

## **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.