and bath room. His official staff lived on the first floor.

After the death of King Pin Klao, King Rama IV turned the dining room into a shrine for the remains of King Pin Klao and his parents, King Rama III (1809-1824) and Queen Sri Suriyenthra. Later, the ashes of the Prince Successor to King Rama V were enshrined there as well.

During the reign of King Rama V, Issaresrachanusorn Hall was renovated and was used to receive state visitors. Today, it displays western-style furniture from the reigns of King Rama IV to King Rama VI.



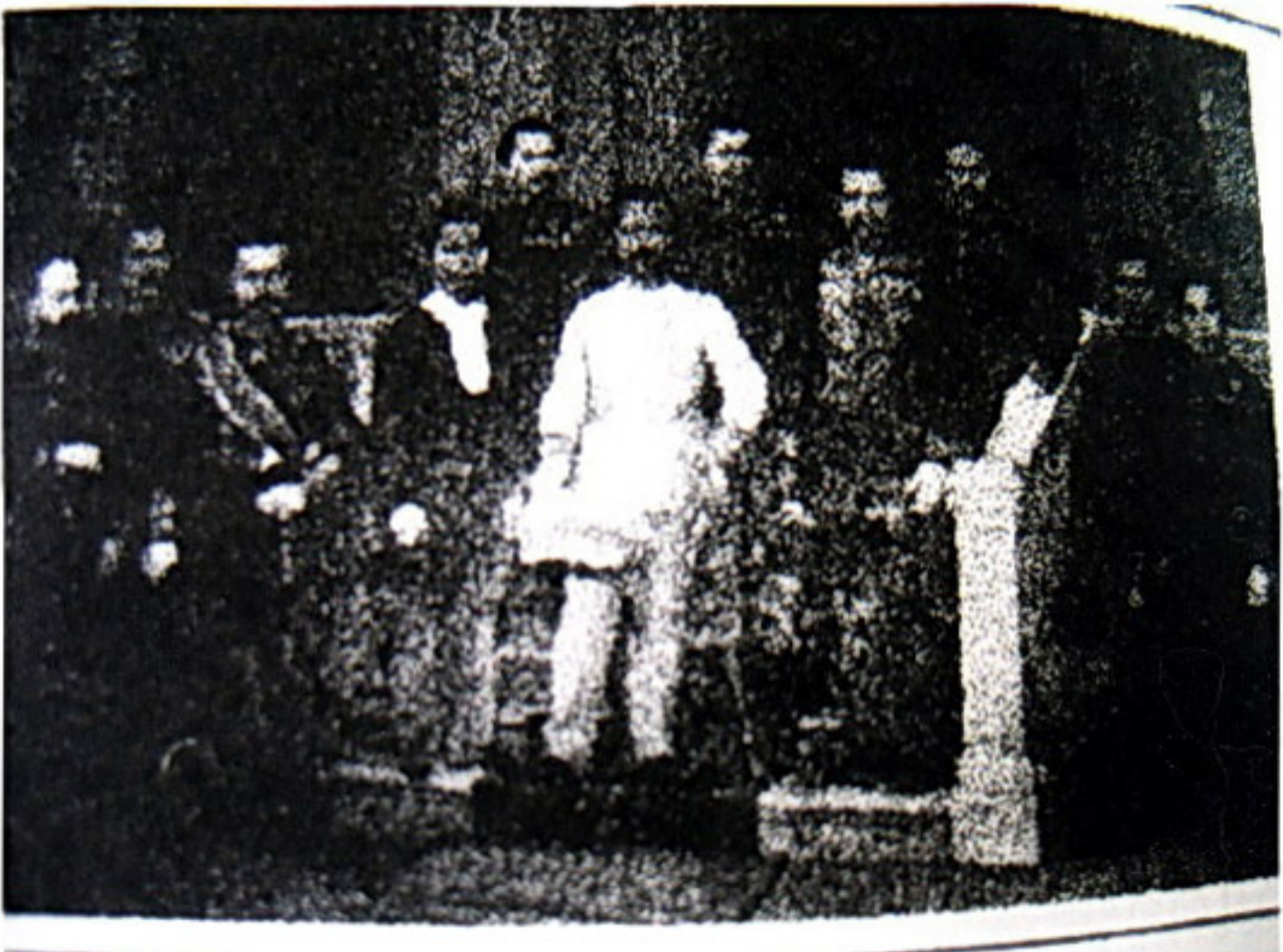


## Plan of the second floor

		Pantry		Stairs
Libra ry	Living room	Dining room (Relic Shrine)	Bedroom	Dressing room
	Balcony			Bath room
[Empty rectangular area]				

## Library

This room displays the table for working and reading books of Rama VI. Moreover, there is an oil painting of Rama V when he went to Europe with ambassadors in 1891.



## Living room

King Pin Klao died in this room. Nowadays, this room shows western-style furniture and the oil painting of the President "George Washington" that the United States of America's ambassador gave it to King Pin Klao in 1856. Furthermore, there is the sculpture of Rama IV.





## Dining room

King Rama IV turned this room into a shrine for the remains of King Pin Klao and his parents. Especially, there are several important objects, such as the throne of King Pin Klao, King Rama V and King Rama VI and the mirror of King Pin Klao.





## Bedroom

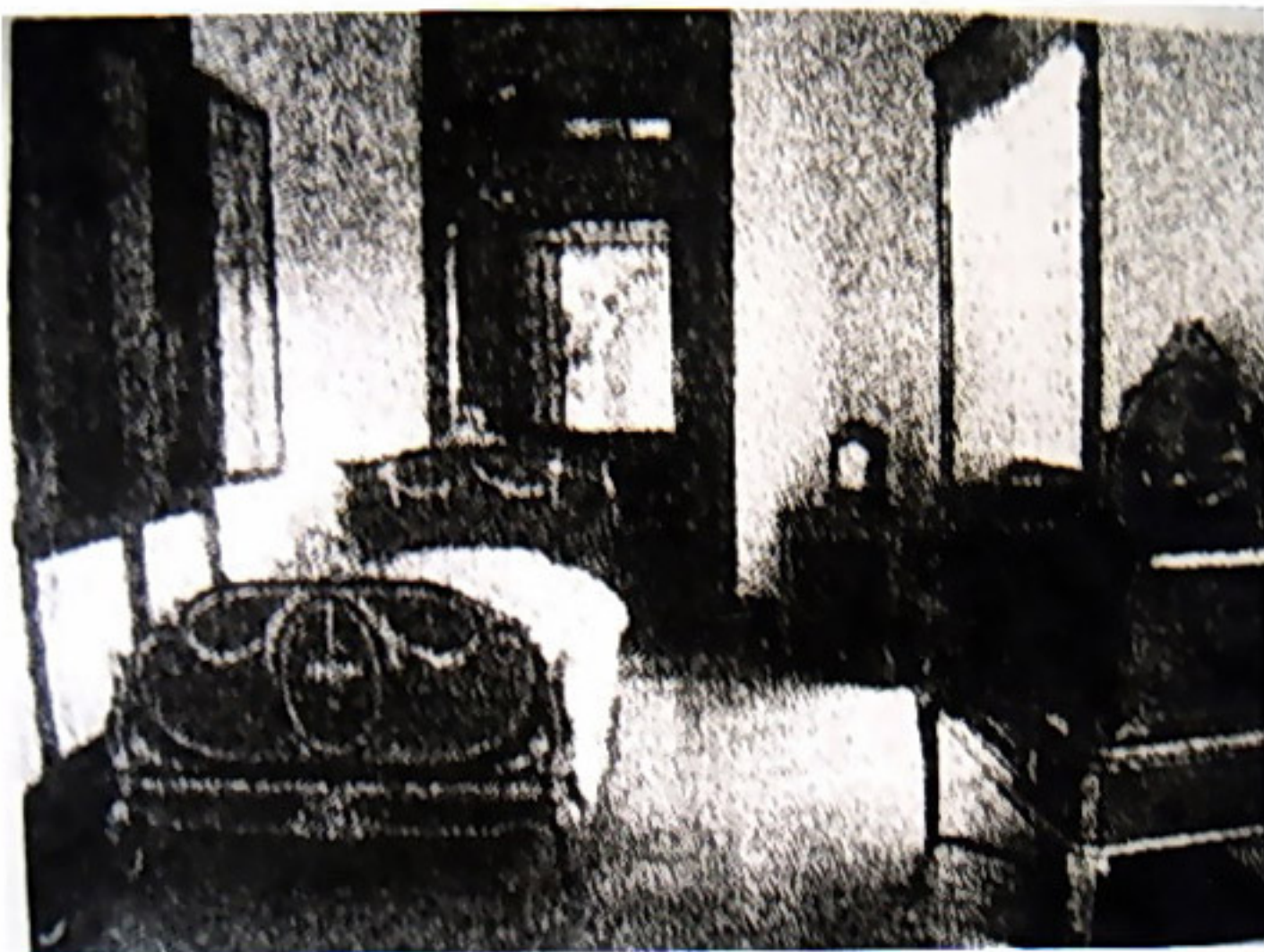
There are twin beds of King Pin Klao, which imported from abroad. Moreover, the oil painting and Chinese chair that belonged to King Pin Klao.





## Dressing room and bath room

Sometime, this room was a small bedroom. It was next to bath room. Currently, this room displays the bed, which belonged to King Rama VI. There are the bench and the table which were matching with the bed. Besides, there are Meerschaum Pipes that were the collections of Rama V.



## Balcony



## Ratanakosin Art ( Bangkok Art )



The Chakris were inaugurated on April 6, 1782 together with the coronation of Rama I or King Buddha Yot Fa Chulalok. He moved the capital across the Chao Phaya River from Thonburi to a small village known as "Bangkok" and raised up new laws to rule the country. Under his reign, Thailand covered all areas of present day Laos and parts of Burma, Cambodia and Kedah province in Malaysia.

In 1809, Rama II or King Buddha Loet Lad, son of Rama I took the throne until 1824. He devoted himself to preserve the Thai literature that had remained from Ayutthaya period and produced a new version of Ramakien or Thai Ramayana, the classical literature.

In 1824-1851, Rama III or King Nang Klao was successful in re-establishing relation and making trades with China which was necessary to meet the increasing domestic agricultural production.

Rama IV or King Mongkut (Phra Chom Klao), who reigned from 1851 to 1868 lived as a Buddhist monk for 27 years. During his monastic period, he could speak many languages such as Latin, English, and five other languages. He also studied western sciences and adopted the discipline of local Mon monk. Under his reign, he created new laws to improve the women's and children's right, opened new waterways and roads, and created the first printing press.

Rama V or King Chulalongkorn, Rama IV's son, continued the throne from 1868 to 1910. He started to reform the tradition, legal and administrative realm by allowing officials to sit on chairs during royal audiences. Under the reign of Rama V, Thailand developed relations with European nations and the USA. He introduced schools, roads, railways, and Thailand's first post office. He even established civil service system. In 1892, Rama V overhauled the administration of Siam to a form of cabinet government with 12 ministers.

In 1886, Siam lost some territory to French, Laos and British Burma accorded the foreign powers intercede. After that King Chulalongkorn declared Thailand as an independent kingdom on the 23rd of October, making this day as a national holiday. Every year this national holiday is celebrated in commemoration of this event and people lay wreaths in memory of king they called "Phra Piya Maharaj"

Rama VI or King Vajiravudh, took the throne from 1910 to 1925. During his short reign, he introduced the westernization to Thailand. He introduced the primary school education, Thai women were encouraged to grow their hair at a certain length. Surnames were introduced, and football was introduced in Thailand.

1925-1935 was the period of Rama VII or King Prachadhipok, Rama VI's brother. He changed Siam's form of government from absolute monarchy to democracy. This revolution developed the constitutional monarchy along British lines, with mixed military and civilian group in power. At that time, Phibul Songkhram was a key military leader in the 1932 coup. He maintained his position and power from 1938 until the end of World War II.

Rama VIII or King Ananda Mahidol, a nephew of Rama VII, took the throne in 1935 but was assassinated under mysterious circumstances in 1946. His brother King Bhumipol Aduldej succeeded as Rama IX.

Under Rama IX's government, the country's name was officially changed from "Siam" to "Thailand" in 1946 which was defined in Thai as "Prathet Thai", the word "Prathet" means "country" and the word "Thai" means "free" referring to the Thai races.

For the Buddha images of Rattanakosin (Bangkok) Style, a small number of Buddha images were cast during the first three reigns of the Chakri Dynasty. A large number of bronze statues of Sukhothai, U-Thong and Ayutthaya periods were moved from several parts of the country and were given to temples in Bangkok. Regarding images created in the Rattanakosin Style, they more or less followed the trend of Ayutthaya art.





In these pictures, they are the attitude of subduing Mara and Buddha in meditation of Ratanakosin period that made of bronze, brass and marble. For the attitude of subduing Mara, it is the most common attitude of a seated Buddha image. In this attitude the Buddha is seated with the legs crossed, the right hand is on the right knee with the four fingers pointing to the ground, while the left hand rests in the lap. This is also known as the attitude of calling the Goddess of the Earth to witness. This is related to the time when the Lord Buddha was about to attain his enlightenment. He was attacked by Mara and his army. The Lord Buddha summoned the Goddess of the Earth to witness the attack and to save him by pointing the four fingers of the right hand to the ground.

The Goddess of the Earth emerged and saved him by wringing the water of merit from her hair to drown Mara and his army. In this way Mara was subdued. Thus this attitude is known as subduing Mara.

For the Buddha in meditation, it shows the Lord Buddha in meditation when he attains enlightenment. This attitude shows the Lord Buddha seated with his legs crossed. The two hands are folded in the lap with the palm of the right hand facing upward.

Except the Buddha images, there are many instruments of Ratanakosin period in this room.



They are the bronze kettle drums, the musical instruments that are not originally created to entertain but rather to produce signals for communication and some are employed in performing important sacred rites. It has been claimed that these are musical instruments which have been passed down to the present generation since prehistoric times.



These are the bells of Bangkok style in 19<sup>th</sup>-20<sup>th</sup> century A.D. with gold painted on depict of Ramayana.



Reclining Buddha inside the model of Vihara.

Wooden panle contained Buddhist votive tablets.



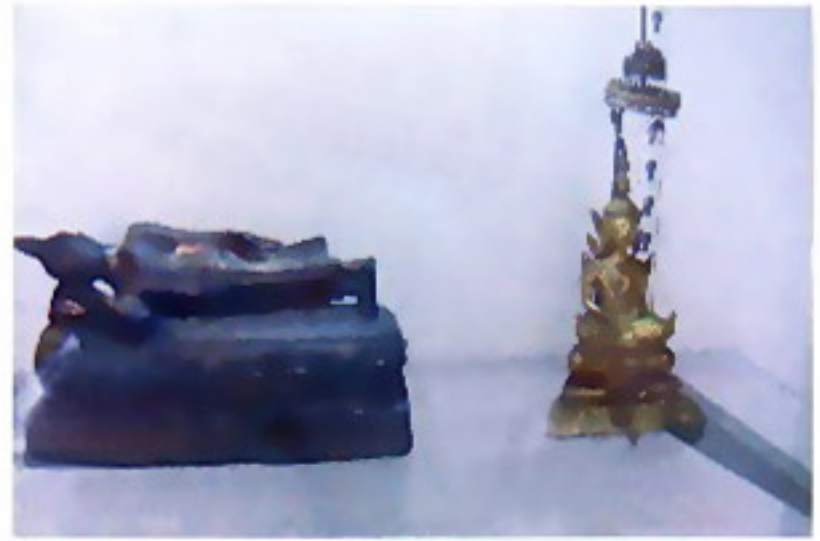




Reclining Buddha and Standing Buddha made of bronze



Seated and standing Buddha which made of colored glass and stone.



Buddha subduing mara, reclining Buddha, crowned Buddha in meditation and crowned standing Buddha.



Buddha image and a disciple which made of bronze. They are the religious statues found at Wat Choeng Tha, Nonthaburi in 1963.



The important bronze religious statues found at the crypt of Wat Pra Kaew Wang Nha in 1964-1965.



“Phra Malai” is Buddha’s disciple who take the people from the hell. He popularly was created in the form of figure with monk’s fan and alms-bowl.

Phra Sangajaiyana

Phra Patjake Buddha

Buddha’s disciple



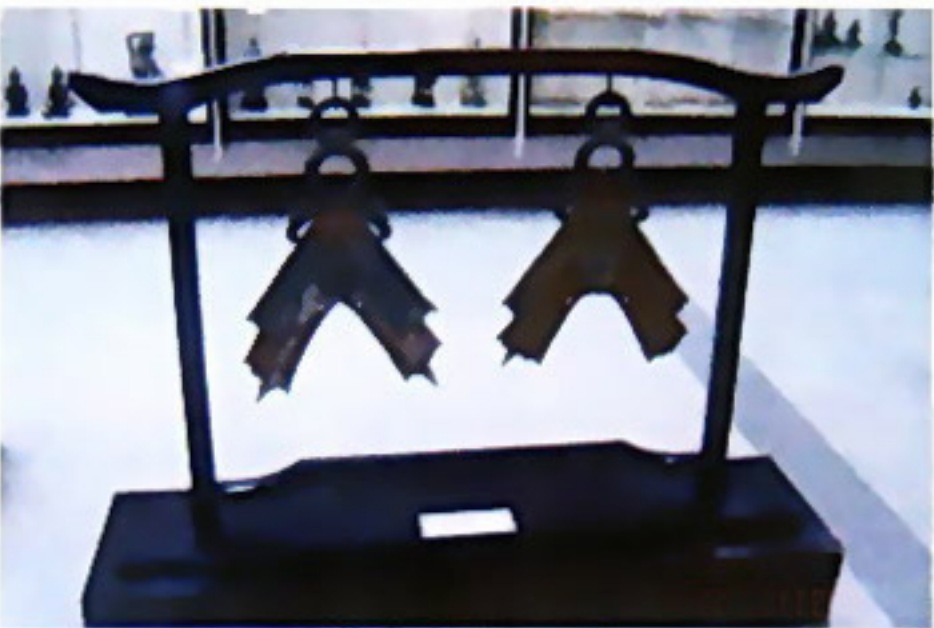
The amulets of different periods



The brass sculpture in 20<sup>th</sup> century.  
The sitting female gods.  
The earth goddess.



The gods of nine planets.



The bell in pleat cloth shape.



The Buddha image in the attitude of calling down the rain. It imitated from the Indian gandhara in 20<sup>th</sup> century.

The bell in Bangkok style.



The musician god.

## Decorative Arts

In this room, there are many decorative furnitures and paintings in Ratanakosin period.



This is the cloth painting depicting scenes of Jataka Tosachat, the great ten previous lives of the Buddha in 19<sup>th</sup> century A.D.



These are the royal king walking sticks and the umbrellas of the king.



Bencharong and Lai Nam Thong wares, Sino – thai ceramics.



Scene with shadow – play figure. It represent Rama, the hero of the Ramayana.

The bookcase, inlaid with mother of pearl and composite circles of glass.





The bookcase, an episode in the Ramayana with Kra-nok decoration.

The bookcase, carved in Chinese key design and falling flowers. It removed from the Buddhasanasangaha Library.



Cloth painting depicting the life of Lord Buddha.

Upper The Buddha visited to Tavatimsa heaven during rainy season.

Center The Buddha descended from Tavatimsa heaven near the town of Sankassa.

Lower When the people of Sankassa learned about the Buddha's descent, they all went to hear him preach.

Ps. If you want to see the larger pictures, you can see them from my CD-Rom (power point).



## Ratanakosin Art ( Bangkok Art )

The reign of King Rama I of Chakri dynasty began in the year 2325 BE, with the town of Bangkok as capital. Although there were some wars with outward enemy, he often managed to find time to encourage the study and practice of Buddhism. Numerous temples, both inside and outside the capital, were repaired. Of these temples, the Jetavana Vihara (or Wat Pho, in the vernacular), which ranks among one of the most important, had undergone seven years of repair and the well-known Wat-Phra-Keo (Temple of the Emerald Buddha), which is regarded as the most important one in Thailand, was also built during his reign. From the Northern provinces such as from Sukhothai, a number of Buddha images (about two thousand in all) were brought in order to be enshrined in the Uposatha of various temples in Bangkok.

For the Buddha images of Rattanakosin (Bangkok) Style, a small number of Buddha images were cast during the first three reigns of the Chakri Dynasty. A large number of bronze statues of Sukhothai, U-Thong and Ayutthaya periods were moved from several parts of the country and were given to temples in Bangkok. Regarding images created in the Rattanakosin Style, they more or less followed the trend of Ayutthaya art.



In these pictures, they are the attitude of subduing Mara and Buddha in meditation of Ratanakosin period that made of bronze, brass and marble. For the attitude of subduing Mara, it is the most common attitude of a seated Buddha image. In this attitude the Buddha is seated with the legs crossed, the right hand is on the right knee with the four fingers pointing to the ground, while the left hand rests in the lap. This is also known as the attitude of calling the Goddess of the Earth to witness. This is related to the time when the Lord Buddha was about to attain his enlightenment. He was attacked by Mara and his army. The Lord Buddha summoned the Goddess of the Earth to witness the attack and to save him by pointing the four fingers of the right hand to the ground. The Goddess of the Earth emerged and saved him by wringing the water of merit from her hair to drown Mara and his army. In this way Mara was subdued. Thus this attitude is known as subduing Mara.

For the Buddha in meditation, it shows the Lord Buddha in meditation when he attains enlightenment. This attitude shows the Lord Buddha seated with his legs crossed. The two hands are folded in the lap with the palm of the right hand facing upward.

Except the Buddha images, there are many instruments of Ratanakosin period in this room.



They are the bronze kettle drums, the musical instruments that are not originally created to entertain but rather to produce signals for communication and some are employed in performing important sacred rites. It has been claimed that these are musical instruments which have been passed down to the present generation since prehistoric times.



These are the bells of Bangkok style in 19<sup>th</sup>-20<sup>th</sup> century A.D. with gold painted on depict of Ramayana.

## **Ayutthaya Art**

Ayutthaya, founded in 1350, became the most prosperous kingdom of South-East Asia until it was destroyed by the Burmese in 1767.

In architecture and sculpture it was a period of extensive production. The style of the temple building derived from that of previous periods and they are sometimes done with fidelity, and sometimes with intensive freedom.

The earliest type of sculpture is a modification of the U-Thong type. The Ayutthaya or National style derives from the Sukhothai image; it began around the middle of the 15<sup>th</sup> century and continued through the 18<sup>th</sup>. The early delicacy and craftsmanship deteriorated after the 17<sup>th</sup> century, and the image, often mass produced, looks standardized, its interest centered on details of decoration. Stone Sculpture of the late 17<sup>th</sup> century, however, often shows dignity and sensitivity.

# Crowned Buddha Giving Protection



Ayutthaya Style , 1541 Century A.D.

# Gilded lacquer book cabinet



Wat Soeng Wai School, Ayutthaya Style 17<sup>th</sup> - 18<sup>th</sup>  
Century A.D. The base, in form of Lion's claw,  
is Bangkok Style.

# Buddha Subduing Mara



U- Thong Style 16<sup>th</sup> - 17<sup>th</sup> Century A.D.

Bronge heads from the image of Siva, Brahma,  
Hermit, Monkey, Dog and Sitting Brahman.



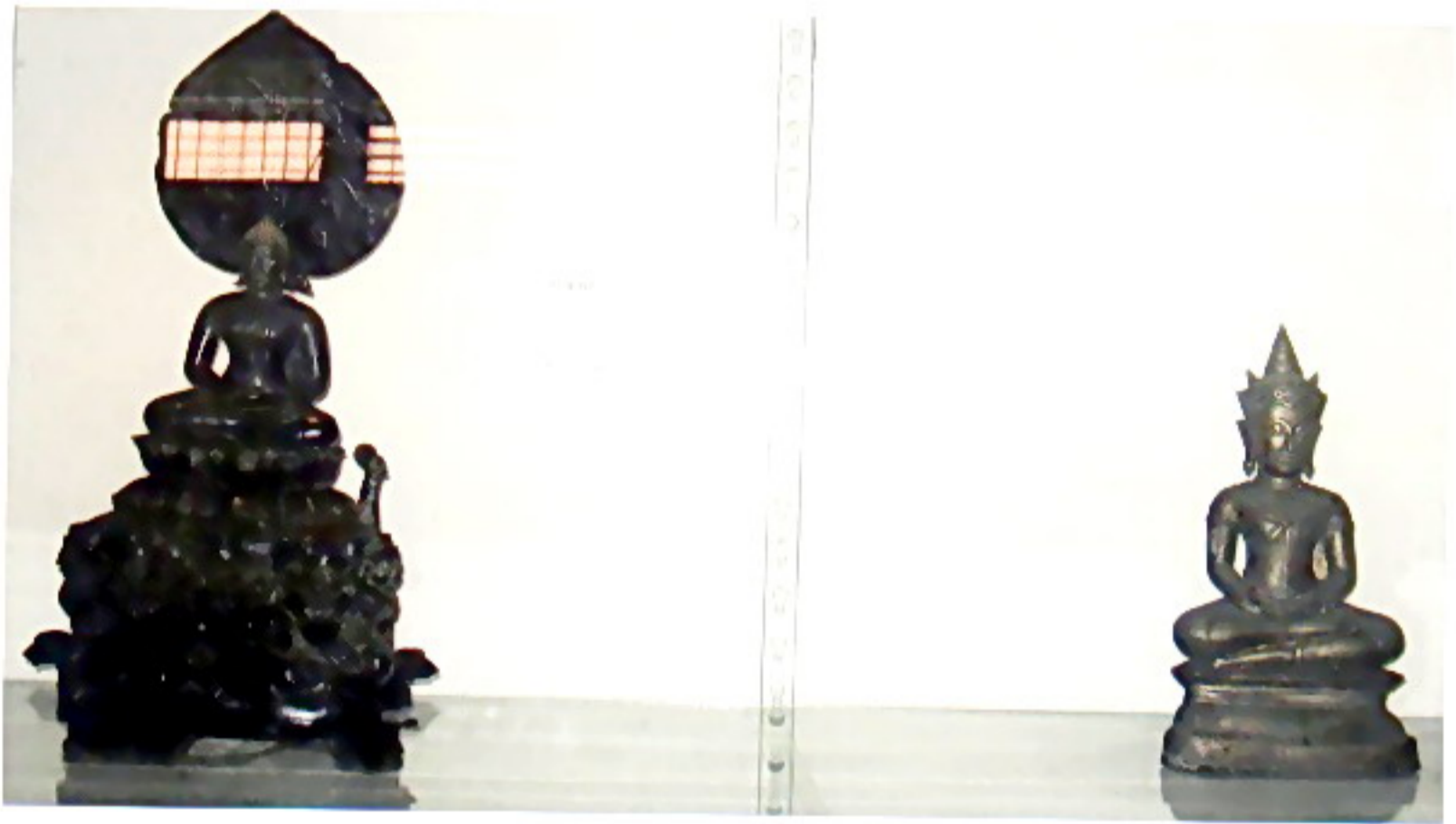
Found at Phra Si Sanphet Temple, Ayutthaya

17<sup>th</sup> Century A.D.





# Buddha Images in Meditation and Subduing Mara



Bronze, Ayutthaya Period, 17<sup>th</sup> - 18<sup>th</sup> Century A.D.

Origin Unknown.



# Chapel of Wat Nah Prameru, Ayutthaya



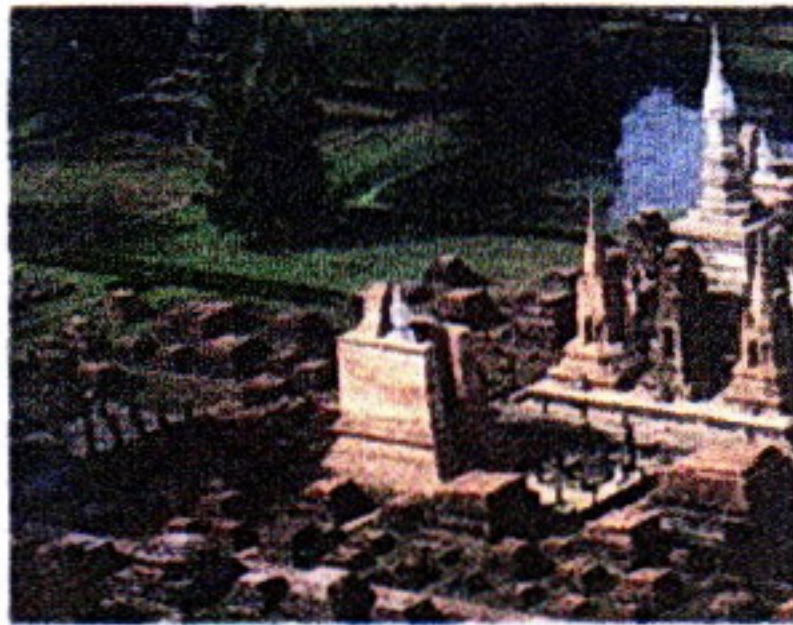
Wood carving on the gable featuring Vishnu riding Garuda. Early Ayutthaya period

The Chedi of Wat Yai Chai Mongkol, Ayutthaya:



Built in bell shape on the octagonal base,  
before Ayutthaya period.

# Sukhothai Art



Early in the 13 century the Thais who had migrated from their home land in southern China, amassed enough strength to win independence from the Khmer in Sukhothai province. Slightly later, the kingdom was expanded to include most of present day Thailand.

The Thais, adopting Hinayana Buddhism, invited monastic help from Ceylon, certain elements in Architecture and sculpture are adapted from Singhalese other images and temples architecture translations from famous Buddhist Monument in India, but the majority shows a Fresia interpretation of tradition models.

In general, the Sukhothai image is modeled in graceful curves in small curls the Usnisha in flamelike, and the flap of the robe hangs down to the waist.

The most popular pose is the seated figure, the right hand are the knee in the position “Subouing Mara”

The greatest sculptural invention of the period is that of the full round, walking Buddha for which there seems to be no Proto type.

Wat Maha Dhat Sukothai  
Sukhothai Period.



## Wat Chang Lom

The elephant supported tower of  
wat chang lom, Sukhothai period.  
A caylonese style of relic tower



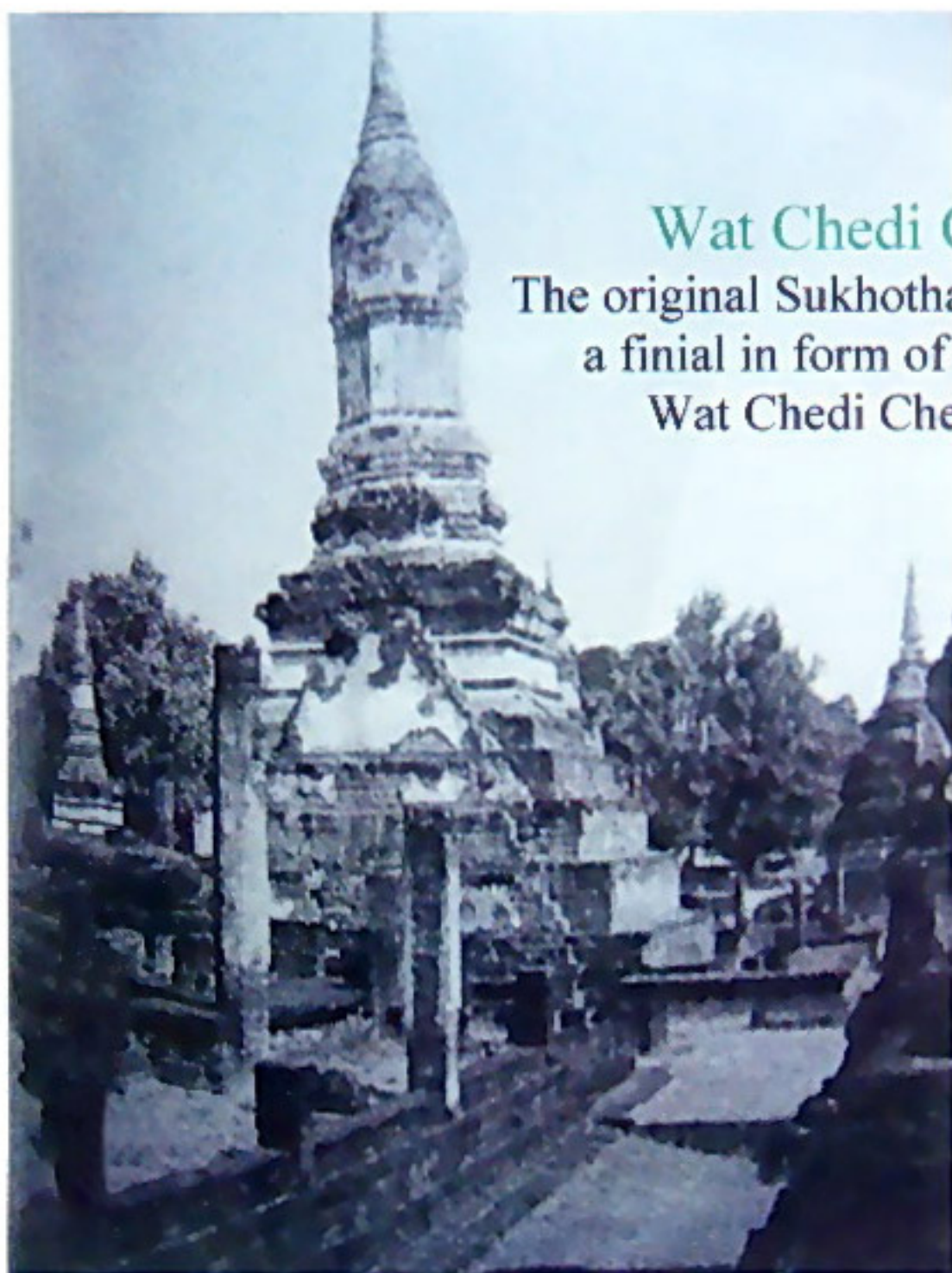
## Wat Tra Pang Thong Lang

Stucco image of the Buddha in a posture of descending  
from heaven at wat tra pang thong lang.





The standing Phro Attharot Buddha  
Wat Sa Phan Hin located in  
the west of Sukhothai wall.



Wat Chedi Ched Thaew  
The original Sukhothai stupa which is  
a finial in form of Lotus bud at  
Wat Chedi Ched Thaew.

## Wat Traphang Ngoen

The lotus bud relic tower at  
wat traphang ngoen, Sukhothai Period.



Wat Sri Sawhai  
The three towers  
of wat sri sawhai.



Head of Buddha image  
Sukhothai style 14<sup>th</sup>-15<sup>th</sup> century



### Buddha Subouing Mara

Sukhothai style, 14th-15<sup>th</sup> century. Obtained from the king's private treasury





## Walking Buddha

Lent by National museum

Wat Benchama Bopit

**Siva:** The destroyer,  
one of the Hindu Gods  
sukhothai art, Circa 14 th century





Multiple Head of the Naga  
From wat yai, sawankhalok  
District Sukhothai Province

### Head of Makara (Dragon)

Head of Makara, or Dragon,  
Mode led, incised and painted with under glaze,  
black designs and covered in a clear glaze.

The head was usually used as architectural  
decoration of a monastery.

Produced at Si Satchanalai kiln site.



## Stone Carved Ceiling

Sukhothai Style, 14<sup>th</sup>-15<sup>th</sup> century A.D.  
From wat srichum Sukhothai province



## Sangkhalok Doll

Sangkhalok Doll modeled and incised in the form of family (father, mother and their child) and a mother holding her child in her arms they were produced from the Si Satchanalai Kiln site.

It was believed that they were used in some ceremonie.



## Sangkhalok Bowl

Sangkhalok Bowl decorated with under glazed floral design both interior and exterior. This bowl was produced from Si Satchanalai kiln about 14 th century A.D.



# *Lanna Art*

## *(Circa 13<sup>th</sup>-20<sup>th</sup> centuries AD)*

☆ **Lanna** (which literally means: One Million Thai Rice Fields) was a kingdom in the north of Thailand around the city of Chiang Mai. It consisted of several partly independent city-states.

The former Kingdom of Lanna was located in what is now the area of eight Northern provinces of Thailand: Chiang Mai, Chiang Rai, Lampang, Lamphoon, Mae Hong Sorn, Nan, Payao, and Prae.

The chronicles of the origin of "Lan Na" to "Chiang Saen" lies on the Mae Kong River. Its first leader named "King Mengrai", ascended to the throne in 1259. He extended the kingdom from the borders of Laos to Lamphum. According to an ancient inscription, Haripunchai was seized by Phraya Mengrai, who then built Chiang Mai as his kingdom's capital. The construction, which started in B.E. 1839 (1296 A.D.) was witnessed by Phya Ngum Muang of Phayao and Phra Ruang of Sukhothai. Apparently, the three kings were close friends and their kingdoms were so closely related that they were like a consolidated nation. Territorial boundaries made no difference to the peoples of the three kingdoms, who enjoyed an exceptionally active trade relation. As a memorial to such friendly links, a monument of the three kings was built and they now stand immortalized in front of the Chiang Mai City Hall.

Lan Na flourished for over 200 years. Its arts and literature rose at the peak, especially in the middle of 15th century, the King Tilokoraj period. Chiang Mai in this period was also chosen as the navel of the eight world synod of Theravada Buddhism. However, after the death of King Tilokoraj, the kingdom suffered from internal conflicts. Lan Na weakened because of wars with Sukhothai's successors.

☆ **Lanna Art** demonstrates the continuation with the art before the Lanna Period or Chiang Saen. The art in this period started its formation since the time of King Meng Rai the Great, who was the 25th king of the Lao Dynasty in 1261 AD. The city of Nopburi Sri Nakhon Ping Chiang Mai was the capital in 1296 AD.



The Lanna Art can be divided into 4 periods. They are 1st Period-the Establishment of the Kingdom (1261-1355 AD), 2nd Period-the Prosperity of the Kingdom (1355-1547 AD), 3rd Period-the Burmese Colonial State (1558-1774 AD) and 4th Period-the Thai Colonial State (1774-1939 AD).

The upper northern area of Thailand is the center of different families of artisans, which has been affected by the political and environmental realms. Thus, the Lanna Art can be divided into the following artisan families:

1. The artisan family from the capital of Chiang Mai (13th-20th centuries AD)
2. The Chiang Saen artisan family of Lanna period (14th-18th centuries AD)
3. The Chai Prakarn and Fang artisan families (15th-18th centuries AD)
4. The Nan artisan family (14th-19th centuries AD)
5. The Haripunchai Artisan family of Lanna period (14th-18th centuries AD)
6. The Phrae and Lampang artisan families (15th -18th centuries AD)
7. The Phayao artisan family (15th-18th centuries AD)

Pure Lanna art developed when the kingdom was independent. Lanna has its own unique art, culture, and language, much different from that of the Siamese of Central Thailand. Lanna came under Burmese rule and later under Thai rule. Lanna once had close relationships with the Tais in Chiang Rung (the Tai Lue of Sipsongpanna Prefecture in Yunnan, China), Chiang Tung (the Tai Kheun of Chentung, Shan State, Burma), as well as Lan Xang (*Chang* in Thai), which is now in the Lao P.D.R.

The art of Lanna is not as well known as Sukhothai but its style is unique and appealing. The Buddha statues during these periods had their subtle differences. Like Sukhothai, bronze was the favoured medium for Lanna sculptors. An early Lanna image gives the impression of strength and virility. It is seated with legs overlapped in yogic position and the hands are in the gesture of subduing *Mara*. A narrow waist line waistline offsets an inflated torso. Large curls and a prominent hairline frame a round, fleshy face. The garment covers the left shoulder with a short flap ending above the left nipple. The later lanna Buddha takes on a slimmer body, has oval face and the flap of the garment ends above the waistline.







**Lord Buddha's Footprint** , mother-of-pearl inlay and gilt.  
Lan Na Art Style with and inscription dated 1794.



**Replica of Regalia**, Lan Na, 17th century AD. Silver High.  
Found in the Hod district, Chiang Mai



**The Beautiful Scripture Repository of Wat Phra Sing Woramahawihan**,  
Chiangmai, Lanna Architecture



**Bronze Buddha in Royal Attire in 'Subduing Mara' (Maravijaya) Posture, circa 18<sup>th</sup> century AD.**



**Buddhist Banner, Lan Na Art Style, 20th -21st centuries**



**Wooden Buddhist Scripture Box, Lan Na Art Style, 19th century.**



**Buddha Subduing Mara**, Lanna art, 15th - 16th centuries.  
From Wat Phra Chao Lan Thong, Chiang Saen District, Chiang Rai.



**Head of Buddha image (Phra Saen Swae) Bronze**,  
Lan Na Art, 14th - 15th century



**Bronze Buddha in Meditation posture resting on a Hastilinga (mythical bird)**  
base, circa late 16<sup>th</sup> century AD.



**Flame**, Lan Na Art, 16th centuries Retrieved from the Mekong River,  
Chiang Saen District, Chiang Rai Province



**GALA FACE**, Lan Na Art, 14th - 15th centuries From Wat Pa Sak,  
Chiang Saen District, Chiang Rai Province



**Monochrome White Glazed Buddha Shrine**, Lanna art, 15th - 16th centuries.  
From Wiang Ka Long kiln, Wiang Pa Pao District, Chiang Rai.

This Buddha image room is in the first floor of Phaphat museum building in Bangkok national museum.

The Ayutthaya style of the Buddha image appeared in the 15<sup>th</sup> century, and was inspired by both Sukhothai and U-Thong characteristics. Bronze remained the favorite material for Ayutthaya sculpture. However, sandstone images occupy a prominent place in this period, and stucco images also seem to have been popular although few now remain. Wood sculptures were great works of art; the talent of the woodcarvers of Ayutthaya can still be seen on some doors and pediments of temples. But the burning of Ayutthaya by the Burmese in 1767 destroyed of them.

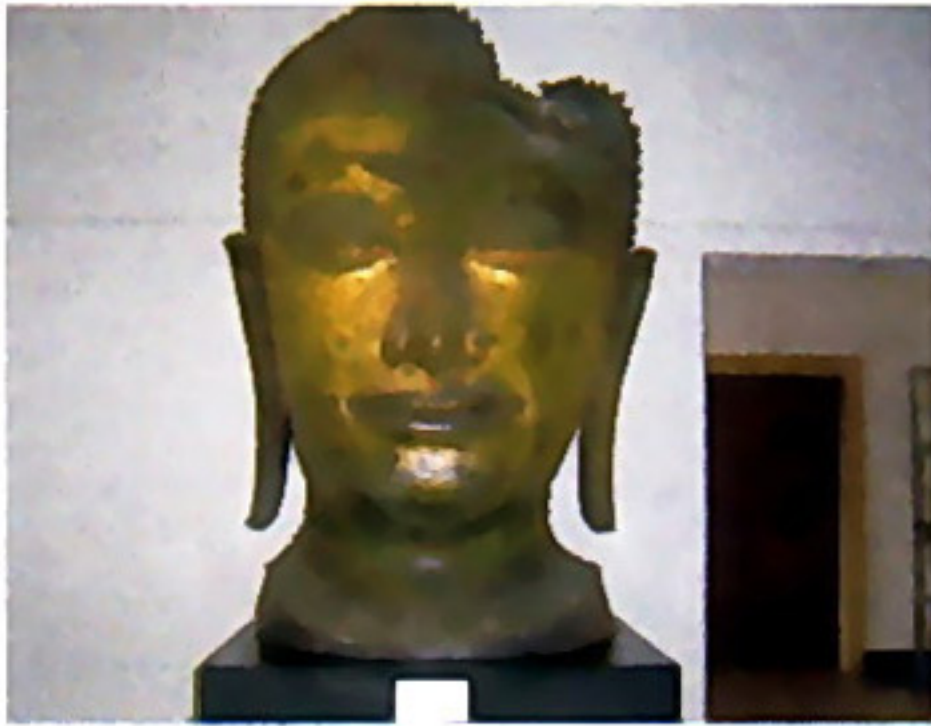
The first is a head of a Buddha image. It is bronze, measuring 150 cm. in height in 15-16th century, Ayutthaya. This colossal bronze head, with its highly stylized features, is testimony to the skill of Ayutthaya period bronze casting. Evident in the face is the influence of Sukhothai traditions incorporated in the art of Ayutthaya.

The second one is a Head of a Buddha image. Bronze, 112 cm. long 15-16th century, Ayutthaya. This monumental head is remarkable for its serene spirituality. Incised above the lips is the faint suggestion of a moustache. Stucco lacquered and gilded hair curls originally adorned the bronze coiffure.

This one is a Preaching Buddha in Dvaravadi period. Dvaravadi style recognized by a halo in the form of a lotus bud on top of the Buddha's head, large hair curls, a broad face, curved and connecting eyebrows, protruding eyes, a rather flat nose and thick lips.

The Lanna style or the Chiang Saen style. It was form 11-18th century. This period is the starting point of real Thai art.





### **Head of Buddha Image**

Ayuddhaya period 15-16 century  
From Wat Phrasisanphet in Ayuddhaya



### **Head of Buddha Image**

Ayuddhaya style, 15-16 century A.D.  
Move from nation museum Chandharakasem Ayuddhaya  
province



### **Preaching Buddha**

Davaravadi Period 16-11 century

Found at Wat phraya kong, Ayuddhaya

And Wat Phra men, Nakornphathom



### **Pedestal of a Buddha subduing**

Mara Lan Na style, Payao school of art mid.

15-17 century A.D. from Payao province



**Pedestal of A Buddha Image**

Lan Na style, Payao school of art mid.  
16-18 century A.D. from Payao province



**Pedestal of A miniature stupa**

Lan Na style, Payao school of art mid.  
16-18 century A.D.



**Pedestal of A Buddha Image**

Lan Na style, Payao school of art mid.

15-17 century A.D. from Payao province

## **Coins, Commemorative Coins And Banknotes of Thailand**

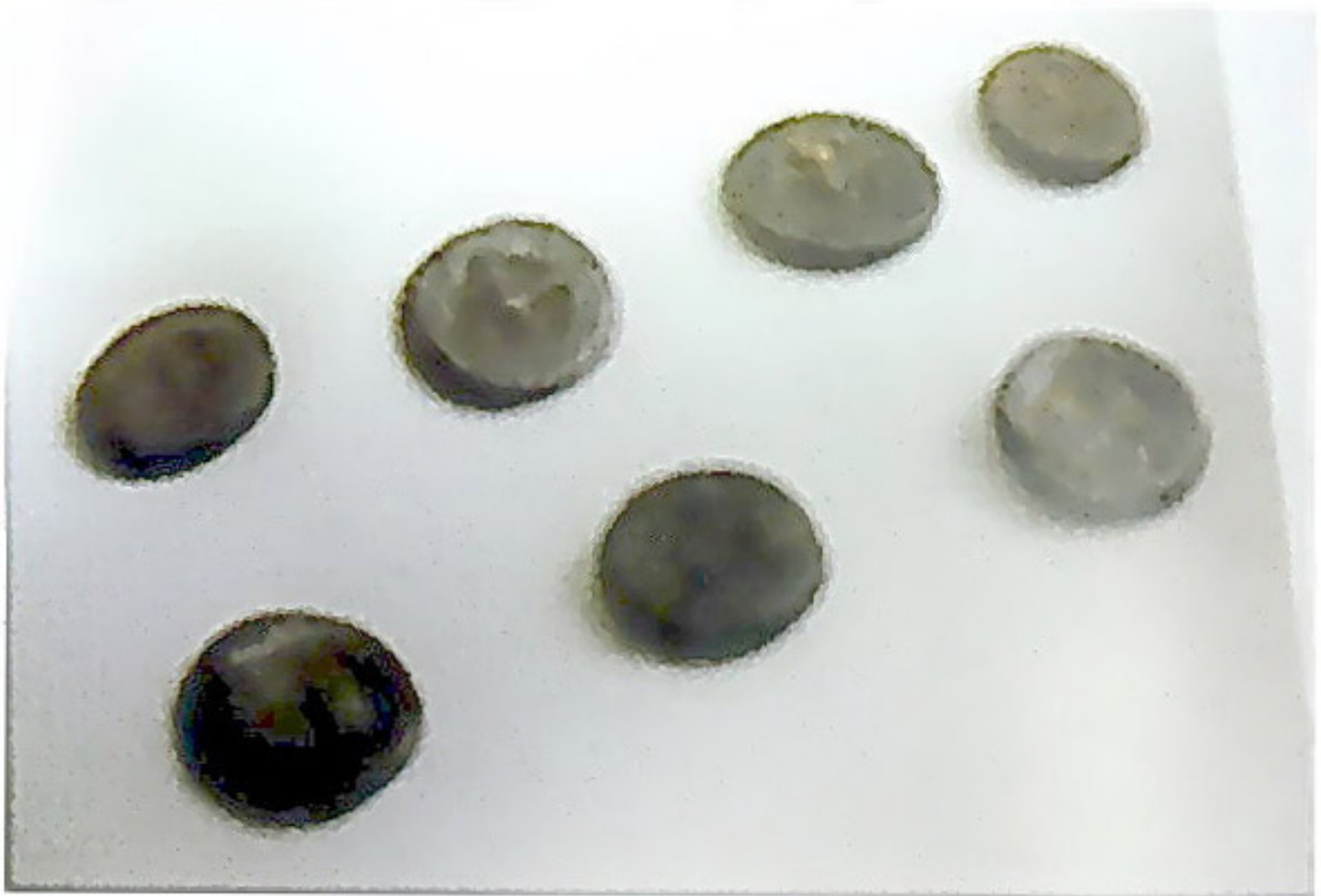
Coins are an important means of exchange in some economic systems due to the fact that they were created to be a standard value by which exchange may be conducted.

China was the first state in Asia to produce metal coins, 2,000 years before Christ. The first metal used was bronze, shaped to look like shells, which were the medium of exchange at that time. Later, in the Chou Dynasty (1122-246 B.C.), spade-shaped metal coins were produced. The form developed until it became knife-shaped and then, finally, a round, flat coin. Likewise, Asia Minor was another region, which introduced coinage; gold and silver alloy coins were used with some success by the Lydian about 700 years before Christ.

In Thailand, evidence of the use of coins has been found which covers many consecutive periods. These coins were the products of both local civilized communities and of neighboring countries, arising from a wide range of economic contacts.

The distinguishing features of these coins exemplify the progressive thinking of the ancient groups of people who invented them, and amply illustrates their technological stage of development. A study of the coins found in Thailand reveals 4 distinct groups, which help us to understand their development.

**1.Round, flat coins;** this was a very popular form as they were easily carried, and of a manageable size. Both casting and striking techniques were used in the production of these types of coins: sometimes both methods were used in conjunction. One method also used was to mold the basic shape and then stamp the design on afterwards. They were then fired in the same as one might fire pottery, at low temperatures: Other objects used as low were produced at the end of the Ayutthaya period. Coinage made from gold, silver, copper, earthenware, tin and nickel.



**Dokchan Coins and coins with Sanskrit Inscription "Vara"**

Srivijaya Period 8-13<sup>th</sup> century A.D.

Silver

**They are round, flat coins, stamped with a square mark with serrated leaves called Dok Chan. The obverse has the Sanskrit word "vara", meaning "excellent"**

**2. Rounded, bulbous coins;** these were made from various materials, such as, silver, gold and pewter (an alloy of lead and tin). A rough lump of metal, like a coffee bean, was struck first, and then hot-stamped with a mark. These types of coins were known by many names, like Khub or Khuk, Phot Duang (bullet coins), Khot Duang or Mak Do.



### **Namo Coins**

Srivijaya period, 8-13<sup>th</sup> century A.D.

Silver

**A round, lumpy shape, moulded by being struck. The edge has the ancient Sanskrit word “u”, while on the other side is a gouged mark similar to a coffee seed.**

**3.Coins which were modified from rare shells** were called “cowries shell money”. These were used as small change and had the lowest value. They started to be used in the 18<sup>th</sup>.century B.E. (13<sup>th</sup>.century A.D.) and continued until B.E.2408 (1865 A.D.).When round, flat coins began to be minted, cowrie shells were phased out.



### **Cowrie Shell Coins**

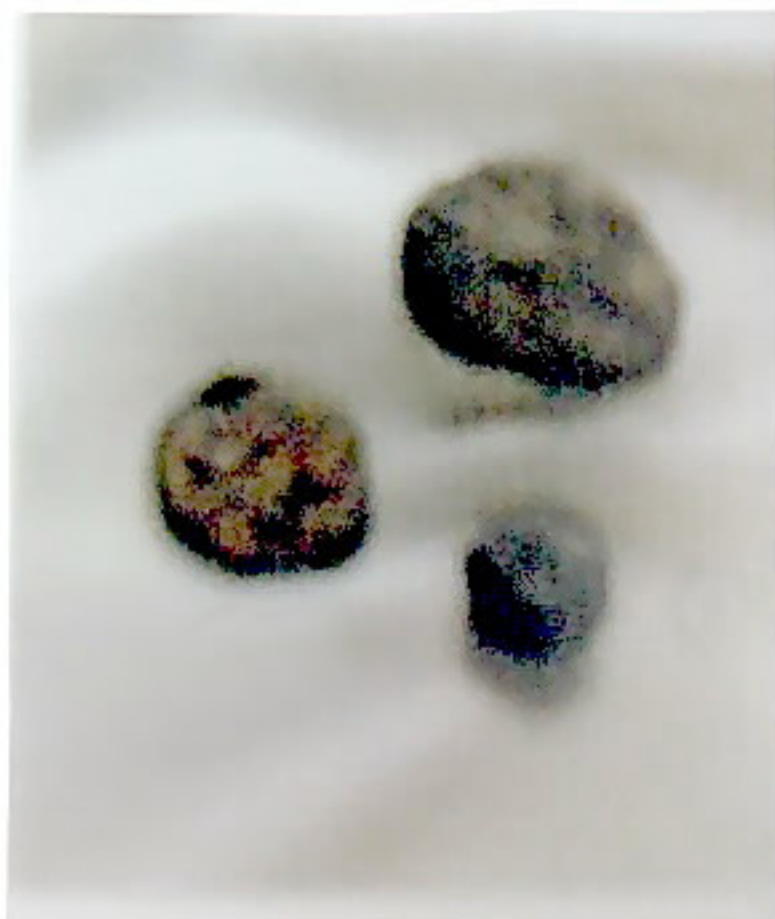
Ayutthaya period, circa 14<sup>th</sup> century-1767 A.D.

Cowry Shell

**These 3 coins are real cowry shells, a group of salt-water shellfish with a single shell of the *Cypraea* species and *Cypraeidae* family. The main features are the hardness of the shell. The shiny surface. Protruding back, flat stomach, long mouth and tapering towards the end. Both sides of the shell lips are Zig- Zagged or tooth-like. There is no opposig cover shell. Popular cowry shell coins in ancient times were *Cypraea moneta*, which were called “Beiachan or Bieachakchan” and the *Cypraea annulus* called “Beiakaew or Beianang”. Most of these cowrie shell were brought in by Indian traders.**



**4.Special coins were produced** for ancient Thai dependencies, though were meant to be for small change or for use in local community customs; for example, for the payment of dowry. In the case of the Chiang Mai Tok, these were they minted using silver and alloys.



**Ngoen Dokmai or Ngoen Phakchee**  
**Lanna style : Bangkok period, 19<sup>th</sup> century A.D.**  
**Silver alloy**

Similar to a shell, on one side are rough lines and pits. On the other side is a whorl or parsley style design similar to the flower used on some money.

## **COMMEMORATIVE COINS**

This expression refers to coins minted as mementos or to commemorate events within the city or country during a particular period. They were made of various metals, such as copper, gold, silver and nickel and were decorated with pictures or designs

## **BANKNOTES**

Evidence points to first use of banknotes, or paper money, as occurring in China during the Tang Dynasty (B.E.1161-1449 [619-906 A.D.]), in the reign of the Emperor Tank Hien Chong (B.E.1350-1364[807-821 A.D.]). He ordered the issue of paper with the amount written on it to traders who sold goods to the treasury. These were called “deposit note”, or Ngoen Bin “easy money”. Traders were able to use these deposit notes/easy money at many places with great convenience. In common parlance this was called carrying “light objects”.

In Thailand, the origin of banknotes or paper money started in B.E.2396 (1853 A.D.),in the reign of King Rama IV because the Fuang, Saleung and Baht (or Tical),which people had been using were being faked by opium dealers by mixing copper and lead. A royal command was therefore issued to make Mai Kradat, or the first paper money to be issued for use in the currency system, to replace the coins. When anyone had Mai Kradat, it could be exchanged at the army barracks in the Grand Palace.



### **Att Kradat**

King RamaV commanded the production of one more type of paper money to be used in the currency system in B.E. 2417 (1874 A.D.),called Att Kradat. It was introduced to make up for the

shortage of small denominations caused by gambling den owners talking business while the Government finally canceled the use of Att Kradat.



### **The Promissory Notes**

Besides paper money specially produced for economic use, banknotes were also used. They were promissory notes, which foreign commercial banks, like the Hong Kong Bank and Shanghai Bank Ltd., the Chartered banks of India Australia and China and Banque Indochine, received permission to use to repay debts between the bank and its costumers, though this was not strictly allowed by law. This semi-legal situation meant that people were not keen to use banknotes for the repayment of debts. The circulation of banknotes thus became rather tight.

“Banknotes” have had a role in the money system of Thailand in accordance with the Siam Bank Act, Rattanakosin Era 121(B.E.2445 [1902 A.D.], which established banknotes as a medium of economic exchange. The production of banknotes in the reign of Kings Rama V and did not include the printing of the monarch’s picture on the notes. This stemmed from the fact that the country was under an absolute monarchy system and the king was the owner of the life of all the people. Thus the printing of the king’s image on a banknote was not deemed appropriate, until democratic political ideas from the West began to infiltrate into Thailand. This caused a change in the nation’s administration on B.E. 2475(1932 A.D.), which affected the previous value held about the monarchial institution, which was no longer considered the owner of life as in the past. Even so, the Constitution provided for the king to hold a place superior to the law of the land, and that no one would be allowed to infringe upon his status. However, the new values mentioned affected the design of banknotes issued after the change in the administration. The third series of banknotes orders for printing from Thomas de la rue Co.,Ltd., of England were issued on 22<sup>nd</sup> June , B.E.2477 (1934 A.D.). The face of the banknotes had a picture of King Rama VII. The reverse contained a naturalistic picture and important places in Thailand. These notes were of various denominations, the style of which were the origin of the ones we have today.

## **THE ARTS OF THE CONTEMPORARY WITH KHMER CULTURE IN THAILAND**

Closely relationship can be seen in the arts of the contemporary with Khmer culture in Thai and in the Khmer art in Cambodia. The influence of the arts of the two countries reflects to each other. Classifying the style of art and chronology of the Khmer art found in Thailand must have to be based on the same rule that is used in Khmer art found in Cambodia. Also, the name of the style of arts was the same. However, in Thailand there was not any centre city, the real unity city of the contemporary with Khmer culture like the Angkor of the Khmer Empire in Cambodia where the French scholars used to indicate the difference of the Khmer art in Cambodia. Thus, some Thai scholars have used the name of the "Mahidrapura Dynasty" for the art style classification and chronology. The Mahidrapura Dynasty. One of the important dynasties rules the Khmer in Cambodia about the second half 11<sup>th</sup> century A.D. till the first half of 13<sup>th</sup> century A.D.

In Thailand some of the inscriptions of the contemporary with Khmer Culture were found and quite a few of them inscribed a certain date. Besides, the flourishing of any style of the Khmer Art from Cambodia to Thailand needed enough time until it was widespread popular. According to The above mentioned reasons, the style of the arts of the contemporary with Khmer Culture in Thailand can only be widely dated or estimated by the much more minimum century A.D. than the chronology of the Khmer art in Cambodia that can be certain dated.

## **INSCRIPTIONS FROM THE CONTEMPORARY WITH KHMER CULTURE IN THAILAND**

Most the contemporary with Khmer Culture inscriptions discovered in Thailand are dated between the second half of 6<sup>th</sup> century A.D. to the first half 13<sup>th</sup> century A.D. Besides of the similar of the alphabets and language of these inscriptions and the same period inscriptions found in Cambodia, their contents absolutely linked together and also linked to the foreign documents especially the Chinese chronicles which their dates or contents were in the same period. With their two connections we can estimate that in any place of Thailand the contemporary with Khmer Culture inscriptions were found or any parts of Thailand was inscribed in them, those places possibly connected to the Khmer Empire in the period inscribed in the inscriptions.



BUDDHA SHELTERED BY THE NAGA'S HOOD SANDSTONE

LOPBURI ART 11<sup>th</sup> - 12<sup>th</sup> CENTURY A.D. FOUND AT BURIRAM PROVINCE,



BUDDHA DESCENDING FROM TAVATIMSĀ HEAVEN

LOPBURI ART STYLE 12<sup>th</sup> - 13<sup>th</sup> CENTURY A.D. FROM RATCHABURI PROVINCE.





STANDING BUDDHA

LOPBURI ART STYLE 15<sup>th</sup> - 16<sup>th</sup> CENTURY A.D. FROM KHAO PHRA  
PHUT CAVE PHRA PHUTTHABART SARABURI PROVINCE.



RADIATING AVALOKITESVARA

LOPBURI ART STYLE (INFLUENCED BY KHMER ART, BAYON STYLE

13<sup>th</sup> CENTURY A.D. : FROM PRASAT MUANG SING KANCHANABURI  
PROVINCE.



PRAJNAPARAMITA

LOPBURI ART STYLE (INFLUENCED BY KHMER ART, BAYON STYLE

13<sup>th</sup> CENTURY A.D. ; FROM PRASAT MUANG SING KANCHANABURI PROVINCE



HEAD OF BODHISATTAV AVALOKITESVARA  
LOPBURI ART STYLE 12<sup>th</sup> CENTURY



COPING OF THE WALL WITH BUDDHA MEDITATION

LOPBURI ART STYLE, 14<sup>th</sup> CENTURY A.D. FROM VIAT MAHATHAT,  
RATCHABURI PROVINCE.



ANTEFIX WITH BUDDHA IN MEDITATION  
LOPBURI ART STYLE, 13<sup>th</sup> - 14<sup>th</sup> CENTURY A.D. FROM WAT PHRA  
PAI LUANG, SUKHOTHAI PROVINCE.



BUDDHA SHELTERED BY NAGA'S HOOD  
LOPBURI ART STYLE, 13<sup>th</sup> CENTURY A.D.  
FROM NAT NA PHRA MEN, AYUDDHAYA PROVINCE.



BUDHISATTVA AVALOKITESVARA

LOPBURI ART, KHMER BAYON STYLE, 13<sup>th</sup> CENTURY A.D.

FROM PRASAT MUANG SING, KANCHANABURI PROVINCE.





BODHISATTVA AVALOKITESVARA

LOPBURI ART, KHMER BAYON STYLE, 13<sup>th</sup> CENTURY A.D.

FROM PRASAT MUANG SING, KANCHANABURI PROVINCE.



ŚUDHISATVA AVALOKITEŚVARA

LOPBURI ART, KHMER BAYON STYLE, 13<sup>th</sup> CENTURY A.D.

FROM PRASAT MUANG SING, KANCHANABURI PROVINCE.



BUDHISATTVA ANALOKITESVARA

LOPBURI ART, KHMER DAYON STYLE, 13<sup>th</sup> CENTURY A.D.

FROM PRASAT MUANG SING, KANCHANABURI PROVINCE.



BUDHISATTVA

AVALOKITESVARA

LOPBURI ART, KHMER BAYON STYLE, 13<sup>th</sup> CENTURY A.D.

FROM PRASAT MUANG SING, KANCHANABURI PROVINCE.



BODHISATTVA      AVALOKITESVARA

LOPBURI ART, KHMER DAYON STYLE, 13<sup>th</sup> CENTURY A.D.

FROM PRASAT MUANG SING, KANCHANABURI PROVINCE.



PILLAR ENGRAVED IN THE FORM OF BUDDHA IMAGE UNDER NAGA  
LOPBURI ART : PRESENTED BY ASSOCIATION FOR THE PROPAGATION  
AND PROMOTION OF OBJECT'S ART IN 1988.



BUDDHA IMAGE UNDER NASA

LOPBURI ART, ANGKOR WAT STYLE, 13<sup>th</sup> CENTURY A.D.

FROM LOPBURI PROVINCE.



BUDDHA IMAGE UNDER NAGA

LOPBURI ART : PRESENTED BY ASSOCIATION FOR THE  
PROPAGATION AND PROMOTION OF OBJECTS ART IN 1988





HEAD FROM AN IMAGE OF BUDDHA

LOPBURI ART. 13<sup>th</sup> CENTURY A.D.

FROM WAT PHRA SRI KATANA MAHATHAT, LOPBURI PROVINCE.



ANTEFIX WITH BUDDHA

LOPBURI ART, 13<sup>th</sup> - 14<sup>th</sup> CENTURY A.D.

FROM MUANGKAO, SUKOTHAI PROVINCE.



ANTEFIX WITH APSARA

LOPBURI ART, 13<sup>th</sup> - 14<sup>th</sup> CENTURY A.D.

FROM CHABADAN DISTRICT, LOPBURI PROVINCE.



ANTEFIX WITH ISANA MOUNTED ON THE BULL "NONDI"

SANDSTONE LOBBURI ART 12<sup>th</sup> - 13<sup>th</sup> CENTURY A.D.

PROVENANCE : UNKNOWN



BUDDHA IN SAMADHI

LOPBURI ART, 12<sup>th</sup> - 13<sup>th</sup> CENTURY A.D.

WAT PHA SRI RATANA MAHATHAT, LOPBURI



STANDING BUDDHA

LOPBURI ART STYLE, 13<sup>th</sup> - 14<sup>th</sup> CENTURY A.D.

FROM NAT NA PHRA MIEN, AYUDDHAYA PROVINCE.



FEMALE FIGURE

LOPBURI ART STYLE 13<sup>th</sup> CENTURY A.D.



SURYA (THE SUN GOD)

6<sup>th</sup> - 8<sup>th</sup> CENTURY A.D. FROM SRITHEP

ANCIENT CITY, PETCHABOON PROVINCE





KRISHNA LISTING MOUNTAIN BUDDHANA

CA. 6<sup>th</sup> - 8<sup>th</sup> CENTURY A.D.

FROM, SI THEP ANCIENT CITY PHETCHABOON  
PROVINCE,



MAITREYA BOBHISATTVA

CA. 8<sup>th</sup> - 9<sup>th</sup> CENTURY A.D.

FROM BAN FAI, LUM PLAI MART DISTRICT,

BURIRAM PROVINCE.



VIŠHNU

CA. 6<sup>th</sup> - 8<sup>th</sup> CENTURY A.D.

FROM NAT THO, KANCHANABURI PROVINCE.



SINGHA

LOPBURI ART STYLE



BUDDHISM SCULPTURES



VOTIVE TABLETS AND MOLDS

## **THE BUDDHIST SANCTUARIES**

Most of the Buddhist sanctuaries in the contemporary with Khmer Culture found in Thailand were The sanctuaries of the Mahayana, Vajrayana sect or Buddha Tantra. Their constructions, plan and the constructive ideas were the same as those of the Khmer Culture in Cambodian, for example, the city sanctuary established the statue which was highly worshiped, the Arokhayasala (Ancient public hospital), the "Dharmasala" Lodge of fire for pilgrims and other construction style might differ from each other because of the adaptation for local use.



THE BUDDHIST SANCTUARIES



## CERAMICS

Once we called the ceramics in the contemporary with Khmer Culture in Thailand “ The Khmer Ceramics”because of the belief that they were produce from the Kiln sties in Cambodia and imported to Thailand.However,the recently archaeological exploring and excavation in the northeast of Thailand showed us the evidence of the kiln sites and ceramics which were in the same style as those found in Cambodia, scattered all over the BuriRam Province and Surin Province.The above facts make us believe that the ceramics in the contemporary with Khmer Culture in Thailand were produced from the kiln sites in the northeast of Thailand and exported to Cambodia.

Besides of producing for dialy use,it is believed that they were produced for exporting or ritual use in the contemporary with Khmer Culture sanctuaries in thailand and in the Khmer Culture sanctuaries in Cambodia.The above-mentioned reason supported by discovering of the ceramics in the area around the sanctuaries almost every part of Thailand and in Cambodia, too.Besides,some evidence such as the sandstone reliefs decorated some sanctuaries depicted the scenes of the ceramics use and some inscriptions also mentioned this.These evidence were dated between the 10<sup>th</sup>-13<sup>th</sup> century A.D. when these ceramics were produced and widely used.



CERAMICS

## ARTICLES FOR CONSTRUCTION AND ORNAMENTS

Articles for construction in the contemporary with Khmer Culture discovered in Thailand were mostly made of bronze. Their styles were common like the styles of the ornaments of the animals which were different from the ornaments of the people and the iconography statues. These ornaments were various in materials and styles. According to the discovering of these articles with other evidence such as household use articles, the articles dedicated to iconography statues. The ritual articles in the sanctuaries found in Thailand which were dated between the 12<sup>th</sup> – 13<sup>th</sup> century A.D. we can conclude that they were produced and widely used in the same time. Besides, the discovering of the human and animal figures and the sandstone reliefs found in those sanctuaries appeared the pictures of the men and animals wearing the same style of the ornaments, were the evidence support the above dating.



ARTICLES FOR CONSTRUCTION AND ORNAMENTS

## **ARTICLES FOR HOUSEHOLD USE AND ICONOGRAPHY SCULPTURE DEDICATION**

Most of the articles for household use and iconography sculpture dedication were made of bronze. It is believed that these articles were produced and widely used between the 12<sup>th</sup>-13<sup>th</sup> century A.D. Because we had discovered them in the area near the sanctuaries built in the same period. Besides the appearance of these articles used in the same period, sandstone reliefs decorated the sanctuaries both in Thailand and Cambodia, the inscriptions in the same period found in the two countries also inscribed the dedication of these articles to the iconography sculpture found in the sanctuary.



ARTICLES FOR HOUSEHOLD USE AND ICONOGRAPHY

SCULPTURE DEDICATION

## **ARTICLES USED FOR THE RELIGIOUS RITUALS**

A large number of the articles used for the religious rituals were made of bronze. Like the articles for household use and iconography sculpture dedication, the articles for the religious rituals use might be produced about the 12<sup>th</sup>-13<sup>th</sup> century A.D. and widely used at that time. The discovered evidence such as sandstone reliefs decorated some of the sanctuaries showed us the pictures of these articles using in the religious rituals, some of the inscriptions mentioned their articles dedication to the iconography sculpture or the sanctuary, and the places discovered these articles were near the sanctuaries.



ARTICLES USED FOR THE RELIGIOUS RITUALS



## **UTENSILS OF THE PEOPLE IN THE CONTEMPORARY WITH KHMER CULTURE IN THAILAND**

There are many resemblance characters between the utensils of the people in the contemporary with Khmer Culture found in Thailand and the ones found in Cambodia. Inscribed about these utensils. And even if on the sandstone reliefs. Decorated the sanctuaries in the two countries appeared the pictures of them. Considering the above-mentioned reasons we can surmise that those utensils were made for the same purpose to fulfil the need of daily use and the religious belief of the household of each community which its sanctuaries were the place found or produced the utensils.



UTENSILS OF THE PEOPLE IN THE CONTEMPORARY WITH  
KHMER CULTURE IN THAILAND



- It's me -

WARISARA DEEJING <BOW> # 0346166

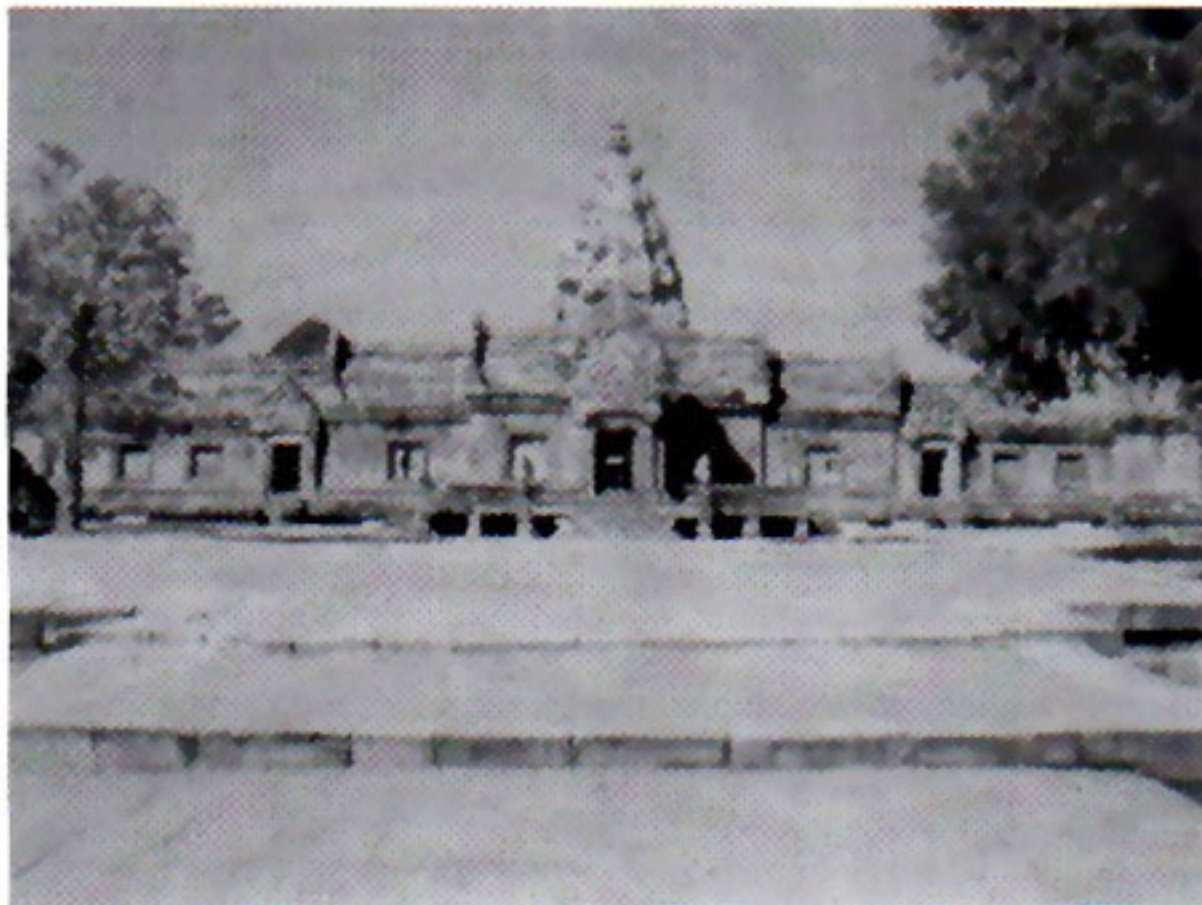
WARISARA DEEJING

## The Brahmanist or Hinduist Belief

Researching the evidence remaining in both Thailand and Cambodia such as the style of the sanctuaries, the iconography statues and the contents mentioned in the inscriptions indicated the combination of the Brahmanism or Hinduism both the Saivism and the Vaishnavism and the belief of the Devaraja. The Devaraja was the belief of the god-king, heightened the king of the community as the greatest of god or was his Avatara which meant the god incarnated as a man or animal to keep peace to the earth. The god-king came down to rule the community and be the spirit centre of each community, when he died he would unite to the highest god the srct people worship in that time. Like in Cambodia, they must build the sanctuary or "Devalai" on the top of the mountain linked to the belief of the Krailas Mountain or Phra Sumeru, the place of highest god and the centre of the universe, inside the sanctuary establishing the iconography of the highest god or his symbol for the king or household rituals or worship. The sanctuary in the Saivism established the Linga or Sivalinga or the iconography of Siva or Isavara on the highest base as the main statue and the other gods were on the lower ones, where as the sanctuary of the Vaishnavism established inside the iconography of Vishnu or Narayana as the highest one.

## The Brahmanist or Hinduist Sanctuaries

Like those of the Brahmanist or Hinduist sanctuaries of the Khmer Culture in Cambodia, the constructions and plans of the one of Contemporary with Khmer Culture in Thailand were the model of the Brahmanist or Hinduist universe plan ; building the sanctuary or Devalai, inside establishing the iconography of the highest god of each sect. It was presumed as the Krailas mountain or Phra Sumeru, the centre of the universe. The constructions and the plan of any Brahmanist or Hinduist sanctuaries in the Contemporary with Khmer Culture in Thailand were the same. Their different were in the detail of the structure composition and in the number of the small sanctuaries situated around the main sanctuary varied to the use of the people in that area.



*Prasart Hin Brimine  
( Hindu Stone Sanctuaries )*

## The pattern of the settlement of the people in the contemporary with Khmer Culture in Thailand

The contemporary with Khmer Culture people in Thailand settled down so densely in the northeast and scattered around the central, the southern part of the north and the east. The pattern of the settlement was similar to the one of people in the Dvaravati Culture period flourished in Thailand. Those people often settled down on the plain or near natural water. Beside, the people in the Contemporary with Khmer Culture also had their own special settlement pattern. They sometimes settled down on the plateau far from the water. The two pattern of the settlement for not only the bigger one as city community where was densely populated but also the smaller one shared two important characters ; the first one was having religious sanctuaries in the centre or in the important area of the community as the spirit and ruling centre. The second one was having a reservoir or "Baray" in the community to fulfill the need of religious belief and community consumption. It was possibly believed that the pattern of such community settlement was concerned with Devaraja and Buddharaja belief, and so are the building of Yasodharapura and Angkor Thom, the capital city of the Khmer Empire in Cambodia. However, the community in Thailand itself had adapted to each local environment, the resemblance as well as the difference of the community settlement of the Yasodharapura and Angkor Thom in Cambodia.



*Prasart Hin Brimine in the different sides*

## The Brahmanist or Hinduist Sculptures

The idea of the iconography of the Brahmanist or Hinduist sculptures in the Contemporary with Khmer Culture in Thailand was the same as the one of those in the Khmer Culture in Cambodia. The sculpture of the two countries were dated at the same age. The discovered sculptures were statues and bas-relief carvings. The important statues discovered were the sculptures for worship established inside the main sanctuary both in the Saivism such Linga or Sivalinga, Siva or Isavara, Uma, Ardhanarisuara, Genesa, Aandhakumara or Skanda, etc. And in the Vaishnavism such Vishnu or Narayana, Krishna, etc. Beside, there were sculptures of the less-important gods and goddesses of these two sects such as Brahma, Brahmani, Aditya and Surya and so on. The important bas-relief carings always found were the reliefs depicting in Saivism and Vaishnavism stories, carving of the sandstone decorating the main sanctuary.



*Hindu Sculptures Bronze  
( Lopburi style 13th-14th century )*



*Hindu Sculptures Bronze*  
*( Lopburi style 13th-14th century )*



*Visvakarma*



*Ganesha*



*Vishnu riding on Garuda, giant mythical bird*



*Kandakumara*



*Dancing Divinities*

*Hindu Sculptures Bronze*  
*( Lopburi style 13th-14th century )*



*Garuda, ornament of weapon*



*Siva*



*Sigha ,a lion*

*Hindu bas-relief carvings Stone*



*Lintel ; Khmer art, Sombor Prei Kuk style 7th century A.D.*



*Lintel ; Preikmeng style 8th century A.D.*



*Lintel ; Khmer art, Prah-Ko style 10th century A.D.*



*Lintel ; Khmer art, Baphuon style, mid 11th century A.D.*



*Lintel with "Krisna killing Naga Galiya" ; Khmer art, Baphoun style, 11th-12th century A.D.*





*Lintel with "Vishnu reclining on the serpent Ananta"  
; Khmer art, Baphoun style, 16th-17th century A.D.*



*Hindu sculptures Stone*



*Colonnette ; Khmer art, 13th century A.D*



*Pilaster ; Khmer art, Baphuon style 10th century A.D.*



*Octagonal Pilaster ; Khmer art, Baphuon – Angkor Wat style 11th-12th*



## Asian Art

Today, I proudly show u about National Museum.

This place is very interesting for tourists because it's the largest museum in South-east Asia.

There r many collection of Thai Art and Other countries Art in Asia. So, u can learn about Thai culture and history of Thailand. Now, I want to show u about one room in this place. This room is Asian Art.

For this room, There are many Buddha from all of the countries in Asia. In each countries, are own style of them. So, it's very different style.

OK. Let's start in Indian Art.

### 1. Standing Buddha.

Indian Art, Gupta Style, 5<sup>th</sup> - 6<sup>th</sup> Cent A.D

FROM SARNATH INDIA, Presented to H.R.H Prince Dumrong

### 2. Buddha in eight episodes.

Indian Art, Palasena Style, 9<sup>th</sup> - 13<sup>th</sup> Century A.D., found from Ratchaburana (ราชบูรณะ) TEMPLE, Ayutthaya.

### 3. Hanuman : King of monkeys.

Indian Art, 12<sup>th</sup> - 13<sup>th</sup> Centuries A.D, lent by H.R.H Prince Dumrong.

4. Buddha Subduing Mara.

Nepal Art, 20<sup>th</sup> Century A.D., presented by the buddhist people of Nepal Since 1985

5. Dyani Buddha Amitabha.

Wood, Japanese Kamakura Style, presented to King RAMA V in 1903 A.D by priest SADATO 38<sup>th</sup>.

6. Image of AVALOKITESVARA BODHISATTVA

Bronze, Japanese Kamakura 13<sup>th</sup> - 14<sup>th</sup> Centuries A.D.,  
Loaned by H.R.H Prince Dumrong.

7. Image of Buddha in Varada Mudra.

Bronze and Gilt  
Chinese Art, 19<sup>th</sup> Century A.D.

8. KUAN YIN, Holding a Lotus Bud

Six Dynasty; Liang, 909 A.D.

9. Image of standing Buddha in Abhaya Mudra.

Ivory, 18<sup>th</sup> - 19<sup>th</sup> Centuries A.D.

10. Clay Plaque With green glaze, used as architectural.

decoration around the base of stupa, Burmese, AVA ၎်း Style,  
16<sup>th</sup> - 17<sup>th</sup> Centuries A.D, presented by m.r Paothong Thongchua  
ပုထိုးကုံး နေရာပေါ်ပေါ်.

11. Image of crowned Buddha in Bhumisparasa Mudra.

Wood, Gilt and Inlaid with coloured glasses

Burmese 19<sup>th</sup> Century A.D.

12. Votive tablets

Terra - Cotta, Burmese, Pagan Style

8<sup>th</sup> - 9<sup>th</sup> Centuries A.D.

## INDIAN ART

### 1. STANDING BUDDHA



INDIAN ART, GUPTA STYLE, 5<sup>th</sup> – 6<sup>th</sup> CENT A.D  
FROM SARNATH INDIA, PRESENTED TO H.R.H PRINCE  
DUMRONG

## 2. BUDDHA IN EIGHT EPISODES



INDIAN ART, PALASENA STYLE 9<sup>th</sup> – 13<sup>th</sup> CENTURY A.D, FOUND FROM RATCHABURANA TEMPLE, AYUTTHAYA

### 3. HANUMAN : KING OF MONKEYS



INDIAN ART, 12<sup>TH</sup> – 13<sup>TH</sup> CENTURIES A.D, LENT BY H.R.H PRINCE DUMRONG

## NEPAL ART

### 4. BUDDHA SUBDUING MARA



NEPAL ART, 20<sup>TH</sup> CENTURY A.D, PRESENTED BY THE BUDDHIST  
PEOPLE OF NEPAL SINCE 1985

## JAPANESE ART

### 5. DYANI BUDDHA AMITABHA



WOOD, JAPANESE KAMAKURA STYLE, PRESENTED TO KING  
RAMAV IN 1903 A.D BY PRIEST SADATO 38<sup>TH</sup>



6. AVALOKITESVARA BODHISATTVA



BRONZE, JAPANESE KAMAKURA 13<sup>TH</sup> – 14<sup>TH</sup> CENTURIES A.D,  
LOANED BY H.R.H PRINCE DUMRONG

7. IMAGE OF BUDDHA IN VARADA MUDRA



BRONZE AND GILT, CHINESE ART, 19<sup>TH</sup> CENTURY A.D

8. KUAN YIN, HOLDING A LOTUS BUD



SIX DYNASTY;LIANG,909 A.D

9. IMAGE OF STANDING BUDDHA IN ABHAYA MUDRA



IVORY, 18<sup>TH</sup> – 19<sup>TH</sup> CENTURIES A.D

10. CLAY PLAQUE WITH GREEN GLAZE



IT USED AS ARCHITECTURAL DECORATION AROUND THE BASE OF STUPA BURMESE, AVA STYLE, 16<sup>TH</sup> – 17<sup>TH</sup> CENTURIES A.D  
PRESENTED BY M.R PAOTHONG THONGCHUA

11. IMAGE OF CROWND BUDDHA IN BHUMISPARASA MUDRA



WOOD, GILT AND INLAID WITH COLOURED GLASSES  
BURMESE 19<sup>TH</sup> CENTURIES A.D

## 12. VOTIVE TABLETS



TERRA – COTTA, BURMESE, PAGAN STYLE  
8<sup>TH</sup> – 9<sup>TH</sup> CENTURIES A.D

## **Srivijaya in South Peninsula**

Since late eighth Buddha century, document of China dynasty told about prosperity of each city that stood around Thai gulf. These city flourish from trade of Indian trader who used this peninsula for connection commercail with Chinese. These traders brought Indian civilization to this land. For example, character, literature, belief, religion, tradition, law and politics. All of these were root of Thai culture. Art work that made in this period was influenced by Kupta and Pala-saena style of Indian art. Antiques that were discovered in south peninsular of Thai would be stone and bronze sculpture which had character like antiques that were found in Java and Sumatra island so style of these arts were called “ Srivijaya art ”

Antiques and ancient remians of Srivijaya art were discovered in south peninsula of Thai were characterized by influenced from several arts. First of all, they were characterized by influenced from Indian art about middle eighth to middle tenth Buddha centuries. Another one, they were characterized by influenced from Dhavaravadee art about middle tenth to middle thirteenth Buddha centuries. Third, they came back to influence from Indian art and Javanese art again in middle thirteenth to middle sixteenth Buddha centuries. Finally, they were characterized by influenced from Khmer about middle sixteenth to middle nineteenth Buddha centuries. Srivijaya art that were discovered in south peninsula of Thai would be different character by condition of each local. Although Srivijaya art were characterized by influenced from several arts to mix for invented art work in each period, they had own identity.





### **Bodhisattva Padmapāñi**

Removed from Wat Wiang, Chaiya Distric; A.D. 775

Bronze with silver inlay; height 63 cm.

This life-sized Bodhisattva figure may well have been the same as the Padmapāñi image to whom a brick building was dedicated by Dharmasetu, king of Srivijaya, in A.D. 775, as recorded by an inscription from Wat Wiang, Chaiya. Since the designs of the sculpture jewelry are similar to examples from Central Java, They support the epigraphical evidence of a familial relationship between the rulers of Srivijaya and the Sailendra dynasty in Central Java.



### **Buddha Sheltered by Nāga Hoods**

Removed from Wat Waing, Chaiya District;

A.D. 1183

Bronze; height 160 cm.

This image was cast in reign of (or by the order of ) Maharaja Srimat Trailokyaraja Maulibhusanavarmadeva by a governor by a governor of Grahi. In most respects the figure is stylistically related to the twelfth-century A.D. Khmer style bronzes of the Buddha Sheltered by *nāga* hoods produced in region of the Tha Chin River valley in central Thailand, and thus may have been made a sculptor trained in that tradition. It is the finest example of sculpture in the "Sixth Chaiya style" which is characterized by influence from Khmer art of the twelfth and thirteenth centuries A.D.



### Visnu

Discovered at Wat Sala Thung, Chaiya District, Surat Thani Province;

4<sup>th</sup> century A.D. or 10<sup>th</sup> Buddha century

Stone; height 67 cm.

Possibly the earliest Indianized sculpture found in the Peninsula is the four-armed figure of Hindu god Visnu holding a conch shell in the anterior left hand at hip level, while the anterior right hand is raised in the gesture of dispelling fear or assuring protection and the posterior right hand grasps a club. The god wears a mitre-like crown, a pair of earring ornamented with tassel dangling over the shoulders, a necklace and armlets and bracelets. The loincloth is tied by hip scarf, and is fastened by a belt. The club on the right side and the portion of the scarf on the left constitute supports for the figure. Its immediate stylistic prototypes appear to be the fourth century A.D. Indian images from the Krishna River valley.



### Eight-Armed Avalokitesvara

Removed from Wat Phra Borommahathat, Chaiya District; late 8<sup>th</sup> or early 9<sup>th</sup> century

A.D. or 14<sup>th</sup> Buddha century

Bronze; height 76.7 cm.

Of courtly workmanship, this figure is a fine example of third Chaiya style and represents the art of the Srivijaya kingdom at its apogee.



### **Four Armed Avalokitesvara**

Discovered in Khao Hill, Trang Province;  
late 8<sup>th</sup> or early 9<sup>th</sup> century A.D.

or 14<sup>th</sup> Buddha century

Sundried clay; height 9 cm.

The Bodhisattva is seated on a lotus with posterior right hand holding a rosary, the posterior left hand a book, the anterior right hand in the gesture of giving, the anterior left holding a stem of the lotus. A stupa is depicted to the right of the figure with the Sanskrit *Ye dharma* formula in Nagari letters below it. The style of figure recalls that of the Padmapāñi image from Wat Wiang, Chaiya.



### **Surya (The Sun - God)**

From Wat Thung, Chaiya District, Surat  
Thani Province;

10<sup>th</sup> century A.D.

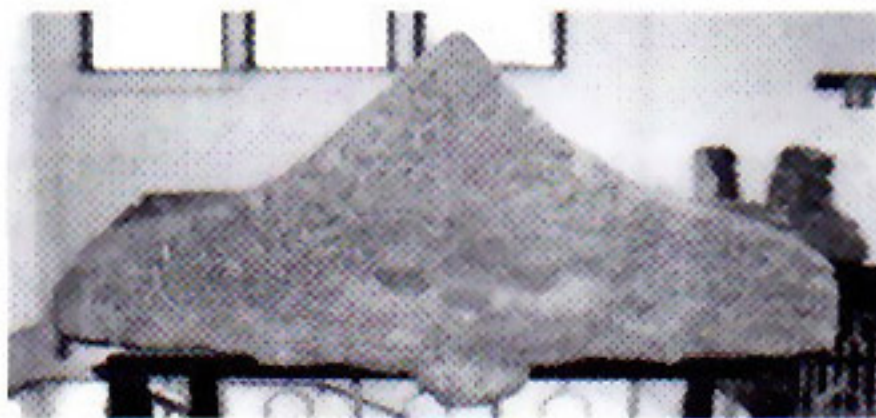
or about 15 - 16 Buddha century.

## Javanese sculpture 9<sup>th</sup>-12<sup>th</sup> Century A.D.

Late in the ninth century A.D. the state of Srivijaya on the Isthmus which, by the virtue of its geographical position, had the control of the East-West trade, became economically and politically the most powerful in the region. Srivijaya was not only the hub of international commerce, but being in the direct line of communication with India .It was also the centre for the spreading of Mahayan Buddhism to the east. Since its ruling house was related by marriage to that of Central Java and a few of its kings were patrons of Mahayan Buddhist university at Nalanda in northeastern India, the predominant influences on the arts came from India as well as from Java . As Srivijaya's extensive influences were both economic and religious, the indo-Javanese style became the most influential style of the period.

The art of the Indo Javanese period mostly consists of Mahayan Buddhist and Hindu Gods devotional objects made of bronze and clay depicting in particular the Bodhisattva Avalokitesvara, clay Buddha figure and Hindu Gods figures. The principle source of inspiration appears to have been Vajravana Buddhism from Nalanda, the style of which permeated works of art produced in the peninsula during this time.

This collection displays the religious sculptures of central java and eastern java.



Kala-Arch in the form of Kala Face (Kala is the dead of god in the ancient Javanese and Balinese mythology. Kala head is the head of demonic monster associated with dead and retribution.



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Ganesa (the god of  
overcoming obstacles and  
wisdom. East Java Art 10th-  
11th Century A.D.

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Soma sutra (gargoyle)

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side

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Steble with an episode from the  
Buddha's former life: Central  
Java Art 9th-10th Century A.D.

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Shiva&Parvati: East Java Art  
11th-12th Century A.D.

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Singha (lion door  
guardian): Central Java Art  
9th-10th Century A.D.

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Miniature Stupa

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Lakshmi: East Java Art  
11th-12th Century A.D.

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Male Figure: Java Art 11th-  
12th Century A.D.

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Shiva and parvati: East Java  
Art 11th-12th Century A.D.

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Bodhisattva: Central Java  
Art 9th-10th Century A.D.

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Agastya (Shiva in the form of  
maha Guru): Central Java Art  
9th-10th Century A.D.

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Brahma: East Java Art 11th-12th  
Century A.D.

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## DVARAVATI

(No. S7 Upstairs)

This collection includes religious images sacred to both Buddhism and Brahmanism. (6<sup>th</sup> - 11<sup>th</sup> centuries AD.) Exhibit items include images of the Buddha, votive tablets, Wheel of Law, boundary stones, stucco decorations and ornamental objects. Wheel of Law Dvaravati, 8<sup>th</sup> century AD. Stone, 210 cm. High Found at Nakhon Pathom



**"Dvaravati"** comes from the Sanskrit language, and means "consisting of doors". It is recognised as being the first state of Siam that comprised a group of riverine cities, and it was an "Indianised" culture.

Archaeological evidence shows that the focal point of the Dvaravati Kingdom was in the central region of Thailand. Several Chinese historical documents also mention this civilisation, and a number of ancient monuments and objects of art found in the area were clearly influenced by the Gupta style, which had flourished in central and western India between the 5<sup>th</sup> and 6<sup>th</sup> centuries. There are, for example, immense stupa bases and superb stucco sculptures.



### ***Charateristics of Dvaravati ancient community***

Most of the cities had an most circular plan including two moats and eastern wall surrounding it. The purpose of these constructions were for the stroage of water and floor prevention rather than protection against enemies. The cities in the Dvaravati period were usually situated in river basins or close to rivers for the purpose of consumption and transportation. Dvaravati cities were quite large. Moreover, inside the cities were large holy sites situated in the center of the cities. This can be observed in the ancient city of Nakorn Pathom, which has a temple and chedi standing in the center of the city. In Khubua ancient city in Ratchaburi, with Wat Khlongsuwannakhiri situated in the heart of the city. Srithep ancient city has ancient ruins in the middle of the city also.



### ***Dvaravati period : Kingdom, state or urban community***

Dvaravati as a stage and art style has been used following evidence found from during the 5<sup>th</sup> – 11<sup>th</sup> century. Much additional evidence has been found, such as inscription, ancient objects and ancient cities, to support the concept or theory, of academicians that the community or state called "Dvaravati" did exist. Yet, there has been no conclusion that its administration followed a truly state system and that the people of this state had created their own original style of art which can be named "Dvaravati" of the 5<sup>th</sup> – 11<sup>th</sup> century. Artifacts of this style have actually been discoverd in every region of the country.

Though evidence in the form of ancient objects and places with Dvaravati artistic styles have been ~~have been~~ found in various part of Thailand, this is still insufficient to come to a conclusion of the Dvaravati issues needed to be discussed and a great deal of additional evidence is required, such as how large was its boundary, where was it capital or center, who was the ruler of the kingdom, who was the original creator of Dvaravati culture and arts, and are the names for the communities. Ancient cities.



### ***Dvaravati arts***

In the central and western parts of Thailand, especially in Nakhon Pathom, U-Thong and Khubua, the ancient sites, ranging from the 7<sup>th</sup> to 11<sup>th</sup> century, were in the Buddhist art style influenced by Indian arts, which we call Dvaravati art. Buildings were very big and delicately constructed. From this evidence, it can be assumed that there might have been a great craftsmen with a good knowledge and high capability and with their own identity. Those arts had been influenced by outside arts, the original style had not been abandoned. Dvaravati created its own origins. Dvaravati art emerged in many regions within Thailand. In the north as far as Haripundhai and in the south as far as Yalang ancient city in Pattani. In the northeast, it appeared in Srithep in Petchabun, Fadvedsungyung in Kalasin, Sema in Nakhon Ratchasima and other ancient cities. As mentioned, the art style was shared, but in their details there was some difference because of indigenous art.

### **Wheel of Law and deer**

Lime stones. 7-8<sup>th</sup> century, Dvaravati. Found at Nakhon Pathom. A considerable number of Wheels of the Law have been found in the Nakhon Pathom and western region. These wheels often found together with reclining deer, are symbolic of the ever expanding, ever-turning Buddhist doctrine. Wheels of the Law are carved on both sides with floral motifs derived from the Gupta and post-Gupta styles of India. This wheel has two important features: its spokes are carved completely in the round, and it bears on one side a Pali inscription of the Four Noble Truths of Buddhism.



### **Standing Buddha**

Dvaravati art style 8<sup>th</sup> -9<sup>th</sup> century A.D.



### **Divine of Bodhisattva**

Terra-Cotta, Dvaravati art style 6<sup>th</sup>-7<sup>th</sup>



**Buddha Sheltered by Naga's hood**  
Dvaravati art style 7<sup>th</sup> – 8<sup>th</sup>



**Musicians, Stucco**  
Dvaravati art style 8<sup>th</sup> – 10<sup>th</sup>



**Buddha in argumentation**  
Dvaravati art style 9<sup>th</sup>

# Prehistory in Thailand

Prehistory in Thailand refers to a period before recorded history. Archaeological evidence has been used to interpret the way of life of man. This evidence shows that human beings inhabited the area of Thailand over 100 years ago.

Current prehistoric chronology refers to 3 important factors : Technological Development Economical and Pattern of Community and Geological Dating.

1. The Stone Age the period when stone implements became prehistoric men's everyday tools. The period can be divided into 3 subgroups:
  - 1.1 The Old Stone Age ( Paleolithic ) - when prehistoric man used a unifaceted pebble flake as a chopping tool.
  - 1.2 The Mesolithic Age - when prehistoric man used a complex stone implement similar to that of the Hoabinhian culture an oval-shaped unifaceted or bifaceted pebble flake .
  - 1.3 The Neolithic Age - when prehistoric man used a delicate and complex implement similar to a polished adze as a knife and sometimes as a digger.
2. The Metal Age the period of Metal implement making which can be divided into 2 subgroups :
  - 2.1 The Bronze Age - the period of bronze implement usage when prehistoric man utilized smelting and casting technologies. They made tools , weapons and ornaments from copper and tin.
  - 2.2 The Iron Age – the period of iron implement use when prehistoric used iron for making stronger implements.

## Economical and Patterns of Communities Dating

1. Hunting and Gathering Communities – when prehistoric man lived in small family unit with permanent habitation.
2. Agricultural Communities – when prehistoric man lived medium-sized family unit remained longer in one area, maintained herds of cattle and planted crops.
3. Social Communities – when prehistoric man lived in large family group with leaders.

## Geological Dating

1. Pleistocene epoch – when prehistoric man lived by hunting and gathering and had no permanent habitations , such as shacks or rock shelters. They used rough stone implements similar to the Hoabinhian culture.
2. Holocene epoch – when prehistoric man still survived by hunting and gathering but stay longer in one place. They lived in small communities with leaders, they had permanent habitation and they also had contacts with other communities. Pottery vessels with various patterns came into use.

## **Rock art in Thailand**

Cave art or rock art, consists of paintings or colored drawings on the walls of caves, the rock shelters or large stones. It served 2 purposes :

1. Ritual art, following strict patterns of belief of tradition , resulted from stimulus the creator.
2. General art came from inside the creator, who uses various designs from within his imaginatios.

Rock art depicted easily recognized symbols for the people of a particular community. Both simple and complicated figures were created at rest and in motion.

There are many rock art sites throughout Thailand. Rock art has mostly been found in limestone and sandstone mountains, but in Loei province it was found at Granite mountain.

Rock art can be classified into 2 groups, by techniques :

1. Coloring, by various techniques such as dry-color drawing, painting, spraying, impressing and color-shaking.
2. Etching, by various techniques such as chiseling, scraping and craving.

Various techniques were used to create rock art :

1. Human figures were depicted as silhouettes, outline, partial silhouettes stick figures and signs.
2. Animal figures were shown in silhouettes and outline from, especially tortoises, snapping turtles and frogs. Animal such as oxen, dogs, deer and fish were shown in profile.
3. Hand printing techniques included spraying , printing, drawing and flat-colored painting.

Red was the most dominant color in rock art in Thailand, but yellow, white and black drawings have also been found. These pigments came from natural minerals-red from iron oxides such as hematite, yellow from limonite, white from gypsum, black from manganese. Gum or animal wax used as glue for permanent work. Brushes were made of fibrous sticks and animal hair, and finger were also used .



## **Tham Lai Thaeng**

Tham Lai Thaeng Some 800 metres from Tham Phaya Nakharat is tham Lai Thaeng whose wall has ancient paintings on some two-square metre area. The paintings contain some 70 pictures of humans, animals, and others, mirroring culture and life in the pre-historical period dating back to over 2,000 years ago.





## **Tham Phi Hua To**

**Tham Phi Hua To or Tham Hua Kalok** is located in amphoe Ao Lukon Phi Hua To Mountains, which are surrounded by mangrove swamps. The cave is accessible by the same route as Tham Lot Tai with its entrance not far beyond the canal to Tham Lot Tai. The mouth of the is some 6-7 meters above ground level, From the entrance, the cave divides into 2 routes, the left one leading to a vast chamber pierced by a shaft of light, while the right route leads to a hall believed by archaeologists to have been once a shelter for prehistoric people. Rock paintings can be seen within the cave. The paintings, 70 of them, are painted in red and black and portray people as well as animals, The cave was named Phi Hua To or Big-headed Ghost owing to the unusually large skulls discovered there. All have since disappeared. A large pile of shells were also found in the cave.



## **Khao Chan Ngarm Cave**

Si Khiu District

About 44 km. from Downtown Korat. The cave is located on a back yard of "Wat Khao Chan Ngarm"

The rock art is classified as the prehistoric paint. The age of the rock art can be dated roughly to about 3,000 years ago.

There are depictions of men, women, children in various actions, such as sitting, dancing, standing with a dog, and firing arrow with bows. The bodies themselves are clear to see with the calf section distinctively large. The figures compose a scene, in which reflects the way of life of people who created the rock art with respected to significant contents appearing in the rock art.

It is so-called "cave", but actually it is a layer of large stones, one is on top of another. The rock art is written over the surface of stone.

